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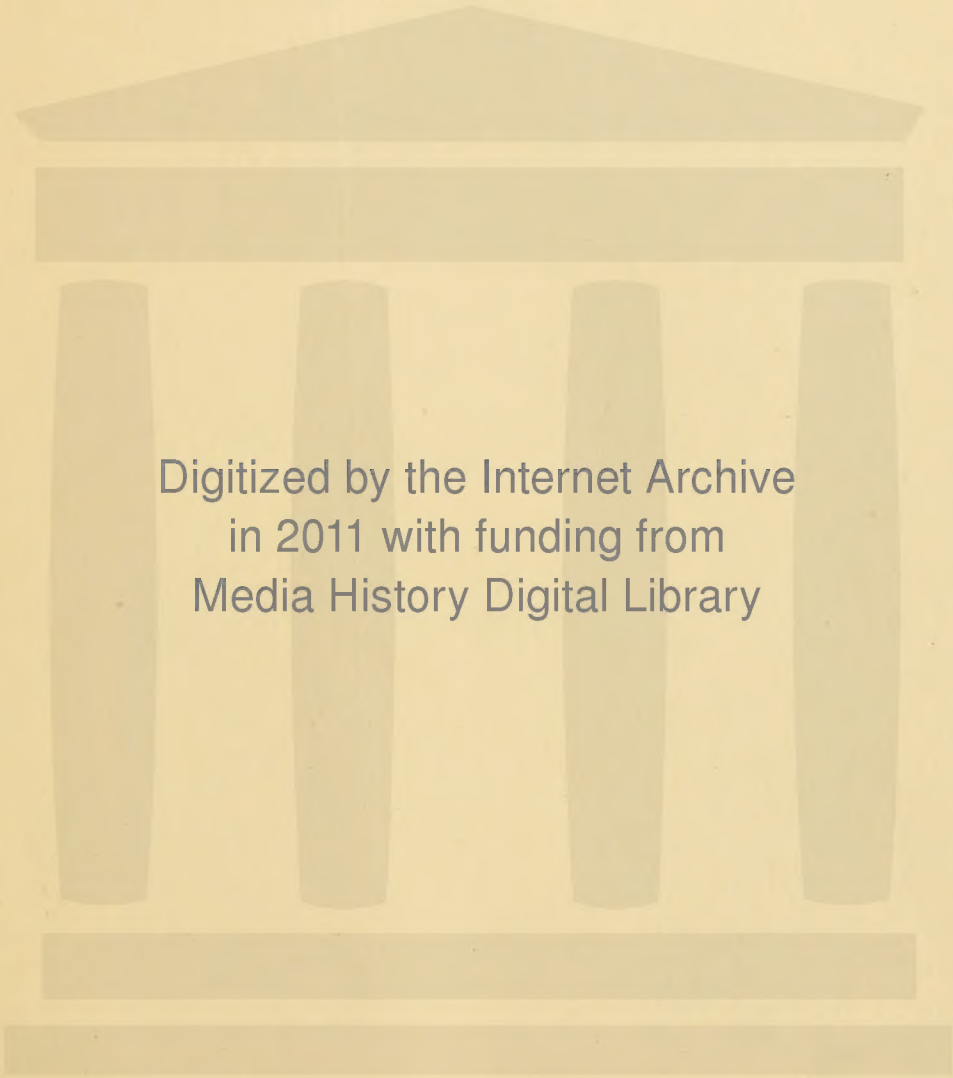
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Vol. 30, No. 1 October 7, 1916 Price 15 Cents

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Flower of Faith" (International).

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NEW YORK

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Telephone Madison Square 3510

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Have You Ever Felt, Mr. Producer, That Your Photography Lacked A Truly Artistic Touch?

Have You Ever Wished That You Could Get Developing and Printing Equal To That Shown Consistently in Thanhouser Plays?

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No little part of the excellence of Thanhouser photography is due to superior developing and printing. No laboratory is better equipped than the Thanhouser Film Corporation's; none is manned by artists more expert.

The Thanhouser Film Corporation is not interested in contracting for work of an inferior quality, in which perfect developing and printing are not necessary.

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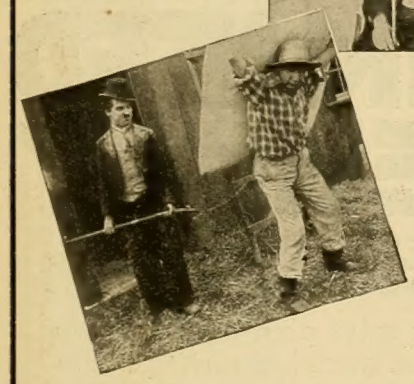
ESSANAY-CHAPLIN-REVUE

5 ACTS OF 1916 5 ACTS



THE YEAR'S GREATEST

LAUGHTER FROLIC

COMING SOON

Especially arranged by the Essanay company from the Essanay-Chaplin comedy successes "The Tramp," "His New Job," "A Night Out."

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Upon its success in pleasing Exhibitors (through their patrons) the Universal Program has become the biggest thing in the film industry. The Universal Program has built up the largest film concern in the universe, and has carried thousands upon thousands of Exhibitors to success along with it.

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Under the New Sales Plan, any Exhibitor may now secure the Universal Animated Weekly.

The new sales plan has let down the bars, and there is a rush of bookings that prove a greater popularity for the "Animated" than even its producers thought possible.

Heretofore only Exhibitors who showed the entire Universal Program could get the U. A. W. NOW—you, any of you, can book it as early and often as you please.

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Jack Holt and Paul Byron

A Romantic Drama
of a Ne'erdowell

Directed by Jay Hunt

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The Swing of the Pendulum

There have been many changes in the motion picture business.

The Public taste is for short, snappy comedies, dramas and westerns.

The pendulum has swung back, and QUALITY and not QUANTITY is the vogue.

To keep your theater abreast of the times, and to satisfy public demand, you should lose no time in booking

Unicorn Films

Twenty-one reels of specially selected subjects are released weekly, in one, two and three reels.

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with

ANTOINETTE WALKER

is presented in

"THE STING OF VICTORY"

in 5 acts

A romance of the South with stirring scenes of love and war.

Directed by J. Charles Haydon

COMING
Week of October 16th

EDNA MAYO

with

EUGENE O'BRIEN

is presented in

"THE RETURN OF EVE"

in 5 acts

A fascinating love story of a primitive boy and girl, unfolded in the natural settings of the wildwood, making of the play a masterpiece of art.

By Lee Wilson Dodd
Directed by Arthur Berthelet

BOOK THEM NOW

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1333 Argyle Street CHICAGO

KLEINE-EDISON-SELIG-ESSANAY

SERVICE

William Gillette

famous on stage and screen

is presented in

the great

Super-Feature

"SHERLOCK HOLMES"

in 7 acts

This play was written by Mr. Gillette from the famed detective stories of A. Conan Doyle and the characterization given world renown by the genius of his interpretation. The character lives and moves on the screen with a fire of action.

Directed by Arthur Berthelet

BOOK IT NOW

Trademark
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By arrangement with F. Ziegfeld, Jr., George Kleine Presents Miss Billie Burke in Gloria's Romance.
For bookings apply to your nearest Kleine Exchange or write George Kleine, 80 5th Ave., New York City.

In Vicksburg during the Civil war, newspapers were printed on wallpaper!

The Crisis

IT INSPIRES PATRIOTISM

No. 1 SELIG'S GREATEST PRODUCTION Vol. 1

WILLIAM N. SELIG FILMS A MASTERPIECE "THE CRISIS" VERDICT

Wonderful Ten Reel Production Carrying A Logical Plot

William N. Selig has filmed the greatest of American film dramas in "The Crisis." That is the verdict of critics who have viewed preliminary presentations of this wonderful drama in ten reels. It has been pronounced a film drama that presents the great crisis in our national life with splendid power and with a sympathy, a sincerity, and a patriotism that are inspiring.

According to one famous authority, the Selig drama is skillful in plot, dramatic in episode, powerful and original in climax. It is not only a spectacular scenic production but has something more—a logical gripping story.

ABRAHAM LINCOLN IS REAL IN "THE CRISIS"

Sam D. Drane enacts the part of Abraham Lincoln, in the Selig drama of American Patriotism, "The Crisis." Critics aver that Drane's "Lincoln" is the most wonderful the movie screen ever saw. It appears as if Abraham Lincoln were really and truly there before you in the drama. Drane's "Lincoln" will go down as one of the best characterizations ever known.

SOUTHERN SCENES

Real Southern atmosphere was secured for "The Crisis" by sending a special company of players, under the direction of Colin Campbell, to Vicksburg, Mississippi. In many photoplays, the atmosphere is unreal. In "The Crisis" the Southern atmosphere is genuine.

"CRISIS" FACTS

Winston Churchill wrote "The Crisis," a story of our National life. The story has been filmed by the Selig Company with inspiring sympathy, sincerity and patriotism. There is not a scene in the film drama but what can be found in the story.

SHERMAN OPENS AN OFFICE IN GOTHAM TO PUSH PICTURE

Action Necessary To Accommodate Those Interested In State Rights

H. A. Sherman, President of Sherman-Elliott, Inc., which purchased a half interest in "The Crisis" from William N. Selig at the cost of a quarter of a million dollars, has opened offices at 220 W. 42nd Street, New York City. This action was necessary because of the flood of inquiries received from territorial rights buyers.

Mr. Sherman urges promptness on the part of those wishing to confer with him regarding "The Crisis" territorial rights for sale, for the policy of first come first served will be upheld. "The Crisis" is expected to create a furore among the motion picture public.

AN ALL-STAR CAST IN SELIG'S BEST DRAMA

A strictly all-star cast appears in the Selig wonder picture, "The Crisis," to be presented by William N. Selig and Sherman-Elliott, Inc. Among the stars can be named, George W. Fawcett as "Judge Silas Whipple"; Thomas Santschi, as "Stephen Brice"; Miss Bessie Eyton as "Virginia Carvel"; Mat B. Snyder as "Colonel Carvel"; Marshall Neilan, as "Clarence Colfax," and Eugenie Besserer as "Mrs. Brice."

OLDEST ACTOR

Matt B. Snyder, 82 years young, is without doubt the oldest actor in active work in Filmland. Mr. Snyder enacts the role of "Colonel Carvel" in the "The Crisis" and de-pite his years, puts vim and fire into his work. He scores a tremendous hit. He is as tall and as straight as an arrow.

SPECIAL AIDS

Special publicity aids have been prepared for those showing "The Crisis." A complete line of beautiful paper, heralds, lobby display photographs, electrotypes, etc., will be furnished. Inquiries should be made of Selig Company, 58 East Washington Street, Chicago.

ENTIRE STATE GUARD ENGAGED FOR "CRISIS" FILMED BY SELIG

Scenes Taken at Vicksburg, Miss. Right on Historic Ground of Story

Several thousand members of the Mississippi National Guard were employed by William N. Selig for "The Crisis" battle scenes. These scenes, directed by Colin Campbell, were filmed right on historical battle fields of the Civil War period and real fortifications used during the Civil War were utilized.

Thousands of men are seen in desperate warfare but these battle scenes are just enough in number to advance the action of Winston Churchill's great story. "The Crisis" is not a series of spectacular pictures, it carries a gripping plot.

BEAUTIFUL LIGHTING EFFECTS IN DRAMA

Beautiful lighting effects will be shown in "The Crisis," the greatest film drama ever released by the Selig Polyscope Company. Half interest in "The Crisis" for the United States and Canada has been acquired by Sherman-Elliott, Inc., who will exploit this feature picture in a manner suitable to its artistic worth. The photography is also clear-cut.

SPECIAL MUSIC

Prof. Michel Mowschine has composed the special musical score for "The Crisis," the magnificent film feature recently completed by the Selig Company.

This score has been pronounced very beautiful and will accompany presentation of the drama.

"THE CRISIS"

The story of "The Crisis" opens just before the Civil War, and the action is carried into that crisis in the life of this nation. There are spectacular battle scenes and leading characters both of the North and South are handled with sympathetic understanding. "The Crisis" will go down in Filmland's history as the greatest photoplay.

CAUTION

NOTICE TO THE MOTION PICTURE INDUSTRY OF CANADA

Notice is hereby given that all contracts heretofore had by the World Film Corporation or the Equitable Motion Picture Corporation in Canada have been abrogated and are no longer in effect.

No one in Canada is authorized to sell, release, exhibit or deal in any of the pictures belonging either to the World Film Corporation or the Equitable Motion Picture Corporation.

It is the intent of this publication to give due notice to every one in the Canadian motion pictures trade of the above situation so that the trade may protect itself accordingly.

WORLD FILM CORPORATION

130 West 46th Street, New York City.

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ON THE INSTANT

Every World Film Branch is a SERVICE STATION—with seat-selling, business-building service READY—FOR YOU.

This really puts the great World Film Corporation with all its seat-selling facilities and ability on the other end of your phone.

World franchise holders can call for World business-building service anywhere, at any time—AND GET IT, AT ONCE!

Put World Pictures and World Service on YOUR phone list NOW.

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

FRANCES NELSON
and
ARTHUR ASHLEY
in
"The Revolt"

HELEN WARE'S
Great Success
From the Story by
EDWARD A. LOCKE
Author of "THE CLIMAX"
Directed by BARRY O'NEIL

TRIANGLE

RELEASES FOR WEEK OF OCTOBER 1ST

"THE JUNGLE CHILD"

A wholly "different" Kay-Bee drama featuring Howard Hickman and Dorothy Dalton.

A vital, strong picture of undoubted charm and stirring mystery.

The romantic presentation of an unscrupulous and adventurous explorer who discovered a lost heiress in the depths of the Brazilian forests, and of the unsuspected and terrific developments that followed her transplanting to New York.

A "puller" in every sense of the word.

DOUGLAS FAIRBANKS in "MANHATTAN MADNESS"

This is a typical Fairbanks picture, and merely its announcement is sufficient to pack the house.

You already know this by experience, if you have ever run a Fairbanks picture.

Here is the rushing, dashing story of the young Westerner who comes East with the conviction that nothing exciting ever happens on the Atlantic seaboard, and who gets the greatest thrill of his life in New York City. If your audiences don't cheer this picture you can offer them your money back.

KEYSTONE COMEDIES

—Two of them. Isn't that enough to tell you?

TRIANGLE PLAYS

NA'S HUSBAND"

What the New York Newspapers say of "THE PRIMA DONNA'S HUSBAND"

WONDERFULLY impressive. It pulls at the heartstrings, and therefore appeals to the whole world.—***Moving Picture World.***

SHOULD meet with instant success. Rarely has such a highly dramatic picture been handled with finer effect.—***Morning Telegraph.***

MUST register forcefully. A decidedly human story, the points of which hit home every time.—***Wid's.***

HOLDS the interest with tenacity. An unusually well constructed photoplay.—***Motion Picture News.***

SO gripping that it leaves no chance for analyzation. Powerful climatic scenes, the acting of which is a thing of wonder.—***Motion Picture Mail.***

A GRIPPING and uplifting story with a tremendous heart appeal. Photography and lighting effects are technical perfection itself. Fully deserves the outburst of applause from the large audience at the finish.—***N. Y. Evening Journal.***

SELDOM, if ever, has an audience been so completely stirred. From every standpoint, one of the biggest money-getters of the year.—***New York Star.***

IT held the house completely spellbound by reason of its great heart appeal. Superbly acted and beautifully produced. The audience applauded and—wept. —***New York Review.***

EVERYTHING about the picture lifts it far above the average program release.—***Variety.***

ORIGINAL twists in the splendid development of a powerful story. The picture is exceptionally good.—***Dramatic Mirror.***

AROUND THE WORLD IN 80 DAYS

ADAPTED FROM

JULES VERNE'S

WORLD FAMED NOVEL - READ BY MILLIONS

MODERNIZED AND PICTURIZED
IN SIX FASCINATING PARTS

ONLY ONE THEATRE BOOKED IN TOWNS OF 100,000 OR UNDER.
ALL THEATRES IN CITIES OF OVER 100,000 PROTECTED
ACCORDING TO NUMBER OF DAYS BOOKED.

ARRANGE **NOW** FOR EXCLUSIVE BOOKING IN YOUR CITY.

RELEASE DATE OCT. 15

GET BUSY!

OR YOUR COMPETITOR WILL

A THRILL IN EVERY SCENE

A PUNCH IN EVERY PART

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LEO ROSENGARTEN, PRES.

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"We unhesitatingly recommend THE SHIELDING SHADOW as a box office attraction."

Lenn in the Billboard

Well managed thrills, sustained mystery, and genuine story interest; it should go well in the better class theatres as well as the cheaper ones. It has real fascination."

Agnes Smith in the Morning Telegraph.

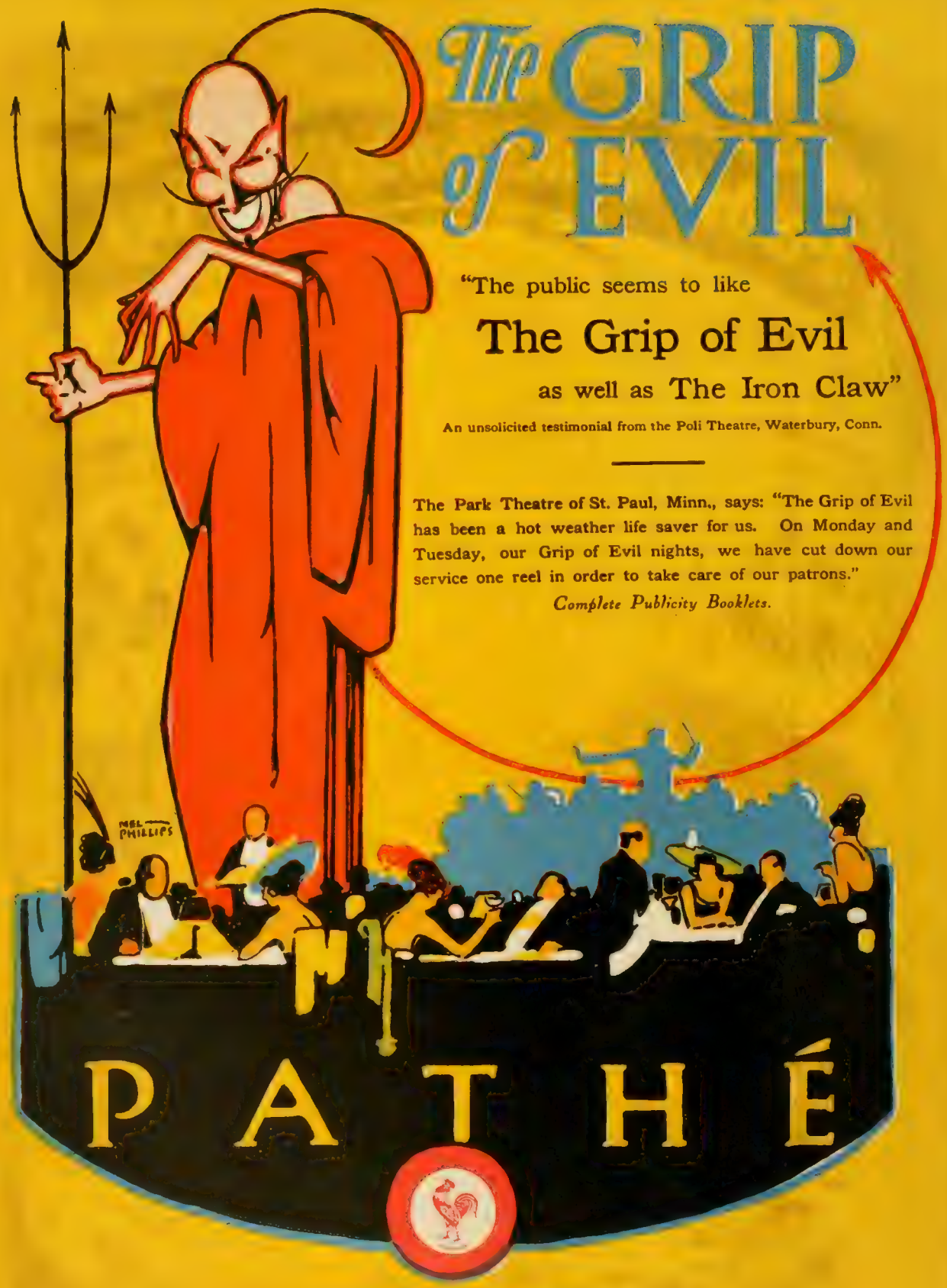
Every reviewer has strongly praised Pathe's best serial!

Featuring GRACE DARMOND, RALPH KELLARD and LEON BARY

uced under the direction of Louis J. Gasnier and Donald Mackenzie.

Complete Publicity Booklets.

PATHÉ PRODUCED BY **ASTRA FILM CORP'N**


The GRIP of EVIL
"The public seems to like
The Grip of Evil
as well as The Iron Claw"
An unsolicited testimonial from the Poli Theatre, Waterbury, Conn.
The Park Theatre of St. Paul, Minn., says: "The Grip of Evil has been a hot weather life saver for us. On Monday and Tuesday, our Grip of Evil nights, we have cut down our service one reel in order to take care of our patrons."
Complete Publicity Booklets.
NEL PHILLIPS
PATHÉ
Produced by BALBOA

Chronicle Press
Orange - N. J.

Pathé Gold Rooster Plays

Florence La Badie

The Pillory

in five parts

A scathing denunciation of bigotry and most effectively portraying types of character such as Hawthorne made immortal in "The Scarlet Letter"

Featuring the favorite

Florence La Badie

Produced by Thanhouser

Released Oct. 8th

— RECENT AND FORTHCOMING GOLD ROOSTER PLAYS —

The Fear of Poverty – Sept. 10	The Pillory – – – Oct. 8
The Test – – – – Sept. 17	The Light That Failed – Oct. 15
Saint, Devil and Woman – Sept. 24	Prudence The Pirate – Oct. 22

GOLD ROOSTER PLAYS

REG.

Pathé

What a discerning exhibitor says of

Luke Comedies produced by Rolin

"You sent us a Lonesome Luke' down here and believe me 'Luke' put it all over ____ (mentioning by name a famous comedian). This is no bull and I can assure you 'Luke' made 'the high priced one' look like thirty cents."

Tony Zellers of the Perry Theatre,
Hazard, Ky.

"Luke" comedies make the best program better.

Current Release

"Luke's Speedy Club Life"

Released Oct. 1

Pathé

American Fashions

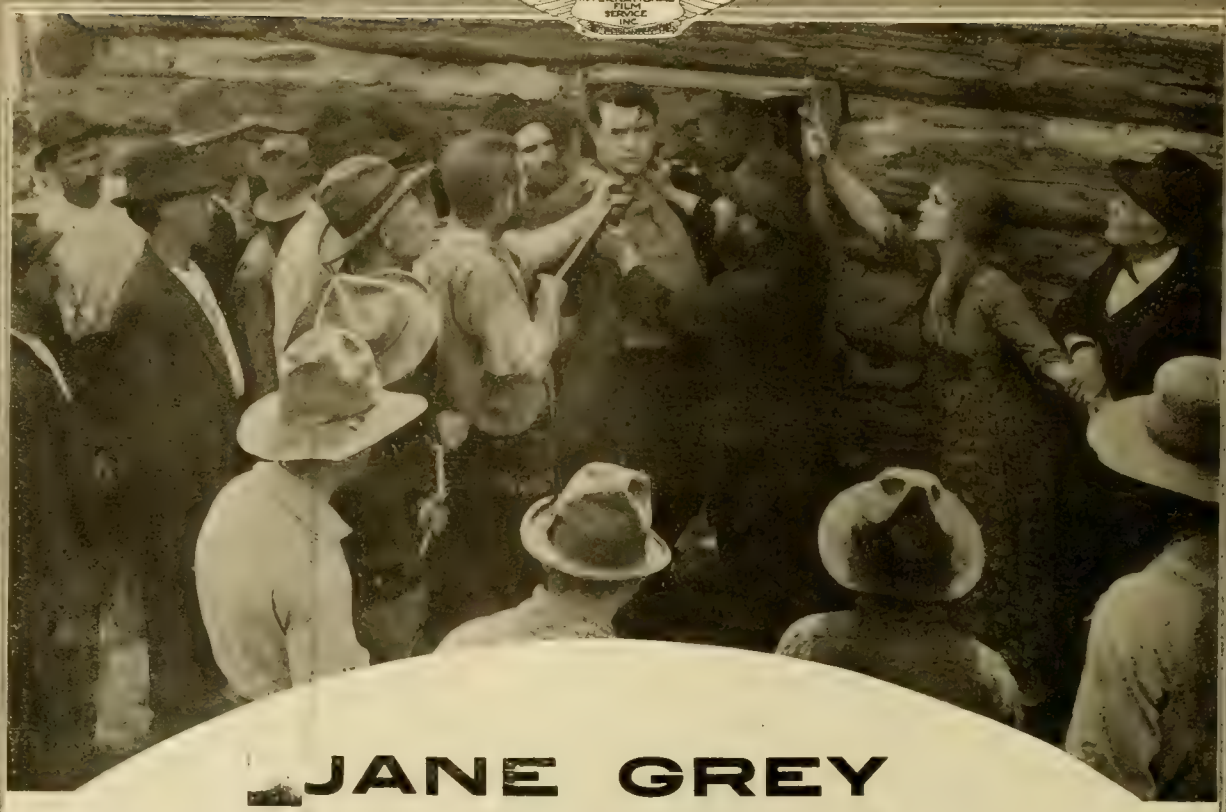
Produced by Miss Florence Rose

"Betty Selects her Bridesmaid Frock"

Released Oct. 1

The women like to see these fashions pictures because of the stunning costumes; the men like to see them because of the stunning girls. Everyone likes them and they bring business to the Exhibitor showing them.

INTERNATIONAL FILM SERVICE INC.



JANE GREY

IN

"THE FLOWER OF FAITH"

WITH

FRANK MILLS

A Powerful Motion Picture Drama

Picturing

Seductive love scenes in daisy field and woodland.

Thrilling adventure with one of America's most picturesque waterfalls as a background.

The tragedy of an Evangelist father's misconception of a secret visit by his daughter to the cabin of an unbeliever.

Flaring torches silhouetted against the night, to mark the gathering of a band of night-riders—self-appointed executors of grim frontier justice.

The final triumph of faith and love through the interception of Providence.

Culminating with the

Most sensational storm scene ever shown in motion pictures.

Produced by Superb Pictures Corporation for the

INTERNATIONAL FILM SERVICE, Inc.

729 Seventh Avenue
New York

INTERNATIONAL FILM SERVICE INC.

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INTERNATIONAL FILM SERVICE INC

"Outside the Law"

This latest episode of the **BEATRICE FAIRFAX** series is brim full of bright, clean comedy.

In this picture Harry Fox has an unusual opportunity to display the high class comedy which made him such a great favorite on the stage.

But there is more than comedy to the picture. There are tense, dramatic situations and romantic love scenes.

Like all other episodes of the **BEATRICE FAIRFAX** series, **"Outside The Law"** is itself a complete story.

Forty-six newspapers in leading cities of the United States print the stories of these episodes of Beatrice Fairfax each evening.

This is one example of **"unparalleled publicity and unexcelled pictures"**—the service which the International Film Service, Inc., is giving to exhibitors.

Beatrice Fairfax

Featuring

HARRY FOX

noted comedy star

and

GRACE DARLING

winsome charmer of the screen

Produced by Wharton, Inc., for the

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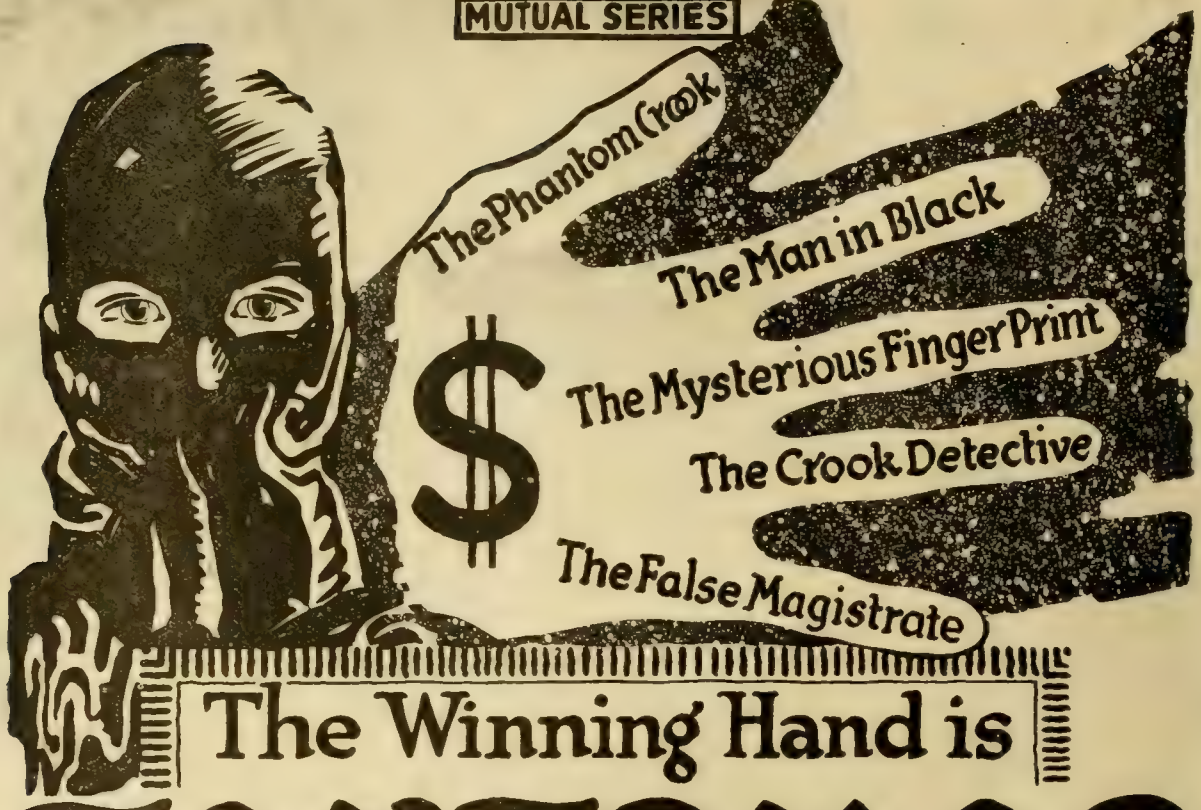


The Winning Hand is FANTOMAS

THE popularity of your theater depends on your success in making *regular* visitors of your patrons. You can do this with the least effort by showing "Fantomas." It is a cleanly sensational series that holds the interest from one episode to the next. Each is "a perfect cloud of sensations," while the end "leaves the spectator in profound suspense." Read the trade paper reviews yourself and take their judgment.

Millions of people have read about Fantomas in the great syndicate of newspapers that published the stories this summer. They are now eager to see the world's greatest criminal on the screen. Also remember that "Fantomas" is a *proved* success. It has already magnetized millions of dollars into motion picture box-offices all over the world.

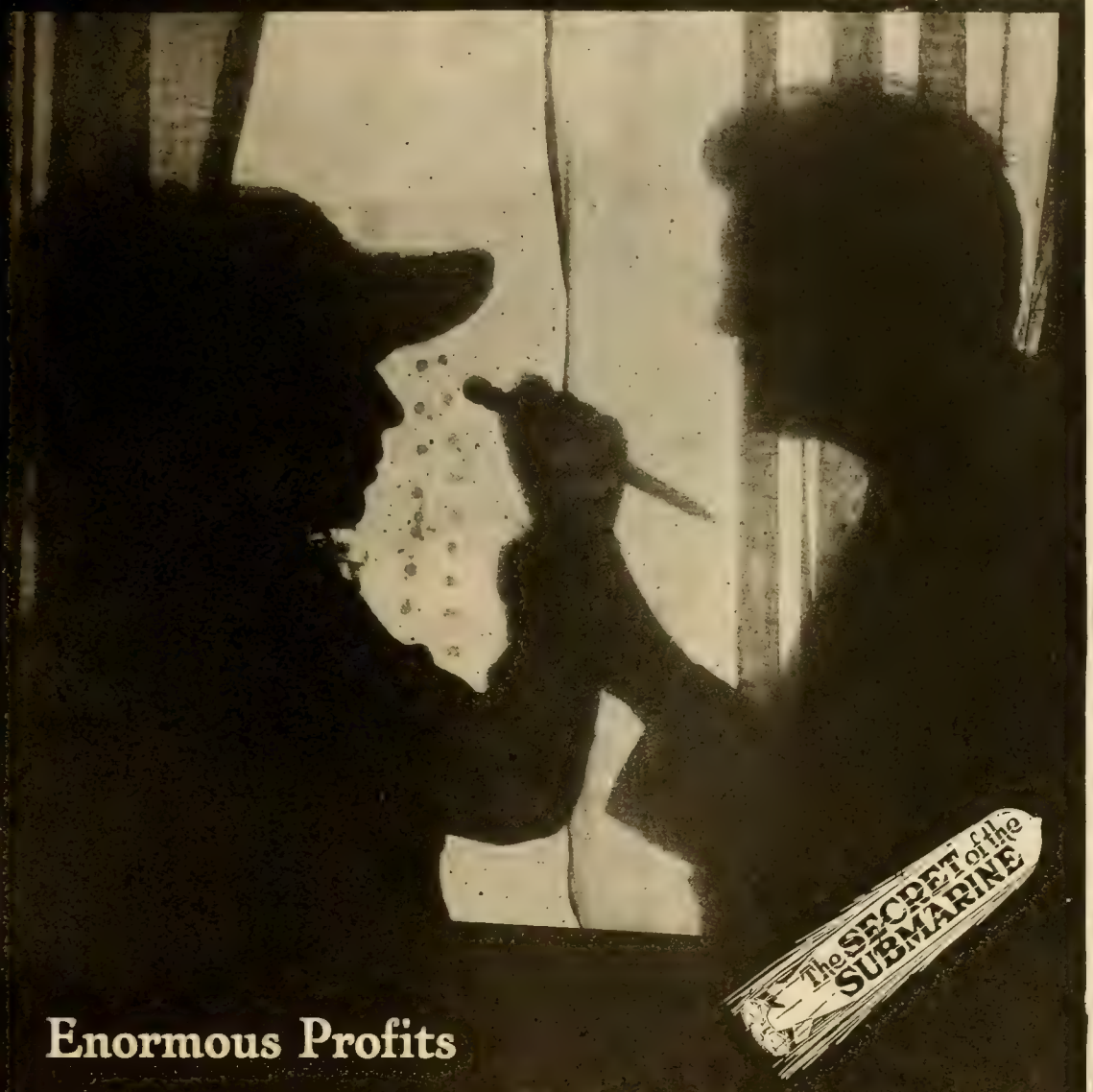
IMPORTANT You can get "Fantomas" only through the Mutual Film Corporation. Book the five three-reel episodes at your nearest Mutual Branch TODAY.

WATCH FOR "THE VAMPIRES, or THE ARCH CRIMINALS OF PARIS," SOON TO BE RELEASED IN NINE COMPLETE EPISODES OF THREE REELS EACH.

GAUMONT COMPANY

FLUSHING, N. Y. JACKSONVILLE, FLA.

MUTUAL SPECIAL FEATURE



Enormous Profits

Showing "The Secret of the Submarine"

"The financial returns were beyond our expectations. Any exhibitor cannot go wrong in booking this excellent serial." ¶ Such was the success enjoyed by the Colonial Theatre of Cincinnati, and thousands of other pleased exhibitors. ¶ The story, by E. Alexander Powell, has been published in more than a thousand prominent newspapers. Millions demand to see this smashing, patriotic, chaptered Mystery Play.

Book It Today —at any Mutual Exchange—or apply to the Mutual Film Corporation, 222 South State Street, Chicago

AMERICAN FILM CO., Inc.
SAMUEL S. HUTCHINSON, President
Chicago, Ill.

MUTUAL PICTURES

Slapstick with a Reason

VOGUE COMEDIES

"A Touch of High Life"

VERSATILE PADDY McQUIRE—VOGUE favorite—steps into this 2-act VOGUE as a "white wing," pushing his brush and dirt cart.

OF all the comic plots and action in which he has ever been photographed, this is the most comical. It's a riot of laughs!

GYPSY ABBOTT, always pretty and forceful in her screen personality, adds much to the appeal of this subject.

UNUSUALLY attractive are the bathing girls, who play a prominent part in the development of the plot.

EXHIBITORS: Be sure to book this snappy VOGUE comedy. It's a money-making attraction. Released October 8th.

Booking at any Mutual Exchange

Vogue Films, Inc. General Offices: 6235 BROADWAY CHICAGO, ILLINOIS

Studio: Santa Monica Blvd., at Gower Street, Los Angeles, Cal.

MUTUAL NEWS

"What's Going On In The Mutual"

PUBLISHED WEEKLY BY THE MUTUAL FILM CORPORATION. 68 EXCHANGES

VOL. I | OCTOBER 7, 1916 | No. 4

"The Pawnshop" Is The Newest Chaplin Mutual Special

ANOTHER Charlie Chaplin Mutual Special Feature will be released to exhibitors beginning Monday, October 2. It is two reels in length, like the others in the series. Its title is "The Pawnshop." As the title suggests, Charlie appears as the clerk of a pawnbroker. The surroundings of a pawnshop give him almost limitless possibilities for comedy. Charlie fairly outdoes himself in taking advantage of these possibilities. He manages to get a laugh out of the most commonplace of situations. He invents new situations constantly.

Charlie's Newest Antics.

Charlie Chaplin's antics in the new two-reel Mutual Special Feature are the funniest he has performed to date. At an advance showing of the film in one Mutual exchange to a whole roomful of exhibitors, the laughs came so thick and fast that it was impossible to keep track of them. Men who seldom smile at the broadest kind of slapstick comedy not only smiled but laughed until on the verge of tears. The whole roomful voted it "a riot!" The laughs that Charlie manages to get out of his "business" with the sign in front of the pawnbroker's would alone take an adding machine to tabulate. And that is only one scene in the two-reeler. "The Pawnshop" is the sixth of the series of Chaplin Mutual Specials. The others are "The Floorwalker," "The Fireman," "The Vagabond," "One A. M." and "The Count." All six of them can be seen and booked at any of the sixty-eight Mutual film exchanges.

New Gaumont Series

This week sees the release of the fifth of the thrilling detective stories issued by the Mutual Film Corporation under the general title of the "Fantomas series." This unusual lot of photoplays, each three reels in length, proved such a success that a new series is now being arranged. "The Vampires" is the title of the new series. It is going to be even more sensational than was the "Fantomas series." A strange band of Parisian crooks operates under the name of "The Vampires." Each subject in the series will deal with a new exploit of this mystic band.

In furtherance of his policy of securing the most famous and most talented stars in all filmland for the leading roles in Mutual Star Productions, President John R. Freuler of the Mutual Film Corporation expects very soon to make some startling announcements.

The Week's Releases

Mutual Star Production.

Brand.	Title.	Reels.	Leads.
American.	Dulcie's Adventure	5	Mary Miles Minter

Mutual Master Picture.

American.	A Woman's Daring	6	Coxen & Greenwood.

Tuesday, Oct. 3d.

Beauty.	Slicking the Slickers	1
Oral Humphrey.		

Wednesday, Oct. 4th.

Mutual.	Mutual Weekly No. 92	1
Gaumont.	See America First and Cartoons	1

Thursday, Oct. 5th.

Gaumont.	The False Magistrate Fantomas No. 5	3

Friday, Oct. 6th.

Thanhouser.	Arabella's Prince	2
Cub.	Oh for a Cave Man	1

Saturday, Oct. 7th.

Cub.	Won by a Fowl	1
Cub.	That Wonderful Wife	1

Sunday, Oct. 8th.

Vogue.	A Touch of High Life	2	McQuire & Abbott
Gaumont.	Reel Life.	1	

"A Lass of the Lumberlands" Is New Signal Chapter-Play

President S. S. Hutchinson of the Signal Film corporation has just announced the release of a new chapter-play starring Helen Holmes. Its title is "A Lass of the Lumberlands." It is in fifteen chapters. J. P. McGowan, who directed the great success, "The Girl and the Game," is directing the new chapter-play. It will be released through the exchanges of the Mutual Film Corporation. Exhibitors can obtain the first chapter on Monday, October 23. The other chapters will be released weekly thereafter. Bookings are now being taken. The story of "A Lass of the Lumberlands" is a story of Big Business and the great lumbering industry of this country. It abounds in thrilling scenes, sensational feats of daring and yet is a logical story of real events in the great timber regions of the great North woods. A tremendous, nation-wide advertising and publicity campaign will be given this chapter-play. The exhibitors will be assisted in every way in getting the public to their theaters to see Helen Holmes in "A Lass of the Lumberlands." The new production was undertaken in response to the request of nearly 6,000 exhibitors who asked for "another Helen Holmes serial" following their tremendous success with "The Girl and the Game."

The sequel to the great serial film, "The Diamond From the Sky," has been finished. The release date will soon be announced.

Mary Miles Minter In Second Mutual Star Production

DAINTY MARY MILES MINTER comes back again this week in the second of her American-Mutual Star Productions. Its title is "Dulcie's Adventure." James Kirkwood directed it. He is the same man who directed "Tess of the Storm Country" and other Mary Pickford productions. Exhibitors everywhere know what that means. In Mary Miles Minter he has as charming an ingenue as the screen has ever seen. She has a tremendous following. "Film fans" everywhere will walk miles to see a Mary Miles Minter picture. That means money to the exhibitor. It means that he won't have to go out and seek an audience for his theatre. His audience will come to him. Every house that presented "Youth's Endearing Charm," the first of the Mary Miles Minter Mutual productions, made money. The exhibitors who booked it were satisfied. They are anxious to have more Mary Miles Minter pictures. They are booking the whole series of features in which this charming star appears. The second of the series is now ready.

"Dulcie's Adventure."

In "Dulcie's Adventure" Mary Miles Minter has a wonderful opportunity for the display of her talents. She appears again as an orphan. She is afflicted with two maiden aunts who make life far from enjoyable for her. One aunt finally arranges to send her to California to marry a supposedly wealthy count. Dulcie doesn't love the count, but cares for an humble grocery boy back in the South. The marriage is forced upon her, however. She doffs her antiquated hoopskirts and dons a white satin wedding gown. And then—at the church the count is proved an imposter and little Dulcie is free to find happiness with her grocery boy. It is a story with a strong human interest appeal. It is a picture that will delight any audience. It is being booked by all of the sixty-eight Mutual exchanges.

"A Woman's Daring."

"A Woman's Daring," a Mutual Masterpicture from the studios of the American Film Company, Inc., will be released through all Mutual exchanges beginning October 5. It features Edward Coxen and Winifred Greenwood. It is five reels in length and tells an absorbing story. The photography of the American Film studios is famous wherever pictures are shown. This picture is no exception to the rule. It is a rare evening's entertainment. Exhibitors can see it at any of the sixty-eight Mutual film exchanges.

AMERICAN FILM COMPANY, INC., *Presents*

The Famous Star

MARY MILES MINTER

IN

DULCIE'S ADVENTURE

The Story of a Pretty Little Southern Orphan Girl's Adventure Into Matrimony. A Sympathetic, Appealing, Human-Interest Drama in Five Acts. Released Oct. 2nd. Directed By **JAMES KIRKWOOD.**

Second of a Series of Mutual Star Productions Featuring Mary Miles Minter. Book the Entire Series at Any of the 68 Mutual Exchanges. Now Playing: **MARY MILES MINTER** *in* **YOUTH'S ENDEARING CHARM**

MUTUAL FILM CORPORATION *Announces*

THE NEWEST CHAPLIN RELEASE
BEGINNING OCTOBER SECOND

CHARLIE CHAPLIN
IN
THE PAWNSHOP

A RIOT OF ORIGINAL COMEDY SITUATIONS. SIXTH OF THE NEW MUTUAL-CHAPLIN SPECIALS, NOW BOOKING AT 68 MUTUAL EXCHANGES.

Now Playing: CHARLIE CHAPLIN *in*
THE COUNT THE FLOORWALKER
THE VAGABOND THE FIREMAN
ONE A·M·

AMERICAN FILM COMPANY, INC., *Presents*

The Popular Stars

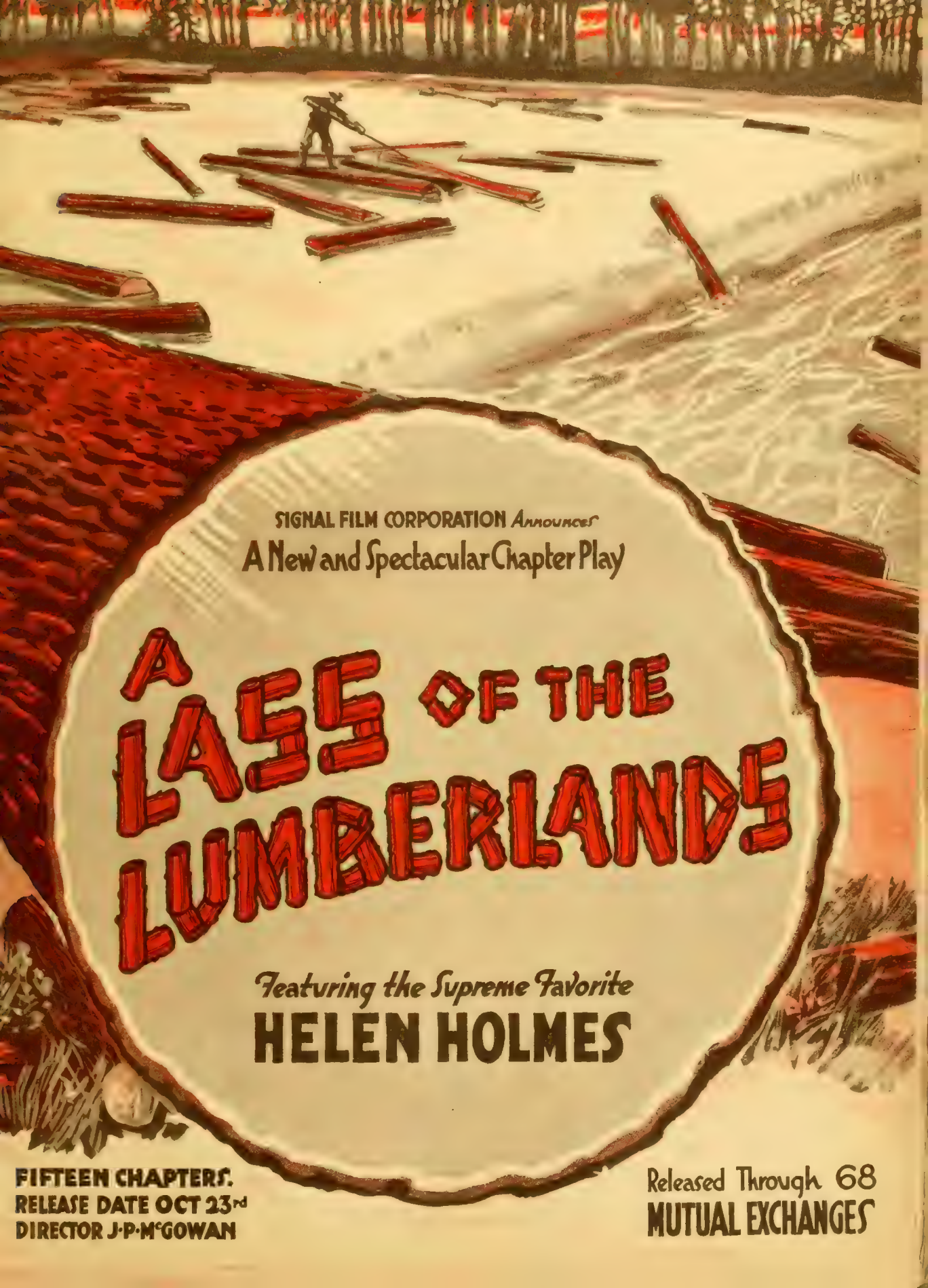
WINIFRED GREENWOOD
AND EDWARD COXEN

IN

A WOMAN'S DARING

A SOCIOLOGICAL DRAMA IN FIVE ACTS. DIRECTED BY E·SLOMAN·RELEASED OCTOBER THE FIFTH·

AN EXTRAORDINARY MUTUAL MASTERPICTURE NOW BOOKING AT 68 MUTUAL EXCHANGES.


SIGNAL FILM CORPORATION Announces
A New and Spectacular Chapter Play
A LASS OF THE LUMBERLANDS
Featuring the Supreme Favorite
HELEN HOLMES
FIFTEEN CHAPTERS.
RELEASE DATE OCT 23rd
DIRECTOR J·P·McGOWAN
Released Through 68
MUTUAL EXCHANGES

Coming! **HELEN HOLMES** *in*

A LASS OF LUMBER

OF THE LANDS

Announcement—

We announce for release, beginning, Monday, Oct. 23rd, a new and spectacular chapter-play — Helen Holmes in "A LASS OF THE LUMBERLANDS." This production will be presented in fifteen feature chapters. Helen Holmes, the popular favorite of the big success "The Girl and the Game," is the star of this new production. The author is E. Alexander Powell. The director is J. P. MacGowan, who directed "The Girl and the Game." "A Lass of the Lumberlands" was produced by the Signal Film Corporation. It will be released thru the sixty-eight Mutual Exchanges in America.

"A Lass of the Lumberlands," starring Helen Holmes, is just such a play as its title implies. The story is laid in the great timber regions of the North woods, amid the mighty sequoias, pines and cedars, which make that country famous. As the film unfolds, every detail in the operation of the great lumber industry will be revealed. The lumber camp, the sawmill, the swirling river, the log jams, suggest some of the backgrounds that make "A Lass of the Lumberlands" a particularly spectacular motion picture work. The title suggests the opportunity for big scenes. Miles of railroads and fleets of freighters are brought into play.

Helen Holmes in "A Lass of the Lumberlands" is a worthy successor to the successful serial, "The Girl and the Game." In this new production will be found even more sensational scenes and greater thrills than in Helen Holmes' previous success.

"A Lass of the Lumberlands" offers tremendous profit possibilities to the exhibitor. Here are fifteen chapters with tremendous cumulative value. The exhibitor securing this big feature this Fall is certain of big box office receipts for fifteen weeks thru the winter.

You Exhibitors who know of Helen Holmes' tremendous success in "The Girl and the Game" will be anxious to book this new Helen Holmes chapter-play, "A Lass of the Lumberlands," at once. Bookings are now being made at Mutual Exchanges.

For Bookings Wire or Write Your Nearest

MUTUAL EXCHANGE

(See Next Page)

SIGNAL FILM CORPORATION *Presents*

Popular **HELEN HOLMES**

IN A NEW STORY IN FIFTEEN SPECTACULAR CHAPTERS

A LASS OF THE LUMBERLANDS

BOOK THIS BIG FEATURE CHAPTER PLAY NOW! —*At Any Mutual Exchange!*

You exhibitors who are seeking big box office receipts—you who are seeking a steady patronage for a long period of time—here's a feature chapter-play that stands out pre-eminently in the film field.

Helen Holmes in "A Lass of the Lumberlands" is a production full of thrills and dramatic climaxes—a feature that is bound to be a powerful magnet for any house.

"A Lass of the Lumberlands" will be backed by a tremendous National Advertising Campaign. Every avenue of publicity will be used to bring this remarkable production to the attention of the public

If you are looking for fifteen weeks of big box office receipts—if you are looking for something new in films—if you wish to take advantage of an unusual opportunity for BIG PROFITS—BOOK Helen Holmes in "A LASS OF THE LUMBERLANDS" NOW!

WIRE OR WRITE YOUR NEAREST MUTUAL EXCHANGE -AT ONCE!

IN the country of the blind the one-eyed man is king. Vision makes leaders. Foresight constantly brings new powers to the forefront. The ability to anticipate conditions—to estimate future developments—this quality is the stuff of which success is made.

The reign of the "one-eyed kings" is over in the moving picture industry—the exhibitor is no longer blind to his own best interests. A new deal is in the cards—one that means bigger profits for the film renter—better productions for the public and fairer terms for the star.

If you want a hand in this squarer game, book *Clara Kimball Young Pictures.*

First release now ready, "The Common Law," by Robert W. Chambers; Direction, Albert Capellani.

Lewis J. Selznick.

SELZNICK-PICTURES

KITTY GORDON

(The Hon. Mrs. H.H. Beresford)

in

"VERA, THE MEDIUM"

by

RICHARD HARDING DAVIS

Produced under
the supervision of
G.M. (Broncho Billy) ANDERSON

A
SELZNICK SUPER-PICTURE
FOR
NOVEMBER

HERBERT BRENON PRODUCTIONS
SELZNICK-PICTURES
ONE OF THE TERRIFIC SCENES IN
HERBERT BRENON'S
PRESENTATION OF
NAZIMOVA
IN
"WAR BRIDES"
By Marion Craig Wentworth
TO BE RELEASED IN NOVEMBER THROUGH
LEWIS J. SELZNICK ENTERPRISES, INC.
NEW YORK CITY

The Sensation of the Season—At the Private Exhibition at the

STRAND THEATRE, NEW YORK

BENJAMIN CHRISTIE'S Dynamic Classic of the Silent Stage

"BLIND JUSTICE"

A Photo-Drama Destined to Sweep the Country, Just as it Carried New York's Critics off Their Feet in a Maelstrom of Enthusiasm

Rarely, if Ever Before, Has Any Feature Been Showered with Such Unanimous Praise. Stands Every Box-Office Test

HERE IS WHAT SOME OF THEM SAY:

W. STEPHEN BUSH, in M. P. World.

"Blind Justice" is in the main a wonderfully artistic appeal to pity. Mr. Christie himself takes the leading part. He impersonates a half-witted man of exceptional physical strength, the victim of a justice which is blind. He is wrongfully accused of a murder. He escapes from prison, but is recaptured under highly dramatic and pathetic circumstances. A woman befriends the escaped convict and wishes to protect him, but her will is overborne by the other members of the household, and, in spite of herself, she becomes the betrayer of the man she had intended to shield. A series of sensational events leads him into the home of the woman whom he wishes to punish, and the interest of the spectator is stimulated to the highest degree, until a powerful climax ends the story.

Mr. Christie, the director, rivals in fertility of invention and in talents for expression with Mr. Christie, the actor. His characterization of the central figure of the story is a splendid bit of artistic work. Indeed, the acting throughout the play is of an uncommonly high character, even in the minor parts. A special word of praise is due to the settings, which were noticeable for their solidity and their impressive realism.

H. S. FULD, in The M. P. News.

At the Strand theatre a representative audience was present at the private showing of "Blind Justice," of which Benjamin Christie was the author, producer and leading man, and saw a masterpiece of foreign make. For an hour and a half they sat as if spellbound as the film unwound, and at the end were most generous with their applause. And the film well deserved it.

Superb photography, masterly acting on the part of the principals, an exceedingly interesting plot with many tense situations, all helped not a little. But what impressed one most was the attention paid to the minutest detail, whether in interiors or exteriors, that some American producers would do well to emulate. To bear out the title, the story deals with the present-day tendency to convict and punish on purely circumstantial evidence.

Benjamin Christie, director general of the Dansk Biograf Company of Copenhagen, Denmark, is to be congratulated, and special commendation might be given Katherine Sanders, for her rendition of Ann, the girl in the story.

ADAM HULL SHIRK, N. Y. Telegraph.

Two things stand out pre-eminently in this picture—the acting of Mr. Christie and the photography. Coupled with the latter is the remarkably fine lighting.

The role of John Sikes, the victim of an error of justice, condemned to penal servitude for life, for a crime of which he is innocent, and, when he escapes, accorded about as much pity as would be given a rat released from a trap, is one requiring superior powers and the exertion of a high degree of intelligence to make it convincing. That Mr. Christie has succeeded is beyond doubt.

Miss Sanders, in the part of Ann, does exceptionally pleasing work, and the other members of the company lend admirable support.

The details of direction are finely carried out. The settings are realistic, and there is the general impression created that the utmost care has been taken to prevent errors or inconsistencies creeping in.

The touches of pathos in the picture are introduced without being overdone; the travesty on justice is strongly portrayed, and the atmosphere of suspense is carried throughout the picture, with pronounced effect. "Blind Justice" is a fine picture.

GEO. W. PARDY, in The Dramatic Mirror.

The enthusiastic reception accorded "Blind Justice" at the Strand, last week, augurs well for its future value as a drawing card. The picture is one of the best specimens of high-class melodrama. The photography is a triumph of camera skill, including interiors of costly design, deep sets, and close-ups utilized with rare good judgment at crucial moments in the play.

Mr. Christie's appearance in the leading role adds fresh luster to the European actor's laurels, won in "legitimate" as well as the silent drama.

It is no easy matter to create and preserve an atmosphere of terrific suspense throughout seven reels of melodrama, but in the present instance this is most effectively accomplished. The author must be complimented no less for his clever shaping of the script than his brilliant acting, and the skill with which he directed the piece. Its perfect continuity makes the story easy to follow, and the lighting effects and settings are on a par with the general excellence of the feature.

"LENN," in The Billboard.

"Blind Justice," with a forty-piece symphony orchestra accompaniment, was shown for the first time at the Strand theatre.

The production is almost another "Les Miserables." One feels the eternal master touch of Victor Hugo visualized in the superb art of Benjamin Christie as "Strong John," though the treatment and handling of "Blind Justice," with the many novel touches of a foreign Danish atmosphere, has a tendency to draw one's thoughts away from the similiarty of the main plot, so universal is the appeal.

The photography is far above the average, the direction skillfully handled and uniquely artistic. Elaborate sets are used throughout this production. It is quite evident that there is still room for Americans to learn something from directors from abroad.

The scene where "Strong John," the fugitive, brushes aside the snow-laden branches of a Danish forest and emerges with his child, is exceptionally beautiful, as is also the one showing the circus orchestra. Where "Strong John" breaks down and weeps in the orphan home because he cannot find his child, will bring many a tear from the audience.

JOE LOWE, in "Variety."

"Blind Justice" was written and produced by the same man who is also the star. He is Benjamin Christie, Director General of the Dansk Biograf of Denmark. It is in many respects an even greater picture than "Sealed Orders," because of the inimitable acting of Mr. Christie.

It is as perfect a piece of melodramatic construction as has ever been seen in a moving picture. But it is not the play, the fine scenic detail or anything else—it is the remarkable acting of Benjamin Christie that makes "Blind Justice" a masterpiece of motion photography.

THOMAS C. KENNEDY, in Motography.

"It is a genuinely fine screen drama."

The Releasing Arrangements Will Be Announced When Completed.

For Further Particulars—Write or Wire to

BENJAMIN CHRISTIE, Director-General, Dansk Biograf Co.

World's Tower Building, No. 110 West Fortieth St., N. Y.

A McCLURE SUPERSERIES

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MAURICE COSTELLO

ETHEL GRANDIN

"We're packing 'em in"

From 172 theatres in one territory—from 189 theatres in another, this is the full box office report on

The Crimson Stain Mystery

The greatest profit yielding serial since the dawn of the screen.

MAURICE COSTELLO

The Master Star *and* Charming

ETHEL GRANDIN

in the tense, exciting, mysterious, fast and fascinating drama of the decade

Directed by T. HAYES HUNTER

Novelized by Albert Payson Terhune

Produced by the ERBOGRAPH CO., *Presented by*

CONSOLIDATED FILM CORP'N

G. E. Goebel, *President* — Ludwig G. B. Erb, *Treasurer*

1482 Broadway
New York

To secure the best suggestion for a reel picture to be based on the mystery events and situations of the Crimson Stain Mystery we will give away
FREE 13 FREE
OVERLAND
6 CYLINDER 1917 MODEL
TOURING CARS
CASH VALUE $925 EACH
to motion picture theatre patrons all over the United States

A great chain of big newspapers prints it.

A nation-wide advertising campaign reinforces it.

BOOKING NOW AT METRO EXCHANGES

CHRISTIE COMEDIES

SCENE FROM

"HIS WEDDING NIGHT"

ONE REEL RELEASED MONDAY, OCT. 9TH.

Miss Billie Rhodes, Nolan Leary, Harry Ham and Ethel Lynne

Released Sept. 18th
"A Seminary Scandal"
Billie Rhodes
Harry Ham Eddie Barry

Released Sept. 25th
"His Baby"
Betty Compson
Neal Burns Dave Morris

Released Oct. 2nd
"By The Sad Sea Waves"
Billie Rhodes
Harry Ham Nolan Leary

Bright, Joyous Comedies, with Clever People

Every picture has a **real plot** packed tight with spontaneous **jollity** and **fun.**

Made under direct supervision of

AL. E. CHRISTIE

EXHIBITORS—If you have not already booked these write or wire

CHRISTIE FILM COMPANY, Los Angeles, Cal.

Head Office and Studio—Sunset and Gower, Hollywood, Cal.

New York Office, 408 Longacre Bldg., F. J. HAWKINS, Representative.

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Be the LEADING EXHIBITOR in Your Community. The Way to Lead Is to Present the Best.

MARY PICKFORD

Is by far the Best in Motion Pictures. Her First Superior Production, RELEASED IN OCTOBER, is "LESS THAN THE DUST."

These LEADING THEATRES Have BLAZED THE TRAIL:

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Distributors of the Best in Motion Pictures

ARTCRAFT PICTURES

BLUEBIRD
Photoplays, (Inc)
Present A Powerful
Emotional Drama
"THE CHALICE of SORROW"
with
CLEO MADISON
The Story of a Fruitless
Love, Directed by
Rex Ingram.

BLUEBIRD PHOTOPLAYS, (INC)

EVERY claim made for the superiority of BLUEBIRD Photoplays has a foundation in qualities of merit that cover much more than the personality of a single star.

Beginning with the policy of "The Play's the Thing," following the making of a BLUEBIRD through settings, cast of players, details of costuming and the fine art of directing, BLUEBIRDS represent the best work of the most talented minds in the moving picture industry.

The result is an evenly balanced performance. A photoplay of genuine value as an enjoyable dramatic performance.

These facts made known to millions of fans through half-page advertisements in the Saturday Evening Post are daily increasing the attendance at theatres showing BLUEBIRD Photoplays. You can have your share of this desirable business by booking through your local BLUEBIRD Exchange or direct with the Executive Offices.

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1600 BROADWAY
NEW YORK

MARGUERITE CLARK
Famous Players Star

Greatest Stars on Earth Play in

Paramount PICTURES

Paramount Pictures

Playing stars that are *paying* stars

LINCOLN used to tell a story about a steamboat on the Sangamon River that had such a loud whistle that after it blew there wasn't enough steam left to move it.

Organizations that bleat and blurt about *one* star—that hide behind that star's *good* reputation, a half dozen *bad* pictures—that force their inferior productions on credulous exhibitors—such organizations remind us of Lincoln's steamboat—

After the noise, *nothing!*

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

FF LASKY Paramount Pictures M P

FAMOUS PLAYERS
LASKY
MOROSCO
PALLAS

FURNISH THE 104 PLAYS A YEAR (TWO-A-WEEK) FOR

THE PARAMOUNT PROGRAM

And these 104 plays *are plays*—not "fillers," not monstrous makeshifts, not lack-wit affairs that are hurried together to *even up* for a star that outweighs the rest of the program!

A Famous Players Production is to use the word production in the finest sense—a Lasky Picture is a thing of technical excellence—a Morosco or a Pallas film is picture-making at its highest point!

Then consider the stars—the greatest on Earth! The number of them—a hundred! The character of them—the most beloved!!

No matter where your theatre is—no matter whether you have 500 or 5,000,000 people to draw from, the Paramount Program is the *only* one, because of its *stars*, its *plays*, its *versatility*, its *service*, that can be continuously profitable.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

MAURICE AND WALTON
FAMOUS PLAYERS STARS

THE PARAMOUNT PICTURES OF THE WEEK

RELEASED MONDAY, SEPT. 25th, 1916

DANIEL FROHMAN
PRESENTS

MAURICE and FLORENCE WALTON
IN
"THE QUEST OF LIFE"

"THE greatest dancers in the world." This is a title that Maurice and Florence Walton have established beyond thought of contradiction. They have only appeared in the capitals of Europe, America and South America. The people of your town have probably never seen them. With the present craze for dancing, they are on edge to witness the performance of this world-renowned couple. Imagine what volcanic effect the announcement of their first moving picture will cause! Imagine how eager your patrons will be to see them in the startling "Dance of Death," and other dances incorporated in the action of "The Quest of Life"! Imagine what a big thing it will be for *you* to be the first to show this wonderful picture! Remember this is *not* a mere dance picture, but a gripping story.

Produced by the

Famous Players Film Company

ADOLPH ZUKOR, President

FPLA

Paramount Pictures

THEODORE ROBERTS
ANITA KING
LASKY STARS

PARAMOUNT PICTURES OF THE WEEK

RELEASED THURSDAY, SEPT 28th, 1916

JESSE L. LASKY
PRESENTS

THEODORE ROBERTS
AND

ANITA KING
IN

ANTON THE TERRIBLE

THEODORE ROBERTS has long been known as the greatest living character actor on the American stage! You are familiar with his remarkable screen successes. Now we wish to say with all the emphasis we can enlist, that Theodore Roberts has never acted with such *terrific effect* as in the character of Anton, the brutal Cossack Chief of Police. Anita King is the famous Paramount girl who gained nation-wide publicity by her wonderful automobile dash cross-continent. Alone, either of these stars would create the sensation you expect from a Paramount feature. Together, they will arouse a tornado of interest. The picture is a dramatization by Jules Eckert Goodman, of the story that made such a stir when first published in the Saturday Evening Post. It is beautifully presented—but that is an unnecessary statement to make to Paramount exhibitors.

Produced by

Jesse L. Lasky Feature Play Co.

JESSE L. LASKY, President — ARTHUR S. FRIEND, [illegible] — CECIL B. DeMILLE, Director General

Paramount Pictures

VIVIAN MARTIN,
MOROSCO STAR

FORTHCOMING PARAMOUNT PICTURES

VIVIAN MARTIN

IN

HER FATHER'S SON

WHEN Miss Martin was first plucked from the legitimate stars of the stage to take her place with screendom's leading idols, we predicted that she would soar meteorically to the highest position in her profession. This picture proves that we were right! In her own particular field Vivian Martin has no equal. Months from now, when her name assumes the importance it deserves, "Her Father's Son" will be known as the first picture that gave Vivian Martin a opportunity to demonstrate her magical abilities. You must not overlook this chance to register an important victory in your patrons' eyes. In this extraordinary play of the picturesque old South, Miss Martin, masquerading as a Confederate spy, charms the heart of her Union lover, and brings a plot of tense situations to a happy-ever-after close. It is a picture we are really proud of.

Produced by the

Oliver Morosco Photoplay Co.

Released Thursday, October 12th

Paramount Pictures

OWEN MOORE
MARGUERITE COURTOT
FAMOUS PLAYERS STARS

FORTHCOMING PARAMOUNT PICTURES

OWEN MOORE

AND

MARGUERITE COURTOT

IN

THE KISS

OF all the irresistible man-and-woman combinations that have fascinated followers of the screen, Owen Moore and Marguerite Courtot are among the greatest. Their first appearance as Famous Players stars created a tremendous storm of demand all over the country in "Rolling Stones." The box office attraction of Moore's polished comedy and Miss Courtot's dainty grace cannot be overestimated. "The Kiss" is crammed with delicious humor and threaded with a love story so sweetly enacted that the man or woman never lived who could see it without a tingling spine and a quickened heart. The Moore-and-Courtot lovers in your neighborhood will greet the announcement of this release with enthusiasm and joy.

Produced by the

FAMOUS PLAYERS FILM CO.

ADOLPH ZUKOR, President.

Released Thursday, October 19th

FP LASKY Paramount Pictures M P

FANNIE WARD
LASKY STAR

FORTHCOMING PARAMOUNT PICTURES

FANNIE WARD

IN

WITCHCRAFT

IF you have shown Fannie Ward's last picture, you will know without our telling you that she has become one of the half-dozen most popular stars in America. There's no mystery about it. Before she made her first appearance on the screen, Fannie Ward was one of the most popular actresses on the legitimate stage of Europe and America. Her latest picture shows this beautiful star at her best. "Witchcraft" is the Columbia Prize Play, written by Dr. R. Ralston Reed, and selected by Jesse L. Lasky from a host of scripts. It is a stirring tale of Puritan days, replete with gripping, breathless situations and splendid character delineation. The publicity given this release will create a strong demand in your town. You cannot afford to pass it by.

Produced by the

Jesse L. Lasky Feature Play Co.

JESSE L. LASKY, President — ARTHUR S. FRIEND, Treasurer — CECIL B. DeMILLE, Director General

Released Monday, October 16th

Paramount Pictures

BRIDGET'S BLUNDER

A PARAMOUNT COMEDY

PRODUCED BY THE UNITED STATES MOTION PICTURE CORPORATION

Released by Paramount October 16th

BRIDGET is a cook. Clarence is a cop. Bridget loves Clarence, but Clarence ———

There now, we almost spilled the plot of this new roar-reel.

See it at your Paramount Exchange.

"The 2d Black Diamond"

UNITED STATES MOTION PICTURE CORPORATION
WILKES-BARRE, PENNA.

J. O. WALSH, Pres. F. W. HARMON, Vice-Pres. DANIEL L. HART, Treas.

"Motion Picture Portrait Studies of President Wilson and His Cabinet—The U. S. Government in Action"

A Film of National Interest--the Only One of Its Kind Made in the World

Distributed by THE MOTION PICTURE FORUM

220 West 42nd Street, New York City

C. R. MACAULEY, President

RELEASED OCTOBER 2, 1916

Read These Indorsements

Lee A. Ochs, President of the Motion Picture Exhibitors' League of America:

"It has been demonstrated to my complete satisfaction that the public desires to see, and would welcome, the presentation upon the motion picture screen of subjects affecting its welfare.

"I earnestly favor a nation-wide use of the great power of the motion picture in defeating legislation aimed at the business life and prosperity of the exhibitors.

"Appreciating that the influence of the screen would be immensely broadened by opening it to the people as a great national forum or lyceum, and that the grave problem of censorship would thus be definitely solved, I wish to impress upon the members of the Motion Picture Exhibitors' League of America the desirability of showing pictures of national interest.

"While the principal mission of the motion picture will always be entertainment, the time has arrived when for purposes of protection and progress exhibitors themselves must place the screen on a plane with the newspaper and free speech.

(Signed) "LEE A. OCHS,
"President Motion Picture Exhibitors' League of America."

Samuel Gompers, President of the American Federation of Labor:

"AMERICAN FEDERATION OF LABOR,
"801-809 G Street, N. W.,
"Washington, D. C.
"September 13, 1916.

"Some time ago it was my good fortune to see the Motion Picture Portrait Studies of President Wilson and his Cabinet, when they were first shown in Washington. The pictures were marvelous; never had I seen more accurate portrayal of facial expression and characteristic mannerisms than in these pictures.

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"September 11, 1916.

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(Signed) "D. W. GRIFFITH."

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MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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Saturday, October 7, 1916

Facts and Comments

NOT the least gratifying political news is the reported defeat of Dudley M. Hughes, the Congressman from Georgia who through the persuasion of Wilbur F. Crafts, the professional reformer, became known as the sponsor of the Federal Censorship Bill. We do not claim that his advocacy of Federal Censorship helped to encompass his defeat, though we have no doubt that the exhibitors in his district did their share. Federal Censorship is beyond all doubt the most stupid blunder committed in the history of Congress. We have never been able to understand how the party in power could advocate an unheard-of extension of Federal power consistent with its history and its traditions. The removal of the personally likable Mr. Hughes from the political scene will, we fear, be no hindrance to the renewed activities of Crafts. Crafts may after a while acquire a reputation as a political undertaker.

* * *

CONSTRUCTIVE work of a civic nature done by public-spirited men and women who understand and love the motion picture is one of the strongest antidotes against censorship. Such work is being done by the National Committee on Films for Young People. The men and women who are members of the committee belong in large part to organizations and institutions that have heretofore often been found aligned with the friends of some kind of censorship. Their influence with their own people is bound to help. Ignorance and prejudice will be dissipated. The MOVING PICTURE WORLD wishes the Committee well and is especially glad to note that the Committee sees the advantage of co-operating with the exhibitor.

* * *

THE great movement for organization which has lately been noticed in the ranks of exhibitors has by no means spent its force; on the contrary, there are indications of a steady growth of the idea. Reports from the Northwest are particularly gratifying. New York has seen the organization of new locals up the state, Maryland is active, West Virginia and Kansas are looming up strong and New Jersey will hold a state convention in the immediate future. The MOVING PICTURE WORLD rejoices in all this activity, because more power and more responsibility for the exhibitor means a lasting benefit to the industry as a whole.

* * *

WE DO not like to see this industry make any promises to the public which afterwards fail of performance. It was poor policy to send a statement to the daily press of motion picture stars coming into the district of Senator Cristman to appear before motion picture audiences and speak against censorship. An elaborate story to this effect was printed without the slightest foundation in fact. If Cristman is to be defeated it will be due entirely to the exhibitors, who actually did some work against him. We are not oversanguine in the matter. There are parts of the Senator's district where motion pictures are hardly known; vast tracts of forest lands sparsely settled. It is in these parts that the senatorial champion of censorship is particularly strong. What irony to think that the representative of a few backwoods counties is permitted to legislate for the sovereign people of the Empire state and ordain what pictures they shall or shall not see.

* * *

A LITTLE word of advice to foreign producers who have lately come into the country may not be amiss. It is elementary, but we make no apology for it, because it seems needed in view of recent happenings. The foreign-made film cannot expect to escape the conditions of the American market. It must be gauged by an American standard of values and the estimate placed upon it by a foreign producer or importer will not be accepted as final by our people here. We always have believed and still believe that the foreign-made film of quality ought to have a good market here in spite of a certain prejudice. We think that our belief has been justified by the facts. If the foreign producer would be more willing to adjust himself to the conditions of this market his chances of gaining a new foothold would grow immediately.

Perceiving the Invisible

By Louis Reeves Harrison

"BY way of illustration," as the orators say, a certain producer about to be established in a large way asked a certain writer of screen stories to provide one which should serve as an introductory release and be intensely American. The author happened to have a fine theme in mind and proceeded to develop it with great pains. He evolved what he had good reason to believe was an exceptional story and handed in his scenario. It was rudely rejected. He did not insist on getting paid for his effort because he was treated as a suspect—he was trying to get something for nothing.

He felt sure that another producer, who had visualized a number of his stories, would jump at the chance to get a superior one, but he was mistaken. He was again rebuffed. The script now went to a third producer, who was complaining of a dearth of good scenarios, but it met with the same fate. The author's faith in himself might now be well regarded as an exaggerated estimate of his own mental ability, mere conceit, but his temperament was not one to contemplate the possibility of defeat, and he went to Mr. Blackton of the Vitagraph Company and met with quick appreciation of what he had done.

Under Mr. Blackton's personal direction the story was visualized as written and attained marked success. Critics hailed it as the best of the year; it was shown by Mr. Blackton at a large club entertainment as an exceptional release; it won a popularity contest, letters from all over the country naming it as one of the strongest photo plays ever shown. These facts are cited merely to illustrate that the present dearth of good plays is not entirely due to a lack of capable authorship.

How about the three producers who rejected a story of decided merit at a time when the price paid for scenarios was so unimportant in proportion to the general cost that it scarcely called for exacting discrimination? The small outlay required had little or no bearing on decisions rendered against the script. Presented as a working scenario, designed purely for visualization, it might not have been expressed in terms stimulating to the imagination, but that is the case with nearly all skeleton librettos, because structure rather than treatment claims most of the photoplaywright's time and attention.

It is quite possible that there was lack of method in the examination. Scenarios of all kinds, good, bad and indifferent, were rarely assorted so that the best could be given more serious consideration. But it is likely that the subject matter did not suit certain preconceived ideals on the part of those entrusted with the work of selection. They were guided by personal preference. What kind of a critic would a reviewer be if he permitted his personal likes and dislikes to weigh in passing judgment? The critic learns that his own preference is too narrow—he must defer to the varied tastes of a mixed audience.

Give one of the leading producers of today a brief synopsis of a live story, and it is quite possible that he will not *like* that *kind* of a story, sometimes because he has one or more performers on salary to suit, quite as often because he unconsciously narrows the character of his output to what happens to suit his personal fancy. Plays of such a limited appeal might be written on assignment, but such restrictions are not calculated to encourage spontaneous composition of the kind most loved by mixed audiences, flowing direct from a font of originality.

The author who makes a living through something less superficial than mere cleverness in handling his medium is compelled by the very nature of his work to keep thoroughly posted by reading and observation. If he is to succeed at all, he must do even more than keep apace with the times. He must constantly forecast events and effects, and he must necessarily know what he is writing about in order to give entertainment or information to his audience. The audience becomes an object of anxious study—with it lies the final verdict. Experience teaches him that he must also be a severe and capable critic of his own imaginative creation.

Few producers of moving pictures have any such training. Some of them are largely guided in judging what is to be by what has been done. Sounder basis would be to eliminate mere imitations of what has been done in favor of what bright and new, if for nothing else than the sake of variety. If authors are compelled by the producers to keep on skilfully adapting from old stuff, a weary lack of progress is bound to ensue with a corresponding lack of interest on the part of the public in moving pictures. The highest value should not be placed on imitation, but on originality.

What a producer can do advantageously to all concerned when he is sincerely interested in his product is to give careful study to a scenario of fine quality and note down his objections to it in detail, together with any suggestions that may occur to him. He may be right in his criticism, and that chance makes it important. An author has a thousand and one things to think about during composition and may be guilty of an error of omission. If he has any sense he will give attention to such criticisms and utilize all there is of value in them. He is addressing an audience of many minds and should not hesitate to broaden his appeal.

An unusual visual sense, such as that exerted by a sailor acting as a lookout, which picks up and defines objects before the rest of us can discern anything but a formless haze, grows out of habitual attention to a particular set of impressions. In a similar manner imagination in art and science becomes specialized. Watt probably foresaw every detail in the workings of a "governor" before he attempted to make the steam engine what it is, one of the greatest factors in our progress, and so the glorious monuments of artists, sculptors and architects, of which we are so proud, were first perceived by the mind's eye, idealization.

We all possess this creative power in the wild—our fancies roam about aimlessly—but the author is compelled to put a halter on his and train it to harness, acquiring thereby what Shakespeare calls the "imagination all compact." He actually perceives on a little screen in his brain the two or three hundred scenes of a big story reeled off in regular order, and he can run the reel back and forth for new adjustments. He can briefly record what he has perceived so that his story will run true when visualized by fine interpreters under capable directors, but he can not provide them with his power to perceive the invisible.

Thousands of new stories must be provided to meet a demand that grows as long as it is satisfied, and they will flow from native genius unless the font is clogged with corruption, but our present imperative need is for men of trained ability to appreciate and rightly value products of creative imagination, and they must also possess some of that rare quality of mind which, guided by correct taste and artistic sensibility, has enabled the author of a story to perceive the invisible.

The Feature Market

By W. Stephen Bush.

THE one thing in which ninety-nine per cent. of the motion picture exhibitors of the country are interested in is the feature market. Rightly or wrongly, it has become an axiom in exhibiting circles that no program is stronger than its weakest feature.

Developments in the feature market are therefore watched most eagerly. The great trouble is the elusiveness of quality. Now exhibitors do watch quality. Their bread and butter depends upon it. If they want to make money they must follow quality. Is it possible to define "quality" in motion pictures? Possibly it is, but I shall not yield to the temptation. To discern quality, to feel it as it were, is much easier than to define it like a problem in logic. We are all agreed on one thing, however: Quality is elusive, fickle and hard to get. How often does it happen that features suffer a sudden decline in quality? There is no warning to the exhibitor. He is "tied up" by his contract. Things run along smoothly for a while and then comes a "feature" that makes the exhibitor's hair stand up like quills upon the fretful porcupine. Only last week an exhibitor subscribing for a well-known feature program gazed sadly upon the paper in his lobby announcing the coming of a certain feature. "Gee!" he said in an ejaculatory manner, with no particular aim at grammar, "how I wish this piece of fromage was over. I hate to look my audience in the face for the next three days." Perhaps this man is too sensitive, but he runs a big, beautiful house and he is an insistent and tireless searcher after quality. He is tied to a feature program and such things will happen in the best feature program which human ingenuity can put together. I tried to console him.

"Well," said I, "you have the regularity of supply. That ought to count for something."

He dissented vigorously.

"I know," he replied, "that if I could go out into the open market and do my own choosing I could increase my business considerably. Regularity of supply counts as a real advantage only when it is combined with a high average of quality."

Quality—that is the unceasing chorus.

Not all exhibitors feel like my friend of the big, beautiful house. A very successful and practical exhibitor disagreed with my friend. He thought that quality is too elusive to be hunted all the time and that the public itself was not always sure of how it liked a picture. He thought that buying in the open market for quality would jump the prices for service and increase the dangers of competition. In his opinion a fair average of quality coupled with regularity of supply was the best result attainable at present.

The exhibitor is interested in the feature market because of the kaleidescopic changes. The palm of supreme quality is never held very long by the same producer. Hence every bit of honest and genuine news of the feature market is of immediate practical value to the exhibitor in general and to the exhibitor with a big house in particular. Imagine a man who has "tied up" three big feature groups for a town of moderate size, hoping to keep out competition. He surely is interested in the feature market, for if quality shifts even temporarily to another group beyond his control it affects his business at once. The exhibitor who has tied up three feature programs is by no means rare. Indeed we know of many who in towns of twenty thousand inhabitants have tied up all the available feature productions. To them the coming in of new companies or combinations and mergers of old groups are of the utmost importance. They are not very much worried about single reels except comedies, of course, but every great change in the feature market means much.

In passing we may mention that in no other paper wholly or partly devoted to motion pictures will the exhibitors find better and more complete and more accurate information on the progress and on the doings of the feature market than in the columns of the Moving Picture World.

The most recent developments are always to be found in our news columns, as, for instance, the last issue fully demonstrated. When we speak of genuine and valuable information we do not mean the stuff sent in by the press agents.

The Screen in Politics

By W. Stephen Bush.

DID you know that both the Republican and the Democratic parties have a special motion picture department devoted to party propaganda? The National Campaign Committees of both parties are determined to utilize as fully as possible the wonderful possibilities of the screen.

The Moving Picture World had foreseen and foretold the coming of these things years ago. The question which confronts us now is: What attitude are the exhibitors to take in relation to this propaganda? To ask them for the use of their screen to promote partisan ends is ridiculous. No man will want to turn his temple of amusements into a political pagoda. He could not last long. We understand that this propaganda is to be done in a more subtle way. The films with a political or partisan flavor are to be shown as educational or instructive. They are to be disguised as much as possible and avoid giving offense to the political sensibilities of the audience.

We are tempted to advise our readers to exercise the utmost caution in allowing any picture with a poorly disguised political or partisan flavor to be shown on their screens. We understand that all these pictures are to be shown to the National League of Motion Picture Exhibitors. We are glad to hear that. They will know how to advise their members. To show the workings of departments, to reproduce on the screen some of the general welfare work done by the Federal Government may be all right. Such films are really interesting and instructive, but it is very necessary not to inject any propaganda into such pictures. It has come to our notice that one of the big political parties in showing certain Mexican pictures has accepted a scenario which is highly offensive to the professors of a certain religion. That sort of thing will not be tolerated for an instant by the exhibitors.

It seems to us that the best place for the exhibition of political or semi-political films is the hall in which political meetings are held and to which the public may be invited. Then there cannot be any objection, because every man who comes knows just what he may expect. It is a well-known fact that the theater-going public resent the intrusion of politics in their amusements.

The one great lesson which we draw from the use of the screens as a marvelously effective weapon for political propaganda is this: The screen ought to be free from censorship. Able men in both parties have said that the screen is more effective than the newspaper. The inference is irresistible: Therefore the screen ought to be as free as the newspaper. The censors in all the states now afflicted with this form of medievalism are political appointees. Will they not attempt to control the use of the screen by their political opponents? This argument has been freely used before legislative committees in various states and has mostly been met with incredulous smiles.

political parties shows that these smiles were not only incredulous but silly. It is a condition now and not a theory which confronts the men who want to make political converts with the aid of the motion picture screen.

The National League proposes to quizz the presidential candidates on their attitude toward censorship before it will make any concessions at all. From what we can hear both political parties now profess an abhorrence of Federal Censorship and the principle of censorship generally. These professions will be put on record. Unless all our information is wrong the dangers of Federal Censorship will be appreciably lessened after this national campaign regardless of which party will get into power. The advocates of National Censorship within the ranks of the industry will feel more lonesome than ever after the 6th of November. Their remaining ally, we fear, will be the Reverend Wilbur F. Crafts.

No Copyright Established

Proceedings Against Arthur Feighery for Alleged Infringement of Copyright on Dante's Inferno Dismissed by U. S. Commissioner McGoldrick of Brooklyn.

A HEARING of much interest to film men involving copyright questions was held before Commissioner McGoldrick for the U. S. Court for the Eastern District of New York, George Merrick being the complaining witness, and Arthur Feighery, a film broker, being the defendant. The proceedings had been instituted by the U. S. District Attorney, who, relying on information furnished him by the complainant Merrick, had caused a warrant to be issued against Feighery, alleging that Feighery by making unauthorized reproductions of Dante's Inferno (Milano Version), had committed a criminal offence by violating the copyright law. Merrick claimed to own the copyright of Dante's Inferno by virtue of an alleged assignment said to have been given to him by the Monopol Film Company of which Merrick was supposed to be a creditor.

The District Attorney had subpoenaed three employees of the Horsley printing and developing plant in Bayonne, where the alleged reproductions were claimed to have been made. Pliny P. Craft, formerly connected with the Monopol Film Company, was also subpoenaed as a witness for the prosecution. The Monopol Film Company went through bankruptcy proceedings.

Mr. Craft testified that the Monopol Film Company had acquired perpetual copyright in the Milano Film, and submitted several cards showing that application for a copyright had been made by the Monopol Film Company some time in June, 1911. He said Merrick had worked for the Monopol, and the latter, having no money left, gave Merrick an assignment of its alleged copyright. Mr. Craft said he had made diligent search for the assignment, but had been unable to locate it. He said he was not sure whether the film had been exhibited abroad before application for copyright was made in this country. Mr. Merrick, as the next witness, testified that he too had looked long and diligently for the assignment, but had been unable to find it. He said he had failed to record it in Washington. He too was uncertain as to the validity of the copyright.

At the close of the prosecution's case Counsellor Finkler, of Finkler and McEntire, who appeared for the defendant, moved for a dismissal of the case on the evidence submitted by the District Attorney. He said that no valid copyright had been proven, but if such had been the case he doubted the genuineness and validity of an assignment which took place four months before the bankruptcy of the assignor. Mr. Finkler said he had made an examination of the records in the Monopol Film bankruptcy, and declared that no schedules are on file, though there is an order that they be filed. When the attorney wanted to go deeper into the bankruptcy records he was stopped by the court on objection of the District Attorney. The Commissioner thought the bankruptcy matters were irrelevant on the issue in question before him.

Counsellor Finkler then renewed his motion for an immediate discharge of defendant. He said he had witnesses in plenty who would prove that the films had been exhibited for profit abroad before any attempt was made to copyright them here, which would absolutely defeat any claim for an American copyright. In his opinion, however, the prosecution had failed to make out a prima facie case, and he asked the court for an order acquitting the defendant. Commissioner McGoldrick discharged the defendant on the spot.

War Films America Wants to See

Extracts from a Contribution to the London Evening News by the Ex-Director of the English "Pathe Gazette," After an Eighteen Months Sojourn in America.

IN THE August 17 issue of the London Evening News, P. D. Hugon, who directed the English Pathe Gazette at the beginning of the war, expresses himself as follows, after an eighteen months' American experience of producing and selling news films, and directing the Pathe News:

Show me.

If there is a phrase that typifies the American attitude on all matters nowadays it is this. Originally it was used only by the men from "out West." But the phrase has caught on, because all Americans want to see.

Talk about the greatest thing ever invented, the best motor-car, the fastest engine, the richest gold mine, your American friend will interrupt with his "Show me." The war is no exception. Official and unofficial reports of victories, of huge armies, of a nation resolved to see it through, only arouse half-amused interest.

But directly you let an American see with his own eyes pictures that obviously cannot be faked, he becomes a warm propagandist, and vouches with characteristic vigor for the truth of your statements. "I saw it myself on the movies, and I bet you a thousand it was genuine," is an argument that squashes all controversy.

And it cuts both ways. If the Allies cannot or do not show on the screen proof of their statements, the statements will generally be disbelieved. For instance, they will say: "The Germans claim to have sunk the Warspite. The British say it is in port. Why don't they show us pictures of it in port, taken after the battle?"

He Wanted Smoke.

Whatever is shown, however, must not only be genuine, but look genuine, even to the untechnical mind.

When I issued the first French official war films, an exhibitor in Arkansas, who was not to be taken in, wired as soon as he received his copy: "War films faked; no smoke, soldiers laughing." I replied: "Will supply him with lots of smoke and men crying, at a dollar a foot, guaranteed made in America."

This exhibitor evidently thought hard for a few days, and solved the riddle of smokeless powder which had never before entered his brain. In a very polite letter (for Americans are perhaps the most polite, if the least concise, letter-writers in the world) he apologized for his complaint, adding, however: "If they use smokeless powder out there, it would be better to say so in the sub-title. Most people don't know that." Which is true wisdom in Arkansas.

Being totally ignorant of military necessities or restraint, the American public cannot even conceive the motives for British official reticence. In a country where Presidents and ex-Presidents, generals and admirals will pose for every camera that appears on the scene, where a Cabinet Minister depends as much on screen-advertising as on the conduct of his department for popular approval, where no army would start against an enemy without the "movie" men at its heels, where the inside workings of everything naval and military are open to the public gaze, it seems strange to be told that there can ever be reasons for suppressing evidence.

But as such reasons do exist, and as the American public nevertheless must have war films, it might be wise to give it something approximating its requirements.

The trouble is that British Government services appear to do just what individual British exporters have so often (and rightly) been accused of doing: they will try to sell the goods they have, instead of making the goods that the customer wants. * * *

What do they want?

They want the simplest, the most obvious pictures obtainable.

They want to see all about the German submarine that was at Temple Pier, her engines (easily photographed by means of portable arc lamps), her periscope, her mine-laying system. Americans simply gloat over anything mechanical, and they enjoy reading on the screen the longest descriptive titles.

They want to see the arrival of the week-end trains from the front; they want to see what the West End looks like in war time and whether the shops in Regent street are still open; they want to see the women conductors and the postwomen.

"Americans are not Squeamish."

They have been told that Zeppelins have wrecked the whole of Liverpool and most of London; that Trafalgar square is in ruins; and many of the more ignorant people even imagine that Londoners habitually sleep in their cellars for fear of air raids. I confess I was myself exceedingly surprised to find on my return how little fear of Zeppelins or coast raids the people have, and how cheerfully they carry on their business and their recreation. These things are what Americans want to see.

But above all they want to see the real article, war as it is, the actual capture of trenches, the actual surrender of prisoners, the actual entry into a retaken village, the first removal of the wounded—yes, they would not even mind seeing actual bayonet fighting in all its horror. Americans are not squeamish. It is useless to tone down anything for them; rather underline what you want them to see, and put plenty of strong descriptive sub-titles over it.

Films that will really convince America of England's effort can only be taken as news films are taken, by a staff of photographers, who receive notice of all expected spectacular deeds, and who are ready to rush anywhere. Special long-focus lenses and extension tripods to protect the operator are easily obtained.

We have the men, we have the outfits, we have the markets. What we want now is merely the will to please our best customers.

STREYCKMANS A BROKER.

H. J. Streyckmans, one of the best known motion picture men in the country, has given up the film business, and has accepted a position with Torrey & Co., dealing in motor securities, and specializing in Clyde Motor stock, an automobile truck proposition which will be marketed in a few weeks.

Mr. Streyckmans will open an office in the Ashland Block, Chicago, for Torrey & Co., who already have offices in Pittsburg and New York. He will have the Chicago agency for the truck, which is being assembled in Long Island, and of which it is said nearly a thousand have already been sold.

Film Men Firm Against Censorship

By W. Stephen Bush

Full Board of Directors of N. A. M. P. I. Take Important Action—Partial Plea for Federal Censorship Unanimously Rejected

EVENTS of momentous interest have taken place in filmdom in New York within the past week. At meetings of exchangemen and exhibitors the question of Federal Censorship had been taken up and discussed. On Wednesday, shortly after noon, September 20, the exchange men met at Shanley's Restaurant, and listened to arguments against censorship in general and Federal censorship in particular. Addresses were made by David W. Griffith, Mack Sennet and Thomas Ince. On the same day at 3 o'clock in the afternoon at the headquarters of the Exhibitors' League, 218 West 42nd street, the exhibitors gathered to listen to addresses made by Mr. Griffith and by Ex-Congressman Martin W. Littleton. At League headquarters Mr. Griffith made two addresses, one to the National Executive Committee of the Motion Picture Exhibitors' League of America, and another to the members of the local organization. Both addresses were masterly efforts.

The unusual activity of the distributing and exhibiting groups of the industry had been caused by the action of the producers' branch of the National Association of the Motion Picture Industry. This latter branch at a meeting held on Monday, September 18, not only went on record as favoring Federal censorship, but permitted a report of its action to get into the public prints. Their action caused no little excitement in the entire industry. In many quarters the excitement was coupled with alarm.

When, therefore, the thirty directors of the National Association of the Motion Picture Industry met in session at its offices in the Times Building, the interest in their proceedings was general and extraordinary. All the classes were fully represented by their directors. Lee A. Ochs filled the vacancy in the Board of Exhibitor-Directors created by the resignation of Mr. Philipps of Wisconsin. When the meeting was called to order by President William A. Brady the meeting room was crowded to its utmost capacity. Not only the directors were present, but many people prominent in filmdom who did not belong to the association were there. It was decided to make the meeting in the forenoon an open one and devote it to the discussion of Federal Censorship. The advocates of Federal Censorship were to have the first opportunity to be heard and then a chance was to be given to the opponents. When President Brady announced this order of discussion considerable silence followed.

From the first it was plain that the atmosphere was surcharged with an anti-censorship sentiment and that the task of the proponents of Federal censorship would be both ungracious and unpleasant. The silence had lasted for what seemed something like ten minutes, indeed it was beginning to be felt and threatening to become oppressive, when Mr. Sherrill arose and declared that he had no desire to appear as the sole champion of censorship. He said he had conferred and consulted with some of his fellow producers and at the time they seemed to have no hesitancy to speak in favor of censorship through the Federal Government. He looked, he continued, upon Federal Censorship as a measure of expediency and did not approve of it in principle, He emphasized the fact that he was open to conviction personally and would in any event abide by the decision of the majority of the directors. Mr. Sherrill was followed by William Wright of Kalem, who spoke along similar lines. He said he was convinced that all forms of censorship were wrong, and inflicted an unjustifiable injury upon the industry, but he believed that Federal censorship was the only relief in sight. Perhaps, he declared, if we yield to the men at Washington they will be influenced by our suggestions in formulating their legislation.

The next speaker in favor of Federal censorship was Arthur Friend, counsel for the Lasky Company. He took quite different ground from the previous speakers. As he was supposed to represent the main strength of the advocates of Federal censorship he was allowed all the time he wanted, the five minute limit for all speeches being suspended for his benefit. Mr. Friend characterized the men who fought for the principle of the freedom of the screen as being given to cant and not honest with themselves. He said that the producers had sinned and were bound to be punished and that the medicine of censors up was good for them.

Just about here some one in the room noticed that the reporters took a feverish interest in what Mr. Friend was saying, and it was proposed to exclude the reporters from the room. Some merriment followed this suggestion, several members remarking that the precaution was somewhat late in coming. Thereupon a plea was made to the reporters to give a fair and impartial account, and the reporters promised.

Mr. Friend, continuing his argument in favor of Federal censorship, said he thought such censorship would weaken and eventually eliminate all other form of censorship. He dwelt for some minutes on the legal aspect of the case, contending that Federal control was entirely legal. He abhorred the word censorship, he said, but in the measure which commended itself to his good judgment he would establish a court of the motion picture, just as there is a court of commerce. Mr. Friend in conclusion predicted the certain coming of Federal regulation of the motion picture.

Continued silence greeted the chairman's invitation to other and further advocates of Federal censorship, and the opponents of censorship were called upon to speak. Maurice Choyinski, one of the exhibitor directors from Chicago, called upon W. W. Irwin and William M. Seabury, both of whom are lawyers, and asked them to state whether in their opinion the enactment of a Federal censorship law would do away with all and any other forms of censorship. Both answered emphatically in the negative and having got this answer Choyinski made a strong plea against Federal censorship. He was followed by Exhibitor-director Frank J. Rembush from Indiana, who likewise spoke against Federal and every other kind of censorship.

W. Stephen Bush, of the staff of the Moving Picture World, was heard next. He said he sympathized with the condition of film men who by persecution and injustice of various kinds of censorship were driven to the false hope of Federal censorship. He proposed to confine himself to a reply to those who had spoken in favor of Federal censorship.

Mr. Friend, he said, may diagnose his own symptoms as he sees fit, but he has no right to speak for the industry. I do not question the sincerity of Mr. Friend, but I do protest against his remark that the exhibitors of Federal censorship are given to cant and are not honest with themselves. One does not have to be a lawyer to perceive that Federal control does by no means exclude state or municipal control. Boys and girls in the grammar class learn in their civics that the Federal Government exercises concurrent jurisdiction with state and municipal governments in the regulation of the liquor traffic or of the food problem or bankruptcy proceedings. Censorship is no new thing which might be tried on the frivolous theory that anything ought to be tried once. Censorship has been tried, not for a day, or a month, or a year, or a hundred years, but it has been tried for centuries, and it has always turned out to be an engine of oppression, hostile to free institutions and always incapable of effecting the things which it was intended to effect. To business the idea of compromising rather than fighting for a principle might have an alluring appeal. A principle is something that eludes figures, defies calculations and refuses to be weighed and measured; hence many men who are adepts in piling up money fail utterly to grasp the importance of a principle. If these men had had their way in the past there would be very little human progress to record. Nothing was more bitterly fought than the freedom of the press. In your own state the struggle for the liberty of the printed word forms a magnificent chapter of history. If the Tories and reactionaries of that day had prevailed your newspaper would still require a royal license and freedom of the press would be nothing more than a pretty expression. It has been said that "censorship is bound to come," that we must "have some form of it." Where is the proof for this loose and sweeping assertion? Of the eight and forty states of this Union but four have adopted legalized censorship and in none of the four has such legislation been demanded by the people. Why, if there were such an overwhelming demand and such a genuine sentiment for motion picture censorship, we would, by this time, have it firmly established in every state. I deny from my own personal knowledge and observation that the public want censorship. Co-operating on behalf of the Moving Picture World with the exhibitors in this state, I addressed over forty motion picture audiences on the question of censorship, and I know from their expressions and from the expressions of the exhibitors who know their public that if the clean-cut issue of censorship is ever carried to the polls it will be beaten by a majority vast enough to bury it beyond all resurrection. I do not own a dollar's worth of film; I am not interested in any distributing or exhibiting business, but I love the motion picture. I am convinced that it is a wonderful agency for the progress of mankind, for its enlightenment and for its entertainment, and, therefore, I feel that any attempt to take it away from the control of the people and to put it in the hands of a few ought to be resisted to the end. We do not claim license when we ask for the freedom of the screen. The press has liberty, but no license, and it is punished for an abuse of its liberty. That is what we want and what we are entitled to. We do not want to be punished because somebody anticipates that we might want to break the law. It is significant, gentlemen, that the exhibitors are an absolute unit against censorship—out of fifteen thousand I have heard but a baker's dozen who want censorship. The larger your body the more democratic it is by instinct. After all, gentlemen, it makes but little difference what we do here this afternoon. We may fail to rise to a great opportunity to put ourselves

on record as having faith in free government and motion pictures continuing to exist together. I tell you that in five or ten years from now agitation for censorship will be confined to isolated cranks, the sound common sense of the American people, its love for free government will kill it, no government can exist half arbitrary and half despotic. This alien and exotic heresy of censorship cannot grow on our soil. Of course, we all want clean pictures and we want to banish and punish the man who abuses the screen. There are two ways in which we can do this. One way is the application of the law as it exists at present. There have been convictions of men who have shown indecent exhibitions. The other way is by education. Get together with the people who are prejudiced against motion pictures because they are ignorant. I belong to the National Committee on films for Young People. The men and women composing this committee are connected with great civic bodies with welfare institutions national in scope. They want to co-operate with you producers and distributors and exhibitors. In many places there is such co-operation today between exhibitors and civic bodies. That is the real constructive work which will bring the results we all desire; the results which censorship can never achieve. We must fight for the freedom of the screen. We cannot expect results to drop into our laps as gifts from heaven. I am glad to see the directors here, the men on whose gifts and efforts we depend. They feel by instinct that censorship must destroy their art.

Mr. Bush was followed by David W. Griffith, who made a splendid speech full of wit and wisdom. Mr. Griffith gently ridiculed the assertion of Mr. Friend that the industry was sinful. He said in his opinion the motion picture of all mediums of expression and of all forms of amusement was the least guilty.

"Federal censorship," Mr. Griffith continued, "in my judgment, is the most pernicious of all forms of censorship. Fighting with your local enemies often results in victory, such as we have recently achieved in San Francisco, when a censorship ordinance was killed in the Board of Aldermen. When the Federal government lays its hands on a film the action, however unreasonable and arbitrary, is final and beyond all appeal. What guarantee have we that the Federal censors are infallible and different from other censors? I tell you, gentlemen, with the utmost seriousness, that the establishment of Federal motion picture censorship means nothing less than the destruction of the art and industry. You will see the theatrical interests feasting at the table which you were foolish enough to give up. If you cannot grasp the fact that the theatrical interests are the deadly foe of the motion picture and that Federal censorship is the one thing they most ardently pray and most secretly wish for you are not able to see the obvious. What are we directors going to do if we have to work every day in our lives with the black shadow of Federal censorship hovering over us? If we have to wonder at every turn how much such a scene will please the board of censors in Washington what constructive work can we be expected to accomplish?"

Mr. Griffith read telegrams from a score or more of directors on the coast who protest against Federal censorship. Mr. Griffith's remarks were tremendously applauded. He was followed by National President Lee A. Ochs and former President Herrington, both of whom made stirring addresses against Federal or any other form of censorship.

When a vote of the directors was taken it was unanimous against Federal and every other form of censorship.

Vice Film Suppressed

Justice Cohalan Sustains the Action of License Commissioner Bell.

THE promoters of the vice film which had been running at the Maxine Elliott theater anticipating an adverse decision by the court, moved the objectionable picture out of the theater three days before the decision came.

The adverse decision was rendered by Justice Cohalan at the Special Term of the Supreme Court in New York County. Judge Cohalan fully sustains the License Commissioner who had threatened to revoke the license of the theater in which the film had been exhibited. The decision reads as follows:

Anti-Vice Motion Picture Co., Inc., v. Bell, &c.—Application for an injunction pendente lite to restrain the defendant from interfering with the exhibition by the plaintiff of a motion picture photoplay entitled "Is Any Girl Safe?" The Commissioner of Licenses of the City of New York asserts the right to prohibit the exhibition of this play upon the ground that it is immoral and indecent and in violation of law; in other words, that it would tend to the corruption of the morals of the public under section 1141a of the Penal Law. The film or photoplay is now being produced at one of the city theaters and it depicts the methods by which certain types of men procure young girls for houses of prostitution. It further pictures scenes in a house of prostitution and purports to show how young girls are led to ruin. The papers in opposition convince me that if the play is not of a revolting character it certainly has many objectionable features all of which are sufficient to condemn it. One affidavit sets forth that the play is a crude presentation, wholly devoid of moral or educational value and that it caters to the lower and sensual side of human nature. Communications from many reputable citizens interested in the welfare of the stage and of motion picture theaters condemn this effort to appeal to a morbid public taste. The statements of these people, many of them experienced in the work of setting proper standards for moving picture houses and the productions made therein, and in protecting the morals of society, particularly the young members thereof, are of the utmost importance on this application. The preponderance of proof adduced herein shows that the City of New York is not benefited by such a realistic depiction of the sordid side of human life. The declaration is made in behalf of the scenario that "it is literally a picturized sermon." Such a statement does not appeal to me. Moving pictures may point a way or teach a lesson, but no depicted film that leads the beholder through scenes of such depravity and degradation can influence or help society. I think that such a play offends public decency and tends to the injury not only of the young of the community, but of all persons who witness it. It tends to deprave and corrupt the morals of those whose minds are open to such influences. Even if there was nothing so openly displayed, as is here claimed on behalf of the defendant, there is danger in an appeal to the imagination, and when the suggestion is immoral, and the more that is left to the imagination the more subtle and seductive is the influence (People v. Doris, 14 App. Div. 119). Moreover, the act of the commissioner of licenses in acting in the manner complained of is reasonable and is a proper exercise of the powers vested in him. The courts of this state have repeatedly held that they will not interfere with the exercise of the discretion vested by law in a departmental official unless such official has abused his discretion by acting in an unreasonable and tyrannical manner (People ex rel. Rota v. Baker, 136 App. Div. 7; People ex rel. Armstrong v. Murphy, 65 App. Div., 123). The defendant shows that the photoplay is not a proper production to be presented in licensed theaters of this city, and the motion is denied.

Morosco Makes Denial

Declares He Did not Say the Things the Green Book Made Him Say.

OLIVER MOROSCO, the well-known theatrical and motion picture producer, has issued a denial to the alleged statements that were sppread broadcast as having come from him, through a magazine, in which he was quoted as having predicted the ultimate doom of the motion picture and that it is waning at present, but would go down fighting. Mr. Morosco's denial comes in the form of an open letter to the motion picture industry and its allied interests, addressed to President Hiram Abrams, of the Paramount Picture Corporation, distributors of the production of the Famous Players, Lasky, Morosco and Pallas. In his communication to Mr. Abrams, Mr. Morosco says:

New York, Sept. 20, 1916.

Mr. Hiram Abrams, the Paramount Pictures Corporation, New York City:

My Dear Mr. Abrams: Since talking with you the other day, I have carefully gone over the article in the Green Book. A great many of the things quoted as coming from me staggered me quite a little. I do not believe the interviewer intended in any way to misquote me, but merely misunderstood me in several instances.

My article was based on the moving pictures, and I stated emphatically to the interviewer that I thought the future of the moving picture business would depend on the manner in which pictures would be made; that I thought the cheap class of moving picture films would not succeed as they had in the past, but that the high class, well constructed, well acted story would live forever; that I intended in our picture company to make our productions with as much merit and quality as I would the biggest production I made on the legitimate stage, and that I would fight my own moving picture company with my dramatic productions throughout the country, not as an opposition, but in the making of the same. In other words, that in the making of a play or the making of a picture, I would try to make one outdo the other in artistic endeavor.

I also said that the moving picture industry of the future would prove a "survival of the fittest." At no time did I intend to be quoted as saying that the high class picture, or the worthy picture, was on the decline. How foolhardy that would be of me, when I am in the picture business, making pictures for the public; and if you will take one clause in the article referred to I think it undoubtedly speaks for itself. I quote as follows:

> "There will be a place and a demand for photoplays containing good stories, good acting, fine production and all that goes to make a good picture, and it will be the companies and producers capable of giving these pictures that will survive."

Yours truly,

(Signed) OLIVER MOROSCO

The misquoted interview placed Mr. Morosco in an extremely embarrassing and serious position. It has been his earnest endeavor to have the erroneous impression corrected everywhere. Immediately upon the issuance of the interview, President Abrams called the attention of Mr. Morosco to the averred statements, impressing upon him the fact that the misquotations would be detrimental to the entire motion picture industry.

Among some of the alleged quotations which have been denied by Mr. Morosco are that "the motion picture will go down fighting, but will go down nevertheless," "I intend to give battle to the motion picture business with every once of strength at my command," "already the sun of the motion pictures is setting," "as I believe the future will show the moving picture industry is on the wane," and "there is no question that the motion picture demand and popularity is waning."

On the face of the interview, particularly when the industry realizes what wonderful advancement has been made by Morosco productions on the Paramount Program, during the past year, the whole statement was a fallacy. From the beginning, Mr. Morosco has been a firm believer in Paramount policies, that of better pictures, for better theaters and a better public and has been urging the exhibitors of the country to build for business permanency with a program of pictures of quality.

The Moving Picture in Politics

By Edward Weitzel

The Democratic and Republican Parties to Use the Screen for Campaign Purposes

DURING a now famous speech made by a certain gentleman at a banquet given at the Astor Hotel last winter, the speaker, who was referred to by the chairman as "the greatest living editor," said many new and surprising things about the moving picture industry, and made one prediction, concerning its use for the spreading of political propaganda, that is now an assured fact. The National Committees of both the Democratic and Republican parties have added a motion picture department to their campaigns, and are prepared to put forth pictorial arguments in support of the merits of their respective presidential candidates. These pictures are to be supplied to the State Committees and, aside from being shown at political meetings, are to be distributed to the regular moving picture exhibitors on very advantageous terms—probably the bare cost of distribution. An agreement is now being considered by which the films of both parties may be shown on the same program, when the manager of the theatre so desires. Interviews with the gentlemen in charge of the two departments brought out some interesting facts regarding the nature of the pictures to be used by the two leading political parties.

The Plans of the Republicans.

"Believing that the moving picture is the best medium for getting facts before the public," said Mortimer D. Metcalfe, who is prominently connected with the picture department of the Republican Committee, "we are now preparing a number of pictures for campaign purposes. The first will be released October 1, and others will follow. They will show Hughes and Roosevelt on tour, and will also be of a nature to acquaint the public with matters that are of vital importance to the welfare of the nation. It is our intention to use every legitimate means of driving our arguments home, through the wonderful visualizing power of the screen. Vincent Astor has donated a building on lower Broadway to the cause, and the Hughes Alliance will have charge of the program. Admission will be free."

"How about the picture recently released which a New York daily publication says has been discarded by the heads of the National Committee, on account of its personal nature?"

"The picture was founded on historical facts, and has not been suppressed."

"Is your party willing to co-operate with the Democrats to the extent of allowing your pictures to be shown on the same program with theirs, in the regular moving picture houses?"

"The matter has not been settled, but we are in favor of it."

"Is it the intention of your department to make any moving pictures with a connected story?"

"I shall be able to give you a better answer to that question next week. One thing I can promise you: our reels will present dignified and truthful arguments in favor of the Republican candidate."

The Democratic Moving Picture Campaign.

"An appeal to patriotism, not to partisanship," is the claim made by T. M. Alexander for the one-reel campaign document put out by the motion picture bureau of the Democratic National Committee. The picture is called "The United States Government in Action," and is the work of C. R. Macauley. It shows President Wilson at his desk, who is then supposed to address the spectators. Each member of the cabinet is treated in the same way, the speeches serving to remind the spectator of some act of importance accomplished by the secretary's department. Mr. Macauley has caught excellent likenesses of all his subjects. This reel was shown in a number of the leading motion picture houses in Maine last week and, according to the press of the state, was very favorably received. Three hundred copies of the reel are to be released, fifty to be used in New York City. The next picture to be released will be a two-reel subject, showing scenes from the lives of Washington and Lincoln and giving views of President Wilson at the dedication ceremonies in connection with the birthplace of the Great Emancipator.

"The one outstanding fact of the entrance of the moving picture into politics," said T. M. Alexander, who is managing this department for the Democratic Committee, "is the effect it will have on the question of censorship. It will bring home to the public our contention: that the industry should enjoy the same rights as the press. They will be helped to realize that the moving picture can be made to rival the daily newspaper as a means of disseminating the thoughts and deeds of humanity, and should enjoy the same freedom in its choice of subject matter."

Sherman-Elliott Comes East

Open Offices in New York to Exploit "The Crisis."—To Sell State Rights."

SHERMAN-ELLIOTT, Inc., who recently purchased the William N. Selig production, "The Crisis," have opened offices at 220 West 42nd street, New York City, and have perfected the plans for the exploitation of this production. H. A. Sherman announces he will offer "The Crisis" as a Broadway production shortly and will release it on a state rights basis, but will retain Chicago and all territories west where he personally will exploit this big film drama in a manner commensurate with its worth, using special music and booking the production in the same manner as a theatrical company, as he is now doing with "The Birth of a Nation" and "Ramona."

"The Crisis," a ten reel master-play dealing with the period preceding the Civil War and with the stirring incidents of that conflict, presents the greatest crisis in the life of the nation with splendid power and with a sympathy, a sincerity and a patriotism that are inspiring, and which was triumphantly overcome.

It was produced by Colin Campbell under the personal direction of Mr. Selig. Those who have seen advance presentations of "The Crisis" state that it is the most costly photo-drama that Mr. Selig has ever produced.

The making into a photo-drama of "The Crisis" is a fitting climax to the great popularity attained by the book and the play seen throughout the country a few years ago. "The Crisis" marked a departure in the field of fiction and is considered the greatest work of Winston Churchill.

"It took only a short time for me to decide to buy 'The Crisis,'" declared Mr. Sherman recently. "For 'The Crisis' is a great picture. It is the practice of every film producer to refer to their latest production as 'Equal to the Birth of a Nation.' I am not going to do that. 'The Crisis' is a great enough conception that has been magnificently worked out and produced by a master producer to stand alone. I will not limit its scope by reference to any film that may have gone before."

Added interest is attached to the historical worth of "The Crisis" owing to the fact that a company of Selig players went to Vicksburg, where, with the aid of the Mississippi National Guard, scenes called for by Winston Churchill's novel were filmed. These scenes include the historical fortifications erected in and near Vicksburg during the Civil War. Over two thousand members of the Mississippi State Militia were engaged in the battle scenes.

The cast of players selected by Mr. Selig for "The Crisis" includes George W. Fawcett as Judge Silas Whipple; Matt B. Snyder as Colonel Comyn Carvel; Bessie Eyton as Virginia Carvel; Thomas Santschi as Stephen Brice; Eugenie Besserer as Stephen Brice's mother; Marshall Neilan as Clarence Colfax; Frank Weed as Eliphalet Hopper; Will Nachin as Captain Lige Brent; Sam D. Drane as Abraham Lincoln; Cecil Holland as General W. T. Sherman and others.

On Tuesday, September 19, Mr. Sherman tendered a luncheon to representatives of the motion picture trade papers at the Hotel McAlpin. It was well attended.

MURPHY IN NEW YORK.

Fred B. Murphy, Eastern division manager, and J. E. Willis, Western division manager, were in New York last week in conference with General Manager Schlank, of the Unicorn Film Service Corporation. Plans were laid for taking care of the fall business which has been booked ahead by Unicorn exchanges.

The Motion Picture Exhibitor

UTICA EXHIBITORS ORGANIZE.

Meet at Hotel Martin and Elect Temporary Officers and Committee on Organization.

A CALL had recently been issued to exhibitors in and around Utica by the state organization to get together and organize. In addition to the call, Thomas Howard, the secretary of the state league, had been sent into the territory and had made visits and issued invitations to exhibitors. In response to these invitations the following exhibitors attended a meeting held on Sunday, September 17, at the Hotel Martin in Utica: John Angello, Lyric theater, Utica; Albert Kaufman and Wesley B. Shane, Star theater, Rome; William P. Donlon, Orpheum theater, Utica; George Hauf and E. G. Hauf, of the Highland theater, Utica; William Fait, Jr., manager of the Avon theater, Utica, and Charles Kirkland, also of the Avon theater; H. J. Lux, Arthur J. Lux and F. G. Lux, of the De Luxe and the Alhambra theaters; F. E. Duffy, Hibernian Hall, Utica; C. J. Morse, Grand theater, Frankfort; A. Jarvis, Temple theater, Ilion.

State President Ochs addressed the meeting at some length, urging the need of organization and reciting the advantages which had come to the New York City exhibitors through intelligent organization work. He spoke of the abuses of the deposit system and of plans to arbitrarily increase the price of service, which he said was under consideration in certain exchanges. Dwelling on the subject of the growing importance of the motion picture he called attention to the fact that both of the great political parties had started a special motion picture department for campaign purposes. He said it was gratifying to know that the heads of both parties had seen fit to consult the exhibitors' organization in regard to films that were to be put out for campaign purposes. Mr. Ochs said that Mr. Tumulty, the secretary of President Wilson, had assured him and other exhibitors that President Wilson was not at all in sympathy with censorship ideas and that he had received similar assurances from Everett Colby on behalf of the Republican party. He said he was opposed to showing any films which were merely partisan and which, under the cloak of political propaganda, assailed any religious creed.

W. Stephen Bush, of the Moving Picture World, was called upon for a few words. He assured the organized exhibitors of the support of the Moving Picture World. "We believe," he said, "and always have believed that the progress and the prosperity of the exhibitor means the progress and the prosperity of the entire industry. In the early days conditions were against the exhibitors, who had little chance to assert a spirit of enterprise and initiative. I am glad to say that things are changed and we will go on in the direction of greater power for the exhibitor for a good many years to come. The spirit of organization is abroad in the land in spite of pessimists and professional knockers."

Mr. Bush urged all those exhibitors who were located in the 32d Senatorial District, the political home of Cristman, to defeat this champion of censorship in the Republican primaries or at least to reduce his majority, as it was felt that Cristman had a strong following in the district. The district has but two cities of any size, the rest being mostly small farming communities, where motion pictures are hardly known.

President Ochs suggested that the meeting elect temporary officers, which was done after a short conference. Henry G. Lux, Jr., was elected president and William Fait, Jr., was chosen secretary. The president, on behalf of the meeting, thanked the Moving Picture World for its support and friendly attitude. The meeting likewise thanked Mr. Ochs and the state organization for its interest. A charter for the Utica local will be issued shortly.

MIAMI VALLEY EXHIBITORS MEET.

At a meeting of the Miami Valley Motion Picture Exhibitors' League, held in Dayton on September 11, a resolution was adopted favoring Federal control of moving picture production. Copies of the resolution were ordered sent to leading film manufacturers, to members of Congress and to the press. Max Stern, of Columbus, president of Ohio Branch No. 1 of the Motion Picture Exhibitors' League of America, was the principal speaker, expressing himself strongly on the matter before the organization. The Miami Valley league was organized only a short time ago, and is made up of exhibitors from Dayton, Springfield, Piqua, Miamisburg and Eaton, with D. H. Thompson as president; Albert Kinzeler, secretary, and George Haas, treasurer. The meeting was well attended. Regular meetings will be held every Monday afternoon in the future.

NEW JERSEY CONVENTION.

Great Enthusiasm Displayed Over the Big Jersey Gathering at Newark on October 4.

SECRETARY F. J. Lischke is in receipt of numerous requests for information regarding the big state convention of the New Jersey Exhibitors' League, set for October 4, at Achtelsteller's Hall, 842 Broad street, Newark, N. J., and wishes to inform all exhibitors throughout the state that a record-breaking attendance for a meeting of this kind is expected.

Mayor Thomas L. Raymond of Newark has promised to make the opening address; William A. Brady, president of the National Association of the Motion Picture Industry; Lee A. Ochs, president of the M. P. E. L. of America; W. W. Irwin, general manager of V-L-S-E; W. Stephen Bush of the Moving Picture World; Wm. A. Johnston of the Motion Picture News, and H. H. Hill of the C. & C. Electric & Manufacturing Company, will address the meeting on topics of vital interest to the exhibitor. Such matters as the recent unfair actions of the Film Club of New York, an organization of exchange managers; the abolition of the deposit system; the discussion of a political and legislative program; the reduction of the electric light and power rate and other matters that will materially assist the exhibitor in the conduct of his business will be acted upon.

The gubernatorial candidates are expected to attend and declare themselves regarding censorship and other matters. No exhibitor can afford to miss this meeting.

NAT C. GOODWIN PHOTOPLAY CORPORATION.

A one-million-dollar company has been incorporated under the laws of the state of New York, to be known as the "Nat C. Goodwin Photoplay Corporation." It has taken over the 960-acre estate of Mr. Goodwin at San Francisco, Cal., where the studios will be located; the executive office will be established in New York City.

It is the intention of the company to produce four eight-reel features a year, in which Mr. Goodwin will be the principal. There will be four other subsidiary producing companies, to make shorter subjects.

The first feature to be produced will be "The Prince of Broadway," featuring Nat C. Goodwin, from a scenario written by John W. Gorman and directed by Byron Totten. They will start operations about October 15.

Those associated with Mr. Goodwin are: John W. Gorman, Jas. Byron Totten, B. F. Moran and Walter McNamara.

ALEC LORRIMORE MEETS WITH PAINFUL ACCIDENT.

In attempting to board a Broadway street car, Alec Lorrimore of the sales department of "Civilization" met with an accident that might have been more serious had conditions not been with him. Catching his foot in a loose plank he fell headlong into the street, the result being that some of the ligaments were torn and the foot otherwise injured. By a great effort Mr. Lorrimore is able to get to and from his office.

Chicago News Letter

By JAS. S. McQUADE

LAUNCHING BIG SELIG FEATURE.

H. A. Sherman Outlines His Plans for Handling "The Crisis"—First Invitation Showing at the Strand, New York, September 29.

H. A. SHERMAN, America's leading exploiter of super films, arrived in Chicago from New York Thursday morning, September 21, and left the same evening for Minneapolis to attend to the general business of Sherman-Elliott, Inc.

During his stay in New York, Mr. Sherman arranged for an invitation showing of "The Crisis" at the Strand theater, that will be given Friday, September 29, at 10 o'clock a. m. This special presentation will be given for the benefit of the trade generally, including state-right buyers, producers, directors, etc., and representatives of the trade and daily press. All those who are expected to attend will receive personal invitations by mail, which, on presentation at the door, will admit the bearers.

The announcement of the first Chicago private exhibition of "The Crisis" will be made later. It is expected that this will be held some time within the next sixty days, just as soon as a suitable theater has been secured.

It is too early as yet in the active campaign, in the exploitation of "The Crisis," to judge fully of the interest taken in the national showing of Selig's great film edition of Winston Churchill's novel, but Mr. Sherman informed me during a brief interview that numerous inquiries are already pouring into the New York office in Suite 1702, in the Candler building, West Forty-second street, and also into the general offices of the Selig Polyscope Company, Chicago. These inquiries are chiefly concerned with state rights and bookings.

For the benefit of those interested, Mr. Sherman announces that all territory from Chicago, west, will be handled by Sherman-Elliott, Inc., on the road booking plan, similar to that used in the exploitation of "The Birth of a Nation." All other territory in the United States, including the South, will be sold on the state-rights basis. The entire territory of the Dominion of Canada will also be disposed of on this basis.

The head offices of Sherman-Elliott, Inc., in connection with the campaign of "The Crisis" will be located in Chicago, and the address will be announced later. All mail, in the meantime, should be addressed in care of the Selig Polyscope Company, Chicago, or to the New York office.

Many inquiries by wire and letter have been received from prominent Western exhibitors for dates and terms for "The Crisis." Among these is one from W. H. Clune, of Los Angeles, who wants the Selig photoplay for his Auditorium in that city.

Mr. Sherman informed me that he has received reports of excellent business from his seven road companies now showing "The Birth of a Nation," and also reports of good business from his five "Ramona" companies.

Big Demand for Kleine-Edison-Selig-Essanay Releases.

W. H. Jenner, manager of the Chicago office of George Kleine, states that bookings for the Kleine-Edison-Selig-Essanay service are very promising. Chicago exhibitors, some of them owners of the largest theaters, are anxious to secure the service. About eight of the largest theaters have already signed up, and by release date, October 2, at least fifty Chicago theaters will be using the new service.

The books were opened on Monday, September 18, and contracts with eight houses throughout Illinois were closed during the first four days.

Six traveling representatives were sent out from the Chicago office on Monday, September 18, and they are covering thoroughly northern Illinois, western Iowa, southern Wisconsin, the northern peninsula of Michigan, and the Northern section of Indiana.

At the meeting held in the Chicago office, September 10 and 11, which was attended by all the western and southern branch managers, great enthusiasm was manifested. Every branch manager was of the opinion that by turning out fewer features, of better quality, the maximum results can be obtained.

Chicago Film Brevities.

Col. W. N. Selig has contracted with August Hermann, chairman of the National Base Ball Commission, for the exclusive right to film the World's Championship series of games for this year.

* * *

Andrew J. Cobe, vice-president of the Unity Sales Corporation, was in the city during the week looking after the interests of "The Yellow Menace," which is now being placed on the market. The offices of this corporation have been recently opened in the Chicago Business College Building, southeast corner of Wabash avenue and Adams street. Simeon Greiver, general manager of the Balaban-Hershberg Film Attractions, of this city, which company has secured the rights to "The Yellow Menace" in Illinois and Wisconsin, reports a big business for the serial in Chicago. He announces that 194 theaters in the city have booked the attraction since its release on Labor Day. Three episodes have already been run in the Rose theater, on Madison street, where it is attracting considerable attention by means of a novel advertising scheme. Four persons representing the various characters in the picture and robed in the costumes worn by the original members, are seen in front of the theater, while the picture is being presented. There is also a curio case in front of the house which contains several of the Oriental properties used in the picture, which attract considerable attention.

* * *

Logan Rozelle was recently appointed manager of the Chicago office of the World Film Corporation, succeeding E. C. Jensen, who has been advanced to the staff of the company, in New York.

* * *

The first trade presentations of "The Country That God Forgot" (Selig) and "The Return of Eve" (Essanay), the initial releases of the Kleine-Edison-Selig-Essanay service, were given at the Studebaker theater Friday morning, September 22. The large theater was well filled by exhibitors and members of the press, and great enthusiasm was manifested over the merits of these fine features.

* * *

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, informs me that his company has made a reel of moving pictures for W. H. Krohmer, president of the Goes Lithographing Company, this city, which illustrate the happenings at the National Lithographers' Association, held in Chicago during the week of Monday, September 18. A section of the pictures was taken at the Hotel Sherman and the balance at the South Shore Country Club, where a dinner was given in honor of the ladies of the Association. The completed picture was shown at the official banquet, which was given at the Hotel Sherman Thursday night, September 21. Tom Quill, representative of the Goes Lithographing Company, made arrangements for the taking of the pictures.

* * *

Wallie Decker, the new publicity manager of Paramount in Chicago, tells me that moving picture fans throughout the country have been somewhat anxious over the question as to whether Marguerite Clark, popular star of the Famous Players, would still remain under that banner or be under the management of some one of the other well-known film concerns. Mr. Decker announces for the Paramount offices

that Miss Clark will remain absolutely under the management of the Famous Players for another year, at least, and that the pictures in which she appears will be released on the regular Paramount program. Mr. Decker states that W. B. Sudduth, of Clinton, Ill., is building a new moving picture theater, which will be known as the "R" theater. The new house will seat over 600 people, and will show Paramount programs exclusively.

* * *

"Lena," one of the two very valuable giraffes owned by William N. Selig, recently died at the Selig Zoo, Los Angeles. Mr. Selig had the skin mounted, and presented it to the Los Angeles Museum.

* * *

Grace Darmond, the clever and attractive Pathe star, arrived in the city Friday, September 15, on a visit to her family, after which she will continue her work at the Pathe studios. Miss Darmond will shortly be seen in Pathe's serial, entitled "The Shielding Shadow."

* * *

Moving pictures of camp life and drilling on the Mexican border are at present being used by the First Illinois Cavalry recruiting detail, sent to Chicago, from Brownsville, Tex., to secure sufficient men to bring the regiment up to the newly-prescribed war strength. A moving picture theater has been installed in the armory of the regiment, 1,330 North Clark street, where two reels of film are being shown to intending recruits. Fully ten reels of film showing the regiment at work will be presented at the armory, until the required number of recruits is secured.

* * *

The news of the sudden death of Arthur Hoops in New York City recently created great regret in the minds of numerous moving picture lovers who viewed his fine characterizations in some of the George Kleine feature comedies and other pictures. For myself the sad news was received with great sorrow, as Mr. Hoops was a photoplay actor of fine ability and distinction. Mr. Hoops was born in Chicago and will be interred here.

* * *

Douglas Fairbanks passed through the city quietly last week to spend a vacation somewhere in Wyoming, on a big ranch, where the fall roundup is being held. He was accompanied by a New York City man who is a tenderfoot in such matters, and who is unaware of the pleasant time that is in store for him. Mr. Fairbanks thought he could get through the city without being observed, but Miss Kitty Kelly, of the Chicago Tribune, chanced to run into him on Michigan avenue, much to his and her surprise. During his interview with Miss Kelly, Mr. Fairbanks, among other interesting statements, made the following:

"There's a lot of opportunity ahead, and I think 'state rights' is the big thing in releasing. Your pictures have got to circulate, and that is the coming way to make them. You do a good picture and sell it on its merits and you keep making money on it. Then you don't need to make another picture till you can do a good one.

"I'd be happy if I had a studio and Anita Loos, who writes the funny captions, and John Emerson to direct me. That's all I ask for."

* * *

The Unicorn Film Service Corporation has established an office in this city, in the Mallers Building, and has twenty-seven other branch offices throughout the United States, including the office in New York City. A. J. Normal is manager of the Chicago branch. A copy of The Unicorn Banner, the official publication of the corporation, was received recently at this office. For a new sheet it has considerable interesting news that will be of value to exhibitors using the service.

* * *

A handsome page, newspaper size, illustrating the weekly news devoted to moving pictures, by the Chicago American, has been received at this office. "Rob Reel," the photoplay editor of the American, is to be congratulated on his comprehensive work in the interests of the screen. The news matter is always made prominent by illustrations of leading people engaged in the production of moving pictures.

* * *

Mr. and Mrs. Winston Churchill have promised to be in Chicago when the premiere of "The Crisis" is given. This presentation will take place some time within the next sixty days, according to H. A. Sherman, president of Sherman-Elliott, Inc., who purchased the rights to the United States and Canada for the great photoplay. Mr. Churchill has written to William N. Selig that he is greatly interested in the filmed edition of his book.

William N. Selig says that quality and not quantity will be the policy of the Kleine-Edison-Selig-Essanay service. "I believe that a feature film drama should be carefully produced; that plenty of time should be given the writer of the play, the director and the players to get everything possible out of their work," Mr. Selig states. "The turning out of films with machine-like regularity, without due regard to quality, is what detracts from merit in many instances today. I propose to go slowly and to give plenty of time for each of my feature plays to be released through the new distributing agency, and the rushing through of a picture to meet advance schedules will not be necessary. 'The Country That God Forgot,' our first new release through the Kleine-Edison-Selig-Essanay service is, I think, deserving of the many good things said and written about it. I understand the production has already been booked solidly on the Poli and other circuits."

* * *

The following programs have been announced at the prominent downtown theaters in Chicago for the ensuing week:

Studebaker.—Clara Kimball Young in "The Common Law" (Clara Kimball Young Film Corporation), and other pictures.

Fine Arts.—Thomas Dixon's "The Fall of a Nation," reduced to seven reels.

V-L-S-E theater.—Lucille Lee Stewart (Mrs. Ralph Ince) in "His Wife's Good Name" (Vitagraph), the Selig Athletic series, and other short subjects.

Orchestra Hall.—"The Quest of Life" (Famous Players), featuring Maurice and Florence Walton; a Paramount-Bray cartoon; "Around the World in Fifteen Minutes," the last of the series of "Scenes from Many Lands"; a special series of games by the Universal Company, entitled "American Sports and Pastimes," and Bertha Lotta Sorenson, contralto. This is the last week of the cinema-concerts at this theater, and Manager H. W. Hill states that the season has been a successful one.

Colonial.—Beginning Thursday, September 28, "The Birth of a Nation" (D. W. Griffith) will succeed "Ramona" for a short run, when it will be succeeded by "Intolerance." The admissions for "The Birth of a Nation" are: Matinees, 25 cents to $1; nights, 25 cents to $1.50. N. E. Fields, the popular house manager, will have charge of the Colonial theater forces. "Ramona" closed Sunday, September 24, and the house will be dark until September 28.

* * *

The first regular meeting of the Chicago members of the Photodrama Club, for the season 1916-1917, will be held Monday evening, October 2, in the clubrooms on the fifth floor, 110 North Wabash avenue, and thereafter on the first and third Monday evenings every month. The meetings will be in personal charge of President Frambers. The regular program of the meetings will consist of distribution of market tips, general business, criticism of scenarios, practical experience talks and lectures by the president, and assignment of future work. Since the policy of the club has been changed to universal membership, the club has on its books 3,200 members, including both amateur and successful scenario writers. The club hopes to have 5,000 members by January and, therefore, solicits the co-operation of every scenario writer. "The benefits derived from being a member are many," says Mr. Frambers, "and full particulars will be given to inquiries addressed to C. A. Frambers, 3018 Jackson boulevard, Chicago."

* * *

The Strand theater, 2111 West Division street, Chicago, owned by Auerbach and Perlmutter, was wrecked by a bomb early Friday morning, September 22. The large organ, valued at $10,000, was destroyed, the rear wall of the building partly blown out, and windows in stores and residences within a block of the theater blown out and shattered. This outrage is also placed to the credit of the warring operators' union. It is about time that these anarchistic outbreaks should cease. They are a disgrace to the business and to civilized society.

OLD PATHE MEN WITH WORLD FILM.

Wilbur F. Hurst and D. L. Faralla, formerly connected with Pathe, Inc., have joined the World Film forces on the office staff. Both men are well known in the business, Mr. Hurst having been connected with Pathe for the past ten years.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

THE ARGONAUTS OF CALIFORNIA.

An Elaborate Ten-Reel Cinema Spectacle Released by the Grafton Film Publishing Company.

THE Argonauts of California," a spectacular ten-reel photo drama of early California, depicting the wild days of "49" when the gold lust drew a polyglot population to the shores of San Francisco bay and the valley of the Sacramento, is now being released by the Grafton Publishing Company of Los Angeles, and will soon have its

Scene from "The Argonauts" (Grafton).

initial presentation in many of the large cities throughout the country.

The play deals with the discovery of gold at Sutter's Mill in '48, the subsequent rush of the "Forty-niners" and the wild days when San Francisco was the mecca of gold-maddened adventurers from all over the world. The time of the action runs from 1848 to 1856. The story revolves around the famous Vigilantes and their picturesque achievements in fighting the lawless elements of the primitive young city with organized lynch law. There are mob scenes in which thousands of people appear and are said to be the biggest and most realistic episodes ever filmed. Many historical characters like Sutter and Marshall, Vigilante leaders and others who figured in the life of the period, are shown and the scenes reproducing historic buildings and localities are said to be exact facsimiles. The atmosphere of the time is accurately preserved and the writers of the scenario have gone deeply into history in order to be accurate in all details. The assassination of James King, of William and Richardson, the execution of Cora and Casey, the Reign of Terror when the "Hounds" and "Sydney Coves" ruled the town and many other stirring incidents of the first years of San Francisco figure prominently in the action.

The frontier features are also important, these including the attack on a pioneer wagon train by a war party of Comanches. The white-topped line of prairie schooners is seen defiling through a pass in the foothills of the Rockies, intent on reaching the placer camps. Indian scouts discovered watching it, gallop madly back to the encampment of their band and quickly muster the savages who, in some of the most spectacular riding ever attempted, descend upon the Argonauts.

Edward L. Grafton, a Los Angeles publisher and president of the Grafton Publishing Company, is the producer of this great film. Mr. Grafton and John Steven McGroarty, author of the now world famous 'Mission Play" and dearly beloved writer of California lore, have been associated in business for the past ten years. During this time Mr. McGroarty wrote the history of California, entitled "California: Its History and Romance." It is on the third chapter of this book the "Mission Play" is based.

After this great work had been accomplished and it had been decided not to film the "Mission Play," Mr. Grafton states that he conceived the idea of putting the glamorous and romantic history of California into film and at once began to lay his plans for the first production to be entitled "The Argonauts of California," which was to be based upon the eighth chapter of Mr. McGroarty's book.

Mr. Grafton then secured the services of Mrs. Elizabeth Baker Bohan, well known author and writer, to lay out the love plot, while he used a number of persons on historical data, after which the real labor of production was to begin.

Next in order was the most advantageous place in which to make this historic film. Various localities, with their varied natural and climatic conditions, were carefully considered, with the result that Mr. Grafton finally decided upon Monrovia, California, as the most advantageous of all, inasmuch as its climatic conditions were especially favorable and its natural surroundings very nearly the exact counterpart of those in which the historic scenes to be produced were lived and enacted.

After having spent much time in advance preparation, Mr. Grafton settled on Henry Kabierske, well known director of American pageants, as the director for the "Argonauts," having been formerly associated with him throughout the production of the "Mission Play," which Mr. Kabierske had directed for Mr. McGroarty.

Under Mr. Grafton's personal supervision, careful selection was made by the director of all actors, with particular attention to the types required to play the parts of the historic persons whom they were to represent. So carefully was the work done along this line that today, as old "Forty-niners," who had gone through the period set and view the scenic production, it is said they declare the likenesses are exact, and their eyes well up with tears as they live again the old life which they lived so many years ago.

So much exaggeration has been used in this late day in regard to the cost of great pictures that Mr. Grafton refuses to say how much his film has cost, merely intimating that the public are more interested in what they see on the screen than the amount the picture cost. However, associates of Mr. Grafton who know say the film cost over one hundred thousand dollars.

Enormous mobs were used throughout, while hundreds of horses, mules and oxen found their way into this production. All exterior sets were built in exact reproduction of what they represented, while it took over twenty different actors and actresses to play leading and prominent roles. The "Argonauts of California" was begun the latter part of September, 1915, and was not completed until the early summer months of 1916.

The "Argonauts of California" will be released on the state right's plan and all inquiries with regard to this film should be addressed to the Grafton Publishing Film Company, 828 South Los Angeles street, Los Angeles, Cal.

TO PRODUCE CHILDREN'S PICTURES.

Lule Warrenton, Former Universal Directress, Forms Company of Her Own to Supply Program for Children's Matinees.

J. H. Welch, representing the Warrenton Children's Photoplay Company, with offices at 419 Security Bldg., paid us a visit this week. Mr. Welch stated that Mrs. Lule Warrenton, formerly directress at the Pacific Coast studios of the Universal Film Manufacturing Company, has formed a photoplay company of her own to produce children's pictures. Mrs. Warrenton, we understand from Mr. Welch, has secured the backing of some of the most prominent club women in the city and expects to produce pictures on quite

an elaborate scale. Mrs. Warrenton has for quite some time realized the demand for children's pictures and the desire of exhibitors all over the country to run children's matinees if they only could secure a suitable program. Remarkable as it may sound, there are very few of these pictures on the market and many exhibitors have had to give up the idea of children's matinees on account of the scarcity of suitable subjects. Mr. Welch states that Mrs. Warrenton's idea about child pictures are a little bit different and that she will endeavor to add educational value to her subjects so children will learn something besides being amused. This has never been tried before and in the writer's opinion this idea is most excellent. The Moving Picture World and particularly our esteemed old friend, James S. McQuade, has written several editorials on the desirability of these children's matinees with an educational purpose. We therefore hope that Mrs. Warrenton will be entirely successful in her new enterprise.

The Warrenton Children's Photo Play Company plans to turn out about fifty plays a year and most of them will be one reel in length, unless the story requires longer treatment. Mrs. Warrenton has already signed up a number of players and secured the rights to film numerous fairy stories and stories especially written for children.

CLUNE TO BUILD NEW HOUSE.

W. H. Clune, theater owner and manager, studio owner and photoplay producer, announces his intention of building a new theater in Los Angeles. It is planned to make this the most magnificent house on the coast. It is to be erected at the corner of Ninth and Broadway, at the southern end of the theater district.

Plans have been drawn for the structure which will cost $500,000. It is to be built on property owned by Mr.Clune, and valued at close to half a million dollars. The lot is a large one and has a frontage on Broadway, the main street, of 100 feet, while on Ninth it will have 150 feet. The building will be primarily for the moving picture theater, but the corner will be made into a big store, while other similar spaces will be at the sides, while the upper stories will be for offices. The house will have two entrances, one on each street, like Clune's old theater at Fifth and Main streets. The seating capacity is set at 2,500, but this might be increased. The stage will be modern and full, so that traveling shows, grand opera companies, and other organizations might be accommodated at any time. In addition, the lower floor will be so constructed that it can be used for public gatherings, balls, conventions, and so on.

Mr. Clune is confident that the city's growth will go south, toward and beyond where he intends building. In the same block now are Tally's, Woodley's, Majestic and Garrick theaters, while at Ninth and Spring and Main is Miller's theater. Mr. Clune owns Clune's Auditorium, Clune's Broadway, and Clune's Comedy theaters, and besides has an interest in other picture projects, including his studio.

A VISIT TO THE CHRISTIE STUDIOS.

This week we made a trip out to the Christie studios on Sunset boulevard at Gower street. We found Al Christie, director general, on one of the stages making preparations for the filming of a comedy scene. The place was humming with activity and a small army of carpenters and decorators at work on a pretentious looking set.

Scene from "His Wedding Night" (Christie).

Said Mr. Christie, when we commented on the rather elaborate preparations for one-reel comedy pictures: "The public has been educated to such a high standard of motion picture entertainment that the successful producer these days must maintain the very highest of quality. Our aim is to produce bright and original comedies just a little bit different from anybody else. We have made comedies under the Nestor brand for the last five years and you know that our comedies and the people in them have been very popular, but I never realized how popular until I made the announcement that the Christie comedies would be released on the open market. Immediately we were overflooded with letters and telegrams demanding bookings and reserved territory. This, of course, is very gratifying to us and we will show our appreciation by even greater efforts that will make past standard low water mark in the Christie productions. Our laboratories are now completed and we have most unusual facilities for printing and developing. All the work is done under my personal supervision," continued Mr. Christie, "so I can guarantee a uniform quality of prints. This, of course, is most important as many times you see a really well produced picture spoiled by poor laboratory work."

Betty Compson.

The Christie Film Company completed last week a one-reel comedy entitled "His Wedding Night," a farce quite elaborately staged with Billie Rhodes as the bride, and Nolan Leary as the groom. Others in the cast were Harry Ham, George Frank, Eddie Barry and Ethel Lynne.

The company is now working on a two-reel comedy entitled "Bride and Gloom." This is a two-reel special feature in addition to the regular one-reel releases. The cast includes Billie Rhodes, Harry Ham, Eddie Barry, Stella Adams, Ethel Lynne and Jane Waller.

Mr. Christie stated that these two reel specials will be real comedies de luxe and a regular feature on the Christie program from now on. Betty Compson, who is one of the prettiest girls in pictures, will be featured in one of these comedies at an early date.

CARL LAEMMLE RETURNS EAST.

Carl Laemmle, president of the Universal Film Manufacturing Company, returned to New York on Thursday, September 14, after a four weeks' visit on the Pacific Coast. During his stay at Universal City, President Laemmle, with Vice-President and General Manager H. O. Davis, was in close contact with the departments and the thirty-eight producing directors and the daily exchange of ideas has resulted in a great many improvements and a new departure along many different lines in the production of films at the Big U plant.

Many exhibitors from the Pacific Coast states were entertained at Universal City by President Laemmle during his four weeks' sojourn out here and these exhibitors viewed many of the forthcoming productions in the seven projecting theaters at Universal City.

A number of notable visitors were entertained by Mr. Laemmle at the big film plant, including the Republican presidential candidate, Charles Evans Hughes, Madame Schumann-Heink, the world famous grand opera singer, and Mrs. Mollie Netchel Neuberger, Chicago's merchant queen, the sole owner of the Boston Store, one of the biggest department stores in the world, and which does a tremendous volume of retail business and in which Mr. Laemmle once upon a time worked as an humble messenger boy.

President Laemmle spent several days and nights at the projection room viewing the picturization of Jules Verne's "Twenty Thousand Leagues Under the Sea," the wonderful submarine picture which was made by Director Stuart Paton, who spent more than a year in the Bahamas securing marvelous under-water pictures and who finished the production at Universal City. The film made by Director Paton ran into more than 200,000 feet and President Laemmle declared it to be the most wonderful film spectacle he had ever gazed upon during the many years that he has been associated with the motion picture business.

FLIVVER MANUFACTURER VISITS UNIVERSAL.

Henry Ford was a visitor at Universal City this week as guest of Carl Laemmle and H. O. Davis. He spoke to over a thousand professionals, posed for a picture with an elephant and a camel, and saw a few reels of new pictures run off in the projection room. The Animated Weekly cameraman shot Mr. Ford and his party for the news film. After lunching with the genial host, the big manufacturer viewed the plant and then departed.

Los Angeles Film Brevities.

V. R. Day, special representative for the Essanay Film Manufacturing Company, arrived in the city September 15 and will stay in Los Angeles a week or ten days. Mr. Day stated that the Essanay does not intend to send any companies out to California, neither to open up the studios at Niles. This information was promiscuously given out by a former employee of this company and whom we thought would be posted on this matter. V. R. is the same as ever, and we certainly were glad to see one of our friends from old "Chi." Nothing like that burg any way.

* * *

We are informed that D. W. Griffith will return from New York and other eastern centers about October 15. He has already wired his general manager, Frank E. Woods, and his publicity man, W. E. Keefe, to make preparations for the Los Angeles premier of "Intolerance."

* * *

Mr. Kerrigan's press agent announced this week that J. Warren will open a studio of his own, which will be, of course, located in Los Angeles. We are informed that Mr. Kerrigan's contract with Universal expires within about five weeks. Frederick Robertson, capitalist of New York and Pittsburgh, and an old time friend of the Kerrigans, will arrive in Los Angeles next week. He is Mr. Kerrigan's backer and he will then make the preliminary preparations for the opening of the new Kerrigan studio.

* * *

The Continental Producing Company, recently formed, has engaged the old Rolin studio on Santa Monica boulevard, and assembled its company. It will begin active operation next Monday on the production of the big twelve-reel feature, "The Spirit of '76," embodying historical events and characters of the American Revolution. Frank Montgomery will direct, assisted by Carl Leviness.

The company includes Jane Novak, Doris Pawn, Adda Gleason, Lottie Crews, Howard Gaye, Babe Lawrence, George Chesboro, the Indian actor, Dark Cloud; W. Freeman and Jack McCready.

It is said that much painstaking historical research has preceded the production of the picture.

* * *

After a long life of strenuous activity, N. Z. Wood, or "Daddy" Wood, as he was affectionately known to the members of the Signal Film Corporation, on Thursday last week passed away at his home in Glendale. The end to a four weeks' illness came quietly. He leaves a widow.

Ever since the company's organization a year ago Mr. Wood had been playing character roles, appearing in "The Girl and the Game," "Whispering Smith," "The Diamond Runners" and "The Manager of the B. & A." It was shortly after having been cast for an important part in "The Lass of the Lumberlands" that he was stricken ill and forced to abandon his work in the picture.

Prior to entering motion pictures he had been in active railroad work all his life, and it was this fact that made him so valuable to the Signal Company. He was for thirty-six years an engineer on the Chicago & Eastern Illinois, and following that for a number of years he drove an engine between Mexico City and the Mexican International. He remained in Mexico until about a year after the outbreak of the Madero revolution, when he returned to this country with his family.

John J. Glavey, formerly assistant editor of the Keystone scenario department, has joined the Fox Film Corporation as manager of comedy production.

* * *

Director Colin Campbell and the large company of players appearing in "The Garden of Allah" have been working at the Selig Zoo studios this week far into the night obtaining some beautiful effects depicting night life in an Oriental city. These scenes give promise of being among the most beautiful of this spectacular feature.

* * *

Director E. A. Martin, who is producing the ten-reel western feature, "The Light of the Western Stars," for Selig, is a crack rifle shot. In recognition of his markmanship, he was presented recently with a beautiful and unusual rifle, the gift of the Remington Arms Company. This is the only case on record of a motion picture director having been the recipent of such a gift from this company.

* * *

Tom Santschi, who plays the leading male role in "The Garden of Allah," is a great favorite among all who know him, and particularly do the "extra" men swear by him. Recently those engaged in the many big scenes of "The Garden of Allah" presented him with a sterling silver and leather decanter and four sterling cups. Santschi's initials are engraved on each piece.

* * *

Sydney Ayres, who for years has been well known in the stage and film game, died at the Fifth Avenue Hospital, Oakland, Saturday night, September 9, as the result of a general breakdown.

After leaving the American Mr. Ayres went with the Universal Company and his hard work in the moving picture field led in part to the illness which terminated fatally.

Six months ago, because of the stress of his work, Ayres suffered a nervous collapse. He returned to his former Oakland home and entered the sanatorium, where he has been ever since, gradually growing weaker.

Mr. Ayres' fame as an actor extended all over the United States, although he was particularly well known as a stock player in the larger cities of the Pacific Coast.

My Ayres is survived by his widow, a two-year-old daughter, two sisters and his parents, Mr. and Mrs. James H. Ayres, of Oakland. Ayres was 37 years old.

Sidney Ayres was a stage name, his real name being Daniel S. Ayres.

* * *

We received a telegram from the Liberty theater in Long Beach, Saturday last week, to attend a Keystone Night, a midnight matinee where Keystone stars were stated to appear in person. We are sorry to state that we did not have the opportunity to go, but we read from the papers that the house was crowded to a capacity and many novel entertainment features were provided the enthusiastic audience.

"Slim" Summerville and Bobbie Dunn, together with Fred Cline, of the Keystone forces, rendered an impromptu skit which brought down the house, while Harry Williams, the well-known song writer, greatly amused his audience with a short talk and the rendition of one of his own songs.

Louise Fazenda, who was starred in one of the Keystone comedies thrown on the screen, made her first appearance in person before an audience, and won much applause in her "stall" act. "A Game Knight" and "Crooked to the End," two Keystone comedy screams, drew a constant laugh all around.

The program had been arranged by a committee from the Keystone studios through a special offer made by Manager Hoyt, of the Liberty, which is considered one of the prettiest motion picture theaters on the Pacific Coast. A number of Keystone stars who had promised to take part in the entertainment were unable to attend, but even at that the event was entirely successful and Manager Hovt deserves a lot of credit for his enterprising and unique affair.

* * *

At the Symphony theater, Harold Lockwood and May Allison will present this week autographed copies of "Mister 44," to the writers of the three best constructed essays on the picture, written during the run of said photoplay at the Symphony. Two complimentary tickets admitting the recipients to the Symphony will be bestowed upon each of the writers of the next best twenty-five essays.

* * *

We met J. Warren Kerrigan out at Universal City this week after the big star had returned from a trip to the big tree country in Northern California. Jack looks hale and hearty and said that he enjoyed the trip a great deal. He

also said that they secured some very fine pictures among the giant denizens of the forest.

The company was under the direction of Jack Conway, and they made a film called "The Measure of Man," with Louise Lovely playing the leading feminine part opposite Big Jack. They went all the way to Humboldt County to get these scenes, and from what Director Conway says the films will be well worth seeing.

* * *

Although our stay at the Keystone studio was cut short by an over enthusiastic and extra zealous workman, who carried a badge of watchman, we did manage to say Hello to Fred Mace and to see Charlie Murray, the everlasting comedian of the Emerald Isle. Charlie said he was just doing the last scenes with one of his departed brothers, and we show a picture of one of the scenes here.

Charley Murray and the Skeleton.

This picture will be on the Sennett Triangle program. Murray has a little tete a tete with a skeleton and he said that even though the thing was operated by a man, and there were strong wires attached to it, he wanted to stay as far away as possible.

* * *

Abe Stern, manager of the L-Ko comedy studio in Los Angeles, has made this place what he calls "Universal City Junior." Mr. Stern, when not being chased by speed cops to and from the studio, is busy directing the big organization, or planning new pictures and methods of production. Not since the Universal moved away from the old Gower street studios has the lot taken on such an active aspect. Alice Howell has just finished another big three-reel comedy directed by J. G. Blystone. She has signed another contract for two years. Craig Hutchinson is working with Dan Russell on a big picture. Louie Jacobs, business manager, has gone to New York on business. En route he will visit one of his big houses, the Palace theater in Burlington, Ia. He owns several large theaters in the East and is quite an exhibitor. Dave Kirkland is working on a feature comedy, and as usual is putting some very fine comical touches to it.

* * *

The management of the Symphony theater has started a contest for one week during the showing of the Lockwood-Allison feature, "Mister 44." They will give away, for the best essay on the picture, autographed photographs of the two stars, in addition a number of reserved seats will be given.

* * *

A new producing company was launched this week at Glendale, the home of Kalem pictures, where Dr. C. W. Bachmann, a dramatist and producer has organized a company to make child pictures. The firm will be known as The Sierra Photoplay Company, and will have Dr. Bachmann as its director. They will make and market child plays and old fairy tales and like stories. It is said that the new concern has secured the old Selig studio at 303 West Ninth street, once used by Tom Mix. Work will start shortly.

ARTHUR HOOPS DIES SUDDENLY.

Arthur Hoops, popular screen star, who has been appearing lately in Metro pictures, died suddenly on Saturday, September 16, while on his way to his home in Bayside, New York.

Mr. Hoops was one of the best-known leading men on the screen. He appeared in support of Mary Pickford and Marguerite Clark in several notable screen productions before he came to Metro. He has been in many big features with Mme. Petrova, including "Playing With Fire," "The Soul Market," "The Eternal Question," "Extravagance," "The Weaker Sex" and "The Orchid Lady." Before going into motion pictures Mr. Hoops was well known on Broadway, where he appeared in several stage successes. He was forty-six years old.

New Grouping of Independent Manufacturers

Art Dramas, Inc., Will Release Fifty-two Five Reelers Yearly—Big State Right Men to Distribute Product.

ANNOUNCEMENT is made of the organization of Art Dramas, Inc., the policy of which will be the production of fifty-two five-reel pictures a year. At the head of the company is a group of independent manufacturers, and these are represented in the principal executive positions. W. L. Sherrill, well known to the trade through his activities with the Frohman Amusement Corporation, is president; George H. Wiley of the Van Dyke Film Production Company is vice-president and general manager, and Herbert Blache, long-time motion picture manufacturer, is secretary and treasurer.

General Manager Wiley states that the plans have been under way for four months, that these are practically completed, and that within a fortnight he will be able to give out the titles of the initial productions. With the exception of Atlanta, Dallas, Seattle and Canada the territory has been allotted to some of the most prominent states rights men in the United States. The plan of distribution will be somewhat similar to that of the Metro company, the dominant idea being direct co-operation between manufacturer and exchangeman.

The distributors so far signed up are: The Art Dramas Company of New England, 100 Boylston street, Boston; Art Dramas Company of New York City, 729 Seventh avenue, New York City; Electric Theater Supply Company, 13 Vine street, Philadelphia; Silverman Brothers, 619 Penn avenue, Pittsburg; J. A. Fitzgerald, 75 Broadway, Detroit; Art Dramas Company, Mallers Building, Chicago; Sherman-Elliott, Inc., Minneapolis and Kansas City, and the Lasky Amusement Enterprises, of San Francisco and Los Angeles.

"One of the main principles on which Art Dramas is built," said Mr. Wiley, "will be attention to scenarios, to books, to the stories, which we will produce in the manner the exhibitor and the public now demand. While our players will be fully competent and experienced, we are not going to emphasize the stars. Our chief aim will be the story. Our first release will be about October 30. In addition to the manufacturers I have named there will be two others announced shortly. These combined will enable us easily to fulfill our contracts of one five-reel subject a week."

VITAGRAPHS ON GENERAL FILM.

On Monday, October 2, General Film will release the Vitagraph comedy, "Making an Impression." It was directed by Frank Currier. On Friday, October 6, General Film will release a Vitagraph one-part comedy, entitled "A Vampire Out of Work." This is a screaming burlesque on the vampire type of picture and Josephine Earle is featured. As a vamp of all she surveys, her dominion over restaurant patrons makes excellent comedy. On October 7 a Broadway Star Feature in three parts, entitled "Cantrell's Madonna," is scheduled. Gordon Gray and Virginia Hammond are featured. The director of "Cantrell's Madonna" is Thomas R. Mills. This three-part production is entitled to rank with lengthier features, because it contains a powerful story and is superbly acted.

Scene from "Making an Impression" (Vitagraph).

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Mishaps of Musty Suffer"

The Last Three Comedies of the Second Series Reveal Strange and Mirthful Incidents in which Harry Watson, Jr., Is the Prominent Figure.

Reviewed by James S. McQuade.

WHIRLS 8, 9 and 10 of the second series of "The Mishaps of Musty Suffer" cannot fail to exact from spectators a rich harvest of laughs. Nos. 8 and 10, especially, should excite uproarious peals of merriment, because of the fanciful strangeness of the incidents, combined with their mirthful appeal.

"Active Service" is the title of whirl No. 8, and that is all too incomprehensive when the service rendered includes a shave

Scene from "Active Service" (Kleine).

by a vacuum hair remover, the pressing of a suit while it is worn by the owner, the furnishing of a wife and the preacher to tie the nuptial knot while the wife-seeker waits; the instantaneous satisfying of a hungry man's appetite by shooting the food (liquid and solid) into his mouth by a huge squirt and a rifle, and so on, until the end of this chapter of amusing incidents. The ease with which "Musty" gets rid of his quickly-secured wife, by means of a fairer corespondent and a dictagraph, is just about the limit in such delicate matters, and there is little fear of the method being adopted by any wife-tired spectator.

The scene showing the photographing of "Musty" and his newly wedded wife will cause an explosion of mirth that will accord well with the wreck of the studio by the powder used in the taking of the flash-light picture.

Della Connor and Rosa Gore, as the co-respondent and the wife, sustain their roles well in the atmosphere of broad comedy that surrounds them.

"Partly Cloudy" is the surname of whirl No. 9. In it "Musty" fills a job at a dime museum that calls for a jack-of-all trades. He is even a moving picture operator during his stay, and succeeds in driving everybody out of the theater. In an extreme emergency he is selected to play the part of the "African Dodger" in the museum, who has just been killed by an angry customer, who substituted a brick for the ball that he should have thrown. "Musty" might have taken a chance; but he knows that the late deceased has been the sixth victim within a few days, and his heart fails him. His get-away shows all the energy of despair, and our brutal hearts fail to suppress the laughter that gloats over his misery.

In Whirl No. 10, the last of the second series, "Musty" appears amid nautical settings. It is, therefore, appropriately entitled "Fore and Aft." At the outset we see "Musty" scoffing at the window of an old King Canute, by trying to sweep back the incoming tide with a broom. Soon afterwards we watch him boarding the good ship I. C. W., an old pleasure boat that skims the water in strange fashion, though judging from the water door in her hold, she should scoot to the bottom.

With his customary curiosity, "Musty" soon acquaints himself with every cranny of the vessel and meets the engineer. This old sea dog is just as mysterious as the machinery of which he is caretaker and manipulator. On one occasion "Musty" gives the signal to go ahead, but the vessel persists in hugging the landing. The engineer is puzzled to find that the machinery stops, notwithstanding that the lever is full back. Musty, who is on deck, is also mightily perplexed, until he discovers that the small sail of the vessel is broadside to the wind which is blowing from the point sought by the course. He sets the sail edgewise to the wind, and the I. C. W. skims forward like a streak.

One of the passengers discovers that a cup and saucer are lacking at the tea party held on deck. In order to save time "Musty" dives under the vessel, comes up through the door in the hold, and thence up three flights of stairs to the deck, where he proudly delivers the needed articles. He had thus saved the time it would have required to go slowly down three flighs of perpendicular stairs!

When the disgusted passengers leave the I. C. W., "Musty" happily engages in fishing. Soon a wild goofusfish swallows his bait and shoots away at a fearful speed, dragging the I. C. W., as if she were a cork. "Musty" is pulled off into the sea, and in a flash leaves the vessel far behind. His fate the spectator will learn for himself.

"The Chalice of Sorrow"

Five-part Bluebird Production Presents Cleo Madison in Tragic Story Written and Produced by Rex Ingram.

Reviewed by Margaret I. MacDonald.

BUILT along the lines of heavy tragedy, "The Chalice of Sorrow" is attractive as a play of this kind. Those who like heavy tragedy will find in this production much that is pleasing. Cleo Madison plays a clever feminine lead, with an excellent support consisting of Blanch White, Charles Cum-

Scene from "The Chalice of Sorrow" (Bluebird).

mings, John McDermott, Wedgewood Nowell, Howard Crampton, Albert McQuarrie and Rhea Haines.

The scene of the story is laid in Mexico, and treats largely of the villainies of Scarpina, governor of the province, who glories in cruelty and presents an altogether detestable type which is well portrayed by Wedgewood Nowell. An American prima donna known as Lorelei, and betrothed to a sculptor, Marion Leslie, is coveted by Scarpina. An opportunity presents itself which affords the tyrant ample scope in which to pursue his cruel persecutions when it is discovered that Leslie has shielded an enemy of Scarpina's. Seemingly yielding to the pleadings of Lorelei for her imprisoned lover, Scarpina, about to extract from the girl a heavy toll, is finally stabbed by her after signing passports by means of which she and her lover are to escape over the border. A fine situation is arrived at where Lorelei watches the Mexicans fire upon Leslie with rifles she has been told by Scarpina will be loaded with blank cartridges.

Rushing forward at the departure of the soldiers she tries in vain to arouse her lover, realizing at last the awful truth, and the cruel vengeance carried out by the brutal Mexican even in death.

* * *

"The Rescuers" is the title of the two-reel Triangle comedy, featuring Tully Marshall, now receiving its finishing touches at the Fine Arts studio, under the direction of Tod Browning.

Two Biograph Reissues

"A Pueblo Legend," Two Reels, and "The White Rose of the Wilds," One Reel, for Release this Month.

Reviewed by Ben H. Grimm

"A Pueblo Legend."

AS CHARMING and interesting as the legend itself is this Griffith-produced two-reel Biograph reissue. The cast is headed by Mary Pickford and Wilfred Lucas. Their support includes Robert Harron, Jack Pickford and W. Christy Cabanne. Scattered subjects of the cast of characters are

Scene from "A Pueblo Legend" (Biograph).

unusual today. The picture makes live the ancient Pueblo Indian legend of the Great Brother's search for the Sky Stone of Happiness. The scenes were taken in the Pueblo village of Isleta, New Mexico.

Mary Pickford plays the part of the adopted white stranger. She is in love with the Great Brother, who goes in search of the Sky Stone. His battles and years-long search for the stone are in vain, for it is found by the white stranger at her doorstep. Despairing, the Great Brother returns to find happiness and its talisman at the door of his loved one.

"The White Rose of the Wilds."

Although there is not much to the story of "The White Rose of the Wilds," the hand of David W. Griffith is seen in this one-reel reissue, in whose cast are found Blanche Sweet, Wilfred Lucas, Robert Harron and Joseph Graybell. The picture tells the romantic tale of three children orphaned when their prospector-father dies. The boy finds gold and during his absence from the cabin, the girl is accosted by three outlaws. She is forcibly embraced by one. A second of the trio takes issue with him and kills the girl's assailant in a duel. He comes back into the cabin and is given hope when the girl gives him a white rose as an indication that he may come back

"The Fires of Conscience"

William Farnum and Nell Shipman Make Interesting Characters in Fox Picture—Are Supported by Able Cast.

Reviewed by Hanford C. Judson.

THERE is no doubt that this film by the Fox players will be referred to as "a good picture." We do not use quotes because we do not agree—there is nothing displeasing in the film. But it is a phrase we hear now and then in restaurants and like places. It pays to listen to strangers talking about films.

This picture is good because the players, especially Nell Shipman and William Farnum, have put real work into it and made its story human. It is ably handled all through. Oscar Apfel was the director and has screened it in good, workmanship fashion.

A couple of hundred feet out of the five reels show a chase of a bandit gang by a posse. The reviewer had been wondering whether cowboy pictures were not due back soon. This chase was pretty flat. The right kind of Western would be welcome to many just now; but not the old chase picture as long as this generation lives.

The story is a narrative, rather loose in construction, but it deals with emotions and these, though many of them are only related distantly to the main theme to which the scenes at length arrive, keep the spectator interested until the hero fleeing after the shooting of a man whom he finds with his wife, meets in the West "Nell of the Golden Voice," a singer in a saloon. She makes him go back home and take his medicine, which turns out to be an acquittal on the "unwritten law." He returns and marries the girl. And it is this part of the film that will win it, we think, high favor with all kinds of spectators. It is really pretty fine.

"Through the Wall"

Gripping Six-Reel Detective Drama from the Novel by Cleveland Moffett, Produced by the Vitagraph Company.

Reviewed by Edward Weitzel.

IT WOULD be interesting to know which came first—the fairy tale or the detective story, both have so many traits in common. They are both spun from the gossamer of their respective authors' imagination, and have always had a large clientele of delighted admirers, who follow the marvelous adventures of Jack the Giant Killer or of Sherlock Holmes, with breathless attention. Once one has entered the enchanted realms where either the magic beanstalk grows or the mysterious house is found, with its trap doors, sliding panels, ingenious death chamber and remarkable villain who is able to glue a little false hair on his face and walk undetected before all men in the bright light of day—an achievement, by the way, which puts the best bit of fairy magic completely in the shade—the only wise thing to do is to check one's critical faculties at the door, settle back comfortably in one's seat and sup to the full on thrills and scenes of a highly flavored and most satisfying unreality.

"Through the Wall," the six-reel Vitagraph Blue Ribbon feature picture from the novel by Cleveland Moffett, has all the engrossing attributes of the well-made detective play. In point of fact, Mr. Moffett, although he employs the customary machinery in fabricating his story, displays uncommon skill in the use of his materials. The master criminal, with his miraculous dexterity in the art of disguise and his manifold devices for the confounding of his enemies, is the leading character. A keen-eyed, quick-witted and finely-developed detective runs him a close second in power to fascinate the imagination; and an engaging heroine and half a dozen other cleverly-drawn characters complete the proper selection of accepted types.

The title of the place applies to a murder committed by the criminal expert, for the purpose of removing one enemy and fastening the crime on another. Two adjoining supper rooms are used in performing the crime, a jealous young woman being tricked into boring a hole in the dividing wall, in order to spy upon her lover. The unfortunate man is shot in this manner. The situations leading up to the murder are dramatic in the extreme, and involve a life-like and thrilling marine disaster, when an undersea boat torpedoes a large passenger ship. The escape of the detective and his sweetheart from the rapidly rising water in the vault-like passage under the house of the criminal furnishes another strong climax. As

Scene from "Through the Wall" (Vitagraph).

previously indicated, put yourself in the hands of the author and you are borne along on a swiftly-moving flood of exciting events. Rollin S. Sturgeon, the director of the picture, exhibits a clear perception of the requirements of the scenario, and has been given a free rein in the matter of expense. George Holt, William Duncan, Webster Campbell, Nell Shipman, Corrinne Griffith, Anne Schaefer, Otto Lederer and George Kinkel are members of the cast. They all justify their selection.

The entire Spanish quarters of Los Angeles were searched for types to appear in the fiesta scenes in the Triangle-Fine Arts production, "The Defenders," starring Bessie Love.

* * *

William A. Brady has arranged with Lady Duff Gordon, arbiter of New York fashions, to supply the gowns for future World-Brady picture plays containing society episodes.

"The Revolt"

Five-Reel Screen Version of Edward Locke's Play of Today, Produced by Peerless and Released by the World Film Corporation.

Reviewed by Edward Weitzel

"THE REVOLT," the five-reel screen version of Edward Locke's stage drama, produced by the Peerless, scenario by Frances Marion, was written originally as a starring vehicle for Helen Ware. The play dealt almost exclusively with sordid and repellent phases of life, and the screen version follows closely in its footsteps. The work has the merit of culminative action and consistent plot development. The character drawing, also, is convincing, but the persons in the play are either without strength of will or deficient in moral fiber, the two leading characters being no exception to the rest.

"The Revolt" applies to the action of Anna Stevens, when she finds that her husband is neglecting her for another woman. Anna leaves her child with her bibulous stepmother and goes to an evening party at the home of a former shopgirl, who is now treading the "primrose" path. One of the guests attempts to assault Anna and she is saved by an early admirer—a doctor, who is also instrumental in restoring Anna's child to health, and reuniting the estranged couple. The opening scenes showing Anna's career as a shopgirl, the temptations that beset her, and the downfall of her companion, Lena Schmidt, are truthful enough, but the realism is unrelieved by any indications of goodness of heart, except the faith of Lena's mother in her wayward daughter.

Frances Nelson is the Anna Stevens and contributes an excellent piece of acting to the performance. Arthur Ashley was equally successful as the husband, and Clara Whipple gives the right touches to the character of Lena Schmidt. Frank Beamish, George McQuarrie, Miss Burneister, Ada Price

Scene from "The Revolt" (World).

and Madge Evans are the remaining members of a well-selected cast. Barry O'Neil's direction of the picture is up to the mark.

"Ashes of the Embers"

Five-Reel Photoplay Produced by the Famous Players Film Co.—Pauline Frederick in a Dual Role.

Reviewed by Edward Weitzel.

THE author of "Ashes of Embers," the five-reel photo-drama produced by the Famous Players Film Company, in which Pauline Frederick plays a dual role, has provided the star with a number of strong situations. Forrest Halsey understands dramatic values and has secured them for his play by the introduction of unlovely but authentic pictures of human experience. One of his characters is a moral degenerate, another is a weakling who cannot resist temptation when fortified by the love of a good woman. But after all is said, it is the criminal, and not the uninteresting good man, that sees his name on the front page of the daily paper. Sin and sorrow are the roots of drama, and "Ashes of Embers" has a full supply of both.

The two characters played by Pauline Frederick are twin sisters, one an industrious shopgirl, the other lacking every instinct for good. Laura, the moral pervert, loves a young architect, but marries an elderly man of wealth, and then carries on an intrigue with her former lover. Her sister, Agnes, has been made to serve a term in prison for a theft committed by Laura. At the time of her release, Agnes is penniless, and her sister is living in luxury. Laura's husband has got wind of her affair with Leigh, however, and a rascally lawyer aids the wife in throwing him off the track. Without knowing whom she is impersonating, Agnes is persuaded to pass herself off as her sister, Mrs. Benedict, and keep an appointment with the architect at his rooms. The deceived husband rushes in and confronts the wrong woman. Laura is saved by the trick, and Agnes and the architect become interested in each other. The young fellow is the victim of drink,

Scene from "Ashes of Embers" (Famous Players).

but Agnes devotes herself to his reformation. Later, the two are married. Chance throws Laura and Richard Leigh together again. She tries to renew the old relation, is found out and shot by her husband. Leigh was unable to resist the wine offered him by Laura, and is seen clinging to Agnes, in an agony of fear and remorse, as the play ends.

Such a story will not stand close analysis, either from a logical or a moral point of view. It does, however, offer many skillfully constructed dramatic scenes. The workmanship after Agnes and Leigh are married is not so expert as that in the preceding reels and come dangerously near to being anti-climax. To return to the moral aspect of the story, the marriage of Leigh to the sister of his paramour is not a pleasant thought, especially as happiness with so weak a nature is a matter of considerable doubt.

It goes without saying that the unmoral sister is the better acting part. Pauline Frederick carries her impersonation of Laura to the nth degree of realism. The methods she used in "Zaza" and "Bella Donna" are repeated with telling effect in the part of Laura Ward. The woman she enacts is without moral perception or one redeeming quality. The sister is the direct antithesis to Laura in thought and act. Miss Frederick experiences no difficulty in giving life and expression to the character.

The supporting company is made up of such dependable actors as Earl Foxe, Frank Losee, Herbert J. Frank, Jay Wilson and Maggie Halloway Fisher. The production has the Famous Players hallmark on every scene.

"The Light That Failed"

Five-Part Adaptation of Rudyard Kipling's Story for Pathe Gold Rooster Program Features Robert Edeson.

Reviewed by Margaret I. MacDonald

THE screen version of "The Light That Failed" was evidently made at a time when inspiration was not uppermost; as an adaptation there is no praise coming its way. In the scenes illustrative of the mental suffering of the artist

Scene from "The Light That Failed" (Pathe).

at the loss of his sight, Robert Edeson has risen to fine dramatic heights. His excellent work in these scenes is, however, overshadowed to a degree by the mediocrity of the rest of the picture.

The opening scenes showing the caravan crossing the desert are effective and give promise of artistic development to follow. Unfortunately at various points, one is forced to jump at conclusions, there being a lack of explanatory detail; and now and then a distinct commercialism, such as the attractive close-up of Jose Collins' back as she poses in the role of Bessie the model, crops in.

Rudyard Kipling's story is admirably adapted to the screen, containing at its climax one of those all-absorbing highly dramatic situations which stand on their own merits. The director has evidently warmed up considerably to this situation, which, as before hinted, contains decidedly the best efforts of the production.

In the cast in addition to Robert Edeson and Jose Collins, Lillian Tucker, Claude Fleming and other competent players appear.

Triangle Program

"The Rummy," Five-Reel Fine Arts of Sympathetic Realism, and "The Vagabond Prince," a Mythical Kingdom Romance, in Contrast with Modernity.

Reviewed by Louis Reeves Harrison

"THE RUMMY," in spite of its unattractive title, is a delightful piece of realism, admirably constructed, consistent, plausible and presented without theatricalism. It is a simple story of human weakness developed into human sweetness through the splendid optimism of a character interpreted by Wilfred Lucas, that of a newspaper man whose high faith in woman is rudely shocked. He preaches that the mother sex may be wronged but can really do no wrong except through natural affection. He lodges near a working girl who is turned into the streets, who is unable to make an honest living and who is brought into a night court where "Rummy" is substituting for a reporter. He offers to protect the helpless creature, and, out of pity, he marries her, an extremity of reformation

The girl is pursued by an insidious villain, our old friend the political boss, with a cigar in one corner of his mouth, and he compromises her in the eyes of her optimistic husband, transforming him to a pessimistic drunkard. He loses out at the office and becomes a mere vagabond, merely existing on rum and the good nature of old friends. She barely exists as a seamstress and scrubwoman, confirming his idea that women do not descend to low life voluntarily when they are normal. A quarrel between the political boss and his right-hand man, a saloon-keeper, brings revelation, restoration to happiness and

Scene from "The Vagabond Prince" (Triangle).

a new life to Rummy and his wife. All this is delicately interpreted by Wilfred Lucas and Pauline Stark. Mr. Lucas is also the author of the story and is to be congratulated upon achieving the unusual.

"The Vagabond Prince" starts out as a mythical kingdom romance of the stereotyped "Prisoner of Zenda" kind, but it expands into a story of fine human interest when the wandering "Prince of Bothalia" meets a true affinity in a lively and robust girl of coarse environment as far as her means of living are concerned—she is a singer in one of the Barbary Coast resorts. She is not seriously affected by her low surroundings and associates when the Vagabond Prince, now a common sailor, shows his fine athletic training in rescuing her from our dear old friend in the pictures, the villainous political boss.

Through a former acquaintance, an American artist, the Prince establishes himself as a maitre d'armes and gains self respect by earning an honest living. The girl gives up her Barbary Coast associations and joins the bohemian colony of artists as a model. Prince and model fall in love and are at the point of marriage when ambassadors from "Bothalia" arrive with the announcement that he has succeeded to the throne. In the conflict beween love and duty he reverses the Prisoner of Zenda verdict, though his contention is the same—that love is all.

A Quartet of Kalem

"The Web of Guilt," Eighth Episode of "The Girl From 'Frisco" Series; a New "Hazard of Helen," "One Step Too Far," a Ham and Bud Comedy, and "Stolen Plumage," an Ivy Close Comedy.

Reviewed by Ben H. Grimm.

"The Web of Guilt."

A MURDER mystery and its clever and logical solution by Barbara Brent (Marin Sais) and John Wallace (True Boardman) form the plot for "The Web of Guilt," the eighth two-reel episode in Robert Welles Ritchie's "The Girl From 'Frisco" series. The story was suggested by an actual

Scene from "The Web of Guilt" (Kalem).

murder mystery of some years ago, and the author has adroitly wrought his facts and his fiction into a melodramatically interesting photoplay. The element of mystery is uppermost, and moments of tenseness are many. The two reels embrace some good night photography.

A masked figure rides to the bunk house of the ranch foreman on a bicycle and places a gun in the house in such a manner that it will explode when the door is opened. A Chinese servant is the victim. Barbara and John become detectives and the bicycle tracks and a green strand in the rope used to set off the gun gives them a start. Suspicion at first pointed to a ranch hand who has threatened to "get" the foreman, but it is soon shifted to the owner of a hardware store. He is put through a third degree and is forced to watch a repetition of the actions of the masked murderer. He confesses. In the cast are Marin Sais, True Boardman, Frank Jonasson, Ronald Bradbury, Edwin Clisbee and Steve Murphy. Directed by James W. Horne.

"The Blocked Track."

This number of the "Hazards of Helen" railroad series is up to average. The thrill in this reel comes when Helen prevents a gang from holding up the pay car. During the action of the melodramatic story she is chased by one of the plotters. She climbs hand over hand across a wire to a telegraph pole, down the pole and up into a tree. The branches of the tree overhang the railroad track and Helen, forced out on the end of a limb, leaps to the tender of the locomotive that is hauling the pay car into the trap set by the hold-up men. She foils the plot.

Helen Gibson is supported by P. S. Pembroke, George Routh and G. A. Williams.

"One Step Too Far."

This Ham and Bud reel is a fair comedy number. Ham becomes a policeman and Bud becomes a burglar. Bud is taken in hand by Ethel, a lady crook. But Ham insists on splitting fifty-fifty with every lawbreaker, and when he catches Bud and Ethel he takes the silverware himself. He hides it under his uniform and is just about to get a medal for his bravery when it is discovered that he is a living silver mine. Instead of a hero's medal he gets a cell, which is also the fate of Bud and Ethel.

"Stolen Plumage."

There are quite a number of laughs in this number, in which Ivy Close is featured. The story is a burlesque on many of the mysterious plots of Far Eastern intrigue that have been so plentiful of late. Nell's sweetheart, Algy, returns from the wilds of the jungle with the sacred feathers of the Dik Dik bird. He has stolen them from the bird belonging to the much-feared Babzebe. Babzebe comes to America and ferrets out Algy, whom he finds at a party in Nell's House. The reel contains much passable knockabout work by Ivy Close, Henry Murdoch and Arthur Albertson.

"The Scarlet Runner"

Vitagraph Shows Episodes 8, 9 and 11 of the Williamson Serial Story—Each of the Pictures Is in Two Parts.

Reviewed by Hanford C. Judson.

"The Glove and the Ring."

THE eighth episode is called "The Glove and the Ring," and in this the hero, Earle Williams, picks up a friend, played by Adolphe Menyou, in Italy and cures him of love sickness in an exciting adventure in which they rescue a beautiful Russian, played by Jean Stewart, from political bandits. It is remarkable what verisimilitude the producer

Scene from "The Scarlet Runner" (Vitagraph).

has reached in suggesting Italian backgrounds. In this episode, too, the story which seems very Italian is acted to decidedly heighten the impression of actuality.

In the Italian Alps they find a cart, its horses untended and traveling at will. A glove and ring stabbed through with a dagger is in the cart. They turn the horses back and follow to a romantic Italian-looking farm. At first suspected, they at length lead the farm hands after the real bandits whom by a ruse they capture.

"The Gold Cigarette Case."

The ninth episode is called, "The Gold Cigarette Case," and is a highly romantic adventure with Mid-Victorian flavor. It also is set in delightfully appropriate backgrounds wholly in keeping with its story. In it Gypsy O'Brien plays the heroine and is discovered looking out of a high window at the hero. She throws a gold cigarette case to him before she is yanked back into the castle by a villainous old man. In the case is a photograph of a young man and a scrap of paper with a string of letters running across it. In this episode the hero reunites two lovers, rescuing the girl from the clutches of her hard-hearted uncle. It has many very exciting moments and is, on the whole, markedly likable in spite of a few cut-backs that are not needed and one or two other minor defects.

"The Missing Chapter."

The eleventh episode, called "The Missing Chapter," has humor in one of its characters, played by Hattie Delaro, a rich widow who falls in love with the hero acting as her chauffeur. It is also brightened by some excellent acting on the part of Edith Storey as the heroine, a rich English girl fond of driving her own car. The tale is not so true to the romantic spirit nor quite so interesting as the two we have just noticed. Julia Swayne Gordon is the villainess. The backgrounds are in and near a grand hotel.

"The Common Law"

Clara Kimball Young Irresistible in Seven-Reel Adaptation of Robert W. Chambers' Novel Presented by Lewis J. Selznick.

Reviewed by Ben H. Grimm.

"THE Common Law," a seven-reel picturization of the novel by Robert W. Chambers, presented by Lewis J. Selznick and Clara Kimball Young Film Corporation, is truly a remarkable production. The appeal of Clara Kimball Young in this picture is irresistible, and she is surrounded by an excellent cast. If the characters in Mr. Chambers's novel had walked out of the pages of his book they could scarcely have been more true to type than they appear in this picture. The seven reels are a quite faithful visualization of the sociological plot, with the exception that several of the more objectionable—or what could have been made more objectionable—situations are noticeable by their propriety.

Continuity throughout the picture could hardly be improved upon, and the story is smoothly narrated on the screen with the use of fewer subtitles than many productions of shorter length. The subtitles, too, are made artistically attractive by the use of decorative designs. Director-General Albert Capellani has lent artistic touches to the whole that add to the production's worth. Many of the settings, particularly in the studio scenes, are magnificent.

Throughout the development of the character of a young girl of education and refinement who is forced to seek employment as an artists' model, Clara Kimball Young draws the spectator into a state of sympathetic solicitude for her. The story abounds with dramatic situations which are interpreted to their fullest possibilities by Miss Young, as Valerie West, artist's model, and Conway Tearles as Louis Neville, the artist. A situation in which Miss Young is called upon to reach the highest degree of her ability occurs when Valerie, pure in heart, sets a day upon which she tells Neville she will come to him as his common law wife. In this scene Miss Young is supreme. She compels the sympathy of the spectator, especially so when the spectator has followed her through the previous action in which the adopted daughter of Neville's parents, who is also in love with the artist, has extracted Valerie's promise not to marry Neville because it would ruin his career if he were to marry his model. In fact the role of Valerie is a difficult one, which has been handled by Miss Young in a manner that proves she is an emotional actress of high calibre.

The heavy role in the production—Querida—has been ably and forcefully portrayed by Paul Capellani, and a personality that charms is that of Lillian Cook, who plays the adopted daughter of the Nevilles. Edna Hunter plays the rather sympathetic part of Rita. Others in the cast are Julia Stuart, Edward Kimball, Lydia Knott, D. J. Flannigan and Edmund Mortimer.

On the whole, "The Common Law" will prove a box office magnet.

"Idle Wives"

Seven-Reel Universal Photoplay That Has Much to Recommend It, in Spite of Its Sensational Title.

Reviewed by Edward Weitzel.

"IDLE WIVES" contains an excellent plea for the moving picture drama. This seven-reel Universal photoplay was written by Lois Weber. In spite of its sensational title, it contains nothing vicious; and, although several of the scenes take place in a low dance hall and a young girl is betrayed and her child is born in a shelter for such unfortunates, the subject is handled without dirt or drivel.

Its plea for the moving picture drama consists in the fact that three sets of characters are about to commit acts of folly. They all attend a moving picture theater and, in a play called "Life's Mirror," see the results of their proposed courses of action. The three sets of characters are a young girl and her lover, a married couple, and the family of a workingman. The "counterfeit presentment" of their own cases, upon the screen, turns their feet into the right paths.

Such a plot is farfetched, but the incidents are treated with a due regard for the truth, and there is no unnecessary flaunting of vice. In one particular the character played by Lois Weber fails to convince. She is a woman who has been a settlement worker and has married a wealthy man. When she tires of the sham and selfishness of the people around her, she leaves her husband and her two young children and returns to her old duties among the slums. Such a woman would not abandon her children, and the fact that she goes back to them several months later does not justify her conduct.

The work of the director demands commendation. Nothing has been slighted or allowed to detract from the seriousness of the theme. The human touches throughout the seven reels are many and show a keen appreciation of the minds and the souls of the people in the play. "Idle Wives" aims to tell the truth, and generally succeeds in hitting the mark. Miss Weber plays the settlement worker. Her artistic equipment and her understanding of the character, make the task a congenial one. Phillips Smalley, Mary MacLean, Chas. Perley and Neva Gerber are important and valuable members of the cast.

"The Land of Lizards"

Five-Reel Mutual Featuring Anna Little and Borzage.

Reviewed by Louis Reeves Harrison.

A STORY of Arizona mining life, "The Land of the Lizards" rises out of the picture of movement through the fine personalities of Anna Little and Frank Borzage. They attempt on their own account to raise a story of movement to the plane of true drama, always found in the human being, not in mere situation, as many directors still think. Riding up hill and down dale by ranchmen and ruffians while continually popping blank cartridges at one another, and shooting up the town by gangs of lawless marauders, all this is of other days. Out of this one-reel cowboy stuff emerges two genuine characterizations, that of "The Stranger," an emotionless and fearless wanderer, played by Frank Borzage with a fine sense of what is impressive in the portrayal of peculiar characters, and by Anna Little in the role of a sheep herder's daughter, dressed as a boy because of the near presence of an organized gang of ruffians to her father's ranch.

The story of these two is of strong human interest, but that interest is constantly dissipated for the sake of side issues, a fault of careless construction. Where interest eventually narrows down to two such characters the audience should not be left so long in doubt as to where sympathy is to go. The story

is naturally that of an old sheep herder who locates a gold claim and records his find in spite of the near proximity of ruffians, only to meet with death at their hands at the moment of his triumph, when he is about to fulfill the many promises made to keep his daughter near him. She falls into the hands of the gang and is rescued by the stranger, and love is their compensation in addition to her inheritance of a rich mining property.

"A Romance of Billy Goat Hill"

Five-Reel Red Feather, Adapted by Lynn Reynolds, Tells Entertaining Story of the Sunny South.

Reviewed by Robert C. McElravy.

THIS five reel number, based on a story by Alice Hegan Rice, is one of rounded interest and satisfying qualities. It is well constructed, has splendid atmosphere, and is filled with quiet, human touches throughout. The plot is one of the less fervid type, but has a strong and dramatic close.

Myrtle Gonzalez is very pleasing as the Southern girl, known the country over as Miss Lady. She falls in love with a young man named Don Morley, well-portrayed by Val Paul. Morley is a youth of wild tendencies, but promises the girl that he will leave off gambling and drinking if she will marry him. A shooting then occurs and Morley leaves the country to avoid testifying against a friend.

During his absence the friend permits the country at large to believe Morley did the shooting. Miss Lady, heart broken, marries an old professor in order to save her home. Morley returns on the night of the ball. There are some splendid lighting effects in the snow storm and ball scenes. The trial of Morley later is also well handled. He is saved by the testimony of Chick Flathers, formerly a dumb boy, who was present during the shooting.

The parts are all in capable hands: Joseph Jefferson appears as Professor Queerington, Fred Church as Lee Dillingham and George Hernandez as the Colonel.

To Produce "The Whip"

Famous Drury Lane Melodramatic Spectacle Now Being Pictured at Paragon Studio.

"THE WHIP," under the direction of Maurice Tourneur, is in process of production at the Paragon studio, Fort Lee, upon a scale of extraordinary magnitude. In fact, when Mr. Tourneur received the manuscript of this internationally famous drama, the official word came with it that he was to have carte blanche in executing its transference from the speaking stage to the screen, and he threw himself into the task with undivided enthusiasm.

Beginning with the cast the director engaged all the members of the original company who were available, and these actors and actresses will appear under the camera in the roles they have already familiarized across the footlights. The remaining characters are to be assumed by players of uncommon distinction in motion pictures.

The opportunities for animated pictorial elaboration provided by "The Whip" are entirely remarkable in extent and variety. These include a fox hunt with a great pack of hounds 'cross country; an exciting and realistic automobile collision; an attempt on a moving English railway train to commit a daring crime; a railroad smashup produced in the effort to wreck the car in which the greatest racehorse in Britain is on his way to the course; and the big race itself upon which the fortunes of the hero and heroine hang as by a single strand of thread.

These scenes, startling as they were in the environment of the world's largest theatres, will in the natural course of events become vastly more realistic and effective under photography with none of the limitations of space or numbers which regulate theater productions.

It is believed, with apparently excellent reasons, that "The Whip" will benefit immensely through its interpretation upon the screen, by reason of the large opportunities for spectacular development, and that, of the hundreds of thousands who flocked to see the spoken version here and abroad, great numbers will be attracted to view the play in its new and expanded form.

"The Whip" as a play was first produced at the Theatre Royal, Drury Lane, London—"Old Drury," as the world-famous home of scenic drama is affectionately known to Englishmen and women the world over. Here it was acclaimed the biggest and best play in the history of the great playhouse, and it was performed before tremendous audiences for two years, withdrawn and revived for another year.

With the complete original production the drama was brought to New York by William A. Brady and his associates, the Messrs. Shubert, and presented at the huge Manhattan Opera House, where it not alone registered a wonderful sensation, but enormously eclipsed all American records for attendance.

This great run, extending over a year, was followed by a series of engagements in other cities of the United States and Canada which have never been duplicated in either the volume of patronage or enthusiasm of spectators.

The wonderful vogue of "The Whip" was further illustrated by the fact that it turned away thousands for a week at a time in cities like Springfield, Mass., Rochester, N. Y., etc., where in the ordinary course of events the largest theatrical attractions exhaust all possibilities in a single performance.

In this situation there seems to be very good reason to regard the play as one of the most valuable acquisitions in the history of stage drama taken over by the motion pictures. The screen version of "The Whip" will be in eight reels; produced by The Whip Motion Pictures Company, Inc., Fort Lee, New Jersey.

Little Mary's New Picture

Story of "Less Than the Dust," in which Mary Pickford Makes Her Debut on the Artcraft Program.

WITH all the scenes of Mary Pickford's new Artcraft Picture "Less than the Dust" completed and the assembling under full headway so that there may be no delay in the release announced for October, it is now possible to give a detailed synopsis of the play in which Miss Pickford will make her first appearance as an independent star. Chief interest naturally centers about the character which the star has selected for her new debut. From several scenarios she selected Hector Turnbull's story inspired by Laurence Hope's poem included in "India's Love Lyrics," and will be seen as a little English girl deserted by her father soon after the death of the mother, who sacrificed her own life in giving birth to the child. The girl, dwelling among the lower caste of a city of modern India, is the adopted child of a swordmaker when the natives start a rebellion because of certain policies of their English rulers which excite their protest. This uprising is the turning point in the girl's life. She meets Captain Townsend, commander of the local garrison, is greatly impressed by his position and looks upon him as a personage exalted and apart from the common people with whose life she has always been a part. This infatuation increases when the captain rescues her from an infuriated mob of fanatical natives who accused her of desecrating the sacred pool in the temple when in a playful mood she fell in and got a ducking.

Greater sorrow than she has ever known now comes into the young girl's life. In the lower caste she has been a pathetic figure because of the native attitude toward her, but her natural exuberance of spirit and the loyal friendship of the native children have more than offset the scorn and ridicule of their elders. Now, because of Townsend's attentions to her she becomes the victim of the wife of another officer who really loves the captain and is intensely jealous of him.

In spite of all opposition Rahda, as the little English girl is known in India, clings to her childish affection and admiration for Townsend. She risks her life to save him when he is wounded in a skirmish with the natives. Townsend is sent to England to recover his health. During his absence her foster father is thrown into prison and she organizes a rescuing party to effect his release. When she is about to be killed for her foolish bravado, the prisoner reveals the fact that he is not her real father, but that she is the child of an English derelict who formerly stood high in the military caste. In pity for this man's unfortunate condition Rahda had often displayed great sympathy for him, of course in absolute ignorance of their relationship.

This derelict is related to a wealthy Englishman and Rahda is sent to him. It develops that Townsend is also related to this rich man, who dies before Rahda arrives and leaves his fortune to the captain. Townsend is in charge of the estate when Rahda arrives. He at once exerts his influence to obtain the swordmaker's release from prison and Rahda remains in England to go to school. Here their affection becomes love and they are married. Townsend, thoroughly recovered, takes her back to India.

They find that the other woman has been made a widow by the rebellion. Now free to impose her affection on Townsend, she persuades Rahda that she has no right to be the wife of the captain and tricks her into leaving her husband. Overcome with grief, Rhada obtains a poison from a chemist and flees into the desert to die. Townsend discovers the deception in time to trace his young wife and overtake her in the desert before she can take her life.

Nearly fifty principal players are required to portray the story of "Less Than the Dust." David Powell is the Captain Townsend, Mary Alden the jealous woman, whose husband in the play is Frank Losee, and Francis Joyner is the derelict. Other prominent roles are in the hands of Mario Majeroni, Cesare Gravina, Russell Bassett, Walter Morgan and Mercita Esmonde.

"A SOUL AT STAKE" (Universal).

The present vogue for silhouette effects among Fifth Avenue photographers has had its reflex at Universal City. In producing "A Soul At Stake," an Imp two-reel Oriental drama, which will be released on October 13, Director Garwood, who also plays a principal role with Lois Wilson, has introduced some novel effects in black and white chiaroscuro.

The drama in some of the scenes might be called a study in black and white and the shapes which move back and forth lose nothing in impressiveness by being thrown up against the sun in silhouette.

"A Soul At Stake" was scenarioized by Calder Johnstone from the story by John Fleming Wilson, and was produced by William Garwood. Besides Mr. Garwood, Lois Wilson, Andrew Arbuckle, Edward Brady and Al Barzan play important roles. Many of the scenes were taken aboard a steamer playing between San Francisco and Los Angeles.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Meet Miss Spurr.

WHEN we asked Miss Dolly Spurr for a photograph she sent a couple, one to show how she looks in the theater and another to show how she looks when she is all fixed up as not a business woman. But under the "Pickford curls" there is a mighty level head. Miss Spurr runs the Royal-Grand, at Marion, Ind., and the whole family work for her like most of the Mastbaums in Philadelphia work for Brother Stanley. She has a smaller house than Mastbaum, and only one, but in her small way she is as much

a factor in the business. Some years ago we used to make extracts from the two house organs she then ran, but she dropped out because business got better and now she is running Films and Footprints because she realizes that this gives her a mouthpiece that cannot be equaled. Just now she is fighting the Sunday closing laws. She does not see why she cannot keep open the same as any other public utility, and she is fighting a game fight. She says she never expects to get married, and for that reason has adopted a kiddie, reference to whom, in her programs, occasionally lead to her being called "Mrs." Spurr, but look at the pictures and—well we're married, but not everyone is. But she may be wedded to her art, at any rate she has kept the house going longer than most managers run a theater (any one theater) and it is evident that she is there to stay. Lately we copied her comments on home-grown critics and here is another taste of her penmanship:

THE INJUSTICE OF JUSTICE.

Last week in the city court we were convicted and fined for opening our theater on Sunday, July 16th.

A "Six Cylinder" jury tried us, and before they had been seated five minutes, we knew just what we would get. This jury was made up of six men who had us convicted before they even got to the court room. At the first "count" our attorney found that the whole bunch belonged to the First Christian church, a church of whom 99 out of every 100 of its members are KNOWN to be AGAINST a Sunday opening!

Now, if the city authorities were determined to try us before a CHURCH jury, WHY didn't they give us a variety? Or were they afraid that SOME churches might be a little more fair minded and liberal, and if some of their members were put on this jury, they might not CONVICT us so easily?

The trial was a rank FARCE, and such a plain frame-up on the part of our opposers that we immediately appealed the case to the Circuit Court. "Grin and keep fighting" is our motto, and although we may have to take a rest once in a while, we've still got enough spirit and nerve to take us through the present administration if we have to, and into the next one also, if it takes us that long to obtain JUSTICE.

The citizens of this town who are indignant over the proposed Sunday opening here want to remember that there are thousands of people in Marion who are just as indignant because moving pictures on Sunday have been DENIED them. These people want FAIR treatment for themselves as well as the theaters, and they are going to DEMAND it! They either want the theaters open on Sunday so that they can enjoy a clean and inexpensive recreation, or that OTHER places which are open should be treated the SAME as the theaters. All around us we hear the remark, "If they won't let the picture theater run on Sunday, then let them close everything else." And that's just what some broad minded person will start one of these days, if the theaters cannot obtain fair treatment from the city officials.

The Royal Grand management has no inclination to "close the town," as our hands are full with our own battles at present. We would hate to see such a thing happen. Anyone who has lived or visited in such a town knows what it means. YOU don't want it, and neither do WE, but it is NOT FAIR for some places to be kept closed and others to remain open.

In other cities, moving pictures on Sunday have become a CUSTOM just the same as cigar stores, candy shops, drug stores and a whole lot of other things are a CUSTOM in MARION. This word CUSTOM seems to be the root of all the present trouble. It is "customary" for a man to dress warm in winter, and people would hold up their hands in horror if they saw a man braving a snow storm in a pair of flannel trousers and a silk sport shirt. They would call him a "NUT," and that's just the way some people who are opposed to Sunday shows feel about US. They think we are "awful" because we are trying to do something that has never been done in Marion before.

There is more to the article, but space is limited. When Col. Roosevelt was a Police Commissioner in New York he shut the saloons up so tight a couple of Sundays that not even the police could get their beer. Being a practical man, as he later explained to some Wall Street magnates, he did not persevere in the endeavor, but he had the right idea when he said that the one way to repeal an obnoxious law was to enforce it.

Much Free.

C. A. Fulton, who signs himself "A Picture Fan," and who writes from Ogden, Utah, says:

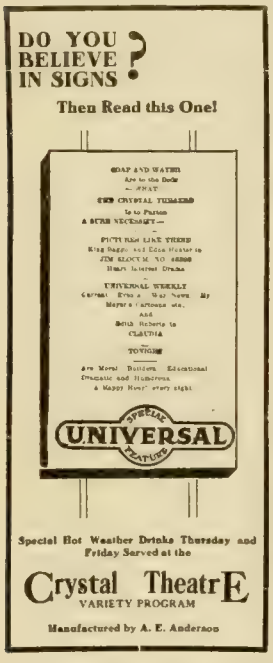
Seventeen reels for nothing! This must be the world's record for picture suicide. Ogden has about 25,000 population; the Alhambra seats 2,400, and there are three other houses seating from 250 to 450 each. The large house is run by millionaires whose main object seems to be to kill off the little fellows. They run from nine to seventeen reels every change, and sometimes vaudeville; generally two, and sometimes three, five-reel subjects, besides three or four short subjects. Admission is fivet and ten cents, children free if with adults. They also sell books of tickets—$1.20 for $1.00. About a thousand passes are distributed each week to the stores and homes. The Alhambra is a magnificent house and could easily get fifteen cents for seven reels. After seeing this long show the people feel that they do not care to see any more pictures for a long time. They are not only killing the little fellows, but are killing the business for themselves as well.

We reproduce one throwaway and part of another to show the free tickets. One of these is a lady's ticket that does not have to be validated at the box office. The other is a child's ticket good for two children for five cents. Another form of ticket is good for one admission if accompanied by a five cent paid admission, which amounts to the same thing. But we do not see where Mr. Fulton gets his

seventeen reels. The best we can make it is two five reelers, two singles and a repeat—but twelve reels for five cents and ten cents is bad enough and twelve for nothing at all is worse, and, as Mr. Fulton suggests, such a course spoils business for all the houses. No one is picture hungry after a gorge of twelve reels and if another five is piled on top of that—good night. About time for the other fellows to print fables about the hog.

Udells.

Dave Udell sends in another batch of good things from the Majestic and Crystal theaters, Paxton, Ill. He adds that a recent article on contests saved him from signing up with one of the schemers and that he is several hundred dollars in. Dave knows where to go for prizes and we do not think he needs any help in getting down to business on the hustling. We reproduce a couple of odd styles of advertising. This all costs extra composition, but now and then it pays to get an oddity—


DO YOU BELIEVE IN SIGNS ?
Then Read this One!
SPECIAL FEATURE
UNIVERSAL
Special Hot Weather Drinks Thursday and Friday Served at the
Crystal TheatrE
VARIETY PROGRAM
Manufactured by A. E. Anderson

WRINKLES
Are Caused by Worry
Take an hour off each evening and see our program.
You will forget your cares and cure the wrinkles.
Try These TO-NIGHT
HARRY BENHAM and EDNA HUNTER in "Through Flames To Save"
In Two Acts
and
VICTOR POTEL in "The Town That Tried To Come Back."
Comedy, also Eddie Lyons, Lee Morris in "A Leap Year Tangle"
TOMORROW
STELLA ROSETA in
The Purple Maze

just as it pays to vary text and get people guessing what you will do next. Mr. Udell is prolific with ideas and keeps ringing the changes. We reproduce in type one of his letters. This is the only one he seems to have run lately:

Onceover, Ohio.

Miss Argue Barrellhug;

Dear Argie. Your a devil I mean "HE'S A DEVIL" is about the cussidest thing i ever see nowhere. I reckon u b going to c setch things tho b4 long at the Crystal Theatre in Paxton, heh? Nye Goodserch is visitin' here, he seys your goin' to heve He's a Devil at the Crystal Tonight. Don't miss it, Argie. It'll make your laugher sore before two seconds. Aint it. I c the "Secret of the Submarine" here too.

Did you ever c ut? The second one is a corker. There all corked in the sumarine down there out of the air and by gee I'l never thunk it that they'd git up. You kin c tho fer yourself how they do it. It's the best flp I ever did herd of. Aint it? Did you ever had a grouch on, Argie? Or a smile on? Then c GROUCHES AND SMILES Tonight. Its a comedy-dramer and will cure the grouch and run the smiles up and down your collarmarkit. It aint rained here for a hole month and I reckon it'll b kinder dry if it don't rain purty soon. Aint it.

Well So long,
Mister Slim Achfunny.

This is not quite up to the old standard, but is clever enough to suggest a line to others. A series of these, run in body type, daily, with merely a trade-mark device, should work well if they are well done, but merely misspelling will not work. The text must be really amusing, characteristic and correct.

A Complete Catalogue.

A man may be known by the company he keeps, but a business concern is known by the quality of its advertising. One of the best trade catalogues, in any line, that we have seen for many a long day, comes in from G. A. Metcalf, of San Francisco and Seattle. It qualifies for a medal from every angle, from A for arrangement, to Z for the zest with which the book is read. It is 176 pages and cover and is styled the A. B. C. of Moving Pictures. The title refers to the layout of the book which starts with A for act announcer and ends with W, see Moving Picture World. The article is properly entered under its classification and again is listed wherever it may be looked for. If, for example, you are looking for a belt coupler, and look under C, you are told that "C stands for coupler (see Belting)" and under the latter you find belting and accessories. They give you only one guess instead of three or more. The arrangement is singularly lucid and this alone would distinguish it. But it is not alone well planned, but comprehensive. You can order a copy of Picture Theater Advertising or any other standard book or you can subscribe to the trade journals. You can order a projection machine or a camera, a reel hub or a can of oil. They seem to supply everything except the lot and building, though we do not find that M stands for Manager. But apart from the scheme of the booklet itself, there are other oddities. The back cover is slightly more than double width, to permit it to fold over and tuck in to be self contained. The envelope is done away with. Then the address is so written that when the excess cover is torn off, this flap becomes a post card addressed to the home office and stating that the address is correct or corrected. The rest of the flap tears into three mailing cards, one each addressed to the home and the Seattle office with a third left blank to use to either address. They do not print on the edges of the catologue, but apart from that the scheme of things is as unique as the fictional slaughter house that uses even the dying gasps of its victims. Every square inch is made to work. If you are within the zone of the concern send for a copy to see how completely well a thing may be done with a little study—then give more time to your advertising. The address is 117 Golden Gate avenue, which is free advertising, but they have it coming.

How He Changed It.

Jack Henderson, of the Royal, Newcastle-on-Tyne, writes that he gets a lot of good ideas out of this department, and to prove it he sends in a booklet that utilizes the blank pages idea, but to get it up to the moment he letters the front "What I know about the great war." It's a fine thing to flash on the man who knows more about the war than the authorities and who wants to tell you all he knows, and the timeliness of the title will keep these little booklets circulating until they are worn out. The idea is old—admittedly so—but the application is timely and ingenious.

Postcards and Promises.

The Regent, Pittsburgh, introduced Vivian Martin to its patrons with a postcard announcing her first appearance and offering an autographed photograph for the return of the postcard—which of course contained the address. It checks the mailing list, and since you are interested enough to turn the post card in at the box office the chances are that you drop in to see the show; which is advertising in triplicate with a cash return. Here we think the Regent makes an error in mailing under permit. On a postcard the stamp should suggest intimacy just as Mr. Wall recently suggested.

Its Own Stamps.

The Majestic, Grand Junction, Colorado, is using its own stamps to replace the old Universal stamps. Charles Decker used to use the now unobtainable Universal stamps and now has his own printed up. The advertisement is a card 6½ by 8 inches with spaces for 36 stamps on one side and the explanation of the scheme on the other. As six stamps will admit an adult and half that many a child, the card holder is directed to cut off the required stamps instead of presenting the entire card. Each stamp is good for a face value of 2½ cents in admissions and is given by merchants with each twenty-five cents in purchases. Other exhibitors who may wish to get out their own stamps are cautioned to first obtain a recent reading of the state and local laws. Some states require that trading stamps shall have a cash redemption value clearly stated, and we imagine that this would be in excess of the income were the stamps taken at their supposed face value. A ten per cent. redemption value, even in admissions, seems to us to be rather high. We can supply the address of stamp printers if a return self-addressed envelope is sent, but we do not recommend the idea save in exceptional cases. The general stamp scheme is based on three factors, the desire of the exhibitor or vendor for more business, the percentage of unusual stamps and the ability of the donor to make a greater showing than he can with a cash discount. Probably the stamps are sold in the expectation that not more than a certain percentage will be used. This permits the user to make—say—a hundred per cent. show on a sixty per cent. investment.

Too Ornate.

The St. Denis, Montreal, has a good idea in a postcard program, but it makes the mistake of using a house cut that is too fancifully lettered. Of course, the patrons know in time that the arrangement means the St. Denis, but it is better to use a plainly lettered cut that he who runs may read, even if a policeman is chasing him. This is

not said so much for the benefit of the St. Denis, as for managers who are thinking of but have not yet originated a title design. The program is nicely laid out, save that it is better to date the days. A novelty is an added comedy reel on Wednesday and Thursday, presumably the off days of the week for matinee business. This is suggested in Picture Theater Advertising and seems to work well for matinee building, but we have not seen the scheme used only on one section of the program, though this has its advantages.

Do It Now.

Steve Farrar, of the Casino Eldorado, Ill., writes that he has some schemes up his sleeve for when the cool nights come. If we had a house and some schemes we would use them hardest when the hot nights are still here. The cool nights are better able to care for themselves and anyhow we may get ideas by then. Steve is getting out some throw-a-ways through the summer, varying the style to gain interest and novelty, though of course novelty is synonymous with interest.

A Gem Crowd.

Edgar N. Hirsch, of the Gem, Hattiesburg, Miss., sends in this photograph of a matinee crowd in front of his house. The attraction was a Chaplin comedy—and it is hot down around the Gulf this time of

year. And it was a photograph to gladden the heart of an electrotyper, clean cut, good color and glazed, but not too glossy.

Jay Vacates.

Jay Emanuel, of the Ridge Avenue, Philadelphia, sends in a receipt for a Presbyterian highball, and the announcement for his reopening with a redecorated house. It is a nicely illuminated card—a part of that carload of stock he got—and a convincing story of the opening. It is not always possible to get a whole carload of stock from a bankrupt printer, but if you keep your eyes open you can pick up a job now and then that will give you a chance to make a real flash at the cost of plain white paper. There is not a house in the country getting out better stuff than Emanuel has (even if he does sometimes have two Mondays in one week), and it is making the others talk. Even Tarleton Winchester, of Pathe, sent in one of his small cards for the "Iron Claw" that reads in large letters "The End Has Come," and in small type explains that it is not the end of the world but the end of the serial. It is a good line for the last instalment of any serial. And having gotten the house all fixed up and running again the boss is down at Atlantic City looking over the bathing suits. And he encloses a slip sent out in letters from Julian M. ("Kink") Solomon. It speaks for itself and it goes on all correspondence:

IF anything should occur in our handling of your business that is not entirely satisfactory to you be kind enough to let us know at once. Our exhibitors MUST be satisfied for we cannot afford to have one dissatisfied customer and we will not, if there is any way within our power to prevent it.

THE OLIVER MOROSCO PHOTOPLAY CO.
PALLAS PICTURES
220 W. 42nd St., New York City

The Better Way.

Something went wrong with a baby show at the Royal, Calumet, Mich., as this extract from the program seems to show:

NO MORE BABY SHOWS
We Made a Big Mistake.

We sure did make a mistake in booking that Baby Show two days last week. But it won't happen again. The men that ran it came around and made what seemed like a good proposition to us, and while I believe they are honest and tried to do what they said, they were not able to. The baby pictures were tiresome to most of us, and we assure each and everyone of you that we shall stick to *the best pictures obtainable* after this.

Now the moral of this is not to avoid baby shows, but to do yourself anything you want to do in this line. Don't listen to the men who come around with interesting propositions. Half of them are frauds, and most of the rest are fools. If you want to do something, do it yourself and do it right. A baby show on the screen is not tiresome if done properly, and it is easy to do it properly. Limit the number of entries to thirty or less, have the local photographer make new pictures. You can probably get him to make the slides free for the pictures he sells to the mothers of the kiddies, or at least you can get them cheaply. Buy your own prizes, print and control your own voting tickets, and you'll have a fifteen minute feature that will make talk and make money, and it will not bore. But keep away from all traveling managers of voting or other schemes. The carnival queen is a standard and profitable graft in the show business, and they will work your house in the same way. Do it honestly and you'll not have to apologize. All of these schemes are described in Picture Theater Advertising. If you want to run any get a copy and study up. You will save money and prestige alike.

A Norther.

Tom North has been thinking again. Perhaps he got the idea from the mid-west exhibitor who sold tickets for the "Battle Cry of Peace" redeemable at the bank if the feature did not show because not enough tickets were sold. But that doesn't matter. The important point is that he has an even better kink for the small town exhibitor who finds it costly to take a chance. It is nothing more than a course ticket for five big features at the cost of four, say five for a dollar. The ticket is issued with a stub and five coupons, and sold with the proviso that the money will be returned if a sufficient number is not sold to make it possible to bring the films to town. Almost always when put in this direct fashion enough tickets will be sold to make the engagement feasible, where it might not be possible to interest them to the point of support if they were not presented as a series. The scheme was tried in one way several years ago when an Exhibitor used to sell advance tickets to the state rights features at a reduction until the day before the showing. He always got his rental money in before the crowd knew what the weather would be. The North suggestion gives five quarter tickets for a dollar, but we think it would be better to be a bit stiffer in price and make the tardy ones give up thirty-five cents for being slow to act. If the scheme is worked well the house will be sold out anyway, or a large percentage; the expense is all in. Soak the others thirty-five cents, and if you want to repeat the scheme they'll know you mean it and be one of the early birds. If you live in a town of 5,000 or less paste this on the office wall and bless Tom North, and if you are trying to raise admission prices, what better starting scheme could you ask?

Why?

Paramount Pep, of Kansas City, lists the following women managers in its jurisdiction:

> How is this for lady managers, and they are all PARAMOUNT boosters and exhibitors: Miss Marie Smith, Pictureland theater, Fort Scott, Kans.; Mrs. George Miller, Blue theater, Girard, Kans.; Mrs. Bertha Simon, Barrymore theater, Kansas City, Mo.; Mrs. Rose Cornelius, West End Lyric, Royal, Lyric, Skydome, and Lyric theaters, St. Louis, Mo.; Mrs. Ida M. Walden, Wonderland theater, Hastings, Neb.; Mrs. J. H. Heffner, Bijou theater, Mason City, Iowa.

And not one has ever sent anything in that we recall. Don't *any* of them advertise?

Would Cost More.

George F. Callahan, of the Exhibitors Publishing Co., of Pittsburgh, who gets out the vest pocket booklet recently commented upon in this department, writes that he cannot date the days as suggested without entailing an amount of work that would raise the cost. So many different issues are turned out that to watch the dates would be something of a job, and would necessitate a raising of the price, and the price of $4.50 a thousand for a sixteen page, wire stitched booklet, is assuredly a talking point. He sends in quite a package of different issues all of them on the same lines. We are strong for the local organ, written by a local man, but a scheme of this sort is next best to it, for the exhibitor who cannot write or who has not the time to write has only to send in his program and they do all the copy writing.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising to Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Real Technique.

STUDENTS are too apt to give greater attention to the technique of form than to the real technique of the photoplay, and some never reach the point where they consider the medium in which they work. This should be the first real study following plotting or perhaps taken up at the same time that plotting is studied.

The technique of the picture differs from the technique of the stage and from the technique of the story, though it partakes of the nature of both of these mediums. On the stage, for instance, a too free use of scene changes is forbidden by reasons of economy as well as the perhaps greater reason that a too rapid change of scene disturbs the spectator and to some extent bewilders him. The scene changes in the story may be more numerous and more rapid, but neither of these forms permits the rapid return to related or contrasting action that the photoplay not only permits, but seems to require at times. This cutting back should be studied, not as a trick, but as an art. It should be the aim of the author to use the device for its proper purpose and not merely as an artifice. Cutting back is effective in the true sense only when cutting back is required by the nature of the narrative. The true technique of the cut back is not so much its use as the study of the need for its use. In the same way each point of technique should be taken up and studied, not as a trick, but as a factor of the perfect play. In a story a character or the author minutely describes some object. On the stage a player talks a description if the object is too small to be seen by the audience in all its details. On the screen the object, with no disturbing factors, is shown, briefly but clearly, and yet the bust picture is not a trick effect, but an aid to the full and complete understanding of the story.

Not many authors realize this and fewer still are free from the temptation to use the device not to gain clarity of narrative, but to enhance the supposed effect. A bust wrongly used is always an error, for it centers attention upon an unimportant object and gives it an emphasis that is as confusing as it is undeserved. Trick work, too, is another pitfall the student of true technique must avoid. Trick work introduced merely "to make it more interesting," as so many authors explain, has a reverse effect. Trick work must not only be *needed* to gain an effect, but the effect thus gained must be such as cannot be gained in any other way. Then and only then is the use of trick work excused.

Each component of photoplay has its use and its misuse and the true study of technique is both the use and the avoidance of material. It is only when the student fully and perfectly comprehends this that he is qualified to write stories and not merely pictures.

The artist who paints miniatures and he who works large canvases are both artists, but each has his own technique as well as an individuality of style. The student of photoplay technique should master his mechanics and then, through the use of these mechanics, establish a style. There is no literary style possible in photoplay other than in the leaders, but there is an individuality of style possible to the writer who will first master the components of his art and then seek to use these in an individual and distinctive manner. The expert telegrapher can recognize the sending of a man he has never seen, artists give their work an individuality that is unmistakable, even the jig saw puzzle craze brought out men and women who professed to cut puzzles in a certain style that could be recognized. The photoplay writer, too, should cultivate a style through study and application. Some day soon it will be gotten over to the screen.

Clean Plays.

Now and then it does seem that the only way to sell plays is to write indecency, but we are in pretty close touch with the exhibitors and their likes and dislikes and you'll find that now and then there comes along a play that they try to get back because so many people ask for it. Nine times out of ten it is a play with charm rather than indecency as its appeal, and if only editors would go in search of authors who can write these stories we should have more successful feature offerings and less soft coal smoke. If you can write clean plays with charm cultivate the trick. It will come in handy some day, and that may be soon. Clean plays do not mean drab, uninteresting plays. The hero does not have to be so good that he dies too young to be a hero, but he does not need to have a lurid past and a very recent clean bill of health.

Clean plays are apt to show more the psychology of the person than intricacy of plot. This is something for which certain of the well informed have been asking. Character drawing—as distinct from character sketching—is important and helps to humanize the players. One of the most valuable features of the third edition of Technique of the Photoplay is the reproduction of two pages of a Bannister Merwin script. One of the secrets of his success is the skill with which he shows the director how to get his effects. Study how to make your actions real to the director and perhaps he'll try and get these over to the audience.

Work.

Lately, taking a hint from something said by a pseudo student, we have been thinking over our most offensive points and we have come to the conclusion that the most offensive remark we can make is to urge the student to work and work hard. Most novices do not want to be told to work. They do not desire advice as to how to study. They want only to know how to get money quickly and all we can say is that the quickest way to get money and to keep on getting it is to learn how to work. Don't wait until an idea comes to you. Go after it. After a time you'll get them so they will come when they are called. Do not write a continuity every now and then. Write every day if only for a little while. Write even if continuities are not wanted. Get the habit of work and quit being an inspirational author, which is merely another name for a lucky loafer.

Read Munsterberg.

Evidently the price is scaring some from the Munsterberg book, one correspondent writing that he supposed it cost two or three dollars and asking an opinion as to the value of the work to an author. As a matter of fact the book sells for a dollar, but at any price it would be worth reading, for Professor Munsterberg writes of the photoplay of tomorrow, and his views are worth while. Between the somewhat fantastic speculation of Vachel Lindsay and the scientific exactness of Munsterberg lies the photoplay of the future. Both write of the photoplay from new points of view and both write interestingly. Both write within the mental grasp of the average reader.

Selling Hints.

Ninety-nine out of every hundred requests for advice that concern lost or overdue scripts suggest that the writer found the address in some alleged list of studio wants. These are largely taken from the magazines such as The Editor, which lists all wants reported without guarantee. A market list is desired, and one is given with the understanding that the reliability of the concerns is not assured. It is better to lose an occasional—a very occasional—sale than to lose half a dozen scripts. Keep to the companies that will be around next week and next month. It is safer and as remunerative in the end.

Motive Power.

A costly automobile will be as useless as a Ford without gasoline and the most carefully written story ever turned out is useless without the punch. Punch and heart interest are the motive power of the plot. Without it the plot is nothing.

Usury.

If they will not buy your one and two reel stories and you feel that they are good, keep them a few months. Soon you can sell them with usurious interest for the delay.

Take Your Choice.

Announcing his retirement from the photoplay writing business, a young man hotly declares that no company gives the least consideration to the scripts of the outsider. And the next letter is from a woman who has been working for three years, telling of her second sale to Famous Players in a single month. One half-baked aspirant is minus his postage and his temper. A sticker is in $500. Take your choice as to your own fate.

Looking Ahead.

Don't get a reputation for writing sex stuff. It may make you a little money now, but when the reaction comes you'll be known as a sex writer and passed over for others more versatile.

THE
THIRD
EDITION
OF EPES WINTHROP SARGENT'S
Technique of the Photoplay
Will come from the press some time in June. This is **not** a reprint of the second edition, but a new work of seventy-two chapters and appendix.
Watch for announcement.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturer's Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remittiug 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 157.

What slope ought the main auditorium floor to have? How would you determine it?

From Ohio.

George Cavelaris, Elyria, Ohio, says:

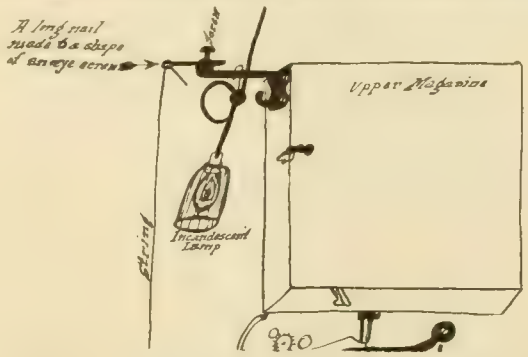
I wrote you two weeks ago and have been watching the department, but have found no answer. However, I won't give up yet. I have both the second and third editions of the Handbook, which I very greatly admire. Here is a little stunt which may be of benefit. I bolted a long cast iron clothes hook, costing 10 cents, to the front wall of the upper magazine, so that the top of the hook comes even with the top of the magazine, as per sketch. This hook serves, for one thing, to hang my light on so that I can see when threading, and which I use for various purposes around the machine. At the end of this hook I drilled two holes, one receiving a piece of thick wire made as shown, the other being tapped and threaded to receive the screw, as shown. Through the upper hole I ran a string, at the lower end of which is a metal shutter. This shutter is held square by two weights attached to its outer edges and hanging on either side of the machine. The other machine is fixed the same way and the two strings are tied together so that the lowering of one shutter raises the other, and vice versa. In changing over this works perfectly to cut off the light from the machine which has stopped, and at the same instant turns on the other. The string really ought to be carried to the ceiling, but my ceiling is so hard I could not get a nail or anything else into it. The same thing can be used as a dissolver for two stereo lenses, one being attached to each machine.

And now here is a question. I am operating two Power's Six A motor driven machines, taking D. C. through Edison rheostats, marked 40 amperes, 110 volts. When both machines are running 60 ampere fuses blow after two or three minutes. That is to say, it happened that way one day when I went on the roof where the rheostats are and cut out all the resistance I could in order to get more light. The arc burns noisy at times. The test lamp when placed across the arc burns to its full C. P. Test lamp shows a large spark between positive wire and the pipe, and a small one between the negative and pipe. One of the wires is grounded purposely and the other accidentally. Is this it? What can be done? If there was an overload, don't you think the 100 ampere fuses would blow instead of the 60?

It is utterly useless to expect an immediate reply through the department, as there is always from three to seven weeks matter in type, with piles of mail waiting. Very important matter, only, is put through special. Send four cents in stamps for carbon copy of reply if you are in a hurry.

I publish the drawing simply as an oddity. The dissolver rigged this way is nothing new, but ordinarily the strings are carried up to iron bolts in the ceiling, and that is where they should be.

As to the trouble, you have not told me what the wiring system is, but if one wire is grounded purposely and the other accidentally, why it is up to you to find the accidental ground and remove it, and the quicker you do this the less trouble you will have. You have not told me where the 100 ampere and 60 ampere fuses are located. How, therefore, can you expect me to answer with any degree of intelligence? My dear Cavelaris, *in asking questions you should be very careful to describe conditions minutely, and in detail.* If you are using 40 amperes on each machine and the 60 ampere fuses are carrying both lamps, why certainly they ought to blow when both arcs are burning, but if they are only carrying one lamp, and the 100 ampere fuses are carrying both, there is no reason why the 100 ampere fuses should blow because the 60 do.



Your 60 ampere fuses blowing would seem to indicate something very radically wrong somewhere, and it is probably due to the ground which you say already exists. Better test those rheostats for ground also—see page 260 of the new Handbook.

Warning Signal.

H. T. Eaves, Galveston, Texas, says:

Pardon me for butting in, but I note that the matter of a warning or cue for the operator to cut in on the next reel is being discussed at some length, and it certainly is a matter which should hold the attention of every operator. The matter of punch marks has not troubled me very greatly, since all the films I run are quite new and some of them as green as grass, I think when a fellow says use "wax" he might also add what kind of wax to use on the tension shoes. To get back to the cue question, however, I would like to submit my method. When the reels are received for the opening, I being the guy who opens the show, get the cues and write them down on paper so I will know on the second show just where to cut in. For instance, today we are running a six-part play, "The Whirl of Life," the cue for the first reel change-over is: Men and women give tramp money; then scene of tramp alone. Cut in. No. 2, Mr. and Mrs. Castle start from room. Castle in doorway; cut in. Therefore, you see any operator who is not blind can see exactly when to make the change-over. I have used this method for quite some time, and it has proven successful. Another thing which has made a hit with all who have seen it, is a little gag I use to make the change-over from one machine to the other, same being a device to cut out one light instantly and cut the other in at the same time. For the green film I use paraffine wax placed on the edge of the film, and after the first show am never bothered with the film sticking.

In regard to waxing the film, Brother Eaves, I would refer you to "General Instruction No. 10," page 464, Figures 228 and 229 of the Handbook, in which a very practical film waxer is illustrated. This film waxer is something that ought to be in every operating room where first-run films are used. As to the change-over, most up-to-date operators either connect the two dowsers together by a chain running up across the ceiling, so that the closing of one opens the other, or else they rig up a dissolving shutter for the objective lens by means of a bar properly hung on the front wall, so the closing of one lens opens the other. Your method is all right as far as it goes, but it does not help on the first show; also it requires very close attention on the part of the operator, unless he has a gauge which shows the amount of film left in the upper magazine. But "close attention on the part of the operator" is something I thoroughly agree with.

Operators' Schools.

Turners Falls, Mass., says:

Would you kindly inform me as to what you know about the "Edwards' School" for operators? I believe there is such a school in your city. Does it amount to anything, or is it an

easy way to unload a little coin? I have a young man working for me who wants to learn to become an operator, and if there is a possibility that this school would be of any use I might send him.

Well, Turners Falls, the best answer I can give you on that proposition is that it would indeed be a queer institution which would not teach the young man anything, but if you ask whether any operator's school can make of the man in question a practical and competent moving picture machine operator, I most emphatically answer no, because the profession of operating is made up of two things, just the same as every other trade or profession is made up of two things, and those two things is a combination of technical knowledge and *practical experience*, and to expect any man to acquire even an intelligent smattering of the technical end of operating, which comprises optics, electrics, mechanics, and a close observation of nature, in a space of two or three months, is rank nonsense—is utterly impossible. What would you think of the doctor who would give up money to a medical school which promised to make a competent physician of him in three months, or even six months? You would think the man was insane. You know it requires from five to eight years apprenticeship as a fireman to produce a locomotive engineer. What would you think of the railroad company who undertook to put an apprentice into a school, where he obtained absolutely no road practice, and make an engineer of him in three or four months? You would not want to ride on that road, would you? No, of course you would not. Well, just why it is that you should give credence to schools which claim to produce competent operators in two to three, or even four months, or five months passes my understanding. If they make claims of this kind, which are utterly absurd, have you any reason to believe that any of their assertions are true? I have said, and I say again, that the best possible method which any young man can adopt to become a moving picture machine operator is to serve an apprenticeship, combined with study of such works as the Handbook and Hawkin's Electrical Guides. It is not only the best way, but the only way. The operators' school is a place where you can "unload a little coin" all right, but I myself would not like to give you any guarantee whatsoever as to the value of what you would get in return.

New Kind of Splice.

The editor thought he had seen them all, but from M. M. Moon, Sherman, Texas, comes a new one. He says:

I enclose an idea that I think would be a practical and valuable addition to the Power's machine. Please pass it up to them for consideration. I also send a piece of film I cut from a reel which was shipped to me from the Rex theater, Denison, Texas. Yes, it is just plain, ordinary chewing gum. A fine way to keep the film from unwinding in the box all right; also, incidentally, to force the next operator to make an unnecessary splice. You may roast them through the department if you wish, and put my name at the top of it.

I wonder who pulled off that stunt anyhow. Surely not the operator at the Rex. Looks to me more like the act of an irresponsible kid. He has, as Friend Moon intimates, stuck a wad of gum on the outside of the roll of film and pressed the end of the film down into it. It is not only a highly unsanitary thing, but in a case of a consumptive might be extremely dangerous to the operator receiving it; also, as Brother Moon suggests, it compels the cutting of the film and the putting in of an unnecessary splice.

As to the suggestion for the Power's, it amounts to drilling a hole, probably one-half inch in diameter, in the face of the lower side of the oil well cover, and putting in a glass so that the level of the oil may be seen. No, Brother Moon, I don't think much of that. It sounds good, and looks good at first glance, but I remember paying a couple of perfectly good dollars for precisely that kind of oil gauge and placing it on the crankcase of my motorcycle. It worked fine for a little while, and then the inside of the glass became so gummed up that you could not see the level of the oil at all. Possibly it would not work that way in a projector oil well, but I am afraid it would. The matter, however, is referred to my good friend Nicholas Power, who I imagine will simply say: "Keep the oil well as full as the oil cup will allow, and you are all right without any gauge." It costs money to put these things on, and the selling price of the Power's machine is already too low, considering the number and necessary accuracy of its parts.

Has Courage.

John Solar, Watertown, N. Y., referring to Brother Griffith's article, August 5th issue, writes:

I was much pleased to see that he has advanced his theory of the advantage of spherical aberration. I must say I admire his courage. I have studied this theory along the same lines, and have arrived at the same conclusion. If a system of condensers is ever devised free from aberration I believe his theory will be vindicated. Let us consider the A. C. arc. In this case many operators use both craters. The image of these will be two bright spots with a dark horizontal streak through the center. Cover the condenser with sheet brass, with two or three pin holes punched at equal distances from the center of the condenser, and in this case we have four crater images from one zone of the lens, and there will be no spherical aberration. With the screen in position to focus these images we can observe the condition as above stated. Now if the condensers are free from aberration the whole condenser will have the same appearance as it will from the four pin holes. The crater will be sharply focused at the aperture, and will be reproduced at the screen. The practical result will be a dark streak through the center of the glass. (Yes, if you use both craters, but, Brother Solar, the up-to-date operator who follows the best and accepted practice does NOT use both craters.—Ed.) With the D. C. arc the effect would not be so pronounced, but the illumination would nevertheless be uneven. The center of the crater is much brighter than its outer edge, and if reproduced sharply at the aperture, the spot will be much brighter at the center than at the border. Referring to the editor's remarks regarding aberration, etc., I don't know of any practical optical instrument that has more or as much spherical aberration as a pair of condensers under the condition in which they are used for projection, and a perfect condenser will have as much aberration as an imperfect one. The difference as between the perfect and imperfect lens will be, however, that the imperfect one will give uneven spherical aberration, whereas the perfect one will give equal aberration for each zone. Spherical aberration is due entirely to the shape or curvature of the lens and the angle of incidence, and follows strictly mathematical laws. As to the amount of spherical aberration, Griffith's demonstration gives the lateral aberration as approximate. For the longitudinal aberration cover the condenser with a sheet of brass in which four holes are punched about two inches from the center of the condenser. Focus the four images of the crater thus obtained and measure the distance from the condenser to the screen, which gives us the focal length of the zone two inches from the center. Now take another piece of brass with four inch holes one-quarter inch from the center. Focus and measure as before, and we have the focal distance for a zone one-fourth inch from the center, and the difference between this measurement and the first is the longitudinal aberration. Those who try this will, I think, be surprised to find so great an amount of difference between the focal points of the two lens' zones. The amount of lateral and longitudinal aberration for any lens under any circumstances may be calculated from mathematical formulas, but it is quite complicated and difficult.

All of which is passed along to our readers without comment. It is possible that I am wrong in this matter, but I am not entirely convinced of that fact as yet.

He Says It's Useless.

Ralph W. Martin, Los Angeles, Cal., says:

In issue of August 26 there are several items concerning the E. F. of the condensers which may be worth noting. In your answer to Friend Allen you give a rule for finding the E. F., viz: E. F. = sum of the foci of the two lenses divided by four. I am of opinion that the E. F.'s of Table 2 in the handbook were determined by the following rule: E. F. = product of the foci of the two lenses divided by their sum. There is little difference between the results obtained by the two formulas, for one method is about as useless as the other. I say useless, since the E. F. of the condenser set as ordinarily used and spoken of amounts to little more than a myth. We find such ideas as the following floating around and actually meeting with approval: "The E. F. of the condenser set should match the E. F. of the objective." "The action of any two condenser sets are the same when their respective E. F.'s are equal."

Now I do not presume to criticise the above ideas merely on the grounds of their incorrectness, for it seems that such things must be, at least for the present: but the really important point to be noted is what a long ways from Tipperary we still are in the understanding of the exact action of the condensers when such ideas can pass muster.

Sure enough, the exact E. F. of the condenser set can be determined for points of the lens on or very near the main axis, but when the position of the beam which should be placed at the aperture is still an open question, such knowledge is useless for the calculation of conjugate foci, or anything else. Not until the true aperture position is correctly determined and agreed upon, or unless the condenser is made a corrected lens, can the E. F. be of any practical value. And thousands of dollars' worth of pictures are being shot every minute, somehow, by the lens in the lamp house.

Evidently Friend Martin mistook the spike maul for the hammer. However, I am quite willing to stand corrected if he will make himself just a little more clear as to the real meaning of his rather sweeping smash.

As I understand him, after the sugar is boiled out of the sap of his reply, it amounts to a statement that, due to spherical aberration and indeterminate (as yet at least) position of the aperture, the E. F. of the condenser is a useless quantity, and, moreover, a quantity which cannot be accurately determined, since the E. F. for the center of the lens would be longer than for the rays passing its margin.

This is quite correct, but does not alter the fact that the rules given for finding the E. F. are as nearly correct as any we know of; also it occurs to me that the E. F. thus ascertained would not be so far off after all, because we don't measure from the point of smallest diameter of the beam, but from a point from the picture as focused, and this, it strikes me, could not be very far off. I do, however, admit that, due to the indefinite aperture position, the E. F. of the condenser cannot be used with any great degree of accuracy in calculating a lens system. As to the E. F. of the condenser matching the E. F. of the objective, why, I did not think any one held any such ideas as that at this late date.

Nothing Like Them.

Guy Beck, Guthrie Center, Iowa, says:

Enclosed find money order for first and second set of questions. I have the second and third editions of the Handbook, and certainly there is nothing like them for practical help in projection. Projection in this town is good; at least I have never seen anything in Des Moines to beat it. When I receive the

World the first thing I turn to is our department, since I find it has good things in every single issue. In closing, I wish you the best of health and good luck.

My experience, Brother Beck, is that the man who is lucky is lucky because he gets busy and turns luck up with his grubbing hoe. I am always glad to hear from live, progressive operators who are keeping up with the procession, therefore, old man, shake.

Standardizing Dividing Lines.

M. W. Larmour, Waco, Texas, writes:

There is much talk about standardizing aperture plates, lens systems, sprocket holes, etc., all of which is good, but might I suggest that you give film manufacturers a few digs concerning the standardization of the dividing lines between the frames of the pictures on the film. In a great many of the weeklies the dividing line of the pictures is quite different. On some scenes the lines hit on the sprocket holes, and in others they come between the holes. This fault is not confined to any one film alone, but might even occasionally be found in some of the "stories," etc., and as for the short "ad" films, why I don't believe the dividing line is ever the same on any two of them, the result being that operators sometimes are compelled to work their framing lever like pump handles when they ought to be the most seldom used part of the projector. I believe if we could get the right man, which is yourself, behind this thing, we could make these lines and, incidentally, the framing lever remain stationary.

While you are on your southern trip do you think there is any chance of your paying a visit to Waco? We have a population of 40,000, with seven theaters now running, but there are more in the winter. Projection, managers and operators would certainly be benefitted by a visit from the "doctor." We are on the direct route between either Dallas, or Fort Worth and Houston.

I have studied your latest Handbook, and received more than ten times my money's worth therefrom. However, there are some places where I do not agree. I will name them, and if I am wrong I hereby give you permission to sit down on me as hard as you please, but please don't jump on me yourself and then sic the whole following on me as you did the other I. C. S. E. E. who criticised your old bible, for I don't mean mine the way he did his; and besides, the aforementioned E. E. has not affected my head as it evidently did his.

Brother Larmour then proceeds to point out several errors, though considering that there are more than 700 pages of matter, I am rather proud to say he was only able to dig up less than a dozen, all told. The first one was Figure 3, in which only one end of the field winding is connected. Quite true, I regret to say. It was an error of the draftsman, which I did not notice until too late. This error is, however, so obvious that only the amateur would fail to understand that it is an error. Those having Handbooks can remedy the matter by drawing a pencil line connecting the right hand end of the field winding with the field winding at any point between letter N and brush A. His second discovery is the second sentence on page 11 where I say all electric dynamos generate A.C. in their armatures. This is true enough for all practical purposes, thought it is a fact that homopolar and antipolar dynamos do not. Brother Larmour says that the first paragraph, Page 84, is all wrong, and that the combining of a No. 30 and a No. 17 wire would make 110 ampere fuse intsead of a 47 ampere fuse. I would like to know where he gets that dope. The table given on Page 83 was secured from one of the books of the underwriters, if I rightly remember. I may be wrong with regard to this particular paragraph, but before admitting it I would have to be shown. He calls my attention to the fact that the throwing over of the switch, Figure 28, would reverse the polarity. This is quite true, and is another error of the draftsman. The connection of the two wires on the right hand end of the switch to the arc wires should be reversed. Friend Larmour points out several other errors, but, as I before said, I consider it very creditable that he could find no more mistakes in a work of that kind over 700 pages in size. No, I welcome honest criticism, Friend Larmour, but the other criticism was not honest; it was simply, purely and unadulteredly nasty. The various points you have called my attention to have been carefully noted and filed for future reference.

As to visiting Waco, why I certainly shall do so, always provided the managers and operators of that city, either one of them or both, care to make the necessary local arrangements.

With regard to the dividing line, there have been complaints, but it is a tremendous task to get a thing of that kind remedied. If there were only three or four companies I would gladly take the matter up, and I could get action on it, too, but the forcing of the remedying of an error of this kind involves an immense amount of work, due to the greater number of producers, with each of whom the thing must be taken up individually. I live in hopes, however, that in the not distant future we will have some authoritative body which will take cognizance of such things and secure the standardization of everything which needs it, and that is quite some several things, lemme tell you.

Rectifiers.

G. D. Bullock, Pedro Miguel, C. Z., writes as follows:

Concerning the G. E. Company's criticism of Brother Crose's letter regarding the fuse question on rectifiers, the G. E.'s expert notwithstanding, I have had precisely the same experience Brother Crose met with where my D. C. fuses were in a panel behind and between the lamps, and the A.C. fuses in a cool, dry basement. The G. E. man quotes the performance of the rectifier on 60 cycle A. C., while Brother Crose's experiences are observations while using 25 cycle juice. We all know that the reactance E. M. F. is dependent on the rate at which the field is built up and collapses. Given a unit core the reactance, E. M. F., at 60 cycles and 25 cycles are not at all similar, nor can like conditions be established, even with the regulating reactance. The rectifier is the only A. C. device I know of where electric companies claim they can get a similar reactance, or inductance E. M. F. at both 60 and 25 cycles, using the same size core. Brother Crose has made real observations, and he is the kind of lad who is always trying to better his work. Several of his ideas have been published in the "World" over other men's signatures, as he is not strong for the limelight, though he has left a mighty comfortable feeling with the boys that when something is bothering them he will roll up his sleeves, put on a pair of overalls and when he leaves everything will be O. K. Brother Crose has worked 25 cycle A. C. through a rheostat, compensarc, rectifier, and at present is working it through a Fort Wayne motor generator set, and every improvement in his light source has come through his personal efforts. Speaking of 25 cycle current, a goodly number of the boys have never had the painful experience of being responsible for screen results produced by means of that most aggravating light source. The dark period between when the applied E. M. F. is at minimum is longer than the period taken by the cut-off blade in passing the lens. On the last reel of a show one evening, I lost my shutter with about 800 feet of film in the upper magazine. I did not like to stop and set it then, therefore speeded the picture up to 12 minutes, which gave me 25 pictures per second, and placed the picture in synchronism with the cycle, that is to say, two dark periods per picture, and one dark period as the film passed down at the aperture. I finished the film without showing travel ghost on the screen. Now call me a Munchausen, if you dare.

No, Brother Bullock, I was raised in a country where it was extremely dangerous to call a man a liar, and we were mighty careful not to do it unless there were sufficient grounds to justify that action, considering that the action would mean very grave trouble. However, whereas there is, of course, not a particle of doubt as to your veracity, I certainly would be glad to see that particular stunt pulled off. In fact, if you kept that shutter in synchronism and did not show travel ghost for 15 feet of film, I think I would remove my chappeau, pull my forelock, and hail you "king of the steady speed." To my mind that performance would be a stem-winding wonder. It is an awfully good thing that I have such an abiding faith in your respect for the truth, else I might imagine that the truth was suffering from a broken ankle, a sprained wrist, an out of joint nose, and a bad case of the whooping cough. You will observe, however, that I have not mentioned Friend Munchausen's name—far be it from me.

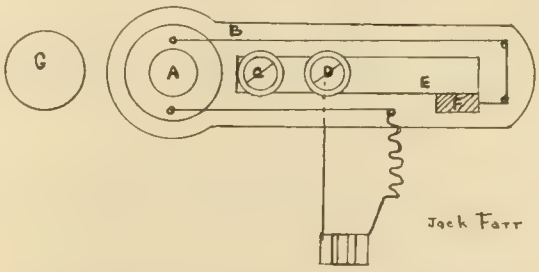
By the way, what are you doing down in the land of big dams, yellow fever and hot weather? Explain yourself, Brother Bullock, explain yourself.

As to the rectifier matter, why I will leave it to Brothers Russell and MacClelland to attend to your knitting on that proposition. Personally, however, I agree with you.

Threading In Frame.

Jack W. Farr, Sydney Mines, N. S., writes:

Here is sketch of device I use to help me thread in frame. A is a flash light bulb in a miniature porcelain base attached to B, which is a piece of wood of the shape shown. E is a slot cut in B. C and D are two screws passing through washers and then through slot E into a small block of wood attached to the front wall of the operating room. F is a piece of brass attached to B in the position shown. At the bottom will be seen three dry cells. One wire from these cells runs directly to one side of A. I have tried to show where the wire is coiled to allow for movement of B. The other wire connects with screw D behind the apparatus. The other side of A is connected by wire, as shown, to F. When threading up push B to the left. When



A occupies position G in the circle, which represents the light beam at the front of the lens, D will be touching F, thus making a complete electrical circuit from battery to lamp, and A being directly in front of the objective lens the film will be illuminated, and threading in frame is easy. After threading pull B to the right and lamp A will go out. If this device is attached firmly to the wall it takes a very small fraction of a second to knock it to the left and then jerk it back to the right, so that the operator can thread in frame practically as quickly as he can thread out of frame. I have been using it for two years and have only had two new sets of cells. So many op-

erators, managers and film men have expressed their admiration of this simple little thing that I concluded to pass it along to the boys, in the hope that it will be as much help to someone else as it has been to me.

The scheme is entirely practical, and I think operators can very readily understand its construction and operation. The circle G, to the left, represents the light beam at the front of the objective lens. Block B carries light A, and, due to slot E, can be moved to the left, thus carrying light A over into position G, whereupon screw-head D strikes brass plate F, completing the electric circuit and light lamp A. This connection is broken when the block is pulled back to its former position. In behalf of our readers, Brother Farr, I thank you for the contribution of this very practical little device.

Complete Record.

The Gertrude McCoy theater, Baltimore, Md., sends in the attached blank which is printed on paper 5½ inches wide by 8½ inches in length. The filling out of this blank in duplicate will make a valuable record, both for the theater and exchange. The blank, which is "run in" in ordinary type to save space, contains the following:

Operator's report—The Gertrude McCoy Theater, Baltimore, Md..... Date.....191.. Condition of Film rec'd from.....
Via.....Theater, Express Co. Time Rec'd.....
Reel No.... Name of Subject..... Acts.
Leader ..... Title ..... End .....
Irregular Splices..... Splices out of Frames.....
Loose Patches..... Breaks in film when rec'd.....
General Condition ..... Extra Film .....
Rewound before shipping..... Time shipped..... Via .....
Express Co. .....Operator.

He Has a Lot of Them.

John Kortiff, New York City, says that the damage shown in "Interesting Problem," page 1113, August 12th issue, is caused as follows:

> Take a 1,000 foot reel of dry film on one of the iron center reels. It does not happen with the wood hub reel, or with soft film. Start your machine (Brother Kortiff says the Power's is the guilty wretch, though I see no reason why this should not occur with other machines as well; also Kortiff says he don't know but it would.—Ed.) with this kind of reel and film, but be right there by the machine if you do not want a fire. The upper reel will run only by a strong pull, making two or three quick revolutions, and stop until the machine takes up the film. Then comes a second jerk, which will cause the tearing of the sprocket holes on both sides of the film against the large upper roller 613, plate 5 F, figure 245, page 502, third edition of the Handbook. It will pass the upper sprocket because there is no tension, but will stop on the intermittent sprocket, and there is where you get the hole burned. The remedy would be an adequate tension device to prevent the upper reel from running so freely, or to seat roller 613 on some kind of spring so that it would give when the jerk came. In closing, I tender my congratulations for the excellence of the work you are doing. As the father of perfect projection take good care of your health so that your child won't be left an orphan in its infancy. I advise you, for our sake, to lay aside the two-wheeled go-devil before a fatal accident occurs. The third edition of the Handbook is *some book*.

Brother Kortiff's handwriting is by no means copper-plate, and I could not quite make out portions of his letter, and while not certain, I think he refers to metal hub reels which are crooked, or have the hole in the hub out of center. I don't agree with him, however, that the damage is or could be done by the large roller. Personally, I don't see how it could be, and, moreover, if a break occurred there it would be a very short one. I can understand that by reason of a heavy jerk the upper sprocket itself might yank out a section of the track. The remedy would, of course, be more tension on the upper reel, and better reels.

As to the go-devil, why I have been traveling 12,000 miles a year for the last three or four years, and I am still the liveliest looking corpse you ever looked at. But I might lay the go-devil aside and five minutes afterward step into the street and get killed by falling down a stairway or being butted by a street car. Motorcycles are no more dangerous, and in fact not as dangerous to the driver as automobiles. With the motorcycle you get skun up, but when a bubble goes on a rampage it's usually the hospital—or the morgue.

The Cause.

F. N. Cooe, proprietor Gem Theater, Paris, Ontario, orders two sets of the first and second question booklets, and comments on the "Interesting Problem," August 12th issue, as follows:

> This matter would not have attracted my attention, as I am usually pretty busy with things around the theater, but exactly the same thing happened to me quite recently, I being my own operator, as I have been for five years past. I agree with you that no projection machine would or could cause such a break as this if the film was in good condition, with no patch and the perforations correct. I find the cause to be in the reel itself, about half way through the metal was bent inward on both sides, so much so that it was almost impossible for the film to release itself, and the result was a tremendous jerk, which took the upper loop away, and at the same time tore six or seven sprocket holes completely out as though they had been cut away with a knife. The momentum was sufficient to carry the film through to the intermittent movement before I could get the motor stopped, and there being no sprocket holes to engage the intermittent well you know what did happen, and what *might* have happened if a person was not in the habit of keeping his eyes and mind constantly on the alert. The above remarks may or may not be of interest.

But they are, Friend Cooe. Another operator has found the trouble to be in the reels, and while I have not gone through the stack of mail awaiting me on my return from Canada, my secretary informes me there are dozens of answers to that particular thing, and, I premuse, they will all be about the same. I think we have without any doubt found out the seat of this particular difficulty.

Guess Again.

G. E. Carlson, Burley, Idaho, says:

> How easy it now is for the beginner to become a proficient operator as compared with twelve of fifteen years ago. The beginner of today steps into an operating room where everything is in a high state of perfection—modern and up-to-date. In a few weeks, if he is the right man, he will be able and as well informed as was his brother whom it took years to make proficient. There are handbooks, Moving Picture Worlds, and more come out every week—an endless chain of information. If you are stumped you can dig into the Handbook or projection department, or consult the "man who knows," to whom every operator should be grateful, and is grateful if he has any sense of appreciation in his make-up.
>
> And now as to small versus large observation ports. I approve of the large observation port, but my first hunch to cut down the size of the port was when the public proposed that I get a marine fog horn to deaden the noise which came from the projector. Well, being one thousand miles inland I could not do this, so the next best and cheapest thing was to make my ports small, and thus confine the noise to the interior of the operating room. The size of my lens port depends upon the location of the machine and the diameter of the light beam at the point it passes through the port. My port is 1.5 inches long by 1.25 inches wide at 7½ inches from the objective lens. Try this scheme and see how it improves the picture on the screen. There are many good reasons for small lens ports.

As to the port, my brother, the lens port should be as small as it is possible to make it, and that means that its diameter should be the diameter of the *effective* light ray at the point it passes through the port. A piece of black cardboard or metal cut to the right diameter will accomplish this purpose. As to the noise, why it can be confined by means of glass in the port, and you thus get the benefit of the large port, and at the same time no objectionable sound reaches the auditorium. The glass should, however, be set at a slight incline from the perpendicular, so that the objectionable reflection which comes from the glass when you look squarely through at right angles will be conspicuous by its absence.

With regard to the apprentice being able to learn operating in a short time now that there is a wealth of information available, why you overlook the fact that it was not required that old time operators know much; in fact there was not much for them to know. But, whereas there is a fund of information available for the operator now, and more coming every day, still nowadays it is necessary that the operator know a great deal more than he did ten or twelve years ago. The operator of that day could "get by" with a very small fund of information, but the up-to-date operator of today has got to have a very wide range of knowledge of a great many things if he is going to deliver the goods on the screen and do justice to the magnificent creations of today. No, my brother, you are entitled to another think on that proposition. It was one thing to project the slap-stick comedy and crude tragedies of olden days, using crude, simple machines, and quite another thing to project the photoplay of today, some of which cost thousands upon thousands of dollars, and contain the work of the best artists the world has ever known.

Richardson's

MOTION PICTURE HANDBOOK

For Managers and Operators

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever before been attempted, nor likely to be for many years to come. Price is $4.00 per copy, postpaid.

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Haas Building, Los Angeles, Cal.

Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

He Enjoys His Job.

J. J. Pasztor, who is the Pittsburgh staff photographer for the Selig-Tribune News Weekly, evidently enjoys the work that he is doing. When a man takes pleasure in his work it is plain that he and the job are good friends and that he has one of the biggest factors for success that any man can have, and that is enthusiasm. You cannot do your best work, boys, unless you put your heart into it.

He says in his letter:

I am located here in the Smoky City photographing (staff correspondent) for the Selig-Tribune Weekly. My territory includes, besides Pittsburgh, all of Ohio, Eastern Indiana, Northern Kentucky, West Virginia and all of Pennsylvania west of Philadelphia.

Your department in M. P. W. has been of valuable assistance to me since its inauguration, and I would not miss an issue, for it is ever helpful and up-to-date. Kindly accept my thanks for your splendid article in the September ninth issue. Co-operation between the studio staff, cameraman, director and scenic artist should be standardized and will, no doubt, in time to come. My observation at the various studios in the West recently convinced me that the above is lacking. In the near future I may take a notion to return to the producing end (studio) of the profession, providing that I can find a director who will co-operate with the cameraman. However, I am not knocking, for there are, no doubt, cameramen and directors who work in perfect harmony.

The Selig-Tribune is one of the best concerns to my estimation that exists today. Co-operation is the by-word, and I might add that Editor L. C. (Jack) Wheeler is a Prince to work for. The latter part of this month I will drive into New York from here and renew acquaintances with my numerous friends in the various studios and laboratories.

I have a 1915 car, and a No. 1 Camera and outfit and otherwise contented. I do not envy the studio man as far as salary is concerned—the firm will vouch for that. I have lost track of the Cinema Camera Club in the past year of working in the West; so I will greatly appreciate information as to whom I shall apply for membership.

The Cinema Camera Club is an organization of professional comera men with rooms at Suite 1006, Times Building, Times Square, New York. It is affiliated with the Static Club of Los Angeles, a similar organization in California. The membership rolls of the two clubs contain the names of the majority of the best motion picture photographers in America.

The aim of the club is to promote the science of cinematography and maintain a high standard of the profession.

Membership is interchangeable between the two clubs, depending upon the location of the member. Applications are carefully considered by the membership committees and only applicants who come up to a certain standard are recommended by them for admission to membership.

Application blanks may be obtained from the Secretary by writing to either of the addresses given above.

A Poet as Well as a Cameraman.

J. K. Holbrook, chief photographer for Wharton, Inc., Ithaca, N. Y., sends an anonymous poem entitled "The Wail of the Cameraman," and an answer which he wrote to it.

They are both clever and worth printing, although Mr. Holbrook seems to think that "The Wail" does not uphold the dignity of the profession as it should.

"The Wail of the Cameraman."

Turn, turn, turn,
This old film reel, Oh, Gee!
If I only dared to utter
The thoughts that arise in me.

They send me to Jericho,
They send me to Helsingfors,
They send me to Mexico;
I've got to record the wars.

They send me out to sea,
Where the billows are beating past;
I must send a film back home
Of sailors lashed to the mast.

I'm sent to the dizziest heights,
I hang by my eyebrows there;
The task of my days and nights
Is to go where no others dare.

My life, pray, and what is that?
A pawn in the movie game,
I risk it ten times a day,
And no one e'er hears my name.

The Camera Man.

With apologies to —— nobody.

Not long ago I read a wail
Of a camera-man who was bound to fail.
He'd lost all faith in man and art
And was drifting along with a bitter heart.

The *real*, the regular camera guy,
Is a boy who *knows* and ne'er says die,
He watches and waits for his turn to come,
And when it does he makes things hum.

Did you ever sit for a photograph
And get a phiz that was to laugh,
Or a face so vile you were filled with rage,
Or a death's head wrinkled with pain and age?

Did you ever go with that self-same face
To an artist real—to a regular place,
And see the beauty and grace and poise
That he hands you there,—sans bull and noise

Did you ever go to a picture show
And see a sketch that was rotten slow,
With direction bad and actors bum
And yet the picture got by *some?*

The *photography*, man, has done the trick,
The camera man was no darn hick
—They rend the earth for horror and death,
To make the audience hold its breath.

A million is spent for gilt and glue,
When there's work of art in a baby's shoe,
In the storm's wild rage, or a child at play,
In the smiles and tears of everyday.

When photography's bad, no thing is right,
The "star" can't shine, tho' ne'er so bright,
Thru the fogs and mists and portraits dank,
(A fool there was, with the camera crank).

What is the art of the greatest star,
When the camera-man can make or mar,
Directors, actors, props may go,
The camera-man is the whole dam show.

J. K. Holbrook.

Mr. Exhibitor:—You will get more helpful information by carefully reading one trade paper weekly than by skimming over three or four. The MOVING PICTURE WORLD is the one paper you need.

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Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Setting for "The Wheel of the Law."

Released by the Greater Vitagraph

Musical Suggestions by S. M. Berg.

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 15 T "The great 4th act" is a sub-title and is printed reading matter on the screen. But 17½ D "When curtain falls" is a description of action.

John Norton, an attorney, is betrothed to Mona Mainard, an actress. She retires from the stage and marries John, who becomes a district attorney. Her brother, Tommy, a released prisoner, obtains a position in a hotel and is accused of murder. John has convincing circumstantial evidence, but Mona pleads with him and confesses that Tommy is her brother. She then demonstrates, by a trick, that she could convict her own husband of murder. The murderer commits suicide, leaving a confession. The picture closes with John admitting that circumstantial evidence may be wrong.

Note: When this picture was viewed, it consitsed of 5 reels, 5,548 feet, and had a projection speed of 83 minutes.

The character of this picture is intensely dramatic. There is a theatrical performance of La Tosca, the drama, not the opera. Note particularly dancing scenes in restaurant with Specialty dance.

The THEME selected is "My Soul"—Carrie Jacobs-Bond.

Further inquiries concerning any phase of this work should be addressed to Mr. S. M. Berg, Columbia Theatre Building, New York City.

Time		*Sub-titles or Descriptive Cues*	*Music.*
0	D	Opening.	My Soul—Carrie Jacobs-Bond. (Moderato con espressione) (THEME)
1½	T	John Norton	
2½	T	Howard Daniels.	Stolen Moments—Friedman. (Molto moderato)
4¾	T	"There is a vacancy—"	
6	T	Dear Sis: By the time— (Letter)	Valse Divine—Rosey. (Lento)
9¼	T	James McLane.	
11¼	D	When theatre curtain rises.	Dramatic Tension No. 9—Andino
13¼	D	When audience applaud.	Pizzicato-Bluette—Lack. (Andantino grazioso)
14¼	T	"Wait a minute, Kid."	
15	T	The great 4th act.	Andante Pathetique No. 10—Borch
17½	D	When curtain falls.	Longing—Florida. (Andantino grazioso)
21	T	"Give me a little money."	Allegro Agitato No. 8—Andino.
22	D	When Tommy hears knock at door.	
24	T	After the performance. (Restaurant scene)	Popular Two-Step.
25	D	Specialty Dance.	Popular Allegro 2/4
25½	D	At end of Dance.	Valse Moderne—Rosey.
27	T	"It was the Reid case."	
28¼	T	"Love to a man is a thing apart." (Church wedding scene)	Organ Solo.
30¾	T	"Our critic always praised—"	
31¼	T	Happiness.	Repeat: THEME
34	T	"The Doctor says I'm all in."	Sweet Memories—Puerner. (Andantino quasi allegretto)
37½	T	"A perfect chain."	
39	T	The trial.	Andante Dramatic No. 15—Herbert
41¼	T	"I loved her (my wife)."	
42¼	T	An article for the papers.	Basket of Roses—Albers. (Allegretto)
44¼	D	When Ryan enters apartment.	
46¼	T	"I'll do it"	Forest Whispers—Losey. (Morceau characteristic)
49¼	T	"You don't mean to tell me—"	
50½	T	"I wrote it."	Garden of Love—Ascher-Mahl. (Moderato caprice)
52¼	T	"Old Ryan is some easy mark."	
53	D	When Ryan looks through keyhole.	Allegro Agitato No. 1—Kiefert.
56½	T	Estranged	The Siren—Bendix. (Allegretto moderato)
58¾	T	"After a month of idleness."	
59¾	T	"A little later I found—"	Heloise—Langey. (Andantino intermezzo)
62½	T	"Norton, convict that boy."	
64	T	The battle.	The Harmony of Love—Brooks (Andante Romance)
68	T	Fighting him with his own—	Misterioso Dramatico No. 22—Borch
70½	D	When John's stenographer arrives.	
71½	T	"Send two of your best men—"	Hurry No. 26—Minot.
74½	D	When detectives arrive.	Hurry No. 2—Simon.
76½	T	"You have murdered her."	
78	D	When Ryan's body is found.	Dramatic Andante No. 32—Berge
80	D	When John gets telephone message.	
80½	T	"My wife, you taught me—"	Repeat: THEME.
83	T	The End.	

For special prices of the above Musical Suggestions, see Berg's advertisement.

An Opinion on Musical Scores.

By S. M. Berg.

In a very animated conversation with one of the most representative men in the motion picture industry, considerable discussion was aroused as to the merits of scores. It has always been my sincere belief and such I have advocated in these columns, that a musical score for a picture is not only ideal, but practical as the logical solution of music for the film. I am going to tell my readers in the following few words what arguments were advanced to me in this discussion. I cannot divulge the name of the man or company he represents, but I believe by my description, many will recognize him.

The policy of the company is to release a feature picture every week. They control their own exchanges, have many stars, and are recognized leaders in the film industry. The representative I refer to, is their business manager, an educated, broad-minded man, who has been connected with the film industry for a number of years. When he expresses an opinion, it is based upon personal experience. He is also possessed of a thorough knowledge of music. On behalf of this company, he has lately taken a trip, visiting every exchange and most of their exhibitors, and it was upon his return to New York when I buttonholed him on the prospect of musical scores for their pictures, he told me it is true that their films have many first releases and are played in most of the leading theaters throughout the country, but in a talk with these people on music, which was one of the points he took up, he finds there were many leaders who liked scores, but there were a large number of musicians who objected to them, because it gives no opportunity for expression in music of the individual taste of either the orchestra leader, manager of theater or the requirements of what is considered the particular taste in music of the patrons of the theater.

Furthermore, I was asked what did I consider the backbone of their business. I failed to answer, and was informed the small theater throughout the country. What use were scores to these people? The majority of the exhibitors have pianos, a small minority have organs, and the exception two or three musicians. Firstly, who would pay for the use of scores with conditions of business today and such keen competition that proprietor and manager were bitterly complaining of their expenses? Secondly, apart from this expense, what percentage of players of this class could read such a score at first sight?

His opinion of the musical situation was summed up in the following few words. A Musical Cue Sheet, because it gives the player, the character of the picture, and the characteristics of the needed music, an opportunity to substitute from his own library, to use my own words, thereby avoiding unnecessary expense, is a practical service, but a musical score is an idealistic service, and in his opinion, his company had not yet reached the ideal stage.

I have endeavored to state clearly and truthfully the gist of this interview, and in conclusion I await to hear what others may have to say on the question of having or not having scores.

Richardson in Washington

The Projection Editor Looks Over the National Capital from the Operator's Point of View

ARRIVING in Washington my first stop was at the Metro Exchange, 9th and D streets, Northwest. L. M. Day, manager, ably seconded by A. Dresner, assistant, had taken the lead in making the arrangements for the lecture in Washington, and I found that everything concerning the same was running smoothly, with prospects of a full attendance of operators, managers and exchange men.

The Metro reports its business as "going up" since the first of the month. Both Mr. Day and Mr. Dresner feel encouraged at the prospects and attribute the prosperity of the office to the Metro program and the method of handling business. However, it is very generally conceded that the Metro program is some program, and judging by the activity displayed in the various departments of the Washington office, they certainly are getting their full share of the business. Most emphatically, the Metro gave evidence of its progressiveness when it took the lead in staging a lecture designed entirely to benefit the industry and to improve the results on the screens of the city of Washington and surrounding territory.

You don't find any back numbers doing things of that kind. It must, in justice, be said that the Paramount did its full duty, and other exchanges contributed liberally. I mention the Metro and Paramount particularly, however, because they are the ones to whom we must give credit for the fact that the lecture was staged at all. In fact, it was the Metro started things going and did most of the actual work. But we must remember that exchange men, as a rule, have plenty of troubles of their own, and some of them doubtless did not realize the importance of the lecture to the industry locally; also several of the managers were compelled to consult with their home offices before doing anything, and didn't get "returns" in time to do what they would like to have done.

The system adopted in the handling of films in the Metro office is good. Real, sure enough operators are employed as inspectors, and I think we will all agree that high class operators will, in the very nature of things, make better inspectors than girls, because they more fully realize and know the requirements of the operating room. They know, for instance, what is likely to take place by reason of failure to repair various defects in the film, because they have had it happen to themselves. These inspectors are required to keep a record of the condition of the films in such a way that the office is able to check up and tell precisely what damage each theater has caused to any one particular reel.

Mr. Dresner, who has charge of the booking and of the inspection department, is a member of Local Union No. 37, I. A. T. S. E., of Philadelphia, and carries a traveling card. Brother Dresner was made an honorary member of the Indianapolis, Ind., Local 194, and was presented with a sterling silver membership card. Now, Friend Dresner is quite some fellow, either way you want to take it, because he measures something less than five feet around the waist. I did not interview his tailor, but suspect forty-eight would be about a good fit. But he is big mentally as well; also he is good natured and bears the reputation of being a hustler.

Taken altogether the Washington Metro Exchange is in the live-wire class, and its working force is, collectively and individually, the right sort and—there you are.

My next stop in Politician's Paradise was at the Paramount Exchange on 13th street, N. W., where it was a genuine pleasure to meet G. M. Mann, manager, a progressive business man, who conducts his exchange along strictly up-to-date business lines. Mr. Mann has brought into the film exchange business of Washington some innovations which have tended to place it on a decidedly higher level. These innovations have had their effect on other exchanges, and if followed faithfully I have no doubt that the situation as regards film rental would and will be very greatly improved.

In course of conversation Mr. Mann gave me some rather startling figures with regard to his early experiences in Washington, which same formed the basic reason for improved methods he has brought into use. For one thing during the past six months in 1916, figuring on a basis of $90 for a five-reel reprint, Mr. Mann's replacements totaled the absolutely absurd sum of $3,203.10. Divide $3,203.10 by ninety; multiply that by five and you will have the number of reels this represents. In other words, due to out-of-date projection machines, projection machinery in bad order, worn intermittent sprockets and other machine parts, plus too much tension, this number of reels was put out of commission in six months. Rather absurd, don't you think? Also decidedly outrageous. Other exchanges report practically the same condition.

When I wrote the Washington Operators' Union, offering to deliver a lecture in that city, the reply, while courteous, said they did not feel able to take the matter up. I then corresponded with some exhibitors, and was informed that the exhibitors of Washington were apathetic; that nothing short of a stick of dynamite would pry them loose from their attitude of indifference sufficiently to get them to attend a meeting of that or any other kind.

Well, your Uncle Hiram is not one of those who are easily sat down upon, so he took the matter up with the exchanges, and there met hearty response. The Metro took the lead in the matter, ably seconded by the Paramount. A meeting was arranged at the Strand theater, to be followed by a lunch. Now without intending either to criticise or roast the Operators' Union, I would like to make this point: With all due respect to the brothers of that organization, it seems to me that they could have very well afforded to take the slight necessary extra trouble, and even go to a little extra expense to secure a lecture on projection which, as was proved to them by letters published in the department, has very greatly benefitted other unions, and therefore presumably would benefit them, as well as tend to make conditions in their operating rooms better through the education of the exhibitor himself. More than that, the Washington, and for that matter, all operators, should come to an understanding of the fact that the methods used five years ago are not at all applicable to the conditions of today, because five years ago three or four thousand dollars was considerable money to put into a photoplay, today operators are handling photoplays that cost all the way from ten to one hundred thousand dollars, therefore it follows that their methods must be improved if they are to keep up with the improvements along other lines. That the Washington men need the lecture is amply proved by the tremendous amount of film damage shown by the books of the exchanges, though much of it is chargeable to old-type, worn-out projectors.

Now, a word as regards Mr. Washington Exhibitor, who is so lukewarm that he does not even maintain an exhibitors' league. Do you think, Mr. Exhibitor, that you are doing justice to the moving picture industry; do you think you are doing justice to the producer; do you think you are doing justice to the film exchanges; do you think you are doing justice to the public which supports you and your theater, when you allow conditions in your operating rooms which produce a termendous and absolutely unnecessary amount of damage, as shown by the figures quoted? Well, my dear sir, if you do, I don't, and what's more, nobody else thinks so. It is high time you woke up and came to some sort of realization of the height, depth and breadth of the industry with which you are connected. It is high time you awoke to a realization of the fact that the crude methods of years ago absolutely won't do today. It is high time that you awoke to the fact that these methods have been thrown out and discarded in cities where photoplays are shown for from ten cents to two dollars per seat. Yes, $2, I said, and they are getting the money, too; though, of course, that is only with the very best features.

And, now here is something for you to rubber at, Mr. Exhibitor, and rubber good and hard. You know that the Projection Department of this distinguished publication has, for several years, been trying to tell you that prices can be raised without any falling off in income. Here is an example in a Washington theater which was losing money at ten cents admission. The average income for the last four days of this theater was on the ten-cent rate, $63.60; the average for the next twelve days (admission raised to 15 cents) was $105.78 and beyond raising the price absolutely no change of any kind whatsoever was made in the service, or in the method of its presentation. Now, I would like to have you, Brother Exhibitor, give me any good reason why this same thing would not apply to your house as well as to this one, because to the best of my knowledge and belief there are no peculiar circumstances surrounding this case, though, of course, the projection was and is good.

The Inspection Department of the Paramount Exchange is very well systematized and, according to my observation, well conducted. The girls are instructed, for one thing, to put a new leader on every reel where the leader is broken. No patching of leader is allowed. A record blank lies before the girl as she inspects the film and she is obliged to make a record of its condition, particularly with regard to "sprocketing" and punch holes, the latter being something which the Paramount Exchange does not tolerate.

In the beginning I spoke of Mr. Mann having inaugurated a system which is doing much to reduce the abuses practiced on film by theaters. Principally what he has done is to inaugurate a system of charging for all damage done to film, plus a careful inspection and recording of the condition of the film at the time of its inspection. I am told there is considerable feeling in theaters in regard to this proposition, but I want to say right now that it is a system with which the writer is thoroughly and absolutely in accord. If exhibitors insist on compelling their operators to run with projectors for which they will not supply necessary repairs; if the operator is so dense, or is so careless and slovenly in his work that he will not himself get the repairs which are necessary to keep his machine in first class condition when the manager allows him carte blanche, and by reason of these things damage is done to the film, I am absolutely in favor of the theater being compelled to pay for that damage. If all exchanges adopted this policy and enforced it, the tremendous amount of absolutely unnecessary damage to film would be very quickly reduced to a negligible quantity.

In conclusion I compliment Friend Mann and his right hand "man' on the excellence of the methods employed. And, by the way, that right hand man is quite some considerable—well, you just ought to view "him"—some view, my boy, some view.

At 11 p. m., what was, everything considered, a surprisingly large number of exhibitors, exchange men and operators gathered in the Strand, where we preached the gospel of better projection. The lunch was to be served in a cafe, which meant that it must be consumed by 1 a. m. I talked from 11 to 12.30, and so interested did the audience become that it was proposed the lecture be resumed after the lunch had been absorbed. This was done and the editor talked until he was obliged to stop from sheer mental and physical exhaustion.

Brother Spellbring, president of the Washington Operators' Union, came very nearly riding to Pittsburgh with us, but finally concluded that Nancy Hanks looked too skittish, which was as well for next morning we rode in a downpour of rain.

At Frederick, Md., we viewed the tablet-marked spot where Barbara Frietchie waved the flag at the "rebel host" and dared 'em to take a shot at her old, gray head—very interesting. The ride to Chambersburg, where I spent the night, was, barring the rain, a very beautiful one. At Chambersburg there are two shows. I dropped in at the "Star." The manager, judging by the travel ghost, faint, uneven illumination and perfectly awful screen results in general, certainly needed advice, which I would gladly have given him. But he said something about a "new operator," threw the card down and seemed to be not at all interested in my humble self, so I gracefully retired, sought my couch and slept the sleep of the weary. As a parting shot, however, a "new operator" did not account of the things I saw on the screen of the Star—no matter how incompetent he might be.

Political Power of the Screen

The Screen Admitted by Political Candidates to Exceed the Power of the Press in Determining Issues.

THE report given below of the Political Action Committee of the Motion Picture Exhibitors' League of America, Illinois branch, has been received. On the committee are Joseph Hopp, chairman; L. H. Frank, secretary; M. A. Choynski, George Laing, William J. Sweeney and Adolph Powell. The report bore the date of Sept. 11.

For the past three weeks we have had on an average ten to fifteen aspirants for office and those who are now in office seeking nomination for re-election, before us asking us for our League endorsement. This was due to a letter sent to the various exhibitors in Illionis asking them to refrain from showing slides or films of aspirants for office without the endorsement of our League.

It is remarkable what effect it has had and what a power the screen has proven itself to be, in so far as the political office seekers are concerned. They show no hesitancy in letting us know that we are far superior to the press in getting them before the public.

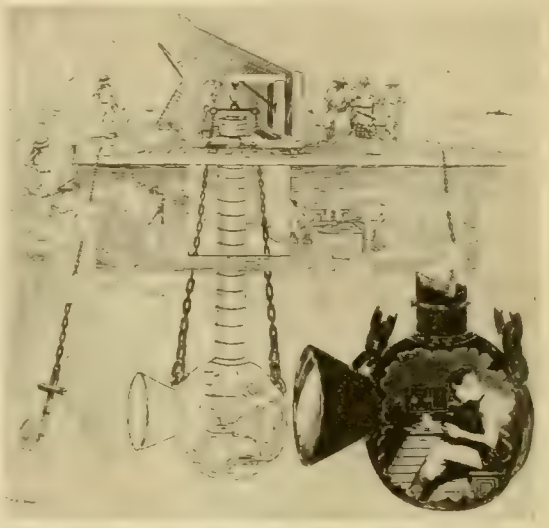
Each and every one that received the endorsement of our organization has had to come out and convince us that they would oppose censorship in every form, and those who could not vote on propositions of that kind even if elected to office, have promised their moral support to help us combat any laws of censorship and all other laws that might be inimical to the interests of the motion picture industry.

We feel that we have gained a great recognition and intend to use it judiciously and at all times for the good of the League. All other states of our organization should do likewise, and we are sure that in a short time the motion picture industry will be as safely protected as any other industry.

In the course of the last three weeks we have probably had three hundred candidates appear before us for the present primaries, asking our League endorsement—from candidates for Governor to the lowest office of the state; also men who are now in Congress as well as those that are now representing the state in other offices. After three weeks of hard work the Political Action Committee has adjourned for a week.

JEAN GAUDIO WAS SUBMARINE CAMERAMAN.

In reciting the story of the making of the Universal feature "Twenty Thousand Leagues Under the Sea," published on page 1953 of the issue of September 26, it was stated that the daring cameraman who did the photographic work was one Brulatier. It transpires that there is no such person as "Brulatier" and that the cameraman who actually



How the Universal Submarine Picture Was Taken.

took his life in his hands to get this remarkable series of photographs was Jean Gaudio, who has been on the technical staffof the Universal for the past seven years and more.

Most of the underwater scenes in this picture were taken at a depth of from forty-five to fifty feet, Mr. Gaudio says, though some were taken at a depth of eighty-five feet. A good idea of the apparatus used by Mr. Gaudio in taking the under water scenes is given in the accompanying engraving.

SHOW PICTURES AT SING SING.

Before an appreciative audience of 1,200 convicts, Julius Steger and Joseph Golden, of the Triumph Film Corporation, presented "The Prima Donna's Husband" in the chapel of Sing Sing Prison on the night of Sunday last. The production was made by Mr. Steger and Mr. Golden for the Dispatch Film Company. The inmates of the penal institution were generous with their applause of the picture, which narrates on the screen the story of a musical director who has been sent to jail for more or less justifiably killing the man who was making inroads on his wife's affections.

More than forty film folks journeyed to Ossining to see the picture, among them being Julius Steger, Joseph Golden, Walter Scheuer, of the Dispatch Film Co.; Gilbert P. Hamilton, the producer; A. Alberstein, of the Triumph; Harry Warner and Leon J. Rubinstein. Also in the party was Jane Herbert, the opera singer.

"KING LEAR" A DECEMBER RELEASE.

Edwin Thanhouser announces that the Frederick Warde production of "King Lear" is nearly ready and that it will be released through the Pathe exchanges, probably early in December.

Rumors that "King Lear" is not to be released through Pathe have no foundation whatever, Mr. Thanhouser asserts.

"Back to the Soiled"

By Epes Winthrop Sargent

How One Chicago Patron Regards the Unclean Films with Which We Are Afflicted, Finding the New Heroines Less Pleasing Than the Old

ANTICIPATING the most recent outbreak of white slave pictures, a correspondent to Mae Tinee's clever page in the Chicago Tribune is moved to comment on the increase in salacious films of a general nature. His comment is not only forceful but entertaining and worth while reading, so it is reproduced in full. He writes:

> Dear Miss Tinee: Supplementing washday and Saturday night we have a new back to the soiled movement. It is where you'd expect to find movements—in the movies. You may know it by its "No Children Allowed" and the lithographic vivandieres luring lusciously all over the lobbies. The high priestesses of this epidemic of epidermis and carnival of cuticle are the pauline-fredericks, the clarakimballyoungs, the thedabaras, and more. It doesn't take a strong harker to hark back to the white slave plays, where the sweet young thing is ru-yuned in Act I., sold into vile slavery in Act. II., seen sitting around in a red kimono, drinking creme yvettes, oyster cocktails, and cold tea out of champagne bottles in Act III., and nobly rescued in Act IV.—or V., as the case may be—by some patriotic organization. When the clatter of carrion was carted out into the alley we thought it was good night, good luck, and a fast track to it.
>
> But, no. No, no. She has come back to us in the movies. But, Silas, how she has changed! No longer she is the sweet young thing that was ru-yuned in Act. I. She has evidently been ru-yuned away back in the prologue or the first rehearsal.
>
> Why, to paraphrase Lackaye, are so many of the movies made to be obscene but not heard? Why do they reek of rot? Why is the movie rapidly becoming one of the six best smellers? I ask you from my heart out; I am curious to know. I am curious to know.
>
> J. P. McE.

This does not apply to the vice picture. It does apply to the style of story far too prevalent, that does not even make an effort to pose as a moral lesson. In many instances exhibitors make matters worse by refusing admittance to children under sixteen; not that they fear for their morals, but to heighten the suggestion that the picture is unfit to be seen by children. Still worse, they run "midnight matinees," shows for men or women only, and otherwise seek to place their theaters on a plane with the fake museums of anatomy and similar appeals to the morbidly curious. Half the time the pictures are more tiresome than exciting, but the harm is done the business by the impression left upon the minds of those who do not attend.

The prurient minded persons who crowd the theater for a time do not care. They are presently cured of their desire either by the inability of the exhibitor to offer more startling sensations or the inherent tiresomeness of stories that offer phornacity as a substitute for plot. These persons do not matter to any great degree. They do not belong to the wholesome-minded element who normally constitute the major portions of the regular attendants. Their occasional dimes—and their presence—may be dispensed with at no great loss. Their infrequent dime is not to be mentioned against the regular dollars of the lover of good pictures. The trouble is that these one-time regular patrons are weakened in their loyalty and weaned from their adherence to their favorites not through what is shown but what they supposed is being shown.

They have already begun to feel that the pictures are not as entertaining as they were, the plots are the same old plots now padded to an abnormal length. They know that the pictures do not interest them as they did, though they may not be conscious of the reason. They are about ready to quit, anyway. The salacious or the supposedly salacious serves to confirm them in their resolve.

They are losing interest. The intrusion of the indecent merely precipitates this action. The vice pictures now current will do incalculable injury to the business, but at least the fair minded will recognize them as an abnormality, an excrescence on the business. The more permanent danger lies in the story regularly released that depends upon the erotic for its appeal.

And the whole thing resolves itself into this: The objectionable stuff is made to save money. That is what it really amounts to in the long run. The most difficult story they write, the story more difficult to procure, is the clean and interesting story. Any novice writer can take an erotic plot and get something that will attract attention for the moment. Any man with a typewriter, ambition of a sort and a few sheets of paper, can turn out an erotic story. Any director can write a story of a man who almost marries his own natural child, or of the two children whose marriage is prevented and whose lives are wrecked by the revelation of their parent's earlier laxities.

Any person who is not actually feeble minded can turn out erotic rot with very little practice, but the clean story that is also interesting can be done only by the trained writer; the man of long experience. And he must be paid decent money. He will not work for the sums that makers of motion pictures are really willing to pay and he will not have dealings with men of the Turnbull type who seek to instruct those who are their masters in the subject.

Ninety per cent. of the men who can write decent photoplay stories have been driven out of the business by underpayment or the present type of editorial boors. They will not take the two or three hundred dollar checks and they will not suffer the lordly patronage of the incompetents who now occupy most editorial chairs, many of whom hold their positions through pull and favor rather than merit.

Precisely the same thing holds good in literature. Go to the news stand and get a copy of some magazine like the Popular. Then buy a copy of the new crop magazines with the frankly suggestive titles. Compare the stories. Do it again next month and the next. The average grown person cannot read three consecutive issues of the raw stories. The stuff is too deadly alike. The law prescribes certain limits which may not be overstepped. The authors all go the limit to the extent of their daring, and they all get the same results. Now go to the advertising agent—your own agent—and ask which magazine has the greater circulation. And if you can, find out the prices paid by the two magazines.

The Popular is not excessively generous, save to a few favored authors, but it pays decent rates and gives decent treatment, and the average price for a story is three to four times as great as the price paid for the suggestive. Some years ago when there was but one magazine of the yellow type the prices ranged from three to fifteen dollars for three thousand words or less. Now that there are more these prices have appreciated, but they are still small because the circulation is relatively small. The Popular pays more and gets stuff that holds readers. The steady readers of the smutty stories type are mostly floaters save for a small clientele of typewriters and shop girls and their male (if not masculine) equivalents. Go higher up the scale. The Saturday Evening Post pays better and gets much better stories. And they have a circulation list that is the despair of the men who handle it, it is so bulky.

Some exhibitors have to take the unwholesome simply because there is nothing else—and there will be nothing else until real writers are coaxed back not alone by better payments but by decent treatment from people whose judgment they can respect. The greatest drawback, the greatest waster, the most deadly menace to the picture business today is not the star system or overproduction, but the incompetent editor who turns out "strong" stories because they are cheap. Get the better stories and midnight matinees will not be needed to coax a few extra dollars.

FRANKLYN FARNUM JOINS UNIVERSAL.

A special feature entitled "The Heart of a Show Girl," serves to introduce to the patrons of Universal pictures a new leading man, whose family name is already well known to all lovers of motion pictures. This is Franklyn Farnum, the younger brother of Dustin and William, who makes his bow on the screen under the banner of the Universal Film Company. It will readily be seen that he has his full share of the family talent and magnetism, and he is certain to become a great favorite.

PREPARING FOR MOTION PICTURE BALL.

The New York Local Exhibitors' organization announces that plans are already under way for a monster motion picture ball to be held at Madison Square Garden on Thanksgiving Eve. A special committee of arrangements has been appointed consisting of I. N. Hartsall, William Hilkemeier and Louis Blumenthal. Thomas Howard has been appointed chairman of the publicity committee and Otto Lederer will have charge of the badges. Special attractions are promised.

Billy the Exhibitor

By E. T. Keyser

He Believes in Turning the Local Editor Loose on the Censors and Running a Clean Show

"THAT was some slam that the 'Bugle' handed to the censors in the last issue," I remarked to Billy as he finished putting the show to bed. "Yes," agreed Billy cheerfully. "The editor massaged 'em with brine after having first carefully removed their hides, and I hope that the treatment will soak in."

"What started it?" I asked.

Billy grinned. "I did," he confessed. "I showed the editorial one just what censorship meant to everybody connected with the picture business, including himself as a recipient of the advertising thereof and a great light was turned on in his immediate vicinity.

"I believe that the picture exhibitors of this country are overlooking a mighty good bet when they fail to utilize the efforts of the local press on their side of the picture fight against censorship. Do you remember the dear old days when any editor could step into the private office of the passenger agent and come away with enough transportation to carry the entire family twice around the United States?

"And did you ever see any spasms being thrown about interlocking directorates, bad accommodations or overworked employees in those balmy days? The railroads were the editor' friends in those times and it's mighty hard to convince a fellow that his friend can do anything really bad —that's what friendship is for, isn't it?

"The misguided individual who looked for newspaper support for legislation adverse to the railroads could get it, by the simple process of first buying a newspaper. But the passes came to an end and it now costs the editor more to travel than to stay at home, and what has happened to the railroads since they stopped being friendly to the editors would make an earthquake damage list look like the expense account of a man travelling for his own concern.

"Today the picture exhibitor has on his side the same friendly relations with the publisher that the railroad once did. He is a much better patron of the advertising columns than the legitimate showman ever was, better in many cases than the local merchants. The editor and his family, which includes any one who may come along in the editorial wake, are welcome guests, on and of the house.

"The censor is the ogre who is going to put such a crimp in the business that the exhibitor's advertising copy will dwindle and the show be about one-tenth as interesting to the editors, country cousins and aunts, and all that the exhibitor has to do is to show the editor that a crimp in the picture industry will also be a crimp in the editorial income and pleasures, and then sit back and watch the editor get busy with the family history of the censorship advocates.

"It's no use to tell the editor that, after the censorship has tied up the exhibitor with a beautiful and expensive hank of red tape that he, the editor, will be the next victim, because the editor knows that it isn't so and that he can take such good care of himself in such a contingency that the poltician trying such a stunt would save time by making arrangements for his own political funeral in advance.

"You can't scare the editor worth a cent for his own hide, but you can induce him to put up a most lovely scrap on behalf of the pictures if you only approach him on a reasonable and friendly basis.

"By the way, how did you like the show to-night?" "It was good." I conceded, "and the way that the youngsters watched the travel pictures was a caution."

"There was a reason for that," said Billy. "Whenever I put a travel picture on I offer complimentaries to the boy and girl in each grade of the public school who have the best geography marks for that week. It pleases the teachers and fills the remainder of the youngsters with a desire to see the picture that puts a pressure on the family treasury.

"The prosperity of the moving picture is based upon the favor of the women and children, and as long as I have the teachers, mothers and youngsters on my side I feel that I'm in pretty good shape, and the effort to keep them there is the greatest incentive to clean pictures that can be offered."

E. K. Lincoln

ED. K. LINCOLN, who is now starring in the "Jimmie Dale, alias The Grey Seal" Series, is the owner of one of the best equipped studios in the country, located at Grantwood, N. J., where his Lincoln Players Company produces several big features. It was his intention during the next six months to produce a series of features in this studio, but on reading "Jimmie Dale" he became so enamored of the character of "Jimmie" that he laid aside all plans for his own producing company to appear in the "Grey Seal" Series. His studio is now occupied by the William Fox Company and several of the forthcoming Fox thrillers will be made there.

Ed. K. Lincoln.

Incidentally, Mr. Lincoln has been spending the summer at his home in Blandford, Mass., where he has a beautiful estate, and where he spends a good deal of his time raising muts—or dogs—as some people call them. However, it seems that Mr. Lincoln does raise some mighty fine animals, for he cleaned up at the Newport Dog Show, and all his dogs now run around the grounds decorated with medals and ribbons.

Recently he bought two English toy spaniels—one called Champion Breakwater Wonder and the other Champion Wharfdale Moonlight at a cost of $2,350. I wonder where in the world these movies stars get all their money. It is quite likely that some of the "muts"—beg pardon, dogs—will be seen with their new master, "Jimmie Dale" in the "Grey Seal" Series.

CAST OF "WAR BRIDES."

In the cast which will be seen in support of Nazimova in the Herbert Brenon photodramatic production of "War Brides," to be released through Lewis J. Selznick in October, there were two members of the vaudeville company which appeared with this star in her successful tour. One of these, Gertrude Berkeley, never has appeared in moving pictures except under Mr. Brenon's direction, and had decided to retire from stage and screen when Nazimova and Mr. Brenon induced her to return to play her big part in "War Brides," that of the aged mother of soldiers. Miss Berkeley appeared in the Brenon direction in "The Two Orphans," and "The Soul of Broadway." In the photodrama her role is second in gripping intensity only to that portrayed by Nazimova herself. Nila Mac also was in Nazimova's company, and will have her previous role. Robert Whitworth, another member of the cast, has had a distinguished career on the stage with such stars as Sir Henry Irving and Forbes Robertson, and recently has been featured by the Vitagraph. William Bailey has been in pictures for nine years, with Essanay, Fox, Metro and with Universal as a director. Theodora Warfield was one of the mermaids in Mr. Brenon's spectacle, "A Daughter of the Gods." Richard S. Barthelmess has been acting in pictures in his college vacation; his mother coached Nazimova for her American debut, and he has known the star all his life. Ned Burton, who will play the part of the captain, was in vaudeville eighteen years, in the team of Burton and Brookes, was with Julian Eltinge in "Cousin Lucy," and last season played Senator Murphy in "Potash and Perlmutter." Charles Bryand, Nazimova's husband, is realistically cast as her husband in the photodrama. Charles Hutchinson and several other well-known players will complete the strong array. Last week the entire company went to Lake Waramaug, Conn., to make a number of the pastoral scenes which will lend relief to the tremendously dramatic story.

British Notes

"IF THE exhibition of this picture does not end war, God help civilization," exclaimed the Secretary for War (Mr. Lloyd George), after seeing the film, "The Battle of the Somme." Hardly anyone is better qualified to criticize a war picture than a truly neutral exhibitor in whichever part of the world he may be. He has already seen from four or five fronts of action selections of fighting scenes, some real, some professedly real and some, well, about which he is not expected to ask questions, in sufficient number and variety to enable him to view each in proper perspective. A complaint against the British official war films, issued so far in periodical sections, has been of their evasiveness. They have depicted admirably the manoeuvres of the army in every direction, but one; they have illustrated graphically the cost of the great struggle both in life and material, but avoided the process and have interpreted finely the glories of war detached from their context. The fighting scenes have been of the "moment before" or the "immediately after" character. But Mr. Charles Urban is now on his way to the states with a five-reel war film that more than compensates for any previous omissions, indeed, it carries the balance well to the other side and delineates the "exact moment" with a reality that is terrifying. American opinion on the picture is being confeitured feverishly. "How Britain Prepared" was hailed in the states as a near-war film. "The Battle of the Somme" commends itself, to coin a supplementary word, as a fair-war film. It seeks to picture no sweeping victories, no overwhelmingly debacles, nor no rehearsed spectacles in its own favor, it is content to remain a simple, logical sequence of photographed events in the Somme area on and about July 1, with their cost and sacrifice to its own side. Of the other the spectator is left mainly to his own conclusions.

* * *

The controversy relative to the showing of super-films in large public halls and legitimate theaters grows. The Exhibitors' Association has now taken up the discussion and is practically unanimous in its indictment of the practice as injurious to the interests of the exhibitor. Prospects of a solution appear very remote, for there are many super-films on the way for exhibition during the winter and in many cases plans for their exploitation are already arranged in detail. The renting of these by the manufacturer or exchangeman to amateur or touring exhibitors has probably much to do with the uneasiness felt in the ranks of the professional exhibitor. The purchaser of a notable production will often, in order to get a rapid return on his capital, grant exclusive license for its first exhibition in London and the provincial cities to a vaudeville or theatrical booking agent or a party disinterested in the principles governing the professional exhibitor. A suggested obviation of the problem is for exhibitors in each city to collaborate in the exhibition of the film either by exhibiting it for its full season at one of the public halls or for contracting for a specified number of weeks rental and showing the film in turn at their own halls.

* * *

Attention is being drawn by the Board of Trade to the clause in the export regulations which demands the preservation of neutrality of goods shipped abroad. One or two cases are recorded where London exporting houses have despatched goods to the United States when, through the purchaser failing to sign the necessary guarantee that the goods would not be re-exported to enemy countries, they have been retained in bond at one of the British Consulates. To avoid having unsold goods on their hands in foreign countries, with perhaps heavy storage charges to pay, the Board of Trade suggests that the signing of the guarantee by the importer should be made a condition of purchase.

* * *

The conditions which motion picture theaters in London should fulfill for the privilege of being able to open on Sundays has now for upwards of three years been a knotty point to the licensing authority, the London County Council. It has hitherto been the custom for exhibitors to pay over a portion of their receipts on Sundays to one or other charitable institution, but the austere L. C. C. now demands that the exhibitor shall hand over the whole of his net profits upon each Sunday he opens his hall. He must also sign an undertaking to allow the L. C. C. to determine what amount he must pay; employ none of his week-day staff and only be open for business between six and eleven in the evening. These profits are to be paid to approved charitable institutions selected by the Council, which further imposes upon the exhibitor the extortion: "the amount to be paid by the licensee (exhibitor) to the approved charity in respect of each Sunday's entertainment shall not be less than the average amount received by such charity in the previous year. Prominent in the Councils' list of approved charities is, by the irony of coincidence, the British Hospital for Mental Disorders.

* * *

Upon the assumption that the scattered sons of Erin throughout the world in general and throughout America in particular will welcome pictures of life in the old country the Film Company of Ireland, Ltd., with offices and studios in Dublin, has come into being to produce solely Irish plays, featuring Irish players. Mr. James Sullivan is president of the company and H. M. Fitzgibbon producer. Two subjects have already been shown to the trade in Dublin, a three-reel drama, taken in the Dublin mountains, entitled "O'Neill of the Glen," and a two-reel comedy, "The Miser's Gift." Three more two-reel comedies are due for release next month, while adaptations of "Blarney," "The Irish Girl," "Willie Reilly" and "The Upstart" are under course of production. The company at present includes Messrs. J. M. Kerrigan, Fred O'Donovan, J. M. Carve, R. V. Justice and others. The address is 34 Dame street, Dublin. J. B. SUTCLIFFE.

Henry Cronjager, Cameraman

HENRY CRONJAGER, chief cameraman of the Arrow Film Corporation, is one of the real veterans of the motion picture business. For the last twenty years photography has been his profession. In Cronjager's early days in New York he worked for noted portrait photographers, which gave him a thorough practical knowledge in the various branches of his profession.

When the Edison company built its Bronx studio, Frank L. Dyer, then president of the company, engaged Cronjager as Edison's first cameraman. He stayed with that company five years, working and traveling with its best directors throughout the United States, Cuba and Canada. After his Edison engagement Cronjager went to Biograph, where he photographed the big Klaw & Erlanger six-reel productions, such as "Lord Chumley," "The Road to Yesterday," etc. Two years after Cronjager joined the Biograph staff, he was engaged by C. J. Hite. He remained with Mr. Hite until W. E. Shallenberger, president of the Arrow company, secured his services.

Henry Cronjager.

While Cronjager was with the Edison company he established the unique record of winning the photographer's first prize every month for one solid year, standing at the head of the list from January all the way through to December. Oscar C. Apfel, under whom Cronjager did much of his splendid work at Edison, once said of him: "I consider Cronjager the ablest photographer in the motion picture field." Frequently H. G. Plimton sent Cronjager out alone as far as the Canadian Rockies to make big scenic pictures for Edison.

In addition to Cronjager's regular work with the camera he succeeded in inventing and perfecting a camera case which was designed to reduce, or even to eliminate, static flashes on the film. So well did this work that Cronjager succeeded in getting pictures in Northern Canada and Maine in the winter time when the thermometer was at the bottom of the bulb, yet none of these pictures was marred by static. This invention he patented three years ago, and it has been a source of constant profit to him since.

Cronjager photographed the later episodes of the "Who's Guilty?" series for Arrow, and is now working on big productions at the Arrow studios under the direction of Howell Hansel.

Observations

BY OUR MAN ABOUT TOWN

TWO great philanthropists of the present generation are Andrew Carnegie and John D. Rockefeller. The first gives you public libraries (which you cannot eat), and the second establishes a research for the foundation of a digestion. It would seem, therefore, that both are striving for the public good, leaving the public to supply the interval.

* * *

It also seems that John D. has a lead on Andrew, because he is not satisfied with having his name carved over entrances; he seems to be bent upon the search and re-search idea. He wants to get at the bottom of everything—he wants the whole thing. We used to hear cries of "get the hook!" but since the Rockefeller institute found the hook worm we seldom hear the command.

* * *

Mr. Andrew Carnegie had a good motive in putting his so much per cent. on a guarantee of a more per cent. for the establishment of knowledge; but, as we said before, the average man cannot diet upon leather, paper and printers' type. Mr. Rockefeller goes him a little more when he founds an institution that can take care of what you get—if you can get it—an appetite, and its fillings.

* * *

Mr, Rockefeller's foundation gets nearer the heart than that of Mr. Carnegie's. The latter speaks to the brain. The heart is nearer the stomach. But why stick to the physiological side of the subject which we are about to broach? Let us to business.

* * *

The scientists of today could give the greatest service of their lives if they could locate and pin down the germ that is responsible for Dame Rumor. She is, beyond all doubt, the worst pest that has infected humanity in all ages. She worms her way into the minds of the rich and low, the intellectual and the ignorant. She is alone responsible for many misunderstandings, misgivings and uncertainties.

* * *

Dame Rumor has it that the fall and winter season of 1916 has opened with the motion pictures on crutches and the "legitimate" plays, vaudeville and burlesque shows starting out on a high sea of prosperity. She says the pictures are balked by an inability to secure professional talent because all such talent desiring work has found a berth. She says the old-line managers can take more than they can get, because they have devised plans by which their line of business is to reclaim its own and the death knell of the silent drama and comedy is to be sounded. We think the old-line managers have had Dame Rumor out to supper.

* * *

The opening season of what are called the regular theaters is almost in full sway. They got a good start. The motion picture houses have only just awakened after the dope given them by the infantile paralysis, hard times and other agencies. The latter appear quite satisfied with the half-cooked results. They are permitted to admit children over 12 years of age with a promise that in the near future all children will be admitted with guardians. Up to the present time, exhibitors say conditions are very satisfactory, and they are encouraged by the statements of parents that they hope it will not be long before the ban is completely removed because "we miss the pictures, but cannot come and leave the children at home."

* * *

Dame Rumor had it that the pictures were living upon the nickels and dimes of the children. Father Fact says that since the seashore has taaken a rest and the fathers and mothers are sent back to the cities again to seek amusement within their means, that whatever the children spend is really for their own accommodation.

* * *

The old-line managers are taking great pains to impress upon the public that their attractions (?) are "not a moving picture." This was resorted to last season, but it will make no greater impression than it did when first inaugurated. Advance agents are also telling managers that the use of the names in connection with, or the actual participation of well known players in motion pictures amounts to nothing, because the players simply took part in them to prevent staleness during the lay-off season. This is all Dame Rumor stuff. Any old-line player who worked in the pictures during the lay-off season earned his money; and if his work was not good he did not get paid for it; and if there are not as capable people in the motion picture business to judge the work of a player as well as the old-line people, then the advance man has a safe road.

The motion pictures have the old-line people beaten to a standstill. The proof of it is dependent solely upon the regular opening of the season. The safest bet to make is that with proportionate investment of capital and business ability there will be between the present date and December 23rd more stranded old-line companies and more changes of policies in old-line houses than there will be closed picture houses.

* * *

Retrenchment to meet conditions has been pointed to by the old-liners as an indication of deterioration on the part of motion pictures, yet the old-liners have started their season with a system of retrenchment never before known in the theatrical business. The country is studded with ten-twenty-and-thirty stock companies and circuits. Players are taken out under promising conditions at cut rates, and when away from home are made so uncomfortable that they must accede to additional cuts, or make room for some cheaper worker. It cannot be denied that many players have either returned home, or are on their way there. More than that, moving picture actors (some of them of minor importance) are cast as leads in old-line plays, because of the cuts refused by the professionals of former days. If any doubt the truth of this assertion let them search the records of the booking offices and the clubs of the players.

* * *

And the strangest part of the situation is the declarations that motion pictures have seen their best day and there is no place but the stage for true art come from the people who first appeared upon the screen and by some twist of fate have succeeded in getting a cut-rate contract.

* * *

A recent topical song contained lines about biting the hand that feeds you, and each time we think of the sentiment we think of how small some people must feel; especially those who have been kept under roof by the pictures during the lay-off season and are the first to ridicule moving picture work when they see a chance to put their signatures to contracts in an old-line manager's office.

* * *

At a gathering in a well-known Broadway hostelry a few nights ago a party remarked that he noticed Mr. E. H. Sothern had abandoned moving pictures and decided to return to the stage. "Hear! Hear!" exclaimed a few. "I thought so," said another. One more conservative than the others, asked: "Did he really abandon them?" The discussion that followed disclosed that Mr. Sothern did not "abandon" the moving pictures, but fulfilled his contract as contemplated and discontinued the work with the highest regard for the art and those connected with it. It was stated from information gleaned from his intimate friends that moving picture work was a pleasing revelation to him in many respects and his estimation of that work and those connected with it had been elevated by his personal experience. It was also stated that before concluding with the company he was quite generous in the distribution of valuable diamond rings and other tokens of esteem to those with whom he had been associated; and that, in leaving, his wishes for the success of the moving picture industry were of a most cordial nature. So Dame Rumor gets another boost to the contrary.

* * *

And so we find the opening of the 1916-17 season the same as many preceding it. The legitimate arrayed against the popular. The professional and would-be professionals arrayed against the untiring and successful amusement of the masses under the garbled cry of stage art. But there is an old-time saying that the race is not always to the swiftest and before the season closes it will be found that supremacy will not be with those who depend upon prices beyond the reach of the masses. The past summer season has been very discouraging to both producers and exhibitors, but the coming season is as bright as, if not brighter than, any that has preceded it. The home-comers have their eyes upon their popular amusement. The producers appear to be ready for the feasting eyes. Let the exhibitors be careful in the spread. It only requires good judgment to put Dame Rumor on the toboggan.

A Week of Paramounts

Many Exceptional Large and Small Features for the Week of October 9.

ANN PENNINGTON, the charming, diminutive "Follies" star, makes her second appearance in the Paramount Program in "The Rainbow Princess," produced by the famous Players, during the week of October 9. This, together with "Miss Nancy," a Pallas production in which Vivian Martin is starred, will be the two main features on the Paramount Program. Miss Pennington made such an enormous hit in her first production that exhibitors are looking forward with a keen interest to the second release, and many special performances have been arranged throughout the country.

On both these features, Paramount through its exchanges, has prepared enormous publicity and advertising aids. Exhibitors look forward to breaking all former records with the releases of this week.

During the same week the "little features" released by Paramount will consist of the 35th edition of the "Magazine-on-the-Screen," the Paramount Pictographs, the 36th of the series of "trips-around-the-world," conducted by Burton Holmes, in which he will take his fellow-travelers through "Old Ireland," and the Paramount-Bray cartoon, "Col. Heeza Liar Gets Married," from the pen of J. R. Bray. The week of October 16 Paramount will issue its second comedy, "Bridget's Blunder," produced by the United States Pictures Corporation.

The 35th edition of the Paramount Pictographs, which was the first screen magazine to make its appearance on the horizon of the motion picture industry, is filled with novelty and lots of punch. The four leading subjects tell how wild oysters are captured, how swampy ponds are turned into places beautiful, how wood is converted into paper, and the first showing of motion picture sculpture.

The capturing of wild oysters is particularly thrilling, and tells an interesting story of how oysters are planted, grown, polished, tagged and all stages through which the oyster passes from the day it is planted until it is eaten.

The idea of showing the public how to make their municipalities more beautiful than they had formerly conceived is an entirely new subject in the motion picture field, and is done in a series of pictures which are an inspiration to any populace to turn their ugly, unsightly pools, which are shunned by everyone, and are used for nothing except raising an annual crop of mosquitoes, into ideal gardens of wonderful artistic arrangement.

"Converting Wood Into Paper" tells the story of how after the discovery that printing paper could be made from wood the industry was revolutionized and made the penny newspaper possible. These pictures carry the audience through wonderful scenes where the forest skyscrapers are felled by the constant nibble of the woodsman's axe, and crashing down, carrying everything before them, and how different is its final resting place, as yesterday's newspaper is cast aside and collected by the ash man.

In this release of the Pictographs there will be the first showing of motion picture sculpture, originated by William d'A. Hopkins. This is one of the most exceptional features that has ever been shown in pictures.

The Paramount-Burton Holmes travel picture for this week takes a trip "In Old Ireland," in which every Irishman will be interested, and every American who has had an idea that Ireland is a place of poverty, pigs and potatoes, will have his ideas changed, as Mr. Holmes has found Ireland most beautiful in every way, and takes you to see this beautiful country inhabited by warm-hearted, well-to-do and polite people. His trip begins with Belfast, where many wonders of that community ars shown, after which Glasgow and Dublin are visited, attending the Dublin Horse Show, where many thrilling events are pictured, and where glimpses of the National Volunteers are given. The entire country, including Achill Island and other interesting points are visited, ending with a visit to a monorail railroad, where a thrilling ride is taken.

Mr. Holmes will follow this trip with one to Switzerland, and then will go to Italy and other beautiful places of Continental Europe.

J. R. Bray, the well-known cartoonist, has outdone himself from a comedy standpoint in his animated cartoon for this week. "Col. Heeza Liar Gets Married," during the course of which the Colonel's new wife goes on a strike for an eight-hour day, and insists upon the Colonel making his own meals.

On October 19, Paramount's second comedy, "Bridget's Blunder," which is an exceedingly comical picture, into which has been injected trick photography, will be released.

With all the little features Paramount is using special publicity, special advertising matter, and other clever aids to their patrons.

Private Showing of "The Common Law"

The First Clara Kimball Young Production Given Hearty Reception at Gathering of Picture Folk.

"THE COMMON LAW," the seven-reel adaptation of the Robert W. Chambers novel, was privately presented by Lewis J. Selznick and Clara Kimball Young in the grand ballroom of the Hotel St. Regis on Friday night, September 22. More than three hundred persons, among them being many well-known figures in both the world of the screen and the world of the speaking stage, thronged the ballroom and the parlors adjoining. Practically every member of the cast of "The Common Law" inspected their own work, and the continued applause during the showing of the picture gave them proof that their efforts had not been in vain.

After the seven reels had been run (not too well projected, by the way) the invited guests of the producer and the star roamed about the parlors mixing socially, and partaking of a buffet supper. Enthusiastic praise of the picture was heard on all sides, and Mr. Selznick said that "The Common Law" was but a sample of the good pictures that would in future be produced by the Lewis J. Selznick enterprises.

Miss Young, more beautiful than on the screen, if that be possible, was at the side of Mr. Selznick most of the time acting as hostess. There were so many well-known film folk there that it would be hard to get a full list of the names. Every one who had had anything to do with the making of "The Common Law" was there, it seemed, besides a host of well wishers and a whole flock of reviewers.

G. M. Anderson was there, Kitty Gordon was there, Lillian Russell was there and a bevy of prize-winning beauties from California, who seemed to be kept more or less under the wing of Walter Kingsley, were there. In fact, as might be said, a good time was had by all.

DIRECTOR JOHN B. O'BRIEN WITH METRO.

John B. O'Brien, until recently the director of Mary Pickford at the Famous Players, and before that with D. W. Griffith, where he achieved international fame, has signed a long time contract to direct exclusively for the Metro program, at the Popular Plays and Players studio. Emmy Wehlen, the fascinating and gifted young Metro star, will be under Mr. O'Brien's direction in this new arrangement. Work will begin immediately upon a five-part feature called "Vanity," which was written especially for Miss Wehlen by Aaron Hoffman.

The work of Mr. O'Brien as one of America's foremost directors is well known, but always worthy of repetition. The last features to his credit at the Famous Players, in which Miss Pickford is starred, are "Hulda from Holland," "The Foundling" and "Eternal Grind." Other recent features which will be produced include "Destiny's Toy," with Louis Huff in the stellar role, and "The Flying Torpedo," with John Emerson and Bessie Love.

INCE DISCOVERS NEW MUSICAL INSTRUMENT.

Thomas H. Ince has discovered a unique musical instrument that seems to possess supernatural tones. It is called the choralcelo and operates along the general lines of the pipe organ, but creates sounds never before obtained except by the human voice or natural objects emitting their own peculiar sounds.

This instrument has been installed at the Park theater, New York, and is used in conjunction with every presentation of "Civilization."

The tones of the choralcelo are produced magnetically by a pulsating electric current passing through each magnet, thus causing natural synchronism with each note that is to be vibrated. For instance, if the natural vibration of any object is 1,000 per second, the current has to pass through the magnet and pulsate at the same rate. This was deemed impossible by some of the greatest physicists, but brings into concrete form the theory made famous by Von Helmholtz.

NEW THEATER FOR NASHUA.

The Tremont Theater Company of Nashua, N. H., will open a moving picture theater in Main street, that city, on January 1, 1917. The house will seat 1,000 persons and will cost $40,000 to build. J. D. Hailing will be the manager. It will be devoted exclusively to pictures.

Mutual Program

Chaplin and Minter Head Releases for First Week in October —Many Other Subjects.

WITH Charlie Chaplin, the inimitable, in his very newest and funniest Chaplin-Mutual release entitled "The Pawn Shop," and Mary Miles Minter in her second Mutual Star Production, "Dulcie's Adventure," heading the week's releases, the Mutual Film Corporation's output for the week of Oct. 2 takes on an unusually interesting hue. Both pictures will appear on Monday, Oct. 2.

Aside from these, a five part Mutual masterpicture featuring Winnifred Greenwood and Edward Coxen, "A Woman's Daring"; the last of the five installments of the Gaumont Company's "Fantomas" detective series, entitled "The False Magistrate"; the usual output of current and scenic stuff; a number of comedies of unusual merit; and a two part drama that strikes a new note will be counted among the week's releases.

"The Pawn Shop" gives unlimited opportunity for the full play of Charlie Chaplin's genius. He assumes the role of the under-assistant to the pawnbroker—the man who

Scene from "The Pawn Shop" (Mutual).

shines the three balls over the door, dusts up the furniture, does the dishes for the shop-keeper's daughter as it were. Since the daughter is none other than the fair Edna, who dispenses doughnuts and pie crusts in return, the under-assistant feels himself more than well paid for his pains. Edna Purviance, the fair, is seen in the role of the pawnbroker's daughter.

Those who have seen the finished production of Mary Miles Minter's picture, "Dulcie's Adventure," at preliminary screenings at the American studios at Santa Barbara, declare that this picture is the very best production in which Miss Minter has ever appeared.

In this first picture produced under the master hand of James Kirkwood for the Mutual, little Miss Minter appears in the role of an appealing young southern girl. Aside from the delightful characterization of Miss Minter, there is much of the atmosphere of the South added to the drama in the characters of the young girl's two maiden aunts, "Aunt Emme," and "Aunt Netta," roles portrayed by Bessie Banks and Marie Van Tassell. The remainder of the cast was excellently chosen. As "Harry," the boy whom Dulcie loves, Alan Forrest does very well. There are also Mollie Schafer, Perry Banks, John Gough, Harry Von Meter, Gertrude Le Brandt, William Carroll, and Robert Klein.

"A Woman's Daring," the Mutual Masterpicture of the week, is scheduled for release on Oct. 6. It is a drama of real thrills, of tense moments, and dramatic climaxes, and in it Winnifred Greenwood and Edward Coxen do some memorable work. In support of Miss Greenwood and Mr. Coxen are George Field, the perfect villain, and a well balanced cast.

"The False Magistrate," the fifth "Fantomas" installment, will be released Thursday, Oct. 6. The booking reports on this fascinating detective series from the Gaumont's studios, whose first three reel installment, "The Phantom Crook," went out on Sept. 7, have surpassed even the most optimistic expectations of the producers.

There is an entirely delightful and whimsically humorous turn to the Thanhouser two part drama, "Arabella's Prince," a release of Oct. 6. Arabella, an old maid of uncertain years, elevates the grouchy old sea dog, who is her next door neighbor, to the position of fairy prince in her own mind. The story deals with the awakening of the old man's consciousness to Arabella's existence by the introduction of that subtle wonder worker, jealousy, into his daily life.

The Beauty comedy release of the week is released as usual on Tuesday. Orral Humphrey appears at this time in an amusing farce, the name of which is "Slickining the Slickers." Mr. Humphrey gets out of this funny story his usual amount of eccentric humor.

"A Touch of High Life," a Vogue comedy in two reels, appearing Sunday, Oct. 8, gives Paddy McQuire, the Mutual funny man, unusual situations to his heart's content. In substituting his station in life from street sweeper to a young sport at a summer resort all in one afternoon, "Paddy" finds himself in deep, but not too deep for him to get out.

The Cub comedies for the week will be three in number. "Oh! For a Cave Man," the first of these will appear Friday, Oct. 6, and "Won By a Fowl," and "That Wonderful Wife" will both go out on the following day.

The remaining releases for the week consist of the usual scenic and current material of Gaumont production. Mutual Weekly No. 92, the news pictorial, and the split reel scenic-comic "See America First," will go out on Wednesday, Oct. "Reel Life," the Mutual's magazine in pictures, will be released on Sunday, Oct. 8.

Kalems for October

Some Unusual Comedies Promised from Kalem in Addition to "Hazards" and "Frisco" Episodes.

COMEDY plays an important part in the subjects announced by Kalem for early release in October. Two of the "Ham Comedies," which are securing greater popularity than ever since the formation of the all-tar trio of Ham, Bud, and Ethel Teare, are found on the list. They are, "One Step Too Far," and "The Love Magnet." In addition two comedies featuring Henry Murdoch and Ivy Close are scheduled. "Stolen Plumage," and "The Battered Bridegroom" are the titles of the two releases.

In "One Step Too Far" Ham is seen in a new role, that of a policeman. The easy life and soft pickings of the force appeal to Ham until he goes "one step too far," and finds himself lodged in a cell alongside his pals Bud and Ethel. This subject is issued on Tuesday, October 3.

"The Love Magnet" has a novel idea for its plot. Bud, unsuccessful in love, purchases a "love magnet" that attracts all the pretty girls to him. Ham finds himself out in the cold, and determines to get a magnet of his own, but by mistake he gets one whose purpose is to attract old maids. Then things begin to happen, and finally Ham and Bud are forced to take to the sea to escape their pursuers—and even here the mermaids come to answer the call of the magnet. October 10 is the date set for this release.

The action of "Stolen Plumage" is laid in the Orient with Henry Murdoch an autocratic sultan. From there the action changes to America with Murdoch in pursuit of Ivy's lover, who stole the tail of the sacred Dumdikkv bird. This release, issued on Friday, October 6, is followed on October 13 by "The Battered Bridegroom," in which Murdoch is an enterprising barber and Ivy Close his manicure.

Two episodes of "The Girl From Frisco" are announced for release early in October. They are "The Web of Guilt," issued on Wednesdaly, October 4, and "The Reformation of Dog Hole" coming the following Wednesday.

"The Hazards of Helen," now nearing the close of the second year of their existence, seem to gain momentum as they speed along, and, judging from their present popularity the last "Hazard" is many years distant. This record is remarkable in view of the fact that the "Hazards" are already holders of the record for longevity among screen series.

"The Blocked Track," and "To Save the Special" are two of the railroad pictures featuring Helen Gibson that will be issued early in October. In the former Helen performs the thrilling feat of swinging from the topmost branches of a tree down over the railroad track to the top of a speeding train. The last mentioned episode is characterized by some of the daring riding which enabled Helen to retain her title of the Pacific Coast Woman's champion at the recent Bakersfield rodeo. October 7 and 14 are the respective release dates for these subjects.

BRITISH AGENT FOR FROHMAN.

Roscoe Spurin, who for the past two years has been general exploitation manager for Ruffles, Limited, England's biggest film purveyors, concluded arrangement this week whereby the new and heavily financed company, known as Roscoe's Exclusives, Limited, will handle the productions of the Frohman Amusement Corporation throughout the British Isles.

Essanay to Have Chaplin Revue

Three of the Funniest Soon to Be Offered—Other Interesting Subjects Announced.

ALTHOUGH the compilation of the Essanay-Chaplin Revue of 1916 has just been announced, that company reports that bookings for this unique feature reaching into the hundreds have already been recorded by General Film Service. President George K. Spoor believes the attraction of the revue for exhibitors and public alike lies not only in the fact that the idea is new, but that three of the funniest Essanay-Chaplin comedies have been selected for its construction. They are, "His New Job," "The Tramp," and "A Night Out." The combination of these three comedies into one feature of five reels, is calculated by the producers to make an ideal entertainment of exceptional drawing power.

An impromptu showing in Chicago of "The Return of Eve" to a dozen exhibitors in advance of regular trade showing brought approximately fifty bookings, according to advices received from Essanay. Inasmuch as a trade showing was not contemplated, and that the exhibitors saw the film when being run for officials of the company, Essanay believes its claims that the picture is far out of the ordinary are substantiated.

The release date on this feature has been set for October 16, through Kleine-Edison-Selig-Essanay Service. It was previously announced for release October 2.

"The Prince of Graustark" has been completed by Essanay and will be offered through Kleine-Edison-Selig-Essanay Service following "The Return of Eve." It is a rapid, fluent piece of high comedy, taken from the novel of the name by George Barr McCutcheon. Bryant Washburn and Marguerite Clayton take the leading roles, and are supported by Ernest Maupain and Sydney Ainsworth. Fred E. Wright, who directed "Graustark," also directed the sequel.

Two new five-act features by Directors Wright and Berthelet are now being constructed in the Essanay studios. The latter is filming "The Chaperon," Maxine Elliot's stage hit. Edna Mayo and Eugene O'Brien also appear in the leading parts in this picture. Sydney Ainsworth has the chief supporting part.

Director Wright is ready to begin work on "The Breakers," taken from the story by Arthur Stringer in the Saturday Evening Post. This will be in five acts, and feature Bryant Washburn and Nell Craig. Ernest Maupain will have one of the big character parts which he handles so well.

KENNETH HODKINSON APPOINTED MANAGER OF PARAMOUNT.

Kenneth Hodkinson, one of the most widely known figures in the motion picture industry, son of William W. Hodkinson, director and former president of Paramount, has been appointed manager of the Paramount Pictures Corporation by the directors of this distributing organization.

Mr. Hodkinson was born in Idaho and educated in California. He grew up with the motion picture industry Six years ago he entered the employ of the General Film Company, at their San Francisco Exchange, in a very minor capacity, advancing himself steadily during a period of three years to the position of assistant head booker.

It was at that time that his father organized the Progressive Motion Picture Company and the younger Mr. Hodkinson became the assistant manager of the San Francisco office. When his father came east, prior to the inception of Paramount, he was appointed manager of the Progressive organization and held that position until a year and a half ago, when he joined the Paramount forces in the capacity of secretary to his father, then the president. Upon the election of Hiram Abrams as president, Mr. Hodkinson was named assistant general manager, from which position he has been made manager.

EARLE WILLIAMS AGAIN CAST.

Having completed his big C. N. & A. M. Williamson serial, "The Scarlet Runner," the Vitagraph star, Earle Williams, is already hard at work for Blue Ribbon forthcoming releases, which come regularly after the run of the automobile adventure story is completed. The story in which he is now busy is by James Oliver Curwood. Naomi Childers will play opposite Mr. Williams. The direction of this film has been placed in the hands of Vitagraph's woman director, Miss Marguerite Bertsch, who has just completed "The Devil's Prize," which she wrote and directed in five weeks' time.

At Leading Picture Theaters

Programs for the Week of September 24 at New York's Best Motion Picture Houses.

E. H. Sothern at the Strand.

THE Chattel, a five-reel Vitagraph Blue Ribbon feature, starring E. H. Sothern, was the leading photoplay at the Strand theater for the week commencing Sept. 24. Paul West is the author of the story which is romantic in theme and shows a powerful self-centered financier learning the true value of a good woman's love. Mr. Sothern is supported by Peggy Hyland and an excellent company. The production merits nothing but praise.

Maurice and Florence Walton made their photodramatic debut at the Strand theater, week of September 24, in "The Quest of Life," an adaptation from the English play, "Ellen Young" by Edmond Goulding and Gabriel Enthoven, produced by the Famous Players Film Company.

Added features on the program were scientific and educational studies of rare interest, and the Strand's Topical Review. The soloists were Irene Jonani, Arthur Clough, Albert Newman, and Mlle. Valentine.

Bessie Barriscale at the Rialto.

In "A Corner in Colleens," the feature picture at the Rialto, Bessie Barriscale was seen as "Shammie," short for Shamrock, the tomboy in a family of four pretty girls occupying a tiny cottage with their foster mother near Dublin. Her love of excitement leads to her arrest as a rebel during the Irish uprising. Charles Ray played the lover. Three other colleens in the picture were played by Margery Wilson, Alice Taaffe, and Alice Lawrence. Thomas Ince supervised the production, from C. Gardner Sullivan's scenario.

"The Land of Silence," photographed by Robert Bruce, whose "War Creek Trail" created such an impression, was the scenic offering of the bill. The topical weekly and a new Keystone comedy were also shown.

The soloists were A. C. Janpolski, Jeanne Manbourg, and Helen MacDonough.

"Anton the Terrible" at the Broadway.

At the Broadway theater the Jesse L. Lasky-Paramount production of "Anton the Terrible," was the attraction for the week.

The story which was written by Thomas H. Uzzell, has to do with the intrigue in the Russian General's staff shortly after the outbreak of the present European war. Anton, although Chief of the Russian Secret Police, is in reality a German spy. The scenes are laid in Petrograd, and on the steppes of Siberia. Theodore Roberts, who is one of America's leading character actors, plays Anton. Anita King has the part of a young girl upon whom Anton wishes to revenge himself for her father's crime. The usual one-reel comedy and educational subjects completed the program.

Eighty-First Street Theater Bill.

At the Eighty-First Street theater four Triangle pictures were shown. Monday, Tuesday and Wednesday, Lillian Gish in "Diane of the Follies," and a Triangle Keystone Comedy were the attractions; and Thursday, Friday, Saturday and Sunday, Wm. S. Hart in "The Dawn Maker," and a Sennett Keystone Comedy made up the picture portion of the entertainment.

WHITCOMB AGAIN WITH UNIVERSAL.

Eugene B. Lewis, scenario editor of the Universal Company, this week strengthened his staff by the addition of a well known writer, D. T. Whitcomb. The new acquisition to the scenario force has been writing for a dozen years, and before he entered the motion picture field was engaged in newspaper work, during which time he turned out many short stories for various magazines. Some of Whitcomb's early scenario work was for the Universal Company about four years ago. Since then he has been writing for the Fox, Kalem, Ince and Balboa companies. A few of his well known plays are "Sold at Auction," "His Old Fashioned Dad," "The Yellow Bullet" and "Little Mary Sunshine."

DON'T CASH THESE CHECKS.

Elmer J. McGovern, general manager of the Frank Powell Productions, Inc., wishes to warn the trade against cashing or endorsing the checks of a person giving the name of "Frederick Chapin," photoplaywright. Mr. McGovern was "stung" as were several others. "Insufficient funds" is what the bank says of this party's checks.

Universal Program for Week of Oct. 2

What Big U Is Doing to Help the Exhibitors Make an October Record.

TWO Universal special features and a Red Feather five-reel drama head the Universal program for the week of October 2. The first special feature is "Borrowed Plumes," a two-reel episode of the "Timothy Dobbs—That's Me" series in which Carter De Haven is starred. "Borrowed Plumes" was written by Bess Meredyth and produced by Wallace Beery. Robert Milash, Marcia Moore and Dan Duffy appear in support of Mr. De Haven.

The other Universal special feature is "Clipped Wings," the eighth two-reel episode of the new Universal serial, "Liberty," featuring Marie Walcamp, Eddie Polo and Jack Holt, with Maud Emory, G. Raymond Nye, Neal Hart, Bertram Grassby and L. M. Wells also in the cast. "Liberty" was written and is being produced by Jacques Jaccard.

The week's Red Feather is "Under Suspicion," a five-reel drama to be released October 2. "Under Suspicion" was by the famous English novelist, E. Phillips Oppenheim, and was adapted and produced by George L. Tucker. Douglas Munro, Gerald Ames, Bert Wynne and Laura Cowie take the principal roles in the play. On the same day "With the Spirit's Help," a Nestor comedy featuring Eddie Lyons, Lee Moran and Priscilla Dean, will be released. The story of the play, by Virginia Kirkley, was scenarioized and produced by L. W. Chaudet. Fred Gamble appears in support of the trio of principals.

On Tuesday, October 3, Ben Wilson, supported by Edna Hunter, plays the leading role in "The Heart of New York," a three-reel Gold Seal underworld drama written by William Addison Lathrop and produced by Ben Wilson. Charles Ogle, William Welsh, Howard Crampton, Margaret West and Dixie Compton also play prominent roles in the picture.

There will be no release under the Victor brand on October 3. On October 4 the feature of the day will be Dan Russell in a two-reel L-Ko comedy, "Safe in a Safe," in which the chief of police of a certain town finds that his home and office has become the rendezvous and hiding place of all the crooks for two hundred miles around. On the same day No. 40 of the Universal Animated Weekly will be released. There will be no release under the Laemmle brand on this date.

"The Eternal Way," a Big U drama featuring G. Raymond Nye and Vola Smith, will be the feature of the program of October 5. The drama was written and produced by C. Elfelt. Charles Gunn, May Hill and Eddie Brown also play important roles in the picture. Under the Powers brand will appear the Hy Mayer educational drawings, "Pen and Inklings in and Around Jerusalem." This is a combination of a cartoon by Hy Mayer and a travel picture in Palestine. At times the moving picture is stopped and a cartoon by Mr. Mayer faded in. The famous Wall of Wails is shown, the different types of people, a Mohammedan maiden, a sacred parade, the well into which Joseph was cast by his brethren and the place of Christ's nativity. There will be no release under the Victor brand on this date.

Stop! Look! Listen! October 6, the Universal special, "Somewhere on the Battlefield," a two-reel military drama featuring Hobart Henley, Claire McDowell and William Welsh will be released. The story of this strong and timely drama was written by H. H. Van Loan at the suggestion of Hobart Henley. Mr. Van Loan's story in the New York Evening Mail was scenarioized by Elliott J. Clawson and produced by Hobart Henley. The play deals with the adventures of an American hospital corps in Servia. On the same day Billie Mason and Madge Kirby co-star in the Victor comedy, "A Charming Villain," which was writen by Harry Wulze and produced by John Steppling. There will be no Rex release on this date.

Little Zoe Rae will be featured on October 7 in "A Mountain Tragedy," a Bison two-reel drama writen by Calder Johnstone and produced by George Cochrane. E. J. Denecke, Marjorie Ellison, Buster Emmons and Bert Law appear in support of the diminutive Universal star. On the same day William Franey and Gale Henry, with Milburn Moranti and Lillian Peacock, raise particular hades in "Father Gets in Wrong," a Joker comedy written by William Schoene and produced by Allen Curtis.

Dorothy Davenport and Emory Johnston share honors on October 8 in the Rex two-reel society drama, "The Human Gamble," which was written by Calder Johnstone and produced by L. B. Carleton. Richard Morris and Alfred Allen appear in support of the principals. There will be no Imp or L-Ko releases on this date.

Five one-reelers will be released on the Universal program for the week of October 2 under the Imp, Big U, Rex, Laemmle and Victor brands. The titles of these five special releases had not been decided upon at the time of going to press.

IVY CLOSE RETURNS TO ENGLAND.

Ivy Close, the famous English beauty who has been appearing in Kalem comedies with marked success, has been forced to make preparations to return to England. Miss Close will thus give up her American screen work for an indefinite period.

Since the death of her brother, Raymond Close, in the trenches in France, Miss Close has found the call of the home land growing more and more insistent. To add to her burden she received word two weeks ago that her husband, Elwin Neame, was about to be called to the front. Mr. Neame, who is prominent as a photographer of royalty and English society, was among the married men who "declared" himself early in the summer and he has been expecting the call to active service for many months.

Under the unfortunate conditions, the Kalem Company, though regretting the step in view of the popularity of the famous beauty's screen productions, readily acceded to her desire to give up screen work here. Miss Close made swift preparations to sail in order that she might see her husband before he answered the call for duty in Flanders.

Supported by Henry Murdoch, Ivy Close was seen in a series of one-reel comedies that quickly took rank among the most popular of Kalem releases. Among the coming productions in which the two stars will be seen are "Rival Artists," issued on September 29; "Stolen Plumage," scheduled for October 6, and "The Battered Bridegroom," released through General Film on October 13. "Stolen Plumage" is proclaimed by Kalem officials as taking place among the top-notch comedy hits of the year. Much of the action is supposed to transpire in the Orient, where Murdoch is an autocratic potentate. The outlay for Oriental scenic effects made the comedy one of the most expensive one-reelers ever staged.

THANHOUSER OCTOBER RELEASES.

Florence La Badie in "The Pillory" and Gladys Hulette in "Prudence, the Pirate," plays of widely different types, are the features that Thanhouser will release through the Pathe exchanges in October. "The Pillory," written by Philip Lonergan and directed by Frederic Sullivan, is a gripping drama woven around a mother who has sinned, her daughter and an intolerant aunt who in a fanatical attempt to act as an apostle of vengeance cruelly persecutes the mother who is trying to atone for her sins.

Florence La Badie is the daughter, Marie Shotwell is the mother and Marie Haynes is the bigoted aunt. Ethyle Cooke, George Marlo and Yale Benner are others who have important parts. "The Pillory" is to be released on October 8.

"Prudence, the Pirate," is a comedy drama by Agnes C. Johnston, who wrote "The Shine Girl," and directed by William Parke, who produced that feature. "Prudence" is to be released on October 22.

Miss Hulette plays a romantic little girl who wants to be a pirate. Aided by a party of tramps and a boy chum she sets sail in the good ship "Bucket of Blood," captures her aunt's houseboat and breaks up a party to which she was not invited.

The "Bucket of Blood" catches fire and Prudence is rescued after a series of spectacular scenes aboard the blazing boat. "Panthus," the ugliest pup in the world, is a feature of the picture.

Flora Finch, famous for years as a co-star with the late John Bunny, is Miss Hulette's aunt. Barnet Parker, Riley Chamberlin and William Parke, Jr., are prominent in the supporting cast.

DE HAVEN DIRECTS COMEDIES.

Carter De Haven is directing his own company and playing leads at Universal City. He recently finished "Timothy Dobbs, That's Me," a serial in which he was directed by Wallace Beery, but under the new arrangements each man now will direct and act in his own company.

De Haven is filming "The Cub Passes" with Marcia Moore playing opposite and Margaret Whistler and Dan Duffy in character parts.

Beery is making a one-reel comedy, "The Generous Janitor," in which he plays the title part.

Pathe Increases Output

Will Release Fifteen Reels Each Week Beginning October 8th—Features from Arrow Complete Gold Rooster Bill.

BEGINNING October 8, Pathe will release one Gold Rooster per week. The features for this program will be furnished by the Astra Film Corporation, Arrow Film Corporation, Balboa, Thanhouser and the best that the open market affords. This latest increase in program is in accordance with the policy of gradual expansion laid down by J. A. Berst, vice president and general manager, last spring. In April Pathe released seven reels per week. Beginning in October they will release fifteen or sixteen reels per week. In April Pathe released one Gold Rooster per month. This was increased to two in June, three in August and will be increased to four in October.

In accordance with Mr. Berst's instructions, C. R. Seelye, business manager, has been gradually strengthening all departments in the home office and building up an exceptionally strong branch organization so that the entire Pathe organization is confident that not only will Pathe distribute more film and give the exhibitor better service than ever before, but the releases will be of a quality second to none on the market.

Each of Pathe's producing companies, in accordance with Mr. Berst's policy of quality film, are in friendly competition to produce only the best, and a careful study of their resources should prove that they have ample ability to make quality pictures.

The Astra Film Corporation has at its disposal the great financial resources of Pathe and the facilities of the great Pathe Jersey City studios. Louis J. Gasnier, one of America's greatest production experts, is president; George B. Seitz, the secretary-treasurer, and author of many famous features and serials, among them "The Iron Claw," is recognized as one of America's greatest scenario writers. The famous A. H. Woods' stage successes are being made into Astra features, and the stars for these features are selected from the great number of screen and stage favorites available in New York, without regard to expense, but in consideration only of their ability to play the particular part. Among the Astra directors are George Fitzmaurice, whose every Astra feature exhibitors have found of the highest merit; Edouard Jose, who made "The Iron Claw," and is now making the great army serial, "Pearl of the Army;" and Donald Mackenzie, producer with Louis J. Gasnier of "The Perils of Pauline," besides a number of great features. Another noteworthy picture produced by Mr. Jose, "The Light That Failed," will be released October 15th. Mr. Jose has also completed a feature with Pearl White.

W. E. Shallenberger, president of the Arrow Film Corporation, is recognized as one of the progressive men of the industry. He was largely responsible for "The Million Dollar Mystery;" he was long interested in the Reliance-Mutual studios; he is a heavy stockholder in Thanhouser. Now he comes forward with the statement that back of the Arrow Film Corporation are men with wide business experience who are heavily interested in various companies in the industry. He states that their policy is to make only the best features and that they have now under contract well known stars and directors, and that their scenarios will be prepared from famous stage and literary successes and from original stories by the very best authors. The first Arrow release will soon be ready for the trade showing, and those who have seen it say that it is splendid.

From the Balboa Film Company will come six sterling features with Baby Marie Osborne. The first of these, "Little Mary Sunshine," has been booked and rebooked from coast to coast, and the second one, which will be released Nov. 12, is equally as strong according to those who have seen it. Balboa has completed the fourteenth episode, "Grip of Evil" picture, which has already been booked by over 3,000 theaters, and is now engaged in making another big serial for Pathe. "Sultana," a Balboa production with Ruth Roland, has been Pathe colored and will be released October 29.

The first two Thanhouser releases were "The Fugitive," and "The Shine Girl." These met with instant favor and are being run by a number of the finest theaters in America. Mr. Thanhouser is giving his personal attention to each Gold Rooster he makes for Pathe and has promised that future releases will be of the same high order of merit. All he asks is that exhibitors screen his pictures and decide for themselves as to their high average quality.

Exchangemen estimate that the new Pathe program will do about as much business each week as would three and a half companies each releasing one average good feature per week. In other words, Pathe claims not only to be now doing a large business, but that there will henceforth be a few companies doing an equally great business.

The Pathe News, they say, is in a class by itself, while Pathe serials are a prized part of the program of 75 per cent. of all theaters in this country. Another release that has [illegible] instant favor is the Pictorial Review features. To accompany Pathe serials and features on the exhibitors' program, a strong dramatic two or three reeler is issued each week. Now that a Gold Rooster feature, picked from the best from the studios of Astra, Arrow, Balboa, Thanhouser and the cream of the open market, will be released every week, Pathe becomes far stronger than ever before.

B. F. Lyon With International

FOLLOWING its announced policy of advancements to its branch managers, the International Film Service, Inc., has appointed B. F. Lyon, manager of the Pittsburgh exchange, to the position of district manager. The rapid growth of the International and the organization's determination to secure the greatest efficiency possible were directly responsible for Mr. Lyon's appointment. In his new position he will act as assistant to J. K. Burger, assistant general manager in charge of exchanges. His field will be the entire United States, and he will visit the different exchanges, instilling into the branch managers the ideas of the home office.

B. F. Lyon.

Mr. Lyons has been in charge of the Pittsburgh exchange of the International since its organization. Prior to that time he was with Pathe, and was directly responsible for founding and building up the Newark branch. His work there was considered of the highest order and because of it he was selected by the International for the important post in Pittsburgh. His success there has been as phenomenal as in Newark.

Mr. Lyon will be succeeded as manager of the Pittsburgh branch by Edward J. McGurty, which appointment, too, is along the International's prescribed policy of rewarding faithful employees. Mr. McGurty joined the International Film Service, Inc., in April of this year as a road man, working under the supervision of Mr. Lyon.

Mr. McGurty was born and raised in Chicago, attended the public schools there and graduated from the University of Chicago. He engaged in special investigation work for the McCormack Foundation of his alma mater and later did similar work for the Illinois States Attorney.

For the past two years he has been a resident of Pittsburgh, where he entered the film field, first with the Liberty Film Company. Subsequently he represented Pathe in West Virginia, where he remained until he joined the International.

RYAN GIVEN A DINNER.

C. C. Ryan, for a year and a half in charge of the shipping and supply department of World Film, was given a dinner last Wednesday night by his old employees in honor of his departure from service in that company to take a similar position with the Lewis J. Selznick organization. The dinner was in fact an after-the-theater supper and lasted well into the small hours. Ryan was first escorted to a box party at the Forty-fourth street theater to witness "The Girl from Brazil." Then the function was removed to Joel's famous all-night rest cure, and "a fine time was had by all." Among those present were Maurice J. Walsh, Clarence Carta, Dick Segal, Al. Lehrer, Joseph Barry, Herman Pepper, Clifford Myers, H. A. Thomas, Frank Zucker, L. E. Ryer, P. Masterson, Maxwell Sass, Sol. H. Kravitz and J. H. Lutjen.

Turning 'em Out at Triangle

Director West Completes Important Production—Many Stars Busy on Big Subjects.

THE much-heralded production, at the Triangle-Ince Studios at Culver City, of the new play which is to present as a tri-star combination Dorothy Dalton, Enid Markey and Howard Hickman, has just been completed by Raymond B. West, and is now going through the cutting the titling process. It will soon be in the hands of exhibitors. This is the play that has a sensational railroad collision as one of its strongest features. In theme, it is a vampire story; and in it, it is said, Dorothy Dalton presents her strongest claim to honors as a screen siren.

William S. Hart has completed the exterior scenes of his new "Western" from the pen of J. G. Hawks, and is now working on a series of interiors especially constructed in one of the great glass studios at the Culver City plant. These will probably be finished by the end of the week, and Hart will begin upon another play now being written for his use by one of the writers in the scenario department.

Frank Keenan, the Triangle-Ince star, is attracting much attention this week at the studio in his picturesque work on his new southern story by John Lynch. The action of the story is supposed to take place about the year 1848 on a Louisiana plantation. Some of the scenes take place on an old stern-wheel steamboat on the Mississippi—a veritable Mark Twain type of vessel. Walter Edwards is directing. While Keenan is completing his work on this, Chief Author C. Gardner Sullivan is at work on a new story for the star. Nothing has been definitely announced about this new vehicle, but it is said that it will afford Keenan the part of a miserly old mill-owner. It is also said that it constitutes a sequence of exceedingly powerful situation.

The harmonious working of the tri-star combination, composed of Dorothy Dalton, Enid Markey and Howard Hickman, has impelled the Triangle authorities to arrange another of the same kind composed of Dorothy Dalton, Charles Ray and Louise Glaum. The vehicle to which these three have been assigned is described as a deeply psychological subject, written by Alice P. Brown, of Pasadena, Cal. The scenario has been made by Monte M. Katterjohn, of the authorial staff. The supporting cast includes Margaret Thompson, Robert McKim, J. Barney Sherry and Charles K. French.

John Lynch, the writer who, of recent months, has provided Triangle-Ince players with several of their biggest subjects, has just completed a new drama for William Desmond and Enid Markey. It deals with college life, providing Desmond with the role of a heroic athlete and Miss Markey with that of a chorus girl. In the supporting cast are Howard Hickman, Margaret Thompson, Charles Gunn, J. Barney Sherry, David M. Hartford, J. Frank Burke and Louise Durham.

At the Triangle-Fine Arts studio, Douglas Fairbanks is working in the East on a new story, one of the thrilling moments of which is the chase of a private yacht in New York Harbor by a revenue cutter. For the making of this picture the United States Navy donated the use of one of its finest torpedo destroyers. As usual, Fairbanks will have many thrilling escapades, and a real love story. Lloyd Ingraham is directing.

Much interest is being shown at the Triangle-Fine Arts Studio in the present starring vehicle of Wilfred Lucas. It is called "Bugs," and in it Constance Talmadge has the leading female role. It is a detective story of unusual kind. In the supporting cast are F. A. Turner, Winifred Westover, Pomeroy Cannon, Fred Warren, James O'Shea, Jack Sealock, Kate Bruce and Monte Blue.

Dorothy Gish is hard at work at the Triangle-Fine Arts Studio on a racing story called "The Best Bet." Tod Browning, the director, is the author, although the director in this particular instance is George Siegmann. Raymond Jerome Binder is leading man in this feature, while others in the cast are Adele Clifton, Carl Stockdale, Loyola O'Connor, F. A. Turner, Joe Noery and Tom Wilson.

At the Triangle-Keystone Studios, Louise Fazenda has just put the finishing touches to a new two-reeler called "The Girl Guardian." Charles Murray has the principal male role in this production, and has the pleasant task of saving Miss Fazenda from drowning.

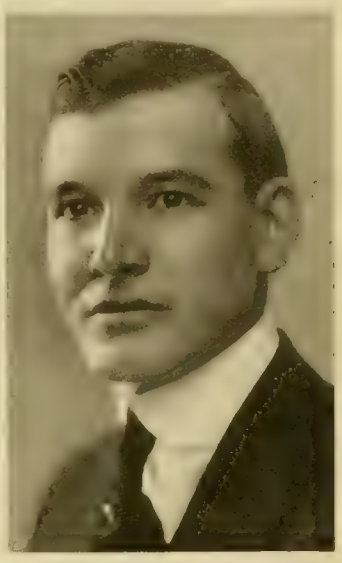
"The Three Slims" is the title of a new Triangle-Keystone comedy in which Slim Summerville, Slippery Sam Potel and Slim St. Clair have the leading parts.

Ora Carew, the Triangle-Keystone star, has to play opposite herself in a new comedy called "The Twins." She plays both parts of a winsome little country girl and a gawky country boy, throughout a vastly amusing action. Joseph Callahan and "Baldy" Belmont have important roles in her support.

Horne a Product of Stage

Kalem Director Brought Into Limelight by Success of "Girl From Frisco."

DIRECTOR James W. Horne, of Kalem's staff of producers, long regarded by his fellow screen workers as one of the most artistic of picture craftsmen has, however, seldom been found in the limelight of publicity. The success of Kalem's series of the west, "The Girl from Frisco," featuring Marin Sais and True Boardman, has resulted in bringing him into the rays of the calcium.



James W. Horne.

Among the successful Kalem productions staged by Director Horne, the "Stingaree" series, by E. W. Hornung, comes to mind most readily. He will also be remembered as the producer of "The Social Pirates," by George Bronson Howard and a number of multiple reel successes, including "The Barnstormers" and "The Pitfall." Judging from its reception by exhibitors and the fans "Stingaree" is probably his greatest success, though the "Girl from Frisco," now in the seventh week of its career, bids fair to run the series by the creator of "Raffles," a close race. In both productions Marin Sais and True Boardman are the featured stars, with a strong cast in support.

Director Horne is a native of California and a real product of the stage, as he was a member of the Belasco-Mayer stock company at the Alcazar in San Francisco when only 13 years old. Stage work carried him to New York and Chicago many years later, his last engagement in the spoken drama being in the role of Bragdon in the Cohan and Harris production of "Brewster's Millions."

He entered photoplay work with the Kalem Company four years ago as a scenario writer, being sent to the Glendale studio. In a little over a year of this work he showed such ability that he was given the directorial reins. Horne soon established himself in the front rank of screen producers.

Under the direction of Mr. Horne work was started this week on the ninth episode of the western series by Robert Welles Ritchie. This is called "The Web of Guilt." For "A Battle in the Dark," the eighth production in this two-reel series, Director Horne secured some unusually striking fire scenes by burning a three-story Glendale house to the ground.

The director was fortunate in learning of a house which the owner was preparing to tear down. By offering $3,500, many hundreds higher than the nearest bid of a house-wrecking concern, he secured permission to stage his private fire with the house as the offering. The Gendale fire department stood by to prevent possible spreading of the blaze to adjoining buildings, while a bond was also called for to cover the latter contingency. The scenes were photographed by a battery of four cameras at night and furnish a spectacular climax to this episode.

KERRIGAN IN "THE MAINSPRING."

J. Warren Kerrigan is to be seen next in the role of a newspaper reporter who stumbles on the scoop of a lifetime, but who is held prisoner so that what he has learned may not become public property and thus cause a financial panic. There are five reels of thrilling action in the play, "The Mainspring," the scenario of which was prepared by William Parker. Kerrigan will be directed by Jack Conway, of the Universal forces.

Extend "Girl from Frisco"

Success of Kalem Series Causes Addition of Ten More Episodes.

The Kalem Company on Monday officially confirmed the rumors that plans have been considered to extend the "Girl From Frisco" series beyond the fifteen-week period originally set. Though many weeks were spent in consideration of this step the requests from exhibitors and exhange men for an extension continued with such persistency that it was definitely decided on Monday to add ten episodes, bringing the series to twenty-five.

Arrangements have been completed with Robert Welles Ritchie, whose realistic stories of the West have been so largely responsible for the success of the series, to write the plots for the additional ten episodes. Marin Sais and True Boardman will continue to be seen in the leads of the series that has proven the most popular of their screen careers.

Among the episodes of "The Girl From Frisco" promised for early release are "The Web of Guilt" and "The Reformation of Dog Hole." The former episode finds Barbara unraveling a baffling mystery in which her only clue is a peculiar weave in the rope used by the criminal. It is scheduled for release on Wednesday, October 4th.

One of the most picturesquely Western episodes of the series is "The Reformation of Dog Hole," issued on Wednesday, October 11th. Marin Sais, as Barbara Brent, in this story undertakes to "clean up" Dog Hole, reputed as "the toughest town west of the Sierras." With the aid of John Wallace, portrayed by True Boardman, she succeeds in her purpose, but only after a bitter struggle with the rough element of the town led by Hawk, proprietor of the "Red Copper," the local saloon and gambling place. In the last mentioned character Ronald Bralbury, who has gained popularity in the "heavy" roles of the series, contributes a novel interpretation.

Included in the other players seen in these two episodes are Frank Jonasson, Josephine West, Edward Clisbee, Karl Formes and Steve Murphy. Director James Horne is handling the productions.

Earl Metcalfe

WHEN boyish, good looking Earl Metcalfe tells you that he was born in Newport, Kentucky, twenty-eight years ago, you are inclined to fancy that he is adding a few years to his actual age, and it is only when you recall the fact that he has been playing leads for the past five years that he becomes absolved from suspicion of attempting to evade the truant officer.

Coming from the legitimate stage where he played lead for Stella Hammerstein, and juvenile for Zelda Sears, he joined the Lubinville forces with whom he played leads for four years in such pictures as "The Nation's Peril," "The Insurrection," "The Gamblers," and "Daughters of Men." Then, for a year he directed until he was captured for the Farnham feature, "Race Suicide," which will be put on the screen late this fall, and which he played the leads in roles ranging from a prehistoric caveman to the modern citizen.

Earl Metcalfe.

His latest success is in the principal part of the Buffalo Times' forthcoming serial "The Perils of a Girl Reporter," directed by George Terwilliger.

When Mr. Metcalfe is not joining clubs, he is already a member of the Lambs, Green Room, the Screen Club, St. Augustine Yacht Club, the Theatrical Club of Jacksonville, the Masonic Fraternity, and the Actors' Fund, he employs his leisure in writing short stories of which he has several to his bank credit.

Mr. Metcalfe has just returned from a yachting trip on which he embarked upon the completion of his Buffalo Times' feature, and is resting and recuperating at the Longacre Hotel, New York, while regaining facility in saying "Right" and "Left" instead of "Starboard" and "Port."

When he has thoroughly eradicated the nautical vocabulary from his system, he will be glad to consider propositions from producing companies whose activities will keep him on dry land for a few months.

VON RITTBERG'S SIDE OF VERITAS AFFAIR.

To the Editor of the Moving Picture World.

Dear sir:

In your issue of August 12 there appeared an article, **"Cincinnati's Veritas Photoplay Bankrupt,"** in which insinuations were made against me, and it therefore behooves me to correct the statements made and give your readers the truth of the matter. By reason thereof I hereby depose under oath as follows:

After spending both time and money in gathering data for a sociological photodrama, which was scenarioized by Mrs. Winifred von Rittberg, a professional writer, I set about organizing the Veritas Photoplay Company, going to Cincinnati where I understood certain people were interested in getting into the business.

The preliminaries over, certain contracts were agreed upon by the officers and directors of the company and ourselves, but were later, when Mrs. von Rittberg and I were in New York selecting our cast, substituted by contracts containing clauses impossible of fulfillment. We fought against signing, but their secretary, Melvin R. Short, threatened that the deal would be called off unless we did. Still we refused until we had both wired and talked by long distance to Andreas E. Burkhardt, president of the company, and received from him both verbally and by telegram, assurances of his protection, and that of all the members of the board. In spite of this, however, we had Short sign papers as secretary of the company that the specific clauses objected to would be amended to our satisfaction. Mr. Short's resignation from the company was secured shortly thereafter, however, and these papers signed by him disqualified.

Later, the president, Mr. Burkhardt, made demands upon me for some of my stock "if the company were to continue," and named a figure of from $10,000 to $15,000. I did not accede inasmuch as I had already given him and three other members of the board an agreement whereby I was to turn over to them $15,000 worth of my stock for the selling of sufficient stock to produce the picture.

Upon the completion of the picture the film and other properties were spirited out of New York by the president. Going to Cincinnati we found matters "cut and dried," and that the paragraphs we most objected to in our contracts were exercised to the letter in spite of the aforesaid assurances of "protection," and it became evident that said contracts had been framed to freeze us out.

Our contracts violated, we put our case in the hands of Cobb, Howard & Bailey, associate attorneys of the Actors' Equity Association, but there was little could be done on these contracts. The next move on the part of the company was to file bankruptcy. The petition in bankruptcy did not set a value on the only real asset the company had, namely the picture, which had meantime had been prepared for release, the cutting being done by Robert Olsson, cameraman, at his own suggestion. That it has as a result to be re-cut, is another story. The only asset of any value named was a claim against me for $11,355, an entirely false and spurious claim. Mrs. von Rittberg and I had, as a matter of fact, claims against the company for breach of contracts, unpaid salaries, and unissued stock; a settlement regarding which was paid by the company on August 18th to the amount of $1,500 cash, and $2,500 in stock—and this in spite of the fact that the company's assets as listed included a cash amount of $38 only.

The statement that appeared in this publication several weeks ago referring to me as "otherwise Jacques Jansen," is untrue in every detail and hereby repudiated. Jacques Jansen happens to have been my stage name for seventeen years, and not an "alias" as insinuated.

That the company did reach a producing stage is evidenced by the fact that it has a picture produced by me under preparation for release.

Now the directors have gotten rid of the "inventors" of the company in the well known way, and for a small settlement, they have withdrawn their bankruptcy petition, and will release the picture and otherwise resume business.

(Signed) JOHN VON RITTBERG.

Subscribed and sworn to before me this 18th day of Sept. A. D. 1916. (Seal.)

Jones Sullivan,
Notary Public.

Goings On at Mutual Studios

A Multiplicity of Subjects Are Now on the Skids for an Early Launching.

REPORTS from the studios of the Mutual's releasing companies indicate that film history is being made in rapid strides these busy autumn days. News comes that Mary Miles Minter, Richard Bennett, and the inimitable comedians Kolb and Dill are giving the finishing touches to Mutual Star Productions of five-part length at the studios of the American Film Co., Inc., at Santa Barbara, and that a five-part western with Frank Borzage and Anna Little in the leading roles, is rapidly nearing completion. At the same time Orral Humphrey, the eccentric comedian, is turning out "Beauty" comedies at a dizzy rate.

The picture which is absorbing the time and attention of that dainty idol of the screen, Mary Miles Minter, is "Faith," the feature which will constitute the fourteen-year-old star's third release as a Mutual player.

Before Richard Bennett left New York City for his engagement at the American studios, he sat with Warden Thomas Mott Osborne of Sing Sing prison, at several conferences, planning the detail of the stirring drama on which he is now at work. "The Law Makers" is a preachment against capital punishment. Mr. Bennett is giving the best that is in him to this drama, which utters a visualized cry against the barbaric methods of punishment still persisted in at many prisons.

The western picture on which Anna Little and Frank Borzage, supported by a large cast, are working, is entitled "Immediate Lee." The story is by Kenneth Clarke, the short story writer, and this drama in which a gunman, quick on the trigger, plays the lead, is of the same virile character which distinguishes his work. It is a sweeping picture of cowboy life, of cattle rustlers, dance hall girls, chases and fights, and holds the spell of frontier life at the height of its picturesque existence.

At the Vogue Studios, Paddy McQuire, Rube Miller, and Ben Turpin are more than doing things with a decidedly original turn for funny pictures. "Paddy's Pot Pup," is the present Paddy McQuire picture in the making. While Paddy has the leading role, the pup will no doubt share the honors with him. The dog is one of the most clever ever used for screen work, and in the story he is the main instrument in aiding Paddy avert a robbery.

A second two-reel funny picture is being produced by Rube Miller and Ben Turpin with the aid of Lillian Hamilton and a large and competent company. Its title is "Revenge Is Sweet," and the plot develops backward in a most astonishing manner. The setting is western, and the situation are unique.

George Ovey, the Cub comedian, is still at work turning out funny pictures showing the adventures of Jerry, at the Horsley studios in Los Angeles. Booking reports show a steadily increasing demand for this young actor with his style of playing all his own.

WORLD MAN ENJOYING THE SIMPLE LIFE.

A letter from beyond the Delaware, in the heart of the Pocono Mountains, reveals the fact that one of our staff has fallen among friends. Before we recount his fall we shall have to make a scenario of his temptation.

The scene is at a famous summer hotel, and he writes: "Up among the Quakers. In this house one is not permitted to dance, to play cards—neither of which am I able to do—nor is any music allowed." One can't smoke there either, it seems, except in rooms duly appointed and set aside for the unregenerate. He likes those rooms. He says there is enough wood in the fire place to supply a poor scribe all winter. He adds: "If in one corner, now, there was a bar!" But there isn't. He has been there a whole week and has had only one of 'em.

Two things made him want to write, and thus we know how the fall came. He simply had to write; it was in him. The men in the big room were talking golf. He knows a lot about golf—all that Briggs of the Tribune teaches he knows, and nothing more. He likes Briggs so much that he didn't want other teachers butting in. He had also purchased a cigar in the barber shop—"kept out of sight in a drawer"—and it was going. He was too much afraid of the Quakers to light his pipe and English Curve Cut, and had to start the cigar. So he writes:

"Yesterday afternoon I took a long jaunt in the rain"—Just think of it, it was raining. "I passed a graveyard"—the plot thickens—"two churches and two saloons. I entered none of them." He got by both or shall we say the four? "Along came the third gin mill—and I fell. I entered the bar room. Across the bar was a big horseshoe. (That always was a sign of good luck) I remarked to the custodian of the refectory: 'I haven't seen one of those in a week.'

"'What's that,' he inquired very patronizingly, 'the horseshoe?'

"'Naw,' I said, 'the bar.'

"Can you beat that? Come to think of it, I know why he was deceived. I wore puttees, and he must have thought I was the coachman."

Chorus of the Staff: "What would George give for a 'Fireman'?"

Wayne Arey, Thanhouser Star

WAYNE AREY, who has just been promoted to stardom by Edwin Thanhouser, is one of the few actors who was not born in New York nor reared on Broadway. Rock Falls, Ill., is the town in which Wayne Arey first opened his eyes and it was there that he grew up. Mr. Arey's first theatrical experience was with small repertoire companies and he still remembers with some pride that he thrilled some of the largest town halls in the middle west with his virile impersonation of Cole Younger in "The Younger Brothers, Bank Robbers."

Wayne Arey.

Early in his theatrical life Mr. Arey gave up his part as a bandit and went into stock. His stock career was a long and honorable one and he played in companies in Minneapolis, Brooklyn, Atlanta, Toronto and Lawrence, Mass.

He attacked Broadway and was immediately successful, playing important parts in productions of David Belasco and Charles Frohman. He was a leading man in the Princess theater plays and when the Princess playlets came to an end he went into motion pictures.

Mr. Arey had his first motion picture experience with the Thanhouser company, and, particularly adapted to the work, his rise was rapid. After successful portrayals of the Judge with Gladys Hulette in "The Shine Girl," and of Dr. Deane, supporting Florence La Badie in "Saint, Devil and Woman," Mr. Arey was made a co-star with Doris Grey, the Boston beauty, who has shown such talent under the tutelage of Edwin Thanhouser.

Mr. Arey will appear with Doris Grey in "Her Beloved Enemy," directed by Ernest Warde, which will be released through the Pathe exchanges.

LILLIAN WALKER MEETS WITH SERIOUS ACCIDENT.

The popular Vitagraph star, Lillian Walker, who is affectionately known as "Dimples" throughout the motion picture world, is lying at the Mineola Hospital suffering from a general shaking up and contusions as a result of an automobile accident on the Jericho Turnpike, about three miles from Mineola, where the company were going to film some scenes in a forthcoming Blue Ribbon release.

The accident occurred when the chauffeur, Al Reinhard, swerved Miss Walker's machine in order to get out of the way of a Ford. The wheels skidded and the car turned turtle, pinning the chauffeur, Miss Walker, Wilfrid North, her director, and Bob Gaillord, who was also in the machine, beneath its weight. The players were unable to free themselves until assistance came, after which they were rushed to the Mineola Hospital, where they are now under the best of care. Director North is believed to be suffering from fractured ribs, while Miss Walker and Mr. Gaillord are generally bruised and shaken up.

Bluebirds by the Dozen

An Abundance of Attractive Features Flutter Toward the Screen.

BARRING the essential detail of announcing the scheduled dates, Bluebird Photoplays, Inc., are well prepared to supply exhibitors with an abundance of attractive features with which to combat opposition. During the summer, while Bluebird was "trying out" its policy of promoting plays instead of players, in furthering the interest of the manufacturer and the exhibitor, Bluebird's directors were busy on the West Coast producing material of a character to substantiate Bluebird's promises to the public.

"The Heritage of Hate" has been added to the October program, dated up for the fourth week, and following "The Social Buccaneer," October 16; "The Chalice of Sorrow," October 9, and "Wanted—A Home," October 2. For the fifth Monday in the month there is an abundance of subjects to select from, as witness the following references to Bluebirds that are on the wing:

Two productions by the Smalleys, featuring Lois Weber's Scotch lassie, Mary MacLaren, will be released under the title of "Devotion" and "The Girl That's Down." Miss Weber made the scenario for the last named feature from a story by Brand Whitlock, former Minister to Belgium. Ella Hall, with her new director and leading man, Rupert Julian, will also be seen in two releases—"Pawn" and "We Are French."

Louise Lovely will continue as J. Warren Kerrigan's leading woman and, following their joint appearance in "The Social Buccaneer," will be seen in the leading roles of Normand Duncan's play, "The Measure of a Man." Ruth Stonehouse will play the leading character in William Worthington's drama, inspired by Mendelssohn's "Spring Song," and will also have the lead in "Kinkaid Gambler," directed by Raymond Wells.

"The Eagle's Wing," last of several Bluebirds directed by Robert Leonard, will have Herbert Rawlinson and Grace Carlyle in the leads; "The Place Beyond the Winds" will engage Dorothy Phillips and Lon Chaney in the principal roles; Dorothy Davenport and Emory Johnson will play leads in "The Road of Destiny" and Myrtle Gonzalez and Val Paul will head the Lynn Reynolds company in "The End of the Rainbow."

From this abundance, selections will be made for the Bluebird program during the rest of the year. Meanwhile there will be three months of activity in making more features, all designed to comply fully with the Bluebird policy of play prominence instead of personally promoting the player. The national advertising campaign already under way will be extended to encompass more mediums for interesting the public in the local exhibitor's displays of Bluebirds.

THOMAS OWNS TITLE "HER HUSBAND'S WIFE."

A. E. Thomas has joined the ranks of the authors who are active in protecting the titles of their works. Some weeks ago Mr. Thomas learned that the Ivan Film Productions, Inc., was announcing a film entitled, "Her Husband's Wife," based on a scenario written by Ivan Abramson, which was being distributed through the Merit Film Company. Upon inquiry he learned that the film was in no sense the same as his play, "Her Husband's Wife," which was successfully produced by Henry Miller for two seasons, and in which Miss Laura Hope Crews, Miss Grace Elliston, Miss Mabel Bert, Bruce McRae, Orma Caldara, Robert Warwick and others appeared, and which was subsequently published by Doubleday, Page & Co. in book form.

Mr. Thomas applied to the Supreme Court for an injunction to prevent the use of his title as the title of any motion picture photoplay irrespective of the subject matter of the photoplay. The case was presented in his behalf by his attorneys, Ernst & Cane, of 31 Liberty street, and the defendants were represented by I. E. Chadwick, of 130 West 46th street.

The defendants contended that the use of the title by them was innocent and that a play bearing a similar title by one W. C. Andrews was written in 1895. and that the title had been used on the Yiddish stage in 1906. Mr. Thomas' play was being produced in shortened form in vaudeville by Miss Crews, and negotiations were pending for an English production which have now been consummated.

After hearing argument and examining briefs submitted, Judge Mullan has granted the prayer of the plaintiff and has signed an order enjoining Mr. Abramson., the Ivan Film Productions, Inc., and the Merit Film Company, from "exhibiting, performing, representing, leasing, selling or advertising in any manner or form the perfomance or intended performance, representation or production of a motion picture photoplay or any motion picture whatsoever under the title 'Her Husband's Wife,' or any simulated or colorable imitation of the said title, and from using or advertising the said title, 'Her Husband's Wife,' or any colorable imitation thereof as the title of any motion picture, or motion picture photoplay, and that they forthwith eliminate the words, 'Her Husband's Wife,' from all advertisements, circulars, announcements, letterheads, lithographs, heralds and all other printed matter in which the title appears, and to cut from or destroy the said title from all films, both negative and positive, and all prints and stills made therefrom in all places where plaintiff's said title shall appear in connection with defendant's motion picture photoplay."

N. J. Baumer

ON WEDNESDAY, September 13, at a special meeting of the board of directors of the Rothacker Film Manufacturing Company, N. J. Baumer was elected vice-president. Mr. Baumer, for a great many years, has been president and director of the Matzene studios, Chicago, which are the largest and foremost in portrait work in America.

N. J. Baumer.

Under Mr. Baumer's personal direction during the past seven years, over one hundred thousand negatives were made of celebrities, including practically all men of national American reputation, thirty-two of the English nobility, and all of the stars and settings of the Chicago Grand Opera Company, of which he is the official photographer by appointment.

The Pathescope projecting machine was first marketed in the central west by Mr. Baumer, who organized, owned and directed the Pathescope Company of Chicago. While Mr. Baumer retains the presidency of Matzene's he has disposed of his Pathescope holdings to the new Pathescope Central Corporation, and will devote his entire efforts, time and attention to his official duties with the Rothacker Film Manufacturing Company.

Mr. Baumer is a recognized authority on studio lighting and artistic illumination, and has reason to assume that his efforts in the Rothacker Film Manufacturing Company's new studio will surpass his best efforts in portrait work, which made Matzene's one of the undisputed leaders in still photography.

BESSIE BARRISCALE IN NEW YORK.

Miss Bessie Barriscale, the Triangle star, has reached New York on her vacation after three years' absence in Los Angeles, and is registered at the Knickerbocker. She is combining business with the pleasure of doing a lot of shopping, however, and is to confer with Thomas H. Ince, her supervising director, in regard to autumn plans. Miss Barriscale's recent success in comedy roles has created such a demand for this type of work from her that the emotional work in which she has already won preeminence has had to be largely set aside. Miss Barriscale does not want to cease emoting altogether, but, on the other hand, as she explained, making people chuckle is the jolliest ever. It's a frightful dilemma, but promises not to spoil the vacation.

VIRGINIA FOLTZ JOINS UNIVERSAL.

Virginia Foltz, who in private life is the wife of Leslie D. Martin, wealthy real estate man of Los Angeles, has joined the film colony at Universal City. She is the daughter of Clara Shortridge Foltz, the famous woman lawyer and the niece of Samuel M. Shortridge, of San Francisco, one of the leading attorneys of the Pacific Coast.

Signal's New Serial

Helen Holmes the Star and J. P. MacGowan Director of "A Lass of the Lumberlands"—Released Through Mutual, Commencing October 23.

THE Signal Film Corporation has ready for release October 23 a new motion picture serial, entitled "A Lass of the Lumberlands." It will feature the popular favorite, Helen Holmes, star of "The Girl and the Game." Like other Signal Film Corporation's productions, the serial when completed will be released through the Mutual Film Corporation's sixty-eight exchanges.

"A Lass of the Lumberlands" is in fifteen chapters of two reels each. Treating as it does of a theme and an industry wholly new to motion picture patrons, it should prove an extraordinary attraction. E. Alexander Powell is the author of the story, which is filled with action and thrills, while the direction is in the capable hands of J. P. MacGowan, who was responsible for the other Helen Holmes pictures.

"In announcing to the public the release of the new serial," said President S. S. Hutchinson, of the Signal Film Corporation, "we feel that we are presenting a screen subject that will not only exceed all previous offerings in magnitude, interest and thrills, but one which will prove very entertaining and interesting in its portrayal of mammoth industry. As the title, 'A Lass of the Lumberlands,' indicates, the story is laid in the great North Woods, amid the mighty sequoia, pines and cedars that makes this region famous. As the story progresses the screen will actually illustrate every detail of operation in the great lumbering industry.

"All who see 'A Lass of the Lumberlands' on the screen are sure to gain a comprehensive idea of what the great lumbering industry means to this country.

"Of course," continued President Hutchinson, "the story is not primarily an educational feature, but an interesting, splendidly acted spectacular chapter play. Best of all, it has been actually filmed in the real lumberlands. There is nothing staged or artificial about it from first to last. Every chapter of the entire fifteen is crammed with action, and each chapter demonstrates the daring of the fearless film star, Helen Holmes."

From the standpoint of advertising possibilities, it is something really new in pictures. The fact that the story has the lumbering industry as its theme and that its scenes are laid in the big timber regions will give the exhibitor innumerable opportunities for odd and unusual displays in his lobby and for outdoor display on the street.

ARROW'S NEW SERIES.

"The Bishop's Son" is the title chosen for the first of a series of special seven and eight reel productions to be made by the Arrow Film Corporation at its studios in Yonkers,

Scene from "The Bishop's Son" (Arrow).

N. Y., which, it is anticipated, will be finished within a fortnight.

This first Arrow special feature is also Arrow's first from a story by Hall Caine.

The picture is based on Mr. Caine's own dramatic version of "The Deemster," which his son, Derwent Hall Caine, produced and played in on the English stage under the title of "The Bishop's Son."

In Arrow's film version of "The Bishop's Son," Derwent Hall Caine plays the same role which he created and made famous throughout England.

"The Deemster" (on which "The Bishop's Son" is based) is laid in the Isle of Man in the years 1700 to 1710. It is therefore a costume play of a period of extremely picturesque garb.

After a careful search of all available locations by Howell Hansel, it was decided to utilize the rolling turf and the steep cliffs of Block Island to stage the production. The home of a multi-millionaire on Fort Washington avenue, New York City, was secured as the Deemster's residence, and an equally imposing mansion for Bishop's Court, the historic abode of the Bishop of Man.

A special mound, an exact counterpart of the famous Tynwald Hill, the ancient open-air court of judgment on the Isle of Man, was constructed at Fox Hills, Staten Island, and more than 800 extra people were used there in the trial scenes.

The costumes for Arrow's film version of "The Bishop's Son" were brought over from England by Derwent Hall Caine, and are identical with those used in the famous London production of this play.

Helen Arnold, Prize Winner

HELEN ARNOLD, the little Louisville (Ky.) girl, who was selected by William A. Brady as the most beautiful photographic type he had ever seen, and who was one of the winning candidates in the Photoplay Magazine's Beauty and Brains Contest, has become a permanent player in the roster of the Frohman Amusement Corporation and will make her first screen appearance as "Viola" in that company's production of "The Witching Hour." She will be in support of C. Aubrey Smith and Jack Sherrill and is now at work under Director George Irving.

Helen Arnold.

Helen Arnold entered competition against twelve thousand girls and because of her photographic propensities, and her intelligent correspondence, was selected as one of the winners.

Upon arrival in New York, four weeks ago Miss Arnold began visiting various studios hoping to gather some insight into the work before her. At the Frohman Flushing studio she was used in a court room scene and attracted the attention of George Irving, who was then engaged making "The Conquest of Canaan." A test was made and after a few lessons in poise and pantomime, Miss Arnold went through several difficult scenes with Jack Sherrill. Result—she was immediately engaged by Mr. Sherrill and will remain definitely with the Frohman company. A legal release was secured by Miss Arnold from the World Film Corporation, on September 9.

She is the typical Southern beauty. Her brown eyes, golden brown hair and perfectly contoured facial features photographed like a cameo. Slender, graceful and dignified, Miss Arnold's future is almost an assured fact. In such pictures as she is cast for, Miss Arnold will play opposite Jack Sherrill. The couple will prove ideal opposites.

HENRY SIEGEL JOINS SELZNICK.

Henry Siegel, who recently made an enviable record as New Jersey salesman for Bluebird, was engaged last week by Sol. H. Berman, New York Exchange Manager of Lewis J. Senznick Enterprises Inc., to handle the mosquito belt for Selznick Pictures. Siegel began his career in the film busines with the World Film Corporation in Pittsburg, transferring his activities to the East when given charge of the Newark branch. He resigned from World Film to go with Bluebird, where he put that company's pictures on the New Jersey map so ably as to attract the attention of Mr. Selznick and Mr. Berman.

General Film Program

Formidable List of Popular Stars Will Be Seen in Releases for the Fall and Winter.

GENERAL Film Company's recent announcement that its fall and winter program would be to an exhibitor the equivalent of a certified check was followed last week by a statement giving in detail General Film Service program for week October 2-10, inclusive. This is the first program announced under General Film Service for autumn and winter.

General Film Service certainly gets off with a flying start. If their program is to be judged by the calibre and number of stars featured in short-length dramas and comedies and advance press criticisms of their dramas reviewed to date there is unusual strength in the films.

There are twenty-eight film notables in the week's program as follows: Marguerite Clayton, Patrick Calhoun, Tom Mix, "Plump" and "Runt," Harry Myers, Rosemary Theby, Eugenie Besserer, Charles West, Gordon Gray, Virginia Hammond, Lillian Gish, Ivy Close, "Pokes" and "Jabs," Harry Beaumont, Gertrude Glover, Josephine Earle, Jackie Saunders, Frank Mayo, "Ham" and "Bud," Ethel Teare, Marin Sais, True Boardman, Helen Gibson, Millicent Evans and Lionel Barrymore.

To Selig goes the distinction of showing the first picture on the fall program, October 2, "In the House of the Chief," a three reel drama presenting Eugenie Besserer and Charles West. This will be followed by a one act comedy, "Making An Impression," a Vitagraph production. The Selig-Tribune always a feature will be even stronger during this fall and winter if we are to judge by the offering of the 79 chapter. "An Indian's Loyalty," with Lillian Gish in the titular role, a Biograph reissue, will be the last picture screened that day.

For the following day's first picture a two-part drama, Essanay selected two of their strongest stars, Marguerite Clayton and Patrick Calhoun, who will be seen in "An Old-Fashioned Girl." This will be followed by a Kalem one-part comedy, "One Step Too Far," featuring "Ham" and "Bud" and Ethel Teare.

The fable of "The Kid Who Shifted His Ideals to Golf and Finally Became a Baseball Fan and Took the Only Known Cure," an Essanay one reel comedy featuring one of George Ade's noteworthy stories, leads the program for Wednesday, October 4. "A Grain of Suspicion," a one-reel comedy, presenting Vim's latest fun makers, Harry Myers and Rosemary Theby, will follow and then will be shown the ninth episode of "The Girl from 'Frisco" in two reels, "The Web of Guilt," in which Marin Sais and True Boardman have achieved distinctive success. Biograph's three-part drama, "Under the Gaslight," a famous picture taken from an equally famous speaking stage play, in which Lionel Barrymore and Millicent Evans are featured, will be then shown.

Selig-Tribune and a Vim one-part comedy featuring "Plump" and "Runt" in "Royal Blood," will occupy the screen Thursday, October 5.

Jackie Saunders and Frank Mayo will be seen in a Knickerbocker Star Feature drama in two parts, "The Better Instinct," the first picture shown Friday, October 11, and this will be followed by a Kalem one-reel comedy, "Stolen Plumage," presenting Ivy Close. Then another comedy, a Vitagraph production, "A Vampire Out of Work," presenting Josephine Earle, and the day's program will be brought to a close with still another comedy, this time a Vim one-reel production, "Strictly Business," featuring "Pokes" and "Jabbs."

Essanay's three-act drama, "His Little Wife," presenting Harry Beaumont and Gertrude Glover, will be the first picture shown Saturday, October 7. This will be followed by a Vitagraph production in three parts, "Cantrell's Madonna," with Virginia Hammond and Gordon Gray featured. Then will come an episode of the "Hazards of Helen" series by Kalem, "The Blocked Track," with Helen Gibson in the limelight. A Selig one-act Tom Mix drama, "The Canbyhill Outlaws," will close the program for the week.

McCLURE PICTURES ENGAGES THEODORE MARSTON.

Theodore Marston, formerly of the Vitagraph Company, has been engaged by McClure Pictures to direct the production of "Sloth," the fourth play in the McClure series of seven five-reel feature plays, "Seven Deadly Sins." Mr. Marston's work will supplant that of the other McClure directors, who are engaged upon other plays in this feature series. Charlotte Walker is to be the star of "Sloth."

Wells-Hawk on Road

Starts on Tour of Advance Work for the Newest Mary Pickford Picture.

WELLS HAWKS, personal representative for Mary Pickford, following the completion of her first picture for Artcraft Pictures Corporation, "Less Than the Dust," has started on a continent-wide trip to blaze the trail through the newspapers. This trip is a sample of the indirect co-operation of Artcraft with the exhibitor. Mr. Hawks will not work with the exhibitor at all, but will pile up a volume of personal publicity for Mary Pickford which will be followed by the special campaign arranged to exploit "Less Than the Dust."

His route carries Mr. Hawks south. He left on Monday for Philadelphia, going thence to Baltimore, Washington, Richmond, Atlanta, Birmingham, New Orleans and Dallas, according to his schedule. From Texas he will turn north and work east from Kansas City, visiting St. Louis, Chicago, Detroit, Toronto, Cleveland, Cincinnati, Pittsburgh, Buffalo, Rochester and Syracuse. In all this territory Mr. Hawks has a host of friends made during the days when he toured the country for Charles Frohman, Ringling Brothers' Circus and other prominent attractions.

While on tour for Miss Pickford he will visit the Artcraft exchanges in Philadelphia, Washington, Atlanta, Dallas, Kansas City, Chicago, Detroit, Cincinnati and Pittsburgh. He will also be in touch with the newly-formed Artcraft Pictures Corporation, Ltd., in Toronto, the birthplace of Mary Pickford, which is the centre of distribution of her new superior productions in Canada. He is expected to return with a budget of recommendations for achieving perfect co-operation between Artcraft, the branch managers and the exhibitors whom they serve.

Strand Books "The Chattel" for Week

Vitagraph's First E. H. Sothern Release Tops Bill at Big New York Picture Theater.

AS this announcement appears in print, the Strand theater, New York, will be showing Vitagraph's first E. H. Sothern release, an original story entitled "The Chattel," written by Paul West, directed by Frederick Thomson.

Mitchell H. Mark, president and general manager of the Strand Theater Corporation, switched the announced programme for the week beginning September 24 in order to headline the Strand's bill with Mr. Sothern's first appearance in motion pictures. Not only did he order a switch made in the program to include this Greater Vitagraph production, but he also issued instructions to launch an immediate campaign of advertising more extensive than any the Strand has ever undertaken on behalf of any previous picture.

Generous display advertising space appeared in the English and German newspapers of Greater New York this week announcing to the public the treat in store for them. Harold E. Edel, managing director of the Strand theater, concurred with Mr. Mark's judgment as to the advisability of revamping the Strand's bill so as to include Mr. Sothern's picture upon it.

PARAMOUNT'S PITTSBURGH EXCHANGE OPENS NEW BRANCH.

Because of the increase of business handled by the Famous Players Film Service, Inc., distributors of Paramount Pictures in Western Pennsylvania, West Virginia, Ohio, Kentucky, Indiana, Illinois and Michigan, it has been necessary for them to open another branch exchange in their territory. The new exchange will be in Cleveland, Ohio, with offices at 501 and 502 Sincere Building, Cleveland, Ohio.

Harry W. Irons, formerly connected with the Kunsky theatrical enterprises of Detroit, and later connected with the Pittsburgh exchange, will assume personal direction of the Cleveland office. Mr. Irons is very well known in the film business and has had a wonderfully wide experience.

C. G. Kingsley, the present manager of the Fox Film Corporation at Cincinnati, Ohio, has been appointed the branch manager of the Famous Players Film Service, Inc. Mr. Kingsley, who is a well known figure in the motion picture business in the Middle West, will assume his new responsibilities on September 21, succeeding R. C. Schmidt, who will be the company's special traveling representative from the Pittsburgh branch. The new manager has had a wide experience in the film industry and during the past year he was in charge of the Fox interests in Detroit and Cincinnati.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

THE FABLE OF THE SLIM GIRL WHO TRIED TO KEEP A DATE THAT WAS NEVER MADE (Essanay), Sept. 14.—Sound philosophy is presented humorously in this one-reel fable. The moral is: "If the woman thinks he's all right, you keep on your own side of the fence." The moral is drawn by the story of the country girl who, waiting for her ideal, marries a lazy young fellow. He dies, and she marries the owner of the general store.

PAYMENT IN FULL (Vim), Sept. 15.—Pokes and Jabbs do several new stunts in a gymnasium in this one-reel knockabout comedy. Pokes puts one over on Jabbs when he dresses himself as Jabbs and gets rid of Old Moneybags who also wants to marry Jabbs daughter. Pokes gets the mortgage, though, and also gets the girl. The cast: Robert Burns, Walter Stull, Ethel Burton and Frank Hanson.

IN JUNGLE WILDS (Selig), Sept. 16.—A rather melodramatic one-reeler. The work of the wild animals is especially good. Bryce, a broker, brings his daughter to South Africa after he has served a prison term. He is induced to go on a hunting trip and sends his daughter's fiance into the jungle to get rid of him, hoping that he will be the victim of the wild beasts. The youth gets out of the jungle just in time to rescue the girl from the smuggler. In the cast are Dick La Reno, Miss McDonald, George Larkin and Will Machin. Produced by L. W. Chaudt.

THE UNVEILING (Biograph), Sept. 18.—In this one-reel reissue Mabel Normand and Robert Harron are featured in an entertaining drama. The show girl (Mabel Normand) determines to win the boy so that she may obtain his money. The boy's mother is heartbroken, and is just about to attempt self-destruction when she is prevented by a friend, who plans to open the boy's eyes to the true character of the object of his affections. The mother pretends suicide because her fortune is lost, and the show girl deserts the boy.

THE SELIG-TRIBUNE, NO. 75 (Selig), Sept. 18.—Young women of Sargeant School at aquatic sports and other exercises, Peterboro, N. Y.; Duke of Norfolk and Sir Edward Henry inspect constables; four girls, winners of "beauty and brains" contest, Chicago; "Little Bill," actor cleans elephant with whisk broom, Chicago; tons of melons consumed on Melon Day, Turlock, Cal.; wheeling across the country with big catch at Gray's Harbor, Wash.; "Chick" Evans wins national amateur golf title from Robert A. Gardner, Haverford, Pa.; with the British troops in the Orient—commissary department at work.

A PERFECT DAY (Vitagraph), Sept. 18.—This one-reel comedy is rather slow in action, but contains humor, nevertheless. A man and his wife plan a wonderful day in the country to celebrate their tenth wedding anniversary. They invite their relatives to attend. What happens in the trolley car, at the picnic and in the sailboat, though, is far from the couple's dreams of a perfect day. In the cast are found George O'Donnell, Miriam Beeker, Thomas Reynolds and George Ford.

THE MUD CURE (Kalem), Sept. 19.—Bud's toothache leads to his awful dream in this comedy. The dentist's daughter, while administering gas, flirts with Ham and the job is bungled, which accounts for the dream in which Bud sees himself and Ham as attendants at a mud bath resort where the doctor and his daughter come for treatment. Lloyd V. Hamilton (Ham), Bud Duncan (Bud), Ethel Teare and A. Edmondson are in the cast.

THE HONEYMOON CAR (Vim Feature Comedy), Sept. 20.—This reel falls far below the high mark set by Harry Meyers and Rosemary Theby in previous Vim Feature Comedies. In this number the newlyweds are forced to take a chaperon on their honeymoon trip in an automobile. The chaperon is made to sit on the gasoline tank because the cap has been lost. A tramp holds up the bride and the chaperon when the bridegroom goes for gas. He is caught, however, and the honeymoon car at last arrives at the uncle's house.

THE SELIG-TRIBUNE, NO. 76 1916 (Selig), Sept. 21.—Five thousand Elks parade in celebration at Newark, N. J.; National Service School instills patriotism in young women, Narragansett Pier; Mme. Albertina Rasch and members of ballet interpret dance in surf, Galveston; University of Pennsylvania football squad hold preliminary practise, Windber, Pa.; tons of supplies rushed to front in motor vans, Verdun, France; Duquesne, Pa. (steel city), celebrates 50th anniversary of its incorporation; forest fires rage at San Jose, Cal.; 5,000 celebrate California's admission to Union at Santa Rosa, Cal.; New York car strikers hold meeting at Union Square.

LOVE AND DUTY (Vim), Sept. 21.—Plump and Runt as soldiers in this film are funny. Criss-cross love affairs between Private Plump, Lieutenant Runt, the colonel's daughter and the pet of the regiment, lead to complications. Plump is sentenced to die, but the pet aids him to escape. An explosion throws the colonel into the water and Plump rescues him. The hero is given the hand of the pet and everybody, even Runt, is happy. The cast is made up with Babe Hardy, Billy Ruge, Florence McLaughlin and Ray Godfrey.

THAT PESKY PARROT (Kalem), Sept. 22.—A lively reel in which a near elopement, entailing some wild riding, takes place. The parrot, belonging to a newly-wedded couple, starts things when the husband comes home and the bird makes him believe his wife has run away. Ivy Close and Henry Murdoch are the supposed elopers. A review was printed in the issue of September 23, page 1960.

DEFYING DEATH (Kalem), Sept. 23.—In this number of the "Hazards of Helen" series, the girl operator at Lone Point (Helen Gibson) shoots under a moving train while lying face down on an electric hand car. She does this in the course of her successful pursuit of a man who attempts to prevent the railroad from getting a new franchise, and who has stolen important documents. This picture was reviewed in the issue of September 23, page 1960.

General Film Company Specials

THE GREATER OBLIGATION (Essanay), Sept. 12.—A strong two-reel drama, well played by a cast headed by Edward Arnold, and including Marion Lyndston and Betty Brown. The story evolves around the baby of Mildred Bane and Roger Willard, which has been adopted by Willard and the girl he married. Willard does not know the waif is his own child. After his wife's death, Willard is accidentally brought face to face with Mildred. She kidnaps the baby, not knowing it is her own, for several years have passed. An extremely dramatic situation occurs when Willard and Mildred learn that the baby is their own. They are reconciled.

THE WOMAN ALWAYS PAYS (Essanay), Sept. 16.—This is a good three-reel drama in which Lillian Drew and Sydney Ainsworth are assigned difficult roles which they do well. The production is a screened narrative of a mountain lawyer who betrays the girl whose love he has won. Fearing the girl's uncle, the lawyer steals his child when it is a year old. He goes to the city and becomes a respected man. His daughter has grown up, and the mother of the girl has become an adventuress. For revenge she endeavors to have the girl ruined as she was. The shock of learning that she is the mother of the girl she wanted to sacrifice kills the mother.

THE THORN AND THE ROSE (Vitagraph—Broadway Star Feature), Sept. 16.—The old, but ever new, theme of the triumph of a good woman's love over that of a butterfly is used in making this an interesting and compelling three-reel drama. The story is well connected and runs smoothly. It treats of a successful young artist who marries a poor girl—the "Lily." The artist, who has exiled himself from his former friends, goes to the city for a visit and there meets the "Rose"—who lures him from his home. She proves false and the man goes back to his wife and baby. In the cast are found John Ralee, Shirley Moore, Grace Blakely and William Lyttel.

INTO THE NORTHLAND (Selig), Sept. 18.—An acceptable three-reel drama with a surprising and delightful denouement. This number will strengthen any program. Most of the interest in the story is centered on Harriet Collins (Fritzi Brunette), who, disguised as a boy, goes to British Columbia in search of her husband. She is forced to earn her living as a handy boy around a general store in a rough mining settlement. Her sex is not discovered until she collapses and, attended by Moll McGuire, one-time owner of a gambling den, gives birth to a baby. The husband for whom she has gone in search has struck it rich and returns to the settlement on the day that the baby is born. The cast is composed of Fritzi Brunette, Leo Pierson, Lillian Hayward, Harry Lonsdale and James Bradbury.

WHEN JUSTICE WON (Essanay), Sept. 19.—A two-reel number with enough dramatic material to hold interest. A young convict is made the guardian of an orphan child, and from the time of his escape leads an upright life. When the girl-child is grown the ex-convict is a respected man of affairs, but is persecuted and blackmailed by a man who knows of his escape. A marriage between the ward of the ex-convict and a pal of the blackmailer is thwarted, and a pardon from the governor leads the ward to want to be more to her guardian than a ward. Those in the cast are Marguerite Clayton, Sydney Ainsworth, John Lorenz, Ulrich Haupt and John Cossar.

STRONGHEART (Biograph), Sept. 20.—An interesting three-part version of the famous play in which Robert Edeson starred. In the picture, Henry Walthall presents the title role with fine effect and is ably supported by Blanche Sweet, Alan Hale, Lionel Barrymore, Gertrude Robinson and Antonio Moreno. Reviewed in the issue of Sept 2.

THE GUN RUNNERS (Kalem), Sept. 20.—No. 7 of "The Girl From

Frisco' series. An attempt to start a revolution in South America forms the plot of this two-reel chapter. Barbara Brent (Marin Sais) learns enough of the secrets of the plotters to spoil their plans, although they attempt to take her life. True Boardman plays opposite Miss Sais. A full review can be found in the issue of September 23, page 1960.

THE WAY OF PATIENCE (Essanay), Sept 23 -Nell Craig and Ernest Maupain appear in the leading roles of this three-reel photoplay, which, for story, acting and photography, merits unstinted praise. The story is of a country Quaker maiden with a stern father, who flees from home to the city, finds there a worthy husband and flees from him back home, because she thinks she is too wild for him. Wholesome, with strong heart interest.

Bluebird Photoplays, Inc.

WANTED—A HOME, Oct. 2.—A pleasing five-part production written and produced by the Smalleys. Mary MacLaren is the star, and gives a very fine interpretation of the character of Mina Rogers, a homeless girl, who impersonated a nurse, and was by the force of circumstances almost driven on the rocks. A full review of the picture appears elsewhere.

International Film Service, Inc.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 75, 1916, Sept. 19.—Russian horde arrives in Balkans in Allies' offensive; ten tons of muscat grapes eaten at vine fete, Escondido, Cal.; American and British teams play exciting game of auto polo at Detroit; Traction strikers meet in Union Square, N. Y.; test shell crashes through house at Indian Head, Md.; training ship Ranger arrives back in Charlestown, Mass.; 500 prize sheep on farm of W. B. Kendall, at Bowdoin, Me.; First U. S. Engineers make pontoon bridge on Rio Grande at Laredo, Tex.; bevy of British beauties arrive for New York theatrical company; British troops clear away wrecked Zeppelin near London; storm wrecks U. S. cruiser Memphis, Santo Domingo.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 76, 1916, Sept. 22.—Aides of Generals Funston and Green review Illinois and Kansas National Guard at border; captive Elk herd roams in woods of Queens County Park, Brooklyn; England gives military funeral to Germans killed in Zeppelin; range-finding camera latest equipment of military aviators, Hempstead, L. I.; King George and Queen Mary watch life guards' contest, Windsor Park, England; Governor Charles S. Whitman casts primary ballot; alligator farm at Jacksonville, Fla.; Seth Low honored at funeral, New York; fall and winter fashions; Russian army in Balkans cheered along streets of Salonika, Greece; merchant submarine Deutschland arrives in Bremen, Germany.

THE FLOWER OF FAITH (International), Oct. 2.—Jane Grey is featured in this five-reel drama, which visualizes the romance of an itinerant evangelist's daughter and an unbeliever. Faith triumphs when a bolt of lightning saves an innocent man from being lynched. This is the first of the Golden Eagle Features. A full review is printed on another page of this issue.

Metro Pictures Corporation.

THE LIGHT OF HAPPINESS (Columbia), Sept. 4.—Viola Dana in the character of Tangletop, is the leading member of the cast in this five-reel drama, written and produced by John W. Collins. It is a good middle grade subject, and is well acted. A longer account is printed on another page of this issue.

Mutual Film Corporation

MUTUAL WEEKLY, NO. 90, Sept. 20.—Interesting items of this number are the opening of the football season at Boston, Mass., a demonstration at Sargeant Summer School for women physical culture instructors, the Duke of Connaught reviewing war heroes at Toronto, Can., National tractor demonstration at Madison, Wis.; first annual bathing girl pageant at Oakland, Cal.

MOVIE STRUCK (Cub), Sept. 22.—In this characteristic number, featuring George Ovey and Claire Anderson, Jerry and the girl elope in an interesting manner. They then visit a moving picture concern, where Jerry amuses himself by throwing bricks at the manager. The usual knockabout situations follow. The number is one of average strength.

REEL LIFE, NO. 21 (Gaumont), Sept. 24.—This number is exceptionally entertaining. It contains a pleasing study of the hands, illustrating the meaning of the various lines, according to the science of palmistry. The views showing the manner in which white leghorn chickens are raised are both interesting and informative.

THE DEACON'S CARD (Beauty), Sept. 26.—A moderately entertaining farce comedy in which the deacon, who is at the head of an anti-gambling league, gets in wrong while trying to steer his daughter's matrimonial bark. A pack of cards, dropped from the pocket of the sweetheart, placed in the deacon's pocket after the young man has been ordered from the house, spills on the floor at an inopportune moment. Rather amusing.

SEE AMERICA FIRST (Gaumont), Sept. 27.—An unusually charming number of this series, entitled "The Lake Placid Region of the Adirondacks," and exhibiting many beautiful views of Lake Placid, the White Face mountain range, Ausable River, etc. On the same reel with this subject is a cartoon comedy entitled "Golf."

Mutual Film Corporation Specials.

FANTOMAS, NO. 3 (Gaumont), Sept. 20.—"The Mysterious Finger Print" is the title of this number, which proves to be quite as interesting as the previous numbers. As the serial progresses the plot thickens. Detective Juve, who was supposed to have been killed as a result of an explosion reappears, and affords a laugh in the closing scene by his exasperated manner when Fantomas again slips from his very finger tips.

THE LAND O' LIZARDS (Mutual Masterpicture), Sept. 21.—An entertaining five-part production featuring Frank Borzage and Anna Little. The plot centers about the rivalry of two different parties in connection with a vein of gold known to exist on the Bar C ranch. Frank Borzage, in the role of the Stranger, does unusually attractive work. An excellent western number.

THE FATHER OF HER CHILD (Centaur), Sept. 23.—A two-reel subject with an Enoch Arden theme, featuring Ethel Calvert, T. H. Gowland and Al Blake. The country girl has choice between two lovers, a young blacksmith and the village dude. She loves the latter and marries him. He turns out to be a worthless fellow and the part is well played by Al Blake. He finally runs away to sea, where he becomes king of a cannibal island. Later he turns up to find the girl married to the blacksmith, with a child. She still loves the worthless fellow, but chooses the blacksmith. This has a quite, natural development and the character work is appealing. It holds the interest strongly throughout.

THE MANAGER OF THE B. & A. (American-Signal), Sept. 25.—Rarely does a photoplay achieve the technical strength shown in this five-reel subject, based on a novel by Vaughn Kester. While the closing scenes leave much to the imagination, there is no disappointment, for the intent is obvious to any observer that the hero gets the girl and brings the branch road to eventual success. As a live, engrossing picture of railroad life, with knowledge and authority in every scene, we have not seen anything better than this. Helen Holmes, L. D. Maloney, Thomas G. Lingham and the others in the cast do excellent work. The photography and action are pleasing throughout. In spite of a rather abrupt close, this is an excellent subject.

FANTOMAS, NO. 4 (Gaumont), Sept. 28.—"The Crook Detective" is the title of this number of the serial. In it Juve is arrested on suspicion that he may be himself Fantomas. A masked ball given by the Grand Duchess Alexandra is the scene of mysterious happenings among which is the murder of one of the guests. Juve is also found on the following morning in his prison bed drugged and with a knife thrust in his arm.

POULTRY A LA MODE (Vogue), Oct. 1.—A two-part comedy which has very little point. A couple of men living side by side are occupied in trying to raise ducks and geese. Sitting side by side in the poultry yard they fall asleep and dream that their poultry wander to the swimming pool of a questionable Oriental resort. Here the poultry turns to the sort of human beings that on Broadway are known as "chickens." Not a very commendable film.

ARABELLA'S PRINCE (Thanhouser), Oct. 6.—A two-reel story picturing the way in which an old maid finally wins the man of her choice, who happens to be an old salt living next door. She writes a fervid poem and sends it adrift in a bottle. The old salt finds it, but throws it back to sea. A small boy, reading fairy stories, finds it and writes the old maid a letter. She invites him to call, with the whole town watching the course of events. The old salt leads a rescue party, thinking she has fallen into the clutches of a married man. This contains some good character work and tells a rather slow but amusing story.

Paramount Pictures Corporation.

PARAMOUNT PICTOGRAPHS (Paramount), September.—"Capturing Wild Oysters" is the first subject on the reel. "The Garden City Fever" shows the new movement by the children of New York to turn waste places into useful gardens or beauty spots. "Converting Wood Into Pulp" shows the making of print paper in all the different processes. "Priscilla and the Pesky Fly" is a study in animated clay.

ASHES OF EMBERS (Famous Players), Sept. 21.—Pauline Frederick plays a dual role in this five-reel photoplay. The picture is strongly realistic and offers Miss Frederick two widely contrasted characters. A longer review is printed on another page of the present issue.

THE QUEST OF LIFE (Famous Players), Sept. 25.—Maurice and Florence Walton, the dancers, are starred in this five-reel picture. The scenario is a very unskilful piece of work. It serves to introduce several of the best known dances of the stars, but offers very few opportunities for acting to anyone in the cast. Miss Walton does surprisingly well under the circumstances. Maurice does the best he can.

BOBBY BUMPS STARTS A LODGE (Paramount), Sept. 28.—This one-reel Bray cartoon shows Bobby, his pet goat and his little colored friend. Bobby starts a lodge of his own and invites Sambo to join. He expects to have great fun with the boy, and so does the goat, but the little negro fools them both, and Billy has to admit that he is the goat. Full of humor and good drawing. "Experiments in Crystallization" is on the same reel.

A SCOTCH-IRISH REEL (Burton Holmes), Oct. 2.—Interesting views throughout Scotland includes The Isle of Skye, Fingal's Cave, the Isle of Iona, and other famous localities. The Irish views show a review of Belfast Volunteers, Seaforth Highlanders on parade at Dublin, and many other scenes in the land of Robert Emmett. The reel is taken with all the Burton Holmes skill.

THE INTRIGUE (Morosco), Oct. 2.—A five-reel Pallas Picture melodrama with Elnore Ulrich. Its hero has invented a war machine to kill distant enemies. It is not an artistic picture, for though ably acted, the plot is weak and commonplace. A longer review will be found elsewhere in this issue.

Pathe Exchange, Inc.

LES PYRENEES CATALANES (Pathe), Oct. 1.—This number will be found to be a very delightful one, presenting scenes of great beauty in the Pyrenees mountains. This film has also been attractively colored.

TROPICAL BIRDS (Pathe), Oct. 1.—An instructive study of parrots, nicely colored and arranged. The various kinds of brilliantly plumaged parrots that frequent the tropics are shown.

LUKE'S SPEEDY CLUB LIFE (Rolin), Oct. 1.—An amusing farce-comedy in which Luke makes his entrance and exit as a bell boy at a certain club. The business of this picture is in many instances original. The fun is clean, and the action not overdone.

Pathe Exchange, Inc. Specials

THE SHIELDING SHADOW (Astra), Oct. 1.—The first number of this new, interesting Pathe serial, which features Grace Darmond, Ralph Kellard and Leon Barup, is entitled "Treasure Trove," and introduces the main characters of the story and the incidents upon which it is based. Leontine, daughter of Stephen Walcott, who is bordering on financial ruin is in love with Jerry Carson, a young writer, while her father strenuously opposes the match and tries to force her to marry a Spaniard believed by him to be wealthy. The destruction of the Walcott yacht with the author aboard forms a thrilling incident which leads up to the forging of a note purported to be from Jerry, and the death of one Diego, a tool of Navarro's, for which Jerry is arrested and sent to prison. A review of "The Shielding Shadow" will be found elsewhere.

THE GRIP OF EVIL, No. 12 (Pathe), Oct. 1.—"Into the Pit" is the title of this number, which has to do with efforts to accomplish regeneration in various individuals. John Burton, lured into a den of thieves and ill-doers, and rescued eventually through the manipulations of one of their number, meets a young woman whose life has been spent in uplift work in the slums, with the usual result.

THE MOODS OF MEDORA (Pathe), Oct. 1.—A two-part re-issue, in which the feminine lead is called upon to play a double role, and interprets both characters attractively. A woman with a past marries a young man of good character, and has a child, which she despises because it hinders her from returning periodically, as before, to her former companions. A young woman, who is her exact double in appearance, is hired by her to impersonate her in her home while she returns to her old haunts. An interesting number.

Triangle Film Corporation.

PUPPETS (Triangle-Komedy), Aug. 13.—A rather dull study in black and white of the adventures of Pierrot and Columbine, with De Wolf Hopper as Pantaloon.

THE WINNING PUNCH (Keystone), Aug. 20.—One of the most amusing little farces shown in a long time, chiefly dependent on a ring contest.

HIS LYING HEART (Keystone), Aug. 20.—A Ford Sterling farce of domestic difficulty, only mildly amusing.

Unity Sales Corporation

YELLOW MENACE (Episode No. 6), Oct. 2.—A most sensational incident is the torturing of the Princess Najla on the double-scissors rack. A longer review will be found in our issue of September 9, 1916, on page 1684.

Universal Film Mfg. Company

THE ETERNAL WAY (Big U), Oct. 5.—A mountain story by Clifford Elfeldt, featuring Vola Smith, Mae Hill, Chas. Gunn and G. Raymond Nye. Vola Smith plays the part of a wild, untamed girl, who finally learns the meaning of true love. The plot is fairly strong and the scenic effects are unusually attractive.

PEN AND INKLINGS IN AND AROUND JERUSALEM (Powers), Oct. 5.—Hy Mayer has used his artistic skill in elaborating an entertaining and instructive series of pictures taken in the Holy Land. He brings out the manners and customs, as well as the humorous side, of the country. This makes altogether a good educational offering.

A CHARMING VILLAIN (Victor), Oct. 6.—Smiling Billy Mason, Chas. Dorian and Madge Kirby appear in this burlesque on the old plot of the country girl lured to the city. It is quite entertaining when it gets under way and has some smiles in the closing scenes.

Universal Film Mfg. Co. Specials

ASHES OF REMEMBRANCE (Rex), Oct. 1.—A two-reel number, by Allen J. Holubar, in which an old man tells the story of his early mistake to a quarreling young couple. The tale reverts back to Civil War days, and pictures of battle scenes are included. At the close the young couple make up their differences. This method of presenting a story has been used so frequently that it is no longer very novel. Some of the closing scenes are too sentimental. The number as a whole is one of only fair strength.

UNDER SUSPICION (Red Feather), Oct. 2.—A five-reel number, adapted from a story by E. Phillips Oppenheim and directed by George Loane Tucker. Douglas Munro heads the English company appearing in this. He appears as a bland, smiling villain, who baffles the detectives of Scotland Yard at every turn. He is suspected of all sorts of crime, from counterfeiting to murder, but no evidence can be found against him. The story is original and interesting. The villain turns out to be an American who escaped from his suffragette wife. His daughter, Eve, portrayed by a strikingly pretty girl, Laura Cowle, helps along the mystery and adds a love story. The treatment is light and humorous.

BORROWED PLUMES (Universal Special Feature), Oct. 2.—No. 8 of the "Timothy Dobbs" series. Carter De Haven again appears to the best advantage in this number. He gets a job as ticket seller for a moving picture house and loses it because he stops to flirt with a pretty girl. Later he dresses as a girl himself and gets the job again, only to have the deception discovered. He then enters the movies still dressed as a girl. The number has laughs strung along all through it. Robert Milash and Marcia Moore also appear.

THE GIRL AND THE BANDIT (Universal Special Feature), Oct. 2.—This two-reel instalment continues the adventures of Rutledge and Pedro in the interior of Old Mexico, where they have gone to rescue Liberty. The girl shoots from her prison cell into a pile of boxes filled with ammunition, exploding this and stampeding the Mexican camp. Later she saves Rutledge from the firing squad in a sensational manner. The number as a whole is strong in interest.

IN THE HEART OF NEW YORK (Gold Seal), Oct. 3.—A three-reel number, by Wm. Addison Lathrop. Ben Wilson, Edna Hunter, Charles Ogle, Wm. J. Welsh and others appear. This is a slum story, in which a wealthy young clubman invades the poor sections to find a stolen ring. He is discovered in a wine room by Rose Grey, a young social worker, who sets to work to reform him. This situation proves an amusing one and furnishes the principal originality of the production. The young man allows the girl to take him to the mission and afterwards falls in love with her. This is more pleasant than the average slum story and contains certain original features of interest.

SAFE IN THE SAFE (L-KO), Oct. 4.—A two-reel burlesque number which contains some laughable absurdities. A gang of thieves make themselves at home in the police commissioner's residence and also have a secret chamber at police headquarters. They steal from the police at will. Dan Russell is amusing as the chief, particularly in the scene where he disguises himself as a woman. The automobile chase is well put on, and in spite of its familiarity, some new twists occur. This contains a good deal of entertaining nonsense.

SOMEWHERE ON THE BATTLEFIELD (Universal Special), Oct. 6.—A two-reel subject, written and produced by Hobart Henley, who also plays the leading role, supported by Claire MacDowell and Wm. J. Welsh. The story concerns a young Servian physician in a Bulgarian hospital in the year 1915. He loves a young nurse, who risks her life to save him after it is known that he is a spy and has been shot while attempting to escape. This has a strong atmosphere of the great war and has some very pathetic moments. The death of the young physician, after the girl has risked everything to save him, is a real tragedy. Some of the hospital scenes are a little dark, but the subject as a whole is a strong one.

A MOUNTAIN TRAGEDY (Laemmle), Oct. 7.—A two-reel number, written by Calder Johnstone, featuring Burton C. Law, Zoe Bech, Marjorie Ellison, E. J. Denecke and others. The plot is made up of simple elements, but handled so effectively that excellent suspense is achieved. The little girl closes a bandit's eye with a bean shooter at the crucial moment of the story. The scenes are laid in and about a mountain cabin. The bandit's makeup is unusually good. An exciting number.

Greater Vitagraph (V-L-S-E, Inc.)

THROUGH THE WALL (Vitagraph), Sept. 18.—A six-reel detective drama from a story by Cleveland Moffett, this picture may be recommended for the skill with which its many gripping incidents have been put togetner. It is capitally acted. A review is printed on another page of this issue.

THE SCARLET RUNNER, NO. 1 (Vitagraph), Oct. 2.—The first number of this new Vitagraph serial, which is being produced by Wallie Van and P. S. Earle, appears under the title of "The Car and His Majesty," and is one of twelve two-part adventures through which Christopher Race passes while trying to make good on the proposition of earning his own living. The "Scarlet Runner" is a high-powered automobile which he purchases with the money gathered from a sale of his household belongings. His first adventure brings him into the service of a king who is traveling incognito. The story, by C. N. and A. M. Williamson, is not particularly strong.

FARRAR AS "JOAN OF ARC."

A filmed version of the story of "Joan of Arc" has been completed under the direction of Cecil B. De Mille, with Geraldine Farrar in the title role. This production, which has held Miss Farrar's exclusive services for three months this summer, will be presented by Jesse L. Lasky this autumn. The cast which supports Miss Farrar was selected by Mr. De Mille and includes many well known players of the screen, some of whom have starred on the screen in their own right. Prominent among these are Hobart Bosworth, who appears as the hero, Theodore Roberts, Tully Marshall, Wallace Reid, Charles Clary Horace B. Carpenter, James Neill, Mrs. Lewis McCord and others.

NEW MANAGER FOR MERIT'S BUFFALO OFFICE.

Joseph Lee, who has been New York State representative of the Merit Film Corporation, has been promoted to the managership of the Buffalo branch office of the Merit Film Corporation, succeeding F. J. Willis. The latter leaves his position to become manager of the Ivan Film exchange in Boston, from which point he will have charge of the distribution of Ivan features in the New England territory.

Manufacturers' Advance Notes

"THROUGH THE WALL" (Greater Vitagraph).

"Through the Wall" is one of the finest mystery pictures Vitagraph has ever produced. For genuine thrills and subtle detective work it equals Sherlock Holmes at his best. It is one of those pictures in which the suspense is completely sustained in every reel. It is the cleanest kind of a picture and absolutely true to life.

Cleveland Moffett has written several bully good stories that have been transformed into Vitagraph features, but never

Scene from "Through the Wall" (Vitagraph).

before has he sensed the possibilities of the screen as in "Through the Wall." Under the guiding hand of Director Rollin S. Sturgeon, Mr. Moffett's scenes develop terrific punch as they move through the five reels to a smashing climax.

Heidelmann, the master criminal, played superbly by George Holt, has a weakness that criminologists say is always their hope when looking for clues. In Heidelmann's case he keeps a diary of his crimes, gloats over it and lives to see it bring about his destruction. Heidelmann is a Doctor Jekyll and Mr. Hyde. He lives a double life, posing as a wealthy man of standing in the community, and when the Mr. Hyde part of his nature asserts itself the transformation is remarkable. Heidelmann marries Mrs. Kittredge, a wealthy widow. On a trans-Atlantic trip he has persuaded his wife and daughter to take with him, the liner is torpedoed. His wife is drowned and Heidelmann discovers his daughter by marriage has lost her mind. She is the one outstanding obstacle between him and the money he covets. In attempting to dispose of her brother and uncle, he commits the crime of murder and cleverly places the blame on Alice's brother.

William Duncan, who plays the role of the detective, has a magnificent part that he makes the most of. Through his work he tracks down Heidelmann, saves the brother and restores the sister's mind. Nell Shipman enacts the role of Heidelmann's step-daughter with grace and naturalness, adding materially to the powerful drawing power of this latest Vitagraph Blue Ribbon Feature.

OWEN MOORE AND MARGUERITE COURTOT IN "THE KISS."

Osculation has been the subject of deep thought and considerable experimentation on the part of certain members of the Famous Players forces during the past week. Owen Moore and Marguerite Courtot have done the experimenting and Director Del Henderson has been doing the deep thinking role.

The reason for this sudden and all-absorbing interest in kissing is the fact that these three are concerned as co-stars and director respectively in the staging of "The Kiss," a forthcoming Paramount Picture. As the title indicates, the exchanging of affectionate caresses between the parties of the first, or stellar, parts forms a very important incident in the story. The first kiss, which is the forerunner of many others stolen at a masked ball, and Moore, who has stolen it, is so captivated by the sweetness and warmth thereof, that he sets out to find the kissee, who escapes after the brief instant of bliss.

PANTAGES BOOKS "THE CRIMSON STAIN MYSTERY."

The latest big small-time vaudeville circuit to book "The Crimson Stain Mystery," the sixteen episode super-serial photoplay presented by the Consolidated Film Corporation is the Pantages.

A telegram received at the executive offices of Consolidated at 1482 Broadway, New York, from Metro Pictures Corporation, San Francisco, states that after viewing the first three episodes Alex Pantages, owner of the Pantages Circuit, signed a contract booking the serial for his entire chain of theaters.

This piece of news was received with much gratification by Consolidated managers, who consider that by booking "The Crimson Stain Mystery" for their respective circuit of theaters, Messrs. Alex Pantages and Marcus Loew have put their stamp of approval upon and indorsed Consolidated's claims that "The Crimson Stain Mystery" is one of the greatest motion picture serials ever produced.

HIRSH GET "PAGES FROM HER PAST."

Nathan Hirsh, president of the Pioneer Feature Film Corporation, has purchased the New York State and Northern New Jersey rights for the production entitled "Pages from Her Life." This is an emotional drama in five parts, based upon incidents in the life of a stage favorite, which strikes the keynote of intense [illegible]

"PIGS" (Gaumont).

"The pen of the cartoonist can do more wonderful things than can the ablest director," said Harry Palmer in discussing animated cartoons, that branch of the art in which he is a recognized leader. "While admitting the skill of the director of comedies, I cannot believe that he can crowd many laughs into the same number of feet as can the humorist with the pen. The appeal of the Kartoon Komic is through a humorous exaggeration that cannot be duplicated in real life.

"To illustrate this, let us consider the latest animated cartoon from the Gaumont Studios which I have called 'Pigs.' Now a pig naturally lends himself to the joyous mood, as witness Ellis Parker Butler's classic, 'Pigs Is Pigs'; but when you come to introduce the porcine actor to the camera you will find that he does not run true to form when considered as the hero of a story. The cartoonist, however, can take any pig from the little pig that went to market to the one that Tom the Piper's Son stole and get a laugh out of him in a thousand ways. He can be made to climb a tree or swim a river or do some other thing that spectators recognize is

Scene from "Pigs" (Gaumont).

quite impossible for a pig. Yet the very fact that the feat is impossible is a great aid in tickling their risibilities.

"Then the cartoonist who varies his subjects can score a higher percentage of hits than can the brother artist who is bound to a single series. He is not held in any one channel or confined by limitations that hamper his play of fancy. I vary my work by releasing 'Estelle' one week, perhaps 'Noisy Ned' the next, then switch to something entirely different, and for the fourth week take another new tack."

"IN THE HOUSE OF THE CHIEF" (Selig).

Raising the standard of General Film productions week after week is the iron-bound policy of Wm. N. Selig, and the gripping three-reel drama "In the House of the Chief," released in regular service on Monday, October 2, will prove a good criterion by which to judge Selig Diamond Specials that are to come.

"In the House of the Chief" was penned by the famous author, I. K. Friedman, whose stories in the Saturday Evening

Scene from "In the House of the Chief" (Selig).

Post have proven so popular. The cast includes Eugenie Besserer, the "Ellen Terry" of filmland; Vivian Reed, Sidney Smith and Al W. Filson. "In the House of the Chief" is a story of the underworld, of the sacrifices made by a notorious woman crook and fence that her beautiful daughter might remain innocent and receive an education. How her sin finally found her out; how she finally righted a great wrong and reunited two young lovers, are but episodes in a film replete with exciting thrills and smashing climaxes.

"THE RETURN OF 'DRAW' EAGAN" (Triangle).

William S. Hart has "put over" another big hit in "The Return of 'Draw' Egan," a Triangle-Kay Bee feature scheduled to be released on October 15. It is another big western picture and critics are unanimous in declaring Mr. Hart to be pre-eminent at the present time among screen artists when set down in such locale and with a story of that character to interpret.

In "The Return of 'Draw' Eagan," Mr. Hart plays the role of a bad man of the West who finally comes to a turning in the road. The opportunity presents itself to him to reform and make good. He seizes it and is succeeding with a vengeance when a Nemesis in the person of one of his pals of the time when he was known far and wide as a bad man, appears on the scene.

As the story is developed Mr. Hart rises to heights of rare dramatic ability when he finally risks the love of the girl, the respect of his neighbors and even his freedom in order to quiet once and for all those who would drag him down again to the level from which he has risen.

"The Return of 'Draw' Eagan" is without doubt one of the best-acted pictures seen in a long time. Louise Glaum, as a girl of the town, plays convincingly and incidentally has the opportunity to depart somewhat from her usual role of a vampire. Margery Wilson, as the girl with whom the bad man falls in love, is excellent. Robert McKim, as Arizona Joe, the bad man who pursues "Draw" Eagan, gives a touch of realism to the part that goes to make the picture the excellent one it is.

Photographically and artistically "The Return of 'Draw' Eagan" maintains the standards set by all Triangle-Kay Bee pictures and precludes the possibility of unfavorable criticism being directed against it from any angle.

"NE'ER-DO-WELL" REMAINS ON VITAGRAPH V-L-S-E PROGRAM.

So many exhibitors have wondered what would become of the "Ne'er-Do-Well" after the 16th of September when no more bookings will be accepted on Selig pictures by the Vitagraph-V-L-S-E organization that General Manager Walter W. Irwin has again reiterated his statement that the "Ne'er-Do-Well" is not affected by the withdrawal of the Lubin, Selig and Essanay Companies from V-L-S-E, Inc. Every day a great many return date bookings are secured by V-L-S-E salesmen throughout the country and the picture is going exceptionally well, although now about six months old.

Sol Lesser's statement to Mr. Irwin explicitly states that he is entirely satisfied with the efficient way in which his picture has been distributed and it is not his intention to disturb this arrangement in the slightest degree. Exhibitors desiring bookings on the "Ne'er-Do-Well" should get in touch with their local Vitagraph-V-L-S-E managers.

BIG BOOKINGS FOR "AROUND THE WORLD IN 80 DAYS."

The Herald Film Corporation announce that bookings for "Around the World in 80 Days" have been coming in steadily. The demand by exhibitors for this feature has been increasing daily. The officers of the Herald Film Corporation feel that their judgment in selecting "Around the World in 80 Days," by Jules Verne, for their first release of big features, has been more than vindicated. Letters, telegrams and telephone messages from all parts of the country prove the wonderful popularity a remarkable novel can attain. The open and frank method adopted in announcing the price per day is also meeting with the approval of exhibitors throughout the country. In all probability this method will be followed by the Herald Film Corporation in their future advertising of big features.

FIRST EPISODE OF "SHIELDING SHADOW."

The initial episode of Pathe's wonder serial, "The Shielding Shadow," produced by Astra, will be released on October 1st. It deals with the adventures and the love affair of Jerry Carson and Leontine Walcott.

Grace Darmond is Leontine Walcott, Leon Bary Sebastian Navarro and Ralph Kellard Jerry Carson. Their acting is one of the best points in a splendid production, the most thrilling feature of which is the fire at sea, in which passengers of the boat are seen actually in flames jumping from the height of the deck into the ocean.

"ANTON, THE TERRIBLE" (Lasky).

Theodore Roberts and Anita King as co-stars for the first time will appear in the Jesse L. Lasky production of "Anton, the Terrible." The story of this thrilling drama of Russian political intrigue was written by Jules Eckert Goodman from Thomas H. Uzzell's story and prepared for the screen by Marian Fairfax and Charles Sarver. It is the Paramount Picture of September 28th.

Theodore Roberts has the supreme distinction of being America's leading character actor. In his years on the stage and screen he has been seen in many different roles, in all of which he has been ideal, but it is said that as the head of the cruel Russian Secret Police in "Anton, the Terrible," he excels anything he has done heretofore.

The versatile and beautiful Anita King, the Paramount girl, who recently scored such a success in "The Race," of which Victor Moore is the star and founded upon her transcontinental automobile trip, plays the part of the young girl upon whom Anton wishes to revenge himself for her father's crime. The role is exactly suited to Miss King's appealing personality, and the Lasky Company feels that it has made a most excellent selection in co-starring these two artists.

The story, which created such a sensation when it was published in the Saturday Evening Post, has to do with the intrigues in the Russian General Staff shortly after the outbreak of the present European war.

Anton, although Chief of the Russian Secret Police, is in reality a German spy. How a clever woman, to save her lover,

Scene from "Anton, the Terrible" (Lasky).

succeeds in trapping Anton and confronts him with his guilt, is presented in an unusual and startling manner. The scenes of the pictures are laid in Petrograd and on the steppes of Siberia, and the photodrama is produced with more than the usual Lasky excellence, under the personal direction of William C. De Mille, the distinguished dramatist and director.

The cast supporting Mr. Roberts and Miss King includes such prominent artists as Horace B. Carpenter, Edythe Chapman, Harrison Ford and others.

"THE HERITAGE OF HATE" (Bluebird).

Good old-fashioned melodrama is returning to favor on the legitimate stage, a new circuit of theaters having been put in operation with the start of this season to largely exploit melodramas of more or less "lurid" persuasion. Bluebird keeps pace with the experiment by introducing a melodrama, for the week of October 23, under the illuminating title of "The Heritage of Hate."

Under that title there need be no doubt of the melodramatic trend of pictorial events to be disclosed in the five-act story

Scene from "The Heritage of Hate" (Bluebird).

Walter Woods contributed for E. J. Clawson's scenario and the direction of Burton George. Under its policy of making the play "the thing," Bluebird waited to select the cast until the piece had been decided upon and from its stock organization selected William Quinn and Roberta Wilson to play the leads.

Assigning the remaining roles to Lillian Concord, Ellen Sedgewick, Betty Harte, Betty Schade and Paul Byron was accomplished with best artistic results in view, and then the matter of production has proceeded in accord with Bluebird's determination to mount and equip every offering to the limit of possibilities. Exhibitors will have, in "The Heritage of Hate," a melodrama for which the adjective "gripping" might well have been reserved for its special description; thrilling scenes and sensations multiply as the story progresses until the lurid consequences of "The Heritage of Hate" is climaxed in a fire-scene in which an ocean pier is destroyed, shipping crumbles under the flames and general devastation is exemplified after the most approved methods of pictorial destruction.

HYPNOTISM IN "CRIMSON STAIN."

Students of the occult, and scientific and psychological minds will be interested to learn of the discovery of a unique yet thoroughly practical method of breaking a hypnotic spell without the actual physical presence of the one responsible for it. This new method is explained for the first time in "The Broken Spell," the third episode of "The Crimson Stain Mystery," the sixteen episode super-serial presented by Consolidated Film Corporation.

"The Broken Spell" is a sequel to "In the Demon's Power," the second episode, in which Florence Montrose, daughter of Mr. Montrose, the discoverer of the terrible biological element which is the foundation of "The Crimson Stain Mystery," is hypnotized by Pierre La Rue, leader of the Crimson Stain gang, for revenge.

The method of breaking the hypnotic spell is in absolute accord with the laws of hypnotism. At the time that Albert Payson Terhune wrote the story, he experienced great difficulty in discovering a way to bring the heroine out of her trance. After consulting the best authorities on hypnotism and reading more than a dozen books on the subject, Mr. Terhune discovered the method which he has incorporated in the third episode of "The Crimson Stain Mystery."

TWELFTH "GRIP OF EVIL" CHAPTER STRONG.

Results of a nation-wide debate entered into by the country's most famous men are visualized on the screen in Pathe's Master Plot in Fourteen Chapters, "The Grip of Evil," and the opinion shared by the majority that "God's in his Heaven, All's well with the World," is presented in the twelfth episode which is released the week of October 1st, in which Balboa Company begins the marshaling of evidence to prove that the world is not in the Grip of Evil.

It deals with the capture of John Burton by a gang known as the Hell-Cats, and his escape from them after a thrilling succession of scenes in which he is aided by Bill Reilly, a former gangster, who has been reformed by the gentle influence of Grace Coe, a society girl who has given up her butterfly life to devote it instead to the succor of the poor and downtrodden.

The parts of John Burton and Grace Coe are played by Roland Bottomley and Jackie Saunders respectively, and the film has been produced by Balboa with all the beautiful photography and scenic splendor that characterize its pictures.

The release is characterized by new and unexpected twists in the story, underworld scenes based on actual happenings in the criminal history of New York's east side and a thrilling fight in which John Burton is saved from death at the hands of blackmailers and kidnappers.

"THE POWER OF EVIL" (Moss).

Coming as the initial release on the new Moss one-a-month policy, unusual interest is manifested in the announcement of the first presentation of "The Power of Evil," George Bronson Howard's scorching arraignment of the drink evil, which is now ready for release for state right buyers. Interest in the picture is enhanced with Marguerite Nichols in the leading role. Unusual and extensive preparations have been made by Mr. Moss for country-wide exploitation of "The Power of Evil," which arrangements, by the way, will hold good throughout the entire list of one-a-month releases. Elaborate printing, paper, heralds, cuts, etc., and all the details that make for an exhaustive campaign will be drawn upon, and trade papers and newspapers everywhere will be embraced in the advertising campaign. The press force has already been amplified and the highways and byways will be showered with a deluge of literature that spells dollars for the exhibitor and state right buyer. Mr. Moss, incidentally, has formulated a follow-up system of insistent exploitation which will be at the disposal of the exhibitor or state right buyer and the returns will be naturally beneficial.

"THE FALSE MAGISTRATE" CONCLUDES "FANTOMAS" SERIES.

With the showing of "The False Magistrate," October 5, the last of the five "Fantomas" episodes will have reached the screen. The series has been immensely popular, and the call for additional prints to supply the demand is a gratifying indication of the success which awaits "The Vampires, or The Arch Criminals of Paris," the new Gaumont series of nine episodes which will be released through the Mutual Film Corporation in the near future. "The False Magistrate" is calculated, says one reviewer, "to furnish a good topic for discussion among the patrons of every theater in which it is shown." It is such photoplays as this, those which "furnish a good topic of discussion," which make and hold business for exhibitors.

"HIS LITTLE WIFE" (Essanay).

There is much to appeal to the most exacting picture patrons in this 3-act offering from Essanay. It is a simple little story, about simple people, and with its scenes laid in a simple little town. The types in the story are lovable, and while there is much to dim the eye with a tear now and then, there is also a comedy touch which forms an ideal contrast. It is about the college bred son of the town's leading citizen and the orphaned niece of the village cobbler and parental objection.

Scene from "His Little Wife" (Essanay).

But the story is carried by its beautiful heart touches rather than on its possession of a deep plot. To get the beautiful settings, which rule it throughout, was a task requiring time, but the results proved the time well spent. Harry Beaumont, wrote, directed and played the lead, with Gertrude Glover in the other principal part. Thomas Commerford gives another touching portrayal of an old man part. The story is not without its intense thrills. Miss Glover leaps from a high bridge into a river showing plainly in the film the risk which accompanied it.

PARAMOUNT-BRAY CARTOONIST INVENTS NEW SMOKING DEVICE.

Leslie Elton, the well-known cartoonist who recently came into prominence by reason of his affiliation with the Bray Studios, Incorporated, who makes weekly animated cartoons for

New Smoking Device (Paramount).

Paramount Pictures Corporation, and who has been a well-known writer for a number of years, has written a short article giving his first impressions of New York City; also telling of a new invention that was recently invented for his personal use, by which he is enabled to dispose of fifty packages of cigarettes per day.

MAE MURRAY RETURNS TO PACIFIC COAST.

With the completion and release on the Paramount Program of "The Big Sister" her last starring vehicle, Mae Murray, Famous Players-Lasky star, returns to the Pacific Coast. Originally a Lasky star, Miss Murray was transferred to the Famous Players studio after the merger of the two producing companies, because the atmosphere required for "The Big Sister" was strictly eastern, the scenes being laid in and around New York City.

Miss Murray's next production is a case in point. It is to be called "The Heir Apparent" and will deal with the life of a young English girl in South Africa. Even the scant knowledge of Africa which the Boer War gave many Americans is sufficient to enable us to realize that the staging of a production with South African settings in the vicinity of New York City would be a stupendous task involving the erection of many elaborate scenic structures.

The story itself revolves around a young girl of English parentage who has been left alone in South Africa by the death of her parents. She has been made a veritable slave by Varley, a wealthy but brutal farmer. The girl is really the heir to the Brentwood estates and her aged grandmother is endeavoring to get some trace of her. Through an attempted deception of the old lady, a young lawyer is sent to Africa in search of Margot. He stumbles upon the real Margot by accident, and it is then that the real conplications of the story begin.

PATHE TO RELEASE "THE PILLORY" OCTOBER 8.

Hawthorne's "The Scarlet Letter" is probably the most widely know American novel. It is a powerful story of old New England. On October 8th Pathe will release as a Gold Rooster Play, Thanhouser's "The Pillory." It is an equally powerful photoplay of today.

The picture deeply interested the Pathe Film Committee, which passes on all productions before they are admitted to the program. Speaking of it, a prominent Pathe official said:

"It has a type we all know—a powerful and wonderful character—the severe unforgiving 'Christian' woman who elects herself the rigid deputy of God, depending upon quotations from the Bible to strengthen the dictates of her own narrow judgment. There is one like her in every community—in yours and mine.

"'The Pillory' is the most graphic story of intolerance I have ever seen and it gets the point over in five reels of swift interest-compelling action. It will cause argument. All who see it will think differently about it. They will talk and exhibitors will get the benefit of the word of mouth advertising."

The star of "The Pillory" is Florence LaBadie. The splendid cast supporting her includes Nellie Parker Spaulding and Marie Hayne—who as modern Puritans contribute two wonderful character portrayals—and Marie Shotwell, George Marlo, Ethyle Cooke and Yale Banner. The author is Philip Lonergan, who has written many screen successes, and the director, Frederick Sullivan.

NEW DISTRIBUTION PLAN.

It is not always that an experienced film man, especially one who for years has carried on a successful sales proposition, turns right around and adopts a plan of film distribution that no one thought for a moment would work out. Such, however, is the experience of L. Rosengarten, President of the Herald Film Company, 130 West 46th street, who is releasing the Jules Verne feature, "Around the World in Eighty Days." Mr. Rosengarten's idea consists of advertising the feature to exhibitors at a flat price, which in this case, is $50 a day. Any exhibitor contracting for a week's run is immediately given a first-run print. Exhibitors taking the film for less than one week get second, third or fourth runs, depending upon the number of days contracted for. After all the territory in certain sections of the country, especially the larger cities, has been covered, the film will be sold outright at a figure to conform to the territory to be covered. The advantage in this method is claimed to be the fact that exhibitors in small and medium sized cities can secure first-run films, which they cannot do under existing methods. The way exhibitors all over the country are taking hold speaks well for the future of Mr. Rosengarten's plan.

"A DIPLOMATIC ROMANCE."

"A Diplomatic Romance," in which Francis X. Bushman and Beverly Bayne are co-starred, will be released on the Metro program October 16. This five-part feature was produced under the direction of Mr. Bushman, who also made the screen adaptation of the story written by John C. Clymer and Hamilton Smith. Mr. Bushman and Miss Bayne are supported by a notable cast, which includes Henri Bergman, William Davidson, Helen Dunbar, Edmund Elton, Belle Bruce, Harry D. Blakemore, Mrs. La Roche, Liza Miller and Charles Fang. The feature is produced by the Quality Pictures Corporation for Metro.

WAGNER SALES OFFICE IN INDIANAPOLIS.

The Wagner Electric Manufacturing Company of St. Louis announces the opening of a sales office and service station at 922 North Pennsylvania street, Indianapolis, Ind. The office will be in charge of Charles M. Welch.

"THE OLD FOLKS AT HOME" (Triangle).

When Sir Herbert Beerbohm Tree announced his intention of appearing in a moving picture version of "Macbeth," he added that it would be his one and only appearance on the screen. It is to the credit and distinct gain of moving pictures that the noted English actor found the work before the camera so interesting and so dignified that it was really at his own suggestion that a second story was found for him to work in.

"The Old Folks at Home," a Triangle-Fine Arts feature, was selected by the distinguished English actor himself. Rupert Hughes, the author, has won an enviable place for himself as a writer of short stories, and it is no exaggeration to say that the story selected is among the best he has ever done.

Briefly told, "The Old Folks at Home" is the story of a typical American family who find themselves suddenly removed from the peace and security of their home on a farm, to the turmoil and temptations of a great city. As is often the case, it is the young son of the family who falls victim

Scene from "Old Folks at Home" (Triangle).

to the lures that beset him in the metropolis. The sturdy character of the father finally saves the family everlasting disgrace and accomplishes the return of the erring ones to an environment that, if less exciting, is assuredly safer.

An excellent cast which includes Josephine Crowell, Elmer Clifton, Mildred Harris, Lucille Younge, W. E. Lawrence and Spottiswoode Aitken, gives strong support to Sir Herbert Tree and makes the picture one of the strongest ever released on the Triangle program.

"Grant" Ready Oct. 20th

"The Code Letter" Starts Kalem's New Series Featuring George Larkin and Ollie Kirkby.

"The Code Letter" is announced by the Kalem Company as the initial release in the new "Grant, Police Reporter" series which will feature darin's George Larkin and Ollie Kirkby. This first episode of the new one reel series by Robert Weides Ritchie will be issued on Friday, October 20.

Of equal importance with the announcement of the first re-

Scene from "The Code Letter" (Kalem).

lease date is the statement from Kalem that the new series will be given to exhibitors in the regular programme service of the General Film Company. The expenditures for stories, stars, and publicity on "Grant, Police Reporter" are setting new marks for a one reel series, and it was thought in some quarters that the feature might be a special release.

Following the initial release a one reel "Grant" story will be issued every Friday, the series taking the date left open by the calling of Ivy Close to England. Work of production on "The Code Letter" has already been completed and the "first run" in the Kalem projection room has doubled the enthusiasm of the company's executives over the new series.

One of the thrilling scenes in "The Code Letter" shows George Larkin performing a daring feat in the heart of Jacksonville's business section. Larkin is letting himself down, hand over hand, on the rope of a painter's scaffold when the other supporting rope is cut and he swings through the air six stories above the pavement. Hundreds of Jacksonville persons crowded Julia street when the feat was performed on the side of the Everett Hotel and cheered lustily when the player managed to swing himself to safety by grasping a fire escape.

In addition to the two stars the cast of the initial production includes William McKey, Robert Ellis, Arthur Albertson and numerous others. The story is a mystery revolving about the code letter of the title and the suspense is said to hold to the final scene. Each episode of the new series will tell a completed story.

IVAN FILM EXCHANGE OF BOSTON FORMED.

In order that the New England territory may be properly covered and that the exhibitors in this territory who have requested for a long time that there be a distributing agency located in New England, from which point they may be more readily served with Ivan productions than from New York City, the Ivan Film Exchange of New England has engaged offices at 23 Piedmont street, Boston, from which point the following Ivan features will be distributed to the various theaters in the States of Massachusetts, Rhode Island, Vermont, New Hampshire, Connectcut and Maine, "The Immortal Flame," "City of Illusion," "His Wives," "Her Surrender" and "The Faded Flower." F. J. Willis, formerly manager of the Buffalo office of the Merit Film Corporation, has been assigned to take charge of this new branch.

UNITY RELEASES THIRD EPISODE OF "THE YELLOW MENACE."

The Unity Sales Corporation, through its exchanges, releases this week the third episode of "The Yellow Menace." The title of the picture being "The Poisonous Tarantula." Reports from all parts of the country show that this serial is being well received. A well balanced cast, headed by Edwin Stevens, Florence Malone and Margaret Gale, and the powerful theme behind the story are making the picture a strong box-office attraction for all exhibitors.

Williams and Holding Commence

Popular Stars Busily Engaged in Production of Pretentious Morosco Offering For Paramount Program. Wyndham Standing in Cast.

KATHLYN WILLIAMS and Thomas Holding, who are to be seen co-starred by Oliver Morosco Photoplay Company, are now at work at the Los Angeles studios of this organization on their initial co-star subject for the Paramount Program. The vehicle in which this duo will appear on the screen for Morosco is a stirring emotional drama by L. V. Jefferson and from present indications will prove one of the greatest artistic successes ever presented on the Paramount service under the trade mark of these producers. The working title of this offering is "Redeeming Love," although it is uncertain at this time as to whether or not this title will be used when the subject is released.

The story deals with Naomi Sterling, a beautiful young woman born and raised in a small town who is partly in love with a noble young minister but who rebels against giving up the many good things of life for him. A series of unusual complications arise in which Miss Williams and Mr. Holding are called upon to display their dramatic finesse to particular advantage. Various surprises in the trend of the story are promised and unusual care has been taken by the author in collaboration with Gardner Hunting in preparing the scenario.

One of the most pretentious sets ever built by the Morosco company will be offered in this subject. The set will portray Naomi's gaming house and will be built of mottled marble with an elaborate stairway and lavishly decorated with mural panels, statuary and onyx pillars. This scene will display unusual depth and will have a complete equipment of gambling paraphernalia such as might be found at Monte Carlo. Various other imposing sets built with typical Morosco care for detail are in the course of construction under the personal supervision of William D. Taylor, who is staging the photoplay. Homer Scott is at the head of the photographic work.

The Williams-Holding production also marks the addition of Wyndham Standing to the Morosco forces. Wyndham is the son of Herbert Standing, the well known Morosco character artist who also appears in this photoplay, and is popularly known among followers of the screen. Among Wyndham's most prominent characterizations are those offtred in "Bullets and Brown Eyes," "The Beggar of Cawnpore," "The Eagle Call," and "The Wolf Farmer." Jane Keckley, Helen Jerome Eddy and Don Bailey portray other important characters in the cast.

"WHEN LITTLE LINDY SANG" (Universal).

Dis am a tale 'bout a li'l cullud gal who done sing too loud an' sorter premiscuous like. Li'l Lindy hab a pow'ful throat an' de white chillun doan perzactly like to hear her make so much noise. So de teacher tells Lindy dat she mus' keep quiet while de white chillun sing.

De white teacher am a kindly lady, howsumever, an' she tell Lindy dat some day de little black girl will do somethun grand with her loud voice. Dere comes a big fire which eat up de school house an' all de little white chillun am powerful frightened. Lindy stands right up an' starts singing, "Glory, Glory, Hallejuya" an' she done stops de panic right den and dere. A big blazing beam falls on de little cullud girl, howsumever, an' dey take her to de horspital. But things end up powerful

Scene from "When Little Lindy Sang" (Universal).

pretty like when all the li'l white boys brings Lindy heaps an' heaps of flowers and ast her to sing all she wants to.

"When Little Lindy Sang" is a Powers split reel juvenile drama and will be released on Sunday, October 15. It features Lindy, who plays the leading role all by herself. Margaret Whistler enacts the role of the school teacher and Irma Sorter and Benjamin Suslow, Universal juvenile players, also play important parts. The play was written by Olga Prinzlau and produced by "Mother" Warrenton.

POWELL TO START NEW STORY.

With the completion and trade showing of his first feature "Charity?" Frank Powell, president of the Frank Powell Productions, Inc., will immediately begin work on another large production in which he sees great possibilities. Little is known of this new picture except that it, like "Charity?" will be based on a subject of timely interest and one uppermost in the public mind.

It is Mr. Powell's intention to produce pictures with a purpose—that is, pictures which in addition to presenting a

Scene from "Charity?" (Powell).

dramatic story of wide appeal, have underlying that story and as a motivating power certain conditions existent today the country over which can best be brought before the public through the medium of the screen. Creighton Hale and Sheldon Lewis will be starred in this new picture, as will a woman star whose name has not been disclosed.

NOTABLE CAST FOR "THE SEX LURE."

For the next Ivan production, to be released in October, a notable cast of screen stars has been assembled. James Morrison, immediately upon the completion of an important role in "The Battle Cry of War," Vitagraph successor to "The Battle Cry of Peace," left that organization to create the principal male role in this new Ivan production. Mr. Morrison's career with the Vitagraph Company has been most notable. He has enacted principal roles in such great successes put out by that company as "The Seventh Son," "The Modern Prodigal," "The Christian," "Mother's Roses," "The Wheels of Justice," "In The Days of Famine," "Mortmain" and "The Battle Cry of War." He is considered by the critics as one of the best juvenile leading men in the motion picture field

Miss Louise Vale, for a great number of years one of the principal stars of the Biograph Company and under whose banner she appeared in hundreds of screen plays under the direction of such noted directors as D. W. Griffith, Wm. Christy Cabanne and others will make her debut under the Ivan banner in this production.

Frankie Mann, starred by Lubin and Vitagraph and whose wonderful work in "Her Surrender," the ourrent Ivan release, stamped her as especially capable of handling great emotional roles, has been cast to portray a "vampire" type in this new play.

Donald Hall, "the Chesterfield of the screen," as he is known, for four years with the Vitagraph Company, will portray one of the types for which he is so well known.

Other prominent artists of the legitimate and screen world have been engaged for this production, which will be directed by Ivan Abramson. Elaborate settings have been constructed at the Ivan studio in order to give this drama proper production. The studio will be occupied for a number of weeks, as soon as the company returns from the south, where they have gone to film the exterior locations required by the scenario.

When completed "The Sex Lure" will be released as a regular Ivan release scheduled feature for the month of October.

"COL. HEEZA LIAR GETS MARRIED" (Paramount).

J. R. Bray has gone the limit in his forthcoming animated cartoon, "Col. Heeza Liar Gets Married," to be released by Paramount on October 9th, and has drawn the funniest cartoon of his career. From start to finish it is a screaming success.

The story of the release tells of Col. Heeza Liar's bachelor friends who tender him a farewell dinner the last night of his happy days as a bachelor. His friends are so overcome with emotion at the Colonel's matrimonial entanglement that they all shed tears fluently, almost flooding the dining room.

The Colonel bids them all a sad farewell and leaves for his home. Once there he lights his pipe and has visions of a happily married life. Like many another poor foolish simp he dreams of his dear little 330 lb. wife waiting on him hand and foot. But the poor Colonel is doomed to disappointment.

The day of the wedding, the Colonel awakes and has hardly a minute to dress and get to the church. His valet throws his clothes on him in 29 seconds flat, and he hops in a taxi and has a wild ride to the church. By the time the church is reached, the taxi is almost a wreck, as it has not missed hitting many things on the way. Other things happen to the Colonel, as will be seen when you view the picture.

LAST "FANTOMAS" EPISODE.

The Gaumont releases for the week of October first is notable for the appearance upon the screen of the last "Fantomas" episode in this Mutual Series. It is "The False Magistrate," released October 5. Unlike the majority of series, the criminal remains uncaptured. This leads to the conclusion that other episodes may be made at some future time to continue the career of this astounding law breaker. The pictures, which have been made in France, have proved highly successful additions to Mutual Service. Even after the series was under way, additional prints were ordered.

TWO "REEL LIFE" SUBJECTS CHANGE DATES.

The baseball game played by marionettes announced for Gaumont's "Reel Life" Number 21, has been changed to Number 22. It has been replaced by a series of scenes showing "Raising White Leghorn Chickens." "Reel Life" Number 22 is released October 1. In addition to the baseball game, which is a reproduction of a world's series game last season, there are two other interesting subjects. One shows "The Wood Workers of the Southern Mountains." The other records adventures during "A Night With a Police Dog."

Notes of the Trade

CHARLES J. HIRLIMAN, JR., general manager of the Eclipse Film Laboratories, on West 23d street, New York, is Democratic candidate for Councilman of Fort Lee, N. J. Mr. Hirliman promises local legislation that will help the many film folk in Fort Lee, if elected.

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The Bijou theater, East Palm Beach, Fla., has placed an order with Manager Kessnich of the Atlanta office of the Mutual Film Co., for a Minusa Gold Fibre for his new house. The Bijou will be one of the finest houses in Florida, and Minusa feels highly elated in adding this to the long list of boosters.

• • •

Donald E. Allen has been added to the staff of the Famous Players exchange of Philadelphia, by William E. Smith. Mr. Allen has just returned from a productive trip up through Pennsylvania for the Famous Players office and reports that there will be a great demand for Paramount this year.

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Juliet Musidora, one of the most talented of the younger French actresses, will have the leading female role in the Gaumont series, "The Vampire," which will follow "Fantomas" in Mutual Service. There will be nine episodes, each complete in three reels.

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Director Rupert Julian's production of Robert H. Davis' story, "We Are French," is rapidly progressing toward completion at Universal City. The leading players, including Ella Hall, Julian and Kingsley Benedict, recently filmed a number of scenes for the photodrama on the desert in the vicinity of Oxnard, Cal.

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Director Colin Campbell and company of players, headed by Helen Ware and Tom Santschi, have gone to Santa Barbara, where a number of scenes for "The Garden of Allah" will be filmed in the famous old mission garden.

• • •

Bryant Washburn and Marguerite Clayton made their first venture in high comedy in "The Prince of Graustark," and with excellent results. It will be released shortly in five acts by Essanay.

• • •

Director Jacques Jaccard and his big company, including Marie Walcamp, who is starred in "Liberty, A Daughter of the U. S. A.," have been busy for the last week in the vicinity of Playa del Rey, on the coast line west of Los Angeles. He is now working on the eighth episode of the Universal super-serial.

• • •

Dorothy Gish has started on the opening scenes of a new Triangle-Fine Arts drama called "The Best Bet," written by Tod Browning, while the latter was a member of the scenario staff before assuming the responsibilities of a Triangle director.

Miss Gish will be directed by George Seigmann, who has been associated with the Fine Arts studio since its inception. Opposite Dorothy will play Raymond Jerome Binder, who was recently engaged by the Fine Arts studio. The supporting cast will include Adele Clifton, Carl Stockdale, Loyola O'Connor, F. A. Turner, Joe Neery and Tom Wilson.

Carter De Haven of Universal City, who has been working under the direction of Wallace Beery, has been assigned to a company of his own. He is producing a two-reel comedy, "Chip o' the Old Block," in which he plays the lead, supported by Marcia Moore, Margaret Whistler and Dan Duffy.

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A large number of new theaters are being built in this district, which have already contracted for Paramount pictures, while others which have been flying the Paramount banner for more than a year, are remodeling their theaters and extending their runs from one to two days, two to three days, and some theaters planning to run Paramount pictures four and six days each week.

• • •

Richard C. Travers and Marguerite Clayton have started work at the Essanay studios in a new two-reel production, "Borrowed Sunshine."

• • •

Universal Director Harry Millarde is filming a one-reel drama, "Romantic Rosalie's Romance," written by William Henry and featuring Flora Parker De Haven with Paul Byron playing opposite.

• • •

W. E. Landau, who conducts a luxurious and highly prosperous motion picture theater on Manhattan Island, was the first New York exhibitor to contract for the World Film program, and he still takes the World service. Likes it, evidently.

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Florence La Badie, the Thanhouser star, is now working under the direction of Frederic Sullivan in "Divorce and the Daughter," a feature to be released through the Pathe exchanges. The story is by Agnes C. Johnston, author of "The Fear of Poverty," "The Shine Girl," and "Prudence, the Pirate"—in the last two named Gladys Hulette was the star. Miss La Badie is supported by J. H. Gilmour, Edwin Stanley, Kathryn Adams, Sam Niblack, Zenaide Williams and two children, Ethelmary Oakland and Arthur Levine.

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"The Isle of Life" has ben completed at Universal City in five reels by Director Burton George. It features Roberta Wilson. George also is preparing to make a two-reel photoplay in which Miss Wilson also will play the lead.

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The Minusa Cine Products Co. have received instructions from the Casino Feature Film Co., of Detroit, to prepare and build a Minusa Gold Fibre according to specifications for the Ferry Field theater. Minusa is giving this order their usual care and attention.

• • •

Director Henry McRae, accompanied by President Carl Laemmle, of the Universal Film Manufacturing Company, visited Catalina Island to film the scenes for his two-reel production, "The Lost Lode."

Picture Theaters Projected

CHICAGO, ILL.—Kusel & Harris, 30 North La Salle street, plan to erect a three-story moving picture theater, store and apartment building, 165 by 260 feet.

Ensley, Ala.—Franklin theater will be remodeled.

Fort Wayne, Ind.—The Transfer is the name of a new moving picture house opened here. David S. Vesey and A. W. Collier are the owners.

Sioux City, Ia.—Penslow estate, L. Langweeker, agent, plans to erect a two-story moving picture theater and office building, 45 by 75 feet, to cost $12,000.

Galena, Kans.—The finishing touches are being put on the new moving picture theater for L. H. Moore. It will have seating capacity of 800. A Wurlitzer pipe organ will also be installed.

Independence, Kans.—H. Heneing, who recently purchased the Star theater, has remodeled the structure and has increased the seating capacity.

Harwichport, Mass.—It is reported that Dr. D. R. Ginn will erect a moving picture theater of fireproof construction.

McComb, Miss.—Xavier A. Kramer, of Magnolia, Miss., is preparing plans for a moving picture house to be known as the Dixie theater.

Bowling Green, Mo.—The Majestic theater is now being conducted by Monroe & Wilson.

Eldon, Mo.—A. B. Van Sant has opened a new moving picture theater here.

Kansas City, Mo.—The Tenth Street theater, recently taken over by C. G. Bard, has been redecorated and renamed the Columbia.

St. Louis, Mo.—Melba Amusement Company, G. Bauer, secretary and treasurer, is having plans prepared for a three-story theater, store and flat building, 143 by 213 feet.

St. Louis, Mo.—H. C. Koenig, 3836 Kosciusko street, plans to erect a one-story moving picture theater, 90 by 136 feet, to cost $50,000.

Columbus, Neb.—J. H. Brock has the contract to erect a one-story moving picture theater, 44 by 110 feet, for William Swan, to cost $14,000.

Kearney, Neb.—F. G. Keens, Empress Theater Building, has let the contract for the erection of a moving picture theater and store building of fireproof construction.

Pennsgrove, N. J.—Pennsgrove Improvement Company, care H. Douty, plans to erect a one-story moving picture theater, 60 by 120 feet, to cost $18,000.

Woodbury, N. J.—It is reported that capitalists are looking about for a suitable site on which to construct a commodious moving picture theater. It is understood that they have an option on a property on Broad street, between Cooper and Center.

Newburgh, N. Y.—J. S. La Dow, 35 market street, Poughkeepsie, N. Y., is preparing plans for alterations to be made to a local moving picture house.

Troy, N. Y.—Harry Hall has purchased the interest of E. O. Weinberg in the Plaza theater.

Albemarle, N. C.—M. F. Little will erect a two-story moving picture theater, 25 by 100 feet, to be known as the Alemeda.

Sapulpa, Okla.—William Griffith & Son are preparing plans for a three-story opera house to be erected on Dewey street.

Chester, Pa.—The Family theater is now being conducted by John Rudolph.

Dunmore, Pa.—M. E. Comerford, 303 Lackawanna avenue, Scranton, Pa., contemplates erecting a modern fireproof moving picture theater.

Philadelphia, Pa.—George J. Conly has purchased the stores, garage and moving picture theater at 1222 to 1256 Ridge avenue.

Philadelphia, Pa.—John Duncan has the contract to make alterations to the front of the Chestnut Street theater, on the north side of Chestnut street, near Twelfth. The improvements will cost $500.

Beaumont, Texas.—Plans are being considered by the Interstate Amusement Company for the erection of a $50,000 moving picture and vaudeville theater.

El Paso, Texas.—N. C. Casta will expend $20,000 to remodel the Estrella theater.

Richmond, Va.—R. Francione will make improvements to his moving picture house, to cost about $4,000.

Milwaukee, Wis.—Architect O. Webb, 723 Third street, is preparing plans for a one-story moving picture theater, 45 by 160 feet.

Milwaukee, Wis.—The Pearl Amusement Company is building a modern moving picture theater of fireproof construction at the corner of Mitchell street and Fourteenth avenue. The structure will cost about $15,000.

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Farrell Heads Boston Pathe

Pathe's Policy of Getting the Ablest Selling Staff Possible Exemplified by Choice of Edward J. Farrell for Manager of Local Exchange—Interesting Account of Mr. Farrell's Rise and Training.

By William M. Flynn, 80 Summer Street, Boston, Mass.

BOSTON, Mass.—Edward J. Farrell, former New England manager of the General Film Company, and one of the prominent and most capable figures in the film distributing world, is now New England manager of the Pathe exchange. Since assuming his new duties Mr. Farrell has received 500 telegrams and letters of congratulations from exhibitors, exchange men, producers and others connected with the moving picture field throughout the country.

The new head of the Pathe in this territory is said to be the highest paid exchange manager in the country and has the highest paid staff under him. He is practically the first real road man New England has had in the motion picture industry and his experience has been so wide and his popularity so great that he can call by his first name practically every exhibitor in the New England territory.

Mr. Farrell was born in Millbury, Mass., on May 19, 1878. He was left an orphan at the age of six, when he went to live with an aunt in Providence. He received his early schooling in that city, and when still quite young started out to take care of himself. He tackled one or two small jobs and then went into the hotel business. This was his mission in life until twelve years ago, when he branched out as a dramatic lecturer, but gave up this work a few years later to go on the road for the George Klein film exchange. The Klein concern later sold out to the General Film Company, and Mr. Farrell remained with the new concern in the same capacity. He rose to the berth of assistant manager and in 1913 was made manager of the New England branch of the company.

On Dec. 1, 1915, he was promoted to division manager of the Southern territory following a reorganization of the General Film Company. He transferred his headquarters from Boston to Augusta, Ga., but the south did not agree with him and he came back to the Boston office of the General Film Company on April 10 of this year. He resigned his Boston berth on July 15 and took an automobile tour through Canada. But Mr. Farrell was not destined to remain idle. Several of the large film companies who knew his worth were angling for him and he finally signed with the Pathe people, assuming charge of their New England branch the first of September. The Pathe New England headquarters are situated at No. 7 Isabella street, in Boston's film exchange district.

The employees of the New England office of the General Film presented Mr. Farrell with a magnificent diamond ring as a token of their respect and consideration of him while he was their superior and the managers of the other exchanges in Boston presented him with a bag of gold.

The new Pathe manager holds an enviable position among moving picture men and there are many in the trade who look to see the Pathe business go ahead in leaps and bounds under his direction. Associated with Mr. Farrell in charge of the Boston Pathe office are F. J. Cavanagh, as assistant manager and F. A. Grady as manager of the serial department. Mr. Grady was formerly assistant manager of the Boston office of the V-L-S-E under Mr. George Baisdon, and later still New England manager of the World Film. Both Mr. Grady and Mr. Cavanagh have been with Mr. Farrell in the past and together they form a trio that for efficiency and the power to show results is hard to equal.

New Roxbury Theater.

Boston, Mass.—W. V. H. Barhydt, manager of the Niagara theater, Roxbury, Mass., whose lease expires next March is to have a new theater on Blue Hill avenue, Roxbury with a seating capacity of 2500. Plans are now being drawn. The new house will be finished early next spring.

Maritime Provinces Letter.

By Frederick F. Sully, Box 1229, St. John, New Brunswick, Can.

Important Cog in Local Industry.

ST JOHN, N. B.—That the Maritime Provinces are quickly becoming motion-picturized so far as their people are concerned may be gleaned from the fact that to date it is estimated that there is no less than $500,000 invested in property in these provinces devoted exclusively to the motion picture industry. The number of employes runs well into the thousands and although we do not hope to take a place beside some of the larger American or even Canadian centres we are growing, and old Mother Moving Picture has a progeny in these provinces which would have taxed the inventive genius of the old lady in the shoe, but then she was not of Mother Motion Picture's ilk.

New Theater Rumored.

St. John, N. B.—Anent talk of the expansion of the moving picture industry in the Maritime Provinces comes the rumor, apparently well founded, that St. John is to have a new playhouse of ample dimensions and that it will be one of the motion picture hubs of the province. The new theater proposed will, 'tis said, occupy a commanding site in the city, and while musical comedies and stock shows will be handled sparingly, moving pictures will be the strong point of the management. The report says the house will seat at least fifteen hundred persons.

Wally Van Visits St. John.

St. John, N. B.—The Loyalist City has been honored by a visit from Wally Van, the Vitagraph's funniest little man of the screen. He came here last week for a few days after having completed a strenuous "trick" with the camera in the directing of the V-L-S-E new serial, "The Scarlet Runner," in which Earle Williams plays the lead.

Wally Van says he wants to have a turn in musical comedy. It is just a hobby of his having in his toddling days on the stage before films came into his vision dreamed dreams and saw visions of the day when he would be lyric tenor in the finest musical comedy that ever graced the footlights, but he was destined for the picture. St. John gave the artist a great welcome, and he says he will return again in the near future.

NOTES FROM NEWARK, N. J.

By Jacob Kalter, 51 Strand Theater Bldg., Newark, N. J.

Film Delivery Company.

Newark, N. J.—The Newark & New York Special Delivery Company has been incorporated with registered offices at 118 Market street. The concern, which is capitalized at $100,000, will transport motion picture film. The incorporators are I. Boyland, J. M. Heck, and Ray Cooper.

Levison Leaves Newark.

Newark, N. J.—Leo F. Levison, former manager of the World Film, at 59-60 Strand theater building, is now organized for the same concern in Pittsburgh. Mr. Levison has made an envious reputation upon the managers of New Jersey, and we are sincerely sorry at his loss to the city.

Siegel Secures "Yellow Menace."

Newark, N. J.—Samuel C. Siegel, former manager of the Newark Film Exchange, 189 Market street, is now booking the Unity serial, "The Yellow Menace." Mr. Siegel is now located in the Strand theater building.

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CAPITAL CITY NOTES.

Plans have been filed with the building inspector of the District of Columbia covering the reseating of the Apollo theater, on H street, northeast. The new floor plans call for an addition of sixty-five seats, making the total seating accommodation of that house 930.

A number of Washington and out-of-town newspaper men, exhibitors and others were the joint guests of Tom Moore and Sidney B. Lust of the New and Famous Players exchanges, at a private showing of "Purity" at the Strand theater, September 19. This feature is booked for a long run at the Strand, and if the comments heard at this showing can be accepted as a forerunner of general public opinion, this photoplay should go big in this city. Small statues, depicting "Purity" have been secured by Mr. Lust, who has the films for the District of Columbia,

Maryland and Virginia, and are being put out where they will prove most advantageous. In addition large numbers of one sheets have been posted around town.

Joseph Partridge general representative of the V-L-S-E, stopped over in Washington while en route to Atlanta, Ga., last week. While here he joined with Manager Frank H. Spurrier of the local exchange in looking for new quarters for this concern as last outgrowing the space available for them at their present address.

While here Mr. Partridge also took up with the exchange employees the new "Secret Runner" serial. For this purpose the salesmen were brought in to the office from the points where they were placing service and were given many pointers on these films. Mr. Partridge is quite well known in the National Capital by reason of former connections which brought him here on visits from time to time.

Empire Wants Children Patrons.

Manager Samuel Greenberg, of the Empire theater, on H street, between Ninth and Tenth streets, northeast, has been making a bid for the children's trade for his Saturday afternoon matinees. For their especial benefit he secured Leon Toone, the ventriloquist, and his talking dolls, and distributed to the first three hundred children appearing for admission, wagons, dolls, horns, games, etc. These gifts and added attractions are not permanent institutions at the Empire and were discontinued after the second or third Saturday. They brought the desired results, and introduced the house to nundreds of youngsters and their parents who perhaps had never before visited it.

Sidney B. Lust Makes Improvements.

Washington, D. C.—Sidney B. Lust, proprietor of the United Film Service, is making numerous improvements to the property at 903 E street, northwest, which he now occupies. The first floor, a store, is being entirely remodeled; a new front is being erected and the interior is to be repainted and decorated. Mr. Lust will hereafter use this space for his own business rather than rent it to others as he has been doing. In all probability it will be utilized as a display room for a number of big features, which he contemplates marketing in this territory in the near future.

Washington Exchanges and Censors

Censor Fees on Old Commercial Reels Cause Dissatisfaction—Conference in Baltimore with Board Results in Concession of Few Weeks' Leeway—Reels Are of Too Little Value to Warrant the Tax.

By Clarence L. Linz, 63 Tenth St. N. E., Washington, D. C.

WASHINGTON, D. C.—Managers from the various exchanges in Washington, doing business in Maryland and having to observe the provisions of the Maryland censorship law, journeyed to Baltimore on September 19 to confer with the members of the Maryland State Board of Motion Picture Censors with respect to the payment of the tax and the submission for censorship of the old, worn-out, valueless reels that are merely used for fillers and emergency shows.

It seems that the censors had ruled that on and after November 1, of this year, all of these commercial reels would have to undergo the same treatment as the newer productions. This would prove a hard blow to the exchanges, some of which have many hundreds of these films on their shelves, and it would be a very expensive matter for them to have to pay $2 a reel when it is doubtful if they ever get that much in return from renting them.

The censors were asked to extend the time for placing this ruling into effect, and they finally consented to do so, January 1, 1917, being the new effective date. They intimated that they held to this requirement because of the need for funds with which to conduct their work. They said that it costs $1,000 a month to exert this censorship, and it was admitted that about 150 reels a week came up for their examination, making the income about $1,200 a month, an excess of approximately $200, if these figures are correct. The members of the board, however, claim not to be making any money for the state.

It was pointed out that the exchange managers finding the cost prohibitive, would probably not send these films into Maryland for exhibition, which action would greatly hurt the business of those exhibitors of the state who cannot afford a more expensive service. That, however, to the board is a contingency representing a bridge not to be crossed until met. It was also pointed out to them that the exchanges could very easily cut down the number of new films from 150 to 100 per week, there again lowering the revenue that would accrue.

There is a great deal of dissatisfaction over the stand taken by the board. It was pointed out to its members that this has been an exceptionally bad year in Maryland. In Baltimore alone there were forty houses closed at the one time, and the infantile paralysis scare has worked to the detriment of the business. It was therefore incumbent upon the board to be as lenient as possible with the film men that no further hardship may be caused.

It is said that the board has denied tightening the lines under which they are now working from those announced when the board was first formed, although it is stated that they have ordered a great many eliminations and have refused license to several photoplays.

Among those who attended this conference were: J. H. Butner, Triangle; Sidney B. Lust, New Film and Famous Players; Mr. Wathne, International; Mr. Wales, World Film; Mr. Evans, Mutual; L. M. Day, Metro, Inc.; Frank B. Spurrier, V-L-S-E; Mr. Nelson, General Film, and Mr. Berger, representing Kleine-Edison, all of Washington, D. C.; Mr. Oletsky, of the Universal, and Nicholas Weems, of the Mutual, both of Baltimore, Md.

Corbin Sheild Will Assist Manager Mann

Washington, D. C.—Corbin Sheild, formerly a well-known theater manager of Virginia, has assumed his duties as head of the publicity department of the Famous Players' exchange, as assistant to Manager George M. Mann. Mr. Sheild is well known locally to the motion picture business and to the exhibitors and newspaper men of the Southern territory. He has managed theaters in Richmond, Norfolk, Newport News and Lynchburg, Va., for the late Thomas G. Leath, and more recently in Augusta, Ga., Knoxville, Tenn., and Savannah, Ga., for Jake Wells. Two years ago he assumed the management of the Strand in Richmond, Va., one of the best-known houses in the South. It is said that owing to the fact that satisfactory arrangements could not be made with the owners on account of previous litigation over the property, the lease could not be renewed after the first year, and Mr. Sheild was transferred to the management of the Little theater, in the same city. The owners of this house later disposed of their interests and some time after Mr. Sheild accepted the offer of Mr. Mann to join him here as publicity manager.

Mr. Sheild is a native of Richmond, Va. He is a man of pleasing characteristics and one who readily makes many friends. It is expected that he will soon make a place for himself in the ranks of those who have already secured a foothold in the motion picture field of the National Capital.

Express Companies Prosper.

Washington, D. C.—One often hears the tale that the express companies are doing business with little or no profit, and thus it is that the announcement of the Interstate Commerce Commission recently to the effect that the earnings of the principal express companies increased more than 500 per cent. for the 11 months of May 30, 1916, above the amount for the eleven months ending May 30, 1915. Net revenues totaled $9,943,422, as compared with $1,705,396 a year ago. Gross revenues totaled $82,865,512 as compared with $68,402,143 a year ago. No explanation is given for this great increase.

Will Try Fraudulent Advertising Law

District of Columbia Authorities Have a Case Against a Local Merchant Now Waiting Trial—Will Be Worth Watching.

WASHINGTON, D. C.—Local exhibitors are watching with a great deal of interest the progress being made in the campaign to eliminate fraudulent advertising from the business of the District of Columbia. There is a case now pending in the United States branch of the Police Court wherein a merchant is charged with a violation of the so-called Johnson fraudulent advertising law. This was to have been tried September 20, but the inability of securing a jury panel caused its postponement to October 4, when a new jury will be called in. A great deal hinges on the result of this case, for plans have been made to go after a number of others who are believed to be getting away from actual truth in advertising. It has been said that motion picture exhibitors are not beyond stretching the truth in advertising their houses, and many instances of this have been brought to the attention of the Moving Picture World correspondent. Exhibitors should steer clear of violations for a conviction in the police court would not help their business any.

J. E. Flax Away for a Few Days.

Washington, D. C.—The Moving Picture World correspondent was very much surprised last week to find J. E. Flax, the popular assistant manager of the local exchange of the General Film Company, absent from his desk. Mr. Flax holds a record in the office of never having been absent a day, Sundays and holidays included, during the five years of his employment. So attached is he to his work he has never taken a vacation, and this is something unusual for a young man of twenty-three. It is said that he would be plugging away right through to extend this record had he not been called to New York by the home office to help straighten out some matters connected with the Washington branch. As this is his first visit to the Metropolis he will avail himself of a short vacation.

H. A. Ruppert Comes to Local Mutual.

Washington, D. C.—The latest addition to the sales force of the Mutual Film Company's Washington exchange is H. A. Ruppert, formerly an exhibitor in Toronto, Canada, and more lately a director and manufacturer of films. He has produced a number of advertising films, among which was one for the General Electric Company. He thus has had experience in all three branches of the business and is pretty well equipped to go among the exhibitors handling the Mutual product. He is to travel through Virginia and West Virginia for the present.

Dismisses Censorship Appeal

Philadelphia Judge in Common Pleas Court Dismisses Appeal of the Humanity Film Company and Joseph Gaites from Decision of State Board of Censors on "Where Are My Children."

By Philadelphia News Service, 326 Real Estate Trust Bldg., Philadelphia, Pa.

PHILADELPHIA, PA.—Judge Audenreid recently filed a decision in Common Pleas Court No. 4, dismissing the appeal taken by the Humanity Film Company and Joseph Gaites from the decision of the Pennsylvania State Board of Censors refusing to allow the exhibition of the film, "Where Are My Children?"

A hearing in the case took place last Saturday, Sept. 16, after which Judges Audenreid and Carr visited the display rooms of the Pennsylvania State Board of Censors at Eighteenth and Filbert streets, and sat through a private exhibition of the picture. In refusing to allow the appeal the court said:

"Upon consideration of the evidence, after having at the request of the parties involved, viewed an exhibtion of the series of moving pictures retained on the films involved in this case, the court finds that in condemning the representation on said films of the drama known as "Where Are My Children?" on the ground that it tends to debase or corrupt morals, the Pennsylvania State Board of Censors did not abuse the discretionary power vested in it by law or act arbitrarily or oppressively. The appeal of the Humanity Film Company and Joseph M. Gaites from decision of said board is therefore dismissed."

This is only another instance in which the Pennsylvania State Board of Censors have seen fit to disallow the exhibition of a feature film which has been approved of by the censors in other states.

Triangle Film Agency Incorporated.

Philadelphia, Pa.—The Triangle Film Agency has recently been granted a charter under the laws of the state of Delaware as being of Philadelphia, Pa. The new concern will purchase, lease, own and contract for and manufacture moving picture films and equipment and for conducting a moving picture film exchange. The capital stock of the new company is $250,000. L. B. Phillips and M. M. Hirons being the principal incorporators.

New La Salle Film Corporation.

Philadelphia, Pa.—The La Salle Film Corporation has been chartered under the laws of Delaware to manufacture moving picture machines and films. Samuel B. Howard, L. H. Gunther and Arthur W. Button, all of New York City, being the principal incorporators. The concern has been capitalized at $50,000.

Montgomery Theater Opens.

Philadelphia, Pa.—The Montgomery theater, 500 East Girard avenue, under the management of Gus Hagner, has opened for the coming season. During the period of idleness many improvements were made both to the exterior and interior of the house.

Takes Over the Greenfield.

West Philadelphia, Pa.—William Greenfield, proprietor of the Empress theater, Manayunk, has taken over the Imperial theater, located on 60th street below Walnut. This is one of the largest moving picture theaters in West Philadelphia and under the proper management should exhibit to crowded houses this winter.

Hallowe'en Ball to Be Brilliant

Committee Working Hard and Promise the Quaker Town Something New in the Mask Ball Line—Marked Demand for Tickets.

PHILADELPHIA, PA.—Hallowe'en evening, Tuesday, October 31st, promises to be a history making date in the annals of the moving picture industry in Philadelphia, following the announcement of the Motion Picture Employes' Association of the masked ball to be held at the Eagles' Temple, Broad and Spring Garden streets, on that date. The committee in charge of the affair have been flooded with requests for tickets and the advance sale would do credit to a sensational Broadway play and reports from all quarters read the same—namely that the "tickets are going like hot cakes."

Bert F. Tichner, the popular official of the Stanley Company, heads the list with $25 worth of tickets and is most optimistic concerning the ball, as are Billy Katz, manager of the Stanley theater, and Jules Katsiff, head of the purchasing department. Frank Ennis, the well known advertising agent, is doing his share toward ensuring the success of the venture and "Gayety Frankie" certainly is well versed in the art of doing.

Reports from the programme committee indicate that the souvenir programme is fast being filled and that very little space remains vacant. Davey Lodge, of the Ruby theater, Seventh and Market streets, and S. Kaplan are accomplishing unheard of results in the way of hustling and everything promises to be in readiness long before the appointed moment for opening the doors.

Spurred on by this early success the boys are working harder than ever and they promise the Quaker Town something new in the way of a masquerade ball. Two large orchestras will furnish the music from 7.30 p. m. until 3 a. m. Refreshments will be served and everyone present will receive a handsome souvenir photograph of their favorite moving picture star.

Indications point to the fact that those attending the ball will enjoy a night of fun and jollification long to be remembered. Tickets can be purchased direct from Dave Lodge, Ruby theater, Seventh and Market streets.

The Week in Baltimore

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

New Garden Theater Opens.

BALTIMORE, MD.—On Wednesday night, Sept. 20, the new Garden theater, at Charles and Cross streets, was opened to the public after having been entirely remodeled by the owners. The seating capacity of this structure is now 900 and the dimensions are 126 by 170 feet. One of the features of this theater is the lobby, which is spacious and airy. O. C. Pacey is now manager.

Policy Changes at New Pickwick.

Baltimore, Md.—G. Horton Gaffney, manager and owner of the New Pickwick theater, 115 North Howard street, announces that hereafter, a new policy will be in effect at this house. All pictures to be exhibited at this theater will be screened before shown to patrons. Lady ushers have been engaged and a stringed orchestra will render appropriate music for the performances.

Edgar Fetch a Daddy.

Baltimore, Md.—Edgar Fetch, secretary to Harry Woods, resident manager of Loew's Hippodrome theater, is now a proud and happy papa. The stork visited his home on Monday, September 11th and presented Mr. Fetch and his wife with a bouncing 11 pound baby girl.

H. I. Rosefield Goes to Denver.

Baltimore, Md.—H. I. Rosefield, who represented the World Film's Washington office in Baltimore, has left this office to go to Denver, Col., where he will manage the World Film Office in that city. H. E. Flaherty, who has just come to the Washington office, it is understood will travel the territory formerly covered by Mr. Rosefield.

New Theater Proposed.

Baltimore, Md.—Plans were filed with building inspector J. J. Byrne, by Louis Helldorfer, on Friday, September 15th, for a moving picture theater to be located at 2238-43 East Fayette street. Mr. Helldorfer states that he expects the structure to cost in the neighborhood of $10,000 when it is completed.

Bunny Theater Reopens.

Baltimore, Md.—The Bunny theater, located at 1225 Columbia avenue, has again been reopened to the public by F. H. Rothrock, the owner and manager.

Lobby of Mt. Royal Redecorated.

Baltimore, Md.—A. B. Price, manager of the Mt. Royal theater, 617 West North avenue has had the woodwork of the ticket office and lobby of this house all repainted. The mouldings, wainscoting, border, and door frames have all been done in ivory white and the woodwork of the doors have been finished in mahogany. The appearance has become quite natty.

Changes at Walbrook Theater.

Baltimore, Md.—The Walbrook theater at North avenue and Rosedale street, which is now under the management of Solon L. Wonders, and which is practically a new theater, is having the floor and seats on the sides of the main auditorium entirely changed owing to the bowl in the floor being at too great an angle. This work, however, has not closed the house.

Wilson Theater Improvements.

Baltimore, Md.—Guy L. Wonders, manager of the Wilson theater, Baltimore and Gay streets, has innovated a new effect in the lobby of his house in the way of ticket booths. The top and sides of the ticket both have been constructed of leaded art glass, with the roof mounting as a dome. At night a beautiful color effect is gained by having the interior illuminated.

Theater Ordinance Held Up.

Baltimore, Md.—The ordinance authorizing the remodeling of the Casino on North avenue, near Charles street, this city, into a moving picture theater, was held up Monday night, September 18th, in the First Branch of the City Council. This is one of the ordinances which was held over from the spring and when it was requested by Dr. T. O. Heatwole, representative of the 12th ward, that it be made known why this measure was being held on the second-reading file, a motion for which J. D. Spencer, of the 4th ward had made, Mr. Spencer stated that as chairman of the First Branch Committee on Police and Jail, he was opposed to railroading measures through the Council. When a vote was taken on Mr. Spencer's motion, it was upheld by a vote of 11 to 9; but two Republican members of the Council left the chamber, before their names had been called.

NORTH CAROLINA FILM ITEMS.

Fayetteville's Strand About to Open.

FAYETTEVILLE, N. C.—H. F. Drake, who now operates the Lyric theater here, is soon to take possession of a modern motion picture theater which is being constructed for him. The new structure is planned to have a seating capacity for 650 in the auditorium and balcony, for the house is to be built along the lines of a legitimate playhouse. It is to be known as the Strand and will contain the most modern improvements and up-to-the-minute equipment. The Lyric can accommodate only about 250 people. Mr. Drake has been running it for some three or four years and has been successful to the point that he has felt himself badly cramped in the smaller house. He believes he can make a great success with the big features and he is going in strong. His new theater will be one that Fayetteville can be justly proud of, for everything is being done to make it both comfortable and attractive. There is one other house here, the Dixie theater, operated by Steve Lambert.

Piedmont Theater Opens.

Charlotte, N. C.—Morrow Bros., formerly of Missouri, are opening the Piedmont theater here with U. B. O. vaudeville and high-grade pictures. The prices have been increased to 25, 35 and 50 cents for evening performances, and 15 and 25 cents for the matinees. This house was formerly operated by R. D. Craver.

Elizabeth City, N. C.—Manager Kramer, of the Alkramer theater, is making arrangements for increasing the seating capacity of that house.

Charlotte, N. C.—R. D. Craver, of the Craver Film & Supply Company, has gone to New York to look over the motion picture field and witness the screening of a number of films.

Doings in Pittsburgh This Week

Changes in Film Circles—C. G. Kingsley Heads Famous Players Exchange—Schatz-Muntz Company Buys Theaters—Manager Lyon of the International Promoted—Other Notes of Interest.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa.

C. G. Kingsley Heads Famous Players.

PITTSBURGH, Pa.—A shake up in the organization of the Famous Players Film Service, Inc., has taken place here with the appointment of C. G. Kingsley as branch manager in this city to succeed R. C. Schmidt. Mr. Schmidt is now special traveling representative out of the Pittsburgh office.

Mr. Kingsley was formerly in charge of the Cincinnati branch of the Fox Film Corporation and has had wide experience in the film business. He assumed that position recently, having been transferred from the Fox offices at Detroit, where he had been in charge during the past year. W. C. Watson has become assistant manager of the Famous Players here, succeeding G. C. Rich.

The many Pittsburgh friends of Harry W. Irons, who was previously manager of the Famous office in this city for some time, have tendered him their best wishes upon his appointment to the management of the new Cleveland, O., branch of the company.

Schatz-Muntz Co. Buys Theaters.

Meadville, Pa.—A new concern known as the Schatz-Muntz Amusement Co. was formed recently for the purpose of owning and operating moving picture theaters and has been incorporated under the laws of Pennsylvania with a capital stock of $25,000. The company has acquired the Photoplay theater and the Lyceum theater, at Meadville, Pa., and has just purchased the beautiful Mercer Square theater, at Greenville, Pa., a new house which was opened on July 1. All of the houses are up-to-date in every particular and among the finest in their locality.

The officers of the new company are Charles Shatz, president; R. H. Muntz, treasurer, and H. P. Weir, secretary. The theaters will be managed personally by Mr. Muntz, while Mr. Schatz will have charge of booking the attractions of the three houses. The company contemplates adding several other theaters to their chain in the near future.

B. F. Lyon Promoted.

Pittsburgh, Pa.—B. F. Lyon, for the past six months manager of the Pittsburgh branch of the International Film Service, has been promoted to the position of general manager of the exchanges of the company and has taken up his headquarters at New York. Mr. Lyon came to this city as manager of the Pittsburgh Pathe exchange, but resigned after remaining with that concern about three months to establish the local office of the International. He achieved marked success in this territory and it is in recognition of his broad knowledge of the business that the company appointed him to the general managership. His host of friends among the exhibitors and exchanges wish him continued success in his new position. Mr. Lyon is succeeded here by E. J. McGurty, formerly of the road staff of this office. Mr. McGurty covered the West Virginia and Southwestern Pennsylvania territory and is known as a hustler.

J. P. Donovan Managing Regent.

Pittsburgh, Pa.—The Rowland & Clark theaters, Pittsburgh, Pa., has placed J. P. Donovan, formerly general manager, in charge of the Regent theater, Penn and Highland avenues, East Liberty, to succeed Jerome Caspar. Mr. Caspar has resigned to assume the managership of the Duquesne Garden Skating Rink, which will open about October 1. Mr. Donovan was previously manager of the Regent, but later became general manager of the Rowland & Clark chain. This position has been abolished, as it is announced that J. B. Clark will hereafter devote more of his time to the various theaters. William F. Kirsch, house manager of the Bellevue theater, will now do the booking for the entire Rowland & Clark chain of houses.

Feature Films at the Ridgeway.

Ridgeway, Pa.—The Ridgeway Opera House, Ridgeway, has been reopened for the season under a new policy and will hereafter run feature pictures with an occasional road show. The theater was extensively remodeled during the summer months, receiving new decorations throughout and much up-to-date equipment. Two new projection machines of the latest design and a new screen have been installed. Another fine improvement is a beautiful stage setting. The house is in charge of E. B. McClain, an experienced and very progressive manager.

Mountaineer Film Company.

Logan, W. Va.—The Mountaineer Film Company, of Logan, W. Va., was recently granted a state charter of incorporation under the laws of West Virginia to manufacture and sell moving picture films. The authorized capital stock is $5,000. The incorporators are A. J. Dalton and John A. Holley, of Omar, O. J. Degans, G. T. Swann, H. S. Gay, Jr., Peter Minoth and others of Logan.

Norfolk Returning to Its Censorship

City Council's Ordinance Committee Takes Up Censor Question Again Despite Recent Agrement with Local Exhibitors.

By Clarence L. Linz, 635 Tenth St. N. E., Washington, D. C.

NORFOLK, VA.—The Ordinance Committee of the City Council, with Chairman Hosier and three of the other four members present, on September 18, brought up the matter of motion picture censorship, despite the fact that Major Walke Truxton had been willing to withdraw his resolution providing for censorship of motion picture films after securing the written promise of the managers and owners of the motion picture theaters of this city to the effect that no immoral or sex problem plays would be introduced into their houses.

It is said that the Ordinance Committee considers this matter worthy of further discussion and study. The question was temporarily passed over and before it is again taken up, copies of the resolution will be furnished each of the members.

It was thought that when Major Truxton agreed to withdraw his resolution and it was shown that the exhibitors of Norfolk were willing to abide by their promises and meet the desires of that element which is seeking censorship, no more would be said or would be necessary in the matter. Censorship will have a bad effect upon the motion picture industry of Norfolk, and without need, for this city prides itself upon the quality of the films exhibited. It has not yet been proven that censorship is necessary.

Theater To Be the Broadway.

Lynchburg, Va.—The Universal theater here has been reopened under the name of the Broadway by the Piedmont Amusement Company. A number of improvements have been made and among other things a new Rembush silver fiber screen has been put in place, a new electric motor generator installed and, as the management puts it, "the house has been given a new coat of paint inside and out."

Norfolk's Strand's New Policy.

Norfolk, Va.—The Strand theater reopened September 18, after being closed a week to be remodeled and greatly improved in advance of the heavy season expected for it. Manager Hofheimer says that he has decided to give the people of this section a theater that will compare with the best in the country. This includes the engagement of Passeri and his band and orchestra. It was necessary to enlarge the orchestra pit to accommodate all of these musicians. In addition to this wonderful musical organization, Mr. Hofheimer has arranged for further entertainment by two artists of known reputation as soloists.

Fire in Booth of Norfolk Theater.

Norfolk, Va.—Two reels of film were destroyed and the projection machines quite badly damaged in a fire that broke out through the ignition of torn film in the operator's booth at the Crossman theater. Jack Williamson, the operator, saved the other films that were in the booth.

New House for East Radford.

East Radford, Va.—W. D. Roberts, who now operates the Dreamland theater here, is to have a new house with a larger seating capacity. Ground has already been broken for the new enterprise and the work will be pushed to completion. This theater is to have a seating capacity of about 500, the Dreamland accommodates only about 320 people, and Mr. Roberts has long ago outgrown so limited a seating capacity.

Cincinnati Exchanges Generous

Dayton Plague Ban Cuts Theater Receipts—Exhibitors Come to Cincinnati and Hold Conference with Local Exchange Managers Who Agree to Cut Charges for Picture Shows in Dayton Till Better Times.

By Kenneth C. Crain, 610 First National Bank, Cincinnati, Ohio.

CINCINNATI, O.—The effect of the infantile paralysis scare upon all departments of the moving picture business was strikingly illustrated a few days ago when a delegation of Dayton, O., exhibitors, fourteen strong, came to Cincinnati, following the action of the Dayton authorities forbidding children under the age of 16 years to attend the theaters. There are only a few cases of the disease in Dayton, it seems, but the authorities decided to take no chances on its spread, and not only postponed the opening of the schools, but took the action referred to with reference to the theaters.

As it was estimated that this would cut off about 50 per cent. of the business of the moving picture houses, the exhibitors got together and decided to make an appeal to the film exchanges at Cincinnati who furnish their service. Accordingly, the delegation came down, took quarters at the Hotel Metropole, and invited the exchange managers to come and talk things over with them. The Dayton exhibitors laid the situation frankly before the film men, pointing out that with their business cut in two they could not afford to pay the same service rates as heretofore; and after some discussion, the film men agreed, during the time the regulation against children remains in force, to reduce their service rates by one-half. Virtually every exchange in the city was represented.

The generous action taken has enabled the Dayton houses to continue in operation in spite of the reduction in their business, and they have expressed their hearty appreciation of the aid extended by the exchanges. As far as known, nothing of this sort has been done elsewhere by film men, but the wisdom and good sense of the course taken are evident.

Cincinnati Screen Club Elects Officers

Charles Weigel Chosen President—C. E. Holah Made Member of Executive Committee—Loving Cup to A. M. Muller.

CINCINNATI, O.—A recent meeting of the Cincinnati Screen Club, attended by a majority of the members, found a considerable amount of business to be transacted, and the meeting was one of the most important thus far held. The election of officers was the principal feature. President C. E. Holah announced in advance that by reason of the considerable amount of work thrust on him in connection with the expansion of the Greater Vitagraph Company, he would not be able to accept a re-election. The election resulted as follows:

President, Charles Weigel, manager of the Alhambra theater; vice president, Clay E. Brehm, of the Bluebird exchange; secretary, Harry Bugie, of the George Kleine exchange; treasurer, W. S. Wessling, of the Pathe exchange.

Mr. Holah was made a member, with the officers, of the executive committee of the club, which has charge of its management.

An interesting and affecting event at the meeting was the presentation of a silver loving cup to A. M. Muller, on the occasion of his leaving Cincinnati to go to New York. Mr. Muller until recently was manager of the Cincinnati exchange of the Fix Film Corporation, and has been active in film work in Cincinnati for several years. He was a popular member of the club, and was much moved by the evidence given of the esteem of his fellow members. G. N. Kingsley is in charge of the Fox exchange.

T. V. Prentice to Build Theater.

Cincinnati, O.—A handsome and up-to-date moving picture theater, to be the largest and most completely equipped in the East End of Cincinnati, is to be built by Thomas V. Prentice and others on Eastern avenue, near Tusculum avenue. Plans have been prepared by C. Grunkemeyer, architect, and work is to start soon.

Rumor of a Theater Change.

Cincinnati, O.—Developments which indicate the probability of another large moving picture house in the downtown section of the city were indicated by approaches recently made by representatives of a New York syndicate to several local theatrical men. One of these was Manager Hubert Heuck, of Heuck's theater. According to Mr. Heuck, he was informed that the New York interests desire to rent, lease or possibly purchase a Cincinnati house, in touch with the center of the city, and with a seating capacity of not less than 2,000. Nothing definite has been ascertained as to the interests behind the move, nor as to the purposes for which the house would be used. Theatrical property is valuable in Cincinnati just now, however, and a house near the downtown section would cost a good deal.

Children's Shows at Majestic.

Springfield, O.—Arrangements are being made by which a children's moving picture program will be shown during the fall and winter each Saturday morning at the Majestic theater. Arrangements were perfected by Miss Mary Bertha Thompson, who was in the city recently arranging the matter. The pictures will consist of approved subjects for children, including fairy tales, nature and historical subjects, and the like.

Grand Jury Kills Sunday Prosecution.

Wadsworth, O.—A rather unexpected outcome of the fight made against Sunday moving picture shows was the refusal of the grand jury to sanction the prosecution of William Standen and William Dunlap, exhibitors who were arrested on the charge of having their theaters open on Sunday. The two were fined in a justice's court $100 each, with costs, and promptly appealed to the higher court. The grand jury refused to permit the matter to proceed, and the cases are probably disposed of.

Film Week in Buffalo

By Joseph A. McGuire, 5 Lewis Block, Buffalo, N. Y.

Changes Among Local Managers.

BUFFALO, N. Y.—Various changes in the ownership or management of Buffalo theaters have recently been noted.

Lyric Theater Leased.

The Olympic Theater Company has leased the Lyric theater for five years. The Olympic theater is on Lafayette square and the Lyric is nearby in Washington street. Both will continue however their policy of running popular vaudeville and moving pictures. Bruce Fowler will continue as manager of the Olympic and Harold B. Franklin will remain as manager of the Lyric. Mr. Franklin's assistant is C. L. Snyder. Mr. Franklin will also continue as general manager of the Family, a moving picture theater. The Lyric was recently reopened after having been embellished throughout with attractive wall colors and lights. The Family also has been reopened. The exterior and interior of this house have been redecorated and new lighting effects introduced. Mr. Franklin recently gave a complimentary screening of "War's Women," the opening attraction, before a party of newspapermen and public officials. The performance was favorably received.

J. A. Schuchert Gets Picture Theater Interests.

J. A. Schuchert, a pioneer in the local film business, has taken over Louis Weil's interests in the Elmwood, Allendale, Columbia, Colonial and Keith's moving picture theaters in this city. Harry Marsey is meeting with success as general manager of these houses. Charles Bowe, formerly of the Allendale, will manage Keith's. His successor at the Allendale is William Lowry. Mr. Schuchert has returned to Buffalo with his family from their summer home at Wanakah, N. Y.

Joseph Lee Steering Merit Film Office.

Buffalo, N. Y.—Joseph Lee has been appointed manager of the Buffalo office of the Merit Film, which releases Ivan pictures. His assistant is F. W. Wyckoff. Mr. Lee was formerly traveling representative of the Merit in Eastern New York. In Buffalo he succeeds F. J. Willis, transferred to the Ivan offices in Boston. The latest Ivan release in Buffalo is "Her Surrender."

J. C. Hemment at Lady Mackenzie Film.

Buffalo, N. Y.—J. C. Hemment is at the office of the Lady Mackenzie Film Company, 29 Franklin street, Buffalo, assisting in assembling and editing African hunt and war pictures. This company is also working on a series of pictures called "Toto Comedies" at Stoney Brook, Lake Chautauqua. The films are based on the antics of "Toto," an ape, owned by Lady Mackenzie.

J. M. Sitterly Booking for Popular Film.

Buffalo, N. Y.—J. M. Sitterly of the Popular Film, Buffalo, is covering the towns along the main line of the New York Central. He is taking bookings on the film, "The Unborn." His firm has the New York state rights on this production and on "Purity" and Madame Pavlowa in "The Dumb Girl of Portici."

Charles R. Rogers Has Son Born.

Buffalo, N. Y.—Charles R. Rogers, general manager of the Rogson Film Company, is receiving congratulations over the recent birth of a son.

W. H. Teeple With Mutual.

Buffalo, N. Y.—W. H. Teeple is now traveling representative of the local Mutual. He was formerly assistant at the Triangle office in Pittsburgh.

Local Theater Changes.

Buffalo, N. Y.—James Leason of Rochester has taken over the Edisonia moving picture theater, Buffalo.

Olean, N. Y.—Mr. and Mrs. John Brunswick have opened Lang's Dreamland, an Olean moving picture house.

Olean, N. Y.—Manager Barnes has opened the Grand theater, Olean, for the season, with vaudeville and moving pictures.

Ogdensburg, N. Y.—The new Strand theater, Ogdensburg, will open shortly.

Ridgeway, Pa.—Miss Irene Stout has built the new Orpheum moving picture theater in Ridgeway, Pa. This house seats 400. Her first Ridgeway house, which she closed, bore the same name.

Canton, N. Y.—Two moving picture houses and a theater playing pictures and road shows in Canton, N. Y., have opened for the season. They were closed during the hot weather on account of poor business.

Illinois News Items

By Frank H Madison, 623 South Wabash Ave., Chicago Ill

Exhibitor James Watson Dies.

CHRISMAN, Ill James Watson 60 years old, proprietor of the Empire theater here, died at his home here Two sons and a daughter survive.

Two New Incorporations.

Springfield, Ill.- The state has issued certificates of incorporation to the following:

The LaSalle Film company, Chicago, capital $10,000; incorporators, P. A. Grau, F L. Eatcman, J. H Kohler

Riverside Amusement company, East Dubuque, capital $2,500, incorporators William E Ellawanger, William Hughes, M F Leiser, J M Daily, William J. Hesseling

Governor Dunne Renominated.

Springfield, Ill.—Illinois exhibitors are pleased at the renomination of Governor Edward F. Dunne on the Democratic ticket. Governor Dunne vetoed the censorship laws passed by the last legislature.

Making a Historic Picture.

Ottawa, Ill.—The return of Father Marquette to the Illinonis Valley will be depicted in a film to be made for the Gayety theater by the Standard Motion Picture company. Another scene of historical significance will be a reproduction of the Lincoln-Douglas debate at Washington Park.

New Illinois Theaters and Changes.

Virden, Ill.—Howard Wanes of Girard has purchased the moving picture equipment of William McNamar and has taken a three year lease on the building.

Peoria, Ill.—The Princess theater has discontinued vaudeville and will be devoted exclusively to high class feature films. The Hippodrome under the same management has started on the vaudeville season but using three reels of pictures.

Oak Park, Ill.—H. E. McManus who has been connected with the Oak Park theater has gone to Duluth, Minn., where he will have the management of two photoplay houses.

Farmington, Ill.—Manager Jesse Chance has increased the seating capacity of the Strand theater.

East St. Louis, Ill.—"Silas Marner" was the first feature which Redmon's Majestic theater selected for a free Saturday show to high school students. A special propram was also shown free to pupils of the graded school. J. M. Livaudais is leading an orchestra of ten pieces.

Rock Island, Ill.—The Paragon Feature Film Company, of Omaha, Neb., is making a two-reel local film for the Rock Island club.

Benefit at the Kincaid.

Kincaid, Ill.—The Kincaid theater gave a benefit show for the family of a miner accidentally killed. The local band erected a platform in front of the theater and gave a concert preceding the show.

In Michigan.

Port Huron, Mich.—The newly incorporated Family theater company has awarded the contract for the remodeling of the Family theater on Huron avenue into a fireproof theater seating 1,000. The present theater will be used as a lobby. Officers of the new organization are: President, Capt. J. T. Reid; vice-president, Herman Appel; secretary, David McArron; treasurer and manager, L. C. Bedford.

Ishpeming, Mich.—The Butler theater which was closed for the summer has reopened.

Adrian, Mich.—"The Romance of Miss Adrian" was made for the New Family and Garden theaters.

Detroit's New Regent Opens

Audience of 3,500 Invited Guests See Premier Show at the Newest Klatt Theater on Woodward and Horton Avenues—Charles W. Porter Is the House Manager and C. A. McVicker, the General Director—Policy of the House.

By Jacob Smith, 503 Free Press Building, Detroit Mich

DETROIT, Mich.—Detroit's reputation for beautiful photoplay houses was further enhanced on Monday, Sept. 18, when the New Regent theater, Woodward and Horton avenues, owned by William F. Klatt, was opened to a private audience of about 3500 persons. The Regent is the fifth in the chain owned by William F. Klatt and is the largest, having a seating capacity of about 3,100. Charles W. Porter is house manager, and C. A. McVicker is general director. Ivan Rudisill, of New York City, is musical director.

While the Monday opening was a private one, the official opening for the public took place Tuesday and the theater was crowded at all performances.

The policy of the Regent will be performances at 2, 7 and 9 p. m., with prices at 15, 25, and 50 cents downstairs and 10 to 35 cents upstairs. For the matinee, prices are from 10 to 25 cents. The attraction the opening week was "God's Half Acre," a Metro feature, Hearst Weekly and a Sidney Drew Comedy, besides orchestra and organ selections and vocal solos.

In a later issue of the WORLD we will show photographs of this beautiful playhouse with a complete technical story, so at this time we are simply going to mention briefly a few interesting things about the Regent. A color scheme of ivory gray, gold and blue has been carried out in the wall and ceiling decoration, while the dark, warm green of the chair upholstery makes a splendid background for the dainty combination. The chairs have been placed far enough apart for real comfort. Washed air, modern fire exits and other devices add to the comfort and safety of the patrons.

The orchestra is large and well conducted by Ivan Rudisill, while a mammoth Kimball pipe organ takes up the continuous thread of music whenever the orchestra halts. We can say honestly that the Regent is Detroit's largest photoplay house. For the Monday night opening many beautiful floral pieces were on exhibition in the foyer being personal gifts from exchange managers, theater owners and friends of Mr. Klatt.

Mitchell Marks Visits John Kunsky.

Detroit, Mich.—The World correspondent had the pleasure of a most interesting chat on Sept. 18 with Mitchell Marks, the man who operates the Strand theater in New York, as well as a chain of theaters in Buffalo and other towns. While in Detroit Mr. Marks was the personal guest of John H. Kunsky. Mr. Marks told the writer that business was improving in all of his houses and that he anticipated a good fall and winter season. Mr. Marks expressed himself as being inclined to favor the open booking policy—in fact, he intimated that such a policy was virtually being forced upon the exhibitor by the manufacturers themselves. In other words, if all the best drawing cards are going to be put out as "specials" how in the world is an exhibitor going to be able to book them unless he has an "open" policy.

Sanitation Code Hearing Oct. 3.

Detroit, Mich.—Only 11 per cent of the amusement places in Detroit, chiefly moving picture theaters, were properly ventilated a year ago when an investigation was conducted by Dr. W. H. Price, health officer, and Frank Walker, sanitation engineer. This data was gathered to assist the health department in framing an amendment to the ordinance regulating the operation of amusement places. Of course, most of the faultfinding was in houses constructed previous to 18 months ago. At the time of the survey there were 136 amusement places. Forty-seven per cent were unventilated. Thirty-two per cent had exhaust fans and ten per cent had air fans, showing a big per cent to be in need of regulation in the interest of public health.

The air supply in almost all places was found to be low. The average was two cubic feet for each minute; the amendment calls for 20 cubic feet for each person. "We feel," said Dr. Price, "that better results could be obtained by fixing the ordinance so that the health department would have something to do about the regulation of amusement places than by bringing a lot of people into court under the sanitation rules." There will be a public hearing on this ordinance in the city hall on October 3rd. Every exhibitor is advised to be on hand.

Social Club for Exchange Managers.

Detroit, Mich.—A "Reel Fellows Club" was organized on Monday evening, Sept. 18, at the Alt Heidelberg, fourteen exchange managers being present. The club is purely a social one and every member of an exchange in Detroit is eligible. There will be no dues. The club will meet once a week, or once every two weeks, and each exchange manager will pay as he goes. The officers are George Trask (Mutual), president; M. S. Bailey (Universal), vice president and J. O. Brooks (Paramount), secretary.

Pictures in Local Public Schools.

Detroit, Mich.—Moving Pictures for the public schools have been authorized by the Board of Education in Detroit. The use of the pictures will be undertaken as an experiment. Five projection machines and a weekly film service for each of the five machines are first to be tried in 25 schools, and if the results warrant, an appropriation will be asked to extend the service to all of the Detroit public schools.

Bert Williams Deserves Credit.

Detroit, Mich.—Bert Williams, of the Woodward Theater Company deserves unlimited credit and praise for what he has done to put the Grand Circus theater, 301 Woodward avenue, on a paying business with clean attractions. We all thought that about the only thing the Grand Circus was fitted for were features that necessitated "No Children Admitted" signs, but Williams has shown us that we were wrong. He has spent considerable money in renovating the Grand Circus, has put in high-class features with a daily change and today the Grand Circus is a real money-maker. He belongs to the class of John H. Kunsky and Harry I. Garson, who have taken dead houses and made successes out of them.

Union Musicians Win Raise.

Detroit, Mich.—Local theater managers have granted the union musicians an increase in their wage amounting to approximately $3 per week per man. This has materially increased the operating expenses of such houses as the Majestic, Washington and Broadway-Strand, where large orchestras are employed for motion pictures.

George W. Trendle, personal counselor to John H. Kunsky, has moved his offices to 2204 Dime Bank building, adjoining those of Mr. Kunsky.

Nashville Theater Consolidation

Report That Crescent Amusement Company Will Take Over the Wassman Interests—Entails Transfer of Knickerbocker, Crystal and Rex Theaters—Only One Uptown House, the Strand, Not Controlled.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

NASHVILLE, Tenn.—A consolidation of Nashville motion picture interests of much importance is reported ready for the final articles of transfer, involving the taking over by the Crescent Amusement Company of the Knickerbocker, Crystal and Rex theaters. The first named houses are in Nashville, while the Rex is located at Knoxville, Tenn. While officials of neither company will officially confirm the fact that a deal has already been closed, it is conceded that a deal will be engineered in the very near future. The Knickerbocker is the handsome $85,000 playhouse only recently completed, the building being owned by a Nashville real estate syndicate, Manager Wassman being in control of all fixtures and equipment.

The proposed combine would give the Crescent Amusement practically an unrestricted program service from which to draw, as that company would be in absolute control of all uptown motion picture theaters, with the exception of the Strand, which theater is the only central house not under operation by either the Sudekum of Wassman interests.

Strand at Mascot Remodeled.

Mascot, Tenn.—A carload of equipment has been received from the Ocoee theater at Cleveland, Tenn., and will be used in the Strand theater at Mascot, which house has been thoroughly remodeled under the direction of Geo. N. Shorey, Knoxville exhibitor. Mr. Shorey obtained possession of the equipment of the Ocoee and Moneta theaters recently, and will continue to operate the latter at Cleveland. This is the first venture into small town business, and he states it is strictly up to the quality of films supplied by the exchanges as to whether he will continue to operate these houses.

Strand Issues Coupon Books.

Nashville, Tenn.—To celebrate the advent of the new program service for the Strand theater, which goes into effect October 11th, Manager Roy Shelton offered a special inducement to the public during the week September 18-23 through the medium of selling a book of fifteen ten-cent admission tickets for $1.00. Even though cutting profits, Mr. Shelton feels that he has been repaid from an advertising standpoint.

Five Cents for Best Features.

Memphis, Tenn.—The Princess theater, operated by the Trimble Amusement Company, is offering the best grade features for five cents, including such high class productions as Bluebird, Essanay, etc. The slogan of this house is "Five Cents—Why Pay More," and the plan is making a hit with the public. (Why shouldn't it?)

Tennessee Film Topics.

Carthage,—A new picture house will be in operation here within a very short time.

Nashville.—President Tony Sudekum has returned from a trip to eastern points, where he went to look after some big bookings for the fall season.

Nashville.—Fred Iron, one of Tennessee's pioneer operators, is now in the projection room of the Knickerbocker, having formerly been located at Jackson, Tenn.

Memphis.—The popularity of the Billie Burke serial is attested by the fact that eleven towns in the state are running "Gloria's Romance" simultaneously.

Nashville.—F. B. Wilson, manager of the Jackson house, and Oscar Altman, of the Murfreesboro interests, were visitors at the home office of the Crescent Amusement Company a few days back.

Atlanta News Letter

By A. M. Beatty, 43 Copenhill Avenue, Atlanta, Ga.

C. D. Danford Comes to Alamo No. 1.

ATLANTA, GA.—C. Douglas Danford, well-known Southern film man, who has been in Chattanooga for the past few years, is now permanently located at the Alamo No. 1, Atlanta. He is popular in Atlanta and his friends are congratulating him upon his return to the city. Mr. Danford was married a short time ago.

Ted Hardcastle Back.

Atlanta, Ga.—Ted Hardcastle, manager of the George Kleine corporation, southern division, returned to Atlanta this week after attending in Chicago a conference called between the officials of the Kleine, Selig, Essanay and Edison companies, all of whom have now combined under the Kleine banner.

Belgium Relief Benefit.

Atlanta, Ga.—A strong program was given Sunday at the Grand for the benefit of the French and Belgian fund. This reopens the relief campaign started last winter. Dr. F. E. May, representative of the Relief Commission in Georgia and Florida, had charge of the performances and impressed the public with the great need that will be faced in France and particularly in Belgium during the coming winter. It is expected that food, clothing and fuel will be extremely scarce. The theater was crowded.

Projection Room Burned Out.

Atlanta, Ga.—Fire Saturday afternoon burned out the operating room of the Bellwood theater at 771 Marietta street, but did no damage to the rest of the interior. The house was crowded at the time, but the people got out without a panic.

Triangle Office Moves.

Atlanta, Ga.—The Triangle Film Company moved into their quarters on second floor of the new Exchange building Friday. Manager Bromberg was the first to move into the new building.

Big Four in New Office.

Atlanta, Ga.—Manager Savin, of the Big Four, moved into the new Exchange building Saturday. The company is on the first floor and has its quarters well arranged.

Indiana Theaters Expect Good Season

New Equipment, New Decorations and Preparations for Humming Winter Season Are the Rule—High Class Pictures Wanted.

From the Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—Moving picture theater owners all over the state are preparing their theaters for the winter run. With reports of redecorating, repainting and installation of new equipment from many parts of the state come to the offices of the Indiana League in Indianapolis reports of prospects for a good business during the winter. And that it will be welcome, especially in Indianapolis, is a foregone conclusion. The typhoid fever epidemic which held the city in its grasp for two months, followed by the now present infantile paralysis scare, has taken some of the edge off the moving picture magnates' enthusiasm. It is estimated that attendance at the theaters, especially in the outskirts of the city where the patronage is largely juvenile, has fallen off at the rate of twenty-five per cent.

Outstate reports indicate that the theater owners are in for a fine season this winter. These reports are brought from all sections of the state where conditions were never so prosperous as now and where the pictures were never more popular. "The combination puts up an unbeatable front," said one man who has a string of theaters in the southern part of the state. He ought to know because he had a hard time popularizing his theaters.

"High class performances are what bring the crowds to my theaters," he said. "I am getting away from the rank sensational films and using only those in which the best dramatic talent is employed. I find that the name of a well-known actor or actress, especially one who has won fame on the legitimate stage, will pack my theaters. People in the small towns in my part of the state have heard about these actors and actresses and they go to see them. With the class of plays which my distributing agencies are giving me once I get them in the theater I am sure they will come back."

Indiana, with its seven hundred moving picture theaters, will prosper in a moving picture way this winter.

Theater in Vincennes Ordered Closed.

Vincennes, Ind.—Mayor House of this city recently ordered closed the Star theater. The mayor announced that Theodore Charles, manager of the theater, had failed to comply with orders recently issued to him by attaches of the office of the state fire marshal. Manager Charles of the theater announced that he would comply with the order and that the pictures which had been advertised would be shown at the Moon, another Charles theater, without additional charge. He said he did not know what further action he would take.

TO EXHIBITORS

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

Items Worth Noting.

Marion, Ind.—Marion has a new theater in the New Lyric. Ten and fifteen cent prices prevail. Part of the program will consist of vaudeville.

South Bend, Ind—The LaBadie-Judd Film Co., which will erect a studio in this city, has changed its headquarters from the Kable building to the Dean building.

Wabash, Ind.—The opening night at the Majestic brought a large crowd. Probably one of the reasons for the big attendance was the offering of a souvenir to each of the first hundred women to enter the new theater. The advertising scheme worked out splendidly.

Every schoolboy and girl in Indiana should see "Indiana," the historical motion picture, which was presented at English's theater, Indianapolis, Sept. 18, 1916, for the benefit of the Riley memorial fund, according to Mrs. Harry O. Tutewiler, the only woman member of the board of school commissioners.

Kentucky Notes.

Fred Dolle May Book Some Road Shows

Louisville, Ky.—Fred J. Dolle, of the Broadway Amusement Co., Louisville, and lessee of the Capitol theater, at Frankfort, Ky., is figuring on booking a line of theatrical productions to be shown at the Capitol theater this season in connection with pictures. Last season the theater opened so late and bookings were so scarce that pictures alone were relied on. Mr. Dolle stated that road companies were easier to get this year, and as Frankfort was itching for a few good road shows the house would undoubtedly show some of them anyway.

Considering Theater Ordinance.

Shelbyville, Ky.—The city council is giving a good deal of consideration at this time to safety of the local moving picture houses and has named a committee to investigate and report on the advisibility of an ordinance which would prohibit moving picture shows on any but the ground floor of buildings so used. The committee was given additional time to make its investigation and is stated to be proceeding carefully for the reason that such an ordinance might virtually put some exhibitors out of business, at least temporarily.

Louisville Theater Notes.

L. J. Dittmar, head of the Majestic Amusement Co., left Louisville on Wednesday, September 13, for New York, where he expects to spend a week or ten days.

After spending a vacation of two weeks in Chicago, Lee Goldberg, manager of the Keith interests in Louisville, including the Mary Anderson theater, the Keith film house, has returned to the city. His brother, Joe Goldberg, had charge of things during his absence.

The new Palace theater, a colored moving picture theater on Walnut street, has been packed since it was opened recently, an unusually heavy attendance being noted during the run of the "Battle Cry of Peace." This is the largest and newest negro house in the city, and probably the largest in the district.

M. A. Jablow, manager of the Hippodrome theater, has also taken over the management of the Olympic, following the resignation of Joe Goldberg, now with the Big Features Rights Corporation.

The new serial picture, "Liberty," is taking exceptionally well in Louisville, according to the exhibitors. This picture is being shown first at the Empire, on East Market street, and later on Fourth street at the Casino, and still later at several other houses.

Western free lance film of the Steecher-Lewis no decision, four-hour wrestling match, took exceptionally well at the Casino theater, where it was recently shown by Judge Kinney. Louisville has been an enthusiastic wrestling town for the past three or four years, and has supported some of the leading bouts.

Percy L. Smith, manager of the Louisville Mutual office, has returned from a trip to Stanford and other Central Kentucky points, reporting an excellent business trip.

In order to insure a good attendance during the showing of the latter episodes of "The Yellow Menace," J. Johnson Musselman, manager of the Star theater, distributed 20,000 passes in Louisville, these passes being good during the two days that the first episode was on the screen.

The new Beatrice Fairfax love and adventure stories, International Film Service, are getting a good start in the Louisville theaters. The first episode was booked as follows: Orpheum, every Sunday and Monday; every Tuesday at the Norman; every Wednesday at the Hippodrome; every Thursday at the Aristo, Sundays, Fridays; Pythian, Mondays, and Hilltop Thursdays. The Louisville Herald is carrying the story in its Sunday edition.

Picture Shows Become Commodity

Kentucky World Correspondent Finds Significance in Local Advertisements Asking Exchange of Shows for Something Not Junk—A Show in Every Village Now—No Uncultivated Fields.

From Ohio Valley News Service, Inc., 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—Every now and then the Louisville newspapers carry an ad in the "Want" sections which is highly significant of the development of the moving picture industry. The following may be cited as typical, carried first, it is said, in the "For Sale" section and then transferred to the free "For Exchange" column:

TO EXCHANGE—Motion picture road show, complete, engine, dynamo and wagon, first-class, for automobile; no junk wanted. Address E 61, care the Evening Post. 4-3tx

In other words the moving picture theater has become established as a fixture at almost every four-corners settlement in the country. They are no longer novelties, and that means the man who once could set out with horses and wagon, projecting machine and a folding screen, with a few assorted reels of rain-shot films, is no longer certain to gather a crowd in the rural communities. It is a small town indeed in this day and age which does not boast something in the way of a moving picture theater, and when such a place is found there is usually a reason for the absence of the plant in the shape of a street car line or a good road to a nearby point where a first class house is to be found.

To Start Children's Shows Again.

Louisville, Ky.—Lee S. Goldberg, manager of the Mary Anderson theater, the Keith picture house, announces that the theater will shortly resume the Saturday morning children's pictures for the winter months. Mrs. Fred Levy, of Louisville, vice-president of the national board, has been personally assisting Mr. Goldberg in the program for the winter and an interesting program is promised. Mr. Goldberg, with resumption of the vaudeville programs at the Keith theater, is relieved of supervision of that house and will be able to give all his time to the Mary Anderson. The Chaplin pictures, which have alternated betwen the Mary Anderson and the Keith theater, will now be shown exclusively at the Mary Anderson.

Movo Company a New Organization.

Louisville, Ky.—The Movo Manufacturing & Sales Co. is a new corporation in Louisville, organized with $20,000 capital, authorized to make and sell moving picture supplies and accessories, photo supplies, etc. Incorporators are Charles L. Hardesty, Henry Schweiters and James Yunker.

Louisville Auditorium Coming.

Louisville, Ky.—Construction of the Louisville Auditorium, for which the city subscribed $300,000 not long ago, is to be undertaken in the near future, it is said. The association has named D. X. Murphy & Bro., architects, to put up the building, and J. C. Murphy has been making a tour of inspection of the new auditoriums of the country in order to get ideas for the new structure in Louisville. It is to be a capacious building and provision will be made for showing motion pictures in it. The projection booth is to be adequate for the most elaborate productions.

Macauley's to Be Beautified.

Louisville, Ky.—Remodeling and improvement operations on the old Macauley's theater building are more extensive than had been given out at first. Considerably more than $50,000 is being expended in making the house over and when it is completed it will be modern in every respect. A new side wall has been put in and the roof is being erected on steel girders, while the stage and the dressing rooms are being reconstructed throughout. All new seats will be provided and the structure will be redecorated and refinished.

Says He Can Save on His Current Bills.

Louisville, Ky.—Mort Wentzel, manager of the Norman theater, has just installed a new generating plant at a cost of about $1,200, consisting of a Fairbanks-Morse oil burning engine, and other equipment. In addition the house will be equipped to use Central service in case of emergency. Manager Wentzel was so struck with this equipment, which is in use at the Dream theater, Jeffersonville, Ind., that he delved into the matter, and states that he can operate such a plant at a big saving in electric bills, and at the same time be protected in case the central service plant lets down.

Campbellsville Exhibitors New Power Plant.

Campbellsville, Ky.—W. I. Meader, of the Alhambra theater, Campbellsville, Ky., has installed a 15 horse-power kerosene-burning engine, dynamo, etc., and will generate his own current for the theater. The decorative material for the front and the new opera chairs have arrived, and Col. Meader expects to be ready to open for business shortly.

Kentucky Theater Changes.

Sebree, Ky.—D. A. Turpin has purchased a complete moving picture outfit and leased the Melton building, on Main street. He expects to install his equipment and be ready to open the house about the first of October.

Jackson, Ky.—Henry Spencer has leased the Lyric theater building and has opened a new moving picture show, starting off with a Fox picture, featuring Theda Bara. Mr. Spencer has announced that he has made arrangements for some high grade film service, and will keep the Lyric running throughout the winter season.

Paducah, Ky.—Contracts have been let by the Desberger Amusement Co. to Gus Lockwood to remodel a building as a moving picture theater. D. Harry Jamieson, of Paducah, Ky., is the architect. The improvements will cost about $5,000.

Lancaster, Ky.—The Rex theater, owned by Luther Herron, was recently sold to Walter Hammack for $8,000. Judge L. L. Walker and W. J. Speath were the principal bidders other than Mr. Hammack.

Hartford, Ky.—D. R. Bean is completing remodeling of his moving picture theater and will open the thoroughly renovated house soon.

Paducah, Ky.—The Star theater, which has been undergoing a thorough renovation and remodeling, is nearing completion and pictures will be shown in the near future.

Madisonville, Ky.—E. W. Dozier, of Louisville, has been made manager of the Garrick theater here.

J. T. Hamilton With Big Feature Right.

Louisville, Ky.—The Big Feature Rights Corporation has enrolled J. T. Hamilton, formerly of the Cincinnati Paramount office, as booking agent and he is now handling the bookings of the "Battle Cry of Peace" and the "Marvelous Maciste" through Ohio. George Starkey, Jr., is traveling in the South for the company.

Getting at Suburban Patrons

North Topeka, Kansas, Has One Picture Show—Patrons Seem Inclined to Take a Trip to Topeka Across the River to See City Picture Shows—Have Idea That Small Houses Must Have Small Pictures.

Special from Kansas City News Service, 205 Corn Belt Building, Kansas City, Kan.

NORTH TOPEKA, KAN.—S. S. Myers, proprietor of the Princess theater, the only picture show in North Topeka, Kan., wants to know if it is possible to make the tail wag the dog. He can't see any way.

North Topeka, with 10,000 people, is across the Kaw river from Topeka, Kan., which has 50,000. North Topeka inhabitants are mostly in very moderate circumstances, and he is sure a large proportion of his patrons could not patronize a 10-cent theater. So he has given them the best he can for 5 cents, 4 to 6 reels, at present Universal program and Red Feather features. Pathe serials, not first run, of course. His theater seats 400, and he is making some money.

He gives almost exactly the same kind of show as two or three of the theaters in Topeka "proper"—but the young fellows persist in spending 20 cents car fare to take their girls to the 5-cent shows in Topeka! Many of the older people cross the river, too—and very many take the car ride to attend the 10-cent theaters where first runs are offered.

"The public believes the film companies put out cheap stuff for the little theaters and the big, finest pictures at high prices for the big theaters," said Mr. Myers. "I advertise in the local North Topeka Weekly, and in the Topeka papers alongside the big theaters there. I try to show our people that they can see just as good shows at my house as any place else—but they go to the city. I feel that until the Topeka houses raise to a uniform 10-cent price, I must protect my own people."

But he is eagerly looking for the day when 10 cents will be the nominal admission price; then he can consistently raise, and can make a bid for the best North Topeka business.

Universal's Publicity Has Big Job.

Kansas City, Mo.—The Universal is planning that every exhibitor, no matter how far removed from the centers of advertising activity, or no matter how small the exchange which serves him, will have all the advantages of the largest theaters, as to publicity matter.

In the Kansas City district George W. Boles will be on the publicity job. R. C. Cropper, district manager of the Kansas City exchange, is district manager, and this includes the exchanges of Kansas City, St. Louis, Omaha, Oklahoma City and the branches, Ft. Smith, Wichita, Sioux Falls, Cairo and Des Moines.

The smallest branch, the most distant exhibitor, will then be getting all the advantages of the largest, and at a small cost. For instance, the novelty advertising devices for the exchanges and branches will cost them little more than the printing bill, and they will be able to push their business as forcibly as though they had the most extensive facilities.

The Kansas City office has, indeed, extended the scope of its service beyond its district. Recently requests have come to Mr. Bowles for supplies of his novelties, for the offices at Dallas, Tex., and Atlanta, Ga. Batches of the advertising were sent the exchange addresses on the cards alone being changed, which were mailed out from those places.

Olathe's One Picture Show.

Olathe, Kan.—A city of 3,000 people, with 17 churches—and one moving picture show! That is Olathe, Kan. The picture show is operated by T. H. Wilson and W. W. Weldon, and they are said to be prospering. The Gem theater seats 521. It is closed in the summer, the pictures being shown in a pavillion, roofed, the sides of which are removed in warm weather. It has a hard maple floor, and is equipped with church pews and seats made to order. In the winter, the seats are removed, and Wilson & Weldon operate the pavilion as a skating rink and basket ball hall.

But about the church pews—they are especially appropriate this summer, since the Methodist church, which was erecting a new structure, used the pavilion for its Sunday services. Olathe does not have Sunday pictures, so the business is not interfered with.

Phil H. Pierce Goes to Dallas

Kansas City, Kas.—Phil H. Pierce, widely known among the moving picture men of Kansas City territory, for the past two years sales agent at Kansas City of the Rudolph Wurlitzer Company, returns this month to a Wurlitzer sales company with which he was formerly connected, but in a more important capacity. About September 12 he assumed the position of sales manager of the Western Automatic Music Co., of Dallas, Tex.

F. I. Buckingham on Showmanship.

Kansas City, Mo.—F. I. Buckingham, head of the company operating the Apollo theater, one of the finest of the suburban houses, has definite ideas as to the prices to be charged. He declares that there is little chance of prices at the Apollo being changed from straight ten cents admission. The theater will soon have available a seating capacity of 1,400.

"We have figured it out that the only fair way to treat our patrons is to give them the best we can get at the uniform price of 10 cents, and make our profits out of the volume of business," he said. "That's why we have increased the seating capacity. It hardly seems just to stick the patrons for extra money whenever we get something that costs us a little more—it seems more equitable for us to provide the capacity for caring for larger crowds on those occasions. Patrons in such a suburban theater are closer in touch and there is a more intimate personal relation than in the case of downtown theaters. We look on the case much as though it were a family hotel, for instance; the patrons would resent the management charging an additional fee for a specially nice Sunday dinner, especially when the hotel advertises and gets additional patrons for that dinner. We want them to feel that they can always come for 10 cents, and always get the best there is going. And we'll have capacity and patronage available to make money at 10 cents, with 1,400 seats."

Worth a Passing Glance.

Kansas City, Mo.—The Columbia theater, the former Tenth street, is having good success, though some of its original plans have changed. The idea of having a moving picture exclusively for women has been abandoned, at least temporarily. This policy, which was confined however, to the afternoon shows, was pursued during the long engagement of "The Little Girl Next Door" and was used effectively for advertising purposes. The price at the theater are 15 cents for adults, and 5 cents for children.

Kansas City, Mo.—The Willis Wood theater, for two years the largest moving picture theater in Kansas City, returned to drama September 17, with stock company. "Gloria's Romance," which had been its feature during the summer, is now running at the Columbia.

Kansas City, Mo.—P. J. Hall has left Kansas City for Chicago. For some two years he operated the Western Film Exchange here, and was widely known.

Changes Among Local Theaters.

Kansas City, Mo.—The Kansas City "V-L-S-E" office is undergoing no changes following the changing of the name to the Vitagraph. As Mr. L. J. Scott, publicity manager, puts it, "We expect to do as much business, concentrating on one a week, as we did before with two a week." There has been no reduction in the force, and the esprit du corps, the enthusiasm over the productions and material to be handled, is gaining perhaps an extra boost from the focusing of attention on the Vitagraph offerings.

Kansas City, Mo.—The Motion Picture Supply Co., H. G. Gill, manager, has added a large room, where it can now conveniently display machines. Geo. H. Kendrick has been added to the sales force.

Mitchell, South Dakota, Sabbatarians Active

Would Close Picture Shows on Sundays by Making City Officials Take Action on State Law—Referendum Asked for.

By Frank H. Madison, 623 South Wabash Ave., Chicago, Ill.

MITCHELL, S. D.—Opponents of Sunday shows probably will make a test case and decide whether the decision of municipal authorities to allow such performances cannot be nullified by invoking the state law.

The city council passed an ordinance which repeals the penalty clause in a former ordinance which prohibited Sunday shows. The penalty was the revocation of license for a theater which violated the law

A state law passed in 1907 provides penalty for Sunday shows but it has been the custom of state authorities to interfere but little in what is generally regarded as a purely local affair.

Another angle to the situation is a plan to hold a referendum election and see how the citizens of Mitchell feel about it.

Sunday Shows in Huron.

Local picture houses are now showing on Sundays in Huron, S. D. Huron is one of the last cities of consequence in the state to adopt the practice of giving exhibitions seven days a week.

Edinburg, N. D.—Paul Johnson of Mountain is now manager of the opera house here.

IN IOWA.

New Building Code for Mason City.

Mason City, Ia.—City authorities are pleased at the active co-operation shown by the owners and managers of the local moving picture houses in the draft of a broader ordinance regulating safety requirements in photoplay houses. There is at present a measure to cover this subject, but its provisions are not sufficient. A new act will regulate the construction of auditoriums and exits and all conditions surrounding the projecting machines. If this is enacted into a law by the city council a rigid enforcement is promised by the officials.

Fine House Promised for Davenport.

Davenport, Ia.—C. H. Bryant of Waterloo and St. Elmo Bateman, manager of the Plaza theater at Sioux City are said to

be negotiating for a site for a moving picture theater in this city. The plans are said to call for an expenditure of $75,000.

Iowa Theater Notes—Changes, Etc.

Hampton, Ia.—The Windsor theater opened its moving picture season with the Bluebird feature "Where Are My Children?"

Burlington, Ia.—Four vaudeville acts, a photoplay family and a comedy will be the policy at the reopened Grand.

Mt. Vernon, Ia.—The new plan at the Star theater gives Monday, Wednesday Friday and Saturday nights, special features, Tuesday a serial and Thursdays a mixed program. Manager Hendrix has had the front and lobby of the theater redecorated and remodeled.

Dubuque, Ia.—While the Majestic has officially closed its summer vaudeville season, it will not give up the moving picture. It announces that instead of using a cheap vaudeville act to start the show it will have a high class feature picture. The closing attractions were "Where Are My Children?" and "The Little Girl Next Door."

Clarinda, Ia.—James B. Ellis of Maryville has leased the Delpheus theater and will operate it as a moving picture house has renamed it the Little theater.

Jewel, Ia.—C. L. Allen has sold the Isis theater here to George Peferson, manager of the Grand theater at Story City, Ia.

Germania, Ia.—John Pink has asumed the management of the Virgina theater.

Northwood, Ia.—The Slosson theater is now owned and controlled by George Haight.

Harlan, Ia.—Hans Larson has opened a moving picture show here.

West Branch, Ia.—Crook & Meyers have sold the Pastime theater to Delbert Fairall.

Mason City, Ia.—The Cecil theater had "Civilization" for the week of September 17.

Davenport, Ia.—"Shoes" the Bluebird feature played a return date at the New American theater.

Nebraska Theater Notes.

Omaha, Neb.—Edward Horton, formerly organist at the Casino theater in Des Moines, has accepted a similar position at the Muse theater in this city.

Red Cloud, Neb.—The Orpheum and Tepee theaters have gone under the management of A. G. Hauser and Ferdinand Reizman of Alma, Neb.

Louisville, Neb.—Frank Johnson who has leased the opera house will open a moving picture theater.

Omaha, Neb.—Manager Joseph Kohlberg of the Farnam theater has a new policy and will run Paramount pictures Tuesday to Saturday and World and Fox films on Sunday and Monday.

Fairer Censorship for Minneapolis

Mayor Wallace Nye Will Censor in Future on Advice of Board Made Up of Exchangemen, Exhibitors and Newspaper Writers—Result of Conference of Picture Men With Mayor—The Committee.

By John L. Johnston, 814 Produce Exchange, Minneapolis, Minn.

MINNEAPOLIS, MINN.—Minneapolis exhibitors and exchangemen became really acquainted with Mayor Wallace G. Nye Sept. 18, when a committee representing the Exhibitors and Exchangemen's Association called upon the city executive to discuss censorship. It had been believed for some time that the Mayor was in favor of censorship and that the local censorship committee was appointed by him.

Last Monday, Sept. 18, the truth became known. Mayor Nye declared that he had not appointed the censors himself, but that they were appointed by various civic and social bodies in Minneapolis and acted as an advisory board only. Mayor Nye stated that only pictures he or one of his assistants had believed improper have ever been stopped in Minneapolis. The mayor stated that on a few occasions he has viewed films the censors were against and stopped those films showing, but he added that he never has taken such action without seeing the objectionable picture himself.

The censorship committee is said to have a membership of twenty-five, but at no time has there been more than 15 members present at a showing of films. Mrs. Thompson is secretary of this volunteer board and it has been said that when only five or six of the committee members witnessed a showing of film that she telephoned or wrote her opinion of it to the other members.

The exchangemen voted to send to the mayor a list of the releases for each week in the future and appoint a censorship committe of their own to act in a capacity advisory to the mayor. This censorship board will be made up of exchange managers, exhibitors and newspaper writers and it will be strict in its opinions and demands. The exhibitors and exchangemen after hearing the mayor's views on censorship agreed that he had been very lenient and just in the "censoring" he had done and there were many sighs of relief when the truth was learned.

The exhibitors and exchangemen who attended the meeting were: C. C. Knapp, General exchange; Fred S. Meyer, Universal exchange; A. A. Hixon, Metro exchange; Lowell V. Calvert, manager New Garrick theater; Harry G. Billings, manager New Palace theater; David G. Rodgers, manager Nicollet theater; Benjamin Goldman, attorney, Exchangemen's association, and representatives of three newspapers. The names of the members of the new censorship board will be announced shortly.

Film Men's Bowling Begins.

Minneapolis, Minn.—The initial season league was opened Monday evening, Sept. 18, on the Central Alleys, the largest bowling hall west of Chicago.

The Mutuals, No. 1 defeated the Reel News quintet handily and the Mutuals, No. 2 trimmed the Unicorn-Metros after a bitter fight.

Newquist and Davis were stars on the Mutual, No. 1 team and Mantzke and Stafford played brilliantly for the Mutuals, No. 2. Fournier and Bennet featured the playing of the Unicorn-Metros and Holmgren and Kaster did the best work for the Reel News.

The season will last twenty-one weeks and games will be played every Monday evening. Monetary prizes will be divided at the end of the season and the receipts from a dance will be added to the prize money later in the season.

Officers of the league are: Arthur Benack, Mutual, president; John Fournier, Unicorn, vice president; John L. Johnston, Reel News, secretary and J. J. Poitras, Mutual, treasurer. Next Monday evening the two Mutual teams battle while the Unicorn-Metro's clash with the Reel News contingent.

R. L. Hulette Heads Unicorn.

Minneapolis, Minn.—R. L. Hulette, formerly of Kansas City, Mo., has succeeded Harry Rowe as manager of the Minneapolis Unicorn exchange. Mr. Hulette has already began an energetic campaign for business.

Business Notes of Interest.

Minneapolis, Minn.—J. K. Burger, western manager of the International Film Service, Inc., was expected to visit Manager H. G. Andress at the Minneapolis exchange on Friday, Sept. 22. Mr. Andress visited exhibitors of Duluth, Minn., Superior and Ashland, Wis., Tuesday and Wednesday of this week.

Minneapolis, Minn.—Manager Otto N. Davies returned from New York the same day Assistant Manager A. A. Hixon returned from an extended road trip and together they have begun a campaign for Twin City booking on "The Crimson Stain Mystery." Mr. Hixon reports big success in booking the serial in the country.

Minneapolis, Minn.—Two junior "Birth of a Nation" road companies have been sent out by the Elliott & Sherman Film Corporation here and the "Ramona" company now playing at the Lyric theater here will go entour October 1. General Manager J. A. Brehaney of the E. & S. firm reports a big success with all companies now on the road.

St. Paul, Minn.—S. R. Thompson, manager of the Feature Film Company, 27 East Seventh street has booked his ten reel feature "Tour of the World" in the Metropolitan theaters of St. Paul and Minneapolis for one week at each theater.

Minneapolis, Minn.—The Triangle exchange moved from the fourth floor of the Loeb Arcade to the second floor of the Film exchange building last Saturday and the change was made without a single hitch in plans or service. Manager Ralph Bradford has two men out on the road at present and states that the Triangle's business is booming.

Edgely, N. D.—Shiels & Weaver will open their new Iris theater here October 7. The interior of the theater was completely equipped by the Theater Equipment Co., of Minneapolis. The Iris will run Metro pictures.

Mandan, N. D.—H. L. Hartman has announced that the new Hartman theater here will be ready for the opening about October 15. This theater is said to be one of the finest not only in the Dakotas but in the entire northwest.

Local Operators Present New Demands

Ask Extra Pay Whenever They Are Required to Carry Film—It is Expected That An Amicable Agreement Will Be Reached.

MINNEAPOLIS, MINN.—Rumblings of labor trouble have been going on in the local picture field for the past few weeks. The operators have presented the theater managers with their demands. Several meetings have ben held by both factions and a few joint meetings were called. The theater managers have presented their compromise. It is understood, however, that one of the contending demands of the operators upon which they are obdurate is that they will not pick up or deliver films to the exchanges unless they secure fifty cents for the first exchange visited and twenty-five cents for all other exchanges visited.

It is believed that the wage scale will be settled amicably. Considerable time was spent arguing the point of permitting an operator to appoint a substitute on days he takes off. It was also a requirement of the union that the operator get one day off a week.

It is expected that a decision will be reached within a very few days.
of the Minneapolis Film Men's Bowling

San Francisco Censor Abolished

Film Exchange Board Wins Final Victory on September 11 When Supervisors by Vote of 14-3 Do Away with Censorship—New Ordinance Proposed by Board Will Provide for Offensive Pictures—Statement by the Board.

By T. A. Church, 1507 North St., Berkeley, Cal.

SAN FRANCISCO, Cal.—On Sept. 11 the Board of Supervisors made film history here when, by a vote of fourteen to three, it abolished the board of censorship of moving picture films and all the provisions which require exhibitors to secure permits from the Police Commission before engaging in business. A new ordinance has just been passed and this lacks at this writing only the signature of Mayor James Rolph, Jr., to become a law and his Honor has signified his intention of signing it. The final meeting was a lively one, with the members of various women's organizations in attendance to oppose any change in the law, and with Supervisor Gallagher, who is in favor of all forms of censorship, including that of the press, making a vain effort to stem the tide.

Board Issues a Statement.

Following the pasage of the measure the Film Exchange Board of San Francisco, which has been largely responsible for the substantial victory won, prepared a statement outlining the history of the controversy and just what the film interests of the city intend to do to reward the confidence that has been placed in them. This statement has been placed in the hands of the mayor, members of the Board of Supervisors and prominent film men in the west, and will be sent to film organizations throughout the country as declaration of faith. This statement in full is as follows:

"The moving picture people of San Francisco desire to report to the moving picture world at large on the question of censorship in our city.

"About seven or eight years ago, and when the moving picture industry was still in its infancy, the Board of Supervisors of San Francisco saw fit to enact a law providing for censorship. There was some question concerning the constitutionality of this law with relation to the manner in which appointment of censors was made. Thereafter, the California Club and others saw fit to attempt to have that law amended so that the censors were appointed directly by the Mayor. That law not only provided for censorship, but also made the very existence of the moving picture business dependable upon the whims of others than those interested in the business.

"Therefore, those interested in the moving picture industry in San Francisco came to the conclusion that the Board of Supervisors of the City and County of San Francisco was so constituted that it would by its action indicate its confidence in those interested in the moving picture industry to the extent that it would do away with censorship and let the cleanliness, purity and morality of moving pictures depend upon the integrity of purpose of those engaged in the production of moving pictures and the release of the films thereof. Thereupon, we caused to be presented through our attorney, Mr. John T. Williams, a proposed ordinance, in words and figures as follows:

Copy of Ordinance.

"Regulating Motion Picture Exhibitions and Entertainments.

"Be it ordained by the People of the City and County of San Francisco as follows:

"Section 1. It shall be unlawful for any person, firm or corporation to hold, conduct or carry on, or to cause or to permit to be held, conducted or carried on, any motion picture exhibition of any sort which is offensive to decency or is adapted to excite vicious or lewd thoughs or acts, or which is of an obscene, indecent or immoral nature, or so suggestive as to be offensive to the moral sense.

"Section 2. Any person, firm, association or corporation violating any provisions of this ordinance shall be declared guilty of a misdemeanor, and upon conviction thereof shall be punished by a fine of not less than one hundred ($100) dollars, or more than five hundred ($500) dollars, or by imprisonment in the County Jail for a period of not less than thirty (30) days or more than six months, or by both such fine and imprisonment.

"Section 3. This ordinance shall take effect and be in force from and after the date of its passage.

Effect of the Ordinance.

"It will be noted that the regulatory purpose of this ordinance prohibits any picture that is objectionable. It further makes it the duty of the Police Department to detail a police officer to see that no objectionable picture is permitted upon the screens of our city.

"When the San Francisco moving picture people presented their opposition to censorship to the Board of Supervisors they did not present it upon the narrow grounds of political pull or politics, but upon the broad principle that the question of censorship was of great importance, and that censorship strikes at the very foundation of liberty; that it concerns every American who believes in American ideals and American political institutions; that it seeks to lay unjust hands on the fifth greatest industry in the world today; and that it not only means a blow to an art which must be a factor in popular education, but primarily because it is violative of both the letter and spirit of the best traditions of American liberty. Those seeking to induce the Board of Supervisors to enact a law in favor of censorship went so far as to import into the controversy matters that were absolutely foreign to the question, and used every ingenuity to bring about a censorship.

"The moving picture people took the broad stand that their industry should be dignified by the same character of legislation which regulates the theater. They further stood upon the broad principle that there was no more reason to censor moving pictures than there was to censor the drama or opera. We further maintain that ours is yet an infant industry and that we could, and would, make moving picture exhibitions cleaner and healthier than could a coterie of arbitrary and illy balanced censors.

Good Intentions of Exhibitors.

"That the Board of Supervisors believed in the conscientious desire of the moving picture people to afford the public clean and healthy moving picture exhibitions is evidenced by the fact that out of the eighteen members of the Board, the advocates of censorship could muster but three votes. This action of the board, the moving picture people of San Francisco honor as a manifestation of confidence and esteem in us. Having had this trust placed upon us it is our purpose to immediately start house-cleaning and use our every effort to prevent the exhibition upon our screens of any pictures which shall offend the rules of morality. We are extremely grateful that the Board of Supervisors was magnanimous enough to trust us and to manifest its belief in our good intentions.

"Therefore, the moving picture people of San Francisco have invited the very advocates of censorship to appoint a committee to confer, upon an amicable basis, with them, to the end that we may have a better and improved moving picture standard in this city. In other words, we are going to take such action to improve the standard of our pictures that the Board of Supervisors will never regret the trust reposed in us.

"We desire to say to the moving picture world that whenever any moving picture people in any of the large cities shall be placed upon their honor to be their own censors—if you please—they must consider such trust to be sacred and see that the public is given clean and healthy pictures. We say further that we believe that those interested in the moving picture business in every large city shall see at once that their pictures are clean and healthy, and that immorality is not depicted upon the screens, so that the day will not be far distant when censorship will be a thing of the past.

Would Heighten Tone of Business

"We, in San Francisco, do not desire to claim any particular degree of purity, but San Francisco moving picture people are anxious to take up the forward work of cleansing all things that may be immoral or suggestive. We feel that not only does our sense of decency prompt this conclusion, but we feel that our industry cannot develop and grow onward unless we are clean, healthy and moral in our composition. We of San Francisco submit the San Francisco ordinance as a standard ordinance to the moving picture world.

"We of San Francisco send our greetings to the moving picture world, and ask that each and every community in the United States take such forward steps as will lead to a cleansing of our pictures so that the agitator, the crank and the busy-body shall have no excuse whatever to interfere with our industry, and that eventually we shall become dignified by being placed by the thinking world as the equal and compeers of those engaged and interested in the production and exhibition of the drama and the opera."

Corporal Peter Peshon, of the Police Department, in whose judgment the film interests of the city have the utmost confidence, will visit the various theaters to see that the provisions of the new ordinance are not violated.

CALIFORNIA NEWS.

Savoy Theater To Reopen Soon.

San Francisco, Cal.—The Savoy theater on McAllister street, near Market, which has been dark for several months, and which has had a varied career since its opening ten years ago, is to be reopened as a high-class moving picture house early in October under the personal management of James Beatty, manager of the Liberty theater at San Jose, and will be conducted by Mr. Beatty and Emil Adet. Workmen are busy installing staff work in the interior and a fine screen and new projection equipment will be added. The front will also be remodeled and made very attractive and every convenience will be installed for the comfort of patrons.

This theater, while built for dramatic productions, is ideal in shape for a moving picture house, being long, with good sight lines. It has a balcony and can seat 1,262 persons, not including 72 box seats. The stage is one of the best in the city and permits the presentation of any of the large productions brought here. Under the new management the theater will be conducted as an exclusive moving picture house, and it is planned to show film masterpieces that can be booked for an indefinite run. Mr. Beatty has made a great success of the Liberty theater at San Jose and will inaugurate some of the ideas here that have been found so successful there.

Artcraft in Pacific Building.

San Francisco, Cal.—The Artcraft Pictures Corporation has taken over space in the fourth floor of the Pacific building at Fourth and Market streets and will shortly be in a position to handle cus-

tomers. This branch will be under the management of C. Mell Simmonds, until recently with the Mutual at Los Angeles.

Mutual Makes Changes.

San Francisco, Cal.—W. S. Drummond, formerly in charge of the Mutual office at Spokane, Wash., passed through here recently on his way to Los Angeles, where he has succeeded to the position made vacant by the resignation of former Manager C. Mell Simmonds. M. E. Levi, formerly of the local office, has gone to Los Angeles to become assistant to Mr. Drummond, and Frank McCoy, lately with George Kleine, is now connected with the San Francisco Mutual office. Manager Stout is looking for a new location here, the present quarters having proved entirely inadequate to care for the steady increase in business.

Metro Books Serial.

San Francisco, Cal.—The Metro Pictures Corporation has booked its serial, "The Crimson Stain Mystery," over the entire Pantages circuit and this is now proving one of the leading attractions of the local house. District Manager J. J. Unger is making a business trip to Los Angeles and Local Manager Louis Reichert has just returned from a two weeks' visit to that city.

May Move Studio.

Niles, Cal.—Negotiations are under way by H. Taubner Gothe, of the Palo Alto Film Corporation, for taking over the old Essanay studio in this city. The concern has been operating at Palo Alto and has turned out a number of short productions.

Warner Home from New York.

San Francisco, Cal.—J. L. Warner, manager of the Warner Film Attractions, is home from a business trip to New York, on which he secured the rights in this territory to the seven-reel production "Purity." This has already been booked for a two weeks' run at the Empress theater here and at the Garrick at Los Angeles.

San Francisco Briefs.

L. R. Lurie, president of the concern operating the Rialto theater, has gone to New York on a business trip.

The Minerva Motion Picture Company has been incorporated with a capital stock of $10,000 by F. J. Wheeler, L. Fischer and W. Loewi.

"The Birth of a Nation," which has been shown here for thirty-three weeks, is again being shown at the Cort theater.

A marquis has been added to the Market Street theater and business has shown a decided improvement since the change. The marquis of the Portola theater, which is under the same management, has also been improved.

C. C. Emerson, of Yerrington, Nev., was a recent visitor here and purchased considerable theater equipment.

Walter Lyons of the Hayes theater is putting in new projection equipment.

California News.

Oakland, Cal.—Harry E. Cornell, for some time manager of the Pantages theater, has been transferred to Minneapolis, Minn., where a new house is being opened.

Dunsmuir, Cal.—W. S. Webster, of the Strand theater, of Woodland, will shortly open an 800-seat house here. The equipment has been furnished by G. A. Metcalfe, of San Francisco.

Tulare, Cal.—The Lyric theater is to be opened by A. Willis.

Gridley, Cal.—Arnold Bonslett and Otto Peters have taken over the Fink theater. Mr. Peters was formerly the operator.

Chico, Cal.—The Majestic theater has been reopened by Anderson & Wood, after having been closed for the summer. New equipment has been installed in the projection room and the entire house has been renovated. The opening attraction was "God's Country and the Woman."

The Lurid Film Has Had Its Day

Portland, Oregon, North End Exhibitor Finds That Even Asiatics Like Better Class of Pictures—War Films Less Popular—Sensational Lobby Displays Fail to Draw as of Old—Attention to Patrons the Factor.

PORTLAND, ORE. The day of blood and thunder in films has passed in Portland. Lurid lobby displays of hold-ups and violence no longer attract the people of the North End district where the foreigners and the rough and ready element congregate. The Chinaman, the Japanese and the negro, as well as the Slav, who apparently will not mix with others of the white races, seem to have become learned in film lore to a certain extent and the theme, story, cast and production are appreciated on Burnside street just as they are by a different class of people on elite Broadway. This is the sentiment of Sam Sax, who has operated the Princess theater at Sixth and Burnside streets successfully for the past few months. The condition has arisen since the town went dry.

Mr. Sax has catered to the class of people who attend the Princess for seven years. He conducted the Fun theater on First street for a long time and was interested in the Burnside theater when it first opened. He keeps track of the numbers of foreigners who apparently do not mix with the white races to see the drawing power of certain types of pictures, and selects his program accordingly. He finds that his patrons like red-blooded stories that are real rather than sensational.

A well-papered front still gets the results, says Mr. Sax, but intimates that a well-papered front in the North End is not what it was a few years ago, viz.: a few buckets of blood smeared about a scene of a sensational killing. Mr. Sax says that a few years ago the circus style of doing business for today only seemed to get the money. Now, he says, the exhibitor must consider the tomorow when he outlines his today's policy.

"War pictures do not seem to me to have the drawing power in the North End commensurate with the price demanded for them as they formerly had," said Mr. Sax. "Where in the olden days I would be willing to pay double for a war picture what I was paying for a regular program feature, I would today rather pay twice the price of a war picture for the good substantial regular program feature. I find athletic films draw well, too."

Personal attention to patrons, making no discrimination as to race, color or nationality, Mr. Sax has found to be a strong factor in building up North End patronage. He recently replaced his old hand-driven projectors with motor-driven machines of the latest type.

Exchange Managers Visit.

Portland, Ore.—Film Row had a number of distinguished visitors during the week of September 16. They were exchange men lining up the fall business here.

Arthur S. Kane was in town in behalf of Artcraft. He left, however, without announcing who would handle the Mary Pickford films here. Then there was H. G. Rosebaum, who manages the northwest Triangle branch in Seattle.

M. Rosenberg, manager of the De Luxe Feature Film Company, in Seattle, was in town placing "Purity," "The Little Girl Next Door" and the new "Spoilers." His road man, Al. Finkelstein, accompanied him from Seattle. Al. Rosenberg will soon go on the road for the company in Montana. The De Luxe people have six film shows working this territory, three with "Purity," two with "The Little Girl Next Door" and one with the new "Spoilers."

Morris Levinson, manager of the New Film Company, was also a visitor in Portland. Mr. Levinson was a pioneer exchange man in this city, having conducted about the third exchange that was established here. This was in 1908.

Sunday Law Tested.

Eugene, Ore.—The Progressive Theater Company, of which A. H. McDonald is the head, operating the Rex, was denied a temporary injunction restraining the city officials from interfering with the opening of the house on Sunday. The injunction was filed to test the validity of the Sunday closing law here respecting theaters. Eugene's theaters have not been permitted to open on Sunday for several years. Judge Coke of the Circuit Court ruled that no temporary injunction would be granted at this time, but that the whole matter would be finally adjudicated when the entire case was submitted.

Patrons Come in Fords.

Portland, Ore.—L. M. Johnson, who conducts the Levens theater at Burns, Ore., in the heart of the Harney country, made a trip to Portland recently to get new ideas from the exhibitors in the state's film metropolis. Mr. Johnson made the trip from the land of sage brush in an automobile and intends seeing "The Pendleton Round-Up" before returning. Railroads are scarce in Harney, Mr. Johnson admits, but the county is prosperous. Nearly everybody owns a Ford and the ranchers make a common practice to drive in 20 miles or so over the gray hills to take the wife and kiddies to a picture show in Burns after the chores are done.

Salem Theater Reopens.

Portland, Ore.—George Bligh, the popular Salem exhibitor, was in Portland recently radiating optimism among the boys along Film Row and said nice things about the future of the film business in the state's Capital City. The Grand will reopen September 25, and Mr. Bligh is arranging the service for the winter. No small, cheap pictures will be shown there, he says. He has booked film productions starring Eva Tanguay, Maud Adams and other famous stars, also "Civilization," "Ramona" and other features.

Westerns Still Popular.

Portland, Ore.—A. S. Kirkpatrick, road man for Mutual, recently returned from southern and western Washington, having made many of the towns to which the lumber jacks come from the woods to "dissipate." He finds that western dramas hold first place in the hearts of the boys from the timber. But the westerns must be good and not exaggerated and have real plots. They must stand the test of real rough and ready Westerners who persist in coming to the theater with hobnailed boots that cut the floors to pieces, says Mr. Kirkpatrick. He reports good business for Mutual in the territory visited.

Heard on Portland's Film Row.

The Hippodrome, now showing vaudeville and pictures, is considering showing five reel features instead of two reels as at present. The plan is being worked out at San Francisco headquarters. The Hip is now showing W. V. M. A. acts, twelve acts a week in two splits of six, each coming direct from Chicago.

Prosperity note: W. E. Lewis, of the Scenic theater, Montavilla, appeared on Film Row recently with a new Buick Six which he had just bought.

W. A. Van Scoy, cameraman, is assisting Robert Bruce, Educational Film Corporation, in photographing scenery along the Deschutes river in Central Oregon.

Among the visitors for the week was Eugene Levy, one of Seattle's oldest exhibitors. Others were: R. A. Meek, of Meek & Sullivan, Star theater, Weiser, Idaho, and Jake Myers, manager of the Rolfe and Globe theaters, Albany, Ore.

Toronto Expects Brisk Business

Local Exchanges Getting Ready—Triangle Office Opened at 20 Cosgrove Building—Mutual Moves to Lombard Street—Artcraft Established on Queen Street—Brighton Theater to Be Twice Its Size.

By W. M. Gladish, 1263 Gerrard Street E., Toronto, Canada

TORONTO, ONTARIO.—The film industry of Toronto has been house cleaning during the past week. No feature of the local business was particularly dirty, but the various offices, almost without exception, were making a change here and there in preparation for the winter push.

Open Local Triangle Office.

One of the important happenings of the week was the opening of a local office for the Triangle under the management of H. Law, formerly in charge of the Toronto office of the General Film. He will be assisted by William Melody, who is also well known to all Ontario exhibitors. The first run of the Triangle offerings will be seen at Shea's Hippodrome, Toronto, it is announced. The Triangle headquarters are located at 20 Cosgrave building, Queen and Yonge streets.

D. Cooper Heads New Big Four.

D. Cooper, another widely known film distributor of Toronto, has also been appointed local branch manager for the latest Big Four, "K. E. S. E." and on Saturday, September 16th, he took possession of the suite of offices at 15 Wilton avenue, formerly occupied by the Mutual. Mr. Cooper will also represent the "K. E. S. E." in Montreal, where he has a branch office.

Mutual Office Moves.

The Mutual Film Corporation has removed its Canadian headquarters to Lombard street. Until recently the offices of C. B. Price, general manager for Canada, have been located on Victoria street while the Toronto branch held forth at 15 Wilton avenue. All Mutual offices here are now under the one roof.

Artcraft Established on Queen St.

Announcement was also made that the Canadian headquarters for the Artcraft Pictures Corporation, Limited, had been established at 12 Queen street East, Toronto, where is also located the Paramount and Fox offices. The whole of Canada will be covered primarily for Artcraft from this office.

According to J. Travis, Pathe representative here, a local contractor has offered to build an appropriate structure in Toronto where the majority or all of the Toronto exchanges could be accommodated. This matter is receiving consideration because of the difficulty experienced by exchange managers in procuring suitable premises on account of stiff insurance regulations. The project is in abeyance for the present, however, because it was found that several local exchanges have leases which will not expire for several years.

Brighton to Be Twice the Size.

The Brighton theater in the Parkdale district, formerly the Sunnyside theater, is being doubled in size. When the extension is completed, the seating capacity of the house will be in the neighborhood of 1,500. Manager Pomeroy has also secured a ladies' four-piece orchestra on account of the scarcity of male musicians because of demands for military bands.

Manager Leo Brick of the new Regent theater announces that the permanent staff for Toronto's latest picture house will be fifty-one employes, including the orchestra of twelve.

A recent visitor to Toronto was Lewis M. Hemrich, grand president of the International Theatrical Mechanical Association.

Interesting Local Advertising Stunts.

Toronto, Ont.—A number of theaters in this territory have resorted to "stunts" for the purpose of jacking up interest after summer indifference. Manager Horsford of the Chateau theater announces that prizes would be given to the three best letters which told why any one episode of "Liberty" was the best.

The Regent theater has plastered the town with posters which bear reference to the "Half a Million Dollar Playhouse." The Strand theater has also turned to the billboards.

The Auditorium theater, London, Ont., has offered ten dollars to the person who will suggest a suitable new name for the house. Manager Bernard, 299 Dundas street, London, is in charge of this contest.

Manager Bissell of the Strand theater, Camp Borden, has installed a spot light with which to play pranks with the crowd. The beam of light finds its way to the head of a patron who is asked to come to the stage where he is presented with a package of cigarettes.

A Toronto theater has been distributing announcement cards which fit over the handle of front doors from which they cannot blow away.

Express Companies Help Exchanges.

Toronto, Ont.—As a result of the representations by the exchange managers of Toronto and because of the increased film business, the Dominion Express Company has decided to detail one of its local managers to look after the collection, delivery and shipment of film consignments continuously. The company has also arranged for an extra collection of boxes from the exchange offices each day, making practically four collections and three deliveries at each office every day except Saturday and Sunday. There will be two collections on Saturdays. The Dominion Express has also promised to speed up its bookkeeping department so that payment of C. O. D. accounts will be made as soon as possible. Previously the company required about three weeks in which to turn over money which had been collected on the delivery of a film consignment.

IN WISCONSIN.

By Frank H. Madison, 623 South Wabash Ave., Chicago, Ill.

Madison, Wis.—The Strand Theater Company, which conducts the Strand moving picture house formerly the Amuse has filed articles of incorporation in the office of Register of Deeds Field. The capital is $2,500 and the incorporators are Dr. William Gird Beecroft, R. W. Jackman and Patricia Osborne.

The Palace Amusement company of Milwaukee, lessees of the Palace theater here has filed an amendment to its articles of incorporation increasing its capital from $25,000 to $50,000. Herman Fehr is president and G. G. Gehrz, secretary.

Madison, Wis.—Manager Fischer of the Majestic theater has installed a new pipe organ. The opening week he gave a free concert every evening from 6:30 to 7. A number of garden effects have been added to the decorations of the house.

Milwaukee, Wis.—The Princess theater was closed for a month to make improvements, costing about $10,000.

Stevens Point—C. W. Rice of Marshfield who succeeded J. R. McKinlay as proprietor of the Ideal theater has closed that place because of lack of business.

Milwaukee, Wis.—State fair week business was good enough for the Merrill theater to open an hour earlier daily—at 11 a. m.

Film Week in Seattle

By S. J. Anderson, East Seattle, Wash.

Strand's New Eight-Piece Orchestra.

SEATTLE, WASH.—This city now has three photoplay houses with orchestras. Following the lead of the Coliseum, Manager James Q. Clemmer of the Clemmer theater announced only a few weeks ago that his pictures would be interpreted by M. Guterson's Russian orchestra, and now W. H. Smythe, owner and manager of the Strand, a big Second avenue house, has engaged an eight-piece orchestra. The orchestra was brought from San Francisco, but the leader, Franz Adelman, is well known in Seattle through his playing at the Rathskeller cafe and the Butler hotel.

There will be special concerts on Mondays and Thursdays, and Manager Smythe announces that there will be no advance in the regular ten-cent admission price.

Record with Billie Burke Serial.

Seattle, Wash.—The Coliseum has just finished its first week of the Billie Burke serial, "Gloria's Romance," showing the first ten parts at one performance, according to Jensen & Von Herberg's plan of finishing the entire feature in five weeks, instead of the regular twenty. At every performance for the four days that the serial ran, September 3, 4, 5, 6, the immense house was well filled, which is somewhat of a record for these late summer days. We were around at The Coliseum on the last day of the showing, when the box office opened at eleven o'clock in the morning, and there was a line half a block long, waiting for admission.

Mutual Films Busy in Alaska.

Seattle, Wash.—Manager J. S. Woody, of the Seattle Mutual office, tells us that with the opening of Alaska the motion picture business is coming into its own in that part of his territory. Mr. Woody himself has traveled all through the country and knows all of the exhibitors personally. Perhaps that is one reason why Mutual pictures are so popular in the Far North. Mr. Woody also tells us, however, that business in other parts of his territory is looking up. O. F. Woody, road man out of Seattle, is daily increasing Mutual's volume of business, and Jay Harrington, Spokane salesman, and A. S. Kirkpatrick, Portland salesman, are not far behind him.

E. H. Caston, Road Man for Pathe.

Seattle, Wash.—E. H. Caston, formerly manager for Kleine-Edison in Seattle and previous to that with the General Film in Salt Lake City and Denver, has accepted a position on the road with Pathe. Mr. Caston will leave Seattle shortly with the first two chapters of Pathe's new serial, "The Shielding Shadow," to give a private showing to every exhibitor in the territory.

New Road Man for World.

Seattle, Wash.—Hugh Dobbs is World's new road man for Washington. He has left the Pathe service in Seattle to join Manager Rennie's forces. Mr. Dobbs has just left for Spokane and the Okanogan Valley.

John W. Drum, special representative for World, left recently for a trip into the Oregon territory.

Publicity Department for Paramount.

Seattle, Wash.—The Seattle Paramount office is just completing its organization of a publicity department. C. F. Hill, formerly road man, has been selected as its

manager, and an office is being fitted up for him in that formerly occupied by Manager Fountain, while an adjoining room has been added to the suite for Mr. Fountain.

Visitors in Seattle.

Among Seattle's interesting recent visitors on film row were P. H. Sexton, influential business man of Great Falls, Montana, and owner of the Sexton theater of that city, one of the most beautiful motion picture theaters in the state.

W. H. Thompson of the Dream theater, Juneau, Alaska, has been spending several days in town.

A. E. Lafner of the Oregon theater, Salem, Ore., came up to Seattle to make his fall bookings.

Spokane News Letter

From S. Clark Patchin, E. 1811 Eleventh Ave., Spokane, Wash.

The Casino Changes Hands.

SPOKANE, WASH.—By a deal just completed Dr. H. S. Clemmer, president of the Casino theater corporation, transferred to C. E. Stilwell, proprietor of the Unique and the Class A moving picture theaters, the Casino theater, Spokane. The Casino has been under the control of the Clemmer estate for some years and makes the third addition to the Stilwell theaters. The price was not made public.

Mr. Stilwell operated the Unique for about seven years, and early this year took over the Class A from Lee S. Forbes. He announces that he will make extensive alterations and improvements in the Casino.

His first presentation at the Casino was the Metro production, "The River of Romance."

Lewiston's Fine Theatorium.

Lewiston, Idaho.—The winter season of the Theatorium moving picture theater at Lewiston opened September 5 with a large attendance, and the pictures were well patronized throughout the week.

I. M. Binnard, proprietor of the place, who, in addition to looking after the Binnard estate has been interested in moving pictures for some time and has found it profitable. He has a seven-piece orchestra in his theater and gives three changes of programs weekly. He said:

"Our picture program is the same as now being presented in the Rialto theater, New York; the Columbia, Portland, Ore.; the Liberty, Seattle, and the Liberty, Spokane, Wash. There is no theater in the Northwest that is offering better musical features than we are providing. There is only one theater in the Northwest that approaches this feature and that is in Seattle. No Chautauqua troupe has ever brought as good an orchestra to Lewiston as we are having play daily at the Theatorium."

The Theatorium is attractively arranged and the projection of the pictures is excellent, there being no dazzle or strain to the eyes, even though the spectators are directly in front of the screen on the front seats.

Pantages to Make Comedy Films

Romaine Fielding in Interview with World Representative Outlines Work He is to Do for the Pantages Circuit at New San Mateo Studio—First Pictures Will Be Single Reel Comedies.

By E. C. Thomas, 821 Rogers Building, Vancouver, B. C.

VANCOUVER, B. C.—Romaine Fielding, ex-Lubin director and star, who is now playing over the Pantages circuit in a sketch (and a very good one, by the way) was in this city at the time of the recent publication of rumors respecting his future connection with Alexander Pantages, the head of the circuit, in the production of moving pictures. In the course of a conversation with the World correspondent Mr. Fielding confirmed the rumor that he would direct the Pantages pictures, and outlined the plans of the company, so far as they have been decided upon.

Immediately after the completion of his tour of the circuit, the Pantages studio will be established at San Mateo, California (just outside of San Francisco) and Mr. Fielding will begin the production of light comedies, with Chris Richards, the English comedian, playing leads. It is probable that an auxiliary will also be maintained in Los Angeles. Mr. Fielding stated that the pictures will be of one-reel length, and will be given their initial showings in the Pantages houses, after which they will be released to exhibitors generally, being distributed by the Pathe Exchange, Inc. When an exceptional story is secured an occasional feature will be produced, probably with Mr. Fielding playing a leading part as well as directing.

The present tour constitutes the well-know star's first appearance on the speaking stage in nine years, and he informed the World man that his appearances on the circuit are being made simply to pave the way for the picture productions which will follow.

Mr. Fielding will hereafter make a tour over the circuit every few months, not only to heighten the interest in the Pantages pictures, but to make pictures in each city on the circuit. A single-reel picture will be produced in each city, the work being done in the mornings during his week's engagement.

We look back with keen pleasure upon our talk with Mr. Fielding, and our exchange of reminiscences concerning Arizona and Los Angeles. So long, Mr. Van Bibber; don't forget to come back home. Our best wishes to you in the new enterprise.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Metro Office Notes.

Vancouver, B. C.—Bert Lubin, manager of the Calgary office of the Standard Film Service, Limited (Metro distributors), and who accompanied his brother Herbert to this city on his recent trip to open a Metro office here, has returned to Calgary. Herbert Lubin remains with us for the present, but is in constant fear of his life, as he seems totally unable to become accustomed to the flying jitney busses which in this city ply their trade on the left side of the street, as in England. The left side doesn't seem to be the right side, whereas the right side is really the wrong side.

Mr. Lubin is congratulating himself on the acquisition of Miss M. L. Fairy, formerly with the local Pathe office. Miss Fairy is one of the most popular and efficient young ladies ever connected with a Vancouver exchange, and makes a valuable addition to the Metro staff.

Meanwhile the Metro publicity campaign continues, and the program opens at the Dominion theater on September 25. Manager J. R. Muir has secured exclusive first run on all these productions for Vancouver, Victoria and Nanaimo.

An Interesting Film Department.

Winnipeg, Man.—The moving picture department of the Manitoba "Free Press" of this city, in charge of Jules L. Steele, continues to outshine everything else in this line in western Canada in real live interest, and gives other departments a high mark to shoot at. Mr. Steele is not only introducing the customary press notices which seem appropriate, but is running a question department, as well as featuring stories with a local angle.

New Britannia Beach Houses.

Britannia Beach, B. C.—The Britannia Mining & Smelting Company, owning this town and the large copper mine adjacent to it, is having drawn plans for two moving picture theaters, which will be erected for the entertainment of the company's employees and their families. One house will be erected at "The Beach," where the principal offices, stores and the mill are situated, while the other will be built at the so-called "Tunnel Camp," about three miles back in the mountains, where the actual mining is done. It is expected that the seating capacity of each house will be about three hundred.

Appeal Board Lifts Censor Ban.

Winnipeg, Man.—For the first time since its establishment, the Manitoba-Saskatchewan appeal board has taken favorable action on an appeal, and has passed the Triangle-Fine Arts production of "A Child of the Paris Streets," which was recently condemned by the board of censors because it shows Paris apaches in an unfavorable light. The censors considered that this was decidedly not a ladylike way to treat citizens of one of Great Britain's allies, and accordingly banned the picture.

Vancouver, B. C.—Manager C. R. Dippie of the local Mutual exchange, announces that the "Secret of the Submarine" serial has been booked at the Columbia theater and will start on Sept. 25, running concurrently with the final episode of "Peg o' the Ring," and alternating each half-week thereafter with "The Strange Case of Mary Page."

Vancouver, B. C.—Manager J. R. Muir, of the Dominion theater took advantage of the showing of the Paramount's "An International Marriage," with Rita Jolivet, to decorate the front of the marquis at the theater with hanging baskets of flowers, with a "marriage bell" in the center.

May Now Expect Censor Appeal Board

Liberals Seem to Have Decisively Defeated the Bowser Government in September Elections—Soldier Votes Not Yet Counted.

Vancouver, B. C.—The provincial election, held in British Columbia on September 14, resulted in a sweeping defeat for the Bowser government, and gave to the Liberals an overwhelming majority in the lists of representatives. Thus a new moving picture censor will be appointed, and those in the industry anticipate entirely different treatment from the provincial authorities than they have received in the past.

It is considered likely that an appeal board will be established, and that some changes will be made in the Moving Pictures Act, especially in the clauses making such drastic provisions regarding censorship.

The vote just taken seems to assure the removal from office of Premier Bowser along with the rest of the Conservatives, but only the civilian votes have yet been counted, and the ballots of British Columbia soldiers, already taken in various camps and in the trenches in France, but not to be counted until October, may change this result.

FILM REVIEW SERVICE

In the department headed Reviews of Current Productions in each issue of the Moving Picture World thousands of the successful and wide-awake managers of the country find the most helpful and most necessary service of the many rendered by our paper.

Each week from fifteen to twenty or more of the leading film releases are reviewed at length by seven or eight expert and experienced members of our own staff.

These reviews are written primarily from the Exhibitor's viewpoint and are absolutely independent and impartial in every respect. **No such valuable service is offered elsewhere at any price.**

Hundreds of programs are arranged weekly by managers only after careful study of this Department and our condensed or shorter reviews of all films, entitled Comments on the Films.

Mr. Theater Manager, if you are not making use of these will you not test them for the next few weeks? You will find no more dependable criticisms and trustworthy film information week in and week out than these two Departments in the

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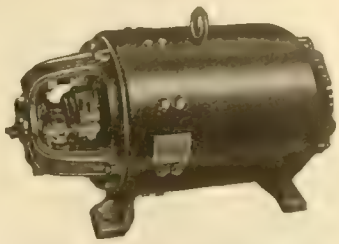

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Calendar of Daily Program Releases

Releases for Weeks Ending October 7 and October 14

(For Extended Table of Current Releases See Pages 142, 144, 146, 148.)

Universal Film Mfg. Company.

SUNDAY, OCTOBER 1, 1916.

REX—Ashes of Remembrance (Two parts—Drama) 01793
VICTOR—In the Laps of the Gods (Drama)..... 01794
L-KO—No release this day.

MONDAY, OCTOBER 2, 1916.

RED FEATHER—Under Suspicion (Five parts—Drama) 01801
NESTOR—With the Spirit's Help (Comedy)..... 01802
UNIVERSAL SPECIAL FEATURE—Borrowed Plumes (No. 8 of "Timothy Dobbs, That's Me" Series) (Two parts—Comedy)..... 01813
UNIVERSAL SPECIAL FEATURE—Liberty No. 8, "Clipped Wings" (Two parts—Drama) 01814
IMP—(Title Not Decided) (Special Release)..... 01815
BIG U—The White Man's Law (Drama) (Special Release 01816
REX—The Slave (Drama) (Special Release)..... 01817
LAEMMLE—(Title Not Decided) (Special Release). 01818
VICTOR—(Title Not Decided) (Special Release)... 01819

TUESDAY, OCTOBER 3, 1916.

GOLD SEAL—In the Heart of New York (Three parts—Drama) 01803
VICTOR—No release this day.

WEDNESDAY, OCTOBER 4, 1916.

LAEMMLE—No release this day.
L-KO—Safe in the Safe (Two parts—Comedy)..... 01804
UNIVERSAL ANIMATED WEEKLY—No. 40 (Topical) 01805

THURSDAY, OCTOBER 5, 1916.

VICTOR—No release this day.
BIG U—The Eternal Way (Drama)..... 01806
POWERS—Pen and Inklings In and Around Jerusalem (Educational) 01807

FRIDAY, OCTOBER 6, 1916.

UNIVERSAL SPECIAL FEATURE—Somewhere on the Battlefield (Two parts—Drama) 01808
REX—No release this day.
VICTOR—A Charming Villain (Comedy) 01809

SATURDAY, OCTOBER 7, 1916.

BISON—A Mountain Tragedy (Two parts—Drama). 01810
LAEMMLE—No release this day.
JOKER—Father Gets in Wrong (Comedy)..... 01811

SUNDAY, OCTOBER 8, 1916.

REX—The Human Gamble (Two parts—Society—Drama) 01812
IMP—No release this week.
L-KO—No release this week.

MONDAY, OCTOBER 9, 1916.

RED FEATHER—A Romance of Billy Goat Hill (Five parts—Drama) 01820
NESTOR—Almost Guilty (Comedy) 01821
UNIVERSAL SPECIAL FEATURE—Breaking Into Society (No. 9 of "Timothy Dobbs, That's Me" (Two parts—Drama) 01832
UNIVERSAL SPECIAL FEATURE—Liberty No. 9 "A Daughter of Mars" (Two parts—Drama).... 01833

TUESDAY, OCTOBER 10, 1916.

GOLD SEAL—Cheaters (Three parts—Drama) 01822
VICTOR—No release this day.

WEDNESDAY, OCTOBER 11, 1916.

LAEMMLE—No release this day.
L-KO—Lured But Cured (Comedy)..... 01823
UNIVERSAL ANIMATED WEEKLY—No. 41 (Topical) 01824

THURSDAY, OCTOBER 12, 1916.

UNIVERSAL SPECIAL FEATURE—Behind Life's Stage (Two parts—Drama) 01825
BIG U—No release this day.
POWERS—The Beautiful Temples of Ceylon as Seen by Dr. Dorsey (Educational)..... 01826

FRIDAY, OCTOBER 13, 1916.

IMP—A Soul At Stake (Two parts—Drama)..... 01827
REX—No release this day.
NESTOR—Pat Rooney In "It's All Wrong" (Comedy) 01828

SATURDAY, OCTOBER 14, 1916.

BISON—Night Shadows (Two parts—Drama)..... 01829
LAEMMLE—No release this day.
JOKER—The Oil Smeller (Comedy)..... 01830

Mutual Film Corporation.

SUNDAY, OCTOBER 1, 1916.

VOGUE—Poultry Ala Mode (Two parts—Comedy).. 05076-77
GAUMONT—Reel Life No. 22 (Mutual Film Magazine) 05078

MONDAY, OCTOBER 2, 1916.

MUTUAL STAR PRODUCTION—Dulcie's Adventure (American—Five parts—Drama) (No. 140)...

TUESDAY, OCTOBER 3, 1916.

BEAUTY—Slicking the Slickers (Comedy)..... 05079

WEDNESDAY, OCTOBER 4, 1916.

MUTUAL WEEKLY—Number 92 (Topical)..... 05080
GAUMONT—See America First, No. 56 (Scenic)..... 0508-
—Kartoon Komics (Cartoon-Comedy).... 05081

THURSDAY, OCTOBER 5, 1916.

MUTUAL MASTERPICTURE DE LUXE—The Shadow (American—Five parts—Drama) (No. 141)..... 05082-83-84
GAUMONT—The False Magistrate (No. 5 of "Fantomas" (Three parts—Drama).....

FRIDAY, OCTOBER 6, 1916.

THANHOUSER—Arabella's Prince (Two parts—Dr.) 05085-86
CUB—Oh! For a Cave Man (Comedy)..... 05087

SATURDAY, OCTOBER 7, 1916.

CUB—Won by a Fowl (Comedy)..... 05088
CUB—That Wonderful Wife (Comedy)..... 05089

SUNDAY, OCTOBER 8, 1916.

VOGUE—A Touch of High Life (Two parts—Comedy) 05090-91
GAUMONT—Reel Life, No. 23 (Mutual Film Magazine). 05092

MONDAY, OCTOBER 9, 1916.

MUTUAL STAR PRODUCTION—Phillip Holden-Waster (American—Five parts—Drama) (No. 142) .....
MUTUAL STAR PRODUCTION—Redeemed (Turner—Five parts—Drama) (No. 143).....

TUESDAY, OCTOBER 10, 1916.

BEAUTY—The Last Thrust (Comedy)..... 05093

WEDNESDAY, OCTOBER 11, 1916.

MUTUAL WEEKLY—Number 93 (Topical)..... 05094
GAUMONT—See America First, No 57 (Scenic)... 05095
—Kartoon Komics (Cartoon—Comedy)... 05095

THURSDAY, OCTOBER 12, 1916.

GAUMONT—(Three part subject—title to be announced later.)

FRIDAY, OCTOBER 13, 1916.

THANHOUSER—At the Edge of the Aqueduct (Two parts—Drama) 05099-100
CUB—Inoculating Hubby (Comedy)..... 05101

SATURDAY, OCTOBER 14, 1916.

CUB—Those Primitive Days (Comedy)..... 05102
CUB—Their College Capers (Comedy)..... 05103

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Calendar of Daily Program Releases

Releases for Weeks Ending September 30 and October 7

(For Extended Table of Current Releases See Pages 142, 144, 146, 148.)

General Film Company.

Current Releases.

(Serial No.)

MONDAY, OCTOBER 2, 1916.

SELIG—The House of the Chief (Three parts—Dr.) 21225-26-27
VITAGRAPH—Making An Impression (Comedy) ... 21228
SELIG—The Selig-Tribune No. 79, 1916 (Topical).. 21229
BIOGRAPH—An Indian's Loyalty (Biograph—Reissue No. 85)..... 21230

TUESDAY, OCTOBER 3, 1916.

ESSANAY—An Old Fashioned Girl (Two parts—Dr.). 21231-32
KALEM—One Step Too Far (Comedy) 21233

WEDNESDAY, OCTOBER 4, 1916.

ESSANAY—The Fable of "The Kid Who Shifted His Ideals to Golf and Finally Became a Baseball Fan and Took the Only Known Cure" (Comedy)
VIM FEATURE COMEDY—A Grain of Suspicion (Comedy) 21235
KALEM—The Web of Guilt (No. 9 of "The Girl From 'Frisco" Series) (Two parts—Drama) . . 21236-37
BIOGRAPH—Under the Gaslight (Three parts—Drama) (Biograph—Reissue No. 86).....21238-39-40

THURSDAY, OCTOBER 5, 1916.

SELIG—The Selig-Tribune No. 80, 1916 (Topical).. 21,241
VIM—Royal Blood (Comedy) 21242

FRIDAY, OCTOBER 6, 1916.

KNICKERBOCKER STAR FEATURE—The Better Instinct (Two parts—Drama)..... 21243-44
KALEM—Stolen Plumage (Comedy) 21245
VITAGRAPH—A Vampire Out of Work (Comedy).. 21246
VIM—Strictly Business (Comedy)..... 21247

SATURDAY, OCTOBER 7, 1916.

ESSANAY—His Little Wife (Three parts—Drama).21248-49-50
VITAGRAPH—Cantrell's Madonna (Three parts—Drama) (Broadway Star Feature).....21251-52-53
KALEM—The Blocked Track (No. 100 of "The Hazards of Helen" Railroad Series) (Drama) 21254
SELIG—The Canbyhill Outlaws (Western—Drama). 21255

General Film Company.

Advance Releases.

MONDAY, OCTOBER 9, 1916.

BIOGRAPH—A Tale of the Wilderness (Drama) (Biograph—Reissue No. 87).
SELIG—Converging Paths (Three Parts—Drama).
SELIG—The Selig-Tribune No. 81, 1916 (Topical).
VITAGRAPH—Billy's Melodrama (Comedy).

TUESDAY, OCTOBER 10, 1916.

BIOGRAPH—A Pueblo Legend (Two parts—Drama) (Biograph—Reissue No. 88).
ESSANAY—Money to Burn (Two parts—Comedy—Drama).
KALEM—The Love Magnet (Comedy).

WEDNESDAY, OCTOBER 11, 1916.

ESSANAY—Canimated Nooz Pictorial No. 17 (Cartoon-Comedy). —A scenic subject on the same reel.
KALEM—The Reformation of Dog-Hole (No. 10 of "The Girl From 'Frisco" Series) (Two parts—Drama).
VIM FEATURE COMEDY—Their Installment Furniture (Comedy).

THURSDAY, OCTOBER 12, 1916.

SELIG—The Selig-Tribune No. 82, 1916 (Topical).
VIM—The Candy Trial (Comedy).

FRIDAY, OCTOBER 13, 1916.

KNICKERBOCKER STAR FEATURE—From the Deep (Three parts—Drama).
KALEM—The Battered Bridegroom (Comedy).
VIM—Watch Your Watch (Comedy).
VITAGRAPH—The Mayor's Fall From Grace (Comedy).

SATURDAY, OCTOBER 14, 1916.

ESSANAY—Lost Twenty-Four Hours (Three parts—Comedy).
KALEM—To Save the Special (No. 101 of the "Hazards of Helen" Railroad Series) (Drama).
SELIG—A Mistake in Rustlers (Western—Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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VIM.

ROYAL BLOOD (Oct. 5).—The cast: Plump (Babe Hardy), Runt (Billy Ruge), Mrs. Vandergut (Edna Reynolds), Her Daughter (Ray Godfrey); Country (Florence McLoughlin), the Count (Bert Tracy).

Though Ray's mother has a decided preference for blue blood her daughter plainly shows that the old-fashioned color was good enough for her. Plump's life stream was red, while that of the count was supposed to be tinged with cobalt. To mystify mother, Plump and his pal, Runt, make up as "Blue-bloods" and gain the old lady's approbation. All goes well until the real aristocrat appears on the scene and then blood of all shades flies about. Mother finally comes to the conclusion that the old tinge is the best and allows the wilful maid to have her own way.

STRICTLY BUSINESS (Oct. 6).—The cast: Pokes (Robert Burns); Jabbs (Walter Stull); Mrs. Jabbs (Mabel Best), Miss Jabbs (Ethel Burton); Superintendent (Harry Naughton).

Pokes, the porter in an office building, has several times by his acts of omission incurred the wrath of the superintendent, but each time he has been forgiven and granted another chance. Finally, after a clash with Jabbs, a new tenant in the building, Pokes is discharged. Securing a position as book agent, Pokes is filled with one ambition to sell a book to Jabbs. Stalking his intended victim like a jungle tiger, Pokes becomes Jabbs' shadow and haunts him in both his working hours and in his dreams. No matter how often Jabbs and the Superintendent throw him out from the office, Pokes turns up in the most unexpected manner, until Jabbs, in a frenzy, decides that the only way to rid himself of the pest is to buy one of the books. Having made the purchase, Jabbs returns home, secure in the belief that at last he is safe from Poke's salesman's urgings, but to his horror finds not only the members of his family but even the butler the proud possessors of the despised books.

SELIG.

SELIG-TRIBUNE NO. 74 (Sept. 14).

Chicago, Ill.—J. Frank Haniy of Indiana, and Dr. Ira Landrith, Prohibition candidates for President and Vice-President of these United States, start on their 10,000 mile campaign trip.

Brooklyn, N. Y.—The Naval rookies return from their practice cruise on the U. S. S. New Jersey and Kentucky.

Oakland, Cal.—Not to be outdone by the fashion shows of Chicago, this city holds its first annual bathing suit fashion show at Idora Park.

Cambridge, Mass.—The Harvard football squad begin their fall practice with the usual preliminary practice.

New York, N. Y.—This city faces a threatened general strike in sympathy with the striking surface, elevated and subway employees.

Bar Harbor, Maine.—This town on Mt. Desert Island, the most popular resort of society folks, closes its season after the most successful summer in its career of catering to the rich.

Newport News, Va.—The Santa Maria, replica of the original Columbus flagship in which he discovered America, lies at anchor here after failing to reach San Francisco Fair.

Sydney, Australia.—The Canterbury Race Course attracts great crowds at the opening of the racing season.

SELIG-TRIBUNE NO. 75 (Sept. 18).

Haverford, Pa.—Before a gallery of thousands, "Chick" Evans, open golf champion, wins the national amateur championship of America from Robert A. Gardner.

Turlock, Cal.—In celebration of a record harvest of melons, fifteen tons of watermelons and ten thousand cantaloupes are consumed on "Melon Day."

Gray's Harbor, Wash.—The whaling season opens here with all the old salts of the first kill.

Chicago, Ill.—These four girls are among the eleven prize winners in the "Beauty and Brains" contest, conducted by the Photoplay Magazine to secure the prettiest and cleverest girls in America for the movies.

Peterboro, N. H.—Water Polo, high diving, and open air field drills form part of the daily routine of the young women attending the women's college here.

London, England.—The Duke of Norfolk, and Sir Edward Henry, Chief Commissioner of Police, inspect special police for constables of London.

With the British Troops in the Orient.—The Commissary Department solves the problem of transporting supplies to troops in this region, by using the good old army mule.

IN THE HOUSE OF THE CHIEF (Three Parts—Oct. 2).—The cast: Mme. Le Blanc (Eugenie Besserer); Marie (Vivian Reed); Caspar Fiedler (Charles West); Maurice Le Blanc (Sidney Smith), Mr. Fiedler (A. W. Wilson). Written by I. K. Friedman. Directed by F. N. Heltron.

Mme. Le Blanc, a crook and "fence," lives with her daughter, Marie, and mourns the disappearance of her son, Maurice. Five years later, profiting by her ill-gotten gains, Madame has moved up to the fashionable part of the city where she resides and conducts a fashionable jewelry store, as a shield for her crooked operations.

Caspar Fiedler, engaged by Madame as a clerk falls in love with her daughter, Marie, and this love is requited. Detectives discover Madame's criminality, and they inform her that unless she works with the police department, they will place her in prison. Caspar tells Marie that his parents are wealthy residents of Switzerland; that some years ago his brother embezzled money, and that as this brother was the father's favorite, he, Caspar, took all the blame for the crime, left Switzerland and took up his home in the United States.

In the meantime, the detective bureau is connected with Madame's store by means of electric wires, and Madame is ordered to push a certain button every time a thief enters her establishment, when the alarm will sound in police headquarters. She follows orders only to find that she has sounded the alarm when her only son comes to her store with loot. In order to save him, she fastens the guilt upon Caspar Fiedler, because she has found that Caspar loves Marie.

After serving a prison term, Caspar is released, and is promoted through political influence to Lieutenant of Police. He meets his parents, who arrive from Switzerland, and who tell him that his brother repaid the money, and confessed his guilt. The Madame plays false with the detectives and is arrested. At the station she confronts Caspar Fiedler. He informs her that if she will confess that he, Caspar, was innocent of the charges she had once made against him, that she will be released. She does so, and Caspar then goes in search of the girl he loves.

THE CANBYHILL OUTLAWS (Oct. 7).—The cast: Tom Gordon (Tom Mix); Vicky Miller (Victoria Forde); Jim Grant (Sid Jordan); Bill Tracy (Pat Chrisman). Written and produced by Tom Mix.

The Canbyhill outlaws terrorize the country for a long time, owing to the sheriff of the county being lax in his duty. Tom Gordon, the deputy, decides to capture Bill Tracy and his gang.

Tom is in love with Vicky Miller, and tells her that he will bring back the gang. The sheriff, Jim Grant, is also in love with Vicky. He plans to get word to Tracy and his outlaws that Tom is after them. Vicky becomes suspicious and overhears the plot. She follows the messenger into the hills and is captured by the gang. Tom finds her hat, follows the trail and rescues the girl.

Tom then overcomes the outlaws and finds a note on the leader, from the sheriff, warning the outlaws of Tom's plan to capture them. Tom, after jailing the outlaws goes to the sheriff. That officer sees him coming, and shoots at Tom and misses, Tom locates the shot, shoots and drops the sheriff. He then goes to Vicky's home and tells her of the sheriff's double-cross.

BIOGRAPH.

AN INDIAN'S LOYALTY (Reissue—Oct. 2).—The cast: The Girl (Lillian Gish); Her Father (Frank Oppelman); The Foreman (Eddie Dillon); Indian (Eagle Eye).

The young foreman had such a fascinating way that the ranchero's daughter could not help falling in love with him. There were two hands on the ranch, a disgruntled farm-hand and an Indian. The foreman had never really liked the farm-hand. The ranchero mislaid his money and coming out of the house he found the Indian in a suspicious attitude at the doorway. He concluded at once that the Indian was guilty of theft and on the ranch-hand's accusation he discharged the Indian. The foreman however, suspicious of the ranch-hand, could not be convinced of the Indian's guilt and he agreed to intercede.

That day the ranchero sold cattle and one negotiation netted a greater financial gain than he had anticipated. It was more money than they cared to have loose around the house. He and his daughter consequently placed the money in the bottom of a coffee jar which was filled with coffee. After leaving the Indian the foreman returned to the house and found the ranch-hand attempting to look in the window that he might see where the ranchero was hiding his money. His suspicions were confirmed. The ranchero, learning that ranch-hand had designs on his money and was really instrumental in having the Indian discharged, sent the ranch-hand on his way and reinstated the Indian in his former place.

That day was the young foreman's birthday and the daughter was desirous of purchasing a present in town. On the road to town the daughter passed the discharged ranch-hand who, with a confederate he had met at the saloon, had determined to return to the farm and get possession of the ranchero's money. The ranchero and his men had gone off into the field to make a survey of land. Thus the house was left alone. The two outlaws made easy entrance but were unable to find the money. They concluded to intercept the daughter and demand the money. They hid behind trees. She saw them and on her own horse made a dash by them. They, however, captured her near the house and dragging her inside, insisted that she tell them the hiding place. She refused. The Indian, who had returned from the field for a farm implement, spread an alarm. The girl, however, was able to keep the men at bay until the arrival of the men by surreptitiously stealing one of their guns. One of the outlaws made good his escape—the ranch-hand who had started all the trouble against the Indian. It was the Indian's opportunity and mounting the other's horse he went after the ranch-hand. It was a long chase, but at length he reached his side and snatching him from the saddle he brought him to the ground. A struggle followed in which the Indian overcame the other and bound him.

Meanwhile, back at the ranch, the accomplice had been captured and led away. Thus the Indian was able to show his loyalty and gratitude to the young foreman for protecting his honor. The girl remembered the birthday gift for which she had gone to town and while the ranchero was thanking the Indian for the part he had played in the affair the daughter was tying a necktie on the young foreman's neck.

UNDER THE GASLIGHT (Reissue—Three Parts—Oct. 4).—The cast: Ray Trafford (William Russell); William Byke (Lionel Barrymore); Snorky (Hector V. Sarno); Pearl Courtland (Irene Howley); Laura Courtland (Millicent Evans); Blossom (Zoe Gregory); Mrs. Courtland (Isabel Rea); Mr. Courtland (Thomas Jefferson); Laura as a child (Maurice Stewart); Pearl as a child (Rosanna Logan); Judas (Mrs. A. C. Marston).

Judas, the Courtland family servant, discharged for stealing, returns to her husband, William Byke, and her baby daughter who is being cared for by Blossom, a girl waif. Judas, revengeful, substitutes her baby for the Courtland infant. The babies bear a striking resemblance to each other.

A few years elapse and Pearl, Byke's daughter, is raised as the Courtland's child, while Laura, the Courtland child, is brought up as Byke's daughter and taught to steal. Laura is caught stealing by her own mother and father. Her tale of how her "papa" makes her steal, touches the Courtlands and they adopt her (their own child) after making a money settlement with Byke.

Laura and Pearl are about twenty when the Courtlands die, leaving their fortune equally divided between the two girls. Pearl is secretly in love with Ray Trafford, Laura's suitor. Byke plans to blackmail Laura and gets Snorky, an ex-soldier, to deliver her the following note: "My darling daughter: I think it's about time you had a talk with me. I am outside waiting to see you. Your own father, Wm. Byke." Laura faints and Pearl reads the note. Byke enters the house, but is thrown out by Ray.

Pearl tells Laura's story to Ray and hands him the note. Ray gives vent to his shocked feelings and Laura interprets his action to mean that he is ashamed of her. Through the prevarications of Pearl, Laura is led to believe that Ray does not care to see her again. Ray writes Laura that he loves her even though her

parents are of low origin. Through Pearl's machinations this note is never delivered to Laura.

Byke and Judas attempt to kill Blossom as she knew the truth about Laura and Pearl, but they are frustrated by Snorky. At the Rensselaer reception, Pearl plans Laura's disgrace. She drops Ray a note to Laura which is found by Mrs. Rensselaer, whereupon Laura is snubbed by all. Laura goes away, leaving a note saying that her share of the estate goes to Pearl.

Byke and Judas, seeking to obtain hush money from Laura, find Laura's note stating that she leaves her money to Pearl. They discover Laura's lodging house and abduct her. Laura is taken to Byke's den. Unless Laura agrees to sign over her fortune, her chances of living are dubious. Blossom discovers Laura's plight and notifies Snorky. Through Snorky Laura is saved. She seeks safety in a tool house by the railroad track. Snorky is caught by Byke and, bound to the track, is left to his fate. Laura is frantic when she finds the tool house door is locked. With the aid of an axe, she breaks open the door and reaches Snorky just in time to save him from certain death, as the train is bearing down upon him.

Byke and Judas go to Pearl at the Courtland summer home and Judas tells Pearl that she is her mother. Pearl upbraids Judas and turns her from the house. Snorky brings Laura to Ray at the Courtland home, where they meet Byke. Snorky shoots Byke, who staggers out and falls dead at the feet of Judas. Judas, widowed and disowned by her daughter, leaves in despair. Pearl confesses that she and not Laura is the daughter of Judas and Byke and begs Laura's forgiveness for the wrong she has done, which Laura grants.

ESSANAY.

PETER, THE HERMIT (Two Parts—Sept. 26).—The cast: Peter Dudley (John Junior); Vivian Palmer (Nell Craig); Easy Ed, tramp (Harry Dunkinson).

Peter Dudley, a young assistant professor, nearly wrecks his health by writing a book on ants in addition to his other duties. His physician tells him he has three months to live, so Peter takes to the open road and falls in with Easy Ed, master hobo. In a colony of tramps he becomes the mentor for the crew. Vivian Palmer, tired of her social program makes a trip with her father to his lumber camp.

Peter rescues her from the lake as a matter of course, and pays no further attention to her. Then he gets all the hoboes to work in the lumber camp, and becomes camp boss. He makes no secret of his identity, and when the girl reads in a newspaper that a book on ants written by a missing scientist has created a sensation, she recognizes the writer as the young camp boss. Peter, who has forgotten all about dying in his new atmosphere, returns to collect royalties, and resume teaching with his bride as one of his most earnest students.

DREAMY DUD HAS A LAUGH ON THE BOSS (Sept. 27).—Novel trick photography combining the activities of living and pen sketched subjects mark this split reel, which shares the thousand feet with scenic. Cartoonist Carlson goes to sleep at his drawing board as soon as he has sketched his familiar figures of Dreamy Dud and his dog Wag. Catching their boss asleep these two mischievious youngsters leap off the board and are off for some fun. They get into an apple orchard. The farmer—Harry Dunkinson—is reading a "Diamond Dick" between blood-curdling interruptions by his parrot. He spies the trespassers, and with a blunderbuss fires at them. They retaliate so rapidly with apples that he shakes off the mortal coil and becomes an angel. What matter if his garb is a sheet, and his wings merely panama fans? Ascending, he reaches the moon and a wing breaks. A sign tells him it is only 983,000,000 miles to heaven, so he is discouraged. Spying Dreamy Dud in the orchard, he hurls a boot at him from the moon. He topples out of the tree. Carlson wakes up on the floor where he has fallen, to find Dreamy Dud, Wag, and Farmer Dunkinson all laughing at him. It was his own dream.

TWIN FATES (Three Parts—Sept. 30).—The cast: Doris Whitman (Marguerite Clayton); "Gentlemen Jack" Sharron (Sydney Ainsworth); Walter Keane (Edmund F. Cobb).

Walter Keane has been given one last chance by his father. It is that he report to a business friend in another city, and at the end of a year prove that he can alter his ways. Young Keane, wrecked by drink, quits the train at a small station. There he meets a tramp who is called "Gentleman Jack." Sharron, the hobo, declares his story is much the same as the one Keane tells him. He says he hopes for another chance. Keane offers him his chance and shoots himself. The tramp takes the chance, and reports to the employer.

In a year he has made a wonderful record. He meets Doris Whitman, the girl whom he once was to have married, and he is delighted at his reformation. A friend of the elder Keane meets Sharron and denounces him as an impostor. It is assumed that he killed young Keane. Doris discovers that her music instructor's chauffeur calls him "Gentleman Jack," and has lost all memory of his past. When he confronts Sharron he recovers his memory, and the situation is explained. The employer declares there will be room for both of them in his business, and the original "Gentleman Jack," now John Sharron, assistant manager, wins the girl who once spurned him.

AN OLD-FASHIONED GIRL (Two Parts—Oct. 3).—The cast: Jane Galvin (Marguerite Clayton); John Barth (Patrick Calhoun); Mr. Galvin (John Cossar); his wife (Florence Oberle); Milton Vanderpool (Ulrich Haupt).

Jane Galvin objects to the society later her mother has selected to be her husband. Her father is secretly delighted that she spurns Milton Vanderpool. He takes her to a fashionable resort in the mountains. There, while walking, she meets John Barth, a young civil engineer. She falls in love with him but conceals the fact that she is wealthy. Barth is similarly affected, but believes her a poor mountain girl. Mother and Milton come to the hotel and the girl can no longer steal away to see the engineer. Some days after she sees him with her father. The latter is approving of his work for him and signing a new contract. The daughter indicates that she, too, would willingly sign a contract with the engineer and father is delighted. Mother is finally won over, too.

THE FABLE OF THE KID WHO SHIFTED HIS IDEALS TO GOLF AND FINALLY BECAME A BASEBALL FAN AND TOOK THE ONLY KNOWN CURE (Oct. 4).—A Messenger Kid stopped to Gaze at a picture of Jess Willard in a window and began to Weep bitterly. A soft-hearted Commuter halted. "Why do you weep?" he asked. "Aw, gee, what chance have I to ever be Like him," came back the Tadpole. "What a perverted Ambition! Why don't you strive to be like me? I am a candidate for Director of our new four-hole golf club and I play whist on the train with a man who once Lived in the same house with Billy Sunday." So the boy became a caddy and listened to the Poor Nuts who babbled about Tough Lies and Dubbing Approaches and reflected that they were much Inferior to his own Dad, who had to Shove Lumber all day while these Superficial Johnnies had money to toss to the Birds.

When the Kid reached the age of Sagacity he became a baseball fan. His wife never knew what the fan was talking about but she helped him into the house and mixed his Throat Gargle for him. Then the Fan came to his Ninth inning. She pleaded for one final message. His lips moved. She leaned forward. Fan wanted to know if there was anything in the Morning Papers about the condition of Heine Zimmerman's Knee Cap.

MORAL: There is a Specific Bacillus for every Classified disease.

HIS LITTLE WIFE (Three Parts—Oct. 7).—The cast: Tom Williard (Harry Beaumont); Grace Bolton (Gertrude Glover); "Uncle" Bolton (Thomas Commerford); "Aunt" Bolton (Florence Oberle); Martin Williard (Frank Dayton); Mrs. Williard (Frankie Raymond).

Grace Bolton is the ward of the village cobbler and his wife. When she graduates from school Martin Williard, head of the school board and the town's leading merchant, offers her a position in his store. His son, Tom, returns from college and falls in love with Grace. Opposed by elders on both sides they elope.

In another city Tom's funds run low and his father refuses to aid him because he married a "common clerk." There is nothing for the honeymooners to do but return home and separate. The little wife, humiliated by the return of affairs, broods for a time and when she can stand it no longer leaps from a high bridge into a river. The elder Williard and a friend, taking an evening walk, rescue the girl and when she calls for Tom, Martin Williard realizes that love is stronger than his will and brings his son to her side.

Universal Film Corporation.

RED FEATHER.

UNDER SUSPICION (Five Parts—Oct. 2).—The cast: Joseph H. Parker (Douglas Munro); the Hon. Paul Walmsley (Gerald Ames); Cullen of the C. I. D. (Bert Wynne); Eve Parker (Laura Cowie). Produced by George L. Tucker.

Joseph Parker, an American, who is living with his daughter Eve at a stylish London hotel, is under suspicion at Scotland Yard, where it is thought that he is in some way connected with the counterfeiting that is going on. Cullen, the most capable of all men at the Yard, is sent out on the case. But the task of getting the criminal is not a simple one, for "Smiling" Parker is clever and his daughter has attracted the attention of Paul Walmsley, an aristocrat of high family.

Parker is in a deal with the counterfeiters, which Cullen discovers. He traces them to the rendezvous, but there Parker gives him the slip. But Cullen knows that Parker must have some of the counterfeit notes on his person, so he follows him to the hotel. At the hotel Paul is dining with Eve. Parker sees Cullen coming and slips the money into the pocket of the waiter and there is nothing found on him. Cullen is seen baffled.

In the meantime Paul proposes to Eve. But old Parker says that they are crooks and if Paul wants to marry Eve he must become one of them. Paul agrees and they plan a scoop. The object of their endeavors is a pearl necklace, and they even go so far as to warn Scotland Yard of their intentions. On the evening of the robbery Parker, Paul and Eve get seats at the opera directly behind the woman with the pearls. The police are watching, but nothing happens until the opera is all over. Then the pearls are taken by a strange man whom the detectives arrest as soon as he leaves the theater. But when they get him to the police station they find that he in turn has been robbed of the jewels by Parker.

Cullen rushes after the American and once more takes him into custody. But this time Parker slips the necklace into the pocket of Cullen himself and a search of the party proves futile. The next morning Paul is astounded to find the necklace in his own pocket, an incident which was done by Parker. The next day, when Paul is presenting Parker and Eve to his father, Parker accidentally makes a slip and says that his name is Bundercombe. Cullen hears this and wires to America for information about that name.

At this time Parker receives a note saying that he can get some more of the counterfeit notes at a certain address. He is followed to the address by Paul and Eve, and also by Cullen and his men. When Parker arrives he is astounded to find that the men he has to deal with are none other than those whom he betrayed to the police. They attack him and throw him into the cellar with a lot of rats. Eve and Paul go for the police. They meet Cullen and his men, who come to the rescue. Parker smilingly gets the whole crowd out of the scrape, explaining away the whole matter as a joke.

At last the report comes from America that a man is wanted for the murder of a millionaire by the name of Bundercombe, who has mysteriously disappeared. Cullen now has something that he can arrest Parker for and proceeds to warn Paul that he had better get out of the mess. Paul balks at the idea of being mixed up with a murderer, so he and Cullen go to arrest Parker. But when they arrive Parker says that he is Bundercombe and tells the story of how he ran away with his daughter to escape the wrath of his wife, a suffragette. To cap the climax, Mrs. Bundercombe arrives to claim her hubby. So Cullen arrests the man to enable him to escape from the irate woman, and the picture ends happily as the lovers marry and Bundercombe succeeds in ridding himself of his troublesome helpmate.

JOKER.

FATHER GETS IN WRONG (Oct. 7).—The cast: Justice (Wm. Franey); His Wife (Gale Henry); Moranti (Milburn Moranti); Artist (Lillian Peacock). Written by Wm. Schoene. Produced by Allen Curtis.

The Justice and his wife have a wayward son, Moranti, who becomes enamored with an artist. They get their son and remonstrate with him, but all to no avail. Then the Justice thinks that he will talk to the girl and possibly he can persuade her to give up Moranti, but he, too, succumbs to her charms and his wife has to call him from the artist's rooms. That night Moranti decides to go down the street and after a while the Justice sneaks out of the window and down the fire escape.

Moranti has climbed up the fire escape from the outside and he and the artist are enjoying themselves when they hear a noise and Moranti sneaks out past the door where his mother is asleep. The Justice comes into the room; he tries making love to the artist and in admiring her painting sits in the paints. She tells him to remove his trousers and she will clean them. He retires to the closet. But mother arrives and recognizes the pants. She demands an explanation and is told it is all a frame-up. But now father is reconciled to the match and the lovers can marry.

REX (SPECIAL RELEASE).

DARK CORNERS (Sept. 25). The scene is laid in India. An idol is stolen from the temple and the whole populace is in an uproar, for they think that some great calamity is going

to happen unless it is restored. The high priests ask an American detective, who is there on his vacation, to find it for them. So the sleuth starts out.

After a long period of searching he at last locates the idol in a cavern, the haunt of a dangerous band of thieves. The leader of the band is a very beautiful girl, who is the most desperate of them all, and will not stop at anything to gain her ends.

The detective, however, does not hesitate to enter the cavern to get the idol. He gets what he is after, but as he is getting out, is caught and thrust into the darkest part of the cave. From here he escapes by way of a trap door and at last restores the idol to its rightful owner.

IMP.

THE BIGAMIST (Special Release—Sept. 25).—The cast: John Talboys (King Baggot); Helen Talboys (Jane Vernon); Sir Michael Audley (Wm. J. Welsh); Robert Audley (William Shea). Produced by Herbert Brenon.

John Talboys has been disinherited by his father because of a low marriage. When he finds this out he decides to leave for Australia and never return until he can give his wife the luxuries that she craves. When Helen reads the note that he leaves for her she is overjoyed, as this leaves her free.

Helen has a notice put in the paper to the effect that she has died and under a new name she starts out for a husband. It so happens that she meets Sir Michael Audley, an old widower, and the old man is taken with her beauty and proposes. The marriage takes place, much to the disgust of Robert, Sir Michael's grown son. But in Australia John has struck it rich and comes back to England for his wife. At their former lodging he is told that his wife has died and is heart-broken. He meets Robert Audley and accepts an invitation to his home.

When he sees Helen as Lady Audley he is astounded. She sends him a note naming an old well as a rendezvous. He goes and there she pushes him into the well, thinking that she has killed him. But a poacher has been looking and pulls him out. The poacher now tries to blackmail Helen and succeeds. But Robert discovers that John is not dead and goes to the inn to find him. The inn is kept by the poacher and when Helen finds that all the people who know of her crime are in the same house she sees her chance. In the night she goes to set fire to the house. The poacher is killed, but Robert succeeds in rescuing John and takes him to the manor. There Lady Audley sees him and the shock kills her.

BIG U.

THE ETERNAL WAY (Oct. 5).—The cast: Vola (Vola Smith); Charles (Charles Gunn); May (May Hill); Ed (Eddie Brown); Bill (G. Raymond Nye). Written and produced by C. Elfelt.

Vola and May are sisters with opposite natures. Vola is fierce and May, meek and mild. Vola leaves the cabin and finds Charles near the stream. Bill, fishing down the stream, sees them, and, having no luck, decides to ask them where the good fishing is. Vola flirts with Bill to make Charles jealous.

May, returning to the cabin, meets Bill. Vola comes along and meets Bill and he makes love to her, but she becomes angry. Vola comes in to supper and sees Charles making love to May and is very angry and again she gives way to her temper.

That night Vola is sitting on the steps of Ed's cabin crying. Bill, with his suitcase packed, comes to her and she tells him she is sorry about her exhibition of temper that morning. May hears voices and comes to the door and is surprised to see the two. Ed also comes to the door. About this time Charles appears with a rifle intending to kill Bill, accusing him of deceiving Vola, who attempts to calm him. Then May says that she and Bill are to be married. Vola and Charles make peace, so there are two happy couples.

LAEMMLE.

THE INJUSTICE OF JUSTICE (Special Release—Sept. 25).—Luigi is an Italian who is out of work and almost dying from the cold of the winter. He has come to this country in the hope of making a fortune, but it is very hard. His wife has died and he is left with a little girl, Rosa, for whom he has had a hard time to provide.

In the middle of the night he goes out to steal a little coal for his daughter and is caught. The harsh judge before whom he is tried has no pity, and he is sentenced to a term in jail.

Upon his release he vows revenge and goes to the home of the judge to kill his little daughter. But when he gets there he finds his own daughter, whom the judge has adopted. Of course, the picture ends happily, as he finds his child safe and the judge gives him work.

VICTOR.

A CHARMING VILLAIN (Oct. 6).—The cast: Billy (Billy Mason); Sis (Madge Kirby); The Vampire (Sylvia Ashton); The Farmer (Jack Connoly); Jim, a Farmer Boy (Charles Dorian). Written by Harry Wulze. Produced by John Steppling.

Billy, a social wolf, strolls through the country looking for adventure. He finds Sis spooning with her father's choice. He frightens Jim away; then after a fake struggle introduces himself to Sis as just having saved her life. He makes violent love to Sis and gets her to steal her father's coin and elope. She does so, and he and Sis go to the city. Jim comes from his hiding place. The father tells Jim to go after the girl, and he (Jim) can have both her and the money. He arrives in the great city alone.

Meantime Bill has taken Sis to a cabaret and filled her with milk. She desires to go in for cabaret singing and takes a dancer's place. Bill takes Sis to his swell residence, and from there phones to a roughneck to come as a preacher and perform a mock marriage so he can get the money.

Jim, having by this time reached the cabaret and fallen a victim to a vampire's wiles, hears the plot and follows the roughneck. The roughneck goes to a shed and makes his change and then to the exterior of Bill's house. Here Jim leaps on him and knocks him out, takes the coat, hat and goggles and thus disguised as a minister, goes inside to rescue Sis. Inside he has difficulty making Sis understand him, and waits for a chance to do up Bill. And in the end the villainous city chap gets the girl and poor Jim is distracted.

BISON.

A MOUNTAIN TRAGEDY (Two Parts—Oct. 7).—The cast: Sam Prentess (E. J. Denecker); Mrs. Prentess (Marjorie Ellison); Pinkey (Zoe Rae); Toots (Buster Emmons); Monte (Bert Law). Written by Calder Johnstone. Produced by George Cochrane.

Sam Prentess is the proprietor of a store in a mountain village. His home is up in the mountains and in order to keep in touch with his wife he has a telephone put up between the store and his home. The couple are blessed with two children, "Toots" and "Pinkey." In the neighborhood is Monte, a desperate character, and one who makes his living by questionable methods. He is secretly in love with Mrs. Prentess and covets her.

One day as he is passing the home of the Prentesses he sees Mrs. Prentess working in the yard. He stops and tries to force his attentions upon her and is only stopped by the arrival of the children. Sam is told of the occurrence that night and he decides to give the fellow a thrashing. The next day he makes good his resolution and thrashes the fellow. Monte swears revenge.

Monte plans to get even. He gets a couple of pals and they set out for the home in the mountains. He arrives and finds the woman alone with her children. But she is alert and covers him with a revolver and then telephones her husband. But the man attacks her and gets the gun. Sam thinks there is something wrong when his wife suddenly stops phoning and he at once sets out for his home.

Up in the mountains Monte is about to kill the woman, as she will not leave with him. The little boy tries to save his mother, but is beaten and pushed aside. He runs down the trail to get his father. But just as Monte has his gun ready to shoot the little girl takes her bean shooter and hits the ruffian in the eye. He drops the gun in pain and before he can recover it the woman has pounced upon it. Then the father arrives and takes Monte into custody.

POWERS.

PEN AND INKLINGS IN AND AROUND JERUSALEM (Oct. 5).—This is a combination of a cartoon by Hy. Mayer and a travel picture in Palestine. There are various scenes and at times the moving picture is stopped and a cartoon by Mr. Mayer faded in. The famous Wall of Walls is shown, the different types of people, a Mohamedan maiden with her veil, a sacred parade, the well into which Joseph was cast by his brethren and the place of Christ's nativity.

NESTOR.

WITH THE SPIRIT'S HELP (Oct. 2).—The cast: Jed (Eddie Lyons); Professor (Lee Moran); Emily (Priscilla Dean); Father (Fred Gamble). Scenario by L. W. Chaudet. Produced by L. W. Chaudet.

Jed and Emily are in love and are happy until Professor comes to town. The Professor claims to have control over the spirits and Father thinks that Emily had better marry him. When he catches Jed still hanging around he forcibly ejects him and tells him never to return.

That night the Professor is to give a seance at the home of Emily and the couple plan to elope while it is going on. So, although they make a great deal of noise, they are not caught, as the folks thing that the noise comes from the spirits. One of the old ladies wants to hear from the spirit of her dead guide, White Bull. At this time the elopers drop a pan in the kitchen and the people in the other room think that it is the war dance of the Indian spirits. They go to the kitchen to see and Jed, who has hidden in a flour barrel, rises like a ghost and tells them to go.

By this time the Professor, who is really a fake, is frightened at the spirits that he thinks he has unwittingly called to life. He takes to his heels with the other folks after him. While they are gone Jed and Emily leave a note explaining what the spirits were, and when they come back from the minister's they are forgiven and receive Father's blessing.

L-KO.

A SURGEON'S REVENGE (Two Parts—Sept. 27).—Dinty, a bum, had just alighted from his "pullman" when he went out on a hunt for cigars. But the men were smoking them very short that season, so it was a hard job to get a good smoke. At last he was run over by a machine as he was in the act of getting a good one, and the doctor took pity on the fellow and took him home.

At the house of the doctor he revived and was asked to stay for dinner. During the meal he became flirty and began to write notes to the lady of the house under the table. After dinner he became a little more familiar and the doctor was angry. He ejected Dinty from the house, so the tramp swore revenge.

Dinty telephoned the doctor to come to a certain house at once, and then, when the doctor went to the door, he stole the car. Calling for the doctor's wife in the car, he took her for a ride. But as a chauffeur Dinty was not a success and it was not long before the flivver was a thing of the past. It so happened that the smashup occurred just in front of the hospital, so that he was taken inside and given the best of attention. The doctor was at once sent for, as an operation was deemed necessary.

But the doctor that came was the very one who was looking for Dinty. With fiendish glee he sharpened the knife and prepared to take his pound of flesh. Dinty managed to get away and led the surgeon a chase all over the hospital. Then the police arrived and things got even more complicated. Dinty got out and took refuge in an auto with the cops after him.

The chase ended in the doctor's house again. Dinty entered the room of the doctor's wife and then the doctor came in. He was forced to hide in the closet, but at last was discovered by the irate man. The picture ends as the masher gets his true deserts.

SAFE IN THE SAFE (Two Parts—Oct. 4).—Police Commissioner Jed Doty's home is the rendezvous for all the crooks in town. They hide in the clock, the closet and all the dark corners. It gets to the point where the commissioner is actually frightened and he decides to do something.

To cap the climax, his daughter brings a paper that criticizes him for not firing the Chief of Police. So old Doty sets out to see that things are changed for the better. At the station the policemen are all singing and dancing with the chief leading, and Doty says it must stop. He also gives the chief some pearls to keep safely. The chief says that they will be safe in the safe and puts them there. But the safe is the secret passage by which the crooks enter the station to interview the police on matters of business. No sooner are they in there than a thief enters the vault from the other side and removes the jewels. And what is more, he gets outside the building and slips a note into the hand of the commissioner telling him that his jewels are gone. The commissioner at once goes to the vault and finds that they are really gone. Then he tells the chief that if he does not recover them he will be fired. So the chief sets out to hunt them.

The chief then starts to think. It hurts, but he does it. He finally decides that the best way to get the criminals is to disguise himself as a woman and go into their lair. So off comes his mustache and he dons the attire of the weaker sex. He arrives at the den of the crooks and attracts a great deal of attention. There is one great "bum" in particular who is smitten with the charms of the chief, and they get along nicely until they begin to dance. The dance degenerates into an orgy and in the wild abandon the wig comes off. Then the chief is recognized and they all go after him.

He commandeers an auto and the chase begins. He boards a trolley car and then gets back on an auto, and all the while the crooks are following at break-neck speed. But it cannot last forever, and at last the car in which the chief is fleeing jumps over a bridge and that is the end. The chief has just enough energy to revive for a few minutes to say his prayers before passing away.

UNIVERSAL SPECIAL FEATURE.

LIBERTY (No. 7, "Liberty's Sacrifice"—Two Parts—Sept. 25).—The cast: Liberty Horton (Marie Walcamp); Theresa (Maud Emory); Pancho Lopez (G. Raymond Nye); Pedro (Eddie Polo); Capt. Bob Rutledge (Jack Holt); Major Winston (Neal Hart); Manuel Leon (Bertram Grassby); Jose Leon (L. M. Wells). Written and Produced by Jacques Jaccard.

Liberty, fearful lest a trap be laid for them, puts an arrow in the sand indicating the true direction of their course and buries her handkerchief next to it to indicate that it was she who left the mark. Lopez and his party then push on across the desert.

The American troops arrive at the hut where Theresa has been left by the bandits and they read the note that has been left in her hand. But by this time it is getting late, so it is decided to stay there for the night and push on full speed the next morning.

Early the next morning an aeroplane arrives from across the border with orders to stop the invasion of Mexico pending diplomatic negotiations. This greatly angers both the troops and leaders, as they think of all the outrages they have seen perpetrated in the name of Mexican liberty. Scenes pass before their eyes of the towns burned and plundered and the women ravaged, the homes ruined. Bob and Major think of poor Liberty in the hands of the ruthless bandits and they sigh, as they can do nothing but hope for the best.

Meanwhile in Washington the diplomatic negotiations are proceeding and there seems to be no end of talk, nothing but talk, when American blood is being spilled on the border.

Both Bob and Pedro decide to go on to see if they cannot in some way enable Liberty to escape. They at last come up to the Mexicans and stealthily approach. They arrive just in time to see Lopez showing Manuel a large store of arms and ammunition for the use of the rebels. But they are too eager to hear what is going an and get a little bit reckless. They are seen by the Mexicans and after a struggle are captured and led away to the mountains with Liberty.

TIMOTHY DOBBS, THAT'S ME (Episode No. 8, "Borrowed Plumes"—Two Parts—Oct. 2).—The cast: Timothy (Carter De Haven); Jeff (Robert Milash); Polly (Marcia Moore); Tom (Dan Duffy). Written by Bess Meredyth. Produced by Wallace Berry.

Timothy and Jeff are in reduced circumstances. They are now living on a park bench, but ever Timothy has the motion picture "bug" and daily visits the studios. But each time he calls he is turned down. Finally one morning he hears a director call for fifty people and he is for rushing past the gateman, but that worthy stops him and informs him that it is women and not men that they want.

Later, as he is walking along the street, he sees a commotion in front of a motion picture theater and finds that the cashier and usher have eloped. Timothy suggests to the manager that he will take the cashier's place and bring an usher for him.

Then we see the two installed and everything is working nicely until Timothy sees Polly. He insists upon escorting her to a seat, leaving Jeff to sell Tom, her escort, a ticket. Tom becomes furious and tears up the tickets, but Jeff will not allow him to enter without a ticket, so Tom hunts up the manager, who becomes somewhat angry when he sees the crowd going from his theater because there is no cashier.

Timothy makes a hit with Polly and she invites him home, but her father is not enthusiastic. While Polly is phoning, Timothy tries on the dress and hat she has just received and, getting an idea, decides to be a woman, since it is women who are wanted in all the positions. So he departs—with the garments. Polly raises a hue and cry and with Tom starts in pursuit.

Timothy secures a position in the same theater as cashier, but makes Jeff acquainted with his disguise. When he sees Polly and Tom approaching he picks up his skirts and makes a mad rush for the back entrance, pursued by the others.

As usual, he ends up at a studio, where the directors all fight over him and try to flirt with him. He finally is assigned to one of the directors, who is much elated, but Timothy soon comes to grief, as his wig comes off, and the last we see of the hero he has dropped all his ladies' apparel by the wayside, closely pursued by Polly and the others, and Timothy ends up in the bushes in the park in his B. V. D.'s.

SOMEWHERE ON THE BATTLEFIELD (Special Release—Two Parts—Oct. 6).—The cast: Dr. Kovis Miklos (Hobart Henley); Dr. Rejto (Wm. Welsh); Fraulein Emma (Claire McDowell). Scenario by Elliott J. Clawson. Produced by Hobart Henley.

Somewhere in Servia near the fighting lines is an improvised hospital where the injured and dying are cared for. Dr. Kovis Miklos and Fraulein Emma have long been at the little hospital and the two have become greatly attracted to each other, yet ever the doctor seems to be laboring under some difficulty which makes him reluctant to speak his mind. Dr. Rejto, another physician, seems to be forever watching the movements of Dr. Kovis.

One day a little drummer boy is brought into the hospital and he pleads with Fraulein for goat's milk. She determines to obtain some for him, and, together with Dr. Kovis, they seek out a woman up in the mountains from whom they obtain the milk. But it is too late. The Servian woman from whom they obtain the milk becomes their good friend and often they visit her. Finally Fraulein gives up the hospital work and goes to live with her.

As Dr. Kovis is going off duty one day a man is brought in whom he goes back to attend. He secures a note which he reads furtively; then he leaves hurriedly. Dr. Rejto has been watching and discovers that the man brought in is not injured and so Rejto orders the arrest of Kovis. The soldiers pursue him, but he manages to elude them and arrives at the Servian woman's home badly injured. He tries to make light of his wound, but tells Fraulein Emma that he is a Servian spy. This almost stuns her, but the love she has for him overcomes the feeling of disappointement.

Soon after the soldiers knock at the door and she commands Kovis to lie down on the couch, and she tells the officers that Kovis is dead. When they examine him it seems true. They decide to eat and while they are thus engaged Fraulein notices Kovis moving, as does the officer, but when the latter examines Kovis again he finds that he is dead. When the soldiers leave Fraulein, Emma calls joyously to Kovis. But he is really dead.

GOLD SEAL.

IN THE HEART OF NEW YORK (Three Parts—Oct. 3).—The cast: Hugh Van Dyke (Ben Wilson); Frederick Grey (Chas. Ogle); Rose Grey, his daughter (Edna Hunter); "Red" Leary (William Welsh); Detective Harrigan (Howard Crampton); Mrs. Cassidy (Margaret West); Mame, her daughter (Dixie Compton). Written by William Addison Lathrop. Produced by Ben Wilson.

Hugh Van Dyke is a wealthy bachelor who has just returned from a long stay abroad. He renews old acquaintances at the club and meets Grey, an elderly man who has a grown daughter. At home Hugh receives his agent and takes a large amount of money that the latter

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gives him. That night the house is robbed by a couple of crooks and the next day Hugh puts Detective Harrigan on the case. After a couple of weeks, Harrigan reports that he has located the crooks, but cannot get any evidence on which to hold them. Hugh decides to do a little detective work on his own account.

Rose Grey has been doing settlement work and is helping Mrs. Cassidy, whose daughter, Mame, has fallen in with bad company. Mame promises to reform and go to the prayer meeting that night. But on the way she is met by "Red" Leary and persuaded to go to the saloon instead.

When Mame does not come to the meeting Rose is worried and goes to get her in the saloon. There she is assaulted by ruffians. But at a nearby table is Hugh, who is disguised as a loafer, spying on the crooks. He comes to her rescue and takes her away. She takes a liking to him and takes him home to get her father to give him a job. Her father does not let on that he knows Hugh and says that he will help him, although he does not think there is much hope for his redemption. Hugh becomes a regular attendant at the mission.

Some time later Hugh thinks that he has located the crooks and gets Harrigan to rope in the gang. Just as they are entering the saloon where the gang hangs out they see Mrs. Cassidy ejected from the place. Upon entering they see Mame angry with the man for having so treated her mother. She takes a ring off her finger, and, flinging it on the floor, says she is through. Hugh picks up the ring and sees that it is one that was stolen from him. The crooks are arrested and Mame returns to her mother.

Then Hugh rushes to the home of the Greys with a big coat over his dress suit. He folds Rose in his arms and asks her to be his wife. She accepts and then he takes off his coat and tells her that he is not a bum after all. At first she is a little peevish because of the deception he has played, but it does not take long before Hugh is forgiven and the picture ends with the lovers in each other's arms.

UNIVERSAL.

ANIMATED WEEKLY NO. 38 (Sept. 20).

Bathing Beauties Parade, Oakland, Cal. Exhibit fashionable bathing costumes in mermaids' unique pageant.

Winning Golf Championship.—Record throng sees star capture amateur title, Merion Links, Philadelphia, Pa. Subtitle: Crowds following players. Winner, "Chick" Evans, right; loser, R. A. Gardner.

"Flivvers" Are Fast, Too.—Victor has to make 62-mile speed to win.—Chicago, Ill. Subtitle: "Demon" Harvy, winner.

Starting Alaskan City.—Lots sold at auction by Uncle Sam, soon will be populous town on new United States Railroad line. Subtitle: Summer time in Alaska.

Historic "Death God."—Rare pottery vessel used by natives of Santo Domingo many centuries ago, in religious ceremonies, is brought to United States by Theodoor de Booy, of the Museum of the American Indian.—New York City, N. Y.

Singer Enters Lions' Den.—Madame Schumann-Heink sings at the movie metropolis, Universal City, Cal. Subtitle: Voice calms the savage beasts.

Training for War.—U. S. field artillery in battle manoeuvers.—Fort Sill, Okla. Subtitle: Mountain batteries fire.

America's Best Athletes.—Stars of track and field winning senior Amateur Athletic Union championships.—Newark, N. J. Subtitles: Five-mile race. 100-yard dash. Simpson breaks hurdle record. High jump. Broad jump. Pole vault.

Monkey Acts for Movies.—150 pound Simian walks slack rope and rides bicycle.—Denver, Colo.

Girls' Marathon Swim.—Misses brave choppy water and heavy current in hard-fought contest on the Ohio River.—Cincinatti, Ohio. Subtitle, Miss Farrell, of Dayton, Ky., the winner.

Parade of Protest.—8,000 car strikers march to enlist sympathy against traction magnates.—New York City, N. Y. Subtitle, Wire nettings protect motormen from strike sympathizers. Jitneys come in handy.

$17,000,000 Bridge Span Falls.—Scores saved, some die, when largest bridge in world collapses while being lifted into position.—Quebec, Canada.

Booming Deep Waterways.—Secretary of Navy, Josephus Daniels, greets delegates at Atlantic Deeper Waterway Association at ninth annual convention, Philadelphia, Pa. Subtitle, Submarines give diving exhibition. The deadly torpedo in action.

Coney Island Mardi Gras.—Thousands witness parade and jollification at famous beaches' resort, Coney Island, N. Y.

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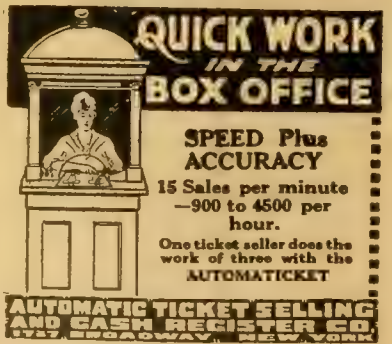
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CENTAUR.

FOILED (Two Parts—Sept. 30).—The cast: Peevish Pete (Dave Morris); the Leading Lady (Billie Rhodes); the Leading Man (Nolan Leary); the Villain (Eddie Barry).

The town of Red Gulch was to be favored with a show. Pete, a tough of the town, liked a good show and happens to be at the station when the troupe arrives. Billie, Nolan and Eddie are the leading actors. Nolan and Billie are in love, but Eddie also loves Billie. A quarrel starts at the station between Nolan and Eddie and finally the troupe reaches the theater. At the stage entrance Pete intervenes and threatens Eddie. After many controversies each actor is assigned to his room. Pete meets a friend and tells him about Billie and the show, and they decide to attend the performance that night.

On the stage, Bob and Mac, two stage hands, are working and abusing Gus, the property man. In the meantime Nolan has gone into Billie's room, where they are disturbed by Eddie. Eddie, being ejected, swears revenge. Harry is a sleepy man and decides to go to the show. Pete, with his friend, join the audience. Harry comes and sits next to Pete and sleeps. All is ready for the big show. Billie and Nolan are on the stage looking through the curtain. Gus is fixing the props. Eddie gets into trouble again over Billie and, walking away, goes to see Bob and Mac. He gives them money and promises them some more if they queer Nolan every time he goes on the stage. In the meantime the curtain goes up.

The stage represents a living room. George is acting the part of an old man; Billie is his daughter. Eddie, who plays the part of the villain, proposes to Billie, who says that her heart belongs to Jim, the Westerner. Eddie threatens to reveal something about papers held by Billie's father. A fight between George and Eddie ensues. Billie, frightened, calls for help. Nolan wants to come to the rescue, but from behind the stage Bob and Mac hold Nolan's coat, much to the amusement of the audience. Nolan is doing his best to go to Billie's rescue and, finally pulling out of his coat, he comes on rolling on the stage. The curtain falls and the actors try to understand what happened. Eddie is satisfied with this first result.

The second act, entitled "The Chasm of Death," opens with Billie on the stage. The scenery is composed mainly of a chasm and a bridge over. Eddie comes on and starts with Billie to cross the chasm. A slight accident to part of the scenery sends Billie and Eddie back on the stage. Finally Eddie and Billie are on the bridge, when a voice from behind says: "Be brave, Mabel, I'll save you." Nolan, rushing on the stage, puts his foot on a dolly, placed there by Bob and Mac, and comes rolling on the stage, and for the second time he falls. Nolan gets up again and starts for the bridge. Eddie and Billie are on the other side and Eddie destroys the bridge. Nolan finds a rope and starts to swing across the chasm. He succeeds and starts a fight with Eddie. Eddie falls into the chasm and Nolan tries to get on the other side of the chasm, he and Billie hanging on the same rope. But from the other side of the stage Bob and Mac let a sandbag loose, which, hitting Billie, throws her into the chasm. A second swing of the same bag disposes of Nolan. The audience is disgusted with such a rotten show. The curtain falls and the actors start to blame Nolan for all what happened. Eddie gains favor with Billie.

Finally the curtain rises on the third act entitled "Where Virtue Triumphs." The villain gets arrested by the sheriff and the marriage ceremony between Nolan and Billie is taking place. But here again Eddie's money had bribed the stage hands and after having a rope to Nolan's belt, they pull up the back curtain and up goes Nolan. This was the last straw and the audience exits in disgust. But Pete wants revenge and he rushes towards the stage. In the meantime Bob and Mac have been discov-

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ered and fired, and at the moment Eddie was gaining Billie's favor they come to Eddie and ask him to pay them having lost their jobs doing his dirty work. Eddie tries to escape, but Pete comes on, gun in hand, and shoots after Eddie. Eddie tries to escape, upsetting scenery and finally gets out of the theater, pursued by Pete, still shooting. And Nolan and Bernie made up and embrace and hope for better days.

CUB.

CATCHING THAT BURGLAR (Sept. 29).—The cast: The Bride-to-Be (Ethel Lynne); her Sister (Billie Rhodes); Brother (Nolan Leary); Father (Gus Alexander), Mother (Mary Talbot), Uncle John (Eddie Barry).

Ethel was to be married and father had figured the expense down to the last cent and really couldn't see how he was to meet it. These things didn't bother son any and he and his chum helped themselves plentifully to wines and other good things, and were only restrained after father had kicked them out of the kitchen.

Uncle John had arrived for the wedding and was temporarily staying away from his club and card games. About this time a burglar scare is started in the neighborhood and the family becomes worried about the wedding presents. George, the son, and Billie, the sister of the bride-to-be, decide to use a novel burglar alarm and go to a nearby store, where they purchase a quantity of flypaper. This they distribute around the house and especially around the wedding presents. Uncle John had wind of a very interesting card game, and while pretending to retire early, in reality he sneaks away to the club.

Ethel and Billie retire and all seems peaceful. Uncle John, returning from the club, is held up and his watch, to which was attached his keys, taken by the robber. Rather than disturb the household, Uncle John gains admittance through the window and becomes helplessly entangled in the fly paper. His efforts to release himself arouse George, who, gun in hands, descends the stairs, encountering much flypaper on the way. In the dining room he encounters Uncle John, whom he supposes to be a burglar, and a fight ensues. The noise arouses father, mother, Billie and Ethel, who descend to the dining room. A policeman is attracted and arrives in time to prevent any tragedy. When Uncle John is finally relieved of his fly paper mask, the two youthful geniuses, Billie and George, are severely spanked.

GAUMONT.

FANTOMAS—(Episode No. 5—The False Magistrate (Three Parts—Oct. 5).—The cast: Fantomas (Victor Navarre); Inspector Juve (James Breon); Fandor (Louis Melchoir); Bebe (Jean Morlas); Ribonard (Francois Martial); Marquis de Tergall (Jean Mesnery); Marquise de Tergall (Ida Pelisse); Rosa (Marie Le Bret).

The Marquis de Tergall was so deeply in debt that he decided to sell the family jewels. After examining them, a jeweler at St. Calais made him an offer of $50,000, which the impecunious nobleman gladly accepted. The jeweler concealed the bag containing the jewels in a drawer of the dresser in the room in the hotel where the sale was made. Upon looking for them they had disappeared. A hole had been bored through the wall and the jewels abstracted by a man disguised as a priest.

That night on his way home the Marquis was attacked and the money he had received from the jeweler was taken from him. He did not know that it was given by an Apache named Bebe to Rosa, a maid in the Tergall employ. This was done through fear that Bebe might be caught in the police dragnet.

Although Fantomas had been sent to prison for life in Belgium, Juve, the detective, was not at all pleased that he had lived. He knew that if could once get him on French soil there were enough crime to the [illegible] credit to make it certain that he would go to the guillotine. Without letting Fantomas know that he was escaping through police aid, Juve substituted himself for the criminal in his cell. He felt certain that Fantomas would at once return to France. Two of his best detectives were detailed to follow him and arrest him as soon as he crossed the border.

However, Fantomas discovered that he was followed. As his train stopped beside one about to go in an opposite direction from a small station on the way to Paris, Fantomas jumped into the baggage coach of the other train, thus eluding the detective. Charle Pradier, who had just been promoted to be judge of the St. Canal district, was occupying a compartment by himself. Fantomas found it necessary to murder the judge in order to escape discovery. Upon searching the clothing of his victim, and discovering it was the new judge he had put out of the way, Fantomas suddenly decided that his safest course was to impersonate the judge and so to St. Calais.

Upon assuming the duties of his office, among the first cases he had before him was that dealing with the mysterious theft of the Tergall jewels and the $50,000. Fantomas discovered that both crimes had been perpetrated by Bebe and Ribonard, the thief who had bored the hole at the hotel. Upon finding these two men, he demanded both the money and the jewels.

Masquerading as the judge, Fantomas discovered that the wife of the Marquis was in love with a young man, by intercepting a note. The Marquis was unable to attend a hunting party because he suffered from a chill. Fantomas cautiously made his way to the basement and turned off the gas for a few moments and then turned it on again. The result of this diabolical act was that the Marquis was asphyxiated. Fantomas secretly accused the widow of committing the crime, because of her love for the young man. She purchased his silence for $20,000.

The following day Fantomas went to the church to meet Ribonard with the jewels. The thief explained that he had hidden them in the bell. He threw down the empty box, rightly thinking that Fantomas would pick it up without opening it. Then Fantomas hastily pulled the ladder which was the only way Ribonard had of descending, away. Then he opened the box only to find it empty. So the next day when the deaf old sexton rang the bell for the funeral of the Marquis, a rain of jewels fell upon the mourners. Fantomas took possession of the jewels as examining magistrate.

Fandor, the journalist friend of Juve, heard of the extraordinary robberies at St. Calais, and went there to make an investigation. He had his suspicion aroused by Judge Pradier and determined to watch him. The false magistrate was informed that the authorities had decided to send to Belgium for Fantomas to question him. He was pleased to think that the man would be brought before him for examination. He also ordered the arrest of Bebe to extort from him the $50,000 stolen from the Marquis. Bebe confessed that he had left the money with Rosa for safe keeping.

The Marquise de Tergall called upon Fantomas bringing Rosa with her. The Marquise brought $10,000 with her, which was all she could raise of the hush money desired by the criminal. Fantomas then saw Rosa alone and took from her the $50,000. When Juve arrived Fantomas discovered that all the doors were being watched. He immediately wrote a note which he gave to the headkeeper. Fantomas then acknowledged his identity and was put in a cell.

The next day, when the bandit was to be examined, it was discovered that he had been released at midnight by the headkeeper of the prison on an order from Judge Pradier. The order stated that the prisoner released as Fantomas was none other than Juve, the detective who was engaged upon a delicate police mission. Thus Fantomas, owing to his quick wit, was again free.

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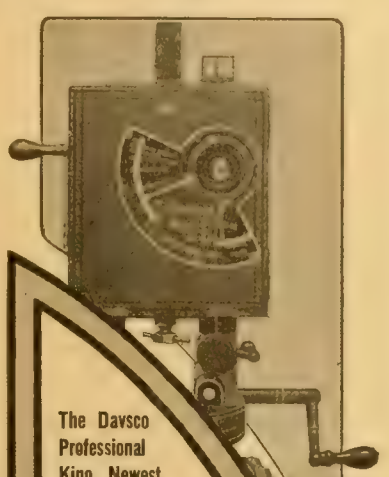

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VOGUE.

POULTRY A LA MODE (Two Parts—Oct. 1).—The cast: Rube (Rube Miller); Ben (Ben Turpin); Mohammed Alo (Walter Rogers); Omaho (Lillian Hamilton). Directed by Rube Miller.

Rube and Ben are neighbors; one raises ducks on one side of their line fence and the other has a flock of geese on the other. They are caught flirting with a pretty girl by their wives and are warned to attend to their ducks and geese. They go to their respective homes and get water for their fowls but quarrel and throw all of it at each other.

The ducks and geese each send a representative through the fence to look for water to quench their thirst. In a nearby part of town lives a wealthy Turk who is engaged in securing wives to fill the harem of his Sultan. Into the Oriental splendor of the Turk's place of abode the duck and goose strut and there they find a pool of refreshing water. They hasten back to tell the rest of their flocks, but not until Rube and Ben have followed them to the place and behold a wonderful sight. The water in the pool has been treated with a magic liquid and when the duck and goose jump in they are turned into two beautiful maidens. When Rube and Ben try to seize the damsels they change back into a duck and a goose.

Rube and Ben are ejected from the magnificent residence and hasten home, liberating their ducks and geese, which they drive back to the Turk's home. The fowls waddle into the pool and a multitude of laughing girls replace them as the magic spell works.

Rube and Ben creep in stealthily, capture the Turk, and lock him in a huge chest, while they romp with girls. The Turk's favorite appears and flirts with the two truant husbands. Rube and the favorite sit together on the top of the chest in which the Turk is hidden. The Turk regains his senses, finds a brace and bit, which have been left in the bottom of the chest, and starts boring. Freeing himself he dashes out. Excitement reigns and a wild fight starts between Rube, Ben, the Sultan and several policemen who have been summoned by an attendant. All is in the midst of chaos when Rube and Ben fall into the magic pool and are awakened from the slumber into which they have fallen by the water thrown upon them by their vigilant wives.

MUTUAL STAR PRODUCTION.

The MANAGER OF THE B. & A. (Signal—Five Parts—Sept. 25).—The cast: Constance Emory (Helen Holmes); Dan Oakley (Leo D. Maloney); Roger Oakley (Paul C. Hurst); General Corning (N. Z. Wood); Griffith Ryder (Thos. G. Lingham); Thomas Emory (William N. Chapman); Gordon Holt (William Brunton). Directed by J. P. McGowan.

Thomas Emory, manager of a local branch of the Buckhorn and Antioch, finds one day that he is minus a position due to his negligence in office. In his place is appointed temporarily his former assistant, Gordon Holt.

Later, on an unexpected trip to the branch office, General Corning, the president of the B. & A., and his private train are narrowly saved from accident by the act of one of the minor superintendents along the division, Dan Oakley. In reward for the deed of daring which shows to the company's president of what stuff the young mechanic is made, Oakley is made manager over the head of Holt.

With the introduction of new blood into "the works" the old regime of banker's hours and shiftless work is dealt its death blow. As a consequence the radical young manager incurs the enmity of the editor of the Antioch Herald and the leader of the Labor Party, one Griffith Ryden, who stirs up the men against him. But in spite of opposition the new manager "makes her pay."

Due to the activities of the Labor Leader, a strike is called. Although the subsequent turmoil, hunger and dissatisfaction among the strikers is distasteful to the fighting manager, he stands his ground and keeps up his record by means of the men who remain loyal. A personal bitterness grows up between Ryder and Oakley since Constance Emory, the daughter of old Thomas Emory, the former manager, has evinced an interest in both which sways from one to another as her father's sympathies vary.

The strike culminates in the cutting of the pipes leading to the water tanks, which results in the explosion of an over-heated engine boiler and a fire. The journey for aid to the next town to get the fire-fighting apparatus through a roaring forest fire which threatens to lick up the puny train with its tongue of flame, falls to the brave young manager. On his return he has won not only the hearts of his men, but that of the beautiful Constance, who promises to become his partner for life.

BEAUTY.

THE DEACON'S CARD (Sept. 26).—The cast: Deacon (Orral Humphrey); Norah, his daughter (Joe Taylor); Tom, her sweetheart (Jof Massey). Directed by Orral Humphrey.

The deacon has been elected president of the Smithville Anti-Gambling League and his admirers, led by Parson Jones, are arranging to start a whirlwind crusade against the gamblers. He has a winsome daughter, Nora, with whom Tom is much in love, and proposes to her the night of the deacon's election to his high, distinguished position among the hosts of reform. Naturally Nora refers Tom to her father, the deacon, and Tom, in his perturbation, pulls out his handkerchief and dashes a deck of cards to the floor.

Tom is banished at once. The deacon gets down on his knees to pick up the cards, and just at that moment the Anti-Gambling League Committee calls. The deacon thrusts the cards in his coat-tail pocket to get them out of sight, and at the request of the Committee launches upon a fervid speech against gambling.

In the meantime, Nora and Tom have seized the opportunity to elope and get married. Waxing eloquent in his oratory, the deacon pulls his handkerchief to wipe his heated brow and scatters the cards all over his hearers. They denounce him as a hypocrite. He rushes to get Nora to prove how he got the cards, but finds her gone.

The Committee calls on the Parson to demand the deacon's expulsion from the church and finds that dignitary in the act of marrying Tom and Nora. After promising to withdraw all objections to Tom, the latter exonerates him of the blame in the card matter. Tom signs the pledge to abstain from card playing in future.

Miscellaneous Subjects

UNITY FILMS SALES CORP.

THE YELLOW MENACE (Episode No. 6, "Torture Chamber"—Two Parts—Oct. 9).

When Ali Singh learns that it was Najla who was responsible for the raid on his house-boat, he determines to torture her for her disloyalty and has her suspended on a rack, which is operated by an electric current, which, if allowed to continue running, would practically rend limb from limb. Hong Kong Harry, seeing Najla in torture, is not able to endure the thought of her suffering and, though in terrible fear of Ali Singh himself, interferes with the operation of

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the torture rack and fixes the machine so that it will not run.

Again the police with Manning and Bronson surround Ali Singh's haunt in a dismal New Jersey marsh, but are not able to capture Ali Singh. The three girls attempt to escape, but only May Manning is lucky enough to succeed. She makes a dramatic leap from an upper story through the use of a knotted sheet. Margaret and Najla attempt to follow her lead, but are prevented by Ali Singh's followers, and they are taken away, still in the clutches of the Demon.

CONSOLIDATED FILM CORP.

THE CRIMSON STAIN MYSTERY (Episode No. 3—"The Broken Spell"—Two Parts—Sept. 4).—(Note. The description of the first two episodes of this serial was on page 1604 of the September issue).

Harold Stanley's first impulse is to give publicity to the fact that Florence is hypnotized by an unknown, but upon the protestations of Dr. Montrose he decides to keep the fact quiet. A nurse is sent to care for Florence and Harold lays plans to bring Florence out of her trance. Harold goes to Clayton's studio and finds Clayton on a couch in a semi-conscious state while Vanya Tosca is bathing a wound in his forehead. Vanya denies knowledge of how Clayton was injured. Clayton remembers nothing. Harold suspects that Vanya knows more than she wishes to tell.

Next day as Dr. Montrose is seated beside Florence's bed his gaze shifts and he looks in the long mirror and sees the door behind him slowly open and Pierre La Rue enter. The presence of Pierre in the room acts upon Florence and Dr. Montrose immediately realizes that La Rue is responsible for her condition. Dr. Montrose springs to his feet to attack La Rue, but La Rue vanishes through the door. Picking up a heavy vase, the doctor throws it after fleeing La Rue, but misses him and smashes the door. The shock brings Florence out of her trance. Harold Stanley reaches the house in time to hear the crash of the vase upon the floor. Florence is completely conscious. She remembers nothing of what has transpired during the last few days.

Harold tells her she was hypnotized and she recalls her experience with La Rue in Clayton's studio. Harold informs Florence and the doctor that a new murder had been committed the night before in the Old Lent House in the Bronx. Florence begs to go along on his investigation of the murder. Harold promises to take her later and as he leaves the house he runs into Vanya Tosca, who gives a weak excuse for her presence in the neighborhood. Harold takes Vanya in his automobile and tells her of the discovery of a new clue.

Later Vanya goes to the Crimson Stain Den and tells Pierre and his henchmen of Harold's activities. They plan to put Florence and Harold out of the way. Accordingly Vanya is assigned to get Harold to Clayton's studio and Tanner is assigned to get Florence to the Old Lent House.

Vanya telephones Harold and gets him to come to Clayton's studio. At the studio she goes into another room to bring Clayton and Harold drinks and mixes a sleeping powder in each one's glass. Harold breaks his glass accidently and leaves to keep his appointment with Florence just as Clayton succumbs into unconsciousness.

Florence receives a note in Harold's hand writing stating that he is in trouble and asking her to accompany the bearer to the Lent House in the Bronx. Later when Harold arrives to keep his appointment he finds Florence is gone, but on the floor is the note which she dropped in her hurry. Harold gives chase and reaches the Lent House just as Florence is bound and gagged by Tanner and the chauffeur. In the ensuing fight he rescues Florence and both make their escape just as the Lent House is demolished by a bomb explosion.

THE CRIMSON STAIN MYSTERY (Episode 4.—"The Mysterious Disappearance"—Two Parts—Sept. 11).—Felix, the doctor's man of mystery, tells Dr. Montrose that a patient is awaiting him in the laboratory. The doctor finds Tanner waiting. Tanner demands the drug which the doctor refuses at first, but is compelled to give it to him because of Tanner's threatening attitude.

Parrish, the detective, pays Harold a visit in the latter's office to warn him to cease his attacks upon the police for their failure to solve the mystery. Robert Clayton, the artist, comes in at that moment and Parrish, unsatisfied, makes his departure. Listening at the door, Parrish hears Harold remonstrate with Clayton for not dropping the acquaintance of Vanya Tosca. Robert ridicules the thought and tells Harold he is on his way to Vanya's apartment. Parrish walks away.

Speeding along in her automobile, Florence espies Tanner. She follows. Reaching Vanya's apartment, Tanner slinks in, knowing full well that Florence is following him. As Florence enters the apartment, Tanner grabs her by the throat and gags her. Tanner then pushes Florence into a closet, and as he enters the hall he sees Clayton come in, but Clayton does not see him.

Vanya comes in shortly afterward with Lambert, a fresh victim. Robert sees the pair come in and hides behind draperies, from which vantage point he sees everything that is going on. He sees Vanya and Lambert making love to each other. Vanya goes into another room to bring her new lover a drink and a mysterious arm reaches out from behind a curtain and grabs her throat.

At that moment a pistol is fired. Harold, who is passing the house, hears the shot and rushes in and finds Lambert dead on the floor and Robert unconscious beside him, clutching in his hand a pistol. In the closet Florence struggles to get the gag out of her mouth and screams. Her cries attract the attention of the police and as a detective throws open the door to the closet Parrish steps out.

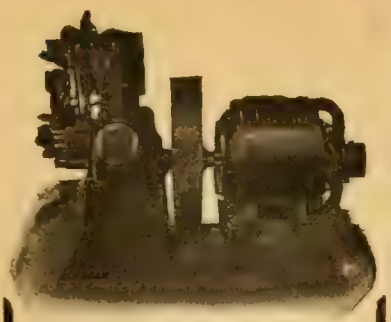
When the detective broke into the house the fingers that clutched at Vanya's throat let her drop and she regains consciousness, telling the detectives what little she knows of the whole affair. Robert Clayton is accused by Parrish of the murder of Lambert.

In the meantime Tanner has spirited the unconscious Florence into a taxicab which is taking them to the den of "The Crimson Stain" gang. Florence regains consciousness and jumps out of the taxi. Tanner precludes following her because of the crowd.

Robert is in the den of "The Crimson Stain" gang in a sort of hypnotic trance. Later Stanley and a detective go to Robert's studio in search of a clue to his disappearance. Robert writes a note in which he admits being guilty of the killing of Lambert, then he walks out upon the roof and continues walking along the edge in his trance.

Stanley and the detective come up at that moment and see him in this perilous position. They rush up and save him just as he is about to step off into space. Robert is arrested by the detective for the murder of Lambert. At the Montrose home, Florence is awaiting the arrival of her father, and as he enters she tells him of her experience.

THE CRIMSON STAIN MYSTERY (Episode 5. "The Figure in Black"—Two Parts—Sept. 18).—Satisfied in his mind that Robert Clayton is guilty of the murder of Truxton Lambert, the detective places him under arrest. Stanley objects. The note which Clayton wrote admitting his guilt is discovered on the table. Clayton denies writing it. Stanley is convinced of his friend's innocence. The detective is in doubt and insists upon arresting Clayton.



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In the meantime Parrish calls on Doctor Montrose. Doctor Montrose being out, Florence meets Parrish and tells him that murder has been committed and that she has seen it. Her story is interrupted by the arrival of Doctor Montrose. As Parrish steps out to meet the doctor a mysterious arm reaches out from between the folds of the draperies, grabs him by the throat and drags him in.

Upstairs in the laboratory, Doctor Montrose notices that the secret panel leading into an adjoining room is open. Looking in, he sees Vanya, Tanner and Pierre. Tanner is putting the mask on Pierre. Realizing that this is his opportunity to destroy Pierre, the doctor puts into the drug a swift poison and when the masked figure comes into the room, the doctor gives him the mixture. Tanner comes in and interferes. When they tear off the mask the doctor receives the shock of his life.

In the meantime Stanley notifies Florence by telephone of Clayton's arrest. Florence says Clayton is innocent, and at the behest of Stanley she agrees to come to the studio to point out the clues which she believes disprove Clayton's guilt. In the Crimson Stain Den, Pierre and his followers declare that Florence must be put out of the way because she knows too much. Pierre assigns the masked figure and another henchman whom he masks to do the work. The two masked figures go to Clayton's studio to await Florence's arrival.

In the studio Stanley sees the two masked figures open the skylight and drop in. He hides behind the portiers. One of the masked figures leaves. Stanley engages the other in a fight and is knocked down by a heavy blow on the jaw. The second masked figure joins the first in the waiting taxicab outside wherein Florence is struggling on the floor. They drive off to the Lent House.

They carry Florence into the house and as they are about to strangle her they hear the purr of an engine, and an automobile filled with policemen drives up. One of the masked figures hides in a closet just as the police enter, making a prisoner of the second masked figure. The noise brings Florence to her senses and she accuses the masked figure of the murder of Truxton Lambert. She tells her story, and the sergeant removes the hood from the masked figure, revealing—a surprise that makes them gasp with amazement!

This person says that the man who killed Truxton Lambert is in the closet. The police open the closet and the first masked figure steps out and throws a bomb on the floor which explodes. In the excitement he makes his escape in the taxicab. The police follow. The pace is so rapid that when the bend in the road is reached, the masked figure cannot stop and the machine plunges over a pier into the sea. Believing the masked figure dead, the police retreat. When they are gone the masked figure emerges from the sea.

WORLD FILM CORP.

THE DARK SILENCE (Five Parts—Sept. 25).—The cast: Mildred White (Clara Kimball Young); Derwent Ainsworth (Edward T. Langford); Dr. Mario Martinez (Paul Capellani); Sibil Ainsworth (Barbara Gilroy); Fifine (Jessie Lewis). Directed by Albert Capellani.

Mildred White, a young American girl, studying art in Paris, is saved from a burglar's attack by Dr. Mario Martinez, a Spaniard. She doesn't understand his type, and resents his advances. She is, however, attracted to his friend, Derwent Ainsworth, a young sculptor. The friendship ripens into love and it is not long before the wedding day is set. A letter from Derwent's sister, Sibil, comes just before the auspicious event telling him to come home immediately as his father is dangerously ill. He decides to go at once, and as there is not even time to say good-by to Mildred he confides his difficulty to Dr. Martinez, who has just entered and whom he asks to explain to Mildred. Dr. Martinez seizes his opportunity—by veiled innuendos, pretending to help Mildred, he encourages her suspicions of her lover, which are confirmed some time later by seeing the half-burned letter from Sibil.

Upon Derwent's arrival in England, he writes Mildred begging her pardon for his sudden departure and explaining everything. This letter falls into the hands of Dr. Martinez, who conceals it. He finally convinces her that her affections are wasted on Derwent and urges her to go with him. Too unhappy to care what becomes of herself, Mildred agrees.

After the death of his father, Derwent hastens to Paris and is bitterly disappointed to learn that Mildred has gone to meet Dr. Martinez. He rushes to Dr. Martinez' apartment, denounces him furiously and then joins the army. Mildred learns that Derwent has been seeking her and that Martinez has lied to her about him. In despair she joins the Red Cross Society. She is called to nurse Derwent who has been blinded in battle. Concealing her identity she nurses him devotedly; he soon comes to love the faithful nurse, confides in her about the "other woman" in his life who was so heartless and faithless.

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When Sibil comes to see her wounded brother, Mildred learns for the first time the grievous mistake that she made. Derwent refuses to return to England without his beloved nurse and finally the two are married. Sibil appeals to Dr. Martinez, who has won a reputation for his operations on the blind, and in behalf of her brother. Anxious to atone for the wrong he has done Derwent, Martinez consents to perform the operation.

Mildred learns of the intended operation—knows if her husband's sight is restored he will recognize the deception she practiced and fears he will turn from her. However, love for her husband is stronger than all else and she begs Dr. Martinez to perform the operation. Anxiously awaiting the outcome, Mildred prepares to leave the house as soon as she learns her husband's sight is restored. Dr. Martinez, however, fully repentant, tells the recovered Derwent the whole truth, that Mildred is innocent and that only he is to blame. Derwent seeks out Mildred and the two happily embrace.

B. S. MOSS.

THE POWER OF EVIL (Six Parts—Oct. 1).—Stuart Merwin, who is heir to the Stuart millions, loves Laurine Manners, who has been introduced to society at the home of Mrs. Willie Clowes, a widow of decidedly energetic temperament. Tommy Carter, a sprig of society, is also in love with Laurine.

Merwin's father has been, during his lifetime, a confirmed alcoholic, and the taint of his dissipated habits is bred in the bone of his son. At Mrs. Clowes' party, Merwin, urged by the hereditary craving for strong liquor, overindulges. He becomes helpless, and in that condition is seen by Laurine, who is disgusted with him.

After leaving Mrs. Clowes' home in disgrace, Merwin enters a disreputable resort, known as "Harry Slavin's." He has hardly seated himself at a table before Jeano; a woman of the streets and a habitue of Slavin's, becomes involved in a fight with her paramour, "Slick Mike," a crook. Merwin's decent instincts are aroused and he springs from the table. He fells the bully, but the effort is too much for his befuddled mind, and he crumples to the floor in a senseless heap, but Jeano senses that in the sordid wreck who lies before her there is the germ of better things. Inspired by the fact that he has interfered in her behalf, Jeano takes Merwin to her home, and constantly urges him to build up a new life.

Merwin obtains employment in a humble occupation, but with the courage of a new birth in his soul, he endures the toil. In the meantime, Laurine has become a member of the fast set. Mrs. Clowes, herself a woman who regards society as being her lawful prey, urges Laurine on to a desperate flirtation with Tommy Carter.

Seeing that Merwin has reformed, Laurine renews her determination to marry the young millionaire, and under Mrs. Clowes' guidance she succeeds. Although he is married to Laurine, Merwin's heart still reverts to Jeano. Soon after their marriage Laurine seeks her old friends and Merwin finds himself neglected. Heartbroken, he reverts to the old life. He again visits Slavin's resort and becomes a broken down wreck. Jeano, who has adopted the uplift work of the Salvation Army, is horrified one night when on entering Slavin's place she stumbles across the out-sprawled form of the man she loves. On the same night, Laurine and her fashionable friends have planned a slumming party, and after imbibing numerous quarts of champagne, they decide to visit Slavin's place. Laurine has scarcely stepped across the threshold when she comes face to face with Jeano who is ministering to Merwin.

As the women face each other, Laurine sees in Merwin's face his adoration for the girl who attempted to work his redemption. On her knees, Laurine begs Merwin's forgiveness. Merwin, his better instincts aroused, takes Jeano by the hand and they leave the sordid hovel to begin anew together.

BLUEBIRD PHOTOPLAYS, INC.

WANTED—A HOME (Five Parts—Oct. 2).—The Cast: Mina Rogers (Mary MacLaren); The Widow (Nannie Wright); Gladys (Grace Johnson); Gwen (Marian Sigle); Harvey Gorman (Charles Marriott); Dr. Prine (Jack Mulhall); Dr. Carey (Dana Ong); Cal Morgan ("Kewpie" Morgan); Roberts (Ernest Shields).

Mina Rogers, an orphan girl, is engaged as housemaid by a party of professional nurses. After a week's employment Mina is told that her services will be no longer required. The day she is to leave the telephone rings and Mina makes an appointment for one of the nurses, Grace Kelcy, to undertake the care of Harvey Gorman, a wealthy invalid. Taking a desperate chance Mina presents herself at Gorman's, impersonating "Miss Kelcy," and begins her duties.

Roberts, a villain, is retained as Gorman's male nurse. Dr. Prine takes a marked fancy to Mina and observes how carefully she nurses his patient. Roberts discovers that Mina is not a trained nurse, confronts her with her

deception, and thus obtains a hold upon her by promising to remain silent.

Mina repulses the advances. Roberts makes Jane, a household servant in love with Roberts, believe an intimacy between Roberts and Mina and turns to its worst possible construction, an incident Roberts has created in his endeavors to conceal Mina in his villainous plans. Gorman's wealth includes an immense ranch in the West, and when Roberts is called to witness Gorman's will he discovers that this valuable property is bequeathed to Cal Morgan, the foreman of the ranch.

Following Mina to her room Roberts demands that she immediately go West, impersonate a girl sent by Gorman to recover her health; marry Morgan before he learns of his inheritance and divide the spoils with Roberts. Meanwhile Roberts is to use his position as Gorman's nurse to feed his patient poison in small potions, and ultimately end Gorman's life. Jane bursts into the room, acuses Mina of immoral practices with Roberts, calls the household servants to witness Mina's disgrace and forces the nurse to give up her position.

Mina then decides to co-operate with Roberts and leaves for the West, following a telegram Roberts has sent to Morgan, with Gorman's signature attached to instructions that open the hospitality of the ranch to Mina for an indefinite time. Dr. Prine and his patient Gorman, are both mystified at Mina's sudden and unexplained departure, and it is not until Roberts relates the household scandal that Prine believes ill of the girl.

Gorman's increasing weakness prompts Dr. Prine to call another physician into consultation. The presence of arsenic in a stimulant that is being given Gorman is thus discovered and Roberts overhearing the discussion between the two physicians, realizes that his crime is about to be discovered. After sending a message to Mina, followed by a letter, explaining that their plans have been frustrated, Robert disappears.

Meanwhile Mina, established on the ranch, has attracted the sincere love of Morgan and thereby gained the enmity of Morgan's housekeeper and her two marriageable daughters. The three women connive by secretly searching Mina's effects to discover that she has been a nurse, and when the communications come from Roberts advising Mina to "make her get-away" the plotting females open them and confront Mina with evidence of her craftiness.

Morgan still believes in Mina and is in a fair way to urge marriage upon the girl when Dr. Prine arrives at the ranch to investigate the confusing and suspicious circumstances that point to Mina. The girl unburdens her heart to Morgan and Dr. Prine and in the end finds happiness as the doctor's wife.

CHRISTIE FILM CO.

HIS BABY (Sept. 25).—The cast: The Young Bachelor (Neal Burns); His Valet (Dave Morris); The Girl (Betty Compson); The Child's Mother (Jane Waller); The Other Girl (Ethel Lynne). Story written by Neal Burns. Directed by Horace Davey.

Neal, a young and rich bachelor, leaves home one night for a gay time. Jane, a poor and down and out widow, with a baby in her arms, is walking the streets and notices Neal come out of his home. His kind face impresses her and she decides to leave her baby in his care. Neal arrives home about 1 a. m. and finds the baby on his steps. He takes it inside and puts it to sleep in his own bed. The next morning, the effect of wine gone, he is dumfounded to find the baby in his bed.

While discussing the affair with his valet, Ethel, his fiancee, calls him on the telephone. Baby starts to cry and Ethel, hearing the noise, asks about it. Neal starts to say that he has a baby and Ethel becomes angry and hangs up without giving Neal a chance to explain. Neal makes a rush to his fiancee's home, but she will listen to nothing and breaks the engagement. Neal and his valet attempt to take care of the baby, but it is a difficult job. Neal decides to get married. After an attempt with Clarice has failed, Neal realized that under the circumstances, he must use diplomacy to win a wife.

Sitting in the park with baby, Neal sees a peach coming towards him and he pretends to cry. The peach proves to be kind hearted and beautiful Betty. She looks at Neal in sympathy and approaching, speaks to him. Neal explains that the baby's mother has gone. Betty, of course, takes it for granted that he is a widower and that baby needs a mother. They soon become interested in each other and in a short while Betty agrees to marry him. They go to Neal's home and call a minister.

In the meantime, however, Jane wins five hundred dollars in a lottery and she makes a wild dash to Neal's home to claim her baby. At first poor Betty is all upset, but she listened to Neal's explanations and forgave him his deception.

Ethel happens to see Jane and baby coming out of Neal's home. She gets the whole story from Jane and decides to ask forgiveness of Neal, but too late, for Betty has supplanted her for all time.

BY THE SAD SEA WAVES (Oct. 2).—The cast: The Widower (Harry Ratterberry); His Daughter (Babe Rhode); Her Friend (Ethel Lynne); The Widow (Stella Adams); Her Son (Harry Ham); His Friend (Nolan Leary). Story written by Edna McBeth. Produced by Al E. Christie.

Mr. Henry and Billie, his daughter, are summering at the seashore. To father's dislike, Billie has fallen in love with Harry, who is spending his vacation at the same beach with his mother, Mrs. Stella. One day, while father is sleeping on the porch, Billie sneaks away and joins her sweetheart. Billie tells him that her father thinks that he is a mamma's boy and couldn't earn a cent if he tried.

A few minutes later, Harry and Billie, in bathing suits, are enjoying a little chat under the shade of an umbrella. But father's butler, Gussie, always on the lookout to bring somebody into trouble, and seeing Billie and Harry together, rushes home to notify Mr. Henry. In the meantime father has missed Billie and goes out searching for her. He meets Gussie who tells him where to find his daughter. But Ethel, Billie's friend, overhears the conversation and runs to notify Billie of her father's approach. The two lovers are nearly caught, but quickwitted, Billie tells Ethel to act as Harry's sweetheart, while she is hiding behind the umbrella. Father is fooled and coming home, Gussie pays dearly for his supposed mistake.

Nolan is Ethel's sweetheart and chances to meet Billie and Harry as they are coming out of the bath house. A ride on the roller coaster appeals to the young folks. But again Gussie happens to see them and rushes with the news to Mr. Henry. Father takes another chance and after an exciting chase on the roller coaster he catches Billie and Harry. An explanation made by Mrs. Stella, who happens to pass before the roller coaster at the time Mr. Henry is scolding his daughter for going out with Harry, fails to give any satisfaction and Billie is taken home by her father.

Aided by Ethel, Nolan and Mrs. Stella, the two lovers decide to play a joke on father Mr. Henry and his daughter are to go bathing that afternoon. It is an easy thing to bribe the bath house attendant. While father is out in the ocean Mrs. Stella sneaks into his dressing room and starts to pull her hair down. When father comes back to his room, Mrs. Stella starts to cry for help. Nolan is at hand disguised as a detective. Ethel and the bath house attendant are witnesses, and when father is threatened with a five year sentence, he loses his head and gives his consent to the marriage of the two young people.

GREATER VITAGRAPH (V-L-S-E).

THE FALL OF A NATION (Seven Parts—Sept. 18).—The cast: Virginia (Lorraine Huling); Angela (Flora MacDonald); Vassar (Arthur Shirley); Waldron (Percy Standing); Billy (Paul Willis); Thomas (Philip Gastrock). Written and produced by Thomas Dixon.

After a prologue exemplifying the foreign immigrants' debt of gratitude to the Union, the play proper opens with the scenes of political conflict preceding the great conspiracy. Vassar's National Defense Bill is defeated in Congress. Virginia Holland, though admiring his pluck, spurns his principles and encourages Waldron, the professed friend of Peace.

Practically without warning the storm breaks over New York when 20,000 aliens of European military training rise at Waldron's signal, capture the National Guard armories over night, and train the big guns on New York's unarmed citizenry. A wild exodus ensues to Long Island where an American army is hastily raised. But while this is taking place the powerful fleet of the Confederation of Northern Europe has met and defeated the Atlantic squadron. The convoyed Imperial army, 150,000 strong, effects a landing and in a three day battle rout the American utterly. Waldron put on regal uniform and is hailed viceroy of the provinces of North America. He won possession of all the country is captured by the rout-ing forces. Vassar is a fugitive in the West and Waldron sends forth Valerius on the mission of enrolling her American sisters in the Woman's Imperial Legion of Honor."

The final scenes of the play show that Virginia does what Joan of Arc has done. Professing to fulfill the viceroy's mission, she organizes a gigantic conspiracy to free the enslaved Union. Allied with John Vassar, General Hood and the other American leaders, she atones for her former folly by risking life and honor for the cause of Freedom. Here are shown scenes like the Sicilian Vespers where an entire population rises to exterminate foreign usurpers. Conspicuous in the dreadful yet glorious day are the Daughters of Jael, an oath-bound band of women patriots.

THE CHATTEL (Six Parts—Sept. 25).—The cast: Blake Waring (E. H. Sothern); Leila Bard (Peggy Hyland); Mrs. Delavan (Rose E. Tapley); Mr. Bard (Charles Kent); Walter Horly, a broker (John Lark Taylor); Maid (Florence Radinoff). Written by Paul West. Produced by Fred Thomson.

Blake Waring, a financier, whose life code is to have the best of everything at any cost, is surrounded with every conceivable luxury, but he wants a wife to complete his happiness. He is desirous of obtaining a beautiful picture, "The Chattel," owned by Roger Carvin, another financier, who cannot be induced to sell it. Later, Carvin, in stringent circumstanecs, is forced to part with it at an auction where Waring obtains it. Here he sees Leila Bard, and is attracted to her. At the opera he is presented to her by Mrs. Delavan. Determined to have Leila, he lavishes attentions on her until she is deceived into believing he loves her, and finally consents to marry him. On the eve of the wedding, her father confesses his financial ruin in a letter, explaining his present position was held through dishonesty. He then kills himself. Waring, nonplussed at first, decides to possess Leila in spite of all this and conceals Bard's suicide, making restitution under promise of secrecy.

As time passes, Waring begins to grow distant and exacting. Waring, on Leila's birthday, presents her with a lovely necklace, but the sentiment is driven away when she finds that it has been selected by a friend of Waring's. When Leila returns to her home late one afternoon after spending the time at a matinee with Mrs. Delavan, she is reproved by her husband for not being home before him. He is overheard by Harding, Waring's closest friend, who is astonished at Blake's manner. A few days later, Waring, trying to engineer a great financial deal to impress his associates, invites them to dine with him at home. Harding, who is also invited, finds he has a previous engagement which cannot be put off, and stops at Waring's house to tell him. Waring is not at home, but his wife receives Harding's message. As Harding is incidentally telling Leila to overlook her husband's brusqueness, Waring appears and accuses his wife of making love to Harding. Harding goes away crestfallen. Leila and Blake have a dramatic and pathetic scene where Waring tells her that she is "his chattel," and that he cleared her father's name. Leila tells him she will be no man's chattel. The guests arrive, and Waring repents his bitterness toward Leila, for fear she will refuse to see his guests.

Leila professes interest in business matters and finds out the inside information concerning the business deal. After the departure of the guests, Waring feels pleased with Leila's generosity and admires her, but won't relent. Leila is disappointed and the next day she departs for town with her jewels where she goes to the president of the Consolidated Trust Company and negotiates a loan of $75,000 on them. With the money she buys the stock under an assumed name. The stock rises higher and higher and finally she sells it to Waring. She takes the money to Waring with the jewels and tells him: "The chattel has come to buy back her freedom!" Then she leaves. Leila, knowing she is not legally free, goes to Mrs. Delavan's cottage. When Waring, after an illness, is brought home he destroys the picture "The Chattel."

After a month he sends for Mrs. Delavan and questions her as to Leila's whereabouts.

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She is moved by the change in Waring and confides in him. When strength returns, he hires a little cottage near Leila's and there lives alone. Sammy, a small boy, brings provisions to both Leila and Blake, who is living under the name of Hope. She does not know that her neighbor is her husband. After a short lapse of time, he slips up to her cottage in the night and leaves flowers on her steps. Waring keeps Leila's picture on his table. Sammy notices the resemblance to Leila in the picture and tells her of it. Sammy tells Waring what he has said to "the lady next door," and Waring has Sammy write a note to her asking if he may visit her. As she is answering the letter that night, she accidentally knocks over the lamp. The fire spreads rapidly and Waring rushes to her rescue, and the past is forgotten. They begin life anew.

THE SCARLET RUNNER (Episode No. 1, "The Car and His Majesty"—Two Parts—Oct. 2).—The cast includes Earle Williams, Charles Kent, L. Rogers Lytton, Marguerite Blake, Templer Saxe and Thomas R. Mills. Written by C. N. and A. M. Wilson. Produced by Wallie Van and W. P. S. Earle.

Christopher Race, forced by his uncle to earn his own living for a change, buys Scarlet Runner, an exceptionally fine automobile. He at first tries hiring it out to private parties, but meets with no success. Finally, after a warning from his uncle that he must earn a stated sum by the end of the year or suffer disinheritance, he turns his car into a public conveyance and tours the streets. He finds the sovereign of a foreign power in a broken-down car and carries him to his destination. By means of his car, and its terrific speed, he is able to thwart a plot which nearly causes the death of Martin Linden, who is a friend of Christopher's and who is engaged to marry a relative of the latter's, Lady Ivy. He causes the destruction of the plotters and the happy reunion of the lovers, all by his red car and his ready wit. He earns the stated sum, and more, too, and then fares forth once more in search of further adventure.

KLEINE-EDISON-SELIG-ESSANAY.

THE COUNTRY THAT GOD FORGOT (Selig—Five Parts—Oct. 2).—The cast: Steve Brant (Thomas Santschi); Cal Hearn (George Fawcett); Mike Donovan (Will Machin); Mrs. Helen Brant (Mary Charleson); Craig Wells (Chas. Gerrard); Ruth Randall (Victoria Forde); Sheriff Grantwell (Chas. Le Moyne). Written and directed by Marshall Neilan.

Helen Brant, wife of Steve Brant, had known nothing for years but the solitude of the desert, and she longed for the pleasure of the outer world. Steve Brant, together with Cal Hearn, his partner, were miners. Their years of work were nearing conclusion, and Steve was overjoyed with the thought that within a few more months he could take his wife back to God's country.

Men of the government reclamation service came to the section, and Craig Wells, the paymaster, while in search of water, met Helen Brant, and became attracted to her. Later, while her husband and Cal Hearn were hard at work, she told Wells of how she came to marry Steve Brant. "Years ago her husband, Cal Hearn and Mike Donovan were three mining partners. The saloonkeeper at a frontier mining town had a pretty daughter, named Ruth. The girl served the miners with food and drink. One day the girl was made the subject of an insult and Mike Donovan went to her rescue. A struggle ensued in which Mike, struck on the head with a bottle, was felled to the floor.

"Steve Brant and Cal Hearn rushed to Mike's assistance. The three partners were about to be overpowered by a gang of desperadoes when Cal Hearn drew his revolver, shot the leader of the gang in the wrist.

"Mike Donovan and Ruth, the girl, were married, and Steve Brant and Cal Hearn were present at the ceremony," continued Mrs. Brant. "As a result of the union, I was born, but my mother passed away. Leaving me with friends, the three returned to the desert to search for gold. Later, my father and the desperado with whom he once before had fought, met again. The desperado shot and killed my father, and in turn he was slain by Steve Brant. They worked and slaved for me in this here hell hole. And with the passing of years when Steve asked me to be his wife, I consented—more out of pity than anything else, as I felt I owed him something."

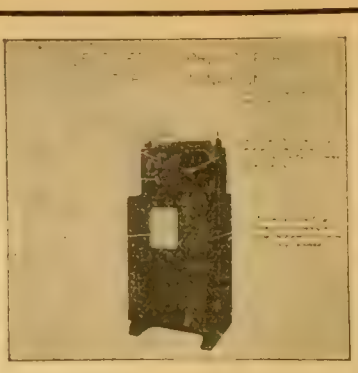
Following Helen Brant's story, she and Craig Wells met frequently. He eventually induced her to flee with him to the big city. Cal Hearn, however, who had heard Helen's agreement to elope with Wells, informed Steve, who remarked that he would not itnerefe if his wife loved the man. Taking the pay roll, Wells fled with Helen. But before she left Steve had taken the gold which he had saved and placed it in Helen's bag with a note. At midday a party of men from the government reclamation camp rode up to the shack and informed Steve and Cal that Craig Wells had disappeared with the pay roll. Not wanting Helen to run away with a thief Steve and Cal started out after Wells.

Wells' horse stepped into a treacherous hole, and its leg was broken. While Wells went back to look over the trail, Helen followed instructions to unload everything she could spare out of the saddle bags. As she unloaded the bags, she found the gold and a note from her husband, which read: "I am enclosing a little gift for you to get a start on. I realize now that you did not get a chance to pick your man. God bless and keep you, girl."

Back on the trail Wells discovered that he was pursued. He turned to Helen, seized the gold and was about to take it when she exclaimed: "It is all right to take his wife, but you cannot take what he has slaved for twenty years to get." Wells tried to force the woman to go with him, but she refused. A struggle followed and she was overcome. Wells took the gold and the water bags, and rode off on the one sound horse. It was not long before the pursuers reached Helen. Steve took her back to the shack, while Cal, his partner, led the pursuers on after Wells.

Hell's Gate, a western village, was theonly outlet from the desert and Craig rode into the town. The horse was recognized by the sheriff as the animal the officer had sold to Steve Brant a year ago. As he questioned Wells regarding the ownership of the horse, the pursuers arrived. Well's identity and his crime were explained, and the sheriff placed him in jail.

Back in Steve Brant's shack a doctor was quickly summoned, and he said that Helen would live. The husband was overjoyed, for Helen had finally realized her abiding love for him. In the little western village Cal Hearn and his companions obtained possession of the jail keys. The sheriff was conveniently absent. They took Wells out of jail, and the prisoner, with hands tied behind his back, and surrounded by the men, one of whom carried a rope, rode away. Later the posse returned and with it came one riderless horse.



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INTERNATIONAL FILM SERVICE.

HEARST INTERNATIONAL NEWS PICTORIAL, NO. 75 (Sept. 19).—Salonika, Greece.—The Russian forces being used in the Allies offensive campaign in the Balkans, arrive here and disembark while crowds on the quay cheer them. Exclusive pictures by Ariel L. Varges, staff cameraman of the International Film Service and official cinematographer for the British army in the Balkans.

Escondido, Cal.—15,000 persons gather here to celebrate the annual "Grape Day" and eat ten tons of luscious Muscat grapes, the product of vineyards in this vicinity.

Detroit, Mich.—American and British players contest in a game of auto-polo, filled with thrilling incidents, the British winning by a score of 2 to 1.

New York.—The striking street-car men of this city, and sympathetic labor organizations, hold a mass meeting in Union Square and are addressed by William B. Fitzgerald, general organizer of the street-car men's union.

Modes of the Moment.—Latest creations in fall hats originated by Lucille, Lady Duff-Gordon, are displayed by beautiful Lucille models.

Indian Head, Md.—A 16-inch shell fired from the guns that were being tested, tears a great hole in the side of a house here, smashing the kitchen stove and wrecking kitchen utensils.

Charlestown, Mass.—The training ship Ranger, which carried a large number of rookie sailors on a trip to the West Indies, returns to its home port and the cadets are presented with diplomas for their training work on shipboard.

Bowdinham, Maine.—500 prize sheep are pastured on the farm of W. B. Kendall near here.

Laredo, Texas.—The First U. S. Engineers construct a pontoon bridge across the Rio Grande River to the Mexican side. One of a series of exclusive pictures by the Hearst International cameramen on the Mexican border.

New York.—A bevy of beautiful British ballet artistes arrives in America preparatory to becoming an important part of the Ziegfeld "Follies of 1916."

London, England.—A giant Zeppelin, bent upon destructive work over the British metropolis, is wrecked and falls to earth near here. Only a mass of tangled wreckage is left of the German war craft.

Santo Domingo City.—The armored U. S. cruiser Memphis is blown upon a coral reef by a terrific hurricane off this coast and forty men are killed, while eighty more are seriously injured. Other members of the crew are rescued under the most thrilling circumstances. The powerful war vessel is left a hopeless wreck upon the rocks to be battered to pieces by the waves.

HEARST-INTERNATIONAL NEWS PICTORIAL, No. 76 (Sept. 22).

San Antonio, Texas.—Members of the Illinois and Kansas National Guard march in review before the staff officers of Generals Funston and Green, and prepare for a ninety-mile overland hike, the longest march on record.

Brooklyn, N. Y.—A large herd of elk roam at will in the beautiful natural woods of Forest Park.

London, England.—A military burial is accorded the German members of the crew of a raiding Zeppelin which fell and was destroyed by flames near the British metropolis.

Hampstead, L. I.—A new range-finding camera to be used in the determining of enemy locations, is invented by A. J. Motlau. This camera is for use by aviators and photographs a wide area from a height of 25,000 feet.

Windsor Park, England.—King George and Queen Mary enjoy the contest and water sports indulged in by the British life guards.

New York.—Governor Charles Whitman is nominated to succeed himself as the head of the Empire State's government, by the Republicans and Progressives.

Jacksonville, Fla.—A large farm here is given over to raising of alligators. Several of the finest specimens in captivity are seen among the alligator families.

New York.—Seth Low, former Mayor of New York and for many years president of the Columbia University, widely known as an educator, is honored by an impressive funeral which is attended by prominent men of all parts of the country.

Bremen, Germany.—Remarkable exclusive pictures of the German super-submarine, Deutschland, arriving after its initial trip to America. Pictures were made by Nelson E. Edwards, staff photographer of the Hearst-International News Pictorial, by special permission of the German government. Crowds are shown upon the banks, cheering the Deutschland and her commander, Captain Koenig, and German officers receive him at the pier.

Fashions.—The latest garments for fall and winter wear are shown through the courtesy of J. M. Gidding & Company, Fifth avenue, New York.

Salonika, Greece.—The Russian horde in the Balkans to aid in the prosecution of the great allied offensive, are given a rousing reception by the populace when they march through the streets of Salonika.

THE WORLD'S WONDERLAND (Curtis Scenic No. 1—Sept. 25).—Beginning the journey through Yellowstone National Park, showing the Mammoth Hot Springs, Jupiter Terrace and other natural miracles.

They Do It Every Day (Animated Cartoon Comedy by T. E. Powers).

On the 'ard 'igh Road (Animated Cartoon Comedy by W. C. Hoban.

THE WORLD'S WONDERLAND (Curtis Scenic No. 2—Oct. 2).—The second step of a trip through Yellowstone National Park, showing the famous geyser region.

Round and Round again (Maud the Mule). (Animated Cartoon Comedy by F. O. Opper.)

The Great Auto Race (Krazy Kat). (Animated Cartoon Comedy by George W. Herriman).

THE FLOWER OF FAITH (Superb Picture Corp.—Five Parts Oct. 2).—The cast: Ruth Judson (Jane Grey); Hugh Lee (Frank Mills); Ephram Judson (Albert Travernier); Tom Judson (Percy Helton).

Ephram Judson is an itinerant evangelist. He is always accompanied by his daughter, Ruth, and his son, Tom, the latter a youth of 17. They enter a community of devout Christians and hold a series of meetings. On the outskirts of the community lives Hugh Lee, an outcast. His only sister had been burned to death on her wedding day when he renounced the world and his God.

Accidentally he meets Ruth Judson, the evangelists daughter. For the first time since the tragedy, the world looks bright to him. Ruth induces him to attend the Sunday service. But in the midst of it, he pictures his sister's death, and bursts forth into a violent denunciation of religion. The worshippers are shocked and pursue him to the woods.

The collection that day was large and the money is given to young Tom Judson to take to the treasurer. Tom has formed the acquaintance with the village sport, who meets him and inveigles him into a game of cards. Tom stakes the church funds and loses. The gambler turns the money over to the village grocer in payment of a bill and the distressed boy, who has witnessed the transaction, sees the grocer hide it. Tom steals the money, but is pursued and slightly wounded by the grocer. He makes his way to the only place of refuge he can think of—the cabin of Hugh Lee, the unbeliever.

Tom believes he is dying and pleads for his sister. Lee fetches her at night to the cabin. Meantime the grocer has aroused the community, including the evangelist, to hunt down the thief. The boy is traced to Lee's cabin, which is attacked. Ruth, aroused, as she was from her slumber, is found in the cabin in her night clothes, but she still shields her guilty brother and Lee. The fury of the mob breaks loose, Lee is dragged from his cabin and a noose placed about his neck. Ruth refuses to tell why she was in the cabin, despite the pleadings of Lee to save her honor, and give her brother up to the law. She declares that God will save them all.

A storm is raging. Lighting its way with fire-brands, the mob marches Lee to the scene of the revivals after having fired the cabin. The leader of the mob throws the end of the noose over a tree and gives the horse Lee is riding a crack with the whip. Just at that moment a terrific bolt of lightning strikes the limb, severing it from the tree and throwing Lee to the ground. It strikes, too, the mob leader, killing him instantly.

Tom, driven from the burning cabin, has followed the mob and arrives on the scene just as the hand of God saves an innocent man. He confesses his guilt, clearing Lee and his sister's honor and changing a frenzied mob into a rejoiceful gathering. The picture closes with Lee acknowledging the power of faith that has saved him and clasping Ruth in his arms.

PATHE EXCHANGE, INC.

PATHE NEWS NO. 75 (Sept. 16).—New York City.—Eight thousand striking employees of the traction lines unite in a monster demonstration to arouse sympathy for their cause.

Beekman, N. Y.—Regiments of the New York militia, first of the National Guard to be ordered back from service at the Mexican border, return to Camp Whitman until mustered out. Subtitles: (1) Wives and friends greet their long absent soldier boys. (2) The men are learning the operation of the 4.7 howitzer, the first to be used in the United States army. (3) Shrapnel shells, which are proving so destructive in the European war, are used for these powerful guns.

Sacramento, Cal.—A most thrilling spectacle of what occurs when two huge locomotives crash in head on collision at a terrific speed is staged at the State Fair. Subtitle: (1) Immense volumes of steam pour out of the smashed boilers.

Cincinnati, Ohio.—Rescued from the claws of its crazed mother lioness, a little cub is now being nursed by an altruistic canine together with its own little pup at the local zoo.

Bessarabia, Russia.—The engineers often find it necessary to build pontoon bridge across many streams on their way to the Balkan front. Subtitles: The Cossacks then stream across the structure, eager to get down to the aid of their new ally. (2) The smallest Cossack in the war, decorated several times for his bravery.

Rosedale, L. I.—No longer can it be said of women folk that they cannot perform the arduous tasks of civic duty for here is an example where they even clean up the town.

Safety First on the Street Car.—Subtitles: (1) A common cause of accident is to get off the car with the bundle in the wrong hand. (2) The right hand is the right hand for the bundle. (3) Don't be in a hurry, there are more cars behind. (4) Boys who hang on behind one day will fall and get hurt. (5) When you get off the car, look around to see whether there is an automobile behind. (6) Look out for passing cars before you cross the street.

Cambridge, Mass.—Harvard commences its football season and a large squad turns out for practice, promising good material for a strong eleven. Subtitles: (1) Rushing the "line," which in early training consists of a "charging sled." (2) The flying tackle, one of the most difficult football plays, is taught by means of a dummy.

Asbury Park, N. J.—President Wilson opens his summer capitol, located in a modern office building, where he will be in touch with the multitudinous duties of his office during his vacation. Subtitle: (1) His Secretary, Joseph P. Tumulty, in conference with Postmaster Burleson.

PATHE NEWS, NO. 76, 1916 (Sept. 20).

Charlestown, Mass.—The Nautical Training School holds its graduating exercises and twenty-two cadets are awarded the diploma of efficiency in naval tactics.

Sacramento, Cal.—California National Guard, just back from the Mexican border, demonstrate the value of their military training received while in Uncle Sam's service. Subtitle: When the troops and wagons have retreated over the bridge it is blown up to prevent the enemy's pursuit.

Galveston, Texas.—The beautiful terpsichorean art reaches its glorious climax as Albertina Rasch and her company of pretty coryphees interpret their classical dances on the sands of the Gulf shore. Subtitle: And they dwell on the rock of the sea, these mermaid devotees of the dance.

Indian Head, Md.—A catastrophe is luckily averted when the missile of the great sixteen-inch shell invades a private dwelling after tearing through its thirteen-inch armor plate target and a fifty-foot sand hill. Subtitle: The huge projectile, weighing 2,100 pounds, which caused the damage. This is the monster sixteen-inch gun used by the United States which promises to be the greatest demon of destruction in the world.

New York City.—The hand of time flies merrily around as the gay metropolis winds up its summer frolic at Coney Island with an elaborate Mardi Gras. Subtitle: And then the multitude wends its homeward way to return when the sun shines bright again.

English Channel.—To prevent the frequent passage of enemy submarines through the English Channel, the Allies are now using a specially consctructed wire net to trap the undersea boats. Subtitle: The nets are spread between floating casks and dragged out to sea.

San Francisco, Cal.—Notre Dame College celebrates its Golden Jubilee with impressive ceremonies, a fitting tribute to its courageous founders. Subtitle: Archbishop Hanna officiates at the open-air mass.

London, England.—Many thousand workers of

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Windwood, N. J.—True to the name of their organization, Redmen of American don costumes of the aboriginal Indians when they gather for their annual convention.

An Engineering Problem (Magazine Section).—Drawn by J. F. Leventhal. Photos furnished by J. R. Brey. Subtitles. A span 634 ft. in length had to be placed between the two cantilevers of the Quebec Bridge. The connecting span was built in shallow water, three miles below the bridge. It was towed to the bridge site, and then suspended on the four corner hangers. How the hydraulic jacks, which had a lifting capacity of 2,000 tons, were operated. The strain was too great and the $700,000 structure went down, carrying 11 men to their death.

THE MOODS OF MEDORA (Pathe—Two Parts—Oct. 1). Medora a woman with a past, marries but soon wearies of her marriage bonds. She runs away with another man, leaving in her place a woman who looks exactly like her. Her husband is completely fooled and is astonished by the change in his wife. The ship on which Medora and her companion sailed is sunk and they are drowned. Thus fortune smiles on the lives made happier by the subterfuge.

GRIP OF EVIL NO. 12—INTO THE PIT (Two Parts—Oct. 1). Lured by an appeal to his sympathy John Burton finds himself trapped in the Pit, a retreat for denizens of the underworld. Through the aid of a reformed young crook he makes his escape and by a strange twist of fate the climax that forecasts his ultimate answer to the question: Is Humanity in the Grip of Evil" is the means of turning the tide to a renewed faith in the good of the world.

FLORENCE ROSE FASHIONS NO 5—BETTY SELECTS HER BRIDESMAID FROCK (Pathe—Oct. 1).—Betty is called by wedding bells to act as bridesmaid. Many costumes are selected both for the nuptials and the afternoon teas and social functions the days before the ceremony.

SOME TROPICAL BIRDS—PARROTS (Pathe—Oct. 1).—An intimate study of tropical birds, their beautiful plumage, brought out in colors.

THE SPANISH PYRENEES (On same reel as foregoing).—A scenic of nature's boundary line between France and Spain. The small villages nestling at the foot of the majestic guardians of the valleys—the tiled roofs and quaint architecture lend beautiful contrast to the high mountains.

THE SHIELDING SHADOW (Episode No. 1, "Treasure Trove"—Two Parts—Oct. 1).

Stephen Walcott favors the suit of Sebastian Navarro, a Spaniard, for his daughter Leontine's hand, foreseeing in the marriage a prop to strengthen his tottering fortunes. Leontine is deeply in love with Jerry Carson, a penniless young writer, who has taken passage on her father's ship. The ship burns at sea and all are reported lost save the captain and a seaman. Jerry, however, has managed to swim ashore, where he finds in a bottle a manuscript written by a shipwrecked scientist, Matthewson, which gives the location on an island of a buried fortune. Matthewson also writes of some black pellets he has manufactured which will give the finder "power beyond the dreams of all men."

Sebastian, thinking Jerry dead, tries to hasten his own marriage by having One Lamp Louie forge a paper which casts a blot on Jerry's memory. Jerry, after many hardships, arrives shortly after the paper is shown to Leontine and her father, and tries to secure it from Diego, Sebastian's brother. During the struggle Diego falls and is killed, his head hitting a heavy desk ornament. The only witness is One Lamp Louie, who sees it through a window. When Jerry is found bending over Diego, he is arrested on a charge of murder. Louie keeping silent, fearing he will be implicated also.

TRIANGLE FILM CORP.

MANHATTAN MADNESS (Fine Arts—Five Parts—Oct. 1). The cast: Steve O'Dare (Douglas Fairbanks); the girl (Jewel Carmen); the butler (George Beranger); the maid (Ruth Darling); Count Marinoff (Eugene Ormonde); the villain (Marcey Harlan); Jack Osborne (W. P. Richmond). Directed by Allan Dwan.

Steve O'Dare, a rich young man who has lived for some years on his Nevada ranch, returns to New York for a visit. He goes to the University Club, of which he is a member. There follows a week of New York gayety with his club companions, but Steve fails to get thrills out of the pleasures of the Great White Way. He tells the boys there isn't a thrill in Manhattan. This announcement is made while he is lunching at a country club. Through an open doorway he sees at a table in the garden outside a middle aged couple of distinguished appearance and a beautiful girl. Upon inquiring of his companions who the people at the table in the garden are he is told that they are the Count and Countess Marinoff and their ward.

One of the men at the table offers to bet him $5,000 that if he will stay in New York a week he will get the thrill of his life. Steve takes the bet. Remembering that he has sold stock to Count Marinoff he wonders whether it might not be possible for him to meet the ward. The problem is solved when the Count calls Steve up and asks him to come to his home. Steve goes and meets the ward, who mystifies Steve by making mysterious signs to him. The Count informs Steve that the girl is crazy. A note is passed to Steve by the girl's maid which tells him that the girl is in great peril and wants him to help her. The Count, being called away, the maid directs Steve to go up to the second floor. Ascending the stairs he drops through a trap door on the landing and is bound and gagged by the Count's butler, but the maid releases him, and he telephones to the boys at the club and asks some of them to come out to the Count's house. The boys come, and a battle follows between the Count and his servants on one side, Steve and the clubmen on the other. Steve battles up through the house to the roof with one of the Count's henchmen, who has carried the ward off in his arms early in the conflict. After finally knocking the villain cold Steve searches for the girl but cannot find her. All the men who have been fighting, both his friends and the Count have mysteriously disappeared.

As he is at his wits end he sees the face of the butler peeping through a sliding panel in the wall. The panel quickly closes and Steve kicks his way through it and finds himself in a banquet hall where the whole company of his friends and supposed foes are dining together, the persecuted ward beaming at him from the end of the table. It is then explained to Steve by his friend with whom he made the bet that he had been given the promised thrill, the members of the party, except the clubmen, being members of the theatrical profession, especially engaged for the doings. Just then there arrives four of Steve's cowboys, for whom he telephoned at the same time that he telephoned the club. With their aid Steve quickly turns the tables on the jokers. While cowboys cover the party with their guns Steve, announcing that he, like Lochinvar, came out of the west, grabs the girl and rides away with her. She is not an unwilling captive and an hour later the weary party still held under the guns get a wireless from Steve that he is quite willing to pay his bet—he has had the thrill of his life, for he is married and sailing away on his wedding tour.

PLAIN JANE (Kay Bee—Five Parts—Oct. 1).—The cast: Jane, "The Orphint" (Bessie Barriscale); Mr. "John Sophomore Adams" (Charles Ray); Ethelda Rathbone (Mabel Johnson); Frederick Verstner (W. Burgermaster); Nora O'Grogan (Fanny Midgley). Directed by Charles Miller.

John Adams is working his way through college. Jane is the little slavey in his boaring house. John at first has no idea of falling in love with Jane, but she is completely gone on him from the beginning. In fact, he has his eyes on Ethelda Rathbone, a young college girl.

There came a time when John wanted to attend a ball at which Ethelda was to be present; but he hadn't a dress suit. Jane chanced to become aware of this, and with her scanty savings rented him one. Of course she couldn't tell him she did that, but she pretends that it was left there by a former boarder. So he goes to the ball. But boys will be boys, and his classmates rip the coat up his back, and he is compelled to come home without having seen Ethelda at all.

Jane takes the suit back to the dealer, unaware that it is ruined. When the dealer discovers it, he demands payment. There follows a scene in the street in which she is humiliated. It was then that old Frederick Verstner, the town photographer and a man of considerable means, came to the crowd. Hearing her pitiful story, he made good the amount to the dealer.

Shortly after this, Jane went to Verstner's to have her picture taken that she might give it to John. A newspaper in New York was offering a prize for the most beautiful photograph of a college girl, and Verstner's was crowded with girls from the school. Verstner took a picture of Jane, and, by loosening out her tresses and placing something filmy about her shoulders, he made her look beautiful. Through a course of circumstances, and without Jane's knowledge, this photograph is sent along with the others to the paper. And it wins the prize.

Jane is, of course, as much surprised as the rest. And so is John. Verstner adopts the girl, educates her and makes her the most popular girl in the place. And then comes a great awakening for John.

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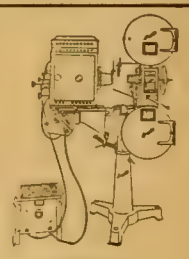

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FOR SALE—835 chairs, 2 Power's machines, fire extinguishers, hook and axes, 2 Diehl exhaust fans, 1¼ H. P. D. C. Manager, 136 E. 14th St., N. Y. City.

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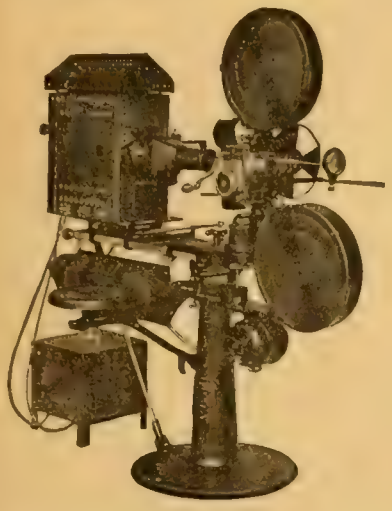

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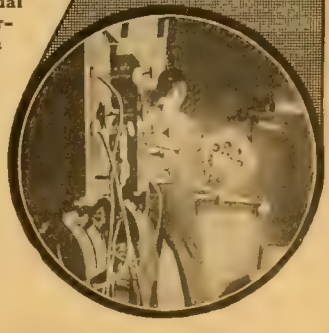

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 120, 122.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

Aug. 29—Enoch Arden (Two parts—Drama) Biograph Reissue No. 76).
Sept. 4—Iola's Promise (Reissue No. 77—Dr.).
Sept. 6—Man's Enemy (Reissue No. 78—Three parts—Drama).
Sept. 11—For the Son of the House (Reissue No. 79—Drama).
Sept. 12—A Blot in the Scutcheon (Reissue No. 80—Two parts—Drama).
Sept. 18—The Unveiling (Drama) (Biograph—Reissue No. 81).
Sept. 20—Strongheart (Three parts—Drama) (Biograph—Reissue No. 82).
Sept. 25—The Sunbeam (Drama) (Biograph—Reissue No 83).
Sept. 26—The Wedding Gown (Two parts—Drama) (Biograph—Reissue No. 84).
Oct. 2—An Indian's Loyalty (Drama) (Biograph—Reissue No. 85).
Oct. 4—Under the Gaslight (Three parts—Drama) (Biograph—Reissue No. 86).
Oct. 9—A Tale of the Wilderness (Drama—Biograph—Reissue No 87).
Oct. 10—A Pueblo Legend (Two parts—Drama—Biograph—Reissue No 88)

ESSANAY.

Aug. 29—His Stolen Fortune (Two parts—Dr.).
Aug. 30—Vernon Howe Bailey's Sketch Book of Washington (Cartoon—Comedy).
—A scenic subject on the same reel.
Sept. 2—The Higher Destiny (Three parts—Drama)
Sept. 5—The Pacifist (Two parts—Drama).
Sept. 6—The Canimated Nooz Pictorial No. 15 (Cartoon).
Scenic on the same reel.
Sept. 9—A Million for a Baby (Three parts—Drama).
Sept. 12—The Greater Obligation (Two parts—Drama).
Sept. 13—The Fable of the Slim Girl Who Tried to Keep a Date that Was Never Made (Comedy).
Sept. 16—The Woman Always Pays (Three parts—Drama).
Sept. 19—When Justice Won (Two parts—Dr.).
Sept. 20—Canimated Nooz Pictorial No. 16 (Cartoon—Comedy).
—A scenic subject on the same reel.
Sept. 23—The Way of Patience (Three parts—Drama).
Sept. 26—Peter, the Hermit (Two parts—Comedy-Drama).
Sept 27—Dreamy Dud (Cartoon—Comedy).
Sept. 30—Twin Fates (Three parts—Drama).
Oct. 3—An Old Fashioned Girl (Two parts—Drama).
Oct. 4—The Fable of "The Kid Who Shifted His Ideals to Golf and Finally Became a Baseball Fan and Took the Only Known Cure" (Comedy).
Oct. 7—His Little Wife (Three parts—Dr.).
Oct. 10—Money to Burn (Two parts—Comedy—Drama).
Oct 11—Canimated Nooz Pictorial, No. 17 (Cartoon—Comedy).
—A Scenic subject on the same reel
Oct. 14—Lost, Twenty-four Hours (Three parts—Comedy).

KALEM.

Sept. 2—The Secret of the Box Car (No. 95 of "The Hazards of Helen"—Drama).
Sept. 5—Ham the Fortune Teller (Comedy).
Sept. 6—The Ore Plunderers (Fifth of "The Girl from Frisco"—Two parts—Drama).
Sept. 8—Meter in the Kitchen (Comedy).
Sept. 9—Ablaze on the Rails (No. 96 of "The Hazards of Helen"—Drama).
Sept. 12—Patented by Ham (Comedy).
Sept. 13—The Treasure of Cibola (No. 6 of "The Girl from Frisco"—Two parts—Drama).
Sept. 15—The Mysterious Double (Comedy).
Sept. 16—The Hoodoo of Division B (No. 97 of the "Hazards of Helen" Railroad Series—Drama).
Sept. 19—The Mud Cure (Comedy).
Sept. 20—The Gun Runners (No. 7 of "The Girl From Frisco"—Two parts—Dr.).
Sept. 22—That Pesky Parrot (Comedy).
Sept. 23—Defying Death (No. 98 of "The Hazards of Helen" Railroad Series—Drama).
Sept 26—Bumping the Bumps (Comedy).
Sept. 27—A Battle in the Dark (No. 8 of the "Girl from Frisco"—Two parts—Drama).
Sept. 29—Rival Artists (Comedy).
Sept. 30—The Death Swing (No. 99, of the "Hazards of Helen" Railroad Series—Drama).
Oct 3—One Star Too Far (Comedy).
Oct 4—The Web of Guilt (No. 8 of the "Girl From Frisco" Series (Two parts—Drama).
Oct. 6—Stolen Plumage (Comedy).
Oct. 7—Hazards of Helen Railroad Series, No 100, "The Blocked Track" (Dr.).

LUBIN.

July 17—Otto's Vacation (Comedy).
July 20—The Rough Neck (Three parts—Dr.).
July 22—Americans After All (Comedy).
July 24—Otto, the Salesman (Comedy).
July 25—By Right of Love (Two parts—Dr.).
July 27—In the Hour of Disaster (Three parts—Drama).
July 29—It Happened in Pikersville (Com.).
July 31—Otto the Gardener (Comedy).
Aug. 1—The Price of Dishonor (Two parts—Drama).
Aug. 8—Their Mother (Two parts—Drama).
Aug. 15—A Lesson in Labor (Two parts—Dr.).
Aug. 22—The Usurer's Due (Two parts—Dr.).

SELIG.

Aug. 28—Out of the Mist (Three parts—Dr.).
Aug. 28—The Selig-Tribune, No. 69, 1916 (Topical).
Aug. 31—The Selig-Tribune, No. 70, 1916 (Topical).
Sept. 2—Tom's Strategy (Drama).
Sept. 4—The Selig-Tribune No. 71 (Topical).
Sept. 4—His Brother's Keeper (Three parts—Drama).
Sept. 7—The Selig-Tribune No. 72 (Topical).
Sept. 9—Taming Grouchy Bill (Comedy).
Sept. 11—The Selig-Tribune, No. 73, 1916 (Top.).
Sept. 11—The Pony Express Rider (Three parts—Drama).
Sept. 14—The Selig-Tribune, No. 74, 1916 (Top.).
Sept. 16—In Jungle Wilds (Jungle—Zoo—Animal—Drama).
Sept. 18—Into the Northland (Three parts—Drama).
Sept. 18—The Selig-Tribune, No. 75, 1916 (Top.).
Sept. 21—The Selig-Tribune, No. 76, 1916 (Top.).
Sept 23—A Corner in Water (Comedy).
Sept 25—Power of the Cross (Two parts—Dr.).
Sept. 25—The Selig-Tribune, No. 77, 1916 (Top.).
Sept. 28—The Selig-Tribune, No. 78, 1916. (Top.).
Sept 30—The Raiders (Dram).
Oct 2—In the House of the Chief (Three parts—Drama).
Oct 2 The Selig-Tribune, No. 79, 1916 (Top.).
Oct 5 The Selig-Tribune, No. 80, 1916 (Top.).
Oct 7 The Canbyhill Outlaws (Western—Drama).

VIM FEATURE COMEDY.

Sept. 13—His Strenuous Visit (Comedy).
Sept. 20—The Honeymoon Car (Comedy).
Sept. 27—Artistic Atmosphere (Comedy).
Oct. 4—A Grain of Suspicion (Comedy).
Oct. 11—Their Installment Furniture (Com.).

VIM.

Sept. 8—A Bag of Trouble (Comedy).
Sept. 14—Stranded (Comedy).
Sept. 15—Payment in Full (Comedy).
Sept. 21—Love and Duty (Comedy).
Sept. 22—The Man Hunters (Comedy).
Sept. 28—The Reformer (Comedy).
Sept. 29—Tangled Ties (Comedy).
Oct. 5—Royal Blood (Comedy).
Oct. 6—Strictly Business (Comedy).
Oct. 12—The Candy Trial (Comedy).
Oct. 13—Watch Your Watch (Comedy).

VITAGRAPH.

Aug. 5—The Bond of Blood (Three parts—Drama) (Broadway Star Feature).
Aug. 7—Pa's Overalls (Comedy).
Aug. 11—Romance and Roughhouse (Comedy).
Aug. 14—Conductor Kate (Comedy).
Aug. 18—There and Back (Comedy).
Aug. 19—The Wandering Horde (Three parts—Drama) (Broadway Star Feature).
Aug. 21—Did He or Did He Not? (Comedy).
Aug. 25—The Yellow Girl (Novelty).
Aug. 28—The Fair Fare (Comedy).
Sept. 1—Love and Trout (Comedy).
Sept. 2—A Fool and His Friend (Three parts—Drama) (Broadway Star Feature).
Sept. 4—It's a Bear (Comedy).
Sept. 8—A Villainous Villain (Comedy).
Sept. 11—Busting In and Out of Society (Com.).
Sept. 15—Loot and Love (Comedy).
Sept. 16—The Thorn and the Rose (Broadway Star Feature—Three parts—Dr.).
Sept. 18—A Perfect Day (Comedy).
Sept. 22—Sand Scamps and Strategy (Com.).
Sept. 25—Getting By (Comedy).
Sept. 29—She Who Last Laughs (Comedy—Drama).
Oct. 2—Making an Impression (Comedy).
Oct. 6—A Vampire Out of Work (Comedy).
Oct. 7—Cantrell's Madonna (Three parts—Drama—Broadway Star Feature).

General Film Company Features

BROADWAY STAR FEATURE.

July 1—Letitia (Three parts—Drama).
July 15—Waters of Lethe (Three parts—Dr.).
Aug. 5—The Bond of Blood (Three parts—Dr.).
Aug. 19—The Wandering Horde (Three parts—Drama).
Sept. 2—A Fool and His Friend (Three parts—Drama).
Sept. 16—The Thorn and the Rose (Three parts—Drama).
Oct. 7—Cantrell's Madonna (Three parts—Drama).

KNICKERBOCKER STAR FEATURE.

July 28—The Sand Lark (Three parts—Dr.).
Aug. 11—The Better Woman (Three parts—Drama).
Aug. 2—Faith's Reward (Three parts—Dr.).
Sept. 8—A Deluded Wife (Three parts—Dr.).
Sept. 22—A Lesson from Life (Three parts—Drama)
Sept. 29—For the Governor's Chair (Three parts—Drama).
Oct. 6—The Better Instinct (Two parts—Dr.).
Oct. 13—From the Deep (Three parts—Dr.).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 120, 122.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Sept. 20—Number 38 (Topical).
Sept. 27—Number 39 (Topical).
Oct. 4—Number 40 (Tropical).
Oct. 11—Number 41 (Topical).

BIG U.

Sept. 10—Mountain Blood (Drama).
Sept. 14—For Her Mother's Sake (Drama).
Sept. 15—The Timber Wolf (Drama).
Sept. 17—Brick Top (Comedy).
Sept. 22—No release this day. Replaced with Rex, "To Another Woman."
Sept. 25—The Halting Hand (Drama—Special Release).
Sept. 28—The Lie Sublime (Two parts—Dr.).
Sept. 29—The Shadow Sinister (Drama).
Oct. 2—The White Man's Law (Drama—Special Release).
Oct. 5—The Eternal Way (Drama).
Oct. 12—No release this day.

BISON.

Sept. 16—Replaced with Universal Special Feature, "The Caravan."
Sept. 18—After the Battle (Two parts—Drama) (Special Release).
Sept. 23—The Broken Spur (Two parts—Dr.).
Sept. 30—A Jungle Hero (Two parts—Drama).
Oct. 7—A Mountain Tragedy (Two parts—Drama).
Oct. 14—Night Shadows (Two parts—Drama).

GOLD SEAL.

Sept. 5—The Code of the Mounted (Three parts—Drama)
Sept. 13—Love's Masquerade (Two parts—Drama).
Sept. 26—Husks of Love (Three parts—Dr.).
Oct. 3—In the Heart of New York (Three parts—Drama).
Oct. 10—Cheaters (Three parts—Drama).

IMP.

Sept. 15—The Angel of the Attic (Two parts—Drama).
Sept. 18—Buzzard's Prey (Drama) (Special Release).
Sept. 24—A Desperate Remedy (Comedy—Dr.).
Sept. 25—The Bigamist (Two parts—Drama—Special Release).
Sept. 29—No release this day.
Oct. 8—No release this day.
Oct. 2—Title not decided.
Oct. 13—A Soul at Stake (Two parts—Drama).

JOKER.

Sept. 2—The Elixir of Life (Comedy).
Sept. 9—The Deacon Stops the Show (Com.).
Sept. 16—In Onion There is Strength (Comedy).
Sept. 23—Musical Madness (Comedy).
Sept. 30—The Inspector's Double (Comedy).
Oct. 7—Father Gets in Wrong (Comedy).
Oct. 14—The Oil Smeller (Comedy).

LAEMMLE.

Sept. 16—No release this day.
Sept. 18—A Wife's Innocence (Drama) (Special Release).
Sept. 20—No release this day.
Sept. 21—Poisoned Lips (Two parts—Drama).
Sept. 23—No release this day.
Sept. 25—The Injustice of Justice (Drama—Special Release).
Sept. 27—No release this day.
Sept. 30—No release this day.
Oct. 4—No release this day.
Oct. 7—No release this day.
Oct. 2—Title not decided.
Oct. 11—No release this day.
Oct. 14.—No release this day.

L-KO.

Sept. 12—Tillie's Terrible Tumbles (Three parts—Comedy).
Sept. 17—No release this week.
Sept. 20—Cold Hearts and Hot Flames (Two parts—Comedy).
Sept. 24—No release this day.
Sept. 27—A Surgeon's Revenge (Two parts—Drama).
Oct. 1—No release this day.
Oct. 4—Safe in the Safe (Two parts—Com.).
Oct. 8—No release this day.
Oct. 11—Lured But Cured (Two parts—Com.).
Oct. 15—No release this day.

NESTOR.

Sept. 8—No release this day.
Sept. 11—Nobody Guilty (Comedy).
Sept. 15—Speeding (Comedy).
Sept. 18—A Silly Sultan (Comedy).
Sept. 22—No Release this day.
Sept. 25—Model 46 (Comedy).
Sept. 29—No release this day.
Oct. 2—With the Spirit's Help (Comedy).
Oct. 9—Almost Guilty (Comedy).
Oct. 13—Pat Rooney in "It's All Wrong" (Comedy).

POWERS.

Sept. 7—Making a United States Soldier (Educational).
Sept. 14—Hunting Whales in Japan (Educational).
Sept. 21—No release this day.
Sept. 24—No release this day. Replaced with Rex, "To Another Woman."
Sept. 28—Behind the Scenes in Japan as Seen by Dr. Dorsey (Educational).
Oct. 5—Pen and Inklings in and Around Jerusalem (Educational).
Oct. 12—The Beautiful Temples of Ceylon As Seen by Dr. Dorsey (Educational).
Oct. 15—When Little Lindy Sang (Drama).
—Diplomacy (Cartoon—Comedy).

RED FEATHER.

Sept. 4—The Narrow Path (Five parts—Dr.).
Sept. 11—The Whirlpool of Destiny (Five parts—Drama).
Sept. 18—Black Friday (Five parts—Drama).
Sept. 25—If My Country Should Call (Five parts—Drama).
Oct. 2—Under Suspicion (Five parts—Dr.).
Oct. 9—A Romance of Billy-Goat Hill (Five parts—Drama).

REX.

Sept. 10—No Rex release this day—replaced with Big U.
Sept. 17—The Small Magnetic Hand (Drama).
Sept. 18—Under the Spell (Drama) (Special Release).
Sept. 22—His Mother's Boy (Drama).
Sept. 25—Dark Corners (Drama—Special Release).
Oct. 1—Ashes of Remembrance (Two parts—Drama).
Oct. 6—No release this day.
Oct. 8—The Human Gamble (Two parts—Dr.).
Oct. 2—The Slave (Drama).
Oct. 13—No release this day.
Oct. 15—No release this day.

VICTOR.

Sept. 12—Jane's Choice (Comedy).
Sept. 14—Baby's Toofs (Two parts—Com.).
Sept. 19—No release this day.
Sept. 21—High Speed (Comedy—Drama).
Sept. 26—No release this day.
Sept. 28—No release this day.
Oct. 1—In the Lap of the Gods (Drama).
Oct. 3—No release this day.
Oct. 5—No release this day.
Oct. 6—A Charming Villain (Comedy).
Oct. 2—The Memory Mill (Drama).
Oct. 10—No release this day.

UNIVERSAL SPECIAL FEATURE.

Sept. 11—Timothy Dobbs, That's Me, No. 5 ("Hired and Fired"—Two parts—Drama).
Sept. 11—Liberty, No. 5 ("Love and War"—Two parts—Drama).
Sept. 11—The Caravan (Two parts—Drama).
Sept. 18—Timothy Dobbs, That's me, No. 6 "He Almost Lands An Angel" (Two parts—Drama).
Sept. 18—Liberty No. 6, "The Dester of Lost Souls" (Two parts—Drama).
Sept. 25—A Hero by Proxy (No. 7 of "Timothy Dobbs, That's Me"—Two parts—Drama).
Sept. 25—Liberty No. 7, "Liberty's Sacrifice" (Two parts—Drama).
Oct. 2—Borrowed Plumes (No. 8 of "Timothy Dobbs, That's Me" Series (Two parts—Drama).
Oct. 2—Liberty No. 8, "Clipped Wings" (Two parts—Drama).
Oct. 6—Somewhere on the Battlefield (Two parts—Drama).
Oct. 9—Breaking Into Society (No. 9 of "Timothy Dobbs, That's Me"—Two parts—Drama).
Oct. 9—Liberty No. 9, "A Daughter of Mars" (Two parts—Drama).
Oct. 12—Behind Life's Stage (Two parts—Dr.).

Mutual Film Corp.

AMERICAN.

Aug. 3—The Madonna of the Night (Three parts—Drama).
Aug. 7—The Little Troubadour (Two parts—Drama).
Aug. 10—The Power of Mind (Three parts—Drama).
Aug. 14—Ruth Ridley Returns (Two parts—Drama).
Aug. 17—The Holly House (Three parts—Dr.).
Aug. 21—Enchantment (Two parts—Drama).
Aug. 28—The Key (Two parts—Drama).
Sept. 4—Atonement (Two parts—Drama).

BEAUTY.

Aug. 13—Too Bad Eddie (Comedy).
Aug. 16—Perkins Mystic Manor (Comedy).
Aug. 23—In a Prohibition Town (Comedy).
Aug. 30—Two of a Kind (Comedy).
Sept. 6—The Boomerang Goldbrick (Comedy).
Sept. 19—The Stinger Stung (Comedy).
Sept. 26—The Deacon's Card (Comedy).
Oct. 3—Slicking the Slickers (Comedy).

CENTAUR.

Aug. 26—The Spite Husband (Two parts—Dr.).
Sept. 2—The Trap (Two parts—Drama).
Sept. 9—The Jungle Flashlight (Two parts—Drama).
Sept. 16—Tangled Hearts (Two parts—Dr.).
Sept. 23—The Father of Her Child (Two parts—Drama).
Sept. 30—Foiled (Two parts—Drama).

CUB.

Sept. 12—Harmony and Discord (Comedy).
Sept. 15—Jerry and the Blackhanders (Com.).
Sept. 22—Movie Struck (Comedy).
Sept. 29—Catching That Burglar (Comedy).
Oct. 6—Oh! For a Cave man (Comedy).
Oct. 7—Won by a Fowl (Comedy).
Oct. 7—That Wonderful Wife (Comedy).

FALSTAFF.

Aug. 15—The Guiders (Comedy).
Aug. 22—Fare Lady (Comedy).
Aug. 27—A Swiss Sea Dog (Comedy-Drama).
Aug. 29—In Mexico (Comedy).
Sept. 5—Musickers (Comedy).

GAUMONT.

Sept. 10—Reel Life, No. 19 (Mutual Film Magazine).
Sept. 13—See America First, No. 53 (Scenic).
—Kartoon Komics (Cartoon).
Sept. 14—Fantomas, No. 2 (The Man in Black Three parts—Drama).
Sept. 17—Reel Life, No. 20 (Mutual Film Magazine).
Sept. 20—See America First No. 54 (Scenic).
—Fantomas No. 3, "The Mysterious Finger Print (2 parts—Drama).
Sept. 24—Reel Life No. 21 (Mutual Film Magazine).
Sept. 27—See America First, No. 55 (Scenic).
—Kartoon Komics (Cartoon—Comedy).
Sept. 28—The Crook Detective (No. 4 of "Fantomas"—Three parts—Drama).
Oct. 1—Reel Life No. 22 (Mutual Film Magazine).
Oct. 4—See America First, No. 56 (Scenic).
—Kartoon Komics (Cartoon—Comedy).
Oct. 5—The False Magistrate (No. 5 of "Fantomas" (Three parts—Drama).
Oct. 8—Reel Life, No. 23 (Mutual Film Magazine).

MUSTANG.

Aug. 18—El Diabolo (Two parts—Drama).
Aug. 25—Nell Dale's Men Folks (Two parts—Drama).
Aug. 31—The Forgotten Prayer (Three parts—Drama).
Sept. 1—The Gambler's Lost Love (Two parts—Drama).
Sept. 8—Matchin' Jim (Two parts—Drama).

MUTUAL WEEKLY.

Aug. 23—Number 86 (Topical).
Aug 30—Number 87 (Topical).
Sept. 6—Number 88 (Topical).
Sept. 13—Number 89 (Topical).
Sept. 20—Number 90 (Topical).
Sept. 27—Number 91 (Topical).
Oct. 4—Number 92 (Topical).

(*Mutual Releases continued on page* 146.)

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THIS fall is going to open the biggest and most profitable business the moving picture industry has ever seen. To get your full share of it, you must have good pictures. You can't have good pictures without good projection. Good projection demands a strong, brilliant, steady, white light.

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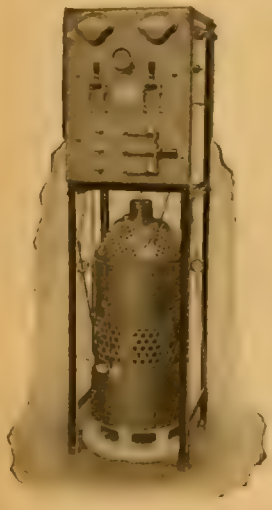

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 120, 122.)

(Mutual Releases continued from page 144.)

MUTUAL CHAPLIN RELEASES

The Floorwalker (Two parts—Comedy).
The Fireman (Two parts—Comedy).
The Vagabond (Two parts—Comedy).
One A. M. (Two parts—Comedy).

MUTUAL MASTERPICTURES DE LUXE.

Sept. 21—The Land o' Lizards (American—Five parts—Drama—No. 137).
Oct. 5—The Shadow (American—Five parts—Drama) (No. 141).

MUTUAL SPECIAL FEATURE.

Sept. 18—The Secret of the Submarine No. 18 Two parts—Drama).
Sept. 25—The Secret of the Submarine No. 19 (Two parts—Drama).
Oct. 2—The Secret of the Submarine, No. 20 (Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

Sept. 19—The Three Pals (American—Five parts—Drama—No. 136).
Sept. 25—The Manager of the B. & A. (Signal—Five parts—Drama—No. 138).
Sept. 25—The Torch Bearer (American—Five parts—Drama—No. 139).
Oct. 2—Dulcie's Adventure (American—Five parts—Drama) (No. 140).

THANHOUSER.

Sept. 22—A Flaw in the Evidence (Two parts—Drama).
Sept. 29—The Black Terror (Two parts—Dr.).
Oct. 5—Arabella's Prince (Two parts—Dr.).

VOGUE.

Sept. 17—Doctoring a Leak (Two parts—Com.).
Sept. 24—Paste and Politics (Two parts—Com.).
Oct. 1—Poultry a La Mode (Two parts—Dr.).
Oct. 8—A Touch of High Life (Two parts—Comedy).

Pathe Exchange, Inc.

BALBOA.

Sept. 18—Grip of Evil, No. 10, "Down to the Sea" (Two parts—Drama).
Sept. 25—Grip of Evil, No. 11, "Mammon and Moloch" (Two parts—Drama).
Oct. 1—Grip of Evil, No. 12, "Into the Pit" (Two parts—Drama).
Oct. 8—The Grip of Evil, No. 13, "Circumstantial Evidence" (Two parts—Drama).

GOLD ROOSTER PLAYS.

Sept. 18—The Test (Five parts—Drama).
Sept. 25—Saint, Devil and Woman (Five parts—Drama).
Oct. 8—The Pillory (Five parts—Drama).

PATHE.

Sept. 18—Victims of Vanity (Two parts—Dr.).
Sept. 24—Some Tropical Birds—Parrots (Colored—Educational).
—The Spanish Pyrenees (Scenic—Colored).
Sept. 25—Broken Lives (Two parts—Drama).
Oct. 1—The Shielding Shadow, No. 1, "Treasure Trove" (Two parts—Drama).
Oct. 1—The Moods of Medora (Two parts—Drama).
Oct. 1—Florence Ross Fashions, No. 5 "Betty Selects Her Bridesmaid Frock" (Fashions).
Oct. 8—The Shielding Shadow, No. 2, "Into the Depths" (Two parts—Drama).
Oct. 8—U. S. Customs Inspection (Educational).
Oct. 8—The Sword of Damocles (Two parts—Drama).

PATHE NEWS.

Sept. 27—Number 78, 1916 (Topical).
Sept. 30—Number 76, 1916 (Topical).
Oct. 4—Number 80, 1916 (Topical).
Oct. 7—Number 81, 1916 (Topical).
Oct. 11—Number 82, 1916 (Topical).
Oct. 14—Number 83, 1916 (Topical).

ROLIN.

Sept. 18—Luke and the Mermaids (Comedy).
Sept. 25—Jailed (Comedy).
Oct. 1—Luke's Speedy Club Life (Comedy).
Oct. 8—Heinie and the 400 (Comedy).

Miscellaneous Releases.

ARTCRAFT PICTURES CORP.

October—Less Than the Dust (Drama).

BLUEBIRD PHOTOPLAY INC.

Sept. 18—Behind the Lines (Five parts—Dr.).
Sept. 25—The Evil Women Do (Five parts—Drama).
Oct. 2—Wanted—A Home (Five parts—Dr.).
Oct. 9—The Chalice of Sorrow (Five parts—Drama).

CELEBRATED FILM CORP.

Sept. 4—Hans and Fritz (No. 1—Cartoon—Comedy).

CHRISTIE FILM CO.

Sept. 18—A Seminary Scandal (Comedy).
Sept. 25—His Baby (Comedy).
Oct. 2—The Sad Sea Waves (Comedy).

CONSOLIDATED FILM CORP.

Sept. 18—The Crimson Stain Mystery (Episode No. 5—Two parts—Drama).
Sept. 25—The Crimson Stain Mystery, No. 6 (Two parts—Drama).
Oct. 2—The Crimson Stain Mystery, No. 7 (Two parts—Drama).
Oct. 9—The Crimson Stain Mystery, No. 8 Two parts—Drama).

FOX FILM CORPORATION.

Sept. 4—The Unwelcome Mother (Five parts—Drama).
Sept. 11—Her Double Life (Five parts—Drama).
Sept. 18—Where Love Leads (Five parts—Dr.).
Sept. 25—Fires of Conscience (Five parts—Dr.).

FROHMAN AMUSEMENT CORP.

October—The Conquest of Canaan (Drama).

THOMAS H. INCE.

July—Civilization (Drama).

INTERNATIONAL FILM SERVICE INC.

Sept. 1—Hearst-International News Pictorial, No. 70, 1916 (Topical).
Sept. 4—Beatrice Fairfax, No. 5, "Mimosa San" (Two parts—Drama).
Sept. 5—Hearst-International News Pictorial, No. 71, 1916 (Topical).
Sept. 8—Hearst-International News Pictorial, No. 72, 1916 (Topical).
Sept. 11—Beatrice Fairfax, No. 6, "Forbidden Room" (Two parts—Drama).
Sept. 12—Hearst-International News Pictorial, No. 73, 1916 (Topical).
Sept. 15—Hearst-International News Pictorial, No. 74, 1916 (Topical).
Sept. 18—Beatrice Fairfax No. 7 (Two parts—Drama).
Sept. 19—Hearst-International News Pictorial No. 75, 1916 (Tropical).
Sept. 22—Hearst-International News Pictorial, No. 76, 1916 (Topical).
Sept. 25—Beatrice Fairfax, No. 8, "The Ainslee Ball" (Two parts—Drama).
Sept 25—The World's Wonderland (Curtis Scenic, No. 1).
—Animated Cartoons on same reel.
Sept. 26—Hearst-International News Pictorial, No. 77, 1916 (Topical).
Sept. 29—Hearst-International News Pictorial, No. 78, 1916 (Topical).

IVAN FILM PRODUCTIONS.

October—Her Surrender (Drama).

LEWIS J. SELZNICK PRODUCTIONS, INC.

August—War Brides (Drama).

METRO PICTURES CORPORATION.

Sept. 18—The Wheel of the Law (Rolfe—Five parts—Drama).
Sept. 25—The Dawn of Love (Rolfe—Five parts—Drama).
Oct. 2—The Iron Woman (Popular Plays & Players—Five parts—Drama).
Oct. 9—Life's Shadows (Columbia—Five parts Drama).
Oct. 16—A Diplomatic Romance (Quality—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Sept. 18—Daughter of MacGregor (Famous Players—Five parts—Drama).
Sept. 21—Ashes of Embers (Famous Players—Five parts—Drama).
Sept. 25—Like Father Like Son (Klassic—Comedy.)
Sept. 25—The Quest of Life (Famous Players—Five parts—Drama).
Sept. 28—Anton the Terrible (Lasky—Five parts—Drama).
Oct. 2—Nearly a Deserter (Paramount—Comedy).
Oct. 5—The Storm (Lasky—Five parts—Dr.).
Oct. 9—Intrigue (Morosco—Five parts—Dr.).
Oct. 12—Her Father's Son (Morosco—Five parts—Drama).
Oct. 16—Witchcraft (Lasky—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Aug. 31—Farmer Al Falfa's Revenge (Cartoon—Comedy).
Sept. 7—Bobby Bumps and the Stork (Cartoon—Comedy).
Sept. 14—Colonel Heeza Liar's Bachelor Quarters (Cartoon—Comedy).
Sept. 21—What Happened to Willie (Cartoon—Comedy).
Sept. 28—Bobby Bumps Starts a Lodge (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

Sept. 11—Motoring in England (Scenic).
Sept. 18—Glasgow to Edinboro (Scenic).
Sept. 25—Bonnie Scotland (Scenic).
Oct. 2—A Scotch-Irish Reel.
Oct. 9—In Old Ireland (Scenic).

C. POST MASON.

July—The Wonder City of the World, Greater New York by Day and Night (Three parts—Scenic).

TRIANGLE FILM CORPORATION.

Releases for week of Sept. 17.

The Social Secretary (Fine Arts—Five parts—Drama).
The Wolf Woman (Ince—Five parts—Dr.).

Releases for week of September 24.

Diane of the Follies (Fine Arts—Five parts—Drama).
The Dawn Maker (Kay-Bee—Five parts—Drama).

Releases for week of October 1:

Manhattan Madness (Fine Arts—Five parts—Drama).
Plain Jane (Kay-Bee—Five parts—Dr.).

Releases for week of October 8:

The Rummy (Fine Arts—Five parts—Dr.).
The Jungle Child (Kay-Bee—Five parts—Drama).

UNICORN FILM SERVICE.

(Releases for Twenty-first Week.)

Sept. 18—The Cave in the Canyon (Hiawatha—Drama).
Sept. 18—The Taming of the Crew (Gayety—Comedy).
Sept. 18—Faith (Puritan—Drama).
Sept. 19—The Tornado (Rancho—Two parts—Western—Drama).
Sept. 19—A Village Hypnotist (Judy—Com.).
Sept. 20—The Broncho's Brand (Utah—Dr.).
Sept. 20—A Miserly Mason (Gayety—Comedy).
Sept. 20—Man's Make-Up (Supreme—Drama).
Sept. 21—The Trust of Kings (Lily—Two parts—Drama).
Sept. 21—Lazy Lulu (Hippo—Comedy).
Sept. 22—Hostile Tribes (Utah—Drama).
Sept. 22—Following Father's Footsteps (Nippo—Comedy).
Sept. 22—The Sport of Law (Supreme—Dr.).
Sept. 23—Breaking-Up House (Gayety—Two parts—Comedy).
Sept. 23—Consequences (Sunset—Drama).
Sept. 24—Heredity's Mark (Lily—Two parts—Drama).
Sept. 24—A Modern Jonah (Jockey—Comedy).

WORLD PICTURES.

Sept. 4—The Almighty Dollar (Paragon—Five parts—Drama).
Sept. 11—The Velvet Paw (Five parts—Drama).
Sept. 18—Friday the 13th (Five parts—Dr.).
Sept. 25—Dark Silence (Five parts—Drama).
Oct. 2—The Scarlet Oath (Five parts—Dr.).

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Upholstered Chair in Adult's Position.

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 120, 122.)

GREATER VITAGRAPH (V-L-S-E, INC.)

Sept. 4—The Return of Eve (Essanay—Five parts—Drama).
Sept. 4—His Wife's Good Name (Vitagraph—Five parts—Drama).
Sept. 11—The Phantom Fortune (Vitagraph—Five parts—Drama).
Sept. 18—Through the Wall (Vitagraph—Five parts—Drama).
Sept. 18—The Fall of a Nation (Seven parts—Drama).
Sept. 18—The Combat (Vitagraph—Five parts—Drama).
Sept. 25—The Chattel (Vitagraph—Six parts—Drama).
Oct. 2—Scarlet Runner, No. 1, "The Car and His Majesty (Vitagraph—Two parts—Drama).
Oct. 9—Scarlet Runner, No. 2, "The Nuremburg Watch" (Vitagraph—Two parts—Drama).
Oct. 16—Scarlet Runner, No. 3, "The Masked Ball" (Vitagraph—Two parts—Dr.).
Oct. 23—Scarlet Runner, No. 4, "The Hidden Prince" (Vitagraph—Two parts—Drama).
Oct. 30—Scarlet Runner, No. 5, "The Jacobean House" Vitagraph—Two parts—Drama).

GEORGE KLEINE.

July 26—The Mishaps of Musty Suffer, Series 2, No. 6, "Strictly Private" (Comedy).
July 31—Gloria's Romance, No. 11, "The Fugitive Witness" (Two parts—Drama).
Aug. 2—The Mishaps of Musty Suffer Series 2, No. 7 (Comedy).
Aug. 7—Gloria's Romance, No. 12, "Her Fighting Spirit" (Two parts—Drama).
Aug. 9—The Mishaps of Musty Suffer Series 2, No. 8 (Comedy).
Aug. 14—Gloria's Romance, No. 13, "A Midnight Riot" (Two parts—Drama).
Aug. 16—The Mishaps of Musty Suffer Series No. 2, No. 9 (Comedy).
Aug. 21—Gloria's Romance, No. 14 (Two parts—Drama).
Aug. 23—The Mishaps of Musty Suffer Series No. 2, No. 10 (Comedy).
Aug. 28—Gloria's Romance, No. 15, "The Murderer at Bay" (Two parts—Dr.).
Sept. 4—Gloria's Romance (No 16, "A Modern Pirate"—Two parts—Drama).
Sept. 11—Gloria's Romance No. 17, "The Telltale Envelope" (Two parts—Dr.).
Sept. 18—Gloria's Romance, No. 18, "The Bitter Truth" (Two parts—Drama).
Sept. 25—Gloria's Romance, No. 19, "Her Vow Fulfilled" (Two parts—Drama).
Oct. 2—Gloria's Romance, No. 20 (Two parts—Drama).

States Right Features

CALIFORNIA MOTION PICTURE CORP.

Nov.—The Woman Who Dared (Seven parts—Drama).

SAMUEL CUMMINS.

July—Germany's Battles at Verdun (Four parts—Topical).

EXCLUSIVE FEATURES, INC.

July—Where Is My Father? (Seven parts—Dr.).

FLORIDA FEATURE FILMS.

August—The Human Orchid (Five parts—Dr.).

GREAT NORTHERN FILM CO.

Sept.—Pages from Her Life (Five parts—Dr.).

KEMBLE FILM CORPORATION.

August—America Preparing (Ten parts—Top.).

B. S. MOSS MOTION PICTURE CORPORATION.

August—In the Hands of the Law (Drama).

MONARCH PHOTO-PLAY CO., INC.

October—Common Sense Brackett (Six parts—Drama).

NEW YORK FILM COMPANY.

Apr.—The Folly of Revenge (Nola—Five parts—Drama).

PIEDMONT FILM CO.

June—The Mirror of Life (Five parts—Drama).

L. E. RUBEL & H. A. FARGO.

July—Uncle Sam Awake (Seven parts—Top.).

SIGNET FILMS.

July—The Jockey of Death (Drama).

SHERMAN ELLIOTT, INC.

October.—The Crisis (Selig—Drama).

SUPERIOR FILMS CO.

Sept.—The Faucet (Drama).

THE NATIONAL DRAMA CORPORATION.

June—The Fall of a Nation (Thirteen parts—Drama).

UNITY SALES CORPORATION.

Sept. 18—The Yellow Menace (Episode No. 3, "The Poisonous Tarantula—Two parts—Drama).
Sept.—The Lottery Man (Comstock—Drama).
Sept.—Torpedoed by Cupid (Eagle—Two parts—Comedy).
Sept. 25—The Yellow Menace, No. 4, "The Plot of a Demon" (Two parts—Drama).
Oct. 2—The Yellow Menace, No. 5, "The Haunted House" (Two parts—Dr.).
Oct. 9—Yellow Menace, No. 6, "The Torture Chamber" (Two parts—Drama).
Oct. 16—The Yellow Menace, No. 7, "Drops of Blood" (Two parts—Drama).

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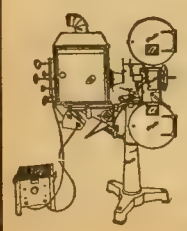

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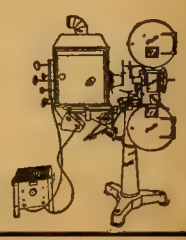

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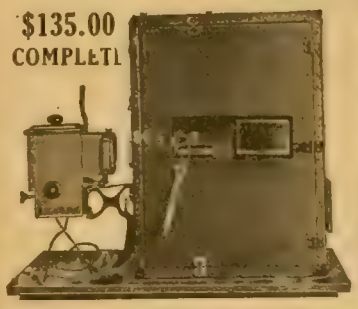

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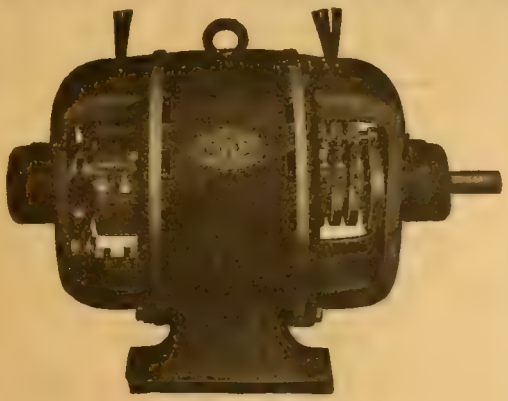

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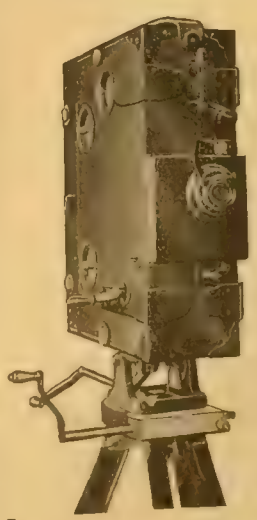

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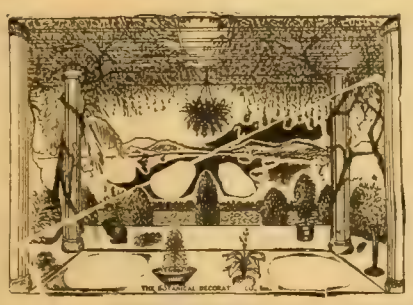

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THE MORNING REGISTER,
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WHITE LIGHT CONVERTER IS INSTALLED AT SAVOY

Latest "Movie" Perfector Put in Here

If you should have occasion to visit the office of Mr. Perrin, manager of the Savoy moving picture theatre, do not think he is secretly competing with the city municipal electric plant. The merry hum of that machine in the corner, which looks like a dynamo or a motor, is a new $400 Wagner White Light converter, installed Tuesday of this week by Manager Perrin to give the "movie" public of Eugene the best and most up to date service in his line.

The Wagner White Light converter produces the pictures on the screen with a white light instead of a yellowish light as formerly obtained. It also gives a clearer, steadier light that is free from vibration and is therefore much easier on the eyes of the audience.

It also makes possible the running off of the reels to be shown each day without the stop and delay necessary under the old system by which two machines were used in order that the audience would not be kept waiting longer than necessary. The day it was installed five reels, 5000 feet of film, were run off at both the afternoon and evening shows without delay between the reels.

While the moving picture houses in the larger cities have these machines, the one installed at the Savoy is the first in Eugene.

Provides Direct Current.

The principal purpose of the converter is to manufacture a direct current of its own for use in the "movie" machines in the operator's room. A direct current can be secured in Eugene but must be taken in quantities of 500 volts which is too much for a moving picture machine, according to Mr. Perrin, manager of the Savoy.

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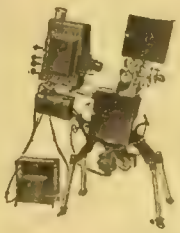

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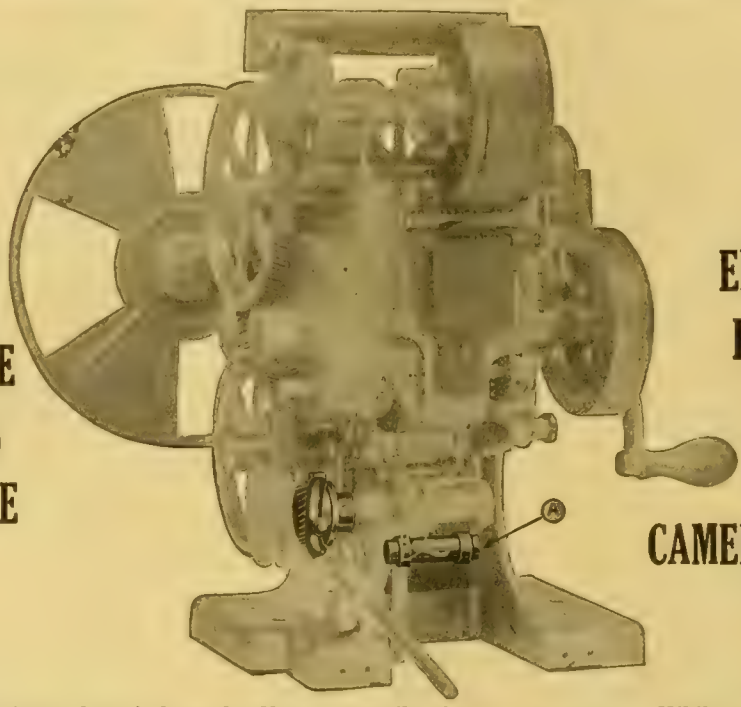

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MOVING PICTURE WORLD

THE FILM INDEX

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I. V. Calvert, Manager of the New Garrick theatre of Minneapolis, has this to say of the

Pathé News

"Without exception the Pathé News has given our theatre during the past two years every event of local or world-wide interest at no time less than twenty-four hours in advance of all other News Weeklies. I consider Pathé News equally as important as the feature attractions, and the perfect program not perfect without it."

You get it first and you get it best in the Pathé News!

SELZNICK LJS PICTURES

WAR'S CRUELLEST WOUNDS PIERCE THE HEARTS AT HOME

THIS IS "THE GIRL HE LEFT BEHIND HIM"

HERBERT BRENON'S

PRESENTATION OF

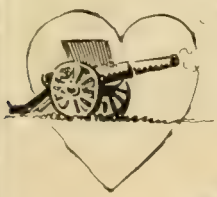
NAZIMOVA

in

WAR BRIDES

by

Marion Craig Wentworth



SOLE DISTRIBUTOR

LEWIS J. SELZNICK ENTERPRISES INC.

NEW YORK CITY

SELZNICK PICTURES

CLARA KIMBALL YOUNG IN "THE COMMON LAW"

SCORES A VERITABLE TRIUMPH

BROKE ALL WEEK-DAY RECORDS FOR MY HOUSES.—
MARCUS LOEW

WHAT THE FOREMOST AUTHORITIES ON MOTION PICTURES HAVE TO SAY

The million and more readers of the book will find the appealing love story of Valerie West, the artist's model, and Louie Neville, the painter, absorbingly revealed on the screen. The sensational touches that gave the novel such wide vogue have been retained, but are depicted with such exceptional taste as to give offense to none.—VICTOR WATSON in the NEW YORK AMERICAN.

"The Common Law" attracted throngs to the theatres, both downstairs and an on the roof. . . . Beautiful models are never more beautiful than when played by Miss Young, and Miss Young is even prettier as Valerie West in the Chambers novel than she was as Trilby.—JOHN LOGAN in the NEW YORK HERALD.

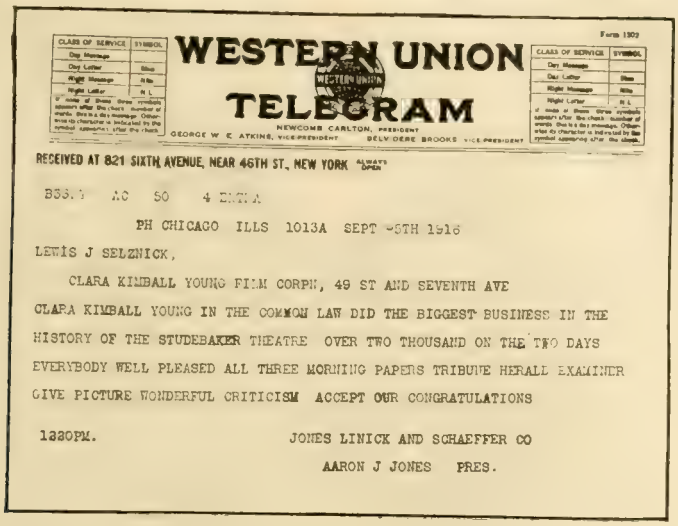
"Clara Kimball Young Scores a Great Hit in 'The Common Law'"—This picture is playing to capacity audiences at the Marcus Loew theatres. The initial Selznick production makes him one of the most important producing factors in America from the beginning.—NEW YORK EVENING WORLD.

"A Magnificent Production"—Lewis J. Selznick has made an even greater photoplay of "The Common Law" than Robert W. Chambers made a successful novel.—NEW YORK EVENING SUN.

In "The Common Law" Lewis J. Selznick has again shown that he is a great believer in the necessity of lavishness in making a picture a sure winner. He has spent an enormous sum in the production, and yet he has not been wasteful as he has made every dollar count in the production of a remarkable picture. No detail missing; every dollar spent will bring back many dollars to the treasury of his producing company.—LEWIS SHERWIN in the NEW YORK GLOBE.

A beautiful and popular star, a story by one of the most popular authors of the day, and magnificent direction by Albert Capellani gives to this Selznick picture the impetus such as few producers have been able to gain. . . . Photographically the picture is also a superb production.—"ZIT" in the NEW YORK JOURNAL.

SELZNICK PICTURES



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WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, VICE-PRESIDENT DELAVERE BROOKS VICE-PRESIDENT

RECEIVED AT 821 SIXTH AVENUE, NEAR 46TH ST., NEW YORK "AWAY OPEN"

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PH CHICAGO ILLS 1013A SEPT 25TH 1916

LEWIS J SELZNICK,

CLARA KIMBALL YOUNG FILM CORPN, 49 ST AND SEVENTH AVE

CLARA KIMBALL YOUNG IN THE COMMON LAW DID THE BIGGEST BUSINESS IN THE HISTORY OF THE STUDEBAKER THEATRE OVER TWO THOUSAND ON THE TWO DAYS EVERYBODY WELL PLEASED ALL THREE MORNING PAPERS TRIBUNE HERALD EXAMINER GIVE PICTURE WONDERFUL CRITICISM ACCEPT OUR CONGRATULATIONS

1230PM. JONES LINICK AND SCHAEFFER CO

AARON J JONES PRES.

Mr. Capellani, the director . . . has wrought quite wonderfully. . . . It is so admirably done that it nowhere hangs heavily. . . . It is a well-made picture technically, and Miss Young is both beautiful and histrionic.—KITTY KELLY in the CHICAGO TRIBUNE.

Clara Kimball Young is charming and appealing. Her leading man and the rest of the cast are wonderfully capable. Capellani, the director, is a positive genius. If the future productions of the Lewis J. Selznick Enterprises are of this remarkable calibre this organization will receive a hearty welcome from the American public.—OMA MOODY LAWRENCE in CHICAGO EVENING POST.

Congratulations to Clara Kimball Young in the successful launching of her great motion picture venture and more congratulations to Lewis J. Selznick, the daring producer, with his first "C. K. Y." picture. The Studebaker is playing to capacity audiences and you are lucky to be able to get into the theatre at all during the opening engagement of "The Common Law." Albert Capellani is the director among all directors.—ROB REEL in CHICAGO AMERICAN.

If he (Robert Chambers) is one of those proud authors who scorn the plebeian movie, he will, after seeing how the Clara Kimball Young Film Corporation has handled his brain child, take movies to his heart and embrace them. . . . Miss Young fulfills the extravagant description Chambers gives his beauteous heroine. . . . Capellani staged "The Common Law" in a masterly fashion. . . . Miss Young holds the center of the stage and charms with her truly exotic beauty.—LOUELLA O. PARSONS in the CHICAGO HERALD.

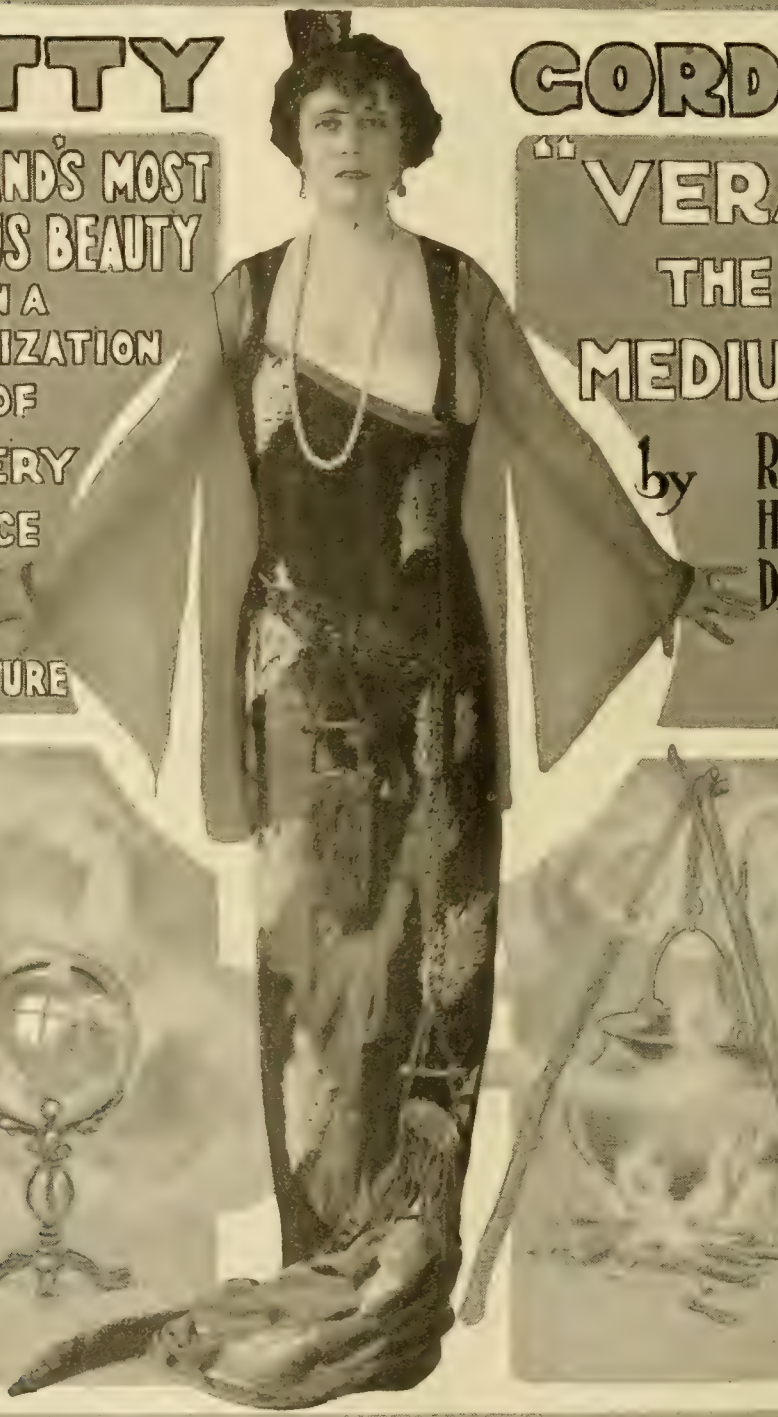
It is an assured triumph. It has the magnetic personality of a beautiful star, the splendid stage craftsmanship of Capellani, and the justly popular novel of Robert W. Chambers. As a picture "The Common Law" rivals some of the most spectacular revues. It is scenically magnificent.—W. K. HOLLANDER in the CHICAGO DAILY NEWS.

"Something Different Wins"—If Lewis J. Selznick turns out more subjects as good as this one—a tense, interesting and human story for the sophisticated—he may well stick out his tongue at his disagreeable competitors, who scoffed at his idea of something different. —JUANITA GRAY in the CHICAGO EXAMINER.

SELZNICK PICTURES

KITTY GORDON

ENGLAND'S MOST FAMOUS BEAUTY IN A PICTURIZATION OF MYSTERY ROMANCE AND ADVENTURE



"VERA THE MEDIUM"

by RICHARD HARDING DAVIS

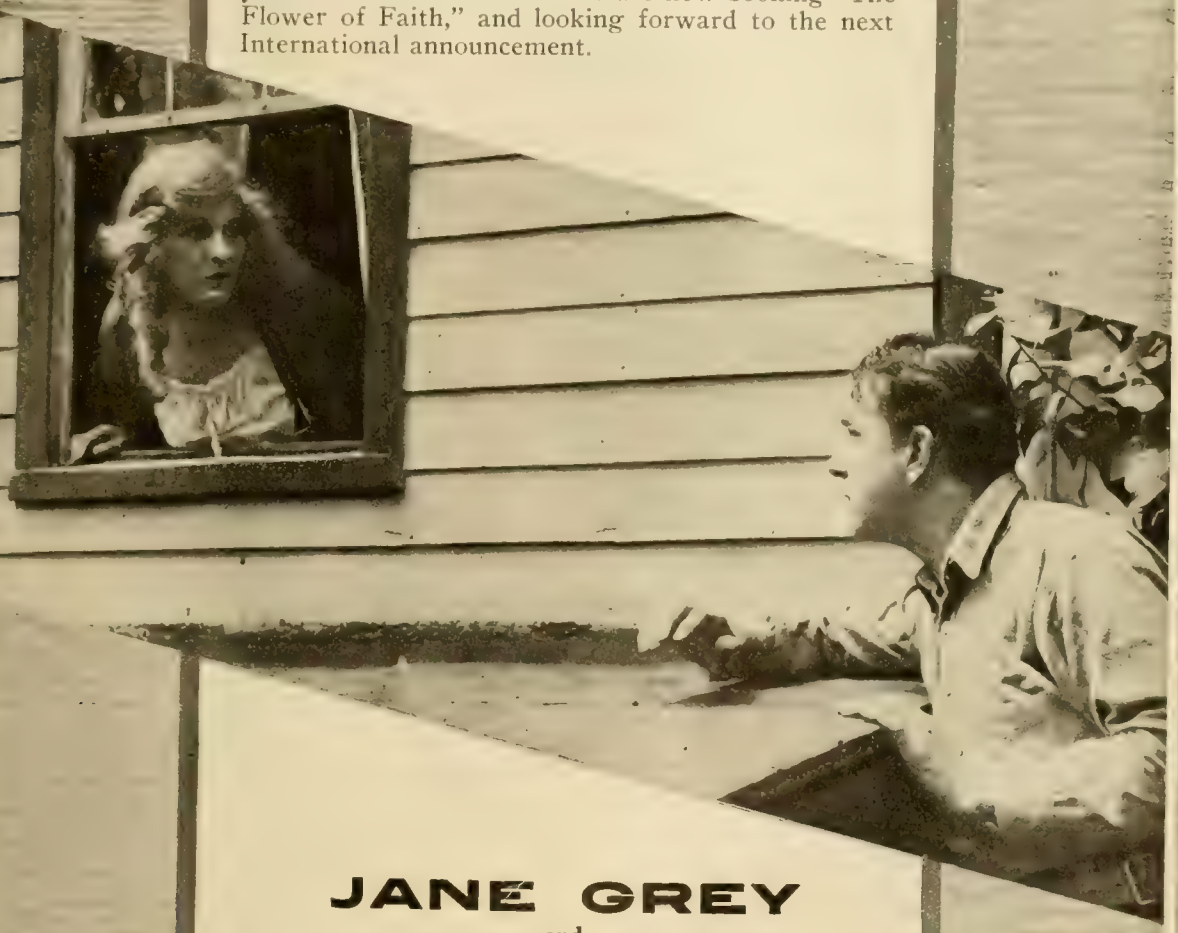
SOLE DISTRIBUTOR
LEWIS J. SELZNICK ENTERPRISES INC.
NEW YORK CITY

INTERNATIONAL'S

Latest Golden Eagle Feature

"THE FLOWER OF FAITH"

Exhibitors everywhere proclaimed "Jaffery," the first Golden Eagle Feature, one of the best features of the year. These same exhibitors are now booking "The Flower of Faith," and looking forward to the next International announcement.



JANE GREY

and

FRANK MILLS

are featured in this production.

It combines scenes of simple country life with stirring incidents of the frontier. It culminates with a gathering of night riders and a magnificent storm scene.

PRODUCED FOR THE

INTERNATIONAL

Film Service, Inc.

By Superb Pictures Corp.

INTERNATIONAL FILM SERVICE INC.

INTERNATIONAL FILM SERVICE INC.

INTERNATIONAL FILM SERVICE INC.

"PLAY BALL"

A Timely Baseball Picture.

Managers McGraw and Donovan and their teams of Giants and Yankees, together with 18,000 enthusiastic New York fans, are among the actors in this episode of **BEATRICE FAIRFAX.**

HARRY FOX AND GRACE DARLING

as usual, are the stars.
With them are featured

OLIVE THOMAS AND NIGEL BARRIE

It is the latest episode of

Beatrice Fairfax

729 SEVENTH AVE. NEW YORK

Scenario by
BASIL DICKEY

PRODUCED FOR THE
INTERNATIONAL
Film Service, Inc.

Story by
BEATRICE FAIRFAX

INTERNATIONAL FILM SERVICE INC.

METRO

announces William Shakespeare's

Romeo and Juliet

Produced by QUALITY *Pictures Corporation with*

FRANCIS X. BUSHMAN

and BEVERLY BAYNE

Directed by John W. Noble *and* Francis X. Bushman.

Assisted by Edward Elsner *and* Rudolph de Cordova.

METRO'S SPECIAL

METRO believes its best service to the exhibitor lies in productions that guarantee great box office returns and offers **ROMEO AND JULIET** as the supreme profit maker of the year.

PRODUCED at a cost of $250.000 with a cast of 600 chosen players, this, the Love Story of the Ages eclipses the possibilities of the spoken drama.

STARS of the Greatest Popularity with Motion Picture audiences in the most magnificent spectacle drama in the history of the screen.

PAULINE FREDERICK
Famous Players Star
Greatest Stars on Earth Play in
Paramount
PICTURES
FPL
LASKY
Paramount
Pictures

"Greatest Stars on E "

Why Paramount *is* paramount

Because of its towering program, because of its superior producers and their hundred stars

FAMOUS PLAYERS, LASKY, MOROSCO AND PALLAS — there's weight for you!

Put them on the scales with their hundred stars, with their resources for new plays, with their means for gorgeous productions and *budge* them if you can with all the weight you can muster in Filmdom!

Think of showing Marguerite Clark, Pauline Frederick, Fannie Ward, Marie Doro, Leonore Ulrich, Lou-Tellegen, Dustin Farnum, or any of the hundred Paramount stars when no one else in your district shows them!

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

FPL LASKY Paramount Pictures M P

"Greatest Stars On Earth"

Famous Players, Lasky, Morosco and Pallas

Make 104 Plays a year for Paramount, released at the rate of two a week

THIS program is tearing thru opposition—it is girdling the nation as one Paramount family—it is making money for exhibitors in all parts of the country as money has never before been made by them!

To get this program under *any conditions* would be a "beat," but think of getting it for yourself with *all* the Paramount protection!

Think of the *reputation* it gives your house—the *sweep* it gives your box-office—the *foundation* it's laying for the years to come.

All you've ever dreamed or hoped for in a service is to be found in Paramount's. By all means confer at once with your local Paramount Exchange.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

FPL LASKY Paramount Pictures M P

Scene from
THE LASH

Paramount Pictures of the Week

RELEASED MONDAY, OCTOBER 2nd

JESSE L. LASKY

PRESENTS

MARIE DORO

IN

THE LASH

A STIRRING SOCIETY DRAMA

Produced by

JESSE L. LASKY FEATURE PLAY CO.

JESSE L. LASKY, President — ARTHUR S. FRIEND, Treasurer — CECIL B. DeMILLE, Director General

Released by Paramount Pictures Corporation

Paramount Pictures

Scene from
THE STORM

Paramount Pictures of the Week

RELEASED THURSDAY, OCTOBER 5th

JESSE L. LASKY
PRESENTS

BLANCHE SWEET

IN

THE STORM

The wilds of Maine the background, with love the theme

Produced by

JESSE L. LASKY FEATURE PLAY CO.

JESSE L. LASKY
President

ARTHUR S. FRIEND
Treasurer

CECIL B. DeMILLE
General Director

Released by Paramount Pictures Corporation

Paramount Pictures

ANN PENNINGTON
FAMOUS PLAYERS STAR

Forthcoming Paramount Pictures

DANIEL FROHMAN

PRESENTS

ANN PENNINGTON

IN

THE RAINBOW PRINCESS

A drama of circus life with a charming love story

Produced by

FAMOUS PLAYERS FILM CO.

ADOLPH ZUKOR, President

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Released by Paramount Pictures Corporation
Monday, October 23rd

FPF LASKY Paramount Pictures

Scene from
WITCHCRAFT

Forthcoming Paramount Pictures

JESSE L. LASKY

PRESENTS

FANNIE WARD

IN

WITCHCRAFT

THE COLUMBIA UNIVERSITY PRIZE PLAY

Produced by

JESSE L. LASKY FEATURE PLAY CO.

JESSE L. LASKY	ARTHUR S. FRIEND	CECIL B. DeMILLE
President	Treasurer	General Director

Released by Paramount Pictures Corporation
Monday, October 16th

Paramount Pictures

LEONORE ULRICH
MOROSCO STAR

Forthcoming Paramount Pictures

LEONORE ULRICH

IN

THE INTRIGUE

A story of international scheming to obtain the rights to an X-Ray gun—the invention of an enterprising young American.

The "Dramatic Mirror" says: "There is no questioning the entertaining quality of this production."

Produced by

PALLAS PICTURES

Released by Paramount Pictures Corporation
Monday, October 9th.

Paramount Pictures

PARAMOUNT

ANNOUNCES ITS SECOND COMEDY

"BRIDGET'S BLUNDER"

(ONE REEL)

THIS NEW ONE REEL-ROAR OF

BLACK DIAMOND

will be released October 16th

PRODUCED BY

UNITED STATES MOTION PICTURE CORPORATION

WILKES-BARRE, PA.

J. O. WELSH, Pres. F. W. HARMON, Vice-Pres. D. L. HART, Treas.

PRODUCED BY

Paramount Pictures Corporation

FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.

NEW YORK, N.Y.

WORLD PICTURES BRADY-MADE

NOW!

Let us sell your seats!

Let the energy and seat-selling power of the World Film Corporation help you.

World franchise holders know that a great personality is watching and guiding the production of every foot of their films—and touching every foot of their films with seat-selling force.

William A. Brady is the New York representative of every World film exhibitor. He is choosing the scenarios, selecting the casts, supervising the direction, censoring, building, thinking, planning — all to make it even easier for World exhibitors to keep every seat sold.

World films and World service attain a higher seat-selling perfection every day.

Put the World Film energy and power at work FOR YOU.

And sell ALL your seats SOLID TIME!

Let The World DO IT.

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

ALICE BRADY
in
"The Gilded Cage"

Directed by
HARLEY KNOLES

CONSENSUS of PRESS OPINION

THE BIGGEST CINEMA SPECTACLE EVER PRODUCED.

BROADWAY'S UNPARALELLED SUCCESS.

THOS H. INCE'S

THE GREATEST CINEMA SPECTACLE IN THE WORLD.

THE MASTER WORK OF A MASTER MIND

CIVILIZATION

STILL STANDS SUPREME

The biggest and safest proposition ever offered in the motion picture business.

EXECUTIVE OFFICES, TIMES BLD'G. NEW YORK, N.Y.

Evening Newspaper * TUESDAY, SEPTEMBER 12, 1916

"CIVILIZATION" AND OTHER HITS

ENID MARKEY
In "Civilization" at Park Theatre

All Great Spectacles Have Now Been Seen

AND STILL

THESE FAMOUS WRITERS ASSERT.

"Greatest of all"
"ZIT" - *Sept. 12th.*

"Masterpiece of the Twentieth Century"
JANE M'LEAN. *Sept. 13th.*

Yet in spite of the disasters shown, there runs through the picture a theme of such beauty that when it is ended you feel that you have indeed been walking on the mountain tops. It is impossible to compare "Civilization" with any other production, as it stands alone in its majesty, terror and soul-thrilling power.
STELLA FLORES - *Sept. 21st.*

OPENED LAST SPRING
AND STILL PLAYING TO CAPACITY

THOS. H. INCE'S
$1,000,000 CINEMA SPECTACLE

CIVILIZATION

SOME TERRITORY STILL OPEN TO STATE RIGHT BUYERS

EXECUTIVE OFFICES,—TIMES BLDG., NEW YORK, N.Y.

Keystones are
Comedies of Quality
(Released only by Triangle)

TRIANGLE

RELEASES FOR WEEK OF OCTOBER 8TH

WILFRED LUCAS in
"RUMMY"

TRIANGLE—FINE ARTS

A brilliant story of big-city newspaper life this picture offers a remarkable exhibition of character interpretation by the star, Wilfred Lucas. Starting as a dapper, energetic, "live" reporter, with a promising future, circumstances cause him to lose faith in his wife and he sinks to the depths of humanity, a shriveled, sodden wreck.

His work is truly wonderful, and your patrons cannot fail to recognize it—and appreciate it. A big, strong, vital play, told in the Triangle way, "Rummy" will, without question, be one of your big successes.

BESSIE BARRISCALE and CHARLES RAY in
"PLAIN JANE"

TRIANGLE—KAY BEE

All the world loves a romance—the pretty, simple tale of the love of a maid for a man, and when your patrons have seen "Plain Jane" and the way Bessie Barriscale wins the man of her choice, they won't be able to help loving this picture.

A dainty, sweet, old-fashioned love-story, this Triangle Play will go right to the hearts of every audience—whether it be composed of young or old.

If you want to take advantage of Bessie Barriscale's popularity, if you want to "cash in" on the excellent work she has done in previous pictures, watch carefully for "Plain Jane."

KEYSTONE COMEDIES

Two corkers coming this week, just as good as ever.

MUTUAL SERIES

Give your patrons a 5 weeks' tour on this GAUMONT SPECIAL

FANTOMAS

GAUMONT SPECIAL

THE PHANTOM CROOK
THE MAN IN BLACK
THE MYSTERIOUS FINGER PRINT
THE CROOK DETECTIVE
THE FALSE MAGISTRATE

A railway train and your theater are alike: The last hundred empty seats are all profit—when you fill them. Book "Fantomas" and you are sure of a crowded house each week for ***five consecutive weeks.*** "Fantomas" will do for you what it does for others, pack your theater to the doors.

"Fantomas," an international success, has made millions for exhibitors all over the world. The Atlanta Mutual Branch Manager reports, "The 'Fantomas' Series is creating a sensation throughout this territory." All other Branches say the same.

Millions have read the "Fantomas" stories this summer in a great syndicate of newspapers. Cash in on the interest already created by showing the world's greatest criminal on the screen.

Show "Fantomas" as a profitable preliminary to Gaumont's next sensational series, "The Vampires, or The Arch Criminals of Paris." This will be issued weekly in 9 episodes, each complete in three reels.

Gaumont Co.

FLUSHING, N. Y. JACKSONVILLE, FLA.

MUTUAL NEWS

"What's Going On In The Mutual"

PUBLISHED WEEKLY BY THE MUTUAL FILM CORPORATION. 68 EXCHANGES

VOL. I | OCTOBER 14, 1916 | No. 5

New Helen Holmes Chapterplay First Release Oct. 23rd

IN RESPONSE to more than 6,000 requests from exhibitors for another Helen Holmes serial," the Signal Film Corporation has made a new chapter-play starring this popular favorite. The first chapter will be released on Monday, October 23. A new chapter will be released weekly thereafter. The new picture is undoubtedly the greatest production in which Miss Holmes has ever appeared. She easily outdoes all the daring deeds she has previously performed and yet the story is entirely logical. Every exhibitor knows how important a box-office asset Helen Holmes has proven to be. Every exhibitor knows that this leading woman has a tremendous following. He can imagine how much more of a box-office magnet a new play will be in which Helen Holmes outdoes all previous efforts.

"A Lass of the Lumberlands."

The new Helen Holmes picture is entitled "A Lass of the Lumberlands." As one can gather from its title, it is a story of the great timbering regions in the far North. Helen appears as the daughter of a great lumber baron who controls vast tracts of standing timber. Ere the first chapter ends Helen, as a baby, is borne across a lumber-jam just as the huge mass of lumber is torn apart by a dynamite explosion. This is but the first of the thrills which are to come. Years later, Helen, now a young woman, becomes an operator on the railroad running into the big timber country. Railroading, lumbering and all the hazards and perils that are involved in such tremendous undertakings in a wild, lawless country, form the background of the story.

Thrills Come Thick and Fast.

There is not a dull moment in the entire length of "A Lass of the Lumberlands." Thrills come thick and fast. The great lumber trust engages in a fight with the independent owners of timber. Helen's father heads the forces of the gigantic corporation. Helen leads the smaller owners in their fight to live. On the swirling rivers, over the tracks of the lumber company, in the forest, the fight goes on. The tale grows more thrilling with each succeeding chapter. Every exhibitor who booked the previous Helen Holmes serial, "The Girl and the Game," knows the business it brought him. Hundreds have already booked "A Lass of the Lumberlands." It may be booked at any Mutual exchange.

The Week's Releases

Mutual Star Production.

Brand.	Title.	Leads	Reels.
American,	Philip Holden, Waster..	Richard Bennett..	5
Turner,	Redeemed	Florence Turner..	5

Tuesday, Oct. 10th.

American,	Citizens All.....		2

Wednesday, Oct. 11th.

Beauty,	That Sharp Note.....		1

Thursday, Oct. 12th.

Mutual,	Mutual Weekly No. 93.....		1
Gaumont,	See America First and Cartoons		1

Friday, Oct. 13th.

Thanhouser,	At the Edge of the Aqueduct		2
Cub,	Inoculating Hubby.....		1

Saturday, Oct. 14th.

Cub,	Those Primitive Days.....		1
Cub,	Those College Capers.....		1

Sunday, Oct. 15th.

Vogue,	Ducking and Discord.....		2
Gaumont,	Reel Life.....		1

President Freuler Fights Censorship

"Treason and incendiarism" are the words with which President John R. Freuler of the Mutual Film Corporation denounces the movement to gain an indorsement of federal censorship from motion picture producers. Mr. Freuler, in a telegram last week to David Wark Griffith, who is aiding in the fight against censorship, went on record as follows:

"The Mutual Film Corporation and the other interests which I represent will never at any time, under any conditions, submit to or participate in any proposal to accept censorship in any form. We are fighting and will continue to fight every form of censorship existing or contemplated, city, state or federal. Acceptance of any form of censorship would mean the violation of the primary principles of Americanism and a surrender of our right to our business. There is no possible value, even temporarily, in acceptance of federal censorship as a foil against state censorship, since it is established beyond question that the states would still retain whatever censorship power they may have. Any film man who stands for such a policy should not be in the motion picture industry, and will not be for long. The Mutual Film Corporation will fight to the everlasting finish for its principles."

The lumber jam that is shown as the climax of the first chapter of "A Lass of the Lumberlands" is a real one, which actually cost the lives of some of the men who attempted to break it up.

Richard Bennett's Debut in Mutual Star Productions

RICHARD BENNETT, famous on the speaking stage and well remembered by exhibitors everywhere for his splendid performance in "Damaged Goods," is the star of the newest Mutual Star Production. Its title is "Philip Holden—Waster." It inaugurates a splendid series of Bennett productions, each better than the one before. Richard Bennett will amaze you by his cleverness in this newest of photoplays. It is five reels in length. Every audience will wish it was longer. Every exhibitor who runs it will have his patrons demanding more Bennett productions without delay. By booking the entire series of Bennett Mutual Star Productions he will be able to cash in on that desire of his patrons.

"Philip Holden—Waster."

"Philip Holden—Waster" is a deliciously whimsical little play. It is indescribably humorous in places. It is highly dramatic at others. Its sub-titles are sure to occasion chuckles of real glee. Philip Holden is a young author who doesn't appreciate the value of a dollar. His brother, Miles, is just the opposite. He fairly worships Mammon. Philip falls in love with Helen Langdon, a vivacious maid who appreciates Philip's literary talent. Philip sets forth to carve out a fortune for himself. He tries in vain to land a position. At last he undertakes the sale of stock for a wild-cat mining concern. The orders roll in. Philip accepts certificates of stock in lieu of salary. And then the mine proves a veritable bonanza. Philip finds himself so rich that even his banker begins to patronize him. By chance he overhears a scheme of his brother Miles' to drive down a certain stock. He speculates on the tip and grows more wealthy. "Philip Holden—Waster" is so good it simply cannot be described in words. It has to be seen to be appreciated. It is now available at sixty-eight Mutual exchanges. October 9 is the release date for this unusual picture.

"Redeemed."

The week of October 9 will see the release of another Florence Turner Mutual Star Production. "Redeemed" is its title. Magnetic Florence Turner scores an even greater artistic triumph in this new picture than she has already done in previous releases. This popular favorite is known and admired wherever pictures are shown. The entire Florence Turner series may be booked at any Mutual exchange.

AMERICAN FILM COMPANY, INC., *Presents*

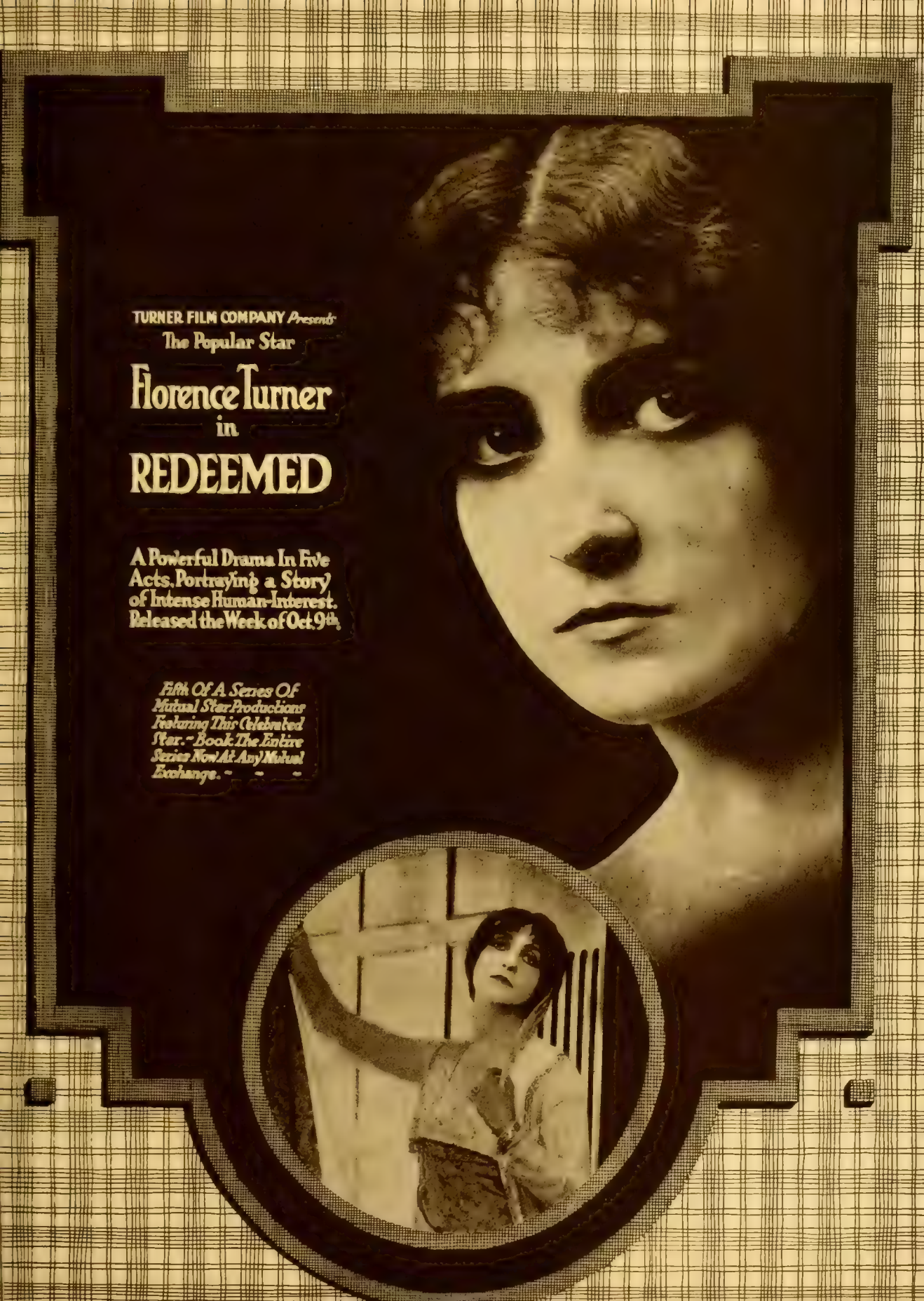
The Star of "Damaged Goods"

Richard Bennett

in

PHILIP HOLDEN
—WASTER.

A Modern Drama In Which This Noted Star Even Surpasses His Wonderful Success In "DAMAGED GOODS".

First Of A Series Of Mutual Star Productions Featuring Richard Bennett. Five Acts. Released The Week Of Oct. 9th Through 68 Mutual Exchanges.

TURNER FILM COMPANY Presents
The Popular Star
Florence Turner
in
REDEEMED
A Powerful Drama In Five Acts, Portraying a Story of Intense Human-Interest. Released the Week of Oct. 9th.
Fifth Of A Series Of Mutual Star Productions Featuring This Celebrated Star.—Book The Entire Series Now At Any Mutual Exchange.

The "Series" Idea

The trail has been blazed! A new era in film distribution and exhibition is here! And the Mutual Film Corporation leads in offering exhibitors feature productions of the greatest magnitude in "series"—groups of Mutual Star Productions in five and six acts featuring America's most popular stars, each picture being an individual and complete feature of superior merit.

The "series" idea was originated by the Mutual Film Corporation. It was fashioned out of a thorough study of the exhibitors' needs. It was born of actual experience in the operation of a number of profitable motion picture theatres. It has now come to be the ***big thing*** in film distribution and exhibition.

Here are the basic reasons for the success of the Mutual "series" idea: It means steady patronage. It enables the exhibitor to offer his patrons big stars in superior productions on definite days ***at regular intervals.*** It means economy in theater operation. It enables the exhibitor to advertise each "series" of pictures heavily yet at a lower cost ***per picture*** than the cost of advertising each picture separately. It builds prestige. It establishes a standard—a reputation for high quality and consistent programs.

The sixty-eight Mutual exchanges in America are now offering exhibitors exceptional opportunities to secure big feature attractions in "series." Mutual Star Productions include:

The Mary Miles Minter Series
The Richard Bennett Series
The Helen Holmes Series
The William Russell Series
The Kolb and Dill Series
The Margarita Fischer Series
The Florence Turner Series, and others.

The Charlie Chaplin series of Mutual Special Features is also available at all Mutual Exchanges. Wire, write, or call on your nearest Mutual exchange. Book a few of these "series." Arrange for special days and special advertising—and ***watch your box office receipts grow!***

Mutual Film Corporation

JOHN R. FREULER, President

Sixty-Eight Exchanges Located in the Principal Cities of America.

ARTCRAFT PICTURES CORPORATION

JOIN THE
ARTCRAFT CIRCLE!

The Successful Theatre of Tomorrow Lays Its Foundation Today

In Building for the Future the Progressive Exhibitor Instinctively Books the New Superior Productions of

MARY PICKFORD

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KALEM COMPANY

235 West 23rd Street **New York City**

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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Saturday, October 14, 1916

Facts and Comments

AS A famous director put it the other day when he was discussing censorship "there have been instances where politicians were known to accept 'graft,' but it happened about three thousand years ago in Babylon." A prominent official in Boston is accused of having had a financial interest in a feature which he at first refused to pass. He is getting a lot of publicity and is threatening to sue the naughty newspapers for libel. All joking aside there has up to now been comparatively little grafting on the part of the censors, though we know of a little now and then and here and there. If the censors were to become common and the institution were to be permanent a grafting and collecting bureau no doubt would soon be established.

* * *

THE worst scheme of taxation for motion pictures that we ever heard of is reported from Massachusetts, where the legislature is to be asked to put a two-cent tax on all tickets of admission to motion picture theaters. It is proposed by a special committee which is investigating the subject to provide funds for an old age pension and the two-cent tax on admission tickets is to be used for providing the fund. We are glad to add that owing to the lively opposition of the Massachusetts motion picture exhibitors, led by President E. H. Horstmann, the scheme has little chance of going through. The impudence of the proposition is monumental.

* * *

THOMAS EDISON some time ago in an interview with a member of our staff remarked that it took about seven years to make a dent in a strongly rooted prejudice. Well, we are not doing so badly judged on that basis. We have made a fairly large dent on the prejudice against the motion picture. Hence our surprise at manifestations of prejudice from such men as Luther Burbank and Charles Hanson Towne, one a famous naturalist, the other on the way to fame as a minor poet. Burbank thinks that the motion picture does not make people think hard enough, while Poet Towne opines that the motion picture "commercializes" the dramatic writers, the story tellers and especially the poets. These gentlemen will eventually see things differently, but we cannot start their education right here. Burbank should know that we cannot all be geniuses and inventors and that the screen does not aim at breeding scientists. If it does no more than stimulate it is doing good work. As to the graver charge of the screen corrupting the poet why we have to think that over or refer it to a committee. You will both hear from us anon.

* * *

ON ANOTHER page of this week's issue of The MOVING PICTURE WORLD the reader will find brief comment on the records of the friends and foes of the motion picture in the House of Representatives. We will keep the list standing where it is until election day and we earnestly hope that the readers of The MOVING PICTURE WORLD will be guided by the records we have printed when they vote or work for Congressional candidates.

* * *

WE PRINT in this week's issue an interesting symposium of opinions given by Mayors of various towns representing different sections of the country on the question of Federal censorship. The views of these Mayors are altogether apropos and would seem to show pretty conclusively that even municipal censorship would not be influenced very much by Federal control or regulation. It may seem like carrying coals to Newcastle, but in view of the late pronouncement in favor of Federal censorship the publication of these views can do no harm.

* * *

WITHOUT expressing any decided opinion on the merits of the controversy between exchange men and exhibitors in regard to the payment of all the freight charges by the exhibitor, it seems to us that an attempt to squeeze the exhibitor is poor policy. The new rule which compels the exhibitor to pay the freight both ways is a departure from an arrangement hitherto satisfactory to all parties concerned. The exhibitor is the man on whom the prosperity of all depends, and every effort should be made to co-operate with him in a spirit of friendliness.

Creative Methods—Maeterlinck

By Louis Reeves Harrison

MANY brilliant men have unconsciously foretold the advent of moving pictures, as did Wilde when deploring the fixity of painted scenes by great masters, when he invoked the gods to give them the supreme charm of motion, but one of the strangest of all such prophetic utterances, unconsciously prophetic, was that of Maeterlinck at the beginning of his "Treasures of the Humble." He there said, "It is idle to think that by means of words any real communication can ever pass from one man to another." His full meaning, strangely confirming his statement, is unknown. What had he in mind when he asserted that no real communication can pass from one of us to the other by means of words?

Listen to a number of people talking incessantly and decide whether they find pleasure in hearing what others say or in trying to voice their own thoughts. Between two in conversation, neither one after the other's money, each has a turn by common consent, not a turn to listen, but a turn to talk. Go listen to a sermon or a lecture and notice how little you bring away. The average human mind can not digest and assimilate to advantage except, as every creative writer knows, during a period of isolation. Maeterlinck may have meant that we become most surely aware of what we wish to know when in silence and alone.

Back of this may be hidden—only the great dramatist himself knows—the secret of remarkable effects produced by Maeterlinck's plays. He has succeeded, more than any other distinguished playwright, in conveying a dramatic idea without saying much. In fact, his characters seem to say so little that is intense, with no action to precede and enforce utterance, that clever critics have been unable to say how he gets his powerful effects.

From the few examples I have seen and read, my impression is that he is trying to picture thought. Words inadequate, action quite as often distracting as enlightening, he slows up on both that his audience may have time to absorb what he wishes to convey, some with their minds and some with their senses, as in an exquisitely presented motion-picture story. He seems to write for the eye more than for the ear, the eye ever searching for truth and beauty, that it may make a record which the mind can contemplate in silent periods of thought.

Two children of a peasant family are sent by a fairy to search for the Blue Bird much needed by her child, as by all of us. We follow the adventures of the children in vague wonderment, now and then glimpsing a beautiful idea. They find their grandparents sleeping in heaven—"there are no dead"—and wake them. We live after death, awake only when we are thought of on earth, where we have done something worth while to be sweetly remembered by those left behind. The children visit the Palace of Night. Night is in terror because Man is solving his mysteries, and so they progress amid pictured thought.

The children awake in their cottage—it was all a dream—and find what they have been seeking everywhere is there in their humble home—the Blue Bird is Happiness. "Symbolism!" cries the clever critic, but it is far beyond symbolism. The wondrous creative genius of Maeterlinck calls up some strange and beautiful images, but he is ever intent on formulating what he has thought out in his dream life, mindful of course that people go to the theater to see something happen, but avoiding the theatric, the "eternal triangle," the "unwritten law," and all those primitive aspects of life which are raw when they are not blood red.

Maeterlinck, like Ibsen, evolves a principle. It may concern religion; it may relate to politics; it bears on our inner life quite as well as on that without; it may be connected with any department of human knowledge. His object is to discover the truth and make it known in a form which addresses itself winningly to minds not receptive when truth is trumpeted. He may bring forth a whole body of principles in one play, only his propaganda becomes a source of delight, an invigorating tonic concealed in delicious fruit, through his delicacy of creative method.

He invokes symbolism in "Monna Vanna," a noble sacrifice of person, of self-respect, of all that makes honor precious to a splendid woman, for the lives and happiness of her brothers and sisters by thousands, a sacrifice which would be beyond the appreciation of man did he not see its examples every day in marriages arranged for a girl by her family. Thousands of fine women burn their natural hopes and aspirations on the matrimonial altar for the sake of other lives than their own. Materlinck reincarnates them in "Monna Vanna."

"Joyselle" may well be called symbolic, and it loses accordingly, lacking the breadth and vigor of "Monna Vanna," but through it creeps a similar poetic significance. Love refuses sacrifice of the individual and "triumphs over fatality as against the converse lesson of Monna Vanna," (Maeterlinck's own statement). He gives victory to love in true motion-picture fashion, though that end, also as in moving pictures, is of doubtful value. "Compensation" must always be considered, especially when an audience is asked to sit through nearly five reels of harrowing incident, but there are times, as in tragedy, when it must yield to complete artistry of effect.

It may be called weak in Maeterlinck that he can not always put his own theories into practice, though that may be the fault of his medium. He abhors the primitive, the arid, the brutal, much that is traditional in melodrama, and he hopes that the theater may yet show stories having in them phases of recognizable human experience. He went to the theater "hoping that the beauty, the grandeur, and the earnestness of humble day-by-day life would there be revealed." "What I beheld was only a man who told me at wearisome length why he was jealous, why he poisoned, why he killed, why he responded to impulse alone."

Yet this great dramatist reverts to the theatrical in some of his finest plays, to episodes exhibiting men and women responding to primitive emotion instead of to reason that controls feeling. He is compelled to do this so far as events are concerned, but his method, that of portraying the drama of our secret thoughts, filters through. His method is that of some fascinating moving pictures, those without the stereotyped villain, revealing by subtle art that each of us is his own villain.

The theory of Maeterlinck's method is causing some stage plays to meet with tremendous success. His books indicate that he is after an analysis of the individual, inclined to penetrate the drama of the human soul, not especially for the intellectual, but for all who have become aware of self-struggle in their careers. This method suits the complex character of today and reaches the modern audience with greater force than outward manifestations of violent emotion, and it is not fanciful. Nothing is more real just at present than man's desire to know himself and to adjust himself to new realities instead of to the old.

Firm Against Censorship

By W. Stephen Bush.

THE unanimous protest by the National Association of the Motion Picture Industry against every form of legalized censorship was nothing more than the happening of the expected. The law of self-preservation left the meeting no other choice.

We were glad to note that the advocates of Federal Censorship were given the fullest opportunity to be heard. Federal Censorship had been built up into a great hope. It had been pointed out as a haven of refuge for the oppressed film men. Men of legal learning had been mysteriously but very positively assuring us that Federal Censorship was the great cure for all the ills we suffered from. At the meeting every argument in favor of the theory was advanced. Never before has the falsity of these arguments been shown more clearly. The fond belief that Federal Censorship would in some unexplained way mitigate and perhaps abolish the horrors of all other kinds of censorship was completely exposed as a groundless superstitition. The discussion upon the subject disclosed the hollowness of any hope built on Federal Censorship. We expect that in the immediate future we will hear very little of the magic of the censorship emanating from the Federal Government.

The Moving Picture World is and always has been against every form of legalized censorship because we believe it absolutely wrong in principle. We would be against Federal Censorship as wrong in principle even if we were convinced that it would tend to eliminate or weaken other forms of censorship. We cannot understand upon what line of reasoning any one has the right to assume that a Federal Censor will be any different from a state or a municipal censor. No matter who is clothed with arbitrary power over matters of taste and ethics in motion pictures he is bound to err and abuse his power. The question of censorship is not one of expediency nor yet one of personality, but one of principle.

The Convention of the National League of Motion Picture Exhibitors of America, which was held in Chicago, and which was the biggest and most representative gathering ever held, had gone on record as unalterably opposed to every form of legalized censorship. No other organization in the industry could have lived a month if it had failed to put itself in accord with the exhibitors on the most vital question before the industry today. Now that the entire industry has made a complete confession of faith we hope that we are in better shape than ever for fighting the common enemy.

The men who had at first been attracted by the ignis fatuus set up in Washington have fully recanted their mistake and are on record as standing loyally and enthusiastically with the great majority. None of them ever favored censorship on principle, the harshness of censors, the constant persecutions by self-appointed reformers and ignorant persons had driven them well nigh to despair, and even the false hope of Federal relief had appealed to them in their distressful state of mind.

What we all have to turn to now is the fight against the men who have made themselves conspicuous as champions of censorship. Here too the exhibitors have set the example in co-operation with The Moving Picture World. The man who fathered an oppressive censorship bill in this state, Senator W. T. Cristman of the 32nd Senatorial District, has been signally defeated in the primaries for the Republican nomination for the senate The motion picture men in the district have done their share to beat Cristman. The friends of the latter saw fit to make the censorship of motion pictures the dominant issue in his campaign and the papers in the counties of Hamilton, Fulton, Lewis and Herkimer were filled with advertisements urging the Republican voters to favor Cristman because the "motion picture trust and the big Kodak trust were against him on account of his stand in favor of clean pictures." The defeat of Cristman is all the more remarkable when it is considered that the district is but sparsely settled and the number of motion picture houses comparatively small.

Our Friends and Our Foes

By W. Stephen Bush.

THE House Committee on Education consisted of fifteen members of whom eleven favored the Hughes Federal Censorship Bill and of whom four stood with the motion picture men and fought the bill vigorously. We owe the four friends on the committee a great debt. They not only worked against censorship in the committee room but they submitted a splendid minority report which has been printed in full in The Moving Picture World. Exhibitors have shown their power in the defeat of the champion of censorship in this state. We hope that every man interested in the exhibition of motion pictures whether as owner or employee of a motion picture theatre will vote for the friends of the screen and vote and work against its enemies.

OUR FRIENDS.

William Waller Rucker, representing the counties of Carroll, Chariton, Grundy, Linn, Livingston, Monroe, Randolph, Sullivan. (Second Illinois Congressional District.)

Mr. Rucker stood staunchly by the rights of the motion picture and discomfited the contentions of the self-appointed reformers by many clever and pertinent questions.

Caleb Powers, representing the counties of Bell, Clay, Clinton, Cumberland, Harlan, Knox, Laurel, Leslie, McCreary, Monroe, Pulaski, Rockcastle, Russell, Wayne and Whitley. (Eleventh Kentucky Congressional District.)

Mr. Powers was active in fighting for a minority report against the Smith-Hughes Federal Censorship Bill.

Edmund Platt, representing the counties of Dutchess, Orange, and Putnam. (Twenty-sixth Congressional New York District.)

Mr. Platt joined in the minority report and took a most lively and intelligent part in the proceedings before the committee.

Frederick William Dallinger, representing the county of Middlesex, Mass., consisting of the Cities of Cambridge, Lexington and Melrose and the towns of Arlington, Belmont, Lexington, Stoneham, Wakefield, Watertown and Winchester. (Eighth Massachusetts Congressional District.)

Mr. Dallinger secured a re-hearing on the censorship bill which had been favorably reported by Mr. Hughes' Committee. He became the ardent champion of the freedom of the screen at every session of the committee. He fought the Federal Censorship bill as vicious in principle and fraught with danger to the American people and their liberties. To no man does the motion picture owe a greater debt than to Mr. Dallinger. The exhibitors in his district are making a great fight for him. His district is a close one politically and every vote will count. Let Mr. Dallinger find out on election day that the motion picture men have appreciated his splendid services on their behalf.

OUR ENEMIES.

We print herewith a list of Congressmen who as members of the House Committee on Education have voted in favor of the Federal Censorship Bill. We have reported the defeat of Judge Hughes in the Democratic primaries

of the Twelfth District of Georgia. If any of the other members appear as candidates for re-election we hope that the motion picture men in their respective districts will do all in their power to beat them:

Robert L. Doughton, Congressional District consists of the counties of Alexander, Alleghany, Ashe, Cabarrus, Caldwell, Iredell, Rowan, Stanley and Watauga in the state of North Carolina. (Eighth North Carolina Congressional District.)

John W. Abercrombie (at large), of Tuscaloosa, St. Clair County, Alabama.

Claudius Ulysses Stone, representing the counties of Bureau, Marshall, Peoria, Putnam, Stark and Tazewell in the state of Illinois. (Sixteenth Illinois Congressional District.)

John A. Key, representing the counties of Crawford, Hancock, Hardin, Marion, Morrow and Wyandot. (8th Congressional Ohio District.)

William Joseph Sears, representing the counties of Brevard, Broward, Clay, Dade, Duval, Monroe, Orange, Osceola, Palm Beach, Putnam, St. John, St. Lucie, Seminole and Volusia. (Forth Florida Congressional Dist.)

Benjamin Clark Hilliard, City and County of Denver, Col. (First Colorado Congressional District.)

Horace Mann Towner, representing the counties of Adams, Appanoose, Clarke, Decatur, Fremont, Lucas, Page, Ringgold, Taylor, Union and Wayne. (Eighth Iowa Congressional District.)

Simeon D. Fess, representing the counties of Champaign, Clark, Clinton, Fayette, Greene, Logan, Madison, Union and Warren. (Seventh Ohio Congressional District.)

Robert M. McCracken (at large), Boise, Idaho.

S. Taylor North, representing the counties of Armstrong, Clarion, Indiana and Jefferson. (Twenty-seventh Pennsylvania Congressional District.)

Leisure Breeds Quality in Films

By W. Stephen Bush

Such is the Creed of an Able and Ambitious Danish Director Who Has Come Here to See and to Learn

REMBRANDT was never more enthusiastic about painting, Michel Angelo never thrilled with greater pride of his art, Mozart never kindled with greater love for melody than Benjamin Christie throbs with devotion to the screen. He has so far only made two pictures: "Sealed Orders" and the one he has just brought over and which he calls "Blind Justice." In both is revealed a distinct school of motion picture art: original, daring, subtle, intuitive. There are some things which this director knows how to paint with exceeding skill—scenes of child-life and glimpses of intimate domestic bliss.

We are moved to speak in such personal fashion of Mr. Christie because he has left his native Copenhagen and has set foot on Manhattan Island. This Dane is a target for the interviewer. Keen of wit, widely traveled, thoroughly original, ambitious to achieve great and good things for the screen, producer of one remarkable epoch-making film, Mr. Christie is well worth introducing to the readers of the Moving Picture World. Physically he is a worthy descendant of the Vikings and the Norsemen; he would make a fine warrior in the "Ring of the Nibelungs."

"You know," he said to me, "we are perhaps a little bit slow over in Denmark. My studios in the suburbs of Copenhagen are never overworked. What we are striving after are mainly quality and originality; we want one as much as the other. My associates are two young men like myself, men of considerable means with a keen desire to see me produce things that are worth while. That is my life ambition—to excel in productions for the screen, to find new ways and new stories. The new stories are the hardest to get. The longing for the new on the screen has been responsible for my burning of the midnight oil. I was complimented about my work in 'Sealed Orders,' but I assure you I was not satisfied with it. I wanted to produce something worthier of praise, something that would make educated people fall in love with my work and yet retain its appeal for the masses. I tried to do this in 'Blind Justice.' Do you think I have succeeded?"

He noticed my hesitation and quickly said: "Well, we will leave it to the American public." I want to say right here that my hesitation was not due to any doubt as to the splendid artistic qualities of the new film play.

"No, I could not produce twelve such pictures in a year," said Mr. Christie in answer to my question. "I will consider myself lucky to produce three or four at the very most."

Mr. Christie thinks in terms of praise of America in general and American films in particular.

"I admire your houses," said he, "and your films. Sometimes they show traces of sameness; you have certain stereotyped formulas which some of your producers follow invariably, such as the eternal triangle. Then there always is the fierce chastisement for the 'masher' or the villain in your love dramas. It's always the punch on the jaw. You see, Denmark being a small country, we producers have to depend on the markets of the outside world and hence we have to consult the tastes and customs and prejudices of all the various countries in the world. Do you know what happened to 'Sealed Orders' in Germany? Why, the general staff would not permit it, because it looked so much like a spy drama. A grave German officer with a monocle, surrounded by younger officers all bemonocled, looked at the film and were horrified. I changed it into a smuggler film, altering one or two scenes and supplying new titles, and it received the approval of the military censors. Now, in Russia they have a pronounced taste of their own. They are a melancholy lot and therefore insist on unhappy endings. Nothing chagrins them more than to see the villain punished. They want bad luck for hero and heroine from the start to the finish."

Asked what he thought of American scenarios and American directors, Mr. Christie modestly declined to express an opinion other than that he thought very highly of the care bestowed by American producers on their scenarios.

"One thing struck me in some of the film plays I have seen here," he continued; "directors seem to be anxious to make everything as plain to the audience as possible. You perhaps neglect the elements of suspense and surprise. I never tell my audience more than is absolutely necessary to keep up their interest. I do not hesitate to invite them to guess and then disappoint their guess. I think enough should be left to the imagination of the public. To prepare everything for them, to make them see the solution of all problems at once is apt to deaden their interest. Audiences as I know them love to be mystified; if the climax is satisfactory they do not mind having their curiosity piqued a little now and then."

Mr. Christie is greatly impressed with the American market. Although the types in his plays are scarcely to be distinguished from the Anglo-Saxon type, he believes in securing some first-class American talent in connection with his plans for the future.

TEXAS EXHIBITORS AT STATE FAIR.

October 25 will be Motion Picture Exhibitors' Day at the Texas State Fair to be held in Dallas, October 14 to 29, inclusive. The Texas Amusement Managers' Association has made arrangements with the Fair Association for a special program for that day for the entertainment of the visitors. In addition to this the local film exchanges and supply houses will join and give a banquet at the Oriental Hotel, Wednesday noon. In the morning an informal reception will be held in the lobby of the Oriental. At 10.30 a conference of all amusement interests will be held for an hour in order to discuss any matters of state-wide interest. Organization work has been going on rapidly in this state for the past three months and it is probable that by the time the next session of the Legislature convenes, which is in January, 1917, the entire amusement interests will be so cemented together that quick and uniform action by the members of the trade can be had on very short notice, should anything affecting their interests come up.

Protest Meeting of Exhibitors

The Question of Return Charges on Films Acted Upon by Big Gathering in Wurlitzer Hall—What One of the Exchange Men Says

MOTION Picture Exhibitors in the three Boroughs of the Greater City of New York, and, indeed, in the whole Metropolitan District including Long Island and Eastern New Jersey are up in arms against a rule which has recently been adopted by the exchange men regarding express charges, and which, according to the contention of the exhibitors, is unjust and unwarranted.

A special call for a mass meeting of exhibitors was issued by Lee A. Ochs, president of the New York organization, for Wednesday, September 27th, at Wurlitzer Hall on Forty-first street between Sixth avenue and Broadway, New York. The meeting was well attended, the following theaters being represented:

NEW YORK—Peter Tosh, Rex theater, Second and Third avenue; Rainbow Amusement Co., 1439 Third avenue; A. & A. Theater, P. Spassino, 118 Manhattan street; Wm. A. Leith, Comedy theater, 446 East 14th street; I. Rothman, Park theater, 465 East 149th street; A. Levy, 180th Street theater, 645 East 180th street; John J. Wittman, Eldorado theater, 1297 Wilkins avenue; Samuel Suchman, Golden Rule theater, 3755 Third avenue; N. Schachet, Bronx theater, 3843 Third avenue; S. Rothman, Pictorium theater, 941 East 180th street; Nathan Vinegrad, Nicholard theater, 3220 Third avenue; U. Schoeberg, Savoy theater, 3425 Third avenue; I. A. Gorman, Yorkville Casino, 210 East 86th street; Harris & Blumenthal, Owing the Palace theater, 176th street and St. Nicholas avenue; Classic theater, 181st street and St. Nicholas avenue; Nicholas theater, 174th street and St. Nicholas avenue; Big Three Amusement Co., Fleischmann & Golden, Majestic theater, 185th street and St. Nicholas avenue; F. W. Doelinger, Claremont theater; Lee A. Ochs, Costello & Vancouver theaters; A. Weiss, Avenue A theater, 51 Avenue A; Charles Steiner, New 14th Street theater, Regent, Colonnadu and Classique theaters; S. A. Moross, Riverview theater; Coleman's theater, 745 Westchester avenue; Avenue theater, 2735 Third avenue; Franklin theater, Lenox avenue and 132d street; S. H. Beck, Heights theater, 150 Wadsworth avenue; Mensche Bros., Casino Playhouse, Ninth avenue and Second avenue and 34th street theater, 34th street and Third avenue; Rothenburg & Rothmann Pleton theater, 941 East 180th street; M. Gordon, 823 Third avenue, Windsor theater; Rosin Bros., 393 Grand street, Garden theater; H. Ruchmil, St. Mark's theater, 133 Second avenue, and King's theater, 4048 Third avenue; H. Stravitz, Grand Central theater, 699 Third avenue; Charles Miller, Tuxedo theater, 42d street and Third avenue; Osceola theater, 258 St. Ann's avenue; Port Morris Casino, 580 East 138th street, owned by T. Petteis; Max Levinthal, 10 Forsyth street, Bronx; Geo. Becker, Odion theater, 145th street.

BROOKLYN.—Palace theater, 14th and Second avenues; Bunny theater, Jacob Goldmar, 257 Prospect avenue; Chas. Crameby, Fulton Auditorium, 1298 Fulton street; Simon Barr, Subway theater, 158 Myrtle avenue; Maurice Goodman, owner Wyckoff, Imperial, Broadway, Lyceum, Willoughby theaters; S. Ashrheimer, Raly theater, 1980 Fulton street; W. B. Fulmer, Montauk Arcade, 2540 Pitkin avenue, Elite theater, 2705 Pitkin avenue; G. Koenigswald, Sunset theater, 4765 Fifth avenue; Lew Smith, New Kingston theater, 1065 St. John's place; J. Wasserbach, Midwood theater, 1307 Avenue J; J. Nathan, Navy theater, 211 Sands street; Wm. Brandt, New Albany theater, St. John's place and Albany avenue; Geo. R. Cristian, Dorchester theater, 828 Coney Island avenue; J. H. Vreeland, American theater, East 92d street and Flatbush avenue; J. B. Millar, Sheridan and Liberty theaters; Isaac Hartstall, Bunny theater; A. E. Sceekin, Nassau theater, Grand street; Hanover theater, 571 Fulton street; Paul C. Thiele, Park View theater, 2 Prospect Park; Frank Peunell, Palace theater, 5604 Sixth avenue; Harry Shapiro, Peerless theater, 433 Myrtle avenue; A. Finn, Hamilton theater, 284 Hamilton avenue; Wm. N. Hollander, 1923 Fulton street; Joseph Klein, Electra theater, 1160 Broadway; A. J. Stockhammer, Victoria theater, 1368 St. John's place; Schwartz & Muller, Oxford theater; R. Sanders, owning the Manhattan theater, 188 Prospect Park West, and the Globe theater, 226 15th street; S. Sonin, owning the Lincoln theater, on Lincoln avenue, and the Pastime theater, Bedford avenue; J. Berman, Stanley Playhouse, 2075 80th street.

A. Jutkowitz, Columbia theater, Far Rockaway, N. Y.

P. Koch, New Columbia theater, Grand street and Wordil place, Maspeth, Long Island, N. Y.

M. J. Gerson, owning Unique and Auditorium theaters, Whitestone, Long Island, N. Y.

E. Dunning, Majestic theater, 2903 Jamaica avenue, Richmond Hill, L. I.

R. F. McMahon, President Active Amusement Co., Glen theater, Glen Cove, L. I.

Antonio Esoisuti, Palace theater, Morristown, N. J.

M. W. Raleigh, Danforth theater, Jersey City, N. J.

President Ochs briefly stated the object of the meeting. He said that under a system which had been in vogue for some time past, and which had worked to the satisfaction of both exchange men and exhibitors, the latter had paid for the delivery of the film while the exchanges paid for the return express charges. "Recently," the speaker continued, "there has been formed an organization of exchange men ostensibly to encourage social intercourse among the members. I believe the name of the organization is the 'Film Club.' A short time after the formation this new charge was sprung upon us without any notice. We did not even get a hearing. Mr. Beck, whom I believe represents the Mutual, is the originator of the new rule. I believe this new burden which is to be put on the shoulders of us exhibitors is unjust.

"Three years ago there were 1,089 exhibitors in Greater New York, according to the license bureau, today there are a little over 500. I claim and believe that these reductions are directly or indirectly traceable to the rapidly rising cost of film. There is not a business in the world which does not gladly deliver goods gratis. If I buy ten cents worth in a department store it is brought to my house. Why should the film business be an exception.

"None of us are making any too much money now, and if these exactions continue I don't know where we will wind up. I took the matter up with several prominent producers in the National Association of the Motion Picture Industry, but I got very little satisfaction there. Some of the producers promised to take their exchangemen out of this Film Club, but so far only one man has kept his promise, Mr. Irwin.

"I am not going to suggest any thing to you, I had rather the meeting go on record. I tell you that if we allow the exchangemen to put this imposition upon us, other impositions and exactions will follow, and the exhibitor will be at their mercy."

Mr. Gerson, after the conclusion of the President's remarks, made a motion that the exhibitors present authorize the Borough Presidents to act for them in the regulation or cancellation of any film service which is now being used in the respective houses of members of the meeting.

Mr. Raleigh, of Jersey City, seconded the motion and supported his position in a short but vigorous speech. He thought the time for resolutions had passed, and something of practical value should be done without loss of time.

Mr. Hollander, also in support of the motion, related how the Brooklyn exhibitors had met Mr. Beck in conference. He said that Mr. Beck defied the exhibitors to do their worst. According to Mr. Hollander, Mr. Beck alluded to the fight between the Board of Trade and the Exhibitors organization, and said that a handful of exhibitors had scared the Board of Trade, but that they could not scare Mr. Beck.

"Rather than submit to this extortionate charge," cried Hollander, "I for one will keep my house closed for a week or two. All the Brooklyn exhibitors feel that way, and we have told Mr. Beck that we have declared war, and that we propose to win." This last remark was followed by considerable applause and cheering.

The resolution offered by Mr. Gerson was then put to a rising vote, and was carried with but one dissenting voice. With about half a dozen exceptions all the men present signed a power of attorney to the Borough Presidents Ochs, Wittman, and Mannheimer, allowing these officers to cancel, renew or change the film service of the signers in any way they saw fit in the interest of the signers.

Speaking to a representative of the Moving Picture World, Mr. Ochs said, that speedy action might be expected by all the aggrieved exhibitors.

Manager Beck's Side of the Controversy.

Arthur F. Beck, general manager of the Mutual Film Exchange, who, according to the exhibitors, was the leading spirit in imposing the return express charges on the theaters, was seen by a representative of the Moving Picture World at his office, 71 West Twenty-third street. Mr. Beck gave the World man a lengthy statement only part of which refers to the question in dispute between him and the exhibitors Mr. Beck said among other things:

A very surprising statement has been attributed to our very good friend and customer, Lee Ochs with respect to his attitude toward the meeting held by the exchangemen of New York City for the purpose of forming a mutual acquaintance organization. It has been said that he could have authorized the use of such phrasing as that which headed the newspaper article in question, notably—"Fears Anti-Exhibitor Policy." Surely this statement was misinterpreted and surely a man of the broad intelligence of Mr. Ochs could not believe for a moment that anyone or any number of exchangemen or exchanges could consider for a moment a policy that is "anti-exhibitor," as he terms it. Common sense tells us all that any business [illegible] that would endeavor to conduct their or his business policy on the basis of "anti-customer" would be [illegible] road toward [illegible]

[illegible] wish to state that the purpose of their association is for the mutual exchanging of ideas for the betterment of the business. By no stretch of imagination could any remarks or speech made at any meeting held so far, mention or hold any suggestion of meaning by so much as one word, a policy that could be described [illegible]

In fact, there has been no meeting that has been held behind closed doors or that was not [illegible] exhibitors or exhibitors. We all know that the first meeting was requested and inspired by

the exhibitors' league in order that a general plan be formulated to help meet the situation caused by the ruling of the Board of Health against the picture theaters during the present prevalence of infantile paralysis. The next great need for some cohesive organization was shown when the exchangemen were forced to meet together for the purpose of ascertaining the possibilities of obtaining a substitute transportation service in the event of the general railroad tie-up, which seemed imminent. During the first meeting it developed that a united request had been made to the exchanges for assistance to the exhibitors, through representatives appointed by them, and that no two exchanges had made the same answer to the appeal. One exchange, for instance, had interviewed different exhibitors and arranged for a fifty per cent. reduction in film rental to some, no reduction to others, ten per cent. reduction of some existing contracts and suspension of similar contracts to others. Another exchange had refused to grant any reduction or suspension at all, etc. At the meeting matters were discussed frankly and openly with the exhibitors, and a mutually agreeable arrangement was entered into and lived up to by all parties concerned. At the *second* meeting above mentioned, it was discovered by the committees appointed that the combined efforts of the exchanges would enable them to subsidize enough transportation service, such as automobile trucks and busses, electric street car, special film cars, motor boats and river packets, etc., to adequately take care of the exhibitors, no matter where located or how. It was found that this same system would enable the exchanges to secure the new releases from the western coast within seven days' time and never touch a steam road, so that film service to the exhibitor would be uninterrupted. There is no doubt that had the railroad strike culminated in a general tie-up of transportation facilities the motion picture exhibitors' business would have been the least to suffer, that is, from the standpoint of being able to secure his goods as usual. These matters showed clearly the crying need for some arrangement whereby the exchange could keep more closely in touch with each other and current topics. The theme of such association or meetings might very well mark toward "preparedness," but hardly "peace" or "war."

In conclusion the exchanges wish to state that they want business, good clean business, and want to handle it in a good clean manner; that by no means do they want to antagonize those upon whom they depend for this business; that exchangemen who conduct their business along the lines of some of the exchanges and policies of 1909 should be eliminated; that exhibitors who conduct their business by unfair, unclean and unbusinesslike methods are the real "anti-exhibitor;" that the quicker any association together will standardize any policies to eliminate "deadbeats," "fly-by-night" exhibitors, "shoe-string" theater owners, "cut-throat" competition and short-sighted business methods, the better it will be for the real exhibitor as well as the exchange. We serve notice that we consider Mr. Lee Ochs a capable and worthy president of an organization that the exchanges wish to confer with and meet and discuss with relative to any idea or policies that will tend toward the accomplishment of the above conditions, and a closer and better cooperation regarding kindred interests.

Relative to the recent action of the exchanges regarding the prepayment of express charges will say that this is a portion of the policies of the parent offices which they have enforced in practically all their offices outside of New York City, for a considerable period. IT IS A POLICY OVER WHICH THE EXCHANGE MAN HAS NO JURISDICTION, and is simply a business charge that is definitely stated and signed to upon 95 per cent. of the film contracts now being in force. If the exchanges have heretofore not enforced this clause, the exhibitor has been lucky to that extent, and if the exchanges have not been able to make money for the past year owing to their loose methods of conducting their affairs relative to these seemingly small charges it is no reason why they should continue to do this.

Kalem's Big Week

Releases for October 16 Include First Episode of "Grant, Police Reporter."

THE week of October 16th is marked with red ink on the Kalem release calendar, since it includes the issue of the first episode of the new "Grant, Police Reporter" series. This is "The Code Letter," which, as announced in last week's World, will be ready at General Film exchanges on Friday, October 20th.

First-run bookings already arranged for at the various exchanges indicate that the first episode of the new one-reel series will make the week a record one for Kalem. In addition to George Larkin and Ollie Kirkby, others in the cast of "The Code Letter" are Robert Ellis, William McKey and Arthur Albertson. Among the thrilling scenes shown are those in which Larkin climbs hand over hand on a pipe stretched between two twelve-story buildings, a perilous trip along a six-inch ledge from one window to the other of a skyscraper and the climax when a scaffold rope to which he is hanging is cut.

"The Yellow Hand" is the episode of "The Girl from Frisco" series, scheduled for this week. Marin Sais and True Boardman are featured in this two-reeler, issued on Wednesday, October 18th.

Ham and Bud are present on the release scheduled with "A Saurkraut Symphony," released Tuesday, October 17th, in which they are the working force in a factory making the commodity mentioned in the title. "A Saurkraut Symphony" marks the debut of Henry Murdoch, with the Ham forces and thus presents an all-star quartette in Ham, Bud, Ethel Teare and Murdoch.

The Helen Gibson release for the week is known by the working tile, "A Fight With Death." Billy Boy, the Kalem youngster, has a prominent part in this picture, the climax of which shows Helen rescuing the child from a runaway car by a daring feat. P. S. Pembroke, G. A. Williams and George Routh are others in the cast of this one-reeler, issued Saturday, October 21st.

New Sherry Quarters Formally Opened

Film Men Look Over Handsomely Appointed Offices and Exchange of Paramount Distributor.

THE William L. Sherry Feature Film Company offices and exchange were formally opened on the evening of Tuesday, September 26. The fine quarters comprise the entire ninth floor of the Godfrey building, at Seventh avenue and 49th street. There is a floor space of 8,700 feet, more than double that of the area formerly occupied in the Leavitt building. To greet President William L. Sherry and Vice-President M. V. Sherry during the course of the evening there was a host of exhibitors. Hiram Abrams, James Steel, Raymond Pawley and Kenneth Hodkinson represented the Paramount, of which program the Sherry company is the distributor in New York State. Among others were Mitchell Mark and Harold Edel of the Strand, Carl Pierce of the Morosco company and Miss Lenore Ulrich.

On the Seventh avenue side of the floor are seven executive offices and at the corner of 49th street a large one occupied by Mr. Sherry. All of these with the exception of the latter are separated by mahogany and glass partitions reaching three-fourths of the way to the ceiling. Mahogany fruniture prevails throughout these eight rooms. In each is a special stenographer's desk. The private telephone exchange has sixteen extensions, and each office is equipped with an inter office phone.

The occupants of the executive offices are S. J. Stoughton, general sales manager; Harry Danto, Aaron Corn and Frank Lappen, salesmen; E. V. Morrison, publicity department; N. J. Sennett, general manager; stenographers' corps, and Mr. Sherry. The remainder of the floor is devoted to the printing office, in which is a complete equipment for the issue of Sherry Punch, the house organ, as well as circular letters, etc., and a part of which are two multi-color presses; an elaborate poster and herald room, stock room, inspection room, booking and bookkeeping departments and a fine projection room. There are two fireproof built-in film vaults and another large compartment for office valuables. These all have automatic fire-closing attachments.

The present splendid quarters of the Sherry company represent the expansion of but three years and a half. It was on March 15, 1913, Mr. Sherry opened offices in the Times Building for the exploitation of "The Prisoner of Zenda," the New York state rights for which he had purchased from the Famous Players. Mr. Sherry was one of the organizers of the Paramount Pictures Corporation, of which company he is now vice-president. He has around him an organization of forty-one employes. In the beginning there was but one assistant, Miss S. L. Cinader, now Mr. Sherry's private secretary. There is a branch office of the company at 145 Franklin street, Buffalo.

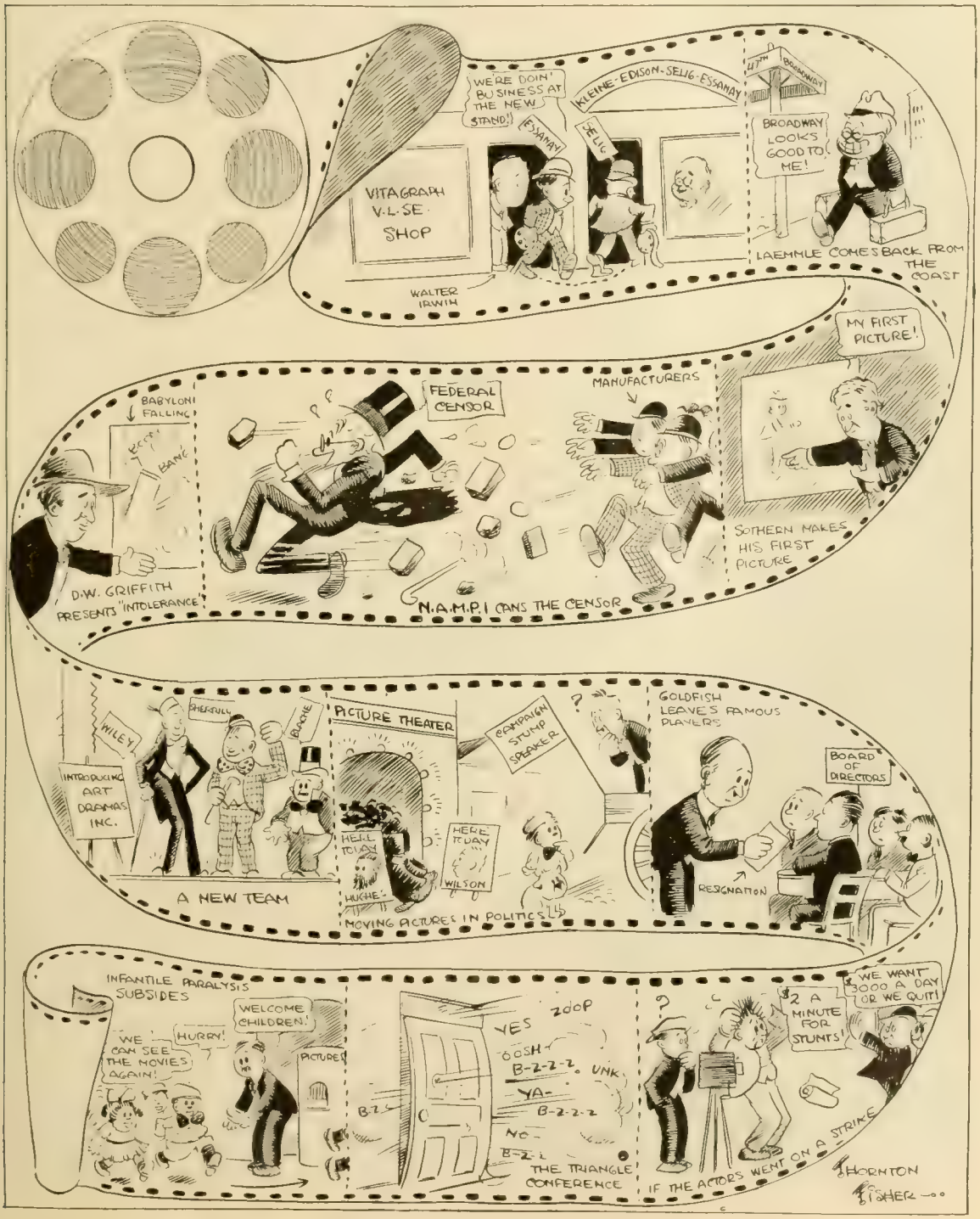
Mr. Sherry has earned the congratulations that are being extended to him on his success in the film exchange business.

NEW FIRE REGULATIONS AT WASHINGTON, D. C.

There is a rumor in Washington that the fire marshal is working on proposed amendments to the police regulations governing the storage and handling of motion picture films. This means that some one must erect a film building, if the exchanges are to be maintained in Washington as heretofore, for it is not believed that the premises now occupied will come within the proposed law.

It is said that the District Commissioners will require the storage of imflammable moving picture films in vaults or rooms of fireproof construction, which vaults or rooms shall have self-supporting brick or concrete walls. The brick walls would have to be 13 inches thick, laid in cement and extend from the ground. The concrete walls would possibly have to be 10 inches thick. The top and botom of the vaults or rooms would have to be waterproof and made of brick or concrete arches, without the use of wood. The size of these vaults or rooms would probably be restricted to say, 50 or 100 cubic feet, and fireproof doors would be required at the openings. Fixtures, shelving and furniture in these vaults or rooms, and rooms used for rewinding films, as well as the storage of posters, would have to be of metal. There would be certain requirements regarding the use of electric lights and switches. No other regulations would cover the number of reels that might be kept in the examining room at the one time, each enclosed in a metal box, when not being rewound or examined, and the same would apply to the number of films that might be kept in the booth of the moving picture theater in much the same manner.

MOVING PICTURE WORLD NEWS REEL for ..SEPTEMBER..



New Triangle Exchange Proposition

Distributing Branches Now Owned by Parent Company Will be Sold in Part to Local Investors—Alfred Weiss Gets New York Branch

ANNOUNCEMENT is made by President H. E. Aitken of the Triangle Film Corporation to the effect that a substantial interest in the twenty-one branch distributing offices of his company will be sold to local investors at the different points where the branches now exist. This is a reversal of the tendency to centralize the distribution of pictures which has prevailed in the trade for the past few years beginning with the organization of the General Film Company. At the time the General was organized all exchanges were owned by individuals or companies working independently of the producing companies. The General bought the interests of such exchanges as it desired to incorporate in its organization, and, in most instances, placed the former owner in charge of the branch. This policy has been followed by the Universal and Mutual companies, and other distributing concerns which have since been organized have dealt with the exhibitors through their own branch exchanges.

Now comes the announcement from Triangle that this entire policy is to be reversed and that a certain interest in each of its branch exchanges will be sold to outside parties. This subject has been under advisement for some time and a definite agreement was reached at a meeting of the directors of the company last week. It is termed a "semi-co-operative plan of distribution which permits the return to active participation in film circulation of the independent exchange man."

In discussing the reasons for the change President Aitken said:

[illegible] the service to exhibitors has been less satisfactory and the expense has increased.

It is not unnatural to believe that when the independent exchange is put back into business the service to exhibitors will improve, the gross business will increase and the expense of doing business will fall off. A comparison with other businesses verifies the belief that a man in business for himself will invariably give better service to his customers than the same man as a representative of a distant corporation.

Not only the producer and the exchange man, but each individual benefits greatly from extra promotion effort on each film. Moreover, the more prints of a film that are bought by exchanges, the better it is possible to make the pictures.

The idea on which we are now working tends in two directions—first, toward the independent ownership of exchanges through which Triangle films will be supplied to theaters, and, second, toward a constant increase in the number of smaller exchanges within each general exchange district.

[illegible] own should be attracting the most vigorous and able film men the country over. A good many who have owned exchanges in the past, but who, because they refused to work for large corporations as exchange managers, have actually left the business, are indicating to us their desire to return to it again as independent exchange men.

The exhibitor in any district will not (when this system is thoroughly installed) be dealing with the agent of a distant concern, but with the owner of a nearby independent business. The whole change, while it seems a radical one, is, as a matter of fact, a natural development caused by the demand on the part of the exhibitor for better service and on the part of the public for better film. Curiously enough, it is at the same time a reversion from the more or less artificial system of the last few years to the strength that gave the film industry its original impetus—a strength which was taken away from it when the first large combination of producing companies put the independent exchange out of business for their own profit.

One point which has been very interesting and which has been, I [illegible] has been accepted, not only by well-known exchange men throughout the country but by prominent producers, distributors and exhibitors with whom I have talked.

Kessel and Baumann Approve Plan.

Adam Kessel, Jr., president of the New York Motion Picture Corporation, controlling Kay-Bee and Keystone studios, said this among other things:

[illegible] try, as I put in six years or so as an exchange man before entering the [illegible] co-operative plan is one that is going to be of the greatest possible benefit to the industry as a whole. While enormous sums have been necessarily used in the installation of the numerous branch offices of the great manufacturing and distributing companies, this expenditure has [illegible] throughout the country. To my mind it has been the lack of personal interest and personal touch in the relations of the branch managers and the exhibitors.

To the great bulk of exhibitors throughout the country the main office of the company is far off, and to a great extent unsympathetic with their problems and necessities. If readjustment of relationships is necessary, the branch manager has largely had no discretion to make that readjustment, but has been forced to communicate with the main office, receive instructions from there, and then follow those instructions to the letter. I know that this is a wrong method. I know that the men on the ground, the men familiar with the local conditions, are the ones who should make such readjustments, up or down, as may be necessary, and that the manufacturing company should back these men and their judgment to the limit. Speaking for Kessel & Baumann, I can say that the new Triangle plan is most heartily indorsed by us.

Charles O. Baumann, vice-president of the New York Motion Picture Corporation, expressed his sincere approval of the new Triangle distributing plan, and its application to the best interests of the film industry.

Thomas H. Ince and Mack Sennett, respectively producing directors of Kay-Bee and Keystone studios, as well as important cogs in the Triangle organization, both expressed their hearty approval of the new plan just prior to their departure from New York for Los Angeles.

Where Triangle Exchanges Are.

The twenty-one branch exchanges of the Triangle Film Corporation are well located. The complete list follows with present manager's name given:

[illegible] Los Angeles, 645 South Olive street, G. C. Parsons.
CALIFORNIA—San Francisco, 111 Golden Gate avenue, B. F. Simp[illegible]
[illegible] 1145 Champa street, W. S. Rand.
DISTRICT OF COLUMBIA—Washington, 708 Thirteenth street, N. W., J. H. Butner.
GEORGIA—Atlanta, 111 Walton street, A. C. Bromberg.
ILLINOIS—Chicago, 5 South Wabash avenue, R. C. Seery.
LOUISIANA—New Orleans, 340 Carondelet street, N. I. Ehrlich.
MASSACHUSETTS—Boston, 48-50 Melrose street, W. H. Bradley.
MICHIGAN—Detroit, 71-75 Broadway, A. I. Shapiro.
MINNESOTA—Minneapolis, 16-18 No. 4th street, R. E. Bradford.
MISSOURI—Kansas City, 19th and Main streets, J. M. Cummings.
MISSOURI—St. Louis, 3320 Lindell blvd., Floyd Lewis.
NEW YORK—Buffalo, 86 Exchange street, G. A. Hickey.
NEW YORK—New York, 1459 Broadway, S. Exkman, Jr.
OHIO—Cincinnati, 215 East Fifth street, C. C. Hite.
OHIO—Cleveland, 704 Sincere Building, H. A. Bandy.
PENNSYLVANIA—Philadelphia, 1227 Vine street, Arthur Lucas.
PENNSYLVANIA—Pittsburgh, 414 Penn avenue, C. C. McKibben.
TEXAS—Dallas, 1814 Commerce street, L. B. Remy.
UTAH—Salt Lake City, 144 East Broadway, W. S. Rand.
WASHINGTON—Seattle, 1206 Fourth avenue, Ray A. Grumbacher.

Weiss Gets New York Branch

Old Time Exchange Man and General Manager of Triangle Puts Over a Half-Million Dollar Deal.

ALFRED WEISS, former general manager of the Triangle Film Corporation, and one of the best known film men in the country, has just closed one of the biggest local film deals on record. After H. E. Aitken, president of the Triangle Film Corporation, and its officers, decided to interest local capital in the twenty-one branch offices on a chain stretching across from Maine to California, Mr. Weiss was the first man who was invited to bid for the New York franchise. While the deal involved over a half million dollars, Mr. Weiss was not overawed, and contracts were signed one week after the proposition was suggested to him.

The Triangle local franchise gives the holder the right to rent, circulate and distribute the brands under the Triangle trademark, such as Fine Arts, Ince-Kay Bee and Keystone productions and conduct a regular exchange business, the same as done heretofore by the general organization in the territory embraced by the New York Triangle branch.

Mr. Weiss is a veteran exchange operator and started more than fifteen years ago the Alfred Weiss Film Exchange at 219 Sixth avenue, New York City, and which for years was one of the most popular in the metropolitan territory. He later sold out to the General Film Company and aligned himself with the Mutual on the invitation of Mr. Aitken, then president of that corporation. He was one of Mr. Aitken's chief advisers in the organization of the Triangle combination.

The new venture is capitalized at $500,000 and Mr. Weiss is its president and general manager.

It is said that the branch at Boston will be the next to be affected by the new plan and that the others will follow as radiply as proper arrangements can be made.

Pottering Around in Old Pa.

Our Projection Expert Looks 'Em Over in a Number of Towns in the Keystone State

FROM Chambersburg to Pittsburgh, via the Lincoln Highway, is 165 miles and is a most thoroughly enjoyable ride. The highway crosses the Alleghany Mountains and there is hardly a level mile in the whole run. The road is in excellent condition, the views at dozens of points beautiful and magnificent. There are hills by the hundred to negotiate, mountains to climb, with long, swift coasting on the other side. Yes, son, it is certainly some ride from Chambersburg to Pittsburgh.

Arriving in the latter city Operators' union headquarters was quickly located at 223 Diamond street, where R. C. Freeman, president and business agent, did the honors, afterward piloting us to a hotel.

The boys offered all kinds of entertainment for the evening, but we side-stepped knowing full well that acceptance would mean early (in the morning) bed for us. But hardly had "the boys" been shooed out of the room when our old friend, Ludwig Hommel, put in an appearance and insisted upon filling us so full of dinner that we could scarcely wiggle. Well, of course, that meant exercise, so, it being Saturday night, one perfectly good ten cent ticket to the Grand theater on Fifth avenue, was purchased, the main idea being that the needed exercise would be obtained in throwing imaginary bricks at the operator and manager for racing the films. But, alas (Oh joy), it was not to be, for while the show was run somewhat faster than it should have been, still the speed was not very objectionable, and was really surprising when we consider that the house was jammed full, with many standing. The light was well handled and the illumination good. No one knew I was in the theater. My compliments to Manager Mason, and to Operators Joseph Dean, secretary Pittsburgh Operators' Union, and J. W. Sike, who were on duty. The Grand employs two shifts of two operators—four in all.

Next morning President-Business Agent Freeman and Brother J. J. Clair, showed up at the hotel with a big gasoline buggy and we proceeded to view the sights of Pittsburgh.

At 3 P. M. the operators and exhibitors of the city gathered in the Moose Temple, and for two hours we handed out projection lore, served hot and without gloves. At the end of the lecture we offered to answer any questions which might be propounded, whereupon one brother popped up and asked: "How soon can you come back to Pittsburgh?" Which I was unable to answer.

A vote of thanks was tendered and I feel that I have added to my list of valued friends many Pittsburgh men. In fact, the officers of the local remarked to me after the lecture: "Rich, old man, next time you come to this town we will guarantee you the time of your life."

The men had regarded the invitation to me as something of an experiment. They were just a little skeptical as to the value of the lecture. Well, they were convinced, as others have been, and were frank in saying that much good would accrue from my visit, which I sincerely hope and trust will prove to be the fact.

At Greensburg, Pa., a beautiful little city perched upon the brow of a hill, I met and shook hands with M. Manos, manager of the Lyric theater, of which William Feldus is operator. Mr. Manos, or the company he represents, is erecting a $75,000 house, which will be opened for business this fall.

Leaving Pittsburgh we went to Morgantown, W. Va., and were greeted by a glad-to-see-you smile which spread all over the countenance of Brother H. W. Prettyman, secretary of Local Union 578, and overflowed into the surrounding atmosphere. The hills of southern Pensylvania and northern West Virginia, plus the crooked clay roads, had been pretty strenuous, but we nevertheless visited all the theaters, and had short chats with the managers and operators thereof. The Grand runs vaudeville, plus pictures. The Strand was closed for that day, as the Governor of West Virginia, supported by a troop of political spell-binders, was to occupy its stage that evening, after which, at midnight, your humble servant was due to lecture from the same hallowed spot. At the Dixey the picture was brilliant, the speed correct, and altogether it was what could be fairly termed a very good picture. At the Arcade the same could be said, except that the illumination was not as brilliant as one could have wished. The meeting was not held until midnight, as several of the men in Fairmont, W. Va., twenty-five miles down the

Group of Pittsburgh Operators, Photographed at a Recent Outing.

Monongahela river, had sent word they would motor over after the shows closed and be with us.

After the lecture, which lasted until 2 A. M., the editor attempted to make a quiet get-away, with intent to seek his temporary happy hotel home and the "hay." But this budding ambition was quickly squashed and a very genuine surprise was sprung on our unsuspecting and perfectly innocent self. We were conducted up a mysterious stairway and into what seemed to be a private residence, or apartment, and there the assembled multitude, to the number of twenty-five, were served a real sure-enough West Virginia dinner, or maybe it was breakfast, by three charming ladies, who no doubt had endangered their immortal souls by thinking the feminine equivalent for profanity about men who would keep them up until that unholy hour. The editor drew, among other goodies, the rear leg of a pullet, killed at midnight, in the dark of the moon, and probably in a graveyard. I could really tell it was killed at the dark of the moon at midnight, because the meat was dark. But it was some feed, and if there was any one present who failed to enjoy it, most emphatically his looks belied his feelings. The Morgantown men are progressive. There are not so many of them, but what there are, are "on the job." I noticed one highly desirable thing about Morgantown exhibitors and operators, namely, they do not assume the attitude of "master and servant" toward each other, but talk together as man to man. This is, in my opinion, the ideal condition and one to be highly commended.

From Morgantown we went north to Uniontown, and then swung eastward on what is known as the "National turnpike," which we followed to Gettysburg, stopping for the night at Cumberland, where I stopped to get some postcards, and noticing a gentleman with a sort of air of possession standing in front of the Victoria theater, across the street, I went over and discovered that he was the manager of the house. I had intended to go twenty or twenty-five miles further that night, but after learning there were seven theaters in Cumberland, I told him that if he could get the managers and operators together in one of the theaters at 11 o'clock I would stay over and give them a talk on projection. The manager of the Victoria is a progressive. He and his operator, together with the manager of the nearby Empire, quickly assented and agreed to notify all managers and operators.

At 11 o'clock a part of them did gather and with two or three exceptions, remained and listened attentively to a two hour talk. The exceptions looked like managers, though they may not have been. They came in late, remained a short while and left. Doubtless the matters I was speaking of, which had proven of huge interest to some of the best operators and biggest theater managers in the East, did not interest them sufficiently to justify wasting the time. Cumberland needs a corking good shaking up. Those houses I saw were all tagged with the legend, "Admission Five Cents," and, moreover, they were very poor specimens of the store room theater. Now this is not said to hurt any one's feelings, because the managers and operators of two of those houses showed by their interest they meant well, but I am prepared to say that the moving picture industry at Cumberland, taken as a whole, decidedly is non progressive.

From Cumberland to Hagerstown is but a continuation of the wonderfully beautiful drive in which the world is spread out at one's feet in a succession of magnificent views. In Hagerstown I stopped to have Nancy Hank's chains tightened and eat lunch. While searching for a purveyor of food I noticed a fine, handsome looking gentleman in front of a moving picture theatre, his pose suggesting possession, therefore I inquired: "Are you the manager?" To which ready assent was given by C. W. Boyer, who introduced his operator, Victor Ohler.

After a pleasant chat I proceeded to satisfy the inner man and then visited the Palace theater, J. F. Sanderson, manager, Clyde Morgan, operator. The Palace is the pioneer moving picture theater in Hagerstown, seating about 600, and has a 14 foot picture. It is a commodious and very pretty house.

While at the Palace I was introduced to Ernest Westfall, manager of the Maryland, who insisted that I visit his theater, it being but a short distance away. In fact, all of the Hagerstown theaters are within a block of each other. The Maryland is considered the finest theater of the town. It is, considering Hagerstown's size, a magnificent house, seating 1,600. The stage is fully equipped to handle road attractions. The lobby is as fine as you will find in any but the very best houses in New York City. The screen is set back on the stage some 15 feet, and is entirely blocked in in black clear out to the proscenium arch. The operating room is built of hollow tile, and is equipped with two projectors supplied with current by a Fort Wayne AC to DC compensarc. There was but one thing to criticise, viz.: the width of the observation ports. I recommended that they be enlarged and this Friend Westfall agreed to have done. David Williams, the operator, is an up-to-date man who is very well posted on the technical art of projection.

Immediately across the street from the Maryland is the Colonial, another splendid example of the up-to-date moving picture theater. The Colonial is strictly a moving picture house, seating 1,200. It is managed by Fred C. Wright, a gentleman who impresses one as being "on the job," and while a student of his business, still he is willing to listen to advice and criticism and give the same due consideration, and that, let me tell you, marks the real manager, or for that matter the real operator. It is only the confirmed bonehead who knows it all and regards advice as superfluous.

The principal criticism in the Colonial is too much light color around the screen, and not enough black border. The stages setting around the screen is delicately beautiful. In front, on the floor, are tastefully arranged beds of artificial flowers. Around the screen is a sort of arch, painted a very light yellow, and up this arch are twined artificial vines carrying blossoms. It is very pretty indeed. Unfortunately this particular scheme does not lend itself in the best possible way to the needs of practical projection. My advice to Brother Wright is to paint that arch black or else cover it with black velvet, even though it be at the expense to some extent of marring the beauty of the stage setting.

The projection equipment consists of two projectors taking current through a Wagner Motor Generator set. The machines are equipped with arc controllers. Norman Taschman is in charge of projection; sorry, but I did not have the pleasure of meeting him.

Hagerstown theaters are, as a whole, distinctly high class, and that, of course, means that Hagerstown managers and operators are high class. It is a real pleasure to meet such men, and to inspect such beautiful houses. I don't think I have ever seen a town of 25,000 having theaters as beautiful and up-to-date as those of Hagerstown, Maryland.

From Hagerstown we went east to Gettysburg, examined the battle field and gave it our distinguished approval. It is a wonderful place, comprising twenty-five square miles, or 16,000 acres of land, in which are fifty miles of government made macadam roads. There are 1,296 monuments, 288 mounted cannon, and five steel observation towers. In addition to this there are dozens and dozens of really beautiful statues; also there is the National Cemetery, in which a large number of Union dead are buried. I rode all around both the Confederate and Union lines of battle, down to the "Devil's Den," through the "Valley of Death," where thousands met death, and right square up over the top of the far-famed "Little Round Top." It was a really wonderful sight, and one which I have long wanted to see, because my respected paternal ancestor took part in that particular scrap.

At York, Pa., a flying visit was paid to the Hippodrome, where we shook hands with Manager Kline Henderson, and inspected the operating room. The York is a very long house, seating 900. One goes up on the roof and along a walk thereon for fully one hundred feet. The operating room is on the roof fifty feet from the screen. Two projectors are used. The picture is larger than it should be, as I explained to Friend Henderson. Two or three feet less width would give better general results and be amply large for the throw. Wm. Williams is operator. The Hippodrome would be a very pretty house if its interior, now white plaster, were properly decorated.

At Columbia, Pa., I stopped at the Star theater for just a moment and received a hearty greeting from its manager, W. E. Powell, who as soon as I made myself known, made it very plain that he was a "frien' of mine."

Another town which deserves very much more than passing mention is Lancaster, about seventy miles west of Philadelphia. I stopped there to get lunch, intending to spend about twenty minutes, but remained for two hours and even then really did not want to leave in that time. I was only able to inspect the two theaters owned by the Hamilton Amusement Company, viz: the Hamilton and the Grand, and the Hippodrome, which is controlled by them. All three of these houses are splendid examples of the modern up-to-date photoplay theater. The seating capacity is large, the screens are blocked in in black, the lighting arrangements are good and the interiors beautiful. This applies to all three houses. The operating room of the Grand is very good indeed. It is of the asbestos type, but has a very high ceiling and is ample in size. The only criticism is that its interior is not painted black. The ventilation of the operating rooms of all three theaters is ex-

cellent, and the operators are up-to-date men who know their business. I glanced at the result on all three of the screens, and it was distinctly good. Cecil Patterson projects the pictures with two machines at the Hippodrome. F. E. Moore and John Workman are the operators at the Hamilton, but unfortunately I cannot remember the name of the operator at the Grand.

And now I want to speak particularly of the Hamilton theater. Lancaster is, by comparison, a small city, but the Hamilton theater would do distinct credit to the Great White Way of New York City. It is managed by George M. Krupa, whose acquaintance, as well as that of his charming frau, whom I suspect is about an equal partner in the "managership" end of things, it was my privilege to form. The entrance is through a very beautiful lobby, at a guess, 100 feet long by 30 wide, in which are twelve large mirrors, set low so that the ladies can inspect their plumage as they pass in and out. The ceiling is supported by twelve large marble columns. To the right is the ladies' rest room, and the gentlemen's smoking room, both very tastefully and conveniently fitted up. The theater seats 1,150. Its cost was well up toward the one hundred thousand dollar mark. The ceiling of the auditorium is flat but at the sides it comes down to meet the wall in a wide cove, or arch, and just where this cove meets the wall are insets about every ten feet, wherein are colored lights which supply illumination to the auditorium. The lighting effect is absolutely as good as that of any theater I have ever viewed. The only thing which marred the general effect was a too brilliantly illuminated clock face immediately above the picture. I suggested to Friend Krupa that he cut down the illumination to not more than one-fourth of its present value, and make the clock hands larger so they can be seen with faint illumination. This view he agreed with, and said it would be attended to at once. The operating room was one in which there was practically nothing to criticise. The whole interior of the room is black. The observation ports are of good size, and are equipped with shadow boxes. There is an 18-inch vent flue, with inlet air openings, near the floor. The projection equipment consists of two projectors taking D. C. current through rheostats, placed right up against the ceiling, where they ought to be. There is an up-to-date fireproof rewinder, which I suggested ought by all means to be run by a motor. The shelves are substantial, and are of asbestos board. On the wall I noted the operator's tools, neatly racked, and a test lamp all wired up ready for business. Needless to say the operator has a Handbook, and what is more he studies it. The setting of the screen is very pretty indeed.

Taking it altogether, considering the size of the city, I desire to extend my congratulations and compliments to the Hamilton Amusement Company, and to Brother Krupa, manager of the three houses. I do not believe it has ever been my pleasure to see three houses of equal class in a town of that size, meaning by this, houses in which there was very little to criticise, either in the auditorium, in the projection, or in the operating room.

From Lancaster Nacy Hanks barely touched the top of each hill, except in Philadelphia, where there were too many speed cops on the job to make that kind of riding altogether safe.

The total trip was 1,094 miles. The jumps were long, but we feel that considerable good was accomplished—certainly enough to justify both the work and the expense. We have formed new friendships and renewed old ones; also, I believe, we have accomplished considerable toward the perfection of screen results in the various towns visited.

BILLIE BURKE IN INTIMATE HOME DRAMA.

Billie, Burke, famous star of the George Kleine motion picture novel, "Gloria's Romance," it is whispered, is soon to be cast for a far more important role. Ere the leaves fall from the trees, Gossip reports, the radiant Billie will appear as the leading woman in a drama of life called "Mother." The all-star supporting cast will include, of course, Florenz Ziegfeld, Jr., husband of Billie, and a tiny youngster, name and sex later to be announced. Success is assured, for never was there a happier pair than Billie and Flo, and never a more gorgeous setting for such a drama than "Hastings-on-Hudson," the country home of the Ziegfelds.

When the marriage of Billie Burke to the famous producer of the "Follies" was first announced, a few pessimistic know-it-alls remarked "Just another of those stage marriages—they'll be divorced in a year or two." But such has proven far from being the case, and those who know both intimately declare that Billie and Flo are more like sweethearts today than they were on their marriage morn.

With the arrival of a little heir to the Ziegfeld fortunes Billie Burke will have indeed consummated a romance within a romance, for it was during the filming of the Rupert Hughes novel, "Gloria's Romance," at the George Kleine studios that the secret of the Ziegfelds was first admitted to the world. A host of film fans, friends in the industry and associates during the filming of the great George Kleine motion picture novel will join in the toast, "Here's to you, Baby Ziegfeld; may you be one-half as clever as your famous daddy and one-half as beautiful as your radiant mother!"

James Morrison Joins Ivan

IMMEDIATELY following the completion of one of the most important roles in the new Vitagraph play, "The Battle Cry of War," successor to "The Battle Cry of Peace," James Wood Morrison left the Vitagraph organization and joined the Ivan Film Productions. His first vehicle under his new affiliation will be in the enactment of the principal male role of "The Sex Lure," the next Ivan all-star cast production.

James Morrison.

James Morrison was born in Mattoon, Ill., on November 15, 1888. Both his parents were born and raised in Illinois. He was educated in the public schools of Mattoon, and later on attended the University of Chicago, but left prior to receiving a degree. He went to New York and attended the American Academy of Dramatic Arts, wherein he was taught the rudiments of pantomime. Among his fellow students were Helen Gardner and Tom Powers. After leaving this school, these three were again associated with the Alberta Players, producing pantomime in the vaudeville theaters. Other theatrical engagements of Mr. Morrison's were with the Marlowe and College Stock Companies in Chicago, "Brown of Harvard" and other road shows, and different engagements in vaudeville.

Pantomime appealed directly to Mr. Morrison and he determined to apply to the Vitagraph Company for a position in the motion picture business. Mr. Morrison has appeared in a great number of pictures. His greatest successes have been in "The Seventh Son," "The Modern Prodigal," "The Christian," "Mother's Roses," "The Wheels of Justice," "In the Days of Famine," "Mortmain" and "The Battle Cry of War."

ALFRED VOSBURGH AND ESTELLE ALLEN WITH MOROSCO.

The two latest acquisitions to the Oliver Morosco Photoplay Company studios are Alfred Vosburgh, the handsome leading man, and Estelle Allen, the clever ingenue, whose work under Vitagraph, Ince, Edison, and other trade marks will well be remembered. Alfred Vosburgh has appeared in motion pictures since his twentieth birthday, five years ago, and has enjoyed considerable success with Vitagraph, American and Ince. He will make his initial appearance on the Paramount program in the forthcoming Vivian Martin release, "Her Father's Son," produced by Morosco.

Estelle Allen has also considerable stage experience, her greatest work behind the footlights having been evident in "Barriers Burned Away." Prior to her engagement in this play, Miss Allen played several years on the stock stage.

T. H. DAVIDSON IN NEW YORK.

T H Davidson of the well known Davidson Film Agency, London, England, arrived in New York on the Baltic September 29. Mr. Davidson, who enjoys the distinction of being one of Great Britain's greatest distributors of films, is here with the intention of looking into various propositions that have been made regarding organization among foreign distributors of American films.

Selig's "Crisis" a Great Production

Reviewed by James S. McQuade

Winston Churchill's Famous Novel Finely Visualized, the Principal Characters Being Ably Sustained by Splendid Cast

THE CAST.

Judge Silas Whipple, who believes in Lincoln.....George Fawcett
Colonel Comyn Carvel, who believes otherwise.....Matt B. Snyder
Virginia Carvel, a fair 'Rebel'.....Miss Bessie Eyton
Stephen Brice, from New England.....Thomas Santschi
Mrs. Brice, Stephen's mother.....Miss Eugenie Besserer
Clarence Colfax, in love with Virginia.....Marshall Neilan
Eliphalet Hopper, the Mole.....Frank Weed
Lige Brent, a steamboat captain.....Will Machin
Abraham Lincoln.....Sam D. Drane
General W. T. Sherman.....Cecil Holland
Union and Confederate officers and soldiers, slaves, militiamen, artillerymen, Northern and Southern statesmen, rivermen, members of the Southern aristocracy, etc.

Scene from "The Crisis" (Selig).

LITTLE need be said about the great popularity of "The Crisis" in book form. It was first published in May, 1901, and since then no less than thirty-two reprints of the edition have been made to satisfy the demand. In addition, two reprints of a special edition issued in 1904 have been required to meet the wishes of certain readers.

Just as the play is the thing in a dramatic success, so in a photodramatic success the story is the all important factor; and as we have in "The Crisis" a great story, one that is well suited to the requirements of visualization, we naturally expect to find a great photoplay in the Selig production.

In this, I am bold to predict, no one will be disappointed. For myself, the oftener I viewed the films the stronger this conviction became. I refer, of course, to critical viewing and not to viewing for entertainment only.

Colin Campbell's adaptation of the Churchill novel shows a comprehensive grasp of its possibilities for moving pictures. He has used from the book, with a few exceptions, all that contributes to the interest of the spectator, and he has furnished him the very atmosphere in which the story develops. In this connection I except the lack of greater prominence to the fine character of Captain Lige Brent, whom Colonel Carvel esteemed so highly that at one time he considered him worthy to become the husband of his beloved daughter, Virginia. On the other hand, Mr. Campbell has changed the story of the book for the better, where he affords the spectator a view of the scene in which the gallant Colonel receives his death wound. Mr. Churchill, to the disappointment and even grief of many readers, lets him pass out of the story without giving any definite knowledge of his fate.

I can see no good reason for changing the book story where Colonel Carvel steals through the Union lines to see his daughter Jinny, as he endearingly calls Virginia. In the film story, Mr. Campbell makes it appear that through the reading of an item in a St. Louis paper, which told of the serious illness of Judge Whipple, the Colonel had made the dangerous journey to see his old friend. And the films show where a brother officer gives him the greatcoat and the hat of a Union officer to serve as a disguise, as he leaves the Confederate camp. In this greatcoat we see him as he stands by the deathbed of his friend, Silas Whipple.

On page 454 of the fifty-cent edition of "The Crisis" the Colonel answers Virginia's question, "Why did you come to St. Louis at all?" by saying, "I came to see you, Jinny, I reckon." And on the same page the following description is given of him as he looked at that time: "His hair was nearly white and his face seared. But he was a fine, erect figure of a man, despite the shabby clothes he wore, and the mud-bespattered boots." It seems to me that in these "shabby clothes" and "mud-bespattered boots" Colonel Carvel would have been a much more affecting figure than he is in the disguise of a Union officer.

In the production of "The Crisis," Mr. Campbell has given us, undoubtedly, the finest effort of his career as a director. In the opening scenes he reveals at a glance the underlying burden of the story—the abolition of slavery and the throes suffered by the nation in its accomplishment. In the posed picture showing Abraham Lincoln freeing the slave, the spectator will marvel at the almost perfect resemblance of Sam D. Drane (now deceased), in face, mien and stature, to the martyred president.

Viewing the numerous exteriors and interiors used in the production, the intelligent spectator will be amazed at the outlay and labor involved, never to speak of the imagination, knowledge, art, skill and painstaking required for the successful accomplishment of such a task. The battle of Vicksburg, in which the most spectacular scenes of the production are shown, was filmed on the historic ground where the grave men in blue and gray fought and died over fifty years ago. Thousands of men of the National Guard of Mississippi participated in the filmed battle, and Admiral Porter's fleet is also represented by the rain of shells that light up the beleaguered city by night as they explode.

The entire Selig company was there, and Thomas Santschi and Tom Mix are seen in thrilling action. The former is seen charging up the heights with his command, and the color bearer falls by the explosion of a shell at his feet. As Stephen Brice, Mr. Santschi seizes the colors in one hand and the wounded man in the other and dashes up the slope followed by his impetuous men.

On the slope of another hill we see an officer on horseback. A shell explodes deep in the sand beneath the horse, and we see horse and ride fall and roll over and over, until the bottom of the hill is reached. That man was Tom Mix, and the horse is one of his favorite mounts, which has already been seen in various astounding stunts, in Wild West pictures. William N. Selig brought master and horse all the way from California to perform this one spectacular feat.

The procession at night, in Freeport, Ill., where Abraham Lincoln and the "Little Giant" met in one of their most important debates, is another memorable exterior. The marching throngs in the streets, which are lit by the sputtering flare from old-time transparent banners that bear the names of Lincoln and Douglas, will be viewed with more than passing interest. The night scene showing the great outdoor assemblage listening to the two leading Americans of their day will create a sense of sacredness that only lovers of Lincoln's memory can know.

But it is impossible from a space viewpoint to dwell on the many other deserving scenes of this finely filmed story, so I shall confine myself to the replica of the well-known engraving showing Lincoln and his cabinet, on the signing of the declaration of force against the seceding States, as made under the direction of Mr. Campbell. Compare the original engraving with its imitation on the screen. The latter was made in the Selig studio with actors and a room specially built, and the furniture and the other essentials. Is it not a wonderful likeness of the original, so far as President Lincoln and the members of the cabinet are concerned, and in other particulars?

If you look closely enough, you will see a small deep box on the large table. That box has great historic value. It is the box that Lincoln used (when he did not use his hat) for his private dispatches and papers, when on his stumping rounds. Mr. Selig was fortunate enough to secure it for this scene. He has been just as careful, to a nicety, in other important scenes in his filmed story of "The Crisis."

To the assignment of the characters of the story, Mr. Selig devoted careful attention and a wide knowledge of actors and their special abilities. In this he was ably assisted by Director Campbell, whose judgment on fitness and ability for

a part is almost a second nature. The result of their joint efforts and judgment is a cast that, for fine ensemble acting, has been rarely surpassed. True, I think the assignment of certain characters might have been still more happily made, but that is only a one man's opinion.

George Fawcett's Silas Whipple is one of the finest heavy characters I have ever seen presented on the stage or the screen. A perfect study of the man as he is revealed in the book, is evident in Mr. Fawcett's admirable impersonation. And no better opposite could have been chosen than Matt B. Snyder for the role of Colonel Comyn Carvel. To watch them in their wordy passages at arms has nearly always a grim humor and begets a real fear of disaster to their life-long friendship in the mind of the spectator.

Judge Whipple is a man of granite in the book, and Mr. Fawcett's art makes him still more so on the screen. Inflexible in will and purpose, fearless for the right as he sees it and easily moved to anger in its defense, strong in friendship unto death, soft of heart beneath a rugged exterior and readily susceptible to the gentle influence and direction of his women friends, Mr. Fawcett's Silas Whipple will appeal to every spectator as a man of real flesh and blood—a great, unusual type of man.

The scene showing the death of Judge Whipple will go down as a classic in moving picture art. When I think of the millions of people that will be moved to tears by the powerfully affecting spectacle of this strong-souled man going out fearlessly into the Beyond, as the melody of "Lead Kindly Light" falls on his enraptured ears, I am amazed in contemplating the power of the moving picture to sway mankind.

Mr. Snyder's conception of Colonel Carvel and its expression are most happy. He brings out mirthfully at times the almost boyish roguishness of this old Southern gentleman, whom Time has failed to tame. Take, for example, the scene at Glencoe, where one of the disputes between the old friends is caused by the Colonel's aggressiveness. You cannot fail to smile at the roguish look on his face, as Virginia leads him by the ear from the room. His quickness with the pistol is a proverb among his friends, and we see it illustrated twice on the premises of Carvel & Co., but without bloodshed.

Without Virginia Carvel in the many amusing and exciting scenes between the Colonel and the Judge, they would fall exceedingly flat, and Miss Bessie Eyton's Virginia is always a joy, and sometimes much of a puzzle as well. Miss Eyton's characterization of the Southern belle is the best effort she has made in moving pictures up to the present time. The happy ease with which she shows the changing moods of Virginia impresses one that she is actually living the part.

How delicately and with what exquisite fineness she overcomes the scruples of Judge Whipple and induces him to make up and be friends on several occasions. And what a peacemaker she is between the two friends. In the Carvel home she assumes the air of mistress without effort. In her early contact with Stephen Brice she more than once touches the quick of that polished young Bostonian by her haughty Southern manner and pointed retort; and poor Clarence Colfax, who has loved her since they both were children, with all his patrician arrogance, lowers his colors when she takes him to task and shows him what he must do to be a real man. In short, Miss Eyton is not only clever and artistic in her impersonation of Virginia, but she looks beautiful and captivating as well.

Thomas Santschi is somewhat old to look the part of Stephen Brice when a student in Judge Whipple's office, but his acting is up to the mark. As a lieutenant in Union uniform Mr. Santschi is a fine, strapping figure of a man, and the dashing charge he makes with his men at the battle of Vicksburg has been referred to already.

Miss Eugenie Besserer's Mrs. Brice is a splendid characterization. One is always pleased to see her on the screen. As Clarence Colfax, Marshall Neilan is seen in several brilliant exploits during the civil war. In the part of Eliphalet Hopper Frank Weed gives a faithful depiction of that mole-like creature, and Will Machin is a likeable type of man in the character of Captain Lige Brent.

Sam D. Drane's impersonation of Abraham Lincoln is really remarkable in my eyes. It cannot fail to delight millions of others. How sad to think that Mr. Drane was called by the final summons before he ever saw himself in the pictures! I believe that his Abraham Lincoln in "The Crisis" will be a lasting monument to his memory.

The photography of "The Crisis" will add to the pleasure of viewing it. The subtitles are set in artistic, pictorial panels and appear bold and clear.

"The Crisis" is shown on the screen in three acts, the entire length being a little over ten reels.

The first showing of "The Crisis" in New York was at the Strand Theatre on the morning of September 29, a large number being present as the guests of H. S. Sherman, president of Sherman-Elliott, Inc., the owners of the fine Selig production. Among these were Winston Churchill, the author of the book from which the story was taken, and Booth Tarkington. Mr. Churchill declared he was delighted with the work of the Selig company. There seems to be no doubt in the minds of those who gave expression to their opinions that the treatment of the subject had been marked by the highest of intelligence—in adaptation, in direction and in acting—that "The Crisis" was a really great photoplay.

At the office of Mr. Sherman, 220 West 42d street, it is said the announcement that the territory east of Chicago is for sale on a state right basis has brought a host of inquirers. Mr. Sherman says it will be a case of "first come, first served." The production is being offered on a scale befitting its great cost, and special publicity aids have been designed for those showing it.

Society of Motion Picture Engineers Holds Annual Meeting

A Comprehensive and Interesting Program of the Meeting at the Hotel Astor.

THE Society of Motion Picture Engineers is now holding its annual meeting at the Hotel Astor, New York City.

The program for each day of the meeting, October 2 to 4 inclusive, is as follows:

MONDAY, OCTOBER 2, 1916

10.00 A. M. Meeting called to order. Completion of organization, election of new members, election of officers and Board of Governors; Reports of Committees.

1.30 P. M. Paper by W. Benton Westcott, Boston. Subject, "Precision, the dominating factor in motion picture machines."

Subjects proposed for discussion as to a standard to be recommended by this Society:

1. Standard unit projection speed in feet per minute.
2. Size of lantern slide mat for slides used with motion picture machines.
3. Standard rewind spindle-speed for thousand foot reels.

TUESDAY, OCTOBER 3, 1916

10.00 A. M. Paper by G. Francis Jenkins, Washington. Subject, "Condensers, their contour, location, size and support."

Subjects proposed for discussion as to a standard to be recommended by this Society:

4. The standard thousand foot reel, size, width and hole.
5. Uniform reel carrier for thousand foot reel.
6. Standard nomenclature.

1.30 P. M. Paper by Don. J. Bell, Chicago. Subject, "Perforations." Questions.

Subjects proposed for discussion as to a standard to be recommended by this Society:

7. Film perforations, size, shape and location.
8. Location of picture base-line with respect to marginal perforation of film.
9. Size of projection machine aperture.

WEDNESDAY, OCTOBER 4, 1916

10.00 A. M. Paper by W. C. Kunzmann, Cleveland. Subject, "Motion Picture Arc Light Carbons, their manufacture, test and use."

Subjects proposed for discussion as to a standard to be recommended by this Society:

10. Legal candle-power per unit screen surface.
11. Standard perforation for safety film for "home" machines.

1.30 P. M. Paper by J. C. McGeorge. Subject, "Transforming devices."

Subjects proposed for discussion as to a standard to be recommended by this Society:

12. Standard voltage for D. C. generators.

New business.
Selection of next meeting place.
Adjournment.

In announcing the meet, the society explains its aim and objects as follows:

Every new industry standardizes sooner or later, whether we will it or not. It is the engineer's duty to direct this standardization along right lines—standards of terminology, equipment, data, quality, performance, nomenclature and unconsciously perhaps [illegible] his responsibility to fix standards having due regard to the interest of all concerned, whether engineer, maker or customer.

It is confidently believed from the character of the incorporators and the spirit of the initial meeting in Washington, that (1) this Society was formed with an honest intent to be of service to the industry at large; (2) without any ulterior or selfish motive whatever; (3) that the officers and members alike intend to give largely of their time and energy to the promotion of the general good, and without expectation of financial reward.

"All matters of general interest deemed worthy of permanent record shall be published in serial volume as soon as possible after each regularly called Members' meeting. A copy shall be mailed to each member in good standing to his last address of record. Extra copies shall be printed for general distribution, and may be obtained of the Secretary on payment of a fee fixed by the Board of Governors. Article 12 of the By-Laws.

It is believed that these papers are likely to be prepared with as much care and be as eagerly sought for as are the publications of other engineering societies, and of particular value in our own industry because it is yet in the formative stage.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Gilded Cage"

Five-Reel Peerless Photoplay, Starring Alice Brady—Released by the World Film.

Reviewed by Edward Weitzel

THE scenes of "The Gilded Cage" are laid in a mythical kingdom called Balkany. J. I. C. Clarke is the author of the five-reel Peerless photoplay, and has created an engaging romance of "The Prisoner of Zenda" school. The story unfolds along well established but always effective lines, and Hartley Knoles has given it a picturesque and intelligent production. The picture opens with the assassination of the King and Queen of Balkany. King Comus has been "making ducks and drakes" of the funds of his country, and the people rise in revolt. The Princess Honore is called to the throne

Scene from "The Gilded Cage" (World).

She is young and beautiful and is loved by the prime minister, Baron Stefano, who hopes to wed her and gain the crown. The young Queen says him nay, however, and Stefano resolves to make the kingdom a republic and place himself at its head. The prime minister keeps up the dissatisfaction of the people by continuing the heavy taxes, and rumors of another uprising reach the Queen. Donning the garments of a peasant girl she joins the throngs at a fair and endeavors to learn for herself the true feelings of her people. Here she meets Prince Boris, who has renounced his title and lives as a peasant. Through the mistake of a spy, Boris and the Queen are thrown in prison for plotting against the ruler of the country. The Baron learns of the mistake and determines to profit by it, but Queen Honore escapes from the dungeon and returns to the palace. A plot to execute Prince Boris is frustrated by the people, who refuse to allow the soldiers to shoot him. They turn on the Baron instead and beat him to death. Boris learns the identity of his peasant girl, and the story ends with the proper finish for a romance of this class.

Alice Brady is a pleasing and dramatically competent figure as Princess Honore, and Irving Cummings is a manly Prince Boris. Alice B. Francis, Gerda Holmes, Montagu Love, Arthur Ashley, Sidney Dalbrook and Clara Whipple add to the merits of the performance.

"Our American Boys in the European War"

Motion Pictures of the American Ambulance Corps at Work in France—Released by Triangle.

Reviewed by Edward Weitzel.

A FOUR-REEL moving picture showing the work of the American Ambulance Corps on the side of the Allies, and released by the Triangle Film Corporation, gives a particularly vivid reproduction of the exciting and dangerous duties now being performed in France by the men of the 120 American ambulances engaged in conveying wounded soldiers from the firing line to the hospitals. The pictures were taken by the French government and show the courage and skill displayed by the corps in getting their charges from the trenches and hurrying them beyond the danger line. Other interesting incidents of the great war, some of an amusing nature, are on the films. Individual pictures of several of the more famous American air-pilots now serving in France are also included. The American Ambulance Corps has "brought out" 150,000 wounded to date and is doing a great work for humanity. The ambulance service is being run in connection with the hospital established and maintained by American generosity, and the pictures will be shown for the benefit of that service. The Triangle Film Corporation has agreed to handle the distribution of the pictures free of charge, and the names of Mrs. William K. Vanderbilt, Mrs. Robert Bacon and Mrs. Harry Payne Whitney are prominently identified with the cause.

Two New-Old Biographs

"The Power of the Press," Three-Reel Melodrama, and "The New York Hat," a One-Reeler with Mary Pickford, to Be Released Next Month.

Reviewed by Ben H. Grimm.

"The Power of the Press."

"THE Power of the Press," to be reissued by Biograph in three reels, teems with old-fashioned melodrama, and if for no other reason than that it is more or less of a departure from the style of present-day dramas, is welcome. We can never get away from a secret liking for the old "thrillers," in which the Dastardly Villain relentlessly persecutes the Poor Young Girl, to whom "Rags is royal raiment when worn for Virtue's sake," and this production is typical of that sort of melodrama. The story is interesting, and the action fast, and of its type "The Power of the Press" is an excellent example.

Lionel Barrymore and William Russell both did the sort of work in this picture that has led them to their present places. As Steve Carson, the hero, Mr. Barrymore lent an interpretation to his role that added greatly to its ability to hold interest.

Scene from "The Power of the Press."

The heroine was played by Vivian Prescott and Betty Gray, William Jefferson and A. C. Marston were also in the cast.

The story follows more or less the stereotyped form of melodrama, with the villain persecuting the heroine while her husband is in jail as the result of a "framed up" occurrence, and trying to obtain her rightful inheritance of Alaskan gold. The husband and his cell-mate, a bank defaulter, are released unexpectedly from jail, and a series of melodramatically logical events lead up to a newspaper taking up the case in behalf of the innocent man who spent several years in jail for the villain's crime. The "power of the press" brings about a just and happy adjustment of the lives of those concerned.

The picture will be released November 1.

"The New York Hat."

"The New York Hat" is one of the best one-reel picture that Mary Pickford and David W. Griffith turned out for the old Biograph company, and despite the several years that have

passed since its first showing, the film still ranks considerably higher than many releases of to-day. As the poor country girl who becomes the possessor of a "New York" hat, Miss Pickford plays upon the emotions of the spectator at will, and most of the time she chooses to draw you into sympathy with her.

The story, with its homely, country-village settings, concerns the secret bequest of Mary's mother, who turns over to the care of the village parson a sum of money she has saved. This money is to be used in buying things that Mary's girl-heart craves, and which the crabbed father will not buy. Mary, in rags, appears at church in a millinery creation that is the envy of everyone. The fact that the parson bought it starts scandal, but everything is cleared up when the dead mother's secret bequest is made known.

An interesting feature about this one reeler is the fact that there are working "extra" in many scenes: Mae Marsh, Claire McDowell, Dorothy Gish, Lillian Gish, Robert Harran, and Jack Pickford. The minister is played by Lionel Barrymore, the father by Charles H. Mailes.

"The Shielding Shadow"

No. 5 of the Pathe Serial Well Staged and Absorbing Develops Greater Mystery.

Reviewed by Margaret I. MacDonald.

A GREAT deal of action in this number takes place in the home of Bianca, a queen of the underworld. In her home is a secret apartment to which access is had through a panel in one of the walls, and in this secret apart-

Scene from "The Shielding Shadow" (Pathe).

ment are conducted the shadiest business transactions of her gang. The pursuit of One Lamp Louie's confession, which would free Jerry Carson from the accusation of murder placed upon him and uncover the villainy of Sebastian, Leontine's husband, continues to raise considerable excitement. The mysterious stranger, Ravenger, succeeds in penetrating the secrecy of the hidden apartment, and for his pains is shot at lightning speed through a trap door and into a chute. A short time afterward, when the main characters of the story, including Leontine, have in one manner or another found their way to the hidden apartment, the Shielding Shadow single-handed outwits them all and frees Leontine from the clutches of the gang, placing her in possession of the paper containing the confession. This is later snatched from her on the street by One Lamp Louie, who trails her. This episode closes leaving us wondering how the cuff link of Ravenger came to be found on the floor of the hidden apartment when the fray was over. An enteresting number, entitled "Through Bolted Doors."

"How Life Begins"

Remarkable Three-Part Biological Film Reveals by a Simple and Beautiful Method the Mystery of Life's Beginning.

Reviewed by Margaret I. MacDonald.

TO GIVE a properly detailed review of this remarkable picture, it would be necessary to have a grasp of one's subject such as is enjoyed by those who have so carefully arranged its film presentation. It must therefore suffice the reader that we give an opinion on, rather than an analysis of the picture.

The film, "How Life Begins," was produced by Geo. E. Stone, A. B., of Berkeley University, in collaboration with J. A. Long, Ph. D., Assistant Professor of Embryology of the University of California. The combined efforts of these two men for a period of over eighteen months have brought a result that should revolutionize educational picture methods. The picture is a revelation; a complete, simple, and beautiful method of revealing to child and adult alike, the wonderful dual system by means of which all life originates. Previous to this we have had to revealed to us in film "The Birth of a Flower," "The Life of a Frog," and "Microscopic Pond Life," each of which is but a part of the great story taught in this new effort to simplify the science of life, to visualize, as it were, the mystery of the origin of life, as far as the human mind can penetrate.

In the treatment of their subject Messrs. Stone and Long have shown remarkable discernment; the simplicity and delicacy with which they have followed their subject through the plant and animal kingdoms, explaining each step by diagrams and nicely worded subtitles, as well as animated illustrations of what the microscope revealed, will elicit unlimited admiration and gratitude.

Schools and educational institutions of all kinds will do well not only to adopt this film as a permanent method of revelation, but to clamor for more along the same line, for subjects treated not in part but as a whole, and of practical use in the class room.

"Beatrice Fairfax"

"At the Ainsley Ball" and "Outside the Law," the Eighth and Ninth Episodes of the International Serial.

Reviewed by Edward Weitzel.

"At the Ainsley Ball."

A YOUNG man wso discovers that his girl is falling in love with "a fascinating foreigner," applies to Beatrice Fairfax for assistance. This ever ready young woman calls in Jimmy Barton, and before the end of the ninth episode they unmask the gentleman from over the seas, and show a deluded young lady that she has had a narrow escape from a clever fortune hunter. There is to be a ball at the home of Miss Ainsley, and the foreign gentleman arranges an elopement, after seeing to it that the lady's French maid puts her mistress' jewels in her handbag. Beatrice and Jimmy learn just what costumes the elopers are to wear at the ball, procure duplicates and prepare to trap the crafty foreigner. The maid hands Jimmy the bag by mistake, and Monsieur Versale rushes Beatrice to an auto, and makes off with her down the road, in place of the trusting Miss Ainsley. The lady, her true lover, and the quick witted Jimmy give chase in another car, rescue Beatrice and defeat Versale.

The two reels move with good speed, and unwind a story that will compare with the best of the series. Grace Darling, Harry Fox, and Mae Hopkins lend expert aid to the acting end of the production.

"Outside the Law."

The best moment in "Outside the Law," the ninth episode of the "Beatrice Fairfax" series, is when Jimmy Barton steals

Scene from "Outside the Law" (International).

the necktie. The story is serious drama, to be sure, but this comedy touch is so clever that it makes the deepest impression of any incident of the plot. The two reels give Harry Fox a number of excellent comedy openings, and that young man is anything but slow in taking advantage of them. His acting of a vegetable peddler is full of capital fooling. The plot turns on a young married woman who is in the power of a blackmailing sheet, called "The Vampire." The editor holds compromising letter of hers, and Beatrice and Jimmy break into the editor's room and secure the package. Admirers of the series will follow this episode with breathless interest, punctuated by peals of laughter. Harry Fox, Grace Darling, and Mae Hopkins have the leading roles.

"The Little Orphan" Stolen.

A print of "The Little Orphan" has been stolen from the Pioneer Feature Film Corporation, 130 West 46th street, New York City. Any person who buys the print will not be the rightful owner, as same is stolen goods.

"The Yellow Menace"

Tenth, Eleventh and Twelfth Episodes of the Unity Sales Corporation Serial.

Reviewed by Edward Weitzel

"A Message from the Sky."

THE tenth episode of "The Yellow Menace" shows Ali Singh in a successful attempt at carrying off both May Manning and Margaret Bronson. Soto, one of the "Mighty Ones" Japanese helpers then, drops a message from an aeroplane at the feet of Manning, telling him that the only way to save the two girls from torture is to surrender himself to Ali Singh.

Scene from "The Yellow Menace" (Unity).

The Mongolian also squares accounts with Hong Konk Harry for interfering with Najla's punishment. He has the man flogged until he is half dead. Later Najla steals into the room and does all in her power to ease the pain of the poor wretch.

The rapid movement of events which has marked the progress of the preceding episodes, is found in "A Mesage from the Sky."

"The Half Breed's Hatred."

Manning, having given himself up to Ali Singh in order to save Margaret and May, the three are rescued by the treachery of Hong Kong Harry in episode eleven. Actuated by a desire to get even with Ali, the half breed conducts the police to the leader's den. Ali however escapes.

"The Aeroplane Accident."

In the twelfth episode several of the scenes take place at the Aviation Field on Long Island. Ali attempts to steal a government aeroplane, that he may discover the secret of its construction. Manning learns of his intention, and the machine is fixed so that it will fall after ascending two thousand feet. Ali outwits this scheme by sending up one of the Japs in place of himself and the man is killed. The fall of the machine is not particularly well managed but the rest of the aviation scenes are the real thing. The acting and general production of the three episodes compare favorably with the preceding numbers.

"The Power of Evil"

Five-Reel Photoplay by George Bronson Howard, Featuring Henry King, Marguerite Nichols and Lillian West.

[redacted]

THE ... tional as its title. There is a mingling of widely diversified characters in the story, and the scenes range from a millionaire's palace to a low dance hall, and also include [redacted] Howard, the author of the scenario, to introduce a number of telling situations. This he has failed to do. There is plenty of dramatic building material but the actions of most of the characters display such a lack of common sense that what is intended for an impressive scene often invokes a smile. The argument that men and women may have acted in just such [redacted] the theater or the screen. Stupid people never command respect, even in [redacted] even less consideration, and a course of conduct that does not square with the dictates of an ordinary amount of gray matter [redacted]

A short resume of the plot of "The Power of Evil" will bear out the above contention. A young millionaire, whose father dies from the effects of the drink habit, marries a young girl, after he has promised her to stop following in his father's footsteps. He keeps his word, loads his young wife with affection and all that money can buy, and, at the end of a year or so, finds that she cares only for idle pleasure, and has acquired a taste for liquor herself. While she is away at the seashore, the husband runs down a young woman with his automobile, in the heart of a city. Instead of taking the girl to a hospital, he removes her to his own home, and has her nursed back to health. The injured girl is a former pickpocket who has determined to get on the right road. The wife returns home, sees the interesting invalid, imagines the worst, and divorces her husband. He takes to drink again, is befriended by the reformed thief, now a Salvation Army lassie. After dividing his fortune between the divorced lady and a number of charities, he joins the army himself and is discovered at his new calling when his ex-wife and a party of friends go slumming. She asks him to call; but he clings to the woman who has regenerated him, and the impression is created that he will eventually make her his wife.

Here is another example that to a certain order of humans there is no middle course; if a man sin and sink to the lowest depths of degradation, when he reforms he must go to the other extreme and become a preacher of the word. To such minds there is nothing between heaven and the bottomless pit. The millionaire's acts in letting his wife leave him for the [redacted] of a lot of dangerous companions and in taking the injured woman into his own house, rob him of the spectator's sympathy. As for the wife, her behavior is without one extenuating circumstance.

The material part of the production is excellent. Henry King's performance of the millionaire has many good points, but he might move faster and show deeper sense of humor. Margaret Nichols gives a consistent impersonation of the foolish young wife, and Victory Bateman is equally artistic as a shallow society matron. Lillian West as Jeano, the girl who finds the right road, is the most impressive member of the cast. Frank Erlanger is admirable as a faithful old valet.

Triangle Program

"Somewhere in France," an Animated Five-Reel Ince with Louise Glaum in a Spirited Role and "The Old Folks At Home," an Interesting Five-Reel Story.

Reviewed by Louis Reeves Harrison.

"Somewhere in France."

SOMEWHERE in France is a true motion-picture story in that it keeps along one single line of interest from beginning to end, and it is TOLD by screen methods rather than by an attempt to illustrate the story by Richard Harding Davis. At every stage of rather difficult presentation there is a delightful consistency of method and treatment, with only such flashes of war movement as are necessary to give the effect of plausability. Not only is it a hard story to tell, in spite of an abundance of exciting situations, but it is a hard story to end satisfactorily. The brother of a disgraced French officer, whose downfall and suicide are accomplished by a woman spy in the German service, attempts to bring her to justice by entering the German secret service himself.

In this position of double peril he is finally enabled by a turn in the tide of war to cause her arrest and incarceration, but she displays so much resource herself that she becomes an undesigned heroine. She is taking just as big chances as he is, with all the added humiliations to which a woman is subjected in such a position, and Miss Glaum's delightful methods add to the cause of the woman. There is suggested the possibility of trying Louise in the role of a resourceful girl who is not an adventuress, who could play the part of one for some worth-while purpose. Her native artistry, that which causes her to dress according to the varying moods of varying situations, and the intelligence with which she portrays though and feeling, equip her for the part of a bright girl in the midst of trying environment.

"The Old Folks at Home."

"The Old Folks at Home" Fine Arts, gives some inkling of a delicate analysis of human nature which has made the short stories of Rupert Hughes very attractive. But Rupert Hughes, the writer and master of his medium portrays human nature as he has known it in days gone by, and his grasp of motion picture methods is those of days barely gone by. But for some delightful characterization and daring philosophy "The Old Folks at Home" is a mere repitition of what has been discarded by modern writers for screen production. The story will get over in good shape because it comes from a true creative font and is handled with a fair amount of skill, but the material it contains could be best seen to advantage in three reels. The attenuation visible at times causes interest to drag when it needs augmentation.

It is the old story of the country boy going to the city with sudden wealth and falling into the hands of an unprincipled woman, our dear old friend, the adventuress, who regularly appears several times a week. He commits murder and is shielded by his parents, one of them a "Senator." Their lying and evasion in condoning the capital crime is about to be discovered when the simple-minded old mother, caught lying on the witness stand makes a personal appeal to the jury and frees her guilty son. In that scene, admirably done by Josephine Crowell, lies the intense moment of the story, its crisis and its only reason for existence. She is the real star, with a good second in the foolish boy, impersonated by Elmer Clifton, but Mr. Beerbohm Tree is in the cast as the "Senator" and does fairly well.

"The Social Buccaneer"

Five-part Bluebird Production Features J. Warren Kerrigan and Louise Lovely in Adaptation of Isham Novel.

Reviewed by Margaret I. MacDonald

BY ARRANGEMENT with the Dodd-Mead Co. a five-part adaption of Frederick S. Isham's novel is presented on the Bluebird program with the release date set for October 16. J. Warren Kerrigan and Louise Lovely are the featured members of the cast with Maud George, Harry Carter, Marc Robbins, Hayward Mack and other competent players in the support. The director has evidently been at a disadvantage in working from a badly constructed adaption which causes the untutored spectator to worry from the beginning to the end with the problem of what it is all about. The fact that Chattfield Bruce, acting while in China buying goods for an American firm the method of the pirate Wong Lee benefitting the poor by stealing from the rich, determines to follow the same line of philanthropy is kept too much of a secret. The plot to divest Nathan Goldberg, a Hebrew merchant who annually beats the custom of thousands of dollars of cotton jewels locked away in the family safe although clearly defined, lacks in the development of the picture the clarity of motive that the story has provided. Much of the force of the story is lost by the treatment given it.

Scene from "The Social Buccaneer" (Bluebird).

J. Warren Kerrigan in the role of Chattfield Bruce has found it difficult to give any degree of color to his impersonation of the character while Louise Lovely has had considerable of her opportunities. One of the best impersonations, that of the Hebrew merchant, has been done by Marc Robbins. The settings throughout are pleasing, and many of the exteriors are particularly charming. It is unfortunate, however, that the make-up of the majority of the players in the Chinese scenes is unconvincing.

Mutual Program

"Dulcie's Adventure," Five-Reel, Featuring Mary Miles Minter; "The Torch Bearer," Five-Reel, Featuring Wm. Russell, and "The Pawnbroker's Shop," Two-Reel Charlie Chaplin Farce.

Reviewed by Louis Reeves Harrison

A SIMPLE story, not at all adventurous, of Virginia life, obviously intended to give Miss Minter some ingenue opportunity, "Dulcie's Adventure" is not particularly calculated to draw very heavily on the resources of this very charming young actress. Her directors may imagine that it would not do to accord her an impersonation of difficulty, one in which she has to do more than roll her eyes and smile a little now and then, but it is worth trying. The possession of beauty does not mean that a girl is destitute of brains, but the antiquated theatrical conception of a nice American girl is that she must be innocent of anything approaching mentality. The only woman of resource in stagey plays is that old stock conception the "adventuress."

Miss Minter in "Dulcie's Adventure" is a mere shuttlecock between the battledores of circumstance and a vulgar aunt, the ancient theatrical conception of an aristocrat, a stock character intended for an effect on the old fashioned gallery. Whoever is responsible for the selection of that sort of stuff is many years behind the times. All modern stories for presentation in any form are not drawn from these stock characters but from human anture as it is easily recognizable in front. Humanity as we know it to be furnishes material for all up-to-date dramas. Mary Miles is very sweet and lovable in the impression she gives, and she deserves the role of an intelligent American girl, not one who could be led to marry a professional crook, a notorious criminal, disguised as a gentleman. She is an accomplished young actress in sore need of finer opportunity.

"The Torch Bearer" is simply another case of putting a live young actor into a story that belongs to last century. William Russell is a manly-looking fellow and apparently ambitious to rise out of the mediocre type of his own, and can inject it into a role with high, individual color. He is put into a story which contains the usual hackneyed tricks, the exchanged letters, the man of fine position and purposes whose father has been unjustly accused of murder, the deepest trench that antiquated device the villain's dying confession, the opposition of that stock villain, the political boss, always showing on an uplifted cigar, appearing regularly on the screen every week in the year, the Western girl of frankness in contrast with what only theatrical people imagine to be conventialism in the East, and all the rest, including a bit of the "Guardie and the Girl" business which is almost as badly overworked as "Cinderella." It would be a pleasure to see Mr. Russell in a vigorous American character, concerned in some live issue of today and forever out of class theatricalism.

"The Pawnbroker's Shop" is amusing through the ingenuity and attractive personality of Charlie Chaplin. That he holds so well after a surplus of publicity is largely due to the fact that he works hard every moment to keep the audience in a good humor. He is a glutton for the hard work of being perpetually funny. It has become such a habit to laugh at him, that it would be dangerous not for him to attempt a serious role. People would laugh anyway because it is his solemnity in all the stupid things he does which has kept audiences so long amused.

"Anton the Terrible"

A Strong Lasky Feature in Which Theodore Roberts Takes the Leading part with Great Success.

Reviewed by W. Stephen Bush

THIS Lasky feature telling a highly dramatic story of Russian life is made acceptable by the superb acting of Theodore Roberts. This is not to say that the feature possesses no other merits. On the contrary, there are the usual excellences of the Lasky school added to a lively and plausible plot. In appearance the star is a typical Cossack—a Russian of the Russians. His part calls for deep and violent emotions and for the portrayal of many moods. Theodore Roberts never fails to rise to the occasion. His personality no less than his performance dominates every one of the big and stirring moments. He is on the whole well supported.

Anita King gave a creditable rendering of a fine part, though at times her training and experience showed itself. The ascent to stardom is not as easy as all that. Remarkable talent was shown by the actress impersonating the girl whom the rich boy betrayed and the problem of how she might have been established there is solved for the delicate and skillful way in which the part had been conceived and acted. The feature is not without its digressions and might have been [illegible] for about three hundred feet more or less had been cut out.

Scene from "Anton the Terrible" (Lasky).

Atmosphere, lighting effects, settings, perfection of detail, the usual Lasky characteristics were much in evidence.

ULRICH RELEASE POSTPONED.

Due to a change in the Paramount release schedule, Lenore Ulrich's new photoplay vehicle, "The Intrigue," will be shown in the Paramount theaters commencing October 9th in place of October 2nd. The new Pallas Pictures subject will first be seen in New York City at the Strand theater where it will be given an elaborate presentation. Miss Ulrich, who is now in New York, will appear personally at the opening exhibition and plans to be present each day during the week it appears at the Strand.

Four Kalem Releases

"The Reformation of Dog Hole," Ninth Episode in "The Girl From 'Frisco" Series; "To Save the Special," a "Hazards of Helen"; "The Love Magnet," Ham Comedy, and "The Battered Bridegroom," Ivy Close Comedy.

Reviewed by Ben H. Grimm.

"The Reformation of Dog Hole."

"THE Reformation of Dog Hole," the ninth episode of Robert Welles Ritchie's "The Girl from 'Frisco" series, is an interesting departure from the type of story found in the preceding chapters. In this two-reel number there is little of the mysterious element, but interest nevertheless is

Scene from "The Reformation of Dog Hole" (Kalem).

kept suspended throughout. There is more of the "wild" West in this film, too, and more of that elusive power to hold that is always in evidence when a girl is a success where a mere man has failed. While the film is melodramatic as a whole, its tendency is toward humor in many situations, and the result is a pleasing picture.

Barbara Brent (Marin Sais) this time undertakes the position of station agent at Dog Hole, where the cowboys have been shooting up the railroad property. She wins the regard of the cowpunchers when, at the point of a gun, she makes their leader plug up the holes he has shot in the water tank. John Wallace (True Boardman) gets into several fights with the gambling hall keeper in his endeavors to shield Barbara. She wins her way further into the hearts of the cowboys when she beats them all at poker. She has ruined the gambler's business and for revenge he plans to wreck the special train carrying Barbara's father. Miss Sais does some spectacular riding to a switch and beats out the special, after she and the cowboy foreman have used dynamite to get out of a box car locked by the villain. Her poker winnings Barbara uses in the purchase of stock of the railroad for the cowboys, so that they are part owners, and as such will protect, and not destroy, their own property.

In the cast are: Marin Sais, True Boardman, Frank Jonasson, Ronald Bradbury, Edward Clisbee, Steve Murphy and Jack Wilson. Directed by James W. Horne.

"To Save the Special."

"To Save the Special" is one of the best and the most thrilling numbers of the "Hazards of Helen" series. In this reel Helen Gibson's undoubted nerve is given a severe test, and she responds with a realism that makes the nerves tingle. She is called upon to stop a runaway team from the back of another horse. Credit is due for the manner in which these scenes were photographed, too, for they are quite close-up and the action of the girl and the horses registers with unusual power to thrill.

There is more to the story in this number than there was in many of the recent "Hazards." The real action starts when a driver at a mine gets a load of dynamite from the siding at the Lone Point station. The driver has been given an unruly horse by the stable-keeper. The horses are frightened by a train and run away. Down past the station they speed, and Helen jumps on another horse and is after them. She leaps to the back of one of the runaways and diverts their course from the railroad track just as they are about to crash into the special train. The villains are killed by the explosion when the wagon turns over.

Helen Gibson, P. S. Pembroke, George Routh, Ray Lincoln and G. A. Williams form the cast.

"The Love Magnet."

"The Love Magnet" is a lively Ham and Bud reel. Bud is jealous over the attention paid Ham by Ethel, and, led by an advertisement, buys a love magnet that is guaranteed to attract beautiful young women. It does, and Bud is almost smothered by a bevy of beauties. Ham in turn becomes jealous and goes to get a similar magnet, but the magnet professor is out and Ham steals a magnet. He gets the wrong kind of a magnet, though—one that attracts old maids. They pursue him until he overtakes Bud, with whom he changes magnets. Then both are pursued to the sea. They jump in and swim until they hear the siren voices of mermaids, who also succumb to the magnets, and Ham, Bud and the mermaids swim out to happiness. Ham, Bud and Ethel Teare are the leading figures.

"The Battered Bridegroom."

Ivy Close is featured in this one-reel comedy, whose cast includes Henry Murdoch, who lends most of the comedy touches to the film. The story is built on rather old lines—the father who won't let his daughter marry the poor young man, and who picks out an old, rich fossil for her. Ivy escapes from a locked room and becomes a manicurist for the barber (Henry Murdoch), but is ousted by the latter's wife. Through a series of more or less humorous incidents the barber, who is being chased by his wife, carries Ivy into a motorboat with him. The action becomes fast here, and several stunts are performed by Arthur Albertson, who rescues the girl from the motorboat, thereby winning her as a bride.

In addition to the three players named, the cast includes William McKey and Mary Taylor-Ross.

"The Conquest of Canaan"

A Filmed Version of Booth Tarkington's Book Produced by the Frohman Amusement Corporation.

Reviewed by W. Stephen Bush.

BOOTH TARKINGTON offers many temptations to the film man and likewise many opportunities. It surely is not an easy thing to put the subtleties of a Tarkington story like this on the screen, but the effort has succeeded measurably. In the painting of characters and types the great author has a masterly way of his own, most captivating on the printed page and altogether delightful on the screen, provided the thing is well done.

The temptation in filming a story which is so largely one of atmosphere and characterization was to indulge in undramatic digressions and in prolonged attention to minor details. This temptation the producer has not, at all times, successfully resisted, but as he has almost invariably caught the spirit of the book audiences will be in a forgiving mood. Some of the characterizations were exceedingly fine; there were moments, too, when the scorn of the author for sham and pretense and his irrestible power of ridicule appeared on the screen vividly and amusingly. Settings throughout were fine, the portrayal of the ludicrous types left nothing to be desired. Indeed the rich and unctuous humor changing with biting wit in which Tarkington abounds were most skilfully transfered to the screen; not always but often.

The dramatic materials in the story were most ordinary

Scene from "The Conquest of Canaan" (Frohman).

and conventional sort, some times badly melodramic and at times tinged by a mawkishness of sentiment.

The acting left something to be desired. Jack Sherrill had really a difficult, almost an ungrateful part which only a man of exalted histrinoic talents could have carried off. Sherrill showed flashes of talent, he was earnest and ambitious, but his performance at times fell short of the best standard. Edith Talliaferro showed great talent and an evident liking for her role but she was at times inclined to be "stagy." The minor parts were rendered surprisingly well; a fact which contributed not a little to the good points of the play. The "action" of the play does not get under way until well toward the end when events begin to move more rapidly and lead to a well directed and well rendered climax. The film as it was shown privately at the Strand was, I understand, six thousand feet long. It is to be reduced to five thousand. This can be done without doing the play the least harm.

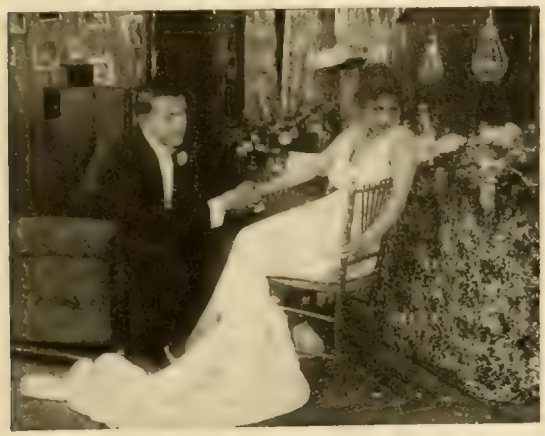
Two Metro-Rolfe Releases

"The Wheel of the Law," a Five Reel Screen Drama, Starring Emily Stevens, and "The Dawn of Love," Also a Five Reel Picture, With Mabel Taliaferro in the Feature Role.

Reviewed by Edward Weitzel

"The Wheel of the Law."

THE Wheel of the Law" striking examples of what intelligent direction and competent acting can do for a scenario. This five-reel photoplay, produced by the Rolfe company, and written by Katherine Kavanaugh, is a preach-



Scene from "The Wheel of the Law" (Metro.

ment against convicting a man on circumstantial evidence. The machinery employed by the author in the expounding of her thesis is somewhat complicated but is generally interesting. Dramas that are designed to present an abstract proposition are apt to lose something from the human side of the story. The leading male character in "The Wheel of the Law" is an ambitious district attorney who has won a reputation by his ability to secure convictions on circumstantial evidence, and the plot makes him work with might and main to convict a man of murder, after he has been promised the governorship by the real murderer if he secures the conviction. The lawyer's wife is the sister of the innocent man, but he will not listen to her pleadings until she shows her husband that it is possible to entangle even a district attorney in the same mesh.

The story is told in narrative form lent in the excellent form in which it is presented cannot fail to hold the undivided attention of the spectator. The superior qualities of the production are many and reflect great credit upon director George H. Baker. The scenes depicting stage life have never been surpassed and seldom equalled. Th acting of Emily Stevens, Frank Mills, Edwin Holt, Harry Davenport, Raymond McKee, Jerome N. Wilson, Charles Eldridge and Rowa Raymond was also of the best.

"The Dawn of Love."

Channing Pollock and Rennold Wolf are responsible for the story of "The Dawn of Love." The scenario of this Rolfe photoplay was made by June Mathis. The scenes are laid on the New England coast, among fishermen and smugglers, and tell a pleasing love story of which a fishmaiden of the regulation stage type is the heroine. The first four reels are fine examples of photographic art, the backgrounds of rocky coast and rolling ocean being skilfully utilized. The sensational features in the last reel are not on a par with the rest of the picture.

Mabel Taliaferro acts the fishergirl with grace and charm and is given capable support by Robert W. Frazer, Leslie H Stowe, Peter Lang, Martin J. Faust, H. H. Turner, Frank Bates, and Jack Mond

"The Battle of the Somme"

A Five-Reel Kinematographic Record of the Deadly Allied Offensive from June to July.

Reviewed by W. Stephen Bush.

FIFTY feet of a war-picture taken at the seat of war is worth fifty thousand feet of posed battle scenes, no matter how clever the director, and no matter how lavish the expenditure. What is a battle film worth? As an historic record its value is almost beyond compute. As a lesson either in the horrors of war or in the importance of preparedness it is a document which convinces instantly. As an entertainment offered indiscriminately to the theater-going public its value is not so clear. There are scenes in it which are sure to interest and even enthuse any audience, scenes of military display, and of stern preparation for battle, such as we see rarely in the weekly news.

It is easy to understand how these films must have appealed to the British public. No finer testimony could be had of the splendid morale of the British fighters, of the thoroughness with which the Allied offensive advances, of the tremendous pressure on the foe. To us neutral not engulfed ni the passion of war, the most touching incidents are the willingness of friend and foe to treat each other as human beings once the battle is over.

A good deal of the film is devoted to showing German prisoners, most of them wounded. We see them apparently fresh from the scene of fighting, some of them with their hands high in token of surrender; we see them in a temporary concentration camp; we see them marching under guard to the train, and the last we see of them they are being loaded on freight cars for transport to England.

Ruins and corpses are spread through the picture. The destruction of a village is shown; an appalling spectacle and a pitiful one. The battle field here and there, and indeed everywher is strewn with corpses mostly of the enemy. The burial of human beings recently killed, and often mutilated, covered with blood and dirt, is shown at some length. The prompt and careful treatment of the wounded, friend and foe alike, is visualized in some detail, too much detail perhaps. Life in the trenches is shown in all its terrible phases. The cameraman was both privileged and daring, for there are scenes that could only have been taken with the special favor of the government, and at the imminent risk of life. A British charge in which two soldiers were put out of action the moment they attempted to dash from their trench, is fearfully realistic, and brings home the constant presence of death in the midst of the soldiers.

The advance of sturdy columns of English and Scottish soldiers, the rushing forward of artillery, the bombardments, the bursting of clouds of shrapnel in the air, the preparations for a bayonet attack on wire entanglements, and indeed all the pomp and circumstance of war are to be found in these films. All the artillery work was highly interesting.

The films were brought here by Charles Urban, official photographer for the British government, whose pictures of the training of Kitchener's Army, and the North Sea fleet were shown at the Lyceum last Spring.

At the end of the war films some wonderful colored pictures of battle ships at sea and in maneuvres were shown. A more extended comment on these will be found in next week's issue of the Moving Picture World.

"The Firm of Girdlestone"

Harold Shaw Makes Attractive Adaptation of Sir A. Conan Doyle's Novel for Greater Vitagraph.

Reviewed by Margaret I. MacDonald.

THE strength of characterization provided by the famous author in the very least of his stories goes a long way toward making them especially well adapted to screen visualization. While the director has failed in a few minor details in the present instance, the general impression left by the picture is that it is a forceful, well-made production, an excellent cast portraying sincerely the various interesting types. Charles Rock appears as the hypocritical head of the firm of Girdlestone, with Fred Groves as his vicious son. Hayford Hobbs as Tom Dimsdale, Wyndham Guise as Major Tobias Clutterbuck, Edna Flugrath as Kate Harston, and Molly

Scene from "The Firm of Girdlestone" (Vitagraph).

Terraine as Rebecca the Girdlestone maid, all do creditable work

The story of the treacherous manner in which the Girdlestones planned to mend their shattered fortunes provides many fine dramatic situations which have been well handled. The scenes which take place at Hampton Priory where old John Girdlestone confines his ward with a determination either to force her to marry his son, or in the case of failure in this

effort to secretly end her life that the stipulations of her father's will providing for the transfer of his fortune to John Girdlestone may be fulfilled, are absorbing. The uncanny atmosphere of the old Priory where the spirit of the dead monk was said to walk at midnight, is well sustained.

This is the kind of melodrama that the average audience will thoroughly enjoy; the old world atmosphere stimulates the imagination, and places the mind in a receptive mood to receive a story that reverts at times to the dust of ages

"Barriers of Society"

Five-Reel Red Feather Production Follows the Destiny of Two Lives Fated for Each Other.

Reviewed by Robert C. McElravy.

THIS five-reel offering, by Clarke Irvine, owes much of its interest to two factors of universal interest in the plot conception, rather than to any special strength of presentation. It takes up two young lives at the beginning, those of a girl born in luxury, and a boy who is the offspring of a poor fisherman and his wife. Fate brings the lives together for a moment, and then they separate. The meeting, as the subtitle explains, is an incident to the girl, and an epoch to the boy.

There is a pleasing allegorical touch to all of the opening scenes, and the interest of the observer is well maintained. Then, with the hand of destiny at work again, the young man is employed aboard a yacht on which the girl is traveling with her father. The owner of the yacht loves the girl, but she repels him. The owner, with the collusion of the mate, pretends the yacht is sinking, and casts himself adrift with her alone in a boat. They go to a desert island, where they are followed by the young sailor, who makes a long swim to be near at hand. In this primitive and always interesting situation, bad blood results between the men, and the sailor finally kills the yacht owner to save the girl.

The film has some weaknesses of construction, but tells an entertaining story. It has no high dramatic moments, but carries the interest quite well without them. Dorothy Davenport, Emory Johnson, Richard Morris and others are in the cast.

"Tweedledum" Going Strong

Andrew J. Cobe Visits New York Office of Unity Bringing Many Orders for New Comedy Series.

ANDREW J. COBE, vice-president and general manager of the Unity Sales Corporation, was in New York the past few days after a sojourn of two weeks in the Chicago offices of the company. Mr. Cobe brought with him a bunch of new contracts covering bookings on the new Tweedledum comedies which guarantee that these new releases will be off to a flying start from the very beginning. "'Tweedledum,' says Mr. Cobe, "is sure to prove the sensation of American filmland just as he was on the other side. There is no one like him in this country. Of course we are not sure that he will be as popular as Chaplin, but his comedies in Europe, when he was with the old Eclipse Company, sold more prints than Chaplin or any other comedian in the business. Think of selling 950 copies of one picture. That's what they did on the other side with Tweedledum's' "Near Sighted Cyclist," and Billy Dunn has plans under way that will give Tweedledum a chance to outdo anything he has ever before attempted. Watch for this fellow. He's a wonder."

Among the exchanges who have already booked these comedies are the Eastern Feature Film Co., Boston, for the New England States; Merrit Feature Film Co., for New York and Northern New Jersey; United Mutual Exhibitors Film Co., for Eastern Pennsylvania, Delaware, Maryland, District of Columbia, Southern New Jersey; Liberty Film Renting Co., Pittsburgh, for Western Pennsylvania and West Virginia; Unity Pictures Corporation, Minneapolis, for Minnesota, North and South Dakota, and Northern Wisconsin; Monarch Feature Film Co., Kansas City, for Missouri, Kansas, Iowa, and Nebraska. The Unity exchanges in Houston, Texas, and Atlanta, Ga., will distribute the comedies in the South and Southwest, and Mr. Cobe reports that negotiations are well under way for exchanges in the West and Chicago, which will mean Tweedledum pictures will have a showing from one end of the country to the other.

BROCK BUYS RIGHTS TO CRIMSON STAIN.

O. E. Goebel, President of Consolidated Film Corporation, presenting "The Crimson Stain Mystery," the sixteen episode super-serial photoplay, consummated a deal with Henry J. Brock, of 1006 Candler Building, this week whereby Mr. Brock acquires the world rights exclusive of the United States and Canada to "The Crimson Stain Mystery." The largest sum ever paid for serial motion picture rights is involved in this transaction.

Mr. Brock's purchase of Consolidated's first production is further proof of the box office value of "The Crimson Stain Mystery." Others to put the stamp of approval on this great serial are Marcus Loew and Alex Pantages, who have booked this serial for their respective circuits of vaudeville houses.

"The Whip," in Eight Reels

Work on Big Drury Lane Spectacle Progressing Rapidly Under Director Tourneur.

THE photoplay version of "The Whip," the biggest dramatic spectacle ever sent to this country from the Drury Lane Theater, London, will be in eight reels. The production is under Maurice Tourneur's direction and is being carried to completion in the Paragon Studio at Fort Lee.

In all, three full months will have been expended upon the making of this picture, which is expected to be a revelation in the transference of drama from the speaking stage to the screen.

For the racing scenes which form the climax of this very human and stirring story the entire company was taken by special train to Saratoga during the recent Jockey Club meeting at that famous resort lasting through the month of August.

One morning the Saratoga newspaper contained a large advertisement inviting visitors and residents to appear at the track to take part in a great moving picture spectacle, and so many were attracted by the idea that the grand stand, paddock and lawns were fairly jammed with a jostling, good-natured holiday crowd—just what was wanted for this particular part of the big play.

For the horse show episode which forms another important portion of the drama the members of the cast are transported en masse to Long Branch, where they are photographed as elements of the real horse show which is the great social event of the year with the summer visitors to that seashore colony. A great number of men and women prominent in American society also appeared in the picture, forming a quite remarkable animated background for the characters in the story.

The company chosen to play the principal parts in "The Whip" is made up in part of players who appeared in the original American cast during the two years' run of the spoken drama at the Manhattan Opera House, New York, and in part of actors and actresses who have already won distinction in the moving picture world

The leading male role is in the hands of Irving Cummings, who at the moment is varying his activities in the studio by playing at night in the new comedy "Object Matrimony," by Jules Eckert Goodman and Montagu Glass, the latter being also the author of "Potash and Perlmutter."

In the "opposite" part in "The Whip" will be found Miss Alma Hanlon, an exceedingly gifted and attractive young actress who has gained high recognition in the theater and upon the screen.

June Elvidge, handsome, statuesque and talented, is to be the fascinating creature to whose wiles most of the complications of the narrative must be attributed.

Dion Titheradge, a young English actor of note, Paul McAllister, the popular star of a number of successful stock companies, Alfred Hemming and Warren Cooke will interpret the remaining vitally important personages.

The production will be released early in November by The Whip Motion Pictures Co., Inc., Fort Lee, N. J.

"SEVENTEEN" IS UNDER WAY.

Actual work has been started on the Famous Player adaptation of Booth Tarkington's celebrated novel "Seventeen' in which Louise Huff and Jack Pickford are co-starring under the direction of Robert G. Vignola, for the Paramount Program. One striking change which is noticeable in the arrangement of the stellar roles is the appearance of Louise Huff as Lola Pratt, the baby talk lady instead of Jane, the apple-sauce-and-bread consuming expert, the role she was originally intended to play. Jack Pickford will of course, play William Sylvanus Baxter, in accordance with the original announcement, made at the time of the acquisition of the rights to the popular novel. The others in the cast include Winnifred Allen, Madge Evans, Helen Lindroth, Walter Hiers, Dick Lee, Richard Roson, Julian Dillon and Anthony Merlo.

SELIG'S BASEBALL PICTURE.

Every play made on the baseball diamond, including preliminary practice, conferences of the managers, the throngs of people seeking seats, these and all other interesting details in connection with the world's champion baseball series will be filmed by a staff of cameramen engaged by the Selig Polyscope Company. There will be a dozen or more of these cameramen on the playing fields working for the Selig company which has secured exclusive rights to film the world's series.

The feature baseball film in five or more reels, will be released through the twenty-three exchanges in all the principal cities, operated by the Kleine-Edison-Selig-Essanay service. It is stated that exhibitors of motion pictures are already taking a great interest in the forthcoming feature film which will be produced on entirely different lines than any sport pictures attempted.

Plans have been perfected by which a film will be presented that will give almost as much satisfaction to the spectator as if one had attended the ball games. All the stars of the opposing teams in fact every detail will be filmed and presented to movie and baseball fans in the form of an entertaining story.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Shun the Slavers.

EVERY time political New York seeks to make capital of the fact that certain police officials stand in with the brothel keepers, certain sensation mongers jump in and rush out a few "white slave" pictures which are nothing more than lewd subjects permitted under the guise of "warnings." Always there are to be found men and women so eager to figure in the public prints that they endorse these alleged crusades and spout virtuously about the great moral lessons contained in the salacious films, just as there are people who will be cured of anything from gout to goitre to get their pictures in the patent inside papers. None but these self-fooled reformers see the great moral lessons conveyed. None but the reformers care a whoop about the lessons. Half grown boys and girls are not "warned." They go to see something "hot" and they complain if they do not get it. Older people attend in the same spirit. No one cares about the social purity side of the anti-vice side, or the moral aspect in any part. They go to see sensationalism, and they go in crowds. With the moral aspects of this matter the Moving Picture World has nothing whatever to do. It is a trade and not a religious paper, and it is not its province to deal with the morals of the matter, nor does it attempt to, but the publishers of this paper have a large capital invested in the plant and the good will and prestige of the publication represents another considerable sum, and because it is dependent upon the prosperity of the trade for its own earnings, it sets its face against the presentation of the salacious whether presented as such or under the thin veneer of reform. The business is already at a low ebb, brought there by the failure of the manufacturers of stories to give stories in their films. They trust to mechanical effects and stars to excuse the lack of story that is the real essential of any photoplay, and the alleged plots are so thin and tiresome that the more intelligent patrons are slowly dropping away. For this very reason, perhaps, the exhibitors seek to bring fresh crowds to their theaters with these vice pictures. They do not offer them to further the crusade against vice. They do not present these films in their theaters to further the ends of morality. They use them because they know that a "smutty" picture will always draw a crowd, and they think that they can hide behind the pretentious "anti" title of a fictitious film concern and make money from their crowded houses.

As a matter of simple arithmetic this is not so. Sensational pictures do not make money. They bring into the house an immediate return in dollars, but they drive *from* the house the dimes that make the steady income. The roughnecks that crowd the house to see the salacious are not the regular patrons. They are people brought into the house to look at something supposedly forbidden. They may not get it. If they do not, they stay away thereafter. If they do they demand something worse for the next attraction. If they do not get it, they stay away, but the crowd that goes to see filth does not form the regular photoplay clientele, and these pictures do drive away the regular clientele.

Prove it for yourself. If you are determined to run one of these white slave pictures, make a note of the business you have been doing, then note the business you do for the ten weeks following. Making due allowance for the summer season's dullness, you will find that you are losing out, not much perhaps, only a few dollars, maybe, but assuredly you will find that you have driven from your house profitable clients; profitable because they are steady patrons. You cannot fool your decent patrons by prating about social uplift and terrible lessons. That sort of talk fools no one. You are pandering to a debased element with pictures of vice or at least you announce such, and no one will, for a single instant, regard you as other than a panderer and a sharer in the profits of lechery. This may be strong talk, but it is the truth, unpleasant as it may sound. In presenting these pictures you are unfair to yourself, to your public and to the business in which you are engaged, and you won't even make money in the long run. If you want to profit by vice, close your picture theater and see the political boss about protection, but do not prostitute the picture business for the temporary and impermanent immediate profit. You can do a big business for a few days, or perhaps a week, but it will take you months to regain your former standing, and, moreover, you'll get in bad with your new friends, for the pictures themselves are pretty poor and tame to boot, and one inhuman critic has been moved to remark that the heroine of one of the best advertised features is too homely to interest even a slave master. Get wise to yourself in time. Don't try to fool your own conscience with the thought that this is a moral lesson. You know better than that.

All of this comes under the head of Advertising for Exhibitors, for about the worst advertisement a theater can have is a black eye with its regular patrons, and the attitude of the regular is best summarized in a remark made to this writer the other day by a woman on her return from the summer's vacation. "We found a nice little picture theater," she said, "and the girls went several times. But the fourth time they ran a picture that was awful and we didn't have the courage to go out, and we could only sit still and hope that no one would recognize us and suppose that we had come knowing what the picture was to be. And match this with an extract from a recent letter: "——— ——— is an awful sting, and I heard a lot of kicks. There are no scenes in the houses and it isn't even a leg show. Everyone is sore." Just as a matter of business, think it over. You'll assuredly make money for a few days with these films, but you are putting a heavy discount on your future business for the immediate cash. It is just twenty-five years this month that this writer started in on amusement publications, and he has seen a lot of changes in that time, and it is the invariable history of all amusements that an era of crude filth is followed by an era of depression and yet, with midnight matinees of "Damaged Goods," sex control stories and the rest of it, some people wonder what has happened to the pictures. The answer is that clean amusement has become contaminated by filth. Let the other fellow have the rot and you make capital of the fact that you offer clean amusement and a couple of years from now you'll refuse to trade bank accounts. We are all in this business to make money, but the far seeing want to remain in the business and keep on making money, and it cannot be done with ultra sensation, straight or in the guise of reform.

"Showmanship."

An exhibitor writes his views on showmanship, but he doesn't seem quite to get our idea. He says:

> Well I have read your "Picture Theater Advertising" which you sent a few weeks ago. I am going to get a lot of good out of this book, but there is quite a portion which don't strike my fancy. You mention one place where a man must be a natural born showman to make a successful picture exhibitor. Well I think that is just what is wrong with the game right now, there is too many circus stunts pulled off both among exhibitors and manufacturers as well. I am running a couple of serials supposed to be the most popular in the field and this is what one of my exchanges did. I am paying $10.00 for two day's run on the serial ——— ———, and they addressed a letter to another house stating that they had a later and better drawing card than my serial and quoted a price of $5.00 for one day's run, but when I called them to task about it, they will not give me the ——— ——— for less than $10.00 even for one day. They were willing to book something later and which, they claimed, drew better than my serial right against me in my own village of 1,800 inhabitants, not caring evidently whether it killed my game or not just as long as they got an extra booking. What do you think of that kind of a stunt? I suppose that you like frank statements, so here is another passage I don't like in your book You say to ignore your competitor and then further down the page, you state that it might be a good idea to even pretend to have a big scrap on with him while in reality you are friends. More circus stunts, but I don't approve of them. I am just a new man to the game as it is played now, but in 1909 I was in the business for a year and still have the back issues of "The Moving Picture World." I believe on the last day of 1910, I played the first multiple reel picture ever put out, "Uncle Tom's Cabin," and it was a winner with us. I also remember, what has since been decided as the first "Mary Pickford" picture, but at that time they did not mention names to any great extent, so Mary Pickford was known merely as little Mary and the Imp has a full page advertisement in the World stating that "Little Mary" had gone over to them. Mary's first picture was "The Violin Maker of Cremona," and it was a very interesting picture.

Our correspondent does not quite get the proper definition of showman. A showman is one who adroitly sells amusement. If he needs a ballyhoo he has a ballyhoo, if he neds a grinder, he has a grinder, if he needs a street parade he has one. If he needs velvet carpets, plush draperies, silent ushers and a general tone of dignity, he goes in for that sort of thing. He suits his methods to his clientele, if he is a real showman. If he is a circus faker he cannot get along without a bass drum and a clown, but we wrote "showman" and not "circus faker," and we mean what we wrote. The trouble is that too many persons confound showmanship with circus methods. They think that showmanship means making a loud noise. It does not. It means suiting the method to the clientele, and a real showman is not necessarily noisy, indeed he seldom is really noisy. It is customary to regard the late P. T. Barnum as a great showman. He was not. Any real showman will tell you so. James A. Bailey proved it, perhaps better than others when he forced Barnum to take him into partnership. That was the real start of the Greatest on Earth. B. F. Keith was not a showman. E. F. Albee is not a showman. Percy G. Williams is, and yet hundreds know Keith for the one man who knows of Williams. Oscar Hammerstein is not wholly a showman. He is a fine self advertiser, an adroit real estate manipulator and an in-

different composer of music, but he never made money with his theaters or grand opera enterprises. His son, the late William Hammerstein, who seemed to have all the energy of a Georgia cracker with the hookworm, was a real showman, and while he lived the Victoria paid the cost of the opera and other things. When he died—well, Rothapfel has the site now. The showman sells amusement. The man who merely makes a noise sometimes does and does not. He can only make a noise and when this device fails, he fails as well. The showman does not always make a noise, but he does not fail. There *are* too many circus stunts being pulled off right now by exhibitors and manufactures, but these people are not showmen. They are bluffs. Don't buy a tin horn and think that is showmanship. One of the best showmen we know was the late Charles Frohman, and his were the reverse of circus methods. If you are reading the book in the same light as this correspondent, please amend you definition.

And please read it understandingly. We do not, for example, say that "it might be a good thing" to join the opposition a a fake fight. The paragraph reads:

> Perhaps in time you'll come to like the opposition man. You may even do as some do and plan fake opposition fights, working together on your advertising and getting up a scrap that lets interest run high while all the time you are the best of personal friends in private. But if you cannot bring yourself to this, you should not, in any event, try to actually fight.

And the very next paragraph goes on to urge:

> Take the attitude that officially there is only one house you know about, and that is the one you run.

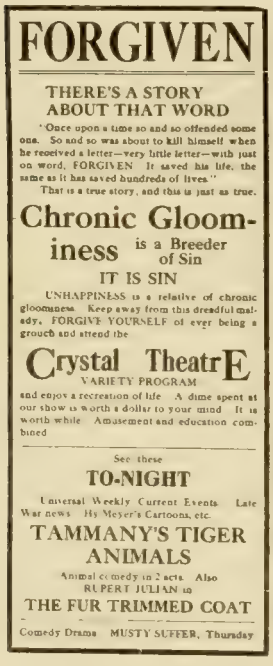
The other method is mentioned because it has been tried and worked well when nicely done, but it is not urged, nor is it offered as a good idea. The book is a compendium of all ideas that have worked well, and this is instanced, but not recommended.

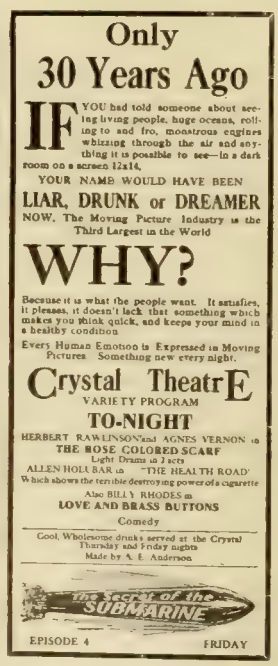
And nothing in the book refers to the methods of an exchange in cutting under a client. That is plain rotten, and such an exchange cannot last long, since the new man, who is favored, will presently also become angered at some sharp practice.

There is too much circusing in the wrong places, but some of these are not showmen, they are pitchmen and grafters in the wrong field. If you can get people with quiet methods get them that way. They are apt to have more money and have it more often than the hoi polloi, but suit your tactics to the patronage and you will be a showman—an all round showman. A showman is never a faker. He makes good by legitimate practice. Others make good, for a time, in other ways, but they do not last. We've been in the business and we know the answers by their first names.

Udells.

Here are a couple of more studies in display from Dave Udell, of the Crystal and Majestic, Paxton, Ill. Both are two elevens, a bit longer than usual, but space must be cheap down there or else space is cheap

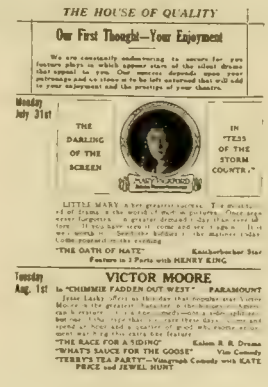

FORGIVEN
THERE'S A STORY ABOUT THAT WORD
Once upon a time so and so offended some one. So and so was about to kill himself when he received a letter—very little letter—with just on word, FORGIVEN. It saved his life, the same as it has saved hundreds of lives.
That is a true story, and this is just as true.
Chronic Gloominess is a Breeder of Sin
IT IS SIN
UNHAPPINESS is a relative of chronic gloominess. Keep away from this dreadful malady. FORGIVE YOURSELF of ever being a grouch and attend the
Crystal TheatrE
VARIETY PROGRAM
and enjoy a recreation of life. A dime spent at our show is worth a dollar to your mind. It is worth while. Amusement and education combined
See these
TO-NIGHT
Universal Weekly Current Events. Late War news. Hy Meyer's Cartoons, etc.
TAMMANY'S TIGER ANIMALS
Animal comedy in 2 acts. Also
RUPERT JULIAN in
THE FUR TRIMMED COAT
Comedy Drama. MUSTY SUFFER, Thursday


Only
30 Years Ago
IF YOU had told someone about seeing living people, huge oceans, rolling to and fro, monstrous engines whizzing through the air and anything it is possible to see—in a dark room on a screen 12x14,
YOUR NAME WOULD HAVE BEEN
LIAR, DRUNK or DREAMER
NOW, The Moving Picture Industry is the Third Largest in the World
WHY?
Because it is what the people want. It satisfies, it pleases, it doesn't lack that something which makes you think quick, and keeps your mind in a healthy condition
Every Human Emotion is Expressed in Moving Pictures. Something new every night.
Crystal TheatrE
VARIETY PROGRAM
TO-NIGHT
HERBERT RAWLINSON and AGNES VERNON in
THE ROSE COLORED SCARF
Eight Drama in 2 acts
ALLEN HOLUBAR in "THE HEALTH ROAD"
Which shows the terrible destroying power of a cigarette
Also BILLY RHODES in
LOVE AND BRASS BUTTONS
Comedy
Cool, Wholesome drinks served at the Crystal Thursday and Friday nights
Made by A. E. Anderson
The Secret of the SUBMARINE
EPISODE 4
FRIDAY

because it makes business. It will be noted that in almost all of this Udell advertising the effort is directed at interesting the patrons in the pictures as a whole rather than in the pictures of the moment. It works out about fifty-fifty, but the house comes first. Don't merely advertise your films. Advertise for patrons.

Dated Indents.

The Winchester, New Haven, Conn., sends in some programs, four pages, 5 by 7 inches, with a dated indent and general good arrangement. The front page carries a cut of the house and sometimes a cut of some player featured in a current bill, while the back carries an underline and comment on the plays and players of the week. Most of them directly refer to the date of playing and so have a double value. It is important to connect an item with a curent play, where possible, then if the item interests, the interest is transferred to the appearance


THE HOUSE OF QUALITY
Our First Thought—Your Enjoyment
Monday July 31st
THE DARLING OF THE SCREEN
IN "TESS OF THE STORM COUNTRY."
LITTLE MARY
"THE OATH OF HATE" Knickerbocker Star
Feature in 3 Parts with HENRY KING
Tuesday Aug. 1st
VICTOR MOORE
In "CHIMMIE FADDEN OUT WEST" PARAMOUNT
"WHAT'S SAUCE FOR THE GOOSE" Vim Comedy
"TERRY'S TEA PARTY"—Vitagraph Comedy with KATE PRICE and JEWEL HUNT
Wednesday Aug. 2nd
VIRGINIA PEARSON
In "HYPOCRISY" FOX FEATURE
"A CALIPH OF NEW BAGDAD" A Fine Vitagraph Drama
With pretty LEAH BAIRD in 3 Big Acts
Thursday Aug. 3rd
DUSTIN FARNUM
In "GENTLEMAN FROM INDIANA" PARAMOUNT
SELIG WEEKLY "THE RIVALS" VIM COMEDY
"JANE'S HUSBAND" with clever EDITH STOREY
Friday Aug. 4th
CLARA KIMBALL YOUNG
In "THE FEAST OF LIFE" WORLD FILM
"CROOKED TRAILS" SELIG DRAMA
"CLERKS AND BOSSES" LUBIN COMEDY
VERNON BAILEY'S SKETCH BOOK OF PARIS
Saturday Aug. 5th
JANE GRAY
In "THE LITTLE GREY LADY" PARAMOUNT
PEARL WHITE in Chapter 7 of "THE IRON CLAW"
SIS HOPKINS in "THE INNOCENT VAMPIRE"
"SKIRTS AND CINDERS." WILLIAMS AND VIOLINS'
Both Fine Comedies

of the film at the house. Don't boom the actor unless he is working for you, then making him interest will help your business.

A Progressive Contest.

T. W. McKay, of the Grand, Rutland, Vt., is making an intelligent effort to boom the "Who's Guilty" series. He announces that he will give a season pass each week to the person who writes the best comment on the current installment. He gives out a special sheet on which the comment is to be written, which says:

Rutland, Vt.,.....

T. W. McKAY, Manager,
Grand Theatre, Rutland, Vt.

Dear Sir:—
In the drama entitled.....
which I saw at the Grand, I believe.....
to be the one "WHO'S GUILTY" for the following reasons:

There follows a blank space for the name, address and phone call of the entrant and the announcement that the editor of the local paper will judge the efforts. It would be well to leave out that part of the greeting stating that the film was witnessed at the theater, since this might make trouble with the post office department. The lottery law is loaded at both ends and liable to go off at the middle. Otherwise the scheme is a good one and may be worked with almost any serial, though it works best with this Pathe type of "Who" story.

Improved.

The Grand, Pembrooke, Ont., sends in three programs, two good ones and another that was evidently added to show how bad they used to be. This last is a "staggered" program, the program boxes and advertisements alternating so that one has to study to see which is which. They must have seen a light, for now they get out a neat eight page and colored cover, with a drawn front page with time table, house facts and date, and the advertisement matter is all on the left hand pages and the program is on the right hand pages, and as though this were not enough we get this announcement:

> You were sitting in the theater—your interest was intense—The poor blind orphan had fallen into the hands of a heartless wretch, while her sister had been abducted by a worthless nobleman, all the while the music played entrancing melodies. The reel came to an end—while your thoughts were with the unfortunate orphans, and you were speculating as to the outcome of the play with your eyes glued to the screen—up goes a slide: When in Doubt use Dolton's—or something to that effect. A pail of cool water dashed into your face would not have been more disappointing and unexpected than this slide.—Forgive us for past errors—it won't happen again. After the first of July the only slides we'll show will be those announcing our coming events and patriotic slides. You come to the Grand to be amused and entertained, not to read advertisements. The fact that we will deny ourselves a few dollars a week derived from slide advertisements will be one more step towards proving to you that we do all we can to please our patrons.

That means as much to the house as the new program does. It is an affront to an audience to make them watch a lot of tooth paste and similar advertising. They pay you to entertain them, not to annoy them. Deliver the goods and make the slide users turn to the program instead. They will if they are live wires. The Grand has made a real clean up, and now each week a house talk is helping to help the audience appreciate the house.

Plain and Neat.

The Walbrook, Baltimore, comes out with a bi-weekly four pager, the twin programs running on the inside and a cut front and back. The house information is run as an underline below the two programs. The arrangement is neat and effective, but the back page could be better devoted to house talk than to the booming of an individual star. Boom your attractions, but first take care of the house. You have that with you seven days a week. The style announcement is unusual and good. It may help others. It runs:

WEDNESDAY, JULY 26th.

Mr. H. B. Warner (*late star of "The Raiders"*) appears in "The Beggar of Cawnpore," a five act drama from the Triangle-Kay Bee Studio.

Mr. Mark Swain appears in "His Bitter Pill," a two act farce from the Triangle-Keystone Studio.

THURSDAY, JULY 27th.

Miss Virginia Pearson (*late star of "Blazing Love"*) appears in "Hypocrisy," a five act drama from the Fox Studio.

Mr. Harry Watson, Jr., appears in "Out of Order," No. 9 of the "Musty Suffer" Series.

The Hearst Cartoonists contribute "Krazy Kat at Looney Park" and "A Quiet Day in the Country." The Hearst mannikins appear in "Fashions d'Art."

In the last section a better spelling would be "mannequins" in place of the older form. This is more generally applied to costume models and has some slight novelty that may interest.

Better Still.

The Kansas City branch of the V-L-S-E is now printing its tip sheets on specials. These specials, which are virtually full instructions to exhibitors on how to handle the big four features, have already been mentioned, but in their printed form they are still more handy and it would be a good plan to have enough run off to supply the other branches. L. J. Scott has struck a good lead in these stunt sheets, and he gets out practical stunts, which cannot always be said of some prepared booklets. Both Scott and Tom North are peculiarly apt in getting up stunts that are workable. There is real press work in this:

PUBLICITY STUNTS.

There are a number of variations to this idea any one of which will cause more comment than anything you have pulled off. If you are a pusher you can get the town on edge.

Probably nothing attracts more attention than an automobile wreck. About two weeks before showing the "Ne'er Do Well," plant a nice wreck on the most prominent corner in town. Secure a car from any garage—a stripped down car will do as well as any and the cost will be very small. Turn the car clean over or lean it up against a telephone post with the wheels lying at a distance. Have all tags and identification marks removed. Have a coat in the car or under it. Place a letter in it written by Darwin K. Anthony to his son telling he has put up with his carousals and joy rides as long as possible and from now on Kirk can either work or starve.

Unless your experience has been considerable it would be best to let the newspaper man in on the secret as you may not be able to fool him. If he is a good fellow he will enjoy slipping a corking good story like this over.

But imagine the talk which will start when they find that letter and no victim. That is good for a mystery story. Then when the night-watchman, whom you have posted, admits having seen a young fellow hobble down and drag himself aboard a freight you have meat for another story. Then some friend of yours mails a postal from up the line to the garage man.

It is signed by Kirk Anthony, the Ne'er Do Well." He says he is going to Panama to make good and will not have any more use for the car, so donates it to him.

There you have another story, for, of course, your friend, the garage man, goes to your friend, the newspaper man, stopping, however, to show it to everyone he meets. Can you imagine of anyone not knowing about Kirk Anthony, his automobile and the fact that he is known as the "Ne'er Do Well" after that?

Do not overlook what is said about springing the fake to the newsmen in advance. A reporter will help plant a story with enthusiasm, but fool him once and your house can burn down and he'll still have the writer's cramp. The only safe way to plant a story is to plant one so that he will never get on. Otherwise tell him before hand and are partly dated in that the "tonight" is followed by the day, but it would be better still to add the date in smaller type just below. It need not be more than an eight point line, but it will better identify the bill. And it is always well to let the name of the theater rise to the top of the bill instead of sinking it in the center, where it gets mixed up with the main title. In other respects the bill offers some good points, including an underline that runs for the next four or five days and is changed. Perhaps, in a small town, the daily throwaway will become a part of the ordinary routine of life, but as a rule it does not work well if used too often unless Edmund Reid's scheme is followed and there is offered some local gossip. His old time daily paper was no more than a large throwaway, yet it carried a lot of foreign advertising as well.

What Does It Mean?

The Third Street Theatre, Easton, Pa., in a recent program offers for sale stock in its building, the lease and fixtures of "the best located theater" and the lease on a new theater. We hope it does not mean that they are going out of business.

George Does It.

George Walker is the operator of the Masonic Theater, Ellenville, N. Y., and when he isn't operating or doing little things like that, he is the publicity man and in odd moments he draws cartoons. He sends in a clever cartoon and some throwaways, getting out a throwaway every day. We do not know how the newspaper situation is in the town, but a daily throwaway is apt to be regarded as too much a matter of course. It is more valuable when held for special events and is not made too common. Then they should make a loud noise and not carry too much stuff. If the program is known far enough ahead, it would be better to get out a single weekly program and then use throwaways not more than twice a week. These bills are not badly displayed for a country town

A Town Topics.

W. L. Chisholm, of the Orpheum, Fulton, Ky., is using the social stuff, just the same as Barrett McCormick and other hustlers. The least hint of a theater party is enough to get an item over to the daily paper, and a treat at the drug store on the way home. This is a scheme so simple, so cheap and so effective that it is odd more managements do not take the trouble to work it. Any small town paper is glad to get personal stuff and will use all that comes, and small town citizens differ not at all from big town people in their liking for a press notice. For his own advertisement he uses only a four-inch single column, but makes it a reader with the house name the only display, and it stands out as well as would four tens that are merely a jumble of type.

An Annual.

The Majestic, Grand Junction, Colorado, is making its "Merchant's Matinee" an annual event, but, unlike the old form of merchant's matinee, it also partakes of the nature of the familiar "dollar day" most merchants offering some special bargain for the Saturday set. In a town of ten or fifteen thousand, the big house that works in with the stores can do all sorts of stunts to mutual profit, and yet so few managers seem to realize the fact. Manager Becker is now running his own theater ticket stamps right along and in other ways he helps to get them into town. Naturally his Movie Fan is well patronized by the local merchants, and he has plenty of space to give them since he prints eight full-sized pages.

Starting It Off.

Francis A. Mangan sends an invitation to attend the inaugural of the fall season at the Cumberland, Brooklyn. We have never had a chance to visit the house, but have sent the family there frequently, though it is out of our direct line of travel, but our better half likes the atmosphere of the house. Mr. Mangan has done what few have done, yet all can do. He makes a feature of the fall opening with a really pretentious musical program of both vocal and instrumental numbers with a feature, and some singles. The house always does go strong on its musical program, but by making a special event of the "opening" the regulars, who have dropped out through the summer either because of the heat or on account of their vacations, are coaxed back for the special and so fall into the habit of being regulars again. Compared with the cost of the extra soloists the results in renewing business are great. You do not have to go into it so heavily, but you can mark your fall opening with some special event and so impress upon the minds of the half persuaded that theater going time is here again. It is in these little points that the Cumberland keeps ahead and so holds its ground above the majority. We do not think it chance that of the three educational series match the feature—Yellowstone Park for Where the Trail Divides and scenes in Holland for Hulda from Holland. That's figuring the right way.

His Own Herald.

C. R. Blubaugh, of the Vaudette, Fort Scott, Kansas, got out his own herald for "The Battle Cry of Peace," and though in only one color it works better for him than the stock herald because he can put his own advertising on the back. He is also using the monthly calendar. The monthly calendar is as popular as the door knob used to be, but the approach of wintry weather will probably bring out the door knobs again. They are handiest when it blows and snows, for it preserves the matter from the elements. He should follow the rest and have the calendar punched for hanging up. If the printer has no punch to work in the press, a fifteen cent drive punch and a hammer will do the work as well.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising to Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Working Up Fives.

PROBABLY many readers will snort in disgust at the inquiry of a man who wants to know about fives. He writes:

> One thing I cannot seem to understand at present is where people get enough material for a five reeler. I'm sure it would be appreciated if you would take this up in the paper some time.

Now to the man who knows—and who forgets the time when he did not know, this seems to be the acme of foolishness. It is, to the trained writer, it is to the gifted natural plotter, but there is nothing that probably puzzles the generality of writers at the present moment more than this one question, and many of them have not the nerve to ask. This correspondent unconsciously supplies his own answer when he says that he does not seem to be getting ahead though he has been writing earnestly for a little less than a year and has turned out eight or nine reels of stuff

We wrote the questioner that he got five reelers out of his head—the same as he got his one reelers—but that he had to train his head a little. That's the entire thing in a nutshell. You must train your intelligence, through exercise. Hundreds of men can lift a hundred pound bar bell, who cannot carry it the length of an average gymnasium. Other hundreds can carry it the length of such a room, but could not bear the burden half a day. In countries where the topography or lack of beasts of burden necessitate human carriers, there are thousands of men who can carry a hundred pound load and more at a brisk pace, half a day. It is merely a matter of practice, just as typewriting, setting type, digging ditches or writing scripts is a matter of natural ability plus training.

Practice makes perfect, according to the adage, but perfection is never reached. Practice brings proficiency, would be a better reading. Nine reels is not a month's work, to say nothing of a year. Nine reels is not even the commencement of study. Nine reels should suggest themselves to the person of average intelligence before he even starts to plot. Lately we did nine synopses—that precise number—in parts of two afternoons—seven of them in one afternoon. We gather that the correspondent has taken the usual course of the uninstructed and has written one play and worked on that until he thought he got it right. Then he has taken up the next. That is not the way. The beginner should study plotting and nothing but plotting until he is so familiar with plots and plot formation and development that he is thoroughly grounded. Then, and not until then, should he study form and expression. It does him no good to know all about leaders and inserts and close-ups and panorams until he has something to write about, and one idea is not sufficient equipment. If we had a school we would keep our pupils so plotting for at least a year, no matter what their natural ability. Plotting is all there really is to play writing. You must have a plot or you have no play. But having a plot, you must be able to tell it, and so a knowledge of standard form is required. Unless you can plot, a knowledge of form will not even get you a job as adaptor, though so many think they will take studio jobs when they find they cannot think ideas.

The way to get five-reel plots is to write one-reel plots and then two and three-reel stories and so to the fives. It takes longer than jumping in to write fives at the start, but what is the use of writing fives unless you write good ones—ones that will sell, and you cannot write and sell five-reelers unless you have passed the one-reel plot stage, either in photoplay or fiction work.

You write a five just as you write a one, only you put more story into the five, more than five times as much story, because a five-reel play will run five times as long as a one-reel, and you cannot keep it at the tempo of a one-reel. You must get better and better as you go along. You *must* keep the interest rising. You cannot fall back to the one-reel level in your second reel, nor permit the third to be as slow as the second. No matter what the length of your story, you can sustain interest only through a rise in interest. You do not—in fact, you cannot—ascend to the climax of a five as rapidly as you reach the apex of a one. You must start more slowly and rise more gradually, but every hundred feet of film must be more interesting than the preceding hundred feet, whether you write a two-hundred-foot subject or run ten thousand feet. And the only way to learn how to do this is to write so many good one-reel stories that you are able to do a fair two and then do so many good twos that you will find some of them are fair threes, until, at last you find yourself wishing you had six reels instead of five. And about that time you'll be back on ones, or writing tens, for the fives are commencing to slip already.

Do a hundred plots. If that does not work do two hundred or three or ten hundred. It is the only way you can learn to write, and you will find that perhaps a couple of years from now you are then collecting for the time you *think* you are now wasting on practice plots. The time is not wasted, the labor is not wasted. When you get so you can command a thousand dollars for a subject, you'll find that you can write them quickly and easily because of the time you are putting in now on seemingly unprofitable practice work.

Telling Comedy.

Did you ever listen to a prosy person try to tell a humorous story? He may have a good theme, but his recital is so filled with "ifs" and "ands," and "buts," "in the meantimes", and "it should be rememebereds," that the pleasure in the story is lost in the recital. It is the same way with film comedy. If you load your stuff down with explanation it cannot carry the weight. Tell the story directly, swiftly and with an appearance of enjoyment. Make the recital of the story joyous; as though you yourself were laughing at the idea. Labored comedy is about the greatest infliction the photoplay patron is called upon to endure.

Reissues.

An actor points out that the reissues are going to make trouble for players and authors alike. Each reissue means one script less to be sold and one job less for the players. He wants us to campaign against the reissue idea. But we think that the reissue is a good idea when the reissues are the best work of an earlier day. Some of those old Biographs are just as good now as they were when they were making the popularity of the pictures, and they are new to many, if not most, of the present day playgoers. And the reissues but serve to point out how few of the old stories were good. They form but a small percentage of the general product and will not seriously affect the market. One releasing concern is said to have purchased more than a million feet of old stuff. They will not realize on it all, because they cannot dispose of poor stuff whether it is new or reissue, and a certain amount of this product going out will merely serve to emphasize still further the need for better material now. Don't worry about reissues. Once we worked for a publishing concern that started to use up the stuff that has accumulated in the safe. It was hard sledding for a couple of months, but in the end the rest of the stuff was dumped into the furnace and the market was better than ever.

The Knockers' Club.

The Evening Sun seems to have been selected as the official organ of the Knockers' Club of New York and it gives much space to letters from disgruntled photoplay writers, not all of them based on fact and good faith. One man claims that he entered into a contract with one concern to deliver a multiple reel a week and had to wait seventeen weeks for his first money. This sounds all right until it is realized that real writers do not contract to turn out a multiple a week. By another company he was told that his name had been associated on the film with a well known dramatic writer and that that should be honor enough. Evidently he never heard of lawyers. Lawrence McCloskey collected not long ago for a script he had written on order, when the company declined to pay for on the grounds that it had decided not use the play from which the script was made. There was no delay. The case went to court and the next time the firm was sued it settled before the case came to trial. These half truths serve only one good purpose. They frighten from the game the timid ones who start in feeling that their scripts will be stolen.

High and Dry.

Having been given his choice between an immediate vacation and a prospective straight jacket, John William Kellette took the vacation, and after visiting Rutland, Vt., where he used to bully a linotype machine, he is to go to Lake Bomosene, nearby. Being the driver of the water wagon, "Kell" is not dismayed by the idea of a vacation in an ultra dry community, and says that when he gets back he'll dig up some copy for us.

For the Museum.

If you have invented a peculiarly novel piece of business, a new idea in leaders or anything out of the ordinary, send in a copy of your carbon, after production, for the photoplay museum of Columbia University. Before the end of next season we want to see the museum provided with a collection of real scripts as well as bits. All contributions will be credited to the donor, a special label being provided for this purpose.

The THIRD Edition of

Technique of the Photoplay

IS NOW READY

This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.

By Mail, Postpaid **Three Dollars**

Address all orders direct to nearest office.

THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturer's Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Operators' Union Directory, I. A. T. S. E.

Notice—Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year, free of cost. Preserve this list as it will not be republished. The mail address of the secretary should be included, and the address of regular meeting place, if any.

Local Union No. 453, New Rochelle, N. Y.

President, Joseph Tyroler; Vice-President, Charles Jackson; Financial Secretary and Treasurer, Louis Goldshlag; Recording Secretary, Thomas W. Dougherty, 9 Pine street, New Rochelle, N. Y.; Business Agent, Emil Kessler; Sergeant at Arms, A. E. Bell. Meetings held second and fourth Wednesdays of each month at Room 306, Proctor Building, Mt. Vernon, N. Y.

Question No. 158.

What slope should the balcony and the gallery floor have? How would you determine it?

Roll of Honor on Question No. 147.

The Roll of Honor on Question 147 contains the names of Joseph H. M. Smith, Fort Worth, Texas; Wilson Hays, Barton, Md.; Ralph Gwynn, Longmont, Colo.; W. B. Allen, Edmonton, Canada; G. A. Yager, Anadarko, Okla.; C. E. Linstruth, Carthage, N. Y.; D. A. Snyder, Bangor, Pa.; Leon Pagenhardt, Westernport, Md.; M. M. Moon, Sherman, Texas; F. N. Irvin, Lufkin, Texas; J. H. Hanson, Lubec, Me.; M. Capobianco, Roseto, Pa.; L. J. Shafranek, Cleveland, Ohio; Frank Harris, Tacoma, Washington, and F. F. Bell, Palestine, Texas.

I have concluded to publish the reply of Brother Hays.

Answer to Question No. 147.

By Wilson Hays, Barton, Md.

The Question:

What do you understand by emergency lights? Where should their switches and fuses be placed, and at what point should the emergency light circuits be attached to the supply? What, in your opinion, should be the limit of size in picture and why?

The Answer:

Emergency lights are those ordinarily left burning while the show is on, such as exit, foyer, hallway, auditorium, side lights and a portion of the ceiling lights where indirect lighting is used. Exit and emergency lights not only should, but *must* be tapped to the main house feeders on the street side of the main house fuses and switch. They should be protected by their own main fuses carrying all exit and emergency light circuits; also by individual fuses for each circuit. They must be controlled by switches located in the box office, and by no other switch; this for the reason that in case of fire, or other alarm, there is always the possibility of some excited employe pulling the main house switch, thus plunging the entire theater in absolute darkness at the very time that the lights, particularly exit lights, are most needed. One can never tell what an excited person will do. An usher has actually been known to rush to the switchboard and pull the main house switch when an alarm of fire was given. If the exit and emergency lights are located ahead of the main switch such a blunder would not extinguish these lights, and the box office man or woman certainly would not pull the switch, and thus it would be practically impossible to plunge the entire auditorium into total darkness. It is also possible that in case of fire a heavy short circuit might occur, due to something falling across the wires, thus possibly blowing the main house fuses, which would amount to the same thing as pulling the main house switch.

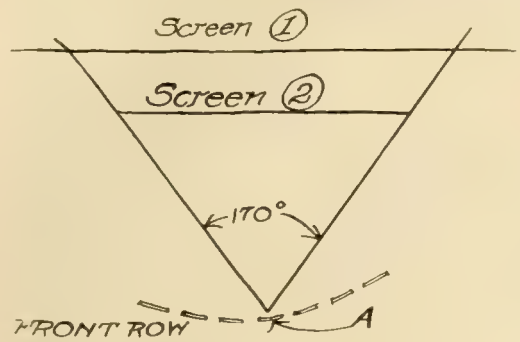
As to the size of picture, why that will be governed by local conditions, and several things must be taken into consideration in this connection. The picture as projected through the machine aperture is approximately 11/16 x 15/16 of an inch in size. It will therefore be readily understood that the magnification is, in any event, tremendous, and the greater the magnification the greater will every defect in photography be magnified, and the greater will be the movement of the film on the screen, since every movement of the film at the aperture is increased at the screen in direct proportion to the size of the picture. Also it must be remembered that as the picture size is increased light strength must be made greater very rapidly. A 12 foot picture is considered as being "life size," and a picture of this size is perfectly distinct, in all its details, to the person of normal vision seventy-five or even one hundred feet away, and it is very seldom there is any bona fide reason for the use of a picture larger than 12 feet, so far as distinctiveness of vision goes. It must, however, be granted that in a large house a 12 foot picture is too small, especially if the screen is located on a large stage. The size of the picture may be greatly increased, but always at the expense of light, brilliancy, sharpness of definition, and magnification of defects. The possible limit of size might be open to argument. It would depend upon how much one is willing to expend for current, and how bright a picture is required; also mirror screens do not exceed 18½ feet in width, and for a throw of 50 feet, 18 feet is about the limit, since with a wider picture at this distance optical difficulties are encountered. At less than 50 feet the limit of picture size decreases rapidly, since with very short focal length lenses it is difficult, if not impossible, to obtain sharpness in definition. With a throw of 75 feet a 20 foot picture is the limit, while at 100 feet almost any size you can illuminate may be projected.

[In answering the last half of the question everyone except Ralph Gwynn, Longmont, Colo., failed to incorporate one of the principal reasons for limit in size of picture. I will publish separately Friend Gwynn's answer in the department, or rather his answer to the last half of the question, since it brings up something which is new and interesting.—Ed.]

Angle of Vision.

Ralph Gwynn, Longmont, Colo., contributes a reply to Question 147, a portion of which deals with the limit of size in pictures. The reply was not suitable for publication as an answer to the whole question, but it brings up an interesting point which fully justifies its publication in the department. His reply is as follows:

According to Dr. Buell, an eminent psychologist, the human eyes are capable of taking in anything within a radius of 170 degrees horizontally, without moving the pupils of either side. Taking this fact into consideration, it seems to me that eye fatigue resulting from constantly being compelled to shift the eyes to follow any particular object across the screen would be greatly reduced if the screen were of such size as would not exceed the cone formed by a 170 degree angle, having its apex on a line perpendicular to the screen at the intersection of this line with the front row of seats. Let me illustrate. Screen "1"



exceeds the 170 degree cone of vision of spectator "A" which will necessitate a continuous moving of his eyes, or if the screen be large enough, a moving of his whole head in order to see the complete picture. Screen 2, which just occupies the

cone, may be easily viewed by those in the front seats without any eye strain resulting from this particular source. Screen 1 would, of course, fall within the 170 degree angle of vision of those sitting farther back, but where room is limited it is often desirable to extend the seating as close to the screen as possible. This is not the principal argument against employing too large a screen, but it is suggested as a possible defect where ideal conditions are desired. The screen should be designed to harmonize in size with the width of the house. A 9 x 12 screen would appear insignificantly small in a house 100 feet wide, and practically no method of decorating the screen end of the house would serve to reduce the lack of proportion. Frank Rembusch authoritatively says that for a house 75 feet long and 25 feet wide a screen 9 x 12 feet is the best arrangement, and for houses of increased length and width the size of the screen should increase proportionately. He also adds that a large screen will cause an elongation of faces and figures. I feel free in assuming that the distortion would be more pronounced the closer one approached the screen, and much more noticeable at the top than at the bottom of the picture, the inaccuracy being in the eye rather than in the optical system of the machine. The same effect of distortion will be produced by standing at the bottom of a large sign, whose proportions are perfect, and looking up. Faces and figures will appear elongated. A third, but less important, point, from the perfect projection standpoint, is economy. If light and lens systems are already as near perfect as possible, an increased screen area will necessitate a brighter light to maintain the same brilliancy of screen illumination. If we go too far we are apt to run into another optical snag; since a lens of short E. F. is necessary to project a large picture at a short distance, and such lenses seldom give sharp, well defined pictures. Within the limitation of the above suggested difficulties the size of the picture is decidedly dependent on local conditions, and no particular standard can be established which would give the best effect in all places. For permanent public exhibition it is not advisable, and seldom necessary to reduce the size of the picture below 9 by 12 feet. Besides being sufficiently large to enable patrons sitting in the back seats to distinguish details, the maximum size of the screen should be governed by the first mentioned limits, viz.: the cone of vision and distortion.

The point raised by Friend Gwynn is interesting, although I cannot agree with his deduction. The human eye does see or "take in" everything through a very wide radius, though I am not prepared to say whether or not 170 degrees is the exact figure, though, presumably, it is, since the professor certainly ought to know. I am, however, prepared to make the assertion that, whereas the human eye does take in everything in a wide range of vision, still *it always focuses on one point*. Try it. Pick up a typewritten sheet of paper and look at the whole thing and see if your eye does not instantly focus on one word or letter. Look at the walls of a room and see if you can look at the whole wall without your eyes focusing on one spot. If you can your eyes certainly are different from mine, and if this is a fact, then the larger the picture the more violent will be the gymnastics the human eye will have to perform in order to read the film story, and this becomes tremendous when one is seated close to a large screen. My own view of the matter is that no picture larger than 16 feet should be allowed where the front row of seats is within 20 feet of the screen. I would welcome discussion on this important point.

Measure the Light Ray.

Byron Sherwood, Trenton, Mo., says:

> Will you, through the department, supply some information, to myself, the owner, which will be passed on to the operator? Machine No. 1 has a limit of distance between condenser and aperture 21½ inches, and machine No. 2 has 16.25. Present lens system: machine No. 1 diameter of objective 1 9-16; back focus 4⅝; condensers one 6½ and one 7½. Machine No. 2: diameter of objective 1⅝; back focus 4 15-16; condensers 6½ and 7½. Table No. 1, page 141 of the Handbook, makes no provision for lenses of these diameters working under our conditions. I suppose you will say that I am losing light. If so, what percentage am I losing, and am I losing it by paying for current which I do not get, or losing it on the screen? Would my picture be better if I had the right system? What size lenses ought I to have for each machine? Picture 9 x 12 at 82½ feet. Am using a double arc 35 ampere transverter.

Yes, you are losing light and lots of it, and it is, counting in your current bills, in this way: turning to plate 9, figure 50, page 120 of the Handbook, you will find precisely the condition you have. Now if the light beam between the aperture and the lens was concentrated so that the entire beam entered the lens, as per plate 5, figure 46, page 119, then you would be getting more light. That is plain enough, isn't it? Well that being so you would get a brighter screen, or you could cut down on your current and get the same brilliancy you are now getting. You have a 4⅝ inch back focus on one machine; ⅝ is .625 of an inch. Looking down in the second column from the right—the column headed "21,"—you will find the figures 6.29, which is very close to your back focus, and looking over in the left hand column opposite 6.29 you see 2⅜, which is the smallest lens diameter you can use with the condenser 21 inches from the film, using two 7½ inch condensers. A 2⅜ lens is, however, pretty large, and whereas your present lenses have altogether too small a diameter, still if you are going to continue using the ordinary lens, I would recommend that you get one not less than 2 inches in diameter. If, however, you are willing to pay the price, which will be considerable, I can get you a lens that will not only give you a sharp picture but will practically stop all light loss, and thus pay for itself within a comparatively short time. These lenses are something new and they are pretty costly. I would, nevertheless, recommend their installation. With ordinary lenses I would recommend two 7½ inch condensers, with the limit of distance on the machine that allows 21 inches between the condenser and the aperture, and a 2 inch diameter lens. With the other machine there is nothing you can do to stop light loss unless you can get the lamphouse back where it ought to go. If you were using heavy amperage that would be something else again, but you are not. As a matter of fact the lens I have spoken of is the thing you need, and the only thing that will meet your requirements under the conditions named.

Condensers.

One who signs himself a "Union Operator," Victoria, B. C., asks what size condensers he should use, the space between them, and the distance between them and the film. He is using No. 2 Gundlach Manhattan 6¼ E. F. objective which has a diameter of 2½ inches. This lens has been stopped down to 1⅜ inch diameter. Its back focus is 4 15-16 inches. The lamps are old Edison ones, and the mechanisms one Power's Six A and one Power's Six. Says he cannot, at present, get more than 14 inches between the front condenser and the film, but could get six or seven more by making the table longer, only the size of the room prevents that. On one machine the nearest the back condenser and crater can be gotten together is 2⅞ inches, and the other 3¼ inches. Says he has the second edition of the Handbook and intends to get the third as soon as he can raise the cash; also has all ten volumes of Hawkins' Electrical Guide.

In the first place, Union Operator, you must sign your name to letters, though the name will not be used if you so request. In the second place take out that washer, or at least increase the opening to 2 inches. Use two 7½ inch condensers placed as close together as you can get them, and get your lamphouse back as far as you can. My advice would be to put a shoe stretcher into that operating room and expand it 2 feet at least, front and back. My next advice would be to throw away those old Edison lamps. Out of date equipment of that kind does not pay the manager, from the boxoffice point-of-view. You have not said what amperage you are using, but 2⅞ inches ought to be close enough to the condenser in any event. I would by all means advise you to get the third edition of the Handbook, and when you have studied "Matching Up the Lens System" you will find that topic alone will be worth to you at least twice the price of the book. I cannot give you any very intelligent advice because your operating room conditions are, as you describe them, such that it would be impossible to put my advice into practice.

Reflected Light.

L. C. Merchant, Falfurrias, Texas, propounds the following:

> Am using 110 volt, 60 ampere A. C., and the generator at the power plant is pulled by an 80 H. P. distillate engine which produces very unsteady current. If the engine misses the voltage drops pretty low, but, of course, we cannot help that. I would like to ask the following: First: Why did a very bright spot develop about the center of the top of the picture? The spot was there last night when I started the show, and it is the first time. Not a single adjustment had been changed for several weeks. I have the new Handbook and have searched it through and can find no answer except that the lens might be wrong. But if that is the case why did the spot wait until last night to show up? The shutter is not right, but it is set where it is giving the best results. It is impossible to get it right as it is an inside shutter and there is very little room for adjustment. The aforesaid spot will show, but very dim, when the wide, or solid, blade of the shutter has the aperture entirely covered.
>
> Question No. 2 is, what is the best thing with which to paint a screen for an open air theater, or airdome? Have looked through the Handbook and the best it recommends is alabastine for a muslin screen. But that don't work here, since every time it rains the albastine washes off. I painted over the alabastine with white lead and oil, but that seems to glare considerably. Have a solid wall of ship lap and the muslin stretched as tight as it will stand over that. As long as I kept it painted with alabastine the wind did not bother, but since I painted it with lead and oil the wind gets behind it and causes great waves to run in every direction, and this is very noticeable on the picture. The only reason I can see for this is that when the screen was painted with the albastine the air could escape through the cloth, but with lead and oil paint there is no escape for the air after once it gets behind the screen. I would like to hear from the editor on these things; also to receive any advice experienced operators may see fit to give.

With regard to your first question the bright spot is probably due to reflected light. Set the machine so that the aperture is entirely covered by the wide blade of the shutter, and then blow smoke all around the front end of the machine and see if you do not see a ray of light coming through somewhere. If you don't, kindly let me know.

As to the second question, if you have the third edition of the Handbook turn to page 184 and you will find paint data. Your paint is evidently an oil paint, whereas you should have mixed it about one-third boiled linseed oil and two-thirds turpentine, so that the surface would be a dull, dead one, instead of glossy. I see no reason why the screen should wave when painted and not when coated with alabastine, since alabastine makes a coating which I would suppose would be practically impervious to air. However one thing is certain, and that is the screen is not stretched tight enough. Otherwise there could not be waves such as you speak of. My advice is to pull that screen up as tight as a fiddle string. If the muslin you have won't stand it get stronger cloth and

stretch it on a frame such as is described in the Handbook, pages 190-191. The better way would be, however, to nail ½-inch furring to the shiplap, put lath on the furring and make a cement finish plaster screen, to which you can apply paint mixed as follows: White zinc ground in oil, 3 parts; white lead ground in oil, 1 part. Mix with one-third boiled linseed oil and two-thirds turpentine, then add enough ultramarine blue to make a very light blue in the pot and apply a sufficient number of coats to make a perfectly white surface, then border screen with black.

A New Reel.

George R. Collins, Salisbury, N. C., sends sample of a new reel for examination, and has, at my request, sent one of these reels to John Griffiths, Ansonia, Conn., for test. Personally the thing looks too good to be true, but Mr. Collins assures me that after months of trial it works like a charm.

It consists of a cast iron hub about 2¼ inches in diameter, in the center of which is another cast iron hub of less diameter, the one resting on the other. The center hub is shoved on the take-up spindle and locked in the usual way, and turns the outside hub and reel by friction, there being no direct connection between the two except the friction supplied by the weight of the reel. That is all there is to it, except a groove and ball which allows the reel to turn in but one direction, thus enabling the operator to rewind. It is simple, strong, perfectly true, and if it works as Mr. Collins claims it does, it would obviate all necessity for take-up tensions on the machine itself. I will have more to say about this particular thing when I get the report from Friend Griffiths.

From Newfoundland.

J. P. Kiely, St. Johns, N. F., writes:

> I have trouble with my machine. It is an Edison Model D, and has been in use but one year. Every two or three minutes it starts to grate, and then will run smooth again. Had my operator look it over, but could find nothing wrong. It gives a sharp, steady picture. I find the department very interesting, and will be looking for a reply in the next issue thereof.

My dear Mr. Kiely, I am sorry, but I guess you will have to look in several weeks' issues. Right now there is at least four weeks' matter in type, one week in manuscript form, and a stack of mail in front of me that would choke an elephant. You should have enclosed four cents for a carbon copy of reply, but owing to whence the letter comes I will send it anyhow.

It is difficult to diagnose a case from the meager description supplied. First, carefully examine the machine and see if the screws holding the side bar which carries the outer bearing and the fly wheel shaft are tight. If you have a Handbook these screws are 1133—1133, plate 1, page 582. Next examine the shutter gears and see that nothing is loose, and they are not badly worn. Also examine the small pinion in the fly wheel shaft which is driven by gear 19439, plate 1, page 582 of the Handbook. From you description it would seem that the trouble must lie in the gears. You certainly don't get any first run film up there, therefore it cannot be emulsion on the tension shoes. It is possible the bearings carrying the fly wheel shaft are badly worn, which might produce this kind of trouble, though I hardly think so. Your inforamtion is so very meager that it is almost impossible to give an intelligent answer. I would suggest that you send $4.00 to the Moving Picture World at once, and get a copy of the third edition of the Handbook. I can assure you that it will be worth to you many times its price. There are full, complete, illustrated instructions on all leading makes of projectors, including the Edison Model D.

Wants Brilliancy.

A. L. Fell, Suffolk, Va., says:

> Dear Friend: Although I have never before written, still I feel that I can address you as "dear friend," since I am a constant reader of the department, which has been a great help to me, and should be to anyone who wishes to improve himself in the art of projection. I have only been operating about two years, and realize there is still much for me to learn, but if study and hard work will do any good I will get there some day. Am using two Power's Six A machines with a 98 foot throw. Objectives are 6 inch E. F., which gives me a 15.03 picture. We are going to move the screen back 14 feet, which will give a 112 foot throw, and, using my present lenses, I figure the picture will be about 17.45. Now would that give much loss of light, or should I get a new lens and make a smaller picture? What I want is brilliancy. Am sorry to say I don't own a Handbook, but if the good Lord spares me I very soon will.

Yes, brother, if you owned a Handbook you could get the answer to this question in less than a minute, which same is true of hundreds of other questions which doubtless puzzle you from time to time. The answer to this particular question is on page 102. In your particular instance you have a 15.03 foot picture at 98 feet; 15.03 feet is 180.36 inches, which divided by 98 gives 1.840 of an inch spread for each foot of throw, and for the additional 14 foot of throw you say you will have we get 25.760 inches additional width of picture, which added to 180.36 gives 206.120 inches, or, discarding the fraction, 17.17+ feet, as the width of the picture. We have discarded some of the fraction, therefore the answer is not precisely accurate, but the method is shown. Under the new condition your objective will have a shorter back focus—be nearer the aperture—therefore no additional light loss will be set up, but it will require much more light to give the 17 foot picture the same brilliancy the 15 footer has, and unless you have a very large house fifteen feet is large enough.

Long Beach, California.

From several sources information has come that Long Beach, Cal., stands in need of a very decided shaking up so far as things relating to projection be concerned. I am told that the very best houses in town, which have baby nurseries, pipe organs, and all sorts of trimmings, charging 10, 15 and 25 cents admission, are only paying their operators $12.00 per week with a 1 to 11 P. M. grind. I am also told that at least one opeartor in Long Beach is working from 1 to 11 at $10.00 per week.

Now if this is true, and I have every reason to believe it is, I would like to ask Long Beach theater managers if, in their opinion, this spells ordinary horse sense. Is it not rather ridiculous to place the art of Mary Pickford, of Sarah Bernhard and Anita Stewart in the hands of a $10.00 or $15.00 a week man? Don't you think it sounds rather absurd to pay an actress several thousand dollars a week, and then place the reproduction of her work in the hands of a $10.00 per week man, or even a $15.00 per week man? Honestly now, with one hand on the New Testament and the other on the Koran, Mr. Long Beach Manager, does that not sound rather absurd on the face of it? Do you think you can get high class service at such an absurd figure in these days of high cost of living? Why, good heavens, my dear Mr. Manager, a teamster gets as much or more for driving a span of mules, and it really does not require much brain power to act the part of pilot to a dray.

Now please understand, Mr. Manager, all this is beng said absolutely, wholly, and entirely for your own good. I am not trying to stir up trouble between you and your operators, but I must point out the F-A-C-T that *if you want high class results on your screen in order to fill those fine seats with patrons, and* KEEP THEM FILLED *with patrons* you will need something more than a $10.00 or $15.00 a week man to interpret and reproduce the work of the artists you show on your screen.

I expect to be in California next winter, or in the early spring, and possibly may be able to address the theater managers and operators of Long Beach. Most certainly, under the conditions, I will be glad to do so if they wish it.

How About It?

L. Morris, manager Park theater, Jacksonville, Texas, sends the following letter, which is countersigned by B. Hugh Mullens, operator:

> Dear Mr. Richardson: In looking over old copies of the World I find two comments published April 1, 1916, and March 25th, sent you from Nacogdoches, Texas, in which he lambasted the Park theater in this town unmercifully regarding films sent that theater. This house changed hands in February this year, and in that time no films have been sent to Nacogdoches from this theatre With regard to the serial "Who Pays?" it has never been run in this city. As to why Nacogdoches should send in an erroneous report of this matter we cannot understand, but we do know that the operator at the above place has got things twisted. We would thank you kindly to give this space in order to correct the above charge.

You certainly are fully entitled to that courtesy. I must again warn operators to be very careful in sending in reports such as that sent by Nacogdoches. Such things ought to be published for the good of all concerned, but it is practically impossible for this department to check up all these things, and we must, in cases of this kind, proceed upon the assumption that the man who sends in a report, which he knows will be published and seen by the accused, will not make the report unless he knows positively that he is right. It would be rather foolish to do otherwise. Nacogdoches is now placed in a decidedly bad light, and it is his own fault. I don't imagine that he intended to make an incorrect report, but he should certainly have been more careful.

A Correction.

In September 9th issue appears an article entitled "The Auto Arc Control," in which the American Lighting Company of Chicago is named as the owner. This is an error. The contrivance is now owned by the American Auto Arc Company, Owensboro, Ky., and Chicago.

A Sweet Singer.

James McCormack, dean of the Vitagraph projection operators, has burst into song. He presents "My Texas Mary," being guilty of both words and music. It may be had from the McCormack Music Company, Brooklyn, N. Y.

Has Seen Our Map.

Paul Baron, Coleman, Alberta, Canada, says:

> Though this is the first time you have heard from me, I nevertheless feel acquainted with you, having seen your photograph in the Moving Picture World. Am a regular reader of the department, and know I, for one, have been benefitted by the questions; also I firmly believe that the answers ought to be published in book form. I am running one Powers Six hand driven projector, taking D. C. through a 240 volt Power rheostat. The distance of projection is 80 feet to a white painted screen. The picture is 12 feet 4 inches; the diameter of my 6 inch E. F. objective is 1½ inches; the arc is 3 inches from the rear condenser. Distance from film to apex of front condenser is 14 inches, with two 6½-inch condensers spaced ¼ inch apart, using ⅝-inch carbons, positive cored, negative solid. Light spot at film is 1½ inches; have good light, and have broken no condensers for three years. Enclosed find postal order for 40 cents for first and second sets of questions. Will send for a handbook after pay day. I notice W. B. Allen of Edmonton, Alberta, is on the job. There are over eighty motion picture machine operators in this province, and Alberta operators need a good shaking up and waking up. Am send-

ing you photograph of our mining town; also two of Crow's Nest Mountain, which is quite some bump on the landscape Please send me W. B. Allen's address. We are using Universal films, "Peg o' the Ring," and Pathe's "Iron Claw," which is some serial Films come in good condition. There are five theatres east of me in this line of mining towns, but no sign of organization. In closing, I thank you for the great work you are doing in the department. You will hear from me again.

Brother Allen's address is Room 324 Muttart Building, Ninety-seventh Street, Edmonton, Alberta. You may be getting a good light all right, Brother Baron, but you are wasting a lot of it at the objective. When you get the Handbook I would advise you to study "Lining Up the Optical System" carefully. Also if you are paying for current by the kilowat I would strongly recommend a motor generator set, or mercury arc rectifier. Taking 240 volt current through a rheostat is mighty wasteful. As to Alberta operators needing a shaking up and a waking up, why, I dunno. You are in a better position to judge of that than I am, but if it is true, why they should not forget the fact that while it is very easy to drift along with the current, it takes a mighty long time to get anywhere. This is the age of hustle; it is the gasoline age, and he who does not keep up with the procession is very likely, sooner or later, to lose sight of it entirely, drop out and not even be missed. If Alberta operators are in the "slow" class, why it is up to them to advance the spark, give it a little more gas and speed up. The photographs were very nice indeed. Many thanks.

Not a Bad Bargain.

The following is received, with strict injunction to carefully conceal identity of the writer:

Have the second edition of the Handbook and last week got the third; it certainly is four dollars well expended. The paper and printing and binding are probably worth considerable less than one dollar, but the information contained therein is worth about one hundred dollars, therefore I say it is not exactly a bad bargain. I note that on page 236 your artist made an error in lettering the voltmeter and ammeter. On page 303 you say: "Any change in voltage across the arc will cause a corresponding change in the amperage of the arc." This is quite true, with one exception, viz.: where current is taken from a constant current generator. (You are wrong, brother. Even when current is taken from a constant current generator the same thing would hold true if there is resistance between the generator and the arc. Of course, if you took current from a constant current generator supplying current at arc voltage, then you are right.—Ed.) Street arc lights are mostly connected this way, but possibly you will come back at me with a statement that you were only considering projection arcs. However, the G. E. has, as you doubtless know, been making a constant current generator for moving picture use for some time, but lamps have to be connected in series, with short circuiting switches. The carbons may be pulled apart from 3½ to 4 inches before the arc breaks, therefore you are all right, F. H., with this single exception, and there you are wrong. As to "Dissolving Moving Picture," page 606 of the Handbook, also page 789, July 29th issue, why I long ago started dissolving pictures standing between the two machines and working both dowsers at the same time. This can be done so perfectly that even you would have difficulty in detecting the change. And now for the punch marks. For more than two and a half years I have dissolved one picture into the next within two or three feet of the end, and I have never punched a film. I have been in theatres where one could have anything within reason, such as good ventilation, toilet and wash rooms, and no fight about overtime, so I just cut out all the little punch marks and return them to the exchange, but owing to the fact that I also cut their punch numbers out they kicked. When running a matinee, the first show I allow end of part one to show before dissolving, carefully noting the last two scenes—particularly the last. Then before rewinding I look over the last four or five feet and make careful note of how it ended. With this information I could make a very nearly perfect dissolve right at the last end of the film. Not a few of the boys scratch a small line in one corner for two or three pictures. This they can see and the public hardly notices it. Another way is one punch hole placed on the dividing line. This you see only shows a little and only for two pictures. On some of the Edison features they end every reel with a title and begin the next with the same, only they forgot themselves once that I know of and had one title yellow and the next blue. Once in the serial "The Goddess" they had the same picture ending the reel and beginning the next. This looks good, but really is not, as it makes a jump in the action when one dissolves, like several feet of the picture had been cut out. So after two years of thinking of this thing I suggest this: Within fifty or seventy-five feet of the end of the film that the manufacturers square off one corner of the picture, so that instead of the picture being round on the corner it would be straight. If this could be done with the negative it would need give no further concern, since it would always appear in the positive. This I think should be continued until about five feet from the end. It would thus give the operator his cue to start the second arc, and the end of the mark would tell him when to dissolve. I say make this continuous for seventy-five feet, so it would be impossible to miss it if one happened to be feeding the arc.

This is practically the thing this department has already suggested, and which the Universal has agreed to adopt, though I don't know whether or not it has yet been put into practice.

Location Secret.

From a city, name a dark, dense secret, comes the following, which was received in June, but mislaid:

On page 797, April 29th issue, under the heading "A Visitor," you ask: "Why is this so?" As far as I know light does not generate heat until it strikes an object—that is light passing through a plain piece of film takes longer to catch fire than something dark. You mention Brother William W. Lewis of No. 162, I. A. T. S. E.; he is at present holding forth in Chicago.

The new Edison was installed in a new theatre in Chicago, Ill.—two of them in fact. A man from the factory was on hand to run them; also a No. 157, I. B. E. W. man. This is an operators' union, but somehow they haven't first-class ones, outside of perhaps five. Mr. Edison's Super machine, as it now is (then was.—Ed.) cannot run first run film in nine and ten minutes. Now you'll come back and tell me that I must not run film at nine and ten minutes. All right. I know that much, but the point is when the guy who pays you the money, and takes in the money, says: "*More speed*," you either give him what he wants or——. Recently I ran eight reels, not short ones, in one hour and fifteen minutes, and while running them the manager called *more speed*. I told him nothing doing, as he was getting eight reels in seventy-five minutes. He afterward told me he did not know I was running that fast. And 75 per cent of the theatres here run 9 to 11 minutes a reel. Two years ago I was running 5 reels an hour—7 to 11—four shows. Our competitor was running three shows, with the same seating capacity. We were doing more business—we had more people, therefore could spend more money on better films. The difference is counted by the dollars and cents at the box office. After running a matinee and holding them, I asked the owner if I could start my first night show at 6.30 instead of 7. Well, I ran five complete shows in four hours and ten minutes, and Miss Cashier turned in $16.00 more than the biggest we ever had.

I meant to finish about the Edison machine. Two are now being used in South Bend, Ind., and giving complete satisfaction; most likely they don't use the speed. There was too much backlash between the upper sprocket and film shoes, making the picture unsteady when new film was run at 9 minutes. Have one of your first Handbooks, I believe published in 1907, about 2½x5 inches in size and about 40 pages

As to the Edison Super, I am informed that changes are being made which will enable it to satisfy the worst speed-demon manager than can be dug up. I call its refusal to handle film at excessive speed a positive VIRTUE. Real honest-to-goodness theatre managers don't overspeed the films, but unfortunately not all managers are in that class. That it gets more money (if it does) is no excuse, because the rights of others are involved and abused.

Information Wanted.

George B. Carter, Elmira, N. Y., says:

I refer you to page 940, August 5th issue, for description of our equipment. We use 50 amperes to get a fair illumination, but most of the pictures appear like a crayon drawing—the letters not being clear cut. A Gold Fibre curtain is used, and the angle of curtain and machine is the same. The very top letters appear clear, but further down they are not. Use ⅝ carbons top and bottom. Can it be the lenses? Ought we to require such a high amperage if the current is properly handled? Can we get a first-class man to come on and put things in satisfactory shape, and what would it cost? Is our screen too large to have a clear picture all over?

I would not use an 18-foot picture; don't think it is necessary; 16 is plenty large enough, but you should have the picture bordered in black, as per page 178, figure 69, of the Handbook. Yes, the modern practice in high-class theaters is to use high amperage and secure brilliant illumination, but for 50 amperes you should use ¾-inch cored carbons above and ⅝-inch cored or solid below, preferably solid. If I understand you correctly, the letters at the top of the screen are clear cut, but at the bottom they are fuzzy. You have not, however, described the effect. Turn the objective lens half way round and see what alteration is produced. If the effect is the same it is not in the lens. Possibly you have slight travel ghost, and if so this can be eliminated by an adjustment of the shutter. If you will write describing the effect more clearly I will be in better position to help you. I do not believe it is necessary to have any one go up there.

Richardson's

MOTION PICTURE HANDBOOK

For Managers and Operators

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever before been attempted, nor likely to be for many years to come. Price is $4.00 per copy, postpaid.

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17 Madison Avenue, New York

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Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Soft Focus and the Angle of the Lens.

By P. D. Hugon.

Author of "Hints to Newsfilm Cameramen."

EVERY cameraman knows that the cinema lens works at a narrow angle, but some still believe that the aperture of the lens has something to do with the angle, and that a certain 2-inch lens gives "soft focus" because it works at a slightly shorter focal length than another a matter of one millimeter. To dispel these illusions is the object of this brief survey.

The expression "angle of a lens" may mean four things, hence the confusion. It may mean:

1. The maximum angle which the lens could embrace, if it were given the largest plate it can cover. This is the manufacturers' angle. It depends on the length and diameter of the lens barrel, as well as on the optical properties of the lens glass, and it will be noticed how close together the lens combinations are in a wide angle lens for ordinary photography. In cinema work, this is of no interest at present.

2. The angle at which the lens covers *a certain size plate* from one top corner to the opposite bottom corner (the *diagonal* of the plate). For a 2-inch lens *on a film;* this angle is 34 degrees; for a 3-inch lens, 22 degrees; for a 6-inch, 11 degrees.

3. The *floor angle,* calculated on the base of the plate (or shown by check marks on the floor). This is the angle which most people unconsciously refer to. In the case of the 2-inch lens, *on a film,* this angle is 28 degrees; for a 3-inch, 19 degrees; for a 6-inch, 95.

4. The height angle. In practice, this is the most important one, as the whole art of placing the camera quickly depends on a quick estimate of the angle. In one scene, the director wants to cut at the waist, in another at the knees; in a third a few feet of floor in front of the artist must be included; and in a fourth the branch of a tree. In the standard case of the 2-inch lens on the ¾-inch high film, the angle is 21 degrees. There is a leading French camera outfit that includes a comparatively wide-angle lens of 1½-inch focus, working therefore at an angle of 28 degrees (height). This solves many a problem in copying upright print, etc.

It will be seen, therefore, that the angle, in practice, depends entirely on the relationship of the focal length to the size of plate used. For instance, the same 2-inch lens would fully cover a plate if that size was made, 1½x1.3 inches. The floor (or width) angle would then be no longer 28 degrees, but 41 degrees.

What the Iris Does.

The iris diaphragm cannot in any way modify the angle *of view.* This you can easily verify, on any camera.

At full aperture, focus at infinity on a well-defined object; mark its outline on the ground glass; then stop down to F/32. The outline will remain the same, showing that the angle remains the same.

This confusion about diaphragm and angle of lens is due to the fact (vaguely remembered by most camera users) that the iris does have something to do with a different kind of angle—with rays of light entering the lens at a certain angle.

From any point (using the word in the mathematical sense of the word), rays of light are reflected in all directions. Those that are reflected in the direction of the lens all try to enter it, some straight through the center, some at an angle which the lens bends and returns towards the plate. The object of the lens is precisely to make these rays, at whatever angle they arrive, reproduce the image of their source all at the same point—get on top of one another, so to speak—so that they all make only one image. This is fairly easy for rays that come at a narrow angle, but some come at such extreme angles that they throw their image too far or too near (which you will easily understand if you recollect the elementary laws of reflection and refraction, and the working of mirrors). But as the image does not stop before the plate, or go through it, it registers out of focus, at the wrong place, too high or too low. We therefore have a number of images representing one point, and we call that point "out of focus"—which is merely a relative term, anyway.

What the iris diaphragm does is merely to cut off some of those rays that would enter at too wide an angle. Cutting them off reduces the light, hence the necessity for longer exposures.

But the point from which these rays proceed was *visible* all the time; it was included in the angle of the *lens.* The iris diaphragm reduces the *light angle,* so to speak, but does not affect the *view angle.*

Depth of Focus.

"Has the angle of the lens anything to do with depth of focus?"

Yes, since the angle, as we have shown, is merely a relationship of focal length to size of plate. Depth of focus is entirely due to *focal length* and iris *aperture.*

"Does this mean that a 2-inch F/3.5 lens, and a 2-inch F/4.5 lens will have the same depth of focus, when both working at F/4.5?"

Yes, certainly; but equal depths of focus does not mean equal *crispness,* unless the two lenses are *of the same quality.* A rapid rectilinear and an anastigmat may have the same depth of focus exactly, but the apparent results (due to varying degrees of crispness) will cause confusion. "Focus" is only a relative term, to express a tolerated limit of error. All focus is not equally crisp. "Why is it, then, that a certain 2-inch lens gives *soft focus?*"

Because, like portrait lenses, it is intentionally imperfect in its optical corrections, by allowing some spherical aberration to remain. As the picture obtained is nowhere very crisp, there is less contrast between focus and non-focus than there is in an even more famous 2-inch lens which gives much sharper definition.

In other words, the last-mentioned lens is almost too good for use *at full aperture,* as it emphasizes the lack of sharpness of the parts not focussed on. But when stopped down it is exceedingly crisp at all depths; and it cannot be surpassed on flat objects of architecture. But the so-called soft focus lens is preferred for full aperture work in which near and distant objects are combined. It is almost exclusively used in the dull and misty climate of England; while the crisp focus lens is almost exclusively used in California, where the light is good enough to stop down.

That is why the best camera manufacturers supply both lenses with each outfit.

Amidol Now Manufactured in America.

It is a pleasure to add to the rapidly increasing list of American manufacturers of photographic chemicals for which we were hitherto dependent on foreign countries, The Eastman Kodak Company, Mallinkrodt, Abbot Alkaloidal Company, Dr. Thatcher and others are manufacturing Hydroquinone, metol, kathol, etc., and now Brewster & Robbins, Manufacturing Chemists of South Amboy, New Jersey, announce that they are manufacturing Diamidophenol chloride, which is the chemical name for the foreign developing agent sold under the patented name of Amidol.

Amidol is, in many respects, an ideal positive developer for motion picture films, giving rich blue black tones which may be modified to a pure black and then to olive tones according to the amount of bromide used.

It is particularly suitable for prints which are to be sepia toned, as it can be depended upon to give always the richest of browns and never, if properly manipulated, to produce the sickly yellow brindle color given by other developing agents. It gives fine grained negatives of ample density of crisp positives, but is soft working and with ordinary care will never produce soot and whitewash effects.

As no alkali is required, prolonged development is possible without ill effects to the emulsion or fingers.

Amidol oxidizes faster than other coal tar developers except pyro, but does not fog or stain, and where a sufficient quantity of work is being produced it will permit of continuous use until exhausted. That means that it can be used for tank development where pyro cannot, but it will not keep for days in the tank as metol hydro will.

A simple formula for Amidol developer for motion pictures is:

Amidol	10 ounces
Sodium sulphite (anhydrous)	6 pounds
Water	10 gallons

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

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Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Setting for "The Common Law."

Released by Lewis J. Selznick Productions, Inc.
Prepared by S. M. Berg.

MR. BERG desires to express his acknowledgment to Mr. Albert Cappelini, the Director General of this picture, for his admirable musical suggestions, which have been embodied in the Cue Sheet.

Musicians' Notes.

This "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a guide and a help to the leader—what to play for the picture. Musicians will find it of valuable assistance, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of the performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding financial outlay, though still carrying out the suggested interpretation, incorporating his own individual taste and being free to carry out his manager's ideas together with the particular requirement in music of the patrons of the theater.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of printed sub-title (marked T) or a described action (marked D). For instance: 76 T "I have promised myself" is a sub-title and is printed reading matter on the screen. But 74¾ D "When Valerie Leaves" is a description of action.

Valerie West (Miss Clara Kimball Young, a beautiful young girl, left penniless by the death of her mother, applies for a position as model at the studio of Louis Neville, an artist. Charmed by her beauty he engages her and as the days pass, their attraction for each other ripens into love. His parents, however, are set upon his marrying Stephanie Swift, their adopted daughter. Stephanie, finding Louis avoiding her, seeks the cause and pleads with Valerie not to marry Louis. She promises her but urged by Louis to an early marriage, she pledges herself to become his wife by "Common Law." After a series of incidents, his parents realizing the true character of Valerie, consent to their marriage and the picture closes with the realization of their happiness.

The character of this picture is a modern society drama. There are many changes of scene and action, which will require particular attention from the leader. For instance: At 9 Valerie returns with flowers is a pathetic scene of her mother dying, which lasts but half a minute.

At 15. There is a flash of chorus girls dancing.

At 43½. Fantastic dance which should be carefully followed in tempo.

From 60½ to 71 are continuous scenes of New Year's celebration.

At 65½. 12 o'clock striking chimes, New Year's Eve.

Liberal use of horns, rattles, etc., should be permitted in these scenes.

Note particularly: In the Cue Sheet are effects such as train and telephone bells. Piano only according to action, at 39½.

The theme selected is "Poudree" (Valse Lente Intermezzo) Popy. In the playing of same the temp should be carefully varied according to the emotion on the screen.

Schedule time for projection: 117 minutes (7 reels—5000 feet).

Further inquiries concerning any phase of this work should be addressed to Mr. S. M. Berg, Columbia Theater Buliding, New York City.

Time.		*Sub-Titles or Descriptive Cues.*	*Music and Tempor Characteristics.*
O	D	Opening.	Poudree—Popy. (Valse Intermezzo) THEME
1¾	T	Valerie West. (Miss Clara Kimball Young).	
3½	T	Jose Querida.	Liselotte—Adam. (Moderato rubato).
4½	T	"Haven't I told you, time"	
6½	T	"Neville's work lacks soul."	The Golden Youth—Rosey. (Hesitation Waltz).
7¼	T	"I can't find the right model."	
9	D	Valerie returns with flowers.	Andante Pathetique No. 10—Berge.
9½	T	The Nevilles.	A La Mode—Rosey. (Allegretto).
10½	T	Stephanie Swift. (train effects).	
12¼	T	"I'll see you in the morning.	Sparklets—Miles. (Moderato).
13¾	D	Valerie reading.	
15	T	"I am working in the Gaiety—" (flash of girls dancing).	Popular two-step.
16	T	End of Part One.	
16¼	T	"Charming girl when are you—"	Violetta—Herman. (Allegretto giocoso).
18	T	"There's not another one--"	
19½	D	When Valerie brings letter. (girls rehearsing dance).	Popular two-step.
22	T	"Mr. Angel, the backer of the—"	
24¼	D	When Valerie leaves theater.	Enchanted Hour—Mouton. (Andantino).
27½	D	Valerie knocks at studio door.	Repeat: THEME.
28½	T	"Begging your pardon, Sir"	
30	T	"Undress."	Dramatic Tension No. 9—Andino.
33	T	End of Part Two.	
33½	T	Absorbed in his work.	
34¼	T	"I have never posed before—"	Repeat: THEME.
36¾	T	"Will this girl do?"	The Little Puritan—Morse. (Moderato Gavotte).
37¾	T	"It is not your fault—"	
38½	T	"What has become of Neville?"	
39½	D	When Valerie takes up photo. (Piano only according to action).	Cupid's Caress—Roberts. (Valse Lente).
42½	T	"Querida has invited me--"	
43½	D	At the party. (Fantastic Greek dance).	Moment Musical—Schubert. (Moderato).
45¼	T	Next morning. (Telephone bell).	Captain Cupid—Bratton. (Allegretto grazioso).
46¾	D	At the restaurant.	
49	T	Querida replies in person.	Felice—Langey. (Andantino Canzonetta).
50¼	T	"Oh, busy of course—"	
51	T	End of Part Three.	
51¼	T	Valerie's Beauty becomes—	Repeat: THEME.
53¾	T	"I am in town shopping—"	Yester-Love—Borch. (Intermezzo Andantino).
55½	D	When Stephanie leaves.	
57	D	Stephanie calls on Valerie.	The Melody of the Bell No. 12—Herbert.
59½	D	When Louis telephones. (Telephone bell).	
60½	T	New Year's Eve. (Dancing scene).	Popular two-step.
63	D	At Rector's. (Horns, rattles). (Flash of girls dancing).	Popular Dancing Waltz.
65	D	At the Neville's home.	Andante Pathetique No. 23—Borch.
65½	D	At Rector's. (12 o'clock chimes).	Popular two-step.
67½	T	End of Part Four.	
68½	D	At Louis' Studio.	Repeat: THEME.
69¾	T	"Was it necessary to lie—" New Year celebration). (toy horns, etc).	
71	T	"I have come for Valerie."	Serenade—Kautzenbach. (Allegretto).
72½	T	"Valerie will you be my wife?"	
74¾	D	When Valerie leaves.	Petite Serenade—Norton. (Allegretto).
76	T	"I have promised myself--"	
77½	T	"Our child died."	Canzonetta—Godard. (Allegretto Moderato).
80	T	"One of the Wests of Brookline?"	
82	T	"I love her and will marry her."	Repeat: THEME.
83	T	End of Part Five.	
83½	T	Valerie comes home with Rita.	

85¾	D	When Querida mounts horse.	The Bim-Bim—Adam (Allegro moderato).
87¾	T	"I have lost my way, Querida."	
89	D	When Querida embraces Valerie	Agitato No. 6—Kletert
90¼	D	At the Neville home	Romance—Kurganoff. (Andanto sostenuto)
92	T	"This is the girl"	
95	D	When Louis leaves house. (Train effects).	Inspiration—Edwards. (Andanto Sostenuto)
99¼	T	End of Part Six	
100½	D	When Valerie writes letter.	Repeat: THEME.
103½	D	When Louis reads note.	Admiration—Jackson. (Moderato grazioso).
104	T	New York again	
105¼	T	"Forget the unpleasant past."	Allegro Agitato No. 8—Andino.
106	T	"I was sitting on the window ledge—"	Water Lilies—St. Clair. (Andante moderato).
110½	T	"The Common Law" is wrong—"	
111¾	T	My dear Miss West—(Letter)	Spring Flowers—Wood. (Andante).
113½	T	"Yes, will you—"	
116	D	Valerie enters Louis' studio.	Repeat. THEME.
117	T	The End.	

For the convenience of readers of the Moving Picture World, the prices of the above suggested music will be found in Berg's advertisement.

Musical Conditions in New York.

By. S. M. Berg.

Among the numerous inquiries received from musicians throughout the country, one of the most common is "What are my chances in New York City?"

Some go into detail on their years of experience they had as musicians, telling the class of music they are conversant with, and how they are able to compose and arrange. Others will write me they hear of the enormous salaries being paid to certain men, and that here in this great city is the opportunity to get one of the big salaried positions that are frequently offered. Then many will tell me of the poor opportunities for advancement in the town they are in, and how they have been told by their relatives and friends of their capabilities, that New York is the only place for them to come to and quickly climb the ladder of success. I have in no way exaggerated or overdrawn but have endeavored to state clearly from my personal experience in the past ten years, what is the real condition of affairs in New York.

The Musician's union which is allied to the American Federation of Labor, has a membership of about 7,000. It is financially strong, and has usually won everything it has gone after. All of the leading theaters playing Drama, Opera, Comic Opera, Musical Comedy or Burlesque, and the leading motion picture theaters engage exclusively union musicians. The Hotels, Restaurants, Cafes and Cabarets engage on the average about 33 per cent union musicians.

The largest combination in greater New York, of theaters which play pictures or vaudeville and pictures the conditions are peculiar, as no outsider really knows how the music is handled. The company trade under one man's name. Some of the houses playing vaudeville and pictures engage union musicians.

The rest have non-union men, and when the question "why" is asked, the answer is given that he books the shows but has no financial interest in the house.

The second largest company controls a number of theaters playing vaudeville and pictures or pictures only. The whole combination is non-union, and the third largest circle of theaters playing vaudeville and pictures only, the musicians again are non-union.

The union scale of salaries for pictures in New York City for the two shows a day, seven days a week is $28.00 per man, double for leader, and the price per man ranges to about $40.00 according to the scale of admission prices. On the face of such a statement as this, it would appear that fair wages and plenty of work is open to musicians, be they union or non-union. Here is the other side of the question.

As stated before, the union is composed of 7,000 members. The test for capability as a musician is ridiculously simple. In fact candidly it is disgraceful and some years ago when they were making an effort to control things, almost anybody that had the slightest idea of drawing a melody out of an instrument was accepted as a union musician, and qualified to take any job. A story is told, that a certain man who was in the habit of getting jobs for musicians at weddings, etc., according to the laws of the union, he could not be a contractor, and claim one-half of the leader's money unless he was a member of the union so it became necessary for him to become a musician and play some instrument. He took lessons on the flute and after two months applied for membership. He endeavored to play the "Star Spangled Banner" and after three attempts to play the first half was accepted.

There is a large number of men who are members of the union who are not qualified musicians in the true sense of the word. This raises the question "What is a qualified musician?" One who is acquainted with what is known as Standard Music and is able to play his part in any combination. Qualified to read with ease at sight, he should be a master of his instrument and be able to play the cadenzas, passages, etc., which are frequently marked solo in orchestrations, but I regret to state there is a large percentage of men without these capabilities. Now to the non-union men.

Owing to the war conditions, we have lying idle in New York over a thousand foreigners, who were in the habit of traveling to Europe as boat musicians. Then possibly there is another 3,000 men who are non-union. There is a second union the American International Musical and Theatrical Union which claims to have about 3,000 members but are not allied to the Federation, their scale of prices being lower. Possibly my readers will now begin to realize what all the mean. Qualifications with the exception of very few instances cut no figure. Price is the consideration. Non-union men work for less. Union men that are in need are forced to accept below the scale. Union musicians can be found working in any of the three theater circles. Non union men and at very low salaries. Over two thirds of the Restaurants, Cafes, Cabarets, have all kinds of mixed combinations. An instance was brought to me a few days ago at a picture theater at which application as director was made by a well-known Italian leader, a man who is in the habit of dressing in a white uniform with many medals. He explained to the proprietor what a good director he was and what a good orchestra he would give him. When prices were talked of, he said "My price is so much." When asked the price of the orchestra he quoted the union scale but was told the theater could not pay it. After much discourse he exclaimed "I have a friend in the outer office, permit me to bring him in." His friend was brought in and after explanations were made told the proprietor he could supply the rest of the men, union men too, at a moderate figure which was far below the union scale.

I trust that my readers will not feel that I am falsifying my statement. There is a large body of competent qualified men, with honorable ideas but the abnormal conditions of New York forces a number of them who possibly have the best of intentions but whose wives and children are in need of the necessities of life, to accept such propositions. What can they do?

A word as to the positions in the leading dramatic houses. This class of job is the easiest in the business. A stranger could not get one of these positions as they are almost all in the hands of men who have had them for years. Possibly for no other reason than they are known to the managers.

The few organists who are receiving high salaries are the exception. I am sure that if one were to insert an advertisement in the Evening Telegram (which has a column for musicians), for an organist wanted to play 7 or 8 hours a day at a salary of $30.00 a week, one would get 20 or 30 applicants.

In my earlier days I have been as far west as dear old 'Frisco, and have traveled from New Orleans to Northern Canada. My personal experience with the qualification of musicians is far beyond the New York average. The salaries are not so high but the cost of living is much cheaper. The musician in the small city is looked upon with respect and is recognized as a professional man. He has the opportunity to do a little teaching but unfortunately here in this great city one might almost classify a musician as a necessary evil. In fact this very expression was used in my presence by a well-known restaurant proprietor. I sincerely hope that the day is not far distant when conditions will be changed.

In this great city the sincere and earnest musician is deserving of a living wage, but my knowledge of conditions is that many qualified musicians willing to accept a postion for $18.00 a week to play 7 hours a day and 7 days a week, cannot find the work. With such conditions as these can you say that New York is the stepping stone to prosperity for musicians?

"SEVEN DEADLY SINS" NOT AN ALLEGORY.

The recently published statement that the new McClure release, "Seven Deadly Sins," is to be an allegorical series is announced by McClure Publications to be a misinterpretation.

While based upon a morality theme, "Seven Deadly Sins" is far removed from plays of the type of "Everyman."

The action occurs in the present, amidst the glamor and glitter of Metropolitan life. "Envy," "Pride," "Greed," "Sloth," etc., will be represented by men and women of today whose characters are the embodiments of such sins.

FRANK CURRIER ENGAGED BY METRO.

In the cast of Emily Stevens' new Metro-Rolfe production, "The Wager," is Frank Currier, whose wife, Ada Dow Currier, was Julia Marlowe's first dramatic teacher. Mr. Currier was associated with R. E. J. Miles in bringing Miss Marlowe to the attention of the critics and public at a special matinee performance of "Ingomar," and later, when she had proved her worth as a star, organized the company headed by Miss Marlowe, in which Joseph Haworth was her leading man in "Romeo and Juliet," "The Hunchback" and "Twelfth Night."

MURRAY TO MANAGE BERNHARDT.

Geo. H. Murray announces his retirement as New York representative of the Morgan Lithograph Company, after a period of five years in the above capacity, and returns to theatrical activity, from which field he deserted to form the Morgan connection. Mr. Murray's re-entree to theatrical affairs will be as general business manager for Mme. Sarah Bernhardt's final visit to America, which will begin October 9th and will include the principal cities of the United States and Canada, under the direction of Wm. F. Connor. This will mark Mr. Murray's fourth tour in the interest of the Divine Sarah.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and PROF. HARDIN LUCAS

"INTOLERANCE" REVIEWED EDUCATIONALLY.

INTOLERANCE as a picture is the present climax of educated kinematography. Viewed educationally it marks the educational progress of moving pictures in that particular way in which we have always contended that the moving pictures would become an educational factor in themselves. In the school of experience—that best of schools—the moving picture has outgrown its crudeness and its need of censorious guardians; while thus outgrowing its early surroundings it has graduated as well in wisdom and culture as in age. "Intolerance" is the great proof of all this.

Accustomed as we have now become to the advertised "Greatest picture ever produced," it is a pleasure to see an instance wherein, within legitimate limitations, this overworked advertisement has its just measure of truth; many great pictures have been produced, but none greater than "Intolerance."

In its place among pictures "Intolerance" has already perhaps had wide and sufficient "reviews," yet, while not classified as an educational picture it is at once the product of educated kinematography, and allows itself to become the source of much educational value, bringing it therefore within the more select list of those pictures which possess a value most distinctly educational in all its parts and purposes.

In its subject matter "Intolerance" is worthy of close study —a study due as a reward to the maker for his thought and labor—as also it will in turn reward the student. As depicting the horrifying results of intolerance in all ages its plain truths are well told. As a rebuke to certain forms of "reform" it merits support. It should be taken for granted that an attack on genuine reform is not intended, but rather the special reform, born, not necessarily of fanaticism, but of that spirit of intolerance which is too often ignorance in high places, self-righteousness and personal conceit.

In this great picture four periods are brought forward to illustrate conspicuous times of intolerance. Ancient or Babylonian; Sacred, as shown in the time of Christ; Medieval, or the French period of 1572, and Modern, as illustrated in the present day problems. The first thing for which Mr. Griffiths must be commended lies in the fact that he sought assistance, counsel and advice from those greatest authorities peculiarly fitted to advise and help in each period; herein he laid well the foundation of the purpose to make "Intolerance" one of the greatest of pictures, for indeed it is built upon the greatest of possible authorities. The benefit of this method of preparing the material for this work is now found by the student in that, whether it be scene or story, he learns from fact and not fiction, truth and not opinions.

Mentally dividing the teaching of the picture into three parts: The Great, The True and The Weak (weak by comparison and not indicating inferiority) one seems better able to interpret the teachings of the picture. Beginning with The True one learns the truest lessons of intolerance as found depicted in the attitude of the Pharisees toward the Christ, and of Catherine de Medici against the Huguenots.

The world is more familiar with these events, especially the former, the teachings of Christ being more and more dwelt upon every day than those of any other person or period. A great sermon is preached in that portion of the picture where the Pharisees seek to entangle Christ in His possible judgment upon the case of "The woman taken in adultery." His call for sinless accusers to be the first to administer punishment, and His pronouncement, "Neither do I condemn thee; go and sin no more," are perhaps the best exponents of the title of the picture itself. The too late repentance of Catherine de Medici is its own answer to the great sin of a most terrible intolerance in which she had been the leader.

Do we find any satisfaction in thinking that the Modern Period of the picture presents the Weak subject of the spirit of intolerance? Here alone in the whole picture is there room for debate; there are those who differ with Frank P. Walsh upon fundamentals of causes, although agreeing upon the facts of existing evils.

The "Boy of the Modern Story" was as much a victim of the "frame-up" and "clear and circumstantial evidence" as he was of the intolerant spirit which put into action and brought those forces intended to destroy him; let us hope too that the spirit of the "Jenkins Industrial Magnate" may be only exaggerated to call attention to existing evils.

The truly great part of the picture is verily the Babylonian period. Here may be found everything that is greatest in every class of reproductive work. Now wonderful and there dreadful; here gorgeous and there awe-inspiring. The great city, the terrifying armies; those fearful battle scenes thrilling with an unusual overwhelming holding power, keeping the beholder spellbound with all he sees while all the time conscious of its truth and truthfulness. Pen cannot write, tongue cannot relate; the eye must see, the mind must read the vastness, the glory and the shame which in their wonderful blending are without doubt the greatest scenes ever brought before mortal eyes. Babylon is great, but Babylon is fallen, is fallen the victim of Intolerance and Jealousy. It is worth stopping to wonder if the masses of the people will see and comprehend this greatest of pictures. It is cast in a very high sphere, it demands "the full measure of man's mind," it calls for the scholar, the student, the religious and social teacher and to the "master and the man" to fathom its depths and explore its heights. "Intolerance" is a lesson in the classroom, a sermon in the church, a revelation in the social order commanding the attention of a world which has suffered and is still suffering from an intolerance which the central figure of the Sacred Period came to destroy, giving his life as a victim to it.

W. H. J.

CHANGES IN PERSONNEL AT UNIVERSAL CITY.

The following additions to the personnel of the thirty-two companies now working at Universal City have been made in the last fortnight: On August 20, R. H. Ryan to play juveniles under Director Garwood; on September 2, Earl Page to play juveniles under Director M. K. Wilson; on September 4, Nan Christy to play ingenues under Director George; Annette De Foe to play characters under Director Cochrane; George Beranger to play juveniles under Director McDermott; on September 5, Florence Vidor to play ingenues under Director De Grasse; H. C. De More and Willis Marks to play characters under Director Lois Weber; Miriam Shelby to play heavies under Director Carleton.

On August 30, H. M. Holden was engaged to play characters under Director Mong; on August 31, H. V. Sarno to play heavies under Director Kelsey; B. Larton to play characters under Director Ryder; on September 2, Louise Owen to play heavies under Director Morton; on September 5, Barney Furey to play heavies under Director Worthington; on September 6, Arthur Hoyt to play characters under Director Worthington; H. De Roy and H. C. De More to play characters and George Hupp to play juvenile roles under Director Lois Weber; on September 7, Grace Marvin to play characters under Director Lois Weber; Tom Walsh to play characters, Franzi Gunn and R. H. Ryan to play leads under Director Millarde.

DEATH OF FRANCIS CARLYLE.

Francis Carlyle, a well-known actor both on screen and stage, died at the home of his sister, Mrs. Joseph S. Murray, Hartford, Conn., on Friday, September 15, after a long illness. The deceased was a brother of Robert L. McNabb, for some years past a manager of motion picture theaters in New York. He was a member of the Screen Club of New York.

Muybridge Motion Picture Experiments

By S. Clark Patchin

Interesting Story of the First Attempts at Motion Photography, Told by Joseph Thwaite, Who Assisted in the Experiment

IN PALO ALTO, Cal., in 1878, the first real motion picture was taken, according to Joseph Thwaite of Spokane, who arranged a row of cameras to take the pictures which he claims were the first ever thrown on the screen in San Francisco. The origination of the idea Mr. Thwaite claims for Edward Muybridge. The pictures were taken on the ranch of Leland Stanford, then Governor of California, and Mr. Thwaite, who spent fifty-four years working with a camera, tells the story as follows:

Joseph Thwaite.

"I came to San Francisco from New York in 1859 and in 1862, I think, I began to work in one of the oldest photograph galleries in San Francisco, Bradley Rulofson. Mr. Rulofson, of this firm, had gotten acquainted with Muybridge when he first came into California as a book agent. Muybridge made $30,000 out of some famous book along in the early 70's, I don't remember what it was, except that I do remember that he had for display to his possible customers his list of subscribers and the name of General Grant, then president, headed the list. Muybridge was a corker. He went after the big fellows and, of course, the little ones walked right into his net without coaxing.

"With his money he went to Europe, visited London, Paris, and went also to Australia, I believe, before he landed back in San Francisco flat broke. In Paris he had picked up some old cameras and had gotten interested in the picture taking game. He spent some months in our gallery, learning the inside rudiments of picture taking and development. I taught him myself how to make his first picture bath.

"Those were the days of the cyanide of potassium bath, of the hand-sensitized plate and of the albumen paper print. The plate was coated with collodion and immersed in a silver bath.

"Muybridge opened a gallery of his own, but the quiet indoor work palled on his restless, action-loving, roving disposition, and the next thing we knew he was taking outdoor pictures. His Yosemite Valley pictures made him famous. He got an order for 100 sets at $20 a set from some railroad. Later he showed his pictures in Paris and all over Europe, and got some fancy prices for his work.

"Governor Stanford then hired him to take some pictures of his horses in motion. The Governor had gotten into some controversy about the way a fast harness racing horse moved his feet. I think one of his contentions was that occasionally all four feet would be off the ground, but I forget. Anyhow, he arranged with Muybridge to do the photographing. Muybridge had already been doing some experimenting in action pictures, and this was his scheme.

"This was prior to the introduction of the film process, and was conducted under the old wet-plate process, in which it was necessary to use twenty-four cameras instead of one, as at the present time.

"The cameras were arranged on a bench one foot apart, with shutters devised by Mr. Muybridge, and each connected by an electric button. The track was of rubber, some 60 feet in length, and thoroughly whitened by whitewash. The background was a framework, and whitened the same way.

"For horses under the saddle threads were stretched across the track, and as the horse broke the thread the impression was made.

"For horses in harness a wire was stretched across the track, and the wheel of the sulky coming in contact with the wire caused the same result. For men and animals a thread was used with the same result. Birds in motion were made with a photo gun.

"From the negative thus made transparencies were made. These were placed on what Mr. Muybridge called his zoogyroscope, being illuminated by an oxyhydrogen lantern, and as the glass turned throwing the image on the screen. These were the first photos of animals in motion ever thrown on a screen. After the demonstration in the San Francisco art gallery Mr. Stanford took Mr. Muybridge to Europe, where, in Paris, he gave an exhibition to many of the most prominent artists, who were very much surprised and highly delighted with the exhibit.

"Very few people know this true story of the origin of moving pictures. From the crude things he had to work with Muybridge was a wonderful picture producer.

"Naturally, the success of the new picture scheme attracted the attention of scientific students all over the world and the Scientific American of June 5, 1880, thus describes the Stanford-Muybridge experiment:

"'Our readers will recall the interesting illustration of the motion of a trotting horse drawn from E. J. Muybridge's instantaneous photographs, which appeared in the papers of October 19, 1878. The suggestion then made that the motion of horses and other animals might be happily exhibited by an arrangement of such photographs in connection with a zotrope has been carried out, and according to the San Francisco Call of May 5 a private exhibition of the device had been given by Mr. Muybridge in the gallery of the San Francisco Art Association.

"'Mr. Muybridge calls his instrument the zoogyroscope. It is described as a circular glass, having a series of photographs of the animals to be represented in motion, the photos being successively illuminated by an oxyhydrogen lantern as the glass turned, throwing a single, continuous, yet nonchanging picture upon the screen. While the separate photo had shown the successive position of a trotting or running horse in making a single stride, the zoogyroscope threw upon the screen apparently the living, moving animal.

"'Nothing was wanting but the clatter of the hoofs upon the turf and an occasional breath of steam from the nostrils to make the spectator believe that he had before him genuine flesh and blood steeds. In the views of hurdle leaping the simulation was still more admirable, even to the motion of the tail as the animal gathered for the jump, the raising of his head—all were there. Views of an ox trotting, a wild bull on the charge, greyhounds and deer running and birds flying in midair were shown—also athletes in various positions.'

"I suppose that my being one of the early tutors in picture taking rudiments was the reason Muybridge asked me to prepare the cameras. I well remember the occasion. The horse that was used for the experiment was Abe Edgerton. Occident, Governor Stanford's great trotter, with a record of 2:16. was not used. There was another animal photographed over the hurdles.

"I saw Occident, Lucy and Goldsmith Maid race at Alameda in 1872. The governor thought a lot of that great racer.

"I never did hear what became of Muybridge, but imagine that he is, of course, dead. He was two or three years older than I and I will soon be 78.

"I left San Francisco in 1881 and opened a place in Portland in 1881 that I called 'The Little Gallery Around the Corner.' I took pictures there for 30 years.

"The picture business has seen some wonderful changes and I've been through many of them in the last 60 years. I guess, like every other photographer, I'll die poor. I never knew one who saved anything worth while.

"The interesting character of the work has been also in the people. I've met some of the Coast's greatest characters. The West has been just as rich in picturesque people as in picturesque scenery. I'm only sorry I haven't 57 more years to live in it."

WALLACE PYKE ENGAGED BY PALLAS.

Wallace Pyke, the well known character man, has been engaged by Pallas Pictures and will be seen under this brand on the Paramount Program in the forthcoming Dustin Farnum vehicle, "A Son of Erin."

A Plea for Truthful Portrayal

Prominent Chinese Characterizes as Untrue the Photoplay Conception of Life and Habits of His Countrymen

T. L. LI,
President of the Chinese Students' Club of Iowa University.

THE universally recognized principle underlying the establishment of the moving picture show is that it is a social agency to give the public through their intuition and at their leisure moments creative and instructive pleasures. Failing instruction, it loses half its value as such; failing instruction and pleasure, it loses its entire value; while failing both and showing disagreeable, indecent and immoral scenes, it not only forfeits all its value, but virtually becomes a social hindrance in the way of progress, enlightenment and civilization, and thus must cease to be.

While having accomplished, it must be admitted, much toward these two ends—instruction and pleasure or recreation—the American moving picture show is as yet not free from, at least, one serious defect—indeed, a real violation of the very principle to which it primarily owes its existence. This has to do with the shows concerning the character of the Chinese inhabitants in this country. So far as known, what they display about the Chinese may be fairly summed up in a few words—smoking opium, gambling, fighting, robbery, murder, arson, rape, or any combination thereof. As the proverb says, that praise magnifies what is good and aspersion amplifies what is bad, it is needless to say that these shows certainly exaggerate what is really committed by the Chinese.

However, it would not be so bad, if they merely exaggerated the dark side of the Chinese immigrants. But unfortunately, more than this, their very frequency and monotony profoundly mislead the American public to think that such are all the Chinese who compose the Chinese nation. This is a misconception. Dr. Edward, president of the Harvard Medical College in Shanghai, China, in an address to a Chinese student club, of which the writer was then a member, remarked that it would be just as great a mistake for the Chinese to exemplify the American people by what they have seen of the American tramps, drunkards, rascals, and what not in Shanghai, as for the American to pick up a few of the meanest Chinese laundry-men in New York or Boston as samples of the Chinese people. It is, therefore, clear that no people has the right to denounce another people simply on the ground that a few individuals of the latter do not behave themselves.

Granted, for the sake of argument, that the film truly represents what is done by the Chinese and by all the Chinese, still there is no necessity, nay, no advisability, of introducing such shows to the public. In the first place, they do not educate the people, because they are evil suggestions, which ought to be eliminated as much as possible for the sake of social morality. In the second place, they do not really afford pleasure or recreation, because they are, as a rule, horrible, disagreeable, unpleasant and uninteresting. On the other hand, as a result of their influence, they produce and intensify among the Chinese inhabitants and Americans who live side by side, in the same society, racial prejudice, friction, disdain and antipathy, which benefit no American, but injure the Chinese as to their feeling and reputation. What results, then, are to be obtained from such shows?

Furthermore, shortcomings and weak points are common to all peoples, no matter how civilized they may be, for human beings are not perfect. Read a few of the leading American newspapers and note what is done, say, by the immigrants from Europe, the center of modern civilization, you will unmistakably discover that what the film charges to be committed by the Chinese immigrants is nearly daily practiced by the former. Yet we do not see shows which solely and invariably display them as such. What reason have the film companies to single out the Chinese as the target for criticism and attacks?

As any other people in the world, the Chinese possess good traits as well as bad ones. Their filial piety—the soundest foundation for social structure and the highest virtue of mankind—has never failed to be praised and reverenced among scholars. Their conjugal virtue, which is seldom disturbed by such an alarming social evil as divorce, so prevalent in the Western world, especially in the United States, constitutes the wonderful stability of the Chinese family and society. It is said that there is probably no other people who is so persistent in seeking education as the Chinese, for it is the attainment of which distinguishes a Chinese most promptly and prominently in the family, society and the Government; while the simplicity, honesty, frugality and industry of the Chinese masses have almost become their hereditary qualities for nearly a hundred generations and served as the cornerstone upon which the grand edifice of the Chinese empire has rested for a duration of over three thousand years amidst all sorts of storms. That all the ancient peoples have faded away one after another, but the Chinese alone still stand united and intact, tells truly that there must be something in the quality of the Chinese themselves. A German writer has recently said that, in his opinion, "the finest elements for future citizenship are in China."

Nowadays, exchange of civilization and culture among nations is as much mooted as exchange of knowledge and experience among individuals. What is here above described is the best there is in the Chinese people—things which are essences and fundamentals of Chinese civilization and culture, things which the Western world usually lacks, things of which the American public understand pitifully little. If the Western world should ever attempt to enrich its own civilization by adopting the good points of the Oriental civilization at all, these are unquestionably what it should first understand. Would it then not be a great service to the country for the film companies to show the American public what is good in the Chinese people whereby they may understand it and make good what they terribly lack?

Besides, the fine arts of the Chinese are among the wonders of the world; the scenery of Southern China, particularly along the Yantze Valley, is one of Nature's beauties, charms, grandeurs and sublimities. Their modern establishments and achievements—the Kalgan extension, one of the most difficult, yet one of the best built, pieces of railway; the rail-bridge over the Yellow river, one of the greatest modern works, built with immense labor, toil and vexation; the arsenals of Hang-Yang, Shanghai and Canton; the wonderful iron mines of Tai-Yeh; the stupendous coal mines of Pinshang; the modern schools, colleges and universities; the new factories, and so on—are manifestations of the progress of the Chinese and indications of their latent potentialities. All these and a hundred and one other things can be put into the American film and exhibited to the public with great interest and instruction, for these open their eyes as well as amuse their minds. Why not show these instead of the horrible, disagreeable and untrue scenes about the Chinese, which are neither interesting nor instructive?

Moreover, such a modification of the shows would not only educate the public, but also revise their attitude toward the Chinese, which, in turn, will call forth from the latter's hearts a quick response. Then, and only then, can it be expected that the friendly relationships between China and the United States, already established through diplomatic, commercial, religious and educational channels, may be so strengthened and fortified as to last forever for the best interest and benefit of the people of the two countries.

Otherwise, if the American film companies disregarding reason, justice and humanity continue their immoral and pernicious practice of making money at the expense of the reputation and honor of the Chinese, one thing is certain to come. The resentment of the Chinese in this country must sooner or later be carried back into China, where there are, be it remembered, thousands of American merchants and others whose very success in China depend much upon the good will of the Chinese people. Supppose they pick up, as an act of retaliation, the worst features of the "little foreigners" in Shanghai and put them into the film, distributed to all the large cities; what would become of the Chinese good will toward American merchants and others; what would be the Chinese conception or idea about the Americans as a whole, and how would the Americans feel about it? The answer is to be left to the American public, which is generally sane, fair and judicious.

HOUSE MANAGER MARRIED.

S. de Fazio, house manager of the Paramount theater at Minerva, Pa., was married recently. In connection with the wedding celebration Mr. de Fazio installed in the theater a new $12,000 organ. The management is also contemplating the rebuilding of the entire front of the theater.

STRAND THEATER, OWOSSO, MICH.

New Picture House Has Captivating Front, and All Appointments of Modern Photoplay Palaces—Is Situated in Prominent Part of City—Influential Men Identified With Company.

"THE prettiest theater in Central Michigan" is the universal verdict on the Strand, Owosso, Mich., which was opened early in July and which has been playing to capacity business since. The house has a regular picture program, which includes Bluebird, V-L-S-E, and Triangle, but the silent drama gives way about once each fortnight to a good comic opera or drama. The Strand is fortunately situated on the site of the Owosso theater, a legitimate house which was in existence for a half century and in which many "legitimate" stars have appeared.

The Owosso Theater Company, incorporated, owns the Strand. The officers are Dr. G. N. Finch, president; Eugene S. Brewer, city engineer of Owosso, vice-president and general manager; Major M. J. Phillips, at present on the border with the Michigan troops, secretary, and Frank W. Rayen, of the Citizens' Savings Bank, treasurer.

There are 602 leather upholstered seats in the Strand, all 20x22 inches; the spacing is 30 inches downstairs and 32 inches upstairs. Every seat has a perfect view of the stage and the nearest is 35 feet from the 12x16 foot screen. The stage is 32x44½ feet, with a proscenium opening 26 feet

Strand Theater, Owosso, Mich.

wide and 27 feet high. It is 80 feet to the top of the fly loft. It is over 40 feet from main floor to ceiling. There are 300 forty-watt colored lights on dimmers.

Acoustics are perfect, and a whisper from the stage is audible in any part of the house. The retiring rooms for men and women are tasteful and expensive and are fitted with window curtains, draperies and rugs. There are waiting rooms with toilet facilities for men and women both upstairs and downstairs. Dressing rooms for the artists are located under the stage.

Double flow ventilation and heating with washed air has been provided. The cooling system is very effective. On the season's hottest day the air cooled 17 degrees within 10 feet after passing the blower. This was due to the evaporation of water and ice. There is a complete change of air every six minutes throughout the theater. Air is forced in and out by the use of three blowers, each operated by five horsepower motors.

Old rose gives impressiveness to the theater interior. The front is terra cotta trimmed. Old ivory, sepia toned, indirect lighting and a National cash register ticket selling device are two equipment novelties that have caused much favorable comment. A handsome marquis protects the sidewalk in front of the theater. An illuminated sign, 45x30 feet, elevated 80 feet, can be seen all over the city and proves a magnet for those looking for wholesome amusement.

Practically all theaters in the district, which is a feeder for Owosso, are much smaller. Owosso is surrounded by the wealthiest agricultural territory in the state, and the management is making a play to capture the patronage of the many automobile owners who live in it. Their mailing list includes 1,800 names of auto owners within ten miles of Owosso. The Strand was looked upon as so desirable a prospect that the owners refused the offer of thousands of dollars of additional capital. The four officers of the corporation are the sole stockholders.

The booth equipment is modern and complete. It includes two Motiograph projectors, model 1916, motor driven, with a Fort Wayne rotary converter, changing alternating current "juice" to direct current. There is a ventilator 30 inches square to the roof, and a No. 5 Ventura fan force out 4,420 cubic feet of air per minute. The booth, which is fitted with a spotlight, is of concrete. It is 8½x12 feet and 8 feet high.

STAR THEATER, OGDENSBURG, N. Y.

Well-Conducted Picture House Owned by F. Gilroy—To Have Popular Photoplayers Appear From Time to Time.

THE Star theater in Ogdensburg, N. Y., owned and managed by F. Gilroy, is a pretty and comfortable place in which to find an evening's amusement. In it one will always find a well-balanced program of pictures picked from various programs, among which are: Paramount, Triangle, Metro, Fox, etc. The air in the auditorium of the Star at all times is healthful, for the place is equipped with an efficient ventilation system. The temperature is never too warm nor too cold, but just right, no matter what the season, and the musical accompaniment to the pictures invariably elicits words of praise.

The seating capacity of this up-to-date place of amusement is 1,302. The chairs are wide, and the rows have been placed at such a width from each other that one does not experience difficulty in trying to get in or out of a full row. Three shows are given daily. Answering a current request from his patrons to see the popular photoplayers in person

Star Theater, Ogdensburg, N. Y.

at the Star, Mr. Gilroy has decided to invite a leading picture star at intervals. Macklyn Arbuckle, who recently appeared, was thunderously received, and the receipts on that day jumped perceptibly. Many automobile patrons of the Star who live some distance from the place hurried to see Mr. Arbuckle off the screen, and the accompanying photograph which was taken on the day that he was at the Star and which shows a number of automobiles standing outside of the entrance bears out the statement that the Star has an auto clientele.

The Star is a fireproof structure, and the front is well illuminated. The house is kept very clean, and the posters of scenes of the pictures to be seen at the Star and the portraits of the photoplayers have been placed in neat frames in the lobby and on the outside of the house. A glass canopy, adequately illuminated, extends to the curb. The Star is a photoplay house of which the people of Ogdensburg can be proud.

RODGERS AND COLLINS LEASE GRAND.

I. W. Rodgers and John A. Collins of the Criterion theater, Poplar Bluffs, Mo., have leased the Grand theater at Hope, Ark. The extensive improvements that are being made in the Grand include a balcony and an enlargement of the parquette floor, which will allow of a hundred extra seats being installed. The balcony will also accommodate a hundred extra. It is expected that the renovated Grand will be ready for business on October 2. Mr. Collins will direct the Grand, while Mr. Rodgers will manage the Criterion at Poplar Bluff.

COZY THEATER, LOUISVILLE, KY.

Switow Adds Another Photoplay House to His Growing List—Is Situated in an Excellent Quarter of the City—Though Not Ornate in Decorations Structure Is Nevertheless Attractive—Fireproof Throughout.

M. SWITOW, of Louisville, who for several years has been one of the leading and largest exhibitors south of the Ohio River, president of the Switow Amusement Company, and stockholder in many other moving picture houses, recently opened the Cozy Theater, the latest addition to the picture ranks of Louisville. This house is located in South Louisville, a rapidly growing suburb, which is now inside of the city proper, but which has a very large working class population and a big area to draw from. The The house is operated by M. Switow, as proprietor.

The theater itself is not a separate building, as has been the case with most of the Switow houses, but occupies the ground floor in the new lodge building of the Suburban Lodge of Masons. However, the theater was erected for moving picture purposes under a lease agreement made with Mr. Switow in advance, and was designed largely on his suggestions by the local architectural firm of Joseph & Joseph, who have built over a half hundred theaters in Kentucky,

Cozy Theater, Louisville, Ky.

Tennessee and Indiana during the past few seasons. The building occupies an excellent site at the corner of Third and Central avenues, in the heart of a district which is largely peopled with a money spending class.

Needless to say the Cozy has been making good from its start a few weeks ago. The house has a seating capacity of 440, and runs two shows each evening, one at 7.30 o'clock and the second at 9 o'clock. The admission prices are 5 cents for children and 10 cents for adults. The expense of operating the theater is rather light. Of course the rental is the main thing, but nothing elaborate is demanded by suburban people, and the house is operated by a small force. Sam Switow, a son of M. Switow, handles the active management. A ticket seller, an operator and an assistant operator, a piano player and one usher make up the force; a porter, of course, being included. The theater is steam heated.

The building in itself is attractive, being built of rough texture, rich red brick, set off with stone trimmings. The auditorium is 35x65 feet, and of fireproof construction throughout. The walls are eighteen inches in thickness, the floor of solid concrete, and the ceiling supports consist of steel "I" beams, extending directly across the ceiling and covered with plain plaster. There are four long beams and two short ones, making panel effects in the ceiling.

There is nothing ornate about the interior of the Cozy. The walls are finished in old rose, while the ceiling finish is ecru. The room is approximately square, except at the rear, where the walls have been built diagonally across the rear exits at each side of the stage. The seats are finished in green and are of standard dimensions, set thirty-five inches from back to back. They are anchored into the concrete floor with leaded bolts. The green seats, rose walls and ecru ceiling tone in nicely.

The floor has a gradual pitch from the vestibule doors to the stage. A dry well, with sewer connections, has just been installed so that the floor may be flushed out with a hose each day. Directly in front of the stage is an eight-foot space across the theater which is used for the orchestra and a passageway. The music is furnished by an upright piano, and an electrical instrument. There are twenty-four rows of seats divided by two side aisles, each aisle being forty-eight inches wide. There are nine seats to the row in the center aisle group, and from four to five in the side or wall groups. The aisles are padded with heavy rubber runs.

In lighting the theater the semi-direct system has been used, consisting of four large white fixtures down each side of the house, and suspended from the ceiling. There is also a row of lighting fixtures in front of the stage and behind the screen opening, but these fixtures are not used at present. The stage itself extends out about five feet from the screen.

All woodwork in the theater is of pine, finished in mahogany. The doors all open outward except the swing doors on the inside of the vestibule. The latter extends across the front of the lobby and is cut into two three sections, these being an entrance and exit lobby, each 5x5 feet, and the ticket or box office in the center, which is 5x8 feet. The lobby is eight feet wide and 18 feet long. It is floored in large red tiles. Five brass poster frames are used at the front of the building, there being one six-sheet frame, two three-sheet, one single, and one double. The walls at the side of the lobby have also been equipped with lattices upon which posters are hung.

Directly off the auditorium and to the left of the entrance is the women's rest room. This room is fitted with two mirrors, given plenty of light, an electric fan and the usual toilet fixtures. The men's smoking room is on the opposite side of the building and opens from a passageway connecting with steps leading to the operator's room. All electric switches for the electric sign and house lights are in a box on this passage. The operating room is of steel construction and opens into the main auditorium by the portholes only. Two Power's 6A machines, a spot light and a compensarc make up the equipment in this department which is presided over by Ernest Carpenter, one of the best known photographers and operators in the city, and by his assistant.

BIJOU THEATER, GREENVILLE, S. C.

Nine Years in One Location and Still Doing Good Business—Curtis & McBee, Proprietors.

NINE years ago Curtis & McBee opened the Bijou theater in Greenville, S. C. Today the house is still in its original location, and it has been a paying proposition since it was started. Although we have not been told so, we believe that a number of improvements have been made in the Bijou from time to time in order that it may be kept up to date. The accompanying illustration of the lobby and front looks like one of a modern picture house and tends to certify this belief.

Bijou Theater, Greenville, S. C.

The structure has been built of fireproof material, and seats 325. The floor of the lobby is of tile, and the name, Bijou, has been worked into the tiling. Running as a trimming along the bottom of the lobby wall is a slab of marble. Above this for a height of about ten feet is glazed terra cotta. This is surmounted by a narrow strip of marble which also outlines the box office and the entrance doors to the auditorium. The box office is in the center of the lobby between the doors, which are done in mirrors. The walls of the lobby are adorned with neatly framed pictures of photoplayers, and the general color scheme of the lobby and the auditorium is pleasing and harmonious.

The operating room contains two Power's machines, a 6A and 6B, and the projection is in charge of a competent man. A Mirror screen is used. The program is made up of productions from General Film Company, Pathe, Universal, Mutual, etc. The exterior is abundantly illuminated.

CORONADO THEATER, LAS VEGAS, N. M.

Browne & Rosenwald Establish High Grade Picture House—A Credit to Industry—Exterior Abundantly Illuminated.

THE Las Vegas Amusement Company of Las Vegas, N. M., opened on September 15 the Coronado theater in that city. The opening was attended by big crowds and augurs well for a prosperous career of the Coronado. The accompanying architects' washdrawing of the facade shows what a magnificent and imposing front the structure has. The Coronado is situated at the corner of Sixth street and Main avenue, a most advantageous location.

The exterior is done in terra cotta, with massive pillars and a beautiful arched entrance. The lobby is spacious and cool, and artistically decorated. The auditorium has a seating capacity of 650. The stage is unusually large for a motion picture theater. Two Simplex machines are used and a mercury arc rectifier.

The heating and ventilating system in the new theater is of the best. The cooling arrangement for summer, which also can be used as a ventilator, is so constructed that a powerful fan, driven by an electric motor, draws the air from outside the building and forces it over an air washer so that the air is cooled and freed from dust and dirt. By the use of this device it will be possible to keep the temperature in the theater 20 degrees cooler than the atmosphere outside, even with a crowded house, and the air is kept circulating by the motor-driven fan. The lighting system both inside and out is excellent, 520 tungsten lights being used on the exterior and in the lobby alone.

Architect's Drawing of Coronado Theater, Las Vegas, New Mexico.

The Coronado is probably the most modern playhouse in the State of New Mexico from the standpoint of comfort and safety. There are seven exits, making a total of 42 feet of exit space. They are properly designated by lamps, and the doors are of a pattern which can be opened from the interior by a simple push, but they cannot be opened from the outside. Nobody need worry about the exit being locked at some critical emergency. The aisles vary from three to nine feet in width. There are nine boxes in the rear of the structure which can seat 60 persons.

The interior lighting is the indirect system with beautiful fixtures. The screen has been set in a shadow box, which permits of the auditorium being lighted without interfering with the pictures. No expense was spared to make this building artistic and pleasing to the eye. The admission prices are 5 and 10 cents. H. P. Browne is president of the Las Vegas Amusement Company and Cecilio Rosenwald secretary and treasurer.

PALACE THEATER, LONG PINE, NEB.

Although there are only 1,100 inhabitants in Long Pine, Neb., that town can boast of a moving picture theater with a seating capacity of 400. That photoplay house is the Palace theater, under the management of Eugene A. Upstill. It was opened on November 17, 1915, and its daily receipts since that time have been quite satisfactory. The dimensions of the structure are 48 by 100 feet. The interior of the Palace is illuminated by the indirect lighting system. The operating room, which is fireproof, is 6 by 7 feet in size, and has as a part of its equipment two Powers 6A motor-driven projectors and a Fort Wayne compensarc. Although the house is primarily devoted to pictures, the management

The Palace Theater, Long Pine, Neb.

books occasionally a good road show. In addition to running the regular program subjects, Mr. Upstill has shown such big features as "The Battle Cry of Peace" and "The Birth of a Nation." Both of these pictures drew exceedingly heavy patronage, and it is Mr. Upstill's intention to continue the policy of exhibiting like big subjects.

CRESCENT THEATER, BELZONI, MISS.

Thursday, September 14, marked the opening of the Crescent theater, Belzoni, Miss. As can be seen from the accompanying illustration, it is a pretty little theater for a town with only 2,000 inhabitants. The building in which it is situated is built of brick and other fireproof material, and its front is ornamented in terra cotta. The structure is two stories in height. The name of the theater has been artistically worked into the glass embellishment across the lobby entrance, and an illuminated two-side electric sign also bearing the word "Crescent" has been suspended above the main

Crescent Theater, Belzoni, Miss.

entrance. The box office, which is located in the middle of the lobby and which is decorated in stained glass, is built of the same material as other parts of the lobby: artistic and plain terra cotta. Portraits of photoplayers adorn the walls, and the posters are framed. The Strand has a seating capacity of 450. The balcony has been set aside for the exclusive use of colored people. The interior is plain, but nevertheless pleasing. "Peggy," a Triangle subject, was the opening picture. The Strand's bill is made up of regular program pictures and features. The admission prices are 5 and 10 cents; 5 cents for children under 12 years of age.

BROWN NEW MANAGER OF STRAND.

W. C. Brown is the new manager of the Strand theater, Grand Rapids, Mich. He succeeds T. Parker Junkin. Mr. Brown is an experienced theatrical man.

Quality the Remedy for Trade Ills

William A. Brady

"Overproduction," "Too Much Competition" "High Salaries" and "Program System" Are Excuses.

I FAIL to coincide in a number of the reasons called upon to account for certain conditions which assert themselves from time to time in the motion picture business. A manufacturer produces a photoplay which for some reason or other—usually because it is not up to the mark—falls short of expectations, or perhaps entails a considerable loss. He immediately springs to the conclusion that the business is suffering from overproduction, or too much competition, or that salaries of the principals are too high, or that the program system is killing off pictures, or that he is the one individual victim of some malign influence which does not exist in fact.

There is no overproduction of good pictures. There is no such thing as too much competition in meritorious output. Salaries of actors who draw the public pay themselves automatically. And, finally, the program system is the only one under which the exhibitor can thrive and the producer exist at all.

It is the inferior picture that is overproduced, precisely for the same reason that applies to every kind of business. There is nobody of whom I have ever heard who can tell to a moral certainty that the great public will respond to his photoplay. But if he possesses the knowledge of what makes drama, and knows good photography from bad, and has a fair knack of mending broken bridges, the producer is in a position to establish a first-rate average of quality.

And quality is what counts. It makes overproduction, competition and the rest look sick.

There is a theory which finds expression in print once in a while to the effect that experience as a producing manager for the speaking theater is valueless in the motion picture world—that the two lines are so far apart as to nullify a man's skill in one of them when he applies himself to the other.

Never in the world was there a more absurd assertion. For example, when I came into the motion picture field I noticed among other matters that scenery, properties, costumes and the like were not always on hand when the actors were ready to proceed, and that long delays ensued, during which the salaries and other expenses ran on. This would not amount to much on the speaking stage, where rehearsals are not usually paid for, but what would be thought of a producing manager in the "regular" theater who allowed his play to go up to its actual first night without a complete equipment of scenes, props and dresses?

It was this very experience of mine in theater productions which showed me one of the most common and serious channels of that absolute wastefulness and disregard for consequences which have been so costly to photoplay producers. Waste, leakage, lack of being ready, squeezing through by the skin of the teeth, and not taking the pains to master every angle of the business—these are the essential shortcomings which bring loss to some producers and send them on a panic-stricken hunt for excuses.

It is no state secret that when I first went rummaging through the belongings of the World Film Corporation, I found several complete photoplays lying upon the shelf which could not be marketed. How many of these there were, or what I did with them, does not matter. They were there, representing a very big expenditure which had been tossed into the discard.

There was no legitimate excuse for such a condition. Nobody in particular was to blame for it, for such situations are apt to crop out in a business that has grown too fast for many persons to keep up. I mention the matter as the only real case of overproduction with which I am acquainted. If these pictures had been good enough to sell in the first place, they would not have been overproduced.

This brings us around to a point worth considering. When a man or company is dealing in an article for which there is a general demand, and cannot find a satisfactory outlet for his product, the chances are that the product itself is at fault, not that the trouble lies in market conditions, high salaries or any other outside influence or condition.

The biggest things I have ever been driving at in my direction of the World-Brady pictures were (and are) the stoppage of waste, the systematization of production and the perfection of the output. We are now so far ahead that we could quadruple our releases if we so desired, or we could sit back and rest on our oars for five or six months entirely without inconvenience.

So you see we have plenty of time to devote to the improvement of quality, as still another alternative, and in my judgment the one that fully answers every croak about overproduction, high salaries, competition or any of the other imaginary ills of a business which is entirely amenable to rational consideration.

Mutual Sales Force Revamped

Opening of Fall and Winter Campaign Brings Changes in Alignment of Organization.

THE opening of the fall season and the usual arrangements for the handling of the added business that always comes with the approach of cold weather has resulted in numerous additions and changes in the sales and executive forces of the Mutual Film Corporation's sixty-eight branches.

Plans have been drawn up and arrangements completed for the erection of two-story buildings to handle the Mutual's business in Boston and in Cincinnati. The Boston building will be located at 123 Pleasant street, in the heart of the Boston film trade.

B. Tolmas, former salesman of the Mutual's New York Twenty-third Street branch and of the Philadelphia office, has been appointed manager of the Philadelphia branch. J. W. Pierce has been made his assistant. The sales force at this office will consist of J. Safron, W. Naismith and B. S. Daniels.

E. G. Evans, until recently manager of the Mutual's Baltimore office, has been transferred to Washington in the same capacity at the Mutual's branch here. O. D. Weems, formerly salesman at the Baltimore branch, has succeeded Mr. Evans.

The Indianapolis office has been put in charge of William Engelman, previously manager of the Evansville, Ind., branch. Norman D. Nixon, former salesman, has been appointed to the management of the Evansville branch.

M. S. White, formerly assistant manager of the Oklahoma City office, has been transferred to Kansas City as assistant manager of that city's branch. Harry M. Young has been sent to Kansas City as salesman. O. S. Taylor, formerly Phoenix, Arizona, branch manager who resigned some time ago on account of ill health, has again returned to the Mutual fold. He will assist Jack Brainard to manage the Oklahoma City branch.

W. J. Drummond, a former manager of the Mutual's Spokane office, has again returned to the Mutual as manager of the Los Angeles branch. N. E. Levi, salesman out of the San Francisco office, has been transferred to Los Angeles, where he used to be.

The following salesmen have recently been added to the Mutual's forces: J. Herrington, Spokane; A. S. Kirkpatrick Seattle; W. H. Teeple, Buffalo; Lloyd Hammond, Detroit; F. E. McCoy, San Francisco; Arthur Hogenson, Detroit; H. S. Waterman, Los Angeles; Charles A. Gardner, Cleveland; Alfred Raymond, Dallas, Tex.; Leon Klasky, Indianapolis, and M. Kauffman, Toronto, Ont.

C. B. Price, the Canadian General Manager, has just returned to his office at Toronto after a trip through the Mutual's Canadian branches. He announces the appointment of T. C. Malcom as manager of the Montreal office to succeed N. Hepworth, who has left for the European front.

Hunter Bennett, sales manager for the Mutual, has returned from an eastern tour and is shortly to visit a number of western centers.

UNIVERSAL DISCLAIMS CONNECTION WITH HAL REID-REPUBLICAN FILM.

The Universal Film Mfg. Co. wishes emphatically to call the attention of the motion picture industry to the fact that Hal Reid was not an employee of that organization at the time he produced a political film for the Republican National Committee attacking the present administration.

Mr. Reid had absolutely no co-operation from the Universal in the preparation of the picture, which was a private venture of which the Universal had no knowledge until it learned of it through the columns of the New York World.

Sherrill On the Fence

'E Don't Know Where 'E's At Regarding "The Conquest of Canaan"—Will It Be Open Market or Program?

"THE Conquest of Canaan," the most recent release of the Frohman Amusement Corporation, which was given its first public showing last week at the Strand theater, seems likely to throw the Frohman Corporation over to the open market.

"Jaffery," now on the Hearst International program, with eight features on the World program and one with Pathe, William L. Sherrill, president of the concern, was besought by numerous independent exchange owners, immediately after the showing, with the result that this picture, which created so favorable an impression, is likely to reach the open market within the next few weeks.

The venture into the independent field by the Frohman concern will make an important event, for during the past five months the productions of that concern have stood out as bright spots in the general field, and with Augustus Thomas' "The Witching Hour" and other great dramatic classics under option or in work, important independent exchanges throughout the country, which are endeavoring to produce "The Conquest of Canaan" can rely on a number of high-class features per year to add to what other independent subjects they have.

Immediately following the showing of "The Conquest of Canaan," Mr. Sherrill was besieged by prominent film men who endeavored to show him the advantages of the open market, such expert film reviewers and buyers as Joseph Lee, Louis Rosenbluh and Joseph Friedman.

Mr. Sherrill in leaning toward the independent exchange said:

"We have had a number of pictures on programs and in very few instances have the handling of our subjects been what it should. 'Jaffery,' which Mr. Hearst purchased from us outright, was exploited by the International Film Service in a manner becoming the fineness of the feature, with the result that during the first week of its life it played about fifty theaters in greater New York, and because of the attractiveness of the story and production and the added strength of the advertising and publicity given the picture, it more than satisfied the exhibitors.

"Any number of well-known exhibitors have communicated with us since seeing the picture at the Strand and asked us if we were going to put the picture through a program. I told them we had not decided, and they spoke for the open market.

"One prominent theater owner, whose name I cannot mention, said: 'I've been playing three different programs, two days each week, and my business has fallen off considerable. I will play 'The Conquest of Canaan' a week. There are new faces in it, new ideas, novelties that my program features do not possess, and my audiences are being bored with the faces I am compelled to show them.'

"I have not definitely decided to put the picture on the open market, for I have several offers from program managers, but they insist on buying the world's rights, which I cannot give, for we have disposed of our European, Australian and other foreign rights for two years to come. If we decided this week to go to the open market, we have almost sufficient offers now to cover the entire United States, but I want to be sure of my ground first."

That the Frohman concern is on the right track, in so far as their themes and finished pictures are concerned, two paralleling criticisms stand out. Julian Johnson, editor of the Photo Play Magazine, in speaking of "Jaffery" said: "It has no predecessor and it proves that clean dramatic pictures can be made perfectly without resort to the sensational or morbid. It is the best picture I have seen in three years."

Joe Lee, a prominent state right buyer and representative of various exchanges, wrote Mr. Sherrill, in part, as follows, after viewing "The Conquest of Canaan": "It is undoubtedly one of the most interesting subjects, properly produced, clean, legitimate and consistent, that it has ever been my pleasure to look at. I have seen ninety-five features during the past month, and yours is the best of all. It is by far the best picture Frohman has yet made."

Felix F. Feist, of the World Film Corporation, designated the picture as a great box-office attraction, and no less than three other program managers have made offers for the picture.

A definite announcement of the disposition of "The Conquest of Canaan" will be announced in display advertisement in this publication next week.

Kate Price Now a Vim Star

THOSE who have followed the fortunes of Vitagraph and its stars from its early beginnings will remember Kate Price, the laugh-making star who has twinkled for seven years in Vitagraph productions. Her most recent appearance was with Fatty Arbuckle, the Triangle comedian, in the "Waiters' Ball," in which she shared the heavyweight honors with Arbuckle himself.

Immediately after her work in this picture was concluded, she was signed on a long-term contract with Vim production by Mark Dintenfass and Louis Burstein, to star with "Babe" Hardy, the famous Vim comedian, and Raymond McKee in Vim comedies released on the General Film Service.

Kate Price.

Raymond McKee is another newcomer to the Vim staff with a record for ability. He was formerly with Lubin, then with the Edison Company. His last picture was with Emily Stevens in a Metro release. The first picture in which the trio appear will be "A Maid to Order," the Vim release for October 26.

A brief synopsis follows: When Raymond's frivolous young wife informs him that household duties were too hard for her, they ask Kate, the cook, where a neat maid can be secured. Kate being the proud possessor of the luxury of Plump as her husband, instantly sees a chance whereby she can keep the job in her own household and also force Plump to work for his daily bread. Informing the young couple that she knows a jewel of a maid, she hurries home and dresses Plump in some of her clothes. Both Raymond and his wife are impressed with the appearance of the new maid and try to make it as pleasant as possible for her. However, Kate's jealousy comes to the surface when she sees her loving man petted by the young wife, and Plump, to his disgust, is forced to submit to the attentions of Raymond.

Finally when the young wife discovers her husband flirting with the maid, her anger arises suddenly and she orders Plump out of the house. Raymond intercedes for the maid and matters rest until Kate again catches the wife petting Plump. Then everything is certainly all off and in the confusion Raymond learns that the supposed maid is a man, so between the three-sided attack poor Plump is done up to a frazzle.

RICHARDSON COTTON KILLED.

Well-Known Essanay Character Actor Struck by Automobile on Wisconsin Highway.

Richardson Cotton, well known character actor both in photoplays and on the speaking stage, was killed by an automobile Sunday, September 24, at Ephriam, a summer resort near Sturgeon Bay, Wisconsin.

Mr. Cotton had gone to Ephriam with a company of Essanay players, where exterior scenes were being taken for "The Chaperon," an Essanay feature. He was to take an important character part, but had not yet started work. On Sunday evening he took a stroll along the country road. At a sharp turn in the road an automobile going at a high rate of speed struck him. He was killed instantly.

Mr. Cotton joined the Essanay Company two years ago and had taken prominent character parts in many plays. He was an exceptionally versatile actor, and was born in Massachusetts forty-eight years ago. He was on the speaking stage eighteen years before joining the Essanay Company. He began his career with Dan Ryan in Shakespearean roles, afterwards playing with Thomas Kean and with Ward and James. He played leads in stock in Chicago and Minneapolis. He was a member of the Strollers Club, Chicago. A widow and daughter survive him.

Mutual Schedule

Richard Bennett and Florence Turner Head the List of Releases for October 9.

RICHARD BENNETT, in the most artistically handled and most perfectly acted screen production which has conveyed the talents of the eminent American actor to the public, "Philip Holden—Waster," heads the schedule of Mutual Film Corporation's releases for the week beginning October 9. This Mutual star production will appear on Monday, October 9.

"Philip Holden—Waster" is a re-title for the drama, "His Brother's Keeper," which was written for Mr. Bennett by Kenneth B. Clarke before the star's journey out to the coast, and which, from the first announcement of Mr. Bennett's present contract with the Mutual, was named as the vehicle for his second Mutual Star Production. "The Sable Blessing," which was intended for Mr. Bennett's premier in Mutual Star Productions, and was announced as such, was delayed before release, however, and postponed until a later date. Thus "Philip Holden—Waster" will mark the popular player's first appearance in pictures since the famous "Damaged Goods," over a year ago.

In "Philip Holden—Waster" Kenneth B. Clarke, the author, has contrived for Mr. Bennett one of the most delightful character portrayals and some of the most naively charming situations, which at the same time contain all the thrill, the suspense and surprise element necessary for a compelling drama, which have ever found their way to the screen. Mr. Bennett is supported by an exceptionally able cast, including Rhea Mitchell, Adrienne Morrison (Mrs. Richard Bennett), George Periolat, Clarence Burton and Orral Humphrey.

A second Mutual Star Production will go out from the Mutual during the week of October 9. Florence Turner, whose previous Mutual productions have charmed the country, will appear October 12 in "Redeemed," produced by Larry Trimble. The plot of "Redeemed' contains all the elements of drama which bring out the best and strongest response from Miss Turner. It is a vital story of throbbing human interest, tense moments, big surprises. In it is reflected the best work of both Miss Turner and her director.

On Monday, October 9, a very unusual drama of two-reel length, featuring Winnifred Greenwood and Edward Coxen, entitled "Citizens All," will be released. In this screen story is combined a touching plot with an amusing combination of whimsical characters, colored by the good old red, white and blue of its patriotic background.

It is the story of the reconciliation of a stubborn old German music teacher and of a still more obstinate French fencing master over the cradle of their grandchild, the young parents of which had run away and married in spite of their father's objections. The cause of the disagreement of the two old foreigners had been the merits of their native lands. With the reconciliation, the hatchet is buried in the good old U. S. A., and they become citizens, all.

Miss Greenwood and Mr. Coxen, in the roles of the younger members of the respective families, are supported by Clarence Burton as the German music teacher, George Fields as the French fencing teacher, and Louise Lester as the landlady.

On Friday a second two-part drama will find its way to the public. "At the Edge of the Aqueduct" is its title, and in picturesqueness of setting and in convincing plot it is one of the best dramas of short story length which has ever proceeded from the studios of the Thanhouser Company. The story deals with the love affair of a young school teacher, the engineer at work on the aqueduct, and a jealous farmer, president of the school board.

The regular weekly Beauty comedy of the week appears on Tuesday, October 10. John Sheehan, Carol Halloway, John Steppling, Vera Sissons, Robert Klein, Dick Rosson and Earl Montgomery, old favorites of the Mutual, will be seen in this two-reel funny picture, entitled "That Sharp Note." It is a picture mix-up of diplomatic relations between a group of warring and neutral nations, with a note to the "Flyser" which gets sadly tossed and turned in the sending.

Ben Turpin and Rube Miller, up to their usual high-water mark in the perpetrating of funny comedy situations, will be seen in a two-reel Vogue on Saturday, October 15, entitled "Ducking a Discord." There are funny situations a-plenty, as well as the real thrill, which always accompanies these "slap sticks with a reason" which come from the hands of these two popular comedians.

There will be three one-reel comedies of "Cub" brand on the Mutual's program for the second week in October. "Inoculating Hubby" will appear on Friday, October 13. "Those Primitive Days" and "Their College Capers" will go to the public on Saturday, October 14.

The usual release of Mutual current news, Mutual Weekly No. 93, will appear on Wednesday, October 11, as will "See America First" and Harry Palmer's Kartoon Komics, in split reel.

The Mutual's magazine in film, "Reel Life," will be released on its regular day, Sunday, and will contain interesting material of pertinence to today's business and educational activities.

Fifteen Reels of Pathe

Big Program Makes Its Appearance Beginning With Week of October 8.

THE Pathe program for the week of October 8 contains a five-part Gold Rooster play, "The Pillory," the second episode of "The Shielding Shadow," two reels; the thirteenth chapter of "The Grip of Evil," two reels; "The Sword of Damocles," a two-reel drama; "Heinie and the 400," a one-reel comedy; "U. S. Customs Inspection," a one-reel educational, and Pathe News Nos. 82 and 83, a total of fifteen reels.

"The Pillory" was made by Thanhouser and features Florence La Badie. It has been aptly described as a modern "The Scarlet Letter" and is a scathing criticism of the "unco guid" who, in their eagerness to point out the mote in their neighbor's eye, held not the beam in their own. The character portrayal is remarkable and honors are about equally divided between Miss La Badie as the girl and Nellie Spaulding as the bigoted, hypocritical aunt.

The second episode of "The Shielding Shadow" is remarkable for the scenes in which Jerry Carson is dragged into the depths of the sea by a giant octopus. This has never been done in pictures before and furnishes a thrill which will arouse any audience. Speculation will be rife everywhere as to how these scenes were made.

In the thirteenth chapter of "The Grip of Evil" it becomes increasingly evident that John Burton is not so decided as he was in the opinion that all humanity is bad. The reasons for his increasing doubt are most attractively portrayed.

"The Sword of Damocles" is a powerful story of a musical genius, dragged down by drink, who sells at a ridiculous price his masterpiece to a man who straightway has it produced under his own name. Over the purchaser's head, like the Sword of Damocles, hangs the knowledge that he is parading under false colors and in the end his deception is discovered with tragic results.

"Heinie and the 400" is a rough and tumble comedy in which as a social lion Heinie bats 400.

"U. S. Customs' Inspection" presents the intimate side of a department, little of which is known by the majority of people. The film was made with the approval of the U. S. Government.

Plans a Continuous Performance

Mary Pickford Engages Directors in Relays to Prevent Idleness Between Productions.

MARY PICKFORD, having completed her first picture since she decided to make her artistic future alone and unhampered, has instituted a radical reform in her own producing organization and one that promises much in the way of increased efficiency and economy in production. She has installed what might be called an interlocking system of directors. This means that instead of waiting a few weeks after a play is finished while the director cuts and assembles it, then more waiting while he has a short rest and gets a new story in shape for production, Miss Pickford will have alternating directors and thereby lose little time between her pictures. Under the new system Maurice Tourneur will direct the second Pickford release for Artcraft Pictures Corporation, while John Emerson is cutting and assembling the first, "Less Than the Dust," for release in October.

At the present speed Mary Pickford expects to be true to her own artistic standards and to enable distributor and exhibitor to proceed without fear in their plans for an even schedule of successful presentation. John Emerson, to whom the star generously gives credit for the idea on which the new system is based, expects to have "Less Than the Dust" ready for release in a few weeks, and the preliminary shipment of eighty prints in the exchanges in ample time to comply with release obligations. The bulk of his staff will be available for Maurice Tourneur in the direction of the second Artcraft production.

Triangle Coast Activities

Fine Arts, Kay-Bee and Keystone Forces Busy on Many Feature Productions.

Out at the Triangle coast studios Dorothy Gish has been having an exciting time during the filming of the Fine Arts production, "Atta Boy's Last Race." It had been planned to stage the film drama at Tia Juana, just over the Mexican border in Lower California, but it was found that the Mexican atmosphere was too strongly flavored to be suitable for the character of the production. So the race was filmed in San Francisco.

Wilfred Lucas is playing a doctor in his new vehicle, bacterially called "Bugs." The doctor is a fanatic on science, and Mr. Lucas is drawing the character from life, the scientist being a physician he once interviewed when he was a newspaper man, before becoming a player. Mr. Lucas, at the start, collided with an open cupboard door, and had his scalp badly gashed. The shaving was necessary for treating the wound. Now, in order that all the scenes may match, Lucas has had to undergo tonsorial treatment every three days.

Mae Marsh plays a little violinist in the new play, "The Wharf Rat." Robert Harron is featured in this production, while Spottiswood Aitken is prominently cast as a musician. While Miss Marsh went through the various early scenes with all the motions of a virtuoso, the resultant melody was an ominous and fearful thing. Finally the director, Chester Withey, hit upon the idea of substituting carefully greased twine for the regular violin strings. Consequently, Miss Marsh's bow was able to slide harmlessly and noiselessly during the impassioned moments of the drama, and the members of the cast found it possible to contribute undistracted enthusiasm.

The Triangle Ince studios have been centering attention upon stellar combinations these days. Raymond B. West is directing Dorothy Dalton, Louise Glaum and Charles Ray, with Robert McKim, J. Barney Sherry, J. J. Dowling and Margaret Thompson in the supporting cast. An immense court-room set was erected in the Culver City glass studios.

Director Reginal Barker has gone on his vacation after finishing a story of the Italo-Austrian war in which Clara Williams appears as a star supported by Charles Gunn. Before leaving he completed in one week sixty-five separate scenes in this drama. These were elaborate scenes in which hundreds of people participated in a specially constructed Austrian village at Inceville. A full troop of Austrian cavalry, a dozen ox carts piled high with furniture and surrounded by a motley crowd of fleeing peasants and a dozen ambulances figured prominently in the action.

Bessie Barriscale has likewise departed on her vacation, her first real rest in three years. Dorcas Matthews, too, is taking a vacation. Her rest, however, is enforced, since she has undergone a hospital operation. She will be out in time to take a leading role in a play being written for Miss Barriscale.

Frank Keenan is playing in a drama of sixty years ago, depicting life on the Mississippi. A whole complete interior of an old palatial Mississippi River steamboat, a duplicate of the famous craft of the cotton, tobacco and gambling days of the ante-bellum period, was built for the filming of the drama.

William S. Hart has started work on a new vehicle. He will, of course, play a Westerner and contribute some skillful stunts with the lasso, on which he has been regularly practicing. Hart is again a bad man, a two-gun expert with a record, in this newest drama of Monte M. Katterjohn.

At the Triangle Keystone studios Fred Fishback has started a new Ambrose comedy in which Mack Swain is assisted by Tom Kennedy and Luella Maxam. It is described as a comedy of schoolboys along new lines. A second company, directed by J. F. MacDonald, is filming a cowpuncher comedy in the San Fernando Valley.

Chester Conklin has been devoting himself to a water comedy, "A Tugboat Romeo," down at Balboa beach. W. S. Campbell and Harry Williams are directing.

Slim Summerville and Bobby Dunn are featured in a comedy of artist life in the studios of New York, "His Busted Trust." A monkey, "Happy," by name, plays a vital part in the story. In charge of his trainer, he rehearsed his part over and over, but when the camera started grinding he acquired a violent antipathy to Summerville. Between "Happy" and Summerville the studio came to the verge of wreckage.

"A Scoundrel's Toll," directed by Glen Cavender and featuring Mary Thurman, Dale Fuller, Gene Rodgers, Ed Kennedy and Ray Griffith, will shortly be finished.

Walter Wright has been working at Chatsworth Park filming "The Twins," in which Ora Carew and Baldy Belmont are featured. This farce has such more or less strenuous stunts as a runaway, cliff jumping and other feats which go to make up a day's work at the Keystone studios.

Ethyle Cooke—Thanhouser Leading Woman

WHEN you see Florence La Badie's name in the cast of a photoplay, close by you will find Ethyle Cooke's. At the Thanhouser studios they wouldn't think of casting a Florence La Badie feature without putting Ethyle Cooke in it. Miss Cooke plays what the directors call "heavy leads." She usually is an unscrupulous women who gets Florence into a pile of trouble.

Ethyle Cooke.

In "The Fugitive" Ethyle committed a murder and let Florence take the blame. In "The Fear of Poverty" Florence stole Ethyle's finance. In "Saint, Devil and Woman" Ethyle suffered at the hands of a man who has Florence in his power. In "The Pillory" Ethyle was a thief who tried to drag Florence down. She's a bad, bad woman. Ethyle Cooke is—if you know her only through her work in Thanhouser-Pathe productions. You'd think that Florence La Badie would shudder every time Ethyle Cooke came near. But she doesn't. Ethyle is Florence's best friend.

And Ethyle is the most domestic woman at the Thanhouser studios. She is married and has two children. The accomplishment of which she is most proud is her ability to make fancy embroidery.

Harry Benham, formerly with Thanhouser is Ethyle Cooke's husband and her children are Leland Benham, eleven years old, and Dorothy, aged five. Both of the Benham children have had wide motion picture experience.

Ethyle Cooke was a dancer in "Madame Sherry" when she and her husband decided to try motion pictures. For six years she has been with Thanhouser. At first she played bits, but such talent did she show that she quickly was given leading parts and featured in many Thanhouser productions.

LOU-TELLEGEN TO RETURN TO STAGE.

Lou-Tellegen, popular Lasky star, upon completion of "The Black Wolf," which is now in the course of production at the Lasky studios in Hollywood, will terminate his spring and summer engagement with the Lasky Company and return to the stage.

Reversing the usual order, Tou-Tellegen will this winter appear in a dramatization of one of the screen plays in which he has been presented by the Lasky Company. Just which screen play he will reproduce on the stage is not yet determined, but among the dramas in which he has been starred by the Lasky Company are many that possess unusual stage possibilities, notably "The Victory of Conscience," his last release on the Paramount Program, which has already attained a great popularity throughout the country. Lou-Tellegen plans to tour the country in this new play, starting from Los Angeles so that the great following which he has created through his screen work for the Lasky Company may be able to see him in person in the living form in one of the plays in which he appeared in shadow.

The photoplay which Tou-Tellegen will adapt to the stage for his use will be announced shortly. Thus for one of the few times since the association of the screen with popular stage stars the public will be able to choose between the play on the stage and screen in the same play.

It is announced by the Lasky Company that after the completion of Lou-Tellegen's tour through the country he will return to the screen under its management.

The Motion Picture Exhibitor

MARITIME PROVINCES ORGANIZE.

Exhibitors Get Together at St. John and Form League—A Good Start Made.

NEW BRUNSWICK, Nova Scotia and Prince Edwards Island, the three most easterly of Canada's provinces, known as the Maritime Provinces, have stepped into the limelight of the moving picture universe with a thoroughgoing and up-to-date organization, as far as the managers are concerned at any rate. The meeting was held in the Board of Trade rooms, Halifax, N. S., on Saturday afternoon, September 16, when representatives from the most important theaters east of Montreal were present. The name of the healthy infant is the Motion Picture Exhibitors' League of the Maritime Provinces of Canada.

Walter H. Golding, President of Maritime Provinces Exhibitors.

It may truthfully be laid to the credit of the Moving Picture World that the Maritime Provinces are now a solid unit for organized effort in forwarding the interests of the picture business, for was it not the inspiring address of F. H. Richardson, projection expert, in St. John city a few weeks ago that inoculated the brotherhood? Right there and then it was decided to hold a formal meeting—Halifax managers extended the invitation—and the meeting came off with a vengeance.

Managers from St. John, N. B., Fredericton, N. B., Moncton, N. B., and other westerly points, chartered a special Pullman and armed with organization literature of the Motion Picture Exhibitors' League of America, supplied by President Lee A. Ochs, also having in their party special newspaper writers and a stenographer-secretary, whirled off to the Nova Scotian capital. There they were joined by a large party of managers from all parts of that province, by theater owners and lessees from Sydney to Yarmouth. Big film men got hep to the situation, too, and from Toronto came W. C. Gookin of the V-L-S-E, Phil Kauffman of the Famous Players Film Service, L. H. Watrous, manager of the V-L-S-E Montreal branch, and L. E. Ouimet, Pathe's Canadian general manager and Nestor of the film business in the Dominion. All the Eastern Canadian film branch managers were on hand, too, in fact the censors were represented as well. The gathering was most comprehensive in its scope.

Narcisse V. Gastonguay, manager of Orpheus Hall, Halifax, welcomed the delegations on behalf of the local brotherhood. He felt sure the earnest purpose of the meeting would make history. Organization had been sorely needed in the three provinces for a long time, and the deliberations about to be entered upon should place the large interests in this section of Canada upon a firm basis of cordial co-operation. He then moved that Walter H. Golding, manager of Keith & Albee's Imperial theater, St. John, and one of the prime movers in bringing about the organization meeting, take the chair pro tem. Mr. Golding was duly elected. Steve C. Hurley, manager of the Unique and Lyric theaters, St. John, N. B., and another booster for organization, was chosen secretary, and M. Kathleen Golding, secretary of the Imperial theater, St. John, N. B., was appointed stenographer.

Chairman Golding outlined the purposes of the meeting. He told of correspondence with Lee A. Ochs of New York, president of the Motion Picture Exhibitors' League of America, and with F. H. Richardson, Motion Picture World expert, and urged a prompt and efficient get-together. The motion picture enterprise had been suffering too long as a chopping-block for tax-greedy legislators; it had been the tootball of that well-known pest, the anonymous newspaper letter-writer and while censorship was not as drastic in the Eastern section of Canada as in other localities, it was a growing evil since it had the effect of cutting pictorial productions to pieces and if censorship was to be maintained at all, it should be along federal lines.

It was decided to call the new organization the Motion Picture Exhibitors' League of the Maritime Provinces of Canada, and that as closely as local conditions would allow it should adhere to the constitution and by-laws of the parent organization in the United States. A nominating committee was appointed by the chair to form a slate of officers for the new body. The committee deliberated for a few minutes and returned with the names of the following, who were elected by the unanimous passage of the report:

President, Walter H. Golding, St. John, N. B.; vice-president, N. V. Gastonguay, Halifax, N. S.; secretary, Steve C. Hurley, St. John, N. B.; treasurer, G. J. B. Metzler, Halifax, N. S.; vice-president for N. B., F. W. Winter, Moncton, N. B.; vice-president of N. S., R. J. Macadam, Sydney, N. S.; vice-president for P. E. I., F. G. Spencer, St. John, N. B. (Owning houses in P. E. I.).

The Executive Committee is to be composed of the officers and provincial vice-presidents.

The constitution and by-laws of the American body were then read section by section and with slight modification, which adapted them to the Canadian situation, they were passed and will therefore stand as the granite foundation of the Maritime Provincial League. The reading of the various clauses was in itself an inspiration to the assembled managers and also somewhat of a revelation to them. They pointed out more clearly than a general discussion would produce the power and privilege that lay in the idea of organization, and it was with enthusiasm that the policy of the new body was decided upon.

After this considerable amount of detail had been completed, visiting film men were asked to discuss several matters of vital interest to all present. Phil Kauffman of the Famous Players Film Service, Ltd., Toronto; W. C. Gookin of the V-L-S-E offices, Toronto, and L. E. Ouimet of the Specialty Film Import, Ltd. (Pathe Interests), Montreal, spoke and although some of the matters discussed elicited very warm discussion, especially in the matter of pre-payment plan, the cordial feeling remained unruffled.

After the film men, some operators and others retired, the managers met in private session to take vote upon some of the more important questions developed during the discussions of the earlier part of the meeting. Among some of the resolutions passed unanimously was the following proposed by R. J. Macadam, a large theatrical owner in Nova Scotia, and seconded by J. M. Franklin, manager of the Strand theater, Halifax, dealing with the matter of deposits on film service. The resolution read as follows:

Whereas, It is the custom of some film exchanges doing business in Canada to demand advance deposits on the service they furnish to exhibitors, and,

Whereas, This method of extracting money from theaters is out of harmony with all established customs of business and is manifestly unfair to exhibitors, and,

Whereas, The system now in vogue with all exchanges of being paid for service on or before the delivery of films is an adequate protection against all delinquencies of payment on the part of the exhibitors.

Resolved, That the managers' association of Eastern Canada in convention assembled affirm its determined opposition to the policy of exchanges demanding advance deposits from exhibitors and respectfully request all exchanges practicing this system to discontinue it, and further

Resolved, That a copy of this resolution be forwarded to all film exchanges doing business in Eastern Canada.

A resolution also moved and seconded by Messrs. Macadam and Franklin and in especial appreciation was the following:

Whereas, All branches of the moving picture industry derive great value from the sympathy, advice and publicity which has been accorded it by the leading newspapers and magazines of this continent, and

Whereas, Public opinion is to a very great extent molded by the press and broadened by its intelligent criticism, and

Whereas, The press is of the invaluable value to producers in guiding their efforts to harmonize the screen drama with public sympathy, be it

Resolved, That the Managers' Association of Eastern Canada in convention assembled express its thanks and appreciation to the newspapers and magazines which have so defended the rights of the moving picture industry and helped to guide its actions, and further

Resolved, That this convention express to the Moving Picture World its special thanks for the great service it is rendering to the cause of the organized exhibitor

W. C. McKay, manager of the St. John Opera House, was the mover of a resolution suggesting that the new league inform the film dealers that its members are willing to pay their bills within the current weeks as a compromise between the credit plan and the pre-payment system now in process of enforcement.

There were numerous important motions put, seconded and carried during the long business session, and one point which all the managers seemed to agree with hearty voice was what they termed to be the evil of being forced to book serial stories as a "pig-in-a-poke." The managers pronounced strongly against signing contracts for such features unless either the vending agency or the individual manager himself were absolutely assured by personal scrutiny that the whole series was of sufficient merit to warrant the booking of it. In some cases such films had absolutely failed as attractions after five or six episodes and great injury was wrought upon the houses by the remaining chapters. Therefore, the league moved that central distributing agencies should be absolutely sure of the quality of their goods before they accepted them from the manufacturer and in this way a great step forward in co-operation would be taken.

In connection with the pre-payment plan and its remedy, the C. O. D. shipping of film to all dissenters, an exhaustive discussion arose. Some managers of good standing threatened to close their houses rather than submit to this treatment after having been such fair dealers for years. Others said it would only be penny wisdom and pound foolishness for them to take such a drastic measure as this, and one man was frank enough to admit that he could not afford to pay in advance for his pictures. All of these arguments, which were somewhat modified in subsequent conversations, cleared the atmosphere on this vexed question, and at a subsequent business session some of the hasty decisions of the first meeting were rescinded.

In fact, all minds were more or less purged of bitter opinions and radical views by the frank open discussion of questions near to the managerial heart and it is almost certain that misunderstandings concerning pre-payment and C. O. D. systems, which arose through the rather crude and undiplomatic manner in which these strictures were announced by some film agencies, were dispelled.

The social element which entered in the Halifax convention was delightful. No royalty was ever treated better. The managers of theaters entertained the party in their houses; automobiles were constantly flitting the visitors over the interesting parts of Halifax, which is taking such an important place as a port of departure for Canadian troops, and on Sunday, the 17th, a sail on the magnificent harbor, out on the Atlantic and into the charming Northwest Arm was the happy lot of not only the convention members, but of all theater workers of Halifax, who included talent playing the various houses. Buffet lunch was served aboard and motion picture cameras and kodaks were constantly clicking. The presence of British war vessels, the gigantic transport, "Olympic"; the dock-yards, steel net booms across the harbor and all that sort of war-like thing was great divertissement for the strangers. Before returning to land President Golding mounted the hatchway and called upon a representative personage from each group present for either a speech or some item of entertainment. Everybody responded handsomely and sealed the bond of unity more closely than ever. Particularly interesting were the extended remarks of W. C. Gookin, of the V-L-S-E, Toronto; L. E. Ouimet, of the Pathe interests, Montreal, and Phil Kauffman, of the Famous Players Film Service, Ltd., Toronto. A. E. Wall, of the Board of Censors, N. S., and R. J. Macadam were also instructive in their remarks. Miss Alice Fairweather, writer for the St. John Standard, which paper had the enterprise to send their representative along to the convention, made a regular business-woman speech and was loudly applauded.

When the St. John special pullman pulled out of Halifax with the delegates living west of Halifax, a big crowd was down to the station to give them a cheery send-off.

The next meeting of the league will be held in St. John in the autumn of 1917. In the meantime the Executive Committee will hold several sessions. During the Halifax convention about thirty managers enrolled on the charter membership roster and handed in their $10 annual fee.

Working in West Virginia

Organizer Herrington Stirring Up Interest in An Exhibitors' League.

A CONFERENCE for the purpose of effecting a State organization of motion picture exhibitors in West Virginia will be held at the McClure House, Wheeling, W. Va., on Sunday, October 8. Frederick J. Herrington, national organizer of the Motion Picture Exhibitors' League of America, has arranged to meet a number of the leading exhibitors of Wheeling and vicinity to consider plans for the proposed organization. West Virginia formerly had one of the best working organizations in the country and Herrington expresses the belief that much can be accomplished by again bringing the exhibitors of that State together. The old organization, which has been inactive for some time, was affiliated with the national body, but disbanded in 1913, following the split in the ranks at that time. The following stirring appeal has been issued by Organizer Herrington:

Fellow exhibitors of Wheeling, W. Va., and the surrounding territory. You are urgently requested to attend a meeting of exhibitors of Wheeling and adjacent territory at the McClure House, Wheeling, on Sunday, October 8, at 2 P. M., for the purpose of reorganizing the West Virginia branch of the Motion Picture Exhibitors' League of America, which has for its object the improvement of the picture business generally.

The motion picture exhibitor of today is waging a losing battle against a host of enemies worse than any business ever before has had to contend with. An unjust censorship, a discriminating quarantine, the low price of admission, the increased cost of films; these and many other conditions are sapping the very life blood from the theater business. These are conditions we must already contend with, but is that the end of the persecution of our business? We don't know. What is to prevent all these people, official and otherwise, who are trying to regulate our business for us, the business in which we have hundreds of thousands of dollars invested—what is to prevent these people from further imposing unjust restrictions upon our theaters, the necessity for which exists only in the minds of the "regulators"? Individual protests are futile. Only in concerted action may the remedy be found.

What are you doing to help? We are fighting with our backs to the wall. Not for our individual interests, but for the good of the industry. Are you going to join us? Are you going to help us place your business on a profitable basis—a basis of continued prosperity, not one of periods? Or are you going to sit off and sneer because of a previous failure of the exhibitors' league? We don't care if your house is a large or small one. Our fight is a common one, and in order to come out victorious we must stand united.

Come to the meeting and hear and take part in the discussions which will result in improved business conditions.

FRED J. HERRINGTON

EXHIBITORS' LEAGUE COMMITTEE AT ASBURY PARK.

A committee of the Motion Picture Exhibitors' League, consisting of Lee A. Ochs, Samuel H. Trigger, J. N. Hartsall, Samuel Spedon, F. M. Alexander, and C. R. Macauley, made a trip to Asbury Park on the twelfth of this month for the purpose of meeting Secretary Tumulty, by appointment, and learning from him the attitude of the present administration toward the moving picture industry. President Ochs, of the league, explained the growth of the picture business, and the opposition to censorship throughout every department of the industry. Although not claiming to speak officially, Secretary Tumulty is reported to have said that the administration was opposed to any form of censorship, federal, national, or state.

At the end of the interview, which took place in the summer executive office at Asbury Park, Mr. Tumulty assured the members of the league that the doors of the White House are always open to the leaders of the Moving Picture Industry.

THREE HUNDRED CLERGYMEN SEE "CIVILIZATION."

"Civilization" is establishing record upon record. The other day three hundred representatives of various churches saw the production at the Tremont theater, Boston, and the subsequent apreciations of the Ince spectacle, which appeared in the religious papers, and issued from the mouths of many of these ministers in their pulpit, constituted a remarkable tribute to this production, all the more noteworthy in that they came from a class, the clergy, which at one time was markedly antagonistic to any kind of motion picture production. Now so impressed are they with "Civilization" that some of them even seriously suggest that the picture might have the effect of converting the world to Christian sanity

William A. Brady on Trade Conditions

By Edward Weitzel

President of the National Association Talks About the Past, Present and Future of the Screen

THE National Association of the Motion Picture Industry will become effective in the fullest sense of the word when its membership rolls contain the names of one hundred per cent. of the men engaged in the different professions and trades identified with the industry," said William A. Brady, president of that organization.

"Every activity connected with the motion picture is eligible to membership then, Mr. Brady?" asked the World representative.

"Yes, indeed! This is a composite organization and includes the men who produce and distribute the pictures, also employment agents, projection engineers, publications devoted exclusively to motion pictures, transportation companies, billposting companies, and all employees of establishments and plants in any way connected with the industry."

The President of the National Association was seated in his office at the World Film Corporation, and it was evident by the earnestness with which he spoke that the subject was of vital importance to him. William A. Brady has decided views on the matters that interest him and experiences no difficulty in putting his views into words.

"The meetings last week were productive of much good work, I understand."

"We enrolled a number of the leading corporations, and the question of censorship was fully discussed and an important step decided upon. The exhibitors must censor themselves, but there should be no salacious pictures produced Returning to the question of membership in the National Association, several gentlemen, non-members, were permitted to attend the last meeting and help to shape the policy of our attitude toward censorship, but after they had got what they wanted, they did not join. This was a great mistake on their part. The next twelve months, I feel convinced, will be the crucial months of the moving picture business and I consider it the duty of every one connected with it to join the National Association and give one year's dues."

Mr. Brady paused to sign a document which was laid before him by one of his office force, then continued:

"This business is at the point where it needs a lot of nursing. We have only scratched the surface in regard to its possibilities. If we fail to realize its future, it will be taken away from us, the same as the automobile business was taken out of the hands of its original promoters. So far, the amusement features of the screen are the only ones that interest us—or the public. The public, by the way, is always responsible for the holding back of any big idea—they are slow to accept any new thing. It is the scientific side of the industry, however, that is going to make it expand into a bigger proposition than even the automobile business. The camera in the schools, the filming of the operations of great surgeons and the experiments of famous scientists, the preserving of countless human efforts by a universal medium of expression, is going to give this latest and greatest addition to 'the art preservative' a ten-fold higher standing than it has now. The time is not ripe for this branch of the work, perhaps. The other day I went into the Strand theater and Professor Muensterburg was demonstrating some scientific experiment on the screen. It should have commanded the attention of every one present, but it didn't—the audience kept walking out on him."

"That is the fate of the pioneer in any movement, isn't it?"

"Yes; but some one is going to stick to this side of the game and win."

Mr. Brady lit his cigar and smiled reminiscently before he continued:

"The moving picture had to struggle along at the beginning in much the same way as the flying machine. A number of years ago I gave an exhibition down at Brighton Beach, a reproduction of the Boer War. One day a queer looking chap came to me and wanted to rent the grounds every morning for the purpose of trying out a flying machine of his own invention. We came to terms and the next morning he was on hand with his airship. He never got very high up in the air, however. He would rise about ten feet, then down he would come again. But he kept at it, and each day went a little higher. Word of what he was doing got noised about, and before long he had quite a crowd every day—waiting to see him get killed. They were not gratified entirely, but he did fall and break his leg. Now see what the makers of aeroplanes have accomplished for humanity! It will be the same with the scientific end of the moving picture. Some brave souls will not be dismayed by the apathy of the public and will reap their reward."

"Didn't Pathe have a moving picture theater in Paris, where the facts relating to tuberculosis were shown?"

"Yes, and it was kept running for over a year. I wonder that no one has brought the exhibition to this country."

"To return to the National Association: co-operation and censorship are the biggest questions it has to consider, I take it?"

"Yes. In regard to the first, there should be no 'one man rule.' We are all interested, and every man should do his share. The censorship matter can be fought successfully, if we all put our shoulders to the wheel. A very important move has already been made. By the way, the Revenue Bill, with its tax of one-half of one per cent. on all industries, was mainly defeated by the moving picture men."

In direct line with the expression by Mr. Brady in the foregoing interview that the National Association will become effective when its membership represents 100 per cent. of the industry, word comes from Secretary Elliott of the association that following the definite declaration against censorship several manufacturing concerns have allied with the N. A. M. P. I.

These include the Mutual, Triangle, Fox, Kalem, Thanhouser, Pathe, Wharton, Inc., Crystal, Cosmofotofilm and the Kinecartoon. David Wark Griffith, whose address on censorship was one of the features of the gathering that unanimously decided against it, has also taken an individual membership.

There was a luncheon meeting at Shanley's, Forty-third street and Broadway, on September 27, when the Equipment and Supplies Branch discussed the necessity of organizing its particular branch of trade into a country-wide organization, which would deal, through the national association, with some of the problems that sorely press the dealer at present. There were present E. S. Porter, of the Precision Machine Company; E. Kendall Gillette, Walter J. Moore, J. H. Hallberg, Fred Hawley, J. F. Coufal and William M. Seabury, general counsel of the association, who gave legal guidance regarding the proposed organization, its purposes, its interrelation with the central body, and the co-operative and protective limitations. It was made clear that a better understanding between all branches could only be brought about by frequently getting together, with plain speaking as to grievances and things to be remedied.

The Equipment and Supplies Division is the third of the big sections to organize. The date of its general meeting for that purpose has been fixed for Wednesday, October 4, at 2.30 P. M., at the headquarters in the Times Building.

The national standing committees will soon meet for the purpose of organization. Their work is of basic importance and indicates the thoroughness with which the methods of big business is working to shape the industry to power, vigor and efficiency. These committees are: Standards, Nicholas Power, chairman; fire protection, regulation and insurance, Jesse Lasky; transportation, J. Stuart Blackton; industrial economics, Richard A. Rowland; labor, P. A. Powers.

A campaign conference was held during the week and several letters were received from political candidates requesting the support of the national association. The campaign committee will meet next week to hear the report of the chairman, Lee Ochs, president of the Exhibitors' League of America. Mr. Ochs has already reported that the exhibitors of New Hampshire have begun to effect a strong organization to combat hostile legislation at the coming session of the legislature. The Exhibitors' League will give aid and direction throughout New England.

The national association faces a year that will be filled with activities all over the country, for the forty-four Legislatures soon to convene will be watched for adverse legislation. If any develop all of the resources of the organization will be called into play to defeat it. Legal talent and effective speakers familiar with the work will be aided by the power of the exhibitor to influence public sentiment by the screen. The exhibitors of Philadelphia, where censorship is most onerous, had arranged for a conference with Mr. Ochs, on Sunday, October 1.

Mayors on Federal Censorship

By H. F. Sherwood

Heads of Cities Everywhere Emphatic in Position That Federal Censorship Will Not Be Binding Upon Them

THE censorship question is a vital one to all engaged in the motion picture industry. The problem is to provide something that will satisfy the tastes of individuals in all parts of the country. In the effort to do this more than one device for establishing standards has been suggested. The latest is a Federal censorship board or commission controlling through the transportation of films in interstate and foreign commerce. What effect will this device, if adopted by Congress, have upon the activity of local groups, official and otherwise, attempting to censor for a given community? Would it be as good as a body of volunteers such as the National Board of Review, which controls through its broad-minded point of view and its advisory character?

With the object of securing a definite expression of opinion from those most directly concerned officially with the point of view of the public in the question of Federal censorship of motion pictures, the National Board of Review of Motion Pictures recently sent a questionaire to the mayors of a number of cities in different parts of the country. The results have just been compiled.

The replies represent the views of the chief executives of cities as far apart as Portland, Me., and Pasadena, Cal., and St. Paul and Minneapolis and Baton Rouge.

Only one replied that he would be willing to eliminate the responsibility from local officials, while four-fifths of the total number said they would not. Opinion was more divided regarding the extent to which a Federal board of censorship would satisfy the various elements of a given community. There was strong objection to the idea of limiting the right of each locality to take action for itself should public opinion be against the decision of the proposed Federal Board. With the exception of two mayors, who gave no direct answer, all said they would not permit a film objectionable to their communities to be shown, even if it had been passed by the Federal Board.

Some of the expressions of opinion and comment were as follows:

James E. Woodward Mayor, Atlanta, Ga.—"This is a very large country and peopled by many nationalities. Many large cities are more liberal than smaller ones. A negro prize fight might not be objectionable in some parts of the country but it would not be tolerated in the South. There might be scenes tending to advertise the liquor business which would be illegal in our state. That is a question that should be left entirely to be controlled locally."

Clifford B. Wilson, Mayor, Bridgeport, Conn.—"It seems to me that the fact that a picture has been passed by the Federal Board would not necessarily mean such picture could be exhibited against the desires of a community. It might have weight in claiming the propriety of showing same, but I should think each community should be the final arbiter in all cases."

George M. Wright, Mayor, Worcester, Mass.—"I am of the opinion that if a Federal board of censorship were created it might not always prove satisfactory to the people of this city, and that, therefore, I feel that, as Mayor of this city, I am opposed to the abrogation of any of the rights of this office in stopping the production of any motion picture or other theatrical entertainment which we might consider detrimental to the morals and welfare of the people of this particular community."

Walter R. Stone, Mayor, Syracuse, N. Y.—"I have a strong feeling that voluntary review in some manner, similar to the review your board is now engaged in with many film productions, will in the long run produce the best results, and personally I would like to see the influence of your board extended. The people generally can be depended upon to regulate these public movements in a manner that is entirely proper, and I am convinced they will do so with the moving picture industry once the exhibitors get in intimate touch with what the people want."

W. G. Chapman, Mayor, Portland, Me.—"Believe that each community through proper officials are the best judges of what are the proper pictures for that particular community and those that are not."

Anthony Sunderland, Mayor, Danbury, Conn.—"I believe in the least possible amount of interference with local affairs by either Federal or State laws. I consider the proposed censorship entirely uncalled for, unnecessary, and really un-American, as interfering with personal right."

In summing up it would appear that the feeling is widespread that each locality should retain its right to pass official judgment.

It is impossible for a national body at once to satisfy the tastes of a city like New York having five million inhabitants and those of a market center in an agricultural district in the Middle West. The national reviewing body can only pass upon questions which affect human beings as such and their general social welfare. It will never be possible to eliminate the influence of local taste. The Federal body established by law, however excellent its intentions, is likely to lose flexibility after the manner of all Federal institutions. Its standards would constantly lag behind those which the people were establishing for themselves. It would follow other Federal departments whose sole authority is a law, in making the dictionary its statute book. Dictionaries are notoriously conservative, unelastic and arbitrary. Only human beings change their points of view. That is the reason why a body of high-minded volunteers such as the National Board of Review is likely to be a better guide than a legally bound Federal body.

The way to successfully meet the tastes of each locality is through co-operation. Exhibitors are realizing this, as has been illustrated in a recent "get-together" movement in Detroit. The problem is that of supplying each locality with a guide as to the merit of pictures by a reviewing body whose judgment is recognized as reasonable and just. If local authorities can be sure that the statements they receive are such, and are borne out by experience, each community is put in a position to act wisely through its constituted authorities. The exhibitors by co-operation with these in a friendly spirit will find that legalized censorship will not be demanded by anybody—on the ground of morals at any rate.

The work of supplying localities with information regarding films is one of the tasks which the National Board of Review of Motion Pictures performs. Up to the present time no better way of solving the problem of local censorship has been found. The Board does not believe in legalized censorship, but it does in co-operation for the purpose of raising the average quality of films and stimulating the demand for them.

EDUCATIONAL FILMS WANTED IN HONDURAS.

Consul E. M. Lawton, Tegucigalpa, writes in "Commerce Reports" that the Teatro de Variedades in that city holds a concession from the Honduras Government by the terms of which the owners must give, periodically, a certain number of performances free of admission to the public. Two of the three concessionaires owning the theater are native-born Americans. Both Government and owners are desirous of making these exhibitions of real educational worth to the people and have asked the help of the consulate in Tegucigalpa in securing films such as are sometimes furnished by large manufacturing concerns showing mechanical operations and processes in their factories, or by governmental institutions and departments, showing methods and practices in agriculture, natural history, forestry, and the arts and sciences generally.

The concessionaires do not feel justified in buying the films, but it is hoped that some such films will be loaned gratis for advertising or educational purposes or leased at a nominal rental. The management will gladly furnish necessary banking references as to their responsibility and serious intentions and will give the films all the publicity demanded. If the films can be furnished with titles and subtitles in the Spanish language, so much the better; but this is not entirely necessary, as in any other case a preliminary explanation can be prepared here, in Spanish, for throwing on the screen before starting the picture.

Motion pictures of this sort may not produce actual commercial results of a concrete character, but certainly would help to cement existing friendly relations with the people of Honduras, and, as demonstrating the progressiveness and development of American institutions and commerce, their exhibition is worthy of commendation. It is suggested that, after first making the necessary arrangement with Government officials, the reels might be consigned to the American consulate at Tegucigalpa for a reasonable period, then to be returned or sent in turn to other consulates in Central America for similar use in their respective districts.

IT WAS A MODEST PRESS AGENT.

In a story sent out by the Pathe publicity department and published in our columns the statement was made that the National Sunday Magazine has a circulation of 500,000, whereas the real circulation is over 2,000,000. Those scoffers who believe that a publicity man multiplies everything by ten will find food for thought in this.

"Common Law" Well Received

Initial Showing to Public in Several Cities Given Favorable Comment.

CLARA KIMBALL YOUNG has made her long heralded appearance in the first of her own company's productions, a seven-reel adaptation of Robert W. Chambers' novel, "The Common Law," and scored the greatest triumph of her career. In both New York and Chicago, where pre-release showings of this brilliant film production were given last week, the picturization of the popular Chambers story proved a record breaker both in attendance and in the general critical and public acclaim with which it was received.

In New York the picture was screened simultaneously at eight of the Marcus Loew theaters. In point of attendance the picture topped the highest week-day receipts in the history of the Loew houses. Miss Young gave additional zest to the occasion by a whirlwind tour of the city to appear in person before the delighted audience in each theater.

The story of the Chicago pre-release showing at the Studebaker theater, where the picture is being given a sixteen day run, is concisely stated in the following telegram received by Mr. Selznick from his mid-western associates, Messrs. Jones, Linick & Schaeffer, of Chicago.

"Clara Kimball Young in 'The Common Law' did biggest business in the history of Studebaker theater. Over two thousand on the two days. Everybody well pleased. All three morning papers, Tribune, Herald, Examiner, give picture wonderful criticism. Accept our congratulations."

The critics of both cities united in showering Miss Young with bouquets of complimentary phraseology about the supremity of her beauty and unexcelled appeal of her acting. The brilliancy of the work of the splendid cast selected to support the star was also universally commented upon, as was the masterly skill with which Director General Capellani has caught the spirit of the Chambers story and set it forth in seven swiftly moving reels of photographically perfect film.

Plans have been perfected to make the pre-release showing of the picture at the Globe theater in Boston, Monday evening, October 2, another gala occasion. Miss Young will visit Boston to appear before her opening audiences and arrangements for her entertainment by civic and official society have been made.

The regular release date for the picture will be October 16, and so great has been the demand for first showings that the Selznick organization has been forced to make 100 prints, the greatest number ever ordered in the history of motion picture, for a single feature production. This, taken in consideration with the fact that more than a quarter of a million dollars worth of bookings have already been contracted for would seem to prove beyond all doubt the success of the Selznick plan of presenting Miss Young and other brilliant stars at the head of their own companies on an open booking policy.

FRANKIE MANN, THE NEW IVAN VAMPIRE.

Miss Frankie Mann, whose notable work in "Her Surrender" aroused the unanimous approval of the critics, was born in Mill Hall, Pa., is the daughter of Robert Mann, Jr., who previous to the financial panic of 1907 was a powerful financier. Accustomed to every luxury until that time, his high spirited daughter lost no time in vain regret, but making quick inventory of her abilities and inclinations she decided to try the route to fame via the footlights.

Making good in the Castle Square Stock in Boston, she next essayed the Orpheum Stock Company of Philadelphia. The flickering films beckoned her and she deserted the spoken stage for the screen. During her three years with the Lubin organization, Miss Mann appeared in most of the big successes put out by this company, among which are: "The House Next Door," "The Sporting Duchess," "The Climbers," "The Great Ruby" and many others. Miss Mann is rapidly winning for herself an enviable place in filmdom, each succeeding role which she enacts adds new laurels to her already great reputation and her work in "Her Surrender," the latest Ivan production, stamps her as among the foremost leading ladies of the screen world.

MARGUERITE CLARK RENEWS CONTRACT WITH FAMOUS PLAYERS.

Contrary to the rumors that have constantly found their way into print for the last few weeks to the effect that Marguerie Clark, the internationally popular Famous Players star, would abandon the screen and return to the stage, it is announced that Miss Clark has just renewed her contract with the Famous Players.

Kalem Stars Welcomed

Marin Sais and True Boardman Royally Welcomed on Tour of Twenty California Houses.

MARIN SAIS, "The Girl from Frisco," and True Boardman, her co-star in the Kalem series, received a taste of their former stage life during the past few weeks on a tour of California theaters. The personal appearances of the stars on the stages of the photoplay theaters have been met with enthusiastic crowds at each of the dozen houses thus far visited, while eight more are on the list.

Neither the Kalem Company nor the stars was directly responsible for the plan of having the players make a circuit of the theaters. Since the success of the Kalem series of the West exhibitors have been frequent visitors to the Kalem studio at Glendale, which is under the management of Director James W. Horne. Four weeks ago a committee representing the Southern California exhibitors booking the series from the Los Angeles exchange, declaring that "Frisco" had become the most popular feature of their programs with their patrons, requested a possible personal appearance.

Though it meant a considerable sacrifice of time Miss Sais and True Boardman readily assented to the plan and have been appearing at the houses possible to reach without delaying operations at the studio. With the series extended to twenty-five episodes the studio force is now kept working at top speed.

The requirement for unusually elaborate and different settings in each of the two reel episodes of the series makes the demands on the studio force especially exacting. For the tenth episode, "The Reformation of Dog Hole," the episode released October 11, Director Horne found it necessary to construct the entire main street of the fictitious town of Dog Hole. In "The Yellow Hand," issued the following Wednesday, some weirdly realistic settings in the interior of Chinese joss-houses called for the outlay of much time and expense.

The story of "The Yellow Hand" is built on the question of Chinese immigration and involves the operations of the mysterious Dragon Brotherhood. Two hundred Chinese players were engaged for the production by Director Horne, most of them appearing in the temple scenes, while a few have parts of importance, in which they are seen to good advantage.

Ronald Bradbury, Frank Jonasson, Josephine West, Edward Clisbee and Steve Murphy are among the other players seen in these two coming episodes of the series by Robert Welles Ritchie.

OLIVE THOMAS HAS BIG AMBITION.

OLIVE THOMAS has a big ambition for such a diminutive girl. It is to be the greatest motion picture actress in the world. Miss Thomas is now appearing as visiting star in support of Harry Fox and Grace Darling in several episodes of the International Film Service's photoplay series, "Beatrice Fairfax.". She has won unstinted praise not only for the beautiful manner in which she "screens," but for the wonderful dramatic ability she has displayed.

"All of my previous theatrical experience has been acquired in musical comedies," explained Miss Thomas, "and I never realized until I joined the International forces what a really great field the motion pictures offer. Many persons imagine that all one has to do in motion pictures is to look pretty. But I honestly believe that greater talent is required in motion picture work than in the spoken drama."

Miss Thomas is a native of Charleroi, a suburb of Pittsburgh, but the smoke and grime of the great industrial community did not prevent her from becoming one of the most beautiful women in America. She spent all of her childhood in and around Pittsburgh, having lived in another suburb, Glassport, for several years. She was sixteen years old when she landed in New York. That was—well, it was four years ago, but you would never think to look at "Ollie," as her friends all call her, that she has reached the advanced age of 20.

For two years prior to joining the International, Miss Thomas was with the Ziegfeld Follies and attracted wide attention by her grace, charm and beauty.

Miss Thomas' first appearance in "Beatrice Fairfax" is in the tenth episode, "Play Ball," in which she plays the part of "Rita Malone," sweetheart of "Kerrigan," the Giant player.

KATHLYN WILLIAMS TO LECTURE.

Kathlyn Williams, the popular Morosco-Pallas star, has just been honored with an invitation from the Wisconsin State University, to deliver a series of lectures on the art of making motion pictures.

Chicago News Letter

By JAS. S. McQUADE

CAMILLE D'ARCY, for sometime past connected with Essanay's acting forces, died Wednesday, September 27, at her home in this city, after a month's illness. Miss D'Arcy was a well-known stock actress, and she played many years in theaters on the West Side, this city. She took a great pleasure in photoplay acting and scored quite a number of hits during her career. The last picture in which I saw Miss D'Arcy was "The Pacifist," in which she played one of the leading characters, opposite Harry Dunkinson. This production was a comedy, in which Miss D'Arcy played her role with much cleverness. Miss D'Arcy in private life was the wife of Dr. Loren Wilder, of Chicago.

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Watterson R. Rothacker, president of the Rothacker Film Manufacturing Co., states that he will issue in a few days a small booklet, 7 by 4½ inches in size, of 50 pages, which will enable every cameraman to identify accurately every scene he exposes. Mr. Rothacker believes that this booklet will make possible the best expert care in developing, and will make it impossible to have any mix-up in the scenes. Many valuable instructions and suggestions to cameramen will be included in the work, and Mr. Rothacker believes that if they are followed they will assist in reaching the highest grade of film quality. A more extensive description of the booklet will appear in these columns when it has been published.

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Frank Marion, formerly president of the Kalem Company, passed through the city one day last week on his way to California. His visit is not in any way connected with moving picture business, as I understand Mr. Marion is studying certain types of Indians for use in decorative art.

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H. H. Buckwalter informs me that the new George Kleine Denver offices are located at 729 Eighteenth street, just a few doors from the new post office, and centrally located for business. The new Salt Lake offices, at 127 East Second South street, are also equally well situated for the convenience of exhibitors. The Kleine-Edison-Selig-Essanay Service will be handled from these offices.

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Harry Weiss, general manager of the Central Film Corporation, has added F. E. Whitmer to the sales force of the company. Mr. Weiss has just returned from a ten-day automobile trip through Indiana and Illinois, and reports quite an improvement in conditions since his last visit through this territory, in July. Exhibitors are more optimistic and business has much improved. He reports that the entire coal mining district of Illinois is at present tied up with infantile paralysis, and that notice has been served on all theaters in Princeton, Ottawa, Peru and La Salle, forbidding the owners to allow any children in their theaters, until the epidemic is over. This, naturally, has caused poor business for exhibitors in the section affected.

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Marion H. Kohn, president of the Consolidated Film Corporation, of San Francisco and Los Angeles, made a pleasant call at the Chicago office Tuesday, September 26. After attending to some business in the interests of his company, Mr. Kohn left for New York City the following day. The Consolidated recently purchased "The Ordeal," a six-part Life-Photo production, which will be shown in several western States. Mr. Kohn said that this subject will be included in the opening program of the new St. Francis theater, directly across from the St. Francis Hotel, in San Francisco. The St. Francis is now nearing completion, and will have its formal opening in about four or five weeks. The seating capacity is about 1,600.

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Ralph T. Kettering, publicity manager for Jones, Linick & Schaefer, got out a handsome invitation for the initial presentation of "The Common Law," at the Studebaker. Accompanying the invitation was an attracive imitation booklet, which bore on the front cover a likeness, in colors, of Clara Kimball Young, and on the back the title of the book and the name of Robert W. Chambers, the author.

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Hector J. Streyckmans, well known in film circles here, arrived in the city Monday, September 25, from New York. Hector has left the film business, and will engage in promoting the interests of the new motor truck of the Clyde Motor Truck Co.

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Wallie Decker, publicity manager of the Chicago office of Paramount, informs me that Florence Vidor made a trip by automobile, recently, from Houston, Tex., to Los Angeles, where she will appear with Lenore Ulrich in "The Intrigue," a coming Morosco release on the Paramount program. He states that she was robbed on the way by a band of gypsies, who took everything of value belonging to her machine, but that she managed to arrive in Los Angeles in time to start work.

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Wallace Pyke, the well known character man, has been engaged to appear in Pallas pictures, and will be seen in "A Son of Erin," a coming Dustin Farnum feature.

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Roscoe Arbuckle made a brief stop-over in the city on his way to Los Angeles after a long season in New York. He announced, while here, that he will cease to be a Keystone player in January, when he will begin work for his own company, which will be known as the Comique Film Corporation. J. M. Schenck, of the Loew Enterprises, is associated with him. Mr. Arbuckle gave out that, at the outset, the product of the new company will be confined to comedies in two reels, one of which will be made every month. He justified this policy with the remark, "You can't make people laugh through five reels." He said that, later, the company might make some dramatic pictures, but that he would have nothing to do with their direction. Mr. Arbuckle will not engage any stock company. He, Al. St. John and a girl will be the only regulars, and all the other people required will be hired. For the next three months Mr. Arbuckle will devote himself to building his new studio and completing his plans for the future.

Standard Film Industries Incorporates

Louis B. Jennings at the Head of New Concern Organized Under the Laws of Virginia.

LOUIS B. JENNINGS, president of the American Film Laboratories, Inc., of New York City, announces the incorporation of the Standard Film Industries, Inc., under the laws of Virginia, with a capitalization of $10,000,000. The new company has taken over the American Film Laboratories, which have a large developing and printing capacity. It is stated that but $1,750,000 will be issued, to be used in payment for the interests taken over, the balance of the stock remaining in the treasury, to be issued from time to time as the occasion may require .

Mr. Jennings, who is also president of the Standard, states that arrangements have been completed for distribution through twenty exchanges for the product the organization will control. Franchises will be given to financially sound companies. One of the aims of the company will be the reduction of overhead expenses.

Associated with Mr. Jennings as directors are Philip O. Mills, Anthony J. Drexel, George J. Hurty and Eliot Norton. It is said other banking and Stock Exchange interests are identified with the company.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

RUMORMONGERS' WAGGING TONGUES.

Coast Film Men Endeavor to Stop Idle Gossip—East Is Blamed for Absurd Stories.

THE past two weeks in Los Angeles have been punctuated at intervals by startling rumors from the east. The stories carried on the wings of this vulture of business and society have been proved unfounded. One of these was that one of the biggest powers in the world would soon control four of the largest companies in a gigantic merger. Another story said a certain big producer would leave his concern and produce for himself.

The latest rumor, the last straw of rumors as it might be called, took us out to Universal City, for it stated there was to be a final absorbing of companies, a forming of a big trust, which would control the whole industry. We went straight to General Manager H. O. Davis. He only smiled when he heard the story and said: "Well, the Universal is not yet taking in any other companies, nor do we expect to take in any company whatever." Mr. Davis said more rumors were in the air at the present than there has been at any other time. The head of the big studio remarked that his company was progressing better and faster than ever. More pictures are now being turned out and with less expense, time and trouble. It is something like eight months since Mr. Davies took charge, and the difference in the atmosphere on the gigantic "lot" is greatly different, too.

Manager Davis Talks of Production.

Of late some very big pictures of quality and individuality have been shipped from the coast plant, and the manager says this policy is to be continued. Bluebird photoplays, made in the west, are getting the money and are getting business. Mr. Davis has just shipped a number of five-reelers, all cracking good plays, which will be released during the fall. One of the big stories, a decidedly novel one, is "Your Family or Mine," a seven-reel subject. At first this was known as "Idle Wives," then another story was woven in and around it, and the title changed. It is a story within a story and is a preachment for the moving picture theater, told in a manner that will strike home. It is an exhibitor's picture. This is the first time such a picture has been made, and undoubtedly will be appreciated by every one in the business.

Another point in Universal's argument is "The play's the thing," which is creating much interest in Universal pictures. Mr. Davis' policy of getting a story as the first step in molding a photoplay has met with success.

WORLD MEN VISIT THEATERS.

This week we took out the gasoline wagon and fared forth to interview the theater men of nearby counties. We stopped in San Bernardino and visited the Opera House, which is run by Mrs. M. L. Kiplinger. Here business is good, with Triangle and Paramount service and other features. Here also are played road shows and other attractions. This house is one of the oldest in the state, being the second theater outside of San Francisco to be built in the early days. "Jaffery" has just started here and business looks good for it.

The Temple seats 610 and is managed by J. G. Knapp, who says business is fine. He runs Metro, Fox and World first run pictures and charges ten cents. The Auditorium is run by A. H. Reeves, who will put in vaudeville soon. Here business is fair, after a rather quiet summer. Mr. Reeves is opening the Empress theater in Phoenix on Oct. 9 with vaudeville and pictures. G. H. Wilson is in charge.

A peculiar circumstance was found at the Temple theater, for here Manager Knapp had just finished a small fight with the exchanges. Some time ago a special dispensation was given the former Temple owners to exhibit Fox films at five cents for the matinee. Knapp bought the house and continued the practice, adding World and Metro pictures to his programs, and maintaining the same price, matinees five cents, nights ten cents. Now somebody in the town has written to the exchanges and they in turn to the home offices about this one theater charging only five cents while the others charge ten. So now Manager Knapp has had to change his price to conform to the rules. But before doing it he said: "What am I going to do? I have to raise the price to ten cents or lose these big pictures, and I can't show my patrons cheaper pictures. I have decided that Temple patrons are entitled to and want only the best, so World, Metro and Fox pictures shall remain in my house, even if the price has to return to its former scale." And he is doing a good matinee business.

We met F. T. Bush, an operator who just came up from the border, where he was working. He used to be in San Francisco, but is going to remain here for a while.

In Riverside is Manager Howe of the Regent and Orpheum houses, who is a booster exhibitor. Although not having the pleasure of finding him in, we noted his house was doing a good business.

At Redlands we met Manager E. Stewart of the Empress, which seats 600 and is modern in every way. It is a duplicate structure of the Tally theater in Los Angeles, and was built by the dean of exhibitors some tmie ago. Here is run Bluebird plays, Metro, Fox, World, Mutual, and one day open. Business is improving.

Los Angeles Film Brevities.

Donald Crisp, featured in "The Escape," later producer and actor, and more recently connected with the Clune corporation as producing director, has resigned after making "The Eyes of the World." It was Donald Crisp who directed Clune's "Ramona," the multiple reel special feature. Mr. Crisp is vacationing before starting another proposition.

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Billy Garwood, for the past six years screen actor and director, will open with "On Trial" at the Morosco theater here in a few weeks. Billy says he is going to take a try at the stage again, and he wonders how he will feel when he steps out on the boards, with a thousand persons watching him, instead of the lone eye of the camera.

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Bob Daly, director, is out of Selig's and is resting before accepting another position. He has been with this firm for over a year and has made many good pictures. His charming wife, known on the screen as Fritzi Brunette, has also left the company.

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The Vogue studio is busy with Rube Miller directing a big picture and R. E. Williamson, who just came from the east, directing Ben Turpin in a comedy with Gypsy Abbott opposite.

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On the night of September 30 there were a large number of men and women actors and directors present at a supper called in Hollywood for the purpose of organizing the Hollywood Players' Club. Wallace Reid, one time leading light in the old Photoplayers' Club, and popular among the players, is at the head of the proposed organization. It is the idea to build a big club house.

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Manager Callis of the Potter theater in Santa Barbara has been doing some great improving in his house. He is prepared for the winter rush and has booked some big attractions for his patrons.

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Mary MacLaren, the Universal Bluebird star, who has appeared in some fine productions lately, spoke from the stage of the Clune Broadway theater one night this week after she appeared in "Saving the Family Name."

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Six horses drawing a big stage in a scene out at Inceville

became frightened at pistol shots and yells when the climax to the scene was made, and ran away, tipping the heavy coach over and injuring seven persons. All escaped serious injury except Walter Bryant, who suffered a broken arm and severe cuts and bruises.

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Los Angeles' police commission has put its foot down on officers working in the pictures. In the past a large number of officers, while off duty, have performed for the cameras a part of their sixteen hours of leisure. This pleasant outdoor work will no more be done by the handsome patrolman. The commissioners' reason for the order is not known.

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At Anaheim R. P. Anderson of San Francisco has purchased the Mason theater from M. Hartfield and has taken possession.

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Charles Clary, who finished a big role with Geraldine Farrar at the Lasky studio, has signed with Fox and will start work at the Edendale studio, which, by the way, was his old stamping ground when Selig operated there.

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At Tropico Cole & Miller, Los Angeles, have invaded the theater field, having been negotiating for the Bijou theater, which has been closed for some time. They may open it soon.

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Being sick is not half bad, at Universal City, anyway, where "Doc" Mace holds forth among those sufferers who have been injured in the big battle of shooting scenes and grinding "16" picture comeras. Herbert Rawlinson is still hauling around one leg in a plaster cast, waiting for the ligaments to cement to the bone of his knee, from which they were torn some weeks ago. Viola Smith is also out and says she does not want any more intimate scenes with a runaway horse and wagon.

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Manager P. A. Kelley of the Zaragoza theater, down in Jerome, Arizona, is improving his house by remodeling it, installing 400 new chairs and two new projection machines, together with other necessary and late equipment for the exhibition of pictures.

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Nell Shipman, now with Lasky, grabbed the whole lobby display last week at Miller's theater, where her picture, "Fire of Conscience," was being shown.

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Anita King is motoring to San Diego, where she will spend several days vacationing. After her return she will start a series of talks to school children, mothers and clubwomen. Anita has addressed more such folks than any other one person around here. She is an attraction.

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Al Christie, head of the firm that bears his name, is working like a real Trojan these days. After having been away six weeks it is no easy job to swing the studio and its people back into routine.

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Manager Edward J. Cooper of the Princess theater in Santa Ana, a city about thirty-five miles south of here, dropped into the Moving Picture World office this week and showed us some fine pictures of a lobby display that he used in advertising "God's Country and the Woman." Cooper surely is a live showman, for his display drew the crowds just as he wanted it to. The whole lobby was one northern mountain scene, log hug, wigwams, snow-capped mountains and everything, even icicles.

Manager Cooper also brought in a picture of the house as it looked in the flashlight of a photographer's camera. The people crowded the lobby and took up space on the sidewalk in their endevor to gain entrance to the theater.

* * *

G. P. Von Harleman, our own co-correspondent, friend and good fellow, who is the Pacific Coast representative of the Moving Picture World, has departed Los Angeles for a two weeks' rest and vacation. He just disappeared across the street into the depths of a ticket office, not saying where he went.

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The Essanay Company has added another aspirant for honors in moving picture acting in the person of Mrs. Frances Springer Keith, who shares with her mother the $2,000,000 estate of the late Warren Springer. She is now playing in her first picture at the Essanay studio.

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Orchestra Hall has returned to the field of music and lectures. Among the latter are announced the Burton Holmes travelogues, the Newman Travel Talks and Dwight Elmendorf, each for a period of five weeks. The Burton Holmes lectures will be on "Canada from Coast to Coast" and "The Canadian Rockies," also "Imperial Britain," "La Belle, France" and "The German Fatherland."

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Richardson Cotton, a photoplay actor on the Essanay forces, was killed in an automobile accident at Ephraim, Wis., where a kidnapping story was being filmed in a rugged section of country. It appears that both the driver of the machine and Cotton himself are responsible for the accident, as when Cotton made a leap for the running board of the machine, he was struck by it and instantly killed. Both made errors in estimating speed and direction. The body was brought to Chicago for interment.

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The Orpheum theater, 112 S. State street, this city, owned by Jones, Linick & Schaefer, and the first large house in Chicago that was devoted solely to the presentation of moving pictures, was bombed early Monday morning, September 25. The bomb was placed in the first fire-escape landing, on the alley, at the rear of the theater, and it went off with a noise that was heard in all the downtown hotels. The bomb shattered a thick corrugated iron door into ribbons tore out a couple of seats in the theater balcony, and flying missiles scarred the walls. Every window in the near buildings on the alley, on both sides, was shattered. Aaron J. Jones states that only $15 damage was done to the theater, and that he knows of no reason for the outrage. Business was conducted at the Orpheum at the usual hours on Monday. The police attribute the act to the rival operators' unions in the city, but no clue has been found as yet to the perpetrators.

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It is announced that the Selig Company paid $25,000 for the exclusive rights to the exclusive filming of the world's championship baseball series.

J. H. Herman will take personal charge of at least a dozen expert cameramen, who will be assigned to the work. Jack Wheeler, managing editor of the Selig-Tribune news reel, will also give his assistance. It is expected that the world's series will be played in Boston and Brooklyn, and the Selig Company has already arranged for a special car for the cameramen, film editors, laboratory and laboratory experts. The negative will be developed, cut and trimmed and the positives made ready for release to the public within forty-eight hours after the game is played. Special plans have been completed for filming the games. Not only will there be close-ups of the star players in action, but the entire playing field, stands, and the crowds in attendance will be filmed.

"We expect to film the world's series as they should be filmed," said Mr. Herman during a recent interview. "We believe that our plan to establish dark rooms and laboratories in a special car, and there develop and edit the film will save a great deal of time."

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The following programs have been announced at the prominent downtown theaters in Chicago for the ensuing week:

Studebaker—"The Common Law" (Clara Kimball Young Film Corporation) enters its second week, and will end its 16-day run at this house on Sunday evening, October 8. Big business is reported for this picture.

Fine Arts—Second week of Thomas Dixon's "The Fall of a Nation." Fair business is reported.

V-L-S-E theater—"Ramona" (W. H. Clune) for an indefinite run.

Colonial—"The Birth of a Nation" (D. W. Griffith), which opened Thursday evening, September 28.

MORE PLAYERS ENGAGED AT UNIVERSAL CITY.

The following additions have been made to the personnel at Universal City: On September 8 Wilbur Higby and Mrs. J. B. Mills to play characters under Director Conway; on September 11 George Beranger to play juvenile roles under Director Gerrard, Gladys Boyd to play a school teacher role, Mary Talbot to play characters under Director Carleton, Seymour Zeliff to play characters under Director Conway and Jack Connolly to play characters under Director Worthington; on September 12 Harry Depp to play a juvenile role with Ruth Stonehouse, and Madge Kirby to play an ingenue with Carter De Haven; on September 13 Louise Owen to play heavy roles under Director George; September 14 Burwell Hamerick to play boy roles in general stock, V. Rottman to play juvenile under Director Ryder, Fronzi Gunn to play leads, Tom Walsh to play characters, and R. H. Ryan to play leads under Director Millarde, and Max Stanley to play juvenile roles under Director Macdonald; September 15 Harry Davenport to play characters under Director Worthington.

The Universal Program for Week of October 9

TWO Universal Special Features and a Red Feather will be released on the Universal program for the week of Oct. 9. Carter De Haven will be seen in "Breaking Into Society," a two-reel episode of the "Timothy Dobbs—That's Me" series, while Marie Walcamp, Eddie Polo and Jack Holt star in "A Daughter of Mars," the latest two-reel episode of the new Universal serial "Liberty." In "Breaking Into Society," ninth of the "Dobbs' series which have been produced by Wallace Beery from the story by Bess Meredyth, Carter De Haven is supported by Robert Milash and Margaret Whistler. Besides the principals, the cast of "Liberty" now includes Bertram Grassby, Neal Hart, G. Raymond Nye, Maud Emory and L. M. Wells.

The Red Feather release on October 9 is "A Romance of Billy Goat Hill," a five-reel drama featuring Myrtle Gonzalez, Val Paul and Fred Church. The play was scenarioized and produced by Lynn Reynolds from the book by Alice Hegan Rice. George Hernandez, Thomas Jefferson, Frankie Lee, Jack Connelly and Jack Curtis also play important roles in the picture. On the same day "Almost Guilty," a Nestor comedy featuring Eddie Lyons, Lee Moran and Priscilla Dean will be released. "Almost Guilty" was written by Walter Newman and produced by Louis Chaudet.

On October 10 Mary Fuller will be seen in "Cheaters," a Gold Seal three-reel underworld and society drama written by E. M. Engleton, picturized by Catherine Carr and directed by Lucius Henderson. Clara Byers, Harry Spingler, Paul Panzer and Johnnie Walker appear in support of Miss Fuller. There will be no Victor release on this date.

On October 11 the L-Ko two-reel comedy, "Lured But Cured," with Gertrude Selby, Dan Russell and Charles Inslee in the principal roles will be released. No. 41 of the Universal Animated Weekly will be released on the same date. There will be no release under the Laemmle brand on this date.

The Universal Special Feature, Flora Parker De Haven in "Behind Life's Stage," a two-reel human interest drama, will be released on October 12. Virginia Corbin, Charlie Cummings, Margaret Whistler and William Welch, appear in support of Miss De Haven. On the same day the Dorsey travel picture, "The Beautiful Temples of Ceylon," will be released as a Powers educational. There will be no release under the Big U brand on this date.

William Garwood and Lois Wilson will co-star on October 13 in "A Soul at Stake," an Imp two-reel Oriental drama written by John Fleming Wilson, scenarioized by Calder Johnstone and produced by William Garwood. Al Barzan, Edward Brady and Andrew Arbuckle appear in support of the versatile Pat. There will be no Rex release on this date.

"Night Shadows," a two-reel western drama written by Willis Robards, will be released on October 14. Alfred Gordon, Edward Carey, Ernest Murray and Alice Nelson play the principal roles. "The Oil Smeller," a Joker comedy written by Charles J. Wilson, Jr., and produced by P. C. Hartigan will be released on the same date with Ernie Shields, O. C. Jackson, Yvette Mitchelle and Albert MacQuarrie in the cast.

"When Little Lindy Sang," a juvenile drama featuring Ernestine Jones, a little colored girl, will be released with "Diplomacy," a cartoon, as a split reel under the Powers brand. "When Little Lindy Sang" was produced by Lule Warrenton. Little Nora Dempsey and Margaret Whistler also play important parts in the picture. There will be no Rex nor L-Ko releases on this date.

The Universal also will release during the week a Rex two-reel drama, a Big U one-reeler, a Laemmle one-reeler and an Imp one-reeler, the titles of which have not yet been decided upon.

ANITA KING WILL LECTURE.

Refuting the theory that screen stars, like children, should be seen and not heard, Anita King, the Lasky star, has arranged to deliver a series of lectures in California on various topics, some relating to the motion picture and its influence on the thought and line of the day and others devoted to more general subjects. These talks will be delivered mainly before schools and women's clubs. On October 3 she will address the Cahuanga School Mothers' Circle on motion picture problems, and on October 24 will be the guest of honor at the opening of the winter season of the San Pedro Women's Club, when she will deliver a talk on the moral influence of the photoplay as a medium of appeal to the mind and heart.

A Week of General Film

A Selig Opens and Closes the Week of October 9—Other Releases Noted.

SELIG productions will open and close General Film Service program for the week October 9-14. "Converging Paths," from the Selig studios, a drama in two parts, presenting Robyn Adair and Virginia Kirtley, will be the first picture shown for the week. This will be followed by a Vitagraph one-reel comedy, "Billy's Melodrama," presenting William Lytell, Jr., and Shirley Moore. The Selig-Tribune will be next thrown on the screen, and as there has been so much news of importance transpiring lately this feature of General Film Service program for that week should be especially interesting. The first day's releases will conclude with a Biograph reissue, "A Tale of the Wilderness," in one act with Dorothy Bernard in the titular role.

To Essanay falls the task of putting theatre patrons of General Film Service theaters in good humor with their first picture, Tuesday, October 10. There will be no trouble doing this, however, as the comedy drama, "Money to Burn," in two parts, presenting Lillian Drew and John Lorenz, has been selected. Then will come a Kalem comedy in one reel, "The Love Magnet," with "Ham" and "Bud" and Ethel Teare providing the fun. Another Biograph reissue in two parts, "A Pueblo Legend," with Mary Pickford, will close the program for that day.

Essanay's split-reel Canimated Nooz Pictorial and scenic film will be the first displayed Wednesday, October 11. A Vim comedy, "Their Installment Furniture," presenting Harry Myers and Rosemary Theby, will follow this, and then will come the tenth episode of "The Girl from 'Frisco" in two reels, "The Reformation of Dog Hole," featuring Marin Sais and True Boardman.

Selig-Tribune and a Vim "Plump" and "Runt" comedy, "The Candy Trial," will be General Film Service's offering for Thursday, October 12.

The Knickerbocker Star Feature promises an unusual treat when "From the Deep," a drama in three parts, featuring Joyce Moore, is presented as the first offering, Friday, October 13. This will be succeeded by "The Battered Bridegroom," a Kalem one-act comedy, with Ivy Close featured. Two more comedies—a Vitagraph, "The Mayor's Fall From Grace," with Anna Schaefer and Jack Mower, and a Vim production, "Watch Your Watch," of the "Pokes" and "Jabs" series, will close the program for that day.

The final day of the week will begin when "Lost Twenty-Four Hours," a comedy in three parts, is shown by Essanay with Richard Travers and Marguerite Clayton as headliners. Then will follow the ever-popular release, an episode of "The Hazards of Helen," by Kalem, featuring Helen Gibson in "To Save the Special." A Selig one-act drama with Tom Mix in the titular role, "A Mistake in Rustlers," will conclude the week's offerings.

NEW CATALOGUE OF STURTEVANT HEATERS.

The B. F. Sturtevant Company of Hyde Park, Boston, has issued Catalogue No. 230, of 136 pages, descriptive of Sturtevant Heaters. The book is printed on an unusual quality of paper, contains many half-tone cuts of the various appliances designed for supplying large buildings, and altoge her from a typographical viewpoint reflects credit on its compiler and publishers. Many pages are devoted to tables giving statistics, for instance, on the heat losses from buildings, whether these be through transmission or leakage, and calculations for designing heating systems. The book will be of interest to those theater owners who make a study of the science of heating and ventilation.

Among the various types of heaters described are the Sturtevant, Mitre Type, Solid Base, Return Bend and London, in sizes to suit all buildings. It is pointed out why the Sturtevant system of the fan or hot blast principle is especially adaptable to theaters, among the qualities claimed for it being flexibility, ready control and regulation, less trouble to maintain ventilation, less radiating surface required, humidity control, and the absence of disfiguration by undesirable steam piping. There is an analysis of the upward and downward systems of heating.

NEW PRESS REPRESENTATIVE FOR DETROIT THEATER.

C. G. Eldridge has been appointed the general press representative of the Duplex theater, of Detroit, Mich., and is conducting a big campaign along advertising and publicity for Paramount Pictures.

Pearl White in Patriotic Role

Famous Pathe Star Will Be Featured in "Pearl of the Army," a Military Serial.

PEARL WHITE will be seen as an American Joan of Arc in Pathe's next serial, "Pearl of the Army," just announced for release November 12. As the title indicates, "Pearl of the Army" is a military serial, outrivaling in interest and in popular appeal "Neal of the Navy," the successful navy serial released by Pathe in the summer of 1915.

The true atmosphere of Uncle Sam's land forces is pictured with an exactness of detail that evidences the careful study made by Guy W. McConnell, the author. Mr. McConnell has spent more of his life studying army conditions from the viewpoint of the enlisted man, of the officer and also the departmental man. In the preparation of his picture story he has had the active co-operation and advice of military experts.

"Pearl of the Army" is heralded as the serial that will unmask the secret foes who menace our peace and prosperity. It will also bring home forcibly to the motion picture millions the dangers that many see ahead of us because of our unpreparedness. The serial is being produced by the Astra Film Corporation, under the direction of Edward Jose, who produced "The Iron Claw." George B. Seitz, author of "The Iron Claw," has adapted the story.

Miss White plays the role of Pearl Dare, a twentieth century Joan of Arc, who awakens America to the dangers surrounding the country. Her millions of admirers who have followed her adventures in "The Perils of Pauline," "The Exploits of Elaine," and more recently "The Iron Claw," will welcome her return in this patriotic picture, which gives her the greatest opportunity of her career.

In the supporting cast are Ralph Kellard, Theodore Friebus, W. T. Carleton and Marie Wayne. Mr. Kellard takes the part of the hero. His work in stock has fitted him to portray his role with sympathy and understanding.

Edward Jose has made a name for himself as a producer of serials. He had a wide experience on the legitimate stage, which carried him to every corner of the globe. He directed "The Iron Claw."

The cast which President L. J. Gasnier has gathered for Miss White's support in this picture is an indication of his determination to make each episode in every way equal to a five-reel picture.

Mr. Seitz is known as a most successful writer of serials. His work on "The Exploits of Elaine," "The Perils of Pauline," and "The Iron Claw" was largely responsible for their great success. Pathe's wonder serial, "The Shielding Shadow," the first installment of which appeared October 1, was also written by him.

Theodore Friebus, who plays the part of the villain in "Pearl of the Army," has a reputation as one of the leading stock actors in the country and for nine years he played leads in New York City and Boston.

W. T. Carlton, who plays Colonel Dare, Pearl's father, is well known from coast to coast as an operatic singer and has thousands of admirers and personal friends gained while he was proprietor and star of the Carleton Opera Company. Mr. Carleton played the part of Pierpont Stafford, father of Billie Burke in "Gloria's Romance."

According to the policy set down by Vice President J. A. Berst, a national newspaper and billboard campaign will be inaugurated to create business for the exhibitor. The National Sunday Magazine, with a circulation of over 2,000,000, will publish the story in addition to scores of other newspapers throughout the country.

A special introductory leader has been prepared to bring home to the motion picture millions the dangers which many see just ahead of us because of our unpreparedness. "Pearl of the Army" has all of the essentials of a successful serial. It has Pearl White supported by an all-star cast, excellent production, and a story of romance, mystery and adventure with a compelling love interest.

At Leading Picture Theaters

Programs for the Week of October 1 at New York's Best Motion Picture Houses.

"The Lash" at the Strand.

AT THE Strand theater Jesse L. Lasky presented Marie Doro in a new photo play, entitled "The Lash," by Paul West. The scenes are laid in the storm-wrecked Island of St. Ba'tiste, and Miss Doro enacts the roll of Sidonie, the daughter of John Du Val, representing the government of the island and whose word in all things is final. Miss Doro is supported by an exceptional cast, including Elliott Dexter, James Neill, Thomas Delmar, Veda McEvers, Raymond Hatton, Jane Wolff and Josephine Rice.

An interesting feature of the program was the appearance of Raymond L. Ditmars, curator of the New York Zoological Park, who delivered a lecture in connection with his motion pictures, illustrating the intimate life of the wild animal and the evolution from the highest to the lowest type. There were also fashion picures arranged by Miss Florence Rose and a new comedy. Helen Scholder and Irene Jonani were the soloists.

"The Return of Draw Egan" at the Rialto.

William S. Hart, in "The Return of Draw Egan," was the feature attraction at the Rialto the week of October 1. As a new Mexican bandit, notoriously quick on the "draw," he is a "Man's man" all the time, and in this story of the outlaw who regenerated a town, winning back his self respect at the same time, acheived a characterization convincing in its realism. Louise Glaum and Margery Wilson are prominent in his supporting cast.

A timely novelty was Miss Claire Niles, who offered "Baseball," an interpretative dance portraying the national game. Mme. Jeanne Maubourg, G. Dubois and A. W. Parent were the soloists.

Robert C. Bruce's scenic pictures, "The Hermit of Hood," "Bits of Yosemite," Charlie Chaplin in "The Pawnshop," a Keystone comedy and the combination news weekly completed the program.

"Ashes of Embers" at the Broadway.

Pauline Frederick in the Famous Players-Paramount production, "Ashes of Embers," was the star at the Broadway theater. In this drama by Forrest Halsey, Miss Frederick appears as twin sister, who are absolutely opposite in character. The one, Agnes, is a sweet-faced self-sacrificing drudge. The other, Laura, is totally without conscience and so utterly selfish that she even steals from the cash drawer of which Agnes has charge, in order to get money for a dress. "Ashes of Embers," by the way, is the first production in which Miss Frederick has starred since signing her two-year contract with the Famous Players, by the terms of which she abandons the stage for at least another two years.

The short subjects on the program included Charlie Chaplin in "The Pawnshop," Paramount-Burton Holmes travel pictures, Paramount Pictograph and Bray cartoons.

Eighty-first Street Theater Bill.

At the Eighty-first Street theater four Triangle pictures were shown Monday, Tuesday and Wednesday, Dorothy Dalton in "The Jungle Child," and a Sennett Keystone comedy were on the program. On Thursday, Friday, Saturday and Sunday, Douglas Fairbanks in "Manhattan Madness," and a Triangle Keystone comedy were the picture features.

Bluebird Will Add Stars

To Strengthen Its Policy of "Making the Play the Thing."

THERE is a certain amount of truth in the report that Bluebird Photoplays, Inc., will employ stars in future releases—but stars will always be made subservient to the play in which they will appear. This conclusion is drawn from a statement, issued by M. H. Hoffman, general manager of Bluebird, upon his return, last week, from a conference of Bluebird exchange managers held in Chicago.

"In our determination to co-operate to the fullest degree with our exhibitors," says Mr. Hoffman, "we have decided to take advantage of the 'names' we have ourselves created, and to employ from time to time such outside 'stars' as we may find available to play the leading roles in our plays.

"We are not digressing from our policy to make 'The Play the Thing.' On the contrary, we are strengthening that purpose by making the production and the player conform to the standard of the play itself. The play will always be 'the thing,' and 'stars' will be employed because of their fitness to interpret certain roles, rather than because they have 'names' to conjure with in our advertising.

"Speaking of stars, we have them right in our own organization—stars we have ourselves created—who can't be beat. Then, too, we have the Smalleys, Lois Weber and her husband, Phillips Smalley, were stars before Bluebird was projected and they have contributed in an appreciable measure to the good work of 'putting over' the Bluebird program.

"Coupled with the Smalleys we have Mary MacLaren, a star created by Bluebird out of whole cloth of excellent material. Lois Weber discovered Mary MacDonald among the girls in our stock organization, who were playing 'maids' and small parts. Straightway Bluebird made her a star in 'Shoes.' Not alone did we make the girl a star, but we made her

name for her—she was Mary MacLaren when she worked behind a maid's apron, carrying on cards. And in the months to come Mary MacLaren will be starred in numerous Bluebirds. There are those who predict that she will become, eventually, just as famous and just as popular as any other Mary in filmdom.

"Ella Hall had given years of valuable and increasingly artistic service to pictures before Bluebird made her a star. She worked and won her way and in future Bluebirds she will be further established as a star worthy of the designation. Louise Lovely is another Bluebird-made star and another Bluebird-named star, for she was Louise Crabasse before we named her Louise Lovely.

"There are other players in our organization with 'names' to star, and when we decide upon a play that requires the services of a star outside of our own forces, we will secure the necessary player regardless of expense or any financial consideration. But the play will always be 'the thing' with Bluebird."

Weekly List of Paramounts

Great Variety of "Big" and "Little" Features Offered for the Week of October 16.

FANNIE WARD, Owen Moore, and Marguerite Courtot, are the three stars that will be featured on the Paramount Program for the week of October 16th; Fannie Ward in "Witchcraft," produced by Lasky, and Mr. Moore and Miss Courtot in a comedy drama, "The Kiss," produced by the Famous Players. This is Fannie Ward's first production since her return to the Lasky studio in California, and it marks the second appearance of the co-starring of Mr. Moore and Miss Courtot in Paramount Pictures produced by the Famous Players.

For the same week, the "little features" that Paramount will distribute, are the 36th edition of the magazine-on-the-screen, the Paramount Pictographs, the 37th of the travel series of "Trips Around the World," conducted by Burton Holmes; a Paramount-Bray Cartoon, "Farmer Alfalfa Sees New York," from the pen of Paul Terry, and the second Black Diamond Comedy released by Paramount called "Bridget's Blunder."

After having made a thorough tour of England, Germany, Ireland, and Scotland in the weekly "Trips Around the World," Burton Holmes, who is conducting these "Easy Chair Journeys" for Paramount, turns towards the south of the continent, and takes his fellow travelers to Italy.

Paramount Pictographs, the magazine-on-the-screen, has four exceptionally interesting pictorial articles for this week, in "A Newspaper in the Making," "Queer Jobs for the Motorcycle," "Checking up the Umpire," and "Controlling an Oil Gusher."

Paul H. Terry, the well-known cartoonist, is responsible for the clever Paramount-Bray cartoon for this week, "Farmer Alfalfa Sees New York," in which he tells how Farmer Alfalfa made his debut in the great metropolis, and is picked up by a big buck coon, who deems him "easy picking," and conducts him to many crooked and disreputable joints, where Farmer Al gets skinned to the great amusement of his associates and his pet dog.

Paramount will distribute the week of the 16th, its second single reel comedy "Bridget's Blunder," a Black Diamond production, which is far more delightful and screamingly funny than its first, which made an instantaneous hit throughout the country. The story centers around a cook who is in love with a Cop; the latter's affections are centered elsewhere, although he occasionally makes love to Bridget for the sake of the pies and doughnuts which are always forthcoming at such times, only to have Bridget come to her senses one day and set a trap for him into which he walks: she catching him red-handed, and turns him down "cold."

GEORGE C. PEARCE JOINS UNIVERSAL.

George C. Pearce, who played the "king" in "Three Weeks" on the speaking stage, has joined the Universal and is now working under Director A. W. Rice. Pearce was born in New York City and educated at Trinity School for the Episcopal ministry. From the age of eleven to sixteen he was a popular boy soprano, singing in all the principal churches in New York. Some few years later Henry R. Dixey hearing him sing engaged him as leading tenor for his summer opera company at the Old Globe Theatre, Boston. He soon gained recognition not only for his voice but by his dramatic ability.

After several seasons as leading tenor in repertoire opera he joined the late Charles Frohman's Empire Theater stock company, where he remained six years playing light comedy in all the productions made at the Empire during that time. He appeared in such plays as "Under the Red Robe," "The Conquerors," "My Lady's Lord," "Lord and Lady Algy," "His Excellency, the Governor," "Brother Officers" and others.

The Empire stock company at that time included Henry Miller, William Faversham, Robert Edeson, William Farnum, Viola Allen, Ida Conquest, May Robson, Mrs. Whiffen, Margaret Anglin and others. Leaving Henry Miller's company while playing "The Rainbow," he joined the Biograph, where he remained two years.

British Notes

THE project to obtain a film of the British Cabinet in session, a collective portrait of the twenty-three men responsible for the prosecution of the nation's affairs, has been abandoned. Gross caricature of the proceedings by the press is alone responsible for the suspension of a worthy undertaking. Some solace is, however, provided in the release this week of a series of motion picture portraits of many prominent individuals, including most of our Cabinet Ministers, which, on the whole, amply fulfills the purpose of the original scheme in revealing the nation's leaders as they appear in the flesh, free from the dazzling halo of the immensity of their doings. Several of the portraits are disappointingly human. The Premier (Mr. H. H. Asquith) shows up with a marked invitation that must have given Mr. Hepworth (the photographer) the most uncomfortable five minutes of his life. Mr. Bonar Law (the leader of the Opposition) is more composed in the deliverance of a short speech, while Mr. Lloyd George (War Secretary) shows the unconscious complacence of a finished picture player. Other portraits include Earl Grey (Foreign Minister), General French, the Bishop of London, Lord Crewe, Mr. John Redmond (leader of the Irish Nationalists), General Ian Hamilton, Mr. A. J. Balfour (Admiralty), Mr. R. McKenna (Chancellor of the Exchequer), Mr. H. Samuel (Home Secretary), Lord Derby and Sir Hiram Maxim.

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The Monopol Film Co. of Great Britain, sales agents for the Monopol Co. of America, have taken larger office premises. The new address is 16 Great Chapel street, London, W.

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The firm of Bishop, Pessers & Co., Ltd., agents for Balboa films, has been absorbed by the Globe Film Co., Ltd., the screen exploiters of Billy Mason.

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The British business of Pathe Freres is undergoing consummate reorganization. Several departmental changes are being made and I hear it is not unlikely that the firm will introduce an entirely new policy into its exchanges. Mr. Frank Smith, for a long time with the Eastman Kodak Co., is the new general manager, with Mr. J. Wessel as his assistant.

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The Windsor Film Co. expects to release early next year a pictorial "Life of Lord Kitchener."

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An important concession to film importers has just been made by the government. As most American shippers will know when films from abroad arrive in this country they are straightway, now that they pay import duty, placed in bond until the responsible party on this side claims them and pays the duty charges. The importer has not been allowed to see the films, he has had to redeem them from the bonding warehouse and examine them afterwards with the result in not a few cases that unsuitable films have only been discovered as such after incurring heavy dead charges. In future, the Customs authorities will allow film importers to inspect films consigned to them while they are yet in bond and so give them an opportunity of rejecting unsuitable subjects. A warehouse for this purpose has been opened at 35 Endell street, London, where for the convenience of importers a private theater is to be installed. Films consigned to Liverpool, Southampton, or other ports, will be available for viewing while in bond at this address.

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Mr. Ernest G. Foster, of the Western Import Co. (Triangle), has been appointed manager of the American Co.'s rental exchange, recently opened at 89 Wardom street, London, W.

J. B. SUTCLIFFE.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

ANIMATED NOOZ PICTORIAL, NO. 16 (Essanay), Sept. 20.—A split-reel combining burlesque cartoons by Carlson and Canadian scenery. The cartoons are interesting and the scenic unusually beautiful.

THE MAN HUNTERS (Vim), Sept. 22.—Pokes and Jabbs dole out considerable comedy in this reel, which contains more story than several of their recent releases. Pokes, as a correspondence school detective, captures the outlaws in spite of himself, but, nevertheless, is proven a boob. Jabbs gets over considerable comedy as the city detective. Robert Burns, Walter Stull, Ethel Burton, Frank Hanson, Harry Naughton and Robin Williamson comprise the cast.

A CORNER IN WATER (Selig), Sept. 23.—An average one-reel "Western," written and produced by Tom Mix. A desert water hole is taken possession of by Pete Johnson, who refuses a traveler and his daughter permission to use it. A passing cowpuncher drags Johnson from the water hole. Tom, the cowpuncher, is also instrumental in saving father and daughter from hostile Indians. The cast is composed of Tom Mix, Victoria Forde, Joe Ryan, Chet Ryan and Pat Chrisman.

THE SUNBEAM (Biograph), Sept. 25.—This reissued reel is replete with heart interest. The film conveys a touching story of a child, who, when her mother dies, does not realize it. The child is called Sunbeam and she proves her title to the soubriquet by bringing about a marriage between a batchelor and an old maid, and thereby finding a home for herself. The "Sunbeam" is played by Inez Seabury. Claire McDowell, Kate Bruce and Dell Henderson are also in the cast.

THE SELIG-TRIBUNE, NO. 77, 1916 (Selig), Sept. 25.—Leaders of all jurisdictions of 33d degree Masons meet in Pittsburgh, Pa.; collapse of four small banks starts run on bank of Schiff & Co., Chicago; Secretary of Navy arrives at Philadelphia to address delegates of Waterways Commission; fifteen thousand American troops on ninety-mile march from San Antonio to Austin, Texas; big test shell crashes through house, Indian Head, Md.; Chicago society patronizes and aids at fair; Naval Training School graduates receive diplomas after cruise, Charlestown Navy Yard, Md.; Navy Advisory Board meets for conference in Washington; fresh troops arrive at Verdun, France, in support of Allied campaign.

BUMPING THE BUMPS (KALEM) Sept. 26.—A fairly good number of the Ham and Bud comedies. Ham and Bud are rivals for the hand of Ethel, and in spite of Ham's phrenological readings of Bud's bumps, Bud gets the girl. Reviewed in the issue of September 30, page, 2100.

DREAMY BUD HAS A LAUGH ON THE BOSS (Essanay), Sept. 27.—A split reel embracing novel cartoons and Western scenic. The cartoons, by Carlson, are novel in that living figures are combined with pen-and-ink figures, and the figures act out a humorous dream of the cartoonist. The living figures that take part are Cartoonist Carlson and Harry Dunkinson.

ARTISTIC ATMOSPHERE (Vim), Sept. 27.—Harry Myers and Rosemary Theby furnish plenty of laughs in this number of the Vim Feature Comedies. To get artistic atmosphere, the wife takes up painting, much to the disgust and discomfiture of Friend Husband. He adopts a baby in the hope that it will cure her painting mania. After many tribulations the baby does cure the wife's artistic offorts, because she has discovered that the baby is an embryo Caruso.

THE SELIG-TRIBUNE, NO. 78, 1916 (Selig), Sept. 28.—Prominent New Yorkers pay homage at funeral of Seth Low; Troopers at border welcome cooler weather, New Braunfels, Tex.; Miss Thomas goes shopping in wooden shoes, Chicago; cart away ruins of wrecked German Zeppelin at Cuffley, England; annual Dipsea Cross-country Classic run at Mill Valley, Cal.; test armored motor car at Washington, D. C.; Jacob S. Coxey, of Coxey's Army fame, is a Senatorial candidate, Chicago; pictures showing effect of recent bombardment, shells exploding, Verdun, France; demonstrate type of caterpillar tractor used for military purposes, San Diego, Cal.

THE REFORMERS (Vim) Sept. 28.—A fair comedy reel. Plump and Runt get over quite a number of laughs. Convicts, they reform and obtain positions as menials. The daughter of the house steals to silence the enchantress of her wayward brother, and Plump and Runt are accused of the crime. Through a series of rather cleverly burlesqued events the guilty person is brought to book. Assisting Plump and Runt (Babe Hardy and Billy Ruge) are Florence McLaughlin, Edna Reynolds, Ray Godfrey and Bert Tracey.

RIVAL ARTISTS (Kalem), Sept. 29.—Ivy Close is featured in this reel of knockabout comedy. Several humorous stunts are performed. The film is passably good—especially the work of Henry Murdoch. The picture was reviewed in the issue of September 30, page 2100.

SHE WHO LAST LAUGHS (Vitagraph), Sept. 29.—A lively knockabout comedy reel, with Hughey Mack and Patsy DeForest doing most of the work. William Shea is also in the cast which makes this film real humorous. Patsy escapes from a locked room, leaving a note saying she was kidnapped. Her sweetheart, Hughey, is immediately on the trail, as are a bunch of cops and a female detective. The last laugh comes when the kidnappers find that they have kidnapped the lady detective. The action throughout is fast.

THE DEATH SWING (Kalem), Sept. 30.—Helen Gibson performs an unusually hazardous feat in this number of the "Hazards of Helen" series. The thrill comes when Helen jumps to the top of a rapidly-moving freight train from a rope stretched across the tracks. A review of this episode was printed on page 2100 of the issue of Sept. 30.

THE RAIDERS (Selig), Sept. 30.—Tom Mix and his supporting cast have crammed this one-reel Western full of thrills. The number is melodramatic in the extreme. In the course of his search for Mexican outlaws, Tom Gardner (Tom Mix) visits his sweetheart and her father, who are just starting on a trip. A band of Mexican bandits attack the father and daughter. The father is killed and Tom, attracted by the shots, arrives on the scene just in time to rescue his sweetheart. Beside Tom Mix, Victoria Forde, Sid Jordan and Pat Chrisman are in the cast.

General Film Company Specials

A LESSON FROM LIFE (Knickerbocker Star Feature), Sept. 22.—There is an entertaining strain of humor running through the three reels of this film. It is more comedy-drama than straight drama. Marie Empress and Frank Mayo are featured in the story, which deals with the manner in which a novelist's wife, who aspires to be a playwright, is cured of her desire to get in close touch with her characters. The cure comes about when the wife goes to live in the slums, and is amusingly "framed up" by the husband's actor-friend.

THE POWER OF THE CROSS (Selig), Sept. 25.—A rather unconvincing three-reel drama whose only appeal lies in its religious theme. The acting could have been a great deal better. It shows the story of Madge, a stenographer, who marries for money instead of for love. Her lover seeks solace in the work of the Salvation Army. Madge does not love her husband, and when he dies she goes in search of the man she really loves. She finds him an officer in the Salvation Army. She tells him of her love; in turn, tells her that he has found his love in the labors of the Lord. Virginia Kirtley, Eugenie Forde, Robyn Adair and E. J. Brady form the cast.

THE WEDDING GOWN (Biograph), Sept. 26.—A very appealing heart interest picture dealing with a rural romance that almost comes to a disastrous end when the girl goes to the city to be "broadened." Marshall Neilan, Gertrude Robinson and Kate Bruce present the principal figures in a two-part production of the first caliber. It is being reissued by Biograph

PETER, THE HERMIT (Essanay), Sept. 26.—An amusing two-reel comedy-drama. John Junior does a commendable bit of character delineation as Peter, a young scientist who ruins his health by working on a treatise on ants. Like the ants he writes about, Peter crawls away to die. He gets in with a group of tramps, and forgets his ill health. He becomes their leader and wheedles them into working on a wealthy man's estate, whose daughter he rescues. His book is a success and, his health restored, he reaps his reward in the hand of the girl. Vivian Palmer and Harry Dunkinson are also in the cast.

A BATTLE IN THE DARK (Kalem), Sept. 27.—This is the seventh two-reel episode in "The Girl From 'Frisco" series. Interest is kept up to a high pitch in this number. A spectacular fire photographed at night—during the course of the fight between the Hindoos and the ranch hands—lends realism to the melodramatic plot. A full review was printed in the issue of September 30, page 2100.

FOR THE GOVERNOR'S CHAIR (Knickerbocker Star Feature), Sept. 29.—An unusually strong and well-played, three-reel drama, meritorious not only because of its timeliness, inasmuch as its plot is political, but because of its worth as a production. The picture is a screened story of political intrigue, in which the governor, a candidate for re-election, obtains from a dying state's accountant a false confession placing a crime on the governor's opponent. The false confession is stolen by a reporter, the fiance of the accountant's daughter, and suspicion points to the governor's secretary-accomplice and to the other gubernatorial candidate. The plot is logically worked out into the happy situation in which the honest candidate is vindicated by election and the crooked former executive goes to jail.

Bluebird Photoplays, Inc.

THE CHALICE OF SORROW, Oct. 9.—A five-part production featuring Cleo Madison, with a competent supporting cast. The scene of the

story which is built along the lines of heavy tragedy is laid in Mexico. This picture will be pleasing to those who like heavy tragedy. A full review of the production appears elsewhere.

Fox Film Corporation

HER DOUBLE LIFE, Sept. 24.—A five-reel melodrama with a crude plot. It is not very interesting. The story is poor and there is no particularly able acting in it.

Greater Vitagraph (V-L-S-E, Inc.)

THE FIRM OF GIRDLESTONE (Vitagraph Blue Ribbon Feature), Oct. 9.—An interesting five-part adaptation of the novel by Sir A. Conan Doyle. In the cast are Charles Rock, Fred Groves, Hayford Hobbs, Wyndham Guise, Edna Flugrath and Molly Terraine, all of whom do excellent work in portraying the interesting types of the story. A full review of this production will be found on another page of this issue.

THE SCARLET RUNNER, NO. 2 (Vitagraph), Oct. 9.—"The Nuremburg Watch" is the title of the second adventure of the serial, which is more interesting than the first, and treats of how the "Scarlet Runner" was instrumental in saving several lives from being lost through the misplacement of an infernal machine in the shape of a watch. The suspense in this number has been well-sustained.

International Film Service, Inc.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 77, 1916, Sept. 28.—Entire division of National Guard leaves San Antonio on ninety-mile march; President Wilson makes his first campaign speech at Shadow Lawn, N. J.; new Pacific Highway bridge over Sacramento River completed, Dunsmir, Cal.; Fourteenth Regiment, New York National Guard, returns from border; $5,000,000 worth of contrabrand liquor burned in Jackson County, Ore.; Germans make spectacular charge in battle on Western front; society attends Piping Rock Hunt Club's Horse Show, New York; fashions of the moment; Russian soldiers at religious services—shell bursts over trench—with the allied forces in the trenches; steamer Bay State runs ashore off Cape Elizabeth, Me.

HEARST-INTERNAIONAL NEWS PICTORIAL, NO. 78, 1916 (Sept. 29).—National Guard on long hike reviewed by border commanders; Coach Tom Thorp directs Columbia University football practice, New York; Motor Caravan carrying supplies to the allies—other war pictures, near Salonika, Greece; fashions of the moment; U. of California freshmen defeat sophs in pushball contest, Los Angeles, Cal.; Christian converts participate in demonstration, Macao, China; tractor, such as used by allies, demonstrated for motion pictures, Peoria, Ill.; Berlin children forget war at Autumn outing; Meadowbrook polo team clashes with Philadelphia team, Philadelphia, Pa.; with the German army on the West Front.

Kleine-Edison-Selig-Essanay

THE COUNTRY THAT GOD FORGOT (Selig), Oct. 2.—A five-part subject of western life, presenting Mary Charleson, Thomas Santschi, and George W. Fawcett. Marshall Neilan, who wrote and directed the film, deserves praise for his remarkable work. The story is interesting throughout, presenting the true western atmosphere. Photography and settings are at all times good. For a more extended review see page 1820 of the September 16th issue.

Mutual Film Corporation

MUTUAL WEEKLY NO. 91, Sept. 27.—Among the interesting items of this number are the California sixty-sixth birthday being celebrated at Santa Rosa, Cal., a view of the cantilever bridge at Montreal, Canada, that now reposes under the water, an automobile wreck in New York City in which five were killed, and the scene where a Pennsylvania engine sideswiped an express train.

CATCHING THAT BURGLAR (Cub), Sept. 29.—Billie Rhodes is the featured member of the cast in this moderately entertaining comedy. The story treats of how a young couple about to be married try to catch a burglar by spreading sticky fly paper over the wedding presents and on the stairs. The uncle of the bride, coming in late, is caught in the trap, and likewise other members of the family who hurry downstairs to rout the supposed burglar.

REEL LIFE NO. 22 (Gaumont), Oct. 1.—This opens with interesting pictures showing how the natives of the Southern mountains cut up logs, build houses, make chairs, shingles, fences, dug-out canoes and the like. Next comes "A Night With a Police Dog," showing one of the trained canines of the New York force at work. The closing scenes show a reproduction of big league ball plays done by mechanical figures. The number is one of average interest as a whole.

SLICKING THE SLICKERS (Beauty), Oct. 3.—Rather an amusing farce comedy, featuring Orral Humphrey as a member of a gang of bunco men. In this role he outwits his associates who have fleeced him of a roll of wrongly acquired bills, by selling them a plot of land which he states is flowing with oil, with millions in the oil. This he does disguised as an old farmer, and later has his laugh on them while he runs off with the money as well as with the only woman in the gang. This film could not be recommended for exhibition before children.

Mutual Film Corporation Specials.

THE TORCH BEARER (Mutual Star Production), Sept. 25.—A five-part production, directed by William Russell and John Prescott. The story on which the picture is based is an interesting one and treats of how a plot to ruin the reputation of a young man with political aspirations is frustrated by the timely arrival of a confession from a dying Mexican, who has committed the crime of which his father had been accused. A nicely arranged bit of romance places the confession among the papers of a dead friend of the young man's father, whose daughter becomes his ward and afterward his wife. William Russell and Charlotte Burton have the leading roles.

DULCIE'S ADVENTURE (Mutual Star Production), Oct. 2.—Mary Miles Minter plays an attractive role in this five-part production from the American studios. The story follows the fortunes of a young girl who is a descendant of an old southern family, and who is reared by a proud aunt who almost ruins her niece's happiness through her foolish pride in forcing her to marry wealth and position. The production is charmingly developed in the earlier stages of the picture, but dissolves into a rather cheap form of melodrama toward the close. The feminine star is delightful at all times.

AT THE EDGE OF THE AQUEDUCT (Thanhouser), Oct. 13.—A two-reel subject, picturing the trials of a pretty young school teacher in a small town. The effort of the jealous school board president to fix a scandal upon her, by means of a fake photograph, makes an interesting situation. The closing scenes, where the young engineer wrestles with the president near the edge of the aqueduct, have a melodramatic turn. This is well-constructed and tells an entertaining story.

THE PAWN SHOP (Mutual-Chaplin), Oct.—A laughable two-reel number, featuring Charlie Chaplin as a pawnbroker's clerk, assisted by Edna Purviance and Henry Bergman. This hasn't a suspicion of a plot, but is full of the well-known Chaplin small business, and brings laughter all the way through. He sticks a feather duster in an electric fan, repairs an alarm clock with a chisel and a can opener, polishes the "three balls" over the pawn shop and performs other funny antics of various sorts. This is a typical Chaplin number throughout.

Metro Pictures Corporation.

THE WHEEL OF THE LAW (Rolfe), Sept. 18.—A five-reel drama, founded on the evils of circumstantial evidence. Scenes from the life of the theater are exceptionally well reproduced. The work of the cast and the director is of a high order. A review is printed on another page of this issue.

THE DAWN OF LOVE (Rolfe), Sept. 25.—Mabel Taliaferro is the star of this five-reel screen drama. The scenes are laid on the coast of New England and are fine examples of photographic art. The story is pleasing and is well acted. Reviewed at length on another page of this issue.

B. S. Moss Picture Corporation

THE POWER OF EVIL (Oct.)—A five-reel subject, this photoplay shows a man's struggle to free himself from the grasp of the liquor habit. The characters include society people, thieves, and Salvation Army workers. The story is not convincing. A review of the picture is printed elsewhere in this issue.

Paramount Pictures Corporation.

IN OLD IRELAND (Burton-Holmes), Oct. 9.—The reel opens with scenes of the town where the ginger ale comes from. Following Belfast, comes Dublin, and amusing scenes on one of the main streets are introduced by showing them backward. The Dublin Horse Show is another of the features of the city. Romantic spots, such as St. Kevin's Bed, conclude the reel.

PARAMOUNT PICTOGRAPHS (Paramount), Oct.—"A Newspaper in the Making" starts the Pictograph subjects. "Queer Jobs for the Motorcycle" brings out a number of unusual uses to which this useful invention is now put. "Checking Up the Umpire" will delight the baseball fan, as he will be able to see for a certainty if the player is "out." "Controlling an Oil Gusher" explains itself. The subject is given a striking object lesson.

BRAY CARTOON (Paramount).—"O. U. Rooster" is the name of this Bray cartoon. The humor of the drawings will appeal to every one, and the artist's pencil has lost none of its cunning. His birds and beasts act out an amusing story. "The Busy Life of an Orb Weaver," a study of a spider, is on the same reel.

Pathe Exchange, Inc.

U. S. CUSTOMS INSPECTION (Pathe), Oct. 8.—An unusually interesting and instructive film, showing the testing and inspection of various articles such as tea, gin, furniture and art specimens in the way of sculpture and paintings, as they enter from foreign ports.

HEINE AND THE FOUR HUNDRED (Rolin), Oct. 8.—The comedy in this film is rather too rough to be thoroughly enjoyable. The acrobatic stunts of Heine and others involved in the plot of the play may be found entertaining to some.

Pathe Exchange, Inc. Specials

THE SHIELDING SHADOW NO. 2 (Astra), Oct. 8.—"Into the Depths" is the title of this number of the serial and deals with the thrilling escape of Jerry from the prison ship, the marriage of Leontine to Navarro on the false report of Jerry's death, and the first appearance of the "shielding shadow." An interesting scene in this episode shows Jerry being attacked by an octopus.

THE GRIP OF EVIL NO. 13 (Balboa), Oct. 8.—"That you be not judged" is the title of this number of the serial, and is one of the most interesting of the stories shown thus far. Some thoroughly human touches will be found in the picture, which is well-staged and well photographed.

THE PILLORY (Gold Rooster Play), Oct. 8.—A five-part production,

the story of which was written by Philip Lonergan. The picture made at the Flanhouser studios, features Florence La Badie, and is exceptionally pleasing up to the middle of the fourth reel where to all intents and purposes the story finishes. The remainder of the picture is merely relating of incidents that follow in the lives of those principally concerned in the plot of the story.

Triangle Film Corporation.

THE RUMMY (Fine Arts), Oct. 8.—An exquisite story of human weakness transformed by the hand of destiny to deserved happiness, with Wilfred Lucas in the title role.

THE JUNGLE CHILD (Kay-Bee), Oct. 8.—The story of a girl brought up by South American savages and her return to civilization under auspices that bring about a tragic reversion to first principles. Well done in the main, though a strain on credulity at times. Dorothy Dalton superb in the title role.

Universal Film Mfg. Company

ANIMATED WEEKLY NO 80 (Universal), Sept. 27.—Anniversary celebration in California, police carnival at Washington, D. C., tunnel disaster in New York; sporting events and war scenes are among the interesting subjects contained in this number.

IN THE LAPS OF THE GODS (Victor), Oct. 1. A bright comedy number, by Constance Crawley and Arthur Maude, with Madge Kirby, Lee Hill and Alice Hastings in the cast. The main situation, in which a lady authoress climbs up a fire escape to the room of the man who wants to marry her in order to obtain a fortune, is unique. She is unknown to him by sight and pretends to be a thief. Friends of both parties help carry out the deception. An enjoyable number, done in good comedy style.

ALMOST GUILTY (Nestor), Oct. 9.—A comedy, by Walter H. Newman, featuring Eddie Lyons, Lee Moran and Priscilla Dean. The prospective bridegroom and his best man celebrate the night before the wedding. In the morning they read an item in the paper which leads them to believe they have committed murder. The paper turns out to be a year old. This works up to a good situation and makes an entertaining number.

IT'S ALL WRONG (Nestor), Oct. 13.—A comedy number, by Ben Cohn, featuring Pat Rooney. The action is of a knockabout sort, showing the misadventures of an eloping couple. A fairly strong number of the kind.

THE OIL SMELLER (Joker), Oct. 14.—A diverting outdoor comedy, featuring Ernie Shield, written by Chas. J. Wilson, Jr. The lord and his outfit are very funny. He opens a water main with his pick and thinks he has struck oil. He afterward elopes with an Indian girl. This is a breezy comedy, nicely pictured and well presented.

Universal Film Mfg. Co. Specials

THE HUMAN GAMBLE (Rex), Oct. 8.—A good Wall street story, in two reels, featuring Dorothy Davenport, Emory Johnson, Alfred Allen and Richard Morris. The father, a broker, disowns his son for gambling. The son and his sister leave home, become confidential clerks to another broker and the latter marries the girl. During her husband's illness the girl saves her father from ruin and the old man repays the debt and all ends happily. This is a bright, entertaining subject, well constructed and quite original in certain situations.

A ROMANCE OF BILLY GOAT HILL (Red Feather), Oct. 9.—A five-reel number, based on a story by Alice Hegan Rice, featuring Myrtle Gonzalez, Val Paul and others. This is brightly pictured throughout, entertaining in subject matter and well constructed. It is located on a southern estate, for the most part, and there are many pleasing characters. The hero is falsely suspected of a shooting, but is cleared by the testimony of a small boy who had been dumb, but whose speech was restored by an operation. This offering should have wide appeal.

TIMOTHY DOBBS, THAT'S ME, NO. 9, "Breaking Into Society" (Universal Special), Oct. 9.—Carter DeHaven continues to be amusing in portraying the embarrassing predicaments of the irrepressible Dobbs, whereas Robert Milash lends valuable assistance as the ever faithful valet. This time master and man, being invited to leave their boarding house, find temporary employment in a cheap restaurant; then locate in a fashionable hotel and in each new emergency reveal considerable resourcefulness. An entertaining two-part production.

CHEATERS (Gold Seal), Oct. 10.—Mary Fuller is the star of this three-part production, which contains a number of charming scenes photographed on a country estate. The characters are introduced at a house party, brought to an unpleasant close with the loss of valuable jewels. The mystery, of course, revolves around the theft, which was committed by the girl portrayed by Miss Fuller. She had been forced to assist her father, a professional crook. Harry Spingler, Paul Panzer, Clara Beyers and Johnnie Walker support the featured player in a good program offering.

LURED BUT CURED (L-KO), Oct. 11.—A two-reel number, in which Gertrude Selby appears as a country girl who enters the city in a box car, accompanied by her dog. She becomes a lady detective and rounds up two villains, whom she sees throw a man over a cliff. The treatment is of a breezy, burlesque style and carries the interest very well, though it is not quite so laughable as some other releases of the type. Dan Russil and another play the villains.

BEHIND LIFE'S STAGE (Universal Special Feature), Oct. 12.—A two-reel subject, by Alan J. Holubar, featuring Flora Parker DeHaven, Chas. Cummings and Margaret Whistler. This tells of a young orphan girl and her little sister, who are forced to give up their lodgings. The eldest girl is employed in a millinery establishment and they sleep overnight in the place. A fairy story is prettily woven into the picture. In the morning the policeman finds them and rescues them from an unhappy situation. This will have a strong appeal to children and will also be enjoyed by older observers. A pleasing offering.

A SOUL AT STAKE (Imp), Oct. 13. Because it carries an atmosphere of mystery and impending danger and because it is admirably acted by William Garwood, Lois Wilson and others, this two-part depiction of the experiences of a young woman missionary in China, is well above the average program offering. Most of the scenes in the first reel transpire on a ship. The second reel deals with the attempt to hold the young woman as a slave, and her deliverance by a man she met on shipboard. Scenes in the palace of the governor are very tastefully staged.

IDLE WIVES (Universal State Rights), October. Lois Weber is the author of this seven-reel drama which belongs to the same class as her other well-known pictures. The story is treated in a realistic manner, but with due regard to decency. It is reviewed on another page of this issue.

World-Pictures.

THE REVOLT (Peerless), Oct. 2.—A five-reel photoplay made from Edward E. Locke's drama in which Helen Ware appeared. The story shows a wife's revolt at the double moral standard. Frances Nelson and Arthur Ashley are the stars. A review of the picture is printed elsewhere in this issue.

THE GILDED CAGE (Peerless), Oct. 9.—Alice Brady is the star of this five-reel screen drama. The picture has an interesting plot, a mythical kingdom of Europe being the scene of action. It is a well written and well acted story of modern times, told in an atmosphere of highly colored romance. A review is printed on another page of this issue.

"Elderbush Gulch" to be Reissued

Famous Two-Reel Indian Spectacle Directed by D. W. Griffith to Be Offered October 24.

In line with the policy of the General Film Company to offer a program of short features with big stars—the Biograph Company are again reissuing "The Battle of Elderbush Gulch," a two-reel "Western," featuring Mae Marsh, Robert Harron and Lillian Gish, and directed by D. W. Griffith.

This subject needs no introduction to the exhibitors—it is known as a standard attraction everywhere—and is equally as popular today as it was when first released. No better endorsement of the quality of this production could be asked for than the fact that it is necessary to issue the third edition of new prints to meet the demand of exhibitors.

Another noteworthy reissue for October is "A Pueblo Legend," in two reels, featuring Mary Pickford and Wilfred Lucas, and directed by D. W. Griffith. When this subject is released October 10th it will also mark the third edition of new prints.

KITTY GORDON'S NEW PICTURE NEARLY READY.

Work on the first production of the Kitty Gordon Film Corporation, the latest of the producing companies organized to provide film features for Selznick-Pictures, has progressed far enough to warrant the belief that the illustrious English beauty is about to make the greatest triumph of her career.

The subject chosen for the first of Miss Gordon's new ventures is a most happy one, being that sprightly and thrilling novel "Vera, the Medium," by the late Richard Harding Davis, for years one of America's proudest literary possessions and famed throughout the world as a war correspondent. In "Vera, the Medium," Miss Gordon essays a role that affords her every opportunity to make the most of her rich and exotic beauty as well as to adorn herself in a bewildering array of startling costumes.

The plot of the story is one of mystery and thrilling adventures and as produced under the supervision of G. M. Anderson, the "Broncho Billy" of Essanay fame, the picture will undoubtedly prove a big drawing card wherever it is shown.

In America Miss Gordon has been seen as the star in a number of highly successful musical comedies and light operas as well as in the principle vaudeville theaters. Last year she succumbed to the lure of the moving picture comera and although hampered by inferiority of scenarios and productions, her first appearance proved her exceptionally equipped to become one of the greatest screen stars in the world.

CONWAY TEARLE SCREEN STAR OVER NIGHT.

Conway Tearle, for years one of the most popular leading men on the American stage, has leaped over night into a position as a screen player of the first rank through his remarkable performance in the support of Miss Clara Kimball Young in "The Common Law." With the physique of an athlete and features of the strongest type of masculine pulchritude Mr. Tearle enters the screen world perfectly equipped physically, and this, together with his unquestioned dramatic gifts make him a most welcome addition to the list of leading film players.

Mr. Tearle has made such an impression by his performance in "The Common Law" that he has been retained as Miss Young's leading man and will be seen in the principal male role in her next feature play, an adaption of the "Foolish Virgin," one of Thomas Dixon's most popular novels.

Manufacturers' Advance Notes

"FIFTY-FIFTY" (Fine Arts).

Norma Talmadge and H. B. Warner are the stars of the Triangle feature releases for the week of October 22. Miss Talmadge appears in "Fifty-Fifty," a Fine Arts production recently made in the East under the direction of Allan Dwan. Mr. Warner's vehicle is the Triangle-Kay Bee drama, "The Vagabond Prince," written by J. G. Hawks, and directed by Charles Giblyn.

In "Fifty-Fifty" Miss Talmadge has the piquant role of an unconventional girl of the New York artist quarter. She

Scene from "Fifty-Fifty" (Triangle).

marries happily, and a baby comes to the little home. Then the husband drifts away, fascinated by another woman. The adventuress hires a detective to "frame" the young wife, and the husband brings trial for divorce. In a dramatic court room scene, the wife demands the custody of the child, declaring falsely that her husband is not the father of the infant. This apparent sacrifice of reputation for mother love in the end brings about a happy reunion of the young couple.

Mr. Warner has a picturesque role in "The Vagabond Prince," playing the young Price Tonio of Bothalia. The young nobleman, tired of the false pomp of his little country, comes to the San Francisco Barbary Coast in quest of adventure. There he encounters one Fluffy, a fascinating dancer of the cafes, and, after many adventures, gives up his throne for love of the girl.

Dorothy Dalton plays Fluffy in support of Mr. Warner in "The Vagabond Prince," while J. W. Johnston is leading man for Miss Talmadge in "Fifty-Fifty." In this production Marie Chambers plays the adventuress, Dodson Mitchell is the detective, and Frank Currier the judge.

"PHILIP HOLDEN—WASTER" (Mutual).

"Philip Holden—Waster," the Mutual star production of October 9, featuring Richard Bennett, is the re-title for the five-part production "His Brother's Keeper," announced when Mr. Bennett's contract with the American Film Company was made public as the vehicle for Mr. Bennett's second appearance in Mutual Star Productions.

"Philip Holden—Waster" will be released on Monday, Oct. 9, but instead of marking the star's second appearance in Mutual Star Productions, it will mark his first. "The Sable Blessing," scheduled for release on Sept. 11, was postponed after release date announcement, and will not go out to the public until a date after the appearance of "Philip Holden—Waster."

No more delightful character portrayal nor more artistically and consistently presented drama of the screen has ever been seen than the screen version of Kenneth B. Clarke's delightful story of a young literary dilettante, who finds himself suddenly in love and facing the necessity of earning a living for himself.

Director George Sargent has spared no expense to give this

Scene from "Philip Holden—Waster" (Mutual).

picture its required setting of luxury and ease. Scenes unrivalled in beauty and screen art value have been secured.

Dominated by Richard Bennett's delightful personality, "Philip Holden—Waster" yet has room for plenty of other dramatic work of unusual merit. Rhea Mitchell is seen to wonderful advantage in her role of "Helen Landon." Adrienne Morrison (Mrs. Richard Bennett), George Periolat, Clarence Burton, and Orral Humphrey are also in excellent supporting roles.

Scenes from Episode Seven, "The Yellow Menace" (Unity).

"LOVE NEVER DIES" (Bluebird).

For the reason that when it was finally edited and made ready for distribution "The Heritage of Hate" did not conform in all essentials to the Bluebird standard, the melodrama has been withdrawn from that program and "Love Never Dies" has been substituted as the release for Oct. 23.

Harvey Gates in writing the scenario of "Love Never Dies," took his inspiration from Mendelssohn's "Spring Song" and William Worthington directed and produced the play in an

Scene from "Love Never Dies" (Bluebird).

atmosphere that would seem to conform with the artistic measures of the musical classic. In the matter of scenes and locations, plus F. F. Baker's cameracraft, care has been taken to present an agreeable composite.

Ruth Stonehouse lends her personal charm and artistry in this release for the first time in Bluebirds. She was selected in pursuance of Bluebird's purpose to make the player fit the part, and her skill as an interpretive dancer made Miss Stonehouse exactly the artist to play the star part. Franklyn Farnum and Kingsley Bendict have supporting roles of equal importance and the other players include little Dorothy Clark, Mrs. Whiting, Arthur Hoyt, Wm. Canfield and Wadsworth Harris.

The plot deals with the stage—grand opera to be exact; a subject of continual interest to the theater-going public. There is no deep villainy, the nearest approach to the conventional "heavy man" being a character operating through selfish motives to create trouble for the true lovers. Thus the happy ending is delayed, while engaging scenes are worked out by the application of a sentiment that will incite popular appeal.

NEW KLEINE BOOKING SCHEME.

A brand new plan for the booking of the George Kleine motion picture novel "Gloria's Romance" is now in effect at all the Kleine exchanges. Exhibitors, instead of booking the picture in twenty chapters, are now permitted to play the attraction as a feature offering, running four chapters of eight reels per night, for a period of five weeks. The new plan is reported to be meeting with much favor among the exhibitors, since it gives the houses that have already run "Gloria's Romance" a chance to stage a Billie Burke Revue by running the whole production again in compact form, and thus taking advantage of all the word of mouth advertising created by the first showing of the picture.

One Kleine manager in talking of the new booking plan said: "Several houses in my territory are doing twice the business they did on the first run of the picture, by staging a Billie Burke Revue. One of the managers told me that he felt confident when he booked the reshowing that he would make a neat profit, but he came into the office the other day smiling from ear to ear and declared that he had no idea of the number of people who had missed the picture on the first run, had heard about it from their friends and now were seeing it for themselves. He also explained that a lot of his summer customers who has been away on vacations and missed several chapters of the first showing were now revisiting his house to witness the chapters they had missed while out of town. I have found that the films as a revue offers a most attractive 'buy' for the exhibitor who never runs serials but is a strong believer in big feature shows. By booking the Gloria's Romance Revue he can give five of the best feature shows he could obtain anywhere and each night advertise those which are to come, thus reducing his advertising expense, for he can spend more money on his first announcement of the booking of five such tremendous features and cover all five showings of the picture. The mere announcement of Billie Burke in five eight reel performances is a sure box-office magnet and the most optimistic estimates of the business which can be done are far exceeded in almost every case. Of course for the exhibitor who has not previously shown Billie Burke in Gloria's Romance the opportunity for big money is just as great as for the man who has already run the picture as a twenty-chapter picture novel, and is now reshowing it as five eight-reel features."

"CIVILIZATION" INCREASES IN MONEY-MAKING POSSIBILITIES.

"Civilization" as a State right proposition, is increasing in value literally from day to day. It is one of the great spectacles before the motion picture public which is making money wherever it is shown. The reasons for this are: One, the unique nature and timeliness of the theme. Two, the excellence and splendor of the production. All that time and money could do were expended to make "Civilization" what it is, the greatest money-maker.

At the Park theater, Columbus Circle, "Civilization" is playing to capacity, and either capacity or S. R. O. attends the spectacle in Seattle and district, in New Jersey, in Minnesota, in Pittsburgh, in Boston, and all the other places in which the picture is either continuously or intermittently shown.

Money-making with "Civilization" therefore, is entirely a matter of arithmetical profession, in plainer language, you put down one dollar, and you take up two or three, as the case may be. It is simply a case of how much you make.

In the entire history of the motion picture, no such proposition as this has been offered to the industry, whether buyers or exhibitors. Particularly as a commercial product, "Civilization" is in demand everywhere. It is the first and only picture of which you can truthfully say this. Some big pictures have been released within recent years which failed in one territory, while they succeeded in others. The reasons for this need not be specified. They may, however, be briefly summarized by the statement that the pictures were of individual or special, but not general interest.

"Civilization" appeals to all, and therefore cannot be excelled in its money-making possibilities.

FOURTH EPISODE OF "THE YELLOW MENACE" THIS WEEK.

The title of the Fourth Episode of "The Yellow Menace" serial just released by the Unity Sales Corporation this week is "The Plot of a Demon." In this episode we have a thrilling picture of the struggle between Najla, the beautiful princess, the Hong Kong Harry, the dope fiend, who forces his hateful presence upon the unhappy girl and almost overcomes her. Further evidences of Ali Singh's treachery multiply and all efforts of the Government authorities to capture him prove of no avail.

VIVIAN MARTIN IN "HER FATHER'S SON."

As its next release on the Paramount Program, the Oliver Morosco Photoplay Company will present Vivian Martin in "Her Father's Son" by Anna Fielder Brand and staged under the direction of William D. Taylor.

In addition to Director Taylor's unusual delicate touches, Miss Martin's new vehicle displays various spectacular scenes of unusual realism including a series of immense battle scenes. One of the largest interior sets ever erected at the Moroco studios is also shown, representing a massive ball-room with a high balcony and stairway. It is expected that this and other sets presented in "Her Father's Son" will establish a new

Scene from "Her Father's Son" (Morosco).

record for elaborate beauty and excellence, even exceeding anything that Morosco has yet offered in this regard.

The supporting cast discloses another typical Morosco company and included such sterling players as Herbert Standing, Alfred Vosburgh, Helen Jerome Eddy, Joe Massey, Jack Lawton, Lucille Ward, and Tom Bates, the last mentioned portraying one of the most remarkable negro characters ever seen upon the screen. Homer Scott supervised the camera work. The release date is Oct. 17.

"LOST TWENTY-FOUR HOURS" (Essanay).

This rapid fire comedy which made a hit on the stage loses none of its laughs in Essanay's three act adaptation. It has been produced with the same care and regard for mechanical and artistic detail as demanded by a feature of greater length, and this guarantees it as a laugh-getter of extraordinary power. There are many parts in the play it is notable that Essanay has selected for each one, even unto the lesser roles, an actor of recognized merit. This all-star cast of quality, unusual in a film of this length, is headed by Richard C. Travers,

Scene from "Lost Twenty-Four Hours" (Essanay).

Marguerite Clayton, and Harry Dunkinson. It is built on the [illegible] when his wife goes away, falls in with [illegible] and with disastrous results when the spouse unexpectedly returns. It all [illegible] if you can imagine that

WAR VIEWS IN MUTUAL WEEKLY NO. 92.

The usual announcement of "somewhere in France," which heads so many news stories and news pictures, is varied this week in The Mutual Weekly, No. 92, by pictures from "somewhere in Russia." A great deal has been said of Russian troops on the western front, but little has been known of western troops with the Russians. The British troops are shown being welcomed by the subjects of the Czar as they enter a Russian town. From England came pictures which show Royal Engineers engaged in the practice work of building pontoon bridges. There are also pictures of some of England's heavy artillery.

Railway telegraphers of the Civil War period to the number of three hundred paid a visit to their distinguished comrade, Thomas Edison, to talk over old times. The Gaumont camera has caught the Wizard of Menlo Park as he greets his comrades of over half a century ago.

Sporting events have a large part of this issue. The San Francisco Bulletin offered a cup for tennis players and the battle lasted twelve consecutive hours. The pictures show fifteen games in progress at one time. From California also come pictures of an exciting old-time rodeo at Modesto. It has some wonderful bucking horses. There is also a picture of a Marathon race at Mount Tamalpais. Society is on the screen in pictures of the races at the Piping Rock, L. I., Horse Show and at the opening of the Hunt Racing season at Belmont Terminal Race Track.

The marine contributions to this reel are the wreck of a coasting vessel near Portland, Me., and the launching of the first steel freighter built at Seattle, Wash.

MABEL TALIAFERRO IN "THE SUNBEAM."

"The Sunbeam" will be the name of Mabel Taliaferro's next Metro-Rolfe five-part wonderplay, following "The Dawn of Love." Miss Taliaferro will play the part of a girl who brings sunshine to the lives of all those with whom she comes in contact. Very little sunshine, however, filters into her own life, her happiness until the interesting denouement being the reflected joy of others.

Some of the leading scenes in "The Sunbeam" are laid in a candy factory. Everything in the life of the gruff owner, played by that veteran actor of sterling qualities, Gerard Griffin, is sweet, so pure, the "sunbeam" tells him, except his disposition. So she proceeds to change that.

The charm of childhood and the beauty of simple things are shown in "The Sunbeam," which makes a direct appeal to the heart. The play is originally from the pen of Shannon Fife, revised and prepared for the screen by June Mathis, these writers also being responsible for another Mabel Taliaferro photoplay, the immensely successful "God's Half Acre." Edwin Carewe, who has directed all Miss Taliaferro's photoplays at the Rolfe studio, will again be her director in this picture.

"THE SHIRLEY GIRL."

The International Film & Producing Company, with offices on the 26th floor of the World's Tower Building, New York, has just made arrangements for the release of "The Shirley Girl Animated Weekly," featuring Miss Marguerite Shirley, the well known English actress and movie queen.

Experienced cameramen and hustling press agents will accompany Miss Shirley all over the United States and scenes of local interest and prominent people will be taken in every city. The different subjects will be realized as "The Shirley Girl Animated Weekly" and will be shown in the different local moving picture houses in various cities. It is the aim of the International Film & Producing Company to put every city on the moving picture map and in this manner every city will have its own independent Local Weekly. This venture is original and important from the publicity and advertising point of view and chambers of commerce, advertising clubs, boards of trade, merchants and manufacturers and various civic boards have promised to co-operate with the International Film & Producing Company.

Marguerite Shirley comes from an old English theatrical family. Her father, Gerard Shirley, was the well known English actor. She was only six when she came to America, but she has been over in the old country many times since and before she did the picture stunts she played in London with the Drury Lane Stock Company and for two years was leading woman in "The Whip."

"The Shirley Girl" will appear under the auspices of the leading newspaper in every city and "The Shirley Girl Animated Weekly" will be released through the management of the paper.

"THE CHALLENGE"—A NEW GOLD ROOSTER PLAY.

Donald Mackenzie, director for the Astra Film Corporation, after almost a year's work on "The Shielding Shadow," Pathe's wonder serial, is beginning work on "The Challenge," a five-reel adaptation of A. H. Woods' play of the same name by Bertram Millhauser. This feature is being made for the Pathe Gold Rooster Program. The story deals with the regeneration of a mining engineer who finds himself, and then conquers the obstacles that nature has placed before the progress of civilization across the Western mountains. It is the story of a man who comes back and comes back big.

The lead of this feature will be played by Miss Helen Chadwick, a "find" made by Louis J. Gasnier, President of the Astra. Miss Chadwick is a beautiful girl with artistic and dramatic ability, who screens admirably, and who bids fair to become a worth while addition to the Astra galaxy of stars.

The cast will include Charles Gotthold, Montagu Love, and Ben Hendricks, all well known upon the stage and screen. Ralph Navarro will assist Mr. Mackenzie.

"CONVERGING PATHS" (Selig).

"Converging Paths" is a Selig feature drama released in General Film Company's regular service on Monday, October 9th. This story, from the pen of Hettie Gray Baker, and produced by Burton L. King, features an all-star cast, including Robyn Adair, Eugenie Forde and Virginia Kirtley.

"Converging Paths" is a story of the city slums, of the regeneration of a young man who has been born and reared in

Scene from "Converging Paths" (Selig).

the midst of squalor. How the country girl came to the city in search of fortune; how she, like so many others, failed but in failing achieved a victory in bringing a child of the slums to clean-cut manhood, are but incidents in this unusual film presentation. There are a number of exciting climaxes and situations which will tug at one's heartstrings. The scenic effects are beautiful, and "Converging Paths" is a drama that is worthy of the high standard being set in General Film Service.

SELIG PHOTOPLAYS ON GENERAL FILM LIST.

William N. Selig announces a number of noteworthy comedies and dramas for release in General Film Service in October. For example, "Only A Rose," is a drama of pathos and appeal, with Robyn Adair and Eugene Forde in exceptional parts, and on the same reel is a merry slap-stick comedy, "A Boomerang," both released on Oct. 16. "An Eventful Evening" is an exciting drama, with an all-star cast, released Oct. 21.

"Out of the Shadows" and "Paradise for a Day," are excellent offerings released Oct. 23. "A Close Call," features daring Tom Mix supported by Victoria Forde, in a succession of exciting situations carrying a strong story.

Coming on Monday, Oct. 30, is a Selig comedy drama in three reels entitled, "Small Town Stuff." This production is just the thing for those exhibitors who believe their patrons like to laugh. "Small Town Stuff" tells the story of a home talent performance in Broom Center, and of how a strolling player and his plot were finally vanquished through the efforts of the village reporter and constable. There are elaborate scenic effects, and, despite the comical situations, there is an unusual story. An all-star comedy cast including Lyllian Brown Leighton, Ralph McComas, Martha Maddox, Wm. Hutchinson, Sidney Smith and others are presented. This production is said to be a money getter in every respect. "Tom's Sacrifice" is a thrilling Western drama in which Tom Mix performs some hair-raising stunts.

The Selig-Tribune, the Selig news reel, released every Monday and Thursday in General Film service, continues to set the pace and promises originality and enterprise throughout the Winter months.

THREE SINGLE REELS FROM GAUMONT.

With the fifth "Fantomas" episode having been released October 5, the present series is brought to an end. The Gaumont Company does not follow it immediately with "The Vampires." Hence the week of October 8 has only three Gaumont single-reels to offer. The first day of the week "Reel Life" No. 23 will be released. This issue of the Mutual Magazine in Film is highly interesting to the millions of motion picture patrons who have come to know and love Mary Miles Minter, the dainty little favorite who is now appearing in Mutual Star Productions. Her life both at home and at the studio is pictured under the title of "A Day With Mutual's Youngest Star." A second division is called "A Backyard Farm." The remarkable results to be obtained by intensive cultivation of the soil is the feature of these pictures. "How to Handle a Canoe" tells in pictures the wrong and right methods of handling these frail craft.

"See America First" for October 11, takes spectators on a trip to Richmond, Va. The town is rich in colonial and confederate history, and the camera has caught the spirit of the old south with sympathetic fidelity. This is a split reel, the second half being given up to one of the Gaumont Kartoon Komics, animated by Harry Palmer.

The third single-reel of the week is the Mutual Weekly, which is manufactured and edited at the Gaumont laboratories.

"FARMER ALFALFA SEES NEW YORK" (Paramount).

The Paramount-Bray Cartoon for October 18 is from the pen of Paul H. Terry, and is indeed one of the cleverest pieces of animated cartoon that has come from the Bray Studios, Inc. The story tells about Farmer Alfalfa, who makes his debut into the great metropolis via the Pennsylvania Station gate. He walks to the center of the lobby, but the size of it gives him cold feet, and he tries to retreat, but the gate closes in his face.

A big buck coon sees he is easy pickings, and escorts him to a taxi not free of charge. The taxi driver gets him also, and we soon find him in the middle of the street admiring the tall buildings, entirely surrounded by New York.

He is soon spotted by a crook look-out, who sicks some of the best talent in town after his watch. This beautiful vampire takes him to a Cafe where "lemonade" is served, and Al comes out pickled and trimmed. He then falls into the hands of gamblers, and we find him playing poker and down to his last chip.

His little dog which has stuck faithfully by him, realizing that his master has been skinned, springs to the electric light string and puts out the lights. Farmer Alfalfa gets the tip, and what goes on in the darkness nobody knows, but out comes Al and his little dog with all the coin in the place, and believe me they make the dust fly.

ASTOR ROOF GARDEN IN METRO PICTURE.

The roof-garden of the Hotel Astor, New York, is shown in the cafe and cabaret scenes of W. Christy Cabanne's first offering on the Metro program, as yet unnamed, a five-part wonderplay in which Frances Nelson is starred, and Niles Welch featured. The north end of the roof-garden, near the fountain, was chosen as the ideal spot for the scenes.

In order not to interfere with the Astor's patrons, it was necessary to take the picture at nine o'clock in the morning. A stray tourist who went up to the roof to see the view fled in dismay at seeing a host of men and women in elaborate evening dress at that hour in the morning.

The Astor management sent up a dozen waiters from its other dining-rooms to work in the picture under Mr. Cabanne's instructions.

"THROUGH BABY'S VOICE" (Universal).

Little Zoe Rae comes into her own in "Through Baby's Voice," a two-reel Laemmle domestic drama featuring herself, Douglas Gerrard and Ednar Maison, which will be released on October 18. Little Zoe is a natural born child actress. She can cry on the slightest provocation, laughs the next minute, and has no difficulty expressing all the shades of emotion in between the extremes.

In "Through Baby's Voice" little Zoe enacts the role of a child who brings her estranged parents together. Husband and wife part because of a mutual misunderstanding and the wife's extravagance. The old family lawyer draws up the separation papers, and then plays a little trick on the young married couple which results, some time later, in their reunion. The appeal of the play hinges largely upon little Zoe's appealing acting.

Calder Johnstone wrote the exceedingly fragile story, and the play was produced by George Cochrane, who has made the most of the situations which are all calculated to bring forth all of little Zoe's precocious ability as a child mime.

JUAN LAHOUD BUYS POWER PROJECTOR.

Senor Juan Lahoud, of Caracas, Venezuela, son of the most prominent motion picture exhibitor in that country, has just purchased his fourth Power's Cameragraph to be installed in one of his father's theaters in that country. Mr. Lahoud is a large purchaser of films and other motion picture accessories, and has recently made shipment of a number of the latest American features and of one of the large serials. Mr. Lahoud is himself an actor of ability and at the present time is endeavoring to arrange a test with a large producing company here with a view of appearing on the screen in this country. Aside from speaking Spanish perfectly, he speaks English and French fluently and is the author of several scenarios of merit which he has been successful in placing. Arthur J. Lang of the Nicholas Power Company is the live wire who helped Mr. Lahoud in securing the films and accessories he recently purchased.

TWEEDLEDUM COMEDIES FOR NEW YORK AND NORTHERN NEW JERSEY.

The Merit Film Corporation has concluded negotiations whereby they will become the exclusive distributors in New York State and Northern New Jersey of the famous Tweedledum Comedies made by the Eagle Manufacturing and Producing Company of Jacksonville, Florida, which feature the noted comedian Ferdinand Perez. The pictures will be booked from the New York and Buffalo offices of the Merit Film Corporation, commencing with October 2nd, the first release to be "Torpedoed by Cupid," in one reel which will be followed by a two-reeler on the succeeding Monday, entitled "Scrambled Honeymoon," "Some Hero," a one reeler, "Tweedledum's Busy Night," a two reeler and "Lucky Tramp," a one reeler will follow. This will comprise the releasing program of these comedies for the month of October.

MOTIOGRAPH FOR INDUSTRIAL SCHOOL.

O. F. Spahr, general manager of the Enterprise Optical Mfg. Co., called on dealers in Cleveland and Detroit last week. He also paid the Ford Motor Company a visit and made arrangements with their Mr. Cousins to have a late model Motiograph machine shipped to the Boys' Industrial School at Lansing, Michigan. Mr. Cousins stated that he wanted nothing but the best for the boys at the Industrial School.

S. A. Louis, of the Rialto Theater Supply Company, Minneapolis, Minn., was a Chicago visitor Saturday and he spent the greater part of the day at the Motiograph factory. Mr. Louis returned to his office Monday with a dozen Motiograph machines. Mr. Louis stated that the Motiograph is a big seller this fall in this locality and it is almost impossible to keep machines on his floor.

"CIVILIZATION" STRONG IN JERSEY.

"Civilization," the Thos. H. Ince war spectacle, was given its initial projection in Northern New Jersey Monday, September 25, at the Strand Theater, Newark, and was witnessed by an overflowing audience. The New Jersey rights for the Ince production are controlled by Frank G. Hall, a prominent exhibitor and Arthur Werner, connected with New York cinema enterprises. The Newark management will be unlimited, after which the picture will be shown in Jersey City, Trenton, Hoboken and elsewhere. Messrs. Hall and Werner also have acquired state rights for "War's Women," a spectacular battle drama also produced by Mr. Ince.

DAVID HOWELLS SECURES IVAN PRODUCTIONS FOR AUSTRALIA.

Vogel & Howell, representing David Howells of Australia and The Co-Operative Film Service of New Zealand, have made arrangements where these two companies will distribute Ivan productions in Australia and New Zealand. The first two Ivan productions to be shown in this territory will be "Faded Flower" and "Her Surrender," prints of which have already been shipped to this territory. These pictures will be first exhibited about the first of November in both Australia and New Zealand.

LASKY FEATURE, "THE BLACK LIST," IN DEMAND.

That the photoplay film fills a very important place in present day life, not merely as a means of amusement or education, but as a vital influence paralleling all modern thought and activity, is indicated by the unusual demand which has arisen all through the country for re-bookings of "The Black List," the Lasky drama of capital and labor, starring Blanche Sweet, which was released some time ago by this company.

Because of the many strikes and threatened tie-ups which at the present time are manifest, exhibitors are sending in requests to every Paramount office in the country for booking dates of this subject, which at the time of its first release created a sensation in labor circles. The production has been shown at labor meetings from coast to coast upon the request of leaders of industrial unions, and it was exhibited at the Labor Forum in Washington High School last February, when through this medium the great labor unions sought to convey their message to the public.

Although not designed in the form of a propaganda either for or against the cause of capital or labor, "The Black List," has as its origin the troubles between operators and miners in Colorado about two years ago, which resulted in serious conflict.

The deep human note in this theme lies in the fight of labor for the right to work. The economic principles discussed are applicable to all lines of industry, and on this account "The Black List" has proven of absorbing interest to people of every locality.

The contrasts in our social life, the inequalities in the state's treatment of capital and labor, the excesses of brutality in the domains of monopolistic corporations, the hate and despair engendered by social injustice—all these things are shown in the course of the picture.

"THE TRUANT SOUL" (Essanay).

The camera has begun turning on Henry B. Walthall's new superfeature, "The Truant Soul," to be constructed in at least seven acts by Essanay. First scenes are being taken in and about Chicago, and when these are completed, Mr. Walthall, Director Harry Beaumont and company will depart for the hill country of Wisconsin to film upward of 150 exterior scenes.

Mary Charleson, long a photoplay star, has been obtained to play the chief supporting part to Mr. Walthall. For some years she has been a favorite and her recent appearance in two large features, in which she gave admirable performances, has served to strengthen her reputation. Patrick Calhoun, a young heavy who has been appearing to advantage in Essanay pictures during the past year, will also be an important principal. He was the villain in "The Little Shepherd of Bargain Row."

For its exterior scenes the play requires a hill country, a barren place of little habitation, and, by chance, a locality even more ideal than required has been found. It lies back of Richland Center, Wis., where towering hills rise abruptly to their summit on one side, only to sweep into deep and beautiful valleys on the other. The field has never been touched for pictures, and amongst the natives a motion picture camera is as much a novelty as would be a grand opera prima donna. Director Beaumont himself spent a week tramping through the hills, where even flivvers couldn't go, to find perfect location.

As a house at the summit of a hill must be burned, and as the natives have failed to build their homes in the high spots, lumber for a complete structure must be carried by hand up the steep sides of a small mountain. Two weeks will be spent in this wild spot, and then the company will return to Chicago studios, where its sets will be awaiting for interior. In all there are nearly 600 scenes to be taken.

SELIG ATHLETICS IN NEW SERVICE.

The Selig Athletic Feature films, ten reels in all, were effective Saturday, September 16, transferred to the Kleine-Edison-Selig-Essanay Service. Hereafter this notable series will be released through the twenty-two exchanges of the new distributing agency.

The Selig Athletic Feature films have been the greatest innovation that has appeared on the motion picture screens in many months. Such athletic stars as Frank Gotch, Jos Stecher, Dr. B. F. Roller and Hussane, stars of the mat; Mike Gibbons, middleweight boxing champion; Packy McFarland, former lightweight boxer; Willie Ritchey, Jimmy Clabby, the world's greatest billiard players, roller and ice skating champions, the world's most daring auto speed demons, exponents of swimming, baseball stars, in fact the leaders in every known line of sport perform in these films.

It is a proven fact that these Athletic series do much for growing boys by instilling in them the desire for strength. They learn to know that dissipations is not conducive to success in athletics and so stop sowing wild oats.

The Selig Company has issued a complete line of publicity matter to go with the series. One beneficial idea is a series of signed newspaper articles written by such stars as Frank Gotch, Jess Willard, etc. These are gladly published by enterprising editors of newspaper sport pages. Several hundred newspapers have applied for the complete series of ten copyrighted articles. The Selig Comany also has on file many letters from exhibitors of motion pictures and others complimenting the Athletic films. It has been proven that the films have a distinct appeal to women, many of whom are interested in physical culture.

HISTORIC RICHMOND, VA., ON THE SCREEN.

Richmond, Va., is undoubtedly one of the best advertised cities in the United States, its name being heralded throughout the land since the Co .federacy made it its capital, and the Federal battlecry became, "On to Richmond." Hence it is of great interest to managers of motion picture theaters to learn that the Gaumont Company will show Richmond in its "See America First" Series, October 11. Every child in America who has studied United States history will be interested in this historic city.

Among the panorama views are Capitol Square, the Capitol and State Library, Battle Abbey, the spot where the first iron foundry in America was established, the battlefield of Gaines' Mill, the battlefield of Seven Pines, and the Post Office and its environs.

Places of ante-bellum interest shown in this release include the home and school of John Marshall, chief justice of the United States, the graves of John Tyler and James Monroe, presidents of the United States, Gamble's Hill, which John Smith marked as the site of Richmond in 1607, and Washington's Headquarters.

The Civil War is brought vividly to mind by pictures of Confederate Veterans' Home, home of General Robert E. Lee, the Confederate Monument, and monuments to Generals Lee and J. E. B. Stuart, and to Jefferson Davis, the Confederate Museum, and many sites and relics of that period.

On the same reel with this scenic is a Gaumont Kartoon Komic, animated for the screen by Harry Palmer.

MARGARITA FISCHER AS "MISS JACKY."

In the rollicking role of "Miss Jacky," the astonishing daughter of nouveau rich parents who want her to marry a title, much to the young woman's merriment and disgust, Margarita Fischer, the charming star, will make her reappearance on the screen as a Mutual star at an early date.

No more charming vehicle for Miss Fischer's delightful screen talents could have been found than "Miss Jacky." In the role of the daring belle of the fashionable Corona beaches, the naive comrade of all the men who grovel at her feet, Miss Fischer is in her element.

Aside from humor, there is thrill a plenty when the pretty Miss Jacky, determined to gain the attention of one Captain Robert Crowne, commander of one of Uncle Sam's battleships, goes on board disguised as a jacky. All unbeknown to her, the ship sets sail for foreign parts, and she is forced to keep the role she had assumed in play. A stirring fight in which "Miss Jacky" comes in for her share of exciting escapes finally reveals the sex of the slender young sailor, much to the captain's consternation, for he discovers he loves her.

The original synopsis of "Miss Jacky" was written by Alfred Solman, the composer, and was put into working form by Harry Pollard, Miss Fischer's director, and Julian Louis Lamothe.

"TIMOTHY DOBBS" (Universal).

"Tin Teared Terry," the terror of the "Timothy Dobbs" series, makes his appearance in episode ten much to the dismay of Carter De Haven. Carter is very much up against it, but when Terry offers $1,000 to any man who can last over three rounds, Carter determines to make the attempt to get the money.

Carter's tall friend, Jeff (Robert Milash), concocts a clever scheme to land the knockout punch on Terry, and the latter takes the count from Carter. As a pugilist Carter proves that he's a woolly white bear.

He introduces some of his old favorite stunts of the vaudeville stage, and his antics in the ring are ludicrous in the extreme. For instance, when he pulls the famous wampus punch, uppercutting at the same time with a corkscrew whiffenpoofer, it would, indeed, be a brave man who could stand before him.

Ivor McFadden, no relation to Bernarr, and Margaret Whistler appear in support of Mr. Carter, but as a matter of fact Carter doesn't need any support—it's Terry who calls for the stretcher. The "Timothy Dobbs" serial, episode by episode, is steadily making a name for itself. The stories of all the episodes have been written by Bess Meredyth, scenarioized by R. A. Dillon, and produced by Wallace Beery. Episode ten will be released on October 16.

THANHOUSER TO RELEASE "HIDDEN VALLEY."

A different sort of a drama, with beautiful and absorbing scenes laid in South Africa, is "Hidden Valley," starring Valkyrien (Baroness DeWitz), which will be released by Thanhouser through Pathe in November.

Valkyrien, the beautiful Danish dancer, plays the part of the "white goddess" of a wild tribe of ostrich hunters. The "goddess," an American girl, has been captured by the natives, who are about to sacrifice her to their water god, when aid arrives in the person of a young New Yorker, played by Boyd Marshall.

The feature was directed by Ernest Warde, and the South African scenes, notable for artistic photography, were made in Florida. Mr. Warde himself plays the part of the high priest of the savage tribe.

The play gives Valkyrien splendid opportunities. The sacrificial dance of the white goddess is particularly well done.

Pallas-Morosco Celebrities at Sherry Opening.

Left to right: Frank A. Garbutt, Carl Horton, Leonore Ulrich and William L. Sherry.

STRONG APPEAL IN "THE WORLD AND THE WOMAN."

Jeanne Eagles, known for her excellent work on the speaking stage in "Outcast" and "The Great Pursuit," is to be starred by the Thanhouser Film Corporation in "The World and the Woman," a Pathe Gold Rooster play by Philip Lonergan. Eugene Moore is the director. The feature is to be released in November.

Miss Eagels plays the part of a woman of the streets who is spiritually reborn, and becomes a faith healer. Her characterization is splendidly done, and the scenic effects are elaborate.

The story starts in a New York restaurant, and the characters are carried to a little mountain town where the influence of a little child makes the woman turn back and take the better path.

The feature has been shown to prominent Christian Scientists who have heartily endorsed the play.

Miss Eagels is supported by Boyd Marshall, Thomas A. Curran, Wayne Arey, Grace De Carlton, Carey Hastings, and Ethelmary Oakland.

THE DEUTSCHLAND IN BREMEN.

Exclusive motion pictures of the arrival at Bremen of the German supersubmarine liner Deutschland are contained in the Hearst International News Pictorial No. 75, just released.

The latest pictures of the Deutschland were made by Nelson E. Edwards, staff photographer of the Hearst International News Pictorial in Germany. Edwards had the special permission of the German Government. His pictures show the Deutschland, decorated with German flags, ascending the river to Bremen, the crowds along the banks cheering madly. The lense of his camera also caught the welcome extended to Captain Koenig, the intrepid commander of the Deutschland, and his heroic crew as they landed.

Officers high in military circles, Government officials and enthusiastic thousands hailed the submarine commander. Flowers and gifts were showered upon the sailors and they became the men of the hour in Germany.

Notes of the Trade

THE principal character of "The Man Who Forgot," to be played by Robert Warwick for the World-Brady pictures, is a hard drinker who goes on a desperate spree and loses his identity.

* * *

Universal director Joseph De Grasse is picturizing "The Price of Silence," from the story of W. Carey Wonderly, which was prepared for the screen in five reels by Ida May Park. The featured leads are played by Dorothy Phillips and Lon Chaney, supported by Vola Smith, Jack Mulhall and a strong cast of photoplayers.

* * *

Twenty Chicago motorcycle "cops," made up just as the rest of the actors, played several scenes in "The Prince of Graustark," five-act adaptation of George Barr McCutcheon's famous sequel to "Graustark," just filmed by Essanay. Bryant Washburn and Marguerite Clayton play the leading roles. They are arrested for speeding in Paris, and are not captured until a whole army of motorcycle police swoop down on them.

There are a lot of real battle scenes in the funny Mutual Kolb and Dill comedy, "A Peck o' Pickles," a five-part Mutual Star Production, which will appear in the near future.

* * *

The Selig-Tribune, No. 78, released through General Film service on Thursday, September 28th, is unusually interesting. Dignitaries from every section of the United States attend the funeral of Seth Low, former Mayor of New York. Pictures of Verdun, France, before and during its bombardment by the Germans. All that is left of a German Zeppelin which was brought down in England. These and other up-to-date news pictorials are both educational and entertaining.

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"Dead o' Nights" is being filmed at Universal City in two reels by Director Douglas Gerrard. Gerrard plays the featured lead, with Ruth Clifford opposite. The story was written by Willis-Woods.

* * *

"The Gilded Cage," new World-Brady picture, with Alice Brady in the star role, recounts the stirring adventures of a young princess reared in a convent and on a moment's notice called to the throne through the assassination of her father and mother, the king and queen.

* * *

Director P. C. Hartigan is filming "The Rivals," a one-reel comedy, at Universal City. The play features Jane Bernoudy and Ed Sedgwick. The story was written by Walter H. Newman of the Universal staff.

* * *

Harry Beaumont's friends will see him in no more juvenile leads, for several months at least. For the past four years he has been acting and directing, with the acting growing less as his skill in the other end of the business became noted. Now President George K. Spoor of Essanay has assigned to Mr. Beaumont the direction of Henry B. Walthall's next picture, "The Truant Soul," a multiple reel feature, and it will be impossible for him to appear on the screen for some time.

* * *

In "The Honor of the Waynes," starring Robert Warwick, the male character of second importance will be played by Henry Hull, the young actor who has attracted favorable comment by his interpretation of the leading part in "The Man Who Came Back," at the Playhouse. This will be Mr. Hull's first appearance as a motion picture player. Emile Chautard is directing "The Honor of the Waynes" for the World Film Corporation.

* * *

Director John McDermott at Universal City is making preparations for his next story, "Vengeance Is Mine," written by Joseph Le Brandt of the Universal staff. It will be made in one reel. The cast has not yet been selected.

* * *

"Without a Soul" is the title of a forthcoming World Film photoplay with Clara Kimball Young in the central role. The story, called "Lola," was written by Owen Davis, and the release will be made early in November.

* * *

"In the Secret Service" is the title of a two-reel drama being filmed under the direction of Henry McRae at Universal City, featuring J. Warren Kerrigan, with Edith Johnson playing opposite. The story was written by Larry Evans and prepared for the screen by William Parker of the Universal staff.

* * *

Philip Lonergan has just completed a new play for Florence La Badie that will be made at the Thanhouser studios as soon as "Divorce and the Daughter" is completed. The story handles in a new way the present day problem of prison reform and is particularly timely.

* * *

Director William V. Mong is picturizing "His Old Plantation Home," in two reels, at Universal City. Mong and Nellie Allen play the leading roles with a strong cast of photoplayers in their support. This story, written by Mong, deals with the freeing of the slaves down South.

* * *

"Her New York" will be Gladys Hulette's next picture, following "Prudence, the Pirate." Miss Hulette is now at work on "Her New York" at the Thanhouser studios under the direction of O. A. C. Lund. Agnes C. Johnson, author of "The Shine Girl" and "Prudence, the Pirate," wrote "Her New York."

* * *

Directors Maxwell Ryder and Jack Cunningham are filming "Diamonds of Destiny," in one reel, featuring Louise Lovely and Paul Byron. The photoplay was written by Beverly Griffith of the Universal scenario staff.

* * *

"The Whip," upon which Maurice Tourneur is hard at work in the Paragon Studio at Fort Lee, will be shown in eight reels. In the articulate version this was one of the biggest stage spectacles ever seen in America.

* * *

Universal director Rupert Julian is nearing the completion of his five-reel production, "We Are French," prepared for the screen by E. J. Clawson from the story of Robert H. Davis. Julian and Ella Hall play the featured leads, supported by Kingsley Benedict and a large cast of players.

* * *

In "The Heart of a Hero," presently to be issued as a World-Brady picture, Robert Warwick impersonates Nathan Hale, with the lovely Gail Kane as Hale's sweetheart. Nat Goodwin and Maxine Elliott had these parts in the spoken drama, which was by Clyde Fitch.

Helen Badgley, Thanhouser child actress who has been at Block Island, appearing in scenes with Vincent Serrano in "A Modern Monte Cristo," is helping to raise money for the infantile paralysis sufferers in New Rochelle. Her latest contribution to the fund is $6.80, which she collected after giving a singing and dancing entertainment all by herself on the boat returning from Block Island.

• • •

Director Joseph DeGrasse has commenced the picturization at Universal City of "The Price of Silence," a story by W. Carey Wonderly, which was prepared for the screen in five reels by Ida May Park. The photoplay has a New England atmosphere and features Dorothy Phillips and Lon Chaney.

• • •

The last scenes of "Rummy," starring Wilfred Lucas, have been photographed at the Fine Arts studio and Director Paul Powell is about to start rehearsals on a scientific detective story, written by W. E. Wing, author of "Sold for Marriage," and other Triangle productions. Wilfred Lucas will play the principal part with Constance Talmadge opposite him. The supporting cast will consist of Winfred Westover, James O'Shea, G. N. Blue, F. A. Turner and Doc Cannon.

• • •

Mr. and Mrs. George Krupa, proprietors of the Hippodrome theater, Lancaster, Pa., will open their new house, The Hamilton, on Monday, September 11, with impressive ceremonies.

• • •

One of George Ade's funniest fables in slang has just been filmed by Essanay. It is "The Fable of the Kittenish Superanns and the World-Weary Snipes," and appeared but a short time ago in the Cosmopolitan Magazine. It contrasts the enjoyment gotten out of life by a group of persons above middle age, who dance and frolic with childish abandon, while the debutantes and their young men gaze upon all amusement with a bored, tired manned. It gave President George K. Spoor of Essanay such a good laugh that he decided to offer it in two reels instead of the customary one.

• • •

Director Lynn Reynolds and his big Universal company, including Myrtle Gonzalez, Val Paul, George Hernandez and Fred Church, are in the vicinity of Fresno, Cal., filming scenes for Reynold's own story, "The End of the Rainbow." It is a story of the early logging days in the west.

• • •

The Missouri Pacific Railroad Co. have placed an order with the Minusa Cine Products Co., for a Minusa Gold Fibre for their private projection room on the eighteenth floor of the Railway Exchange Building, St. Louis. This building is the mecca of all railroad men, consequently, daily performances are given at the Missouri Pacific Railroad, showing a great many travel and vacation trips.

• • •

The picture version of "Bought and Paid For," of which Alice Brady is the star, was made at night by artificial light. "More dependable than daylight, because you can control it," explained the director. The players liked the change. It was back to first principles for them.

• • •

"Tony Plays Ragtime" is the title of a one-reel Italian drama being produced by Universal directors, Maxwell Ryder and Jack Cunningham, from their own story. The leads are played by Claire McDowell and Bugner Larten.

• • •

Harry Dunkinson will soon be seen in a new two-act Essanay comedy for which he furnished the idea. The corpulent comedian has been an ardent swimmer all summer and he conceived a comic plot on a none too efficient nor intrepid lifesaver, who saves no lives, but gets a lot of credit. The picture is entitled "The Lifesaver."

Picture Theaters Projected

CHICAGO, ILL.—A. Tomaslwski, 2224 W. 18th Place, is having plans prepared for a one-story moving picture theater, 25 by 125 feet, to cost $12,000.

AUGUSTA, GA.—L. F. C. Society is having plans prepared for theater, office, and lodge building.

MOULTRIE, GA.—R. J. Corbett will shortly let the contract to erect a $40,000 fireproof theater building.

ANNA, ILL.—Ernest Alden plans to erect a one-story moving picture theater, 33 by 130 feet, to cost $12,000.

CHICAGO, ILL.—Samuel Katz of the Amalgamated Theater Corporation, 5 S. Wabash avenue, and Barney and Abe J. Balban of the General Feature Fixture Company, are having plans prepared for a three-story theater, store, and office building, 100 by 167 feet, to cost $275,000.

FARMER CITY, ILL.—J. W. Kendall plans to expend about $4,000 in making alterations to his moving picture theater.

CROWN POINT, IND.—Cyrus Hayden will remodel his one-story moving picture theater. About $1,000 will be expended for the improvements.

WHITING, IND.—Plans are being considered by Solvensky Dom for a three-story theater, store, and hall building, 50 by 120 feet, to cost $50,000.

PADUCAH, KY.—Gus Lockwood has the contract to convert commercial building into modern moving picture theater for the Desberger Amusement Company. A steam heating system will be installed. The alterations will cost about $3,000.

BALTIMORE, MD.—Nixon Victoria Theater Company will be incorporated with $50,000 capital by Fred G. Nixon-Nirdlinger Company, of Philadelphia, and others; leased Victoria theater, and will expend from $20,000 to $25,000 to remodel the structure; enlarge stage; install new seats; remodel interior and exterior.

JOPLIN, MO—Frank H. Braecle, Charles Turner, Dr. C. M. Balsley and others will organize company and enlarge Royal theater, to provide seating capacity of 1,500. About $35,000 will be expended for the improvements.

HELENA, MONT.—J. A. Van Wie, Hotel Leamington, Minneapolis, Minn., is considering plans for the erection of a $200,000 theater.

BROOKLYN, N. Y.—Mrs. Olga Greenbaum, 189 Montague street, plans to spend about $3,000 for improvements to her moving picture theater.

NEW YORK, N. Y.—Henry Berg will shortly commence work on improvements to his two-story moving picture theater, to cost $6,000.

RIDGEWOOD, L. I., N. Y.—Plans are being prepared for the Van Cortland Amusement Co., 186 Dresden street, for a two-story theater and office building, 31 by 106 feet, to cost $70,000.

TROY, N. Y.—C. P. Boland, 30 Fourth street, has the contract to make alterations to Proctor's theater, to cost $2,000.

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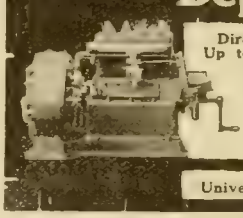

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Norwalk Theater's Novel Benefit

During Anniversary Week of Regent Theater at Norwalk, Conn., Samuel Kenter, Owner and Manager, Deposited Ten Per Cent. of Gross Receipts in Bank to Be Given to Most Popular Charity—A Pretty Theater.

By William Flynn, 36 Summer Street, Boston, Mass.

NORWALK, Conn.—The week of September 25th marks the first anniversary of the opening of the Regent theater here. This comfortable and commodious little play-house, costing $75,000, has given its patrons the best procurable, both in the legitimate attractions and moving pictures.

Samuel Kantor, the owner and proprietor, subscribes to Paramount, Metro, V-L-S-E, and Fox service, and carries at all times the majority of the first-run films.

The theater was opened at the time of the "Goddess" serial release, and in celebration of the event, Mr. Earle Williams, of Vitagraph, made a personal appearance, and was enthusiastically received.

Upon looking over the year's receipts, Mr. Kantor asserts that Selig's "Ne'er-do-Well" drew the largest crowd at a fifteen cent admission, running to a capacity house of 1,114 at all showings.

A Novel Benefit.

In acknowledgment of the fine support to the theater by the townspeople, Mr. Kantor has inaugurated an original way of expressing his thanks. Ten per cent. of the gross receipts from the anniversary week performances is to be deposited at a local savings bank, to be presented to a charitable institution chosen by the patrons. With each admission ticket, from now until the 20th of December, is given a blank. The name of the favored institution is to be voted for on this blank, and deposited in a box in the lobby. The votes will be counted on the date mentioned, and the money turned over to the winner on Christmas Day.

Mr. Kantor's program for the week consisted of the legitimate drama, "The House of Glass," on Monday; Tuesday, Lou Tellegen in "The Victory of Conscience"; Wednesday, Pauline Frederick in "The Woman in the Case"; Thursday, Fannie Ward in "Each Pearl a Tear"; Friday, "The Unwritten Law," and Saturday, Margaret Illington in a stage presentation of "Our Little Wife." All performances were augmented by special orchestral music. When legitimate attractions occupy the stage, the manager runs his usual program of pictures at a large public hall, upon which he holds a lease.

Details of Decoration.

The interior furnishings are most attractive, the color scheme being two shades of rose. At the front of the theater, over the large boxes, which seat twenty each, are artistic mural paintings, depicting the various arts. The stage, when not in use for legitimate productions, is nicely banked with flowers. The back-drop is quite an innovation, consisting of a city scene in miniature. When the lights are gradually lowered at the front of the house, as is the custom, the myriads of tiny illuminations from the windows of the embryo city strike a remarkable note of realism, calling forth many exclamations of admiration. The floor and broad shallow stairs leading to the balconies are carpeted in dark red velvet carpet, and the seats are comfortably upholstered in dark leather, with the owner's initial appearing upon the aisle arms of the rows. The lobby floor is parqueted, and the ticket office has an up-to-date automatic ticket distributor. The stained glass canopy, extending over the sidewalk is of artistic design, while above it is a flashing electric sign of the theater's name.

Plague Ban Soon to Be Lifted.

Boston, Mass.—The epidemic of infantile paralysis has made its effect felt in the purses of many Massachusetts exhibitors. Children under 10 years of age and in some cases those under sixteen have been barred from attending moving picture exhibitions in several cities and towns throughout the state.

This action has been taken by local authorities in every case in the hope of eliminating one posible source of contagion in the battle against the dreaded child plague which has spread throughout the state and has claimed many victims. The approach of cool weather, however, is expected to check the disease and the decree against attending moving picture shows will probably be lifted in a short time.

C. A. Walker Marries.

Boston, Mass.—Charles A. Walker of the New England office of the Universal Film Company has been showered with congratulations from his many friends and co-workers in the trade on his marriage to Miss Lydia Greenwood, the beautiful daughter of Mrs. W. H. Greenwood of No. 55 Waldeck street, Dorchester. The wedding came as a surprise although Mr. Walker and Miss Greenwood had been engaged for some time. The members of the family were agreeable to the match but Miss Greenwood decided she would eliminate all the fussing of an elaborate wedding and she and her fiance simply went down town and were married. They later called mamma on the phone, told her what had happened and started for New York on their honeymoon. Mr. and Mrs. Walker will reside at No. 155 Hemmenway street, Boston. Mrs. Walker is the third sister in the Greenwood family to be married this year. She was formerly president of a girls' bachelor club.

The Week In Newark

By Jacob J. Kalter, 51 Strand Theater Bldg., Newark.

NEWARK, N. J.—To succeed Leo F. Levison, who has just been appointed organizer for the World Film with headquarters at Pittsburgh, Lester W. Adler has been appointed manager of the Newark branch of the World Film.

Mr. Adler has had a wide and varied experience in the film business, having started in 1908 with moving picture supplies. After some time at the supply end of the game, Mr. Adler entered the exchange business in New York. He then became an exhibitor, owning and managing several houses in and about New York.

Mr. Adler became interested in the state rights method of booking pictures, and bought the New York state rights for several big productions. At this time Mr. Adler first became connected with the World Film as roadman for the Pittsburgh office. From this position he was promoted to assistant manager of the New York exchange covering New York and Connecticut. This was the last position Mr. Adler held prior to his coming to Newark.

Miss Henrietta Kessel, who was at the Newark branch of the World Film several months ago, is now back at her old position as office assistant. Miss Kessel by virtue of her long connection with the local office is known by practically every Jersey exhibitor, and is extremely popular among them. News of her return was greeted by rejoicings as now exhibitors are assured of every possible attention.

New Coast Amusement Co.

Asbury Park, N. J.—The Coast Amusement Company, with registered offices at Seacoast building, have incorporated with an authorized capital of $75,000. The concern will conduct a general amusement business. The incorporators are L. W. Berry, F. B. Burdge, and M. C. Berry.

Unicorn's Newark Office.

Newark, N. J.—The Unicorn have again opened offices at Newark. Jack Kraemer has been appointed Newark manager, and he has opened offices at 52 Strand Theater building, 118 Market street.

Abboy Amusement Agency.

East Orange, N. J.—Charles J. Gobrick has filed as his trade name the Abboy Amusement Agency with offices at 28 Hilton street, East Orange.

Building Permit Change

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Baltimore Council May Change Administration of Building Permit—New Theaters.

BALTIMORE, MD.—An unconfirmed report is now going the rounds in the Council Chambers that an ordinance will soon be introduced taking moving picture privileges out of the hands of the Council and turning them over to the Board of Estimates or the inspector of buildings.

The flurry which occurred recently in the First Branch of the City Council regarding the continuing of the ordinance for the remodeling of the Casino on North avenue near Charles street has subsided and the ordinance has passed to its third reading without comment.

A favorable report has been given to the First Branch by the Committee on Police and Jail on the ordinance authorizing the Southern Amusement Company to build a moving picture theater on the

west side of Light street, south of Poultney.

Also the ordinance permitting the erection of a moving picture theater at 2267-13 Madison avenue was continued on its third reading and it now seems that a plan to pass all three ordinances at one time is possible.

It is reported that John T. Langville, Jr., has filed plans for a new theater on northwest corner of Fort avenue and Lehman street. Rohanman, Lewy and Feld expect to build at 607-13 North Fremont avenue. This firm owns the Great Wizard theater. J. M. Eser has bought the Helldarfer project and will build the theater.

Salesmen Exempt from New Tax.

Baltimore, Md.—A new ordinance which was introduced in the First Branch of the City Council by John D. Spencer, representative of the Fourth Ward, which requires a license tax of $100 a day for transient merchants, has been passed. This ordinance, however, does not affect traveling salesmen, for it plainly states that it only affects merchants or agents with "goods, wares or merchandise on hand for delivery." The Merchants and Manufacturers' Association is responsible for this ordinance and it was designed to protect the local merchants.

Maryland Movie Club Meets.

Baltimore, Md.—The Maryland Movie Club, which is an organization consisting of the employes of the moving picture theaters and exchanges of Baltimore, met at their headquarters Sunday night, September 24, to discuss the business of the coming year and the way in which to make the association better in every way. C. B. Murray will be the business agent for the coming year. J. W. Hawkins is president; L. Roy, vice-president, and H. J. Renwer, secretary.

Maryland Licenses.

Baltimore, Md.—On September 20, Adam Deupert, clerk of the Court of Common Pleas, turned over to the state comptroller a certified check for $182,116.88. This amount represented the collections for the quarter ending August 31 from state licenses. It has been estimated that this amount is about eight times more than the receipts which have been received in the past for the same period of time.

The McMullen Act, which was passed by the last legislature, had a great deal to do with the increase. It brought into the state treasury $55,000. At this writing no efforts have been made on the part of the authorities to round up the persons who have failed to comply with the McMullen Act, but it is expected that very shortly that officers of the sheriff and the state's attorney will go after them. The figures show that Baltimore is represented, among many other businesses, as having 87 moving picture houses and theaters.

Relief Benefit at the New.

Baltimore, Md.—Manager L. A. DeHoff, of the New theater, 210 West Lexington street, has arranged to let the Woman's Board of the Fifth Regiment give a benefit for two weeks, except Saturdays, beginning September 25th, to help replenish the funds for relieving the dependent families of the men on the border. Mrs. Washington Bowie, Jr., is chairman of the board, with Mrs. George N. Munsen as her assistant. As a specialty on the program for last week, Manager DeHoff obtained the Hearst International News Pictorial showing the German submarine Deutschland entering the harbor of Bremen on her home trip.

Censors Approve "Purity."

Baltimore, Md.—It is understood that very few eliminations were made by the Maryland Censor Board in the Mutual production entitled "Purity," featuring the far-famed model Audrey Munson. This artistic picture is now running at the Picture Garden theater, 31 West Lexington street, and Mr. Blechman states that he has arranged for a two-week booking.

Private Showing of Two New Serials.

Baltimore, Md.—Through the courtesy of Guy L. Wonders, manager of the Wilson theater, Baltimore, the premiere screening of two big serials were held for the benefit of the Baltimore exhibitors. The first four episodes of "The Scarlet Runner" with Earle Williams in the lead was arranged for by Frank B. Spurrier, manager of the Washington branch of the Greater Vitagraph, and Nat Glasser, representative of the same office in Baltimore, for Friday night, September 22.

On Sunday night, September 24, the first four episodes of "The Shielding Shadow" were screened by H. E. Reddish, local manager of the Pathe, and D. F. O'Donnell, manager of the Washington office.

The Parkway's Coming Events.

Baltimore, Md.—W. H. Webb, president of the Parkway Theater Company, accompanied Bernard Depkin, Jr., on a recent trip to New York and while there Mr. Depkin closed up with the Artcraft Film Corporation for the Mary Pickford releases. He also made arrangements to have Miss Pickford talk to the audience of the Parkway on the night when the first of her new releases will be shown here. This will be done by having a direct wire to New York from the Parkway with arrangements to have it held open for several minutes. This event has been arranged so that it will take place on the first anniversary of the opening of the Parkway, October 23rd. Mr. Hawkes will be in Baltimore at that time and will address the audience personally.

Mr. Depkin also arranged to have Anita Stewart appear personally at the Parkway at the Saturday afternoon and evening performances some time in November, when her latest film entitled "The Girl Phillipi" is shown at this house.

"It has always been the custom of this house," stated Mr. Depkin, "not to have any reserved seats; but owing to the number of calls we have had of late to reserve seats and the demand has been so great that we have decided to reserve the 70 loge and mezzanine box seats until 8:30 p. m., for any party who wishes them at 50 cents each."

Suit to Restrain Use of Films

Hy Art Masterplays Company Brings Suit in District of Columbia to Prevent Samuel Cummins and Fayette Thomas Moore from Using Parts of Certain Pictures in the Film Called "War's Women."

By Clarence L. Linz, 635 Tenth St., N. E., Washington, D. C.

WASHINGTON, D. C.—Edmund K. Fox and Barry Bulkley, members of the Hy Art Masterplays Company, have brought suit in the Supreme Court of the District of Columbia to prevent Samuel Cummins and Fayette Thomas Moore from displaying parts of the films known as "Across the Mexican Border" and "Germany's Battles at Verdun," within Virginia, West Virginia, North and South Carolina, Florida, Georgia, Maryland, Delaware and the District of Columbia, requiring them to cut all such parts from the film entitled "War's Women."

The co-partners claim that in July they entered into a contract with the defendant, Cummins, whereby they obtained the exclusive rights to book these two films for exhibition purposes in the states named; that they have gone to considerable expense in arranging bookings and in furnishing advertising matter; that they have actually exhibited the films in the District of Columbia, Virginia and North Carolina, and that they have also booked "Germany's Battles at Verdun," in Baltimore, for a total of about three weeks.

It is alleged that Cummins disregarded the contract and that he has used in the film, "War's Women," between 750 and 1,000 feet taken from the films in questfon. It is declared that the most sensational, vital and most interesting parts of these two films have so been used. Fred S. Swindell is attorney for the plantiffs.

Confederate Veterans Reunion Here.

Washington, D. C.—A. Brylawski, manager of the Cosmos theater, has been appointed a member of the finance committee which proposes to raise a fund of $40,000 to be used in connection with the reunion of the United Confederate Veterans in this city next spring. It is estimated that there will be perhaps 500,000 people visit Washington for this week.

"Tom" Moore's Statuettes of "Purity."

Washington, D. C.—"Tom" Moore has caused the distribution of one hundred plaster statues made to represent "Purity." The statues are of a woman in the nude, having draped from one shoulder to the opposite arm a blue silk streamer made of one inch ribbon, bearing the inscription: "Strand Theater, beginning October first." Mr. Moore has booked the picture "Purity" for a week's run at the Strand theater, with the privilege of extending the booking for as long a time as he desires, and in all probability the one week will be stretched to two weeks.

At the private exhibition of this film recently at the Press Club, there was much favorable comment upon the beauty of the photography, and since that time it has been accorded as much, and probably more, publicity in the local and nearby papers than any other film exhibited in Washington. Mr. Moore and his assistants are planning some novelties to be used in connection with this exhibition.

No Wonder Films Are Stolen.

Washington, D. C.—James Wickham of the Dixie theater, at Eighth and H streets northeast, has reported to the police the theft of a part of a boiler valued at $50. There have been a number of petty robberies of late around town, and it was but recently that a box of films were reported stolen.

The carelessness of those to whom the collection and delivery of films is intrusted seems to be increasing to what may later prove to be a most alarming extent. One may walk along Ninth street, where the majority of the motion picture exhibitors are located, and see in the doorways and even on the sidewalk itself boxes containing films valued at many hundreds of dollars, unguarded and with no one to prevent a thief from making a good, rich haul. It will require only that an exhibitor be "stung" sometime for this practice to be stopped. The exhibitors should take time by the forelock and warn their operators against this practice.

"Jerry" Payne at Artcraft Office.

Washington, D. C.—Gerald H. Payne, or "Jerry" as he is better known to the exhibitors in this territory, has assumed his duties as assistant manager at the Artcraft, 1320 F street northwest, which is presided over by Vivian P. Whitaker. Mr. Payne formerly served in a similar capacity under George Mann, manager of the local Paramount. He joined the latter exchange in October, 1914, as booker, becoming road representative and Mr. Mann's assistant. This change naturally comes in the light of a promotion for Mr. Payne.

Crandall's Much Beautified Savoy Reopens

Theater on Fourteenth Street Opens Again After Two Months Given to Improvements—Will Now Seat More Than 1,400.

WASHINGTON, D. C.—Crandall's Savoy theater, on Fourteenth street near Columbia road, northwest, has been reopened after two months' work on improvements representing the expenditure of large sums of money. Radical changes have been made, the most striking of which is the addition of a balcony, which increases the seating capacity of the house to more than 1,400. To effect this, it was necessary to raise the roof and make many other alterations in the structure.

Another distinctive feature is the marquise, which extends the entire width of the house. It is of ornamental steel work, filled in with glass. A spacious lobby, adorned by pillars of Carian marble, gold lacquered mirrors and art panels presents an inviting appearance. The prevailing note in the interior decoration is ivory and old rose, and at intervals along the side walls panels have been placed. Twelve exits make it possible to empty the theater in a minute. Rest rooms for ladies and gentlemen are provided at the entrance to the auditorium. On the exterior powerful electric lights turn night into day. A great sign flashes the name of the theater and is visible for a considerable distance.

Photographs and a complete description of the many improvements and additions to the Savoy will appear in an early issue of this paper.

Film Men to Carve Air Circles.

Washington, D. C.—If you are a devotee of golf, and should happen to find that the price of clubs and balls has risen to unheard of heights, blame it on "Tom" Moore of the Garden, Strand and Plaza theaters of this city. Mr. Moore will be given a further introduction as the leader in motion picture sportdom in the National Capitol in a succeeding issue. However, for a start, let it be known that he has organized a bunch of golf fans, who take a great delight in digging up the perfectly good turf of the various country clubs in and around Washington. The soldiers in his golf army include Harry M. Crandall, F. M. Day, Arthur Robb and J. H. Butler, and there are several others, in fact, nearly a dozen, who have their applications in to join "Tom" Moore's aggegation. But the boys are getting a great deal of sport during the fall afternoons chasing the little rubber ball through the grass.

Deplore Use of "No Children" Signs

Washington, D. C., Exhibitors See in Use of Such Signs the Seeds of Censorship —They Are Not Really Honest.

WASHINGTON, D. C.—There has been considerable comment of late on the part of exhibitors, as well as patrons, on the tendency to use signs which are apt to create a wrong impression as to the character of the exhibition offered in the theater. This is particularly true of such cases where signs of the type "Children under sixteen years of age not admitted." It has been declared by a number of prominent exhibitors that it is such things as this that sow the first seeds of censorship. It is a known fact that should anything appear in any theater that is not suitable for children under sixteen years of age, the police would quickly step in and censor the show, as well as censure the exhibitor. This is bait, pure and simple, of a type not desirable to a first class theater, nor conducive to its best interests. There are as many people who would pass by a house that flaringly advertises its plays as for adults only as there are those whose curiosity would lead them to seek out houses that show films that might be indecent and, no matter which way the cat jumps, such exhibitors will lose a certain class of trade.

Figures Show Increase in Theater Tax.

Washington, D. C.—According to the figures compiled by the Commissioners of Internal Revenue for the month of August, 1916, there was paid into Uncle Sam's coffers through the working of a so-called War Emergency Revenue act of October 22, 1914, by motion picture exhibitors, theater operators and others engaged in like amusement enterprises, the sum of $55,071.30, as against $49,378.84 for the month of August, 1915. This represents an increase of $5,692.46.

The new schedule of taxes applying on motion picture theaters under the more recent General Revenue Act did not go into effect until early in September and there is no compilation at this time showing what these new rates have produced by way of revenue. However, in the last report it is shown that during the first two months of the present fiscal year there was derived from this source revenue to the extent of $251,257.86 as against $235,037.69 for the same two months of the preceding year, showing an increase of $16,220.17.

Exhibitions not otherwise provided for, produced $4,368.54 this August as against $4,394.62 last August. For the first two months of the present fiscal year the figures are $10,521.83, and for the first two months of the last fiscal year $9,561.90.

Roanoke Operator Injured

By Clarence L. Linz, 635 Tenth St., N. E., Washington, D. C.

ROANOKE, VA.—Milton O. Field, a motion picture operator, was badly burned about his left side, arm and hand in a fire which broke out in the operating booth of the Bijou theater. An old film became hung in the machine, causing it to ignite, and it was while Mr. Field was endeavoring to extricate it that he received his injuries. He was overcome by the fumes and fell beside the machine. He was dragged outside of the theater by William Adams, assistant manager of the Bijou. Although some little damage was done to the booth, through the cooperation of a number of operators it was quickly put in shape so that the theater was opened at the usual hour on the following day.

Changes Among Theaters and Managers.

Alexandria, Va.—E. Lawrence Phillips is arranging to open the New Opera House in Alexandria on October 9.

Richmond, Va.—The Bijou theater, which has been running as a picture house, has been made a part of the new international circuit of theaters and again goes legitimate under the management of Harry B. McNiven.

Newport News, Va.—William Koch, of the Onyx theater, has gone to Washington, D. C., to book films to carry his house for several weeks to come, during his absence from this city. He then goes to New York and afterward to some of the western cities.

Danville, Va.—Pryor Bros. have closed their Strand theater, located in the Leland hotel building. Although this is by far the handsomest theater in this place, the location is deemed to be somewhat unfortunate and worked against the success of the house. This firm is making good with the Bijou and the feature house, the Broadway.

Norfolk, Va.—The Bonita theater, on Main street, has been closed and the owners of the property are now converting it into a store.

Mask Ball of Film Men Is Leading Topic

Sale of Tickets Promises Well—Metro to Provide Picture Postals of Beverley Bayne and Francis X. Bushman.

From Philadelphia News Service, 326 Real Estate Trust Building, Philadelphia, Pa.

PHILADELPHIA, PA.—The masked ball to be given on Hallowe'en, Tuesday, October 31, at the Eagle Temple, Broad and Spring Garden streets, by the Motion Picture Employes' Association, continues to hold the attention of the film world in this vicinity.

Mr. Clarke manager of the Metro Film Company, has generously contributed several thousand beautiful souvenir picture postals of Francis X. Bushman and Beverly Bayne, and many other novel features in the way of souvenir gifts will be in order.

The sale of tickets during the past week brought out the fact that Robert Madden, manager of the Ruby theater, Seventh and Market streets, leads the list with $25 worth of tickets and Jack Madden, of the Alhambra Theater, runs him a close second with another large amount. Dave Lodge, who has personal charge of the sale of the pasteboards for the big time, reports having experienced unusual demands for tickets during the past several days and he was quoted as remarking that the receipts so far have exceeded even the most fond expectations of the committee.

Calehuff Road Man Reports Prosperity.

Philadelphia, Pa.—Bill Wert, of the Calehuff Supply Company, 1301 Race street, has recently returned from a week's sojourn throughout the Southern territory and reports having experienced a very profitable trip. Mr. Wert declares that he found business to be very good throughout the territory covered on his trip and he remarked that the moving picture industry has certainly taken rapid strides in Baltimore and Washington. The number of theaters has increased ten per cent. and the demand for equipment and supplies of all kinds has outgrown that of former years.

Plague Ban Off October 2.

Philadelphia, Pa.—Proprietors of moving picture theaters in this city are elated over the fact that the ban on children under sixteen years of age, due to the serious epidemic of infantile paralysis which has prevailed in this vicinity for some time past, will be lifted on Tuesday, October 2nd. The attendance at local theaters has started to increase in leaps and bounds and prospects for a favorable season are exceptionally bright.

Theater Has Advertisements in Cars.

Philadelphia, Pa.—The management of the new Fifty-sixth Street theater, one of West Philadelphia's most beautiful moving picture houses, put over a live one when they adopted the policy of advertising in the street cars and the attendance at that theater has more than justified this means of advertising.

PENNSYLVANIA NOTES.

New House in South Bethlehem.

South Bethlehem, Pa.—The United Motion Picture Theater Company will build a modern moving picture theater in South Bethlehem at Fourth street and Broadway and work upon the new structure has already been started. It is expected that the theater will be completed in time for the Christmas holidays.

The Clearfield Reopens.

Philadelphia, Pa.—Thomas Walsh, proprietor of the Clearfield theater, Clearfield and Belgrade streets, announces the opening of his house on September 30, following a complete renovation both to the exterior and interior of the theater.

Waynesboro, Pa.—Manager A. R. Zook announces that his new opera house, Waynesboro, Pa., will soon be thrown open to the public. This theater is one of the most beautiful in the entire state of Pennsylvania and should meet with the greatest success.

Lancaster's Hamilton Reopens.

Lancaster, Pa.—The new Hamilton theater, on North Queen street, this city, considered one of the most beautiful moving picture theaters in the east, was recently opened under the management of George Krupa and W. H. Snyder. This theater represents an output of $100,000 and is strictly modern throughout.

New Theater Nearly Ready.

West Chester, Pa.—Moving picture enthusiasts of West Chester, Pa., are anxiously awaiting the opening of A. Brown's new theater. This theater is of the most modern design and construction and promises to become one of the leading houses in that section of the state.

Charleston's New Strand Ready

Beautiful New Picture Theater in Charleston, W. Va., Just Completed by T. R. Kearse, of the United Film Company, Is Now Ready to Open—Will Seat 2,000 Persons—Policy Will Include Big Features.

Pittsburgh News Service, 6061 Jenkins Arcade, Pittsburgh, Pa.

CHARLESTON, W. VA.—The beautiful new Strand theater, at Summers and State streets, Charleston, W. Va., is nearing completion and will be opened some time during the present month. This house will be one of the finest in West Virginia and is to operate with high-class photoplays exclusively. The construction and equipment of the building is modern throughout, embodying a number of new features that are the result of the builder's long experience in the moving picture business. The seating capacity of the Strand will be 2,000. The owner is T. L. Kearse, of the United Film Company, of Charleston. Mr. Kearse visited in Pittsburgh several days recently, looking over the feature market while there.

Will Double Savoy's Capacity.

McKeesport, Pa.—The Savoy theater, McKeesport, Pa., is to be remodeled in the near future and enlarged to double its present seating capacity. The owner is H. A. Victor, a prominent figure in the exhibiting business in western Pennsylvania. Mr. Victor has just completed his new Victor theater, one of the finest and most up-to-date houses in McKeesport. The Victor will be formally opened to the public about October 15. Work on the Savoy will be started immediately after that date and rushed to early completion. The building will be extended in the rear, the additional space increasing the number of seats from 400 to 800. The arrangement of the auditorium will be otherwise improved and considerable new equipment installed.

New House for Glenn & McCloud.

Pittsburgh, Pa.—A modern moving picture theater is to be established soon at 2524 Wylie avenue, Pittsburgh, Pa., by the firm of Glenn & McCloud, who are newcomers in the local exhibiting field. The structure will be three stories in height and of brick and steel fire-proof construction. The first floor will be occupied by the theater, which is to be equipped in a complete and handsome manner. Plans for the theater are now being prepared for the owner, George Robb. The building will cost between $18,000 and $20,000.

"Hommel's Encyclopedia."

Pittsburgh, Pa.—Ludwig Hommel & Co., the well-known moving picture supply house, 947 Penn avenue, Pittsburgh, Pa., is issuing an elaborate catalogue of accessories and supplies bearing the title "Hommel's Encyclopedia of Everything for Your Playhouse." The book is a handsome one and contains a great amount of information valuable to the exhibitor, in addition to a complete list of projection machines and other equipment, all indexed. The firm of Ludwig Hommel & Company has invited all exhibitors to call or write for the book, which is being distributed free of cost.

Guy R. Ainsworth on Trip.

Pittsburgh, Pa.—Guy R. Ainsworth, of the Essanay Film Manufacturing Company, with headquarters in the offices of the General Film Company, Pittsburgh, Pa., has left this city on an extended eastern trip in the interests of the Essanay Company's commercial department. Mr. Ainsworth will visit Philadelphia, New York, Boston and other cities expecting to be gone until the middle of October.

Lambrinos Leases Johnstown Globe.

Johnstown, Pa.—The lease on the Globe theater, at Bedford and Main streets, Johnstown, Pa., has been taken over recently by Louis Lambrinos, who will put on high-class feature pictures and vaudeville. Extensive alterations and repairs have been carried out by the new management, making the house one of the most attractive and up-to-date in its locality. The building occupied by the Globe is owned by the Swank Hardware Company, and the theater was formerly conducted by J. G. Foley, a well-known exhibitor and film man. Mr. Foley continues to operate the Globe Film Exchange in Johnstown. Through this exchange he serves thirty-two moving picture houses in the surounding territory, eight of which are controlled in part by Mr. Foley.

C. A. Dempsey Joins Fox.

Pittsburgh, Pa.—C. A. Dempsey, a film man well and favorably known in the Pittsburgh section, has joined the forces of the local Fox office, in the capacity of travelling representative.

Fort Pitt Theater Company.

Pittsburgh, Pa.—The Fort Pitt Theater Company, which operates the Pitt theater, Penn avenue and Seventh street, Pittsburgh, Pa., has been incorporated. The capital stock is stated at $20,000. The incorporators are William Moore Patch, Charles E. Rooney, Jr., and William Riehel.

Alpha Theater, Atlanta, Ga.

Official Guardian at Ontario Theater

Manager Fred Guest, of Hamilton, Ontario, Has Discovered Commendable Way of Evading Law Prohibiting Unattended Children at Shows.

By W. M. Gladish, 1263 Gerrard St. E., Toronto, Ontario.

TORONTO, Ontario.—An exhibitor of Ontario has hit upon a plan by which children less than fifteen years of age can be admitted to his theater on special occasions without the parent or an adult guardian. This sounds like a clean cut contravention of the Theaters and Cinematographs Act. The guardian clause of the Act has been bridged by the exhibitor through the appointment of his assistant manager as an official guardian to all children in common when the latter brings a "note" from home.

The exhibitor who is responsible for the invention of the idea is Fred Guest, manager of the Strand and Empire theaters, Hamilton, Ontario. The assistant manager, who acts as common guardian to the broods, is E. Hopkinson. Manager Guest brought out a printed form which he distributed widely among his patrons so that the busy mother can fill out the paper and sent her offspring to the show whenever desired on certain days, namely, school holidays, and Saturday afternoons. This form reads as follows:

To the Manager of
The Empire Theater,
Barton Street East, Hamilton.

I hereby appoint E. Hopkinson as guardian of my children..... while in your theater, and wish to state that they go there with my full knowledge and consent.

Parents' signature.....
Address .....
Date .....

Mr. Guest has, incidentally, secured the confidence of his clients by putting on clean picture at all times, and he caters to family patronage.

No official objection has yet been taken to the juvenile system inaugurated by this exhibitor, it is understood.

Toronto's Pretty Rialto Theater.

Toronto, Ontario.—The manner in which a time-worn store-show can be transformed into an attractive picture house has been demonstrated by Manager Cohen of Globe Securities, Limited, in the changes which have been brought about in the Hippodrome, one of the oldest theaters on Yonge street, Toronto's main thoroughfare. It was acquired by the company on a comparatively long lease, and, after a brief period of darkness, was re-opened as the Rialto. The public soon found that it was more than a change in name. Substantial new seats were installed; a new screen was constructed; two of Powers' latest model projecting machines were purchased; both the interior and exterior were redecorated, the inside now being finished in a chummy hue of red; a small but picturesque lobby was created; the floors were covered with a nice, thick, carpet; a noisy blower fan gave way to a suction draft ventilating system, which airs all parts of the house; a substantial metal canopy was placed on an otherwise flat front, and an entirely new feature is a real pipe organ which augments an orchestra of five. In addition, girl ushers have been engaged. There were no ushers of any kind before. Even the exchange managers do not know the old place now. The result has been the attraction of the best trade—and lots of it.

An item of interest in connection with the reopening of this house is that R. E. Willis, former manager of the Starland theater, Winnipeg, has been installed as the man in direct charge of the Rialto. He is booking features and short stuff on the open market.

Exhibitor Joins Overseas Battalion.

Toronto, Ont.—William Ball, manager of picture houses in Lanark and Smith's Falls, has enlisted as quartermaster sergeant in the 240th Overseas Battalion and the management of his theaters has passed to his brother, Percy Ball, who also has charge of the Balderson theater at Perth, Ontario. Two other members of the Ball family are already in active service with the Canadian army.

Interesting Local Items.

Toronto, Ontario. The Toronto film magnates recently travelled to Halifax, Nova Scotia, to lend assistance to the formation of an exhibitors' league. They were W. C. Gookin, Canadian general manager for the Greater Vitagraph, and Phil Kauffman, manager for the Famous.

M. S. Bernstein, formerly attached to exchanges in eastern Canada, has joined the road force of the Famous Players. He is covering Ontario for the present.

C. H. Coburn, assistant manager of the General Film branch at Toronto, has been promoted to the position of manager in succession to H. Law, who is now the Triangle representative in this territory.

United Photoplays, Limited, 37 Yonge street, Toronto, have secured the Ontario sales rights for the Mutt and Jeff releases. First runs of these cartoon films are being booked by the new Regent.

On account of the change in the name of an Ontario town from Berlin to Kitchener, one of the local theaters has found it necessary to alter its title from the "Berlin Theatorium" to "Kitchener Theatorium."

Another set of official British war films has reached Toronto. These depict fighting scenes at the Battle of the Somme, and consist of five reels. The control of the official pictures in Canada is held by the Famous Players.

C. and D. Finlayson, owners of the Parkview theater, Toronto, have taken over the Windsor theater, College street.

Fine New House in St. John

New Brunswick Capitalist Proposes to Build Theater to Seat 1,700 Persons.

By Frederick F. Sully, Box 1992, St. John, N. B.

ST JOHN, N. B.—A well known theatrical man of the Maritime Provinces, Fred C. Spencer, is fathering a scheme to build in St. John a new picture theater to cost at least $100,000, and promises the patrons of the screen a house which shall be a credit to the community. In conjunction with the theatre is being erected a large apartment house, the lower part of which will form the foyer of the theater, while the theater proper will be constructed in the rear.

The ground floor of the theater will measure 145 by 70 feet, and will have a capacity of 1,700 persons. Although the plans are not yet completed, Mr. Spencer informed the Maritime Representative of the Moving Picture World that he intended to embody many new features in the building, and make it unique and up to the minute in every respect. Work will begin shortly on actual construction.

Christoffers Has Fire Drill

Gets His Twenty-six Employees Out of Building in a Half Minute.

By Joseph A. McGuire, 5 Lewis Block, Buffalo, N. Y.

BUFFALO, N. Y.—A fire drill was a recent feature at the Mutual exchange, Buffalo. The writer happened to be present at the time and was impressed with the orderly way in which the twenty-six employes filed out of the building in less than half a minute.

"We never want to feel that we would cause the death of any employe on account of fire or for any other reason," said G. H. Christoffers, manager of the Mutual in this territory, who instituted the drill.

"We have complete fireproof vaults and the New York state factory inspectors have never failed to put their stamp of approval on our exchange. Our employes are enthusiastic in using every possible safeguard against fire and it is little wonder that this enthusiasm is carried into our drills."

The enforcement of the "no smoking" sign is a realty with Mr. Christoffers.

"I do not smoke, chew nor drink in or out of our exchange, but I am no molly-coddle," was his humorous remark. "As to the 'no smoking' rule it will be observed here to the very letter. A man who comes into this place, carrying either a lighted or unlighted cigar, is courteously impressed with our fire regulations and many of our visitors have had to toss their fine Havana perfectos."

New Manager at Local World Film.

Buffalo, N. Y.—J. R. Levy, who has been manager of the Buffalo branch of the World Film for several months, has been promoted to the management of the company's Minneapolis office. Mr. Levy was a member of the Buffalo Screen Club. The members all wished him good health and prosperity on his departure for the West. J. E. Kimberley is Mr. Levy's successor here. Mr. Kimberley is a Buffalo man and has many friends in and out of the film business.

The Popular to Handle Exclusive Features.

Buffalo, N. Y.—The Exclusive Features, Inc., has closed its Buffalo offices. Louis Green, former manager, is representing the Clara Kimball Young features. The Exclusive features are now being handled in Buffalo by the Popular exchange, 23 West Swan street. These include May Ward in "Where's My Father?" Beatriz Michelena in "The Unwritten Law" and "The Victory of Virtue." J. M. Sitterly of the Popular is traveling through New York. He is receiving several bookings on the feature, "The Unborn."

Star Theater Changes Hands.

Waterloo, N. Y.—Stone Bros. have taken over the Star theater, Waterloo.

Colonial's New Name and New Owners.

Endicott, N. Y.—The Colonial theater, Endicott, has changed both its name and owners. The house is now called The Ideal, owned by John A. Laue.

Phoenix Fire Took Theater.

Phoenix, N. Y.—G. A. Hickey, manager of the Triangle Film, Buffalo, has received word from Manager Woodward of the Hippodrome moving picture theater, Phoenix, N. Y., that the house was recently destroyed by fire. The entire business section of the town was also wiped out at a loss of a million dollars. The town had a poor fire-fighting apparatus, consisting of about $200 worth of equipment.

August Linde Buys Happy Hour.

Springville, N. Y.—The Happy Hour theater, Springville, has been sold by Mr. Katzman to August Linde of Mt. Jewett, Pa.

Brandon Promises Big Advertising.

Buffalo, N. Y.—B. J. Brandon, representative of the Serial department of the Mutual Film, Buffalo, has just received word from his home office regarding a very extensive newspaper advertising campaign on the new Helen Holmes' serial, "A Lass of the Lumberlands." The publicity will extend to every leading newspaper in practically every city, town or village of more than 1,000 inhabitants in the United States.

H. H. Fiems in Charge of Buffalo's Happy Hour.

Buffalo, N. Y.—H. H. Fiems has been appointed manager of the Happy Hour moving picture theater, Buffalo, succeeding Harry Somerville. Mr. Fiems was assistant at this house and was formerly at the Arcovict theater, this city. He features variety in his bill, for which he charges five cents admission.

"This is a popular rest house for shoppers," said Mr. Fiems. "Many department store and office employes also come here for the noon hour."

Buffalo Business Notes.

"We have booked our new serial, 'The Shielding Shadow,' in the Lyric theater, Buffalo, daily, except Sundays, for fifteen weeks, commencing October 2d," said James P. Morgan, manager of the Pathe exchange, Buffalo.

N. I. Flikins is outside representative for this serial, which will also be shown at the International theater, Niagara Falls, and the Avon, Rochester.

Manager Crabb of the Strand, Buffalo, is giving Pauline Frederick the title of "Frederick the Great" in connection with her film performances at that house.

J. E. Hornberger of the Strand theater, Brockport, N. Y., was a Buffalo caller. "Our house seats 500 and fall business has opened very satisfactorily," said Mr. Hornberger. "Our up-to-date features include an orchestra and two motor-driven projection machines. We play vaudeville Saturday evenings."

"Eleven to eleven" is the slogan of Manager Franklin of the Family, Buffalo. He gives eight shows daily, beginning at 11 o'clock in the morning and closing at 11 in the evening. He is featuring "War's Women," which he advertises as "making theatrical history in Buffalo."

Charles R. Rogers, manager of the Essemar Film, Buffalo, recently went to New York to obtain new releases.

Local Items.

Lockport, N. Y.—The Strand, a new moving picture theater of Lockport, N. Y., was recently opened by Manager Hornberger.

Rochester, N. Y.—Manager McCallum has opened the Avon theater, Rochester, with vaudeville and moving pictures. This house ran stock this summer.

Rochester, N. Y.—Jack Farren, manager of the Victoria theater, Rochester, recently had as an extra attraction King Baggot, who appeared in person on the program.

Elmira, N. Y.—It is reported that Director Odenkirchen of the orchestra of the Majestic theater, Elmira, has resigned to become musical director at Sol Bernstein's theater in Amsterdam. The new leader at the Majestic is Ralph D. Schwartz, formerly at the Feiber and Shea theaters, Auburn.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

IN DETROIT.

Marguerite Clark to Remain.

Detroit, Mich.—At the special request of Will M. Elliott, publicity manager in Detroit for Paramount pictures, we mention that Marguerite Clark will remain as star on the Paramount program, notwithstanding reports to the contrary.

May Build in Flint.

Flint, Mich.—Mortimer Hoffman, member of the firm of Hoffman Bros., who operate the Palace in Detroit and the Palace in Saginaw, was recently in Flint looking over the situation with the object of building a theater in that city providing he can get a suitable location.

Present Price of Big Features

Michigan Exhibitors Are Wondering Whether the Prices for Special Features Now Being Offered Will Prove Profitable—Will Make a Try Out—What the Exchanges Say of Expensive Films.

By Jacob Smith, 503 Free Press Building, Detroit, Mich.

DETROIT, MICH.—The thing right now that is having the attention of Michigan exhibitors is the special big feature releases, such as are being produced by the Mary Pickford producing company, the Clara Kimball Young corporation, and the Herbert Brennon producing company. As a result of these and other big releases, Michigan exhibitors are planning to completely rearrange their method of booking, and although they intend to play these new big releases on open booking most of them will continue to play at least four days of contract booking. The high rental being asked for these new releases and the requirement that they be run for a specific number of days—usually longer than exhibitors have been in the habit of so doing—is causing many vigorous protests by exhibitors, some of whom can't yet see their way clear of making money at the high rental.

No doubt in the course of time exhibitors will take a chance and pay the rental asked for these specials, but one thing is absolutely sure—if they fail to make money with the first specials—they will not be apt to take such chances on the future releases. Here is the exhibitor's viewpoint as given the writer, both in and outside of Detroit:

"These specials are being touted as such box-office attractions that we are signing contracts to play them even though the rentals are the highest ever known in the film business. Whether these big features make money or not at the start will determine the future of these open-booking specials. If they fail to make money, exhibitors will not be so ready to play the second and third ones. Of course, if they do make money as they are touted, exhibitors will have no hesitancy in playing all that come along.

"It must be remembered that in nearly every city there are too many picture theaters, and it is not so easy for the exhibitors to make money as some people seem to think. The business is split up too much. How many exhibitors are making more money today than they were a year ago? Very few. And yet the exchanges are constantly talking higher film rental. The big pictures will be all right providing they do make money for the exhibitor."

The Exchange Viewpoint.

Here is what an exchange man said: "The present day producers, realizing the keen competition, are all striving to turn out better pictures than ever before; they are paying more money for their stars and putting considerably more money into their productions. As a business proposition, then, why should they not be entitled to more money from the exhibitor? When bread costs more, the baker increases his prices; when the leaf tobacco goes up, the cigar manufacturer increases his price; when cloth costs more, clothing manufacturers advance, and so it goes right down the line in a commercial business. The price of all commodities is based on cost of production. The big releases that are shortly to come out are very costly, unquestionably, and the producers are right in asking the exhibitor to pay more. If within the next four or five months these big releases do not prove to be big box-office attractions for the exhibitor and make him more money than the average feature, the producers will quit spending so much on their pictures and the price will naturally be cheaper to the exhibitor."

Garson Leases the Isis.

Grand Rapids, Mich.—Harry I. Garson, managing director of the Broadway-Strand, Detroit, has leased the new Isis theater in Grand Rapids, Mich., and is now making a number of important changes to that playhouse. He will conduct the Isis along the same lines as the Broadway-Strand. A new stage setting is being installed and a new Wurlitzer Hope-Jones organ. The Isis opened last spring and is a beautiful playhouse. Mr. Garson will direct the management from Detroit, although he will have a house manager for the Isis. He announces that among the attractions to appear for long engagements at the Isis are the features with Clara Kimball Young, Mme. Nazimova and Mary Garden.

W. A. Rusco Retires.

Saginaw, Mich.—W. A. Rusco, for the past ten years a prominent figure in the theatrical business of Saginaw, Mich., has retired at least for the present, having disposed of his interest in the Bijou theater. He may go south for the winter. E. C. Beatty, assistant general manager of the Butterfield chain of theaters, announces that Manager Fleischer, of the Strand theater, will be transferred to the Bijou. Joseph Friedman, manager of the Garden theater in Flint, goes to the Strand in Saginaw. He will book the pictures for the Strand and Bijou in Saginaw and the Garden in Flint.

Artcraft Local Office Opens.

Detroit, Mich.—Frank Rutledge, Michigan manager for the Artcraft Film Corporation, has opened permanent offices at 404 Peter Smith Building, Detroit. He says that applications are coming in so fast for the new Mary Pickford productions that he is not finding time to get out personally to see exhibitors. He says there is hardly a city in Michigan from which an application has not been received. Before going with the Artcraft, Mr. Rutledge was with the George Kleine Co., and was previously in vaudeville. He has been spending a great deal of the past summer at his country home at Spring Harbor, Mich.

K. E. S. E. Exchange Moves.

Detroit, Mich.—Louis Nathan, manager of the Kleine-Edison-Selig-Essanay exchange in Detroit, has moved his offices from the Broadway Market building to 712-713 Peter Smith building, where he will conduct a complete exchange, supplying all paper and film direct from the Detroit branch. This will be a great convenience to Michigan exhibitors and will facilitate deliveries and shipments. Mr. Nathan says that the basis on which his office will operate will be "Service First to the Exhibitor." He reports many applications for service with the best houses and many fine bookings.

Stork Visits the Von der Goltz Home.

A baby girl weighing 16¾ pounds was God's gift at the home of Mr. and Mrs. R. Von der Goltz, 386 Pennsylvania avenue, on Monday, Sept. 18. It is said to be the largest baby on record in Detroit. Mr. Von der Goltz travels Michigan for the International Film Service and right now is concentrating on "Beatrice Fairfax."

Full House at 15 Cents Admission.

Muskegon, Mich.—Don N. Miller, manager of the Garden theater, Muskegon, Mich., has a house that seats about 550 and which is playing to capacity every night. He runs a policy of three changes weekly and charges a flat admission price of fifteen cents. Even children pay fifteen cents, as Mr. Miller contends that as long as children take up seats they should pay the full price because, after all, all any house has to sell is its seats.

Handsome Theater Promised for Memphis

Heart of the City's Theatrical District on Main Street Expects to See Soon a Picture Theater to Seat 1,800 Persons.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

MEMPHIS, TENN.—According to reports around the Memphis exchanges, the city is to have a handsome new photoplay house in the near future. The house is to be located on Main street, in the heart of the theatrical district, and will be constructed along splendid lines. It is planned to provide a seating capacity of 1,800, and furnishings will cost well up into the thousands.

Eastern and northern capital is behind the project, and plans are now under way to interest local capital in the formation of a strong business organization to operate the new show house. A Chicago concern is understood to be heavily interested, and important developments are expected within a short time. It is the purpose of those interested to take over the present site of the Van Vleet Mansfield Drug Company, which will shortly move to other quarters. By that time definite plans are expected to be well under way.

Artcraft Gets Two Live Men.

Nashville, Tenn.—W. C. Brandon has been appointed by the Artcraft Pictures to the office of the southern manager, and will have charge of the distribution throughout the South of the new Mary Pickford releases. Mr. Brandon was formerly at the head of the V-L-S-E booking offices at Atlanta, and comes to Artcraft with a broad knowledge of the southern field. Mr. McTyre, formerly associated with Mr. Brandon at the V-L-S-E offices, accompanies the latter to the new company, where he will be connected with the booking department.

United Issues "Kaufman Times."

Memphis, Tenn.—The United Program Film Service has just issued No. 1, Volume 1, of the "Kaufman Times," a paper devoted to the exploitation of its releases. A sure-fire beginning is a set of genuine Bud Fisher Mutt & Jeff drawings, directly under the headings. The United is featuring the Mutt & Jeff cartoon comedies in their service, which are running so strong that extra copies have been necesary to handle the business.

Volunteer State Briefs.

Knoxville.—A new departure at the Gay theater is a short reel program for Saturdays. No features are shown on this day and the weekly change to short subjects is proving a big success.

Memphis.—The Majestic Amusement Company ran the "Melting Pot" at its magnificent new theater to capacity houses, and booked a return engagement of the feature.

Memphis.—The Pastime theater, one of the largest houses in this city, has secured exclusive Beale avenue exhibition rights to the "Yellow Menace" serial. This picture is being extensively booked at the best southern houses through the United Service.

Tennessee Topics.

Nashville.—Among the prominent lights in the southern film firmament to visit the city during State Fair week were Messrs. Oldknow, Brandon, Warner and McTyre, all well-known exchange men.

Nashville.—J. P. Masters, the Bowling Green manager of the Crescent Amusement Company, was a visitor in the city a few days ago. Bernard Gooch, another Crescent man from Hopkinsville, Ky., was also in Nashville.

Memphis.—Mike Frank, of the Rex theater, has left for a month's vacation, which he will spend at Waukesha, Wis.

Memphis.—Jack Stewart, special representative of the Triangle, New Orleans, was in Memphis several days, where he lined up a number of new circuits.

Theater Notes and Changes.

Memphis.—Mrs. A. Gerini, owner of the Queen theater, Memphis, has just sold her other house, the Beauty, to A. R. Richards. Mr. Richards also operates the Lasca theater, a suburban house. The Beauty is a Main street five-cent theater.

Union City, Tenn.—W. C. Morris, a local man, has assumed control of the Empress theater, a Hickman, Ky., house.

Brownsville, Tenn.—Y. E. Yost, who operates a theater at Pontotoc, Miss., opened a house here on October 2d.

Iuka, Miss.—The theater of T. M. Jourdan was badly damaged by fire recently, which necessitated closing the house until extensive repairs can be made.

Grenada, Miss.—A new house is being erected here, which will be opened about November 1st.

Belzoni, Miss.—Levy & Bardey have opened a new theater in this town, which will be known as the Crescent.

Merger of Two Leading Atlanta Theaters

Strand and Vaudette Now Under the Same Management—On Opposite Sides of the City—Better Programs Promised.

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

ATLANTA, Ga.—Announcement was made Thursday by the directors of the formation of the Strand-Vaudette Amusement company, which in the future will own and operate two of Atlanta's leading motion picture houses, the Strand theater on Peachtree street, and the Vaudette theater on Whitehall street.

While both theaters will be conducted as separate houses, they will be under the same general management, which, with the increased resources provided by the merger, will give the public better programs in each theater. Situated on opposite sides of the city, each with its own firmly established reputation and patronage, the Strand and Vaudette, controlled by one general manager are expected to gain even greater popularity. The merger was accomplished by the sale of the assets of the Strand theater, and the assets of the Vaudette Amusement company to the corporation. A charter was applied for this week.

Ever since they were opened, the Vaudette in 1911 and the Strand about four year ago, both houses have made money. The class of pictures shown in each has never been anything but the best. The Vaudette, operated by John and Gus Evans for years, has maintained and even increased its popularity under the direction of Alpha Fowler, while the Strand for many months has been capably managed by B. Lee Smith.

Mr. Fowler will be active in charge of the affairs of the new corporation as general manager of both the Vaudette and the Strand. He is a theater manager of long experience. He states that the programs of the Strand and the Vaudette will continue to be of the first-class order of highest excellence that they have been in the past.

New Exchange Building, Atlanta, Ga., Occupied by Triangle, Pathe, Universal, Greater Vitagraph, Consolidated, General Film, Fox and a Branch of Postal Telegraph Cable Co.

Local Film Notes.

Spartanburg, S. C.—The Bijou at Spartanburg, S. C., has been remodeled, and reopened under the management of J. E. Schofield.

Atlanta, Ga.—The Atlanta photoplay club held an enthusiastic meeting Thursday evening in the assembly hall of the Ansley hotel. Many successful writers are members of the club. Besides going into the construction of photoplays the club will later make a study of the short story, and is co-operating for the market of their productions.

Columbus, Ga.—After being thoroughly remodeled and renovated, the Grand, at Columbus, Ga., reopened Thursday, September 21.

Cincinnati's Star Theater Has New Policy

Manager Tom Corby Announces Booking of Big Features and a Raise in Price of Admission to Ten Cents.

By Kenneth C. Cram, 610 First National Bank, Cincinnati, Ohio

CINCINNATI, O.—The change of policy at the Star theater, Tom Corby's popular house on Fountain Square, which has been placed in effect came as something of a surprise in picture circles, and to the public as well, but may be taken as a reliable straw showing the direction of the wind. The Star has for a long time been a leading representative of the houses which stuck to the five-cent program of diversified pictures, showing several different subjects, usually in one or two reels. Now, however, the Star has joined the ranks of the "big-time" picture houses, as it were, having secured the first run of William Fox feature releases and Metro-Drew comedies.

Beginning on Sunday, Sept. 24, therefore, the price of admission was raised to 10 cents, in line with that at other houses showing features, and will be maintained at that figure, with two programs a week. Although the Star seats only 300 persons, and is therefore rather small as compared with the larger feature houses, its splendid location on Fountain Square keeps it filled all the time, and in a day's run it will probably show to as many people as some houses with twice its capacity. So far, according to Mr. Corby, the new arrangement has worked splendidly, full houses being the rule, and his clientele seems to be much pleased with the change. "Fires of Conscience," a Fox film featuring William Farnum, was the first Star feature, followed by Emily Stevens in "The Wheels of the Law."

New "Nation" Film Hearing in Ohio.

Cincinnati, O.—The pertinacity of the local legal representatives of the owners of "The Birth of a Nation" is indicated afresh. They propose to have the Supreme Court review the decision of the censors on that picture. Under the procedure determined by the rules of the court, and the statutes applicable, an appeal direct to the Supreme Court from rulings of the board may be taken, if the Court decides that the matter is worth its attention. The motion for a review will be vigorously fought by the legal department of the state, it is understood. It will come up for hearing October 4, and the court will at that time decide whether it will go into the legality of the censors' refusal to permit the film to be exhibited in Ohio.

Exhibitors and Salacious Films.

Columbus, O.—According to President Max Stearn, of the Ohio Motion Picture Exhibitors' League, he will present to Columbus exhibitors at their next meeting a resolution condemning the various more or less unsavory films dealing with forbidden phases of sex discussion. Mr. Stearn declares that exhibitors who are endeavoring to build up a permanent business with the best class of patrons have no desire to secure temporary profits by the exhibition of salicious pictures, and that such exhibitors are much in the majority in his organization as well as most others. It is understood that Dayton, O., exhibitors have already taken action along this line and although many films characterized as highly objectionable from the standpoint have been passed by the censors, the exhibitors of the state intend to protect their patrons by their own action condemning the release of improper subjects.

Ralph Peckham to Drive Local Unicorn.

The management of the Cincinnati Unicorn Film Service office was assumed on September 4th by Ralph E. Peckham. Mr. Peckham came to Cincinnati from Pittsburg where he was located with the Unicorn in a like capacity. While a young man in years, he is one of the older school of film men in the business.

Mr. Peckham is one of the former owners of the Detroit and Toledo offices of the Universal, when they were operated under private franchises.

Mr. Peckham expects to personally [illegible] to the exhibitors of the territory to call at [illegible] in the [illegible]

Will Build Theater in Springfield.

Springfield, O.—A deal has been closed by Pittsburg interests, it is reported, by which a desirable piece of property on High street has been acquired, which will be remodeled and converted into an up-to-date moving picture house, with a seating capacity of between 700 and 800 people. Local men are also interested in the venture, which is to be pushed as rapidly as possible.

Welfare Work of National Cash Register Company in Film.

Dayton, O.—One of the most interesting subjects which will be shown in the future by the Lyman Howe Company, will be the welfare work of the National Cash Register Co. The Howe organization has been busy for several weeks, with the hearty co-operation of the company, in taking the pictures, which were shown to large crowds at the N. C. R. Country Club recently. The pictures will become a part of the Howe repertory of subjects.

Masonic Theater Gets Back Its Old Name

Louisville's House of Many Recent Changes to Be Reopened by Adrian Humphreys and Goes Back to Motion Pictures.

From Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—The Strand theater, formerly the Masonic, which closed last spring as a moving picture house, will be re-opened shortly by Adrian C. Humphreys, of Louisville, a well known attorney. Mr. Humphreys will operate the house under its former name, "The Masonic," and is arranging to give his patrons some first-class service. The new Mary Miles Minter series, in six releases of five to six reels, has been booked with the theater by the local Mutual office, and it is understood that Bluebird and Kline-Edison pictures will also be shown. It has developed that Judge Allen Kinney, who leased the house for showing the Al. Fields minstrels, a few weeks ago, leased for only the one show, instead of for several weeks as reported.

To Have Its Own Electric Plant.

Winchester, Ky.—The management of the Cozy theater has placed contracts for a private lighting plant which will be installed at once. A number of the theaters in the smaller cities of the state are now installing their own power plants, claiming they get cheaper and more satisfactory service.

Phoenix Amusement Amends Charter

Lexington, Ky.—Amended articles of incorporation have been filed by the Phoenix Amusement Co., operators of the Strand theater, whereby $40,000 worth of common stock has been split so that $10,000 will be of 7 per cent. preferred. The amendment was signed by M. Switow, Louisville, as president; James H. Button, director, of Louisville; and G. D. Wilson, director, of Lexington.

Manager Agrees Not to Use Certain Films.

Georgetown, Ky.—The Better Motion Picture Committee, representing all of the leading women's clubs and other organizations of the city, recently started a campaign for better and more wholesome pictures, and put the matter before Manager A. B. Barkley, of the Georgetown Opera House, in such a way that there was nothing left for him to do, but to agree to eliminate all objectionable films in the future, and to book only the higher grade films of the very best producing companies. It was announced that one line of films would be dispensed with entirely, as objectionable, and not up to the standard set by the residents of the city.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Louisville Personal Notes.

E. R. Anderson, manager of the new Amuzu theater, of Midway, was recently in the city calling on the film houses.

Two changes in press representatives of local theaters have been announced during the past few days. John Hoagland has relieved Stewart Cayce, of the Walnut, the latter going with the Louisville Henderson & St. Louis Railroad Co. Bob Rogers has taken over the press work at the Alamo.

Robert Brummett, of Jelico, Tenn., manager of the Palace theater of that city, has been secured by the Dixie theater, of Williamsburg, Ky., to handle the special feature plays screened by the house.

C. H. Berryman, head of the Ben Ali and the Lexington opera house, Lexington, Ky., has resigned from the Fayette County Road Commission, claiming that press of business made it impossible to continue on the commision, and denying reports of friction.

Should Minor Operators Be Left in Charge?

Paducah Exhibitors and Operators Are Arguing the Question Before the City Commissioners.

PADUCAH, KY.—The moving picture machine operators and the exhibitors of Paducah, Ky., are in a controversy before the city commissioners relative to an ordinance requiring all machine operators to be twenty-one years old. The ordinance itself was introduced through the efforts of the operators and is endorsed by John O. Keebler, the city electrical inspector. The operators assert that in other cities similar regulations are in force, and that such a regulation is a protection to the public. The managers contend that they are forced to have apprentices on duty to relieve the regular operators while the latter are at meals, and that the apprentice operators have done good and efficient service, and are capable after a few weeks' training. It is now up to the commissioners.

Autumn Fairs and Picture Shows

Kansas Exhibitors Face Problem Every Fall When Free Agricultural Fairs Come to Town—Big Topeka Fair Brings Little or No Profit to Picture Theaters—Exhibitors and the Small Town Fairs.

From Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, Mo.—The middle west is near the close of its fall fairs, street shows, state fairs, and other similar events that draw in the people from the surrounding towns. The exhibitors are profiting more or less from the presence of so many people, in the increased patronage of their shows. This possible business is largely overrated in many instances, however. Take Topeka, Kan., for instance, where a great free fair was held, with an attendance of more than 200,000, including perhaps close to 100,000 from near and distance parts of the state. The business of the local exhibitors was nothing extraordinary. Most of them started their shows early in the morning the first day or so—and then postponed the opening till towards noon. These people had come to attend the fair, and went to the grounds in the morning, staying there in most cases until late at night. The local vaudeville and "legitimate" theaters maintained a booth in the fair grounds for the sale of reserved seats; but did not do much more than enough business to pay the extra expense.

In the smaller towns, however, the moving picture exhibitors have frequently been able to do a great deal towards boosting their permanent business, during the street and local fairs. The visitors to the fairs are from nearby territory, who could often come in to the local picture show. Nearly every visitor is a possible patron of more or less regular attendance.

Roy Sweetland, proprietor of the Sixth Street theater, Hiawatha, Kan., is one example of the exhibitor who made good use of a local street fair. He did what other local merchants and business men did—he erected a booth in the district set apart for that purpose, which he decorated with pictures of stars and advertising of his Paramount program; and he gave away souvenirs. He inoculated the visitors with the idea of visiting his show—and the results will probably be permanent.

Another example is E. N. Doyle, manager of the Park theater, Cape Girardeau, Mo. He had a booth in the fair grounds, decorated with Paramount streamers, 24's; with posters and pictures provided by the Paramount exchange. He also gave souvenirs away. Mr. Doyle pulled off the real stunt, however, when he got the directors of the fair to declare September 22 Paramount Day. This was the official designation—and he made the very best use of it.

It is apparent that many other exhibitors besides Mr. Doyle will receive benefit from his work during the fair. And because of that broader benefit, the exchange gladly co-operated, by supplying the materials for the decoration, and for novelty advertising.

An Office Boy Who Will Rise.

Kansas City, Kan.—An office boy can be a mighty useful member of an exchange organization. Kansas City has at least one of the type that keeps his wits about him and his eyes open. This is John Miley, 17 years old, with a common school education—and red-headed. Incidentally he has a good memory and a willingness to serve. John is noted in the office for being able to tell, right off the reel, the name and address of any exhibitor, the name of his theater and the size of his house. John runs the addressograph machine—but not mechanically. He has watched the names so often that he knows them all. But he has gleaned other information about these names, too. He can answer instantly such questions as "Where is Jim Jones?" or "Who's that over at Adalina?" or "What are Smith's initials, at Forsythe?"

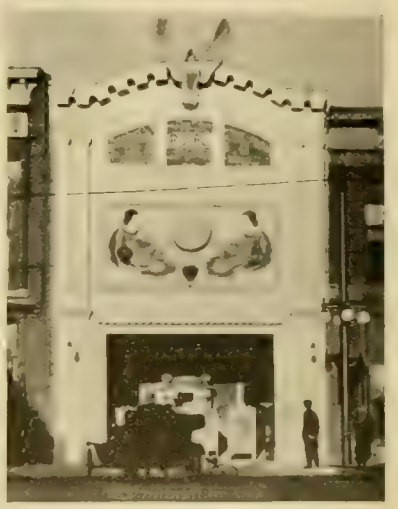
Very Fond of Good Pictures.

Marion, Kan.—One of the youngest moving picture fans in the state of Kansas is the 6-months-old baby daughter of Harry K. Rogers, proprietor of the Auditorium, Marion, Kan. Mr. Rogers is himself widely known among film men. He is giving Marion a living demonstration of the innocuous quality of the pictures he provides for his patrons. This youngster is brought to the theater nearly every night by Mrs. Rogers and takes a keen delight in the show. "And," says Mr. Rogers, "on the square, if we don't run Universal pictures she don't want to stay."

Harry Rogers' Daughter.

A Creditable Small Theater.

Hutchinson, Kan.—C. B. Yost, Hutchinson, is showing what a little hustling can do to bring profits, summer or winter, to a small house. His Royal theater seats only 500, but it is a beautiful house, one of the prettiest for its size in Kansas, with terra cotta front, tastefully decorated. Significance is given the ornament that tops the front, a bird, since Mr. Yost has booked Bluebird pictures. Mr. Yost is running at least every ten days a big picture, and he is after the states rights pictures, which he is proving to be paying propositions for him. He pays the good prices for films, charges 10 cents, sometimes 15 cents, advertises generously—and makes money. He uses novelties and special stunts of his own devising, in addition to newspaper space, and it is the attention to the special subject, with special advertising, that he believes brings the results. He is one who believes in summer shows—he has had a good business the past summer.



Royal Theater, Hutchinson, Kan.

Getting Co-Operation of Local Newspapers

Western Exhibitors Use Slides Boosting Film Column in Local Papers and Favorably Impress the Editors.

KANSAS CITY, Mo.—Western exhibitors have been receiving pretty good co-operation from their local newspapers, when they went about it in the right way. Many papers have been publishing moving picture pages, and most have used more or less of the publicity matter that the exhibitors or the exchanges have sent them. But the increasing cost of publishing has resulted in many publishers reducing the size of their papers—and incidentally cutting down the pages devoted to moving pictures.

The situation was becoming "nervous," and L. D. Balsly, who looks after Paramount publicity in a group of states, saw that something must be done. This thing must be to show the editors and business managers of newspapers that their interest lay in using considerable space for pictures. Mr. Balsly therefore advised exhibitors to photograph a moving picture page of a newspaper, and make a slide of it, across the face of which would be a strip urging the spectators to read that paper—and suggesting that advertising in the local paper pays.

Many of the exhibitors have done this. And it has brought about a very desirable condition of hearty co-operation on the part of the publishers. The latter feel that the exhibitor is really going out of his way to help along the paper—and the thought is impressed that the moving picture fans do actually take an interest in that moving picture page.

T. S. Morse Traveling for Midwest.

Kansas City, Mo.—T. S. Morse, formerly with the World Film exchange, has just returned from the initial trip for the Midwest Photoplay Corporation through Kansas. Mr. Morse will have charge of Kansas. "I was pleased with the results of the first canvass of the territory in the interests of Clara Kimball Young productions," said Mr. Morse.

Sam S. Schwarz is another addition to the force of the Midwest corporation as cashier. He had formerly been in the retail merchandise business in Des Moines, Iowa.

K. E. S. E. Exchange Expands.

Kansas City, Mo.—The George Kleine exchange in Kansas City is being transformed into the Kleine-Edison-Selig-Essanay exchange, gradually. The past week, an additional room has been secured in the Ozark building, since no other quarters could be found—the Kleine exchange having a long lease on their very attractive and convenient quarters. Many extra clerks and shippers have been employed.

World Film Exchange Busy.

Kansas City, Mo.—The Clara Kimball Young reissues are going like hot cakes with Ohio maple syrup, out of the Kansas City World exchange. Practically every town in the territory evidently is going to have them as soon as they can get them, and the demand is almost swamping the office. It seems to be just what the exhibitors want.

L. O. Maas With United Film.

Kansas City, Mo.—L. O. Maas, formerly representative of the Pathe exchange of Chicago, has been employed at the United Film Service local exchange to handle the "Yellow Menace" in Kansas.

Joplin, Mo.—J. D. Wineland, Joplin, is building a new theater.

Prairie State Film News

By Frank H. Madison, 623 South Wabash Ave., Chicago, Ill.

Nebraska Notes of Interest and Theater Changes.

OMAHA, Neb.—West End Nebraska State Teachers Association, which holds here in November, will be the Nebraska Commercial Club, will ask the delegates from out of town to bring pictures telling of the beauties and resources of Omaha and Nebraska.

Tecumseh, Neb.—W. L. Bennett sold the Jewel theater to Leo and Frank Lucey.

In Iowa.

West Union, Ia.—The operating room of the Princess theater was struck by lightning. Leslie Fitzgerald, who was in the booth at the time, was shocked but not injured.

Sheldon, Ia.—B. C. Boggs has sold the Strand theater to G. W. and R. G. Slater.

Cedar Falls, Ia.—Edward Madegan, new owner and manager of the Grand theater, opened that house with "Love's Liar."

Dakota Notes.

Phillip, S. D.—The Gem theater has been opened here.

Minnewaukon, N. D.—Geo Phillips has purchased equipment, and will give shows at Minnewaukon, Church's Ferry, and Starkweather.

Kildeer, N. D.—The Publicity Film Company of Bismarck made films of scenes in Kildeer for the Commercial Club.

Milnor, N. D.—Austin Williams sold the Shubert theater to H. H. Trifford.

TO EXHIBITORS

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.
Helpfully yours,
THE MOVING PICTURE WORLD.

FILM NOTES FROM ILLINOIS.

By Frank H. Madison, 623 South Wabash Ave., Chicago, Ill.

Theater Changes.

SPRINGFIELD, Ill.—The Fidelity Film Corporation of Chicago has changed its name to the Ryan Brothers Garage Company, and also changed its object.

Robinson, Ill.—Construction of the new Palace theater on West Main street, which is being erected by S. L. Crebs of Carmi, has been rapid, and it was planned to open the house about the middle of October. The house has been leased to Roscoe Cochran. He has been an exhibitor at Carmi for some time. He will show nothing but pictures, using an orchestra for the musical accompaniment.

Oakland, Ill.—Mrs. Nettie Webber has sold the Grand theater to McQueen Brothers.

Monmouth, Ill.—The Pattee Opera House is now under the management of Del V. Hardin and Charles Ward.

Manistique, Mich.—E. S. Perkins and C. F. Kniseley will erect a moving picture theater on Cedar street.

WISCONSIN FILM NEWS.

Waupaca, Wis.—Slight loss was caused at the Lyric theater when hot carbon fell upon a reel of film. Smoke filled the theater, but there was no panic.

Fond du Lac, Wis.—Frank G. Raymond, of Birmingham, Ala., who has assumed the management of the Henry Boyle theater, has announced his policy. Feature films will be shown first three days of each week, and the last four days will be devoted to vaudeville. Some theatrical attractions will be booked.

West Allis, Wis.—Construction of Loebel's moving picture theater on Greenfield avenue has begun.

J. A. Cressy Interests Open Exchange

New Dallas Distributing Company for Clara Kimball Young Films—Managed by F. M. Sanford—Has Rights in Four States.

By E. E. Hoag, 507 West Jefferson, Dallas, Texas.

DALLAS, Tex.—Still another exchange [illegible] that business has been extremely dull the past few months, and almost every exchange has suffered a decrease in receipts. The new concern will be known as the J. A. Cressey Interests, and will be distributors of Clara Kimball Young and other independent productions. F. M. Sanford will be the general manager. Mr. Sanford, a native Texan, has an enviable reputation, and we predict that he will get his share of the business. When the World Film Corporation was started several years ago, Mr. Sanford was made manager of the Dallas office, and held that position continuously until the latter part of last year. He has friends by the hundreds in the trade in this territory as well as in New York and California, all of whom wish him the very best of luck in his new undertaking.

J. A. Cressey who owns the J. A. Cressey Interests, which will control four states on the Young productions and on other independent features, is a relative of Miss Clara Kimball Young. The offices will be at No. 1304-6-8-10 Southwestern Life building temporarily. L. C. McHenry, who formerly worked for Mr. Sanford with the World Film, will be one of his assistants in the new offices.

Nat Barach, a Young Manager.

Dallas, Texas.—On this page appears the likeness of Mr. Nat Barach, the genial manager of the Southern World Film Corporation of Texas. He, like many another film manager, received his training in the old Warner Features offices. Although Mr. Barach has been in the film business but three short years he holds an enviable record. Long before the dissolution and sale of the Warners offices Mr. Barach joined the World Film forces and has been with this organization practically ever since except for a short time when he was special representative for Fox. He has been with World Film in Pittsburgh, Kansas City and Cleveland, and went to Atlanta the first of this year, from whence he came to Dallas to manage the Southern World Film Corporation. Although Mr. Barach has been in our territory but a short time he has made a host of new friends. Mr. Barach is but 26 years of age, almost the youngest manager in Dallas, but his foresight and sagacious business methods are that of a man much older and with more years of experience.

Nat Barach.

New Theater for Cleburne.

Fort Worth, Texas.—Mr. Green, of Cleburne, came up Sunday to this city and at the invitation of E. H. Phillips he and the World correspondent witnessed a private showing of "Victory of Virtue," an independent production which is being handled by Dallas parties as a state rights proposition. Although this picture was released some time ago it has been shown in but few towns in Texas. Mr. Phillips and Mr. Green will both run it. The picture is good, but nothing extraordinary. Mr. Green is going to erect at an early date a large theater in Cleburne, where he has been an exhibitor for many years, and where he now runs two shows. While at Phillips' Egypt we [illegible] wanted to get some data on lenses, etc., for his new theater, and it would have done Mr. Richardson's heart good to have been with us. This operator genius has been with Phillips for many years and gets perhaps the best projection in the state. (We did not learn his name.) He has invented an automatic switch on the cone of the lamphouse that is a wonder. Mr. Green is going to use his ideas in the construction of the projecting room of his new house.

Who Is This?

Dallas, Texas.—Dame rumor has just informed us that the most popular and the most prominent exhibitor of Texas and of Dallas will become a benedict at an early date. The bride-to-be is, we understand, from one of the oldest, most prominent and wealthiest families of Dallas. As no definite date has been set that we can learn, or any formal announcement made, we do not feel at liberty to give further information, but will let our readers guess who it is.

John Rotchford, Manager of Local Artcraft.

Dallas, Texas.—John Rotchford will be the manager of the Artcraft office in Dallas. Mr. Rotchford arrived in Dallas a few days ago and offices were at once opened temporarily in one of the large office buildings. Mr. Rotchford is snowed under with applications for Pickford contracts at present and is taking care of them as fast as possible. It is understood that all the larger cities of Texas have contracted for these productions almost simultaneously with the arrival in Dallas of the Artcraft representative.

Fort Worth Strand Reopens.

Fort Worth, Texas.—The Strand theater, owned by J. D. Wheelan, destroyed by fire in July and rebuilt, opened on Saturday, September 23. The new Strand is one of the prettiest theaters in Texas and undoubtedly the prettiest in Fort Worth. Mr. Wheelan was using Paramount service exclusively in the Strand, and when the fire occurred he continued to pay for this service, although the theater was closed, which will now enable him to run three changes per week of Paramount program for several months, including three Pickford and three Clarke pictures which were released while he was closed, but which have never been run in Fort Worth. The Strand is decorated in gold, ivory and tan and Mr. Wheelan also had installed a big unit orchestra and the front has been rebuilt and a very ornate awning covers the sidewalk. Altogether it is a very "nifty" place and one "hard to beat."

Two Theaters Turn to Pictures.

Fort Worth, Texas.—Though many places are reporting picture houses changed to vaudeville or stock, two Fort Worth houses have changed to pictures. The Majestic (Interstate House), runs pictures on first half of week and vaudeville last half, and Byers opera house runs features and vaudeville, while heretofore both houses were exclusive vaudeville and road show attractions exclusively.

Fort Worth, Tex.—Pierre Levy, manager of the Hippodrome theatre, has returned from his vacation, which he spent in southern cities of Texas. He says he had a great time at the beach in Galveston. Mr. Vivian, the prominent exhibitor of Denton was a Fort Worth visitor the other day.

Denver Screen Club Has Plans

First of This Season's Weekly Luncheons Brings Out Plans for Club's Coming Social Events—Big Screen Club Ball at City Auditorium—A Dinner Dance—Pool Tournament Begins.

By E. C. Day, Denver Times, Denver, Colo.

DENVER, COL.—After a spell of inactivity due to the summer season, the Rocky Mountain Screen Club came to life again this week. The first of the weekly luncheons to be held during the winter was given at the Albany hotel and plans outlined for a series of big league affairs.

First of all a committee was named to arrange for a Big Screen Club Ball to be held in the City Auditorium. Frank Harris of Vitagraph, George Killam of the Colfax theater and Milton H. Cohn of Paramount were named on a committee to arrange for the presence at the ball of one or more of the nationally famous screen stars and it is planned to make the affair the biggest one of its kind ever held in the West.

Arangements also were made for the holding of a dinner dance for club members and their friends.

Announcement was made of the starting of a pool tournament at the club rooms in which nearly two score members, including sharps and novices, are entered.

Many Changes Among the Managers.

Denver, Col.—The opening of the Artcraft Exchange for the distribution of Mary Pickford films in the Denver district has been the signal for a deluge of new exchange managers in the city.

The ball was set a rolling when T. Y. Henry, former manager of the General in this territory was engaged to take charge of the Artcraft office. This left a vacancy in the General office which has been filled by the selection of A. E. Fair.

Both selections are popular with the trades people in the teritory. Mr. Henry had been manager of the General exchange for several months and gained many friends.

Mr. Fair has been traveling representative for the General for almost a year. Prior to this time he was an exhibitor and also operated a brokerage office for the sale of moving picture theaters.

In the World Film exchange Denham Palmer, former Western District manager and more recently local exchange manager, resigned to accept a position with the Vitagraph company. It is understood that plans for reorganization by the Vitagraph provide for the transfer of Frank Harris, present Denver manager to Omaha and the appointment of Palmer as Denver manager.

George N. Montgomery has come from the East to take charge of the World office succeeding Palmer. Mr. Montgomery has been in the exchange branch of the moving picture industry for four years. He was associated with the Mutual company for some time previous to his joining the World forces. With the latter company he has been a part of the home office organization for the greater part of the time, but at intervals has managed the Minneapolis, Cincinnati and Indianapolis exchanges. He came to Denver from Indianapolis.

C. R. Gilmour Back.

Denver, Colo.—Charles R. Gilmour, former popular manager of the World Film Exchange in Denver and who left here to take charge of the Minneapolis office for the same company returned to Denver this week to assume his new duties as traveling representative for Pathe in the Rocky mountain territory.

J. A. Hayden with General Film.

Denver, Colo.—J. A. Hayden, formerly roadman for the V-L-S-E has accepted a position as roadman for the General Film company.

Colfax Theater Sold.

Denver, Colo.—W. C. Carnahan has purchased the Colfax theater from A. B. Cann and wife. Mr. McCann's poor health compelled him to dispose of his theatrical interests.

Spokane Theater Consolidation

By S. Clark Patchin, 1811 Eleventh Ave. East, Spokane, Wash.

C. E. Stilwell Completes String of Four Picture Theaters—Will Incorporate.

SPOKANE, Wash.—A consolidation of four Spokane moving picture theaters, the Casino, the Class A, the Rex and the Unique, has been completed, and hereafter these houses will be operated by a corporation. C. E. Stilwell, proprietor of the Casino, the Class A and the Unique, will be general manager, and B. W. Copeland, proprietor of the Rex, will be assistant manager and publicity representative.

The new corporation will be capitalized at $50,000 and will assume the active management of the theaters as soon as the legal formalities can be complied with. The articles of incorporation are now on the way to Olympia.

The amalgamation is the result of negotiations that have been pending since Mr. Stilwell purchased the Class A theater from Lee Forbes. Another step was taken last week when he purchased the Casino theater from the Clemmer estate. Both the Class A, first known as the Clem, and the Casino, were established by the late John Clemmer, a pioneer in the film business in the northwest.

By the purchase of the Rex Mr. Stilwell secured the last link in his chain of picture houses. Seven years ago he took the Unique, then a nickleodeon of a primitive sort, and has made it a money-maker. The same is true of the experience of the Rex under the direction of Mr. Copeland. He purchased the interests in it of C. D. Robinson some months ago and has been full owner since that time.

In transferring the Rex to the new corporation Mr. Copeland takes stock in the new corporation and will be actively associated with Mr. Stilwell in the management.

Mr. Stilwell announces that the Casino and the Class A will show "first run" pictures only, while the "second run" pictures will be shifted to the Rex and to the Unique when they are of a character that appeals to the clientele of that theater. The bulk of the offerings will be selected from the releases of the Metro, Fox, World and the Mutual studios, Mr. Stilwell states. He is also negotiating for the new Clara Kimball Young and Mary Pickford productions.

The Casino has seating capacity of about 600, the Class A 400, the Rex 460 and the Unique 325.

The combined house staffs, which will be retained throughout with the exception of the managers, number 31 people, divided as follows: Casino, 10; Class A, 9; Rex, 6, and the Unique, 6.

"Consolidation is the order of the day in the film business as in other lines," said Mr. Stilwell. "We are incorporating for the primary purpose of cutting down the overhead cost of operation without minimizing the quality of entertainment. We have already worked out a combined saving on the four theaters of $1,500 a month by lopping off duplicated positions.

"It is our intention to put this entire saving into improved film service. There will be no cutting in that regard. We will present the best pictures available. We will limit stock to residents of Spokane. We limit individual stock subscriptions to $100."

Mr. Stilwell will make extensive improvements on all the theater properties.

The Hippodrome management has closed a deal for showing both the first and second run features being released by Pathe in Spokane, also for the Pathe News releases.

Denver Now Has an Exchange Row

Welton Street Becomes the Actual Film Center of the City—New and Old Exchange Offices Located Near-By.

DENVER, COL.—The opening of new moving picture exchanges and the moving of old establishments has within the past week given Denver a sizable exchange row on Welton street. The World, Paramount, Mutual, United, Universal and Bluebird exchanges have been located on this street for some time. Recently Unicorn rented quarters a few doors removed from the Universal and now Fox and the new Artcraft company have taken up their abodes in the same locality.

Fox moved from the Ideal building to its new and larger ground floor location at 1442 Welton street after several years spent in its original home.

Artcraft opened offices at 1440 Welton street, next door to Fox following the visit to Denver of A. S. Kain, western manager.

Not to be outdone by the other exchanges, H. H. Buckwalter of Kleine-Edison also moved up town taking quarters in the Wm. Penn hotel at 18th and California streets. This is in the same block with the Metro exchange and only one square removed from Welton street now known as Exchange Row.

With the exception of Pathe which still retains its location in the lower part of the city all the film exchanges are now up-town. The Triangle, General and Vitagraph offices are situated in a group on Champa street and complete the list of local exchanges. Of these only the Vitagraph has an upstairs office.

The centralizing of the exchanges has simplified the work of the exhibitor in these days of mixed programs and now it is possible for a theater owner to gather one day's program from two or more exchanges without being required to sacrifice his early morning rest.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

CALIFORNIA NEWS.

M. H. Kohn Again Visits New York.

San Francisco, Cal.—Marion H. Kohn, president of the Consolidated Film Corporation, is making another hurried trip to New York, the business being in charge of George B. Epstein during his absence. Quarters have been secured for a branch exchange at Los Angeles to be opened as soon as he returns to the Coast.

International Booking Features.

San Francisco, Cal.—The International Film Service, Inc., has booked its first two feature releases at the Tivoli theater, "Liberty," to be shown late in September, and the "Flower of Faith," early in October. The serial, "Patria" will be shown at the Imperial theater, commencing in November.

Walter G. Preddy Incorporates.

San Francisco, Cal.—Walter G. Preddey, who makes a specialty of equipment and supplies for motion picture houses, has incorporated his rapidly-growing business with a capital stock of $10,000. The incorporators are Walter G. Preddey, M. Davis and S. Davis, the two latter each holding one share of the ten thousand issued.

Sends Machines to Java.

San Francisco, Cal.—George V. Metcalfe recently filled an order for six Powers Cameragraphs No. 6A for shipment to Java, these being sent to a large mercantile concern, which will distribute them.

Managers to Be Censors.

Vallejo, Cal.—A meeting of the four managers of local motion picture houses was held recently, and it was decided that they would act as a board of censorship in the future, passing upon all pictures to be shown there. By co-operation in this manner it is hoped to keep up the standard of entertainments there.

San Francisco Happenings.

Robert Drady, who has been house manager for Pantages theater for some time, will become manager of the Oakland house, succeeding Harry Cornell, who has gone to Minneapolis.

Edward H. Kemp, who handles the Motiograph projection machine in this territory, has returned from a visit to the factory, coming back by way of Los Angeles, where he made a short stop.

A. W. Cowdin, formerly of the Los Angeles office of the Atlas Educational Film Company, which has been closed, arrived here recently, and is now on the road out of the local office.

Messrs. Bonslett & Peters, who recently purchased Fink's theater at Gridley, Cal., were here recently to purchase equipment and arrange for service.

The Filmusic Company has been organized as a subsidary of the Masteroll Perforating Machine Co., 717 Market street, and will cut special music rolls for the accompaniment of moving pictures.

California Briefs.

Chico, Cal.—A fire occurred recently in the operating room of the Lyric theater, destroying two reels.

Redding, Cal.—The new house of Anderson & Wood of Chico, will be opened about the middle of November.

Modesto, Cal.—A. A. Richards has sold the Modesto theater to A. A. Perard.

Dunsmuir, Cal.—The Strand theater will be opened about the first of October.

Calistoga, Cal.—A fire occurred recently in the operating room of Hubbard's theater, causing quite a loss to film and equipment.

Bray, Cal.—E. J. Wright, who recently opened a theater here, has closed it for the winter, and will erect a new house before spring, it having been demonstrated to his satisfaction that a moving picture show can be successfully given in this lumber town.

Berkeley, Cal.—Plans are being made by A. H. Moore and J. P. Dean to erect a moving picture house with a seating capacity of 2,000 on University avenue, near Shattuck.

Santa Clara, Cal.—Hoots & McDaniel have remodeled their house and have opened it again, the opening attraction having been "Poor Little Peppina," featuring Mary Pickford.

Music a Drawing Power on Coast

San Francisco Moving Picture Patrons Show Approval of Fine Music—In Some Theaters Concerts Without Film Are Giving Good Results—Big, New Organ at Turner & Dahnken Theater—Other New Organs.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, Cal.—Fine music is becoming more and more a feature at moving picture houses, and some noteworthy installations of instruments have been made here of late, both in new houses and in old established theaters. In some of these regular concerts are being featured, during which no pictures are shown and times of the day that were formerly dull have been transformed into busy periods, so great has been the interest that has been created.

The Turner & Dahnken circuit has recently installed a magnificent pipe organ in the Tivoli theater, made by the American Photoplayer Company, and one of the largest instruments ever turned out by this concern. The instrument has three manuals and fifty-two stops, its pipes being built into each side of the proscenium arch, and in addition it has all the effects necessary for the proper presentation of moving pictures. At the opening recital, which was an invitational affair, the house was filled with music lovers and organists from several Pacific Coast cities, and took turns at the instrument. Albert Hay Malotte is the permanent organist, and his programs are winning fame for the Tivoli theater, originally erected as a home for opera. The organ is being used both alone and in conjunction with the regular Tivoli orchestra.

Other noteworthy installations of organs in local houses during the past few months have been those in the New Mission theater, the Royal theater, the St. Francis theater now nearing completion, and in the Rialto theater, each representing an investment to the owner of about twenty thousand dollars.

T & D Buying State Rights.

San Francisco, Cal.—The Turner & Dahnken circuit, with six houses within a radius of one hundred miles of San Francisco, and others in Nevada and Oregon, has entered the field as a buyer of state rights, and is ready to make tenders on any feature productions of merit. The productions secured by purchase will be used over its entire circuit, and will then be handled by regularly organized film exchanges. The Peerless Film Service will handle the productions in the territory north of Bakersfield, Cal., while D. S. Markowitz will handle them in the southern part of the state, with headquarters at Los Angeles. In several instances recently the Turner & Dahnken Circuit has paid more for the rental of certain feature productions for its six California houses than the film exchanges are said to have paid for the entire state rights, and this has led to the step that has been taken.

Portola Gets Mary Pickford Films.

San Francisco, Cal.—Arrangements have been concluded whereby the releases of the Artcraft Pictures Corporation will be shown at the Portola theater, one of the leading downtown houses of the city, and upon the completion of the new California theater, they will be shown there. Manager Roth of the Portola, is receiving many congratulations on landing these productions for his house, the bidding for these having been quite keen. Arthur S. Kane, the Western representative of the Artcraft Pictures Corporations, is to make his headquarters at San Francisco, and will shortly arrive here from a trip to Los Angeles. In speaking of the interest taken in these productions manager C. Mell Simmons says: "There is no difficulty whatever being experienced in placing the Mary Pickford pictures, as it seems that every exhibitor wants them. We are finding trouble, however, in de[illegible] just when to give them to [illegible] places, and this takes time."

Kleine Exchange a Busy Spot.

San Francisco, Cal.—The George Kleine film exchange at 288 Golden Gate avenue is the scene of great activities, between the remodeling work that is under way, and the many visits of exhibitors anxious to get in touch with the plans of the Klein-Edison-Selig-Essanay Service. Manager W. O. Edmonds recently returned from a conference of officials and district managers at Chicago, and is about as enthusiastic over the new combination and the forthcoming releases as any one could possibly be. Immediately upon his return work was commenced on remodeling the local office, but elaborate changes will not be made as it is the plan to move to larger quarters closer to Market street as soon as a suitable building is erected. R. H. Allen has been placed in charge of the booking sheet, and San Francisco business, and another road man has been selected in the person of a Mr. Hill. Mr. Edmonds has made a change in the management of the Seattle branch, this now being in charge of Carl Stern, formerly of Denver, and he states that a change in quarters will be made there shortly.

Change in Bluebird Management.

San Francisco, Cal.—Charles I. Luntz, who has been manager of the local branch of the Bluebird Photoplays, Inc. since it opened for business here, has resigned and is now filling a position on the road for the William Fox Corporation. He has been succeeded by Abe Markowitz, for many many years associated with the Universal.

Cory Steps Out of World Branch.

San Francisco, Cal.—M. E. Cory, who has been filling the position of manager of the local office of the World Film for several months, has been succeeded in this capacity by Frank Eberhard, formerly of Chicago. Mr. Cory has not announced whether he will again enter the film exchange end of the business or devote his attention to his theater interests.

New Manager for Pathe Exchange.

San Francisco, Cal.—H. E. Lotz arrived here recently from the East to take charge of the local office of the Pathe exchange, succeeding H. W. Oviatt. Before coming here he was a special representative of the General Film, and at one time was the Canadian representative of that concern. Mr. Oviatt is undecided whether he will remain with the Pathe or not, this matter having been left open pending the arrival of C. R. Seelye.

Progressive Exchange Expands.

San Francisco, Cal.—The Progressive Motion Picture Company, Pacific building, has again found it necessary to enlarge its quarters, and has taken two additional offices for the use of the stenographic department. M. H. Lewis, manager of the Los Angeles branch, was a recent visitor here to confer with district manager Herman Wobber, who returned a short time ago from a trip to the Northwest, accompanied by auditor D. K. Shanks.

All Star to Open New Office.

San Francisco, Cal.—The All Star Feature Distributors, Inc. is preparing to open a branch exchange at Denver, Colo., and manager Sol Lesser is sending John McCormick there to take charge.

Trade Body Asked to Help

Portland, Oregon, Film Men Appeal to Chamber of Commerce to Aid Them in Their Plea for Fairer Censorship—Issue Forced by One Exchange Threatening to Leave City if Fight Must Be Continued.

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

PORTLAND, ORE.—The motion picture exhibitors and exchange men of this city have again appealed to the Portland Chamber of Commerce and have asked its support in their campaign for fairer censorship and the right of appeal to the courts. Their first appeal for the Chamber's support was made about eight months ago and after numerous delays the trade body went on record as favoring censorship, an issue not before it, and following suggestions made by its secretary, then George E. Hardy, Mayor Albee construed the present ordinance so as to call the censor board an appeal board.

Although the Chamber of Commerce was purported to have made known its findings on the censorship situation in the manner above stated in a letter to the mayor written by Mr. Hardy, which letter has ever afterwards been held over the picture men by the mayor, Portland's film fraternity believed that Mr. Hardy's construction of the Chamber's findings on the question of appeals from censors' decisions was erroneous and that the Chamber of Commerce acted unwisely in spreading the statement upon its records that it favored censorship of motion pictures.

The call recently made by the film men upon the president and secretary of the Chamber was prompted by a letter received by a local film exchange from its head office intimating that if further fighting must be had with the city administration to induce it to remedy the present censorship situation by passing an ordinance providing for an appeal to the courts, the company would withdraw its exchange from the city. A committee composed of Messrs. Todd, Simonton and Sperry, representing the exchanges, first called on W. D. B. Dodson, the new secretary of the Chamber. This committee was followed by one representing the exhibitors, composed of Messrs. Myrick, Holtzclaw and Nelson, which told how the censorship burden is placed on the shoulders of the exhibitors when exchanges leave the city. The committee pointed out that Portland was a logical distributing point in the Pacific Northwest. In answer to a question by Mr. Dodson, the exhibitors' committee stated it did not have any reason to believe the communication to the local exchange from its eastern headquarters to be a bluff.

Stating the new policy of the Chamber of Commerce, Mr. Dodson said, "We are making every effort to encourage new enterprises and money to Portland as well as to retain and foster the enterprises." The Oregon Motion Picture Men's Association is compiling data to submit to the Chamber. The picture business is no small item in a community.

Would Line Up Sabbatarian Legislators

Sunday Closing Faction Is Trying to Get Prospective Members of Coming State Legislature to Declare for Closed Shows.

Portland, Ore.—The Sunday closing situation has taken a new turn. It is reported that the Sunday closing faction is trying to line up Oregon's prospective legislators and that when the legislature convenes a strong effort will be made to put over a Sunday closing law that will be similar to the alleged misleading one-day-of-rest-in-seven measure which recently failed to receive a place on the ballot.

It is understood that Rev. G. L. Tufts, the instigator of the proposed Sunday legislation was sent out to Oregon from the East to agitate the question. Rev. Tufts is superintendent of the Weekly Rest Day League.

The Oregon Motion Picture Men's Association is urging exhibitors throughout the state to question the prospective legislators in each district on this important issue.

From Central Oregon.

Portland, Oregon.—C. Catlow, of the Bend theater, Bend, Oregon, was a guest at the Oregon Motion Picture Men's Association's luncheon at the Oregon hotel recently. While Mr. Catlow's theater is in the country where the real cowboys come from and he isn't bothered much with censorship troubles, he has joined the Portland men in boosting for censorship fairness.

Road Man Is Busy.

Portland, Oregon.—E. E. Goehler, road man for Pathe, recently returned from a trip through southern Oregon, northern California and the Coos Bay country. He went as far in land as Klamath Falls.

Mr. Goehler reports that the Coos Bay country has the brightest outlook for future busines in the picture game but throughout the territory covered there is a general awakening of business. He reports a rumor that a third theater will open in Grants Pass soon. George Hunt, who operates the Page theater, Medford, is making plans for a home serial, each episode to burlesque some familiar serial already released.

Finley Gets Game Pictures.

Portland, Ore.—William L. Finley, state biologist and well known throughout the country as a student of wild life, returned recently from a trip to Yellowstone Park, where he took motion pictures of wild animals at close range.

Heard on Film Row.

Eugene, Oregon.—F. A. Perin has sold the Savoy theater.

Portland, Ore.—Following a plan worked out in San Francisco, the Portland Hippodrome has lengthened its film shows and in place of showing two reels only, it will show five, Gold Roosters having been selected.

Marshfield, Ore.—The Orpheum has installed a new machine. C. H. Marsh, who conducts the theater, made a trip to Portland to arange with P. Sabo for this equipment.

Grandview, Wash.—A. V. Chudley, Lois theater, is remodelling his house and has installed a new machine.

Weiser, Idaho.—C. Matt Sears opened the Wheaton theater here recently. He made a trip to Portland to secure equipment for the house.

Portland, Ore.—Bill Mead, road man for Triangle out of Seattle, was a recent visitor on Film Row. Mr. Mead was en route to southern Oregon.

Portland, Ore.—Sol Baum, Northwest manager for Blue Birds, and G. A. Metzger, general manager for Universal in this territory, made recent trips to Seattle in the interests of their companies. Mr. Metzger motored to the Sound City.

Seattle

By S. J. Anderson, East Seattle, Wash.

De Luxe Co. Gets Big Features.

SEATTLE, Wash.—Lewis J. Selznick's new Clara Kimball Young features, and Mutual's production, "Purity," will go to Northwest exhibitors through the hands of the DeLuxe Feature Film Company, so says the manager, Mike Rosenberg, who has just returned from signing the contracts in New York. "Purity" is to be handled as a road attraction with three shows on the go, and Mr. Rosenberg tells us that the contracts are practically already closed for the Clara Kimball Young features in Seattle, Tacoma, Spokane, Portland, and Butte.

Al Rosenberg, the former's brother, is leaving shortly for a trip through Montana to look after DeLuxe interests there. The company's territory includes Washington, Oregon, Montana, and Idaho. Its list now includes, "The Ne'er Do Well," the edition of "The Spoilers," "Neptune's Daughter," Cabiria," "The Christian," etc. Mike Rosenberg handled the first states right feature brought into this territory. That was thre years ago, and the name of the picture was "Arizona," a six-reel Augustus Thomas production.

Colonial's New Policy.

Seattle, Wash.—A change in policy is announced for the Colonial theater by its manager, H. E. Smith. Beginning with the first installment of "The Shielding Shadow" and a Pathe Gold Rooster on October 4, the Colonial will show only Pathe pictures.

Pretty Gloria (Billie Burke) Over Coliseum Entrance.

Ben Ketchum in Charge of Mission.

Seattle, Wash.—Ben Ketchum, formerly manager of the Alhambra, who has been for a couple of weeks in Portland as substitute manager for Jensen & Von Herberg's Columbia theater, has just returned to Seattle to take over the managership of the Mission.

Manager Storck Off to Russia.

Seattle, Wash.—George H. Storck, manager of the Madison theater, is about to make an extended trip to Russia, with which country he carries on an importing and exporting business.

Local Metro Notes.

Seattle, Wash.—We saw some letters this week from exhibitors in this territory to the effect that Metro was the only exchange that sent them an extra show on Friday before the then expected railroad strike.

We wish to correct an error in our letter in the September 16 issue of The World. We stated that Metro pictures were used one day a week in the new Ellensburg theater, Ellensburg, Wash., while Triangle was used six days. It seems that as regards Metro we wrongly informed. Metro is not used in the Ellensburg, but appears two days a week in the Isis, in the same town, of which W. G. Spath is manager.

Ben Ketchum to Manage Orpheum.

Seattle, Wash.—Ben Ketchum, former manager of the Alhambra of this city, is just back from a two weeks visit to Portland, and is to assume the duties of manager at the Orpheum, a former vaudeville house, where stock is now playing. Mr. Berg will retain managership of the Mission.

Mary Pickford Exchange in Seattle.

Seattle, Wash.—Arthur Kane, of Artcraft, representative for the new Mary Pickford films, has just arrived in town, and is preparing to establish an exchange here. When this goes to press the location and the personel of the office staff have not yet been decided upon.

Small Town Theater Burns.

Concrete, Wash.—The Concrete theater, C. D. Stickney, owner and manager, was almost entirely destroyed by fire at 6:30 a. m., September 14. Three Pathe films, which were on the program at the time, were also burned.

Coliseum to Show "The Dark Silence."

Seattle, Wash.—The Coliseum has booked "The Dark Silence," the new Clara Kimball Young feature released on the World program, for an indefinite run, beginning Sunday afternoon, September 24.

World Film Man Covering Oregon in Automobile.

Seattle, Wash.—John W. Drum, special representative for World out of the Seattle office, has just left for Portland in a big White roadster with the Brady name much in evidence on its sides. Mr. Drum will cover the entire Portland territory by automobile.

BRITISH COLUMBIA NOTES.

Stars of the Moving Picture World.

Vancouver, B. C.—The Vancouver correspondent of the WORLD, with the cooperation of exchange and theater managers of the city, recently arranged a display of photographs of "Stars of the Moving Picture World" in the window of a leading jewelry store, and the stunt attracted a great deal of favorable attention. The pictures were displayed in silver frames taken from the stock of the store, and the accompanying window card included the cover of the Moving Picture World itself, flanked on one side by a short strip of negative, and on the other side a paper print made from the negative. Lengths of positive film were festooned about the window, and there were also small photographs of various producing companies at work, taken by the WORLD man in California.

It was not only good publicity for the store, but also for the various film companies, stars of all the organizations being included.

New Allen Theater at Moose Jaw

Well-Known Canadian Theater Owners Complete and Open a Splendid New Picture House in Saskatchewan—Premier Night a Brilliant Invitation Affair—A. J. McKelvie Will Be Manager.

By E. C. Thomas, 821 Rogers Building, Vancouver, B. C.

MOOSE JAW, Sask.—With the recent opening of the Allen theater here, another magnificent moving picture house has been added to the constantly growing number of really fine film theaters in the Canadian West.

The Allen is owned and operated by the Allen Theater Company, Ltd., a corporation with a paid-up capital of $225,000. B. Allen, of Winnipeg, is president; Jule Allen, Toronto, is vice-president, and Jay J. Allen, of Toronto, secretary. The company also owns the Rex theater in Regina and the Allen theater in Calgary, Alberta. The new house in Moose Jaw comes under the general supervision of Herbert L. Gage, who has been appointed general manager of the Allen theaters in Saskatchewan. A. J. McKelvie has been appointed local manager.

Invitations for the opening were extended to the leading people of the city, admission being by invitation card only. President B. Allen was present for the opening, representing the company. The daily papers gave large space to the story of the opening and descriptions of the new house, which is a fine example of modern theater building.

The color scheme is blue and terra cotta, blended with a soft gray tapestry effect in panels reaching from a wainscoting of large tile. Lighting is, of course, indirect.

The front of the house is outlined with a large number of electric lights, and provision has been made for the cold winters by providing lobby doors at the street entrance, which can be kept closed in cold weather, and thus allow waiting patrons to stand in comfort. The entire lobby is finished in tile and marble. Two spacious rest rooms for ladies will be constantly open, whether performances are going on or not.

The entire space under the balcony is devoted to the foyer, the last row of orchestra seats coming back as far as the line of the balcony. Thus none of the seats are located under a low ceiling. The ground floor seats are upholstered in leather, while those in the balcony are done in plush.

While present plans do not contemplate the use of the house for other than picture programs, a large stage has been included, and ample provision made for handling vaudeville or legitimate attractions, if such should be desired in the future.

Stars of the Moving Picture World, a Vancouver Window.

John M. Cooke with Dominion Exclusives

Vancouver, B. C.—Manager E. R. Fauser, of the Dominion Exclusives, Limited, distributors of Fox features in Western Canada, has installed in his new quarters in the Orpheum Theater building a recruit to the film business in John M. Cooke, for many years manager of Sullivan & Considine houses in various western cities. Mr. Cooke thinks that film favorites are harder to keep pace with than vaudeville actors.

William Hanscher Takes Over Theater.

New Westminster, B. C.—William Hanscher, who formerly conducted the Royal theater, showing pictures exclusively, has lately taken over the Opera House, and in addition to moving pictures is on some evenings using four acts of vaudeville, while at other times legitimate attractions are played. The interior of the Opera House is especially pretty, being finished entirely in Mission style. Seating capacity is 760, and on a recent evening the WORLD man found Mr. Hanscher entertaining a crowded house. The Royal is now in charge of W. Boener, formerly of Prince George.

An Exchange Organization in Calgary.

Vancouver, B. C.—H. J. Allen, manager of the Calgary office of the Famous Players, visited Vancouver recently, and when seen by the MOVING PICTURE WORLD correspondent stated that an exchange organization is about to be formed in Calgary, with a view to active co-operation among the various releasing companies.

Concerted action has already been taken by all the Calgary exchanges in regard to the growing practice of demanding film rental in advance, and this policy was put into effect on September 25. As all the local film exchanges headquarters are in Calgary, the new order affects the whole province, as well as western Saskatchewan and a few towns in eastern British Columbia which are served by the Calgary offices, and which were consequently not included in the recent enforcement of this rule by British Columbia exchanges.

Dominion Theater Turns to Films.

Winnipeg, Man.—The Dominion theater, which has for a long time been the home of the "Permanent Players" stock company, will shortly be opened as a moving picture theater, the stock organization having just been transferred to the Winnipeg theater, which was recently altered and improved in anticipation of the event.

Numerous changes will be made in the Dominion, including the installation of a large cathedral organ, and loges in the balcony circle. These seats will be sold at twenty-five cents, while general admission will be 10 and 15 cents.

The house has secured exclusive first run on all Paramount subjects for the down town district.

Laughing and Then Looking Haughty.

Vancouver, B. C.—Moving pictures of the candidates who answered Romaine Fielding's call for a second Mary Pickford for the new Pantages Moving Picture Company were taken by A. D. Kean, the "Cowboy Photographer," during Mr. Fielding's stay here, and were featured at the Pantages during the week following. The candidates were shown singly or in pairs, laughing and then looking haughty (I think).

Calendar of Daily Program Releases

Releases for Weeks Ending October 7 and October 14

(For Extended Table of Current Releases See Pages 304, 306, 308, 310.)

General Film Company.

Current Releases.

(Serial No.)

MONDAY, OCTOBER 9, 1916.

SELIG—Converging Paths (Two parts—Drama) 21256-57
VITAGRAPH—Billy's Melodrama (Comedy) 21258
SELIG—The Selig-Tribune No. 81, 1916 (Topical) 21259
BIOGRAPH—A Tale of the Wilderness (Drama) (Biograph-Reissue No. 87) 21260

TUESDAY, OCTOBER 10, 1916.

ESSANAY—Mores to Burn (Two parts—Comedy-Dr.) 21261-62
KALEM—The Love Magnet (Comedy) 21263
BIOGRAPH—A Pueblo Legend (Two parts—Drama (Biograph-Reissue No. 88) 21264-65

WEDNESDAY, OCTOBER 11, 1916.

ESSANAY—Canimated Nooz Pictorial No. 17 (Cartoon-Comedy) 21266
—A Scenic subject on the same reel 21266
VIM FEATURE COMEDY—Their Installment Furniture (Comedy) 21267
KALEM—The Reformation of Dog Hole (No. 10 of "The Girl From 'Frisco") (Two parts—Dr.) 21268-69

THURSDAY, OCTOBER 12, 1916.

SELIG—The Selig-Tribune No. 82, 1916 (Topical) 21270
VIM—The Candy Trial (Comedy) 21271

FRIDAY, OCTOBER 13, 1916.

KNICKERBOCKER STAR FEATURE—From the Deep (Three parts—Drama) 21272-73-74
KALEM—The Battered Bridegroom (Comedy) 21275
VITAGRAPH—The Mayor's Fall From Grace (Comedy) 21276
VIM—Watch Your Watch (Comedy) 21277

SATURDAY, OCTOBER 14, 1916.

ESSANAY—Lost Twenty-four Hours (Three parts—Comedy) 21278-79-80
KALEM—To Save the Special (No. 101 of the "Hazards of Helen" Railroad Series) (Drama) 21281
SELIG—A Mistake In Rustlers (Drama) 21282

General Film Company.

Advance Releases.

MONDAY, OCTOBER 16, 1916.

SELIG—Only a Rose (Three parts—Drama).
VITAGRAPH—The Curse of the Forest (Educational).
SELIG—The Selig-Tribune No. 83, 1916 (Topical).
BIOGRAPH—The White Rose of the Wilds (Drama) (Biograph-Reissue No. 89).

TUESDAY, OCTOBER 17, 1916.

ESSANAY—The Fable of "The Kittenish Superanns and the World Weary Snipes (Two parts—Comedy).
KALEM—A Sauer Kraut, Symphony (Comedy).
BIOGRAPH—Classmates (Three parts—Drama) (Biograph-Reissue No. 90).

WEDNESDAY, OCTOBER 19, 1916.

ESSANAY—Dreamy Dud (Cartoon-Comedy).
—A Scenic subject on the same reel.
VIM FEATURE COMEDY—A Persistent Wooing (Comedy).
KALEM—The Yellow Hand, No. 11 of the "Girl From Frisco" (Two parts—Drama).

THURSDAY, OCTOBER 19, 1916.

SELIG—The Selig-Tribune No. 84, 1916 (Topical).
VIM—A Precious Parcel (Comedy).

FRIDAY, OCTOBER 20, 1916.

KNICKERBOCKER STAR FEATURE—Treading Pearls (Two parts—Drama).
KALEM—The Code Letter (No. 1 of "Grant, Police Reporter" (Drama).
VITAGRAPH—The Fasters (Comedy).
VIM—Here and There (Comedy).

SATURDAY, OCTOBER 21, 1916.

ESSANAY—Marooned (Three parts—Drama).
VITAGRAPH—The Shot That Brought Happiness (Three parts—Drama) (Broadway Star Feature).
KALEM—Hazards of Helen Railroad Series No. 102 (A Daring Chance).
SELIG—An Eventful Evening (Western-Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

THE BIOGRAPH program for October offers the following prominent players in one—two and three reels—for release through General Film Company.

MARY PICKFORD BLANCHE SWEET DOROTHY BERNARD
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Do you know of another program offering you an equal number of "stars" in a single month?

Think it over!!

General Film Service

Calendar of Daily Program Releases

Releases for Weeks Ending October 14 and October 21

(For Extended Table of Current Releases See Pages 304, 306, 308, 310.)

Universal Film Mfg. Company.

SUNDAY, OCTOBER 8, 1916.

	(Serial No.)
REX—The Human Gamble (Two parts—Society—Drama)	01812
IMP—No release this week.	
L-KO—No release this week.	

MONDAY, OCTOBER 9, 1916.

RED FEATHER—A Romance of Billy Goat Hill (Five parts—Drama)	01820
NESTOR—Almost Guilty (Comedy)	01821
UNIVERSAL SPECIAL FEATURE—Breaking Into Society (No. 9 of "Timothy Dobbs, That's Me" (Two parts—Drama)	01832
UNIVERSAL SPECIAL FEATURE—Liberty No. 9 "A Daughter of Mars" (Two parts—Drama)	01833

TUESDAY, OCTOBER 10, 1916.

GOLD SEAL—Cheaters (Three parts—Drama)	01822
VICTOR—No release this day.	

WEDNESDAY, OCTOBER 11, 1916.

LAEMMLE—No release this day.	
L-KO—Lured But Cured (Comedy)	01823
UNIVERSAL ANIMATED WEEKLY—No. 41 (Topical)	01824

THURSDAY, OCTOBER 12, 1916.

UNIVERSAL SPECIAL FEATURE—Behind Life's Stage (Two parts—Drama)	01825
BIG U—No release this day.	
POWERS—The Beautiful Temples of Ceylon as Seen by Dr. Dorsey (Educational)	01826

FRIDAY, OCTOBER 13, 1916.

IMP—A Soul At Stake (Two parts—Drama)	01827
REX—No release this day.	
NESTOR—Pat Rooney In "It's All Wrong" (Comedy)	01828

SATURDAY, OCTOBER 14, 1916.

BISON—Night Shadows (Two parts—Drama)	01829
LAEMMLE—No release this day.	
JOKER—The Oil Smeller (Comedy)	01830

SUNDAY, OCTOBER 15, 1916.

REX—No release this day.	
POWERS—When Little Lindy Sang, (Drama)	01831
—Diplomacy (Cartoon)	01831
L-KO—No release this day.	

MONDAY, OCTOBER 16, 1916.

RED FEATHER—Barriers of Society (Five Parts—Drama	01838
NESTOR—His Own Nemesis (Comedy)	01839
UNIVERSAL SPECIAL FEATURE—Fame at Last (No. 10 of Timothy Dobbs, That's Me) (Two parts Drama)	01850
UNIVERSAL SPECIAL FEATURE—Liberty No. 10 (Title to be announced later—Two Parts—Drama)	01851
VICTOR—Room Rent and Romance (Comedy—Special Release)	01857

TUESDAY, OCTOBER 17, 1916.

GOLD SEAL—The Wrath of Cactus Moore (Three Parts—Drama)	01840

WEDNESDAY, OCTOBER 18, 1916.

LAEMMLE—Through Baby's Voice (Two Parts—Drama	01841
L-KO—Safety First (Comedy)	01842
UNIVERSAL ANIMATED WEEKLY—Number 42 (Tropical)	01843

THURSDAY, OCTOBER 19, 1916.

IMP—The Eel (Two Parts—Drama)	01844
BIG U—No release this day	
POWERS—No release this day.	

FRIDAY, OCTOBER 20, 1916.

IMP—No release this day.	
REX—No release this day.	
NESTOR—Pat's Pasting Ways (Comedy)	01845

SATURDAY, OCTOBER 21, 1916.

BISON—The Conspiracy (Two Parts—Drama)	01846
LAEMMLE—No release this day.	
JOKER—Beans and Bullets (Comedy)	01847

Mutual Film Corporation.

SUNDAY, OCTOBER 8, 1916.

	(Serial No.)
VOGUE—A Touch of High Life (Two parts—Comedy)	05090-91
GAUMONT—Reel Life, No. 23 (Mutual Film Magazine)	05092

MONDAY, OCTOBER 9, 1916.

MUTUAL STAR PRODUCTION—Phillip Holden-Waster (American—Five parts—Drama) (No. 142)	
MUTUAL STAR PRODUCTION—Redeemed (Turner—Five parts—Drama) (No. 143)	

TUESDAY, OCTOBER 10, 1916.

BEAUTY—The Last Thrust (Comedy)	05093

WEDNESDAY, OCTOBER 11, 1916.

MUTUAL WEEKLY—Number 93 (Topical)	05094
GAUMONT—See America First, No. 57 (Scenic)	05095
—Kartoon Komics (Cartoon—Comedy)	05095

THURSDAY, OCTOBER 12, 1916.

GAUMONT—(Three part subject—title to be announced later.)	

FRIDAY, OCTOBER 13, 1916.

THANHOUSER—At the Edge of the Aqueduct (Two parts—Drama)	05099-100
CUB—Inoculating Hubby (Comedy)	05101

SATURDAY, OCTOBER 14, 1916.

CUB—Those Primitive Days (Comedy)	05102
CUB—Their College Capers (Comedy)	05103

SUNDAY, OCTOBER 15, 1916.

VOGUE—Ducking a Discord (Two parts—Com.)	05104-05
GAUMONT—Reel Life No. 24 (Mutual Film Mag.)	05106

MONDAY, OCTOBER 16, 1916.

AMERICAN—The Franchise (Two parts—Drama)	05107-08
MUTUAL STAR PRODUCTION Bluff (American—Five parts—Drama) (No. 144)	

TUESDAY, OCTOBER 17, 1916.

MUTUAL—The Law of Nature (Two parts—Drama)	05109-10

WEDNESDAY, OCTOBER 18, 1916.

MUTUAL WEEKLY—Number 94 (Topical)	05111
GAUMONT—See America First, No. 58 (Scenic)	05112
—Kartoon Komics (Cartoon-Comedy)	05112

THURSDAY, OCTOBER 19, 1916.

GAUMONT—Looking Westward (Two parts—Dr.)	05113-14
MUTUAL MASTERPICTURE DE LUXE—The Voice of Love (American—Five parts—Dr.) (No. 145)	

FRIDAY, OCTOBER 20, 1916.

CUB—He Wouldn't Tip (Comedy)	05115

SATURDAY, OCTOBER 21, 1916.

CUB—That Doggone Baby (Comedy)	05116
CUB—The Deacon's Widow (Comedy)	05117

CHRISTIE COMEDIES

Some of the Live Wires who are handling them:

Peerless Film Company
100 Goldengate Ave., San Francisco, Cal.
Branch Office: Investment Bldg., 8th and Broadway, Los Angeles, Cal.
Territory: California, Nevada, Arizona.

Zenith Feature Film Co.
Produce Exchange Bldg., Minneapolis, Minn.
Branch Office. Milwaukee, Wis.
Territory: Minn., North and South Dakota and Wisconsin.

Phoenix Feature Film Exchange
Columbus Ave., Boston, Mass.
Territory: New England.

Electric Theater & Supply Co.
13th and Vine Sts., Philadelphia, Pa.
Territory: E. Pennsylvania, S. New Jersey, Washington, D. C., Delaware, Maryland and Virginia.

William Sievers
Grand Central Theatre Bldg., St. Louis, Mo.
Territory of Missouri.

Nolan & Swanson Film Exchange
Curtis Street, Denver, Colo.
Territory: Colorado, Utah, Wyoming, New Mexico, Montana.

Alliance Film Co.
1905½ Commerce St., Dallas, Texas.
Territory: Texas, Arkansas & Oklahoma.

Famous Players Film Service, Ltd.
Toronto, Canada.
Territory: Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver—Canadian territory.

Hawkins & Heaney
408 Longacre Bldg., New York City.
Territory: New York City, Greater New York and N. New Jersey.

Superior Features of Michigan
71 Griswold St., Detroit, Mich.

Remember: A NEW COMEDY EACH WEEK

EXHIBITORS—If you have not already booked these write or wire

CHRISTIE FILM COMPANY, Los Angeles, Cal.

Head Office and Studio—Sunset and Gower, Hollywood, Cal.
New York Office, 408 Longacre Bldg., F. J. HAWKINS, Representative.

Stories of the Films

General Film Company

VITAGRAPH.

BUSTING IN AND OUT OF SOCIETY. (Sept. 11).—Written and directed by Ralph Whiting.

He is thrown from a freight car, lands on a bull's horns, the bull throws him, he lands on a car fender, is bumped into the air again, and when he comes down this time, he falls on a French count who is on his way to a fashionable reception. He changes with the helpless count and dumps him into an ash barrel, then makes his way to the Brown's as the count. From the time he enters the house until the time when the real count turns up in a barrel, there is much excitement. Then follows a humorous chase in autos and after a collision he is bumped into the air and onto a coal car.

THE THORN AND THE ROSE. (Broadway Star Feature—Three Parts Sept 16) -Authors, Ralph Ince and Dwight Cleveland. Director: Mr. Robertson.

Everett Elliott, a rich and successful artist, on a visit to his country house, falls in love with and marries a beautiful country girl, whom he found trespassing in the lily garden. His friends disapprove of what they regard as a mesalliance, and Elliott and his wife take up like in the west. Here they live for three years, being blessed with a child—a boy. Elliott grows restive. Little gaucheries of which his untutored wife is guilty annoy him. He goes on a visit to New York and there becomes infatuated with Rosa, an adventuress. Abandoning his wife, he elopes with Rosa, and in Europe, travels the pace that kills. The woman tiring of him and learning that his funds are running low, resumes an old time lover. Elliott discovers her treachery and kills Rosa and her paramour. Fleeing the scene of his crime, in disguise, he returns to his old home. He finds his wife crushed and dying and as he folds her dead body in his arms the arm of the law descends upon him.

A PERFECT DAY (Sept. 18).—Author, George Ford. Director: Frank Currier.

For the tenth anniversary of their marriage, Mr. and Mrs. Sweet decide to give a picnic party—a journey back and forth by trolley car and row boat to a dinner in the open country. There are five comedy climaxes, the result of mishap and confusion. At the height of each such effect a close-up of Mr. and Mrs. Sweet is shown which fades into a flash of what they planned for and thought would be.

SAND, SCAMPS AND STRATEGY. (Sept. 22).—Directed by Lawrence Semon. Author, Lawrence Semon and Graham Baker.

Percy returns with a roll in time to save the father of his sweetheart from being ousted by Casper, who holds a mortgage on the mill. Casper and his gang undertake to capture the girl and revenge themselves upon Percy. The villains tie the girl to a car of sand headed for a fiery furnace. The villain turns the wheel. Percy arrives in time and his weight thrown against the car sends it back to safety. The villain is caught on the wheel and is spun around. The car with Percy and the girl dashes past barriers and goes through a house on which some of the gang are trying to dislodge father, who has been trown from the cliff and who is hanging to a tree stump. Percy and the girl are cornered on the edge of the cliff and have to take refuge on the rope ladder stretching across the chasm. Percy succeeds in cornering the gang in the powder house and sets the surrounding grass on fire. The gang escapes to the roof, rocking the house on the edge of the cliff. The explosion sends them into the pit. Percy and his friends are reunited. As the villains struggle to extricate themselves a huge quantity of sand is sent down upon them, burying them.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

GETTING BY (Sept. 25).—Director, John Robertson. Author, Charles Ade.

Father Ray becomes disgusted with his son, Jack, who makes love to the stenographer, Mabel, instead of working. He sends Jack to a farm in Oklahoma, to be a "do'er" instead of a "wo'er." Finding the farm an arid piece of land, Jack grows resentful, sends for Mabel, and they are married. Short of funds, he writes home for more, and fleeces Dad for a deep well drill outfit to save his crops. To obtain more money he ships home several jars of fruit from his supposed orchard. Partaking of some, Dad contracts ptomaine poisoning, and visits Jack's farm to recuperate.

Stalling with Dad around the farm, Jack unknowingly points out a hickory tree for a peach producer. Having never heard of such a tree, Dad grows suspicious, but Jack assures him it is being done by grafting. Dad investigates and learns that Mabel is Jack's wife and that the fresh fruit is canned fruit. Wrathful, he denounces and disowns them, cutting Jack off with nothing but his arid farm. The drill man arrives and tells Jack that they have found no trace of water but that the place is flooded with oil. Realizing Jack's sudden wealth and independence, Dad forgives.

SHE WHO LAST LAUGHS (Sept. 29).—Authors, Lawrence Semon and C. Graham Baker. Director, Lawrence Semon.

Vera Wealthy, heiress to the Wealthy millions, comes home from college which fact is noted in the society columns. A band of kidnappers read the item and plan to capture and hold her for ransom. A nut detective reads the activities of a band of kidnappers and determines to go on their trail. Spencer Spunk, who loves Vera, goes to call on her. Before he reaches the house, however, she has a tiff with her father and in order to repay him, leaves a note that she has been kidnapped. She goes walking in the park. Spunk arrives at the house and is accused by the father. To clear himself, he determines to rescue Vera. Vera, walking in the park, is spotted by the kidnappers, who grab her. As she struggles Spunk rescues her. The nut detective arrives with cops and pursues Spunk, believing him to be the kidnapper.

Spunk takes Vera home and a fond reunion occurs. At this point the cops arrive, led by the nut. Spunk and Vera take refuge in her boudoir and when the nut comes in he chastizes her. The nut creeps along the window ledge to another window, dislodging some flowerpots on the crooks who have arrived. The crooks enter the house and throw Vera in a trunk. They go out and Vera, leaping up, throws the nut into a trunk. The crooks throw the trunk out of the window, tie it to Spunk's racing car, and dash off. Wild pursuit, during which the nut opens the trunk and tries to escape. The machine plunges off a cliff. The crooks open the trunk, expecting to find Vera. They find the nut and submit to capture.

MAKING AN IMPRESSION (Oct. 2).—Author, Anna M. Goebel. Director, Frank Currier.

The Newlyweds arrive home from their honeymoon and occupy their parents' town house while the old folks are in the country. Phillip, Phyllis, Jack and Dorothy are invited to make it a house party. Phillip proposes to Phyllis, but she does not believe he can support her. He boasts of his rich aunt and then receives a little from her, telling him that she is on her way to visit him. She wants to see whether he is capable of taking care of the money she will give him. He has been writing that he is prosperous. The bride and groom come to his rescue and plan to play the part of servants while the aunt remains overnight at the house.

The aunt arrives and is amazed at the actions of the servants. She is served a frightful meal and goes to bed while the others go out to eat. On their return they make such a noise that Auntie awakes and learns of the deception. She plans revenge. Next morning she gives them all work to do. Then she quietly leaves. The others make Phillip do all the work. Aunt sends a letter telling Phillip he is so prosperous that he does not need her financial aid. As the party is plunged into gloom she sends another note telling him to exert some of his cleverness in investing the money she encloses.

A VAMPIRE OUT OF WORK (Oct. 6).—Authors, Tom Brett and Frank Lawrence. Director, S. Rankin Drew.

Theodora Bareback, reluctant to go back to the simple life on a strenuous farm, takes a job as a waitress in a beanery, pending a revival of the vampire business with the Wolf Film Company. Willie Holmes, a son of Broken Holmes, a multi-millionaire, falls in love with Theodora, and to gain father's consent, she vamps the old man. The son catches father in the arms of his promised wife and to escape humiliation, the old duffer consents. He comes across with a mere million, and then leaves for the Orient, deciding that Scranton, Pa., is no place for a man with harem inclinations.

CANTRELL'S MADONNA (Broadway Star Feature—Three Parts—Oct. 7.)—Written by Thomas R. Mills. Author, Cecillie B. Peterson.

Peter Cantrell, an artist, goes to the mountains for his health. He meets and falls in love with Nance, the niece of the innkeeper. When he returns to New York, he promises to send for her. But the designs of Lawson, a wealthy New Yorker, abetted by her uncle, cause Nance to flee to Cantrell. They are married and live happily.

Peter develops consumption and is ordered to Arizona. There is not money enough for both to go, so it is decided that Nance shall stay in New York until her baby is born, and then, if they can earn the necessary money, she will follow him. The baby dies, and Nance's health is wrecked and her beauty gone. She can find no work and Peter's money is gone. But, feeling in her heart that Peter will never be well again, she writes cheerfully and does not tell him that their baby is dead. A well-meaning friend writes her that Peter is starving himself, and, desperate, she goes out on the streets. There, unexpectedly, she meets Lawson again, and goes home with him.

A new, strange life opens before Nance, but she lets no whisper of it reach Peter, and still writes to him of the baby and her work. During a midnight revel, Nance learns that Peter is dying. She tries to slip away, but he sees her, and determined that she shall not go until he is ready to have her do so, he writes Peter telling him the whole story, and reads the letter, mails it and locks her in her room. Toward dawn the old butler releases her.

She reaches Peter before he dies. There she comes face to face with Peter's only masterpiece—a Madonna, painted from his memory of her and his dreams of their child. And there, crouched at his feet, her hand closed over his with the grip of a terrified child, she ends her life.

BILLY'S MELODRAMA (Oct. 9).—Director, Frank Currier. Author, George Plympton.

Billy's favorite indoor sport is reading bloodcurdling thrillers. But he fails to find anything in his library sufficiently exciting to hold his interest, so he decides to write a real thriller himself. He employs a hero, a heroine and a villain. Each time he throws his hero into a trying situation and each time he has the greatest difficulty in getting him out of it. Finally Billy has his three characters up in an aeroplane and the hero is about to hurl the villain to the depths below for his many crimes. But Billy, in his writing, has become so excited that he has thrown a lighted cigarette butt on the floor and this has ignited his celluloid collar. The room is ablaze and the fire engines are outside, when Billy reaches this point in his story. When the firemen come to the rescue, Billy pleads for a few minutes to finish his stofy, but they drag him out unceremoniously and his story is never ended. Billy is next secn in a padded cell where all he can say is "They're up in the clouds and I can't get them down." The story turns out to be a dream.

THE MAYOR'S FALL FROM GRACE (Oct. 13).—The Mayor promises his wife to attend a reception at the Frisbee's house at five o'clock. In the meantime a delegation of politicians wait on him and inform him of the fact that he is to be nominated for Governor. A mild celebration follows. The Mayor is absent-minded and a little drink accentuates it.

Mr. Frisbee has been known to drink. A new footman is instructed that in case Frisbee comes home drunk to put him to bed. Mr. Frisbee goes out to learn the baseball scores and promises not to touch a drop. The Mayor calls at the reception, asks if his wife is there, and his manner is so abstracted that the footman believes him to be Frisbee under the influence. He puts the Mayor to bed.

Mrs. Frisbee goes up to look at her supposed husband. She bursts into tears and wakes up the Mayor. The Mayor's wife, seeking Mrs. Frisbee, hears her husband's voice and Frisbee arrives on the scene perfectly sober, looks through the keyhole, and discovers his wife with another man. Frisbee and the Mayor's

wife burst into the room and the Mayor leaps out of the window into the arms of a cop. The lady goes to the station house to make a complaint. The woman is clubbed and dragged off. The Mayor is suspected on the bench, hears the case at once and orders the cops to bring back the woman. They drag out the footman and, not daring to arrest him. The Mayor later attends the reception.

VIM FEATURE COMEDY.

A GRAIN OF SUSPICION (Oct. 4).—Mrs Lowe (Rosemary Theby) sees a bargain in real estate and decides to surprise her hubby (Harry Myers) by purchasing it and paying for it with her own money. The real estate man calls regularly to collect his payments and upon several of these occasions he is seen by hubby who, not knowing who he is, gets jealous. He decides not to say anything about it to his wife who decides to say nothing to her husband until the lot is paid for. The continued visit of the real estate man annoys hubby and he decides to put a detective on the case. The detective gets working; he goes to the office of the real estate man and obtains a good look at him, he then decides to spy around the house. He sees the collector call for his regular instalment and notifies hubby that the mouse is in the trap. He enters the house and arrests the real estate man, much to the surprise of his wife. Hubby comes in and when he is acquainted with the facts in the case he pleads for forgiveness. Wifey forgives him.

THEIR INSTALLMENT FURNITURE. (Oct. 11).—Harry promises wifey a birthday present, but wifey is impatient and instead of waiting for it she goes to hubby's trousers while he is asleep, and helps herself to a roll of bills amounting to $200, which she supposes is her birthday gift. She places it under her pillow and then dreams hubby placed it there. After finding it she thinks her dream has come true and tells hubby he is the dearest man in the world.

Hubby goes to the office and is greeted by numerous bills. After making out checks for all of the bills he discovers that his bank account is overdrawn and when he goes to deposit the $200 he finds it missing.

In the meantime the money has become a burden to wifey and she goes to town to find someone who will relieve her of it. When hubby questions her about it she thinks he is fooling and tells him he must be hungry. Next day during the progress of the wife's birthday party when everybody seems to be enjoying themselves the collectors with the "N. G." checks come to take away the furniture. It does not take long for them to bust up the party and innocent hubby gets a little "busting up" himself.

KNICKERBOCKER STAR FEATURE.

THE BETTER INSTINCT—(Two Parts—Oct. 6).—The cast: Lucy Manley (Jackie Saunders); Ted Gordon (Frank Mayo); Marie Higgins (Lillian West); Raymond Gordon (Daniel Gilfether). Mrs. Gordon (Madeline Woods); Lucy's Father (Richard Johnson).

Lucy, a machine girl in a sweatshop, works beside Marie, a girl whose stunted morality prompts her to take advantage of Lucy's innocence and teach her the art of income without labor. The oppression of sweatshop existence makes Lucy receptive to Marie's proposal. The two girls attend a dance where they are followed by two cadets desirous of gaining the price set by Mme. Mazie, a representative of the white slave traffic. Ted Gordon, a derelict, whose addiction to drink has made him an outcast, overhears Mme. Mazie's proposition. He follows the two girls to the dance. Impressed by Lucy's innocence, he succeeds in thwarting the scheme. Mrs. Gordon, a noted philanthropist, visits the sweatshop. In reality Mrs. Gordon has adopted slum work actuated by the hope that her lost son might be found and restored to her and his father, whose iron will drove him from home on account of his drinking.

At the sweatshop Mrs. Gordon is robbed of her purse by Marie, who induces Lucy to take the purse and escape. Mrs. Gordon discovers the theft and Marie throws suspicion onto Lucy. Lucy's escape is effected by disguise and by utilizing various fire escapes. She gets into a tenement room just in time to prevent Ted, who is in a semi-delirious state, from carrying out his self-destruction. With some of the stolen money, she brings a physician to Ted's room. The physician becomes conversant with part of Ted's history, and also the part relating to Lucy's timely entrance. Lucy overhears a plot and subsequently warns Ted's father in time to prevent his being held up by a couple of thugs. Ted's father has likewise relented, and spends his time in trying to discover the whereabouts of his son, hence his visit to the slum district.

Ted recovers sufficiently to determine (having heard the doctor's story of how the waif had saved him from self-destruction) to abstain from drink and to go West in an effort to make good and then to return home. Before this plan is carried out other incidents occur which alter his plan of leaving.

Lucy's conscience bothers her. She takes the purse back to Mr. Gordon tells her story, and is forgiven. Lucy's father has meanwhile been arrested while in act of "rolling" a victim. While Lucy and Mrs. Gordon are conversing Mr. Gordon returns and recognizes the girl who saved him from being robbed. Lucy recognizes the photograph of Ted (their lost son, as the sick man whom she had helped. She takes her parents to the sick man's room, reconciliation follows, and the next morning the home is made happy by all determining to forget the past and live only for the future. Marie has been captured and landed in jail.

FROM THE DEEP (Three Parts—Oct. 13).—The cast: Mollie Roberts (Joyce Moore); Nellie Roberts (Phyllis Grey); Joe Hardy (Thomas A. Rector); Detective Jim Henderson (Philo McCollough); Chief of Police Reynolds (Daniel Gilfether); "Big Ida" (Florence Horkheimer); "Red the Dope" (Jay Herman); "Slick the Sniffer" (Henry Stanley); Bud McGinnis (Bruce Smith.

Mollie Roberts, and her sister, Nellie, left alone in the world, are compelled to support themselves. Nellie succumbs to the wiles of Jim Henderson, a maried man, and after a baby is born he calls at the humble abode of the sisters. When he heartlessly refuses to help the unfortunate mother and her child, Mollie flies into a justifiable rage, threatens to have him arrested, and orders him from the house. He hastens to his home, tells his wife to pack up, and the two flee to a distant city where he secures a position on the police force as a detective.

Mollie does the best she can for her unfortunate sister and the baby, but the infant dies and the mother soon follows. Mollie, to get away from the scene of sorrow, reaches the city where Henderson is located. After making repeated efforts to find work she is forced to accept a position as singer in a coast resort. Here she meets Joe Hardy, who has fallen in with evil companions, "Red the Dope," and "Slick the Sniffer." There is an exchange of sympathy between Mollie and Joe, both seeming so much out of place. Mollie does not know, however, that "Red" and "Slick" have succeeded in making a dope fiend out of Joe or that the three have planned a robbery.

The burglary is attempted but a frightened servant in the house 'phones for the police. "Big Ida," one of the gang, is on watch. She scents the officers and blows a whistle, which is the signal for Joe to warn "Red" and "Slick." He gives the order but "Red" and "Slick" are caught nevertheless. Henderson, who is with the raiding party, goes after Joe, but the latter outfoots him and reaches the rendezvous of the gang. Henderson returns to police headquarters where "Red" and "Slick" are lined up. The chief of police, the arresting officers and Henderson apply the third degree to the crooks. They refuse to implicate a third party until an officer is sent after "Big Ida." She is placed in a cell. There is a policeman on one side of the door and a stenographer on the other to make it appear that she is confessing. Then a curtain is raised and she is revealed to the startled gaze of "Red" who weakens and tell what he knows despite "Slick's" efforts to stop him.

Henderson scours the underworld for Joe, stopping at numerous places to collect his graft. Entering the Midway Cafe where Mollie is singing he makes the proprietor give him his money. After his departure Joe appears and Mollie gets him a place as an entertainer. During the few weeks that follow they fall in love and Mollie influences Joe to quit taking dope. Henderson discovers Joe and places him under arrest. Mollie confronts Henderson who is dumfounded. She demands in payment of her sister's life that he liberate her lover. Henderson is on the point of doing so when the proprietor of the place, enraged because he believes the detective has tricked him, draws a revolver and kills him. Joe is apprehended and sentenced to a term in prison. Upon the day of his release Mollie meets him and the two leave for unknown parts to be married and to lead a new life.

VIM.

THE CANDY TRAIL (Oct. 12).—The cast: Plump (Babe Hardy); Runt (Billy Ruge); Village Belle (Florence McLoughlin).

Florence, the village belle and heiress, accepts the invitation of Runt, the local sport, for a ride in his new flivver, much to the heartache of Plump, her true but rustic sweetheart. Runt, by his tales of wonderful adventure to be gained in the city he himself soon plans to visit, causes Florence to yearn to be one of the myriad lights that help to make the great White Way burn so brightly. When Runt reaches the city he falls into the clutches of a lawless gang and soon becomes one of its most ardent members.

Scheming to gain [illegible] of her riches, Runt writes to Florence telling her to come to town, where he will [illegible] Poor Plump is heartbroken at the departure of his sweetheart. Premonition tells Plump that his [illegible] in danger. He leaves to [illegible] where he finds a clue to Florence's whereabouts and follows her trail to the den where she is about to fall a victim at the hands of the gang's leader. Using all of his strength Plump routs the gang and [illegible] Florence.

WATCH YOUR WATCH (Oct 13).—The cast: Prof. Fakem (Robert Burns); Jabbs (Walter Stull); Mrs. Jabbs (Melba Andrews); Miss Jabbs (Ethel Burton); Crook (Harry Naughton); Professor (Frank Hanson).

Jabbs, taking a leap at his club one evening, is made the victim of a practical joke by his fellow club mates, who relieve him of his watch. On his way home, he collides with Prof. E. Z. Mark, who, having been presented with a beutiful watch by his fellow professors, is naturally somewhat still under the influence of the happy event. Missing his watch, a minute later, Jabbs naturally suspects that the professor was none other than a clever pick pocket who had used the collision to cover up his light fingered operating. Running back Jabbs catches up with the professor and after administering a severe beating to him forces the professor to hand over his own cherished watch. Not until the following morning when he reads of the robbery of which the professor is the victim does Jabbs realize his error.

In terror that he may at any moment be arrested, Jabbs seeks several ways by which he can rid himself of the watch, which is plainly marked with the professor's name. All his schemes failing, he throws it out of the window to be found by Pokes who gives it to his sweetheart, Ethel, Jabbs' daughter who proudly displays it to her father. Jabbs employs a professional crook to rob his house. The crook forces Pokes to assist him in the robbery. They fight over possession of the watch and both are marched off to jail. Jabbs' home is demolished by the crook and Pokes.

In despair he rushes out and seeing the professor calls to him to come and get the watch, but the professor, fearing another beating, hurries away. He is followed by Jabbs. The professor seeks refuge in the police station just as the crook and Pokes are being arraigned. The crook catches sight of Jabbs and accuses him of hiring him to rob his home and the professor also accuses him of being the man who assaulted him and robbed him of his beautiful watch. The evidence being conclusive all three, Pokes, Jabbs and the crook are led away to the cells, where the crook and Pokes proceed to mete out to Jabbs dire punishment for having been the direct cause of their predicament.

KALEM.

BUMPING THE BUMPS (Sept. 26).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); the girl (Ethel Teare); her father (A. Edmondson).

Ham and Bud are jealous rivals for the hand of the fair Ethel. Bud is the favored one and Ham leaves vowing revenge. He notices how clients are flocking to Prof. Fakem, the phrenologist, and evolves a scheme which finds the professor floundering about at the bottom of a well while Ham dons the flowing robes and rakes in the coin of the credulous. Ethel's father, the sheriff, is a student of phrenology, and when Bud asks for his consent to a wedding the reply is, "You'll have to have your bumps O. K.'d by Prof. Fakem." This gives Ham his chance and the manner in which he takes advantage of it furnishes the laughs that complete this comedy.

A BATTLE IN THE DARK (Episode No. 8 of "The Girl from Frisco"—Two Parts—Sept. 27). The cast: Barbara Brent (Marin Sais); John Wallace (True Boardman); Ace Brent (Frank Jonasson); Madah Singh (Ronald Bradbury); Gungha (Edward Clisbee); Madge Merrilies (Josephine West); her father (Karl Formes, Jr.); the prisoner (Gypsy Santoris).

Ranchman Merrilies has fallen into the power of Madah Singh, a Hindu mystic. The Madah has induced him to discharge his ranch hands, replacing them with Hindu "ragheads" and is fast bleeding him of his wealth. Madge Merrilies appeals to her friend, Barbara Brent, to aid her. Barbara becomes a guest at the Merrilies home, while her father pays a visit to Congressman Wallace, owner of the adjoining ranch, who has engaged the discharged hands.

Barbara learns that the Madah is keeping a Hindu girl prisoner in the attic of the Merrilies home and when she investigates finds that the girl is used as "the spirit maiden" to force large sums of money from Merrilies. Gungha, in love with the prisoner, plots to usurp Madah's position as leader of the Hindus. Barbara invades the attic at midnight and finds the chest in which the Hindu has stored the money forced from the ranchman. She takes the prisoner and the money to her room, but Madah, who was pre-

paring for flight with his ill-gotten gains, overhears Barbara and Madge and bursts into the room. Madge escapes and succeeds in phoning to Wallace and Brent for help, while Barbara struggles with Madah for the possession of the chest.

Meanwhile Gungha has decided that the hour is ready for him to strike and sets out for the house after telling his followers to attack if he does not return in fifteen minutes. Madah is overpowering Barbara when Gungha enters by the window and the mystic turns to confront this new opponent. In the struggle that follows a lamp is flung across the room and in a minute it is in flames. Madah escapes, and jumps into his waiting auto with the prisoner and the money chest. Gungha manages to climb on the rear of the auto as it starts, while Barbara mounts her horse and sets out after the Hindus.

Gungha's followers, fearing for the safety of their leader after the expiration of the time limit, start to attack the house and Wallace and Brent arrive just in time to aid Merrilies and Madge in their defense of a burning fortress.

RIVAL ARTISTS (Sept. 29).—The cast: Daisy (Ivy Close); Jack (Arthur Albertson); Demetrius Daub (Henry Murdoch); Mr. Grouch (Robert Ellis); Chloe (William McKey). Author, Frank Howard Clark. Director, Robert Ellis.

Papa Grouch frowns on Jack's suit, so Daisy and Jack plan to elope. Jack, who is an artist, is working strenuously to win a $10,000 prize offered by an art society. Demetrius Daub, who is also an artist—but his specialty is house-painting—hears of the prize offered and decides that "painting is painting," so he tries for the prize. All he succeeds in doing is getting entangled in the elopement of Jack and Daisy so that this event seems endangered for a time, but after a whirl of breath-taking incidents, all ends happily.

THE DEATH SWING (No. 99 of "The Hazards of Helen" (Sept. 30).—Helen, day operator at Lone Point (Helen Gibson); Dick Benton, night operator (P. S. Pembroke); his father (G. A. Williams); Stallings (George Routh). Director, James Davis.

Stallings' plot to spoil the demonstration of Dick Benton's newly invented safety stop for trains seems certain of success when the locomotive is sent running wild down the tracks. Helen saves the day by climbing out on a wire stretching across the tracks and dropping to the speeding engine. The shock of landing momentarily dazes her but it is only a matter of a few seconds before she has brought the train to a stop.

ONE STEP TOO FAR (Oct. 3). The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Adventurous Agnes (Ethel Teare).

Ham and Bud find themselves in the clutches of the law, but Ham's sturdy physique causes the police captain to offer him his freedom if he will become a policeman. Ham accepts, while Bud, saddened by his rejection, joins forces with Adventurous Agnes, who is a clever crook. As a minion of the law Ham is a scream. For a time the life of ease—with plenty of soft pickings—agrees with him but he goes "one step too far" after arresting Agnes and Bud and when the grand exposure comes Ham is found seated with his prisoners in a two-by-four cell.

THE WEB OF GUILT (Episode No. 9, of "The Girl from Frisco"—Two Parts—Oct. 4).—The cast: Barbara Brent (Marin Sais); John Wallace (True Boardman); Ace Brent (Frank Jonasson); Terry, the foreman (Edward Clisbee); Fannie, a dance hall girl (Josephine West); Siwash (Steve Murphy); Tom Risling (Ronald Bradbury); Wung (Phillipie). Director, James W Horne.

Risling, proprietor of Santa Cora's general store, through jealousy over Fanny, a dance hall girl, plots to do away with Terry, foreman of the Brent ranch. By use of a rope he places a shotgun in Terry's shack so that it will kill him when he enters the door. But fate rules that Wung, Brent's Chinese servant, shall be his victim. Barbara and Wallace quickly decide that the shot was meant for Terry. Siwash, a roystering ranch hand, is arrested because of a drunken threat made to Terry the night before. But Barbara is convinced of his innocence and asks for time to solve the mystery. How she does so, following the slender clue given by a peculiar strand in the weave of the rope used by the assassin, furnishes a mystery story.

STOLEN PLUMAGE (Oct. 6).—The cast: Sylvia (Ivy Close); Alex (Henry Albertson); Babzebe (Henry Murdoch); his favorite wife (Mary Taylor-Rossi); Mr. Fairfax (William McKey). Author, Louis B. Gardner. Director, Robert Ellis.

Though Babzebe has the choicest harem in all the East life is dull, for he has grown tired of the things that surround him and seeks something new. So the Wise Men offer a huge reward to the person who will make Babzebe laugh and smile once more. Algy, touring de luxe, strives to win the prize but when he asks "Why does a chicken cross the road/" Babzebe orders "Off with his head." Algy begs for five minutes' grace and as he wanders about the palace grounds the sight of the Sacred Dumdikky Bird suggests a scheme to him. He overpowers the guards and steals a feather from the fowl.

This time he appears before Babzebe in silence, but he tickles the royal ribs with the precious feather and soon Babzebe is rolling about the floor laughing as he never laughed before. Algy seizes the opportune moment to make his escape. But Babezebe swears to recover the sacred feather and he follows to America. In that far-off land Sylvia listens enthralled to Algy's tales of his mighty prowess and reckless daring in the East. Suddenly Babzebe appears on the scene—and then things happen with machine gun rapidity.

THE BLOCKED TRACK (No 100 of "The Hazards of Helen"—Oct. 7).—The cast: Operator at Lone Point (Helen Gibson); Superintendent Melvin (P. S. Pembroke); butler, ex-telegrapher (G. A. Williams); Strang, an ex-convict (George Routh). Author, E. W. Matlack. Director, James Davis.

On a visit to the State Prison with Superintendent Melvin of the construction camp near Lone Point, Helen gains the friendship of Butler, a former telegrapher who had been wrongfully convicted on circumstantial evidence. Butler is soon to be released and Helen promises to aid him. She does so by securing a position for him as telegraph operator at the construction camp. Here Strang, an ex-convict, recognizes Butler, and attempts to force him to aid his plan to rob the pay car. The action works up to a thrilling climax which finds Helen, pursued by Strang, climbing to the topmost branch of a tree overhanging the railroad tracks, from which she swings through the air and lands on the pay car. Her warning is none to soon.

Universal Film Mfg. Co.

BIG U.

THE HALTING HAND (Special Release—Sept. 25).—Albert and Jim Glendenning, two brothers, are in love with Gertrude Grayson and this is the cause of the first disagreement that the two brothers have ever had. At last, when his brother goes away on a trip, Albert tells the girl that he is dead and so gets her to marry him.

Years later the other brother returns and when he finds what has occurred he persuades Gertrude to elope with him. But at the crossroads they are misled by a sign post and come to a desert instead of the town that they hoped to reach. While proceeding along a cliff Jim slips and falls into the marsh below. When Gertrude reaches him only his hand is to be seen. She takes the hand to try to get him out but the hand closes on hers and she is held prisoner.

Several days later Albert finds the two of them there, the woman still held in the vise-like grip of the hand protruding from the marsh.

THE WHITE MAN'S LAW (Special Release—Oct. 2).—Sergeant Bob Monroe is in love with the Colonel's daughter out on a post in the West. He has a rival in Lieutenant Embree. The lieutenant wrongfully accuses him of assault and he is committed to the guard house pending trial. Florence, his sweetheart, aids him to escape and he goes to an Indian camp to get a horse.

At the camp of the Indians he finds that they are going on the warpath because one of the religious rites has been forbidden. They attack the fort and many of the soldiers are killed, among them Embree. But before dying he confesses that Bob is innocent of his offense. Bob masquerades as the dead chief of the Indians and succeeds in scaring them away. He is given a commission and the hand of the colonel's daughter as a reward.

VICTOR.

THE MEMORY MILL (Special Release—Oct. 2).—The cast: Jane Wright (Grace Lewis); John Todd (William Shea); Chief of Press Gang (William Welsh); Mrs. Wright (Miss Haldiman); Captain Fouche (Tom Moore).

John is in love with Jane Wright, to whom he has been betrothed since they were children. Then one day John is forced to serve as a seaman on a man-o-war. Jane is heartbroken over her lover's departure, and takes passage to France in the hope of finding him. The ship is attacked by the French and Jane is rescued by a French officer who takes her to his home. Later John finds her but she does not know him, as she has lost her memory in the fight. Then he takes her back to the scenes of her youth and the sight of them bring back her memory and all end happily.

NESTOR.

ALMOST GUILTY. (Oct. 9.) The cast: Going To Be Married (Eddie Lyons); His Best Man (Lee Moran); The Bride-Elect (Priscilla Dean). Written by Walter Newman. Produced by Louis Chaudet.

The night before the wedding, Eddie and his pal, Lee Moran, indulge in wine too freely and are hardly able to get to Eddie's apartments. On their way home they get in an argument with the Italian fruit vender. While they are talking, a sneak thief tries to rob the cash register. In the fight that followed Lee and Eddie knock the crook out. A policeman finds their watch, pocketbook and other things they have dropped. The next morning they awaken to find the room in disorder. They read the headlines in the paper saying that murder has been committed the night before and they jump to the conclusion that they have committed murder.

The policeman calls with their belongings and they think he is after them so deny the ownership. Lee and Eddie at last end up at the police station and decide to give themselves up. They show the Judge the paper and confess to the murder. The judge finds that the paper is about a year old and gives them the laugh. About this time Miss Dean and the others rush in and find Eddie well and happy. It is decided to have the judge perform the ceremony and all ends well.

IT'S ALL WRONG. (Oct. 13). The cast: Pat ("Pat" Rooney); Grace's Father's Choice (Ed. Sedgwick); Grace (Yvette Mitchell); Minister (Jean Hershott). Written by Ben Cohn. Produced by Roy Clements.

Pat is in love with Grace, and taxes his ingenuity to have a free rein to woo the girl.

Father's choice is a wealthy man, and under his vigorous supervision, the engagement of the girl and father's choice is announced. The day is set for the wedding, and Pat is in distress, but resolves "never to say die." On the wedding day Pat takes the preacher's car, and, securing another preacher, sends him to the house, intending to manage things in such a manner that the new preacher will marry himself and the girl, instead of the expected groom.

He tells the girl of his plans, and she is enthusiastic. They have a hard time getting the man, the preacher and the girl together, but at last it was accomplished and Pat is about to be married when father arrives. Pat "beats" it with the girl and the minister. The chase extends in and out of the house, and every time he gets a little ahead of his pursuers, Pat stops and has the preacher read a line or two of the ceremony. Just as they are about to be caught the ceremony is over and the father is powerless to undo the match.

BISON.

NIGHT SHADOWS. (Two Parts—Oct. 14). The cast: "Alf Gordon (Alfred Gordon); Ed. Carey (Edward Carey); Ernie, the man (Ernest Murray); Alice, the girl (Alice Nelson).

Alf and Ed live alone in a little cabin in the woods. Neither has ever inquired into the past of the other. One night they are sitting at the fireplace as they hear a shot and a cry for help from the mountain. They both rush out and go in different directions in search of the person who called. Alf finds an unconscious girl with her clothes torn to shreds and picks her up and takes her up to the cabin. There she revives and tells him her tale of woe. It seems that she was happily married when a man contrived to separate her from her husband by falsely compromising her. And then when her husband had left her, the brute had hounded her until just then out on the mountain she had hollered for help.

In the meanwhile Ed had gone in a different way and met the man whom he considered as his bitterest enemy. It was the man who had broken up his happy home some years before. A terrific struggle ensued and at last Ed was victorious. He was exhausted, however, and slowly crawled to the shack. The man whom he had conquered also crawled towards the shack. When Alf and the girl hear the men approaching they put out the light and prepare to kill the first man that enters. The man who turns the knob is Ed, and Alf fires. But the shot goes wild and instead of hitting Ed, it goes past and kills Ernie just as he was on the point of shooting through the window at Alice and Alf. Of course explanations follow and the two lovers are reunited after all the years of misunderstanding.

IMP.

A SOUL AT STAKE. (Two Parts—Oct. 13). The cast: Murphy (Wm. Garwood); Purser (Al Barzan); Clementina Fairlie (Lois Wilson); The Eurasian (Edward Brady); Yuan Woo (Andrew Arbuckle). Scenario by Calder Johnstone. Produced by Wm. Garwood.

Murphy, a gambler by profession, is on a ship bound to the Orient. He is following

his means of livelihood until the purser prohibits him from playing cards. Murphy notices a demure little girl and learns that she is Clementina Fairlie, a missionary bound for a post in China. He saves her from embarrassment when an Eurasian who is also a passenger persist in paying her attention. Their friendship ripens and before the ship docks, Murphy promises to look her up at the post.

Clementina leaves for her post and soon after Murphy, rather worried about her, consults with one of the newspaper reporters, and finds that another girl who had come to the same post had been reported missing. Murphy immediately leaves for the post and finds that Clementina had just the day before left for the house of the Governor. Yuan Woo Murphy calls upon the Governor, whom he knows, and Yuan Woo tells him of the pretty white girls which he has visiting him and brings in Clementina who begs Murphy to save her.

Yuan and Murphy decide to play cards for her, the winner to have possession. At first Murphy loses and the Chinaman, thinking he has the best of the situation and wishing to perturb Murphy, orders her feet to be bared and her ankles manacled. But Murphy wins and leaves with the girl but before he reaches the outer gate he is attacked. He manages to escape with the girl and the next steamer finds the two bound for America, and the big-hearted Irishman has become not only a husband but a convert.

REX.

THE SLAVE (Special Release, Oct. 2).—In the family of Colonel James there is born a little girl and at the same time a daughter is born to a couple of octoroon slaves on the plantation. The Colonel leaves on a trip to Europe and leaves the care of the child to the slaves, as his wife is blind. The slaves change the two girls so that the slave grows up as the lady.

In after years the fiance of the colonel's daughter, Bob Warren, sees the slave girl and falls in love with her. His sweetheart gets jealous and sells the slave to a dealer. This makes the old woman who first changed the children repent and she confesses. Young Warren goes after the dealer and brings back the slave girl, now the lady of the house, to be his bride and the real slave is so angry that she kills both herself and her mother.

THE HUMAN GAMBLE. (Two Parts—Oct. 5). The cast: Flavia (Dorothy Davenport); Charles (Emory Johnson); Frank (Richard Morris); John Hill (Alfred Allen). Written by Calder Johnstone. Produced by L. B. Carleton.

Flavia Hill is the daughter of John Hill, a wealthy stock broker. He is opposed to all forms of gambling. Charles Hill, his son plays cards and is ordered out of the house. Flavia overhears the tirade against her brother and declares that if Charles is disowned she will leave home with him. So the brother and sister take a flat and begin life together. She secures work as a stenographer, while Charles gets a position as clerk with Garner & Co., a stock brokerage firm.

She rises rapidly in the favor of Frank Garner and soon becomes his private secretary. A swift courtship ensues and she marries him. Later her husband falls ill and she carries on the business. John Hill, through secret agents, has been trying to corner the copper market. He learns that Garner & Co. are his greatest rivals. A bitter financial war ensues in which Hill becomes deeply involved. There is but one way out—for him to appeal to Garner & Co. for assistance. He calls upon the firm and is shown into the private office, meeting his own daughter. She refuses him aid and he leaves crestfallen and angry.

Flavia realizes that it will mean his financial ruin and his physical breakdown. She is torn between her duty as wife and her duty as daughter. The latter wins and she makes out a check for the amount her father has asked. John Hill has meantime returned to his office, completely broken down and resolved to commit suicide. He takes a revolver from his desk drawer and puts it at his temple. Flavia has rushed to his office and is waiting in the outer office. As he pulls the trigger there is a rap at the door and his hand slips as he turns his head. The bullet misses its mark. Flavia hears the report and rushes into the room just in time to prevent a second shot being fired. She gives her father the check. John Hill figures his profits and hurries back to Flavia with the check for the amount she loaned him with a large profit added. Flavia takes her father to her home, introduces the old man to her husband and there is a happy reconciliation between father, son and daughter.

UNIVERSAL SPECIAL FEATURE.

LIBERTY NO. 8, CLIPPED WINGS. (Two parts—Oct 2). The cast: Liberty Horton (Marie Walcamp); Theresa (Maud Emory); Pancho Lopez (G. Raymond Nye), Pedro (Edilie Polo), Capt. Bob Rutledge (Jack Holt); Major Winston (Neal Hart); Manuel Leon (Bertram Grassby); Jose Leon (L. M. Wells). Written and produced by Jacques Jaccard.

The last episode closed just as Bob and Pedro were starting out to Liberty's rescue. They travel for some distance over the desert in the direction of the arrow that Liberty left as a guide. At last they come into the vicinity of the camp of the rebels and two men dismount to reconnoitre.

In the meanwhile Lopez is showing Manuel the hidden store of arms. Bob is about to take a shot at the whole outfit just for good luck, when the whole thing is blown up by a shot fired from the other side. It seems that Liberty also sees what is going on and with the rifle that she has stolen from her guard, shoots the powder boxes and so causes the explosion. Lopez and Manuel are seriously hurt and are carried into a nearby. Bob and Pedro do not know what to make of the affair.

Just after the explosion they see the Mexicans going along a ridge in the direction of their horses and know that if they continue they will surely be discovered. They are at last seen and run for their lives. Pedro succeeds in making his escape but Bob is captured. Pedro meets the rangers, who have refused to obey the orders to withdraw and leave their Captain in the desert with a number of Greasers.

In the meantime Bob is being handled roughly by the Mexicans. Lopez and Manuel are glad at the opportunity that is offered to settle old scores and they announce that Bob is to be shot in front of Liberty. But Liberty still has the rifle that she has stolen and as the firing squad lines up to kill the man she loves, she covers Lopez with the gun and says that the order to fire spells his death warrant. Pedro knows that the plucky girl means business and does not dare to proceed with the execution. Then Bob goes over to the shack where Liberty is holding the gun through the window and she unties his bonds.

TIMOTHY DOBBS, THAT'S ME (Episode No. 9, "Breaking Into Society." Two Parts—Oct. 9). The cast: Timothy (Carter De Haven); Jeff (Robert Milash); Landlady (Margaret Whistler). Produced by Wallace Berry.

Timothy and Jeff are back once more in the hall bedroom and are as usual—broke.

The landlady has an admirer, Ike, a dealer in clothes, whose shop is just beneath her rooming house. After delivering the untimatum that Timothy and Jeff must leave within fifteen minutes or pay the rent, she goes downstairs to see Ike and finally talks him into taking her to the big movie ball which is to be given in honor of the great film star.

Timothy gets an idea. With the aid of the bed sheet torn into strips and added end to end, he hauls up two of the dressed dummies which Ike is displaying, removes the clothes and when the landlady returns gives her these for the rent. But, meanwhile, Ike has discovered his loss, called in the aid of the police, and when the landlady tries to sell him the clothes he recognizes them as his own. Timothy and Jeff escape via the fire escape.

They obtain positions as waiter and dishwasher but Timothy breaks so many dishes that the proprietor imposes a fine amounting to three weeks' salary—then Timothy thinks it is time for his departure and so leaves unceremoniously. He then decides to work his nerve; he calls at the best hotel, puts up a story of an auto accident and is given the best room in the house. In one of the drawers he discovers some makeup with a book of instructions and proceeds to get busy. When the negro porter arrives, he thinks that Carter has the small pox which so alarms the proprietor that he shoves a role of money under his door asking him to leave immediately.

Although much surprised Timothy pockets the money, proceeds to get "dolled" and attends the movie ball as the guest of honor, having learned that worthy has been detained. He makes a speech and is quite in his element, when he notices Ike, the landlady, and the restaurant proprietor—and they have noticed him also. Again, Timothy feels the need of a hasty departure and as per usual ends up at a moving picture studio where he presents himself as the star in whose honor the ball was given. And he is getting away with it, too, until the irate star queers the whole thing for him by appearing himself.

BEHIND LIFE'S STAGE (Two Parts—Oct. 12). The cast: Nanette (Flora Parker De Haven); Little Sister (Virginia Corbin); Dan Dolan (Charlie Cummings); Milliner (witch) (Margaret Whistler); Proprietor (black prince) (William Welch).

Nanette has a difficult time endeavoring to provide a livelihood for herself and small sister, and the ogre of her existence is the sour faced landlady. Answering an advertisement for an errand girl in a millinery shop, Nanette is at first refused the position by the milliner, but before he leaves the shop the proprietor, who has seen the pretty little girl, stops her and gives her the position.

In spite of the fact that Nanette promises the payment of her rent, the landlady turns the two into the street. Nanette is frightened yet she bravely leaves the small sister in the park while she goes to resume her duties, promising to return as soon as possible. That evening she decides that the two will sleep in the store, and sneaks the small sister into the store after closing time.

That night Nanette has a dream, in which the milliner plays the part of a witch and the proprietor, the Black Prince, both bent on her destruction. Eventually they seize Nanette and hold her little sister and put them into a boiling caldron. So great is her fear that she awakens and finds herself looking into the muzzle of a gun held by a burglar who has entered the store.

Dan, a policeman, who has long wished to become Nanette's guardian for life, captures the burglar but is greatly surprised to see Nanette and her small sister. And so great is Nanette's joy at being delivered from the menaces of her dream that she suddenly throws her arms around the astonished Dan, and then realizing what she had done, she takes her sister and quickly leaves the shop; but Dan follows closely and later has the pleasure of recuing her from a high board fence upon which her dress is caught. She promises to allow him to care for her the rest of her lift.

JOKER.

THE OIL SMELLER. (Oct. 14). The cast: Lord Helpus (Ernie Shields); Chief Coco Cola (O. C. Jackson); Doe Eyes (Yvette Mitchell); Catch-Up Brave (Albert MacQuarrie). Written by Chas. J. Wilson, Jr. Produced by P. C. Hartigan.

Lord Helpus goes prospecting for oil in the West, and meets a modern Indian maid who has quarreled with her lover because he will not buy her a roadster. Lord Helpus falls in love with the girl, Doe Eyes, and has a fight with her lover, Catch-up Brave, who swears to be revenged. He follows Helpus who with the aid of the dog, strikes what he thinks is an oil well.

The lover sends a wireless back to the Indian encampment and the band start on the warpath after Helpus, riding in the Chief's new Ford. Helpus sends the dog back with a note to the town telling of his discovery.

Helpus escapes with the aid of Doe Eyes and comes upon the townsmen who start off to rescue Doe Eyes. Being tied on to the back of the machine with a hawser, Doe Eyes has chewed her way to freedom and is found by Helpus. They all start off to a new oil well, which is found to be a pipeline which Helpus has punctured with his pickaxe. Doe eyes deserts Helpus and returns to her tribe, while Helpus alone in the desert, consults his guide book and finds there is nothing left for him to do but die.

L-KO.

LURED BUT CURED. Two Parts—Oct. 11). The cast: A Criminal (Dan Russell); His Partner (Chas. Insless); Miss Peabody (Gertrude Selby).

Alice arrives in town on a freight car and then her troubles begin. She takes a cab but the driver has had a bit too much and it is not long before he loses control of the cab and the vehicle goes careening up the road. It is wrecked and the outcome of the whole affair is that Alice is stranded. But in the meantime she has witnessed a murder and rushes to the police station to tell the authorities about it. She claims that she is a detective. The authorities decide to take a chance and give Alive a badge of power.

It is not long before Alice gets on the trail of the crooks and they begin to see that the town is not a safe resting place for their carcasses. So they leave, but not before Alice sees them in the act. They know that she is the only eye witness of their deed of crime and so they decide that the only way out for them is to dispose of Alice. Accordingly they attack the poor girl, as soon as she gets outside the city limits and Alice takes refuge in a deserted shack.

But the crooks find her in this refuge and decide that she must be killed. They toss a coin to decide which one should do the dirty work. Alice says that she did not see the crime but this does not stop these villains. They go for her and she leads them a merry chase all around the hut. But at last she is cornered and is about to be killed when her dog comes with the aid that she has sent him for. So all ends happily as Alice gets the reward that was offered for the capture of the criminal.

POWERS.

THE BEAUTIFUL TEMPLES OF CEYLON. (Oct. 12). In this picture there are shown many of the beauties of the great island that

lies just to the south of India. First views of the principal town are shown and then a trip is made to the interior. The main industry of the island is the raising of tea and those are views of the great fields where the tea is grown. It is collected by the native girls who do nearly all the work of the island.

There are also views of the way that industry is carried on there. Tea is hauled by girls in baskets that are carried on the head.

DIPLOMACY. (Oct. 15). This is a cartoon that represents the relations between the United States and Mexico. The two countries are represented by two men and they are dressed to look like cartoon figures. The picture is quite a novelty as it is really a living cartoon.

WHEN LINDY SANG. (On same Reel as Foregoing). The cast: Lindy (Ernestine Jones), Her Pal (Nora Dempsey); The Teacher (Margaret Whistler). Produced by Lule Warrenton.

Lindy is a little colored girl who is the possessor of a fine, big voice. Every time the class in school sings she raises her voice above the rest and the other children say they will not sing with her. But the teacher consoles her and says that some day she will have an opportunity to use the gift that God has given her.

The next day the school catches on fire and there is a stampede for the door. But Lindy has the presence of mind to burst into song and the children are calmed. In the fire Lindy is hurt. The children now repent of the way they have treated her and bring flowers to the hospital to make amends.

GOLD SEAL.

CHEATERS. (Three Parts—Oct. 10). The cast: Mrs. Daventry (Clara Byers); Her Nephew (Harry Spingler); Count Von Bricken (Paul Panzer); Molly (Mary Fuller); Blinker (Johnnie Walker). Directed by Lucius Henderson.

Among the guests at Mrs. Daventry's house are Count Von Bricken and his daughter, Molly. Count is a famous arctic explorer. There is also present young John Everard, a nephew of Mrs. Daventry's. The young man is very much taken with Molly's charm and becomes interested in her.

The count is also an expert photographer, and to please all the women he takes their photos in their best gowns.

The last night of the party John proposes. Molly says she cannot think of marrying while her father is alive as he would not think of such a thing. John says that she may change her mind and asks her to wear his ring until she makes her final decision.

Several days later the women come to Mrs. Daventry and say that their jewels have been stolen and imitation ones put in their places. A detective is called and is suspicious of the Count as the only ones in the party that are not to be found, Molly and her father, John is heartbroken as he cannot get any trace of Molly. The truth of the matter is that Bricken is the head of a band of crooks and that the photos were taken so that reproductions of the jewels could be made.

Some time later the crooks plan to rob John's home although they do not tell Molly the right name of the owner of the house. She is forced to take part in the job and while they are in the house John comes in. Molly is dressed as a boy and it is only by his ring that he sees on her finger that John is able to recognize her.

Following this the detectives get on the trail of the whole band of thieves and in the attempt to capture them Molly's father is killed. There is no obstacle in the way of the happy marriage of the couple.

RED FEATHER.

A ROMANCE OF BILLY GOAT HILL. (Five Parts—Oct. 9). The cast: Col. Bob Carsey (George Hernandez); Miss Lady (Myrtle Gonzales); Don Morley (Val Paul); Lee Dillingham (Fred Church); Prof. Querrington (Thos. Jefferson); Bertie (Frankie Lee); Basil Sequin (Jack Connelly); Sheely (Jack Curtis). Produced by Lynn Reynolds.

"Miss Lady," as the colonel's daughter is called by the darky servants, has an admirer in the person of Don Morley whom she does not care much for on account of his passion for gay life. However, he promises to reform if Myrtle (Miss Lady) will marry him. As they are out for a canter one day, an accident, caused through the carelessness of Chick's foster father, is just averted. In this way Miss Lady makes the acquaintance of the little chap, Chick, who is dumb.

A storm one day causes Don and Lee Dillingham to seek shelter in a saloon conducted by Sheely. Sheely and Lee fight and Lee shoots, wounding Sheely, but not seriously. Lee gets Don to promise that he will say nothing about it. All of this has been observed by Chick, hidden in an old barrel.

Don, according to the agreement leaves town, and Lee so warps the story that suspicion is fastened upon Don. The Colonel forbids his daughter to receive any word from Don until his name is cleared. Don has left for the west and accompanied by a friend makes a trip to the Orient, where he anxiously awaits a letter from Miss Lady in response to the one he has sent her.

Trough the carelessness of Chick's foster father, a train is derailed. The Colonel is killed, and his friend, Profession Querrington, injured. The latter is taken to the Colonel's home and there nursed back to health by Miss Lady. He falls in love with her, and later, financially embarrassed, and not knowing where Don is, she consents to assume the responsibilities of the Professor's household. But the professor resumes his writing and Miss Lady is quite neglected.

As Don with his friend are ready to return home, he receives a letter from Lee telling him of the marriage of Miss Lady. He is grief-stricken and decides to remain in the Orient while his friend returns home. His friend calls upon the Professor and it is then that Miss Lady learns that Lee has tricked her lover. Don's friend wires him to return home.

Christman eve the Sequins are giving a party but so engrossed is the professor in his work that he sends Miss Lady alone. She will not dance, as her husband does not approve of the pastime. Don, who has returned, goes to the affair, meets Miss Lady and when she tells him that she did not receive his letter, he leaves her. Sequin advises Don to sell a certain bank stock. He does and a few days later the bank fails. This causes the loss of the professor's entire fortune and eventually his death. Then Miss Lady returns to her own home and takes with her Chick to whom she has become attached.

Finally she decides to have him operated upon in the hope of restoring his speech. The operation is successful. Don has been brought to trial for the injury of Sheely and things look bad for him. Chick hears Miss Lady weeping over the fate of Don, and then he tells her that it was the dark haired man, Lee, who did the shooting. They waste no time in running to Don's aid, and he is soon vindicated. Later Don and Miss Lady are married.

UNIVERSAL.

ANIMATED WEEKLY, No. 39. (Sept. 27). Sewing Up An Actor—Joe Martin, "well known movie comedian," has ten stitches taken in cut foot.—Universal City, Cal.

Sixty-Six, But Some Kid!—Monster parade celebrates anniversary of California's admission as a state.—Santa Rosa, Cal.

Ballet Girls Dance By Sea—Albertina Rasch and troupe practice on shore and in surf.—Houston, Texas.

"Cop" Athletes Break Records.—Stars of many police forces compete at big carnival.—Washington, D. C.

Subtitles—Heaving the hammer. Tug of war. Pat McDonald, New York, beats shot record by 3 feet. Erickson, Olympic champion, over the bar. Two New York "cops" and Washington's smallest.

Near Disaster In Tunnel.—Washington flyer wrecked at entrance to under-river tube.—New York City.

What You'll Have to Buy.—Latest Fall fashions that your wife will want.

Women's Work in War.—Wives, sisters, sweethearts take place of men in trenches.—London England. Subtitles: Cleaning cars, Running motor busses.

Warship's Survivors At Hospital.—Men saved from Memphis, wrecked at San Domingo, and mascot they rescued.—Naval Hospital, Washington, D. C.

Bicycling 27 Years.—"Old Timers" who started in 1889 make annual run.—Boston, Mass.

A Familiar Sight.—Regiments bound for trenches, leave so often they pass practically unnoticed.—London, England.

Worse Than a Jitney.—Hard to stick to

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buckers at "War Bonnet round-up."—Idaho Falls Idaho.

Shell Pierces House New armor plate and sand pile could not stop 16-inch Navy projectile—Indian Head Testing Ground, Md. Subtitle—Steel horse for the kiddie.

On Battle Line With Camera Man—Battle scenes in Carpathians caught in action by [illegible]. Subtitles—Warning of an attack, Crossing the river On March Digging Selves in, Entrenched. Foe's Mines Explode, Cut barbed wire in charge, The Surrender, Bringing in wounded.

Cartoon by Hy Mayer.

Mutual Film Corporation

CUB.

OH! FOR A CAVE MAN (Oct 6). The cast: George (Norman Leary), Harry (Harry Rattenberry), Billie (Billie Rhodes), Father (Harry Rattenberry).

George's sporty ways at college are opposed by his father. George decides to go home for a visit and invites Harry, his chum, to accompany him, but commands Harry to taboo the sporty clothes and be introduced to his father as a minister's son. Harry agrees and dons a ministerial appearing suit. Father is so impressed with the sanctified appearance of the boys that he almost forgives George's bad record at school. An unlooked for element, however, crops up in the form of George's sister, whose reading of novels has inflamed her mind with a longing for a masterful and powerful lover. Harry apparently being anything but that type, fails to excite any interest at all.

Shortly after the boys arrive, the neighborhood is stirred to alarm by a wild man being at large in the vicinity. Billie, George's sister, at once proclaims that she could love a man like that. This gives the boys an idea. It is to masquerade as a wild man, capture Billie by rough means and cure her of her wild desires. Harry disguises in skins and a beard and capturing the unfortunate Billie, forces her to prepare and cook a meal for him. Later her brother disguised as a wild man and holding her in servitude, is worsted and beaten by Harry, Billie is carried away by Harry. She acknowledges him a hero.

The next day Billie discovers the skins and beard and sees she has been duped. About this time, the real wild man having been shot at by an old farmer is skulking in the vicinity of [illegible]. As she comes away angry, the real wild man pounces and attempts to force her to go with him. She thinking it was another of Harry's tricks, Harry who is discouraged with his failure, decides to return to his own home. As he is leaving he sees Billie struggling with the wild man. He rescues her and is thereafter a real hero.

WON BY A FOWL. (Oct. 7). The cast: Mr Newlywed (Neal Burns); Mrs. Newlywed (Billie Rhodes); The Cook (Stella Adams); Her Sweetheart (Harry Rattenberry); Uncle John (George French).

The Newlyweds' peaceful household is thrown into happy excitement by the announcement that their rich uncle John has decided to accept their invitation to a dinner given in honor of his birthday. Uncle John is an extremely nervous and fussy old gentleman, but his wealth [illegible] to his nephews and nieces to court him. Another nephew and niece, Mr. and Mrs. Wise, had bidden for Uncle John's company on his birthday at their house, but [illegible] them to attend the Newlyweds.

The Newlywed cook is a regular cook and has a cop for a sweetheart. When Mr. and Mrs. Newlywed goes to the opera, the cook entertains her boy in blue. When the Newlyweds returned home, the sounds of mirth and loud laughter coming from the kitchen attracted their attention, and upon peeking through the window, Mr. Newlywed is surprised and indignant to find the cook and the cop with many [illegible] about enjoying a high jinks. Mr. Newlywed and his wife enter the kitchen and after ejecting the guardian of the law, begin to lecture the cook. She leaves next morning.

No cook and Uncle John's birthday dinner that night. Mr. Newlywed decides to prepare the dinner himself since it is quite out of the question for his wife to do so since she has never learned the culinary art. Mr. Newlywed, however, has not reckoned on the revenge of the cook who before she left mixed salt and sugar with and vinegar and in and way possible messed things up. Mr Newlywed proceeds with the dinner and by six o'clock all looks well. Uncle John arrives, his temper slightly riled by stumbling over the dog. To add to his discomfort the Wise's ring in to greet him. The Newlyweds are also disconcerted for fear the dinner, adquate for three, may not prove sufficient for five. They decide to make the best of it and the Wise's are invited to stay.

After much fuss and worry Mr. Newlywed eventually get dinner ready. The guests, meanwhile, have gone into the garden and Mr Wise [illegible] hose getting to hand duty he watches them at the hose which he leaves running. The family all seat themselves and dinner is called. The weekend salt and the vinegared flavored wine play havoc, and to add to their peace a tramp enters the kitchen door and steals the roast turkey.

The ejected cop passing the Newlywed house sees the hose running and taking advantage of the city ordinance proceeds to arrest Mr. Newlywed for watering his lawn outside of hours.

The cook has softened towards her former employers and decides to return. She enters the dining room as her lover is about to drag Mr Newlywed away. She remonstrates and Mr. Newlywed is freed. The Wise's retire in bad order, and as the cook embraces Uncle John the Newlywed are again happy.

THAT WONDERFUL WIFE. (Oct. 7). The cast: Harry (Harry Ham); Billie (Billie Rhodes); Si (George French); Mr. Barry (Eddie Barry); Mother (Stella Adams); Mr. Barry (Ethel Lynne).

Harry and Billie make a flying trip for the train and reach the station just in time to see it start. The station agent suggests that they might hire old Si Scudder's auto and catch the flyer at Burbank. As his auto was the only one in town Si charged Harry $15.00 for the use of it. The machine cannot be started, so they hire a farmer's horse and hitch it to the auto. At last they arrive at Burbank. Here the agent informs them that the flyer is two hours late. Two hours is not long but Billie, girl like, get hungry. The expense so far has drained their joint resources to a nickel. Harry gets an idea and [illegible] a blind man gets a tip all from a lady. The banquet over the flyer arrives and they are off for the city.

Arriving Harry puts Billie in a taxi and she goes home. He goes to see Mr. Barry with whom he has a business engagement. Mr. Barry invites him for dinner and to meet his wife. Mrs. Barry, who has repeatedly warned her husband about bringing home unexpected guests, flies into a rage and mashed potatoes goes home to her mother. Barry grasps the only hope left and, going next door, asks Billie to play his wife during the dinner. She consents and all seems well until she faces Harry. Mrs. Barry, meanwhile, repentant returns home. When Mr. Barry answers her ring he is aghast. Fearful of the scene he acts in a way to convince Mrs. Barry that he has been drinking.

Harry and Billie meanwhile are alone in the dining room where Billie throws her arms about Harry sobbing. He is in terror of Mr. Barry's return and breaking away goes into the parlor where he tells Barry in his real wife's presence that his wife in the dining room wishes him to return to his dinner. This excites Mrs. Barry, who flounces into the dining room to meet face to face her friend from next door. Harry and Mr. Barry follow and explanations clear the atmosphere and all is serene.

CHAPLIN-MUTUAL.

THE PAWNSHOP. (Two Parts—Oct.) The cast: Pawnbroker's Assistant (Charles Chaplin); Pawnbroker's Daughter (Edna Purviance).

Charlie is clerk in a pawnshop owned by the father of Edna. Rand is also employed in the shop. Rand is jealous because Edna prefers Charlie, and they constantly pick at each other and fight. Campbell comes to shop ostensibly to pawn an umbrella. He finds no one attending the front of the store and makes a move as though to steal the cash register. He is stopped by Edna's entrance but is not discovered. To cover himself he tells the pawnbroker he would like to buy the business. While the pawnbroker shows him the possibilities of the business a fight starts in the kitchen between Rand and Charlie. The pawnbroker goes in to settle the disturbance. Charlie aims at Rand with the rolling pin but the pawnbroker, just entering, received the blow. They start to chase Charlie and he rushes into the storeroom where he hides in a trunk.

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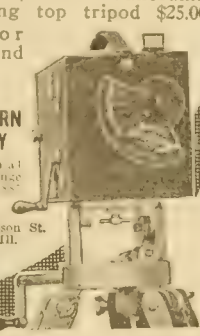

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In the meantime Campbell goes into the vault in the storeroom. He puts the diamonds into a box and gathers together all the valuable jewels he can find. As the pawnbroker, Edna and Rand come into the storeroom looking for Charlie, Campbell comes out of the vault and covers them with a pistol and backs toward the door to make his getaway. The trunk in which Charlie is hiding is near the door and Charlie opens the lid as Campbell rears him and hits him over the head with the rolling pin, knocking him unconscious. The pawnbroker thanks Charlie for saving the jewels and goes to kiss him. Charlie, however, prefers Edna's caresses. The pawnbroker assumes the attitude of "Bless you, my children," and Charlie gives a parting kick to Rand, who is standing behind him.

VOGUE.

A TOUCH OF HIGH LIFE. (Two Parts—Oct. 8). The cast: A Street Sweeper (Paddy McQuire); A Young Spender (Arthur Moon); His Sweetheart (Gypsy Abbot).

Paddy, the street sweeper, lends his aid to Arthur, a young dude, who, on his way to the train to go for a week end at the beach, stopped too long at the liquid refreshment counter at the corner saloon. He finds Arthur staggering through the streets and takes him to his room to sleep it off. Inspired to generosity by the booze, Arthur insists that Paddy take his wallet and go out and have a good time. The street sweeper puts on his glad rags and starts for the beach with the money and the letter of introduction to some girls which Arthur's sweetheart had given him.

Arriving at the summer resort, he finds himself the center of attraction, until a life guard comes along. Paddy bribes the man to let him have his suit. Then he buys some paint to make him look tanned. The girls all fall for him—that is, all but Gypsy, who comes along to interfers with Paddy's notions of a perfect day. He takes the young lady aside and explains, however, that she must keep quiet for Arthur's sake. In the meantime, the young spendthrift has awakened in Paddy's room, and is hastening via police patrol straight to the point where the sweeper is enjoying himself. Gypsy and Arthur are reunited, and Paddy gets off as easy as could be expected.

BEAUTY.

SLICKING THE SLICKER (Oct. 31). The cast: Barney (Orral Humphrey); Gertie (Jo Taylor); Pete (Joe Massey).

Barney with the aid of Gertie, determines to get the rest of the bunco gang, who have frisked Barney of the stake he has just made. Barney disguises as a rube, lets the gang trim him at cards, then tells then that unless he can sell his farm he can't go on with the game. Gertie takes them aside and tells the men that she knows the farm, and that though the rube doesn't suspect it, there is oil on it.

The gang offers the rube the money they have won from him but he refuses to sell. They finally dig up all they can find and receive a deed to the farm in exchange. On inspection of the land they can find no trace of oil. While they are looking, the rube and Gertie drive up and point out that the oil is in tanks and belongs to the oil trust. The rube tears off his dusguise, puts his arm aroung Gertie, saying "Let me introduce my wife," and speeds away with her, leaving the slickers slicked.

MUTUAL.

MUTUAL WEEKLY NO. 91 (Sept. 27).—Salonica, Turkey.—Reorganizing the Serbian Army. Landing a new regiment.

New York City.—Striking Street Car Men March for Union. Monster demonstration in Union Square for better working conditions.

Boston, Mass.—Naval Militia Graduates. Training ship "Ranger" turns out able seamen.

San Jose, Cal.—Forest Fire Sweeps 600 Acres. Conflagration destroys mountain homes of San Francisco society folk.

New York City.—New York to Boston on High. Joseph J. Ryan completes difficult round-trip in 16 hours.

Indian Head, Md.—Big Steel Shell Wrecks Cottage. Charge from the "Pennsylvania" 16-inch gun penetrates armor plate and sand bank, then cuts through house, imperiling family. Subtitle: A splinter driven through a copper tea kettle.

Spokane, Wash.—United States Vs. Canada.

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Spokane Polo Club wins from North Fork, B. C., Club.

New York City.—Tube Wreck Injures Many. Pennsylvania switch engine sideswipes express train, blocking tunnel.

Santa Rosa, Cal.—California's 66th Birthday Party. Sons and daughters of pioneers celebrate admission day.

Narragansett Pier, L. I.—Society Women Train for War. National Service School Camp gives instructions for preparedness.

New York City.—Milady's Sport Fashions. Sturmoleather coats are de rigueur for street, motor and sport wear. (Courtesy of Leo F. Sturm, New York City.)

Turlock, Cal.—Melon Day Fete. Thirty tons of melons are consumed by merrymakers. Subtitle: Spectacular water fight was part of the festivities.

Washington, D. C.—Naval Advisory Board on Tour of Inspection. They observe target practice of Atlantic Squadron off Fortress Monroe, Va.

New York City.—Motor Accident Kills Five. Four others fatally injured in early morning joy-ride.

Quebec, Can.—Bridge Falls—25 Dead. Great cantilever bridge now at bottom of river.

MUTUAL WEEKLY, NO. 92 (Oct. 4).

Somewhere in France.—King George with his troops. Mimic battle is staged for his entertainment.

Locust Valley, L. I.—Piping Rock Horse Show. Society turns out to judge thoroughbreds.

Fresno, Cal.—Fruit Special is wrecked. Several injured when freight trains on S. P. collide. Subtitle: "It's an ill wind that blows nobody good." The kiddies enjoyed the raisins.

Seattle, Wash.—The "Niel Nielsen" is launched. First steel freighter here leaves the ways.

New York City.—Hippopotamus family hibernate. Mr. and Mrs. Murphy, with their son Caliph, move from outdoor to warm indoor quarters.

San Francisco, Cal.—Bulletin tennis tournament breaks record. Champions battle for Evening Bulletin Cup for 12 consecutive hours. Over 200 games being played.

Marlow, England.—Royal engineers make marvelous record in building pontoon bridges. Subtitle: England's heavy artillery.

New York City.—Milady's sport fashions. Sturmleather coats are de rigueur for street, motor and sport wear. (Courtesy of Leo. F. Sturm, New York City.)

Portland, Me.—Steamer on rocks; 150 rescued. Coast vessel wrecked in fog on Cape Elizabeth; passengers saved.

Mill Valley, Cal.—Cross country classic on Mt. Tamalpais. Twelfth Dipsea Marathon attracts 2,000 hikers.

One of New York's well known eating places. Dining al fresco, service a la carte, popular prices.

American Lake, Wash.—Troops entertain Governor Lister. The 2d Washington stages sham battle for popular executive.

Belmont Terminal Race Track.—Hunt racing season opens. The bugle calls horses and society to first fall meet.

Modesto, Cal. Yip! Yip-hi! Yip! Yip! Let 'er buck. Where there's wild horses you'll always find wild men.

West Orange, N. J.—Edison greets old telegraphers, 300 old timers journey to wizard's plant.

MUTUAL STAR PRODUCTION.

THE TORCH BEARER. (American—Five Parts—Sept. 25). The cast: John Huntley-Knox and John's father (William Russell); Janet Dare (Charlotte Burton); Mrs. Huntley-Knox (Marie Van Tassell); William Wendell (Harry Keenan). Directed by Wm. Russell.

John Huntley-Knox, the last male in a line long distinguished for wealth and political prominence, is the millionaire owner of the Boston "Star." He is opposing the corrupt ring befouling the city goverament and is aided by William Wendall, reform candidate for the office of district attorney.

When the "gang" threatens to "get" him, John laughs. To protect his interests in case of need, he has the district attorney swear in his reportorial staff to the number of a dozen, as special police. John is a clever boxer, and when, at one of his political meetings, a husky attempts to disturb the proceedings, John takes off his coat and puts his opponent out for the count.

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One morning while at breakfast with his mother and sister John finds in the mail a letter from Red Dog, Wyoming, announcing that Pete Smith, the distinguished Justice of the Peace, is sending east a girl named Janet Dare, daughter of Jim Dare, who, in the letter states, once saved John's father's life in the early frontier days. That same day in a letter to a friend, John's mother expresses the hope that "at least the girl won't eat with her knife." She also writes Janet, extending her a welcome. Janet gets the missive intended for Mrs. J. Bergent Lorgan containing the words so feelingly expressed that at least the girl won't eat with her knife.

Janet arrives, and although reared in an atmosphere of college and possessing all the culture and accomplishments that wealth can bestow, she astonishes the Huntley-Knoxs by appearing in wild western garb and perpetrating upon them all the indignities her fertile intellect can command. In spite of it all, John begins to love her from the first and though, for a time, she successfully hides it, Janet returns the feeling. The political pot commences to boil and John is waited upon by a heeler who threatens exposure of his father's past. The opposition papers stand ready to puolish the details of a murder said to have been committed by John's dignified father in his early life on the frontier. John trembles when he contemplates the effect of such a disclosure on his mother and sister.

In this mood he goes home to supper, and after the meal, while seated in the library and about to put away the legal papers committed to his care by Janet on her arrival, he decides to first ascertain their nature. He is astounded to find that the simple little Janet is heiress to a fabulous fortune in land and live stock in Wyoming. Finally he discovers that the murder attributed to his father was committed by a Mexican through a written confession, yellowed with age, that is with Janet's papers, in the box.

The "gang" attempt to kidnap John's sister, Henrietta, thru the aid of a worthless but aristocratic rake, Harland Rowe, upon whom Henrietta had bestowed a measure of encouragement. The plans are well laid but the conspirators get Janet by mistake.

While she is held captive, John presses his reporters and newsboys into service to locate Janet. In a few hours they capture the taxi-driver, who reveals the hiding place.

In the meantime Janet has put up a valiant fight with her gun and at the moment of the raid comes within a second of shooting John, mistaking him for one of the gang.

Terror and anxiety draw them closer and closer together and they confess their mutual love.

DULCIE'S ADVENTURE (American—Five Parts—Oct. 2) (No. 140).—The Cast: Dulcie (Mary Miles Minter); Aunt Emmie (Bessie Banks); Aunt Netta (Marie Van Tassell); Jonas Spencer (Harry Von Meter); Harry (Alan Forrest).

Dulcie, a poor lonely white child, lives in the South. Her two spinster aunts will not permit her to associate with the neighbors because of Dulcie's claim to dead aristocracy. Dulcie, though a most obedient child, has a habit of wandering over the fence to play with her inferiors, who, according to Dulcie's own code, are not labeled as such. Sometimes she gets caught. Once it is with a two months old pig in her arms. Again it is with Harry, the grocer's son, who gives her a pet squirrel and thus incurs the dislike of the maiden aunts.

But it is not until after the death of Aunt Emmie and with it the cessation of the small income, that the plot begins to thicken. Then Aunt Netta decides that Dulcie must repair the family fortune. She must do it by marrying money. To accomplish this, the child must be taken where money flourishes. Aunt Netta throws her pride to the winds, borrows a thousand dollars from the town lawyer, and forms a deep laid plot.

And so one fine day in June, Dulcie finds herself dressed up in grand style and hurried away to Santa Barbara, Cal., bent, though she does not know it, on a highly successful match. At a fashionable hotel, Aunt Netta lets it leak out that Dulcie is an heiress. Straightway the child is the belle of the town, and though she longs to be back home playing with the grocer's boy, Harry, she is rushed from one tea to another, dined and danced until her head is in a whirl.

Finally Dulcie is forced into the acceptance of one of her suitors, by her aunt and the village lawyer, who assure her that marry, the grocer's boy, is in love with his cousin and cares nothing for her at all. It is a sad little Dulcie that prepares for her wedding day. She has no spirit for the gorgeous wedding clothes, the pearl tiara, the exquisite veil. Her little broken heart is back in the southland.

At last the day arrives. The church is thronged. Dulcie and the man whom she is to marry stand before the chancel rail, when a commotion arises at the door. Detectives hurry down the petal-strewn aisle, and Dulcie is relieved of a husband she does not want by the hand of the law. The groom is wanted for forgery.

In the meantime Harry has decided that he will take things in his own hands. He arrives just as the wedding is being interrupted, learns the cause, and offers to fill the vacant place. It is needless to say that he is accepted, and that he and Dulcie now live happily ever afterwards.

GAUMONT.

REEL LIFE NO 20 (Sept 17) The manner is which the officers are trained for service in the United States Merchant Marine is shown in this release of "Reel Life." The pictures were taken upon the New York State School Ship, "Newport."

The second section of this reel is entitled, "Making a Gown in a Minute." It is illuminating in the facility displayed by a designer of gowns in building them upon the woman who serves as his model. With bolts of various cloths he pins a costume of latest fashion upon his living model.

The fiction section of this film magazine is devoted to another tabloid photodrama founded upon an episode in the "Life" series called "What Would You Do If ?"

BEAUTY SPOTS OF NEW HAMPSHIRE, "See America First," No. 54 (Sept. 20).—The Gaumont cameraman has covered the state thoroughly. In addition to picturing scenes of unusual beauty, he has also caught some views of historical importance. There are pictures of the birth place of Daniel Webster at Franklin, and a statue of the great orator in front of the state house at Concord.

New Hampshire is one of America's greatest summer playgrounds. In these pictures the Gaumont company has brought out the reason for its great popularity. It is due to the charm of its rivers, lakes, and mountains. There are charming views along the Ammonusuc, Saco and Connecticut rivers. Mount Washington is pictured in all its grandeur, and there is an unusual panorama of the Sandwich range. An excursion has been made across the border to picture the wonderful Bald Head Cliff at York, Maine. This is the most wonderful rock formation in the world with the single exception of the Giant's Causeway. It is 700 feet long and 90 feet high.

On the same reel is one of the Gaumont Kartoon Komics. This picture, animated by Harry Palmer is called "Nosey Ned Commandeers an Army Mule."

REEL LIFE, NO. 21 (Sept 24) A section of the reel is devoted to explaining how the lines in the palm of the hand betray character and foretell the future. This is followed with the picture of a man whose arms have been cut off

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at the elbow, yet he is able to earn a living by fancy writing. The third section of the reel is the reproduction of a baseball game played during the world's series last season by Boston and Philadelphia. The game has been reproduced by marionettes and is called "Why Pay a Dollar to See a Ball Game?"

SEE AMERICA FIRST, NO. 55, "The Adirondack Mountains" (Sept. 27).—A special trip was made to the Adirondacks by a Gaumont cameraman who has secured some remarkably effective pictures of Lake Placid, Paul Smith's and Saranac. The advantages of the Adirondacks lie in their combination of natural charm and comforts of civilization. One can enjoy life at a palatial hotel, lodge or club, reached by train, automobile or boat and then by going a few miles find himself in a comparative wilderness.

On the same reel there is a Gaumont Kartoon Komic animated by Harry Palmer.

THANHOUSER.

A FLAW IN THE EVIDENCE (Two Parts—Sept. 22).—A detective who thinks himself clever finds that he is outwitted by an old man. These are the facts of the theft as he reports them to his superiors:

"The valuables in the robbery of a wealthy society matron's home must have been done by the butler and the nurse maid. The girl was on the grounds with the baby. She pretended an attempt was made to kidnap the child. Her cries brought every one from the house. As the butler had planned, he was sent back to telephone for the police. He was alone in the house, sneaked into the mother's boudoir and stole the jewels which she had left scattered about when she ran out in response to the maid's cries. I found some of the loot under the mattress in the butler's room and have placed him and the maid under arrest."

However satisfactory this report may be to headquarters, it does not satisfy the old father of the robbed woman. He may not be a detective, but he knows something about human nature and he reasons this way.

"I noticed that the baby didn't have any use for that detective," he says to himself. "But he does love his nurse and the butler. Babies and dogs can tell more about people than grown ups. I saw the detective try to kiss the nurse the other day, but the butler put him off the grounds. Therefore, he doesn't like the butler.

"The only evidence against the butler is that he was alone in the house and this detective says he found some of the jewelry in his room. The detective was alone in the house a long time, too. He made us stay out on the lawn while he hunted around for clues."

Thinking this, he goes to work to "get the goods" on the detective.

He goes to the secret service man's rooms one night, and gets him to boasting about his great sleuthing. At a given time, the police light a fire, per the instructions of the old man, outside the window. Thinking the house is on fire, the detective runs to a picture on the wall. The old man gives a signal. The police come in and find behind the picture which the detective seems to be guarding the jewels and a lot of other loot. The double crossing detective goes to jail, while the nursemaid and butler are released and sent back home.

THE BLACK TERROR (Two Parts—Sept. 29).—The cast: Jack (Thomas Curran); May (Barbara Gilroy); Frank (Robert Vaughn).

Jack, who loves May, wins only her friendship, until one day, when Frank, the lover whom she has favored, asks her to lend him money to help him save the fortune he has thrown away at the roulette wheel. Unable to get aid from Mary Frank goes to Jack who readily promises to help him out, telling Frank, however, that he will have to wait a week for the money.

That night, Jack's house is robbed, and among the stolen treasures is a small elephant, worth its weight in gold, which Frank had admired that afternoon. A purse found on the floor bears evidence of being the property of Frank. Jack obtains the confession from Frank's butler that his master had come home about midnight the night before, dressed in a peculiar tight fighting black costume and carrying a mysterious black bag.

It would have fared ill with Frank if Jack were not the noble fellow he was. Rather than break May's heart, for Jack still thinks May loves Frank, he refuses to prosecute, preferring rather to treat the incident as a practical joke. It leaks into the papers, however, and reaches May's ears, who thereupon refuses to have anything to do with Frank. By and by she recognizes the true greatness of Jack's character, and consents to marry him. The marriage is consummated while Frank vows bitter revenge.

Frank's butler, out of employment, applies to Jack and is given a position. Later, at a weekend party at Jack's house, the guests catch sight of a terrible figure in black, which frightens them nearly to death. Jack advises them to bring all their valuables to the safe. On returning from a canoe ride later, the guests find the butler unconscious on the floor, and the safe blown open and looted. On recovering consciousness, the butler says that the black terror had attacked him, and that the explosion of the safe had rendered him unconscious. In the week that follows The Black Terror and his accomplice are brought to justice. The guest's theory is right. The Terror is none other than Jack, and his aid, the butler.

ARABELLA'S PRINCE (Two Parts—Oct. 5).—The cast: Arabella (Nellie Parker Spaulding); Prince (Justus Barnes); Clavering Jones (Arthur Levien); Clovering Jones, Sr. (Ernest Howard).

Arabella has dwelt alone in optimistic hopefulness that her neighbor, the grouchy, womanhating sea salt, whom she has raised to the exalted character of "Prince" will some day take notice of her and stop in to have tea with her and her cat. At length, despairing, she writes a pretty little story about her plight, signs it "The Princess" and sends it floating in a bottle down the stream towards the place where her hero is fishing. He scorns it, but Clavering Jones, Jr., aged ten finds it instead, on the banks of a neighboring town.

He writes the Princess and asks if he may come and play. The village gossips get hold of it. The sea salt forsakes his ways, and discovers unnoticed charms in the neglected Arabella. She, however, does not care what he thinks now. The day arrives, and with it Clavering Jones. Both he and the Princess are a little disappointed at the disparagement in their year. But they manage to have a lot of fun playing marbles and eating cakes.

Meanwhile the villagers discover that Clavering Jones is a married man. Headed by the irate salt they approach Arabella's door, bent on routing the scoundrel. The sight that greets their eyes, makes them feel foolish. But Arabella gets her Prince.

Miscellaneous Subjects

UNITY SALES CORP.

THE YELLOW MENACE (Episode No. 7—"Drops of Blood"—Two Parts—Oct. 16).—The action of this episode centers about the determination of Ali Singh to wrest from Maxwell Judson, a famous inventor, a formula used in making a new high explosive called quadrinolite. Judson besides being a scientist is a student of the occult and is trapped into consulting a mystic named Anola Khan, who is none other than Ali Singh. Judson thus falls into the Asiatic's hands, and is tortured by losing his blood, a drop at a time, until he reveals the secret of his invention.

Hong Kong Harry is also punished for his recent effort to shield Najla from torture, by having his opium withheld, though the pipe and the seductive drug are temptingly held before his eyes. Margaret Bronson is released, but returns to her family in a dazed condition of almost entire forgetfulness, due to the poisons which have been thrust upon her while in Ali Singh's power. Manning is nearly killed in his house by a bomb, which does succeed in making an end of Judson, the inventor, when that unhappy man is sent home.

GREATER VITAGRAPH (V-L-S-E).

THE SCARLET RUNNER (Episode No. 2, "The Nuremberg Watch" Two parts—Oct. 9).—Christopher's distinguished cousin, Sir Gordon Race, is defending Lady Mendel, on trial for the murder of her husband. On the morning of the last day of the trial, a veiled woman visits Christopher and gives him a package, saying it contains a gift for Sir Gordon which will bring him luck. She wants Christopher to take it for her. He consents and arrives at Sir Gordon's in time to meet his cousin's fiancee Miss Collingwood, and her mother.

When Christopher gets home again he finds a note warning him that the package contained a watch filled with a powerful explosive. He rushes back to Sir Gordon's, but finds him gone. However, he catches him before he enters the court. He learns that Sir Gordon has given the watch to his fiancee, who has gone hunting. Christopher promises to follow in Scarlet Runner to catch and warn them. He persuades Sir Gordon to remain and defend the woman on trial. The bomb mystery clearly verifies one suspicion in Sir Gordon's mind and he goes at the defense from another angle. He succeeds in breaking down the testimony of Miss Mendel, who has accused Lady Mendel, and in implicating her and her secretary, who, terrified by the fierce questioning, breaks down and confesses.

Christopher overhauls the Collingwoods. He arrives at the house where they are stopping in time to see a burglar attempting to escape with the watch. The explosion comes and Christopher is injured. He recovers in time to share in the happy reunion when Sir Gordon arrives from his successful trial.

CONSOLIDATED FILM CORP.

THE CRIMSON STAIN MYSTERY (Episode No. 6 "The Phantom Image"—Two Parts—Sept. 25).—Analyzing the whole thing dispassionately, Harold Stanley comes to the conclusion that Vanya Tosca knows more about The Crimson Stain Mystery than she has told him. Accordingly, he goes to her apartment to question her. As she is telling her story her eyes suddenly widen and she stops as if transfixed. Puzzled, Stanley follows her gaze but sees nothing. As he bends over her to look into her expressionless eyes he is startled by Florence's voice, and, turning round quickly, he sees her smiling at him from a picture on the wall. This is the secret door to a secret passageway. Florence opens the panel and walks into the room.

Bending over Vanya, Stanley and Florence see in the pupil of her eye a faint photographic impression of Pierre la Rue, whom Florence declares to be the murderer of Stanley's father. With Florence's camera, which she has with her, Stanley photographs Vanya's eyes, and both hurry away to develop the plate.

Busily engaged in developing the plate in the private dark room of the Montrose home, they do not hear footsteps outside the door. It is Pierre La Rue peeping in through the keyhole. Softly locking the door he steals away and returns with a large gas tank containing a deadly gas invented by Dr. Montrose. Inserting a rubber tube in the keyhole he proceeds to pump the gas into the room when the tank explodes. Stanley rushes out of the dark room as Pierre mounts the stairs. Stanley gives chase and fires, apparently hitting Pierre in the left forearm. Clayton coming up at the moment joins Stanley while Florence goes for help. But Pierre has a good start, and, reaching the roof, takes a flying leap into a tree, making good his escape.

Stanley and Clayton rush down stairs to intercept Pierre, the secret panel in the laboratory opens and Felix staggers in apparently wounded. He bathes and dresses his left forearm. In the meantime Florence has found her father, and joined by Parrish, who was in the neighborhood, they enter the house, meeting Stanley and Clayton in the hallway. Stanley explains in a few words and shows the plate with the image of Pierre in Vanya's eyes to the doctor, who in turn passes it to Parrish, who drops it and breaks it.

For a moment a wave of anger surges over Stanley, and then quite accidently he intercepts a meaningful look that Parrish exchanges with Felix, who has come up at that moment. Stanley quickley checks his anger because he believes he has just made a discovery of tremendous value to him in his efforts to solve "The Crimson Stain Mystery."

THE CRIMSON STAIN MYSTERY (Episode No 7—"The Devil's Symphony" Two Parts—Oct. 2).—Whatever suspicion Harold Stanley may have regarding the sincerity of Parrish's efforts to unravel the crimson stain mystery, is further strengthened by Harold's finding of a note in a cipher of some sort on the floor of his office immediately following a short visit by Parrish. After careful study, Stanley succeeds in deciphering the code to read as follows: "Ball Clayton Home Tonight. Must get Clayton fifty thousand dollar necklace. Come to the den immediately. The Crimson Stain."

Harold's first impulse after deciphering the code is to believe Parrish to be a member of the gang, but on second thought he concludes

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the Parrish may have come into possession of the note and has not had time as yet to read its meaning, which in all probability he intends to use in his quest for the solution of the mystery. Accordingly Stanley plans to lay a trap for Pierre and his gang. That evening at the ball there are among those present Dr. Montrose and Florence, Parrish, Vanya and several henchmen of Pierre's. It is a masked affair. Outside the house, in the meantime, several mysterious individuals approach the house. Recognized among them are the masked heavy, Pierre La Rue, and Felix.

During the evening Dr. Montrose receives his first intimation that things are not as they should be when he sees Pierre sidling up the stairs to the rooms above. About eleven o'clock, when the fun is at its highest, the lights suddenly go out, and when they are flashed up again, Mrs. Clayton screams that her fifty thousand dollar necklace is gone. In the excitement Florence faints and as she is being taken up stairs, Clayton sees one of the gang bolt for the door. Clayton gives chase but this member of the gang jumps into an automobile and speeds away. Clayton commandeers a passing motorcycle and follows.

In the meantime all is excitement at the house. Downstairs in the ball room the guests are talking about the robbery, while upstairs in Mrs. Clayton's bedroom, Florence is alone, recovering from her fright. At the foot of the bed there is a large box of flowers which was sent earlier in the evening to Mrs. Clayton and as Florence is lying back on the pillow, the cover of the box opens slowly and an ugly, venomous snake crawls out and goes toward Florence.

Clayton succeeds in catching up with the fleeing crimson stain gangster. As the automobile crosses a bridge, Clayton springs into it and grapples with the gangster. Both fall to the roadway and in the struggle Clayton succeeds in shoving his opponent into the stream. At the house, Florence is unaware of her peril. Just as the snake is ready to strike her, a closet door opens and out steps Pierre La Rue. With a swift movement Pierre grabs the snake and throws it out of the window. As Florence turns, Pierre snatches off his mask, revealing the greatest surprise Florence has experienced since the beginning of the Crimson Stain Mystery.

METRO PICTURES CORP.

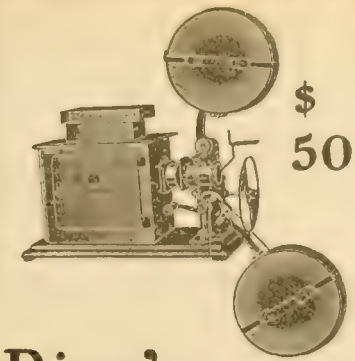
THE IRON WOMAN (Popular Plays and Players—Five Parts—Oct. 2).—The cast: Sarah Maitland (Nance O'Neil); David Ritchie (Einar Linden); Blair Maitland (Alfred Hickman); Nannie Maitland (Evelyn Brent); Elizabeth Ferguson (Vera Sisson); Robert Ferguson (William Postance); Helena Ritchie (Christine Mayo). Scenario written by Wallace C. Clifton. Directed by Carl Harbaugh.

Sarah Maitland manages well the iron mills left her by her husband. She tries to bring up her children, Blair and Nannie, with the same lack of sentimentality with which she conducts her business affairs. Nannie is a loveable girl, but Blair is a headstrong youth inattentive to his lessons. When he is sent to college he indulges in wild extravagance and luxurious surroundings.

Mrs. Maitland receives a letter from the dean of the college complaining of Blair, and she makes him an unannounced visit. Bursting in upon him as he is giving a gay entertainment to a party of friends, she tells him what she thinks of him. She has denied herself everything in order to be able to turn over to him the mills in a prosperous condition on his graduation from college. Blair is so angry at her upbraidings that he tells her to leave. Sick at heart, she returns home.

Blair is graduated by the narrowest possible margin and his mother puts him to work in the mill at a salary of five thousand dollars a year. David Ritchie, son of Helena Ritchie, has studied medicine and has become an interne in a hospital. Both he and Blair love Elizabeth Ferguson. Elizabeth really loves David, but, being easily aggrieved, engages herself first to Blair in a moment of pique, and later to David. She wants to be married at once, but David cannot afford it and when she is left a legacy he refuses to be married on her money. She then marries Blair. David is grief-stricken, and Sarah Maitland furious. She sends for a lawyer, and changes her will, leaving the money she had intended for her son as an endowment for the hospital David wants to build. She informs Blair that since he has proved himself unworthy she will support him no longer, and that he must earn his own living.

Sarah, while watching her men at work in the iron mill, is injured by an explosion. The doctor says that while she may live, she will never again regain consciousness. David hurries to her. He goes to bring Blair and Elizabeth, but finds Elizabeth alone. She has had time to repent her rash action in marrying Blair, and begs David to take her away. He is tempted by his love for her, but both are protected from themselves by the arrival of Helena Ritchie. To save the younger woman she bares the secrets of her own life, revealing the fact that her lover had refused to



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LIFE'S SHADOWS (Columbia Pictures Corp. Five parts—Oct. 20). The cast: Martin Bradley (William Nigh); Madge Morrow (Irene Hawley); Hiram Hardtasker (Walter Stevens); Rodney Thorndyke (Robert Elliott); Chester Thorndyke (Roy Clair); Dulcie Thorndyke (Kathleen Allaire); Mary Graves (Ruth Thorp); Melinda Liggett (Grace E. Stevens); James Durkel (William Yerance); Jim Downing, his man (Frank Montgomery); H. Spencer Seaton (David Thompson); Lem Harding (Harry Linson); Scudder Coleman (Harry D. Blakemore).

Matters are at sixes and sevens in the little town of Purity. The Mayor, James Durkel, is unworthy of his trust. Lem Harding and Scudder Coleman cannot agree as to the boundary lines of their property. Lawyer Bradley is considered one of the worst offenders. He is fond of the whiskey bottle, and has taken as his housekeeper a woman who has no moral status. His kind heart causes him to harbor Madge Morrow, a stranger who cannot obtain employment in the town because no one knows her antecedents.

Hugh Thorndyke, a distiller, returns to Purity with his two sons, Rodney and Chester, and young daughter, Dulcie. Bradley, as town recorder, welcomes them, but is repulsed by the father. Dulcie and Chester make friends with him, however, and his influence changes Dulcie from a snobbish girl to a sweet young woman. Chester imitates his drinking habit, and is ordered away from home. He has fallen in love with Madge and Bradley marries them, thinking to reinstate Chester in his own family. They go to break the news to the Thorndykes, and find that Rodney has been nominated for mayor. Fearing that Chester's marriage to the unknown girl will ruin Rodney's chances, it is agreed that the marriage be kept a secret for the present, and later it is annulled.

The election fight is bitterly waged. Rodney makes a good impression on the people, and Durkel's chances grow less. A stranger, H. Spencer Seaton, comes to Purity ostensibly to collect money for war sufferers. He recognizes Madge, with whom he has had a flirtation in college, and offers to give Durkel information which will lose the election for Rodney. Bradley checkmates him by means of papers which prove Durkel's unfitness to continue in office. Bradley leaves the papers with Chester, intending that Rodney shall think he owes his election to his brother.

Seaton arranges for Madge to meet him that night at the mill, telling her he will return an old photograph. Thinking to compromise her, he arranges for Durkel to come at the same time with the money. Bradley follows. Madge and Seaton struggle, and Bradley breaks in just as Madge escapes with the photograph. Durkel arrives, and there is a fight between the three men. Seaton escapes with the money, and Bradley forces Durkel to leave town. Meeting Rodney on her way home, Madge tells him all about her experience. Each has become more and more appreciative of the other's noble qualities, and when Rodney proposes that they marry and go away she accepts and they take Dulcie with them.

Bradley sends Chester to the meeting at the Town Hall. He throws a note inside suggesting that as Chester has discovered and laid before the people the duplicity of Durkel he be elected mayor, Rodney having withdrawn and Durkel being missing. The office is tendered to Chester on condition that he give up Bradley, whom they call his evil associate, but, mindful of all Bradley has done for the Thorndyke family, he refuses the office. Bradley empties his whiskey flask and gives it to a small boy to fill with bait. He hangs up his sign and continues his law practice in the little town of which he is the unrecognized guardian angel, his wildest amusement now being to sit beside his small chum waiting for the fish to bite.

BLUEBIRD PHOTOPLAYS, INC.

"THE CHALICE OF SORROW." (Five parts, Oct. 9). The cast: Lorelei, (Cleo Madison); Isable Clifford (Blanch White); Marion Leslie (Charles Cummings); Rance Clifford (John McDermott); Francisco De Sarpina (Wedgewood Newell); Siestra (Howard Crampton); Pietro (Albert McQuarrie); His Wife (Rhea Maines); written and produced by Rex Ingram.

Opera goers had never heard such a "Car-

men" as Lorelei, the American girl, who had come to Mexico City, almost unheralded, and captivated the town. Francisco De Sarpina, governor of the province, coveted the girl, and with his power was able to sweep aside all opposition.

Marion Leslie, an American sculptor, had rejoiced when he secured the commission to supply frescoes for one of the local cathedrals; he could be near Lorelei, his betrothed, during the grand opera season. Rance Clifford is the American consul and his sister, Isable, lives with him at the consulate. When Clifford files a telegram that promises to lead to an investigation of Sarpina's action the American is arrested and thrown into jail. Isable Clifford had at one time relieved the family of Pietro, the jailer, in their distress and thus gained the gratitude of Pietro and his wife. Isable hears of her brother's imprisonment and bribes Pietro to provide Clifford with means of escape.

The Cliffords and Leslie are friendly and when Clifford escapes, he goes to the cathedral, to find shelter until he can plan the next move. Isable has consented to pose for a head of the Madonna and Lorelei is needlessly jealous. Lorelei arrives, demands admittance, and during the brief interval Leslie employs to hide Clifford, Lorelei's jealousy is set aflame. Sarpina discovers that his prisoner has escaped. He elicits from the jailer a confession that involves Isable.

The cunning Mexican devises a scheme to play upon Lorelei's jealousy by forging a note to the opera singer that implicates Leslie and Isable. The forgery fires Lorelei's jealous passion, and she divulges Clifford's hiding place. Leading the Mexicans to Leslie's home she enters to find Clifford and his sister with Leslie. The situation is explained and Leslie directs Clifford and Isable to a nearby hiding place from whence they ultimately escape to safety. When the Mexicans enter Leslie's home, and find the singer and Leslie the only occupants, Sarpina demands that the whereabouts of his prisoner shall be disclosed.

Sarpina's men seize Leslie and torture him, when he will not betray the American refugees. Lorelei is a witness to the scene and when she can no longer bear seeing her betrothed punished, she tells where Clifford and Isable may be found. Leslie is ordered to jail, to be shot next morning. When Clifford and Isable cannot be found (because they have fled) Sarpina tells Lorelei that his vengeance will fall upon the head of her sweetheart. Surrendering herself to Sarpina is given as Lorelei's only method of saving Leslie's life. Lorelei dines with the Mexican brute and agrees to render the tribute demanded of her. First, however, Sarpina must deliver to her passports for two and instruct his executioner that only blanks shall be fired at Leslie in his pretended execution at sunrise.

Five minutes alone with her betrothed is allowed Lorelei. Returning to Sarpina's apartments Lorelei, during a struggle with the Mexican, stabs him dead. Morning breaks, and Lorelei goes, passports in hand, to the place where her sweetheart lies prostrate upon the ground, cold in death. Shocked beyond human endurance, the singer falls upon the breast of her betrothed.

INTERNATIONAL FILM SERVICE.

HEARST INTERNATIONAL NEWS PICTORIAL NO. 77. (Sept 26)

San Antonio, Texas—Under the command of General H. A. Greene, one entire division of National Guard, consisting of Illinois and Kansas troops, leave on an overland hike of ninety miles, the longest military movement of this kind in history.

Shadow Lawn, N. J.—President Wilson makes his first speech of the 1916 campaign before a large crowd here.

Dunsmuir, Cal.—The new Pacific Highway bridge over the Upper Sacramento river is completed, the final step in the construction of the new roadway connecting Portland, Ore., to San Francisco.

New York—The 14th Regiment, New York National Guard, returns from the Mexican border and is placed in quarantine in its armory.

Jackson County, Oregon—Liquor being transported into Oregon in violation of the law prohibiting the sale of intoxicants, is confiscated by state officers and $5,000.00 worth of "booze" is burned.

On the Western Front—Exclusive pictures by Nelson E. Edwards, showing an actual battle scene in which German infantry make a spectacular charge on the enemy's position on a rugged mountain side.

New York—Society attends the Horse Show of the Piping Rock Hunt Club where some of the best specimens of the equine race are on exhibit.

Fashions of the Moment—Miss Carol McComas, leading lady of "Seven Chances," Cohan Theater, New York, is pictured in the latest gowns of her own creation.

Near Salonika, Greece—Russian soldiers hold religious services, kissing cross held by Russian priest. Shells fired by the Allied gunners, burst over trenches occupied by Bulgarians. Exclusive pictures by Ariel L. Varges, staff photographer of the International Film Service and official cinematographer for the Allied forces in the Balkans.

Portland, Maine—The steamer, Bay State, running ashore in a fog off Cape Elizabeth, is battered to pieces by wind and wave.

THE WORLD'S WONDERLAND (Curtis Scenic No. 3, Oct. 9).—Yellowstone Lake, Pelican Island, and a mud crater are prominent features of the third stage of the journey through Yellowstone National Park.

The Gridiron Hero (Krazy Kat). Animated Cartoon Comedy by George W. Herriman.

He Tries the Movies Again (Happy Hooligan). Animated Cartoon Comedy by F. Opper.

HEARST INTERNATIONAL NEWS PICTORIAL NO. 78 (Sept 29)

El Paso, Texas.—National Guard troops numbering 25,000, on the longest overland hike on record, ninety miles, are reviewed in the streets of El Paso by the general commanding the Mexican Border Army.

New York.—Under the director of Coach Tom Thorpe, Columbia University football squad enters upon strenuous training for the 1916 season.

Near Salonika, Greece.—In the greatest offensive campaign being waged by the Allies in the Balkans, heavy reinforcements are being rushed to the firing line by motor transports and on foot.

Season's Latest Fashions.—The most recent designs and importations in fall and winter hats are presented through the courtesy of J. M. Gidding, Fifth avenue, New York.

Los Angeles, Cal.—The Sophomores of the University of Southern California defeat the Freshmen in the annual game of push-ball. The game is full of thrilling incidents.

Macao, China.—Recent Catholic converts of the Chinese race take part in a picturesque religious ceremony, with the procession of the Cross.

Peoria, Ill.—The powerful tractor which is being used to such advantage by the Allies in Europe is demonstrated here. Hundreds of these tractors, capable of going where no other motor vehicle can penetrate, have been made in Peoria for use in the great war.

Berlin, Germany.—Unmindful of the war that is menacing the Fatherland on every hand, school children of the great German capital enjoy an outing in one of the city's natural parks.

Philadelphia, Pa.—The Meadowbrook and Philadelphia Polo Teams clash in an exciting game of polo, while the Hearst International camera catches the most thrilling plays of the game.

On the West Front.—Exclusive pictures by Nelson E. Edwards, showing the actual progress of a desperate battle for the possession of mountain trenches. The camera catches the bursting shells immediately over the first line trenches, and shows the men, bewildered by the incessant shell fire and crazed by the prospect of cudden and certain death, running wildly about the explosion-torn battlefield.

Pathe Exchange, Inc.

PATHE NEWS NO. 77 (Sept. 23).

Washington, D. C.—Twenty-four of America's foremost scientists, comprising the Civilian Naval Consulting Board, gather at the Capitol to be sworn in as full fledged officers of the United States. Subtitle: The way they discuss Government secrets.

London, England.—The remnants of a wrecked Zeppelin, recently brought down by the English anti-aircraft guns in its flight over the very heart of London, are quickly removed by the military officials. Subtitles: 1. Great Britain buries her enemy's heroes, victims of the airship's wreck, with full military honors. 2. The monster Zeppelin which once held the world in awe with its destructive possibilities, but which seems now to have its own peculiar weaknesses.

Bala, Pa.—The South Eastern team easily vanquishes the Mid-western four in the Intersectional Polo contest for the National Championship. Subtitle: The winners.

New London, Conn.—A carefully guarded berth is prepared to hide the German merchant submarine "Bremen" when it arrives after its long overdue voyage.

Responsibility for the War.—Animated cartoon by C. C. W. Morris.—Process patented by J. R. Bray. Subtitles: 1. Poor Europe's homeless cat. 2. "He doesn't know where he's going but he's on his way."

Perkins, Cal.—The European war has made California the largest producer of hops in the world and this year's crop is estimated at more than four million dollars. Subtitle: Some progressive farmers employ machines which separate the little balls of hops from the leaves.

Chicago, Ill.—Sailors from the Great Lakes Naval Training Station give an interesting exhibition drill before thousands of people at the seventh annual meet.

London, England.—The exigencies of war have given rise to many interesting changes of vocation, including the enlistment of the already versatile canine to aid the fire brigade. Subtitle: Toby can extinguish a fire herself.

Milwaukee, Wis.—Huge crowds attend the annual Wisconsin Fair, where the prize products of the state are exhibited.

Shall the United States Increase Her Merchant Marine? (Magazine Sect.)—Subtitles: 1 At the present time the harbors of the United States are filled with foreign ships. 2. The American flag had been completely driven from Pacific liners, until recently, when the American owned "Ecuador" sailed from San Francisco. 3. Captain Nelson is proud to sail again under the Stars and Stripes. 4. The United States has a tonnage of only 3,500,000, while that of Britain is 22,000,000. We have some good ships, but we need more.

PATHE NEWS NO. 78, 1916 (Sept. 27).

El Paso, Texas—Twenty-six thousand men from all branches of the U. S. army parade in the biggest military demonstration in fifty years. Subtitles: 1. Left to right—Generals Morton, Clements and Bell, who stood at the reviewing stand for five hours. 2. The massed army filled a space 8 miles long and 400 yards deep.

New York City—A large crowd turns out to see the New York Giants win their twenty-

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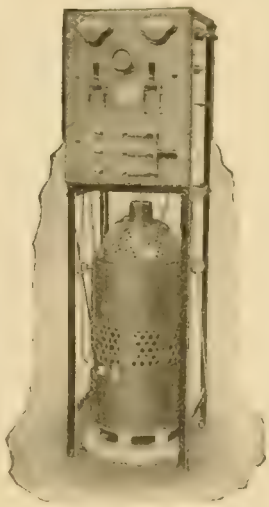

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first consecutive game, breaking the world's record for straight victories. Subtitle: 1. John McGraw who built up this great baseball team.

Salonika, Greece—A contingent of Russian troops arrives at the Allies' Balkan headquarters and now a united army is ready to launch its great movement against the Teutons. Subtitles: 1. General Sarrail, Commander-in-Chief of the Allied Armies in Greece, reviews the new arrivals. 2. Cheering crowds line the streets to watch the proud procession of the troops through the city.

Primitive Methods of Farming in America.—Subtitles: Modern farming methods have not yet reached the wilds of the Kentucky backwoods, where the oxen are still shod and yoked to plow. 2. The farm, and the plow are also of a primitive type. 3. The rate of progress is painful, compared to a modern tractor plow.

Shadow Lawn, N. J.—Thousands make the journey to the summer capitol to hear President Wilson make the opening address of his porch campaign. Subtitles: 1. He upholds his eight hour policy for the railroads. 2. His ardent admirers are then given an opportunity to meet him.

On the Western Front—The Allied Offensive continues with unabated vigor and the huge guns shroud the battlefield with the smoke of their incessant fusillade. Subtitles: 1. The city of Vaux, demolished by the Teuton artillery. 2. German prisoners, captured in their trenches, are sent to rear of the Allied lines. 3.. The victorious troops return to the barracks behind the firing lines for a brief rest.

New York City—The fall moving season is here and in accordance with popular custom Mrs. Murphy and her son Congo give up their summer quarters for their winter residence.

Chicago, Ill.—Mayor Thompson starts thirty-two well known runners on a ten-mile Marathon Race to the South Shore Country Club. Subtitles: 1. Sidney Hatch, the winner, receives an unexpected welcome when he finishes. 2. Girls at the Country Fair parade in pretty regalia featured by sailors from Lake Bluff.

Phoenix, N. Y.—The whole city is wiped out by a devastating fire which seizes every building in its terrible grasp.

New York City—A dozen are hurt as a subway express crashes into an empty train on the elevated structure at 207th street.

THE SHIELDING SHADOW (Episode No. 2, "Into the Depths"—Two Parts—Oct. 8).—Jerry Carson through the plotting of his rival, Sebastian, is unjustly convicted of murder charge. On a prison ship he hides in a cholera victim's coffin and is buried at sea, but manages to free himself and swims ashore. He journeys to his sweetheart's home and cautiously approaching the garden he overhears Leontine, who thinks him dead, promising to marry Sebastian.

Jerry does not know she is doing so only to save her father from financial ruin, and with the stern proviso that she wil be a wife in name only until Sebastian can win her love. With bitterness in his heart, Jerry rushes from the place without making his presence known, steals a yacht and sets sail for a buried treasure for which he has plans. Reaching the spot he finds the skeleton of the dead scientist and in his bony hand three black pellets. While reading in a diary that they will give the finder power beyond the "dreams of all men," he is unconscious of the tentacles of an octopus which are slowly creeping towards him. Suddenly they coil around him and drag him into the depths.

Months have passed and Sebastian and Leontine have gone to New York to live. One night he forgets his compact and tries to force his affections upon her. Suddenly in a corner of the room "The Shielding Shadow" appears—two burning eyes and two ghostly white hands, one of which threatens Sebastian with a dagger. Leontine hears a voice: "be true to your love of Jerry and courageous and all will be well." Sebastian, terror-stricken, flees from the room. Leontine picks up the dagger—a proof that it was no hallucination.

THE SWORD OF DAMOCLES (Pathe—Two Parts—Oct. 8).—A musical genius is kept from the success he deserves by a weakness for drink. An inferior musician passes off the opera the other man has written as his own composition. Over his head the disclosure of the authorship hangs like the traditional Sword of Damocles. It finally falls and the temporarily cheated genius comes into his own.

HEINIE AND THE 400 (Rolin—Oct. 8).—Heinie gains an entree to the upper crust and although for a while he resembles a bull in a social china chop, he finally lands home with a batting average of 500.

U. S. CUSTOMS INSPECTION (Pathe—Oct. 8).—The intimate side of a department, little of which is known by the majority, shown in a very interesting reel taken with the approval of the U. S. Government.

Triangle Film Corporation

THE JUNGLE CHILD. (Ince—Five Parts—Oct. 8). The cast: Ollante (Dorothy Dalton); Ridgeway Webb (Howard Hickman); Laila (Gertrude Claire); Madeline Travers (Dorcas Matthews); Senor Grijalva (Frederick Vroom); Chaperone (Elsa Lorrimer); Gleche (Leo Willis).

Ollante, a Spanish girl, reared by a tribe of Brazilian Indians, rescues and nurses Ridgeway Webb, a lost explorer, from the terrors of the South American jungle. Webb discovers that Ollante possesses a vast fortune and decides to obtain it for himself by making her his wife. He takes "the jungle child" to New York and plans to secure her inheritances, then in the keeping of Senor Grijalva, who is associated with the Foreign Exchange Bank of Metropolis.

With Ollante, Webb has brought her Tupi "mother" Laila. In spite of attempts to civilize the girl, Webb realizes that she cannot give up the traits acquired by her jungle life. Senor Grijalva refuses to relinquish his hold on Ollante's fortune until she becomes civilized, for he appreciates Webb's unworthy motives. Angered, Webb makes every effort to educate Ollante and bring her up to the station necessary, but the girl has realized his duplicity and, heartbroken, retrogresses. Her husband's one concession is a room fitted up to resemble her hut in the jungle, and here Ollante spends more and more of her time.

To celebrate his possession of the inheritance, which he finally gains through fraudulent methods, Webb gives a party in his house. During the evening Ollante is roused by the orgie and, coming downstairs, hears her intoxicated husband denounce her and express the wish that she would go back to the jungle. Ollante steals back to her jungle room and goes through the ancient Tupi ritual of death. At daybreak, Webb, hearing the sounds in the jungle room, enters and ridicules his wife's actions. Sensing finally that she is determined on suicide, he encourages her, and is his drunken maudlin way offers to play the tom-tom while she dances.

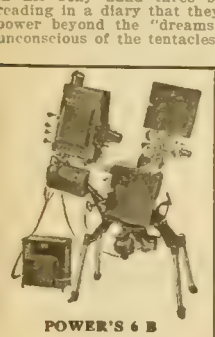
Ollante then determines to slay her husband, and, as she had slain others in the jungle, she dances about them until a favorable moment, when she suddenly springs at him and slowly strangles him to his death.

THE RUMMY (Fine Arts—Five Parts—Oct. 8). The cast: The Rummy (Wilfred Lucas); The Girl (Pauline Starke); Dan O'Sullivan (William H. Brown); The Cub Reporter (James O'Shea); O'Sullivan's Handy Man (Harry Fisher); Managing Editor (A. D. Sears); Newspaper Reporter (Clyde Hopkins). Directed by Paul Powell.

The story opens with a young newspaper reporter, working on a reform paper. The paper is owned by O'Sullivan, a political boss. Our hero is sent down to "cover" the night court. The girl in the story is out of a job, and after vainly trying to get work, is put out of her room. She goes out into the street and in desperation accosts a man. He offers to buy her a meal, but she gets frightened and runs away. A policeman, who has been watching her, follows. She eludes him and hides behind packing boxes on the dock. He finally corners her and she jumps into the river. He jumps in and after a stiff fight, rescues her and takes her to the police station, where the reporter recognizes her as a girl who lived in the same boarding house that he has lived. Feeling sorry for her, he marries her.

Later, she goes to the newspaper office to visit him, and meets O'Sullivan, who immediately evinces interest in her. He makes arrangements to meet her, giving as an excuse that he wants to talk to her about her husband. She goes to his rooms to meet him, only to find that she is trapped. She makes her escape and meets her husband in the hall. His confidence in her is shaken. The reporter, having lost all faith in his wife, descends the social scale rapidly.

Two years later the wife is working as cashier in a restaurant, and the reporter a wreck. Meanwhile the boss, O'Sullivan, not satisfied with the returns from his saloon has an argument with his manager who quits. The manager leaves the place threatening the boss with exposure. He meets and tells his story to the reporter, who immediately takes it up as a great scoop for the reform paper. The manager, however did not tell him the name of the owner, and he starts out to get data on it. The manager tells him how O'Sullivan has persecuted his (the reporter's) wife, and that she has committed no wrong. The reporter starts for O'Sullivan's rooms. On his way he meets a policeman and a friend. They go to the saloon where they find the wife tied to a chair and O'Sullivan standing nearby. O'Sullivan dies of apoplexy as the reporter is about to strike him. A reunion follows between the reporter and his wife.



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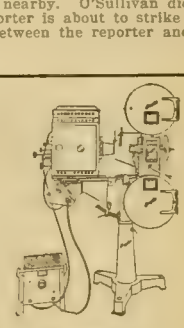

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FOR SALE—Only picture show in town 2,000. Best equipped house for town this size in State. Guaranteed on a paying basis. Box 61, West Liberty, Iowa.

FOR RENT OR SALE—Moving picture theater, seating capacity approximately five hundred, in centrally located section of Naugatuck, Conn. Population about 17,000. Only one other theater here. Splendid opportunity for responsible parties. John Weisman, Naugatuck, Conn.

FOR SALE—Beautiful house, seating 300, fully equipped. Two Power's 6-A machines, motor drive, best seats, piano, fans and other fixtures. Silveroid screen, doing fine business. Will sell at fair price one-half cash one-half time to be paid out of business; city 50,000; only four other moving picture houses. Acadia Theater, Kalamazoo, Mich. Employing 350 people, making auto accessories only reason for selling.

EQUIPMENT WANTED.

WANTED—"Majestic Theater" electric sign, A. C. current. Write Majestic Theater, Holyoke, Mass.

EQUIPMENT FOR SALE.

FOR SALE—Slightly-used Simplex projectors, guaranteed perfect and good as new at reasonable prices. Second-hand Motiograph in good condition, cheap. Room 206, 1482 Broadway, N. Y. City.

BARGAINS slightly used Simplex, Power's and Motiograph machines. Lowest prices—fully guaranteed. Hallberg, 729 Seventh Ave., N. Y. City.

3,000 OPERA CHAIRS steel and cast frames 60c. up. All serviceable goods. Player piano new. Four asbestos booths, several machines. J. P. Redington, Scranton, Pa.

CALCIUM LIGHTS—Good light necessary for good projection, better light at lower cost can be had by using the Oxy-Hydro-Cet process; the most brilliant, most economical, most convenient portable light for moving pictures in existence; no ozone or ether required; costs less than 30c. per hour; write for circulars containing valuable information concerning light. S. A. Bliss, 504 Bryan Avenue, Peoria, Ill.

FOR SALE—Bargain. Complete traveling moving picture outfit, including Power's 6A machine, Ozo Carbide gas outfit, also electric lamp and rheostat. Outfit is new, never been used. Includes Kleine's Universal Stereo Lens, two extra M. P. tubes. Slides, film mender, light chemicals, Bio carbons, extra reels and condensers. 18,000 fine film subjects. First class condition. Outfit cost over thousand dollars, will sell cheap on account of having secured valuable permanent Government position. W. C. Burgert, Tampa, Fla.

OPERA CHAIRS—4,000 slightly used, 40c up. New, 95c., maple folding, 40c. Write Atlas Seating Co., 10 East 43d Street, N. Y. City.

GUARANTEED rebuilt machines. 1908 Motiograph, $60.00; 1913 Motiograph, $90.00; Power's 6A, $150.00; Edison Type B, $75.00; 1911 Motiograph, $75.00; Simplex Motor Drive, $250.00; Edison Exhibition, $65.00; Power's No. 5, $65.00. Going quick; rush your order. Amusement Supply Co., 300-2 Mallers Bldg., Chicago, Illinois.

RICHARDSON SAYS—"Install 'Amberlux' Lens Filters." Don't hesitate to spend $3.50 to protect your patrons from sight destroying eyestrain. W. D. Warner, Wyandotte Bldg., Columbus, Ohio.

OPERA CHAIRS, slightly used, bought and sold everywhere. Want to buy assembly chairs. Empire Exchange, Corning, N. Y.

FT. WAYNE COMPENSARC, 110 v. 133 cycle, used two weeks. Like new. $35.00. Leland Stoffer, Fayetteville, Ark.

FOR SALE—Two 40 ampere type No. 115,672 General Electric Mercury Arc Rectifiers complete with extra relays, hand regulators and enclosed fuses. Full 50 amps. D. C. at arc guaranteed. Price $125 each. Collins & Hill, 10 S. La Salle St., Chicago, Ill.

EDISON MACHINE complete with all equipment. First-class condition; $50.00. Write for particulars, Hoffman's, Bedford, Pa.

I HAVE for sale the following equipment. Make me an offer. I need the money. 9 x 12 Gold Fibre screen and frame; 30 amp. Westinghouse rectifier with new tube; No. 6 Power's machine, with dissolves, 12 x 0 x 8 asbestos booth. Address Maryland Amusement Co., 2609 Tilbury St., Pittsburgh, Pa.

REBUILT MACHINES at following tremendously low figures: Power's No. 5, $25; 1912 Motiograph, $45; Power's No. 6, $95; Simplex, $110. Power's No. 5 Head, not rebuilt, but in first class shape, $30. Address, Homme Fix, 957 Pennsylvania Ave., Pittsburgh, Pa.

CAMERAS, ETC., FOR SALE.

MOTION PICTURE CAMERAS and tripods for sale and for rent. Cameramen furnished anywhere. H. R. Hoover & Co., 229 West 42nd St., N. Y. City.

CAMERAMEN'S NOVELTIES — Laboratory outfits, special machinery, photoplay directors viewfinder, flexible cranks, effect devices, static preventers. All film work, repair. Eberhard Schneider, 14th St. and Second Ave., N. Y. City.

ARE YOU GETTING your share of the big money in the motion picture business? Take pictures for advertising, home talent, news weekly. Openings everywhere. Every movie theater should own a moving picture camera and tripod. We are specialists in equipping beginners. Our new Davsco M. P. camera is the sensation of the year. 200 ft. capacity, aluminum magazines, side focusing device, 50 MM B. & L. Tessar lens F:3.5 in newly patented mount and exposure indicator. Weight, 10½ lbs. Our price complete, $110. Write for details and specifications. We have several good used motion picture cameras we have taken in exchange. Ensign, 110 ft. capacity, Zeiss Tessar F:3.5 lens and panorama and tilting top tripod, complete, $75. Ernemann 100 ft. capacity, Ernon F.3.5 lens, $57.50. Vista, 150 ft. capacity, Zeiss Tessar F:3.5 lens, $60. Highest grade developing and printing. Titles, 8c. a foot. Write us today. David Stern Co., 1047-R Madison St., Chicago, Ill.

FILMS WANTED.

WANTED: Used five-reel features with advertising matter in good condition. Mail list to Big A Film Company, 145 W. 45th Street, N. Y. City.

FILMS FOR SALE OR RENT.

OVER SEAS BUYERS should communicate with me, second-hand American pictures at European prices. Donald Campbell, 145 West 45th St., N. Y. City.

WE SPECIALIZE in used educational, industrial, scientific and scenic films. Good subjects at 1½c. per foot and up. We have what you want. Send for our lists and terms. New York Film Laboratories, Film Sales Dep't, 145 West 45th St., N. Y. City.

FOR SALE—Special state right proposition on our new 5-reel feature. Write for particulars. State territory wanted. 101 Ranch Motion Picture Dept., Bliss, Okla.

FOR SALE—The following features: "Fantomas," serial, 20 reels. "Cora, the Temptress," 4 reels. "Are They Born or Made?" 4 reels. "Dukes' Talisman," 4 reels. "New York Girl," Keystone, 2 reels. Federal Feature Film Co., 145 W. 45th Street, N. Y. City.

ONE AND TWO-REEL subjects (American make) in good condition with plenty of posters, at $5.00 per reel. Also 4, 5, 6-reel features in first class condition, with full line of advertising. Bargains. Queen City Feature Film Company, 123½ Opera Place, Cincinnati, Ohio.

FOR SALE—First-class comedy negative with sample print. Reindl, 3947 Rokeby Street, Chicago, Ill.

FEATURES FOR SALE; all have paper; are in fine shape; send for list. Six reelers, sixty dollars; five reelers, fifty dollars; four reelers, twenty-five dollars; three reelers, fifteen dollars; Chaplin singles, twenty-five dollars; single reels, without paper, three dollars. M. R. Dick, 811 Produce Exchange Bldg., Minneapolis, Minn.

MISCELLANEOUS.

SCENARIO WRITERS—Manuscripts neatly typewritten, including carbon; thirty cents per thousand words. Corbo & Corbo, 125 Newark St., Newark, N. J.

KINKS FOR CAMERAMEN, linen bound pocket booklet, containing valuable tables and professional secrets. Fifty cents, postpaid. Cameraman, Box 41, East Liberty, Pittsburgh, Pa.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

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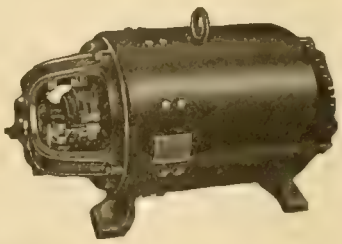
Make Yours the Best Show in Town!

Use Hallberg Equipment and Get Perfect Projection

SUPPLY THE RIGHT CURRENT TO YOUR ARC at the lowest cost. HALLBERG NEW ADJUSTABLE A. C. ECONOMIZER at $50.00. If you use A. C. will change your line voltage to just the right voltage for the arc and maintain a steady, brilliant light at a saving of 66⅔ over A. C. Rheostat on 110 volts A. C.; and over 80% on 220 volts A. C. PROVED FACT!!

Hallberg 20th Century Motor-Generator



gives most wonderful projection known to the industry—Changes A. C. or D. C. line voltage to proper D. C. voltage for one or two arcs without rheostats. Capacities, 20-150 ampere. Price, $217.00 and up if ordered before Oct. 15th. Send for free Bulletin No. 1.

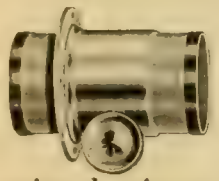
I introduced the use of economizers to the trade over 10 years ago and have saved exhibitors millions of dollars.

USE THE RIGHT CARBONS

I have tested all carbons presented to the trade for the last ten years. Carbons sold by me are the best available by actual test. Consult me about size and kind of carbon for your work. I am distributor of

SPEER PROJECTOR CARBONS—MADE IN U. S. A.
FRENCH COPPER COATED, ELECTRA AND BIO IMPORTED CARBONS.
Quotations on request.

Don't Lose Light in Cheap Condensers



For perfect projection use Crystal White Imported Condensers.

MENISCUS, PLANO CONVEX AND BI-CONVEX—M. P. AND SPOT LIGHT CONDENSERS. Complete stock—Any focus.

Your projection lenses determine the size and clearness of your picture.

I have a Bausch & Lomb or Gundlach lens to meet your needs.

There is a best screen for your particular house—
I have equipped hundreds of theatres with special screens and will advise you.

This Automatic Arc-Controller

Feeds the carbons. Saves 20% on carbon bill and saves 5 to 10% on current bill, and gives you steady light and allows operator to do other things than feed the carbons.

"SIMPLEX"

I am distributor of all makes moving picture machines and furnish everything complete for the theatre, new and used apparatus.

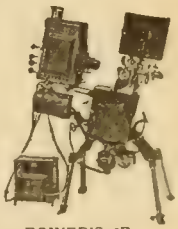
Send for Free Circulars and Catalogues, but for Hallberg's Big 100-page Catalogue send 25 Cents.

Keep your moving picture machine in first class condition. Let me overhaul your mechanisms once a year. Repair parts on rush or telegraph order shipped at once.

I am distributor for all makes of moving picture machines and have in stock slightly used machines. Send for prices on miniature Portable and Advertising Projectors.

Send $2.50 for latest Operator's Book, "MOTION PICTURE ELECTRICITY"

Send $1.50 for Hallberg's Carbon Saver.



POWER'S 6B

J. H. HALLBERG The House of Quality Established 1904 **7th Ave. at 49th St., NEW YORK**

Member National Association of the Motion Picture Industry, Inc.

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 284, 286.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

Sept. 6—Man's Enemy (Reissue No. 78—Three parts—Drama).
Sept. 11—For the Son of the House (Reissue No. 79—Drama).
Sept. 12—A Blot in the 'Scutcheon (Reissue No 80—Two parts—Drama).
Sept. 18—The Unveiling (Drama) (Biograph—Reissue No. 81).
Sept. 20—Stronghearт (Three parts—Drama) (Biograph—Reissue No 82).
Sept. 25—The Sunbeam (Drama) (Biograph—Reissue No 83).
Sept. 26—The Wedding Gown (Two parts—Drama) (Biograph—Reissue No. 84).
Oct. 2—An Indian's Loyalty (Drama) (Biograph—Reissue No. 85)
Oct. 4—Under the Gaslight (Three parts—Drama) (Biograph—Reissue No. 86).
Oct. 9—A Tale of the Wilderness (Drama—Biograph—Reissue No. 87).
Oct. 10—A Pueblo Legend (Two parts—Drama—Biograph—Reissue No. 88).
Oct. 16—The White Rose of the Wilds (Drama) Biograph—Reissue No 89).
Oct. 18—Classmates (Three parts—Drama) (Biograph Reissue No. 90).

ESSANAY.

Sept. 5—The Pacifist (Two parts—Drama).
Sept. 6—The Canimated Nooz Pictorial No. 15 (Cartoon).
Scenic on the same reel.
Sept. 9—A Million for a Baby (Three parts—Drama).
Sept. 12—The Greater Obligation (Two parts—Drama).
Sept. 13—The Fable of the Slim Girl Who Tried to Keep a Date that Was Never Made (Comedy).
Sept. 16—The Woman Always Pays (Three parts—Drama).
Sept. 19—When Justice Won (Two parts—Dr.).
Sept. 20—Canimated Nooz Pictorial No. 16 (Cartoon—Comedy).
—A scenic subject on the same reel.
Sept. 23—The Way of Patience (Three parts—Drama).
Sept. 26—Peter, the Hermit (Two parts—Comedy-Drama).
Sept 27—Dreamy Dud (Cartoon—Comedy).
Sept. 30—Twin Fates (Three parts—Drama).
Oct. 3—An Old Fashioned Girl (Two parts—Drama).
Oct. 4—The Fable of "The Kid Who Shifted His Ideals to Golf and Finally Became a Baseball Fan and Took the Only Known Cure" (Comedy).
Oct. 7—His Little Wife (Three parts—Dr.).
Oct. 10—Money to Burn (Two parts—Comedy—Drama).
Oct. 11—Canimated Nooz Pictorial, No. 17 (Cartoon—Comedy).
—A Scenic subject on the same reel.
Oct. 14—Lost, Twenty-four Hours (Three parts—Comedy).
Oct. 17—The Fable of "The Kittenish Superanns and the World Weary Snipes" (Two parts—Comedy).
Oct 18—Dreamy Dud (Cartoon—Comedy).
—A Scenic subject on the same reel.
Oct. 21—Marooned (Three parts—drama).

KALEM.

Sept. 15—The Mysterious Double (Comedy).
Sept. 16—The Hoodoo of Division B (No. 97 of the "Hazards of Helen" Railroad Series—Drama).
Sept. 19—The Mud Cure (Comedy).
Sept. 20—The Gun Runners (No. 7 of "The Girl From Frisco"—Two parts—Dr.).
Sept. 22—That Pesky Parrot (Comedy).
Sept. 23—Defying Death (No. 98 of "The Hazards of Helen" Railroad Series—Drama).
Sept. 26—Bumping the Bumps (Comedy).
Sept. 27—A Battle in the Dark (No. 8 of the "Girl from Frisco"—Two parts—Drama).
Sept. 29—Rival Artists (Comedy).
Sept. 30—The Death Swing (No. 99, of the "Hazards of Helen" Railroad Series—Drama).
Oct. 3—One Star Too Far (Comedy).
Oct. 4—The Web of Guilt (No. 9 of the "Girl From 'Frisco" Series (Two parts—Drama).
Oct. 6—Stolen Plumage (Comedy).
Oct. 7—Hazards of Helen Railroad Series, No. 100, "The Blocked Track" (Dr.).
Oct. 10—The Love Magnet (Comedy).
Oct. 11—The Reformation of Dog-Hole (No. 10 of "The Girl from Frisco" Series) (Two parts—Drama).
Oct. 13—The Battered Bridegroom (Comedy).
Oct. 14—To Save the Special (No. 101 of "The Hazards of Helen" Railroad Series) (Drama).
Oct 17—A Sauer Kraut Symphony (Comedy).
Oct. 18—The Yellow Hand (No. 11 of the "Girl from 'Frisco") (Two parts—Dr.).
Oct. 20—The Code Letter (No. 1 of "Grant, Police Reporter") (Drama).
Oct. 21—Hazards of Helen Railroad Series No. 102, "A Daring Chance" (Drama).

LUBIN.

July 24—Otto, the Salesman (Comedy).
July 25—By Right of Love (Two parts—Dr.).
July 27—In the Hour of Disaster (Three parts—Drama).
July 29—It Happened in Pikersville (Com.).
July 31—Otto the Gardener (Comedy).
Aug. 1—The Price of Dishonor (Two parts—Drama).
Aug. 8—Their Mother (Two parts—Drama).
Aug. 15—A Lesson in Labor (Two parts—Dr.).
Aug. 22—The Usurer's Due (Two parts—Dr.).

SELIG.

Sept. 4—The Selig-Tribune No. 71 (Topical).
Sept. 4—His Brother's Keeper (Three parts—Drama).
Sept. 7—The Selig-Tribune No. 72 (Topical).
Sept. 9—Taming Grouchy Bill (Comedy).
Sept. 11—The Selig-Tribune, No. 73, 1916 (Top.).
Sept. 11—The Pony Express Rider (Three parts—Drama).
Sept. 14—The Selig-Tribune, No. 74, 1916 (Top.).
Sept. 16—In Jungle Wilds (Jungle—Zoo—Animal—Drama).
Sept. 18—Into the Northland (Three parts—Drama).
Sept. 18—The Selig-Tribune, No. 75, 1916 (Top.).
Sept. 21—The Selig-Tribune, No. 76, 1916 (Top.).
Sept. 23—A Corner in Water (Comedy).
Sept. 25—Power of the Cross (Two parts—Dr.).
Sept. 25—The Selig-Tribune, No. 77, 1916 (Top.).
Sept. 28—The Selig-Tribune, No. 78, 1916. (Top.).
Sept. 30—The Raiders (Dram).
Oct. 2—In the House of the Chief (Three parts—Drama).
Oct. 2—The Selig-Tribune, No. 79, 1916 (Top.).
Oct. 5—The Selig-Tribune, No. 80, 1916 (Top.).
Oct. 7—The Canbyhill Outlaws (Western—Drama).
Oct 9—Converging Paths (Two parts—Dr.).
Oct. 9—The Selig-Tribune No. 81, 1916 (Topical).
Oct. 12—The Selig-Tribune No. 82, 1916 (Topical).
Oct. 14—A Mistake in Rustlers (Western—Drama).

VIM FEATURE COMEDY.

Sept. 20—The Honeymoon Car (Comedy).
Sept. 27—Artistic Atmosphere (Comedy).
Oct. 4—A Grain of Suspicion (Comedy).
Oct. 11—Their Installment Furniture (Com.).
Oct. 18—A Persistent Wooing (Comedy).

VIM.

Sept. 15—Payment in Full (Comedy).
Sept. 21 Love and Duty (Comedy).
Sept. 22—The Man Hunters (Comedy).
Sept. 28—The Reformer (Comedy).
Sept. 29—Tangled Ties (Comedy).
Oct. 5—Royal Blood (Comedy).
Oct. 6—Strictly Business (Comedy).
Oct. 12—The Candy Trial (Comedy).
Oct. 13—Watch Your Watch (Comedy).
Oct. 19—A Precious Parcel (Comedy).
Oct. 20—Here and There (Comedy).

VITAGRAPH.

Aug. 21—Did He or Did He Not? (Comedy).
Aug. 25—The Yellow Girl (Novelty).
Aug. 28—The Fair Fare (Comedy).
Sept. 1—Love and Trout (Comedy).
Sept. 2—A Fool and His Friend (Three parts—Drama) (Broadway Star Feature).
Sept. 4—It's a Bear (Comedy).
Sept. 8—A Villainous Villain (Comedy).
Sept. 11—Busting In and Out of Society (Com.).
Sept. 15—Loot and Love (Comedy).
Sept. 16—The Thorn and the Rose (Broadway Star Feature—Three parts—Dr.).
Sept. 18—A Perfect Day (Comedy).
Sept. 22—Sand Scamps and Strategy (Com.).
Sept. 25—Getting By (Comedy).
Sept. 29—She Who Last Laughs (Comedy—Drama).
Oct. 2—Making an Impression (Comedy).
Oct. 6—A Vampire Out of Work (Comedy).
Oct. 7—Cantrell's Madonna (Three parts—Drama—Broadway Star Feature).
Oct. 9—Billy's Melodrama (Comedy).
Oct 13—The Mayor's Fall From Grace (Com.).
Oct. 16—The Curse of the Forest (Educational).
Oct. 20 The Fasters (Comedy).
Oct. 21—The Shot that Brought Happiness (Three parts—Drama) (Broadway Star Feature).

General Film Company Features

BROADWAY STAR FEATURE.

July 15—Waters of Lethe (Three parts—Dr.).
Aug. 5—The Bond of Blood (Three parts—Dr.).
Aug. 19—The Wandering Horde (Three parts—Drama).
Sept. 2—A Fool and His Friend (Three parts—Drama).
Sept. 16—The Thorn and the Rose (Three parts—Drama).
Oct. 7—Cantrell's Madonna (Three parts—Drama).
Oct. 21—The Shot that Brought Happiness (Three parts—Drama).

KNICKERBOCKER STAR FEATURE.

Aug. 11—The Better Woman (Three parts—Drama).
Aug. 1.—Faith's Reward (Three parts—Dr.).
Sept. 8—A Deluded Wife (Three parts—Dr.).
Sept. 22—A Lesson from Life (Three parts—Drama).
Sept. 29—For the Governor's Chair (Three parts—Drama).
Oct. 6—The Better Instinct (Two parts—Dr.).
Oct. 13—From the Deep (Three parts—Dr.).
Oct. 20—Treading Pearls (Two parts—Drama).

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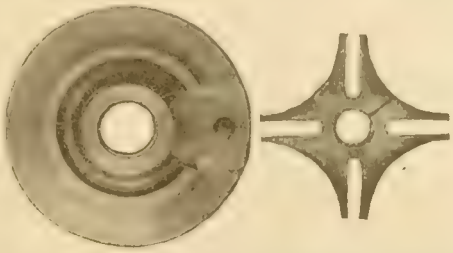

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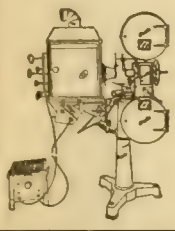

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 284, 286.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Sept. 27—Number 39 (Topical).
Oct. 4—Number 40 (Tropical).
Oct. 11—Number 41 (Topical).
Oct. 18—Number 42 (Topical).

BIG U.

Sept. 14—For Her Mother's Sake (Drama).
Sept. 15—The Timber Wolf (Drama).
Sept. 17—Brick Top (Comedy).
Sept. 22—No release this day. Replaced with Rex, "To Another Woman."
Sept. 25—The Halting Hand (Drama—Special Release).
Sept. 28—The Lie Sublime (Two parts—Dr.).
Sept. 29—The Shadow Sinister (Drama).
Oct. 2—The White Man's Law (Drama—Special Release).
Oct. 5—The Eternal Way (Drama).
Oct. 12—No release this day.
Oct. 19—No release this day.

BISON.

Sept. 18—After the Battle (Two parts—Drama) (Special Release).
Sept. 23—The Broken Spur (Two parts—Dr.).
Sept. 30—A Jungle Hero (Two parts—Drama).
Oct. 7—A Mountain Tragedy (Two parts—Drama).
Oct. 14—Night Shadows (Two parts—Drama).
Oct. 21—The Conspiracy (Two parts—Drama).

GOLD SEAL.

Sept. 13—Love's Masquerade (Two parts—Drama).
Sept. 26—Husks of Love (Three parts—Dr.).
Oct. 3—In the Heart of New York (Three parts—Drama).
Oct. 10—Cheaters (Three parts—Drama).
Oct. 17—The Wrath of Cactus Moore (Three parts—Drama).

IMP.

Sept. 24—A Desperate Remedy (Comedy—Dr.).
Sept. 25—The Bigamist (Two parts—Drama—Special Release).
Sept. 29—No release this day.
Oct. 2—The Perjurer (Drama) (Special Release).
Oct. 8—No release this day.
Oct. 13—A Soul at Stake (Two parts—Drama).
Oct. 19—The Eel (Two parts—Drama).
Oct. 20—No release this day.
Oct. 22—No release this day.

JOKER.

Sept. 16—In Onion There is Strength (Comedy).
Sept. 23—Musical Madness (Comedy).
Sept. 30—The Inspector's Double (Comedy).
Oct. 7—Father Gets in Wrong (Comedy).
Oct. 14—The Oil Smeller (Comedy).
Oct. 21—Beans and Bullets (Comedy).

LAEMMLE.

Sept. 20—No release this day.
Sept. 21—Poisoned Lips (Two parts—Drama).
Sept. 23—No release this day.
Sept. 25—The Injustice of Justice (Drama—Special Release).
Sept. 27—No release this day.
Sept. 30—No release this day.
Oct. 2—The Prowlers of the Jungle (Drama) (Special Release).
Oct. 4—No release this day.
Oct. 7—No release this day.
Oct. 11—No release this day.
Oct. 14.—No release this day.
Oct. 18—Through Baby's Voice (Two parts—Drama).
Oct. 21—No release this day.

L-KO.

Sept. 20—Cold Hearts and Hot Flames (Two parts—Comedy).
Sept. 24—No release this day.
Sept. 27—A Surgeon's Revenge (Two parts—Drama).
Oct. 1—No release this day.
Oct. 4—Safe in the Safe (Two parts—Com.).
Oct. 8—No release this day.
Oct. 11—Lured But Cured (Two parts—Com.).
Oct. 15—No release this day.
Oct. 18—Safety First (Comedy).
Oct. 22—She Wanted a Ford (Comedy).

NESTOR.

Sept. 15—Speeding (Comedy).
Sept. 18—A Silly Sultan (Comedy).
Sept. 22—No Release this day.
Sept. 25—Model 46 (Comedy).
Sept. 29—No release this day.
Oct. 2—With the Spirit's Help (Comedy).
Oct. 9—Almost Guilty (Comedy).
Oct. 13—Pat Rooney in "It's All Wrong" (Comedy).
Oct. 16—His Own Nemesis (Comedy).
Oct. 20—Pat's Pasting Ways (Comedy).

POWERS.

Sept. 21—No release this day.
Sept. 24—No release this day. Replaced with Rex, "To Another Woman."
Sept. 28—Behind the Scenes in Japan as Seen by Dr. Dorsey (Educational).
Oct. 5—Pen and Inklings in and Around Jerusalem (Educational).
Oct. 12—The Beautiful Temples of Ceylon As Seen by Dr. Dorsey (Educational).
Oct. 15—When Little Lindy Sang (Drama).—Diplomacy (Cartoon—Comedy).
Oct. 19—No release this day.

RED FEATHER.

Sept. 11—The Whirlpool of Destiny (Five parts—Drama).
Sept. 18—Black Friday (Five parts—Drama).
Sept. 25—If My Country Should Call (Five parts—Drama).
Oct. 2—Under Suspicion (Five parts—Dr.).
Oct. 9—A Romance of Billy-Goat Hill (Five parts—Drama).
Oct. 16—Barriers of Society (Five parts—Dr.).

REX.

Sept. 17—The Small Magnetic Hand (Drama).
Sept. 18—Under the Spell (Drama) (Special Release).
Sept. 22—His Mother's Boy (Drama).
Sept. 25—Dark Corners (Drama—Special Release).
Oct. 1—Ashes of Remembrance (Two parts—Drama).
Oct. 2—The Slave (Drama).
Oct. 6—No release this day.
Oct. 8—The Human Gamble (Two parts—Dr.).
Oct. 13—No release this day.
Oct 15—No release this day.
Oct. 20—No release this day.

VICTOR.

Sept. 19—No release this day.
Sept. 21—High Speed (Comedy—Drama).
Sept. 26—No release this day.
Sept. 28—No release this day.
Oct. 1—In the Lap of the Gods (Drama).
Oct. 2—The Memory Mill (Drama).
Oct. 3—No release this day.
Oct. 5—No release this day.
Oct 6—A Charming Villain (Comedy).
Oct. 16—Room Rent and Romance (Comedy) (Special Release).
Oct. 10—No release this day.
Oct 17—No release this day.
Oct. 22—Main 4400 (Two parts—Comedy—Dr.).

UNIVERSAL SPECIAL FEATURE.

Sept. 11—The Caravan (Two parts—Drama).
Sept. 18—Timothy Dobbs, That's me, No. 6 "He Almost Lands An Angel" (Two parts—Comedy).
Sept. 18—Liberty No. 6, "The Dester of Lost Souls" (Two parts—Drama).
Sept. 25—A Hero by Proxy (No. 7 of "Timothy Dobbs, That's Me"—Two parts—Comedy).
Sept. 25—Liberty No. 7, "Liberty's Sacrifice" (Two parts—Drama).
Oct. 2—Borrowed Plumes (No. 8 of "Timothy Dobbs, That's Me" Series (Two parts—Comedy).
Oct. 2—Liberty No. 8, "Clipped Wings" (Two parts—Drama).
Oct. 6—Somewhere on the Battlefield (Two parts—Drama).
Oct. 9—Breaking Into Society (No. 9 of "Timothy Dobbs, That's Me"—Two parts—Comedy).
Oct. 9—Liberty No. 9, "A Daughter of Mars" (Two parts—Drama).
Oct. 12—Behind Life's Stage (Two parts—Dr.).
Oct. 16—Fame at Last (No. 10 of "Timothy Dobbs, That's Me"—Two parts—Comedy).
Oct. 16—Liberty, No. 10 (title to be announced later) (Two parts—Drama).

Mutual Film Corp.

AMERICAN.

Aug. 7—The Little Troubadour (Two parts—Drama).
Aug. 10—The Power of Mind (Three parts—Drama).
Aug. 14—Ruth Ridley Returns (Two parts—Drama).
Aug. 17—The Holly House (Three parts—Dr.).
Aug. 21—Enchantment (Two parts—Drama).
Aug. 28—The Key (Two parts—Drama).
Sept. 4—Atonement (Two parts—Drama).
Oct. 9—Citizens, All (Two parts—Drama).

BEAUTY.

Aug. 16—Perkins Mystic Manor (Comedy).
Aug. 23—In a Prohibition Town (Comedy).
Aug. 30—Two of a Kind (Comedy).
Sept. 6—The Boomerang Goldbrick (Comedy).
Sept. 19—The Stinger Stung (Comedy).
Sept. 26—The Deacon's Card (Comedy).
Oct. 3—Slicking the Slickers (Comedy).
Oct. 10—That Sharp Note (Comedy).

CENTAUR.

Sept. 9—The Jungle Flashlight (Two parts—Drama).
Sept. 16—Tangled Hearts (Two parts—Dr.).
Sept. 23—The Father of Her Child (Two parts—Drama).
Sept. 30—Foiled (Two parts—Drama).

CUB.

Sept. 22—Movie Struck (Comedy).
Sept. 29—Catching That Burglar (Comedy).
Oct. 6—Oh! For a Cave man (Comedy).
Oct. 7—Won by a Fowl (Comedy).
Oct. 7—That Wonderful Wife (Comedy).
Oct. 13—Innoculating Hubby (Comedy).
Oct. 14—Those Primitive Days (Comedy).
Oct. 14—Their College Capers (Comedy).

FALSTAFF.

Aug. 15—The Guiders (Comedy).
Aug. 22—Fare Lady (Comedy).
Aug. 27—A Swiss Sea Dog (Comedy-Drama).
Aug. 29—In Mexico (Comedy).
Sept. 5—Musickers (Comedy).

GAUMONT.

Sept. 14—Fantomas, No. 2 (The Man in Black Three parts—Drama).
Sept. 17—Reel Life, No. 20 (Mutual Film Magazine).
Sept. 20—See America First No. 54 (Scenic).—Fantomas No. 3, "The Mysterious Finger Print (2 parts—Drama).
Sept. 24—Reel Life No. 21 (Mutual Film Magazine).
Sept. 27—See America First, No. 55 (Scenic).—Kartoon Komics (Cartoon—Comedy).
Sept. 28—The Crook Detective (No. 4 of "Fantomas"—Three parts—Drama).
Oct. 1—Reel Life No. 22 (Mutual Film Magazine).
Oct. 4—See America First, No. 56 (Scenic).—Kartoon Komics (Cartoon—Comedy).
Oct. 5—The False Magistrate (No. 5 of "Fantomas" (Three parts—Drama).
Oct. 8—Reel Life, No. 23 (Mutual Film Magazine).
Oct. 11—See America First, No. 57 (Scenic).—Kartoon Komics (Cartoon—Comedy).
Oct. 15—Reel Life, No. 24 (Mutual Film Magazine).

MUSTANG.

Aug. 25—Nell Dale's Men Folks (Two parts—Drama).
Aug. 31—The Forgotten Prayer (Three parts—Drama).
Sept. 1—The Gambler's Lost Love (Two parts—Drama).
Sept. 8—Matchin' Jim (Two parts—Drama).

MUTUAL WEEKLY.

Aug 30—Number 87 (Topical).
Sept. 6—Number 88 (Topical).
Sept. 13—Number 89 (Topical).
Sept. 20—Number 90 (Topical).
Sept. 27—Number 91 (Topical).
Oct. 4—Number 92 (Topical).
Oct. 11—Number 93 (Topical).

(*Mutual Releases continued on page* 308.)

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SUPERIOR FILMS COMPANY

ROBERT A. BRACKETT, Manager
Entire Tenth Floor
643 Olive Street, Los Angeles

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages284, 286.)

(*Mutual Releases continued from page* 306.)

MUTUAL CHAPLIN RELEASES.

The Fireman (Two parts—Comedy).
The Vagabond (Two parts—Comedy).
One A. M. (Two parts—Comedy).
The Pawnshop (Two parts—Comedy).

MUTUAL MASTERPICTURES DE LUXE.

Oct. 5—The Shadow (American—Five parts—Drama) (No. 141).

MUTUAL SPECIAL FEATURE.

Sept. 25—The Secret of the Submarine No. 19 (Two parts—Drama).
Oct. 2—The Secret of the Submarine, No. 20 (Two parts—Drama).
Oct. 9—The Secret of the Submarine, No. 21 (Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

Sept. 25—The Torch Bearer (American—Five parts—Drama—No. 139).
Oct. 2—Dulcie's Adventure (American—Five parts—Drama) (No. 140).
Oct. 9—Philip Holden-Waster (American—Five Parts—Drama) (No. 142).
Oct. 9—Redeemed (Turner—Five parts—Dr.) (No. 143).

THANHOUSER.

Sept. 29—The Black Terror (Two parts—Dr.).
Oct. 6—Arabella's Prince (Two parts—Dr.).
Oct. 13—At the Edge of the Aqueduct (Two parts—Drama).

VOGUE.

Sept. 24—Paste and Politics (Two parts—Com.).
Oct. 1—Poultry a La Mode (Two parts—Dr.).
Oct. 8—A Touch of High Life (Two parts—Comedy).
Oct. 15—Ducking a Discord (Two parts—Com.).

Pathe Exchange, Inc.

ASTRA.

Oct. 15—Shielding Shadow No. 3, "The Mystic Defender" (Two parts—Drama).

BALBOA.

Sept. 25—Grip of Evil, No. 11, "Mammon and Moloch" (Two parts—Drama).
Oct. 1—Grip of Evil, No. 12, "Into the Pit" (Two parts—Drama).
Oct. 8—The Grip of Evil, No. 13, "Circumstantial Evidence" (Two parts—Drama).
Oct. 15—The Grip of Evil No. 14, 'Humanity Triumphant" (Two parts—Dr.).

GOLD ROOSTER PLAYS.

Sept. 25—Saint, Devil and Woman (Five parts—Drama).
Oct. 8—The Pillory (Five parts—Drama).
Oct. 15—The Light That Failed (Five parts—Drama).

PATHE.

Oct. 1—The Shielding Shadow, No. 1, "Treasure Trove" (Two parts—Drama).
Oct. 1—The Moods of Medora (Two parts—Drama).
Oct. 1—Florence Ross Fashions, No. 5 "Betty Selects Her Bridesmaid Frock" (Fashions).
Oct. 8—The Shielding Shadow, No. 2, "Into the Depths" (Two parts—Drama).
Oct. 8—U. S. Customs Inspection (Educational).
Oct. 8—The Sword of Damocles (Two parts—Drama).
Oct. 15—Florence Rose Fashions, No. 6, "Betty at the Wedding" (Fashions).
Oct. 15—A Nation's Peril (Two parts—Drama).

PATHE NEWS.

Oct. 4—Number 80, 1916 (Topical).
Oct. 7—Number 81, 1916 (Topical).
Oct. 11—Number 82, 1916 (Topical).
Oct. 14—Number 83, 1916 (Topical).
Oct. 18—Number 84, 1916 (Topical)
Oct 21—Number 85, 1916 (Topical).

ROLIN.

Sept. 25—Jailed (Comedy).
Oct. 1—Luke's Speedy Club Life (Comedy).
Oct. 8—Heinie and the 400 (Comedy).
Oct. 15—Luke and the Bang-Tails (Comedy).

BLUEBIRD PHOTOPLAYS, INC.

Miscellaneous Releases.

ARTCRAFT PICTURES CORP.

October—Less Than the Dust (Drama).
Sept. 25—The Evil Women Do (Five parts—Drama).
Oct. 2—Wanted—A Home (Five parts—Dr.).
Oct. 9—The Chalice of Sorrow (Five parts—Drama).
Oct. 16—The Social Buccaneer (Five parts—Drama).

CHRISTIE FILM CO.

Sept. 18—A Seminary Scandal (Comedy).
Sept. 25—His Baby (Comedy).
Oct. 2—The Sad Sea Waves (Comedy).

CONSOLIDATED FILM CORP.

Sept. 25—The Crimson Stain Mystery, No. 6 (Two parts—Drama).
Oct. 2—The Crimson Stain Mystery, No. 7 (Two parts—Drama).
Oct. 9—The Crimson Stain Mystery, No. 8 Two parts—Drama).
Oct. 16—The Crimson Stain Mystery, No. 9 (Two parts—Drama).

FOX FILM CORPORATION.

Sept. 11—Her Double Life (Five parts—Drama).
Sept. 18—Where Love Leads (Five parts—Dr.).
Sept. 25—Fires of Conscience (Five parts—Dr.).

FROHMAN AMUSEMENT CORP.

October—The Conquest of Canaan (Drama).

HERALD FILM CORPORATION.

October.—Prima Donna's Husband (Five parts—Drama).

THOMAS H. INCE.

July—Civilization (Drama).

INTERNATIONAL FILM SERVICE INC.

Sept. 18—Beatrice Fairfax No. 7 (Two parts—Drama).
Sept. 19—Hearst-International News Pictorial No. 75, 1916 (Tropical).
Sept. 22—Hearst-International News Pictorial, No. 76, 1916 (Topical).
Sept. 25—Beatrice Fairfax, No. 8, "The Ainslee Ball" (Two parts—Drama).
Sept. 25—The World's Wonderland (Curtis Scenic, No. 1).
—Animated Cartoons on same reel.
Sept. 26—Hearst-International News Pictorial, No 77, 1916 (Topical).
Sept. 29—Hearst-International News Pictorial, No 78, 1916 (Topical).
Oct 2—Beatrice Fairfax, No 9, "Outside the Law" (Two parts—Drama).
Oct 2—The World's Wonderland (Curtis Scenic, No. 2).
—Animated Cartoons on same reel.
Oct 2—The Flower of Faith (Five parts Dr.).
Oct 3—Hearst-International News Pictorial, No. 79, 1916 (Topical).
Oct 6—Hearst International News Pictorial, No. 80, 1916 (Topical).

IVAN FILM PRODUCTIONS.

October—Her Surrender (Drama).

METRO PICTURES CORPORATION.

Sept. 25—The Dawn of Love (Rolfe—Five parts—Drama).
Oct. 2—The Iron Woman (Popular Plays & Players—Five parts—Drama).
Oct. 9—Life's Shadows (Columbia—Five parts Drama).
Oct. 16—In the Diplomatic Service (Quality—Five parts—Drama).
Oct. 23—The Brand of Cowardice (Rolfe—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Sept. 25—Like Father Like Son (Klassic—Comedy.)
Sept. 25—The Quest of Life (Famous Players—Five parts—Drama).
Sept. 28—Anton the Terrible (Lasky—Five parts—Drama).
Oct. 2—The Lash (Lasky—Five parts—Dr.).
Oct. 2—Nearly a Deserter (Paramount—Comedy).
Oct. 5—The Storm (Lasky—Five parts—Dr.)
Oct. 9—Intrigue (Pallas—Five parts—Dr.)
Oct. 12—Her Father's Son (Morosco—Five parts—Drama).
Oct. 16—Witchcraft (Lasky—Five parts—Drama).
Oct. 19—The Kiss (Famous Players—Five parts—Drama).
Oct. 23—The Rainbow Princess (Famous Players—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Sept. 14—Colonel Heeza Liar's Bachelor Quarters (Cartoon—Comedy).
Sept. 21—What Happened to Willie (Cartoon—Comedy).
Sept. 28—Bobby Bumps Starts a Lodge (Cartoon—Comedy).
Oct. 4—O U Rooster (Cartoon-Comedy).
Oct. 11—Colonel Heeza Liar Gets Married (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

Sept. 18—Glasgow to Edinboro (Scenic).
Sept. 25—Bonnie Scotland (Scenic).
Oct. 2—A Scotch-Irish Reel.
Oct. 9—In Old Ireland (Scenic).
Oct. 16—Southern Italy, 37th (Scenic).

TRIANGLE FILM CORPORATION.

Releases for week of September 24.
Diane of the Follies (Fine Arts—Five parts—Drama).
The Dawn Maker (Kay-Bee—Five parts—Drama).

Releases for week of October 1:
Manhattan Madness (Fine Arts—Five parts—Drama).
Plain Jane (Kay-Bee—Five parts—Dr.).

Releases for week of October 8:
The Rummy (Fine Arts—Five parts—Dr.).
The Jungle Child (Kay-Bee—Five parts—Drama).

THE MOTION PICTURE FORUM.

Oct. 2—Motion Picture Portrait Studios of President Wilson and His Cabinet—the U. S. Government in Action.

UNICORN FILM SERVICE.

(*Releases for Twenty-second Week.*)
Oct. 2—Pen and Sword (Supreme—Two parts—Drama).
Oct. 2—Jenkins the Janitor (Judy—Com.).
Oct. 3—Through the Wall (Lily-Drama).
Oct 3—The Mysterious Ranger (Rancho—Dr.)
Oct. 3—His Sister's Beau (Judy—Comedy).
Oct. 4—The Country Sheriff (Jockey—Two parts—Comedy).
Oct. 4—The Convict (Puritan—Drama).
Oct. 5—Bud Wilson's Romance (Hiawatha—Drama).
Oct. 5—Rubes and Cabaretes (Hippo—Com.).
Oct. 5—A Daring Mission (Sunset—Drama)
Oct. 6—The Guilty One (Supreme—Two parts—Drama).
Oct. 6—The Live Corpse (Puritan—Comedy).
Oct. 7—Nobody's Claim (Buffalo—Two parts—Drama).
Oct 7—The Mode (Judy—Comedy).
Oct. 8—The Web (Lily—Three parts—Drama).

SELZNICK PICTURES.

Oct 16—The Common Law (Young Film Corp—Five parts—Drama).
November—War Brides (Herbert Brenon—Dr.).

WORLD PICTURES.

Sept. 4—The Almighty Dollar (Paragon—Five parts—Drama).
Sept. 11—The Velvet Paw (Five parts—Drama).
Sept. 18—Friday the 13th (Five parts—Dr.).
Sept. 25—Dark Silence (Five parts—Drama).
Oct. 2—The Scarlet Oath (Five parts—Dr.).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 284, 286.)

GREATER VITAGRAPH (V-L-S-E, INC.)

Sept. 4—The Return of Eve (Essanay—Five parts—Drama).
Sept. 4—His Wife's Good Name (Vitagraph—Five parts—Drama).
Sept. 11—The Phantom Fortune (Vitagraph—Five parts—Drama).
Sept. 18—Through the Wall (Vitagraph—Five parts—Drama).
Sept. 18—The Fall of a Nation (Seven parts—Drama).
Sept. 18—The Combat (Vitagraph—Five parts—Drama).
Sept. 25—The Chattel (Vitagraph—Six parts—Drama).
Oct. 2—Scarlet Runner, No. 1, "The Car and His Majesty (Vitagraph—Two parts—Drama).
Oct. 9—Scarlet Runner, No. 2, "The Nuremburg Watch" (Vitagraph—Two parts—Drama).
Oct. 16—Scarlet Runner, No. 3, "The Masked Ball" (Vitagraph—Two parts—Dr.).
Oct. 23—Scarlet Runner, No. 4, "The Hidden Prince" (Vitagraph—Two parts—Drama).
Oct. 30—Scarlet Runner, No. 5, "The Jacobean House" Vitagraph—Two parts—Drama).

GEORGE KLEINE.

July 28—The Mishaps of Musty Suffer, Series 2, No. 6, "Strictly Private" (Comedy).
July 31—Gloria's Romance, No. 11, "The Fugitive Witness" (Two parts—Drama).
Aug. 2—The Mishaps of Musty Suffer Series 2, No. 7 (Comedy).
Aug. 7—Gloria's Romance, No. 12, "Her Fighting Spirit" (Two parts—Drama).
Aug. 9—The Mishaps of Musty Suffer Series 2, No. 8 (Comedy).
Aug. 14—Gloria's Romance, No. 13, "A Midnight Riot" (Two parts—Drama).
Aug. 16—The Mishaps of Musty Suffer Series No 2, No. 9 (Comedy).
Aug. 21—Gloria's Romance, No. 14 (Two parts—Drama).
Aug. 23—The Mishaps of Musty Suffer Series No. 2, No. 10 (Comedy).
Aug. 28—Gloria's Romance, No. 15, "The Murderer at Bay" (Two parts—Dr.).
Sept. 4—Gloria's Romance (No 16, "A Modern Pirate"—Two parts—Drama).
Sept. 11—Gloria's Romance No. 17, "The Telltale Envelope" (Two parts—Dr.).
Sept. 18—Gloria's Romance, No. 18, "The Bitter Truth" (Two parts—Drama).
Sept. 25—Gloria's Romance, No. 19, "Her Vow Fulfilled" (Two parts—Drama).

States Right Features

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Nov.—The Woman Who Dared (Seven parts—Drama).

SAMUEL CUMMINS.

July—Germany's Battles at Verdun (Four parts—Topical).

EXCLUSIVE FEATURES, INC.

July—Where Is My Father? (Seven parts—Dr.).

FLORIDA FEATURE FILMS.

August—The Human Orchid (Five parts—Dr.).

GREAT NORTHERN FILM CO.

Sept.—Pages from Her Life (Five parts—Dr.).

KEMBLE FILM CORPORATION.

August—America Preparing (Ten parts—Top.)

E. S. MOSS MOTION PICTURE CORPORATION.

August—In the Hands of the Law (Drama).

MONARCH PHOTO-PLAY CO., INC.

October—Common Sense Brackett (Six parts—Drama).

PIEDMONT FILM CO.

June—The Mirror of Life (Five parts—Drama).

L. E. RUBEL & H. A. FARGO.

July—Uncle Sam Awake (Seven parts—Top.).

SIGNET FILMS.

July—The Jockey of Death (Drama).

SHERMAN ELLIOTT, INC.

October.—The Crisis (Selig—Drama).

SUPERIOR FILMS CO.

Sept.—The Faucet (Drama).

THE NATIONAL DRAMA CORPORATION.

June—The Fall of a Nation (Thirteen parts—Drama).

UNITY SALES CORPORATION.

Sept. 18—The Yellow Menace (Episode No. 3, "The Poisonous Tarantula—Two parts—Drama).
Sept.—The Lottery Man (Comstock—Drama).
Sept.—Torpedoed by Cupid (Eagle—Two parts—Comedy).
Sept. 25—The Yellow Menace, No. 4, "The Plot of a Demon" (Two parts—Drama).
Oct. 2—The Yellow Menace, No. 5, "The Haunted House" (Two parts—Dr.).
Oct. 9—Yellow Menace, No. 6, "The Torture Chamber" (Two parts—Drama).
Oct. 16—The Yellow Menace, No. 7, "Drops of Blood" (Two parts—Drama).
Oct. 23—The Yellow Menace, No. 8, "The Time Clock" (Two parts—Drama).

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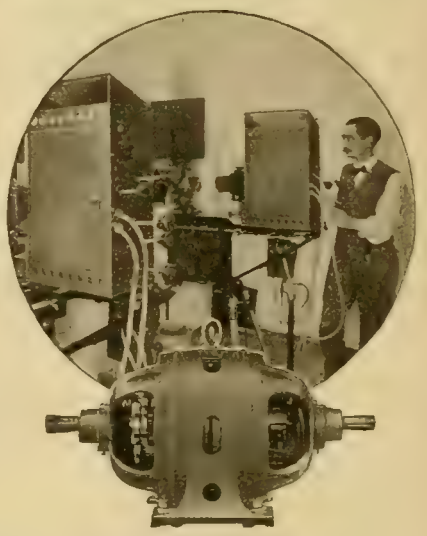

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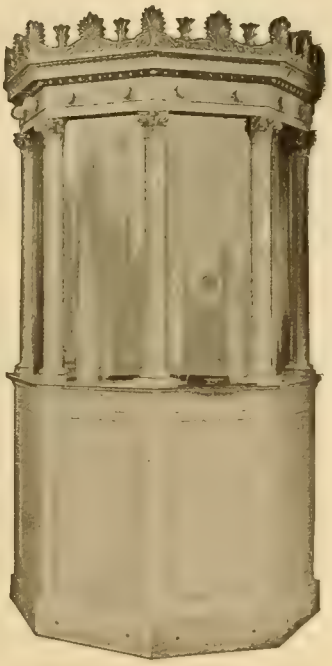

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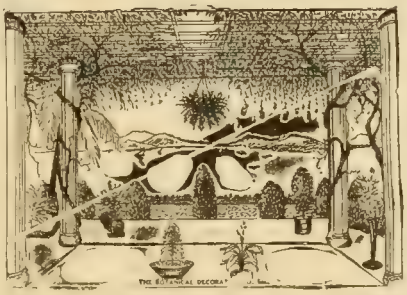

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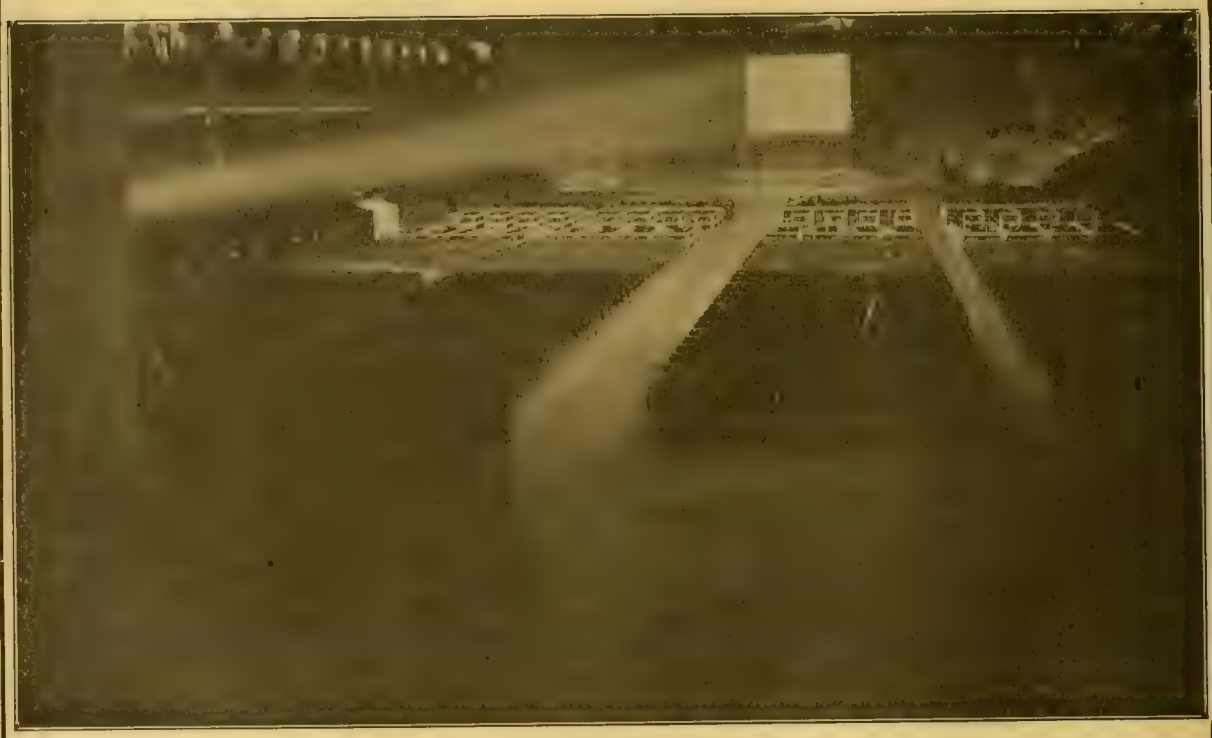

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THE FILM INDEX

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CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY - - NEW YORK

Red Feather Photo Plays

Present

"The ISLE of LIFE"

with

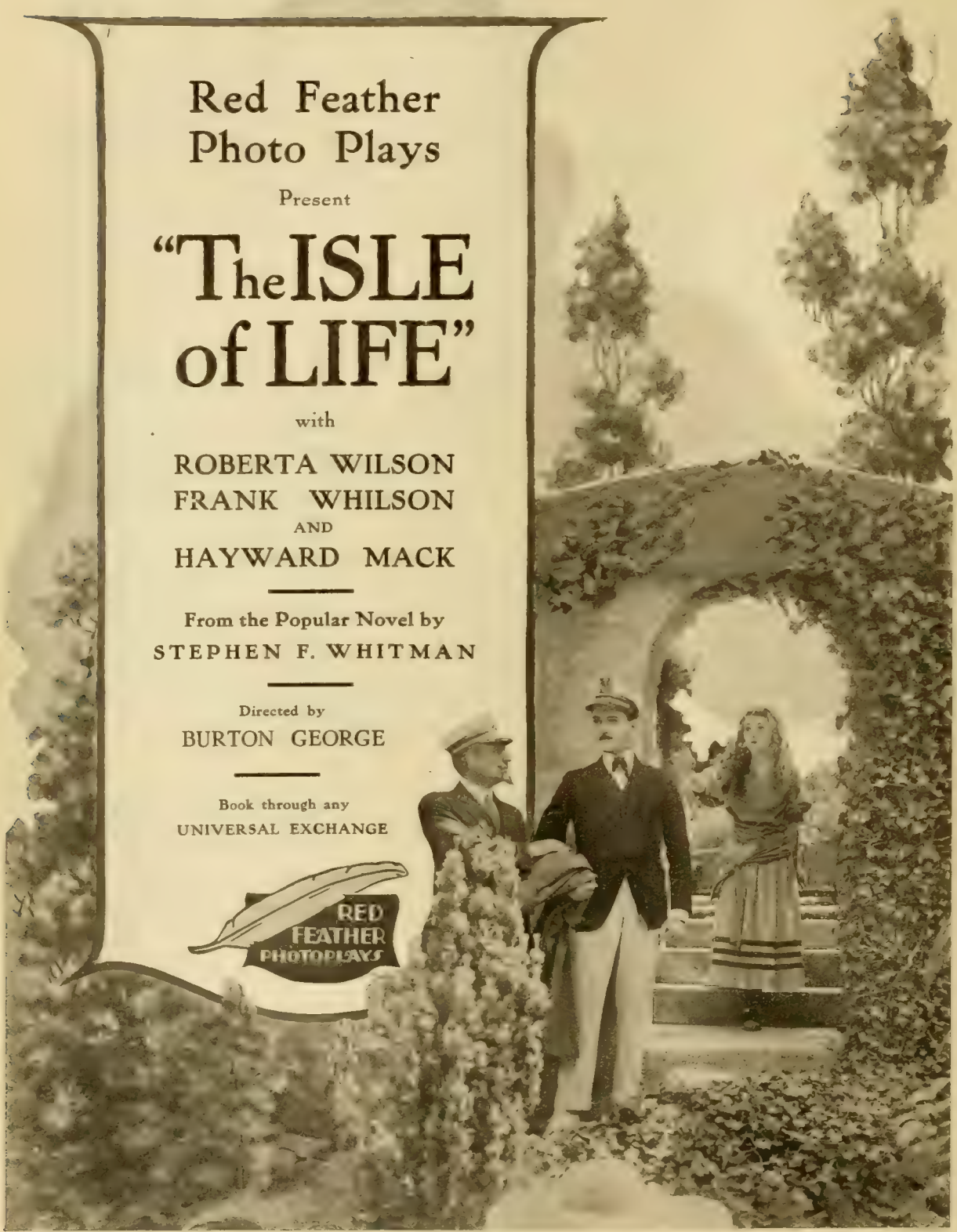
ROBERTA WILSON
FRANK WHILSON
AND
HAYWARD MACK

From the Popular Novel by
STEPHEN F. WHITMAN

Directed by
BURTON GEORGE

Book through any
UNIVERSAL EXCHANGE

RED FEATHER PHOTOPLAYS



ARTCRAFT PICTURES

ARTCRAFT PICTURES CORPORATION

ARTCRAFT PICTURES

MARY PICKFORD

Announces

As the Release Date for

"LESS THAN THE DUST"

THE FIRST SUPERIOR PRODUCTION
MADE BY HER OWN COMPANY

HAVE YOU BOOKED IT?

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVENUE, NEW YORK

AND IN 15 OTHER CITIES

ARTCRAFT PICTURES

Distributors of the Best in Motion Pictures

ARTCRAFT PICTURES

SUCCESS REFLECTS EFFORT

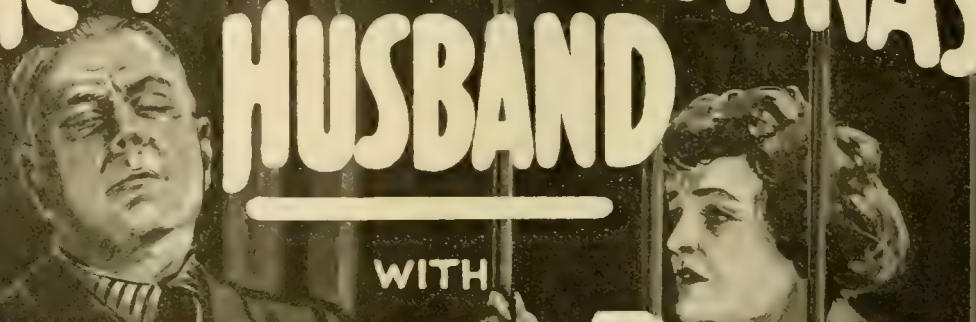
EFFORT ON THE PART OF MARCUS LOEW, F.F. PROCTOR AND WILLIAM FOX TO PROCURE THE BEST FEATURES FOR THEIR MILLIONS OF PATRONS, MEANT THEIR CONTINUED SUCCESS··· THEREFORE, WHEN THREE SHOWMEN LIKE THESE, SIMULTANEOUSLY AND UNANIMOUSLY BOOK FOR THEIR THEATRES

KATHRYN BROWNE DECKER

HOLBROOK BLINN

CLARA WHIPPLE

The PRIMA DONNA'S HUSBAND



WITH

HOLBROOK BLINN

KATHRYN BROWNE DECKER

AND

CLARA WHIPPLE

PRODUCED BY THE TRIUMPH FILM CORP. UNDER THE PERSONAL DIRECTION OF JULIUS STEGER AND JOSEPH A. GOLDEN.

THEN WE HAVE SAID ALL THERE IS TO SAY

BOOKING ARRANGEMENTS FOR N.Y. CITY, N.Y. STATE, NEW JERSEY AND EASTERN PENNSYLVANIA CAN BE MADE IMMEDIATELY.

HERALD FILM CORP.

126 W. 46TH ST. N.Y.C. LEO ROSENGARTEN, PRES. 'PHONE 6681 BRYANT.

A Superseries of Seven
Five-Reel Feature Plays

McCLURE PICTURES

the first

McCLURE PICTURES

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McClure Building McCLURE PICTURES New York City

CHRISTIE COMEDIES

"HE LOVED THE LADIES"

FEATURING NEAL BURNS — BETTY COMPSON
EDDIE BARRY — DAVE MORRIS
DIRECTION OF AL. E. CHRISTIE

OPEN MARKET RELEASE FOR OCTOBER 23RD

THE RAREST THING IN PICTURES IS A GOOD COMEDY — ONE THAT IS NOT A "FILLER" BUT A BOX OFFICE PRODUCER.

CHRISTIE COMEDIES SET A HIGH MARK IN CLEAN WHOLESOME FUN — NOT SLAPSTICK BUT FUNNY.

THE OPEN MARKET POLICY MEANS FREEDOM FOR THE EXHIBITOR. ALSO, WE POSITIVELY MUST MAKE GOOD COMEDIES, THE KIND YOU ARE GLAD TO GET.

1 EACH WEEK RELEASED THROUGH FOREMOST INDEPENT EXCHANGES OF UNITED STATES AND CANADA. WRITE OR WIRE.

Christie Film Co.

HEAD OFFICE AND STUDIOS — SUNSET BLVD. AT GOWER ST. LOS ANGELES, CALIFORNIA

NEW YORK OFFICE LONGACRE BUILDING F. J. HAWKINS, REPRESENTATIVE

BLUEBIRD PHOTO PLAYS (INC) PRESENTS
AN UNUSUAL ROMANTIC DRAMA
"LOVE NEVER DIES"
with RUTH STONEHOUSE & FRANKLYN FARNUM
DIRECTED BY WILLIAM WORTHINGTON

BLUEBIRD PHOTOPLAYS, (INC)

ARE you benefiting by the power of BLUEBIRD advertising, reaching nearly 10,000,000 people every week in the Saturday Evening Post?

Look around you in the industry and see if *any* Producer is doing what BLUEBIRD is doing? Not only that BLUEBIRDS have been acknowledged and acclaimed the most artistic screen producion of the day, providing the finest entertainment for millions of people every week, but we are telling nearly ten million people the BLUEBIRD Policy each week in the Saturday Evening Post. Thus we offer to Exhibitors, the two compelling forces that make for success. The supreme in picture productions plus the largest advertising campaign in the history of the industry.

The exhibition of BLUEBIRD Photoplays means building for permanence on the solid foundation of quality.

Foresighted Exhibitors have already signed up for BLUEBIRDS. Have you?

Book thru your local BLUEBIRD Exchange or communicate direct with

BLUEBIRD PHOTOPLAYS, (Inc.)

1600 BROADWAY NEW YORK

ONE SOLID WEEK IN THE FAMOUS BOSTON THEATRE!

This 4000 seat house has given

THE SHIELDING SHADOW

an unprecedented booking because the Management recognizes in this Serial an extraordinary drawing power! You too, should book it for a week, Mr. Exhibitor!

Ralph Kellard

Produced by Astra
under the direction of
Louis J. Gasnier and
Donald Mackenzie
featuring
Grace Darmond,
Ralph Kellard
and Leon Bary

PATHÉ

Pathé presents

Gladys Hulette

in the five-part
Gold Rooster Play

Prudence the Pirate

Produced by
Thanhouser

A play that charms - that takes you back to the rare old days when the heart was young and life a big adventure.

As good as "The Shine Girl"

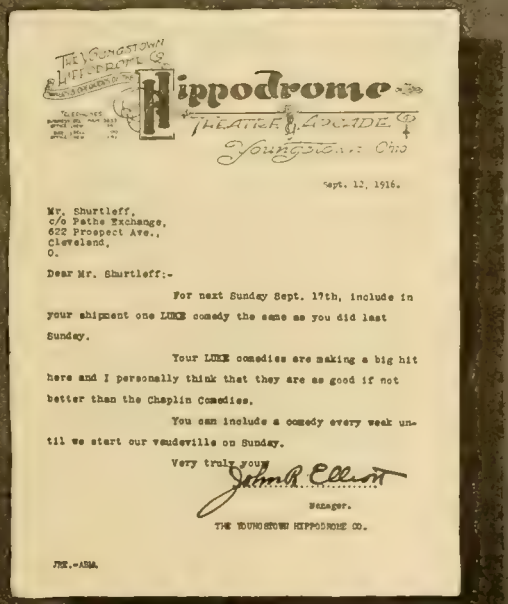
Released Oct. 22

"Your LUKE comedies are making a big hit!"

The Youngstown (O.) Hippodrome

Everybody knows the Youngstown Hippodrome. They know good pictures when they see them. Read what they say of the

ROLIN COMEDIES:



The Youngstown Hippodrome Co.

Hippodrome

Theatre Arcade

Youngstown, Ohio

Sept. 12, 1916.

Mr. Shurtleff,
c/o Pathe Exchange,
622 Prospect Ave.,
Cleveland,
O.

Dear Mr. Shurtleff:-

For next Sunday Sept. 17th, include in your shipment one LUKE comedy the same as you did last Sunday.

Your LUKE comedies are making a big hit here and I personally think that they are as good if not better than the Chaplin Comedies.

You can include a comedy every week until we start our vaudeville on Sunday.

Very truly yours,

John R. Elliott

Manager.

THE YOUNGSTOWN HIPPODROME CO.

JRE.-ABM.

Harold Lloyd, "Snub" Pollard and Bebe Daniels, the stars of these comedies, will make money for you.

PATHÉ

TRIANGLE

RELEASES FOR WEEK OF OCTOBER 15

SIR HERBERT TREE in "The Old Folks at Home"

Triangle Fine Arts

Now you are offered the opportunity of presenting to your patrons that famous English actor, Sir Herbert Beerbohm Tree, who without a doubt is the greatest stage star to appear on the screen. Knighted in England for his distinguished services to the drama, Sir Herbert has a world-wide reputation.

For years your patrons have ***heard*** of him, and now that they have an opportunity to ***see*** him in a Triangle Play few will miss the opportunity.

And this isn't just an ordinary picture. It's a strong, vital play that is built around one of the biggest emotional elements—the love of parents for their children. It touches the heart strings of everyone—parents and children alike. Written by the well-known American author, Rupert Hughes, the picture gives this prominent actor every opportunity to display his great ability.

There is no question but that this picture will be one of your biggest pullers.

W. S. HART in "The Return of 'Draw' Egan"

Triangle-Kay Bee

The value of W. S. Hart as a money getter needs no emphasis to the exhibitor. Past experience has proved that no star is more popular than this great screen actor. His personality seems to reach right down and "get" everyone, man, woman or child. They can't seem to help loving him even in his "bad-man" parts.

And that's the kind of a part he has in "The Return of Draw Egan," a speedy, breezy, western drama in which Hart takes the part of a sheriff quick on the "draw," always with a chip on his shoulder and ready to fight at a moment's notice—until the littlest girl captures him for her very own. It's a typical Hart play, just full of that stirring action the public loves.

We don't have to tell you how this picture will be accepted.

Keystone Comedies

Two more. And funnier than ever.

Every { Man / Woman / Child / Horse / Dog } Loves Bill (W.S.) Hart

And when it is known that he is going to appear at your theatre in his latest Triangle Play

"The Return of 'Draw' Egan"

you won't have to do any coaxing to get the crowds coming, but it may be necessary for you to run extra performances to satisfy the number who will surely want to see this great Hart Play.

State Right Buyers

WE OFFER OUR FIRST 5 REEL PRODUCTION
WITH
"THE CHILD BERNHARDT OF THE SCREEN"

Em Gorman
IN
The Soul of a Child

A REMARKABLE PHOTODRAMA
OF INTENSE HEART INTEREST
VIVIDLY PICTURIZED.

THE AQUISITION
OF THIS FEATURE
WILL MEAN THE S.R.O.
SIGN FOR YOU.

FOR FURTHER INFORMATION APPLY

Pioneer Feature Film Corp.

126 WEST 46TH ST. N.Y.C. NATHAN HIRSH, PRES. TEL. 9037 BRYANT.

Unicorn

¶

THE STANDARD OF FILM PRODUCTION. . .

THE QUALITY SERVICE of one to three reel features . . .

WILL FILL THEATRES because:- . . .

THEY FEATURE POPULAR STARS. . . .

EACH SUBJECT IS HAND PICKED. . . .

THE DRAMAS ARE DRAMAS, The Westerns have the vivid sweep of masterpieces; The comedies, real screams of the screen.. . . .

TWENTY -ONE REELS A WEEK. . . .

DRAMAS - COMEDIES - WESTERNS . . .

TWENTY - EIGHT BRANCH OFFICES. . . .

EACH EAGERLY AT YOUR SERVICE. . . .

UNICORN FILM SERVICE
C O R P O R A T I O N

126 West 46th Street

New York City.

HERE IS THE PROOF :-

Manager, Bijou Theatre, Quincy, Ill., writes;-

"THE BARRIER OF RACE" scored a bigger hit here tonight than any other two reeler shown in months."

G.W.Daniels, Magnet Theatre, Vandalia, Mo., writes;-

"Unicorn Program giving excellent satisfaction, keep it up."

Mr. Puetz, Alton Theatre, Alton, Ill., writes;-

"No other service ever satisfied our Patrons like "Unicorn". We put on a highly advertised War Feature instead of Unicorn on one occasion, and our Patrons walked out saying they would return when Unicorn Films were shown."

Films

Ask the theatre that runs it.

Greatest Box Office Success in the History of the Screen

MAURICE COSTELLO
The Master Star
and
Charming
ETHEL GRANDIN
in

The Crimson Stain Mystery

Directed by
T. Hayes Hunter

Novelized by
Albert Payson Terhune

Produced by the **Erbograph Co.**
Presented by
CONSOLIDATED FILM CORP'N
O.E. GOEBEL, Pres. LUDWIG G.B. ERB, Treas.
1482 Broadway
NEW YORK

BOOKING NOW AT

METRO EXCHANGES

WM. N. SELIG'S

"THE CRISIS"

By WINSTON CHURCHILL

Read what the critics say:

McQuade of M. P. World—"A great production. A lasting monument to the motion picture art."

Smaney, Dramatic Mirror—"An epoch in motion pictures is established by 'The Crisis.' The greatest heart interest story ever produced."

Eltonhead, M. P. News—"A Wonderful picture; direction and photography flawless."

Adam Shirk, Morning Telegraph—"An accurate and highly artistic rendering of Churchill's novel that will prove a powerful attraction wherever shown."

Milligan, Billboard—"Selig has produced a picture on a par with the greatest that have preceded it."

Kennedy, Motography—"One of the few pictures made for all time. Of broad and powerful appeal. 'The Crisis' achieves true greatness."

Rath, Motion Picture Mail—"We could fill up a page of laudatory comments on 'The Crisis.'"

Wid—"This production is big, impressive and beautifully produced."

Beecroft, Exhibitors' Herald—"This masterpiece will undoubtedly make the hit of the season."

All proclaim it a perfect picturization of

America's Greatest American Story

For state rights communicate with

SHERMAN-ELLIOTT, Inc.

Suite 1702

220 West 42nd Street, New York City

EVERY COMEDY A FEATURE

PEREZ (TWEEDLEDUM)

"The Scream of the Screen"

IN

TWEEDLEDUM COMEDIES

NEXT RELEASE

A SCRAMBLED HONEYMOON, 2 reels October 16th

Followed by

SOME HERO 1 reel October 23rd
TWEEDLEDUM'S BUSY NIGHT 2 reels October 30th

PRODUCED BY
EAGLE FILM COMPANY,
Jacksonville, Fla.

BILLY DUNN
Supervising Director

Exclusively distributed by

UNITY
729 7th AVE. NEW YORK

RELEASED
ON THE
METRO
PROGRAM
OCTOBER 23.
B. A. ROLFE
presents
LIONEL
BARRYMORE
supported by
GRACE VALENTINE
in
The BRAND of
COWARDICE
Produced by
ROLFE PHOTOPLAYS, Inc.
A 5 Act METRO wonderplay
of power, written by Charles
Maigne and directed by
John W. Noble

METRO'S
SPECIAL
PRODUCTION *de* LUXE

Romeo and Juliet

WITH

FRANCIS X. BUSHMAN

AND

BEVERLY BAYNE

THE GREATEST PICTURE OF THE YEAR

NOW
BOOKING AT ALL
METRO
EXCHANGES

THOMAS H. INCE'S

STUPENDOUS PHOTO SPECTACLE SUCCESS

CIVILIZATION

PRESIDENT WILSON, CHIEF DIRECTOR of the UNITED-STATES congratulating THOS. H. INCE, CHIEF DIRECTOR of the CINEMA on his production "CIVILIZATION" and the message which it carries to mankind.

PRESIDENT WILSON
ENDORSES
THOS H. INCE'S
MILLION DOLLAR PHOTO SPECTACLE

CIVILIZATION

THE MASTER PRODUCTION OF ALL TIME AND THE BIGGEST AND SAFEST PROPOSITION EVER OFFERED IN THE MOTION PICTURE BUSINESS

STILL STANDS SUPREME

A FEW TERRITORIES STILL OPEN

ALL INQUIRIES OF STATE RIGHT BUYERS—
AND EXHIBITORS GIVEN PROMPT ATTENTION

EXECUTIVE OFFICES; TIMES BLD'G, NEW YORK, N.Y.
J. PARKER READ JR., *GENERAL MANAGER.*

MUTUAL NEWS

"What's Going On In The Mutual"

THE MUTUAL FILM CORPORATION, 68 EXCHANGES

OCTOBER 21, 1916

Demand for Varied Programs Answered In Mutual Libraries

THE problem of presenting a varied program is an extremely vital one to the exhibitor. The trend of the day is toward an evenly balanced program—one in which there is just the right proportion of smiles and tears. No theatre can be successful which presents nothing but comedies every day. And on the other hand theatre patrons soon become satiated with too much drama. The novelty film is always a welcome offering. The exhibitor who studies his patrons carefully, who seeks to cater to their likes and avoids the sort of pictures they dislike, who searches the market and books the productions that will enable him to vary his program, is the successful exhibitor. He knows the time spent in carefully selecting his program means money in his pocket, success for his theatre and satisfaction on the part of his patrons.

Vast Mutual Libraries.

Mutual exchanges are vast libraries from which the exhibitor can pick and choose. He can find, at any of the sixty-eight Mutual exchanges, vast stocks of dramas. He can find comedies of any length or style. He can discover novelties that will please his patrons. If it's powerful drama that he seeks, a shelf-full of William Russell Mutual Star Productions greets his eye. If he wants stories of Big Business and daring feats, the Helen Holmes Series will satisfy his wants. If he yearns for slap-stick comedy, surely he can be satisfied with a long list of Chaplin-Mutual Specials. A still different variety of pictures is his for the asking in the Kolb and Dill Series of Mutual Star Productions. As for the novelties—a glance over any of the Mutual Weeklies, the various issues of Reel Life or the "Seeing America First" and "Kartoon Komics" will prove a solution to his problem. Mary Miles Minter and Richard Bennett Mutual Star Productions have set an absolutely new standard in the way of multiple reel features. Florence Turner pictures are popular everywhere—Mutual has quantities of them in stock. Margarita Fischer and Harry Pollard have long been famous for their unusual offerings—a long series of films starring Margarita Fischer, is soon to be released by Mutual. It will pay any exhibitor to drop into his nearest Mutual exchange and look over the vast supply of unusual features that make up the Mutual libraries.

The Week's Releases

Mutual Star Production.

Brand.	Title.	Reels.	Leads.
American,	Bluff.....	5	Kolb & Dill

Mutual Masterpicture.

American, The Voice of Love.... 5 Greenwood & Coxen

Monday, Oct. 16th.

		Reels.
American,	The Franchise	2

Tuesday, Oct. 17th.

Mutual, The Law of Nature ..... Edwin August 2

Wednesday, Oct. 18th.

Mutual, Mutual Weekly No. 94..... 1
Gaumont, See America First and Cartoon Komics 1

Thursday, Oct. 19th.

Gaumont, Looking Westward..... 2

Friday, Oct. 20th.

Cub, He Wouldn't Tip..... 1

Saturday, Oct. 21st.

Cub, That Doggone Baby..... 1
Cub, The Deacon's Widow..... 1

Sunday, Oct. 22d.

Vogue, Her Painted Pedigree ..... Paddy McQuire 2
Gaumont, Reel Life 1

Big Announcements Coming

President John R. Freuler of the Mutual Film Corporation expects in the near future to make some announcements of the utmost importance to every exhibitor in the United States. They will relate to the signing of some new stars—players whose names are known wherever films are shown. President Freuler is thus proving his intention to carry out the policy inaugurated when Mutual Star Productions were first announced.

Kolb and Dill Seen In Another Mutual Star Production

"BLUFF" is the title of the newest Kolb and Dill Mutual Star Production. It is five reels in length. It is released the week of October 16. The two stars are better than ever before, in the opinion of all who have seen the picture. They appear again as Louie and Mike, the two characters that are now known to the public everywhere. Louie is the janitor of a thirty-two story New York sky-scraper. Mike is proprietor of a confectionery store in a small town. Louie thinks he has discovered a formula for making gold. Mike becomes interested in the idea. The two form a partnership with the assistance of Harold Wainwright, a young millionaire. Sheer bluff helps them to hoodwink a rich broker of Wall Street into buying the formula. The formula instead of making gold creates another valuable product. After many complications, Mike, Louie and Harold all "make good" and become exceedingly wealthy.

"Bluff," alone, is a feature attraction second to none. Combined with the other Kolb and Dill Mutual Star Productions it is a link in a long chain of successes. The entire Kolb and Dill Series can now be booked at any of the sixty-eight Mutual Film Exchanges.

Charlie Chaplin's latest Mutual Special Feature, "The Pawnshop," has established new records for success. Exhibitors can secure bookings on this and the previous Chaplin-Mutual films at any Mutual Exchange.

"Voice of Love" Features Greenwood and Coxen in Most Unusual Story

The intimate home life and love entanglements of a woman fortune teller, or astrologist, serve as the theme for this week's Mutual Masterpicture. It is entitled "The Voice of Love." It features Winnifred Greenwood and Edward Coxen. It is five reels in length. Each reel is crammed with action. Each reel is filled with surprises. It is a story that will fascinate and delight.

Winnifred Greenwood appears as a widow who believes she has accidently killed her husband. To support herself she tells the fortunes of the wealthy, posing as an astrologer. To her comes a young man of wealth with whom she falls in love. Later, in New York, the young man attends a Belgian Relief Bazaar. His palm is read by a beautiful girl with whom he falls in love. The girl proves to be the daughter of the woman astrologer. The mother learns of the love affair. But she does not recognize the girl as her own daughter. To hold her lover, the mother enlists the services of an accomplice. Later she discovers the girl's identity. The accomplice is exposed as the real slayer of the astrologer's husband. And then all ends happily, for the mother accepts the proposal of a wealthy attorney, and the daughter weds the man she has learned to love.

Bookings for this Mutual Masterpicture are now being made at all Mutual exchanges.

AMERICAN FILM COMPANY INC., *Presents*
The Celebrated Vaudeville Headliners

KOLB & DILL
IN
"BLUFF"

A Human-Interest Drama In Five Acts. Third of a Series of Mutual Star Productions Featuring Kolb and Dill. .

KOLB & DILL FEATURES

Now Playing:
"A MILLION FOR MARY"
THREE PALS"–"BLUFF-"

Coming **KOLB & DILL** *in*
"A PECK O'PICKLES"
"BUTTIN' IN DER VEST"
"DECENT DEUCES"

Each of These Kolb and Dill Features is in Five Acts. Book The Entire Series At Any MUTUAL EXCHANGE

MUTUAL NEWS

AMERICAN FILM COMPANY, INC., *Presents*

A Mutual Masterpicture In Five Acts

THE VOICE OF LOVE

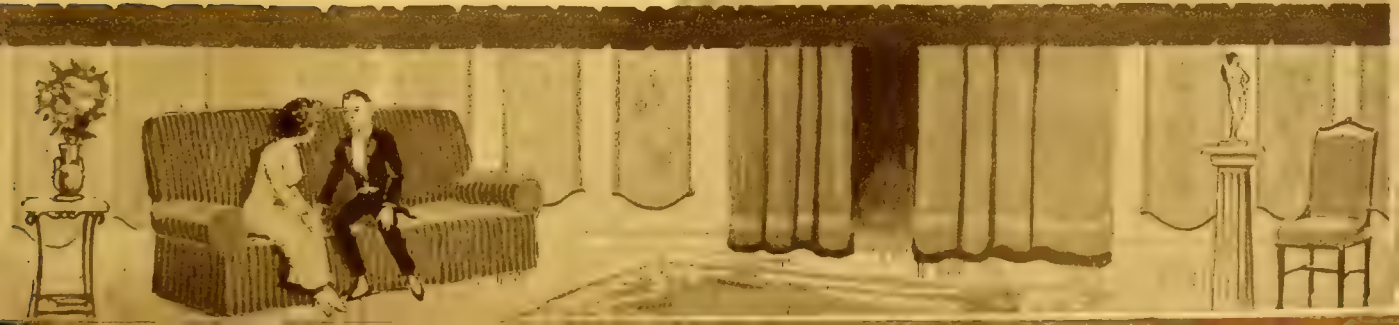
Featuring

WINIFRED GREENWOOD AND EDWARD COXEN

A Remarkably Strong Society Drama In Which A Double Romance Is Revealed.

The Exterior Scenes In This Production Are Unusually Picturesque. Directed By Rea Berger.

Released The Week Of Oct. 16th. Booking Now At 68 Mutual Exchanges.



MUTUAL NEWS

MUTUAL FILM CORPORATION *Announces*

The Inimitable Comedian

CHARLIE CHAPLIN
IN
THE PAWNSHOP

The Title Suggests Some Of The Original Comedy Situations Developed In This Newest MUTUAL-CHAPLIN

Sixth of a Series of Mutual-Chaplin Special Features Made Under The $670,000.00 Per Year Contract. Now Being Booked At 68 Mutual Exchanges.

Now Playing: **CHARLIE CHAPLIN**

The **FLOORWALKER** **ONE A.M.**
The **FIREMAN** *The* **VAGABOND**
The **COUNT** *The* **PAWNSHOP**

Mutual Exchanges Are The Only Places In America Where The Newest Chaplin Features May Be Booked. See Your Nearest Mutual Exchange AT ONCE!

MUTUAL SERIES

Make Weekly Features of these Three Gaumont Single Reels

THE MUTUAL WEEKLY

News of the World FIRST in Motion Pictures

REEL LIFE The Mutual Film Magazine

Bears the Same Relation to a Magazine that the Mutual Weekly Bears to a Newspaper

SEE AMERICA FIRST

Scenic Views of Cities, National Parks, Places of Beauty and Historic Interest

and

Gaumont's Kartoon Komics

Animated by Harry Palmer

Two Great Mutual Series

FANTOMAS On the Screen NOW

5 Thrilling Episodes, Each Complete in 3 Reels

COMING! THE VAMPIRES COMING!

Or the Arch Criminals of Paris

9 Sensational Episodes, Each Complete in 3 Reels

Gaumont

Gaumont Co.

Gaumont

FLUSHING, N. Y. JACKSONVILLE, FLA.

SIGNAL FILM CORPORATION PRESENTS

The Fearless Film Star

HELEN HOLMES

IN A NEW AND SPECTACULAR CHAPTER PLAY

A LASS OF THE LUMBERLANDS

FIFTEEN CHAPTERS.
DIRECTOR J·P·McGOWAN

Released Oct. 23rd
BOOKINGS AT MUTUAL EXCHANGES

Six thousand Exhibitors requested "a new HELEN HOLMES SERIAL," following their tremendous success with "The Girl and the Game." In response, we announce this new and spectacular chapter-play—Helen Holmes in "A LASS OF THE LUMBERLANDS." This new production is in fifteen chapters—a new feature chapter will be released each week, beginning Monday—OCTOBER 23RD—thru the sixty-eight Mutual Exchanges.

EXHIBITORS: We have made this new chapter-play *BIG* for *your* success. We know that *your* success means *our* success. We have made the rental price low—VERY LOW—because we want you to make *BIG* money. The price for HELEN HOLMES in "A LASS OF THE LUMBERLANDS" is within the reach of EVERY exhibitor. Wire, write or visit your nearest MUTUAL EXCHANGE *NOW* for prices and dates. Don't miss this opportunity for BIG PROFITS!

WIRE, WRITE OR SEE YOUR NEAREST
MUTUAL EXCHANGE
-AT ONCE!

HELEN HOLMES — Starring in
The Spectacular Chapter Play
A LASS OF THE LUMBERLANDS

The Ragged Princess

WITH DAINTY

JUNE CAPRICE

WRITTEN BY FREDERIC CHAPIN
SCENARIO BY JOHN W. KELLETTE —
DIRECTED BY JOHN G. ADOLFI

FOX FILM CORPORATION

BEAUTY IN OVERALLS

Romps through the photoplay that tells of the thrilling adventures of a little orphan, who, like the child of the Fairy-Tale, gets riches and lives happily ever afterward. See the

WILLIAM FOX

PHOTOPLAY

THE TRAGEDY OF LOVE

As his offering toward the Shakespearian Tercentenary

WILLIAM FOX

Presents

Romeo and Juliet

The sweetest story ever told

With that Renowned Screen Artist

THEDA BARA

And an incomparable cast of more than 2500 persons.

Released on Regular Fox Program

ROMEO and JULIET

Directed by J. Gordon Edwards
Scenario by Adrian Johnson

FOX FILM CORPORATION

WILLIAM FOX COMBINES!

A combination has been effected between Fox Film Corporation and EXHIBITORS who are using Fox Feature Service in the United States—a combination that insures to you, MR. EXHIBITOR, protection against the future.

The BIG stars of any film producer are MADE BIG BY THE EXHIBITORS THEMSELVES. Without the co-operation and aid of EXHIBITORS, no film star can attain enduring fame.

It is only just and fair to you, MR. EXHIBITOR, that you reap the financial harvest from that which you have created.

It is eminently unfair to you to take from your Feature Service any BIG STARS whom you have played through their days of mediocrity, while they were climbing the ladder of fame.

You, MR. EXHIBITOR, have helped make many such BIG stars in your feature service. Among them are the BIG stars of Fox Film Corporation.

William Fox stars are still in your service. They have not been withdrawn and offered you as *specials* at a price far in excess of your service price.

This combination in which you, MR. EXHIBITOR, are a partner, insures the repayment to you of the money you have expended in advertising and popularizing those William Fox stars, who today are your best box office attractions.

Such is the combination that has been effected

By

WILLIAM FOX

And

FOX FILM CORPORATION

INTERNATIONAL

announces

MRS. VERNON CASTLE

in "PATRIA"

THE SUPREME SERIAL—A ROMANCE OF PREPAREDNESS

Written by LOUIS JOSEPH VANCE

Produced by WHARTON, Inc.

Release date to be announced soon

INTERNATIONAL

Golden Eagle Features

¶ The International promised that the Golden Eagle Features would be artistic productions, satisfactory to the most discriminating audiences and advantageous to exhibitors.

"JAFFERY"

The First of the Golden Eagle Features

presents

C. AUBREY SMITH

and

ELEANOR WOODRUFF

¶ Dramatized from the popular novel by William J. Locke and produced for INTERNATIONAL by the Frohman Amusement Corp.

¶ The unqualified endorsement of Jaffery by hundreds of exhibitors and hundreds of thousands of patrons is ample evidence that the International has kept its promise.

"The Flower of Faith"

The Second of the Golden Eagle Features

with

JANE GREY and FRANK MILLS

Produced by the Superb Pictures Corp.

¶ A powerful picture of early frontier life. Circumstance thrusts together a simple country girl and a strong man. Provincial standards misinterpret their love and rugged frontier justice attempts to avenge the supposed wrong.

¶ An enthralling drama which is bound to prove one of the best features of the day.

¶ Backed by the tremendous publicity which supports all Golden Eagle Features.

INTERNATIONAL

DO YOU KNOW

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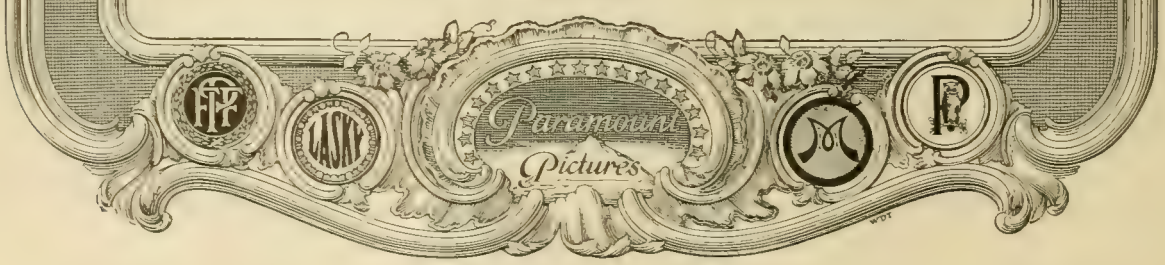

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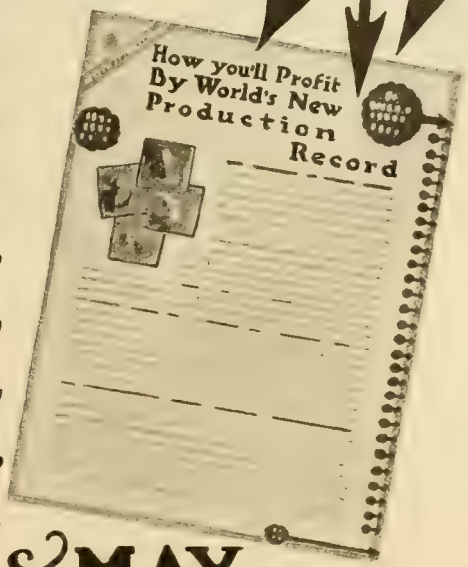

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The Chicago Herald offers you the opportunity of being one of 89 contest winners to take part in a great photoplay, supervised by Louella O. Parsons, Herald Photoplay critic and scenario expert, and to be directed by one of filmland's three greatest directors. These players needed are:

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Ask Any Exhibitor

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"Even with our 2,000 capacity, we are unable to accommodate the crowds."

W. S. McLaren, Manager of the Majestic-Colonial Theatre, Co., Jackson, Mich., says:

"Our business has increased steadily since the first chapter".

L. H. Wilk, of the Crown Theatre, Cleveland, Ohio, says:

"Nothing in my ten years' experience as an exhibitor has consistently done so well."

J. Miller, of the Empire Theatre, New Orleans, La., says:

"I run each chapter a solid week, but the patrons never tire of BILLIE BURKE."

H. E. Ellison, showing "GLORIA'S ROMANCE" at the American and Rex Theatres, Salt Lake City, Utah, says:

"This serial has attracted a nice added patronage."

Stanley V. Mastbaum, showing "GLORIA'S ROMANCE," at the Arcadia and Palace Theatres, Philadelphia, Pa., says:

"It brought us a splendid amount of extra business."

J. T. Turner, of the Turner and Dahnken Circuit, San Francisco, California, says:

"We booked it for our entire circuit. It met with great success."

George M. Fenberg, Manager of the Auditorium Theatre, Newark, Ohio, says:

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A Motion Picture Novel by Mr. & Mrs. RUPERT HUGHES

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"THERE'S MONEY IN IT!"

"THE COUNTRY THAT GOD FORGOT"

James S. McQuade in Moving Picture World says: "'The Country That God Forgot' tells the story of a man's great love for his wife, of that wife's nearly wrecking her own life and his by failing to understand her own heart, and of a loyal partner whose friendship is staunch and true in the face of death itself . . . As much as has been written of Western life in this country, one cannot fail to be impressed that the story is different from any that has been read and that it grips strongly at the elemental life that is in each of us."

"THE COUNTRY THAT GOD FORGOT"

William C. Esty, 2nd, in Motion Picture News, writes: "'The Country That God Forgot' is one of those rare features that practically every Exhibitor, catering to any class of patrons, can book with the certainty of pleasing one hundred per cent of his audience. The story combines every element that makes for good entertainment, and each element is present in just the right proportion. Mr. Neilan tore a slice out of life itself and spread it raw on the celluloid. The cast is remarkable. The locations used are magnificent. The photography is good."

"THE COUNTRY THAT GOD FORGOT"

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MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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NOTE. Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 926, Madison Square Station, New York, and not to individuals.

(Index to this issue will be found on page 454.)

"CINE MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, October 21, 1916

Facts and Comments

WHEN we advise our readers to keep pictures of the "white slave" type out of their houses they know that we ourselves keep these pictures or mention of them out of our columns. What will the exhibitors think of an editor who urges them to banish objectionable films from their screens and then cheerfully accepts money for advertising those same films? Constantly jumping from one side of the fence to the other produces mental dizziness, fatal to straight vision.

* * *

A PROGRESSIVE exhibitor in the Smoky City sends us a most interesting and instructive article recently published in a prominent daily of his town. The editor of the paper had some member of his staff interview a number of local ministers of prominence touching their opinions on motion pictures. All the clergymen interviewed declared their friendship for the picture. Some of them rather proudly admitted that they were "regulars." One of them said that he "attends motion picture shows often" and that "he finds them interesting, instructive, restful and elevating." All are enthusiastic in their appraisal of the screen as an educational agent and all unite in saying that the "film is a foe of the saloon." There is, of course, a warning against bad pictures, but we read not a word in favor of legalized censorship.

* * *

TEACHERS of high and low degree have lately been heard to condemn the motion picture "because they detract from other educational forms." We don't know just what this means; we are merely quoting from the report of a Teachers' Institute in a Pennsylvania town. Commenting editorially on this pedagogic plaint, one of the papers in the city prints a few words of admonition to the teachers. "The fault," says the writer, "lies with the schools. They don't teach the pupils to read. They don't teach them to spell. They don't teach them to write. They don't stimulate their interest in many things that are useful. How can the boys and girls be expected to read intelligently? Naturally they turn to the pictures which they can understand." We used to call that an "argumentum ad hominem" when we were at school. There isn't any better.

* * *

SOME one has asked us to define an objectionable film. It's a matter of instinct rather than a question of logic. As a rule every man and woman in the audience feels instinctively when common decency has been outraged. We turn away from certain things in life because they offend our inherited and conventional notions of decency. We may not be able to analyze these feelings, we may not be able to reduce them to the form of a syllogism, but we obey them without question. We will not attempt a general definition, but we have found that many of the films that are supposed to teach a horrible lesson belong to the category of offensive pictures. There is no need to depict prostitution at close range for the sake of an alleged lesson. As one of our Supreme Court justices said in a recent case: "The public need not be shown the advantages of proper sanitation by opening the sewers and sticking its nose in the garbage pails."

* * *

IN CITIES where the prevailing price of admission is five cents it is very hard to get decent prices for the big features. Said one exhibitor at a recent meeting in Philadelphia: "Exchanges dealing in big features, I mean productions of great length and good quality, have found out that the five-cent towns make a poor showing for them. When people are used to the five-cent idea ten cents seems like a mountain and anything above that price is resented."

* * *

ON ANOTHER page of this week's issue of the MOVING PICTURE WORLD the readers will find the substance of an address made on behalf of the motion picture men before a prominent woman's club in the East. We have printed the salient points of the address with a view of being of service to our readers. All over the country women are taking a profound and lively interest in the motion picture both as an entertainment and as a social and civic problem. American women are intelligent and are inclined to be fair. They are anxious to hear from the motion picture men. We can gain their good will if we meet them in a spirit of co-operation. They realize that they know but little about the "inside" of the industry and they want facts to form a sound judgment. Whenever they want to hear from us we ought to grasp the opportunity to make friends of them. We hope the address in this issue will help toward that end.

Big Fields Untouched

By Louis Reeves Harrison

TRUTH is so much stranger than fiction that the effect on many people who think themselves clear-visioned is that of abnormal spectacles on normal eyes. They can not see as well as those who are depending simply upon the naked eye of common sense. The man who wears the worst form of astygmatic glasses is the one who mistakes the slow-thinking processes of a large audience for ignorance. Some of us can tell what a man is going to say before the words are out of his mouth. Others reach comprehension of what is expressed by a process quite as sure, even if it is much slower than that achieved by high mental concentration.

The average audience must be addressed with great clarity—that is admitted—but a very large percentage of that audience, particularly outside of the big cities, has been educated, and the balance is willing to learn all it can be taught. To address ignorance in this country is to reveal ignorance of the people addressed. One has only to glance at the character of periodicals having a circulation of a million or two, read by five or ten millions, to appreciate that moving pictures will not lose by putting forth all that is of live interest, vital to our growth, high in quality, and addressed primarily, although clearly, to minds not primitive, stirring primitive ones to look up.

We address feeling through the pictured story in order to make the little places of entertainment a source of delight, and that must go on for the sake of mental recreation among the many whose lives are darkened with perpetual drudgery. Still, by way of piquant variety, if only as an appetizer, it would do to give some news of the kind we do not get, showing wonderful changes going on instead of fires and railroad wrecks.

A very large number of the people who attend the picture shows are so busily occupied with promoting life that they have very little time to acquire an idea of what they would really like to know. They have to pick up knowledge at random as they go along, their principal object often being to know which side of their bread is buttered. To them the new things of the world may be as entertaining as a story. For those who are younger the effect is worth the effort—"who knows nothing in his thirtieth year *is* nothing in his fortieth, *has* nothing in his fiftieth, learns nothing, is nothing and comes to nothing."

Consider the mighty reflex in this country of the European War! We are active enough as a race, but we have gone along easy lines in some departments of achievement to the disadvantage of our native ingenuity. But there is a newly aroused spirit in our industrial activity that has its picturesque and interesting side only now and then indicated. Go to the Benzol works with a camera and append to the picturing some idea of what has been done "when the Devil drives we needs must," because the devils of war compelled us to enlarge our scope of invention. Go to the coke ovens and illustrate what chemical marvels are being extracted from that by-product.

It will not do to send a man to such places whose chief accomplishment is that of turning the crank of a camera. He would surely bring the camera back, but very little of what he was sent after. What he usually photographs, to judge from "news" films, is the stuff of which we might as well remain ignorant, as it is not worth being known. It might be worth while to send along a man who knows something about what is to be described, who has the scientific vision and can reflect the facts of live interest.

One form of American ingenuity which has become highly developed from necessity is revealed in fine glassware, another in porcelain, and there is a direct application to the moving picture industry in the making of glass for camera lenses. There is another in coal dyes, now being almost miraculously produced, and many others in materials used by photographers, which became very scarce at the beginning of the European War. Most welcome, possibly, is the conversion of cotton from our tremendous fields into almost pure cellulose. Quite as welcome to publishers and lithographers will be the economic utilization for the making of paper of wood pulp now wasted in our lumbering operations.

Millions of people are directly interested in the scientific development now going on throughout the country, yet we are asked to look at purely destructive fires and railroad wrecks as "news." That kind of "news" might wisely be replaced with something that is really new and as really worth knowing. All through the realm of scientific discovery there are rich beds of dramatic material, most of them wholly disregarded, and a lack of intelligent presentation painfully obvious in those shown on the screen.

Theatrical people, in spite of all the good they have done in contributing to the development of moving pictures, are strongly inclined to stick to theatrical methods, and this tendency presents over and over again on the screen a theatrical conception of characters in a story. Take the case of the farmer. The stage portraiture of him is very much the same as it was when we grown-ups were children. Veterans of those days still survive, their ranks rapidly thinning, but those old corncobs are no longer *typical* of the American farmer. They are almost as far removed from him as a dugout is from an ocean greyhound.

The theatrical view of a farmer is merely cited as an illustration of a very weak spot in stage presentation. We should be truthful, rather than technical, in the presentation of character. Therein lies one of the great purposes of a screen story, yet this splendid field is almost untouched. Authors are at fault in not giving attention to character development—the initiative is with them—there are thousands of varieties of human beings so far as their intellectual and emotional make-ups are concerned, and this highly interesting part of the story should be determined in advance, rather than leave character development to actors of innate and temperamental peculiarities.

The American farmer of today is among our finest gentlemen, occasionally a university man, more often a highly educated and sturdy specimen of our race product, industrious, independent, intelligent, a powerful stiffener to the backbone of true democracy. To hold him up as an awkward simp is not art—it is crass stupidity. The great trouble is that screen plays are made with haste. They are carelessly written, hurriedly revised and put on under pressure. Natural consequence is a lack of consistent performance by the people of the screen story.

Two big and untouched fields are those of our marvelous industrial advancement during the past two years and the study of human character as we know it to be, a wondrous complex of conflicting traits. The great interest in any story relates to the response of its people to dramatic, or critical, situations. It is very pertinent to the story that it should bring out the latent qualities of the people concerned in the action. The greatest plots in the world lie hidden in human nature.

Our Friends and Our Foes

THE House Committee on Education consisted of fifteen members of whom eleven favored the Hughes Federal Censorship Bill and of whom four stood with the motion picture men and fought the bill vigorously. We owe the four friends on the committee a great debt. They not only worked against censorship in the committee room but they submitted a splendid minority report which has been printed in full in the MOVING PICTURE WORLD. Exhibitors have shown their power in the defeat of the champion of censorship in this state. We hope that every man interested in the exhibition of motion pictures whether as owner or employee of a motion picture theater will vote for the friends of the screen and vote and work against its enemies.

OUR FRIENDS.

William Waller Rucker, representing the counties of Carroll, Chariton, Grundy, Linn, Livingston, Monroe, Randolph, Sullivan. (Second Illinois Congressional District.)

Mr. Rucker stood staunchly by the rights of the motion picture and discomfited the contentions of the self-appointed reformers by many clever and pertinent questions.

Caleb Powers, representing the counties of Bell, Clay, Clinton, Cumberland, Harlan, Knox, Laurel, Leslie, McCreary, Monroe, Pulaski, Rockcastle, Russell, Wayne and Whitley. (Eleventh Kentucky Congressional District.)

Mr. Powers was active in fighting for a minority report against the Smith-Hughes Federal Censorship Bill.

Edmund Platt, representing the counties of Dutchess, Orange, and Putnam. (Twenty-sixth Congressional New York District.)

Mr. Platt joined in the minority report and took a most lively and intelligent part in the proceedings before the committee.

Frederick William Dallinger, representing the county of Middlesex, Mass., consisting of the Cities of Cambridge, Lexington and Melrose and the towns of Arlington, Belmont, Lexington, Stoneham, Wakefield, Watertown and Winchester. (Eighth Massachusetts Congressional District.)

Mr. Dallinger secured a re-hearing on the censorship bill which had been favorably reported by Mr. Hughes' Committee. He became the ardent champion of the freedom of the screen at every session of the committee. He fought the Federal Censorship bill as vicious in principle and fraught with danger to the American people and their liberties. To no man does the motion picture owe a greater debt than to Mr. Dallinger. The exhibitors in his district are making a great fight for him. His district is a close one politically and every vote will count. Let Mr. Dallinger find out on election day that the motion picture men have appreciated his splendid services on their behalf.

OUR ENEMIES.

We print herewith a list of Congressmen who as members of the House Committee on Education have voted in favor of the Federal Censorship Bill. We have reported the defeat of Judge Hughes in the Democratic primaries of the Twelfth District of Georgia. If any of the other members appear as candidates for re-election we hope that the motion picture men in their respective districts will do all in their power to beat them:

Robert L. Doughton, Congressional District consists of the counties of Alexander, Alleghany, Ashe, Cabarrus, Caldwell, Iredell, Rowan, Stanley and Watauga in the state of North Carolina. (Eighth North Carolina Congressional District.)

John W. Abercrombie (at large), of Tuscaloosa, St Clair County, Alabama.

Claudius Ulysses Stone, representing the counties of Bureau, Marshall, Peoria, Putnam, Stark and Tazewell in the state of Illinois. (Sixteenth Illinois Congressional District.)

John A. Key, representing the counties of Crawford, Hancock, Hardin, Marion, Morrow and Wyandot. (Eighth Congressional Ohio District.)

William Joseph Sears, representing the counties of Brevard, Broward, Clay, Dade, Duval, Monroe, Orange, Osceola, Palm Beach, Putnam, St. John, St. Lucie, Seminole and Volusia. (Fourth Florida Congressional Dist.)

Benjamin Clark Hilliard, City and County of Denver, Col. (First Colorado Congressional District.)

Horace Mann Towner, representing the counties of Adams, Appanoose, Clarke, Decatur, Fremont, Lucas, Page, Ringgold, Taylor, Union and Wayne. (Eighth Iowa Congressional District.)

Simeon D. Fess, representing the counties of Champaign, Clark, Clinton, Fayette, Greene, Logan, Madison, Union and Warren. (Seventh Ohio Congressional District.)

Robert M. McCracken (at large), Boise, Idaho.

S. Taylor North, representing the counties of Armstrong, Clarion, Indiana and Jefferson. (Twenty-seventh Pennsylvania Congressional District.)

The Programs That Pay

BY W. STEPHEN BUSH.

THE one thing to be impressed upon the critics of the motion picture is this: The bad picture is the exception and the producer of the bad picture is the exception. As for the exhibitor, we know from our own observation that he is for clean pictures whenever and wherever he is successful.

A first-class residential town in Northern New Jersey, the home of many men and women prominent in the business and the civic life of New York, has a first-class motion picture theater. The other day the censorship germ insidiously attacked an estimable lady with a considerable following in the little community. Women are as liable to be visited by this miserable bacillus as men are—perhaps more so. We refer to Pennsylvania and Ohio, especially Ohio. The first symptom is a fierce desire to cut things out. It's not unlike the mania often found in young surgeons who go about with their case of instruments seeking whom they may operate upon.

The theater in question is managed by a young man who just prides himself on his ability to furnish a lively program with plenty of punch and spice and flavor and variety and utterly without objectionable films. He was stung to the quick when the censorial lady appeared in the offing. He had made a careful record of all pictures ever shown in his theater and he remembered them all.

The matter came on for a hearing before the Council of the town and our young exhibitor appeared full of wrath and replete with incontrovertible statistics of his own programs. His plea against censorship just vibrated with sincerity. Reinforced with arguments from our little "Anti-Censorship Pamphlet," he easily routed the enemy. The woman was fair-minded enough to say that she had been mistaken and our exhibiting friend continues to be the only real censor in his town.

Now this is by no means a sporadic case. Our mail furnishes ample proof. Here is a letter to the editor which speaks for itself:

Clean plays (always chosen for story interest, popularity of star) and advertising possibilities (with advertising that gets attention and gets the business) coupled with attractive houses and the best in music, have placed the Jensen & Von Herberg houses in the front—when other houses who occasionally lapsed to "No children admitted" and "What Would You Do If You Were a Poor Pretty Girl?"—have changed hands, or went into the receivers' hands.

The result of this policy, clean plays—clean advertising has been the absolute confidence of Seattle's and Portland's picture play public—business which for consistent matinee and evening houses—day in and day out—has placed them from a one-house company, four years ago, to a five-house corporation, with a sixth now building in Butte, Montana—and they get the whole family's trade. "Where the Family Goes —To See Good Shows"—one of our slogans, expresses this very aptly.

We have cooperated at all times with the local ad club, and the daily newspapers have been with us from the first in this fight for clean pictures. This "clean plays—clean advertising" policy might shed a new light on the censorship problem, for although there is a strong local board, our houses in their own strict censoring of plays have yet to disagree with the local board of censors, and we change twice a week.

Unfortunately one ill-advised exhibitor can do widespread harm. I personally know of more than one case where an exhibitor was talked into booking a film of questionable character by the glib-tongued agent. It is mostly the new man in the business who falls a victim to these persuasive gentlemen. We quote an extract from a letter written by a California exhibitor who in speaking on the subject of questionable films has this to say: "I am a small-town exhibitor and have passed up all the above plays (having mentioned a list of notorious pictures). I prefer to see them go to my competitor, who has run some of them. I think picture houses are in two classes—those who will and those who will not run these films."

Lieutenant Jourjon in Good Health

Soldier President of French Eclair Company Making Plans Against the Day of Peace—Nine Eclair Employes Fall.

LETTERS received by Claude Patin from Charles Jourjon indicate that the President of the French Eclair Company is in good health and spirits. Mr. Jourjon, who is a first lieutenant in the French army, is stationed at Badonvilliers, in Alsace, in territory taken by the French from their German opponents early in the war.

Not far from the fighting line is a great forest of pines, where the soldiers are sent for temporary rest and recuperation. Lieutenant Jourjon in his last letter to Mr. Patin said that when ordered back from trench work he found the forest an excellent spot in which to dream of what he would do when the war should come to an end. He made no secret of the fact that in these day dreams the United States figured strongly in his imagination. When the big day comes his plans will be well matured. In spite of the two years and more the lieutenant has endured the hardships of war the letters he writes to Mr. Patin reflect his cheerfulness and his determination to remain to the end, to refuse to take advantage of possible release from soldierly duties for the purpose of protecting important business interests.

Chas. Jourjon (on right) and Comrade.

Lieutenant Jourjon, in a recent letter, briefly referred to a tragedy of the trenches and by implication of his narrow escape from being one of the victims. Fifty men, including himself, had been ordered out of the first line for forty-eight hours' rest. When, at the expiration of their allotted period, they returned in the early hours of the morning, they discovered every one of their relief dead in the trenches. They had been killed in the night during one of the raids that periodically take place, first on one side and then on the other.

Mr. Patin's letters from his chief all display lively interest in what is taking place in the film world. The lieutenant receives each week The Moving Picture World, a matter Mr. Patin has not neglected since his own return from France.

Mrs. Jourjon, too, has been doing her part in the work of war. She early took up the duties of a Red Cross nurse, at one time being connected with the American Hospital near Paris. Mrs. Jourjon is the daughter of one of the great Champagne wine merchants. For a long time her old home was in territory occupied by the Germans. The retirement of the invaders disclosed, too, the fact that the summer residence of Lieutenant and Mrs. Jourjon at Epernay was in ruins.

The French Eclair Company has given of its best to the colors of France. Marcel Vandal, the first vice-president of the company, is now and for a long time has been stationed at Verdun, having participated in some of the stiffest fighting of the war. At last reports he had escaped injury. Up to September 1 the Eclair had lost nine men killed and forty-two wounded, all of whom had been or were members of the Paris, Moscow, London and Milan companies.

The outbreak of the war interfered with many plans Mr. Jourjon was about to put into execution. The end of hostilities will mark the taking up of those plans, and the field of these endeavors very likely will be the United States.

CAMERAMAN ARRIVES FROM ARCTICS.

The arrival of George H. Wilkins of the Mutual-Gaumont Company, of London, in Chicago this week, fresh from a three-year cruise through Arctic regions in the vicinity of Coronation Inlet, the habitat of the blond Eskimo, illustrates in a striking manner the world-wide range of the Mutual Film Corporation for interesting screen material.

Mr. Wilkins has been attached to the staff of the Canadian Arctic Explorers Steffansson and Anderson, who, with their sixty assistants, reached Seattle a week ago from Minto Inlet, after spending two winters among the blond Eskimos in their snow houses and two summers under summer conditions in the skin huts of the various tribes.

Mr. Wilkins describes in a vivid way the difficulties of photography in a country that depends entirely on dogs for its transportation, except where open water permits the use of kyaks, or Eskimo canoes. Often the entire impedimenta of the photographer had to be packed by members of the expedition, no other form of transportation being available. On one occasion a team of dogs broke through "mush" ice in crossing an inlet and several thousand feet of laboriously acquired film were lost.

COMMISSIONER BROWNLOW CALLS.

The Moving Picture World wishes to acknowledge a visit from Commissioner Louis Brownlow of Washington, D. C., who dropped in to pay his respects to the editor while in New York the other day. Commissioner Brownlow has immediate supervision of motion picture theaters in Washington and all complaints of obnoxious pictures come to him. He says that complaints have been so numerous of late that something is going to happen soon to exhibitors of the Capital city if the showing of improper pictures does not cease.

ROLAND BLAISDELL A FATHER.

Roland E. Blaisdell of the executive offices of the International Film Service is busy shaking hands these days and saying "Thank you." It's a boy, and its birthday is October 5. Mrs. Blaisdell and her son are said to be O. K.

President Against Censorship

By W. Stephen Bush

To a Delegation of Film Men He Conveys Strong Impressions of His Stand—Masterly Speech By Walter W. Irwin—The President in Fine Spirits Before the Camera

At "Shadow Lawn" on the third day of October, Woodrow Wilson, President of the United States, made it clear to a delegation of film men that as a scholar and a statesman he looked with extreme disfavor upon the principles of censorship. It was an historic occasion. For the first time in the annals of our great art and industry a President of the United States was asked to express his views on legalized censorship. The etiquette of the occasion forbids me to quote the President, but the liberty of recording impressions gained during the conference has not been abridged in any way. All of us came away from the conference with this very distinct impression: If any such measure as the Crafts-Smith-Hughes-Hodkinson Bill reaches the White House while the present occupant holds office, its chances of becoming a law are far from bright.

The Film Men Are Received By the President.

The National Association of the Motion Picture Industry had selected the following men as members of a committee to call upon the president and to ask him frankly about his position on censorship: William A. Brady, president, National Association Motion Picture Industry, World Film Corporation; Walter W. Irwin, chairman executive committee and general manager Vitagraph-V. L. S. E., Inc.; P. A. Powers, treasurer Universal Film Manufacturing Company; Carl Laemmle, Universal Film Manufacturing Company; J. A. Hallberg; William L. Sherrill, president Frohman Amusement Company; William A. Johnston, of the Motion Picture News; W. Stephen Bush, of the Moving Picture World; Fred Hawley, of Motion Picture Directory Company; Wid Gunning; Frederick H. Elliott, executive secretary National Association; Randolph Lewis, director of publicity National Association; Adam Hull Shirk, of The Morning Telegraph; B. N. Busch, World Film Corporation; W. K. Whipple, Universal Animated Weekly; L. T. Rogers, Fox Film Corporation; Samuel H. Trigger, Exhibitors' League; Henry Branson Varner, secretary North Carolina Exhibitors' League.

The delegation which traveled on a special car on the Pennsylvania Road, arrived at Shadow Lawn shortly after two o'clock in the afternoon. Shadow Lawn is in the heart of the beautiful Long Branch section. In a region of charming villas and splendid estates it is pre-eminent by reason of its spacious and well-kept lawns, its pretty groves, and its trees. The visiting party came in autos and reached the presidential summer residence in a few minutes after leaving the station. The summer mansion in which the President has taken up his abode is a marvel of light and comfortable architecture in which the element of beauty has not been neglected. The film men were on the steps of the mansion without encountering any questioners and after being filmed were ushered into the presidential presence without more than a minute's delay.

The President received his visitors most courteously, apologized for the "impeding furniture" of the reception room, and after shaking hands with all he invited his visitors to make themselves at home, motioning them to various chairs and settees. Mr. Wilson sat down himself and signified his willingness to listen to whatever we had to say.

Everybody felt at ease by this time and when President Brady took his stand before Mr. Wilson and began to talk everybody felt it was going to be an agreeable party. Mr. Brady was brief and much to the point. He spoke of the growth and importance of the industry and the dangers by which it was beset, especially the danger of censorship. He then introduced Walter W. Irwin as the spokesman of the delegation. The President nodded very pleasantly and invited Mr. Irwin to remain seated, as he looked upon the whole conference as quite informal. Mr. Irwin, however, preferred to talk on his feet. Mr. Irwin is at all times a forceful and convincing speaker, but he was in particularly fine form upon this occasion. In the matter and the manner of his speech he rose to the great opportunity before him. As a summing up of the argument against harrassing the industry through legislative folly his speech was a masterpiece. Mr. Irwin spoke as follows:

Irwin's Masterly Argument to the President.

Mr President In behalf of the motion picture industry permit me to express our appreciation of your consideration and courtesy in granting to us the privilege.

The picture in motion has become one of the most if not the most important mediums of thought transmission. Twenty million of people in the United States daily view the motion picture. To them it has become the chief means of entertainment and education. Five hundred millions of dollars are invested in this industry, and our employees number nearly a million. And yet the very existence of the industry, together with the fundamental principles of our democratic institutions are threatened by the un-American principle of censorship. As a result, the industry has at last organized for its own protection and for the protection of the American people. It now possesses a National Association comprising representatives of every branch of the industry, and many of those who do business with one or more of the branches. Today the industry, through this association, stands as a unit against the principle of censorship.

In Pennsylvania, Ohio, Kansas and Maryland censorship statutes exist, by which we are compelled to submit our product, prior to publication, for the approval or disapproval of a political board. Next winter thirty-eight state legislatures meet, and it is our information that this industry is to be the chief target of various small minorities who seek to determine what their brothers shall see or think.

Last winter a similar censorship bill, known as the Hughes Bill, was introduced into Congress and approved by a majority of the Educational Committee. It is our understanding that this bill will be re-introduced at the next session of Congress. If the Hughes Bill is passed and signed, and if similar procedure is taken in a number of the various states, we will virtually be legislated out of existence.

We do not seek privilege. We desire only the same liberty enjoyed in this country by the press, the drama, art and other mediums of thought transmission, but with full responsibility for our acts. We seek to obtain our day in court—equal rights under the law.

Last winter we had introduced in Congress an amendment to the Federal Penal Code, which would impose heavy penalties for the transportation in Interstate Commerce of any improper film. This amendment failed of passage.

We recognize our full responsibility to the people, and we want to be held strictly accountable. What we ask, Mr. President, is an expression from the President, of his views upon the principle of censorship which we deem so important, not only to ourselves, but to the people.

We know that with your love for American freedom, you cannot countenance censorship in this country, and we likewise know that an expression from the President will go a long ways towards preventing the re-introduction of the Hughes Bill and of similar bills in the thirty-eight states whose legislatures meet next winter.

Inferences and Impressions.

The President had listened with evident interest and scarcely less evident sympathy. In reply to the spokesman he delivered himself in his usual lucid and concise fashion. I cannot quote his language, but there is no embargo on inferences. A statement of the conference authorized by the private secretary of the President is given here:

The attitude and utterances of President Wilson plainly indicated that to his way of thinking the presumption was against the principle of censorship, and that an overwhelming strong case would have to be made out in favor of censorship before his support could be enlisted for it.

The motion picture delegation felt from the President's manner and his informal observation on the subject in the future legislative action in relation to moving pictures that he would extend a guiding hand a hand of entire justice to the industry. It was also manifest that the President fully recognized the danger of serious abuses consequent upon the arbitrary exercise of private judgment, where public judgment alone ought to sway the matter.

The President's words indicated that he believed if you have a friend whom you think is a fool you should let him hire a hall and permit the public to be the judge. Throughout the impression gained by the delegation was that President Wilson could not see how censorship could be considered safe since it is so largely a matter of taste, environment and prejudice. The President intimated that he found himself frequently shocked by things which others were able to digest with ease and vice versa. In brief, that it all a matter of personal equation.

As a conscientious chronicler I am bound to add that this statement is far from doing justice to all that was said at the conference. The hearers of Mr. Wilson's remarks gained the further impression that the whole subject of motion picture legislation was utterly novel to the chief executive, that he was loath to express any opinion as to legislation passed or attempted in Congress, as such an attitude on his part might be deemed to be unfair to the members of Congress, who are very human and who like to be consulted on things which they have interested themselves in. Mr. Wilson evidently thinks that leadership of a great political party means constant and friendly consultation with the national legislature.

The President in Splendid Condition and in Jovial Mood.

All of us gained the impression that the President is in tip-top physical condition and, although he is a candidate for re-election and only a few weeks separate him from the fateful verdict, he is just bubbling over with good humor. He obviously laughs at cares and worries, else he could not display such an exquisite almost rollicking sense of humor. Apropos of this, here is another impression: Mr. Wilson is much surer of the short session of Congress than of the long, and it's not going to ruin his happiness no matter how the thing

goes. In the course of some particularly emphatic utterances, I gained the impression, amounting almost to a conviction, that the President said "Damn." My memory tells me it was in connection with the feeling of a candidate who does not care a "damn" who is President so long as he feels that he is right. I took away another impression to the effect that the President believes in public censorship as the best safeguard in every free community and that private arbitrary censorship is not only oppressive, but might lead to graft.

President Jokes With Film Men.

When the conference was over I followed the President's movements closely. He got up and mingled with his visitors, going to the front of the mansion in the direction of the rustic rostrum from which he delivered his speech of acceptance. He looked as if he anticipated something rather usual but not unpleasant. The camera was waiting for him. Cameraman Whipple of the Animated Universal Weekly is a most excellent cameraman, and in addition he is a pretty good diplomat. The President obeyed him good naturedly, but very promptly too.

As he was fussing around the camera putting in a new lens and asking the President to step closer, the latter wanted to know what for. Whipple replied he would be pleased to explain later on, but for the present he would suggest that the President keep in natural and animated conversation with the innocent bystanders. Mr. Wilson immediately complied and turned to Brady, pointing to the place "where I commit my speeches." Brady assured him that the present picture would be better than the one the Republican campaign committee put out. Mr. Wilson enjoyed this very much, saying: "Yes, I have heard of that; they say it was bad, but I understand that the fellow that played me 'reneged.'"

Another direction to step closer to the camera, another question as to the why and wherefore. The camera man says: "Mr. President, now the whole film shows just your face." The President looks just a trifle unhappy. He gazes around for a look of sympathy. Some one reminds Mr. Wilson of his famous limerick. The President smiles and says: "I tell you I go home a very sad man every time I see myself in the 'movies.'" The direction to the President is to continue in animated conversation. A faint protest. "Aren't you fellows ever going to be satisfied?" asks Mr. Wilson. Whipple reminds the President that only the other day he faced a battery of cameras. The President tells us how "foolish" he feels when he was to "act" like that, whereupon some one in the crowd says: "Oh, you are not such a bad actor." The President asks a question about projection and immediately falls into the hands of Electrical Engineer Hallberg, who tries to make things plain to him. By this time Whipple has enough film and he thanks the President, who is very agreeable about it all, and excusing himself for taking a short cut back to the house, disappears with one of the best screen smiles I have ever seen.

The delegation, very well pleased with the result of the conference and with themselves, motor over to Asbury Park for a chat with Tumulty and then go back to New York. There was not a Democrat among them who did not glow with partisan pride at the showing his candidate made.

KNICKERBOCKERS FOR OCTOBER.

The Knickerbocker Star Feature announces the following changes in the October schedule of releases. The release of October 6 will be Jackie Saunders in the "Better Instinct" —two reels. For October 13 the release will be Joyce Moore in "From the Deep," as previously announced. For the last two weeks of the month a two-reel feature will be released on October 20 featuring Frank Mayo and Joyce in "Treading Pearls," a story of the sacrifice of one sister in an effort to keep the other on the straight road.

The last feature of the month will be released October 27 featuring Marie Empress, the famous stage star in the "Chorus Girl and the Kid." This will be in three reels and it is a strong drama.

President Wilson and Delegation of Motion Picture Men at Shadow Lawn, October 3, 1916.

The Motion Picture Exhibitor

PHILADELPHIA LEAGUE HAS MEETING.

Show Membership Is Growing Rapidly—National President Addresses the Gathering.

THE Motion Picture Exhibitors' League of Philadelphia held a special entertainment and meeting on Sunday, October 1, in Mr. Bradfield's Family theater, 1311 Market street. The meeting was well attended. For the benefit of the guests and the ladies who had been invited a very fine program of motion pictures was shown. Between the showing of the pictures speeches were made by W. Stephen Bush of the staff of The Moving Picture World, and Lee A. Ochs, the national president. Mr. Bush recounted the efforts at organization made in the early days and recalled some interesting and some amusing incidents. He urged the exhibitors to stick to the league, which he was glad to learn had grown in a short time from a membership of 39 to 108.

Mr. Ochs said that any conditions which were injurious to the Philadelphia exhibitors would receive his immediate and earnest attention. He declared that the National League would stand back of any step made by the exhibitors to break any unjust monopoly which worked harm to the exhibitors. He added that the air in Philadelphia seemed full of fear and that some of the very exhibitors who were suffering from the effects of monopolistic booking systems were afraid to speak out because they dreaded the enmity of the combination.

Mr. Ochs was heartily applauded when he said he would come back on Friday, October 13, to initiate practical steps for the emancipation of the Philadelphia exhibitor. "Friday and the 13th sounds like an awful combination," he said, "but I think we will accomplish something worth while just the same."

The officers of the league recently elected are: President, Morris Spiers; first vice-president, John O'Donnell; second vice-president, A. Fisher; secretary, Charles H. Goddwin; Treasurer, Harry Green. The board of directors consists of M. Spiers, Charles Segall, M. Rappaport, T. Bagley, George Naudascher, Marcus Benn, John O'Donnell, William Butler, Harry Berman, M. Stiefel. The league holds its meetings every Friday at 12 o'clock noon in the auditorium of the American Photoplayer Co., Parkway Building, Broad and Cherry streets. The following theaters are now in the membership of the Philadelphia League:

Aurora theater, Arcade theater, Alma theater, Amber theater, Apollo theater, Bell theater, Broad Street Casino, Broad Street Palace, Becker Bros., Benn theater, Broadway theater, Belmont theater, Brunswick Palace, Crystal Palace, Cambria theater, Clearfield theater, Cayuga theater, Casino theater, Frankford; Columbus theater, Columbia theater, Century theater, Colonial Palace, Colonial Palace, Cedar theater, Coliseum theater, Cohocksink theater, Connie Mack's, Dreamland theater Drury theater, Dazzleland theater, Empress theater, Manayunk, Empress theater, Eureka theater, Franklin theater, Fairhill Palace, Fifty-second Street theater, Forrest theater, Frankord theater, Gladstone theater, Globe theater, Garden theater, Grand theater, Girard Palace, Globe theater, Gem theater, Great Southern theater, Haverford theater, Hamilton theater, Holmesburg theater, Hippodrome theater, Ideal theater, Imperial theater, Imperial theater, Irish theater, Jumbo theater, Jefferson theater, Keystone theater, Locust theater, Lincoln theater, Logan Auditorium, Lafayette theater, Leo theater, Liberty theater (Tacony), Liberty Bell theater, Lehigh Palace, Model theater, Mammoth theater, Majestic Palace, Norris Palace, Olympia theater, Owl theater, Oxford theater, Ontario theater, Orthodox theater, Overbrook theater, Parkway theater, Paschall theater, Palm theater, Point Breeze theater, Penn theater, Premier theater, Pastime theater, Plaza theater, Ridge theater, Ridge theater, Rex theater, Royal Palace, Star theater, Star theater, Star theater, Strand theater, Susquehanna theater, Somerset theater, Southern theater, Tioga theater, Tivoli theater, Verdi theater, Washington Palace, West Allegheny theater, Wayne Palace, Wayne theater, Windsor theater, Walton theater, York Street Palace, Harrigan's theater, Darby; Holt's theater, Clifton Heights; Nace's theater, Quakertown

ALAMEDA EXHIBITORS AGAINST STARS.

The Motion Picture Exhibitors of Alameda County, California, in assembly this 21st day of September, 1916,

Do hereby resolve that the members of this organization hereby declare themselves as being opposed to the individual "Star System" being exploited by certain promoters, whose sole effort is to disrupt the organized program exchanges by drawing away from the producers certain star players by offering fabulous salaries, expecting to charge extortionate rentals from the exhibitors. That by encouraging the individual "Star System" we believe will weaken the daily program exchanges by drawing from their company the best drawing card, and whereas it is necessary for the exhibitors to have a daily consistent program in order to maintain a steady average of patronage.

We are further opposed to the present method of districting theaters as to the price of pictures per day, believing that the confidence of the exhibitors can be better maintained upon a flat rental based upon the age of pictures.

Therefore, be it resolved, that the secretary of this organization be instructed to send copies of this resolution to all trade journals and film exchanges of the Pacific Coast.

Motion Picture Exhibitors' League of Alameda County, California.

H. L. BEACH, President.
WILL F. KRAHN, Secretary.

NEW JERSEY EXHIBITORS IN STATE CONVENTION

A Splendid Gathering at Newark Markes a New Era in Jersey History of Organization.

OVER a hundred motion picture theatres were represented at the state convention of the Motion Picture Exhibitors of New Jersey, which was held Thursday, October 5, at Achtel-Stetter Hall, 842 Broad Street, Newark. A list of the theaters given out by the secretary contains the following names:

JERSEY CITY.—Benjamin Berkowitz, The Strand Theater, Fairmount near Bergen Ave.; F. Blumenthal, Auditorium Theater, 299 Central Ave.; H. Charles Hespe, Hippodrome Theater, 390 Central Ave.; F. H. Mertens, Regent Theater; W. W. Raleigh, Danforth Theater.

NEWARK.—Mrs. L. H. Webbe, Goodwin Theater, Broad St.; Jacob Amsterdam, Plaza Theater, Springfield Ave.; J. E. Metzger, Avon Theater, 7 Avon Ave; Dolo Anspach, Scenario, Orange St.; H. Austerman, Playhouse; George Stone, Berger Theater, Berger St. and Springfield Ave.; Ph. Bernstein, Criterion Theater, 519 Central Ave.; M. L. Lebowe, Walnut Theater, 214 Walnut St.; Miss Dussin, The Star Theater, Berger St.; John J. Howard, Clinton Square Theater, 215 Clinton Ave.; Henry Rebreaht, Royal Theater, Broad St.; Martin Singer, Garden Theater, 304 Market St.; Philip J. Knobloch, New Lincoln Theater, Bloomfield Ave.; Grand Palace Theater, Market St.; Joseph Stern, National Theater, 182 Belmont Ave.; Putman & Jacobs, Paramount Theater, 929 Broad St.; J. G. Crawford, Crawford Theater, Orange and Broad Sts.; Gold & Hennessy, Liberty Theater, Ferry and Van Buren Sts.

The convention was called to order promtly at 11:30 o'clock by Joseph Stern, the president of the Essex County organization. After Mr. Stern had welcomed the delegates in a brief speech he introduced T. L. Raymond, the Mayor of Newark.

The Mayor bade the delegates welcome to the city of Newark and then declared his appreciation of the work done by the exhibitors of the city of Newark who, he said, had helped to make the motion picture popular and respected. He praised the motion picture theater as an amusement which appealed to every member of the family, and for that reason alone was rendering a service to the community. He assured the delegates that in his bailiwick at least motion picture men would always be treated on the principle of a square deal.

The response to the Mayor's words of welcome was delivered by W. Stephen Bush, of the staff of the Moving Picture world. Mr. Bush said the motion picture men appreciated the warm words of welcome uttered by the Mayor. All the motion picture men had asked for at any time was a square deal. "We are not asking for license or immunity," said Mr. Bush, "but we do want to be met in a spirit of fairness and without prejudice." Mr. Bush asked the Mayor to throw his influence against censorship if another attempt is to be made at Trenton to revive censorship agitation.

After these preliminaries the convention took a recess and filed into a large dining room where a luncheon was waiting for them. After the delegates had been shown to their seats a prayer was pronounced by the Rev. J. T. Howard, the pastor of a local Methodist church. He was not the only clergyman present. The Rev. A. B. Diefendorf, also a minister of the Methodist church, was an invited guest and sat by the side of his colleague.

Louis Blumenthal acted as toastmaster, calling upon the Rev. Diefendorf as the first speaker. Mr. Diefendorf made a most eloquent plea for the "American Sunday", urging the exhibitors present to keep their houses closed on Sunday. Mr. Diefendorf was followed by Walter W. Irwin, who spoke at some length on the need of co-operation among the different branches of the industry. He took exception to some of the remarks of the previous speaker in declaring that the question of Sunday opening ought to be left to the decision of the majority in every community.

The next speaker introduced by Mr. Blumenthal was Lee A. Ochs, the National President. Mr. Ochs spoke briefly saying, he would reserve his real speech for the executive session when only exhibitors could hear him. He dwealt with great emphasis on the need of co-operation among exhibitors saying, that organization to him meant nothing if it did not mean co-operation. He spoke of the organization of the exchange men in New York City, which, he said, under the guise of a social club had started on a policy of antagonism to the exhibitor. Their first social function, he said, was to make the exhibitors pay return express charges. Mr. Ochs was followed by W. Stephen Bush of the staff of the Moving Picture World, who spoke in a lighter vein.

EXHIBITORS CONDEMN "WHITE SLAVE" FILM.

Massachusetts League Supports Action of Boston Authorities in Suppressing Picture.

THE Motion Picture Exhibitors' League of Massachusetts has taken a firm stand in their condemnation of so-called "White Slave" motion pictures. A film called "Is Any Girl Safe?" was debarred from the Majestic theater this week after four performances. The Boston board of censors suspended the license of the theater and decided that the film was not safe, to say nothing about the girl.

This action of the city censors brought a vigorous letter of approval from the Motion Picture Exhibitors' League of Massachusetts. The league denounced the film as a sex problem picture, crudely and clumsily treated and beyond the limits of decency. The league sent a letter addressed to Mayor Curley, Judge Bolster and Police Commissioner O'Meara, who constitute the municipal censorship board. It read:

"Dear Sirs: The Motion Picture Exhibitors' League of Massachusetts, Inc., desires strongly to commend your action taken this day in suspending the license to exhibit the picture, 'Is Any Girl Safe?'

"The members of this league are engaged in the exhibition of motion pictures as a permanent business, have large investments therein, and are ready to forego immediate financial gain for the ultimate welfare of the industry. They have studiously avoided offending against the high standard, not only of good morals, but of good taste. They have thereby earned and enjoyed the confidence and patronage of the public.

"Because the public has not the means of distinguishing readily between the permanent and legitimate exhibitor and the transient and unscrupulous, the burden of public indignation aroused by such exhibitions is unjustly borne largely by such exhibitors as our league represents. We disapprove the transient exploitation of sex problem pictures, crudely and clumsily treated, haunting the very border line of obscenity in their exhibition, and plainly transcending all limits of decency in methods of publicity resorted to.

"The league desires to support such efforts as yours and to co-operate in eliminating the offensive exploitation of which the suppressed picture is an offensive type.

"By unanimous vote of the members present this communication is directed to be sent to you.

"Motion Picture Exhibitors' League of Massachusetts, Inc.
"By Harry I. Wasserman, Secretary.
"Ernest H. Horstmann, President."

PROPAGANDA IN KANSAS.

Secretary Green in on the Job Urging Exhibitors to Make a Strong Fight on Censorship.

OUT in Kansas the Exhibitors' League and the Kansas Amusement Association have cut out a large contract for themselves in the effort they are making to have the censorship law of that State repealed. Secretary E. W. Green, of Herrington, Kan., is hard at work arousing the members of the organization to the necessity of making themselves heard if the object of the campaign is to be accomplished at the next meeting of the State Legislature. A circular stating the particulars of the campaign has been sent to all exhibitors accompanied with a petition in blank form for signatures of all persons willing to express themselves against censorship, together with an application card for the use of those exhibitors not members of the League. Here is the text of the circular; it is a good one:

Brother Exhibitor: This is one letter you cannot afford to throw away unread. It means "good iron dollars" to you. Please read it carefully.

First.—Are you a member of the Motion Picture Exhibitors' League of Kansas? If not, why not? Do not confuse this league with the Kansas Amusement Association. The M. P. E. L. is for exhibitors ONLY. The K. A. A. is for Exhibitors and Representatives of the different exchanges.

Second.—It is only through organization that we Kansas exhibitors will get the desired legislation this fall. It takes your individual membership to complete an organization. As long as we say "let the other fellow do it," just so long will we be the "easy marks" for anybody's whim.

You ask, "what is the league doing for me?" Read a few items: As a National body we have legislated against and stopped a bill which was for putting a tax of ½ of 1 per cent. on your GROSS window receipts. In other words, a Government run business.

At the present time, the Kansas M. P. E. L. is bringing suit to recover from the State of Kansas most of the money paid by yourself as excess Censor Fees. It will be prorated back to you finally. Who benefits?

We are fighting to have the Censorship Law repealed this coming session of the Legislature. We will have the moral and financial support of the National Motion Picture Exhibitors' League behind us. As a body, the Kansas League voted at the Topeka Convention to join the National League, thereby securing this support.

The enclosed petition speaks for itself. Put it where it will do the most good. Attach paper for signatures. Get as many as you can. We will notify you later where to send them. These petitions will be presented by the Legislative Committee of the League in person to the Legislature. We will have a Lobbying Committee on the job throughout the session.

We further ask you to personally get an expression from your own Representative and Senator as to the stand he will take on this question. If he does not know now, get him to find out. We intend to support the ones who support us. If you do not see them, write them and send the answers to the Secretary of the League.

If this sounds good to you, get in the band wagon with us. Fill out the enclosed membership card and send your check for $5.50. It's the cheapest insurance on the biggest Protective Policy you ever invested in. We need your financial and moral backing right now. We will appreciate a letter with your views. Respectfully,

E. W. GREEN, Secretary.

Foreign Film Conditions

W. R. Sheehan, General Manager for Fox Films, Discusses the Situation from His Company's Angle.

W. R. SHEEHAN, general manager of the Fox Film Corporation, has just returned to the United States after an eight months' stay in England and in Continental Europe. Mr. Sheehan visited every important city in England, Scotland, Ireland and Wales during his trip. In the British Isles alone, he organized completely a total of sixty-seven exchanges for William Fox photoplays. Mr. Sheehan reports that the pictures are proving as great a success abroad in every way, as they are in this country.

One of the first things Mr. Sheehan did after his arrival in London last February was to make a long term lease of a building at 76 and 78 Old Compton street to serve as headquarters for the Fox English offices. The building is located in the heart of the film and theater center of London. The general manager found that it was necessary to make several alterations. Then he discovered that it was nearly a superhuman task to get the men needed for the work, because mechanics, carpenters, painters—all were at the front. After headquarters wer eestablished, Mr. Sheehan proceeded to lease buildings in Manchester, Birmingham, Leeds, Cardiff, Liverpool, Newcastle, Glasgow and Dublin.

"We now have the most modern and efficient equipment in the world," said Mr. Sheehan. "The main offices in London are the meeting place for England's leading motion picture exhibitors. In this Compton street branch we maintain our London Exchange, scenario and film editing departments, a thoroughly outfitted projection room, contract and sales departments, and a supply room.

"In the basement are fire and burglar-proof vaults for the storage of films, and a complete film repair room."

Although only one picture has been released each week, in Great Britain, in accordance with the policy in the United States, the vogue for Fox photoplays is so great in the British Isles that the two-a-week release will soon be inaugurated.

The entire staff in the Compton street offices consists of Englishmen. Ernest Reed is managing director; W. Horace Biss, previously with Bioscope, the trade weekly, is in charge of the publicity; and Harry Engholm is scenario editor. It is worth noting that the Fox pictures are re-edited and titled anew in Great Britain.

"The Fox Film Corporation covers the world now," Mr. Sheehan continued.

"We have circled the globe by our central agencies in Rome, Paris, Moscow, Sidney, Melbourne, Wellington, Rio de Janeiro, and a half-dozen other cities in South America."

Mr. Sheehan spent more than a month in France and was impressed quite favorably by the films made there. He sailed for the United States direct from Bordeaux.

KOPFSTEIN JOINS B. S. MOSS.

Jacques Kopfstein, who has been connected with the Ivan Film Productions, Inc., for some time in the capacity of director of publicity and advertising, has resigned to take the position of general manager of the B. S. Moss Motion Picture Corporation. He is now making a tour of the various independent exchanges of the country in the interest of the Moss productions.

Hughes Against Censorship

By W. Stephen Bush

In a Masterly Address He Defines His Statesmanlike Attitude Toward the Motion Picture —Exposes the Fallacy of Federal Control.

FOLLOWING closely upon the visit to Shadow Lawn, the details of which are found in full in this week's issue of The Moving Picture World, a delegation of film men strong in numbers and representative in character sought out the Republican candidate for President and obtained from him statements of so satisfactory a nature that all went home congratulating the industry upon the result.

The delegation assembled at the offices of the National Association of the Motion Picture Industry in the Times Building, where the entire party was assigned to an array of automobiles ready for the journey across the river. Shortly after 11 o'clock on Saturday, October 7, the cavalcade set itself in motion, being composed as follows: J. H. Hallberg, F. H. Elliott, executive secretary, National Association of the Motion Picture Industry; Frank T. Elliott, assistant secretary; Walter W. Irwin, chairman executive committee; Benjamin B. Hampton, Greater Vitagraph Co.; William M. Seabury, William A. Johnston, P. A. Powers, Adolph Zukor, Hiram Abrams, Jesse Lasky, Richard A. Rowland, J. A. Berst, Arthur James, W. Stephen Bush, Lee A. Ochs, Louis F. Blumenthal, Samuel Trigger, L. Levine, H. Charles Hespe, Isaac Hartstall, representing the exhibitors.

There was a police escort on both sides of the river and every thing went well until after the party left the City of Newark. The meeting between the film men and Mr. Hughes was to occur on the lawn of the Essex County Country Club, West Orange, N. J., and the time set was 1 p. m. Here they were cordially received by Ex-Senator Everett Colby, Senator Walter E. Edge, the Republican candidate for Governor of New Jersey; Mayor Thomas L. Raymond of Newark, and Ex-State Senator Joseph Frelinghuysen.

In the big but home-like dining room of the club house, one of the prettiest in the metropolitan district, the delegation was introduced to Mr. Hughes, whose cordiality and simplicity put every one at ease. The delegation gathered around the hospitable board and Mr. Hughes was about to sit down when Senator Colby exclaimed: "Why this is all too formal, let's go out on the lawn and have our talk there." Everybody was ready to comply with the suggestion

Mr. Hughes, who looked far more tired than Wilson, but who was just in as splendid a humor and who kept smiling and joking in a charmingly unrestrained manner, had listened to Mr. Irwin's words with the most evident interest and sympathy. He plainly weighed the significance of every syllable uttered by the spokesman of the film delegation.

The former Governor of New York spoke with striking fluency. He covered the subject of the motion picture and its status in our civilization throughout, judiciously and sympathetically. He made it plain at the outset that he was speaking informally and that no remarks of his should be construed as a final expression of opinion. He also made it clear that he has definite and clear ideas as to both the importance and the future of the motion picture industry and the question of censorship. He pronounced an eloquent eulogy of the motion picture, the possibilities of which, to his way of thinking, were even now but faintly appreciated by the people.

Mr. Hughes, in vigorous language, expressed himself on the question of Federal control of the subject, qualifying everything he said with the emphatic declaration that he was only stating his opinion as a lawyer and that he was not speaking in a formal or final manner.

He described the pursuit of the idea that Federal control where there is no Federal exigency as a "will-o-the-wisp." The gathering which listened to Mr. Hughes was impressed by his wide-visioned appreciation of the motion picture as an intellectual, moral and educational force and characterized the future of the motion picture as one that defied prophecy in its wonderful and ultimate development. He drew a very sharp and clear distinction between regulation of the motion picture and censorship of the motion picture. Regulation founded on responsibility he believed in, but censorship he viewed with the greatest misgiving. He did not for a moment suppose that there was any motion picture man who wanted license to produce indecent and harmful pictures, for such pictures would never be tolerated by the American public.

The film men received a last cordial handshake from Mr. Hughes, who departed for Montclair to show himself to an expectant multitude. All of us were invited to resume our places before the hospitable board of the Country Club, which regaled us all in the most generous and amiable fashion. The delegates returned to New York feeling that the Republican candidate for the Presidency occupied the same sound and thoroughly American position as the Democratic candidate. To sum up: Both candidates are typical of a progressive type of statesmanship to which the very idea of censorship is abhorrent as a deadly menace to free institutions.

Candidate Hughes Receives Motion Picture Men at Essex County Country Club.

Another Combination of Picture Companies

Morosco and Pallas Pictures Merge With Famous Players-Lasky Corporation—Paramount Producers Under One Management

ANOTHER affiliation of important motion picture producing companies was effected last Thursday, announcement being made that the Oliver Morosco Photoplay Company and Pallas Pictures, productions of both of which appear on the Paramount program, have merged with the Famous Players Film Company and the Jesse L. Lasky Feature Play Company in the Famous Players - Lasky Corporation. The last named company, organized more than a month ago, is capitalized at $12,000,000.

Adolph Zukor.

This new alignment of film interests represents the completion of plans the consummation of which has been contemplated for nearly two years. Together, the producing companies named represent the forces of photoplay production constituting the entire Paramount Program, which releases 104 feature plays annually, or two every week.

The identities of the several companies represented in the Famous Players - Lasky Corporation will continue to be distinct in the productions seen on the screens of theatres throughout the world.

The negotiations tending to this affiliation began in Los Angeles and were terminated last Thursday in New York. These conferences were attended by Adolph Zukor, President of Famous Players-Lasky Corporation; Jesse L. Lasky, vice-president; Arthur S. Friend, treasurer; E. J. Ludvigh, secretary; Oliver Morosco, president of the Oliver Morosco Photoplay Company; Miss Melodile Garbutt, president Pallas Pictures; Frank A. Garbutt, vice-president; William G. Demorest, Frederick G. Lee and Daniel Froham. Miss Garbutt and Mr. Garbutt came to New York from Los Angeles recently to attend the conferences.

This combination will bring under one banner the greatest number of popular stage and screen stars ever assembled in a single organization, including Marguerite Clark, Pauline Frederick, Marie Doro, Fannie Ward, Lenore Ulrich, Blanche Sweet, Mae Murray, Myrtle Stedman, Louise Huff, Owen Moore, Marguerite Courtot, Jack Pickford, Vivian Martin, Cleo Ridgely, Lou-Tellegen, Dustin Farnum, Ann Pennington, Sessue Hayakawa, George Beban, Wallace Reid and many others.

The photoplay productions bearing the names of "Morosco" and "Pallas" in the future, as in the past, will be produced at their big studio in Los Angeles. The merging of the resources of this extensive studio with the Lasky studio at Hollywood, California, and the Famous Players studio in New York, will probably bring about a higher and more artistic standard of motion picture production than has obtained in the past history of the industry.

Jesse L. Lasky.

President Zukor Sees New Opportunities.

President Zukor, in commenting upon the amalgamation of these interests, said: "This latest coalition unites under one government and one system of operation all the producing forces that create the Paramount Program. While these individual companies formerly co-operated with complete harmony toward the maintenance of the highest possible standard of motion picture production, under the new arrangement the opportunities for common artistic endeavor will be more numerous and extensive. This is the aspiration of all the factors in the Paramount group of producers, and undoubtedly the results that will accrue will be as beneficial as are all the effects of a unity of purpose. The interchange of stars, plays and studio equipment among the four plants will also constitute a more elastic and expensive producing force."

Frank A. Garbutt, of the Pallas-Morosco companies, said: "This amalgamation of interests is the logical outcome of plans which have been in contemplation ever since the formation of Paramount two years ago. Each company will retain its individuality and will go on manufacturing pictures as heretofore. The individual companies will, however, have a direct interest in the welfare and success of the other producers, thereby tending to provide the Paramount Program with pictures of increasing excellence in quality and with service that is truly 'Paramount.'"

Oliver Morosco.

Mr. Garbutt indicated that he was highly pleased with the merger, adding that any step in this direction which tends to present to the trade a united front and unified interests would have only beneficial effects in rendering permanent the confidence of the exhibitors and the public in the Paramount Pictures which are to come.

Oliver Morosco, President of the Oliver Morosco Photoplay Company, in speaking of the affiliation, said: "The merging of our interests with those of the Famous Players and the Jesse L. Lasky Company is the natural tendency of the times towards the quality of photoplays. The photoplay industry is gradually undergoing parallel changes to those in the theatrical business, namely, the survival of the fittest. To this end the coalition of the four Paramount producing companies is a step in the right direction. The advantages to the producers are economy in operation and increased efficiency; to Paramount this new step means a pronounced increase in the merit of the pictures; to the exhibitors it is an insurance that Paramount Pictures will keep pace with the demands of the day."

Hiram Abrams, president of the Paramount Pictures Corporation, upon being advised of the culmination of the merger, congratulated the factors involved and made the following statement: "At last the complete unification of the producing interests of Paramount has been accomplished. The combination under one management of the four producers may be expected to result in both a greater variety and a greater consistency of merit in the productions to appear on the Paramount Program."

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Prince of Graustark"

Geo. Barr McCutcheon's Sequel to "Graustark" Filmed by Essanay—The Cast Includes Bryant Washburn, Marguerite Clayton, Ernest Maupain, Sydney Ainsworth and John Cossar—Adapted and Directed by Fred E. Wright.

Reviewed by James S. McQuade.

ESSANAY'S "Graustark" was released in April, 1915. Its popularity is still fresh in the memory of photoplay theatergoers, and the sequel gives fine promise of similar favor. In this instance the Prince of Graustark visits America to borrow millions of dollars to rescue his impoverished realm from the clutches of Russia; whereas, in the first instance, a

Scene from "The Prince of Graustark" (Essanay).

young millionaire American visited Graustark and married its princess, in the face of great odds and difficulties. The prince of this story is the son of that young millionaire, and prides himself on his American lineage.

The young Prince of Graustark would have been advanced the money required to save his country from bankruptcy had he been willing to marry the Princess of Dawsbergen, whom he had not seen since she was three years old; but had refused, preferring to choose a wife for himself. It happened that when the young prince set out for America, the Princess of Dawsbergen, unknown to him, was already visiting friends there, and it also chanced that she closely resembled in face, figure and stature the only daughter of William W. Blithers, the ruling money king of America at the time, and the man who finally loaned the Prince of Graustark thirty millions of dollars. Owing to the remarkable likeness between the two girls, the spectator will be as badly puzzled in following the story intelligently as was the prince in distinguishing one girl from the other, unless the subtitles and certain telegrams are attentively observed.

The story in films possesses strong interest, and Director Wright has clothed it with very appropriate settings.

The principal characters are all happily cast. Bryant Washburn as Prince Robin of Graustark, is lighthearted, generous and handsome, and a persistent lover. The prince's manner in dealing with a serious question before his Cabinet reveals at once his sunny temper and disposition, while his enjoyment over the reception given him at the Blithers' home shows his fine sense as a man of the world, who makes himself at home anywhere without losing his dignity.

The scene showing the prince jumping into the pool to assist the Princess of Dawsbergen in landing the fish she has caught —though he mistakenly believes her to be Maud Blithers, with whom he had played tennis a few hours before—is a pretty introduction to the love story of their lives. And the scene in the Graustark palace, later on, which reveals the identity of the girl who had won his heart, is a romantic and fitting close.

Miss Marguerite Clayton's Princess of Dawsbergen is a winsome, haughty creature when she first meets her future husband in the "pool" scene; but we see her gradually soften before the ardent love of the man, whom she is convinced loves her for herself alone, though that self in his mind is Maud Blithers. Her happiness is complete when, in the Palace of Graustark, before the assembled Court, she learns that her title means nothing, but that she and love mean everything to the man who has chosen her.

Ernest Maupain has drawn an extravagant type of American for the money king, Blithers, but he has only followed the McCutcheon book. We laugh at the extraordinary man, but we can never take him seriously. There is a fine contrast between the Blithers' type of man and that of Count Quinnox, chief of staff of the Graustark army, who is impersonated by Sydney Ainsworth. One thoroughly enjoys the horror and great annoyance of the Count when Blithers throws court etiquette to the winds, and does things in his own outrageous, American way. The Baron Douglas of John Cossar is another fine characterization, and Mrs. Blithers is well sustained by Florence Oberle.

The release date is November 6, through the Kleine-Edison-Selig-Essanay service.

"Prudence the Pirate"

Gladys Hulette Has Leading Role in a Thanhouser Made Pathe Gold Rooster Comedy That Makes Good Entertainment.

Reviewed by George Blaisdell

IN "Prudence the Pirate" Gladys Hulette has a youthful role finely fitted to her tender years—surely as Prudence she looks not more than sixteen, and it is a more or less commonly accepted fiction that a female is only as old as she looks. The story is by Agnes Johnson. It is a craftsmanlike piece of work, especially that part of it which is devoted to the draughting of the leaders. These have more than a distinct comedy flavor; there is always present the literary touch. Miss Hulette is supported among others by Flora Finch and Riley Chamberlin. These two unusually clever character actors

Scene from "Prudence the Pirate" (Pathe).

prove to be just the team that one knowing their individual capacity for mirthmaking would be led to expect. The general result is worthwhile. "Prudence the Pirate" will make good entertainment.

Miss Hulette as Prudence shows marked skill in comedy interpretation. She has the pep and abandon of young girlhood. Prudence is romantic, with a leaning to the piratical. She imposes her pranks on relatives and servants alike. Her misadventures have the natural effect of indefinitely postponing her formal debut in society even while her feminine ways are hastening the ensnaring of the smitten Astorbilt.

Miss Finch is seen as the prim aunt who unsuccessfully tries to keep her niece within the bounds of conventionality; but who likewise finds her matchmaking ambitions gratified when Prudence in her own way secures the hand-picked prize. Mr. Chamberlin is Meeks, the family butler. Meeks loses his standing as a temperance advocate when on the invitation of

Prudence he looks on the punch when it is red; his position is placed in still greater jeopardy when the hastily gathered pirate crew of the Bucket of Blood kidnaps him and carries him away to don a pirate's garb. Barnett Parker is Astorbilt; he does a good bit of character drawing of the wealthy young man none too strong in his masculinity. Yet he does not overdo the part. The remainder of the cast gives satisfactory support.

Two Biograph Reissues

"The Battle at Elderbush Gulch," a Spectacular Two-Reeler, and "The Science of Crime," also Two Reels, for Early Release Through General Film.

Reviewed by Ben H. Grimm.

"The Battle at Elderbush Gulch."

"THE Battle at Elderbush Gulch," is a spectacular two-reel "Western" being reissued by Biograph. Action is the keynote in the film—action of the sort that made David W. Griffiith, who produced this picture, famous. In fact, there is so much action crammed into the two reels that one can hardly

Scene from "The Battle at Elderbush Gulch" (Biograph).

grasp it all. Several hundred Indians and white men in battle, and scenes in which the lens of the camera transferred to the film happenings taking place on half-mile-square areas furnish thrills aplenty. A whole street is burned during the course of the battle, as are also several detached cabins in which the white men take refuge.

The story has its human-interest appeal, too, and in the cast are Mae Marsh, Robert Harron, Lillian Gish, Henry B. Walthall, Albert Paget and Charles Mailes. The big battle between the whites and Red Men is precipitated by two little pups—pets of a young girl and her sister, who have come to live in their settler-uncle's cabin. The little dogs are stolen by the chief's son so that he may take part in the Indians' dog feast. The Indian is shot by the girl's uncle, and the entire tribe is aroused and attacks the settlement. Here the battle scenes occur, and the few remaining white men are succored by the soldiers just as they are making their last stand.

Excitement is kept at a high pitch throughout, and this picture is sure to go well. It will be released through the General Film Service on October 24.

"The Science of Crime."

"The Science of Crime," a two-reel Biograph reissue, although it has for its basic idea a rather old theme, compares favorably with some of the short-length subjects of more modern publications. The story is melodramatic, and deals with crime and the underworld. The young son of an eminent criminologist wins his first case as prosecuting attorney by proving a prisoner's criminal tendencies to be hereditary. A gangster who has been sent away by the young prosecutor's father is released after serving his sentence. The young prosecutor goes slumming and the gangster sees his chance for revenge. In a dance hall a fight is started, during the course of which the youth is shot in the head. He is brought to the den of the gangster and his gang, and when he recovers consciousness it is found that he has lost his memory. He becomes a skilled criminal, and at a social function steals a necklace from the girl he was once engaged to. His father, the criminologist, is put on the case. The gangster betrays the youth, who has grown a beard, and his father is the main witness against him. His father's words as to hereditary criminality bring back the young man's memory, and the story ends happily.

The cast is made up of William Jefferson, Franklin Ritchie, Louise Vail and George Morgan.

"The Hidden Scar"

Five-Part Picture Produced for the World Program by Peerless Features Ethel Clayton and Holbrook Blinn.

Reviewed by Margaret I. MacDonald.

AS A BASIS for a screen production, Mrs. Owen Bronson's story offers an oft-repeated but interesting theme. Ethel Clayton plays the role of an attractive and pure-minded young woman, according to the synopsis of the story handed to the writer, who falls a prey to the wiles of a once wealthy but now degenerate man, who upon being mortally injured by thugs, dies, leaving his home and an annuity to the young woman and the nameless child she bore him. Later she marries a clergyman whose parents live next door to her new home, and to whom the skeleton of her life becomes known through a cohesion of circumstances, a remark innocently dropped by his friend and physical trainer, and the unearthing of a photograph of the dead man by the child, at an inopportune moment.

As we see the story presented on the screen there is nothing to lead us to suppose that the once wealthy derelict is the father of the child. On the contrary, the impression given as he sits beside her at a table at the cabaret where she makes a living by dancing, and says to her "Dear little girl, you seem to be in trouble; is there anything I can do to help you?" or words to this effect, is, that in the heart of the derelict there still smoulders a spark of manliness, and that the leaving of all his worldly goods to the fallen woman is merely a posthumous act of charity. This false impression is no doubt due primarily to a poorly constructed scenario, as well as lack of foresight on the part of the director, all of which could have been modified by explanatory subtitles.

While Ethel Clayton has been allotted a role in which there should have been opportunities, Holbrook Blinn has been given a comparatively small part, the value of which could be summed up in one heroic bit wherein he points out to the clergyman the fallacy of preaching one thing and practising another. The result is that in place of turning his wife, who

Scene from "The Hidden Scar" (World).

has degenerated in his sight to the Magdalene class, from his door, he practises the forgiving spirit of which he has preached.

Much could be done to improve the action of this production which in its present shape carries too little significance.

A Trio of Kalems

"The Yellow Hand," Eleventh Episode in "The Girl from 'Frisco" Serial—"A Daring Chance," a "Hazard of Helen," and "A Sauerkraut Symphony," Latest Ham and Bud Comedy.

Reviewed by Ben H. Grimm.

"The Yellow Hand."

THE eleventh two-reel episode of "The Girl From 'Frisco" series, titled "The Yellow Hand," is pure melodrama, and is sure to go well with audiences that like their thrills dealt out raw. Director James W. Horne has gone the limit in order to get the proper atmosphere into the visualization of Robert Welles Ritchie's story, particularly so in the acquisition of a score of Chinamen, who, in the picture, are members of the Dragon Brotherhood. Plenty of fighting occurs during the action of the plot, and its element of mystery centers attention on the screen throughout. Not once is the spectator's curiosity as to the identity of the owner of the "yellow hand" satisfied—all that is seen is the work of that mysterious being, who controls the nefarious operations of the Dragon Brotherhood, the strongest Chinese Tong.

A murder committed in an office across the court from the office occupied by Barbara Brent's father leads to her obtaining the "death seal" of the Tong. The seal is seen by her Chinese servant, who is a member of the Dragon Brother-

hood. Through the servant, who tries to strangle her, Barbara learns the location of the Brotherhood's headquarters. It is when she, together with her father and John Wallace, goes to investigate the den that all the fighting occurs. The owner of the "yellow hand" eludes the trio and sinks out of sight into a sewer. The murder is explained by a white man who has been smuggling Chinese women into the den, and who was the murdered man's accomplice.

Marin Sais and Tom Boardman play the leads in this episode,

Scene from "The Yellow Hand" (Kalem).

and are supported by Ronald Bradbury, Frank Jonasson, and Edward Clisbee.

"A Daring Chance."

In this number of the "Hazards of Helen" railroad series, Billy Boy, a youngster of tender years, takes as much chance with his young life as does Helen Gibson with hers. The reel is refreshingly lacking in the deeply villainous themes seen in this series heretofore. Excitement reaches a high pitch when the little boy, through a series of circumstances, is left alone on a racing gasoline-driven handcar. He is traveling to certain death through collision with a stalled train, when Helen is notified of the little fellow's plight. She boards the engine of the special and starts after the boy. The engine and the hand car race side by side. Just as the handcar is about to collide with the stalled car Helen reaches down from the cab of the engine and swings the boy to safety. This scene is exciting. Beside Helen Gibson and Billy Boy, there are in the cast: George Routh, P. S. Pembroke, and G. A. Williams. Directed by E. W. Matlack.

"A Sauerkraut Symphony."

"A Sauerkraut Symphony" is more humorous than many recent Ham and Bud releases. The humor is rather broad, though, and it is the work of the comedians themselves, rather than the story, that cause the laughs. Ham, Bud, and Ethel Teare are assisted in this reel by Henry Murdoch. Most of the action of the story takes place in a sauerkraut factory, where Ham and Bud work, and if sauerkraut is made the way these two make it we don't blame them for wanting to go on strike because their wages are paid in sauerkraut. Ethel is the daughter of the sauerkraut magnate, and Henry Murdoch is the anarchist who wants to blow up all sauerkraut factories.

Triangle Program

"A Corner in Colleens," Amusing Irish Comedy with Bessie Barriscale, presented by Thomas H. Ince; "A Sister of Six," Stirring California Drama of the Fine-Arts, with Bessie Love; Both Five Reels and An Amusing Two-Reel Keystone, "She Loved a Sailor."

Reviewed by Louis Reeves Harrison

"A Corner in Colleens."

"A CORNER in Colleens" deals with the sweetly wild Irish girl so charmingly portrayed by "The Dutchess" in her many novels and a close kin of our American tomboy. She is the composite product of vigorous health and warm sympathies, the former stirring her rampant blood to rebellion, the latter, a native characteristic, reaching out like the tendrils of a flower toward those within reach of her womanly pity, causing her to be a delightful admixture of feminine and boyish qualities often misunderstood.

Bessie Barriscale impersonates one of a bunch of Colleens raised by a humerous old lady of combative tendency, intent on proclaiming the greatness of the Irish, another native characteristic, and Bessie gets it over with astonishing vivacity, although she plays the part better than she looks it. She is at her impish tricks, a happy child of the open, when the owner of the property on which she lives, a young American who has inherited it from his grandfather, comes to inspect his inheritance, and the two fall in love, he with simple and direct sincerity, she with all the indirectness and contrariness of her sex in its extreme expression.

Not until he gets mixed up in a political mess, however, and proves himself every inch a man in the face of danger, does the colleen really soften, and then she gives herself to him in wifehood, with all the fervor of her proud and pure young heart.

"A Sister of Six."

"A Sister of Six" is the story of California life in all its picturesque variety over a half century ago, and it is both finely typed and admirably handled. It relates to a violent dispute over land on which there is a vein of gold, between the rightful owners, seven little orphans headed by Bessie Love, the others entirely too near of an age to be considered brothers and sisters, but that is a matter of minor consequences. They are active and amusing in their small roles. The children are legally defended by an old sailor uncle of wealth, most astonishingly conventional for a sailor, and physically by a manly young head vaquero in love with Bessie. The action is stirring in the battle between men attacking the ranch and those defending it, but there is practically no element of suspense and only a limited attempt at characterization during the early scenes.

Some of the latter are very pretty. Without them the story would fall to one of mere movement. Action amounts to practically nothing unless deep human interest and sympathy are stirred by the adequate portrayal of interesting and sympathetic human qualities in the principal characters. Miss Love does full justice to her role, as do all members of the cast, but the sun of human interest in the story of action that subordinates characterization has long passed the meridian.

"She Loved a Sailor."

"She Loved a Sailor" has the vim, the ingenuity, the thrill and the sparkle of the Keystone comedy at its best. It will be a winner with the audience wherever shown.

"Love Never Dies"

Bluebird Photoplays, Inc., Presents Five-Part Production Inspired by Mendelssohn's "Spring Song."

Reviewed by Margaret I. MacDonald.

A STORY to be a good story must be inspired by reason as well as sentiment; and one reputed to be inspired by a musical composition such as Mendelssohn's "Spring Song," which is merely a tone picture of the composer's conception of the awakening of spring, is apt to be of impoverished consistency and overbalanced by sentimentalism. In the present instance the story reflects so slightly the conception of the great composer that one wearies of a production that boasts not even a substantial moral basis.

Ruth Stonehouse, beautiful, graceful and talented as we know her to be, is cast in the role of a young girl who at the loss of her mother is adopted by a rich and heartless uncle, and later runs away with a former sweetheart and lives with him for some time unmarried. The uncle, infuriated at discovering the girl in this compromising position, has the man, a musician, by the way, arrested, while he seizes the girl to drag her back to his gloomy home. A friendship formed with another musician who has been appointed musical director at

Scene from "Love Never Dies" (Bluebird).

the Paris Grand Opera, forms a loophole of escape for her. Leaping from her uncle's carriage at an opportune moment she flees to the apartment of said director, and hurries away with him to Paris. Here she becomes a famous dancer, and eventually injures one of her feet so seriously that she is obliged to be carried from the stage at the moment when her former lover discovers that an opera which he has written has been stolen by the musical director, and comes to denounce her as an accomplice. A happy reunion of the pair is arranged for at the close of the picture.

Some very beautiful locations have been chosen in staging this picture. The interior settings are also pleasing. The dancing, as is frequently the case in moving picture productions is unprofessional and apt to elicit ridicule.

Playing opposite Ruth Stonehouse is Franklyn Farnum. Others of the cast are Dorothy Clark, Kingsley Benedict, Maurice Kusell, Arthur Hoyt, Mrs. Witting, Wm. Canfield, Wadsworth Harris, and T. D. Crittenden.

"Her Father's Son"

Oliver Morosco Picture of Befo' de War and During It—Vivian Martin Has a Charmingly Pretty Role.

Reviewed by Hanford C. Judson.

ANY picture attracts mostly because the cloth of its fancy seems to the spectator to be of like material with his own dream fabrics. The most recent Morosco film for the Paramount, "Her Father's Son," is a picture for young women. Its prettiness flatters the spectator. The scene painter and

Scene from "Her Father's Son" (Morosco).

builder, the camera with the director behind it, the players, every one a courtier for the spectator's favor, succeed in persuading him that he can appreciate how gracious is the life the soul would like to live, if the soul could have its way. It tells a befo' the war story, and is set in some glorious plantation of Virginia. There is nothing ugly in it at all, and the tale is attractive rather than strong.

Lacking a good heroine, it would have lacked almost everything; but Vivian Martin has the lead, and she is as good a leader as Stonewall Jackson when there's a pretty story to be carried through. It really is no easy job she has here, but she gets away with it in splendid shape, and every last jovial and kindly-hearted nigger in the cast helps her in the big job of pleasing the audience. Helen Jerome Eddy is also very good in the pleasing line. Herbert Standing plays an old Virginia fire-eater after the correct tradition. Alfred Vosburgh as a Union lieutenant, and Jack Lawton as a Confederate, are what they should be. And we mustn't forget Mammy Cloe by Lucille Ward, or Mose by Tom Bates, "dem colored folks," who are helped out by excellent subtitles.

Director William Taylor deserves more credit than any of them. He had a first class camera man in Homer Scott, and made good use of his talent. He knew that his leading suit in this picture was romance and not reality, and he put his efforts into making the scenes thoroughly romantic with great success. That he didn't bother to be letter perfect at every turn of the action, leaves a few chances for the experts to be critical—these are few. Romance can go only just so far—it needs to believe in itself. The plot gave the director one or two hard places. He and his heroine have done good work getting over them.

"The Black Sheep of the Family"

Five-Reel Red Feather Production Tells Story of Erring Youth Redeemed by Sorrow and Tribulations.

Reviewed by Robert C. McElravy.

IT WOULD be impossible for a production so full of incident as this by Frank M. Wiltermood and Jay Hunt to fail in holding the interest to some degree. But the wealth of incident is after all the chief weakness of the story. Vital happenings are permitted to occur in the most casual manner, losing much of the force that would have been given them by preparing the mind of the observer in advance.

The story concerns four young people, a brother and sister from two families, with two love affairs resulting. The parts are taken by Francelia Billington, Jack Holt, Paul Byron and Helen Leslie. Bert, portrayed by Paul Byron, proves to be a weak character. He gambles away the fraternity funds at college and later is falsely suspected of the murder of a girl in a cabaret. His friend, Kenneth, in love with Esther, tries to raise money to save Bert's honor, and when the graver crime is committed still remains true to his friend.

A detective named Collins plays an important role, the part being taken by Gilmore Hammond. Collins is Kenneth's rival for the hand of Esther. He also comes to Bert's aid during the college scrape, but only on condition that Esther will marry him. The girl consents and the marriage occurs. The character of Collins is not sharply drawn; he is a villain one minute and a hero the next. This is one of the weak features of the story. Another weak feature is found in the closing scenes when Bert is cleared of the murder charge, but is allowed to remain under a cloud as regards his financial transactions.

The cast is an agreeable one and the story value is quite strong, but the faults of construction almost overbalance these merits.

"Charity?"

Initial Subject of Frank Powell Productions Reflects in a Dramatic Way Recent Revelations as to the Care of Juvenile Wards.

Reviewed by George Blaisdell.

THE first subject to issue from the studio of Frank Powell Productions, Inc., is "Charity?" a picture reflecting in a strongly dramatic manner recent controversies over and investigations into the care of New York's wards of tender age. It is a story with a moral, a plea for the conservation of child life, physically and otherwise. It shows how the channels of crime, of thievery, of prostitution, may be fed by recruits from orphan asylums—through the connivance of those whose interests are financial while seemingly benevolent. The story was written by Linda A. Griffith and adapted and produced by Mr. Powell. In a foreword the producer states that it is not the intention of the author to represent the story as reflecting conditions in all institutions devoted to the care of children, but that the basic facts were derived from actual occurrences described in existing reports.

The main incident of the story is the trial for murder of a young woman charged with the death of her infant. On the witness stand she tells what has happened in her family since her birth. Dissolving views reveal the apology for a home, the drunken father, the mother working in a sweatshop, the increasing family, the death of the parents, the taking over of the children by a "home," the treatment of the children, including neglect, abuse, scant feeding; the running away of the brother and the sister, the false imprisonment of the former, the hardships of the latter, the release and rehabilitation of the brother and the acquittal of the sister when she convinces the court that her child died of starvation.

Creighton Hale has the role of Jimmie Fleming, the brother. His youthful face well fits the character of the boy who is eventually rescued from the slough and converted into a successful lawyer. Linda Griffith is his sister Mary, whose dramatic recital on the stand holds all under its spell. Sheldon Lewis is the father, Marie Bruce the mother. Veta Searl is the "little orphan girl," a first performance and a distinct "find."

Scene from "Charity?" (Powell).

Morgan Jones is the counsel for the defense—a real pleader—and Henry Hallam is the prosecuting attorney. A long and strong cast support these players. The picture is well staged as well as finely acted.

No time is lost in the beginning in getting into the atmosphere of the story. Scenes of New York, of "east side, west side," are shown.

The subject is a powerful one; it holds and it moves. While

the major portion of the tale is in shadow, nevertheless there is a denouement which "sends them away happy." It is a story with a purpose, a great purpose, the purpose of making men and women think, and should induce them to act in the direction of making lighter the burdens of the little unfortunates who are thrown upon the care of the community.

"The Iron Woman"

A Popular Players Feature from the Book by Margaret Deland—Distributed by the Metro Pictures Corporation.

Reviewed by W. Stephen Bush.

NANCE O'NEIL takes the leading part in this feature, which is built on the novel by Margaret Deland. It may be doubted whether the novel ever possessed enough dramatic materials to spin into five thousand feet of film without endangering the interest and attention of the audience.

The novel's chief merit has always been considered to be the cleverness of the narrative rather than the strength of the

Scene from "The Iron Woman" (Metro).

plot. With these difficulties to contend with the director has created some strong scenes; he has succeeded in producing the atmosphere, a matter of much importance in a film play of this kind; he has given us good settings throughout. Miss O'Neil gave as good a characterization of the "Iron Woman" as possible. The light and shade in her acting is always strong. There is a certain appeal in her work, but the subtle shades of character and emotion sometimes escape her.

There are two great moments in the play. One is the scene where a mother recalls her son who is engulfed in a consuming passion to his better senses by revealing her own weakness and frailty. The other comes in the scene when the Iron Woman realizes that her kindness to the son has been fraught with evil consequences.

Mutual Program

"The Waster," With Richard Bennet, a Decided Success; "A Woman's Daring," a Good Story; Both Five Reels.

Reviewed by Louis Reeves Harrison.

"The Waster."

"THE Waster" steps out to the front with a characterization so perfect that incident is a matter of secondary consequence, as in all fine plays. We remember Shakespeare by Hamlet, Othello, Shylock and all the rest, not by the plots. The same is true of all great novels. Yet our producers have been clinging to the decayed theatrical idea, an inheritance from melodrama, that "action" is the thing. Action, plot, story interest and all that arrests and holds attention grow out of human nature. The characterization is that of a man absorbed in a congenial literary pursuit which pays him well at times, enough for a comfortable living, and at other times finds him overdrawing his bank account. The joy of his life, work far removed from drudgery, lies in the release of what his creative imagination formulates.

The leading character, impersonated with great skill by Mr. Richard Bennet, is that of the author, popularly regarded as impractical by gentlemen who depend upon the ups and downs of the stock market because they get theirs in large blocks with small effort, while the literary worker earns single-handed all he receives. The well-submerged theme is that common human egotism, such as we all possess, causes the easy-money man to regard the brainy fellow who earns his, with a good-nature tolerance not unmixed with disdain. The author sympathizes and sweetens human weakness—the "business" man preys on it. But this theme is most carefully hidden in a bouquet of story interest. The author falls in love with a banker's daughter, squanders his entire bank account in the courtship and is brought face to face with the necessity of earning money to support his wife, at a moment when he is deeply engaged in a work that may not pay him for some time to come.

He is advised to go at the problem in a "regular" way and is induced to abandon his perilous profession for something promising greater returns. He is refused opportunity to work in the offices of old and wealthy friends—his profession has given him social entree among the rich—and he finally markets some worthless mining stock on a commission, his commissions being paid in stock. Here is where the business man's chance comes in. The mine proves to be a melon instead of a lemon, and the author, who has possessed plenty of brains all along, suddenly turns them to account, aided by chance and makes scoop after scoop in the stock market, catching the banker himself short and winning the daughter.

Mr. Bennet's impersonation is one that gradually warms the spectator into a condition of kindly sympathy until the story might be almost anything, developed in any one of a thousand ways, and yet hold strongly to the last. Therein, not in old theatrical tricks, lies the essential element of success.

"A Woman's Daring."

"A Woman's Daring" sets forth the unusual case in drama where a supposedly intelligent woman attempts to exercise some common sense in revealing what has the appearance of being an error in her past, and which often becomes one through secrecy. The heroine, very charmingly portrayed by Winifred Greenwood, is a country girl led into a false marriage with an adventurer, one who has a wife living, who is arrested shortly after the ceremony at the instigation of his first and only lawful wife. The betrayed girl has a child, but a large inheritance from a miserly uncle enables her to cover the mistake and raise her child to the age of five as a widow. She then marries a fine fellow, an investment broker, and becomes the object of his devotion, while secretly loved by a friend of his, a physician who is made coroner. Her betrayer reappears and is hired by the husband as a chauffeur. In this capacity the father of her child enters upon a systematic blackmail.

The wife and mother does not appear to be daring until the chauffeur is discharged and threatens exposure. She goes to her husband's office to make a confession, meets the chauffeur bent on a mission of exposure and accidently kills him while struggling to defend her own life. Her husband is arrested for murder—he has threatened the chauffeur and is found with the body and the case comes before the coroner, secretly in love with her. It is at the trial that she exhibits courage to save her husband. The coroner thinks better of a scheme to get rid of the husband and discharges him without implicating the wife. The story is handled faultily at times, and the characterization is not always strong, but it ends consistently and happily.

"A Prince in a Pawnshop"

Five-Part Vitagraph Blue Ribbon Feature Presents Barney Bernard in the Title Role.

Reviewed by Margaret I MacDonald.

THE play by Marie de Sarlabous and Andre de Segurola has had trouble in adapting itself to the lengthy accounting required in five reels of moving picture film, as evidenced by the production made by the Vitagraph Company featuring the noted actor Barney Bernard. While it is possible that the adapter had his troubles in making the goods fit the design, still we have reason to believe that he might

Scene from "A Prince in a Pawnshop" (Vitagraph).

have handed the director a better script than that from which the picture was made.

Barney Bernard as David Solomon, a Hebrew of marvelous philanthropy and original philosophy of life, is inimitable. The Hebrew character as he interprets it in David Solomon is particularly lovable; and the philosophy attributed to David Solomon, that the poor must pay for the rich, and that there is no reason why he should be the loser because he helps the poor, we must admit is somewhat convincing. There seems to have been difficulty in telling the story on the screen without a monotonous series of exits and entrances from bank to

pawnshop and vice versa, on the part of David Solomon, all of which is made bearable by the colorful acting of Barney Bernard. The early part of the picture in which most of the fine moral teaching of the play is revealed is forceful and interesting, while the latter part becomes more or less tiresome with the obvious effort to stretch the story out to the desired length of the film. The anticipated birth of a child to the downtrodden woman, Mary Brown, the cast-off sweetheart of David Solomon's frivolous son, presented in allegory, is not particularly effective, and could easily be dispensed with, as could also the spirit of poverty which has been introduced by means of double exposure.

"The Lash"

A Lasky Production in Which Marie Doro Takes the Leading Part With Striking Ability and Success.

Reviewed by W. Stephen Bush

THIS is a big picture. The plot may be improbable and not entirely consistent, but the part of Sidonie, the leading figure in the play, is rendered by Marie Doro in such fine fashion, with such consummate camera skill, that the audience is more than willing to forgive minor defects. Nor is the acting of Marie Doro the picture's only claim to pre-eminence even in the Lasky school.

Here was a plot which afforded much room for daring action and stirring events on the turbulent sea beating against a rockbound coast. The director wisely subordinated the magnificent and overpowering effects of the landscape to the main theme of the story and as a result all the great realistic superiority of the screen over the stage comes into fullest play. The little shell of a boat is tossed and upset after many perils of thrilling realism, of which the passage through a marvelous natural gateway and arch above the sea is not the least exciting. The Breton atmosphere is reproduced in a way that commands my unreserved admiration; costumes, manners, types, even the least detail of the crude architecture of the fishing village are all there. They give the picture its extraordinary background and its almost stereoscopic perspective. Any word in praise of the settings and of the superb photography seems fully deserved. I know of no recent picture which offers so much to the eye and the mind at the same time.

"It May Be Your Daughter"

Moral Uplift Society's Five-Part Subject Is An Unadorned Tale of Man's Villainy Against Womanhood.

Reviewed by George Blaisdell.

THE Moral Uplift Society of America has produced a five-part subject entitled "It May Be Your Daughter." The aim of the picture as set forth in introductory leaders, is to warn the young against the dangers of the city and the parents against folly of violent antagonism to rather than calm reasoning with girls inclined to be wayward. With these premises there will be little disposition to quarrel. It is in the working out of the story, however, that friends of the motion picture will find ground for criticism. The treatment is frankly melodramatic, accentuating the sensational.

There will be strong inclination on the part of many who witness the production of the picture to feel that its general theme does not square with the morality and the uplift implied by the corporate name of the maker; that its tendency is not uplifhting. The good men and the good woman portrayed are submerged by the unspeakably vicious representatives of mankind. It is not a subject that can be considered as either wholesome entertainment or good amusement and, as already intimated, is sure to offend many in every audience.

"It May Be Your Daughter" is one of those pictures that the careful exhibitor will prefer to see for himself before exhibiting on his screen.

Aeroplanes in "Grant" Episode

Spectacular Views Secured for "The Missing Heiress"—Other Late October Kalem Releases.

THROUGH the daring of George Larkin, star of Kalem's new series, "Grant, Police Reporter," and Cameraman Zangrelli, that company secured what is declared to be the first "close-up in an aeroplane" for "The Missing Heiress," second episode of that series.

Screen productions in which aeroplanes have been used in the past have usually suffered because it was possible to show the flyers only in distant views, while studio scenes were necessary to show close-up views of the character in the aeroplane. To overcome this weakness Kalem shipped two Dunn hydroplanes to the Jacksonville studio when production was started on "The Missing Heiress." When the scenes were taken the two hydroplanes were flying side by side, less than twenty feet apart, with Larkin in one and the cameraman in the other. The scenes have a gripping effect, especially since the animation and bustle of life on solid earth may be seen many hundreds of feet below.

Considerable argument was necessary to induce the professional aviators in charge of the aeroplanes to take the risk incident to flying so close together. These air scenes form the climax to the episode of the newspaper series released Friday, October 27. One of the most thrilling scenes shows Dare-Devil Larkin leaping through the air from the moving hydroplane to the rope ladder of an ocean liner.

In addition to Ollie Kirkby, co-starred in this Kalem series by Robert Welles Ritchie, the cast in this episode includes Robert Ellis, Arthur Albertson, William McKey, Mary Taylor Ross, Bessie Dial and G. Chira. The story finds Grant solving the mysterious disappearance of an heiress.

"The Bogus Booking Agents" is the "Ham Comedy" listed for release on this week's Kalem schedule, being issued Tuesday, October 24. Ham, Bud, Ethel Teare and Henry Murdoch are seen in a lively comedy in which all four members are supposed to be stage-struck.

Marin Sais and True Boardman, stars of "The Girl from 'Frisco," make their bow in this closing week of the October schedule in "The Harvest of Gold," twelfth episode of that two-reel series. The plot of the story is laid in the orange groves of California, that industry of the Golden State furnishing a picturesque background for the adventurous action.

Ronald Bradbury, Frank Jonasson, Edward Clisbee and Hart Hoxie are others in the cast of this episode. The direction of the series, which is also from the pen of Robert Welles Ritchie, is in the capable hands of James W. Horne.

"A Daring Chance" is the latest "Hazard of Helen" scheduled for October release. In this episode, issued Saturday, October 21, Helen Gibson contributes a daring feat in saving Billy Boy, the Kalem youngster, from a runaway electric speeder.

World Films in Advance

Schedule of Productions Shows Releases Completed Up to Next May.

UNDER the direction of William A. Brady, the World Film Corporation continues the policy of completing its output far in advance, and now finds itself in a position to announce all of its releases up to and including May 29, more than seven months ahead.

There are several points of unusual interest and significance about this situation in addition to the main feature, which is that no other such feat has ever been accomplished in the motion picture business, so that the present performance sets a record which seems quite likely to stand for some time.

The completion of a large number of photoplays in this manner will naturally have the effect of stabilizing the World product, acting as an assurance to exhibitors and the public that the pictures are not hurriedly made in order to connect with an imminent release date, and that by the time they are due for delivery there will have been ample opportunity for the polishing process wherever needed.

Another and still more potential angle of this accumulation of picture plays, which seems to have escaped general attention, is that the World Film Corporation is increasing its actual, substantial assets at a rapid and important rate. The mere possession of so many completed and paid for plays, for which there is a large and increasing market demand, is a matter of very considerable commercial interest pointing to singularly far-sighted sagacity of management.

The list of World-Brady pictures now complete and awaiting release is as follows:

October 16, Ethel Clayton and Holbrook Blinn, in "The Hidden Scar"; October 23, Gail Kane, in "The Scarlet Oath"; October 30, Lew Fields, in "The Man Who Stood Still"; Nov. 6, Robert Warwick and Gail Kane, in "The Heart of a Hero"; Nov. 13, Ethel Clayton and Carlyle Blackwell, in "The New South"; Nov. 20, Alice Brady, in "Bought and Paid For"; Nov. 27, Gail Kane, in "The Men She Married"; Dec. 4, Robert Warwick, supported by June Elvidge and Mollie King, in "All Man"; Dec. 11, Clara Kimball Young, in "The Rise of Susan"; Dec. 18, Marie Dressler, in "Tillie's Day Off"; Dec. 25, E. K. Lincoln and June Elvidge, in "The World Against Him"; Jan. 2, Alice Brady, in "A Woman Alone"; Jan. 9, Gail Kane and Carlyle Blackwell, in "On Secret Service"; Jan. 16, Robert Warwick, supported by Doris Kenyon, in "A Movie Romance"; Jan. 23, Gail Kane, in "Her God"; Jan. 30, Ethel Clayton and Carlyle Blackwell, in "The Wall Beyond"; Feb. 6, Robert Warwick, in "The Man Who Forgot"; Feb. 13, Alice Brady, in "The Girl and the Wager"; Feb. 20, Marie Dressler, in "Tillie's Divorce Case"; Feb. 27, Alice Brady, in "Darkest Russia"; March 6, Ethel Clayton and Carlyle Blackwell, in "Infatuation"; March 13, all star cast, in "The Honor of the Waynes"; March 20, Robert Warwick, in "Lafitte, Pirate"; March 27, Marie Dressler, in "Tillie's Love Affair"; April 3, Alice Brady, in "The Madness of Helen"; April 10, Lew Fields, in "The Castaway"; April 17, Ethel Clayton and Carlyle Blackwell, in "The Evil Way"; April 24, all star cast, in "Shall We Forgive Her?"; May 1, Alice Brady, in "Sinners"; May 8, Marie Dressler, in "Tillie's Elopement"; May 15, Robert Warwick, in "The Page Case"; May 22, Ethel Clayton and Carlyle Blackwell, in "Girls Astray"; May 29, Alice Brady, in "Fifi."

FOREIGN RIGHTS TO "THE YELLOW MENACE" IN DEMAND.

The Atlas Film Company closed negotiations during the past two weeks, whereby they acquired the rights to "The Yellow Menace" for South America and India, and this company has already begun the exploitation of this serial in their newly acquired territory.

Numerous bids have been received from applicants for other foreign countries, but are being held in abeyance until a disposition of the rights has been made for England and the British dependencies.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Banners.

POSSIBLY on account of the infantile paralysis scare, which is particularly bad in Brooklyn, local exhibitors seem to have stopped hiring banners and use instead home-made banners done on manila paper. Probably the condition is the same in other parts of the country. Manila paper is less expensive than canvas, but it is not the material, but the lettering that makes for cost, and if the lettering can be done around the house, there are many schemes than a paper foundation over boards. If the banner can be given protection from the direct drive of the rain, a water color paint on a white varnished surface can do as well, or perhaps the sign can be framed behind glass. The initial cost of the glass in a single strip will be large unless the exhibitor can pick up a sheet of glass wide enough at some plate glass place. Here the lettering can be done on white boards in water color and washed off, two boards being used, one for the current sign and one in progress of preparation. Where there is no direct drive, but some moisture, the pigments can be mixed with linseed oil and applied and removed with little difficulty if the surface to which the paint is applied is made glossy with a waterproof varnish. There are so many schemes for avoiding the makeshift appearance of manila paper signs that something should be done to present the appearance of real show work or the signs would better be omitted. There are some signs made with black letters that can be fitted into frames, and where these are not procurable they can be made by any local painter with tin or block wood letters. We passed once the hand-lettered "poster." Do not let us get back to those primitive days.

At It Again.

Jay Emanuel, of the Ridge Avenue, Philadelphia, sends along a certificate for "sixteen shares of good photoplay," the same being "The Yellow Menace." This is the sheet, which is 7 by 8½ inches

No. 173436

...YELLOW MENACE...

Good Photoplay Assurance

In Consideration of Seeing

THE YELLOW MENACE, The Ridge Avenue Theatre

1734-36 RIDGE AVENUE, PHILADELPHIA, PA.

Hereby Assures MR. PROGRESSIVE PATRON or PATRONESS

for Sixteen weeks of Good, Clean, Exciting and Instructive Dramas for a period beginning with the First Episode and ending with the Sixteenth on these premises located at Ridge Avenue & Eighteenth St., and known as The Ridge Avenue Theatre.

"The Yellow Menace" deals with the fanatical ambition of Ah Singh, portrayed with masterly art by Edwin Stevens, to combine all the yellow races, Chinese, Japanese, Hindus, Malays and Polynesians, into one mighty army to conquer the United States. Ah Singh invades America and laughs scornfully at the traps set for him by the secret service and other governmental agencies and terrorizes the land. This forms the substance of the 16 episodes, throughout the course of which, however, there runs a tender love story. The first half of the first episode is taken in the Orient. The scenes of the entire balance of the serial are laid in this country.

Thousands of U. S. Soldiers Engaged in Numerous Battles and Mob Scenes.

In Witness Whereof, The Ridge Ave. Theatre has caused this assurance to be executed at 1734-36 Ridge Avenue, Philadelphia, Pa. But the same is not binding until the Patrons have seen the First episode on Thursday, September 14th, 1916.

RIDGE AVENUE THEATRE

SEAL _____ SEAL Jay Emanuel Manager

The cut gives the general idea, the copy can be altered to suit whatever serial you are running. Jay doesn't say he got it anywhere in particular, so probably he wrote it himself.

Colored to Match.

The Garfield, Chicago, does all its printing for "The Yellow Menace" on yellow stock and starts off with "Your country calls!!!" and adds "on you to enlist at 2844 Madison street, on Friday, September 15, to see the first episode of 'The Yellow Menace.'" This works well with the nature of the production. As usual school children tickets are given out for the first episode, for the management knows the value of the children as press agents.

Be Careful.

A theater starts off a recent program with "If you knew that by coming to the theater every remaining day you could win the Overland contest, would you come? Of course you would. Somebody is going to win. It is pure chance." Then it mails out the programs to its patrons with this admission that the contest is a lottery and nothing more. If the Post Office Inspectors ever got hold of one of those programs—!!! Be careful and frame your contests so that they do not violate the lottery law. It can be done and generally can be made to yield a better return if you make it a voting contest. If you run a lottery the provisions of the law are clear. To admit so boldly that it is a matter of chance is foolish in the extreme. It is a virtual plea of guilty.

A Three in One.

Hunt's theaters, Wildwood, N. J., seem to be all over the place, for the Casino, Comique and Crest Pier run all summer, and the Avenue starts in for the winter season when they close. A single vest pocket with pages 2½ by 5½ covers the three shows, and does it adequately because an eight point is made the display type. The cut shows one in red on white, and they get a geranium red that works well. Another

HUNT'S CASINO THEATRE

Program from Aug. 21 to 27

Four Shows Daily, 2, 4, 7 and 9 o'clock

Monday, 21
Sessue Hawakawa, the noted Japanese actor in Alien Souls.

Tuesday, 22
Marie Dore in Common Ground. Peg O' The Ring, Chapter 12

Wednesday, 23
DeWolfe Hopper in Casey at the Bat.

Thursday, 24
Hazel Dawn in The Feud Girl

Friday, 25
Special Return Date
By request, Mary Pickford in Hulda from Holland. Burton Holmes Travels.

Saturday, 26
Frank Keenan in The Phantom.

Sunday, 27
Bessie Barriscale in The Sorrows of Love

Monday, 28
George Beban in Pasquale.

Each night a number of other interesting subjects are shown.

Hunt's Comique Theatre

Program from Aug. 21 to 27

Monday, 21
MARGUETTE CLARK in Molly Make Believe.

Tuesday and Wednesday, 22-23
Continuous shows from 2 to 11.30 both days.
FANNIE WARD, with Sessue Hawakawa, in the greatest photoplay ever produced by any company
The Cheat
This picture will be shown each day at 2.30, 4, 5.30, 7, 8.30 and 10.

Thursday, 24
MARGUERITE CLARK in Wild-flower.

Friday, 25
MARY PICKFORD in The Eternal Grind.

Saturday, 26
PAULINE FREDERICK in Audrey.

Sunday, 27
MARGUERITE CLARK in Mice and Men.

Monday, 28
DUSTIN FARNUM in The Virginian.

Each night a number of other interesting subject are shown.

program is black printed with white ink. Held in certain lights you can read it, but it looks horribly like an undertaker's advertisement, though its novelty will win through for it once. But just once.

All Type But Strong.

D. B. Baker, of the Rex, Ottumwa, Iowa, sends in a striking advertisement for "The Battle Cry of Peace," a half page up and down instead of across, and all type, and yet, through the layout, it is more striking then many advertisements with cuts would be. He cunningly plans to have a full half of the advertisement, giving the essential facts in a large type. Further details are in as small as leaded eight point, but interest has been gained with the larger matter and attention is held. Mr. Baker makes a half apology for a current vice picture, also lavishly advertised, but we cannot see that "great moral lesson" stuff. It's bunk no matter how many fool clergymen endorse it.

Meet Mr. Madden.

Pretty soon we hope you are going to get pretty well acquainted with C. L. Madden. He is doing the press work for the new Stillman theater, Cleveland, Ohio. The management turned the advertising over to Fuller and Smith, and Mr. Madden has been put in charge of the account. He has been put in charge for these advertising agents. He is going at it in the right way and promises to keep us posted. He reports that the scheme from P. T. A. of having a daily bulletin on the protective fence has worked well and promises to send in some photo-

graphs sent. All press matter for the papers goes out on a special sheet for newspaper copy and the set of stationery he sends is pretty to look at. When he gets under sail you are going to get to know him pretty well—so watch.

Programstuff.

If you can't go to Italy try this from the Victoria theater, Buffalo.

OUR LITTLE LESSON IN ADVERTISING.

"Bunk" is a boomerang!

If the VICTORIA boosted a picture to the skies, and you paid your dime to see something worth-while and in return spent a wretched hour viewing a second-rate film, you'd become vexed.

The VICTORIA would suffer. You'd shun us.

Thus would "BUNK" prove a boomerang!

The VICTORIA cannot afford to be untruthful in its advertising. Glance over the program for this week, and then figure out whether or not the VICTORIA has a right to crow like Chantecler over its features. There is Norma Talmadge in "Going Straight"; Mary Pickford in "Hulda from Holland"; Mary Fuller in "The Strength of the Weak"; Wallace Reid and Cleo Ridgley in "The House of Golden Windows" and a host of other Paramount and Triangle productions of the first rank.

Even though we should let loose and emitted a lot of redfire in telling you of our programs, we would not be handing you "bunk." VICTORIA advertising can be relied upon, for the programs of the future are just as good as those of the past. Just remember that the week of September 10th, Francis X. Bushman is coming in "The Private Officer," Pauline Frederick in "The Woman in the Case," Marguerite Clark in "Little Lady Eileen," and Marie Doro in "Common Ground." Each one is so good that it would be folly for the VICTORIA to boost them beyond their worth.

The above is why the VICTORIA has always been a 100 per cent. sucessful house. It's unparalleled success has been firmly built on

VICTORIA IDEAS — VICTORIA QUALITY
VICTORIA STANDARDS — VICTORIA NOVELTY
VICTORIA SELECTED PLAYS — VICTORIA MUSIC
VICTORIA METHODS.

THE VICTORIA
IS NOT MERELY A FAVORITE THEATER
It is a Standard Buffalo Institution. A Leader by Right.
A Guide to Others.

This is not alone good program copy, but it is a lesson in house management. They live up to their creed, too, by avoiding sensation and giving the best.

We'll Fool Him.

We are going to fool L. K. Burkitt, of the Lyric, Morrison, Ill., for he writes:

Please find several weeks of my program enclosed. I am back asking questions again.

What is your idea of the pink stock? I liked it well enough to give orders to use the white, and nothing else.

You will also notice that I have done away with most all the composition in the later issues. It seems to bring better results.

I put out one thousand of these every week, and the advertising more than pays for them. If I told you how much I made on them you would not believe me. I know you will say I have too much advertising. I have four bill peddlers, and two men that do nothing but go right with the peddlers. One of them is myself. I make sure my programs get just where I want them. What is your idea of so much composition? Do you think it is necessary?

Mr. Burkitt has a twelve page three by five inch program which he splits about 50-50 between the house and the outside advertiser, but with twelve pages he has plenty of space for the house and the other fellow as well. That is the point wherein he is fooled. So long as he does not permit the outside advertising to overshadow the house stuff, there is no reason in the world why he should not take this outside advertising and make the program better than self supporting. If he needed all the space for his house and instead used it for the outside stuff, then he would be doing himself and his house an injury, but he gets all he needs for himself and then sells the rest, and unlike some timid exhibitors, he makes a price for this outside stuff that makes him a profit. It is the same idea as though he sold his lobby billboards to national advertisers to the exclusion of his house bills. If he did that, he would be a fool, but if he papered his lobby attractively, there would be no reason in the world why he should not sell his side wall space to some cigarette or breakfast food concern. He has it, he does not need it, he makes it show him a profit. But if he needed the space himself and then sold it to someone else, he would be the loser. It is the same with the program. He takes what he needs *first* and sells the rest, and that is better than filling up the rest of the space with a lot of press agent junk that would interest few, if any. Program advertising is popular and profitable. Down where we sleep and stay Sundays a little house, the Homecrest, put out a weekly program with too much advertising, or rather too much intrusive advertising. Then they changed over to a better form and when the house closed for the summer, they actually kept the program going for the benefit of the outside advertisers, filling it with local stuff. It is not the advertising but the way it is handled that is objectionable, and Mr. Burkitt makes his visitors keep in their proper places. These two program pages will show what Mr. Burkitt has reference to in the matter of composition. One page shows a rather full announcement and the other less detail. The precise relative value of type and display is a matter of locality *and* ability. If you can tell about the subjects attractively and authoritatively, then we are inclined to favor more type than a bare announcement, but if you do not know just what the subjects are and write non-committally, then it is a waste of composition costs. It does not pay to spend

Null's Lunch Room
for
Short Orders and Lunches
ASK WHERE WE ARE

Monday, July 17
PARAMOUNT PICTURES presents
the Distinguished Photoplay Star
THEODORE ROBERTS
in a picturized original
Mr. Grex of Monte Carlo
by C. Thomas Dupuis and
A remarkable forecast of the European War
in a series of diplomatic incidents related by
the Evil One. Others in the feature: Cyrus
Blackwell, Frank Elliott, Dorothy Dixon,
Rupert H. Carpenter, Jack McDermott,
Lucien Littlefield. We want you to see
this picture.
Matinee 5c and 10c Evening 5c and 15c

BILLIARD PARLOR
CIGARS CIGARETTES and TOBACCO
All Kinds of Soft Drinks
SHOE SHINING
PETER PULOS Next to Lyric Theatre

YOU can get and know
McALLISTER'S

Wednesday, Aug. 16
Paramount Special Presenting
the Wonderful Star
Mary Pickford
Boosted to the sky in
The Foundling
Better than Madame Butterfly
Prices the same
Matinee, 5c and 10c Evening, 5c and 15c

Local Agent
SAXON CARS
with Continental Motors
6 cylinder, $815. 4 cylinder, $395
F. O. B. Detroit
S. J. REYHER

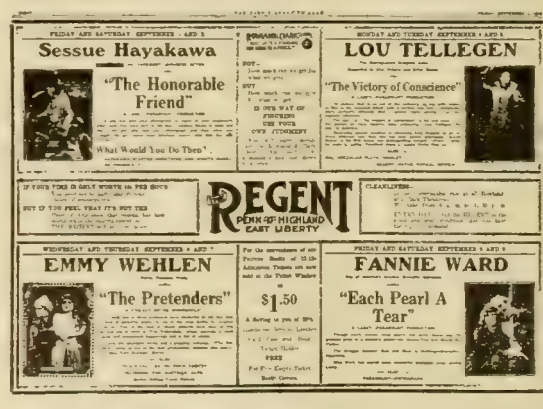
money on glittering generalities that read as though you do not know what is coming yourself. Mr. Burkitt does know and we think that it will pay to talk a little; not so much, perhaps, but three or four lines of the six point, opened with two point leads. The printer could do his part of the job better. He does better work on the advertisements than on the program, but this is because he is more familiar with straight job composition. It would be a good plan to get the foreman over to the theater now and then and permit him to glance over the reproductions in this department. If he is a good printer he will be interested and he will do better work.

Mr. Burkitt's pink is not half as bad as some other pinks we know of, but the all white program is better. The title page is well laid, the feature being a large T of parallel rule. In the cross bar is set "Quality Photoplays," while the upright carries the "Lyric" in heavy capitals, the only heavy type on the page. Here the pritner has shown good judgment. He can do better with the program proper in time.

In one program Mr. Burkitt lifts the Public Health Notice from Picture Theater Advertising. It does not make bad program matter, but it is too good a throwaway to be wasted in the program when there is so much good program material offered in the same volume.

For a Change.

We have said a lot about the Rowland and Clark theater programs, in Pittsburgh, but for a change they send in a newspaper half page for the Regent that is a nice thing to look at. They say a lot, but you get it a dose at a time and not all at once and you can read it all because it is cut into slices. It's about as nice an arrangement of a four feature advertisement as can be asked for, and please note the house talk that not only helps the house directly but which serves to keep the four announcements apart. If you cannot get the type easily, note that the lower part of the cross is an advertisement of



ticket books, twelve fifteen cent admissions for a dollar and a half. Five empty ticket book covers entitles the holder to a leather card case and book holder—which is the new part of the wrinkle. And we'll bet it is a nice cover, for what they do, they do well.

Real Music.

The St. Denis, Montreal, has put in a thirty piece orchestra, and Manager Eugene L. Perry is shrewdly making capital of the fact that

it is "the largest permanent orchestra in town. He calls it the Montreal Symphony Concert Orchestra. Of course this is part press work, but any musician knows that a real orchestra is one that is composed of men used to working together under one leader. A scratch orchestra can never take the place of a well trained body of men who work together every day, and Montreal really has reason to be proud of the formation of such an organization. It means something to musical Montreal.

Be Brief.

Do not run your contests too long. There is a theater in the northwest that has been running an automobile contest so long that we forget when it started, but it seems to be some time last year, and just when it was about time to quit the management announced that the contest had been extended a few months, but that the machine would be a 1917 model instead of a 1916. For months they have taken their advertising space to boom the car to the exclusion of house talks, and we fancy that everyone is heartily tired of the whole thing by now. If you have a contest, have it short and snappy. An eight weeks contest for a talking machine is better than a four months contest for an automobile. Select a prize that will get you through quickly.

No Outside Stuff.

Bert Hilburn, manager of the Columbia, Anadarko, Okla., does not believe in foreign advertising in his program for a new reason. He does not want to antagonize the local papers. We do not believe that a newspaper can honestly claim that the house sheet will take its business, and if the house sheet can take from the newspaper, the newspaper should be too much ashamed of itself to admit the fact. Mr. Hilburn writes:

> Enclosed you will find copy of our weekly program, which we have just lately commenced putting out. Realizing that there is considerable room for improvement, I am sending you this copy hoping that you will be able to give me some good suggestions. You will notice that we are not taking in any advertising, notwithstanding the fact that we have had several bids for space. We have two reasons for not doing so, namely: First, we wish to make our programs as interesting as possible, and think that advertsing detracts from the general attractiveness of a house organ, and, second, we do not want to antagonize or enter into competition with our local newspapers for the sale of advertising space.
>
> We are receiving compliments, abundantly, for keeping advertising out of our program, and our business has increased about thirty per cent. in the five weeks that we have been issuing the programs. However, the increase cannot all be attributed to the house organ, as cooler weather has had considerable to do with it. But we have great hopes for our little sheet, and hope to improve it with each issue. Already a large number of our patrons call for the programs at the box office on Saturday nights, being too impatient to wait for our delivery on Monday morning. We issue the program every Saturday, for the week following, and deliver the program to every house in the city on Monday morning.
>
> I am a constant reader of the World, and usually turn to the Advertising for Exhibitors page first. We are located in a small city of about 4,000 inhabitants, there being two houses.
>
> I am also inclosing two copies of a newspaper ad. and have marked each one, and in case you comment on them please mention each one separately, so that I may show each publisher what you think of his work.

The sheet is four pages, 8 by 11 inches, on pink paper. The head carries a cut of the house and rather large "ears" on either side, the real title drops an inch and three-quarters below the top lines. It would be better to drop the cut and run the title at the top, using the cut in the body of the first page, if desired, though the cut is too fine a screen to work well with the press work possible. The front and back pages are broken through the center by a column of heavy type program, three days to each page. This should be replaced by a general program, all on the front page and taking less space than the three day program now runs. It can be done if only the printer can be shown that smaller type, if it has nothing larger to fight, gives a better display. Something on the lines of the Theater Louisiana would be better in every way. It would get all of the program together, would be more sightly and more informative. It would be better to set this double column in the lower right hand corner and run the straight matter around it. Inside are two display house advertisements, one on each of the two pages. The rest is type matter telling of the coming stories and telling too much of the story. There is no surprise left.

If we had this sheet we would first change the head as suggested and get the general program. We would use the rest of the front page for a running story about all the films of the week. We would start the second page with an editorial head, and then run about a column and a half of house talk, a leader and some snappy paragraphs. The rest could be local gossip. The third column of this page and the first column of page three could be given to advertising—outside advertising at that—and the other two columns of the third page could be brief and brisk comment on the coming stories mixed with some good chat of the players, carefully selected and not the first stuff that comes to hand. If possible it would be about people in the coming subjects and be given a local twist with a "John Jones, who has the title part in 'The Shield of Love,' to be seen here Wednesday, is completing his tenth year in photoplay." This gives John what the editors call a news value and makes the paragraph more interesting. We would have the back page carry an underline, some outside advertising and at least a column and a half of readable stuff, about the business rather than about the players. Get the patrons interested in films rather than film favorites to the exclusion of the films. Tell them what is doing in the rest of the country. Tell of the educational value, of the film cities, of new wrinkles. Be chatty and entertaining. At present the sheet is held too closely to the bill for the week, and tells this in too great detail. It helps business, but a more general sheet would make for a more permanent interest. And we would have a column of house stuff that was readable if we had to spend all day Sunday writing it.

The two newspaper advertisements are both for "The Ne'er Do Well," but they cannot be compared typographically because the copy and layout are different. Both are well set from the copy provided, but the Tribune is better printed and this layout is better than the other save in that the essential date line is not given proper space. The Democrat makes the better showing of the next most essential fact commencing "While attending the big celebration." Here the compositor is at fault, for he could have used a larger type, for this is vastly more important than a later line that reads "One of six best photoplays." That does not mean one-tenth as much to the reader as the fact that this is the celebration feature, but the line falls so that it makes a better typographical display and the printer sacrifices value of statement to prettiness of appearance. Stand over the man and make him give the important lines the important showing. On the whole the Democrat's compositor makes the better showing and the Tribune's pressman deserves the greater credit. It is not easy to train compositors to appreciate the proper display lines. They are printers, not showmen. They must be trained. If they know, they might be managers, too, instead of printers.

This is something often brought out in the department and elaborated in Picture Theater Advertising. It is up to the manager to either mark his lines for importance or else—and better—to indicate the size of the type for each line. It is the only way to get real results, and it is not as difficult as many suppose to learn about types. It is the printer's business to know how to set type, but it is the advertiser's part to indicate the lines to be given the heaviest display.

We've Noticed.

"Totem Squaw(k)s" is a parasite on V-L-S-E Pals, one of those miniature newspapers of the sort invented by Franklin P. Adams and copied by most everyone else. It purports to be edited by Augusta Wind, but it seems to us that the editor is too thirsty to be a lady—a perfect lady, at any rate. Augusta asks Tom North to call our attention to her, but we'll beat him to it by admitting it is bright and breezy and wholly readable. In the same issue Augusta asks:

> Axes and Guns
> Guns and Axes
> Do they throw it in the gutter
> Or put it in their sackses?

If Augusta really wants to know, we'll admit knowing a Judge in similarly afflicted Maine and to the best of our knowledge and belief they do neither, at the moment, but put in down in their cellars. And not wanting to hurt Augusta's feelings, the word "parasite" is used purely in a definitive and not an offensive sense. Augusta is all right even if she is not a member of the W. C. T. U. and she helps to make Pals even better than ever.

And from the same issue of Pals we take this helpful hint:

> WHAT COLORS MAKE A GOOD WINDOW?
>
> The colors having the greatest attention-getting powers are red and green. Red and green when used together appear at their brightest brilliancy—one is the complement of the other. They should never be used in great quantities together. If your window is trimmed in green a touch of red in one or two spots will add to its attractiveness, but if the red is used in large quantities the window loses its refined effect.
>
> The following contrasts of color are good:
>
> Normal red with blue—Yellow with violet—Scarlet with turquoise—Scarlet with blue—Orange red with turquoise—Orange red with violet—Yellow with purple—Greenish yellow with purple—Greenish yellow with blue—Blue green with violet.
>
> Good and strong: Normal red with blue green—Normal red with green—Orange with blue—Yellowish green with normal green.
>
> Poor: Normal red with violet—Scarlet with violet—Orange with purple—Yellow with green—Green with turquoise—Blue green with blue—Blue green with green—Red with yellow.

You may need this some time. Specially note what is said about the proportions.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising to Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

One Reason.

LATELY a clever author wrote a friend who had become editor, asking what he wanted and he replied that he wanted "clean, strong, modern stories." He wrote it because it sounded well and because he didn't know enough about his job to know what he did want. The author went to the theater and saw one of the clean, strong, modern stories, and this was the table of constituents:

Two murders
One accidental death.
One bank robbery.
One run on the bank.
A dope fiend.
An attempted burglary.
One seduction.

Now the writer is wondering what an unclean story must be. And yet perhaps clean stuff may be what the editor does want, and the story on the screen may not represent the present needs. Companies are hard up. They are taking down from the shelf the filmed stuff put up there a year or two or three years ago. They are taking from the safe the manuscript they bought and set aside for something better. It may be two or three years old—too old fashioned to be good, but it saves the payment of from $25 to $300, and to save money they waste a larger sum on production of a story that is foredoomed to failure. To this writer's own knowledge one company is releasing stories made into negative from twelve to twenty months ago, and did not then have the nerve to put out, and several companies are using up stories bought for trifling sums two and three years ago. It is a short-sighted suicidal policy. It is a waste of money and waste of opportunity, but they are doing it, so if you see stories that seem to lie contrary to the present dictum, wonder how old they may be.

You cannot go by what you see on the screen, and not always by what the editor says. Right now it is pure gamble, and not very pure, at that.

Revision Stuff.

As showing the type of persons who are encouraged to write by the revision bureaus, Phil Lang, of the Kalem company, offers in evidence a letter accompanying two scripts which bore the stamp of one of these frauds. The writing is a spidery, unformed script and the text runs:

> Dear sir—am sending you two Photo Plays Ritten by my self Please look them over and see if they are anything you can use I am a new Writer in the field the Script titeled (an Outlaws Heart) Has Been submitted once and that was to the Vitagraph Company of America, but they could not use it at this time, But the other script titled the Spider and the Flie) have never Been submitted Be fore if You find that you can use eighther or Both of them please make Best offer.

And people out of jail take money from such incompetents on the plea that they can reconstruct their plays and make them salable. Perfect spelling is not always the hallmark of good authorship, but absolute illiteracy is something else, and it is not alone the spelling that makes this letter impossible. The handwriting is even worse. It is plain robbery to coax such people along, and yet revision bureaus are within the law. It's a shame.

Ones and Twos.

Do you remember what a rush there was a couple of years ago to get aboard the feature wagon? For a time they used book adaptations and play arrangements, and all of a sudden it was discovered that original plays were better adapted to the screen. Overnight there was a demand. Some morning we are going to wake up and find that there really is a market for one reelers at a hundred dollars each in cash. And there will be few with a stock on hand.

Suppose.

Suppose that you had your name up as a star writer and suppose that some time an editor offered you an even better price for full action, and suppose that you either had to confess or show in your writing that you did not know the first thing about writing real photoplays? Wouldn't you feel small? Even if short-sighted editors do prefer the synopsis only, until they get fired, don't make that an excuse for laziness. Learn to write continuities, too, and learn to write them so well that your stories on the screen will be even better when they are all your own.

Filing Schemes.

Lately we have adopted a new filing system for scripts and ideas. We got some loose leaf covers to take the standard 8½ by 11 inch paper, and sent a sample sheet over to the printer with a couple of boxes of carbon second sheets and had him punch the holes. The punching costs about twenty cents a thousand holes. This is used for carbon copies of continuities and synopses. Both are numbered consecutively, but the numbers are not the same. If an idea on synopsis sixty is worked up into play 653, then the new number takes the place of the old. When the story is developed the used synopsis is transferred to another binder. In time this last will show a record of all stories written, while the original synopsis book will show the stories yet to be done. The sold stuff, when there is enough, will be sent to the binders for permanent covers, while the old binder will be put to use again. We are sorry now we did not put just this scheme into practice years ago. Start in now and in time your files will be invaluable to you.

Running Easy.

Now and then what may be called a cumulative idea will occur to a writer. This generally takes the form of a series of incidents, no one of which by itself is important but which, in the aggregate, precipitate a climax. Perhaps Smith and his wife move to the country. Jones and his wife run out to visit them. They are made welcome. But Green and his wife and child, Brown and his wife and children, White and his family and a few others drop in until Smith gets angry, blows up the cottage with dynamite and goes back to town. This reads well, but this type of story requires the most extreme care in development if repetition is not to be avoided. If the action is merely a succession of arrivals, the same business is apt to be repeated over and over again. Jones and his wife come up the walk, are greeted and taken into the house. Then Green and his wife and child go through the same performance and in turn are followed by the others until the tired spectator prays for relief. Then the explosion comes and the man who is squirming in his seat is glad that it is all over. He has not been amused, but merely bored. There is nothing amusing in a parade that lasts too long. It is better to avoid ideas of this type, but where they are handled, the aim of the author should be to take the main theme and make the arrivals seem to be as incidental as possible. The main theme, in a case like this, would probably be the joy of Smith in his new-found rural happiness That, and not the arrivals, should be played up and each new arrival must not be made the signal for a formal entry of the new players, but must be made to seem merely a fresh blow struck at Smith's happiness. In this way the story may get over, but it should be born in mind that the theme is not the arrivals but the anticipations of Smith, and the arrivals should be subordinate.

On Disguise Plots.

"Disguise Plots in the Elizabethan Drama" is the title of a treatise on the use of disguise as a means of obtaining or enriching plots that lists in brief several hundred plots of that period and their original sources. The chapter on the technique of the disguise is decidedly good and will be helpful to modern authors. The book is to be found in most large libraries and is worthy of study. It is by Dr. Victor O. Freeburg, of Columbia, and is published by the Columbia University Press, New York.

Doing Your Best.

If a thing is worth doing, it is worth doing the best you know how. What is done to it afterward is not your concern.

The other day our sole remaining pupil sold a "kid" play. He was surprised to the point of shock, but started in to write some more, and he turned out stories without plot or reason. He thought they were simple and easy and he slapped down any old thing. He knows better now and is doing his best, but others probably feel the same way about it, when there is nothing more difficult to write than a good child story. Another author—a woman—found that a certain type of play was wanted. She does not like that style of play, but she is doing the very best she knows how and so she is filling the demand. Because the stuff wanted is not strong and gripping, she does not let down tension. She knew beforehand that she was likely to, so she guarded against just that and her second story was better than her first acceptance. Write all stories with your whole heart and all your brain and then they will be none too good.

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THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Hass Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 159.

Has the mercury arc rectifier or motor generator set the higher efficiency?

Roll of Honor on Question No. 148.

The Roll of Honor on Question 148 consists of Joseph H. M. Smith, Fort Worth, Texas; M. M. Moon, Sherman, Texas; F. F. Bell, Palestine, Texas; Wilson Hays, Barton, Md.; C. E. Linstruth, Carthage, N. Y.; Leon Pagenhardt, Westernport, Md.; D. A. Snyder, Bangor, Pa.; G. A. Yager, Anadarko, Okla.; M. Capobianco, Roseto, Pa., and George H. Hopper, Jacksonville, Ill.

I think the reply of Brother Moon covered the matter more completely, supplemented by reply to the last half of the question by F. F. Bell.

Reply to Question No. 148.

By M. M. Moon, Sherman, Texas.

The Question:

What do you regard as the best safety guard or guards against panic in case of fire? When the law prescribes minimum age at which a man may operate moving picture apparatus, what age do you favor? Give your reasons in full.

The Answer:

The best safety guard from fire is: First, an experienced operator and high grade projection apparatus; second, wall shutters so constructed that they will drop within three seconds of the time of the starting of a fire, the slots at the bottom of the shutter to be packed with material to deaden the sound of the falling shutter, so that the audience will not be alarmed; third, the turning on of the emergency lights, and the signaling to the manager if the fire gets started and gets away from the aperture; fourth, help that is cool-headed and well drilled for such emergencies; fifth, audience accustomed to using exits; sixth, seats 32 inches between the rows, aisles four feet wide, and even wider near the exits; seventh, exits plainly marked; eighth, piano player or orchestra which will keep its head and start up some popular music the instant there is a sudden stop in projection, which may or may not mean serious trouble; ninth, thoroughly fireproof operating room; tenth, an ample vent flue so that all smoke and gas from a film fire may escape.

As to the age limit of operators, the minimum should be twenty-one years, because you cannot put a man's head on a boy's shoulders, and a boy is more likely to become excited and do things which should not be done.

F. F. Bell, Palestine, Texas, replies to the last half of the question as follows:

As to the age question, why, some fellows eighteen years old know more and have cooler judgment than the average man of twenty-five or even thirty, but they are the *exception*, and the exception must suffer for the rule. The moving picture business is becoming more and more complicated, and I believe the final limiting of the age of operators to twenty-one years is inevitable.

Moisture in Slide Gelatine.

J. B. Middleton, manager Home Telephone & Telegraph Co., Portland, Ore., says:

> On August 25, 1914, I wrote you with regard to trouble we were having with moisture in slides. I have anaylzed this difficulty as follows: The heat forces the moisture to evaporate out of the gelatine and the mat, and this moisture is deposited on the inside of the cover glass. I have tried every way I know to to get the gelatine and mat dried so they will not steam, but there seems to be no way. The residual moisture left in the gelatine and mat will not dry out when left in the open air. If there is anything you know of which will remedy this evil so that one will not be thus annoyed, I will be glad to learn of it through the columns of the paper.

I have never experienced the trouble you speak of, except what might be termed semi-occasionally. Possibly the condition might be due to some peculiarity of the atmospheric conditions in Portland. I don't know. I should suppose, however, that the moisture could be evaporated by laying the slide glass on a tolerably warm metal plate, which could readily be heated by gas. I would, however, respectfully refer this matter to our readers for further comment.

Would Take It to Bed.

John H. Reents, Dillon, Mont., certainly is a live wire. He has found that the itinerary of my western trip does not include Dillon, and that Pocatello, Idaho, will be my nearest point. He is trying to make arrangements to have me change the route to include Butte, Mont., and says: "If this cannot be done I will guarantee your expenses from Pocatello to Dillon and return, for I am interested enough in my work to hear what you have to say." Now the expenses from Pocatello to Dillon, Mont., and return would not be anything in the nature of a joke, even for a good-sized union, yet here is an individual operator offering to assume it. Therefore it must be conceded that Brother Reents is not a man who could be classed as among the dead ones. In another part of the letter Brother Reents says: "With regard to the third edition of the Handbook, if there was any danger of losing it I would take it to bed with me, but as it is I always keep it locked up—safety first."

Very Good Indeed.

The Chicago Evening News, dated April 3rd, heads an article, "Some Film Men Still in the Slapstick Age: They Speed Up the Reel and Thus Spoil the Picture from Pure Greed." Portions of the article are good enough to bear reproduction:

> Certain theaters in Chicago still possess the idea that motion pictures are "chasers," if one may judge from the way they put on some modern cinema dramas. In the olden days, when pictures consisted chiefly of chases and slapstick humor, the variety theaters concluded their performances with a short reel of film designed to empty the houses of their patrons. When the lights illumined the house after the completion of the picture the audience was mostly conspicuous by its absence, and what few were left were for the most part making their exit. The "theatres," improvised hurriedly from barber shops, butcher and tailor stores to accommodate the frantic "movie" fans of that period, gave a speedy performance of one or two reels, and emptied the seats of their occupants hurriedly to permit the waiting throng to get in. It was thus the movies earned the name of "chasers" from the theatrical profession. But today the system has changed. Vaudeville theaters recognizing the importance of the motion picture, give it the same consideration as headline acts, while on the other hand many modern moving picture theater managers retain the habit of filling and emptying their houses by speeding up their pictures to an incongruous degree, apparently to crowd more performances into a day's business. The unwary "fan" has no redress except to refrain from visiting the theatre a second time. Frequently a spectator condemns the producer for the faults of the exhibitor. At times the screen results suffer from the failure of the operator to attend to his business, but when the performance looks hurried the theater man himself is to blame if he has speeded up the projection. Not alone does the production suffer by the grotesue appearance of the players, but *the eyes of the spectators are strained trying to follow the rapid action.* This fault is discernible in outlying theaters principally. Recently a grumbling lot of spectators left one of the north side theatres where they went to enjoy Anna Pavlowa's performance in "The Dumb Girl of Portici." Except that the characters and situations were the same as when the Universal presented it at a down town theater, the play could barely be recognized. It looked more like a ragtime edition of the famous opera than the artistic conception Lois Weber and Anna Pavlowa produced. In a south side theatre one evening last week Lena Baskette, a juvenile interpretative dancer, gave an exhibition in a single reel picture. Were it not for the assistance of the sub-titles, which announced that her performance was called "The Dance of Love," a casual observer would be under the impression that he was witnessing

a remarkable contortionist at work. Many in the theater audibly complained of the rapidity of the action, others laughed outright at the grotesqueness of the thing, while still others questioned the youth of the dancer, who is credited with only eight summers. Even more grotesque was a well remembered incident in a play in which one of the characters was shown to be descending a flight of stairs. Because of the speed of the film the descent looked as though the actor were sliding down on his heel, Charlie Chaplin fashion. The scene was intended to be melodramatic, but it was greeted with an outburst of laughter. *This is bound to have a bad effect upon the public.* Motion picture theatergoers will either refrain from attending the picture theaters as frequently as in the past, or they will shy from houses where this practice prevails. Painstaking theatre managers, who respect their patrons' privileges, allow approximately fourteen minutes (You mean 18, Mr. Moving Picture News Editor. Ed.) for each 1000-foot reel of ordinary subject, or a little less for fast comedies. Where pictures are presented expressly for the personal profit of the manager, and not necessarily for the spectators' entertainment, a reel of film is given in as little as eight minutes.

This is indeed an excellent article. I congratulate the Chicago News in having told some of the Chicago managers a little bit of good, plain TRUTH. I am told by operators, and others in Chicago, that fully 80 per cent of the Chicago theaters practice over-speeding in greater or less degree. What the Chicago News says about the final outcome of this insane practice is, in my judgment, absolutely true. There ought to be some way of stopping the outrage. As I have repeatedly pointed out, producers have an absolute right in this matter, and it seems to me it would be possible for exchanges to combine on at least this proposition, and refuse absolutely to furnish service to theaters who outrage the productions by shooting them through like a comet. And the worst part of it is that the practice is not altogether confined to low class theaters. Amazing as the statement is, there are those who lay claim to being among the foremost exhibitors of the country who overspeed the films, and in some instances overspeed them to a ridiculous and outrageous degree.

A Serious Error.

Two or three weeks ago the department contained an editorial entiled "At Last," in which the editor was made to assume a position he did not intend to. This particular article was written quite some time ago, was put in type, and when the proof reached me I marked it "kill," because meanwhile something had come up which caused me to doubt the correctness of my position. Of course, Brothers Martin, Griffiths and Deutsch lost no time in whetting their scalping knives and getting out their heavy artillery. I suppose I will be accused of crayfishing. Well, I can only give you the facts as they were. The article was published by mistake. Here is what Friend Griffiths has to say in the matter, and, broadly speaking, it is about the same position Deutsch and Martin take. Also it is the very thing that caused me to mark the article "kill." Brother Griffiths says:

> Here is where the Ansonia battery opens on your fortifications. Now the proposition is this: Standard E. F.; standard crater position; standard throw, and standard spot, although the white flag is over the crater position, so we will not try to hit that, though it will be difficult, because the crater diameter is close alongside. In order to make the argument more clear, we will assume the aperture to be the crater, the objective to be the condensers, and the screen the aperture. Now what would happen if you varied the size of the aperture? Why naturally the screen image would vary in proportion, so that if we got a 1½-inch spot with a 5-16 crater, then with a ½-inch crater the spot would be 2.4 inches in diameter. Now, owing to the fact that spherical aberration is present in the condensers, it is possible to withdraw the large crater without materially affecting the light quality. Thus you see we have had to change one condition, viz: the position of the crater. It is, however, much better practice to change the E. F. of the condensers in order to reduce the enlargement of the crater than to retard the crater and thus have the film cut a section of the condenser beam where the light may not be so even. With a 16-inch distance between condenser and aperture, using an aperture lens, there would be very few condenser difficulties. The E. F. of the condenser need only vary with the amperage, but it is absolutely necessary that the crater distance vary with the size of the crater (amperage) in order to get the same size spot, because we cannot get away from the ratio of enlargement without changing the type of lines.

Quite right, Brother Griffiths. That is the one thing I overlooked when I wrote that article. But would it not be possible to maintain all these conditions by using a fixed amperage with an E. F. condenser to suit, understanding that, of course, any variation of the amperage would necessitate the changing of the focal length of the condensers, since with a fixed distance two 6½s would give a smaller spot than would two 7s or 7½s.

Nothing Doing.

Frank McManus, Corvallis, Ore., says:

> Enclosed find 4 cents, for which send me carbon copy of department reply to the following questions: I wish to build a transformer for my operating room, same to be adjustable for say 30, 40, 50 and 60 amperes. What will be the size of wire? How many turns? My current is 110. Will iron clamp bolts effect the core? Please give me all the information you can. I have one of your Handbooks which gives the working principle, but as I wish to build a transformer, this information is not sufficiently explicit. Enclosed find sketch of what is supposed to be a transformer, or choke coil, which same is operating in one of our theaters. It is a home-made affair, and I would like to know if it is constructed on the right principle. You speak of an aperture lens. Can I purchase one of these?

Sorry, old man, but I cannot help you out on this particular matter. The building of a transformer is a matter which requires very close calculation and an exact knowledge of the metal which is to be used in the core, the thickness of the same, the insulation, the cycle of current, and the size and turns of the wire. The sketch you sent, if it is a correct diagram of the instrument, shows what might be termed a freak choke coil. It is, in effect, two choke coils hitched together in series. The bar at the end of each one of the coils does not cut any figure at all, except that it might cause each coil to set up a slight magnetic influence over the other, and that would not, I think, be good.

Of course, I could very easily tell you how to build a transformer, and you could build one that would work, but the chances are about ten to one that the home-made transformer would not be as efficient as a rheostat, and I do not care to give instructions which I know will not produce satisfactory results. I could, of course, dig up all the data you want, and prepare precise instructions, which would give you a transformer just as good as any of those on the market, but that information, my dear Mr. McManus, would cost you, not four cents, but nearer four hundred dollars. Sorry, Friend McManus, but it cannot be did.

As to aperture lens, why that matter is not yet settled, and they cannot, as yet, be procured.

Drinks Nervene.

George H. Hopper, Jacksonville, Ill., writes:

> Have just drunk a bottle of nervene, which accounts for this letter. I have been operating for about eight years, and have been an interested reader of the department for the past two of them. I am the proud owner of a new Handbook and the Hawkins' Electrical Guide, which no one could separate me from either with love or dynamite. Have been working here for nearly a year, and am a member of Local 323, I. A. T. S. E., Springfield, Ill. Had the pleasure of meeting and shaking hands with you when you were in Sprinfield, which was quite a treat, as I consider you to be the "daddy" of them all. I am working for a real boss, and don't have to ask twice for anything I need. When I came here he told me he was a crank on projection, and proposed to have the real article, to which I replied that I was some crank on that subject myself, and projection was the thing I was there to deliver. Suppose I made good, because I am still here. The boss has spent about $800 on the operating room since I have been here, and I think you will agree with me that that is going some. Am enclosing answers to a couple of questions.

I am very partial to the boss who is a "crank on projection," always provided he is willing to supply the necessary things to enable the operator to deliver good results on the screen, which is the case with your manager. An operator is always a crank on projection if he is a *real* operator. The Oh-it-is-good-enough operator is not really an operator at all—just a mere imitation, the height of whose ambition is and must be either the union scale, or, if there is no union, then considerable less. Glad to hear from you, Brother Hopper. The latch string is always hanging out for "cranks on projection."

Good.

Dasher—"I don't believe the war films we saw last night were taken at the front."

Mrs. Dasher—"Of course they were; didn't you notice the bullet-holes at the end of each reel?"—Puck.

The foregoing is respectfully referred to the meal ticket operator and his little punch.

Regarding Objective Lenses.

Louis Phillips, New Haven, Conn., says:

> This is my first letter to the department. If it is worth publication well and good, if not give it to John, the junkman. I have tried to educate myself in the construction of condensers and lenses.
>
> The diameter of projection lenses is governed by the curves of the individual lenses—in other words, the combined focus of the series of lenses composing the objective. For instance, in a short focus lens the curves are more pronounced than in a lens of longer focus. If you were to project a large picture at a short distance the requirements of the objective would be more exacting than in a lens that would project the same size picture at longer distance. Cheap objective lenses are not corrected to project a picture entirely sharp from center to extreme edge. It requires an enormous amount of labor and grinding to thus correct a lens, and this is side-stepped somewhat by reducing the diameter of the cheap lens. In a highly corrected lens the diameter may be increased.
>
> There are many kinds of optical glass. Some grades absorb more light than others. The color of glass, both in condensing and objective lenses, is extremely important. Certain chemicals used in making lenses have tendency to discolor when exposed to heat. In the manufacture of lenses the glass is brought to a liquid state by heating gradually and pouring into a mold the shape the finished lens is to have. These molds are allowed to cool gradually, the cast is inspected for imperfections, and the perfect ones are selected for annealing. The cheaper lenses are ground to diameter and focus immediately after cooling, and are then ready to be sold. The better grade lenses, which are free from imperfections, are again heated almost to the melting point, this for the purpose of annealing. They are

then slowly cooled in ovens of varying temperatures. The annealing process, however, applies more to the condensing lenses, although the objective lenses of higher quality are annealed to a certain extent when you look at a picture that is being projected by a cheap lens from a distance it looks quite sharp but come up closer and you will discover that each line appears to have a border of different colors covering the entire length of the spectrum This is chromatic aberration, which is not present in the high class lens.

Well, Brother Phillips, most of your letter concerns things which have already been discussed in the department many times, but some of the processes you describe may nevertheless be of interest to our readers. I am obliged to take issue with you on one point, however, and that is that while you may be correct in saying that a high class lens may be made in larger diameters, still, as a matter of fact, I find it very difficult to get high class lenses except in comparatively small diameters

Another Answer.

J. H. Graff, Jr., Philadelphia, Pa., says:

Regarding "Interesting Problem," August 12th issue, it is not so much of a puzzle as one would think, if we take into consideration the number of different ways film may be torn and injured. If the operator is careless this particular thing will happen, regardless of what make of machine he may have. I know from experience that this can be avoided if proper care is taken in the rewinding of a film. If you rewind the film loosely, so that it sags on the reel, the reel will not run evenly, and there is going to be a succession of heavy jerks, and this is likely to break the sprocket holes in the manner shown, particularly if the projector is being overspeeded. This sort of injury will pass the top sprocket, but won't pass the intermittent. I have had the above happen on account of the assistant operator not doing as he was told when rewinding the film. After an experience or two of that kind I learned to examine all the reels myself before I put them in the magazine This is a little extra work, but the success of every operator depends on the way the films are put on the screen.

Well, all those who have answered this question agree that the damage is done by a jerk at the top sprocket, due to the reel not working properly, though they don't all agree as to the exact cause of the reel not working right. As a matter of fact all the different causes named by various correspondents would produce the same result, and the same damage.

Position of the Dowser.

Fred J. Merklein, Brooklyn, N. Y., writes:

In the past few weeks I have been called upon to act as relief operator in various houses, and the experience has taught me that we have overlooked one small, but, to me, a seemingly important point in the construction of projection machines, namely: position of the dowser. An operator works, for instance, for an extended period of time with a Power machine, late model, in which the dowser handle is placed below and between the cone and the slide carrier. He is then suddenly called upon to take charge of a Simplex, whereon the dowser is placed in front of the cone, with the handle above. Now in case something happens and the film stops at the aperture, in order to prevent a fire he, through force of habit acquired through using a Power machine, reaches back and below for the dowser handle, but don't find it there. Naturally he may, for an instant, be confused, and by the time he does locate the dowser the film is quite probably ablaze. This danger is greatly intensified when using high amperage. It seems to me the position of the dowser should be standardized. This would be a very good matter to take up with the proper authorities, and as you are the only man who seems to be able to effectively dispose of such matters, I present it for your consideration.

Yes, Brother Merklein, you are absolutely correct. The dowser position should be standardized, and that is not the only thing which should be standardized; there are literally hundreds of others. What you set forth might very easily happen. When the film stops in front of the aperture the first, instinctive movement is to yank the dowser shut, and habit is a hard thing to break, therefore, as you say, if you have been working for a long time on a machine with the dowser handle in one position, your hand will automatically reach for it there, and since seconds count in a case of that kind, failure to find the dowser handle where the hand expected to find it might easily prove to be a serious matter. A simple, little thing of this kind might be at the bottom of a fire panic. As to taking it up with the authorities, yes, I could, and doubtless could get action on it too, but such an action on my part would result in a lot of hard feeling on the part of machine manufacturers, who very naturally would resent being compelled to make costly changes. I have hope that there will, in the near future, be some authoritative body which will be able to compel standardization of this and other matters.

Thirst for Knowledge.

J. P. Whitney, McPherson, Kans., says:

Will you kindly answer the following, thus satisfying our thirst for knowledge, besides settling a dispute. In a lamphouse that we know of, the current is 500 volts D. C. This is run through heavy resistance to reduce it to arc requirements. Is the voltage at the arc 500, or is it more or less?

It seems to me that entirely too little attention is paid to reels on which the films are rewound. From my own experience I know that a poor reel can, and often does materially injure the film, especially the last one hundred feet. I have seen reels so badly out of shape that they would have jerked the film apart at the upper sprocket if placed in a projection machine in the condition they were received. This is caused sometimes by lopsided cores; some times by sides of reels catching on the film or the side of the magazine, and sometimes by the reel binding on the magazine spindle. All this places too great or too sudden strain on the film at the upper sprocket, sometimes breaking out the sprocket holes.

Probably the most troublesome type of reel is that known as the "all-metal" reel, made, I think, by the Taylor-Shantz Company, in which the metal core may, and sometimes does collapse, which makes the film rewind "lopsided" and jerk when run the next time. These reels are also usually narrow in the core, which, on a Powers at least, keeps the tension off the upper reel, and has a tendency to make the jerk worse. The "Globe" brand reel, also an all-metal reel with pressed metal sides, is a little thin in the center, but its chief trouble is in the tendency of the pressed metal sides to spring out of line and catch the film, or rub on the side of the magazine. The Sharlow Brothers' reel with the square openings for threading, and the film clip placed opposite the square opening, is a very good reel. They are of good width and the sides are not usually warped out of all semblance to flatness; also the core is true, but the type with the patent clip placed between the square openings give trouble, because the heavy clip throws the core out of true, and the reel winds lopsided. It seems to me if these points were incorporated into red letter "Don'ts" for manufacturers and exchanges there would be a great deal less damage to films for which we operators are often unjustly blamed.

I would respectfully direct the attention of exchange managers to the foregoing. It seems to me it is nothing short of crass stupidity to place a film which is worth $125 on a reel which in the first place only had one thing to commend it, viz.: its *absurd* cheapness, and which is, as Brother Whitney says, all too often bent all out of shape, or has a hub which is uneven and untrue. I have often seen new films worth $125 wound on reels of this kind, and what is more, such a reel may very easily cause damage to one film equal to several times the first cost of the reel, or more than equal to the cost of a really first-class reel.

The reel is, as Friend Whitney intimates, a very important item, and an item to which altogether too little attention is given. Cheap reels are an abomination, and a mighty expensive thing in the long run. I would most emphatically advise film exchanges to not only get better reels, but to pay a great deal more attention to the condition of the reels.

As to the voltage question: Yes and no. When the arc is burning normally, pulling its full amperage, the resistance reduces the voltage to approximately the 50 volts required at the arc, but if you gradually lengthen the arc, thus adding to its resistance, hence to the total resistance of the circuit, the amperage is lowered and the voltage at the arc automatically rises and when the arc breaks, and no current at all flows, the carbons will be charged at the full 500 volts. A 110 volt test lamp will burn at full C. P. when placed across the carbons of a projection arc lamp when the arc is not burning (110 volt supply), because the amperage is so small that the rheostat sets up practically no resistance.

An Interesting Road Equipment.

The Picture Theater Equipment Company, 1604 Broadway, New York City, report that they have supplied to Mr. James F. Sargent of New Haven, Conn., a special road outfit consisting of a Powers No. 6 mechanism with a specially constructed stand, a Six-A lamp and lamphouse, a circular rheostat that can be readily adjusted for either 110 or 220 volts, and a complete set of their Piteco lenses.

A notable feature is that, where electric current is not available the No. 6A lamp may be removed from the lamphouse at a moment's notice and a special attachment inserted in the 6A lamphouse, so that a calcium burner can be used in conjunction with a "Model B" gas outfit.

From Martin.

Ralph W. Martin, Los Angeles, Cal., says:

I have noted Friend Griffiths' remarks, August 5th issue. His criticisms of my drawing in issue of June 24th are perfectly correct, but my original drawing was also correct and agrees with his criticisms. The whole trouble seems to have been caused by reducing the drawing for publication to such an extent that the lines at the shutter position appeared to run together and intersect at a single point, hence the incongruity of the drawing with the text matter. Being the draftsman, however, I will have to be the goat, but I am going to elucidate that particular point shortly in a better way, for I think I will bring out an important point with reference to spherical aberration.

I have tried Griffiths' experiment with the cardboard in the slide carrier, and agree that it does indicate the amount of spherical aberration in the condensers, and judging from the distance the crater image can thus be moved sidewise, the amount of spherical aberration is considerable, and is, I believe, responsible for a large, juicy volume of light being lost to the screen. I even venture the assertion that a condenser practically free from spherical aberration would give as good results on the screen with 40 amperes D. C. as are now secured with 60. Griffiths' experiment would produce an appreciable movement of the spot only when a small screen is placed at a position such as the true crater image, but if the screen be moved back toward the condenser until it comes to the location

of the white spot, the movement produced by shifting the cardboard slide will be very little, which fact further substantiates my claim that the white spot should be placed at the aperture, because it is the position of least aberration. In the Handbook, page 119, Figures 47 and 48, Griffiths' experiment is shown with the aperture placed at the white spot, but even with this condition the loss at the colling plate, through spherical aberration alone, not including the necessary loss at that point, is considerable, as shown in Figure 46. The "fuzzy-type" philosophy about the danger of the harsh effect by placing the crater in exact focus at the aperture is one too many, particularly since a condenser that will give an exact focus has never yet been produced.

For the information of readers the white spot referred to has to do with the tables and drawing published on page 1244, August 19th issue. I would suggest that it would be of distinct interest and value if a number of operators would test out the tables on page 1244, and report results. The proof of the pudding is always in the eating, and if the ordinary operator can get better results through the use of the table in question, then that table has distinct value. Let us hear from you.

From Australia.

C. B. Wynn, Lidcombe, New South Wales, Australia, says:

I am enclosing $5.00 for which please send me a copy of the third edition of the Handbook.

The Handbook has gone forward. I would suggest to Friend Wynn that a letter setting forth conditions in his vicinity would be of interest. Don't be so stingy with your ink, Neighbor Wynn. We would like to know what is doing over in the land of the kangaroo, so come across with a good long letter.

Lots of Trouble.

D. E. Anderson, Spokane, Washington, writes:

I would like to call your attention to things which make for unpleasant feeling on the part of the operator. Why is it that some manufacturers print the titles so dark that it is impossible to see and frame the picture when threading? I find that in some features it is necessary to use the framing lever pretty constantly if the picture is to be kept in frame, due to differing relation of the sprocket holes to the picture, or to different width of dividing lines. Why could there not be a standard for such things, so that these annoying things would not occur? I also object to the plain, transparent tailpiece used with many films. The tail piece of the film should be opaque, so that if you run the scene clear through the white light won't show on the screen. When the white light is flashed on the screen by reason of the tail piece, it is bad for the eyes of the audience; also it destroys the illusion.

All of which is quite true, though it is the first time I have heard of titles being printed so dark that one could not see to frame them. I think, however, what Brother Anderson probably needs is a framing lamp. By the way that reminds me that this is the first letter I have had from Spokane for quite some considerable time, though that city used to be pretty well represented in the department. For why, gentlemen, did you crawl back into your hole and pull the hole carefully in after you?

Another Opinion.

From Port Huron, Mich., comes the following:

The article recently printed concerning projection in Port Huron seems to have been from the pen of someone connected with the Maxine Theater. The facts in the matter are that the best projection in Port Huron may be seen at the Bijou; also it is the most beautiful house in that city. The next best is at the American; after that comes the Family. At the Maxine the music is good, though I, myself, prefer the Bijou music rather than that of the pipe organ in use at the Maxine. I cannot agree that the projection at the Maxine is good. Sarnia, Ont., which is near Port Huron, has two picture shows, viz: the Princess on Front street, and the Crescent on Christina street. The Princess is a very pretty little place on the outside, though not quite so pleasing inside. However, the interior is neat, and above all I have never seen pictures projected better anywhere. The Crescent is very much after the style of the Bijou at Port Huron. The picture is well projected only for the speed, which is pretty close to nine or ten minutes. Of course, under that condition, the picture jumps a lot. The writer is in no way connected with any Port Huron or Sarnia house.

Well, of course I don't know, and cannot know the exact truth of the matter, but some times I am tempted to cut out all reference to local projection, because there generally seems to be a dispute over it, and there is always the possibility that the report is made by interested parties.

Lens Cleaning Compound.

L. B. Neuman, Bucyrus, Ohio, says:

I noted not very long ago that you recommended some kind of cleaning compound for lenses. Wish you would let me have the adress of the firm who handles it. I have your latest Handbook. Was surprised when I found it was to be sold at four dollars; thought it certainly would be five or six.

I don't remember the article you refer to, Brother Neuman, nor do I know of any lens cleaning compound that is being sold at this time. I would suggest that there are two methods of cleaning lenses which are inexpensive and, I believe, very effective. (a) Make a solution of 1-2 alcohol, either ordinary or wood alcohol, and 1-2 water. Wash the lens with this and polish afterwards with a perfectly clean, soft piece of cloth, or a perfectly clean chamois, but let us place emphasis on the *"perfectly clean."* (b) Another very effective method is to get a cake of bon ami, which may be had at any grocery store for five or ten cents, wet a soft, clean cloth, rub it two or three times on the bon ami and then, without using any pressure, wash the lens. Don't wipe the lens off, but let it dry, whereupon you will find upon its surface a thin white film. Wipe this off with a perfectly clean, soft dry cloth, or a perfectly clean piece of chamois. I think either of these methods will prove entirely satisfactory, and if properly carried out will not work the slightest injury to the lens.

A Question of Health.

From a Minneapolis, Minn., operator comes a letter containing a clipping taken from the Minneapolis Evening Journal, August 11, 1916. The correspondent seems to be an operator who is asking certain questions of some department in the paper. He first sets forth the fact that he is working in a room 4 feet 6 inches in height, lined with tin, in which there was a window 18x30 inches, and a hole two feet square in the floor which serves as an entrance. In summer the temperature registers 90 to 100. The question he propounds and answers given thereto by the Evening Journal are as follows:

"1. What effect does the carbon dust have on the occupant of the room? Six months ago I was examined and tubercle bacilli were found in my sputum. I have had an operation. In spite of this I am much better.

"2. What are my chances?

"3. When will it be safe for me to play tennis and row?

"4. What precautions should I take?

"5. What should my weight be? I am 21, 5 feet 8 1-2 inches in height, and weigh 134 pounds."

1. The combination of hot air, poor ventilation and carbon dust is bad on the lungs. It leads to consumption, pneumonia, colds.

2. Your chances seem good if you really will go in a sanitarium or otherwise take care of yourself.

3. The physician who sees you is the best judge of that.

4. For one thing, you must not work as a motion picture operator now or ever. You should have a nurse or physician instruct you in detail just what precautions to take.

5. One hundred forty-eight. Get up to that weight by resting and eating.

The answers are interesting. It will be noted that the Journal man condemns the combination of hot air, poor ventilation and carbon dust as being "bad for the lungs." He says it "leads to consumption, pneumonia and colds."

Well, we knew all that long ago. But if the conditions set forth obtain in any Minneapolis operating room it seems to me it is high time the Minneapolis union got busy and called the attention of the Board of Health thereto. Very likely, however, the room spoken of is not in the city. In fact I very much doubt that the Minneapolis men would tolerate anything of that kind.

They Kept on Coming.

Edward Marshall, Vancouver, B. C., writes:

I find I have derived a great deal of benefit from the questions. When they first came out I did not read them. I thought, Oh, what's the use! But they kept on coming, and after awhile I began to read and then study and answer them. I was not content with only studying, but somehow felt I should try harder and get on the Honor Roll, in which I have succeeded quite some few times. In other words, the questions set me studying. I have both of your Handbooks—some books, my boy—Hawkins' Electrical Guide, and others, and I intend sending for "Optic Projection." I wish you would draw up another set of 150 questions.

Well, as regards another set of questions, supposing operators send in questions they think ought to be asked. Don't send questions, however, merely with a view of sticking someone; also don't send catch questions. Questions should be only such as will bring out points which the operator ought to know.

Richardson's

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For Managers and Operators

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever before been attempted, nor likely to be for many years to come. Price is $4.00 per copy, postpaid.

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Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

How to Make Positives Direct.

The problem of making positives direct in the camera without the expense of making the extra negative film where only one copy is desired has occupied the attention of many experimentors.

Many samples of each process have come to this department from time to time but many of them were jealously guarded as secrets by those who sent them and even those who seemed willing to divulge their formulas were generally so vague that others were unable to duplicate the results claimed.

The followiug method will enable anyone familiar with the ordinary film manipulations to make good projectible positives direct in the camera.

To the camera owner who takes pictures for his own amusement, or the man who makes a single picture for his local theater, this method will prove a great saver in cost of materials.

It is really a means of making a negative on a strip of film and then printing that negative on the same strip and destroying the original negative by a chemical process leaving the positive print.

It requires a particular style of developing apparatus, that is a drum of metal or wood painted with black Probus paint or other similar black photographic enamel which is is resistant to the action of photographic chemicals. This developing drum must be smooth and tight, the skeleton type with ribs will not do, as we shall see presently.

Negative film may be used but positive film is much preferable where the strength of the light permits. Positive film gives much clearer, brighter, snappier results. Negative film having a tendency to flatness and greying in the high lights. As positive stock is very much slower than negative stock a much larger diaphram opening must be used and if interiors or badly lighted exteriors are to be taken negative stock must be used. In either case the exposure must be rather full so that the image may penetrate well into the bromide of silver film.

A very contrasty hydroquinone developer is the best to use although the usual formula for positive titles works very well. The following is a very good formula:

Hydroquinone, 1 oz.
Sulphite of soda (dry), 11 oz.
Carbonate of soda (dry), 7 oz.
Potassium Bromide, 1 oz.
Water, 1 gallon.
Alcohol, 1 pint.

The alcohol may be omitted but enables the developer to be used at a higher temperature thereby giving greater contrast.

Development should be slow with dim red light so as to give a brilliant snappy negative with pure whites and deep blacks. Developments must be continued until the high lights have fully penetrated to the other side of the film and the picture is plainly visible from the back. This kind of development is the chief condition of success. After development, wash for five minutes or more to thoroughly remove all traces of developer.

The development has probably caused the film to swell and lengthen and it is necessary to cinch it up close to the drum for the next operation which is that of printing the positive picture. The drum is carried to a window which admits diffused light and turned for ten to twenty seconds before the light. The white positions of the film, usually of creamy white or greenish shade, soon become grayish. This indicates sufficient exposure and the drum is carried back to the dark room and rinsed.

In this process the negative on the film is printed on the remaining silver bromide in the emulsion which has not previously been acted upon by the developer. We now see that only a tight drum can be used on which the film is tightly wound or the resulting positive would be light struck by light penetrating from the back of the film.

The tight drum has the advantage of being very economical of developer as a shallow semi-circular trough in which the drum is revolved will develop a two hundred foot drum of film with only a gallon or two of developer.

The negative image is now destroyed or dissolved away in the following solution:

Water, 1 gallon.
Bichromate of potash, 1 1-2 oz.
Nitric acid, 3 oz.

This bath, compared with other formulas for the same purpose, is very weak; but as a matter of fact a very small quantity of bichromate is necessary to oxidize the silver of which the image consists. This bath is allowed to work until the negative image has been entirely dissolved away and only the creamy white of the remaining silver is visible. This remaining silver bromide carries the yet undeveloped positive image from which the bichromate solution must be thoroughly washed before immersing it again in the developer to materialize the positive.

The same developer may be used in which the negative was originally developed although softer results may be obtained by using the regular metol-hydro or some other softer working developer for the second development.

After the second development the positive should be fixed for five minutes in a fixing bath containing acid hardener or if fixed in a plain bath hardened afterwards with formalin solution or a five per cent solution of chrome alum.

The two developing solutions and the reversing solution all have a softening effect on the film and care must be taken that the temperature does not rise sufficiently to cause the film to frill.

If trouble is experienced with softening of the film the following developer may be substituted for the one given above:

Hydroquinone, 2 oz.
Sodium Sulphite (dry, 2 1-2 lbs).
Formaldehyde, 2 oz
Water, 1 gallon.

This developer works very contrasty indeed, and has the smarting, disagreeable odor of formaldehyde; but will absolutely prevent frilling. This is distinctly a hot weather developer and must not be used under 70 degrees Fahrenheit.

Do not forget that a thorough development of the negative is essential to the success of this process. If this is not thoroughly done, then the lower strata of the emulsion will still contain undeveloped bromide of silver which has not been reduced to a silver negative image by the negative development and which in the following second development will be reduced in the high lights of the positive, clogging them with a veil of negative which has not yet been destroyed because it must be developed before the bichromate solution can dissolve it away.

Do not attempt this process on a valuable exposure until you have made a number of test pieces successfully and are fully convinced that you can trust yourself to conduct the entire process with the same success that you would the ordinary developing and printing processes.

Recent Motion Picture Patents.

The following are condensed descriptions of patents recently granted relating to motion picture photography. A number of correspondents have written asking information about various patents relating to inventions and processes on which they were working and there are doubtless many others who like to follow the trend of progress in the art.

A list of recent patents was given with short descriptions in the issue of August 26th. The following are patents which have been granted since then. As there are such a large number of patents granted for instruments and processes relating to cinematography, it is not possible to give them all; only those of direct bearing and interest to the motion picture photographer being included in the list.

These abstracts are made by the staff of the Research Laboratory of the Eastman Kodak Company and contain only the meat of the Patent claims minus the legal phraseology. If you are particularly interested in any U. S. Patent you can obtain a complete description with explanatory diagrams by sending five cents for each copy wanted, giving the number of the patent, to the Patent Office, Washington, D. C.

1187929— D. E. Reid.

Non-flam film. An apparatus for forming a sheet continuously from an aqueous solution of viscose. The viscose is fed in a thin stream onto the top of a large rotating drum. It is surface-hardened by passing under a steam heated plate over which hot air is drawn by a vacuum device. The surface-hardened film is then carried into a bath of coagulating liquid and thereafter is stripped off the drum as a continuous sheet, which is conveyed over suitable rollers to other treating apparatus. Between the point where the sheet is stripped off the drum and the point where the viscose is fed to the drum there is located a cleaning and drying apparatus for preparing the surface of the drum.

1188612 - T. H Blair.

A two-color motion picture machine in which the color screens,

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which are carried by a rotating disc, may be reversed or relatively adjusted while the machine is in motion. The whole color screen mechanism may be moved from one side to inoperative position while the machine is running.

B. Boubnoff.

1190095—

A method for producing pictures in natural colors by photographing through color filters placed together in strips (three 0.2 mm. wide), and from the negative so secured making relief prints. The relief is made to actuate, by electrical means, an airbrush which sprays the respective complementary colors onto paper according to the height or depth of the relief; three colors superposed in this manner reproduce a subject in natural colors.

P. D. Brewster.

1191941—

A Process of Color Photography. A colored negative film is made by exposing through but one side of a film composed of a transparent support having on one side an emulsion sensitized chiefly for green and on the other side an emulsion sensitized for red. After exposure it is developed, fixed, and the green selection negative stained green while the red negative selection is stained red. This colored negative is then printed upon positive film substantially like the negative film, said positive film being developed, fixed and stained in the same manner as the negative. This is British Patent 3435 of 1914.

F. W. Hochstetter.

1192424—

A Process for Restoring Blemished Motion Picture Films. The film is coated with any suitable oil, rubbed and buffed to work the oil into the scratches and soften the film. The surplus oil is then removed.

G. A. Kerestes.

1189135—

A Motion Picture Target Apparatus for Shooting-Galleries. The hammer of the rifle stops the motion pictures at the instant the gun is fired. The screen, which is perforated by the bullet, is lighted from the rear so that the perforation will appear as a dot of light.

A. G. Ogden.

1192675—

Relating to printing devices for reproducing a multiplicity of prints arranged in symmetrical relation from a single negative, a socalled "step and repeat" printing machine.

H. Dreyfus.

1181857—

Non-flam film. Cellulose Acetates and process for making same.

1181858, 1181859, 1181860— H Dreyfus

Uninflammable Celluloid Substitute.

C R Pfander.

1190000—

A repeating Pump-gun Camera. A roll film camera is mounted at the front end of an imitation rifle barrel having the usual stock. The trigger on the stock actuates the camera shutter while a sliding grip is moved back and forth to feed the film, the movement resembling the motion used in changing the shells in a pump gun. The camera is aimed by sights mounted on the barrel.

W. H Martin.

1190442 –

Legend Device for Cameras. The camera back carries a groove in which a small mask slides so that any desired portion of the edge of the negative will be shaded, thus providing a blank space on which a legend may be written

Chester W. Greene.

1189359—

A Film Developing Box for use without a dark room. It includes a series of concentric hollow drums upon which the film is wound, there being a means for successively unlocking or releasing the drums.

G. M. Stehle.

1188217—

An Apparatus for developing moving picture films. It comprises a receiving reel upon the end discs of which are spiral grooves into which the film is fed by means of a special automatically moved guide, so that the convolutions of the film are held separate in the developing bath without the use of any tape or apron.

O Eppenstein

1191579—

A portable Telemeter or Range Finder.

E. S. Porter.

1190582—

A casing for a Motion Picture Camera which provides a fire-proof enclosure for the film. Its slides are removable and two of them are hinged.

J. Evans, H. G. Howitt and W. J. Pritchard.

1192776—

Winding Apparatus for Motion Picture Film whereby the rewinding operation is avoided. It includes a horizontal rotary carrier for the coiled film from which the film is fed from the inside outwardly, the inner convolution of the film passing over guides and rollers and thence downwardly through the projecting lantern to the receiving reel.

L. Mandel.

1191329—

A Motion Picture Machine of relatively simple construction adapted for taking printing and projecting motion pictures as well as "still" pictures. It includes a casing and a frame removable therefrom, the frame carrying the operating mechanism and light-tight partitions, so that when the frame is inserted into the outer casing the latter will be subdivided into three compartments the outer two of which are the film chambers.

M. Meushaw.

1192666—

A Motion Picture Taking Comera in which the lens is oscillated up and down by a crank movement while the film is continuously fed. It includes a rotary radial slit type of focal plane shutter which passes across an opening having inclined top and bottom edges.

E. M. Goldsmith.

1187986—

A Reel for Ribbons which might be used for motion picture film. It comprises a hub on which are two heads, one fixed to the hub and the other mounted to turn thereon.

J B Carroll.

1190262 -

Film Unwinding Apparatus for Motion Picture Projectors. The coil of film to be projected is placed in a horizontal cylindrical casting at the top of the machine and fed from its inner periphery instead of the outer, the inventor avoids rewinding of the film between successive projections.

C. Dawson.

1191069—

A Shutter for Motion Picture Projectors, which includes besides the usual sector, an auxiliary sector carrying a slitted portion and a negative lens which provide for a brief period of subdued light to avoid flicker.

L. E. Wyble.

1190354—

A Safety Attachment for Motion Picture Projecting Machines. It includes a gravity actuated cut-off for the light which is held in inoperative position so long as the film is tight and unbroken.

N. Power.

1191224—

A Safety Device for Motion Picture Projecting Machines. It provides a cut-off for the light which automatically operates whenever the film remains stationary for an abnormal length of time. It includes a pivoted arm carrying rolls which bear against a loop in the film. Any abnormal change in the loop will cause the arm to turn, which motion stops the machine and cuts off the light.

E. E. Norton.

1190943—

Talking Motion Picture Apparatus Comprising a Synchronized Motion Picture Projector and Talking Machine. The talking machine rotates a disc carrying a series of numerals which pass one a time before the eye of the observer. A corresponding set of numerals are carried by the film and are observable adjacent the disc numerals by means of a reflecting system. The machines are speeded so that the numerals coincide.

J. W. Billings.

1190370—

An Attachment for Motion Picture Cameras. At selected intervals, a conducting member carried by the main film closes an electric circuit, thereby actuating the feed mechanism of a supplementary descriptive film. A phonograph could be similarly operated in synchronism.

J. J. Mouis.

1192094—

A Device for Synchronizing Motion Pictures and Music from Living Singers, Instruments or Talking Machines. It consists of a band bearing musical characters, perforations corresponding to such characters and a pivotal time beater operated by the perforations, the band being moved by a pulley from the motion picture feed mechanism.

A. S. Ferguson.

1192610—

A Toy Motion Picture Machine of the type in which a series of pictures project outwardly from a rotary drum.

F. E. Baldwin.

1191145—

A Motion Picture Apparatus Designed for Home Use. The light source is an incandescent electric lamp carried by a parabolic reflector which telescopes into the end of a tubular reflecting member. It is alleged the device can be run by dry batteries.

M. F. Sullivan.

1189308—

An Apparatus through which Stereoscopic Motion Pictures may be observed. Pictures corresponding to a right-eye point of view and a left-eye point of view are alternately projected upon the screen. The present apparatus is designed so that the observer will see only the right-eye picture with the right eye and the left-eye picture with the left eye. It consists of a body having sight openings opposite the eyes of the observer and an electro magnetic shutter which opens and closes the openings alternately in synchronism with the projection of the pictures. The current for the magnets is controlled by commutators turned by the film feeding shaft. The shutter is shaped so that one of the sight openings is fully closed before the other one is opened.

E. Schneider.

1189494—

An Adjustable Duplex Finder for Moving Picture Cameras. It includes a plano concave direct-vision finder and a second finder for focusing, composed of a biconvex lens and a ground glass. The finders are pivoted so that they may be turned until the view therein corresponds to the view in the camera, thus correcting the error due to the difference in viewpoint of the camera lens and finder lenses. The degrees through which the finders are turned are determined by pointers and scales calibrated according to the distance of the object focused on. The distance of the object is determined by a scale on the ground glass finder.

W. H. Kunert.

1191321—

A Film Mending Device in which the two ends of a broken motion picture film are clamped with the perforations thereof, so spaced that when the pieces of film are cemented together they will cause no obstruction in the projection apparatus. A cutter is provided to square the broken ends, there being a mirror below the cutter so that the under side of the film may be watched during the severing operation.

H. J. Hamman.

1192517—

A Cine Film Winding Apparatus comprising two reels, one horizontal and the other vertical. The roll of film is placed in the horizontal reel from which it is unwound from the inside outwardly, the inner convolution of the film passing over guide rolls and thence downwardly to the vertical reel.

BRITISH PATENTS.

H. Workman.

B 7660—

Two and Three-color Cine Projector having the gates illuminated by a sectional prism grid.

H. Workman.

B 7657-1915—

Cine Film for Color Work and Projecting Appartus for Displaying Same. A wide film with three rows of perforations is employed, the color records being arranged side by side.

H. Workman.

B 100717-1915—

Cine Film for Color Work and Projecting Apparatus for Displaying Same. A wide film with three rows of perforations is employed, the color records being arranged side by side.

H. E. Thornton.

B 100629-1915—

Multi-Color Mechanically Printed Cinematograph Film. A screen unit film negative is made which is anaylzed by means of filters into special printing bands which are photo-mechanically printed as described in Patent 5100-1915. The patent contains a full discussion of the various systems of negative making.

S. J. Garratt.

B 5961-1915—

Device for giving the illusion of a Moving Picture by the aid of a multiple image made up of a number of sections, combined with a screen line and a transparent space.

(To be continued.)

Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Suggestions for "The Firm of Girdlestone."

Compiled by S. M. Berg

Released by The Greater Vitagraph.

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 49 T "My only wish" is a sub-title and is printed reading matter on the screen. But 50 D "John shows Ezra the will" is a description of action.

John Girdlestone, head of "The Firm of Girdlestone" is a conspiring, harsh, hypocritical old man, whose interests center only in his business and son. With bankruptcy staring the firm suddenly in the face, he plans to have his son marry his ward, Kate Harston, who is heiress to a fortune. Kate, secretly engaged to Tom Dimsdale, resents the plan, but he tries to accomplish his end by imprisoning her in a lonely, haunted house. The father and son attempt her murder, and in escaping from the police meet their death. At the close of the picture Kate and Tom are reunited.

This is a film dramatization of Conan Doyle's novel. The character of the picture is dramatic.

The THEME selected is "Entr' Act Clarice" (Valse Intermezzo)—Loud.

Time schedule: 74 minutes (5 reels, about 4,950 feet).

Further inquiries concerning any phase of this work should be addressed to Mr. S. M. Berg, Columbia Theatre Bldg., New York City.

"THE FIRM OF GIRDLESTONE."

Time.		*Sub-titles or descriptive cues.*	*Music.*
0	D	Opening.	Admiration—Jackson (Moderato grazioso)
2¼	T	On the solemn border of life's—	
4	T	Old friend, I am dying— (Letter)	Andante Pathetique No. 10, Berge
6	T	"I swear and solemnly pledge—"	
7	T	The widow of the Black Eagle's—	The Coquette—Johnstone (Andante grazioso)
8¼	T	Though their natures are akin—	
9¾	T	Tom Dimsdale, the Doctor's son.	Esperanza—Johnstone (Moderato)
12¾	T	The will of his friend.	
14	T	The lonely orphan becomes a member—	Entr' Act "Clarice" (Valse Intermezzo)—Loud Theme
15¼	T	"It is a legacy, Sir."	
16	T	The oppressive life that makes—	Daffodils—Carvel (Andante moderato)
20½	T	"As me frind Carrigan—"	Repeat: THEME
21¼	T	Kate finds welcome relief—	Idilio—Lack (Allegretto grazioso)
23	T	A breath of bad news.	
27	T	"To tell you the truth, Ezra—"	
28	T	"There is one way out of this—"	Arabian Night—Mildenberg (Andante sostenuto)
31	T	Hard pressed for funds.	
32	T	"D'ye think a man who has worn—"	Hurry No. 2—Simon
34	T	"And in the future—"	The Emerald Isle—Langey (A Selection of Irish Melodies)
38	T	"I have called to ask if you are—"	Repeat: THEME
40	D	When Tom meets Kate	
42	T	Tom becomes a member—	Canzonetta—Godard (Allegretto moderato)
42¾	T	The Major's campaign.	
46	T	Lonesome days are in prospect—	Misterioso Dramatico No. 22, Borch
47¼	T	The gray shadow of ruin.	
49	T	"My only wish—"	Andante Dramatic No. 15, Herbert
50	D	John shows Ezra the will	
52	T	Lumley's History—	
53	T	"This very afternoon you shall come—"	Intermezzo—Whelpley (Andante espressivo)
55	T	The still, dreary—	Pizzicato Misterioso No. 30, Minot
56	T	Midnight.	
57¼	D	When Girdlestone takes robe off.	Night Song—Stults (Andante cantabile)
60	T	Mrs. Scully returns.	
61¾	T	"What has your father done?—"	Prelude—Jarnefelt (Allegro quasi allegretto)
63½	T	Come. (Telegram)	
65½	D	When Major calls on Tom.	Galop No. 7—Minot
66¼	T	"For the last time, are you—"	
67½	T	I am really your friend— (Note)	Hurry No. 33—Minot
69	D	When Tom arrives at the Manor.	
70	D	When John and Ezra see Kate.	Agitato No. 6—Kiefert
72	D	When police follow John and Ezra.	
73	T	The good can never—	Repeat: THEME
74	T	The End.	

A Plea of an Organist.

By S. M. Berg.

I am in receipt of a very interesting letter from Mr. Percy S. Barrastan of The Dominion Theater Vancouver, B. C. He mentions many things that may have happened to other musicians playing the organ that I am going to discuss in the following paragraphs. I will quote a few excerpts from his letter and will then endeavor to answer some of his inquiries.

Musical Editor of the Moving Picture World.

Dear Sir: It is with great satisfaction I noticed your series of articles on the organ and would like to call the attention of piano and church organists who contemplate entering the field of film organists to the fact that this instrument is getting to be, if it isn't already the dominating factor in picture music. Your articles are concise, and put in such simple form that those who have a little organ tuition can readily understand them.

This series of articles applied to the knowledge gained from a theoretical teacher would become almost invaluable and with constant practise ought to supply the long-needed want, in other words, your series of articles are almost a correspondence course. I have often wondered why our great musical colleges did not take up this branch of commercial art, for the organ in moving picture houses is coming to stay. This brings me to the main object of my letter, and that is to musical scores. For the past few months I have been using the especially compiled scores for a well-known brand of pictures, and as I play the organ alone, I have found the piano part far from satisfactory. Those compilers don't realize that the orchestra is not the dominating factor in picture music and that organs alone are in the majority, especially in the West and Middle West, where a crying need is for an organ solo part for the organ. Also do not repeat so much. Bear in mind the fact that in the West we do not always get the pictures in rotation as released, and consequently the repeating becomes noticeable and depreciates the score 20 per cent.

Introduce musical selections from musical comedies, light operettas, etc. I am firmly convinced that the majority of the picture patrons who take any notice of music are in favor of less trying to imitate the picture and appreciate a good program of music which is not discontinued and which does not jump in here and there. Of course I realize there are exceptions. The written score is not going to be a success for organ users unless there is a radical change in the arrangement.

The above suggestions are not given in any bantering way, but as the result of careful study. I remain,

Yours very truly,
PERCY S. BARRASTAN.

In reply to this correspondent's letter, I have personally always taken one stand on anything that is attempted to raise the standard of music for the film, and believe it should be treated with a great deal of leniency, because even the best of us are really in the dark as to what the solution of film music is going to be.

One thing that readers possibly cannot realize is the unfortunate conditions under which scores are made. Every branch connected with the film industry seems to be able to do their preparatory work before the picture is assembled, excepting the musical question. Very little can be done in the way of preparation until the picture is absolutely completed, titled, assembled and cut. Then again, the picture may be made at the Coast, and the print may not be available for viewing until the very last minute. Such obstacles as these must reflect on the finished score.

Then with regard to repetition of the music, the difficulty as to copyrights are almost insurmountable. Scores which the writer speaks of are put out by a well-known publishing house who expect to make a profit on their investment. These scores are then supplied to the film exchanges, who in renting them to theaters expect to make a profit for handling them, which means this: The man making the score has to be paid. The music house who prints them expects some royalty on their copyrights and profit for their investment and a profit on the printing, while the producers of the film, themselves, expend not one penny in this service, which is the root of the trouble. A company spending $25,000 in a production of an ordinary feature, and a further expenditure of $10,000 in publicity and preparing paper advertising, etc., should spend a further 5 per cent on the score, and then a nominal rental could be charged for the use of the same instead of the prices now asked. It is strange that in anything connected indirectly with theatrical enterprises, there is a considerable amount of petty jealousy and very little of good feeling extended. I am sorry to say the music publishing business is in this category.

I am afraid the day is far distant when we shall have the compiled score contain two or more competitive publishers' music. This answers our correspondent's request for operatic selections blended in. The whole of such conditions are the exclusive copyrights of different houses, and if you should ask permission to reproduce any part of one of their numbers in the score, they would possibly give their consent, providing you paid a royalty on each number that you printed.

The solution of all these problems is going to be when the man that arranges the score is the servant of the film producers and after selecting his music, assembles the same. In the event of using copyrights, he will then agree with the different publishers to get an estimate for printing just the same as any other department of a film company.

To sum up, the day is surely far off when a part of the expenditures for producing the picture will be apportioned to the music instead of the companies' present methods of expecting a music publishing house to provide the scores for their films and then expect their exchanges to make a profit in handling the same to their exhibitors.

RAYMOND McKEE AGAIN WITH METRO.

Raymond McKee has been engaged as Mabel Taliaferro's leading man for her next two Metro-Rolfe five-act feature photoplays. The first of these will be "The Sunbeam," by Shannon Fife, adapted by June Mathis. In "The Sunbeam," Mr. McKee plays the part of Danny, the youthful sweetheart of Prue, played by the star. The following play is as yet unnamed.

After finishing his work with Emily Stevens recently in "The Wheel of the Law," another Metro-Rolfe production, in which the young actor appears as "Tommy Mainard," he went to Jacksonville for the purpose of giving his mother the pleasure of a Florida winter, which she has never yet enjoyed. A stock company engagement made the trip possible from a practical point of view. But when the offer came from the Rolfe studio, for Mr. McKee to return North to appear in Miss Taliaferro's support, his mother at once urged him not to miss the opportunity, even though it meant the abandonment of a cherished plan. Mrs. McKee and her son have taken an apartment on Columbia Heights, and will remain in New York all winter.

Raymond McKee played juveniles and light comedy parts for four years for Lubin, later going to Edison. His first stage experience was gained in a played called "Grit, the Newsboy," in which he had the leading part. He played Young Parmalee with Robert Hilliard in "A Fool There Was," and appeared in a number of musical comedies, notably "The Golden Girl," under the management of Mort H. Singer. He played in stock in Chicago and Atlanta. He was born in Chicago in 1892.

TEITEL LEAVES IDEAL STUDIOS.

Albert Teitel has resigned as president and sold his interest in the Ideal Film Studios and Laboratory at Hudson Heights, N. J., to W. G. Bumstead of Jersey City. Mr. Teitel will leave in a few weeks for Chicago, where he intends to promote a big moving picture enterprise, consisting of three manufacturers to produce under one roof in the most conspicuous and well equipped studio which will be built in a selected spot of Chicago.

Overproduction Not Feared

"Too Many Mediocre Pictures of All Lengths—But Kalem Isn't Worrying," Says William Wright.

THE cry of overproduction doesn't worry Kalem in the least," declared William Wright of that company to a World representative last week. "In the main I am inclined to agree with those film men who lay emphasis on the fact that it is mediocrity that is overproduced, but there is too little of real quality. If this is true of multiple reel productions it is to an equal extent the fact in the short pictures. The film manufacturer who will put big stars, real stories and top-notch productions into the short length field can laugh at overproduction. His market is more clear and open than it would be if the number of manufacturers in the country were cut in half.

"It is a peculiar fact that, while close observers of film conditions are noticing more and more a tendency on the part of exhibitors to return to the varied program for certain days of the week to offset the high rentals and monotony of the multiple reelers, so many manufacturers are blindly disregarding this opportunity. Many are reducing their output of short pictures, while others are weakening the quality by the withdrawal of stars and by routine and hackneyed productions. Perhaps this will be found to be one of the greatest reasons for the wonderfully increasing General Film business, until now its officers are actually serving six thousand customers.

"Of course, it is a fact that the production of quality short pictures involves much greater expenditures proportionately than the average five-reeler. Prominent stars cost just as much whether they are presented in five-reelers or one-reelers, stories by real authors with original ideas and logical plots cost as much and production cost is, per foot, many times greater. This is the case with our 'Grant, Police Reporter,' series. We are giving two stars, George Larkin and Ollie Kirkby. We have engaged Robert Welles Ritchie, one of the most prominent of fiction writers and newspaper men, to write the stories.

"It takes considerable courage to plan on this scale for a one-reel series, but—and here is the principal point—it also means that you needn't worry about overproduction, you have stepped outside the circle of competition.

"One of the most frequently recurring sentences in all the correspondence Kalem receives from exhibitors is 'Why don't all the manufacturers give us stars in their short pictures? When we get short pictures that we can advertise and boost the result is little different than with long pictures.'

"As all manufacturing success must be based on a study of the market and desires of the buyers Kalem has taken this attitude as a guide and it is responsible for our consistent policy. We have never turned out pictures that were merely 'short pictures;' we have aimed to give good short pictures plus advertising value. 'The Girl From Frisco,' 'The Hazards of Helen,' 'Ham Comedies,' are all the result and proof of this policy and their consistent, steady success is the answer to the cry of overproduction.

"The manufacturer aiming at quality isn't worrying about overproduction; the manufacturer producing without a definite policy or with an idea of cheapness will continue to find the market glutted and overstocked with his type of production. And, following the same line of reason, the exhibitor who books his programme without a thorough search for the quality of the field and without a definite policy of keeping his week's rental cost less than his week's receipts will continue to look for new alibis for poor business."

CAMDEN THEATER, PARKERSBURG, W. VA., REMODELED.

The Camden Theater, at Parkersburg, W. Va., was recently remodeled and redecorated, and, from the reports that have been received from F. Fayette Smoot, since then business has been steadily increasing. The management has also installed a number of new house features that have created favorable comment.

NEW MANAGER FOR ATLANTA THEATER.

George E. Schmidt has been appointed manager for the Alamo No. 2 Theater, Atlanta, Ga. Mr. Schmidt formerly managed the Prince Theater at Jacksonville, Fla., and the Strand Theater at Spartansburg, S. C., and is one of the best known theater managers in the South, having had a wonderfully successful career in theater management in a number of Southern cities.

FRANK DOWLER VISITS NEW YORK.

Frank Dowler, Jr., of Chattanooga, Tenn., vice president of the Signal Amusement Company, returned to his home after a short visit in New York, where he held a number of conferences with Paramount officials and department heads.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and PROF. HARDIN LUCAS

"THE MOVIE MENACE."

WE are indebted to the manager of a western branch picture company for calling our attention to an article published in "Association Men," the official organ of the Y. M. C. A. in the United States and Canada. Believing the article is of such value we agree with our correspondent that parts of it are of sufficient importance to repeat here, while other parts of it are omitted because we have at a very recent period used similar matter.

It appears that the liquor interests in looking about for a reason for the constantly decreasing sale of liquors, besides a decline in the number of cheap hotels and saloons, published in one of their leading trade papers the following answer and decision to their enquiries:

"It is the 'MOVIE MENACE' in capital letters. It is the subtle, insidious, back-door gossip of the industry, it has made a—million hammers but not a solitary horn for the liquor business."

This attack is a strange combination of the truth and the falsehood. The moving picture is neither "subtle" or "insidious," yet it does make "hammers"—rather than "horns" for the liquor trade.

The National Board of Review of Motion Pictures have recently sent to manufacturers and directors of motion pictures an admonition concerning the use of liquor in pictures generally. It is as follows:

A great deal of promiscuous drinking is now shown in motion pictures, when entirely unnecessary for any dramatic purpose. For example, if two men meet on the street, they dash into a cafe for a drink; if a man enters his library, he at once rushes to his decanter for a drink; in a club room scene the principal occupation of the club members appears to be constant drinking. *Advices reaching the National Board's office indicate serious objection to the constant drinking shown in motion pictures.* This frequently lays open to criticism pictures which are otherwise of a high character. This constant repetition of unnecessary drinking merely indicates the limitations of the director in charge. We urge you to eliminate all unnecessary drinking incidents.

What Authorities Say.

In support of the advice given to manufacturers as above quoted, the National Board has secured from newspapers, social workers, police and magistrates alike the following agreed upon opinion: "Motion pictures have greatly decreased the business done by saloons, diminished the profits of liquor dealers, and lessened the number of arrests." On the side of the liquor interests the "Washington Post," Seattle, says: "The liquor interests, finding the movie pictures their chief enemies, are combining to oppose them." Interesting figures are given by Magistrate Leach of Queens Borough, New York. In his district in 1907, with a population of 1,755,000, there were 16,000 arraignments for intoxication. Last year in the same district with a population of 2,267,625, there were only 8,382 cases. Every magistrate in the city is commenting upon the decrease in intoxication and refer to three causes as being responsible for this beneficent change: increased education, employment refused to drinking men and the moving pictures. In further particular places are named where drinking places have been closed by the better of moving picture houses.

"THE PEOPLE'S UNIVERSITY."

It is not very long since the moving picture house was called "the poor man's theater." This was a very welcome title and for a long time aptly applied to the fact that the poor man with his family was enjoying those plays and pleasures which had previously been beyond his reach. The moving picture is, however, most progressive and now that it has become such a recognized leader and teacher, with its ever widening scope of educating pictures it could not be otherwise when it is considered upward of 20,000,000 persons attend the picture houses of America every 48 hours.

If evil existed in the pictures with such an attendance as this it would not be very long before the country was overrun with crime. As it is now testified that the contrary is the case it is most readily conceded that the moving picture is a great moral force, a greater educational power, therefore justly called the people's educator.

RECENT EDUCATIONAL PICTURES.

A Sea of Clouds.

Among the recent Travelogues at the Strand (New York) was one by Burton Holmes "Climbing the Austrian Alps." The title and author are in themselves sufficient guarantee for both their attractiveness and quality. While full of interest in every part, there is one scene which calls for special notice, as much for its beauty as for its unusual character. This particular scene taken at a height of many thousand feet is above the clouds, and one looks down upon a perfect sea of clouds as upon ocean billows. The scene is of new and entrancing interest. and the far stretching ripples of cloud waves having the appearance of foaming water, is most pleasing.

The Salmon Industry.

A recent industrial and educational picture of great interest is that showing the salmon industry along the Columbia River. This is one of those splendidly completed pictures in which you are taken in a state of knowing nothing and given a most complete and thorough knowledge of the given subject in the course of fifteen minutes. How many know that the salmon lives in the open sea for several seasons, goes up stream, spawns once and dies. This is one of the numerous facts taught so quickly. The gathering of the spawn, the securing of thousands of eggs, the hatching, the care of the young, the shipping of thousands of living fishes by rail for the supplying of other waters, are all part of a widespreading business. The knowledge of how to drive the school of fishes upstream for breeding purposes and all the known habits of this favorite are part of the industry, which is very interesting to become acquainted with.

Pictures to Elect President.

The honor of electing the next President has been committed very largely to the influence of the moving picture. This is the nature of a national tribute to the widespread powers and influences of the use of the picture both to reach the people and to impart knowledge. A scrutiny of the field showed that the pictures reach more people than the newspapers, while the universal use of them made it possible to convey a unified idea in all parts of the country at once. Both of the two great parties are striving to get the best possible results, and in addition to picturing the leading persons taking part in the contest, they are going so far as to have scenarios written, the more thoroughly to secure that which they respectfully desire the public to know, surely this must be educational politics.

Use of War Pictures.

The use of the war pictures at first so welcome in that they gave the world an idea of the terrors and sacrifices through which so many had to pass, and were considered an education in themselves to those at home, are now causing quite a discussion as to the wisdom of their widespread use. Prominent English Church authorities are protesting that pictures now taken at the front are not suitable for general exhibition purposes. It is true that pictures of murders and other most horrible crimes committed under ordinary circumstances would not be permitted. How then shall we act towards these same crimes committed under the so-called legitimate usages of war? It would seem that general pictures of battle scenes could not be protested against. Although there may be some to whom their repulsiveness might be offensive, unnecessary, gruesome details can easily be omitted. It would rather seem that in general the pictures are acceptable and can be made to serve a useful and educational purpose, and as with other pictures certain details may at the discretion of the makers be omitted. From the historical standpoint at least the war pictures are valuable to say nothing of other minor uses and the question of good taste is secondary.

Bluebirds for Happiness

No, This Is Not a Film Advertisement, But a Suggestion Taken from M. H. Hoffman's Booklet, That Will Bring Ease of Mind to a Tired Business.

By Epes Winthrop Sargent.

PRACTICALLY every phase of the amusement business must go through the star stage, and from side shows to grand opera the argument holds good. Old-timers can remember past the day of stars at the Metropolitan, when good singers made up the casts and none got more than they were worth as artists. Then can remember when vaudeville was just the old-time variety, and when the stage stars of today were merely featured—when John Drew was a member of the Daly stock and Miss Maude Adams was playing in a Hoyt farce. And after the rush of grand opera stars there came an era of comparative sanity. After variety became vaudeville, managers stopped paying fancy salaries to people with names and past reputations. After an era of all stars we are again approaching the "feature" stage, in which plays are presented "with" certain well-known players, instead of having announcement made of stars "in" certain plays. If you can hark back thirty years, you can trace the complete cycle, the full swing of the pendulum.

When an individual is "run down" he takes a tonic. When he is built up, he discontiues it. Looking back of the cycles it can clearly be discerned that the star system has ever been a tonic for a sick show business. Because the motion picture business is so young, it experiences much in a short time, and already we have come to the end of the first cycle. In the beginning the play was the thing. It is less than eight years since the first photoplayer became known, by name, to the patrons, and it was some time later before these favorites became stars;before people went to see this or that favorite "in" instead of this good play or that "with" certain players. Then came the time—and it always does come—when managers went to the variety stage for the old argument that if a little sugar is sweet a larger lump was sweeter. The photoplay stars were becoming commonplace. New names must be had. The process of star-manufacture was slow. They must be had ready-made. The dramatic and operatic stage were turned to.

It worked for a time. People to whom motion pictures were still "the movies" were first startled and then interested when their favorites of the stage were announced. They went to see—and pity. In those early days it paid to part with several thousand dollars weekly to someone who in their regular profession could command no more than as many hundreds. And because it paid—then—everyone jumped for the stars.

And the natural consequence followed. Instead of plays "with" stars, we got stars "in" plays, and mostly plays fixed up—gypped, if you will—like a decrepit horse—to give it all to the star. No matter how good the story might have been originally, it was tortured and twisted to fit the star.

In vaudeville, in the early days of stardom, people went to see a favorite and remained to enjoy the antics of the variety actors. When they got the habit of going and star salaries became prohibitive, the managements cut off such stars as could not offer both box-office pull and entertainment value. Now vaudeville is less feverish and more profitable.

It must be the same way in motion pictures. The day of the usefulness of the stage star is passed. They have brought to the theaters all who may be attracted. Now they will drive from those same houses the very persons whom they brought in unless there comes a change and the play is given precedence over the player. For a time it was said that as soon as someone broke the ice the others would follow, but already the Bluebird section of the Universal has broken the ice, and not only has it broken the ice, but it is spending money to educate the public.

Supplementing his advertising in the national press, M. H. Hoffman has brought out a little book for the guidance of his film salesmen. It is primarily an instruction to film sellers, but in it he condenses so interestingly his national advertising that a few passages are worth quoting. For example, he says:

> Bluebird invests in stories—that will hold your audience, satisfy it, and bring it back in greater numbers—not in stars who brighten, glimmer and fade * * * they draw, but quite often disappoint. * * * Our principal object in doing away with the star is to make use of the money; to put it into the story. The story is 90 per cent. of the play.

This may seem a decidedly radical statement and it probably is a bit too strong, but the play is the thing. If we could have access to the books of the late Charles Frohman for the past twenty years, these accounts would tell the story. What, for example, would be the profits of the Maude Adams tour the years she played "Peter Pan" or "The Little Minister," as opposed to "L'Aiglon" or "Chanteclair"? We have had no revivals of the latter plays. Most surely the play is the thing, but on the other hand, we will confess to a preference for Forbes Robertson in "Hamlet," rather than Corse Payton. The play is the thing, but it must be played. For that matter Bluebird itself pays very considerable attention to its casts and draws from the favorite players of the Universal for its presentations. Mr. Hoffman does not mean that a good play can save bad actors any more than that good acting can do much for a poor play. He does mean that with the abolition of the star system it is found possible to make a wholly good production of a good play and not spoil the play by fitting it to the personality of the star.

Most of us can remember back to the time, seven or eight years ago, when "Pathe Nights" and "Pathe Weeks" were popular. Later on it was "Biograph Nights" or weeks, and so it went. The favor went to the companies that produced the best plays in the best manner, and the profits went with the favor, though under the old arrangements it was not possible to realize proportionately upon the advantage gained, because of the standing order system.

Just now a number of business men are looking about them to see what can be done to cut down expenses and build up income. Mr. Hoffman's little blue book on Bluebirds contains the solution of the problem between its covers. Time was when patrons went to see a Vitagraph or a Biograph because they felt certain of good entertainment. That time must come again, and it will be profitable to speed its coming instead of seeking to bolster up a sick star business with more stars. Get good stories well played and the production can be made the feature, and if the players go somewhere else, others as good can be had without detriment to the bank roll or the business done, but the longer you hold a star the more of a slave you become. Break the bonds and build a real business, and we will all prosper in proportion.

GAUMONT SECURES EDITOR FOR "REEL LIFE."

The popularity of the latest Gaumont single-reel "Reel-Life" has made it necessary to secure an editor who will devote his entire time to this highly entertaining release. For this position the Gaumont Company has secured Paul M. Bryan, already well known as a writer of scenarios. In addition to his work in this field, he will also pass as a specialist upon the title for all Gaumont single-reel releases and photoplays.

Mr. Bryan, who has had an interesting and successful career as a newspaper man and in Government service, is one of the most popular writers who have contributed photoplays to the screen through Gaumont. Among his leading successes are "The Card Players" in which Gaumont presented William Roselle, "Lessons in Love" with Hal Forde, and "The Isle of Love" with Gertrude McCoy. The new editor has assumed his duties at the Flushing studio, where the Gaumont laboratories are also located. Mr. Bryan, who has been living in Denver for some time, will move his family to Flushing within a few weeks.

INTERNATIONAL NOW OCCUPIES TWO FLOORS.

The International, in order to concentrate its offices, has leased and furnished the entire fifteenth floor of the Godfrey Building at 729 Seventh Avenue and has moved the departments that have been located on the eighth floor to the fifteenth. The executive offices will continue on the sixteenth floor. The new arrangement gives the International two entire floors adjoining, the fifteenth and sixteenth.

Increasing business has necessitated enlarging the animated cartoon department which will be located on the fifteenth floor, as will the New York Exchange and the business department. On this floor the International has constructed one of the largest and most beautiful projection rooms in the country. It will seat approximately fifty persons and is furnished in the Adam style. It will be used exclusively for showing exhibitors the new International releases.

The sixteenth floor will, as heretofore, house the executives. On this floor there will be another large projection room, which will be devoted wholly to the use of the executives.

Among the Picture Theaters

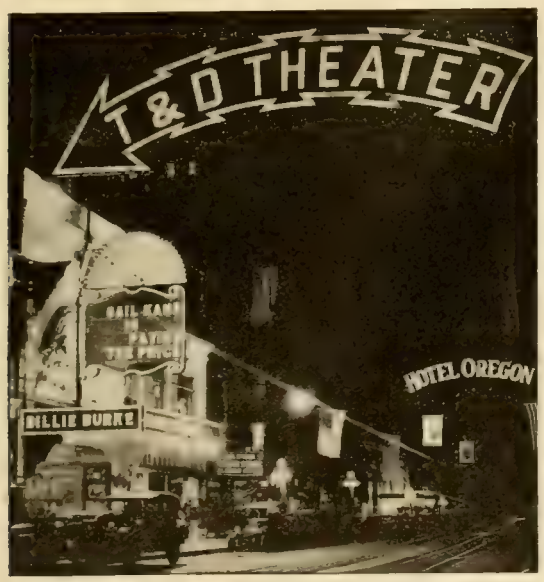
NEWS AND VIEWS OF PHOTOPLAY HOUSES EVERYWHERE

T. & D. THEATER, PORTLAND, OREGON.

Largest Picture Palace Controlled by Turner & Dahnken—Exterior Is Magnificently Illuminated With Pretentious Electrical Display—Managed by M. O. Leonhart.

THE T. & D. Theater, Portland, Oregon, operated by the Turner and Dahnken Circuit, of San Francisco, is the largest theater controlled by the company and the largest exclusive photoplay theater in Portland. It is located on Broadway, a hundred feet off Washington street, this location being one of the most central in the city.

The electrical display in front of the T. & D. is undoubtedly the most magnificent in Portland, and it is reputed to be the most pretentious west of Chicago. It consists of a large arrow sign extending across Broadway, a large fan with the words "T. & D." on it topping a four line changeable board and changeable marquee border signs. The entire display is fitted with mechanical breakers which make it very effective. The whole front of the theater is set with

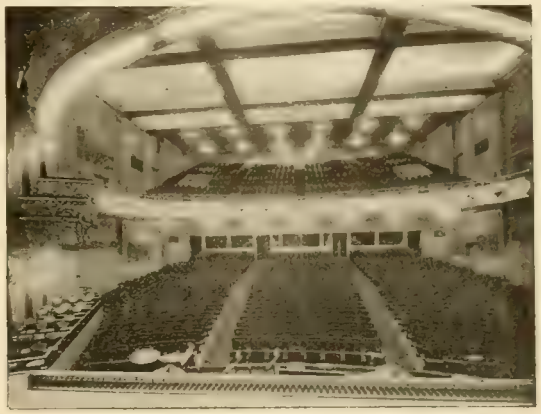


T. & D. Theater, Portland, Ore.

stationary lights in profusion, and at night the T. & D. is one of the brightest spots in Portland.

The house is one of Portland's newest theater buildings. It was erected in 1913 by the Blodgett Company, Ltd., on the site of the city's former public library. The Condon-Noonan Company had intended to open it as an independent theater but before it was completed Sullivan and Considine took a lease on the premises and finished the construction. When completed, it was the home of Portland's Orpheum shows. Tom Conlon, who now manages the Hippodrome in Spokane, was the theater's first active manager. Sullivan and Considine afterwards moved the Orpheum shows to a theater further up Broadway, transferring S. & C. vaudeville to the former Orpheum and changing the name to the Empress. As the Empress the theater was operated until the Sullivan and Considine circuit left the field in May of this year, when Turner and Dahnken leased the house from Ackerman & Harris, of San Francisco, who fell heir to the S. & C. business here.

Tom Conlon successfully initiated the house to pictures during the summer of 1915. Since that time, however, the projection booth has been enlarged and modern photoplay theater equippment installed. Turner & Dahnken opened the theater May 14 of this year. They renovated the interior, made considerable alterations and added the electrical display and organ. They spent approximately $50,000 in improvements. The building covers ground 100 by 200 ft. The auditorium has 2,300 seats, of which 1,400 are on the lower floor. The seats are leather upholstered throughout the house. There are 15 exits opening to three streets.



Interior of T. & D. Theater, Portland, Ore.

The interior of the theater is finished artistically. The walls are decorated with paintings of autumn scenes and the foyer and aisle entrances are hung with rich portiers. Much of the house lighting is indirect, the globes being concealed in coves in the beamed ceiling. The large foyer is separated from the auditorium proper by plate glass. A tastefully decorated mezzanine floor is reached by interior stairways and it is used to accommodate overflow crowds. Two women's rest rooms are provided off the mezzanine.

Although not being indicative of the size of the theater, the front is nevertheless imposing and a spacious lobby provides plenty of room for advertising display without crowding.

Beautiful Mezzanine of the T. & D. Theater, Portland, Ore.

The ticket seller's booth and treasurer's office are located to one side of the lobby.

The theater opened with orchestra music but this was soon replaced with a Hope-Jones Wurlitzer Unit Orchestra and the pipes from the organ form the stage setting. The unit orchestra is the only one of its kind in the city. The

projection is furnished by two Power's machines, throwing an 18 by 24 picture at 135 feet. The ventilation system is of the largest type for theaters.

The manager of the T. & D. is M. O. Leonhart, who came from the Turner and Dahnken theater at Berkeley, Cal., to manage the Portland house. Mr. Leonhart is rapidly building up a high class patronage, and it is not uncommon to see a sprinkling of full dress suits in the house any night in the week. While the administrative affairs of the theater are mostly handled from the San Francisco office, Mr. Leonhart has been given opportunities to introduce several successful innovations.

MAJESTIC THEATER, TRENTON, MO.

Trenton, Mo. has a splendid moving picture theater in the Majestic. It is owned and managed by Byron Sherwood, and was opened on August 14, last. The front is of terra cotta, and the four big arches forming the entrance add dignity to its frontal effect. The exterior is well illuminated, and the semi-indirect lighting system is used in the interior. The structure, which stands on a plot of ground 65 by 125 feet, represents an investment of $35,000. It has a seating capacity of 500. The interior decorations are buff and allied tints trimmed in gold. The walls are broken by pilasters at

Majestic Theater, Trenton, Mo.

regular intervals. The ceiling is beamed, and the beams rest on the pilasters. The screen is set a little ways back on the stage so as to give correct perspective of the picture from the front row of seats. There is a shadow box of black around the screen, at each end of which is an arched passage way made of trellis work and decorated in flowers. An orchestra of five pieces is employed to render the musical accompaniment to the pictures. The operating room contains two Power's 6a motor driven projectors, a spot light and a dimmer which operates on the house lights. E. Smith is the director of the orchestra.

STRAND THEATER, TOOLE CITY, UTAH.

The opening of the Strand theater in Toole City, Utah, took place on Independence Day, last, and the enthusiasm which the populace displayed over the dedication of this handsome little photoplay institution is still as fervent as ever. H. H. Johnston, the manager, is particularly well pleased with the amount of business done so far. The structure seats 500, and there are a sufficient number of exits and aisles. The seats are of the opera chair variety, and there is enough room between each row to prevent those seated from twisting and squirming to allow a person to either go to a seat or leave one. The Strand runs an all feature program which is changed daily. The operating room is in first class condition and is built of fireproof material. Among the equipment is a motor generator set and two Power's 6a machines. The admission price is 10 cents.

Strand Theater, Toole City, Utah.

TREMONT THEATER, BOSTON, MASS.

Famous Playhouse, Which Was All But Destroyed by Fire in March, Has Been Rehabilitated—Many Improvements Made in Reconstruction—Gave Special Showing of "Civilization" to Enthusiastic Congregation of Clergymen.

JOHN B. SCHOEFFEL, manager of the new Tremont theater, Boston Mass., has received a host of congratulations on the appearance and equipment of this famous playhouse, which was practically destroyed by fire in March of this year. The interior of the theater is almost all new. The old lines of the balconies and proscenium arch have been retained, but in every other respect the inside of the house is different. The interior is done in the style of the English Renaissance of the period of 1700. Green and ivory white are the prevailing colors of the auditorium, but as beautiful and complete as are the changes and improvements of the body of the house, it is on the stage that the radical innovations have been installed.

The stage is all of concrete and steel construction, and as fireproof as modern devices can make it. The traps are so arranged that the entire stage is movable. These traps vary in width from one foot to the entire width of the stage. The new switchboard is worked differently from any others in that practically everything in the entire house can be controlled by it. This applies to both the stage and the auditorium; but a secondary switchboard, located in the main lobby, controls the lighting of the front of the house exclusively. As to the general lighting it is of interest that the auditorium can be flooded with light, all concealed, so that there is not the slightest glare from any section of the house. The old chandelier has been done away with. There is an auxilliary service so that in case of any defect in the system which might put out the lights, another service can be immediately put into use, this through a connection with the Edison plant, which is practically next door to the theater. New chandeliers have been placed in the foyer and lobby, which will add greatly to the general effect.

Another innovation on the stage is the installation of three floor pockets, instead of the usual two, which always have been for the arc and incandescent lights. The third is for the dimmers and is entirely independent from the other two so far as operation is concerned. Throughout the building a new system of ventilation has been installed, and this applies not alone to the stage and to the auditorium, but to the dressing rooms, the women's retiring rooms and the men's smoking rooms. There is also a new vacuum cleaning plant in the theater.

At the sides there are short run-ways, instead of steps, which formerly were the means of descending to the lower level of the auditorium. This, too, will be found to be a great improvement. The entire body of the house has been carpeted in two shades of green, and 2,000 yards of floor covering has been used. In the lobby a new and beautiful mosaic flooring has been laid and the entrance way has been done in black and gold, which is particularly effective.

Probably the most effective of the fire protective appliances is the new Regan water curtain, which is the design of Chief Regan of the Boston Fire Department. The nozzle of this curtain is located at a convenient point at the front of the stage and it can be operated either by firemen on the outside of the building or by the watchman on the inside. By the mere turning of a lever the whole front of the stage can be sprayed fan-like at a moment's notice. Several new dressing rooms have been installed under the auditorium.

More than five hundred clergymen from Boston and other parts of New England were present at a special exhibition of "Civilization," given one morning recently at the Tremont. The clergymen sat through the entire show in rapt attention, and when it was over numbers of them sought the manager and enthusiastically commended the spectacle. Several of them declared that they would make the film a topic of one of their sermons.

Davison Brings Over English Films

By George Blaisdell

London Open Market Specialist Talks About Motion Picture Conditions in the Home of John Bull

IN SPITE of the fact that a thousand moving picture houses have been closed in the British Isles as the result of war conditions the market for films in London is fairly good at the present time, declares Thomas H. Davison of the Davison Film Sales Agency, Limited, of 151-153 Wardour street, London. Mr. Davison, who is a specialist on the open market, arrived in New York last week to remain until October 26. He brought with him three five-reelers, which soon will be shown to the trade. They are "Jimmy," by John Strange Winter, author of among others "Bootle's Baby"; "Fatal Fingers," by William Le Queux, author of twenty-three books, and "Kent, the Fighting Man," a drama in which the lead is played by Bombadier Wells.

Mr. Davison said the three subjects he brought over would soon be followed by other productions of British manufacture, among which are two adaptations of Marie Corelli, "Temporal Power" and "The Treasures of Heaven." Others are Charles Garvice's "Diana's Destiny" and W. J. Locke's "Derelicts," and also "Tom Brown's School Days."

Vampire or sex stories are not popular in England these days, the visitor asserted. Clean, high-class heart-interest dramas and strong comedies are in demand. For the supplying of the 4,800 theaters there is keen competition among the renters.

Thomas H. Davison.

"One thing that has upset conditions in the exhibition of pictures is the tax on tickets, ranging from 25 per cent. down," said Mr. Davison. "Of course, this situation does not exist among the big West End theaters—the managers of these houses do not care a rap about the tax. It is in the manufacturing towns and villages where the impost is most felt. Then, again, the darkened streets are not, of course, conducive to big business. The absence of illumination, as you know, is due to the fear of tipping off the Zeppelin crews as to the location of the towns. The only outward indication of the presence of a theater is a small dim colored lamp.

"Then again, the export business is handicapped to some degree by the necessity of procuring a license for each film before it can be sent out of the country. Not only is it an expense, but the transaction involves time. But film men as well as men in other lines of industry bow to the rules imposed upon merchants. It is a grim war we are fighting over there, and every one is doing his bit to help those in authority."

Mr. Davison was asked as to the situation in England in regard to censorship. "There has been discussion as to the advisability of placing women in a position of authority in censoring," was the reply. "In fact, there has been considerable talk about the whole question of censorship. As it stands now our official censor may pass a subject and the police authority, the chief constable, for instance, in any community, may decree that that subject cannot be exhibited within the limits of his jurisdiction. There's no appeal from the decision. A man in London buying a film for a certain territory may have no means of knowing in advance what the action of the authorities in his section will be regarding it. If in the subject there may be anything on which there may be a difference of opinion the buyer will hesitate.

"It is this condition that has caused many film men to come out in advocacy of a central censoring power whose decisions could not be disputed anywhere in the islands. You see, the Home Office has jurisdiction over the police, and any edict of a duly authorized official would be respected all over. It is believed by many that until something of the sort indicated is done there will be an absence of real stability in the business of buying and renting films in Great Britain."

Mr. Davison was asked if the absence of so many men in the army had tended to interfere with the efficient operation of the theaters. He said in reply that many women were now working as operators, and that as a natural result in many cases where these were acquiring the skill necessary to run a projection machine much film was damaged. "Yes, there are some cases, too, where women are managing theaters. We also have a renting concern managed by a woman, Mrs. Renton of the Standard Feature Film Company. She is a real manager, too."

The visiting film man said the high price of chemicals was one of the handicaps of the manufacturer, the advance in many cases being from two to three hundred per cent. Several firms have closed their studios for the duration of the war.

Eugene Strong

EUGENE STRONG, who is cast as Robert Clayton, the artist, in the sixteen episode super-serial, "The Crimson Stain Mystery," by Consolidated Film Corporation, is one of the most popular matinee idols of stage or screen. Mr. Strong has an enviable record on the stage, where he became a favorite through the portrayal of juvenile parts. For six years he was in stock in the west, and then appeared for two years in the leading role of "The Virginian."

He appeared in the Paul Armstrong sketch, "To Save One Girl," on a forty weeks' vaudeville tour supporting Catherine Calverty, Mr. Armstrong's wife. His first big success in motion pictures was as the juvenile in "The Man Inside," in which he supported Edwin Stevens. Mr. Strong is tall, handsome and athletic and a perfect type of matinee idol. In "The Crimson Stain Mystery," as the artist, he will be seen in many powerful scenes with Olga Olonova, the latest Russian vampire find. The studio scenes in "The Crimson Stain Mystery" are the most daring yet attempted on the screen, and they give Mr. Strong an opportunity to put into full play his magnificent talents as an actor.

Eugene Strong.

FILM ASSOCIATION EXPANDS.

The Oregon Motion Picture Men's Association has moved into its new headquarters in the T. & D. Theater building. A large room has been secured in the building, which is one of the most prominent corners of the city, and its central location will undoubtedly make it popular with exhibitors. The boys are furnishing their new quarters in fine style.

The co-operative spirit among the city's film fraternity created by the organization is such as has never before existed among the film men here. Few out-town exhibitors are now members, but an effort will be made to have the name of every film man in the state on the membership roll. The many matters now confronting Oregon's exhibitors demand a strong organization.

Chicago News Letter

By JAS. S. McQUADE

FILM STAR GIVEN OVATION.

Miss Edith Story Learns What It Means to Be Shut Up in a Prison Cell, With Both Hands Locked to the Bars.

MISS EDITH STORY, the well-known picture star, arrived in Chicago Tuesday afternoon, Oct. 3, and left for St. Louis the following day at midnight. During her brief stay every hour was as full of action as if she had been engaged in the most strenuous scenes in which she has appeared during her moving picture experience.

Tuesday evening she and her mother were the guests of S. E. Abel at a dinner given in her honor in the College Inn, in the Hotel Sherman. The cafe was decorated with photographs of Miss Story, and every table was also adorned with a beautiful autographed photo of the screen favorite. Around the large table were seated a number of Chicago's most prominent exhibitors.

Tuesday night she visited, among others, the Pine Grove and Albany Park theaters on the North Side, and the Harvard, Harper, Vista and Frolic on the South Side, where she was received in the most enthusiastic manner by thousands of fans who have closely followed her successful career.

At 9 o'clock Wednesday morning Miss Story and her mother, escorted by a large party of exhibitors and others in the trade, left for Joliet, where special arrangements had been made for giving the inmates of the Illinois State Penitentiary an opportunity to meet one of their favorite stars. The party was made up at the special invitation of the Warden, who postponed a business trip in order to attend personally to the reception of Miss Story. The tour through the penitentiary was personally conducted by Deputy Warden Waters, and Miss Story was very much interested in the welfare of the prisoners.

"I am so glad to see that the prisoners are so well treated," she said to the deputy. "Although I do not envy them their lot, the cruelty and dirt that I had expected to find amid their surroundings does not exist. In fact, the men seem to be perfectly contented, if that could be possible."

At lunch time the party was conducted to the dining room, where Miss Story was the center of 1,400 pairs of eyes, which were riveted on her so persistently that the possessors neglected their food.

Thinking that she might be able to be of some assistance to the less fortunate members of her sex, Miss Story insisted upon going through the women's quarters, where she made a very interesting address and promised to do whatever she could to add to their amusement and well being. Miss Grace Fuller, the matron, made known to Miss Story that she hoped soon to have a projecting machine, so that the women inmates, who are very much interested in moving pictures, may be able to keep in touch with the outside world. "When we do have the proper facilities, we should like very much to have one of the films which contributed to your success shown on the screen here," said Miss Fuller.

L. M. Reubens, who controls several of the largest theaters in Joliet, was a very cordial host and director of the party during their stay in that city. After Miss Story had made the rounds of the penitentiary, he introduced her, in several of his largest theaters, to thousands of people who had gathered to greet her.

On returning to Chicago, while narrating her experiences, Miss Story said that she had enjoyed the day immensely, except when she was shut up in a cell, in the penitentiary, with both hands locked to the bars. "Then I couldn't help feeling dreadfully sorry for the poor unfortunate creatures who are frequently placed in the same position for hours at a time, with only bread and water," she said, commiseratingly.

On Wednesday evening Miss Story visited a number of Chicago picture theaters, during which she spoke to over [illegible] people.

From St. Louis Miss Story will proceed to Los Angeles, where she will be engaged for some time in two prominent Vitagraph productions, at Vitagraph's Hollywood studio.

Miss Story's next picture will be "An Enemy to the King," in which she will be a co-star of E. H. Sothern, the eminent dramatic actor.

Chicago Film Brevities.

Charles F. McKiel was appointed manager of the Parkway theater, North Clark street and Diversey Boulevard, on September 25. "Charlie" is a young and promising man who has been connected with the Parkway since it was opened as a vaudeville house in 1910. He began as an usher and soon rose to the position of head usher, and then became stage manager of the vaudeville programs. "Charlie" has also been connected with the Parkway since its first moving picture program was offered, and is known and liked by every patron of the house. He owes his advancement by strict attention to his duties and by his uniform and genial courtesy to everyone with whom he came in contact. He announces that his policy at the Parkway, henceforth, will mean the best moving picture programs possible for his patrons.

* * *

J. B. Reisman, manager of the Dale theater, St. Paul, made a pleasant call at the Chicago office Wednesday, October 4. The object of Mr. Reisman's Chicago visit was for business and pleasure combined. He took a run out to the Essanay plant while here, accompanied by W. R. Scates, manager of the G. F. Company's Chicago office, and also called on the heads of various branches of the trade and at exhibitors' headquarters in the Masonic Temple. Mr. Reisman reported good business, generally, in St. Paul, and stated that business is improving rapidly after the extreme hot summer. Mr. Reisman left for his home city Thursday evening.

* * *

The Bismarck Garden, Chicago's largest and most popular outdoor musical resort, located on Broadway and Grace street, will use moving pictures henceforth to vary the musical program and dancing. An up-to-date operating room and equipment have been installed in the new Marigold room, where the Pathe News Weekly, and educational pictures of the George Kleine brand will be shown nightly. The operating equipment consists of Simplex machines, a Martin rotary converter, arc rectifiers, etc. It was installed by the Mid-West Theater Supply Company, this city, of which Jack Williams is manager. Karl Eitel, president of the Bismarck Garden Company, has subscribed for The Moving Picture World to keep him posted on the moving picture business in general.

* * *

An Essanay Chaplin revue of 1916, in five reels, was given a private showing in Essanay's exhibition room, in the First National Bank Building, Friday morning, October 6, to exhibitors only.

* * *

The Chicago branch of the Motion Picture Exhibitors' League of America held an open meeting in their hall, in the Masonic Temple, on Friday, October 6, at 12:30 P. M. A Dutch lunch was served free, and special speakers made addresses on important questions that must be settled in the near future. All exhibitors were cordially invited, whether members of the League or not.

* * *

Fred R. Martin, traveling representative of Metro, for the Des Moines office, Iowa, has written that he recently attended the opening of the Grand theater in Estherville, Iowa, a town of 4,500 inhabitants. This house has just been completed by F. H. Graaf, at a cost of $75,000. The Grand programs will consist of the regular Metro releases, Metro-Drew comedies and the Metro travelogues. Paramount, World-Brady and the Triangle pictures will also be shown. "The Crimson Stain Mystery" serial was started the first week in October. The Grand seats 1,000 people, and an admission of 15 cents is charged for downstairs seats and 10 cents for the balcony. The house will also be used for the presentation of super films, when higher prices will be charged. A full description of the house, with cut, will ap-

pear later in another department of The Moving Picture World.

* * *

Watterson R. Rothacker, President of the Rothacker Film Manufacturing Company, announces that W. C. Aldous has been promoted from the position of assistant superintendent to laboratory superintendent of that organization. Mr. Aldous is a graduate of the camera division and has been a member of the Rothacker organization for over four years. He was educated as an electrical engineer and has always been a close student of the moving picture industry. He has a thorough and practical knowledge of moving picture manufacturing. Incidentally, Mr. Aldous has a number of brilliant records to his credit as an amateur athlete.

* * *

Altred Hamburger announces the renewal of his lease for the Fine Arts theater, for a long term of years. The theater has been renamed the Playhouse. It is Mr. Hamburger's intention, when he resumes management of the house, to show only super features for long runs. Program pictures will be discontinued.

* * *

It seems that the Ohio Board of Censorship has become ultra critical recently in some of its actions. One of the latest was the cutting out of pictures of girls in bathing suits from two recent numbers of the Selig-Tribune. It may be stated that the bathing suits worn by the maidens in these news scenes were approved by the bathing-suit censors of Chicago and elsewhere.

* * *

Jones, Linick & Schaefer have contracted with the Triangle Film Corporation for the initial release of that product on Monday and Tuesday every week, at the Orpheum theater, on State street. "Old Folks at Home," with Sir Herbert Tree, will be the first of these initial releases, and will be made October 9. The new arrangement means that the Orpheum will present Triangle films for their initial showing within the "Loop."

* * *

Mr. and Mrs. Thomas Ince, accompanied by Mack Sennett, spent a few hours in the city Saturday, September 30, on their way from New York to Los Angeles. Miss Edith Bennett, who played with Otis Skinner last season, has been secured by Mr. Ince as leading woman for a big new feature on which work will be started shortly.

* * *

Aaron J. Jones announces that the Central Film Corporation has arranged with the Saxe Brothers, of Milwaukee, to take over the Orpheum theater in that city for the week beginning Sunday, October 8, to present Clara Kimball Young's picture, "The Common Law." Norman E. Field, manager of the Colonial, Chicago, will have charge of the Orpheum, Milwaukee, for that time. This feature film had great success for its run of sixteen days at the Studebaker, in Chicago.

* * *

The Ascher Brothers have leased the theater in the new Fuchs Building, Halsted and Grace streets, this city, for ten years, at a term rental of $175,000. This theater has not yet been named. It has a seating capacity of 2,500, and, it is said, will cost, when completed, $200,000. It will be the largest theater outside of the "Loop." It is the intention to offer moving pictures of the highest class in this house, with a full orchestra.

* * *

David W. Griffith stopped over in the city Sunday, October 1, on his way from New York to Los Angeles, where he will arrange for the presentation of "Intolerance." J. J. McCarthy, general manager of the Epoch Producing Company, who arranged for the revival of "The Birth of a Nation" at the Colonial, here, accompanied him to the Coast. In an interview with Louella O. Parsons, photoplay critic of the Chicago Herald, Mr. Griffith said, in part: "I haven't seen a Triangle picture in four months. I have never produced a Fine Arts production, and the words 'supervised by David W. Griffith' were put on the screen without my knowledge. My time has been spent making 'Intolerance,' which has occupied all my waking hours. It has been well received in New York by people of every nationality and of every creed."

* * *

George Fawcett, who has scored artistic triumphs in "The Crisis" and "The Country that God Forgot," arrived in Chicago from Los Angeles Monday, October 2. He left the same evening for New York, where he will spend a short vacation with his family before resuming work for the Selig Company. Mr. Fawcett had just finished his work in "The Light of Western Stars," before leaving Los Angeles. This story was written by Zane Gray, and features Miss Bessie Eyton and Tom Mix as co-stars, for the first time.

Judging from reports received at the Selig offices, this city, from exhibitors, "The Country That God Forgot" is proving very popular. Reports from the Kleine-Edison-Selig-Essanay exchanges stated that in many cities this feature has been booked for runs of from three days to a week. The critic of the Cleveland Plain-Dealer writes that this film "has never been surpassed in Western drama."

* * *

News of the marriage of Clark Coffy, a wealthy young attorney of Vicksburg, and Miss Bessie Eyton, has been received by friends in Chicago. Miss Eyton appears as Virginia Carvel in "The Crisis," and she accompanied the Selig company to Vicksburg. There, so the story goes, she met Mr. Coffy, who is a member of an old Southern family. It was a case of love at first sight.

It is said that when Miss Eyton left Vicksburg she took the heart of Mr. Coffy along with her, and when she returned to Los Angeles to become co-star with Tom Mix in "The Light of Western Stars," Mr. Coffy followed her to press his suit for her hand and heart.

Miss Eyton (that was) has never appeared on the stage and was never connected with any moving picture company other than the Selig Polyscope Company. She scored her first success in "The Spoilers" and repeated in "The Cycle of Fate," "The Prince Chap" and other Selig productions. The greatest acting of her career, thus far in moving pictures, according to critics, is in the role of Virginia Carvel, in "The Crisis."

* * *

Sam Spedon, the well-known publicity director, was in Chicago last week. He is promoting the interests of a one-reel picture, "The Government in Action," an invitation showing of which will be made soon in a Chicago theater. The picture was produced by the Motion Picture Forum, and it is given out that the Democratic National Committee will use the picture in campaign work.

* * *

The following programs have been announced at the prominent downtown theaters in Chicago for the ensuing week:

Studebaker—Jules Verne's "Twenty Thousand Leagues Under the Sea" (Universal). This feature has been made possible by an ingenious invention of the Williamson Brothers, who made "Neptune's Daughter," in which Annette Kellerman scored a great triumph.

Ziegfeld—Anita Stewart in "The Combat" and Earle Williams in the serial, "The Scarlet Runner." This theater has resumed its old name, since the disbandment of V-L-S-E, Inc.

Colonial—"The Birth of a Nation" (D. W. Griffith). The revival of the big Griffith spectacle has been received with popular acclaim in Chicago, judging from the crowds that have thronged the theater since the opening, Thursday evening, September 28.

* * *

Every reader of the October 14th issue of this publication could not fail to have had his attention attracted by the highly artistic and happily conceived plan of the two-page advertisement of "The Crisis." All credit is due Wm. Lord Wright, Selig's publicity director, for this work.

FRANK LOSEE RENEWS CONTRACT WITH FAMOUS PLAYERS.

This is the open season for renewal of contracts with the Famous Players Film Company. With Pauline Frederick and Marguerite Clark successively placing their signatures on the dotted lines set apart for that purpose, there is now a third line bearing the well known signature of Frank Losee. Mr. Losee, who is one of the best known character actors on the motion picture screen and has an enviable stage record as a basis of his celluloid achievement, will continue on the Paramount program in Famous Players productions.

WORLD FILM'S LARGE STUDIO PROJECT.

The World Film Corporation has secured a final option upon a tract of approximately 8,000 acres not far from Poughkeepsie, with a view to building a large studio and general production plant. Architects and builders have already been consulted, and active construction operations will begin as soon as the numerous titles have been formally passed to the realty concern which has been engaged in assembling this extensive property.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

FIRE DESTROYS PACIFIC LABORATORIES.

Early Morning Blaze Demolishes Two Story Plant—Cause Unknown.

FIRE of unknown origin early on the morning of September 19 demolished the plant of the Pacific Film Laboratories at 5813 Santa Monica Boulevard. Luckily for the owners of this firm, and those whose films were there for printing and development, the storage vaults were located in a fireproof storage building. The fire started somewhere in the main laboratory and rapidly ate its way to the offices and projection and drying rooms. Several fire companies were required to hold the blaze from razing the studio at present occupied by the Continental Film Producing Company, makers of the feature film, "The Spirit of '76."

The firm is under the management of H. T. Brookmiller, while the owner is W. H. Faust. The building and contents were insured for practically the full value, but as yet no definite estimate can be made of the film loss, because of the amount of footage that was stored in the vaults. Mr. Brookmiller said that they would immediately start rebuilding, as business had been very good, and the future looked promising.

A peculiar coincidence of this fire is that the Rolin Film Co., managed by Dwight Whiting, had recently moved from this studio to their new one in the downtown section of Los Angeles. The morning before the activities at their studio began a fire also of unknown origin broke out and a part of the main building was damaged. Little damage was done at the Rolin plant and no one was injured.

UNIVERSAL EXPANDING.

H. O. Davis Inaugurates Many Things—Newest a Real Art Studio.

Every day finds some improvement at Universal City. Now it's an addition to the art and ornamental department in the form of a clay modeling and moulding studio.

Perfect detail in the making of pictures is a hobby with Vice-President Davis and when he was unable to purchase the properties required for the features he decided to make his own.

In San Diego, where he was director-general of the exposition and its builder, he had in his employ H. R. Schmohl, who was in charge of the ornamental and cement work.

Art Department, Universal City.

Schmohl was secured to take charge of the new department at Universal City. He had already been connected with nearly all of the big expositions.

Since its inauguration the department has worked twenty-five men making the various accessories required for productions, and here clay modeling, papier mache and composition work are done. Wonderful statues are turned out in a remarkably short space of time. Papier mache butterflies, goblins and all sorts of reptiles and insects are made by the artists of this busy department.

Mr. Davis also secured the services of Richard Zeitner, who for thirty years has been adding to the art of this country in clay models. Zeitner was educated in Berlin and is said to be one of the best figurists in the United States. He is working, from life, on some figures and tablets for a coming Universal allegorical production.

The process of making models from clay is to first provide the frame to which is attached the clay, which then is moulded into the desired form by the hand of the artist. From this clay model a glue mould is made and into this eventually is poured plaster of paris, from which when dry the glue is removed leaving the cast as desired.

Included in this work at Universal City is the making of dishes, ornaments and any large or small article needed by the directors for the making of pictures.

THE TOLL OF THE SCREEN.

Moving Picture Workers Killed, Injured and Bruised.

Harry Richards, a stage carpenter employed on the night shift at Universal City, was instantly killed one morning this week when he plunged twenty feet into a pit on the main stage.

Richards had finished work and was about to depart, when he backed over the edge of the stage floor into the pit, which is used to represent a cellar.

Going beyond what was requested by the scenario, a street car jammed into a setting erected at Second street and Redondo avenue by the Fox Film Company and injured five people, of whom Frank Dolan was the most seriously hurt.

In Glendale Marin Sais, Kelem star, met with a peculiar accident the other day when riding horseback. In an exciting moment in a scenario the bridle slipped off her horse and struck her in the face with force sufficient to break her nose.

Suffering from a fracture of her right wrist, Lillian Peacock is confined to the hospital at Universal City. Miss Peacock was working in a scene before the camera in La Brea boulevard and at the time was wearing a man's suit of clothes. She was supposed to jump to the street from an automobile running past the camera when her foot slipped and she fell to the ground.

When a bicycle which she was riding in a film comedy broke in two, Gale Henry, Universal comedy woman, was injured. She was taken to the hospital at the film plant, where Dr. Lloyd Mace attended her injuries.

Herbert Rawlinson is hobbling around Universal City on crutches, while his muscles are cementing to the knee cap.

NEW LIGHT EFFECTS.

Marking a big advance in the use of artificial light in making photoplays, the Motion Picture Electric and Equipment Corporation succeeded this week in its initial undertaking, providing illumination for scenes taken at the San Diego Fair and the Hotel Coronado ball by Pollard Picture Plays, Inc.

The company, which was formed and financed by Willis & Inglis, is making a close study of possible improvements in studio and location lighting. Experiments also are being made in new and novel light effects.

Among other accessories the corporation has equipped a six and one-half-ton motor truck with generator, gas engine, switchboard, etc., which provide electrical power for lighting exterior night scenes, caves, shipboard interiors, railroad cars, halls and theater interiors, and the like. The truck weighs more than nine tons with its equipment, but can be taken almost anywhere. Winfield-Kerner lamps are being used and the corporation has purchased a large number of them.

The business of the company covers the rental and sale

of lamps, the suggestion and installation of new effects, and the manufacture of studio equipment. Harry D. Brown, the head electrician, has made a lifelong study of the science of light and is conducting the experiments at the company's well equipped plant in Hollywood. Demonstration of the company's facilities for lighting will be given from time to time at the motion picture studios in the vicinity.

The firm of Willis & Inglis is the sole agent for the corporation, and through its efforts the "moving power house," as the truck has been named, has been engaged far in advance. With the coming of the rainy season it will prove a big benefit to the picture manufacturers of Southern California.

Los Angeles Film Brevities.

At Selig's a fight that was a real fight took place during the filming of one of the scenes for "The Garden of Allah," with the result that all the participants are still carrying marks of the conflict. Director Campbell merely requested a realistic fight scene, and the actors entered into the spirit of the scenes so enthusiastically that scarcely one came off without some bruise, black eye or other injury, with each one of them swearing vengeance on his particular assailant in case of a retake. The immense street sets erected for this picture are exact duplicates of Algerian city scenes. Many of the mobs were composed of real Arabs, and professional Arabian dancers were secured for the cafe scenes.

* * *

At Downey, Gray & Hall have moved their theater from the Auditorium building to the Dismukes building, and it will be known as the Downey Theater.

* * *

"I Love You, California" is the official song of a new players club.

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Mae Murray, who has just arrived from New York, is the latest member of the Lasky "Never-again" Club. This organization is composed of members of the Lasky Company formerly residents of New York, who came to Los Angeles, went back to the great metropolis—returned to the west vowing that they never wanted to see the white lights again. Cecil B. De Mille, director general, is the charter member; William C. De Mille is next. Others in the organization are Frank Reicher, Fannie Ward, Marie Doro, Elliot Dexter, Jack Dean, Blanche Sweet, Kenneth McGaffey, and now Mae Murray.

* * *

Stage fans who saw the successful play, "On Trial," will remember the character of the man who was killed before the play began, but who appears in each of the four acts. This may sound like a paradox, but the play is responsible. All of which to say that "Billy" Garwood, who is making an excursion from the screen to the stage, is to play this character in a Morosco production of "On Trial" in Los Angeles. Garwood is much missed at Universal, where he directed and played his own leads.

* * *

Two of Mack Sennett's chief comedians at the Keystone plant are back on the job after a three weeks' vacation. They are Ford Sterling and Harry Gribbon.

Sterling's chief hobby is amateur photography and the greater part of his time while at leisure was spent motoring about the mountains and canyons of Southern California. He returned with a splendid collection of pictures.

Gribbon cares less for the picturesqueness of the great "out of doors." His holidays were consumed by a trip to San Francisco, where he sojourned for several days.

* * *

At Anaheim, R. P. Anderson is the new manager of the Mason theater, having bought out Max Hartfield. A deal has been closed whereby C. L. Head takes a lease of a new theater in the Cassou Building.

* * *

William E. Wing is author of a series of six two reel comedies now in production by Director Al Christie at the latter's Hollywood Studio, each member of the Christie Company to have a part in this comedy series. The subjects will be widely different and individual, and the production will carry out the Christie idea of "A Better Comedy," which is the motto of this studio.

* * *

The ten-reel western feature "The Light of the Western Stars" is fast nearing completion at the Selig studios under the direction of E. A. Martin. In it are co-starred for the first time Bessie Eyton and Tom Mix, and the supporting cast includes George Fawcett, Frank Campeau, Charles Gerrard, Victoria Forde, and others.

A letter from J. P. McGowan, directing the Signal Company now "en tour de location," says that "After wandering about the northern part of California for more than a week in search of a place with the proper topographical and climatic conditions necessary to the completion of the serial, 'The Lass of the Lumberlands,' the Helen Holmes company has at length established itself at the Hotel del Portal at El Portal, at the entrance of Yosemite valley. With an equal amount of sunshine to that common to the Los Angeles vicinity and with some of the most superb locations ever used in the production of a photoplay, there is small doubt but that the company will remain at their present quarters until snow flies."

Upon leaving Arcata, the company went direct to Hume, Cal., but they were forced to leave there without making a scene, because of the widely different methods of logging there as compared with those of the northern part of the state. They returned to Fresno and from there motored to Merced, where they remained a day, making exterior scenes in the city streets and in front of various of the important buildings of that place.

It is Mr. McGowan's intention to make all possible exteriors in and around the valley, and when railroad "stuff" is necessary, to charter a train, run it toward Merced, making pictures along the way, remain in Merced over night to get any city exteriors necessary, and return to El Portal the following day. With these facilities at his command, he will be able to get practically every type of scene known to pictures within a comparatively small radius.

So far as can be learned, this is the first time a picture company has invaded the Yosemite district for the purpose of making anything but educational and travelogue pictures.

* * *

After a lingering illness, the wife of George Seigman, Fine Arts director, has passed away at her home in Hollwood.

Funeral services were largely attended by representative motion picture people of the Southern California film colony.

There were a great many beautiful floral offerings from many friends.

Scores of letters and telegrams were received by Mr. Seigman, offering sympathy and consolation in his grief, giving ample testimony of the esteem in which he is held by his associates.

Mr. Seligman has left for New York.

* * *

After eight weeks in bed, Herman Bosley, manager of Miller's Alhambra theater, is around calling on his many friends. His appearance on Hill street is made possible by a pair of crutches.

* * *

Bennie Zeidmann entertained a bunch of prominents this week at the big Metro studio, among them being Seymore Tally, of the large theater bearing the same name, who was the personal guest of Harold Lockwood and May Allison, who were at that time appearing in scenes from "Big Tremaine," the Yorke adaptation of Marie Van Vorst's novel.

* * *

Robert Grey, Balboa's handsome leading man, has officiated as clergyman at forty-seven screen weddings. He received his first fee last Friday when he married Jackie Saunders and Roland Bottomley, "The Grip of Evil" stars. Bottomley gave him a cheese sandwich.

* * *

At the Ince studios Frank Keenan and Enid Markey, who have had many successes in the past under the Triangle Kay-Bee banner, soon will be seen as co-stars, when they are presented by Thomas H. Ince in "Jim Grimby's Boy," from the pen of Lanier Bartlett. This is the first story by this author to be produced in Culver City, and is said to be one of the most picturesque ever made at the plant.

* * *

E. Mason Hopper has arrived at the Morosco-Pallas studios and is busy directing Vivian Martin in a big picture, "The Wax Model." Kathlyn Williams is appearing in "Redeeming Love," under the direction of Wm. Taylor. Thomas Holding, who recently arrived in the west is co-starring.

* * *

Lois Wilson, the well remembered Alabama beauty, is appearing in a Universal feature "For Value Received," under the direction of Donald MacDonald. Lee Hill appears opposite the pretty southern beauty. Roberta Wilson, her sister, who is now a full fledged leading woman, is being filmed in a big picture, "The Emerald Pin," under the direction of Burton George.

Hereafter all prints will be finished on the Christie lot, where the two brothers' film company is turning out comedies by the rod. A complete laboratory is now under course of construction and in a short time will be in full operation.

* * *

Myrtle Gonzalez, who has been making quite an inroad on Bluebird feature release dates with her big pictures made under the direction of Lynn Reynolds, has departed for San Diego, where she will vacate for a week. This is her first vacation in two years.

* * *

Kenneth McGaffey, publicist for Lasky, is on a northern tour accompanied by Wallace Reid.

* * *

Geraldine Farrar has completed her picture feature "Joan of Arc" and has gone east to New York, leaving her husband, Lou-Tellegen, behind to finish one of his pictures. Mae Murray, the dancing actress, has also gone east—on her vacation.

* * *

The William Fox forces under the temporary guidance of A. Carlos, who is here for a several months' supervisory trip, will add another comedy company to the already large producing force.

* * *

William Keefe, who hands out the publicity for D. W. Griffith here, announces that the greatest film masterpiece of the age, "Intolerance," will be presented in Los Angeles on the sixteenth of October. Clune's Auditorium will house this mighty spectacle. We all are awaiting the premier with eyes awake.

* * *

Fritz Schade, known on the Keystone bulletin board as one of the most daredevil actors, has survived a whole year of married life. The other day he had a party in celebration of his first wedding anniversary. Yes, oh yes, Mrs. Fritz was there. Sure, they're happy.

* * *

The Fujiyama Feature Film Co. has been formed here for the purpose of filming a series of Japanese pictures for American release. Mrs. E. L. Greer is at the head of the new organization, which is said to have already opened offices and secured a studio site.

* * *

Max Dill, known more as Kolb and Dill, celebrated comedian, and now with the American, was wedded this week to a San Francisco actress, Miss Josephine Clark.

* * *

William Worthington at the Universal is directing a five-reeler, "In Love," with Claire McDowell as the heavy leading woman playing with Franklyn Farnum. Worthington is putting some fine pieces of photoplay in this picture.

* * *

Richard Stanton, the Fox director, is home from El Paso, whither he went with his company headed by Gretchen Hartman and Alan Hale. Dick used a lot of army men in this big picture down near the border.

* * *

Helene Rosson, of the American, is on a vacation to nobody knows where and where nobody will know where, for she's away from the pictures for sure, she said before she went.

* * *

Al Christie, at the studio which bears his name, is doing his first two reeler featuring Billie Rhodes. It has a crackerjack title, "Bride and Gloom," and is filled with a variety of new stuff, such as only Al Christie himself can inject into a two thousand foot laugh film. Harry Ham is the other lead in the film, but he is not "gloomy" by any means.

* * *

William Farnum and Oscar Apfel, of the local Fox plant, have finished their ninth picture. Big Bill is on a fishing vacation and Apfel is putting his time toward finding a suitable story to start next.

* * *

Dustin Farnum in his big new car has departed for a few days' drive across the desert into Arizona. It is not for his health by any means.

* * *

Reginald Barker, of the Ince forces, has gone on a vacation by motor to the depths and wilds of the Yosemite valley in this state. Bessie Barriscale has gone on a similar trip, only to New York.

* * *

Henry Murdoch, who appears in Ham comedies for Kalem, is suffering with a badly sprained wrist. He fell off of a star one day this week. Not a real star, but a hanging star under the diffusers, which was being used in a big comedy set.

* * *

For "His Slave," the newest Frank Keenan-Ince picture being made at Culver City, Director Walter Edwards is building the interior of an old Mississippi river steamboat with gambling rooms, ballroom, and buffet. This is quite a large set and will register well in the picture.

* * *

Raymond Gallager, ex-leading man with Universal and later juvenile player with the Christie comedy players, has retired from active work in pictures. He has amassed quite a fortune and is now happily at home in a big beach bungalow at Santa Monica. We hated to see this promising youth forsake the screen.

* * *

Daddy Wood, for a long time one of the popular actors with the Signal Film Co., passed away at his Glendale home last week. He is survived by a widow. He has appeared in "The Girl and the Game," "Whispering Smith" and many other big pictures under the direction of J. P. McGowan.

* * *

For "The Garden of Allah," being filmed by Selig under the direction of Mr. Martin, over three hundred extras were used in some of the big street scenes. These scenes were most gorgeous and it is only too bad that the modern cameras cannot register the true colorings as they appear in real life.

Quirk Again Heads Screen Club.

At Annual Election Progressives Defeat the Bulk of the Official Ticket.

AT THE annual election of the Screen Club, held on October 7, Billy Quirk was re-elected president. The votes were cast in the new home of the club, 117 West 45th street. While Mr. Quirk was named on the official ticket he actually was the nominee of the opponents of the faction which heretofore has dominated the affairs of the Screen Club—and be it admitted with some considerable degree of success. At 1 o'clock there appeared at the club a list of candidates printed on yellow paper. These were culled from the several eligible tickets. Before the polls were opened, two hours later, some one had dubbed the list as "The Yellow Menace." With two or three exceptions it was elected.

The other officers were: First vice-president, Edwin Carewe; second vice-president, Paul Scardon; third vice-president, Oscar Eagle; corresponding secretary, Anthony P. Kelly; recording secretary, Robert Welsh; treasurer, Will C. Smith; board of governors, two years, E. K. Lincoln, Frank Carroll, William Haddock and Harry Solter.

Of the foregoing Messrs. Scardon, Kelly, Welsh and Lincoln were named on the official list.

Strand Shows Administration Film.

Single Reel Showing President Wilson and the Members of His Cabinet Is Artistic and Dignified.

THE first motion picture of the Democratic National Committee was shown at the Strand theater in New York on Sunday, October 8. It was entitled "The United States in Action." The subject matter were intimate portraits of President Wilson and the members of his cabinet, all seated at their respective desks and represented as in serious conversation with an unseen caller. The pictures, which were produced by Charles R. Macauley, of the Kineticartoon Corporation and the Motion Picture Forum, were dignified, artistic and in every way worthy of the distinguished men portrayed.

The initial presentation was attended by a large number of prominent Democrats. Special invitations had been issued. The guests were greeted by "Doc" Wilson, of the theater staff, and T. M. Alexander at the 47th street entrance and by Manager Harold Edell in the lobby. Present were Colonel E. M. House, the confidant of the President; Secretary McAdoo, Secretary Redfield, Vance McCormick, Norman E. Mack, Henry Morgenthau and Norman Hapgood.

The showing of the film was attended by steady applause all the way, it being especially marked while the President was on the screen.

The subject shown at the Strand is one of 125 prints to be exhibited in New York City. Samuel Spedon is now in Chicago making arrangements for the distribution and showing of 35 prints in the lake territory.

Paramount Pictures

Two Famous Players' Productions Head Paramount Program for Week of October 23—Many Other Exceptional Features.

THE Paramount Program for the week of October 23 will contain two of the most exceptional features ever produced by the Famous Players and of the highest standard that have ever been distributed by this organization, in "The Rainbow Princess," a fascinating photoplay of circus life by Shannon Fife, in which Ann Pennington of Ziegfeld "Follies" fame is starred, and "Seventeen" Booth Tarkington's latest novel, in which Louise Huff and Jack Pickford co-star.

This is Ann Pennington's second screen appearance, and it is being looked forward to with keen interest by the exhibitors, since she scored so big a success in "Susie Snowflake." In this production, Miss Pennington makes a balloon flight and parachute descent, and also appears in the lion's cage in a number of scenes. The celebrated Hula Hula dance in which Miss Pennington created a sensation on the stage is introduced in this picture with the famous Hawaiian orchestra from the Ziegfeld Follies accompanying her, precisely the same as it is being shown seven times each week in New York City. This production was staged under the direction of J. Searle Dawley, and the supporting cast includes William Courtleigh, Jr., Clifford Gray, Augusta Anderson, Grant Stewart, Charles Sutton, Harry Lee, Edwin Sturgis, Walter D. Mealand, Herbert Rice, Queen Pearl, Ann Manning and Carl Gordon.

"Seventeen" offers wonderful opportunities for Louise Huff and Jack Pickford, which delightful comedy was staged under the direction of Robert G. Vignola. Mr. Pickford plays the role of William Sylvanus Baxter, one of the greatest characters ever conceived by Booth Tarkington. Lola Pratt is portrayed by Miss Huff, and the couple are surrounded by an all-star Famous Players cast, making it one of the most noteworthy productions this company has ever presented on the Paramount Program.

During this same week, Paramount will release a number of exceptional "little features," included in which are the 37th edition of the Paramount Pictographs, the magazine-on-the-screen; the 38th weekly, "Trips-Around-the-World," with Burton Holmes, in which a visit is made to the Island of Capri, and the Paramount-Bray Cartoon, "Bobby Bumps Helps Out a Book Agent," drawn by Earl Hurd.

The four leading subjects in the Paramount Pictographs are "Bubbles Worth While," "A School for Heroes," "Land Battleships in Private Life," and "The Hague of Dogdom."

In "Bubbles Worth While" there is pictured the wonderful accomplishment of the glass-blowing industry, showing in an interesting way how flint glass is made from a mixture of sand, red lead, and potash, moulded at a temperature of 240 degrees, and then blown by workmen into the most unusual shapes. These pictures were taken in the plant where the glassware service was made for Presidents Lincoln and Harrison.

"The School for Heroes" pictures the gruelling curriculum through which a pupil must go in the school for gridiron heroes, showing that the strategy used in the training camps for the football squad of the Princeton University Football Team, is very similar to that used by the field marshals in Europe who are mapping out their daily campaigns for their subalterns in the war of the nations.

A very interesting subject is pictured in the "Land Battleships" or caterpillar tractors, which are being used by a Wall Street firm, who have taken up farming as a side line, on a 16,000 acre strip of swamp land, and which they have turned into smooth, fertile farm lands, and operating it upon the most modern basis by means of this most modern mechanical device.

The closing subject of the magazine-on-the-screen shows the first peace tribunal that has ever been held by the dog delegates from every country including English and French bulls and Imperial dachshunds.

Burton Holmes' travels, which he is conducting for Paramount, are becoming more and more interesting, for he is at the present time taking American theater goers through those countries which are now in the war of nations, where it is particularly interesting to study these people, their habits and their modes of living.

Earl Hurd, the well known cartoonist is responsible for the laugh-provoking "Bobby Bumps," which animated character has become one of the most delightful in the theatrical world. His work in the Paramount-Bray cartoons has been greeted everywhere with enthusiasm, and in the release of October 23, where "Bobby Bumps Helps Out a Book Agent," he has the youngster creating a great many new antics, the majority of which are perpetrated upon Bobby's father. Bobby in this story puts roller skates on his Dad and makes him take all sorts of bumps and knocks, only to find Bobby getting a complete spanking for his trickery.

The third Paramount comedy to be released by Paramount will be "A Troublesome Trip," produced by the United States Motion Picture Corporation, and which will be issued October 30. This comedy is filled with side-splitting situations, and the wonderful amount of clever trick photography, which is so materially added in making this "little feature" one of the best sellers in the market.

Mary Pickford Opening

Popular Star's First Production Under Artcraft Banner Will Appear November 6 in Eighty Theaters.

NOVEMBER 6 has been set by Artcraft Pictures Corporation as the release date for Mary Pickford's first superior production, "Less Than the Dust." On that day eighty theaters in the United States will show this picture simultaneously. This is believed to set a record for a feature of the length of "Less Than the Dust." The list, which is nearly completed, promises to be a formidable one and includes practically all the most prominent circuits in the country. A conservative estimate of the number of people who will see Mary Pickford in her first appearance as an independent star at the head of her own producing company places the total at 300,000.

Among the notable additions made recently to the number of theaters which have booked the new Artcraft productions are the circuits of S. Katz, Ascher Bros. and Lubliner & Trinz of Chicago. Max Goldstein, manager of the Chicago exchange, has already booked Mary Pickford productions in more than thirty theaters in Chicago for exactly 100 days. Jones, Linnick & Schaeffer's Colonial and the Bijou Dream have signed for two weeks for each picture. The Alhambra in Milwaukee is another prominent first run house and Mr. Goldstine's list includes the most progressive exhibitors in Illinois, southern Wisconsin and eastern Iowa.

Arthur G. Whyte in the New York exchange has put on the Academy of Music as a companion of the Strand and reports that negotiations for other large and popular houses are approaching a satisfactory conclusion. Every State in New England is well represented in the business obtained by the Boston exchange. Cincinnati, Cleveland, Washington, Baltimore, St. Louis, Kansas City, St. Paul, Minneapolis, Denver, Butte, San Francisco, Los Angeles, Portland and Seattle are centers which are to have Artcraft service for long runs in numerous theaters.

One of the most remarkable examples of enterprise that has yet come to the notice of Artcraft is that displayed by the Majestic theater in Dayton, Ohio. Gerber & Haas, managers of the Majestic, have ordered thirty-one 24-sheet stands of Mary Pickford, which they will cover two weeks before showing with the special printing prepared for "Less Than the Dust." Their campaign will cover twenty-one towns adjacent to Dayton and seventeen newspapers in that territory will carry advertising of the new Mary Pickford productions.

MAYER GETS TRIANGLE BOSTON FRANCHISE.

Readjustment of the distributing plan of the Triangle Film Corporation on the basis announced last week, continues. Following the statement that Alfred Weiss had purchased a 50 per cent. interest in the New York branch office controlling the New York territory, the announcement is now made that Louis B. Mayer, one of the most prominent exchange men of Boston, Mass., has purchased a similar interest in the New England territory with headquarters in Boston.

Motion picture men throughout the country know Mr. Mayer well, as he has occupied a position of prominence in the film world during some years. His appearance in the Triangle co-operative plan is looked upon by the officials of that company as a distinct asset. In the arrangement by which Mr. Mayer takes over the New England Triangle territory on the plan described a redistribution of territory has been made. Hitherto the State of Connecticut has been included in the New York district, but with the advent of Mr. Mayer it is sliced off New York and attached to the New England district. Some readjustment of accounts will be necessary, and is in fact now in process.

MONMOUTH ENGAGES EDITOR.

The Monmouth Film Corporation has engaged the services of Miss Mildred Considine to edit, adapt and write scenarios. Miss Considine has just arrived from Chicago and has taken up her work of completing the screen version of the "Jimmie Dale" series, written by Frank L. Packard.

Ince Visits Shadow Lawn

Producers of "Civilization" Complimented by President Wilson, Who Shows Deep Interest in Motion Pictures.

PRESIDENT WILSON has shown himself during his term of office, a liberal patron of the arts. This might be expected from a man of his scholastic antecedents, achievements and inclinations. As a student of and exponent of literature, as a college president, he is eminently fitted to appreciate the educational advantages of the screen. It might be said of him that what politics have gained in the past four years, literature and learning have lost. The President indeed, appears to be exceptionally well inclined towards the motion picture. By his acts he has shown that he is personally interested in motion pictures. He has appeared in them scores of times, and film men will recall with peculiar pleasure that on the occasion of the first dinner of the Motion Picture Board of Trade at the Biltmore, several months ago, President Wilson made a felicitous speech which showed that he understood the aspirations of the art and industry.

President Wilson and Thomas H. Ince at Shadow Lawn.

President Wilson has more than once shown himself an intimate student of picture progress. He has patronized the great productions as they came along. Of recent motion picture spectacles, "Civilization" has attracted the President and recently he invited Mr. Ince, the producer of "Civilization" to call on him at Shadow Lawn.

Mr. Ince describes his reception by the President as exceedingly cordial. Mr. Wilson showed that he had an intimate knowledge of the picture "Civilization" and personally congratulated Mr. Ince on his achievement. More than that he revealed that he was interested in the technique of the work because he asked many questions with regard to the actual making of motion pictures.

When seen on the subject of his interview with the President, Mr. Ince said: "I found Mr. Wilson courtesy and affability personified. A more cordial reception I could not possibly have had."

Besides Mr. Ince, Mr. J. Parker Read, Jr., Mr. Ince's business representative, was present at Shadow Lawn and appears in some of the still pictures. These photographs are being reproduced in the newspapers throughout the United States.

Lecture Tour Planned

Mary Gray Peck to Address Women's Clubs on Motion Picture Problems.

ARRANGEMENTS are being completed by the National Committee on Films for Young People (affiliated with the National Board of Review of Motion Pictures), in co-operation with the Motion Picture Committee of the General Federation of Women's Clubs, for a series of addresses to be given by Miss Mary Gray Peck in October and November through the middle west. Miss Peck has just been made a member of this committee of the General Federation of Women's Clubs. She will speak under the auspices of the women's clubs in the leading cities of this section of the United States regarding the motion picture and its problems. She will also meet groups of exhibitors in these sections with a view to stimulating their interest in the matter of better films. Many women's clubs, in seeking to meet the problem presented by the interest of children in motion pictures, have been responsible for censorship methods which have not proved successful from any point of view. Their aims have suffered for lack of proper direction. Miss Peck will seek to aid them by showing how they can be constructive rather than destructive in their methods. Her work will be broadly constructive.

Miss Peck's alma mater is Elmira College. She studied music in New York and going west to teach it, took post graduate work in philology in the University of Minnesota. She was engaged to teach English in the English department of the State University of Minnesota, and after taking other post graduate work in Cambridge University, England, she became assistant professor of English in the University of Minnesota. Resigning her professorship she became interested in the work of women's organizations and was invited to do special investigation work for the National Women's Trade Union League. In 1915 she was the chairman of the Speakers' Bureau of the New York Suffrage Campaign. She has been a member of the educational committee of the Drama League and is chairman of the drama committee of the General Federation of Women's Clubs.

She is a very effective speaker, a clear thinker, and knows how to marshal her facts and arguments in such a way as to make her point. She has been deeply interested in the motion picture question for a long time and it is due to this fact that the General Federation of Women's Clubs have given her this important work in their nation-wide effort for the improvement of films.

Charlotte Walker Joins Thanhouser

CHARLOTTE WALKER, famous for her successes as a star on the screen as well as upon the speaking stage, has joined the Thanhouser Film Corporation and will begin work immediately upon a five-reel feature by Lloyd Lonergan, to be released through the Pathe exchanges.

O. A. C. Lund, who has directed such players as Gladys Hulette, Robert Warwick, Lionel Barrymore and Barbara Tennant, will be Miss Walker's Thanhouser director.

Charlotte Walker.

It is Edwin Thanhouser's policy to sign for his plays actors particularly suited to the parts and the list of Thanhouser artists now includes Miss Walker, Vincent Serrano, Jeanne Eagels, and Valkyrien added, of course, to Florence La Badie, Frederick Warde, Gladys Hulette, Doris Grey and Wayne Arey, who for some time have been firmly established as stars in Thanhouser features.

In her first Thanhouser feature Miss Walker will play the part of a girl convicted of murder, who escapes and marries, concealing her secret from her husband. The story is crowded with exciting scenes, including a train wreck in which the heroine, on her way to prison, makes her escape.

In the last hundred feet of film comes a startling denouement, one of those unexpected twists which are so popular with film fans and which straighten everything out after the spectators have begun to fear that the heroine is doomed to despair and death.

Before joining Thanhouser her motion picture experience included starring engagements with Lasky and McClure.

LEAVES WORLD TO JOIN UNIVERSAL.

D. L. Segal, who, up to last Saturday, held the proud distinction of being the oldest employee of the World Film Corporation, in point of service, has resigned to accept a position with the Universal Film Manufacturing Company.

During the past three years, Mr. Segal has been manager of both the Film and Poster departments, where he formed a large acquaintance with New York exhibitors. At the Universal he will be assistant to the manager of the contract department. He leaves the World Film Corporation with the best wishes of his comrades for his success in his new undertaking.

Who's Who in Sherman-Elliott

Sketch of the Two Young Men Who Are Doing Real Big Things in Exploiting Motion Pictures.

Out in the Middle West come two young men who in an exceedingly short time have gone far in the way of making a name for themselves in the exhibition of large pictures on a large scale. Incidentally they are reported to have been unusually successful financially. Harry A. Sherman and John Elliott, whose firm name is Sherman-Elliott, Inc., have opened temporary offices in the Candler Building, where Mr. Sherman is now discussing with state right buyers terms for disposing of "The Crisis," of which production Sherman-Elliott are the owners for the United States. The firm already controls seventeen states for "The Birth of a Nation" and "Ramona." Larger and permanent quarters in New York are now being sought.

Harry A. Sherman.

Mr. Sherman was born in Boston thirty-two years ago. He has been in the theatrical business nine years, the last seven of which have been in the picture division. He was the first secretary of the Minnesota Exhibitors' League. In 1911 he opened the Park theater in Minneapolis, in 1913 he organized the Sherman Feature Film Company, and later he became president of the Alco Corporation of Minnesota. The latter venture was not successful, but Mr. Sherman laid the foundation for his present success through his acquisition of the rights for Minnesota of "The Christian."

Mr. Elliott is five years older than his partner and hails from London, Ontario. His first experience before the public was when, as a high diver, he joined the W. J. Main show. Later he became a member of the aquatic outfit of Dr. Carver. In 1900 he was doing balloon jumps with Sam Ellis' Daredevils, and a year later he became manager of the People's Theater in Seattle for Sullivan & Considine. In 1904 he took over the management of the Unique, Minneapolis, another S. & C. house, and there he remained until he joined forces with Mr. Sherman.

July 3, 1915, Messrs. Sherman and Elliott, controlling the state rights on Wisconsin for "The Birth of a Nation," began a run of ten weeks of the big feature at the Davidson Theater, Milwaukee. Its success proved to them they had "started something." In October the Minnesota rights to the subject were secured. October 23 it opened in the St. Paul Auditorium, the largest theater building in the West, and a week later saw it at the Shubert, Minneapolis. The firm then took over the rights for fifteen more Western States. Up to date it is said the exploitation of the spectacle has resulted in the bringing into the Sherman-Elliott offices of checks approximating a million dollars. Last spring the firm took over seventeen states for "Ramona." It has also bought three large theaters.

Mr. Sherman, most of whose time is spent in traveling, was in New York a couple of days last week. A World man caught him in his office on his return from Philadelphia and while he was making arrangements for a week-end visit to Chicago. The husky young Bostonian, whose hobby is boxing and who has been known to travel two thousand miles to sit in on a good bout, said that he was receiving offers on "The Crisis" for the territory east of Chicago. The rest of the country he intends to hold for his own firm. In case he does not receive for New York a price commensurate with his own ideas as to its value "The Crisis" will be retained by Sherman-Elliott for that territory.

At present, he said, he has out seven "Birth" companies, three of which are new. On the road, too, and bringing in "the goods" are four "Ramona" companies, each carrying an orchestra of nineteen pieces and a leader. The original "Ramona" score is being used. Mr. Sherman said his firm had eliminated the elaborate staging which marked the presentation of the subject in New York, had cut the picture to about nine reels and had what he and his associates considered a splendid picture.

"I am a believer in showing a picture as a picture," said Mr. Sherman. "I believe in making a picture stand on its own feet, just as I would put a grand opera on its own feet, but I don't sanction the policy of combining the two. I feel if I have got to add forty voices to put over a picture it is not a picture. Don't misunderstand me—I am a strong partisan of good music, in picturesque ushers, and all that. But I don't see a big chorus. We are going to put over 'The Crisis' in the same general way as the two others."

The permanent offices of Sherman-Elliott will be in Chicago. Mr. Sherman said there were several productions, finished or in course of making, the purchase of which his firm had under consideration. "We are open to buy any good productions for the United States," he added. "Our aim is to retain and exploit from our offices all territory west of the Mississippi—and, of course, we want only those subjects that can be shown as road attractions."

Sherrill Gives Views on Open Market

President of Frohman Corporation Decides to Enter It and at the Same Time to Discard the Clock.

WILLIAM L. SHERRILL, President of the Frohman Amusement Corporation, talking with a World man last week, gave his interpretation of what is meant by the "open market." Mr. Sherrill had been talking about the success of "The Conquest of Canaan," how it had pleased the reviewers and the buyers, and incidentally referred to the success of the Frohman Company. "I consider it a success," he said, "because we pay our debts and we pay dividends. My friends in the trade tell me that any company able to do that in these times is justified in assuming it is successful."

"What I call the open market," Mr. Sherrill explained, "is disposing of a production to state right buyers, especially when that production is based upon an unusual story and so staged as to attract keen competition among the independent distributors. The Frohman Amusement Corporation intends to continue the policy we initiated with 'The Conquest of Canaan,' of disposing of our subjects literally on merit. We are working on the theory that the picture that is made by the clock cannot possibly be the equal of the one that is made regardless of the clock, where time is taken to do everything properly.

"We had a year's experience in making pictures for programs, and many times we were in the same state of mind as is the man rushing for a train. When we started work on 'Jaffrey' we left the schedule behind. We began making pictures at profitable leisure. Our director, George Irving, was relieved of every care not closely connected with the production of the subject on which he was working. Six weeks and three days were spent on 'Jaffrey,' and the results showed for themselves.

"In 'The Witching Hour,' which up to this time has been in work two weeks, but nine scenes have been shot. For the making of some of these it was believed that music would add materially to the work of the players. Mr. Irving was instructed to 'go to it,' to secure his musicians and get his atmosphere. He got just what he went after. In one situation, again, the one where Clay Whipple is forced to look at the cat's eye pin which so singularly affects him, one of the tremendous situations of the play, Mr. Irving spent sixteen hours rehearsing his cast in order to get just the psychological touch. Under program conditions, as we have been facing them in the past, the thing would have been out of the question.

"Had the Frohman Company been desirous of aligning its brand with a program it could have done so many weeks ago, but we could not 'see' the exaction of sixteen pictures a year at stated intervals. We are not fighting nature, temperaments, emergencies, weather and accidents. We are merchandisers, purely and simply—and will never count the cost of a picture in time consumed."

SYDNEY McKEON LEAVES INTERNATIONAL.

Sydney McKeon, who has successively been editor of the Hearst-Selig, Hearst-Vitagraph, and Hearst International News Pictorial, has severed his connection with the International Film Service. Mr. McKeon is very reticent as to his future plans, but intimates that he is considering the editorship of a topical film to be put out by a company whose name has not as yet been announced.

Edison Rejuvenated

Will Release a Series of Strong Features Through the Kleine-Edison-Selig-Essanay Service.

AN ANNOUNCEMENT of the names of some of the feature productions that will be released in the near future by Edison through the Kleine-Edison-Selig-Essanay combination, together with some general information concerning the pictures, has been made from the studios of the company at Bedford Park, N. Y. The first picture to be released by Edison through the new organization is "The Heart of the Hills," which is scheduled for release on October 30. It is impossible, at the present time, to secure the schedule under which the following five-reel features will be released, as the dates have not been fixed as yet. This information, together with the names of additional pictures that have been made at the Edison studios during the past few months and that now are ready for distribution, will be made public in the immediate future.

The pictures have been made during the past few months and in them a number of noted stars of the legitimate stage are featured. Conway Tearle will appear with Mabel Trunnelle in the first release, "The Heart of the Hills." This is a superb production with an Oriental flavor, as its earlier scenes are laid in India. The story centers around a sacred ruby of tremendous value. An absorbing love story, laid partly in London and partly in India, gives the picture a strong romantic interest. Well balanced in every detail, the production is representative of the work done at the Edison studios.

The other pictures announced for release are "A Message to Garcia," "The Ghost of Old Moro," "The Princess from the Poorhouse," "The Cossack Whip," and "The Ladder of Ambition."

"A Message to Garcia" and "The Ghost of Old Moro" both were filmed in Cuba, where the scenes of the stories are laid, the work being done by an Edison company that went to the island in the early part of this year. "A Message to Garcia" is based on the famous preachment of the late Elbert Hubbard. The leading parts in the production are taken by Mabel Trunnelle, who is accorded the distinction of being one of the most capable screen actresses of America, and Robert Conness, long a favorite of the silent drama.

"A Ghost of Old Moro" is the other Cuban production and the same stars who play the leading roles in "A Message to Garcia" appear in the principal parts in this. To a superb story, wonderful settings and capable acting is added the fact that the picture contains a number of scenes taken in the interior of Moro Castle, the grim fortress that for centuries has guarded the entrance to Havana Harbor and within the walls of which so many tragedies were enacted under the Spanish domination of Cuba. A stirring story in which the effect of realism is heightened by the beautiful natural settings, it is a production in which writer, director and actor have co-ordinated their efforts and secured unusually effective results.

Miss Larrimore, whose charming personality impressed itself on Broadway as the result of her appearance last season in "Fair and Warmer," takes the leading part in "The Princess from the Poorhouse," which is described as a fairy tale of real life. Miss Larrimore practically is new to the screen, but this picture proves that she is an artist of high order and her work compares favorably with that of the most renowned stars of her type. The story is one of two children who are inmates of a poorhouse but who leave the institution early in life. The girl is adopted by wealthy folks and the boy runs away because he cannot stand the abuse to which he is subjected. They both grow up, to meet again. There are many scenes in the play that are beautiful for their very simplicity and there are many others that are stern and thrilling. It has a perfection of balance that will make it appeal to all classes of those who patronize the silent drama. Miss Larrimore is supported by a most capable company, including Richard Tucker, Charles Sutton, Herbert Pattee, and William Wadsworth.

James Oppenheim, a deep student of social conditions who has written many books that deal with life as it is lived among the masses, is the author of "The Cossack Whip." As the name implies, the story is one of Russia and Russian intrigue. Many stories of this dreary and half-mysterious land of social darkness have been screened but the majority of them have come far from giving anything like a faithful reflection of actual life in Russia. "The Ladder of Ambition" is a type of story that has a general and strong appeal. It concerns a woman who was influenced to let ambition nearly made a wreck of her life. In the end she finds redemption, but before that came she suffered in full measure for the sufferings that her thoughtlessness and selfishness brought to others about her. In it, Mabel Trunnelle scores a triumph and her splendid work is ably balanced by that of Robert Conness.

It is stated at the Edison studios that the highest ideals in picture production have been adhered to in the making of the five-reel features named above and in others that will be marketed in the future through the Kleine-Edison-Selig-Essanay combination. In every case the utmost care has been used in the selection of a story, this being given precedence over any other feature of the production. The casts have been made up of players who possessed the qualifications to best portray the characterizations demanded by the scripts. If it became necessary to enter the domain of the legitimate stage to secure such players, this has been done; if the ranks of the motion picture stars offered the most capable actors for parts, they have been selected from there. Everything has been sacrificed to secure intrinsic merit in the productions and it is asserted the results have more than justified the tireless efforts that have been made at the studios during the past few months.

"Sunsets" Visit the Drews

Famous Organization of Octogenarians Visit Metro Comedy Stars and Play in Pictures.

RECENTLY, in an interview, Sidney Drew said he would rather have untrained people than half-trained actors, since they would at least be natural if perhaps a trifle awkward. He put his theories to the test the other day in the Metro Studios and decidedly proved his point. The Drews accepted for a Thanksgiving release a novel story calling for the appearance of a number of old ladies. Ordinarily this would be harvest time for the "types," but Mrs. Drew bethought herself of the Sunset Club, a famous organization of old ladies who are old enough to take a pride in their years, and she enlisted their interest in the production.

Scene from "Henry's Thanksgiving" (Metro).

The invitation to participate in the picture was accepted with enthusiasm and the club attended in force, spending a couple of most happy days. They were guests of Mrs. Drew at luncheon at one of the really fashionable hotels and at the studio they were followed by a "gallery" of players and newspaper people, who enjoyed to the full the delightful naturalness of the new stars. Mr. Drew directed their work with a gallant courtesy that would have shocked certain megaphone directors, and he did not spoil things by telling them how to act. He told them what he wanted done and let them do it their own way, and the result is a really charming picture, typically Drew in its atmosphere and with real human interest as well as marked comedy.

GEORGE D. BAKER OF METRO OFF FOR VACATION.

George D. Baker, of the Metro-Rolfe staff of directors, has gone to Havana for a brief, well-earned vacation. Mr. Baker has been working almost at top speed for several months, and as the studio schedule did not necessitate his presence for two or three weeks, he decided upon a sea trip as the best form of complete rest and relaxation. However, as Mr. Baker is an indefatigable worker, his rest will undoubtedly take the form of an opportunity to write a new photoplay for Metro's use.

Essanay's Coming

Several New Features on the Kleine-Edison-Selig-Essanay Service—Essanay-Chaplin Review With General Film.

PRESIDENT GEORGE K. SPOOR of Essanay has scheduled release dates for five forthcoming features to be offered through Kleine-Edison-Selig-Essanay Service. These will be the first group of Essanay plays to be put out through this agency.

"The Return of Eve" is scheduled for October 16. This play is in five acts and features Edna Mayo, supported by Eugene O'Brien. It is built on the theme of a boy and girl raised in the wilderness and suddenly plunged into civilization. Arthur Berthelet directed the play.

On November 6 "The Prince of Graustark" will be released. This is a sequel to George Barr McCutcheon's "Graustark," each among the best-selling novels ever written. Essanay produced "Graustark" and experienced record business with it. It is believed to be a certainty that the new feature will surpass even the great popularity of "Graustark." Bryant Washburn and Marguerite Clayton appear in the leading roles, with Ernest Maupain and Sydney Ainsworth heading the support. Fred E. Wright directed this feature.

"The Chaperone," taken from Maxine Elliott's stage hit, will be offered in five acts on November 20. It features Edna Mayo, supported by Eugene O'Brien, and is being directed by Arthur Berthelet.

"The Breakers," Arthur Stringer's story, which appeared in The Saturday Evening Post, is now being constructed in five acts by Director Wright, with Bryant Washburn and Nell Craig. Ernest Maupain is the heavy lead. This will be offered on December 18.

Henry B. Walthall's superfeature, "The Truant Soul," will be released on December 25. This is taken from Victory Rousseau's story and exteriors are now being filmed in the hill country of Wisconsin. Mary Charleson is playing in support of Mr. Walthall and Harry Beaumont is directing the production.

Chaplin Revue on General Film List.

The date for release of the Essanay-Chaplin Revue of 1916 has been fixed for October 21, through General Film Service. The revue is in five acts, and while it has been compiled from the three great Essanay-Chaplin comedy successes, "The Tramp," "His New Job" and "A Night Out," Mr. Spoor wishes it understood that it is by no means a case of cutting three two-reel pictures into five reels and running one after the other.

The Essanay-Chaplin Revue of 1916 tells a complete story, dove-tailing without a break throughout its length, the whole making a most unique comedy feature. This effect has been obtained by skillful assembling, and Essanay guarantees the revue to supply more laughs in five acts than anything ever attempted in the same length. Edna Purviance, Ben Turpin and Leo White appear in the revue in support of Chaplin.

The story opens with Charlie Chaplin as "The Tramp." He is out of work and leaves the city to wander along the country highways. He rescues a girl from a gang of hoboes who are trying to rob her and is given work on her father's farm. After a series of side-splitting adventures on the farm, which is an entirely unfamiliar place to this city-bred tramp, he is shot while routing some burglars. The girl nurses him back to health and he falls in love with her. When he has recovered the girl's sweetheart returns and he realizes that she is not for him.

Heart-broken, he leaves a note for her and wends his way back to the city, where he hunts work. He gets a job as a motion picture actor and then begins a series of adventures of a day before the camera that will send spectators into gales of laughter over "His New Job."

After a day of arduous toil Chaplin goes out with one of the other studio employes, Ben Turpin, for a night's frolic. The net of misadventures he weaves about himself and his companion would turn the sourest misanthrope into a sunny-tempered optimist. Chaplin finally is plunged into a bathtub of ice-cold water by an irate husband.

The situations follow each other in rapid sequence and there is not an instant's drag in the action.

The Essanay laboratories are now manufacturing prints of the feature, as all film in it will be new.

TRIANGLE-KAY BEE TO FILM "SUDDEN JIM."

Clarence Budington Kelland's "Sudden Jim" the serial which has been attracting wide attention in The Saturday Evening Post, is to be visualized at the Triangle-Kay Bee studios. The screen rights have just been secured. The story of "Sudden Jim" deals with the strenuous and red-blooded life of the lumber country of the Northwest. A rich man's son has been given the choice between accepting fifty thousand cash or taking over the clothespin, wooden bowl and potato masher factory established by his father. The spendthrift has shrewdness enough to realize that the fifty thousand will not go far, and so he decided to devote his life to clothespins. This brings him to the scene of the factory, a frontier town, unpainted and forlorn, on the edge of the big Northwestern forests.

The action revolves around his fight with the woodenware trust. His enemies fill his logs with iron spikes to break his saws and finally they burn down the trestles of the railway which carries his logs from the forest. But the rich man's son meets every obstacle with promptness and courage, such promptness, indeed, that the Northwesterners name him "Sudden Jim." It is distinctly a story of the strenuous side of life, the love interest being but a minor thread of the theme. "Sudden Jim" is said to have attracted as wide attention in The Post as "Ruggles of Red Gap."

Triangle Releases for October 29th

Two Important Subjects Feature Bessie Love and Louise Glaum.

BESSIE LOVE and Louise Glaum are the stars of the Triangle feature releases for October 29. Little Miss Love has a role ideally fitted to her winsome personality in "A Sister of Six," a Fine Arts production recently completed under the direction of the brothers C. M. and S. A. Franklin, premier makers of photoplays of childhood. Miss Glaum enacts the part of a secret service siren in the Ince production of Richard Harding Davis' thrilling war drama, "Somewhere in France," which Charles Giblyn has directed with his accustomed surety of touch.

The scenes of "A Sister of Six" are divided between Old California, under the Mexican regime, and the seacoast of New England, though most of the action transpires in the former picturesque setting. Miss Love is shown as the head of a family of seven small pioneers who have been left alone in the land of gorgeous sunsets and treacherous natives after the murder of their father at the hands of Don Francisco Garcia, who covets the American's ranch. The ranch is besieged by Garcia and his band, and by a ruse all of the faithful retainers are lured away, so that the children are left alone with the house servants to defend the place against its invaders. After a thrilling battle help arrives in the nick of time, and the denouement brings retribution to the infamous Garcia and happiness to the little mother and her family.

One of the last stories from the pen of the late Richard Harding Davis, "Somewhere in France," contains all the elements of a big popular success, apart from the interest attaching to its authorship. Miss Glaum is given the opportunity to display her talents in a role calling for beauty of the most alluring type, coupled with the psychological enactment of character in which the love of intrigue and adventure are ruling passions. Herself the daughter of a German spy, she is found living in Paris prior to the outbreak of the war with a young French army captain, whom she robs of certain important plans relating to the defenses of Paris. These she sells to the Germans, fleeing to Berlin herself with the attache who arranges the deal.

Howard Hickman as a wireless operator shares honors with Miss Glaum.

NELSON E. EDWARDS, WAR PHOTOGRAPHER.

Nelson E. Edwards, one of the most daring of moving picture photographers in the world, returned from Germany on Sunday on the steamer Neuw Amsterdam, after having spent the past year on the German, Belgian and French battlefronts. Mr. Edwards brought back with him many thousands of feet of film for the Hearst News Pictorial that he was unable to send.

"Of all my unusual experiences and adventures," said Mr. Edwards, "I am the proudest of the fact that I am the only foreigner to have visited Kiel Canal and Wilhelmshaven, the great naval strongholds of the German fleets. I was at both places soon after the sea fight between the British and German fleets off the Skaggerak.

"There I made films of the battleships, torpedo-boats and submarines. This rare privilege was granted to me for the International through the courtesy of Captain Boy-Ed, former Naval Attache of the German Embassy at Washington.

"I visited the Balkans and Constantinople and later I returned to Berlin and was accorded the privilege of going to the western front in the Vosges Mountains. Most of my films taken in that active section were made under actual fire. Several times I barely saved my entire outfit from destruction by shrapnel by running into dugouts.

"I hurried to Bremen for the arrival of the Deutschland man from her notable trip to the United States."

and took the first films of the return of the undersea merchant-

Kalem Serial Makes a Strong Start

"Grant, Police Reporter," the New Weekly Single Reeler, Contains Thrilling Stunts.

KALEM'S new weekly single-reel serial, "Grant, Police Reporter," starts with a smash. "The Code Letter" contains action in abundance; it is of the quality that thrills as well as entertains. It is fast. The Kalem company's staff has adapted the story written by Robert Welles Ritchie and Robert Ellis has directed it. The first chapter will be released on October 20, and Friday will continue to be the day of issue. As to the number of the successors of "The Code Letter" no limit has been placed. "We have been making our railroad stories for two years," said an official of the company following the first showing, "and we hope to make this one popular for at least three. Kalem has been specializing on singles, and we have the best of reasons

Scene from "Grant, Police Reporter" (Kalem).

to know that our efforts in this direction have been appreciated by exhibitors."

George Larkin has the name role in the serial. If the subjects to come are to maintain the place established in the first one no one but a player of Mr. Larkin's all-around qualifications could attempt to keep up with it. He has long been noted for his ability to get away with situations requiring nerve above the ordinary. He displays some of his quality in "The Code Letter," displays it not in one instance but in several. For instance, he bridges the space between the roofs of two buildings by going hand over hand on a circular bar. Again, he reaches a desired window by walking from ledge to ledge many feet from the ground. The real thrill, however, comes when the reporter climbs down a rope to grapple with the crook who has taken refuge on a painter's ladder suspended against the side of a structure. The woman confederate on the roof cuts one of the two ropes that hold the frail platform in place. The ladder straightens out in a flash, but somehow the two are seemingly uninjured as they strike the pavement.

Director Ellis has the role of Litchfield, the crook who tries to get away when he is "nailed" in his hotel room by Grant—caught with the goods. Ollie Kirkby is Mamie the Rose, the confederate of Litchfield. William McKay is city editor of the newspaper on which Grant is employed and G. Chira is the police commissioner who bars Grant from Headquarters following the publication of an article criticising the management of the Police Department. It is a good cast.

Many of the settings are of a newspaper office, a hotel and police headquarters. The atmosphere of these is well maintained. In the case of the hotel, however, it could hardly be otherwise, for many of the "sets" are of the real thing. "Grant, Police Reporter" makes an auspicious debut.

GAUMONT PROGRAM FOR WEEK OF OCT. 15.

From the Gaumont studios the week of October 15 comes an unusual assortment of motion pictures. In addition to the customary three single reels, there will be a two-reel photoplay. The first release of the week is "Reel Life" No. 24, October 15. This issue of the Mutual Magazine in Film has a large section devoted to "Duplicating Ancient Pottery." Every process is shown from sifting the clay to the final baking. The second section is an instructive exposition of the work of the U. S. Weather Bureau with weather kites at the aerological station at Drexel, Neb. The third part of the reel shows how a mother cat takes care of her kittens.

"See America First" No. 58 takes spectators for a trip on the historic James River in Virginia. This was the first great highway to the line of defene for the Confederate forces. It is therefore rich in historic spots, and the more important of these have been caught by a Gaumont cameraman. On the same reel is a humorous contribution by Harry Palmer, portrayer of Gaumont Kartoon Komics and director of Gaumont shadowgraphs. The reel is released Oct. 18.

The third single-reel is The Mutual Weekly. No program of this release can be announced in advance since it is not assembled until the day before it is issued—to insure subscribers getting the latest news on the screen.

The two-reel photoplay is called "Stepping Westward." George Larkin is the featured player. Playing opposite him is Mabel Van Buren.

Norma Talmadge, Selznick Star

Joseph Schenck to Present Young Player at Head of Her Own Company for Selznick-Pictures.

ON the heels of his successful launching of the first of the Selznick-Pictures, Clara Kimball Young in "The Common Law," Lewis J. Selznick announces the addition to his list of stars, of Norma Talmadge, whose work in recent Triangle productions has made her one of the great favorites of the screen.

Joseph Schenck, of the Marcus Loew forces, is responsible for Miss Talmadge's new venture, having organized the Norma Talmadge Film Corporation, of which he is the president. Mr. Schenck will have offices with the Selznick Enterprises in the Godfrey Building on 7th Avenue and will also produce for Selznick-Pictures feature photoplays starring other screen celebrities.

Norma Talmadge.

The first of Miss Talmadge's new pictures will be an adaptation of "The Price She Paid", a novel by David Graham Phillips, considered by the majority of literary critics to be the foremost American author. The production will be directed by Mr. Allan Dwan, who has produced a number of Miss Talmadge's Triangle Pictures and who attracted special attention for his masterly skill in the production of recent Douglas Fairbanks features.

Miss Talmadge is one of the youngest of all film stars who have attained anything like her prominence. Her first work of note was done with the Vitagraph Company, and it was after her remarkable portrayal of the leading role in that organization's notable production, "The Battle Cry of Peace," that this charming young star was sought by the Triangle management. Two of her most recent successes were "Going Straight" and "The Social Secretary."

In "The Price She Paid" Miss Talmadge will have an opportunity to enact a role different from anything she has heretofore attempted and one that seems certain to prove her the possessor of extraordinary dramatic power and emotional skill.

The success of the negotiations for the rights to this famous novel was due to Edgar Selden, who has been working months to obtain this and other of David Graham Phillips' work for Mr. Selznick. Many film producers have attempted to secure the rights to the works of this famous American author but Mr. Selznick is the first to have any success. The amount involved in the transaction for "The Price She Paid" is not stated but is said to be greater by several thousands of dollars than any sum ever offered for a single motion picture scenario.

Miss Talmadge will be presented in about eight big features a year along lines similar to other Selznick-Pictures, such as Clara Kimball Young, Herbert Brenon and Kitty Gordon features. The Talmadge productions will be marketed on the open booking plan through the big system of exchanges built up by Mr. Selznick.

Metros in the Making

Many New and Elaborate Productions Now Under Way at Metro Studios.

ANNOUNCEMENT of many new and elaborate productions for the coming season already under way or in preparation was made at the offices of the Metro Pictures Corporation, in the Longacre Building, 1476 Broadway, last week, and from now until Christmas all the Metro studios will be working under high pressure, if the program mapped out is to be completed in the time designated.

A new addition to the Metro artistic and directing staff will be S. Rankin Drew of the Vitagraph forces, who comes to Metro October 21. He will at once begin work on an important feature photoplay at the Rolfe studios with Emmy Wehlen in the starring role. This feature is entitled "The Belle of the Season" and is based on Ella Wheeler Wilcox's famous poem of the same name. It has been adapted for the screen by June Mathis with Miss Wehlen's distinctive personality and superb dramatic gifts especially in mind and the picture promises to be one of the season's sensations. "The Belle of the Season" will be the first of Ella Wheeler Wilcox's works to be picturized for Metro.

The addition of Mr. Drew to Metro's artistic staff makes the fifth of the famous Barrymore-Drew family to enlist under the Metro banner, the others being Mr. and Mrs. Sidney Drew, Lionel Barrymore and Ethel Barrymore, all of whom have long been notable in the list of Metro stars.

Another important offering from Metro in the near future will be "The Awakening of Helena Ritchie," with Ethel Barrymore in the stellar part, which was placed in production early in the week at the Metro-Rolfe studio. This picturization of Margaret Deland's most famous novel is the first motion picture work Miss Barrymore has done since her last Metro production, "The Kiss of Hate." The sympathetic character of Helena is wonderfully well suited to this gifted star and Miss Barrymore will have opportunity for the fullest display of those rare dramatic talents which have won her her high place in the hearts of the amusement loving public. John W. Nobel is the director. He will have the assistance of Fred Sittenham and Charles Maigne. Robert Cummings, a favorite screen actor, will play Lloyd Pryor, who poses as Helena's brother to save the feeling of the righteous neighborhood of Old Chester. Robert Whittier is Helena's husband, the Frederick of the prologue; Charles Snow has the congenial part of old Dr. Lavendar.

Mme. Petrova at the Popular Plays and Players studio has begun a new five-part Metro wonderplay with the attractive title, "The Black Butterfly." The story, which is from the pen of Mrs. L. Case Russell, provides a romantic foundation for a remarkably surprising "twist" Mme. Petrova herself has given it. The scene of "The Black Butterfly" is laid "somewhere in France," and the action, continuing through several years, culminates in the time of the present war.

Mme. Petrova has the part of a star of the Folies Bergere, Paris, a position which the gifted actress herself formerly held. Experiments of scientific laboratory, peasant life in France, and the gaiety of Paris are contrasted in this photoplay, which possesses a combination of interests. Burton L. King is again Mme. Petrova's director, and Mahlon Hamilton and Edward Martindel are prominent in her support.

At the same studio as already mentioned, Emmy Wehlen, under the direction of John B. O'Brien, is making the feature photodrama, "Vanity," which Aaron Hoffman has written especially for this dainty star's talents. It shows Miss Wehlen's versatility, being totally unlike "The Pretenders," the latest screen production in which she appeared, or in fact any other of her productions. Paul Gordon, who played opposite Miss Wehlen in "The Pretenders," has been engaged to support her in "Vanity" as well. Tom O'Keefe plays the chief of detectives and W. W. Black is his lieutenant.

W. Christy Cabanne, at the Quality studio, is perfecting plans for the fourteenth episode serial, as yet unnamed, which will serve as the medium for the genius of Francis X. Bushman and Beverly Bayne. Work on this production was begun this week. Mr. Cabanne has just completed his first offering for the Metro program, starring Frances Nelson, in a five-part feature picture. This new production, formerly called "Love, Honor and Obey," will be released under the title of "One of Many." Niles Welch is featured with Miss Nelson, the star.

George D. Baker will return from a short vacation and sea trip next week to produce "Squire Flynn," with Lionel Barrymore as the star. "Squire Flynn" is a picturization of Holman F. Day's popular novel.

Emily Stevens has finished the Metro-Rolfe production, to be released late in November, called "The Wager." "The Wager" is of Mr. Baker's writing and directing.

It is good-news to everybody that "Dave" Thompson has been promoted from the position of assistant director to that of director. His first production will be made with Julius Steger as star in a Metro feature play as yet unnamed. This will be Mr. Steger's first Metro production since "The Blindness of Love."

Mabel Taliaferro, last seen on the Metro program in the Rolfe picture, "The Dawn of Love," is deep in the toils of her new production, written by Shannon Fife and June Mathis, called "The Sunbeam." Edwin Carewe, as usual, is Miss Taliaferro's director, and this Metro wonderplay is fast approaching completion. Miss Taliaferro as Prue typifies the ray of sunshine which steals into the unwilling hearts of even the most crabbed. Childhood makes its unfailing appeal in "The Sunbeam."

Mr. and Mrs. Sidney Drew, the inimitable creators of the comedy of the home, continue to make a one-act picture each week at the Rolfe studio. Dainty Viola Dana is completing "The Gates of Eden," the five-act feature by Rev. William E. Danforth, depicting life in a Shaker community, showing the havoc wrought upon young lives by insistence upon standards that are to the old no hardship. Edward Earle, Robert Walker and Augustus Phillips, have parts of practically equal importance in her support. John H. Collins is director.

Out in Hollywood at the studio of the Yorke Film Corporation, Harold Lockwood and May Allison, under the direction of Henry Otto, are completing the production of "Big Tremaine," Marie Van Vorst's well known novel which has been picturized by Mr. Otto. The story makes an ideal vehicle for the combined efforts of these favorite players. Lester Cuneo, Andrew Arbuckle, William Ephe, Josephine Rice and Virginia Southern all have good parts. An added interest is given this release by the marriage of the novelist, Miss Van Vorst, which will take place in Paris this month, Signor Gaetano Cagiati of Rome, Italy, being the bridegroom.

MRS. CASTLE IN TWO CHARACTERS OF "PATRIA."

In one episode of "Patria," the great preparedness serial of the international, Mrs. Vernon Castle, the star, impersonates two characters, "Patria," and "Mlle. Elaine." By the familiar process of the double exposure, Mrs. Castle is shown in the accompanying picture in both characters.

The most remarkable part of the picture, however, is the apparent difference in the height of the two figures, both

Scene from "Patria" (International).

impersonated by Mrs. Castle. The director who made the picture, admits that high-heeled shoes are responsible to a certain extent. He refuses, however, to account for the apparent difference of fully six inches.

HELEN STARR LEAVES FOR UNIVERSAL CITY.

Helen Starr, for the last year editor of the Universal Eastern scenario department, has gone to the Pacific Coast to join the Universal forces there. Miss Starr is a versatile young woman, having played in stock, vaudeville and the legitimate stage in addition to doing magazine and newspaper work. She was formerly editor of "The Mutual Girl Weekly and a contributor of "Reel Life." Her articles have appeared in all the leading publications devoted to the interests of women as well as in the standard magazines.

Eight Stars in Lasky Productions

Remarkable Array of Players Scheduled for Appearance on Paramount Program in November.

FANNIE WARD, Thomas Meighan, Anita King, Sessue Hayakawa, Myrtle Stedman, Blanche Sweet, Cleo Ridgely and Wallace Reid, are the eight stars whose appearance on the Paramount Program is announced by the Jesse L. Lasky Feature Play Company for the month of November. It is seldom that eight such well known and popular stars are presented on the screen in a single month by one company.

The fact that the name of Myrtle Stedman is included in this list is particularly interesting in view of the fact that she has been a Pallas-Morosco star for some time. In this case she has been loaned to Lasky by the Pallas-Morosco Company, their ally on the Paramount Program. This is the second time that such an incident has occurred where the Lasky company has been concerned, the Famous Players having loaned Marguerite Clark to the same producers for "The Goose Girl," which is an indication of the lengths to which this company goes in order to obtain the exact types required by its productions.

In the order of their release dates the pictures are as follows: November 2, "The Heir to the Hoorah," with Thomas Meighan and Anita King; "The Soul of Kura-San" with Sessue Hayakawa and Myrtle Stedman, announced for the 6th; Blanche Sweet in "Unprotected," scheduled for the 13th; Fannie Ward in "The Years of the Locust" designated for the 16th, and Cleo Ridgely and Wallace Reid in "The Yellow Pawn," which is to be released on the 23d.

"The Heir to the Hoorah" is an adaptation of the celebrated play of that name by Paul Armstrong as produced by the Kirke La Shelle Company adapted to the screen by Beatrice De Mille and Leighton Osmun. It is a mining story with many a thrill, which is especially well suited to Mr. Meighan and Anita King. "The Soul of Kura-San" is of especial interest, as it has a Japanese setting and every Nipponese role in the production is enacted by a real Japanese. This arrangement was made possible by the engagement of the members of the celebrated Japanese stock company at Hollywood, of which Sessue Hayakawa is the head.

"Unprotected," in which Miss Sweet stars, is a drama dealing with the iniquities of the southern prison system by which convicts are farmed out to do contract work. Miss Sweet plays the role of an innocent girl, erroneously convicted, who is almost forced into slavery by the man to whom she is "rented" by the state. The picture was actually produced at a southern convict camp.

Fannie Ward's starring vehicle, "The Years of the Locust," is the work of Albert Payson Terhune, well known author and playwright. Considerable mystery surrounds the Ridgely-Reid picture which is called "The Yellow Pawn" and no detailed description of the production has been received. It is understood that it is a big dramatic tale with numerous elements of mystery contained in it. Work on the picture has been progressing quietly at the Lasky studio and no visitors have been permitted to see that portion of the big yard which is devoted to the staging of the picture.

Scenario Department Again Expanded

Increased Activities of Famous Players-Lasky Corporation Necessitates Further Addition.

WHEN the Famous Players and Lasky Companies first merged into one corporation, Hector Turnbull was transferred from the Lasky studio to the main office in New York, Robert E. MacAlarney, city editor of the New York Tribune, was engaged and Harvey Thew was added to the force. The greatly increased activities of the producing organizations which have followed the merger have rendered necessary still further additions and transfers.

Paul West, well-known author and dramatist, has been engaged by Famous Players-Lasky Corporation and two transfers of office have been made. William C. De Mille, one of the foremost theatrical and motion picture authorities in the country, who has been associated with the Lasky Company from its inception, comes to New York from Hollywood to confer personally with Jesse L. Lasky on scenarios. Mr. De Mille had gained a world-wide reputation as a playright before he entered the motion picture field and has contributed many notable scripts to the screen, among them the adaptation of "Carmen," in which Geraldine Farrar made her triumphant motion picture debut; "The Woman," "The Rose of the Rancho" and others of equal prominence.

Paul West, who now joins the scenario department, has a remarkable literary record. He has written ten musical comedies and published three books, and was one of the editors of the New York Sunday World for several years. When Jesse L. Lasky was producing some of his biggest vaudeville successes, Mr. West was the author of several of the biggest hits, among them "The Love Waltz" and "At the Waldorf."

Mr. West is the author of more than a hundred and fifty photoplays which have already appeared on the screen and now has fifteen more ready for production. Among the most successful of the feature plays already screened are "The Velvet Paw," "The Dark Silence," "The Lash," in which Marie Doro is starred by Lasky; "The Chattel," in which E. H. Sothern starred, and others of equal prominence. He is also the author of numerous newspaper syndicate stories, among them "Bill," "The Widow Wiser" and "In Our School."

After supplying these vital statistics to his biographer, Mr. West added that he is "rich, handsome and neutral on the subject of the coming election and World's Series."

The third change in the scenario department is the transferring of Harvey Thew, formerly stationed in the main office of New York, to Hollywood, where the Lasky Studios are situated. Mr. Thew is well known in literary circles, having been war correspondent for the New York Herald. He has already adapted to the screen two Paramount Pictures, "The Kiss," in which Owen Moore and Marguerite Courtot are co-starring, and "The Big Sister," in which Mae Murray was recently presented by the Famous Players.

Kirkwood—Robinson

Popular Photoplay Star and Director Are Married at Santa Barbara, Cal.

ALL photoplay land is a-flutter with the news which has just come that Gertrude Robinson, one of the old Biograph players and the lead in David W. Griffith's famous production of "Pippa Passes," and more recently in Mutual productions, and James Kirkwood, director of Mary Miles Minter, were married on September 30.

It was all intended to be a secret, known only to Donald Crisp, best man, to Dorothy and Lillian Gish, and a few others, but it leaked out in time for a great many of the prominent players at the western coast to greet Miss Robinson on her arrivel from New York.

The wedding is the culmination of a romance which began when Miss Gertrude was a little girl, at the very beginning of picture days. They met by chance at the old Biograph studio on Fourteenth street in New York City, and though they lost track of each other for years at a time, they never lost their mutual interest.

Miss Robinson is remembered for her stage work in "Beside the Bonnie Briar Bush," with H. J. Stoddard, for excellent support in productions with Edith Taliaferro, Edith Wynne Mathison and Thomas Jefferson. Some of her recent screen appearances are in "I Accuse" and "The Haunted Manor."

Mr. Kirkwood is recognized as one of the leading directors of the country. Only recently he severed his connection with the Famous Players Company, where he directed Miss Pickford to go to the American-Mutual studio at the coast to superintend the production of Mary Miles Minter's pictures.

"Civilization" in South America

J. Parker Read, Sr., Will Visit Fourteen Countries.—Record Price for Argentine Rights.

TWENTY thousand dollars has been paid for the Argentine rights of "Civilization." This is a record price for any film for the Argentine Republic. Arturo Cairo, of Buenos Ayres, the purchaser, states, "I consider the money safely invested, as after seeing all the big film productions in the United States during the past few weeks, I have chosen "Civilization" as the greatest because I think it will create a furore in the different South American countries."

Mr. Cairo represents one of the biggest film interests in South America and has exploited many great productions in his territory.

"Civilization" in the remaining South American republics will be exploited by J. Parker Read, Sr., who has an intimate knowledge of the motion picture business in the countries he will visit, viz., Uruguay, Brazil, Venezuela, Ecuador, Chile, Peru, Bolivia, Colombia, Panama, Honduras, San Salvador, Nicaragua, Costa Rica, Guatemala.

Mr. Read, who will devote six months to the trip, has power and authority to register copyrights in the different countries he visits, and carries with him credentials from the embassies at Washington.

General Film Releases

Publicity Man Speaks Highly of the Program Subjects for Week of October 16.

MERIT not the measuring rule is our guide," a trite statement found often in General Film Company's advertisements applies with especial force to General Film Service program for the week October 16-21 inclusive. There might be some exaggeration in saying that every release is a feature if judged by an exceptionally high standard, but when compared to many of the so-called features of to-day they really can be designated as classics. Selig, Vitagraph, Essanay, Kalem, Vim, and Knickerbocker have each put their strongest foot forward in this program and present stars of the first magnitude. For those who prefer reissues, Biograph has selected exceptionally strong pictures.

Kalem's new, widely advertised serial, "Grant, Police Reporter," with daring George Larkin and venturesome Ollie Kirkby in the feature roles, will have its first innings this week when episode one of "The Code Letter" is shown. There is crowded in this thousand feet of film, more action, more life, more excitement and more interest than is usually found in a five reeler. Larkin, who is known the world over as a wonderful acrobat and aerial performer, makes your hair rise as you view some of his spectacular feats in this first episode.

"Only a Rose," a drama, and "A Boomerang," a short comedy in which Robyn Adair and Virginia Kirtley are featured, will be the first picture screened on the week's program. They are from the Selig studio. A strong educational feature in one reel by Vitagraph, "The Curse of the Forest" follows. There are many exciting incidents shown in this picture and a lesson that all will do well to learn. Selig-Tribune will follow this, succeeded by a Biograph one-reel reissue, "The White Rose of the Wilds," presenting Blanche Sweet. "The Fable of the Kittenish Superanns and the World-Weary Snipes," an Essanay comedy built on a George Ade story, in two reels, leads the program the following day. Then will follow "A Sauerkraut Symphony," featuring "Ham" and "Budd," Ethel Teare and Henry Murdock, Kalem's comedy quartette.

"Dreamy Dud in the African War Zone," a cartoon, and a scenic split reel, lead the program October 18, and will be followed by a Vim comedy in one act featuring Harry Myers and Rosemary Theby in "A Persistent Wooing." The eleventh episode of Kalem's "The Girl from Frisco" series, "The Yellow Hand," in which Marin Sais and True Boardman score another big success will precede a three-part Biograph reissue "Classmates" with Blanche Sweet and Henry Walthall in the titular roles.

Thursday will be divided between Selig-Tribune and a Vim comedy, "A Precious Parcel," presenting "Plump" and "Runt."

A two-part Knickerbocker Star Feature drama, "Treading Pearls," with Frank Mayo and Joyce Moore starring, will be first shown Friday, October 20. Then will come "The Code Letter," the first reel of Kalem's "Grant, Police Reporter" series. This will be followed by a Vitagraph one-reel comedy, "Strong Evidence," and the day will be concluded with a Vim comedy in one-reel, "Here and There," with "Pokes" and "Jabbs" as fun makers.

Essanay offers two of their strongest stars, Edward Arnold and Alice McChesney in the first picture Saturday, October 21, a three-part drama, "Marooned." Then will come a Vitagraph three-part drama featuring Leah Baird in "The Harbor of Happiness." An episode of "The Hazards of Helen" series, "A Daring Chance," presenting more of Helen Gibson's daring feats will be presented then, and the week's program will be brought to a close with "An Eventful Evening" from the Selig studio, featuring Tom Mix in a one-reel comedy.

There are thirty acknowledged stars featured in the week's program.

MOTION PICTURES IN TEACHING OF SURGERY.

Motion pictures have been applied as an aid to the most difficult operations in surgery. Last Monday Dr. S. William Schapira, member of the Academy of Medicine, lectured at Fordham University on various Genito-Urinary operations, and illustrated his lecture with motion pictures of actual operations performed by him. These pictures, which possess an extraordinary scientific value, cover thirteen distinct operations, and were made by a Pathé cameraman under Dr. Schapira's direction. In these motion pictures every movement is clearly shown and it is not too much to say that a new era has dawned in the teaching of surgery.

Statement of the Ownership, Management, Circulation, Etc., Required by the Act of Congress of August 24, 1912.

of Moving Picture World published weekly at New York, N. Y., for October 21, 1916.

State of New York }
County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared John F. Chalmers, who, having been duly sworn according to law, deposes and says that he is the business manager of the Moving Picture World and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are:

Publisher, Chalmers Company, 17 Madison avenue, New York; editor, John Wylie, 17 Madison avenue, New York; managing editor, John Wylie, 17 Madison avenue, New York; business managers, John F. Chalmers, John Wylie, Eliza J. Chalmers, 17 Madison avenue, New York.

2. The owners are:

Chalmers Publishing Company, 17 Madison avenue, New York, the stockholders of which are James P. Chalmers, Eliza J. Chalmers, John F. Chalmers and John Wylie, all at 17 Madison avenue, New York.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

JOHN F. CHALMERS, Business Manager.

Sworn to and subscribed before me this 2nd day of October, 1916. (Seal) James H. Seaman.
(My commission expires March 31st, 1917.)

NANCE O'NEILL ACTING FOR McCLURE PICTURES.

Nance O'Neill and her husband, Alfred Hickman, have started work in "Greed," the third play of the forthcoming McClure series, "Seven Deadly Sins." This distinguished actress' marriage to Mr. Hickman is of very recent date, and the engagement of both husband and wife in the same picture affords them an opportunity to extend their romance into their working hours. To be in the supporting cast of the girl of his choice is not a new experience for Mr. Hickman. New York theater-goers will remember that when Miss O'Neill appeared in Belasco's "The Lily," Mr. Hickman was in her company.

Nance O'Neill's part in "Greed" is that of a young woman innocently involved in the operations of a speculator, whose passion for money and power leads him into the shadiest recesses of high finance. The girl's endeavors to free herself from this stock operator's machinations, and to save others from being ruined by him, form the basis for an absorbing play that mirrors the frenzied life of those who seek the short and easy road to wealth.

GLADYS ALEXANDRIA WITH METRO.

Gladys Alexandria has been engaged for the part of Ellen in "The Sunbeam," the most important feminine role next to that of the star, Mabel Taliaferro. "The Sunbeam" is the five-act Metro-Rolfe production exploiting the splendid talents of Miss Taliaferro which will follow "The Dawn of Love" on the Metro program.

"The Sunbeam" is Miss Alexandria's first motion picture, her experience having been in dramatic productions and in vaudeville.

Tips on Universal Program

Tabloid Information on Big U Subjects Released for the Week of October 16.

THE last episode of the "Timothy Dobbs—That's Me" series featuring Carter De Haven will be released on the Universal program for the week of October 16. The two-reel episode is entitled "Fame at Last," and was produced by Wallace Beery from the story by Bess Meredyth. Robert Milash, Ivor McFadden and Margaret Whistler appear in support of De Haven.

The tenth episodes of "Liberty," the new Universal serial, also will be released during the week of October 16. It is entitled "The Human Target" and was written and directed by Jacques Jaccard. Marie Walcamp appears in the leading role, supported by Maud Emory, G. Raymond Nye, Eddie Polo, Jack Holt, Neal Hart, Bertram Grassby and L. M. Wells.

The Red Feather release of the week is "Barriers of Society," a five-reel society drama featuring Dorothy Davenport and Emory Johnson. The story of the play by Clarke Irvine was scenarioized by Fred Myton and was produced by Lloyd B. Carlton. Richard Morris, Alfred Allen, Miss Witting and Mr. Montague appear in support of the principals. It will be released on October 16. On the same day Eddie Lyons, Lee Moran and Priscilla Dean appear in "His Own Nemesis," a Nestor comedy written by W. R. Newman and produced by L. W. Chaudet.

On October 17 William V. Mong and Peggy Coudray play the leading roles in "The Wrath of Cactus Moore," a Gold Seal three-reel Western drama. There will be no Victor release in the week of October 16.

"Through Baby's Voice," a delightful Laemmle two-reel domestic society drama featuring Douglas Gerrard, Edna Maison and Zoe Rae will be released on October 18. The scenario of this play was written by Calder Johnstone and was produced by George Cochrane. On the same day that L-Ko comedy, "Safety First," will be released in one reel with Dan Russell, Gertrude Selby and Billie Ritchie providing the fun. "Safety First" will be followed by No. 42 of the Universal Animated Weekly.

On October 19 a single reel subject entitled "The Decay," featuring William Garwood and Lois Wilson, will be released. There will be no releases under the Powers brand on this date. The Special Big U release on this date will be a two-reeler entitled "Tigers of the Plains," an animal drama featuring William Clifford.

Francis Ford and Grace Cunard will be starred on October 20 in "The Elusive Enemy," an Imp drama done in the slashing Ford-Cunard style. A single reel Rex drama will be released on this date entitled, "The Gold Band," featuring Hal Cooley and Helen Leslie. There will be no Nestor release on October 20.

October 21 will see the release of "The Conspiracy," a Bison two reel railroad drama featuring Harry Carey and Edith Johnson which was written by William Parker and produced by Henry McRae. The principals are supported by E. N. Wallack and L. C. Shumway. On the same date "Beans and Bullets," a Joker comedy scenarioized by Harry Wulze from the story by Barney Fury and produced by W. W. Beaudine, will be released with William Franey and Gale Henry in the funmaking roles. Charles Conklin, Lillian Peacock, Milburn Moranti and Jack Francis also assist in the mock Mexican melee. There will be no Laemmle release on this date.

Herbert Rawlinson, just out of the Universal City hospital, will be seen for the first time since the accident which laid him up for three weeks in "Main 4400," a Victor two-reel comedy on October 22. The story of the play by Willard Bradley was scenarioized by Maie Havey and produced by William Worthington. Agnes Vernon, Harold Mathews and Carl Von Schiller appear in support of Mr. Rawlinson. On the same day "She Wanted a Ford," an L-Ko one-reel comedy will be released with Billie Ritchie, Gertrude Selby and Dan Russell providing the man-power for the decrepit Ford in question. There will be no Imp release on this date.

The following are the titles of the Specials for the week of October 9: Special Rex, "The Unfinished Case," one-reel drama featuring Bob Leonard; special Big U, "A Pair of Shadows," one reel comedy featuring Fritzi Brunett; Laemmle, "Stolen Honors," a one-reel drama featuring Mary Fuller; special Imp, "The Elusive Enemy," one-reel drama, featuring Francis Ford and Grace Cunard; special Victor, "Room Rent and Romance," a comedy featuring Victor Potel.

The special one-reel Victor comedy will be entitled "The Five Thousand Dollar Dream."

Kipling Pictures at Boston Theater

"The Light That Failed" Booked for a Full Week at the Hub's Biggest House.

THE first Kipling work to be put into pictures, Pathe's "The Light That Failed," has been accorded an unusual honor by the famous 4,000-seat Boston theater, of Boston, Mass. This theater is owned by the Keiths, and on its historic stage all of the world's greatest artists have appeared. General Manager Larsen and Theater Manager Harris have just signed with Manager Farrell, of Pathe's Boston office, for a solid week's run of this Gold Rooster play at one of the highest rental prices ever paid for a feature. By special request of both Mr. Keith and Mr. Kipling the first public American showing of this picture is to be held at this famous theater.

"The Light That Failed" is being booked very heavily by every one of the various Pathe Exchanges. Long runs are the rule. The fame of Mr. Kipling, the splendid reputation of Robert Edeson, the success which has followed the various productions of Edward Jose, have all contributed to the unusual amount of business being done on "The Light That Failed."

A prominent New York newspaper man to whom was shown "The Light That Failed" said, "I am not a film critic in the professional sense of the term. My acquaintance with the screen successes of the photoplay is not wide enough for me to lay claim to title of critic or reviewer. But I know when a picture grips me. I know when a picture increases my amazement at what the film art is accomplishing. I know when photoplay acting is illumined with genuine artistry. So I am glad to testify to the worth of a forthcomthe Pathe release, 'The Light That Failed.'

"The story of Kipling's novel has been deviated from only enough to meet the requirements of the screen. Personally, I did not find these deviations leaving me with a sense of anything lost. Essential incidents have been retained and in many instances intensified by the acting of the principal players in the film drama.

"Not since the days of 'Strongheart' have I found Robert Edeson so satisfying. A new field of artistic endeavor lies ahead of him—a field in which he gives promise of splendid achievement."

CHANGES AND PROMOTIONS IN PARAMOUNT PICTURES CORPORATION.

A number of changes and promotions were effected during the past week in Paramount Pictures Corporation, immediately following the resignation of Wallace Thompson, who had been the director of publications and advertising, for the corporation, and the promotion of Kenneth Hodkinson to manager of Paramount.

With the resignation of Mr. Thompson, the officers of the corporation promoted a number of the men who had served under Mr. Thompson and have given them the full responsibility of their departments, which had been under his jurisdiction. Charles C. Burr was named manager of the advertising department; Charles E. Moyer, manager of publicity; Harry I. Day, editor of Picture Progress, a monthly magazine, and Paramount Progress, Paramount's weekly exhibitors' house organ; William Hurst, manager director of the Paramount pictographs, and a new sales promotion department will be inaugurated immediately under the direction of Manager Hodkinson and William W. Hines. Practically all of the new managers of the different departments have grown up with the organization.

CAST FOR "THE WITCHING HOUR."

The unusual cast of players, assembled by the Frohman Amusement Corporation, for their forthcoming production of Augustus Thomas' "The Witching Hour," and the fact that nine weeks or more will be required for the completion of the work, bears out the statement of President William L. Sherrill of the Frohman Company that he can make a fifty per cent. better picture, producing for the independent market than he can for program release.

In the cast of "The Witching Hour" are C. Aubrey Smith, who assumes the role formerly played by John Mason. Jack Sherrill will be "Clay Whipple" in the Thomas play. The role of "Villa" has been entrusted to Helen Arnold, the little Kentucky beauty.

Marie Shotwell plays the part of Helen, Etta De Groff will play the part of the youug mother, while Robert Conness, a leading personality on both stage and screen, plays Hardmuth. George Melville will have a role somewhat similar to that he was seen in in "The Conquest of Canaan," while others of importance will have conspicuous parts.

Edwin August in Mutual Release

Program for Week of October 16 Will Show Old-Time Star in "The Law of Nature"—Other Good Subjects.

The regular release of Mutual Star Productions for the week of October 16 will consist of "The Voice of Love," a drama featuring Winnifred Greenwood and Edward Coxen, and "Bluff," the third of the five part drama releases of Kolb and Dill, the famous partners. In "The Voice of Love" Winnifred Greenwood essays a new type of role which is extremely becoming and well suited to the talents of the American favorite. She is a fortune teller—a fair and dashing widow, who, through the death of her husband, an officer in the army (whom she believes she had unintentionally murdered), is forced to earn her living and support her young daughter to the best of her ability. In the role of Violet, the boarding school teacher, is Laura Sears. Edward Coxen plays the role of the woman's true friend. In the supporting cast are George Field and Harvey Clark.

One of the most exciting and engrossing of dramas is "Bluff," wherein the happy team, Kolb and Dill, find a medium for their quick action talents that must necessarily appeal to their many thousands of admirers.

The plot hinges on the discovery, alleged to have been made by Louie, janitor of the thirty-second floor of the highest building in New York, of the process for the transmutation of "base metals into gold." Kolb and Dill and pretty May Cloy are at their best in this five-reel drama, which with its quaint touches of typical Kolb and Dill humor, promises to be still more popular than "A Million for Mary," which marked the introduction of the two players to the screen, and "The Three Pals," their most recent release.

On Tuesday, Winnifred Greenwood, Edward Coxen and George Field will appear in "The Franchise," a story of thrilling intrigue and underhanded dealings, both in love and in politics, which almost sends to ruin an honest man.

In the roles of two young lawyers, Edward Coxen as the honest one and George Field as the villain, these two well-liked American players do some excellent work. Winnifred Greenwood is up to her usual mark of intelligent and sympathetic player in her part of the sweetheart for whose favor the two young lawyers vie.

The name of Edwin August is added to the list of stars in the drama output of the Mutual Film Corporation for the week of October 16. Mr. August will appear in "The Law of Nature," a two-part drama, which will go to the public on Tuesday, October 18. "The Law of Nature" is a beautifully set and perfectly handled piece of screen literature. Mr. August, himself the director, spared no time or money to secure an exquisite background for this drama which deals with the desire for home and children, which dominates the heart of most men. In the role of the sophisticated, cold woman of the world, who prefers society to his childless home, Iva Shepard appears to excellent advantage. Ruth Blair plays the role of the simple maiden who wins the husband's affections after his desertion by his wife has cut him free from his marriage vows. William Bailey appears in the role of the villain.

The remaining drama releases for the week consist of a Gaumont two-part picture entitled "Looking Westward," appearing on Tuesday, October 19.

On Wednesday will be released the one-reel topical, Mutual Weekly No. 94, filled with the news of the day as gathered by the able cameramen of Pell Mitchell of the Gaumont forces. The split-reel scenic, "See America First" and Harry Palmer's Kartoon Komics, will also go to the public on that day.

There are three Cub funny pictures for the week. "He Wouldn't Tip," a comic of unusual character and full of original business, will appear Friday, Oct. 20. On Saturday, "That Dog Gone Baby" and "The Deacon's Widow," Cubs both, will constitute the Mutual's release.

The Sunday output will consist of the usual Vogue two-reel comedy and the Mutual's magazine in film, "Reel Life." Paddy McQuire, with his inimitable talents, turned to "Her Painted Pedigree," will appear in the laugh maker for Sunday.

HALL WINS UNIVERSAL SCENARIO CONTEST.

The Universal Film Company wishes to announce that Emmet Campbell Hall of Glen Echo, Maryland, has won a $250 prize for his two-reel drama, "Love's Masquerade," in which Mary Fuller plays the leading role and which was released under the Gold Seal Brand on September 13.

Early in the summer the Universal announced that in cooperation with the Picture-Play Magazine it would hold a scenario contest for Mary Fuller. Many scripts were submitted and two hundred are now being considered by the Universal scenario department at Universal City.

Scenarios came in in great numbers and the judges were swamped. When the contest closed they found they had eight hundred good scripts. This pile was cut to two hundred, Australia contributed seven, from England came eighteen and Canada contributed a large quota. Fifty-four came from Mexico. Harry Cliff, Prisoner No. 64791 at Sing Sing, entered ten scripts, two of which are now being considered by the Universal.

At Leading Picture Theaters

Programs for the Week of October 8 at New York's Best Motion Picture Houses.

"The Intrigue" at the Strand.

At the Strand Theatre Lenore Ulrich was seen in a new photoplay entitled "The Intrigue," the story of which deals with an important but little known part of the present great world struggle. It portrays the secret service and the international intriguing for the possession of a marvelous invention—an X-Ray gun that annihilates at a distance of twenty-five miles. Miss Ulrich is supported by Cecil Van Anker, Howard Davies, Herbert Standing, Florence Vidor and Paul Weigel.

A motion picture of unusual interest presented was that showing President Wilson and the members of his entire cabinet at work. Other pictures shown were fashion, educational and travel studies, The Strand Topical Review and a new comedy.

The soloists on the musical program were: Grace Hoffman, soprano; Helen Scholder, 'cellist, and Albert Wiederholt, baritone.

"Sister of Six" at the Rialto.

"Sister of Six," with Bessie Love in the leading role, was the feature at The Rialto for the week beginning Sunday, October 8. The scenes of this exciting story are laid in California during the period of 1860, and the story itself deals with the efforts of a Spanish rancher to obtain unlawful possession of a valuable tract of land belonging to the seven orphan children of a New England settler. As the elder sister who looks after the six other youngsters, Miss Love has a "little mother" role which she plays with tenderness and charm. There is a love story, too, and fighting and thrills a plenty.

The Rialto Orchestra, led by Hugo Riesenfeld, rendered the sensuous "Bacchanale" from "Sampson and Delilah." Herr Bach, trumpeter, played Sullivan's "Lost Chord" with full orchestra and pipe-organ accompaniment, Dr. A. G. Robyn at the organ. James Price, tenor, returned to The Rialto again and sang "Then You'll Remember Me," from "The Bohemian Girl." Another soloist was heard and an interpretative dance, done to the "Humoresque" by Dvorak, was given.

New and striking views of Yellowstone Park were shown in a travelogue and there was Mr. Rothapfel's ingeniously edited news weekly with appropriate accompanying orchestration. A new comedy from the Keystone studios completed the bill.

"The Storm" at the Broadway.

Blanche Sweet was seen at the Broadway theater in the Jesse L. Lasky production of "The Storm," a thrilling Paramount drama written especially for her by Leighton Osmun.

The majority of the scenes were taken in the mountains near an unfrequented lake, where Natalie, a beautiful half-wild, fun-loving daughter of a retired professor, runs at will in the wilds about the Maine summer resort where they live. Near them are camped two young men, Robert Fielding, a young millionaire, and Sheldon Avery, who is studying for the ministry. The two men discover Natalie, who is more or less a child of nature, and they both fall in love with her. How the affairs are straightened out and how Natalie goes to the man she loves, and who respects her, are presented in a series of unusually dramatic scenes.

A trip through Ireland with Burton Holmes, Paramount-Bray cartoons, a Pictograph and a two-part comedy rounded out the program.

Eighty-First Street Theater Bill.

At the Eighty-first Street theater another series of four new Triangle pictures was shown during the week. On Monday, Tuesday and Wednesday Wilfred Lucas was seen in a drama of heart interest—"The Rummy," a story of a human weakness that is developed into a human kindness. The picture features on Thursday, Friday, Saturday and Sunday were "Plain Jane," an exceptionally delightful comedy-drama in which Bessie Barriscale is featured, and a new Triangle Keystone comedy. An excellent bill of vaudeville was offered with the picture.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

TANGLED TIES (Vim), Sept. 29.—An average knockabout comedy reel with numerous lively spots. Pokes and Jabbs show considerable pep in this number. Pokes goes to country hotel for a rest, and begins to flirt with the wives of Jabbs and others. This starts the complications that lead to Pokes' escaping from his pursuers via a telegraph wire. He sinks into a well, rises again, but once more sinks at sight of his angry wife. Beside Pokes and Jabbs, those on the screen include Mabel Best, Ethel Burton, Harry Naughton, Melba Andrews, Frank Hanson and Edna Reynolds.

AN INDIAN'S LOYALTY (Biograph), Oct. 2.—Lillian Gish is featured in this one-reel "Western" reissue. The story follows the conventional lines of this sort of drama. The Indian is a ranch hand, suspected of theft. The foreman, who is in love with the rancher's daughter, is instrumental in having the Indian reinstated. The Indian proves his loyalty and gratitude when he is instrumental in saving the girl and a sum of money from the machinations of a discharged ranch hand and his accomplice. Besides Lillian Gish, Frank Oppleman, Eddie Dillon and Eagle Eye appear on the screen.

THE SELIG-TRIBUNE NO. 79, 1916 (Selig), Oct. 2.—Sababa Indians hold first Papoose Congress, San Jacinto, Cal.; tennis tournament held at night, Chicago; President Wilson addresses 1,500 business men at Shadow Lawn, N. J.; steamer Bay State goes ashore near Portland, Me.; University of California freshmen and sophs in pushball contest, Los Angeles; fifteen hundred road boosters gather at Zion City, Ill., in better roads meeting; oil tank train wrecked, Alpine, Tex.; society attends Piping Rock Horse Show, Locust Valley, L. I.; twenty-six thousand U. S. soldiers in longest march since Civil War, El Paso.

MAKING AN IMPRESSION (Vitagraph), Oct. 2.—A passably good comedy reel. Action is fast throughout, and the film is strengthened by its lack of knockabout work. The Newlyweds hold a party at their parents' house. Philip and Phyllis are among the guests. Philip proposes to Phyllis, boasting of his rich aunt. He gets word that the aunt is coming to visit. The young folks plan to make the aunt believe they are all Philip's servants. The aunt learns of the deception and makes the "servants" do real work. She leaves surreptitiously, sending Philip money to invest because of his cleverness. In the cast are Winthrop Mandell, Jessie Miller, William Dangman, Dorothy Long and John Wallace.

ONE STEP TOO FAR (Kalem), Oct. 3.—A fair comedy number, with Ham, Bud and Ethel Teare. Ham becomes a policeman in this reel. Bud becomes a burglar and meets Ethel, a lady crook. Ham sees that Bud and Ethel go to jail, but goes "one step too far" in his own dealings with lawbreakers. Reviewed in the issue of October 7, page 64.

THE FABLE OF THE KID WHO SHIFTED HIS IDEAS TO GOLF, ETC. (Essanay), Oct. 4.—This is an entertaining number of the George Ade fables. As usual in this series, there is much philosophy underlying the humor of this reel. This fable tells of the boy who wanted to be like Jess Willard, but who listened to argument and became a golf caddie. Later in life he becomes a rabid baseball fan, and his dying breath is a request for baseball information. The moral is: "There is a specific bacillus for every classified disease."

A GRAIN OF SUSPICION (Vim), Oct. 4.—This number of the Vim Feature Comedies, in which Harry Myers and Rosemary Theby are featured, can only be classed as fair. Although the two players work hard, the story is weak. Many of the subtitles, though, are really humorous. Hubby is jealous over the seeming attention paid his wife by another man. The "other man" is a real estate agent from whom the wife has bought a lot as a surprise to hubby. He hires a detective and learns the supposed interloper's identity when the former is arrested by the detective.

THE SELIG-TRIBUNE, NO. 80, 1916 (Selig), Oct. 5.—Members of San Diego, Cal., Rowing Club give diving exhibition; $500,000 fire at St. Charles, Mo., destroys part of big bridge; members of Pennsylvania State Militia hold athletic tournament, El Paso; Federal, State and City unite in celebrating 200th anniversary of Boston Light; boys of the public schools take part in aquatic games, San Francisco, Cal.; pictures of pitchers who will take the mound in World Series, Boston, Mass.; forest fires destroy oil well derricks and timber in vicinity of Newhall, Cal., Ohio Field Artillery brings first war balloon to border, El Paso; Pennsylvania State troops in four-day hike across mountains, Mt. Franklin, Tex.

ROYAL BLOOD (Vim), Oct. 5.—A fair comedy number, with Plump and Runt doing their best with a rather poor story. The girl's mother wants her to marry nobility. She chooses red rather than blue blood. Plump and Runt get over a few laughs in their attempts to appear aristocratic, and the fur begins to fly when the real count appears. Plump (Babe Hardy), Runt (Billy Ruge), Edna Reynolds, Ray Godfrey, Florence McLoughlin and Bert Tracey form the cast.

STOLEN PLUMAGE (Kalem), Oct. 6.—A review printed on page 64 in the issue of October 7 says "there are quite a number of laughs in this number, in which Ivy Close is featured." Henry Murdoch is seen as the Oriental potentate who follows Algy (Arthur Albertson) to America because the latter has stolen the tail feathers of the sacred Dumdikky bird. The reel contains much passable knockabout work.

STRICTLY BUSINESS (Vim), Oct. 6.—A quite lively knockabout number. Pokes and Jabbs are the funmakers in this reel. Pokes gets a job as a book agent and insists on selling Jabbs a book. Pokes is relentless in his pursuit of Jabbs, and no matter how many times he is thrown about he sticks to his ambition. Finally Jabbs capitulates, only to find that the book agent has sold every one in his household a book. Besides Pokes and Jabbs, there appear on the screen Mabel Best, Ethel Burton and Harry Naughton.

THE BLOCKED TRACK (Kalem), Oct. 7.—Helen Gibson furnishes a thrill in this number of the "Hazards of Helen" series when she climbs a telegraph wire into a tree, jumps from a limb of the tree onto a fast-moving train, and thwarts the hold-up men's efforts to rob the pay car. The reel is up to the average of preceding releases. Reviewed in the issue of October 7, page 64.

THE CANBYHILL OUTLAWS (Selig), Oct. 7.—An excellent "Western," in which Tom Mix has crowded plenty of action in the form of riding, shooting and other cowboy feats. Tom and the sheriff are both in love with Vicky. The sheriff sends Tom out to round up the Canbyhill outlaws. Tom finds that the band have kidnapped Vicky. He captures them and the outlaw leader tells him that the band are in league with the sheriff, and that the latter has notified them of Tom's presence in the vicinity. Tom kills the sheriff. In the cast are Tom Mix, Victoria Forde, Pat Chrisman and Joe Ryan.

General Film Company Specials

TWIN FATES (Essanay), Sept. 30.—Although not entirely new in theme, original touches and ingenious handling make this three-reel drama an acceptable short-length subject. Good work is done by Marguerite Clayton, Sydney Ainsworth and Edmund F. Cobb. The picture conveys the story of a wealthy young drunkard who is given a last chance to make good. On his way to another city he gets off the train and shoots himself. His identity is taken by a tramp, who makes good in the position meant for the youth. The youth has not killed himself, but has lost his memory completely. The ex-tramp is discovered to be an impostor and is accused of the supposed murder of the youth. The one-time sweetheart of the ex-tramp discovers the youth working as a chauffeur. Sight of him brings back the young man's memory, and everything is adjusted happily.

IN THE HOUSE OF THE CHIEF (Selig), Oct. 2.—Melodrama of the most melodramatic sort is found in this three reeler, which will particularly appeal to those who like stories of crime and the underworld. Eugenie Besserer does good character work as Mme. Le Blanc, who conducts a "fence." The madam's daughter and her clerk are in love. The clerk is "framed" by the madame and goes to jail. He gets out in a year and obtains a job on the police force. He rises to the position of chief. He sends for Mme. Le Blanc's daughter, who has gone to Paris. The madame finally runs afoul of the police and commits suicide when she sees that the ex-clerk is now chief. The cast includes Vivian Reed, Charles West, Sidney Smith and A. W. Wilson. Directed by T. N. Heffron.

AN OLD-FASHIONAD GIRL (Essanay), Oct. 3.—A wholesome two reeler. The picture pleases in its romanticism, and, although the story could have been done in less than two reels, the film is acceptable. The girl (Marguerite Clayton) does not care for the society idler her mother has picked out. Her ideal is a big man who can do things. Her wealthy parents bring her to a fashionable hotel in the country, where she meets a young civil engineer. He has reason to believe she is a poor country girl. Love springs up between them and the romance culminates when the girl meets the engineer in consultation with her father. There are several spots of humor in the picture. The cast is comprised of Marguerite Clayton, Patrick Calhoun, John Cossar, Florence Oberle and Ullrich Haupt.

UNDER THE GASLIGHT (Biograph), Oct. 4.—A review of this three-part adaptation of Augustin Daly's melodrama appeared in the issue of Sept. 16. It is a strong picture in which a particularly able characterization is given by Lionel Barrymore. Others in the cast are Millicent Evans, Isabel Rea, Irene Howley and Thomas Jefferson. The production supplied by Director Lawrence Marston is of good quality.

THE WEB OF GUILT (Kay-Bee), Oct. 1. No. 8 of The Girl from Frisco series. This two-reel episode is a compelling number of Robert Welles Ritchie stories. The plot deals with a murder mystery and its clever and logical solution by Barbara Brent (Marin Sais) and John Wallace (Tom Boardman). The chapter was reviewed at length on page 64 of the issue of October 7.

Bluebird Photoplays, Inc.

THE SOCIAL BUCCANEER, Oct. 16. A five-part adaptation of Frederick S. Isham's novel featuring J. Warren Kerrigan and Louise Lovely. The production suffers from a badly constructed adaptation, the story losing much of its force thereby. The story is based on a peculiarly conceived idea of philanthropy. A full review will be found elsewhere.

Fox Film Corporation

THE STRAIGHT WAY (Fox), Oct. 1. A five-reel picture written and produced by Will S. Davis. The best thing about it is the good photography, that's fine. The story is but a collection of improbable situations. Leaving out the juvenile, there is no character in it who is not either a fool or a brute. The acting of the leading woman is weak.

Greater Vitagraph (V-L-S-E, Inc.)

A PRINCE IN A PAWNSHOP (Vitagraph), Oct. 16. A five-part adaptation of a play by Marie de Sarlabous and André de Segurola, featuring the noted actor Barney Bernard. Mr. Bernard's work is delightful as always, but the picture itself is too long drawn out. In the cast beside the star are Garry McGarry, Bobby Connelly, Charlotte Ives, Edna Hunter, Brinsley Shaw and Lester Bernard. The picture was made by Paul Scardon. A full review appears elsewhere.

THE SCARLET RUNNER, NO. 3 (Vitagraph), Oct. 16.—The Masked Ball brings Christopher into association with a crook who has planned to rob the guests at a masked ball held in London. He tells Christopher that he is going to return the stolen jewels at the supper and claim the prize diamond. His suspicions aroused by a forced accomplice of the villain, Christopher turns the table and forces a premature return of the booty.

International Film Service, Inc.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 79, 1916 (Oct. 30).—Brooklyn and Philadelphia baseball teams battle in pennant race—Boston Red Sox clinch American League pennant; newly-equipped Serb army entrains for front, near Saloniki, Greece; twelve U. S. battleships escort interned German liners to navy yard, Old Point Comfort; a day with President Wilson at Shadow Lawn; test submerging powers of new type submarines at Bremen; device for catching torpedoes demonstrated at Newport, R. I.; with the German Army "somewhere in France"; Harvard defeats Bates in first football game of season, Cambridge, Mass.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 80, 1916 (Oct. 6).—On the Balkan front with Photographer Ariel L. Varges; interned German cruiser, Prinz Eitel Friederich, arrives in Philadelphia Navy Yard; Suffrage leaders begin tour of twenty-eight states, Albany, N. Y.; Czar Ferdinand of Bulgaria visits large steel plant at Trzynietz; cowboys conquer savage horses at annual round-up, Pendleton, Ore.; new military balloon tried out at El Paso—Pennsylvania National Guardsmen in athletic tournament; footlights and fashions; old frigate Franklin beached and burned to get gold and copper rivets, Eastport, Me.; World Series contestants—Boston Red Sox and Brooklyn Dodgers, prepare for struggle.

Mutual Film Corporation

SEE AMERICA FIRST, NO. 56 (Gaumont), Oct. 4.—"Baltimore and Annapolis, Maryland" is the subjects of this number of the Gaumont travel series. It contains a resume of the principal monuments, the docks, and various points of historic interest in the vicinity, including Fort McHenry. The Baltimore oyster fleet is also an item of interest. A Palmer cartoon entitled "Abraham and the Opposum" finishes the reel.

MUTUAL WEEKLY, NO. 92 (Mutual), Oct. 4.—Interesting items of this issue are the Piping Rock Horse Show at Locust Valley, L. I.; King George of England with his troops in France; a fruit special wrecked at Fresno, Cal.; a rodeo at Modesto, Cal.; Thomas Edison greeting old-time telegraphers at West Orange, N. J., and the Royal Engineers of England making a record on the manufacture of pontoon bridges.

OH FOR A CAVE MAN (Cub), Oct. 6.—A farce comedy featuring Billie Rhodes as the sister of a college boy who deceives his father into believing his chum to be a minister's son. The sister whose fancies turn toward the cave man type, has her illusion rudely jarred by a joke played on her by her brother. The impersonation is a very good one but the picture is rather tawdry.

THAT WONDERFUL WIFE (Cub), Oct. 7.—An amusing comedy featuring Billie Rhodes. Two young people meet in an unusual fashion while trying to board a train. The acquaintanceship ripens into love, and various amusing incidents occur, among them the substituting of Billie for another man's wife to cover an embarrassing situation for a friend of her sweetheart's. Quite amusing.

WON BY A FOWL (Cub), Oct. 7. Rather an amusing comedy in which Billie Rhodes is the star. A young couple in a dilemma because the cook has decided to leave on the very day that they have promised to give an old grouchy uncle a birthday party, are central figures. What happens is quite amusing. Billie Rhodes as the wife, gives a refined impersonation.

REEL LIFE, NO. 23 (Gaumont), Oct. 8.—This leads off with some intimate scenes from the daily life of Mary Miles Minter, the Mutual's youngest star. Then comes interesting scenes from a back-yard farm, 40x150 feet, in Providence, R. I. A big variety of apples, pears and smaller fruits are shown. The strongest feature is the closing one, which pictures the way to handle a canoe, how to rescue capsized persons, etc. This contains some tips worth knowing about a popular but rather risky pastime.

Mutual Film Corporation Specials.

FANTOMAS NO. 5 (Gaumont), Oct. 9. "The Pale Mask of Death" is the title of this thrilling number of a five-reel serial. In it have hearing that Fantomas is confined in a Parisian prison. Plans to help him escape, take his place in the prison, and arrange for the mask of his re-capture in order that the honor of his arrest may be his. Fantomas, after his escape, commits two more crimes, the first one being the murder of a magistrate in which Fantomas, with the aid of a wig and a false beard he evades the police for considerable time.

A TOUCH OF HIGH LIFE (Vogue), Oct. 8.—A two-reel eccentric comedy, featuring Paddy McGuire, Arthur Moon and Gypsy Abbot. It pictures the experiences of a street cleaner who takes home an intoxicated man, borrows a letter of introduction from the latter's clothes and goes to the beach for a good time. While the main idea is good, the humor throughout is forced rather than spontaneous and for some reason fails to bring much laughter. The picture is somewhat lacking in strength.

CITIZENS ALL (American), Oct. 9.—A fairly interesting two-part number with Winnifred Greenwood and Ed Coxen in the leading roles. The picture has a good moral and no doubt has a place to fill in persuading American citizens against racial prejudice during the present world war. Two men, one a Frenchman and the other a German, become deadly enemies because their native countries are at war. The son and daughter of the respective families fall in love with one another, and marry; and at the birth of a baby boy the old folks decide to become naturalized American citizens and forget their grievances.

PHIL HOLDEN-WASTER (Mutual Star Production), Oct. 9.—An unusually interesting five-part comedy-drama featuring Richard Bennett, whose interpretation of the character of Phil Holden, whose leaning toward literary pursuits do not coincide with his spending propensities, is excellent. The turning of the tables on his brother, who has spent considerable of his life in reproaching Phil for his careless financing is amusing; for when Phil does take a notion to change his ways he almost ruins his brother by a speculation that lines his own pockets and enables him to help his brother out of a crisis.

THAT SHARP NOTE (Beauty), Oct. 10.—A two-part number in which Murphy, the right-hand man of Filson, is sent to deliver a note to Ambassador Jones, who must in turn deliver it to Flyser. Kingland's spies make considerable trouble for Murphy, after which an order arrives countermanding the delivery of the note. There is not much point to this production, which seems to be, strictly speaking, neither comedy nor drama.

Pathe Exchange, Inc.

FLORENCE ROSE FASHIONS NO. 6 (Pathe), Oct. 15. This number contains a review of dainty wedding garments. The bride's full outfit is exhibited in the same attractive manner in which all of the Florence Rose fashions have been shown.

LUKE AND THE BANG-TAILS (Rolin), Oct. 15.—A farce comedy in which Luke and his pal do service at a racing stable. The manner in which the horses seemingly take part in the business of the play is very amusing. This number will be a welcome comedy addition to the program of any picture theater.

Pathe Exchange, Inc. Specials

THE SHIELDING SHADOW, No. 3 (Astra), Oct. 15.—"The Mystic Defender" proves to be quite as interesting as the two preceding chapters of this serial. In it are introduced two new characters, Muriel, a cabaret dancer, and her brother, who also are aided by the "Shielding Shadow." Some excellent cabaret scenes are incorporated herein. An attempt by Muriel to lure a confession of the forging of the note, on the persuasion, by the way, of the "Shielding Shadow," from One Lamp Louie, is frustrated by the breaking out of a fire. Leontine is also protected from the threatened violence of her husband by the "Shielding Shadow."

THE GRIP OF EVIL (Balboa), Oct. 15.—The fourteenth and concluding chapter of this serial is called "Humanity Triumphant." The title is significant of the dominating theme. The answer to the question "Is Humanity in the Grip of Evil?" is in the negative, that loves rules the world. The closing episode shows Burton kidnapped in order to extort money from him, and when this is not forthcoming the philanthrophist is threatened with death. The prisoner is released after an appeal to the would-be murderers in which strong emphasis is laid upon the love of their mothers for them—a not too convincing denouement, considering the bloodthirsty character of the Hellcats. The action is marked by some exciting scenes.

THE LIGHT THAT FAILED (Gold Rooster Play), Oct. 15.—A five-part adaptation of Rudyard Kipling's story. The story has suffered much in its transfer to the screen. A full review of the production will be found elsewhere.

A NATION'S PERIL (Pathe), Oct. 15.—A two-part drama of international intrigue. Octavia Handworth, Paul Panzer, and other well-known players appear in the cast. The story on which the picture is based

is an interesting one and affords a spectacle when the woman elected to aid in obtaining a chart of the harbor from the U. S. Naval department pushes the button which explodes a mine beneath the craft in which her confederates are making their escape with the chart.

Triangle Film Corporation.

THE OLD FOLKS AT HOME (Fine Arts), Oct. 15. An interesting story and character analysis by Rupert Hughes. Mr. Beerbohm Tree is in the cast with rather scant opportunity.

THE RETURN OF DRAW EGAN (Ince), Oct. 15.—A powerful story of character reformation through opportunity, in which William S. Hart finds a chance to interpret with great vigor and intelligence. A fascinating story.

Universal Film Mfg. Company

WITH THE SPIRIT'S HELP (Nestor), Oct. 2.—A first-rate farce dealing with the surprise of a fake medium and his dupes when spirits unexpectedly respond to appeals for signs from the other world. An eloping couple is responsible for the deception. Lee Moran, Priscilla Dean and Eddie Lyons are in the cast.

WHEN LITTLE LINDY SANG (Powers), Oct. 15.—A pleasing juvenile number written by Olga Printzlau and produced by Lule Warrenton. It features a clever little colored girl in a country school, who sings too loud. She uses her voice to advantage, however, in stopping a fire panic. The story is touching and well presented. It will be appreciated by old as well as young.

HIS OWN NEMESIS (Nestor), Oct. 16.—A comedy, by Walter H. Newman, featuring Eddie Lyons, Lee Moran and Priscilla Dean. The main situations, in which Gaston has unwittingly employed his friend's wife to act as his model, is an amusing one. Bloodshed is threatened when the truth becomes known, but peace is restored and all ends happily. This makes a pleasing comedy subject.

SAFETY FIRST (L-KO.), Oct. 18.—An eccentric comedy, featuring two crooks who have made a successful haul. One crawls into the safe, in which the other has placed an infernal machine. He is lowered from the window in the safe. A chase and explosion follow. These latter scenes are best, but, as a whole, the number is only fairly successful.

THE GOLD BAND (Rex), Oct. 20.—The conclusion of this story, by Harvey Gates, lacks definiteness, otherwise the picture is satisfactory and quite human in its characterization. A young wife becomes a stenographer, posing as an unmarried woman. The attentions of her employer are observed by her husband, working in the same office; but the affair has no serious consequences. Hal Cooley and Helen Leslie play the leads.

PAT'S PASTEING WAYS (Nestor), Oct. 21.—An amusing little trifle, in which Pat Rooney acts as bill poster at the local opera house. He pastes his bills on cows, horses, goats or any other objects that will hold them. He then plans to elope with a lady advance agent, but her husband turns up and prevents this. Not much in plot, but rather funny in some respects.

Universal Film Mfg. Co. Specials

TRAPPED (Universal Special Feature), Oct. 9.—This ninth episode of "Liberty" contains much realistic border warfare. Real bullets are apparently fired during the clash between the Mexicans and Texas troopers. The director, Jacques Jaccard and photographer, Milton Moore, are accomplishing some very interesting things in this serial, which is of timely appeal. Liberty and Rutledge free themselves from the bandits and the former flees with Pedro, leaving the captain and other troopers at the ruins of a dobe hut where the fighting takes place.

BARRIERS OF SOCIETY (Red Feather), Oct. 16.—A five-reel offering, by Clarke Irvine, featuring Dorothy Davenport, Emory Johnson and Richard Morris. This follows the lives of a girl born of rich parents and a boy born of poor parents on the seacoast. The chief scenes occur on an uncharted island, whither the girl has been lured by a man she does not love. The story is simple in plot and quite appealing. Some of the construction is a little choppy, but it has a good adventurous flavor and retains the interest in spite of some weaknesses.

TIMOTHY DOBBS—THAT'S ME, NO. 10, "Fame at Last" (Universal Special Feature), Oct. 16.—Being unable to pay their board bill, Dobbs and his valet are at the mercy of their landlady, who puts Dobbs to work scrubbing floors while his companion in distress tries to better their fortunes by posing as a blind beggar. Dobbs escapes being placed in hock and takes advantage of an offer made by a prize fight promoter. He wins the money offered, but when he comes to collect the manager has disappeared. At last he locates as an actor in the Universal studio and there the story ends. These two reels, the last in the series, make excellent comedy, especially in the passage devoted to the prize fight. Carter DeHaven and Robert Milash have shown themselves to be an amusing team in a picture of good comedy value.

THE WRATH OF "CACTUS" MOORE (Gold Seal), Oct. 17.—A three-reel Western subject, written by Wm. V. Mong, who plays the leading role. "Cactus" Moore is a fire-eating old ranchman, whose son wishes to marry the daughter of the man who was his own rival in early days. The old man protests in various ways, even branding horses unlawfully to throw suspicion on the girl's father. But at length he succumbs and even goes so far as to attend the wedding. The presentation is ordinary, but the story is rendered rather unusual by the character of "Cactus." This holds the interest in spite of some faults.

THROUGH BABY'S VOICE (Laemmle), Oct. 18.—A two-reel number, by Calder Johnstone. The young married couple separate and the judge and attorney take their child. The little girl, impersonated by Zoe Beck, proves a very engaging little actress. She learns to use the telephone and invites her warring parents to her birthday party, where the domestic break is patched up. The story is simple, but appealing and well-presented. Edna Maison, Douglas Gerard and L. M. Wells are in the cast. A good subject of the quiet, homelike type.

THE CONSPIRACY (Bison), Oct. 21.—A two-reel subject, by Wm. Parker, featuring L. C. Shumway, Harry Carey and Edith Johnson. This pictures the manner in which a crooked secretary to a railroad president gets into the clutches of a loan shark. To square himself, he plans a coup and tries to throw the blame on another office man. The latter, in love with the president's daughter, is at first the scapegoat, but later clears himself and wins the girl. The story has no exceptional originality, but has good action and is enacted by an appealing cast.

World-Pictures.

THE HIDDEN SCAR (Peerless), Oct. 16.—A five-part production featuring Holbrook Blinn and Ethel Clayton. The story on which the picture is based was written by Mrs. Owen Bronson, and has evidently been poorly scenarioized. The action of the production is weak and often meaningless. The story itself is interesting and the picture will be enjoyed for this reason. A full review appears elsewhere.

Theda Bara Enacts Juliet

Famous Actress Will Be Seen in An Elaborate Fox Interpretation of the Shakesperean Tragedy.

WILLIAM FOX announces Theda Bara, the great emotional actress, in a magnificent and colorful picturization of "Romeo and Juliet," Shakespeare's tragedy. This superproduction will be released as a part of the regular Fox program. It will be shown to the public for the first time at the Academy of Music.

This epochal film, which adheres precisely to the poet's masterly play, has been in work for many weeks at William Fox's studio in Fort Lee, New Jersey. Thousands of dollars were spent to insure absolute accuracy in details, as well as in essentials. From many standpoints the picture should prove one of the real triumphs recorded in the history of the silent drama.

The settings throughout are entirely worthy of the production. Among those particularly attractive are the fateful masquerade ball, the beautiful balcony scene, and the city of Verona. The story has not been sacrificed in any attempt to obtain extra film footage. It was decided that five reels would make the most effective screen version of "Romeo and Juliet," and only five reels were taken. Acting, direction, scenario, photography, film cutting—everything in connection with the picture was placed in charge of experts.

It is needless to dilate upon Miss Bara's eminent fitness for portraying before the camera the intensely tragic character of Verona's fairest maid. Miss Bara's success as an emotional artist has been recognized internationally.

Mr. Fox engaged a supporting cast which is strong and well balanced. Harry Hilliard gives a remarkable presentation of the role of Romeo.

Among the principals in the cast Glen White, Walter Law and John Webb Dillion have acted in many of William Fox's recent releases. Einar Linden will be recalled for his splendid performance as Don Jose in the Fox picturization of "Carmen." Alice Gale has a record of thirty years' success on the stage; for several seasons she acted the Nurse in the legitimate. Jane and Katherine Lee will not be missed from the production. These two children have the parts of pages. The name of J. Gordon Edwards, who has made most of the Bara photoplays, guarantees the excellence of the direction.

THE LATIN AMERICAN PRODUCING COMPANY.

The Latin American Producing Company, incorporated under the laws of the State of New York for the principal purpose of producing moving picture films particularly adapted to the Latin American countries, but also of international interest which will make them acceptable to other foreign countries and to the North American market as well.

Paul Trinchera, president of the new company and general director of the production of the new company as newspaper man and moving picture director, has traveled in almost all Europe, Africa and America and knows what kind of pictures will be acceptable to a cosmopolitan audience. His moving picture career started as a scenario writer, and after co-operating with the director in putting on his scenarios, learned the camera technique and the direction. Mr. Trinchera has produced pictures in Italy, France and recently in New York.

Clarence Woodhams, the general manager of the new company, has been connected for several years with different automobile enterprises. The offices of the new company are located at 1482 Broadway.

ROLIN COMPANY'S FIRST COMEDY FOR PATHE.

The Rolin Company has just made their first two-reel comedy for Pathe. Judging from the unanimous approval by the Pathe film committee of "Luke's Lively Life," which was the name of the comedy, others of the same length may be seen in the near future. Harold Lloyd, Harry Pollard and Bebe Daniels are in the cast and their antics in the big restaurant scenes are indescribably funny.

Manufacturers' Advance Notes

PRE-SHOWING OF "THE VAMPIRES."

The great success of "Fantomas" as the first three-reel series ever released in America will be more than duplicated by the next Gaumont three-reel series, "The Vampires," if the words of praise of exhibitors who have had a foretaste of the series at Mutual branches can be taken as indicative of the general sentiment. The first two episodes are now being shown

Scene from "The Vampires" (Gaumont).

throughout the country that exhibitors may know exactly what they are to offer their patrons in booking "The Vampires" for nine weekly episodes.

Branch managers are writing the Gaumont Company in terms which indicate that "The Vampires" will duplicate the success with which it has met all over the world. It not only holds the record at the Palais Gaumont, Paris, but also at a number of English theaters and colonial amusement houses. The series is entirely new to America. The actors include some of the most popular screen artists of France.

Here follow some of the comments from Mutual branch managers: Atlanta: The verdict of exhibitors at the private pre-view was unanimous in favor of "The Vampires." They are just the kind of subjects exhibitors are looking for. Boston: "The Vampires" met with the approval of a large number of exhibitors who were present at the run-off. We look for a large amount of business on this series. Cleveland: We anticipate a greater volume of business even than on "Fantomas." New Orleans: "The Vampires" pleased exhibitors. Prospects look bright for the series in this territory. Pittsburgh: Exceptionally good, and will go over well in this territory. St. Louis: Exhibitors very well pleased. Washington: Impression is most favorable. Prospects are extremely bright.

BASEBALL EPISODE IN "BEATRICE FAIRFAX" SERIES.

"Play Ball," the tenth episode of the International's photoplay series "Beatrice Fairfax," will be released next Monday, October 9th, while the World's Series is in progress. It is one of the most interesting and realistic of the episodes and will undoubtedly make a strong appeal to the baseball fans.

The episode has to do with the kidnapping of "Kerrigan," the star pitcher of the New York Giants. Many of the scenes were made at the Polo Grounds during the recent benefit game between the Giants and the Yankees, which was witnessed by more than 18,000 persons. It shows both teams in action, with Manager McGraw of the Giants, Manager Donovan of the Yankees and all the stars, including Benny Kauff, Charley Herzog, "Heinie" Zimmerman, Fritz Maisel, Walter Kipp and others putting up as great a game as they ever played. The camera caught Benny Kauff knocking the home run which won the game, and the vast audience going wild with enthusiasm.

It was in this game that Fred Schupp, the Giant pitcher, was knocked out of the box by the Yankees, after which he started his long run of victories which form a part of the Giants' great record.

In addition to the baseball stars, four of the International's stars have prominent parts in the episode. They are Harry Fox who is the real star of the series, Grace Darling, Olive Thomas, the famous beauty, and Nigel Barrie.

VARIETY FILMS GETS TERRISS PICTURE.

Louis Rosenbluh, the President of the Variety Films Corporation, announces that he has acquired the rights for New York and New Jersey, of the new Tom Terriss feature film, "My Country First," which deals with the timely topics of patriotism and preparedness, bringing home in a powerful manner the necessity for America to arm herself against outside enemies. Mr. Terriss enacts the star role in this photoplay, which is in six parts, and is supported by a remarkable company, including Jill Woodward, who gives a noteworthy representation of a vampire role, and Helene Ziegfield, who contributes a remarkable characterization.

The plot of "My Country First" concerns itself with the thrilling adventures of a young inventor, who plans to give to the United States his secret formula for a powerful explosive. A band of international spies contrives a plot to filch from him the secret of the explosive. How they are foiled in their attempts, after numerous sensational adventures, forms the substance of what is declared to be a highly interesting plot.

LOCKWOOD AND ALLISON IN "BIG TREMAINE."

Harold Lockwood and May Allison, the Metro-Yorke stars, at the present time absorbed in their respective screen characterizations in "Big Tremaine," by Marie Van Vorst, proved to be of a charitable disposition, when they presented a Los Angeles orphan asylum with two large bales of cotton. It was while Mr. Lockwood and Miss Allison were working in the Imperial Valley, California, for scenes in "Big Tremaine" that the inspiration for this charitable act came to them. The two bales of cotton were picked by members of the "Big Tremaine" cast, and brought to Los Angeles in Mr. Lockwood's new automobile.

All the cotton for California is raised in the Imperial Valley and some beautiful shots of the fields in bloom were secured by Cameraman Tony Gaudio under the direction of Henry Otto. "Big Tremaine" is laid in Virginia, which explains why Director Henry Otto and his company journeyed in quest of cotton fields.

"MAROONED" (Essanay).

An out-of-doors story with beautiful water scenes is this three-act drama, which tells a forceful story that is punctured by many thrills. A yacht afire and daring rescues on a rocky beach furnish interesting action and the value of the picture is further accentuated by excellent photographs and good selection of locations. The yacht used in the picture is the "Tringa," belonging to Mayor William Hale Thompson of Chicago, who is an enthusiastic yachtsman. Edward Arnold and Alice McChesney appear in the leading roles. The plot deals with a yachting cruise, the rescue of a girl of the party by a sailor and the development of a love affair which ignores class distinctions.

Scene from "Marooned" (Essanay).

Lasky to Present Prize Picture

Fannie Ward in "Witchcraft," Unusual Production Written by Columbia University Student.

ONE of the unusual features about the Lasky production, "Witchcraft," which will be released on the Paramount Program on October 16 with the captivating Fannie Ward in the stellar role, is the fact that this is the photodrama which won the prize contest held at Columbia University under the auspices of the Jesse L. Lasky Feature Play Company.

Scene from "Witchcraft" (Lasky).

The author of this intense and unusual drama is Dr. R. Ralston Reed, a physician of Morristown, New Jersey, and one of the members of the new class in photodramatics at Columbia. Dr. Reed is not a professional writer of scenarios, but his story was held by the judges to be the best example of photodramatic technique among the scores of plays submitted.

Professor V. O. Freeburg at Columbia started the class last winter and the co-operation of the Lasky Company was offered in conducting a contest for the best photoplay written during the initial year of the class. William C. de Mille, the celebrated Lasky director, also a Columbia alumnus, who has been actively identified with the picture production, acted as the principal judge and read all the manuscripts submitted.

In addition to receiving a substantial sum for the photodrama, Dr. Reed was given a trip to the Lasky studio at Hollywood, at the expense of the company, where he met Fannie Ward, the charming star, and also saw the play in the process of making.

FIFTH EPISODE OF "THE YELLOW MENACE" THIS WEEK.

The title of the fifth episode of "The Yellow Menace," released this week by the Unity Sales Corporation, is called "The Haunted House." In this episode the Government authorities become increasingly alarmed over the activities of Ali Singh and his agents. Senator Stevens of Oregon shares the fate of Senator Johnson and his death is the result of "The Yellow Menace" treachery.

Najla, after being temporarily safe from Ali Singh's clutches, has taken up her residence with Margaret Bronson and May Manning, and the efforts of Errol Manning and Bronson are directed toward keeping the three girls protected and away from danger. In spite of all precautions, however, they are told that Errol Manning and Willard Bronson are being kept in a house some distance away and need their assistance. Fooled by this trick, the girls rush to this house; are captured and held as hostages with a threat of torture if they did not swear obedience to Ali Singh's commands.

Manning and Bronson, overwhelmingly alarmed at this fresh attack on the girls, immediately set about to rescue them, but their horror at the plight of the hapless girls is nothing compared with the consternation caused by a cable from London, announcing that Willard Bronson's father, the banker, has been murdered in London, whither he had gone on important business. Willard Bronson realizes that Ali Singh has carried out his threat on his father's life and swears vengeance on this hostile arch fiend, who seems to stop at nothing and whose every threat so far he has carried out.

STRAND FILM SERVICE ORGANIZED.

The Strand Film Service, a new entry into the ranks of the film exchanges, has been organized by Al Posen and Bob Millstein, both well known in the trade. Offices have been opened in the Gaiety Theater Building, Broadway and 46th street, New York. The new company will embark on a policy of acquiring only pictures of proven merit, and facilities have been arranged providing for a thorough system of distribution to local exhibitors.

MRS. GILBERTIE LEAROCK IN "IN THE DIPLOMATIC SERVICE."

With Francis X. Bushman and Beverly Bayne in the new Metro-Quality production, "In the Diplomatic Service," is Mrs. Gilbertie Learock, member of a celebrated old theatrical family. Her husband's brother was the late George Learock, leading man for Thomas Keene, Edwin Booth, Lawrence Barrett, Madame Rhea, and other famous stage celebrities, and director of Forepaugh's stock company in Philadelphia.

Mrs. Learock was before her marriage Gilbertie Davidson, daughter of John X. Davidson, manager of the old Davidson opera house, St. Paul. Following the family bent, Mrs. Learock went on the stage, first appearing with "Little Corinne," when Corinne was little. For three years she played the mannish woman, Nera Mann, with Ward and Vokes in "A Run on the Bank." In "The Female Drummer," with Johnstone Bennett, she played the star part under Miss Bennett's name on several occasions when the latter was ill. Not long afterward she retired from the stage, but returned to public life when motion pictures, of which she is very fond, came into vogue. For Metro she has appeared in "Dimples," for Selig in "A Milk White Flag" with Otis Harlan, and for the Advance in "The Making of John Hayes."

GAUMONT ENLARGES CAMERAMAN'S TERRITORY.

Eugene W. Castle was such a successful cameraman, having a highly developed nose for news, that he secured for San Francisco a larger representation than it had ever had before in the Mutual Weekly. After watching his work for some time, the Gaumont Company has now decided to widen his opportunities by turning him loose on the Pacific Coast for "Reel Life" and "See America First." Mr. Castle's only instructions are to send in pictures that are suitable for these single-reel releases. His roving commission permits him to travel from the Canadian border to Mexico wherever water flows into the Pacific Ocean.

Mr. Castle has just left for Chicago and the far west, after having spent ten days at the Gaumont studios, Flushing, N. Y. While at the Gaumont headquarters he conferred with Pell Mitchell, his old chief, and the editors and directors of the two single-reels which he will now represent. In Chicago Mr. Castle will visit the main offices of the Mutual Film Corporation. He is planning to carry a complete photographic outfit while in the field, insuring excellent still pictures for publicity purposes, something highly appreciated by exhibitors as an advertising adjunct.

The San Francisco territory for the Mutual Weekly will now be covered by Bertin E. Moisant.

MOUNTAIN STATES ACQUIRED BY LESSER.

A deal has just been closed between the Mutual Film Corporation and the All Star Features Distributors, Inc., for "Purity" for the states of Colorado, Utah, Wyoming and New Mexico.

This move on the part of Sol Lesser's concern opens a field of greater activity, as the Mountain States have always been a territory coveted by him. The move materially strengthens his buying power on the Pacific Coast, as it is his intention to include this territory, as well as the coast, in negotiations for the big features to be released in the future.

"ONLY A ROSE" (Selig).

"Only a Rose" is the name of a wonderful Selig Diamond Special written by Will M. Ritchie, and released in regular service through General Film on Monday, October 16. Among

Scene from "Only a Rose" (Selig).

the well-known players featured in this drama are Robyn Adair, Virginia Kirtley, Leo Pierson and Eugenie Forde. There is unique photography in this production, and an exciting plot full of pathos and appeal, logically carried out to the final ending.

FLORENCE TURNER IN "REDEEMED" (Mutual).

In Redeemed the forthcoming Mutual Star Production, Florence Turner, "the Bernhardt of the screen," has a thoroughly suitable vehicle for the display of her talents as an emotional actress. As 'Marea,' the little Italian girl adrift in London she is at her best.

Under the direction of the famous Larry Trimble, 'Redeemed' has the finished quality which characterizes all of the Turner plays. Scenes taken in the burning Adelphi theater

Scene from "Redeemed" (Mutual).

with a panic stricken mob trying to escape through blocked doors, is perhaps the most sensational thing of its sort ever done.

Miss Turner's soulful eyes and beauty of expression make her an ideal "Marea." In this story where a helpless foreign girl is cast into the hands of villains by her own cousin, a selfish actress, but holds her own and wins the place her cousin loses in the end, Miss Turner's sympathetic personality makes a strong appeal.

"Redeemed" has a wonderful background—London in all its teeming bustle of humanity. Mr. Trimble has made the best use of the color of his settings, as he always does, and "Redeemed" is worthily set.

CAVALIERI STRONG BOX OFFICE ATTRACTION.

That the box office angle is sometimes lost sight of by the newspaper reviewers of a picture is shown by the success of Pathe's "The Shadow of Her Past," in which Lina Cavalieri and Lucien Muratore are starred. The fact that the picture was made abroad overshadowed in the reviewers' minds the wonderful drawing value of Cavalieri "the most beautiful woman in the world." For a number of years the famous opera singer has been one of the most talked of women in both Europe and America. Every American has read of her; to every American she is more than a name. That vast publicity has money value to the exhibitor, regardless of the locality in which the picture was filmed. The reviewers, being critics and not exhibitors, in many cases "damned it with too faint praise." It was "foreign," "the actors gesticulated too much," "the story was hackneyed," etc. etc.

Exhibitors, however, saw the opportunity for effective advertising. They clamored for "The Shadow of Her Past," played it up strong and then reaped a harvest. The crowds came, liked the picture, and spoke about it to their friends. Bookings of three and four days were lengthened to a week. The result was that many a house record was broken and the exhibitors reaped and are reaping a harvest.

UNITY RELEASING "TWEEDLEDUM" COMEDIES.

The title of the first "Tweedledum" release, set for the week of October 9, is called "Torpedoed by Cupid," a one-reeler which offers "Tweedledum" a full opportunity to display his powers. Playing the role of a country sweetheart who sees his best girl "made love to" by two intruding rivals, Tweedledum proceeds to play all manner of tricks upon them and his sweetheart's parents, which is not a very safe thing to do, as the story shows. After climbing a few trees in an automobile, in their wild effort to elope, Tweedledum and the girl finally take refuge on an outgoing ship, which the fond parents and the disappointed love rivals blow up. The lovers, however, are impervious to all such discomforts and drift into shore, wrapped in each others' arms and sitting on a large non-sinkable box. Tweedledum is supported by Babette, his wife, known as "Tweedledee," Louise Carver, in character parts, Tom Murray, Rex Adams and Billy Slade.

These comedies will be released weekly through Unity Exchanges and have already been booked in nearly every section of the country. Tweedledum is master of the art of acrobatic comedy and his stunts are sure to cause a sensation. He has been dubbed "The Scream of the Screen," and those who see him will admit he is all of that.

"STEPPING WESTWARD" (Gaumont).

The Gaumont contribution to Mutual Pictures call for a three-reel photodrama each week in addition to the three single reels. There are also five-reel feature releases from time to time. The Exchanges have been supplying this three-reel demand, and when "The Vampires" begins it will furnish three reels weekly for nine weeks. However, there are several weeks to be filled between the two series, and October 19 will see released a two-reel photodrama and a one-reel shadowgraph to make up the necessary offering from Gaumont studios.

The two-reel drama is "Stepping Westward," an entertaining story of youthful romance that does not lead to marriage until the threshold of old age is reached when the pair are "stepping westward" into the evening of life. In this play George Larkin does some of the best work of his career as the youthful lover who enlists in the Civil War and is given up for dead. He measures up in fine fashion to the opportunities for contrasted acting which come upon his meeting the woman he loved after both have grown old. Miss Mabel Van Buren has the part of the girl.

AMERICAN HISTORY DEPICTED IN "SLOTH."

Charlotte Walker has just completed for McClure Pictures one of the most unique plays in the history of motion picture production. First, it is unusual because Miss Walker does not appear in either the first reel or the fifth reel of this five-reel film. Secondly, when Miss Walker does appear, she portrays three historic characters. The second film shows her depicting Margaret Brent, the beautiful, passionate, high-bred girl who became Lord Baltimore's official representative in the early settlement days of Maryland, and whose advocacy of the vote won for her the title "First Feminist of America."

In the third film Miss Walker assumes the role of Sally Wells, a little sixteen-year-old maid of an Old Dutch settlement on Staten Island, who braved the perils of the wilderness practically alone, to build a home on her father's grant of land far up on the Hudson River. The fourth film shows the star in the part of Molly Pitcher, the dearest hoyden in American history, who followed her husband into the thick of Revolutionary warfare, and turned the tide of victory toward the Continental Army in the battle of Monmouth.

Notwithstanding these historic scenes, "Sloth" has a modern setting. A young girl (Shirley Mason) is asked by her soldier-lover (George Le Guere) to choose between her life of luxurious indolence, and a life in which pioneer courage is required. Miss Walker steps from the past in her quaint characters to influence the girl to choose the heroic way of showing her the heritage of bravery and devotion to country that has come down to inspire American women of to-day.

To insure the historical accuracy of her settings and costumes

Scene from "Sloth" (McClure).

Miss Walker invested in $60 worth of books dealing [illegible] various periods of the play, and spent weeks in absorbing the atmospheres of these quaint times.

"Sloth" emphasizes the dangers of indolence in our national life; the peril of permitting luxury to usurp the place of the simplicity of our forefathers. The introduction of this theme connects the series Seven Deadly Sins with the national side of life in a vivid and stirring way—and it is confidently predicted that "Sloth" will do more to rouse the nation's conscience than any play or book yet put forth.

PATHE'S "SULTANA" A GOLD ROOSTER IN NATURAL COLORS.

Pathe will release on October 29th, "The Sultana," a beautiful Gold Rooster Play in Pathe color.

The story is an adaption from Henry C. Rowland's popular novel, and features Ruth Roland in a role particularly suited to her personality and talents. She is supported by William Conklin and a capable Balboa cast including Daniel Gilfeather, Charles Dudley, and Frank Erlanger. When the Pathe officials first viewed this film they were so impressed with the careful artistic selection the Balboa directors had exercised in the outdoor settings that they decided to give it an added value, and sent it to the Pathe studios in France to be colored. In its present shape it is a splendid example of color photography.

Scene from "The Sultana" (Pathe).

"The Sultana" is a priceless jewel, and the story centers around its mysterious appearances and reappearances, and the weird affect it has on the destinies of all who come within the radiance of its dazzling dangerous rays. The action begins amid the whirl of the wheel and the clink of gold where Dame Fortune frowns on Doctor Mills (William Conklin), but before the tale ends the old adage proves true that "Unlucky at cards lucky at love." There is crisp action to every foot, and thrills and romance have been worked into a scenario of pleasing balance with suspense consistently sustained throughout.

"The Sultana," as it is rich in dramatic situations and beautified by natural coloring, should prove to be a most acceptable offering.

G. VERE TYLER SUBJECT FOR VIVIAN MARTIN.

In accordance with its policy of obtaining the best available subjects for its stars, the Morosco-Pallas organization has closed with G. Vere Tyler, the well known essayist and fictionist, for the motion picture rights of "The Wax Model." This novelette created considerable attention in "The Smart Set" about a year ago and will be produced on the screen with Vivian Martin in the star part.

Mrs. Tyler has had many motion picture offers for this subject and it was only after a particularly flattering offer was made by Morosco-Pallas, that she agreed to have it appear on the screen. The name of G. Vere Tyler is prominently known and represents one of the most interesting and versatile women authors. Besides having written a series of novels and leading articles for the press, Mrs. Tyler is a regular contributor to many magazines and periodicals. Among her best known novels are "Passion," "The Prodigal Daughter," "Dregs in the Cup," and the most recent published by Duffield & Co., "The Daughter of a Rebel."

FLOOD OF INQUIRIES FOR "THE CRISIS."

One of the busiest places in New York City during the past few days has been the office of H. A. Sherman, President of Sherman-Elliott, Inc., 220 West 42d Street, New York City, where the state rights for the latest film production of note, "The Crisis," are being handled. The work that Mr. Sherman would offer the Eastern states to state rights buyers, retaining Chicago and all territory west for himself, has brought a response that is said to have made a record in the sale of any of the great films.

METRO NOW SHOWING IN CANADA FROM COAST TO COAST.

With the introduction of Metro features in three of the leading theaters in British Columbia, under most auspicious circumstances, the connecting link of Metro theaters in Canada, from coast to coast, has been consummated. Herbert Lubin, who is in charge of the disfribution of Metro wonderplays in Canada, through the Standard Film Service, Ltd., has wired an extended report of Metro's reception in the new territory to President Richard A. Rowland, of the Metro Pictures Corporation. In Vancouver the initial Metro attraction at the Dominion theater was Mme. Petrova in "My Madonna," produced by Popular Plays and Players. In Nanaimo Metro's first offering was Edmund Breese in "The Shooting of Dan McGrew" and in Victoria the Metro program was presented for the first time.

NEW CREDIT RULES FOR MILWAUKEE.

At a regular meeting of the Film Men's Credit Association, held in Milwaukee, September 18, 1916, the following rules were suggested and unanimously accepted (effective October 1, 1916).

Owing to the fact that exhibitors desire to advertise coming attractions with a greater degree of certainty of getting them, the film exchanges being members of this association agree to arrange their bookings so that booking sheets will be mailed to exhibitors one week in advance. If a cancellation is desired: For example bookings, week of October 16 to 22, cancellation on any day of this week should be in the office of the exchange Monday, October 9.

"In order to carry out the spirit of this rule it will be impossible to accept cancellations for bookings unless they reach the exchange on the Monday of the week prior to play date. In the case of the above bookers of all exchanges are to make use of the most desirable subjects and to prevent the oft-repeated waste of leaving film on the shelves, which many exhibitors would have liked to have in place of what was booked them.

Cancellations reaching the exchanges after the specified period will be honored and charge for program will be made as if no cancellation had been received. The members of the Film Men's Credit Association feel that this rule will benefit the showman who attends to his bookings in business-like manner and will work hardship only on the man who carelessly fails to realize that once a film is booked it is not available to anybody but the exhibitor it was intended for. The saving in clerical work alone that will result from the observance of this rule will enable every exchange to give better, more dependable service, entirely aside from the saving it will mean to exhibitors in express charges for paper that will not be used.

The members of the association are certain that the progressive elements among the exhibitors will encourage all others to join in this movement designed to save money and aggravation to everybody concerned.

FILM MEN'S CREDIT ASSOCIATION.

Signed.

GENERAL FILM CO., H. L. Convay, Mgr.
MUTUAL FILM CORP., O. E. Golz, Mgr.
UNIVERSAL FILM EXCHANGE, J. R. Thomson, Mgr.
PATHE EXCHANGE, INC., F. G. Honick, Mgr.

"MISS GEORGE WASHINGTON" FOR MARGUERITE CLARK.

"Miss George Washington," the story of a girl who could not tell the truth, is the title of the first photoplay selected for

Scene from "Miss George Washington" (Famous Players).

Marguerite Clark by the Famous Players Film Company since the renewal of her contract announced last week. Bernice Somers, the character played by Miss Clark, is dubbed "Miss George Washington" by her friends after she has successfully fooled the members of the George Washington Truth Society into presenting her with a medal for never having told a lie.

J. Searle Dawley, who is directing the picture, has engaged several notables in support of Miss Clark, including Frank Losee, Niles Welch, Florence Marten, Joseph Gleason, Maude Turner Gordon, "Billy" Watson and Herbert Prior.

"SHIELDING SHADOW" BOOKINGS INCREASE.

The big increase reported by every one of Pathe's thirty exchanges in advance of the release of "The Shielding Shadow," known as the wonder serial, increased beyond all expectations during the first week of the release.

At the request of a majority of the branch managers who have booked "The Shielding Shadow" for longer runs at better theaters than any other serial has enjoyed, it has been decided by J. A. Berst (president and general manager of Pathe Exchange, to postpone indefinitely the release of "Peril of the Army," the new military serial.

Most of the advance bookings on "The Shielding Shadow" were for the first run, showing in large theaters in the metropolitan cities. Exhibitors in the smaller cities, remembering how they profited by the advertising of the first run houses on "The Iron Claw," eagerly awaited an opportunity to book the wonder serial for first showing in their communities. These bookings have swelled the total business on "The Shielding Shadow" to record figures. Already nine of the exchanges have wired for extra prints and reorders have been placed for all advertising matter.

HOMMEL & CO. ISSUE CATALOG.

Ludwig Hommel & Co. of 947 Penn avenue, Pittsburgh, has issued a forty-eight-page catalog of the various articles handled by the big house in Western Pennsylvania. It is entitled "Hommel's Encyclopedia of 'Everything for the Playhouse.'" The contents make good the rather wide claim. In the opening pages is a foreword by Ludwig Hommel, the president of the company. It is a plain talk to exhibitors, and in it he talks to picture men about their business and about his business. Single pages are devoted to the Simplex, Motiograph, Power's 6A and Power's 6B, Baird, Edison, both Super-Kinetoscope and Model D; and the Hommel Economizer.

There are pages devoted to Hommel's Specialties, and featured are Hommel's Indestructible brass slides, Hommel's announcement slides, and Hommel's Meniscus bi-convex condensing lens. Twenty-three pages are given over to an alphabetical list of the supplies kept in stock by Hommel. Then, too, there are photographs of the president, of the working staff, and of the eight-story structure in which the company is housed. The booklet should be a most "handy thing to keep in the house."

S. B. BLAKELY RETURNS WITH MANY ORDERS.

S. B. Blakely, representative of the Enterprise Optical Manufacturing Company, who has been traveling through the Northwest and Western states, returned to the factory this week with many orders for Motiographs. Mr. Blakely states that he could have mailed his orders, but he was fearful that the factory would not give them the attention he wanted his customers to have in regard to delivering machines to them at an early date, hence his trip to the factory. He reports that the exhibitors are very well satisfied with the outlook for fall business, especially after the extremely warm weather of the summer.

"THE SHINE GIRL" TAKEN UP BY WOMEN'S CLUBS.

"The Shine Girl," the Pathe Gold Rooster play produced by Thanhouser, has been taken up by the Women's Clubs everywhere. In San Antonio, Texas, according to "The Light," of that city, the local Women's Club arranged for a private showing of the picture, and after seeing it the members told the reporter that "The Shine Girl" was "the cleanest, sweetest picture" they had ever seen, and declared that there should be more pictures of the sort to "bring sunshine into people's lives."

Henry Hull, the young actor who electrified Broadway recently by his vivid performance of the leading part in "The Man Who Came Back," at the Playhouse, is acting daytimes in the forthcoming photoplay, "The Honor of the Waynes," with Robert Warwick.

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The title of Marie Dressler's new "Tillie" picture shortly to be issued by the World Film Corporation, has been shifted from "Tillie's Night Out" to "Tillie's Day Off." The change was made because most of the scenes of this comedy took place in the daytime.

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Director Charles Swickard of Universal City nearly has completed "The Lie," in five reels featuring Hobart Henley and Gertrude Selby. The story is by J. Grubb Alexander, and contains a Chinese atmosphere.

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In the new picture, "The Scarlet Oath," the alluring Gail Kane plays twins, and it is a hard matter for the spectator to decide which one of Miss Kane to pick.

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Harold Entwhistle, who plays Wilfred Templeton, the father, in the first Metro wonderplay entitled, "Love, Honor and Obey," directed by W. Christy Cabanne, is himself a director, having acted in that capacity for the California Motion Picture Corporation. Frances Nelson is starred, and Niles Welch featured in the new production.

While a two-reel [illegible] for Bill Parsons, Phillips Smalley is filming a two-reel drama, "The Two Rebels," at Universal City. The [illegible] are Vivian Rich and Jay Belasco.

Picture Theaters Projected

AKRON, O.—Henry Krause will erect a one-story moving picture theater, 30 by 100 feet, to cost $6,000.

ARDMORE, OKLA.—Stiles Construction Company, of Chicago, has the contract for the erection of a modern moving picture house for the Princess Theater Company; three-story front; white tile and buff brick; seating capacity of 1,200, with balcony and gallery.

BEAVER FALLS, PA.—Howard P. Dawson, Fidelity Title & Trust building, Pittsburgh, Pa., will erect a one-story moving picture theater, 41 by 145 feet. Lessee, Colonial theater, Samuel Goodman, manager, 1125 Seventh ave.

BRADDOCK, PA.—Frederick Kemerle will erect a three-story moving picture theater and apartment building, to cost $20,000.

PHILADELPHIA, PA.—William J. Gruehler Co., 219 E. High street, has the contract to erect a one-story brick moving picture theater for the Belvidere Theater Company on Germantown avenue, near Gravers lane; 34 by 71 feet; slag roof; steam heat; electric lights; metal lath; tile work; roof ventilators. The structure when completed will represent an investment of about $10,000.

NASHVILLE, TENN.—John Krech is having plans prepared by Asmus & Norton for a modern fireproof moving picture theater.

QUANAH, TEXAS.—Reeves & Reneau have the contract to erect a $12,000 moving picture theater for Z. R. Henderson.

RADFORD, VA.—W. R. Roberts, Jr., will erect a moving picture theater, 30 by 130 feet.

COLUMBUS, WIS.—A. Rudloff plans to erect a one-story moving picture theater, 40 by 90 feet, to cost $8,000.

GREEN BAY, WIS.—Dominic Hagerty, 415 So. Washington street, is reported about ready to start work on the erection of a $5,000 moving picture theater.

At Liberty Oct. 15th

A Moving Picture Man of over 10 years' experience is open for offers of a position as General and Advertising Manager of Large Theatre or Circuit, Film Salesman, Exchange or Sales Manager; or Publicity Man for Film Mfr. or Producer. Advertiser is a young native American, experienced in all these lines, energetic, well educated in several languages, has no objections to traveling or locating anywhere; not afraid of hard work or long hours. Can furnish best of references and surety bond if required. Address "PIONEER," c/o Moving Picture World, 17 Madison Ave.

Wanted Theatres

in New York City. Will **BUY, RENT** or **LEASE** your moving picture theatre. WRITE us your location, capacity, and we will communicate with you at once. Address "Confidential," care of M. P. World, 17 Madison Ave., N. Y. C.

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

"Civilization" Out of the Tremont

Al. H. Woods Would Not Change Booking Dates for Mrs. Fiske so David E. Dow Has to Close Big Film Feature for the Time Being—Will Come Back—Picture Will Be Shown in Providence and Other New England Cities.

By William F. Flynn, 80 Summer Street, Boston, Mass.

BOSTON, Mass.—Because Al. H. Woods refuses to change the bookings of Mrs. Fiske, David E. Dow of the New England Film Distributing Company has been forced to take "Civilization" out of the Tremont theater at the close of its present run. The booking of "Potash & Perlmutter," which was scheduled to play the Tremont was changed so that the film might remain there, but Al Woods insisted that Mrs. Fiske show at the house according to schedule, and there was nothing left for Dow to do but to announce the closing date of the present run.

"Civilization," however, will be brought back to Boston as soon as an available theater is found in which the film can be shown. There are four "Civilization" shows in this territory at the present time. Mr. Dow might have placed the show in Tremont Temple, but in doing so he would have been obliged to give up nine nights out of the first month owing to the regular Temple concert program, and he decided to wait until he could get a house where the film could be shown without breaking the run.

"Civilization" has been booked for a run at the Hippodrome in Providence, R. I., and many other places in New England where it is destined to be shown in the near future are Hartford, Conn., New Haven, Conn., New Bedford, Fall River, Springfield, Pittsfield, Lawrence and Manchester, N. H.

Rescue of Gladys Huelett Blocks Street.

Boston, Mass.—To block Washington street, the principal avenue of travel in Boston, for more than five minutes is sufficient cause for arrest, but Manager Thomas Soriero of the Park theater blocked this same street for nearly an hour and escaped without even a reprimand, and the reason for it was this:

Miss Gladys Huelett, one of the stars in the Pathe release, "The Shine Girl," was playing with the film at the Park theater and when her cue came to go on she was not to be found. A hurried search of the theater revealed the fact she had been accidentally locked in her dressing room. There was no available key to fit the door of the dressing room and the only way to get Miss Huelett out of the room was down over a ladder into Washington street.

A ladder was procured and raised to the window. Washington street was crowded at the time and hundreds of persons, suspecting that something out of the ordinary was about to happen, blocked the street in the vicinity of the theater. A camera man for the Pathe weekly appeared on the scene and while Miss Huelett was making her escape from the dressing room, aided by Manager Soriero and several attaches of the theater, he took several feet of the incident. The picture, it was said, would be released in the Pathe weeklies and later be made part of a big Pathe production.

Hard luck—Prudence the Pirate had to walk the ladder.

After the performance that evening Miss Huelett was the guest of Manager Soriero at a dinner in the Winter Garden at the Hotel Westminster, at which all the dramatic editors on the Boston newspapers were present.

L. J. Reardon, Manager at V-L-S-E.

Boston, Mass.—L. J. Reardon, formerly assistant manager of the Boston office of the V-L-S-E, has been made manager and placed in charge of the entire New England territory. He takes the place of George Balsdon, who is now directing the affairs of the New York office.

Frank H. Vine Leaves International.

Boston, Mass.—Frank H. Vine, formerly with the World Film and the Pathe exchange here in Boston, has severed his connection with the local office of the International Film Service and is now in Maine on a hunting trip. Edwin H. McCloskey, one of the original New England road men for the International Film Service, has also quit the International. McCloskey was at one time correspondent in this territory for the Moving Picture World and later was connected with the General Film Company in the South.

Boston, Mass.—Frank A. Brady, who has been connected with the local offices of the General Film, V-L-S-E and the World Film, and who is now manager of the local serial department of the Pathe exchange under E. A. Parrell, says that "Shielding Shadows," one of the latest Pathe serials, has the biggest advance bookings of any serials Pathe has ever put out.

Exhibitor Collects Another Fare

Interesting Maryland Theater Provides Four Reels and Charges Five Cents Admission—Patrons See Two of Them and Then Ushers Go Down the Aisles and Collect Another Jitney, If They Want to Stay.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

ST. MICHAEL, MD.—It will probably be of interest to other exhibitors to learn how Lee & Wrightson, owners and managers of the Electric Rainbow theater in St. Michaels, Md., run their theater. The program consists of four reels, with an intermission between the showing of every two. The general admission price is 5 cents, but the most interesting feature is the fact that after two reels have been shown, a sign is flashed on the screen to the effect that all patrons in the house who wish to remain to view the other two reels will have to pay an extra five cents. Then the managers go down the aisles, much the same as a car conductor, and collect the additional jitneys. In this way the theater really charges an admission price of ten cents, but gives its patrons the privilege of seeing two reels for five cents if for any reason they prefer to leave after that time.

This house is partitioned off into two sections, each having a screen, and while one is used by the colored patrons, the other is used by the whites, and supplies its own electricity from a dynamo in a rear room, but now that arrangements are being made to light the town by current from the municipal plant at Easton, Md., it is supposed that they may connect with this and keep the other for emergencies.

Little Left to "Victory."

Baltimore, Md.—The Lou-Tellegen film "The Victory of Conscience"—what was left of it—was run as the feature on the program of the Great Wizard theater, 30 West Lexington street, for the first three days of last week. On Monday, October 2, just before this picture was shown on the screen at this theater, a member of the Censor Board went up into the projection room and personally superintended a mighty clipping-out of scenes. It was seen to that everything which had been banned, down to the smallest detail of the eliminations, which included most all the scenes in which the great love between the leading characters is shown, many sub-titles and other vital parts of the story, were slashed from the picture.

It is understood from a reliable source that the picture as censored has lost so much of the story as it was originally intended to be screened, that it is well nigh impossible for the audience to follow the plot with anything like a concise understanding of what it is all about. A well-known figure in the exhibiting business of this city has given it as his opinion that the slashing down by the board in this case is absolutely without reason and that while the picture originally contained a splendid moral, the censor mill has weakened this to such an extent that it has almost become a minus quantity.

Stork Brings Boy to G. H. Payne.

Baltimore, Md.—"Is everything all right?" asked A. B. Price of the Mt. Royal. "As fine as silk," answered G. H. Payne, assistant manager of the Artcraft Pictures Corporation in Washington, and then when this writer butted in to find out what it was all about it was announced that the stork had visited the home of Mr. and Mrs. Payne in Washington on Friday, September 29, and left, in their care, a bouncing 7¾-pound baby boy. Mr. Price and this writer heartily congratulated Mr. Payne, for both understand the elation attendant to the event.

The Edmondson Lights Up.

Baltimore, Md.—The Edmondson theater, Edmondson and Pulaski streets, which is under the management of L. Schlichter, also part owner of the enterprise, was again opened to the public on Monday,

October 2. The owners of the theater [illegible] the Bard theater next door [illegible] to be used for [illegible] the latter during the [illegible] months.

Berman's May Resume Under Joe Fields

[illegible] the Playtime theater in the [illegible] will soon [illegible] to the public. [illegible] Baltimore street will [illegible] by Joe Fields, who [illegible] for many years [illegible] Mr. Fields [illegible] Mr. Berman [illegible] Broadway [illegible] enterprise, may manage this house.

Ladies' Orchestra at New Pickwick.

Baltimore, Md.—A ladies' orchestra will [illegible] this week at the New Pickwick theater, 115 North Howard street, by G. H. Gaffney, the owner and manager. Mr. Gaffney states that this orchestra has created favorable comment all over the country and that they are Washingtonians. The pieces in the orchestra include a violin, piano, cornet and drum.

Charles Thropp to Manage the Victoria.

Baltimore, Md.—Going east on Baltimore street, one suddenly sees at 415 East Baltimore street a newly decorated building which is [illegible] with a mass of lights. It is the Nixon Victoria theater, formerly run by Pearce & Scheck. It has now taken on quite a worth while appearance and is receiving the public in crowds. Mr. Nixon-Nirdlinger has put Manager Charles Thropp, who has been associated with his enterprises for the past 17 years, in charge.

CAPITAL CITY NOTES.

Petty Thefts Annoy Exchange Men.

Washington, D. C.—A number of film exchanges have been troubled more or less of late by many petty thefts. These usually occur on Sunday, at a time when there is no one in the exchanges, entrance to which is obtained by means of duplicate keys. The latest complaint to the police is from the International Film Service, of 712 Eleventh street, northwest, where the drawer of the bookkeeper's desk was broken open and a metal cash box and a kodak was stolen. In the cash box was a sum of money and a quantity of stamps. It was a short time ago that this exchange was similarly visited and many stamps stolen. If it is the same person or persons responsible for all of this it will certainly be a long sentence that will be meted out in the police court.

Postmasters Must Be Quicker

New Letter of Instruction Orders More Speed in Attending to Adjustment of Claims for Property Injured in the Mail and of the C. O. D. or the Insured Class—Important Change in the Color of the Tags.

By Clarence L. Linz [illegible] Fourth St. N. W. [illegible]

WASHINGTON, D. C.—Employees of the Post Office Department have been directed to use more promptness in the handling of claims for indemnity on account of loss and damage in the mail of insured and C. O. D. matter. In a letter of instructions to employees of the postal service, Assistant Postmaster General A. M. Dockery states that an examination of such applications shows that in a great many instances postmasters are not complying with existing regulations requiring immediate attention to indemnity claims and to all inquiries received in regard thereto. Employees handling claims are further directed to familiarize themselves with these regulations and see that all information called for in the documents and in published instructions from the department has been procured, and that any additional data which is necessary to the proper consideration of the claim is furnished.

It is said that as negligence in not complying fully with the regulations, delays the adjustment of claims and subjects the department to severe criticism from claimants, postmasters are expected to see personally that the provisions of the regulations are observed by their offices in every instance.

Tags Must Now Be Light Yellow.

Postmasters are being instructed by the Post Office Department to call attention to those patrons of the C. O. D. service who have their own tags printed, of the change in color from red to light canary yellow, and the change in the arrangement and manner of printing both on the face and the reverse sides.

Tickets for Ad. Writing Prizes.

Washington, D. C.—The Washington Herald, in cooperation with Moore's Garden and Strand theaters, last week held a contest, the prizes in which consisted of ten tickets each to the theaters named. A page of advertisements was printed in the newspaper and readers were invited to pick out the one that appealed to them most. They were further invited to then write the kind of an advertising argument that they thought will sell most of the article or proposition advertised and to mail or bring the same to the office [illegible] The three advertisements [illegible] paid for the following [illegible] and the authors of those [illegible] were awarded

New Tints at Leader Theater.

Washington, D. C.—The Leader theater on Ninth street, northwest, near E street, has got the clean-up, paint-up disease, which each fall spreads over the city of Washington. Corbin Sheild, manager of this house, is overseeing the work of painters, who are giving the interior a coat of old rose to match the handsome red carpet that has been laid over the floor of the auditorium, and the red hangings that have been put into place. The exterior of the theater is to be taken care of later.

A number of other changes are to be made at the Leader, including an orchestra of five pieces, if a good one can be obtained. In speaking of this, Mr. Sheild says that it is possible to get plenty of musicians, but what are wanted are those that can synchronize with the pictures, as the feature plays shown at this theater are accompanied by musical scores.

New K-E-S-E Exchange Chosen.

Washington, D. C.—A handsome new exchange is being fitted out at 901 E street northwest, for the Kleine-Edison-Selig-Essanay Services. Mr. Berger, the local manager, is having the work pushed forward to completion as much as possible and posters and other advertising matter are on the shelves. Further announcement concerning this exchange will be made at a later date.

International Office at Charlotte, N. C.

Washinton, D. C.—E. W. Ritch, formerly manager of the New Crystal theater in Goldsboro, N. C., has accepted a position as roadman with the International Film Service. Mr. Ritch was located in Goldsboro for eight years and is well known in both North and South Carolina. It is these states that he will cover, and an office has been secured for him in the Princess Theater building in Charlotte, N. C. This place has been furnished with a stock of posters, photographs and other advertising matter, and quite a number of reels have also been shipped to Charlotte to be used in making up emergency shows.

In commenting upon this move on the part of the local exchange, Manager Fritz Wathne, of the Washington office, states that he will now be able to give a much better service to the exhibitors in North and South Carolina, and with Mr. Ritch on the ground, better arrangements can be made all around. Frank Christoph, who formerly covered the states of North and South Carolina, will now handle Virginia and West Virginia, replacing Frank Hunter, who is no longer connected with the exchange.

A. L. Barney with Mutual.

Baltimore, Md.—A. L. Barney, who was formerly associated with the Pathe offices in New York City, has now joined the Baltimore force of the Mutual. Mr. Barney assumed charge of his new duties as traveling representative, covering the territory including Baltimore, Delaware and the eastern shore of Maryland.

New P. O. Station Appreciated.

Washington, D. C.—Local exchange managers will find very convenient the new post office station opened at 514 Eleventh street, northwest. They have found it very inconvenient to have to send to distant points for stamps, to have letters registered and to transact their postal business.

District of Columbia Pans "Purity"

Commissioner Brownslow Forbids Picture to Be Shown—It Is Said That at the Time of His Decision He Had Not Seen the Film.

WASHINGTON, D. C.—A great deal of comment has been occasioned by the action of the District authorities in refusing to allow the exhibition in Washington of the photoplay "Purity." It has been condemned by Commissioner Brownlow, it is said, because of the fact of the presence of a woman in the nude, although he had not viewed the picture, and based his action largely upon the advertising matter that appeared in the local press. And be it said at the start that the writer is inclined to believe that the advertising in question was slightly overdone and possibly might be considered as of a type that would prejudice any one against the films.

"Purity" has been passed by the Maryland state board of censors and in Washington a private showing to ministers public officials, and others, brought forth nothing but praise as to photography, and it was said by one of those present that objection could only be made by those having evil thoughts themselves, there being absolutely nothing in the film as shown that could be obscene.

It hardly seeems fair that this film should be suppressed in this way and it would be a hard matter to find many who will join with Mr. Brownlow or O. K. the stand taken by him. In commenting thereon Tom Moore, in whose Strand theater the film was booked for a showing and who has widely advertised it, said: "We boast of our liberty, our fairness, that no one is convicted without a hearing, and yet here is a film play termed by critics and artists an art classic condemned by a man who has never seen it." The stand taken by Mr. Brownlow cannot be considered as other than arbitrary and very regrettable, possibly open to censure.

The episode, while full of advertising possibilities, is not very desirable, for at the time of the opening of the theater for the Sunday show with "Purity" booked, there was a large crowd of people in the streets waiting to enter the Strand, who were very much disappointed in being forced to see something else, and many of them went away with the belief that possibly something had been put over on them. Just what action Mr. Moore will take in view of existing circumstances is not as yet known. Sidney B. Lust is booking the photoplay in this territory.

Social Leaders at the Stillman

Cleveland's Four Hundred Make Premier of Magnificent New Motion Picture Theater a Brilliant Social Event—Dedication Banquet Follows the Show—Some Special Details of the House and Men Behind It.

By Hubert Persons, 419 Standard Theater, Cleveland, Ohio.

CLEVELAND, O.—The motion picture has reached new heights in Cleveland. For the first time in history society, ever a patron of the motion picture in an individual sense, turned out to make the opening of a new theater a distinct social event. It was at the premier of the new Stillman theater on September 29.

It seemed, to the eye of the discriminating society editor, that an opera season was being inaugurated. The social "Four Hundred" of Cleveland gave over one evening strictly to an appreciation of the motion picture and a splendid new house built for it. The list of names of guests who occupied boxes and orchestra seats was a list culled from the social register.

Previously there were many dinner parties at the Hotel Statler, which immediately adjoins the Stillman, and after the show there was a dedication and banquet in the Statler, attended by more than 500 of those who took part in the theater opening.

One of the most unique phases of the Stillman opening was the showing of a film of "the men who made the Stillman." Pictures of the architect, the contractor and other chief artisans, together with the officers. The latter are E. M. Mandelbaum, president; Benedict Crowell, prominent merchant, vice president; Bascom Little, former president of the Cleveland Chamber of Commerce, treasurer; Edgar A. Hahn, secretary; Harry H. Lictig, house manager; C. L. Madden, director of publicity.

The architecture of the theater is of the Renaissance, period of Louis XVI. The building is entered from Euclid avenue—in the heart of the fashionable shopping district—through a series of three foyers. At either end of the wide entrance way there are ingenious devices by which the passerby is advised exactly what picture will be shown at any given time.

Near the box office is a large reception room, which is to be opened at 9 o'clock each morning for the convenience of suburban people who may wish to meet their friends there, check parcels, or make use of the theater's conveniences. Just inside the theater the first thing to strike the visitor is the mezzanine promenade in the heart of the house. The stage setting beyond is intended to suggest an Italian landscape as seen from the loggia. The Stillman has an organ requiring three men to play it and an orchestra of thirty pieces. The chief organist is James H. Rogers and the director of the orchestra is H. L. Spitalny.

New Mall and Alhambra Together.

Cleveland, O.—Announcement has been made that the new Mall theater, which will open in November, is to be linked with the Alhambra theater. According to the contracts just signed these theaters will be the home of the Metro pictures in Cleveland.

Strand's New Organ.

Cleveland, O.—An organ that is said to have cost $10,000 has been installed in the Strand theater. Sidney Hamilton is the chief organist. The instrument is one of the finest in Cleveland and demonstrates the demand of the motion picture patron not only for good pictures but for musical accompaniment.

Screeners Entertain Daly and Ables.

Cleveland, O.—Stars of the spoken drama and leading spirits of the motion picture trade had a love feast here the night of October 4. Arnold Daly and Edward Ables, playing at the Opera House in "The Master," were guests at a midnight banquet and cabaret of the Cleveland Screen Club at the Olmsted hotel. Both of them have made notable successes in motion pictures, Daly having starred in "The Exploits of Elaine," and Ables in comedies.

Private Feature Making Film Here.

Cleveland, O.—A big reel feature, "Innocence," is being produced in Cleveland by the Private Feature Film Company, of this city. Earl Metcalf is the star and J. A. Fitzgerald director.

C. E. Megown Directs Picture.

Cleveland, O.—Charles E. Megown, proprietor of the Cameraphone theater, directed news pictures of the Cleveland police field meet, taken Sept. 8 and 9, by the Midland Film Manufacturing Company. Frank Joffa was the cameraman. The pictures are to be released locally.

Notes From Buffalo Filmdom

By James A. McGuire, 5 Lewis Block, Buffalo, N. Y.

Manager Oishei, of the Teck, Honored.

BUFFALO, N. Y., Oct. 4.—John R. Oishei, manager of the Teck theater, Buffalo, was a member of the committee which received Charles Evans Hughes and party on their recent visit to this city. Mr. Oishei has been connected with the film business here for some time.

Where "Crimson Stain" Is Showing.

"The Crimson Stain Mystery" is being shown in the following theaters in this city and vicinity: In Buffalo: Olympic, Plaza, Elmwood, Red Jacket, Emblem, Columbia, New Arcadia, Habit, Fillmore, Cozy Corner, Temple, Sun, Sylvia, Hippodrome, 236 Main street, Elite, Linden, Broadway Lyceum.

Outside of Buffalo: Opera house, Gowanda; Regent theater, Elmira; Grand theater, Murray theater, Empress theater, Rochester; Temple theater, Cortland; Star theater, Happy Hour, Binghamton; Grande theater, Batavia; Orpheum theater, Oswego; Turn Hall theater, Syracuse; Lumberg and Elite theaters, Niagara Falls; Temple theater, Lockport; Princess theater, Corning; Universal theater, Auburn.

A. R. Sherry Goes to Michigan.

Buffalo, N. Y.—A. R. Sherry of this city has been appointed manager of the Bijou theater, Bay City, Mich. This house is owned by W. S. Butterfield, who has a chain of theaters in that state. Mr. Sherry at various times managed the Lyric, Family, Academy and Shea's Hippodrome here. He later was road representative of the V-L-S-E.

For Buffalo's Best Beauty.

The Regent moving picture theater, Buffalo, is conducting "a popularity contest to find the most beautiful and popular woman in the city." It is reported that the winner will be starred in a Triangle play. Ballots are distributed at the box office.

Charles Johnson Goes to Cleveland.

Buffalo, N. Y.—Charles Johnson, formerly manager of the Wilkay theater, Erie, Pa., has been appointed traveling representative of the Vitagraph Co. out of Cleveland.

Didn't Keep Films in Iron Box.

Buffalo, N. Y.—"Without exception, films not being used but held in the operator's booth should be kept in a galvanized iron box," said a local exchange man, while commenting on a serious fire in a booth at a moving picture theater near here. Nine reels were destroyed in this blaze.

Fairport, N. Y.—A recent visitor in Buffalo was Mr. Aldrich, proprietor of the Bijou theater, Fairport, N. Y.

Buffalo, N. Y.—Among the recent visitors at the Becker Film exchange, Buffalo, were George Germain, Syracuse manager of the Fox Film, and Homer Howard, traveling representative for the George Kleine Attractions.

Buffalo, N. Y.—The Sun moving picture theater, here, was recently reopened.

Grand Has Prosperous Summer

Cincinnati's Opera House Pleased With Its Recent Film Successes.

By Kenneth C. Crain, 610 First National Bank Building, Cincinnati, Ohio.

CINCINNATI, O.—With the coming of October the highly successful summer moving-picture season at the Grand opera house came to a close, the final engagement being of the film version of "Shoes," which created so much discussion on its recent publication in a popular weekly. The Grand has had longer runs, larger houses, and higher admission prices this summer than ever before, which is merely another way of saying that the house made big money for the summer management. During the greater part of the summer I. Libson had charge of the house, which formed one of the downtown group of five big theaters operated by him during the summer months.

Neighbors Bar Proposed Theater.

Cincinnati, O.—One of the few instances, if not the very first, of an organized protest in this city against the location of a proposed new moving picture theater, was recorded recently at the city hall, when Mayor Puchta received a petition from the residents of Morris place, Tusculum, a suburb on the outskirts of the city, against a plan for the construction of a theater there. According to information received by the mayor, a majority of the inhabitants of the district objected to the proposed theater, and he therefore directed the building commissioner to refuse the permit. It is understood that the interests promoting the theater will suspend the plan, or select another location, although the legality of the commissioner's refusal to issue the permit is said to be rather questionable.

As a rule, especially in the more distant suburbs, a new picture show is hailed with welcome by the residents, as it gives them entertainment close at hand without the necessity of a trip to the city; but as a matter of business, no exhibitor would attempt to operate a house against the combined sentiment of the neighborhood where it was located, unless he felt pretty sure that he could overcome the opposition. This has been done in many cases, however, and may perhaps be accomplished in the instance referred to.

Manager Holah Entertains A. W. Goff.

Cincinnati, O.—Manager C. E. Holah, of the Greater Vitagraph exchange, entertained A. W. Goff, assistant general manager of the company, a short time ago, when Mr. Goff passed through the city en route to New York from the Pacific Coast.

G. F. Weaver Takes Charge at World Film Office.

Cincinnati, O.—The new manager of the World Film Corporation, succeeding A. M. Miller, who recently went to New York to make other connections, is G. F. Weaver, who has had long experience on the Pacific Coast with the World selling organization. He has taken hold of the Cincinnati office with much energy, and has already been successful to a pleasing extent. The national newspaper advertising campaign to be conducted by the

World is expected by Mr Weaver to make things come along very nicely, as exhibitors will undoubtedly realize the advantages of connecting up with it by featuring World films.

Features at the Schade.

Sandusky, O.—The management of the Schade theater has its eye out always for the leading features, with the idea of giving its patrons the latest thing in thrills, and this is indicated by two of the recent engagements at that house. The great Pavlowa film, "The Dumb Girl of Portici," was one of these, while the sensational Tyrone Power Universal on a much-discussed subject, "Where Are My Children?" was another. The management took the precaution of barring children under sixteen for the latter picture, however, appreciating the fact that the moral of the film might be wasted on them.

Colonial Begins Winter Policy.

Akron, O.—The combination of stock company show and moving pictures which kept the Colonial theater busy during the summer months has given way to a combination of Keith vaudeville and pictures for the winter, Manager L. J. Wise making this announcement recently. Preparatory to the fall and winter season, the house has been completely redecorated and freshened up, looking as good as new.

Lilly Building Will Be Theater

Dr. W. H. Lilly and Frank H. Stedman Will Build a New Theater to Be Called the Strand.

By Clarence L. Linz.

Fayetteville, Va.—J. M. Kennedy, architect, of Raleigh, Va., has made plans which have been accepted for the building by Dr. H. W. Lilly and Frank H. Stedman of a moving picture and vaudeville theater, which will be surpassed by none in the state. The exterior of the building will be of ornamental design, extremely handsome and suitable to a theater exterior. The front is to be amply lighted with many rows and clusters of electric lights.

The seating capacity will be for 534 persons. There is to be a spacious stage, dressing rooms and orchestra pit. There will be exit doors at both front and rear and fire-proof machine booth, with latest improved projecting machines.

The theater is to be called "The Strand" and it is expected to be opened on or before the first of December.

It is to be under the management of H. T. Drake, of the Lyric, and Mr. Drake states that he has contracted for the highest class pictures on the market.

Virginia Notes.

Norfolk, Va.—The Crossman theater has again changed hands and has been reopened by J. O. Askeuu & Bro. The house will be under the management of Louis Spain, a well known manager of this city, who was in charge of the Wonderland for a number of years.

Norfolk, Va.—The Ghent theater here has been leased by Charles C. Vaughan and will be continued as a motion picture house, showing features almost exclusively.

Norfolk, Va.—Thomas Eastwood, formerly manager of the Apollo theater in Washington, D. C., previous to which time he was in charge of the Dixie theater, in that city, is now manager of the Arcade theater here. This is one of Norfolk's busiest little houses and Mr. Eastwood is well pleased with his new surroundings.

IN TORONTO, CANADA.

W. J. Kraft Back in Canada.

Toronto, Ont.—A cameraman whom everybody has welcomed back to Toronto is W. J. Kraft, who has returned to his old love, the Pathescope of Canada, Ltd.

Scandal Mongers Light on Films

Canadian Papers Look Around for Moral Uplift Topics and Discover Films—Find Readers Who Have Never Seen a Film and Are Horrified at Their Depravity —Wave of Discussion Seems to Be Rising.

By W. M. Gladish, 1263 Gerrard Street, E., Toronto, Ont.

TORONTO.—A matter of some moment to both exchanges and exhibitors in Canada is the fact that a number of daily newspapers are now devoting considerable space to a "discussion" of moving pictures. The majority of the provinces have gone dry since the start of the European war and now the daily "rags," including a Government organ here and there, have apparently decided to divert the attention of alleged reformers to pictures. The Toronto Daily News has made a sudden attack upon the industry in which the sweeping statement is made that not six per cent of all moving pictures are any good. Specific criticism was made of one photodrama and it was not till after the publication of the first article that the discovery was made that the author of the story was Sir Gilbert Parker.

One so-called local purist, Rev. T. T. Shields of Jarvis Street Baptist Church, congratulated the paper for the stand it had taken. He declared that moving pictures constitute a serious menace and that there is need for a thorough housecleaning among the theaters. He followed this up, however, with the declaration: "As I do not visit the movies to any extent, I have little first hand knowledge of them."

In a public statement an unnamed member of the Ontario Board of Censors declared that Ontario is getting cleaner films than almost any state in the Union or any Province in the Dominion. "What constitutes an objectionable film is a matter of personal opinion," said the censor, who added that the board cuts all crime and immorality, while improperly clad women cannot be shown. About five per cent of all films are condemned in their entirety by the Ontario Board.

Exchange managers believe that the moving picture industry will receive more legislative attention now that liquor prohibition measures have been effected.

A Beautifier of Theaters.

Toronto, Ont.—A member of the local moving picture industry who appears to be much in demand is Bill Dineen, who has been managing the Palace theater at Angus, Ontario, for R. S. Marvin all summer. Dineen has become renowned as a decorating designer and a number of theaters have been seeking his services in order to beautify both interiors and exteriors. Recently he built a highly ornate frame for the screen in the Family theater, Toronto. This is a small suburban house but the decoration is considered a work of art. Dineen has built the stage settings for the Strand theater, Toronto, for a number of years. He delights in transforming odd corners of a theater into attractive little nooks.

Manager J. Travis Wins Compliment.

Toronto, Ont.—Manager J. Travis of the Toronto branch of the Specialty Film Import Company, representing Pathe, has been congratulated by L. E. Ouimet of Montreal, general manager of the Canadian company, upon the manner in which his office has been operated and the business secured in the Toronto territory since the adoption of an inter-branch rivalry plan. All branches in Canada were recently placed on a percentage basis with regard to operating cost in ratio to volume of business secured. In comparison with all other Canadian branches of the Pathe, the Toronto office stands as a one hundred per cent unit, which means that local expenses have been lowest in proportion with old business maintained and new clients secured. The figures show that the Toronto Pathe branch has even exceeding the standard which was set for it—hence the fine words from the head office in Montreal.

When "The Shielding Shadow," the new serial from Pathe, is released in Toronto in November, Grace Darmond will be present in person for introduction to local moving picture devotees for the simple reason that Miss Darmond is a favored daughter of Toronto. Her folks live on Dovercourt Road, this city. The release date has not yet been fixed.

Premier of "Self Defense."

Toronto, Ont.—The Canadian-made photoplay feature, "Self Defense," was given its premier presentation at the Strand theater, Toronto, during the week of September 25, when large crowds were attracted by the fact that the picture depicted the invasion of Canadian shores by a great German army. Fully 25,000 Canadian troops, who were in training at both Toronto and London, Ontario, are employed in some of the scenes, while a strange fact is that real German soldiers appear in the supposed act of invasion. This arrangement is secured through the inclusion in the nine reels of various scenes clipped from Durborough's views of actual fighting on the German Eastern front in the summer of 1915. H. R. H. the Duke of Connaught, governor-general of Canada, appears in his own role in several scenes when he is supposed to confer with high Canadian officers. In some ways this picture parallels "The Battle Cry of Peace," but it is of direct interest to Canadian people. "Self Defense" is the most pretentious photoplay yet brought out in Canada by Canadians and is an evidence of the film development in the Dominion. The feature has faults and it could be reduced by a thousand feet or two.

Mutual Establishes Headquarters.

Toronto, Ont.—Formal announcement has been made by Manager Barrett of the Toronto Mutual office that the headquarters of the Mutual Film Corporation of Canada, Ltd., have been established at 71 Adelaide street west, Toronto, and that the local branch will henceforth be under the same roof with the head office at this address. The main floor of the building has been taken over by the Mutual and one of the new features is a private projection theater—the second of its kind in Toronto. The former office of the Mutual here was at 15 Wilton avenue, which has been taken over, it is announced, by D. Cooper, who now represents the K-E-S-E.

The general manager of the Canadian Mutual is C. B. Price, who returned recently from a business trip across the country when he brought about important changes in one or two branch offices.

Bill Bach Sees Prosperity.

Toronto, Ont.—"This is a remarkable fall," says Bill Bach, advertising manager for the Canadian Universal, with regard to the state of the film business in Canada at present. "Everybody in the industry is going to have a good season, I believe." It does not require words from Bill's lips to show that practically all theaters in Toronto, at any rate, are not finding the hinges on front doors growing rusty.

Kentucky Building Code Bulletins

State Fire Marshal Pannell Issues a Series of Pamphlets Giving Building Requirements for Picture Theaters—Specifications for Fire Escapes, Fireproof Operating Rooms, etc., in Accordance With New Code.

From Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—State Fire Marshall T. B. Pannell, of Frankfort, Ky., who a short time ago was reported to be working out regulations for the operation of moving picture theaters, and who later arranged for a hearing at Frankfort to receive any protests which might be lodged against these regulations, has had printed in pamphlet form a series of regulations for moving picture houses and other theaters.

Bulletin No. 7 gives specifications for the construction of fire escapes on all opera houses, theaters, etc., while Bulletin No. 1 outlines how such houses should be kept up, detailing the number of fire extinguishers to be used, exits, etc., and Bulletin No. 6 relates to the construction of fireproof enclosures for all motion picture machines, stereopticon machines, etc. The later bulletin is full of interesting material. All of the regulations are in accordance with the new fire insurance code enacted at the last meeting of the Kentucky legislature, and empowering the state insurance board and state fire marshal to issue such regulations. While compliance with the law may be a little hard for the small town operator, the large exhibitors claim that the law is just.

RICHMOND, KY., THEATERS UNITE

The Alhambra Becomes Afternoon House, the Grand an Evening House.

Lexington, Ky.—It was announced here last week that the Colonial Amusement Co., of this city, which owns and operates a string of moving picture theaters in Lexington, Paris, Maysville and Richmond, Ky., has just taken over the Grand theater at Richmond, Ky., and consolidated it with the Alhambra, the rival show house of Richmond.

The deal was made through Manager W. P. Baxter, of the Grand, who sold his interest to the Lexington company with which concern he became connected. The deal eliminates all competition in Richmond, and will give the Richmond the advantage of the best service booked by John B. Elliott, of Lexington, general manager of the company.

Under the new arrangement the Alhambra will be operated in the afternoons, while the shows will be transferred to the Grand at night, the same pictures being shown at both houses. Miss Lillian Ward will manage both houses, assisted by Mr. Baxter. Plans have been made for installation of two new machines, a new screen, and new seats at the Grand. The Alhambra was recently overhauled.

Two Paducah Houses Open.

Paducah, Ky.—Two theaters have been opened here since the close of September, the Arcade theater and the Star theater, simultaneously on October 1. The Star has been remodeled throughout and opened under the management of Desberger Brothers, well known operators of western Kentucky. The Arcade theater is under the active management of E. Douglas Bagby, one of the incorporators of the new Arcade Theater Co. Capital $5,000. The other incorporators are Lawrence Dallam and E. Douglas Bagby.

Chestnut Street Amusement Officers.

Louisville, Ky.—The Chestnut Street Amusement Co., incorporated to operate the Masonic as a moving picture house, has a capital of $5,000, divided into 500 shares of the par value of $10. The debt limit is placed at $10,000, and the following incorporators are named: H. R. Boone, A. C. Humphreys and Gilbert Burnett. It was recently stated in the Moving Picture World that Mr. Burnett was preparing to reopen the house which has been dark since McRae Brothers gave it up last spring.

Sugg Theater to Be Picture House.

Scottsville, Ky.—The old Sugg theater is shortly to be opened as a moving picture house under the management of C. W. Simmons, of Monticello, Ky.

Kentucky Personal Notes.

Louisville.—L. J. Dittmar, manager of the Majestic theater, left on Sunday, October 1, for a ten-day business trip to New York.

Louisville.—Joe Hebert, formerly manager of the old Warner office, of Louisville, paid a visit to the city recently as representative of the new Unicorn office at Indianapolis.

Louisville.—C. W. Simon, of Spottsville, Ky., was in the city recently calling on the exchanges relative to securing service for a new theater which he is opening.

Louisville.—J. C. Sills, of Hardinsburg, Ky., was a recent visitor here.

Louisville.—The management of Macauley's theater is planning to have the building ready to open on October 16.

A Tobacco Growing Film.

Louisville, Ky.—The Axton-Fisher Tobacco Co., of this city, has had a two-reel film made showing various methods of growing tobacco in the state and also manufacturing the product into choice smoking tobacco. The film was recently exhibited for several days at the Walnut theater, and will be shown through the city and in many of the towns out in the state.

A Film for Dyers and Cleaners.

Louisville, Ky.—The Kentucky Feature Film Co., of Louisville, is making two 400-foot pictures for the National Association of Dyers and Cleaners for the purpose of advertising to the public of America and abroad how garments are cleaned in a modern plant, and showing the old style methods of cleaning in open tubs.

Mark Gates Leaves the Circle.

Man Who Promoted Building of New Theater to Build Others.

From Indiana Trade News Service, 861 State Life Building, Indianapolis, Ind.

INDIANAPOLIS, Ind.—Mark M. Gates, who interested and brought together the men who have just built the Circle theater, and who has been its manager during the construction period and since its opening, will sever his connections with the Circle soon to enter the theatrical promotion business. Mr. Gates will remain at the Circle, however, until after a new manager has taken charge and become familiar with the details of the house.

The success of the Circle theater has convinced Mr. Gates of the opportunities existing in other cities for similar houses, and has caused him to determine to take up this line of work. Mr. Gates says he has propositions pending for the organization of companies in several large cities. Before his connection with the Circle theater, Mr. Gates was treasurer of the Murat theater for three years. Prior to that time he was associated with the Shuberts in their theaters in Rochester, Utica and Syracuse, N. Y., and Springfield, Mass. His successor at the Circle is S. B. McCormick of Denver.

Gattie Rosenbaum Buys Theater.

Fort Wayne, Ind.—The Empress theater, corner of Wayne and Clinton streets, has been sold by Gattie Rosenbaum, of Kalamazoo, who held virtually all of the stock in the operating company, to a syndicate of Boston theatrical men headed by William Oakley. The house will be renovated and refurnished throughout, and then will be opened for motion pictures. The Empress has been closed all season after several years of operation, in which it served as a vaudeville and motion picture house.

Temple Theater to Be Larger.

Mishawaka, Ind.—Plans are being perfected for the enlargement of the Temple theater, located at Main street and Lincoln Way, on the lower floor of the Masonic temple block. The room adjoining the theater, now occupied by the Western Union Telegraph offices, has been leased and will be added to the theater. When the new improvements are completed the Temple will be large enough to accommodate approximately 800 people.

Coatesville New House Ready.

Coatesville, Ind.—W. V. Rollings, who is erecting a new motion picture theater in Coatesville, hopes to have the house completed in a week or so. Mr. Rollings has one of the most up-to-date motion picture theaters in Central Indiana.

Portland Royal Sold.

Portland, Ind.—D. A. Hoover, who has conducted a meat market in Portland for the last few years, has purchased the Royal theater, a motion picture house in West Main street, in that city. The place is to be remodeled and redecorated, Mr. Hoover says.

Robert Codd to Manage the Jefferson.

Goshen, Ind.—Robert Codd, of South Bend, Ind., has been named as the manager of the Jefferson theater, in Goshen, to succeed John C. Reynolds, who will return to his home in South Bend. Mr. Codd had conducted a general booking agency for motion picture houses throughout the northern part of the state. He will take up his new duties next week.

Charles Walker Out of the Plymouth.

Rochester, Ind.—Charles Walker, of Plymouth, has sold his interest in the Gem theater, at Rochester, to his son, Alonzo Walker, under whose management the house has been run.

Michigan Film News.

By Frank H. Madison, 623 South Wabash Avenue, Chicago, Ill.

Exhibitors and the County Fair.

ADRIAN, Mich.—The exhibitor who identifies himself with every sort of local enterprise and does not take it for granted that everybody knows all about his show, generally wins out. For instance, the New Family and Garden theaters did not class the county fair here as opposition. They had a booth in the Merchant's building tastily decorated and equipped with a projecting machine which gave a real show on a daylight screen.

Fined for Crowding Aisles.

Petoskey, Mich.—H. C. Sorden, manager of the Temple theater, was fined $10 for

allowing patrons to stand in the aisles. He pleaded guilty.

Looking for Site for Theater.

Grand Rapids, Mich.—The Association of Commerce has received overtures from L. Grandin Grossman, an attorney of Washington, D. C., who appears as seeking a location for a motion picture producing plant.

Michigan Theaters and Changes.

Grand Rapids, Mich.—C. W. Brown is now manager of the Strand theater succeeding Tom Parker Jukim, who has resigned to return to the newspaper business.

Flint, Mich.—Harold Weiss has been placed in charge of the Garden theater here, succeeding Joseph Friedman, who was transferred by the Butterfield interests to Saginaw, where he will have charge of the Strand and Bijou theaters, both moving picture houses. He will also do the booking for the Garden here.

Monroe, Mich.—Charles Kirby has purchased a site at 25 Front street and contemplates the erection of a building costing $30,000, a portion of which will be used as a moving picture theater.

Ishpeming, Mich.—Manager Ed J. Butler, who has opened the Butler theater with nightly and Saturday and holiday matinee performances, will show the same pictures at the Ishpeming and Butler theaters.

Calumet, Mich.—The Calumet theater has engaged the five-piece Calumet & Hecla orchestra to furnish musical accompaniment for the photoplays.

Open Booking and Programs

World's Detroit Representative Writes His Weekly Letter from the Home Office This Week—Has Been Talking to Eastern Exhibitors and Finds the Same Problems Here As at Home—A Few Detroit Items.

By Jacob Smith, 503 Free Press Building, Detroit, Mich.

DETROIT, Mich.—My article this week is being written at the New York office of the Moving Picture World. In our rounds among the various New York offices of the producing companies as well as many of the leading theaters, we heard many splendid complimentary remarks about Detroit, its theaters, and its progressiveness. We also find that the same problems confronting Detroit exhibitors are the problems of eastern exhibitors. We refer to the question of open booking, over-production, too many exchanges, and the delivery of film. There are so many angles to these problems that it is almost impossible to get two people to express themselves alike. But then every line of business has its evils, its problems, and its good points. We should all be optimistic, have patience, and realize that in time these matters will adjust themselves to a sound and practical basis. Meanwhile, let every exhibitor give the best attractions he can for the money and "Smile."

On Open Booking.

On the question of "open booking" we want to reiterate what we said once before after talking with many exhibitors in and out of Detroit—if you feel that you must have open dates, book four or five days of program-booking—get the best you can—and book open the rest of the week. In this way you will be taken care of on any special features that you may want in your house. As far as taking the notable stars out of the regular program pictures, this is not entirely the fault of the producers. Remember that many exhibitors were not willing to pay a slight increase for these stars when on the regulas program, and in order for the producer to pay for the increased cost of productions in which these stars appear, it was almost necessary that they put them out as specials or take a chance on losing them entirely.

Two Theaters Adopt 10-Cent Policy.

Detroit, Mich.—The Princess and the Woodward theaters, Woodward avenue, Detroit, have adopted a regular policy of ten cents for all seats. Heretofore five cents was charged for certain pictures and during certain hours. There are very few five cent theaters still remaining in Detroit, especially in the downtown section.

Monitor Film Studios in Grand Rapids.

Grand Rapids, Mich.—L. G. Grossman, of Washington, D. C., attorney for the Monitor Film Manufacturing Corporation of New York, announces that it is the intention of his concern to open a studio in Grand Rapids in the near future, believing that the western part of Michigan offers splendid possibilities for the making of pictures. Frank P. Donovan is general director of the Monitor company.

J. E. Powers Managing the Isis.

Grand Rapids, Mich.—J. E. Powers is manager of the Isis theater in Grand Rapids, Mich., recently taken over by Harry I. Garson of Detroit. It opened Oct 8th.

New House in Whitehall.

Whitehall, Mich.—The opening of Whitehall's newest theater, seating 500 people, took place Sept. 27th. J. J. Nufer is manager.

Detroit Men in Executive Jobs.

Detroit, Mich.—When D. Leo Denison, exchange manager for the Paramount Pictures Corporation in the middle west, was in Detroit recently he made an announcement which is of special interest to Michigan exhibitors insofar as it concerns former Michigan men—that Harry W. Irons had been appointed manager of the Cleveland office, Neil Kingsley, manager of the Pittsburg office, and J. O. Brookes, manager of the Detroit office.

Geo. Barton at the Empire.

Detroit, Mich.—George Barton has been appointed assistant manager of the Empire theater, 199 Woodward avenue, Detroit. He was formerly with the Auditorium Amusement Corporation, and managed the Saratoga theater in Brooklyn, N. Y. He was also for some years on the vaudeville stage.

Exchanges to Ask Pay in Advance.

Detroit, Mich.—The Detroit exchanges of the General, Mutual and Universal film companies, inaugurate a new policy on October 17th that requires exhibitors to pay for their service one week in advance. These exchanges also announce that on and after that date one and three sheets will be five cents, if returned, and 10 cents if not returned; also that six sheets will be 10 cts., unmounted, and need not be returned.

Aurora Alderman Claims Strand Not Safe

Manager Jules Ruben Offers to Burn Films in His Operating Booth to Show Its Safety—New Building Ordinance Passed.

By Frank H. Madison, 623 South Wabash Avenue, Chicago.

AURORA, Ill.—Charges that the Strand theater was unsafe were met by Jules J. Ruben, treasurer of the Aurora Theaters company with a statement that he would take a committee of Aurorans to the theater and burn any number of reels of film in the operating room in order to demonstrate that there was absolutely no danger. The charge was made by an alderman in his advocacy, before the city council, of the passage of a "safety first" ordinance for moving picture theaters. The installation of a ventilating flue is one of the principal points in controversy. The ordinance has been passed, but it is said photoplay men had been given to understand that existing houses would not be required to make changes on purely technical grounds so long as their houses met the approval of the underwriters. The Aurora, which seats 1,200, has twelve exits all plainly marked and is deemed much more safe than churches and other places of public gathering, which seat 1,000 or more and have only two exits.

Rockford Votes Want Sunday Shows.

Rockford, Ill.—Sunday moving picture shows in Rockford will not be disturbed in the remodification of the city laws, according to information. Some of the city councilmen are opposed to Sunday amusements of all kinds, but it is said there is not enough strength to pass a measure prohibiting the seventh day shows and in addition a referendum vote of the citizens of Rockford has decreed that a majority of the voters want their amusement.

Manager Burkitt's New Electric Sign.

Morrison, Ill.—Manager L. J. Burkitt, of the Lyric, has installed a handsome T-shaped electric sign, using 164 lights, which he designed and constructed. It has a value of about $500. The top of the T is twelve feet long. Thirty-eight lights make a beading around the words "Quality Photoplays." Only five of these lights are on at a time, making a "chaser" around the sign. Each section of this "chaser" operates at the rate of once a second. The word "Lyric" in the stem is first spelled out, letter by letter, then off and then the whole name comes on. Both the "chaser" and the "flasher" were constructed by H. W. Burkitt, operator. The Lyric is using a nice little vest-pocket program with heart-to-heart talks headed "Whispers," by Manager Burkitt.

New Incorporations.

Springfield, Ill.—Secretary of State Louis G. Stevenson has issued a charter to the Lane Court Theater Company of Chicago, which is authorized to do business with capital stock of $24,000. The incorporators are Nathan Ascher, Max Ascher and Lewis F. Jacobson.

The Grand Boulevard Theater Company of Chicago has increased its capital stock from $20,000 to $40,000.

Illinois Theater Changes.

Oneida, Ill.—The Park theater opened September 27 with the "Eternal City." The music is furnished by a five piece orchestra.

Virginia, Ill.—The Tureman opera house which has been under the management of Charles Potter and Thomas Kinney is now under the management of Charles McDaniels.

Forest City, Ill.—S. E. Onstot has purchased a projection machine and started a moving picture show here.

Havana, Ill.—Consolidation of the local moving picture theaters has been effected by the sale of the Castle theater, which has been owned by Dick Diamond, to Dr. L. G. Pullen, D. W. Wright and Alfred Dehm, proprietors of the Lawford theater. There will be no change in the policy of the Castle to prevent conflicting future attractions.

New Orleans Electra Passes Out

City's First Motion Picture Theater Makes Room for Modern Building—Opened by the Pearces in 1905 When Fichtenberg Was Running a Penny Arcade—Pearce Interests Have Increased Mightily.

By Our New Orleans Special Correspondent.

NEW ORLEANS, LA.—With the close of September will pass the first motion picture house ever established in New Orleans. It is the Electra, on Canal street, and it has been in operation more than twelve years. Behind the passage of this landmark in the progress of a wonderful business is a story not without its sentiment.

In the early days, J. Eugene Pearce drifted into New Orleans feeling at times, when he faced the situation, something like apprehension and cold chills that reached nearly to his feet. In his pocket rested the combined working capital of the Pearce family. What had but recently been a comfortable fortune had been made unavailable for spending by reason of its being oil-soaked at Beaumont; hence his failure to respond to the genial climate. He had $150 and spent $150 in scouting toward New Orleans. The world looked dark. If he returned home, he would be broke. If he took the lone chance, he might have to walk home, but he would not have to start so soon.

Herman Fichtenberg had got about a lap ahead of immediate competitors in the picture game by starting a penny arcade, but Pearce's faith was pinned to pictures. He watched Fichtenberg buying his own pennies and feeding them to his own machines to stimulate business, and he noted that Herman was only off the job long enough to eat. There were not many banquets in the business in those days.

Then 'Gene made the plunge. He started the Electra. Those were anxious times, but the Electra grew and Fichtenberg quit falling for his own show. Today the Pearces have a fine string of motion picture theaters and other amusement enterprises, while if Dunn and Bradstreet would tell all they know they would establish Fichtenberg as half a millionaire at least. It is not surprising, therefore, that the passing of the little dingy Electra to make room for a modern business building should be attended with the revival of memories that are not all somber.

Two New Downtown Ventures.

New Orleans, La.—Sunday, September 24, marked the opening of two new combination motion picture and vaudeville theaters in the down town district. The Lafayette, a standard theater that has been closed for two seasons, has been renovated and put in good condition and is making a bid for public favor under the management of the Southwestern managers' association with Charles E. Hodkins in immediate charge. The film feature for the week was "Sherlock Holmes," the Kleine-Edison-Selig-Essanay production, and the business was good. The Columbia theater, under the direction of Ernst Boehringer, has been practically rebuilt and made attractive with a marble entrance. It is the only popular price motion picture and vaudeville house on Canal street. It opened to packed houses and appears to be gaining popular favor. Triangle feature plays are run in this house.

Regular Children's Matinees.

New Orleans, La.—After several sporadic attempts during the past two years, the institution of regular Saturday children's photoplay matinees has been accomplished and there is every indication that they will steadily graw in popularity. The recent movement is fostered by the Federated Clubs of the city with Mrs. J. S. Lansing at the head of a competent committee in charge of the details of the work. Mrs. Lansing has gone in for service instead of censorship, which was the rock upon which former efforts in this line split, and she has surprised her associates by finding a very creditable number of suitable films. The first children's show was given at the Tudor theater three weeks ago and instantly made a popular appeal. It is now a regular Saturday feature at this house, and the movement has spread to the suburban houses, where exhibitors and patrons are enthusiastic in their efforts to promote the entertainment and instruction of the little folks by means of the films.

Heard on Film Row.

New Orleans, La.—T. O. Tuttle, the new manager of the General Film Exchange, sent here to succeed Manager Morrow, who has gone to New York, is getting the business of his office well in hand, and the touch of his methods is becoming apparent.

New Orleans, La.—General Manager C. E. Tandy, of the Southern Paramount Pictures Corporation, stopped off a few days the first of the week while on a trip from Atlanta to Dallas, Texas.

New Orleans, La.—Special Representative Joseph S. Partridge of the Greater Vitagraph Company was here two or three days this week in conference with Manager Evans of the local exchange, and decision was made to increase the boundaries of the New Orleans territory and to make decided increases in the offices.

Natchez, La.—E. M. Clarke, manager of the Baker Grand theater at Natchez, has arranged for an entire feature program at his completely remodeled theater.

New Orleans, La.—J. Eugene Pearce, resident manager of the Josiah Pearce Amusement Syndicate, has returned from New York and Chicago, which visits were made subsequent to a summons to the bedside of his sick mother.

New Orleans, La.—Manager Ernst Boehringer of the newly-formed Boehringer Amusement Company, has just returned from New York, where he completed minor details in connection with the building of the new Liberty theater, work upon which is to commence on October 1.

New Orleans, La.—Arthur Lucas, manager of Triangle Film Company exchanges, has been in the city for a few days and expressed satisfaction at the condition in which he found local business.

Prairie State News Letter

By Frank H. Madison, 623 South Wabash Ave., Chicago, Ill.

Broken Bow's Handsome New Theater Ready.

BROKEN BOW, Neb.—Horace Kennedy has closed the old Lyric theater and removed to the handsome new structure which recently was erected for him. He plans to use vaudeville in connection with the moving picture program "The Birth of a Nation" has been booked for November 3.

Nebraska Business Notes.

Beatrice, Neb.—The Lyric theater has swung into its fall business and is now open every evening. One of Manager Hal Kelly's treats for his patrons was a local romance, "What Happened to Agnes." J. E. Burgert, who filmed the piece, stayed over and made some films of the Gage county fair for the Lyric.

Omaha, Neb.—Marguerite Clark in "Silks and Satins" was a film that patrons of the Hipp theater wanted returned.

Use of Instructive Film in Iowa Spreads.

Ames, Ia.—Increased interest in educational films in Iowa is shown by the fact that the engineering extension department at the Iowa State College here has booked service for seventy-five institutions as compared with thirty-three last year. The school now has more than a hundred different programs available. Circulars are being sent out to all sorts of educational institutions, including Y. M. C. A. organizations, asking if they will furnish a machine if the state school furnishes the film.

Iowa Theaters and Changes.

Wellman, Ia.—C. H. Han has purchased the interest of F. C. Schroeder in the Majestic theater.

Bellevue, Ia.—J. R. Collins, has leased the moving picture theater which will be a part of the building which the Bittner Lumber company is erecting on Front street.

Clarinda, Ia.—The Bon Ton theater has closed because of lack of business.

Centerville, Ia.—Thomas Swearingen has sold a half interest in the Drake avenue theater to Shelburn Fischer.

Early, Ia.—The Opera House here was destroyed by fire.

Forest City, Ia.—W. O. Howard has sold his moving picture theater here and has moved to Armstrong, where he has purchased the Armstrong Journal.

Ute, Ia.—Albert Lafeentz will erect a brick moving picture theater.

Clarinda, Ia.—H. M. Andrews and H. C. Birch have sold the Orpheum theater to J. W. Burch, of Eliston. Carl Hamilton is managing it for the new owner.

Reinbeck, Ia.—Manager Sperbeck sold the Princess theater to C. E. Arns.

Corning, Ia.—Peregrine brothers sold the Lyric theater to B. J. Buffington, of Boone, Ia.

Dakota Theater Notes.

Mandan, N. D.—The Grand theater has been closed. Shows will be given at the Rex until the new Mandan theater is opened.

Minto, N. D.—Harry Walker has opened the Rex theater here.

Devil's Lake, N. D.—Herman Miller has sold his interest in the Lyric theater to H. V. Currie, who now is sole owner.

Elkton, S. D.—A. Rohmberg has purchased the Scenic theater from George Weicks.

Cando, N. D.—Roy Heckman has sold his interest in the Rex theater to N. M. Boemann.

In Atlanta Last Week

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga., Special Correspondent.

G. E. Schmidt Managing Alamo No. 2.

ATLANTA, Ga.—G. E. Schmidt, widely known and universally popular in southern theatrical circles, has taken over the managership of the Alamo Number Two theater, Monday, October 2.

Mr. Schmidt comes to Atlanta from South Carolina, where he has managed theaters in several cities. He has had long expereince in theatrical matters and was one of the first theatrical men in the south to become identified with the motion pictures.

Ted Hardcastle Resigns from Kleine.

"Ted" Hardcastle, the popular theatrical man of this city, who for the past three months has been manager of the local branch of the Kleine office and of the Piedmont theater, has announced his withdrawal from the Kleine establishment to devote all his time to the Piedmont.

Mr. Hardcastle is one of the best known men in the film industry in Atlanta, and it is with regret that his fellow-managers of the production end see

him go over to vaudeville. He has not gone entirely out of the field, however, for his house will continue its policy of showing pictures from 11 a. m. until 11 p. m., except when the vaudeville is in progress.

Benefit at the Grand Theater.

Atlanta, Ga.—The Grand was open Sunday under the auspices of the scholarship committee of the Southern Mountain Educational Association for the education of mountain children. The Fox Film corporation donated a six-act picture featuring Theda Bara in the "Two Orphans." No people are more in need of help and enlightenment than our own southern highlanders. No admission, but a free will offering.

Atlanta Business and Personal Notes.

R. M. Savini, president of the Unity Film Corporation of Atlanta, is on a trip to the branch offices of that concern in New Orleans and Memphis.

George Campbell, manager of the Bonita theater, Atlanta, who has been very ill for the past three weeks, is about recovered. Mr. Campbell suffered a breakdown three weeks ago.

Harry K. Lucas, president of the Lucas Theatre Supply Company, has just returned from a business trip to Cleveland and Cincinnati, Ohio.

Manager Kessnich, of the Mutual Film Company, has returned from a successful trip in Georgia, in the interest of "Purity."

Harry Goldberg, who has been manager of the Criterion since it opened, and who has made a splendid record in that capacity, has tendered his resignation to the Samuels interests, to take effect as soon as his successor can be named.

Harry Skelton, of Atlanta, has been appointed manager of the Elite Theater, Cedartown, Ga.

Strand Under New Control

Nashville's Big Downtown Theater Taken Over by Company Headed by J. H. Bradford—Roy Sheldon, Former Owner, Retires from Theatrical Business—House Will Be Under Personal Management of Carson Bradford.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

NASHVILLE, Tenn.—Following closely upon the local deal whereby the Crescent Amusement Company took over the Rex, Crystal and Knickerbocker theaters, comes the announcement that Roy Shelton, for a number of years actively connected with the Strand theater, has retired from the theater business. Mr. Shelton recently acquired full control of the Strand by taking over the interest of W. H. Wassman. The theater began business under the Dixie Amusement Company, with H. M. Waddle as president. But on April 1, 1916, the company was reorganized as the Wasshelton Operating Company, and Mr. Shelton was made president and manager. Under the new organization the company will be known as the Peerless Amusement Company, with J. H. Bradford as president.

Active management of the Strand has been assumed by Carson Bradford, a Nashville theater man. Mr. Bradford has been operating the Belmont theater, the largest suburban house in the city, also the Empress, Twelfth and Woodland, the first erected outside the central district. He is treasurer and manager of the Peerless company and will continue to operate his suburban houses in addition to the Strand. An elaborate booking schedule was recently mapped out for the current season, which includes the entire output of the Fox and Metro studios. The old policy of offering second run subjects which have appeared at the Knickerbocker has been discontinued, and the Strand, always in the front rank from a standpoint of popularity, bids fair to even surpass its former good record.

Majestic Not "Unfair."

Knoxville, Tenn.—Subsequent to the strike difficulties at the Majestic theater Manager Haug drew up and published in the Knoxville press the following announcement, which appears to obliterate this house from the responsibility of bringing on the recent operators' strike:

"To the Moving Picture Public: We wish to make clear the attitude of the Majestic theater in the strike now in effect among the motion picture operators of that picture playhouse. This strike was called not on account of any grievance the operators had against the management of the Majestic theater, not on account of a demand for higher wages or better hours (all these conditions being thoroughly in accord with their expressed wishes), but it was called in sympathy with the operators now on strike at a picture playhouse in Nashville, Tenn. With this as their reason the operators of the Majestic have declared a strike, and placed pickets in front of the theater to proclaim to the public that this theater is 'unfair to organized labor.' The Majestic is continuing its daily programs and wishes to ask all its former patrons and the moving picture public to show, by their continued attendance, their belief that instead of the Majestic being unfair to organized labor, the opposite is true.

"The Majestic Theater,
"C. D. HAUG, Manager."

So far as the Nashville situation is concerned, it would appear that matters have gone as far as possible, from the strikers' standpoint. The Crescent Amusement Company will remain firm, come what may, and suffers no ill effects from the walkout of a year ago.

Hartman Reopens the Lincoln.

Nashville, Tenn.—After an idle summer the Lincoln has again been placed in operation by Manager Wm. S. Hartman. The house has been renovated throughout and operates on a 10, 15, 25 and 50 cent scale for colored people exclusively. Pictures and vaudeville comprise the program.

Tennessee Film Topics.

Chattanooga.—Messrs. R. M. Watkins and A. S. Dickinson, of the Southern Metro, were in New York recently, attending a meeting of the Metro forces.

Chattanooga.—Manager Cleveland, of the Lyric Show Company, paid a visit to Chattanooga exchanges last week and expressed himself as decidedly optimistic over the fall and winter business outlook.

Chattanooga.—Messrs. Mudd & Colley, of Birmingham, were in the city last week. They contemplate opening a very large and handsome photoplay house there in the near future for colored patronage.

Chattanooga.—Mr. Hickson, of the firm of Hickson & Whitener, Miami, Fla., spent several days in the city looking after bookings. This company controls three of the large houses in Miami, and reports business brisk.

Chattanooga.—C. E. Buchanan, Atlanta representative of Metro, spent two days with the local office last week going over the season's plans. Karl A. Bugbee, New Orleans manager, was also in the city.

Memphis.—Tony Cudekum, Nashville picture magnate, was in the city a couple of days and visited a number of local film men.

Birmingham's Sunday Shows

Picture Men of the City Fighting the Proposal of the Pastors' Union and Church Workers to Hold a Referendum Election on Closing of the Sunday Shows—Will Appeal to the Superior Court for a Permanent Injunction.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

BIRMINGHAM, ALA.—A temporary injunction given to picture men of the city restraining the Election Commission from holding a referendum election on the subject of Sunday shows has been dissolved by Judge Miller of the City Court in a decision handed down on September 28. Representatives of the Pastors' Union of Birmingham and individual church workers, of whom 1,700 signed the petition, asked for a referendum to close the shows. According to Felix Blackburn, attorney representing the Birmingham moving picture men, an appeal from the decision will be taken, and an effort will be made to have the case brought up at the November term of the Supreme Court.

In the minds of the picture men it is not believed that the decision of Judge Miller will have an immediate effect upon the Birmingham photoplay houses remaining open on Sundays, and that several months will necessarily be required before anything radical develops along this line, owing to the length of time required to properly file an appeal with the Supreme Court. For that reason it also seem probable that the champions of the Sunday-closing movement will hold back further action in the referendum case until the final decision of the Supreme Court is rendered.

The decision of Judge Miller involved a discussion as to the constitutionality of the initiative and referendum sections of the Five Commissioner Bill, as enacted at the last session of the Alabama legislature. The fact that the judge held the initiative and referendum clauses of the City Commission Bill to be constitutional occasioned considerable surprise among members of the local bar, as City Attorney M. Ullman had previously ruled these sections to be unconstitutional.

The petitioners brought up a proposed ordinance prohibiting Sunday moving pictures, and sought a referendum election after the City Commission had refused to pass the ordinance. The picture men then filed request for a temporary restraining injunction against the referendum election, which was granted by Judge Miller, being later dissolved by him when he rendered his decision.

Rose & Co. Open Jacksonville House.

Jacksonville, Fla.—The firm of Rose & Co. has just opened a luxurious theater in Jacksonville, Fla., for negro patronage. This is one of the finest houses of its kind in the entire South, and includes among its conveniences such modern additions as a soda fountain, check room, etc. The house will be known as the Rose theater, and the management, in keeping with Mr. Rose's well-established policy of using the best of everything, is maintaining one of the finest programs available.

Big Hope Crop in St. Louis

World Representative Has Been Among the Harvesters Along Film Row Gleaning Sunshine—Exchangemen Look Up from Stacks of New Business and Say That Things are Booming—Plenty of Exchanges, too.

By A. H. Giebler, 236 Vanol Bldg., St. Louis, Mo.

ST. LOUIS, Mo.—We have been out harvesting this week, garnering the opinions of the different exchange managers as to the possibilities of fall and winter business.

"Will this year be as good as last?" we asked here. "Can you possibly keep the wolf from the door during the cold weather that is coming?" we questioned there; and here and there, and everywhere, we found the finest crop of hope and optimism. Indeed, Film Row and the adjacent territory where exchanges are located is as full of enthusiasm as the proverbial cocktail is full of nails.

Dustin Says "Bully."

L. W. Dustin was the first manager we dragged from his desk where he was up to his eyes in work. "Business?" said Dustin. "Bully! The outlook fine. Never better! Our serials are booming. Myra is still a healthy child; Beatrice Fairfax is winning friends everywhere, and Jaffery is one of the best booking bets we have had in a long time. Go on down the street and ask the other film bosses. They'll all tell you that the fall and winter prospects were never better."

Fegan Isn't Going to Stop.

The next other boy we talked to was F. J. Fegan of the L. C. E. exchange, which is just next door to Dustin's place. Fegan is full of golden prophecies for the future. "Why shouldn't we be?" he asked. "Look at what we have done, and what we are going to do. We're not going to stop at that are we? We are not!"

Looks Bright to Edwards.

We dropped over to the Pathe plant, presided over by C. S. Edwards. Mr. Edwards had just returned from a trip to Kansas City. "From what I can see and hear and read," said Edwards, "things never looked brighter. This has been an exceptional year, if you will take into consideration the fact that it is campaign year, a season when everyone looks for stagnation in all kinds of business. Here it is within two months of election, when people are usually marking time to see how things are going to be, and yet things are not still; they are moving—there is lots of prosperity in the country, and more is coming for the fall and winter, and the Pathe office expects big things."

Going Fine for Dickson.

From, etc. we dodged the stream of automobiles that throng Locust street, and landed in the door of the Dickson Film Service, at 3217, where Robert F. does a flourishing business with regular service, features and state right propositions on the open booking system. Dickson senior was not at home, but Roy Dickson, who is assistant mogul of the place, was, and Roy said: "Yes siree, things look good here. All of our stuff is going fine. We are not a very old concern, but we are moving along, and we are getting up a full head of steam for what we expect to do this winter."

Triangle Busy Too.

Over at the triangular offices of the Triangle in the triangle-shaped Plaza building, we found Floyd Lewis not at home, but we didn't need to question the manager of this plant because the whole office assured us that business is good and the prospects even better than for the future.

Pleased at Outlook Says Barney.

Barney Rosenthal, at 2116 Locust street, where the Universal, with its big office keeps humming away all day and all night, was the next stop. Barney is one of the oldest old-timers in the business to be such a young man. He has had a world of experience in the amusement world, regular stage stuff, managing theaters, and he knows the film business from soup to nuts and back again.

"We are well pleased at the outlook," said Barney. "We are anticipating such good business that we have just finished giving the whole works a complete going-over. We have had a regular house-cleaning, fixed up our poster and advertising departments, rearranged the booking and shipping ends, and added to the supply department, and got the whole shop in ship-shape order for the business we know is coming this winter."

Paramount Is Going Big.

G. W. McKean, of the Monarch, who handles Paramount features up on the second floor of the Gayety Theater building, voiced the usual optimistic prophecy. "Paramount is going big, of course," he said, "and the future looks good—better than last year, when everybody felt bad over the poor outdoor business." Mr. McKean is another old-timer in the film game, and what he doesn't know about film conditions in the territory would make a very small book, therefore his opinion is particularly valuable.

Good Business Already Here for Mutual.

Fred Keller, of the Mutual exchange at 1311 Pine street, says: "Business is not only going to be good this fall and winter, but the good business is already here. The rush is not coming, it has come. We are making the Mutual service move right along, and it is gathering speed as the houses that have been closed all summer are opening up."

Out of Film Row, where film exchanges are as thick as bugs in a blackberry patch, the voiced enthusiasm became a chorus.

Wolfberg Says "Of Course."

At the General, H. P. Wolfberg said: "Of course things look good for this fall and winter. They not only look good, but they are good—good right now, and getting better all the time." The General exchange is issuing a neat little four-page house organ that goes out to exhibitors twice a month telling them about the merits of General stuff in general. Edgar H. Wolfberg is the editor, and he makes the sheet very snappy and up to date.

Fuller of Enthusiasm.

We got down to George W. Fuller's place. Up to this time we had not heard a single croak about bad business, or a head-shake over the prospects—and we didn't find it here. Instead, Fuller was fuller of hope and enthusiasm than any of the others. George is also a great believer in advertising, and is a great doper-ster on business-getting schemes. "Will business be good this winter?" he asked. "Sure it will. It's good right now, and getting better."

Werner Sees Admission Rise.

We moved on, or rather up, to the second floor of the Empress building, where Charles Werner dispenses Metro features and enthuses about the "Crimson Stain Mystery." "Here is a prophecy," said Werner. "In a year less than 20 per cent. of the houses in this territory will be charging fifteen cents admission. There is a tendency to get better prices everywhere. The service is costing the exhibitor more and it is pleasing the public more, and as it is getting better than ever, the public will gladly pay the increased price. That will make business better for the future, although it is good enough now. We've got no kicks coming. I've just been out on a trip through southern Illinois, and things look very fine and promising."

Rosenberg Going to Need Bigger Office.

We went on up to the third floor of the Empress building, where I. P. Rosenberg is up to his eyes in work with getting the new output of the Kleine-Edison-Selig-Essanay in shape. Rosenberg is looking for a new office, and he's going to need it, and lots of room, too, he says, judging from the way business is coming in. "I have just been down to the Mutascope theater, where I gave an advance showing of "The Country That God Forgot" and "The Return of Eve." There were a fine bunch of exhibitors and the newspaper boys and girls, and everybody was well pleased and said they were 'great' pictures."

Unicorn Forces Hard At It.

Away from here and to Mr. Samuel Werner's office, as the late Mr. Pepys would have said, but the urbane Samuel was not in. The office force was very entertaining, and not at all afraid of the work that the prospects of the big fall business would entail on them. The Unicorn not only expects to do big things, but is doing them right now.

Stahler Doping Out Copy.

Into Mr. Hatch's office, where the sign says V-L-S-E on the door and things humming away like a husking bee inside. Hatch says, and Stahler, the advertising man, also says: "It pays to advertise." Stahler had two newspaper men at his desk, and was doping out copy for both of them at the same time, while Hatch waxed eloquent on the fall and winter outlook.

Steady Business at the Economy.

And then we met Mr. Stahl, of the Economy Film Service, who has offices at 204 Empress building. The Economy people deal in state right propositions, and are doing a nice steady business, and are looking for more during the coming months.

"Say—It's Good" Says Joe Levy.

We didn't leave Joe Levy of the Fox office to the last intentionally. It was just because the Fox office is the last going west on Film Row. Mr. Levy was busy talking to an exhibitor and booking him a feature, we suspect, and answering the telephone about another feature all at the same time, but he found time to talk to us. "Is business good?" we asked. "Say—it's good!" said Joe. "We broke all records here last week, and that's a mighty fine indication." The Fox office has put on a new road man in the person of T. A. Burke, and he is stirring things up. We found Miss Julia Carson, the cashier and bookkeeper, back at her desk after a long vacation, which was spent mostly in Maine, she said.

IN WISCONSIN.

By Frank H. Madison, Midwest Correspondent.

Darwin Karr Talks in Local Theaters.

MADISON, Wis.—Darwin Karr, leading man of the Essanay Company, has been appearing in person at Wisconsin theaters, giving talks on the making of moving pictures and showing "A Fool's Gold," "The Prisoner at the Bar," and other films in which he appeared. He was at the Grand theater in Madison, the new Palace in Antigo, the Grand in Green Bay, and the Lyric in Edgerton.

Local Theater Changes.

Antigo, Wis.—George Fehring is now manager of the Antigo opera house.

Evansville, Wis.—Albert Keesey, of

Beloit, has leased the Grand theater for a year from Marlin Wilder.

Mazomanie, Wis.—Paul Horwitz is the new manager of the Majestic theater, which has been closed temporarily.

Beloit, Wis.—The Majestic theater has been opened under new management. A free matinee to children under 15 years of age was given Saturday evening, September 30.

Menomonie, Wis.—The Orpheum theater, which has been dark all summer, was re-opened by Manager Pierce in "The Never Do Well."

Wisconsin Business Notes.

Madison, Wis.—According to press dispatches printed here, a Mr. Ralph A. Griffith, a special representative of the Triangle Film Corporation, was at Monroe, Wis., looking over the inducements Southern Wisconsin offered for the location of a studio.

Waupaca, Wis.—"The Battle Cry of Peace" had a good showing in Waupaca. It was at the Lyric theater in the afternoon and at the High school in the evening.

MINNESOTA ITEMS.

Film Offices Move.

The E. L. K. Film Company has moved from 9 Western avenue to the Film Exchange building, Minneapolis.

The Theatre Equipment Company has arranged to move from the fourth floor to the first floor of the Film Exchange building early this week. The Theatre Equipment Company was incorporated last week for $50,000 and the Teco Products Company for $100,000.

St. Paul Notes of Interest.

The Princess theater, St. Paul, will show Fox features in the future, the Blue Mouse having gone to open booking. The New Palace, the third of the Ruben & Finkelstein theaters in St. Paul's loop district, will be opened shortly. It is expected that the vaudeville will be shifted from the Princess to the New Palace and the Princess turned into an exclusive moving picture theater.

The De Luxe Film Company staged special showings of "Purity" at the St. Paul Strand, September 30, and at the Minneapolis Lyric, October 2, for the benefit of students of the St. Paul and Minneapolis schools of art.

Harry A. Sherman has returned to Minneapolis from New York, where he opened an office to handle "The Crisis" in the East. Mr. Sherman states that the Elliott-Sherman Corporation will soon be in the front rank of film distributing and producing firms of the country if present plans carry.

S. A. Louis, of the Rialto Theater Supply Company, Minneapolis, has sold 286 Motiograph machines since January 1, 1916. Mr. Louis has disposed of nine Motiographs since September 15.

Harry Sodini, formerly with the E. L. K. Film Company, Minneapolis, has gone to St. Louis, where he expects to start a film exchange.

C. J. Ver Halen, publicity manager of the Paramount Exchange, Minneapolis, is now making trips into the territory to help exhibitors advertise their shows and to get acquainted with their work. Bert Barnett, Jr., of the Paramount Exchange, has gone to New York to spend his vacation.

Second Series of the Bowlers.

In the second series of games of the Minneapolis Film Men's Bowling League the Mutuals No. 1 beat the Mutuals No. 2 and the Unicorn-Metro quintet triumphed over Reel News.

Minneapolis Organization on Job

Exchange Managers and Exhibitors Have Meeting on Censorship—Mayor Asked to Withdraw Requests for Weekly List of Films—Meeting of the League—Compromise Reached with Operators' Local 219.

By John L. Johnston, MM Producer Exchange Manager Minneapolis

MINNEAPOLIS, MINN.—Exchange managers and a committee representing the exhibitors of the city held a special meeting at the Pathe exchange September 25, in the evening, for the purpose of discussing further the anti-censorship campaign recently begun. All but three exchange managers were either present or represented and considerable business was transacted in a short time. A letter was drafted and sent to Mayor Wallace G. Nye, asking that he withdraw his request for weekly lists of films to be released in Minneapolis until the local exchanges has had opportunity to bring the matter before their parent organizations in New York and elsewhere. At this writing the Mayor had not replied to this letter, but it is expected that he will grant the exchanges thirty days.

The proposed censor board, composed of exchangemen and exhibitors, was again discussed, but not acted upon. Exhibitors and exchangemen met on September 25 at the headquarters of the Motion Picture Exhibitors' Association of the Northwest in the Bijou-Jitney theater building, and discussed various topics of interest. Thomas Furniss, Duluth, Minn., member of the executive boards of the national associations of the industry, was present and gave those present some helpful suggestions and stirred up considerable enthusiasm. The "pay in advance" system and payment of return express charges for film and favorable compromise with the operators' union were discussed.

The compromise with Local 219, Minneapolis, follows:

Contract With the Union.

Working contract I. A. T. S. E. & M. P. M. O. No. 219, Minneapolis, Minn.

Contract made this day between the Moving Picture Machine Operators' Protective Union, No. 219, I. A. T. S. E. and M. P. M. O. of Minneapolis, and manager of theater.

Section 2. In the event of any controversy or differnces arising between the parties of this agreement, or in the event of any operator or operators having grievances, he or they shall continue at work, and all such grievances shall be settled by representatives of the party of the first part and the party of the second part. If such controversy and grievances cannot be settled by them, then they shall be arbitrated by a third party, whom the representatives of the union and the employers may decide upon; the findings of the majority thereof shall be binding and final to both parties.

Section 3. Any manager finding his operator or operators incompent or unsatisfactory in regards to his work, will notify the business representative of this union, and a new man, satisfactory to the employer, shall be placed on the position as soon as possible. Any manager desiring to change operator or operators, must give his operator or operators one week's notice.

Section 4. No operator shall leave his position without giving his employer at least one week's notice, unless satisfactory arrangements are made with the employer. Any operator leaving his position without giving his employer one week's notice, shall be fined one week's salary, such amount to be paid to the employer affected, by the operator's local, at their first regular meeting.

Section 5. This contract can be terminated at any time by the party of the first part or party of the second part, giving two weeks' notice.

Section 6. If operators are required to carry film, the following schedule will be [illegible]

Each [illegible] charged for at the rate of fifty cents per round trip.

No operator shall carry more than ten reels of film per [illegible]

Section 7. [illegible] agree to employ only operators furnished by above said local at the following scale of wages:

Class "A"—Such as vaudeville theaters, two performances a day, $22.50.

Class "B"—Such as [illegible] theaters, from 12:00 noon or after, to 5:00 p. m., and from 7:00 p. m. or after, until 11 p. m., $22.50 per week.

Class "C"—Such as vaudeville and moving pictures, continuous from 12:00 noon until 11:00 p. m., not less than $32.50 per week.

Class "D"—Such as moving picture theaters, running continuous from 12:00 noon or after, until 11:00 p. m., not less than $32.50 per week.

Class "D1"—Such as moving picture theaters running continuous from 11:00 a. m. or after, until 11:00 p. m., not less than $36.00 per week.

Class "D2"—Such as moving picture theaters running continuous from 10:00 a. m. or after, until 11:00 p. m., not less than $39.50 per week.

Class "AA"—Such as moving picture theaters running seven nights from 7:00 p. m. or after, until 11:00 p. m., with matinees daily from 12:00 noon or after, to 5:00 p. m., not less than $25.50 per week.

Class "BB"—Such as moving picture theaters running seven nights from 7:00 p. m. or after, until 11:00 p. m., with Saturday and Sunday matinees from 2:00 p. m. until 5:00 p. m., not less than $18.00 per week.

Class "CC"—Such as moving picture theaters running seven nights from 7:00 p. m. or after, until 11:00 p. m., and Sunday matinee from 2:00 p. m. until 5:00 p. m., not less than $16.00 per week.

All extra matinees, other than those herein specified, running from 2:00 p. m. until 5:00 p. m., shall not be less than $2.00.

Notice.—The minimum scale recognized by this union shall be $16.00 per week.

Extra.—Fifty cents per hour for overtime, or fraction thereof, in all classes of theatres.

New Members of Association.

The exhibitors held another meeting, Monday, October 2, at noon, when the executive board of the M. P. E. A. of the N. W. held its session. Secretary William Koenig and President J. G. Gilosky, of the Northwest Association, states that the organization was never better and that new members are coming in every day. Secretary Koenig is in the midst of a big campaign to get new members into the association and he hopes to have a hundred new names on the list before November 1.

Selznick Interests Office Opens.

Minneapolis, Minn., [illegible] Minneapolis representative for the Selznick interests, has located offices in the Film Exchange building and [illegible] campaign to boost Clara Kimball Young's production, "The Common Law."

Minneapolis, Minn., [illegible] Minneapolis and Strand theater, St. Paul, it is understood have bid for first run on the new Mary Pickford feature, "Less Than the Dust."

Screen Club is Incorporated

Kansas City Screeners Capitalize Their Club for $2,500—Shares Have Par Value of $5—Dance Is Given in the Honor of Edith Storey, Who Visits the City—Big Movie Ball the Coming Event.

From Kansas City News Service, 206 Corn Belt Building, Kansas City, Mo.

KANSAS CITY, Mo.—At the latest meeting of the Kansas City Screen Club, September 27, it was decided to incorporate the club. Any amount of stock, from two to ten shares, will be sold each member at five dollars per share. Frank Newman, president of the club, recently made the statement that it would probably be incorporated for the amount of $2,500. The club is now making extensive preparations for the big "movie" ball, to be held sometime in November at the Convention Hall.

Another event which the club has made preparations for is the coming of Edith Storey and her mother. They will pass through Kansas City directly from St. Louis and are going to California. She will have been here before this item gets back to Kansas City.

Miss Storey appeared at several of the picture shows of the city. A dance was given at the Screen Club in her honor.

Whitney C. Young Promoted.

Kansas City, Mo.—Whitney C. Young, formerly booker for the Fox Film, has recently been promoted to road salesman, and will take up his new duties immediately. His position as booker will be filled by C. H. Canfield, who has been a clerk at the Municipal Farm for the p. five years. Mr. Canfield says that after handling prisoners for the past five years he feels competent to handle anything that may come up in the film world.

Little Universal Booster.

Kansas City, Mo.—Everybody knows "Marty" Williams, one of the real old-timers in the business. His friends will eventually, if not now, get acquainted

Jack Williams.

with a new Williams coming on, who is sure to be a booster for pictures. This is Jack Perry Williams, now two years old, an ardent moving picture lover and keen on serials! They say that, anyway, because Marty is the head of the serial department of the Universal Film & Supply Co., at Kansas City. "Jack" is already an associate member of the Screen Club, and is often seen there. He is shown calling up daddy to ask if he can go to the next party.

Mrs. Grace Stites to Manage Theater.

Kansas City, Mo.—Mrs. Grace B. Stites has recently taken over the management of the Barrymore theater, 39th and Summit. Mrs. Stites leased the building from Mrs. Bertha Simons, who started the Barrymore August 25.

Cecil Summers to Manage Regent.

Kansas City, Mo.—Cecil M. Summers, formerly with the Royal theater for two years, has been made manager of the Regent theater. George I. Nimmer, formerly manager of the Regent, has gone to Los Angeles.

Universal Service Department.

Kansas City, Mo.—The Universal and Bluebird exchanges are making plans to install a sales promotion and service department which will work in co-operation with the publicity department. George H. Bowles, manager of publicity, has not been able to give the salesmen the time to teach them the new work with which they will co-operate with the publicity department. This sales promotion department will assist the salesmen throughout the country to sell their pictures and will also help the exhibitors put on their pictures.

Local Notes.

Kansas City, Mo.—The Saphire theater broke all records September 30 and October 1, with the eighth episode of "Liberty." Incidentally this house on the same day broke all serial records for the houses of Kansas City. The "Broken Coin" was the leader for a long time, but it was left for "Liberty" in the smallest theater in the city to bring down the record crowd. On Saturday 3,439 people witnessed the picture, and when it is considered that the house seats only 130 people at a time, the natural conclusion is that the fire warden was not active—"they stood in the aisles."

Artcraft Office in Seattle

A. S. Kane Has Established Local Pickford Office at Fourth Avenue.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, Wash.—A. S. Kane, district manager for the Pacific Coast of the Mary Pickford Company, has established a Seattle office at 1214 Fourth avenue, with H. G. Rosebaum as manager. Mr. Rosebaum, who resigned the Northwest managership of Triangle to accept this position, will have in charge the booking of these pictures in Washington, Oregon, Idaho and Montana. Said Mr. Kane: "We are fairly deluged with letters addressed to this office, and some exhibitors, to make certain that their inquiries reach us without delay, have written one letter to the head office in New York, one to my headquarters in San Francisco, and one to this office.

G. A. Faris Heads Greater Vitagraph's Seattle Office.

Seattle, Wash.—H. D. Naugle, Pacific Coast division manager for The Greater Vitagraph Company, arrived the other day from San Francisco with a new manager for the Northwest, viz., G. A. Faris, former assistant branch manager of V-L-S-E in Los Angeles.

Mr. Naugle says there will be no changes in the office force.

"We are going to inaugurate a co-operative policy with exhibitors and co-operation with other exchange men. We want out-of-town exhibitors to feel free to come in and sit around as long as they like and put their feet up on the desks if they want to; in short we want them to feel at home here. And we are going to work together with other film men in this city for the improvement of the motion picture industry, and we have great expectations for the results, because this is the "livest"town on the Pacific Coast to-day."

Alaska Exhibitors Get Record Prices.

Anchorage, Alaska.—The accompanying Alaskan photograph, the Dream theater, is at Anchorage, and was in process of construction when the photograph was taken. Anchorage is an important town and the theater shown in the cut be-

Dream Theater at Anchorage Under Construction.

low is a sample of the better class of theaters there, but it gives no inkling of the money the exhibitors make. This particular one opened September 1 with "Exploits of Elaine," and is to show, besides the serial, Pathe three and four reel features. Twenty-five cents admission is charged. F. E. McDonald is the manager. Some houses in interior towns, however, get a dollar admission.

Clemmer Prepares Patrons for "Purity."

Seattle, Wash.—To put his patrons in the proper frame of mind for the reception of Mutual's new masterpiece, "Purity," in which the famous model, Audrey Munson, is featured, James Q. Clemmer, of the Clemmer theater, has been sending before his curtain at each show for the past week a silver-tongued orator who seeks to impress upon the public mind the true purity of this picture as a work of art, and by explaining a few of its scenes as they are thrown on the screen. The orator in question is Malvin G. Winstock, formerly of the People's Amusement Company, Portland, Oregon. He is evidently carrying this idea through successfully, for we hear people on all sides talkig of the coming of "Purity" with all due artistic appreciation. Still we do not attribute all the favorable conjectures we have heard to Mr. Winstock's eloquence, for Mr. Clemmer has been in the picture business a long time in Seattle, and during all that time the people have found him invariably most conscientious in selecting films to be shown at his theater.

Paramount Has Two New Road Men.

Seattle, Wash.—Manager Fountain of the Paramount office has just put on two new road men in the Washington and Oregon territory, Harry K. Brin, formerly foreign representative for Triangle and C. O. Winrick, formerly with Metro in Seattle.

Seattle Business and Personal Notes.

Seattle, Wash.—Carl Stearn, Kleine's manager, has gone on a trip to Portland and Spokane for the purpose of announcing new Kleine-Edison releases.

Visitors on Seattle's film row this week

were E. R. Redlich, Pacific Coast division manager for Fox films; Hopkins and Halberg, Lincoln theater, Port Angeles, and with them E. F. Jessen, also of Port Angeles; A. H. McDonald, Rex theater, Eugene, Oregon; Herman Fowler, Elmer, Washington; William Southern, Grand theater, Bellingham; Frank Bailey, American theater, Butte, Mont.; Dr. Clemmer, Clemmer theater, Spokane; A. C. Anderson, Apollo theater, Tacoma; H. T. Moore, Colonial theater, Tacoma; C. E. McKee, Everett.

Clemmer Gets Artcraft Films

Has to Bid Against the Field and They Come High—Raise in Admission.

By S. Clark Patchin, East 1811 Eleventh Avenue, Spokane.

SPOKANE, WASH.—The Clemmer theater is the successful bidder on the new Mary Pickford pictures at a high figure. The terms are not made public, but at least three other Spokane moving picture theaters were after the new Artcraft Pictures Corporation releases and the bidding was keen.

Dr. H. S. Clemmer was notified that his bid had been accepted and the contract signed. Mary Pickford's first picture under the new arrangement will be "Less Than the Dust," written by Hector Turnbull from a poem of that name, and directed by John Emerson. It will be shown at the Clemmer about the end of October.

"During the presentation of the new Pickford pictures the schedule of prices at the Clemmer will be altered in certain portions of the house," said Dr. Clemmer. "This will only be done as the excessive cost of the new picture service make it compulsory."

Chaplin at Stilwell Theaters.

A contract between the recently-formed Stilwell Theaters Company, which controls the Casino, Class A, Rex and Unique theaters, and the Mutual Film, has been made whereby the Charles Chaplin comedies will be shown hereafter at the Class A theater for a four-days' run and at the Rex for a three-days' run.

Prizes for "Liberty" Descriptions.

A new Universal film entitled "Liberty" and said to be founded on recent events along the Mexican border, began at the Best theater, October 1. It is in twenty instalments and one of these will be shown each Sunday and Monday.

Manager James McConahey will give away a beautiful oil painting, claimed to be valued at $10, every Sunday, to the persons that send in the shortest and best description of the serial "Liberty."

OTHER PACIFIC COAST NOTES.

San Francisco Notes.

The Empire theater on Market street, near Sixth, is undergoing changes, the most noticeable of whic his the construction of a new lobby and front of novel design.

S. S. Hertzberg, a motion picture exhibitor of Shanghai, was a recent visitor here.

The Breck Photo Play Supply Company is furnishing a full projection room equipment for the Savoy on McAllister street, to be opened within a short time.

A recent addition to the New Mission theater is a blue ribbon English bull dog, who responds to the call of Manager Robert Abraham.

Claude Lagley, of the Turner & Dahnken Circuit, returned recently from a visit to the T. & D. theater at Reno, Nev.

The farewell engagement of the "Clansman" has just been brought to an end at the Cort theater, the film having been shown here for about thirty weeks.

Mark Leichter, one of the owners of the Rex theater, has returned from a business trip to New York.

San Francisco's "Path of Gold"

Market Street Is to Be Lighted by Beautiful Illuminating System Like That at the Exposition—Is to Cost $100,000—Theaters on the Path of Gold Will Be Benefited—Good Business and Growing Competition.

By T. A. Church, 1507 North Street, Berkeley, California.

SAN FRANCISCO, CAL.—The downtown district is rapidly coming into its own as an amusement center and competition here promises shortly to become as keen as in the case of some of the suburban districts which experienced a mushroom growth following the great fire of 1906. The Rialto theater, opened several months ago on Market street, above Seventh, has proved to be even a greater success than its owners anticipated and within a short time the Savoy theater nearby is to be reopened as a moving picture house.

Farther downtown there is even greater activity in getting new theaters ready. The work of tearing down the building at Fourth and Market streets to make room for the new California theater is progressing rapidly and Manager Roth of the Portola theater, who will also have charge of the new house, states that by the first of the year the steel work will be in place and that in less than twelve months the theater will be ready for occupancy. At Ellis and Mason streets work is being rushed on a theater which will have a seating capacity of more than 2,000 and the new St. Francis theater, on Carry street, near Powell, will be opened within a few days.

During the first week in October an illuminating system, designed after the one that assisted in making the recent exposition such a distinctive one, will be placed in operation on Market street, this having been installed at a cost of more than $100,000. A festival extending over several days has been arranged and the event is being made a Pacific Coast affair, railroads having granted special transportation rates for the occasion. Moving picture houses on the "Path of Gold" are expecting a great rush of business during the festival and it is anticipated that the transformation of Market street into the best lighted thoroughfare in the world will be of permanent benefit to them. Manager Partington of the Imperial theater is already advertising the location of his house as being at the end of the "Path of Gold."

Judge Warns Unwise Exhibitors.

San Francisco, Cal.—Since the abolition of the Board of Censorship the owners of two or three small theaters on Market street have been hampering the efforts of the Film Exchange Board of Trade in its crusade against questionable pictures and have persisted in putting out objectionable posters and other advertising matter. Some of this has been confiscated by the police and theater owners have been warned not to repeat the offense. Tiring of letting offenders off with a small fine or a reprimand, two of the police judges have issued the warnig that if the offense is repeated a jail sentence will be imposed.

Board of Trade to Hold Luncheons.

San Francisco, Cal.—The Film Exchange Board of Trade is preparing to inaugurate a series of luncheons to bring its members together for other than purely business reasons. Now that the holiday season is at an end it is believed that almost the full membership of the board can be brought together in this manner whenever Manager Fred S. Peachy issues a call.

Tom North in New Position.

San Francisco, Cal.—Tom North, formerly of this city, but for more than a year in charge of the V. L. S. E. office at Seattle, Wash., has been made the United States representative of the great Kleinschmidt picture, "War on Three Fronts," and will make his headquarters in Chicago. He is expected here at an early date on his way east.

Imperial Installs Big Orchestra.

San Francisco, Cal.—Manager J. A. Partington of the Imperial theater is determined to keep his house in the front rank in the matter of music, as well as pictures, and has installed a new symphony orchestra of twenty pieces under the direction of Maurice Lawrence. The immediate result has been a material increase in attendance. Another attraction recently was the personal appearance of Wallace Reid, who made a short talk from the stage on the making of photoplays.

Chorus Appears at Tivoli.

San Francisco, Cal.—For a brief time one evening recently the stage of the Tivoli theater, the local Turner & Dahnken house, reminded patrons of the purpose for which the house was erected, that of the presentation of grand opera. Five hundred singers, who are to take part in a great open air production of "Aida," gathered upon the great stage and, accompanied by the pipe organ and orchestra, renedered several selections from the opera between the presentation of pictures. The house was filled to capacity at all performances.

Theater Breaks Former Records.

San Francisco, Cal.—Former records for attendance at the Empress theater are being broken during the engagement of "Purity," featuring Audrey Munson. Manager Sid Grauman has prepared a prologue that precedes the seven reel production, this consisting of poses by a local society art model and Grecian dances. From this city the production goes to the Macdonough theater, Oakland, to fill a two weeks' engagement.

Mothers to Co-operate With Exhibitors.

San Francisco, Cal.—Members of the Laguna Honda Mothers' Club and their friends met recently and discussed the feasibility of neighborhood censorship of moving pictures. It was decided that the only way in which neighborhood censorship might be made manifest was by an object lesson of neighborhood taste. Accordingly it was decided to make an effort to meet exhibitors in the Sunset district and prevail upon them to permit the mothers to assist in compiling a program for Friday evenings, planning to keep the youngsters home other evenings of the week during the school year.

Arctic Photographer Out of North.

San Francisco, Cal.—George H. Watkins, official photographer of the Stefansson Arctic expedition, arrived in San Francisco recently and has since left for London. He spent last summer with a tribe of blonde Eskimo at Minto Inlet, Victoria Land, and secured several thousand feet of film.

Reliance Theater Declared Safe.

Oakland, Cal.—In response to a written complaint filed with the city council to the effect that the recently opened Reliance theater was unsafe, city officials have made an investigation, and a report has been made to that body that the criticism was unfair, the theater having been properly constructed and well fitted for the purpose to which it is being put.

Portland's New Censorship Activity

Portland, Ore., Film Inspectors Joyously Grab New Hold and More Slashing Is Expected—Brutal War Scenes from the News Weeklies to Come in for Snipping—Viewers Become Experts on Sanitation to Inspect Theaters.

By Abraham Nelson, Journal Building, Portland Oregon

PORTLAND, Ore.—Since the motion picture men of this city met with defeat in their attempt to get the city commissioners to pass a fairer censorship ordinance, the city's film inspectors have been comparatively inactive. On September 27, however, a meeting of the censors and viewers was held, and Mrs. E. B. Colwell, secretary of the board, and F. T. Richards, chairman, blossomed forth with a lot of new ideas as to what should be eliminated in Portland's pictures to make them right.

News films, which have heretofore usually been immune from censors' shears, will come in for slashings along with the story films, according to instructions issued by Censor Colwell. War scenes in weeklies, showing horses laboring down hillside under coercion, or apparently being injured, must be cut. Weeklies showdisasters or accidents and the removal of dead bodies are classed as gruesome, and must be cut.

In the past the municipal inspection of theaters was left to firemen and policemen. Now the censor board and its eighty odd viewers have been added to the city's already large battery of inspectors. Their duties are to inspect the picture shows with reference to sanitation, lighting, ventilation, effect of pictures on audiences, the percentage of children attending, and the class of people who comprise the audiences.

A Near-Wrangle Fest.

The Social Workers' Club wanted to know something about the way motion pictures were censored in Portland, and requested a committee from the censors, and a committee from the film men to attend a dinner at the Hotel Oregon, September 26. The motion picture men consented to attend only on the condition that the chairman would guard against mud slinging, and the interchange of personalities. George Thatcher, president of the club, assured the picture men that he would maintain decorum in this respect.

From the reports of the picture men who attended, chairman Thatcher had not figured on the presence of Censor Colwell at the meeting when he made that assurance, and she had to be repeatedly instructed that personalities were barred, much to the amusement of the audience. Chairman Richards also passed remarks.

Millie R. Trumbull, representing the National Board of Review, and one of the organizers of the local censor board of which she is not now a member, termed the Portland board a "badly spoiled child," and decried the way it has continually thrown stones at the National Board. Judge Cleeton expressed himself in favor of censorship, with an appeal, however.

The Social Workers Club requested the censor board to permit a viewing of a picture before and after eliminations had been made. The board ruled that a picture in which eliminations had been ordered, but not made, could not be exhibited to the organization, and that part of the program could not be carried out.

F. M. Simonton, W. A. Reed, and L. A. Todd, a committee representing the exchanges, presented the motion picture men's side of the censorship situation.

Sunday Situation in Oregon Grows Tense

Sabbatarians May Close Exchanges on Sunday Unless Law Is Repealed—Association Calls on Exhibitors to Use Power of Screen.

PORTLAND, Ore.—At a recent meeting of the Oregon Motion Picture Men's Association, H. H. Haynes, representing a religious liberty organization, pointed out that while the Oregon Sunday closing law exempted theaters from its operation, a strict enforcement of it would close film exchanges on Sunday. It is rumored that some state and county officials are preparing for such strict enforcement if the repeal of the statute is not effected at the election a few weeks hence. The association is urging the exhibitors to use their screens to spread the repeal propaganda.

A Corvallis Serio-Comic Touch.

It was anticipated that when Taylor and Child opened the Airdome at Corvallis for a Sunday show there would be trouble. There was. Resurrecting a city ordinance that had been passed in 1881, the city fathers of Corvallis trotted it out, and pinched one of the proprietors of the theater. His trial took place September 30, resulting in the dismissal of the case, and the manager's triumph.

Also at Corvallis one of the daily papers displayed the following ad a few days before the manager of the Airdome was arrested: "Moving Pictures Sunday Night at the Congregational Church, Third and Jefferson streets, 7:30 o'clock. (Featured by Electric Film Company, New York.) You Are Invited." One of the Corvallis papers pointed out that the incongruity of the situation was apparent.

They Still Pick on Exhibitors.

McMinnville, Ore.—C. C. Watrous has operated a theater here for several years and has shown many big pictures. Recently he booked "Civilization" and the town was all expectant to see the production. It evidently peeved the city fathers that the exhibitor had a little money in sight, so they dug up an old city ordinance about licensing traveling shows, applied it to Brother Watrous and took $7.50 of his box office receipts for the city treasury. Watrous has engaged an attorney and will dispute the city's right to make the charge.

With the Road Men.

Portland, Ore.—C. P. Merwin, representing Greater Vitagraph, in this territory, was in Seattle recently attending a meeting of the company's road men under the direction of the new manager, G. E. Farriss.

John W. Drum, road man for World Film, spent a week in Portland and was very successful in adding many suburban houses to his already large list of bookings in this city.

Harry Carney, formerly with Fox at Los Angeles, has been transferred to this territory, replacing R. C. Montgomery. Mr. Carney will make his headquarters in Portland.

C. H. Feldman, road man for General Film, out of Seattle, has been working eastern Oregon territory under the direction of the Portland office.

O. Wogg, traveling for the Standard Feature Film Company, has been successfully exploiting "The Yellow Menace" in eastern Oregon, Washington, Idaho and Montana.

A. S. Kirkpatrick, road man for Mutual, made an interesting trip over the Wallowa branch of the O. W. R. & N., calling on many theaters that road men sometimes miss. He encountered six inches of snow at Joseph, Ore.

Heard on Portland's Film Row.

Portland, Ore.—M. B. Donovan has sold the Portsmouth theater to A. R. Mattoon.

Kelso, Wash.—The Star theater has been reopened by Wills & King, new equipment being furnished by the Service Film Company.

The Dalles, Oregon.—Lew Cullins reports that the sale of the Casino to T. O. Mead, former operator, was not consummated and that Mr. and Mrs. Cullins still conduct this popular theater in The Dalles.

Skamakawa, Wash.—E. Ingles has opened a picture theater here. Pete Sabo of Portland furnishing the equipment.

Pendleton, Ore.—Guy Matlock, of the Pastime, was host to several film men and their families who came here from Portland and Baker to see the Roundup. The guests occupied Mr. Matlock's box at the arena and posed for the exciting mob scenes, much to the delight of Messrs. Sill, Van Scoy and Brownell, who photographed the event.

Portland, Ore.—O. D. Wheeler, of St. Paul, moving picture photographer for the Northern Pacific Railway, was in Portland several days photographing the Columbia Highway.

Portland, Ore.—Other visitors on Film Row were: Frank L. Hudson, Seattle manager for G. F., and Henry Gravenkamp, of the People's theater, Mt. Angel, Ore.

Astoria House Enlarges.

Astoria, Oregon.—The Crystal theater is preparing for fall business by extensive alterations inside and out. One hundred new chairs have been installed. The lobby is being enlarged and a new stucco front put in. A new stage has been built which will be equipped with an entire new set of scenery. Harry W. Dean made a trip to Portland recently to arrange for the new equipment.

IN BRITISH COLUMBIA.

E. F. Carruthers Succeeds His Brother.

Vancouver, B. C.—W. G. Carruthers, formerly booker at the local branch of the Mutual Film Corporation, has left for California, seeking larger fields of endeavor. His brother, E. F. Carruthers, who has been in charge of the shipping department, has succeeded to the position of booker.

Returned Soldiers Benefit at Lyceum.

Winnipeg, Man.—The Lyceum theater was on Sept. 25 and 26 conducted by ladies connected with the Returned Soldiers' Toy Factory, the occasion being a benefit in aid of this institution. In addition to the regular program of pictures, local people contributed vocal and instrumental selections.

W. F. Dunlavy Is General Film Booker.

Vancouver, B. C.—W. F. Dunlavy, former manager of the Consolidated Film Exchange, has accepted a position as booker with the local branch of the General Film, under Manager Meagher, and replaces Harold F. Moore, who recently left to assume his new place as booker and assistant manager of the Famous Players office in Calgary.

Mr. Dunlavy has lately been in charge of the Princess and Rex theaters in Prince George, B. C., operated by the Prince George Amusement Company, but reports that the business is now practically at a standstill in that vicinity, and that the houses are being closed down.

Strand to Be Improved.

Winnipeg, Man.—Manager Seamans of the Strand theater has just taken out a building permit for $10,000, to cover the cost of alterations which are about to be made in the house.

Universal Beauty Contest.

Winnipeg, Man.—The Manitoba Free Press in connection with the Universal Film Manufacturing Company has just launched a beauty contest for young ladies aspiring to film stardom, and is boosting the contest lavishly in the moving picture department of the paper. Any girl over fifteen in Western Canada may enter, and the prize is a trip to Universal City, Cal., not only for the lucky winner but also for a chaperone of her own selection. The winner will also be given an opportunity to qualify for work in the pictures.

The judging will be entirely from photographs and the following will be the judges: An executive of the Universal company, J. Warren Kerrigan, Jules L. Steele, moving picture editor of the Manitoba Free Press, Mrs. C. P. Walker of the Walker Theater, and Julius Levine of the local Universal office.

The following Winnipeg theaters have already undertaken the distribution of entry blanks to those desiring to enter the contest: Province, National, Lyceum, Orpheum, Bijou, Starland, Majestic, Monarch, Gaiety, Globe, Strand, Fort Rouge, Furby, Mac's, Garden, Corona, Karnac, Star, King's, Baldwin, Elm, Palace and Grand as well as the Royal at Selkirk, Manitoba. Blanks may also be obtained from the Free Press or from the contest office, which has been opened at 196 Scott Building.

This is the first beauty contest held in western Canada, and the idea bids fair to create intense interest.

Vancouver, B. C.—That Julius Levine seems to indicate our old friend Jules be of the festive motorcycle and the fondness for collisions. Well, Jules ought to make a good judge.

Free Matinee to Convent Children.

Nanaimo, B. C.—Manager George Beattie of the Dominion Theater gave a free matinee recently for the children of the local convent, who were accompanied to the theater by the Mother Superior. In addition to the resident pupils, all those throughout the district who attend the convent school were invited.

Worth Noting Hereabouts.

Brandon, Manitoba.—Manager Semper of the new Bijou theater expects to be able to open the house some time in October. The seating capacity of the Bijou will be about 650.

Chilliwack, B. C.—The "Hospital Night" given recently at the Imperial theater was a distinct success. In addition to a good program of pictures, there were songs and recitations by a number of local people and numerous selections by the Kelland-Chevalley orchestra.

Says Canada Should Make Films

J. Arthur Nelson Comes to Vancouver for Dominion Educational Films, Ltd.—In Interview Says That Canada Is Bakward in Getting the Advertising Value of Home Made Pictures—Statistics of the Local Business.

By E. C. Nelson, 821 Rogers Bldg., Vancouver, B. C.

VANCOUVER, B. C.—J. Arthur Nelson, formerly general manager of the Fronti (Universal) company, and more recently president and general manager of the United States Motion Picture Company, arrived in Vancouver recently to ally himself with the Dominion Educational Films, Limited, a Vancouver company which is desirous of expanding its business and entering the field as a general producing organization.

Mr. Nelson had some more or less pertinent remarks to make regarding the film situation in Canada, and in the course of an interview with a local paper said:

"I am very much surprised to find Canada in such a primitive condition, so far as the motion picture industry is concerned. Canada has no doubt been waiting for foreign capital to come in and develop this industry. This seems to me to be one of your prime weaknesses; more initiative should be shown in the development of your own resources. As I am myself an Englishman, though with a long residence in the United States, I may be privileged to speak facts rather than leave to evade them.

"In order that you may appreciate the immensity of the opportunities at hand I will say that the motion picture industry in Canada exceeds both in volume and profits a great many of your principal enterprises, including ship-building, lumbering, mining, fishing, fruit, etc., and yet despite this there is not a dollar of Canadian money invested in the manufacture of motion pictures in this country." (This is not the case, by the way. E. C. T.)

"The United States is concededly the best advertised nation in the world, and the motion picture has been a great factor in making her resources so well known. There are in Canada some 2,000 motion picture theaters, entailing an investment of $15,000,000, with an army of employees estimated at over 20,000 people. Not only should you supply your own theaters with Canadian-made pictures, you should send your own productions out into the world to advertise your own country."

Another statement made by the speaker was: "While I am a firm believer in natural growth, and have no patience with the bombastic mushroom American variety, I am also impatient of the blindness which shuts out opportunities, and thereby permits the astute Yankee to build fortunes under your very noses."

Films and the Local Papers.

Vancouver, B. C.—A special photoplay section, containing the full announcements of the leading moving picture theaters of the city, was recently incorporated in the Saturday issue of the Daily Province, and the result was almost six full pages of moving picture publicity, with a little vaudeville matter thrown in to make up the six pages. Three theaters—the Colonial (Fox), the Dominion (Metro), and the Rex (Triangle)—each took a half page ad, and given the accompanying half pages for reading notices, while smaller spaces were used by the Famous Players Film Service, and by other theaters in all parts of the city.

In addition to this, Manager Herbert Lubin, of the Standard Film Service, distributors of the Metro program, also had a full page in the Sunday News-Advertiser, and the Morning Sun. These are the only local papers published on these mornings.

I. Cook, Oldest Driver in Vancouver, and Friend of Jim Pilling; Bert Lubin, Mgr. of Calgary Metro; Jim Pilling, Orpheum Theater, Vancouver; J. R. Muir, Managing Director, Dominion Theaters, and Herbert Lubin, of Metro, on a Joy Ride in Stanley Park.

Rex at Revelstoke Burns.

Revelstoke, B. C.—A fire which broke out in the Rex moving picture theater here (formerly the Star), just at dusk on a recent evening, for a time threatened the entire business section of the city, but was finally got under control after the theater and several adjoining stores had been consumed. It was owned by W. A. Smythe, and had been dark for several months, and had recently been used as a committee room for the local Conservative Association.

Avenue Theater Solves Fire Escape Discussion.

Vancouver, B. C.—After several years of argument and discussion by successive city councils, the much-disputed question of the exterior fire escape of the Avenue theater is about to be settled. When the Georgis street viaduct was completed it was found that the iron fire escape on the theater extended slightly over the viaduct. The council asked the owners of the theater to remove it, but they did not think that this should be required. However, Alfred Williams & Co., Ltd., have just taken out a building permit in the name of the Western Canadian Amusement Company, for the construction of an interior fire escape at a cost of $1,200.

Found Operators Out Threshing.

Winnipeg, Man.—Clarence Spence, provincial inspector of theaters and operators, has just returned to Winnipeg after a four-week trip through southern Manitoba.

"I went out to examine the qualifications of motion picture operators, according to the provisions of the new act," he said, "but I found most of them out threshing. In the small towns, I found that most of the moving picture men also run an auto business as well. Now that threshing is on, the farmers have no time for shows, so the theaters have been closed, and the operators have gone to the fields, either to operate threshing machines or to repair them.

"Next time I go on an inspection trip," said Mr. Spence, "I'll go in the winter."

Popular Manager Scanlon Weds.

Vancouver, B. C.—The World correspondent is in receipt of an announcement of the marriage of Miss Helen May Covert to Robert H. Scanlon, the popular manager of the Patricia theater at Powell River, B. C. The ceremony took place in Vancouver on September 14, and the newly wedded couple have left on an extended honeymoon, contemplating a return to Powell River about November 1.

Our congratulations and best wishes.

Calendar of Daily Program Releases

Releases for Weeks Ending October 21 and October 28

(For Extended Table of Current Releases See Pages 456, 458, 460, 462.)

General Film Company.

Current Releases.

(Serial No.)

MONDAY, OCTOBER 16, 1916.

SELIG—Only a Rose (Two parts—Drama) 21283-4
—A Boomerang (Comedy) 21284
VITAGRAPH—The Curse of the Forest (Educational) 21285
SELIG—The Selig-Tribune No. 83, 1916 (Topical) .. 21286
BIOGRAPH—The White Rose of the Wilds (Drama) (Biograph—Reissue No. 89) 21287

TUESDAY, OCTOBER 17, 1916.

ESSANAY—The Fable of "The Kittenish Superanns and the World Weary Snipes" (Two parts—Comedy) 21288-89
KALEM—A Sauerkraut Symphony (Comedy)..... 21290

WEDNESDAY, OCTOBER 18, 1916.

ESSANAY—Dreamy Dud in the African War Zone (Cartoon—Comedy) 21291
A Scenic Subject on the same reel..... 21291
VIM FEATURE COMEDY—A Persistent Wooing (Comedy) 21292
KALEM—"The Yellow Hand" (No. 11 of "The Girl from 'Frisco") (Two parts—Drama)..... 21293-94
BIOGRAPH—Classmates (Three parts—Drama) (Biograph—Reissue No. 90) 21295-96-97

THURSDAY, OCTOBER 19, 1916.

SELIG—The Selig-Tribune No. 84, 1916 (Topical).. 21298
VIM—A Precious Parcel (Comedy)..... 21299

FRIDAY, OCTOBER 20, 1916.

KNICKERBOCKER STAR FEATURE—Treading Pearls (Two parts—Drama) 21300-01
KALEM—The Code Letter (No. 1 of "Grant, Police Reporter") (Drama) 21302
VITAGRAPH—Strong Evidence (Comedy) 21303
VIM—Here and There (Comedy)..... 21304

SATURDAY, OCTOBER 21, 1916.

ESSANAY—Marooned (Three parts—Drama) 21305-06-07
—Essanay-Chaplin Revue of 1916 (arranged from "The Tramp," "His New Job," "A Night Out") (Five parts—Comedy).....
VITAGRAPH—The Harbor of Happiness (Three parts—Drama) (Broadway Star Feature)..... 21308-09-10
KALEM—A Daring Chance (No. 102 of "The Hazards of Helen" Railroad Series) (Drama)..... 21311
SELIG—An Eventful Evening (Comedy)..... 21312

General Film Company.

Advance Releases.

MONDAY, OCTOBER 23, 1916.

SELIG—Out of the Shadows (Two parts—Drama).
—Paradise for a Day (Drama).

VITAGRAPH—Trouble for Four (Comedy).

SELIG—The Selig-Tribune No. 85, 1916. (Topical.)

BIOGRAPH—Friends (Drama) (Biograph—Reissue No. 91).

TUESDAY, OCTOBER 24, 1916.

ESSANAY—Borrowed Sunshine (Two parts—Drama).

KALEM—The Bogus Booking Agents (Comedy).

BIOGRAPH—The Battle of Elderbush Gulch (Two parts—Drama) (Biograph—Reissue No. 92).

WEDNESDAY, OCTOBER 25, 1916.

ESSANAY—Canimated Nooz Pictorial No. 18 (Cartoon-Comedy).
A Scenic Subject on the same reel.

VIM FEATURE COMEDY—Home Made Horrors (Comedy).

KALEM—The Harvest of Gold (No. 12 of the "Girl from 'Frisco") (Two parts—Drama).

THURSDAY, OCTOBER 26, 1916.

SELIG—The Selig-Tribune No. 86, 1916 (Topical).

VIM—A Maid to Order (Comedy).

FRIDAY, OCTOBER 27, 1916.

KNICKERBOCKER STAR FEATURE—The Chorus Girl and the Kid (Two parts—Drama).

KALEM—The Missing Heiress (No. 2 of "Grant, Police Reporter") (Drama).

VITAGRAPH—Betty's Affair (Comedy).

VIM—The Frame-up (Comedy).

SATURDAY, OCTOBER 28, 1916.

ESSANAY—It Never Could Happen (Three parts—Drama).

KALEM "Hazards of Helen" Railroad Series No. 103 ("The Lost Messenger").

SELIG—A Close Call (Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

Directed by
D. W. GRIFFITH

Featuring
Mae Marsh
Robert Harron
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THE BATTLE AT ELDERBUSH GULCH

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General Film Service

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FEATURE COMEDY
HARRY MYERS & ROSEMARY THEBY
IN "A PERSISTANT WOOING"
OCT. 18

Calendar of Daily Program Releases

Releases for Weeks Ending October 21 and October 28

(For Extended Table of Current Releases See Pages 456, 458, 460, 462.)

Universal Film Mfg. Company.

SUNDAY, OCTOBER 15, 1916.

	Serial No.
REX—(No release this day).	
POWERS—When Little Lindy Sang (Drama)	01831
Diplomacy (Cartoon)	01831
L-KO—(No release this day).	

SPECIALS FOR WEEK OF OCTOBER 15, 1916.

UNIVERSAL SPECIAL FEATURE—Fame at Last (No. 10 of "Timothy Dobbs, That's Me") (Two parts—Comedy)	01850
UNIVERSAL SPECIAL FEATURE—Liberty (No. 10, "Human Targets") (Two parts—Drama)	01851
SPECIAL LAEMMLE—A Case of Beans (Comedy)	01852
SPECIAL BIG U—The Tigers of the Plains (Two parts—Drama)	01853
SPECIAL IMP—The Missing Witness (Drama)	01854
SPECIAL VICTOR—The Five Thousand Dollar Dream (Comedy)	01855
SPECIAL REX—(No release this week)	01856
SPECIAL VICTOR—Room Rent and Romance (Comedy)	01857

MONDAY, OCTOBER 16, 1916.

RED FEATHER—Barries of Society (Five parts—Drama)	01838
NESTOR—His Own Nemesis (Comedy)	01839

TUESDAY, OCTOBER 17, 1916.

GOLD SEAL—The Wrath of Cactus Moore (Three parts—Drama)	01840

WEDNESDAY, OCTOBER 18, 1916.

LAEMMLE—Through Baby's Voice (Two parts—drama)	01841
L-KO—Safety First (Comedy)	01842
UNIVERSAL ANIMATED WEEKLY—No. 42 (Topical)	01843

THURSDAY, OCTOBER 19, 1916.

IMP—The Decoy (Drama)	01844
BIG U—(No release this day).	
POWERS—(No release this day).	

FRIDAY, OCTOBER 20, 1916.

IMP—(No release this day).	
REX—The Gold Band (Drama)	
NESTOR—Pat's Pasting Ways (Comedy)	01845

SATURDAY, OCTOBER 21, 1916.

BISON—The Conspiracy (Two parts—Drama)	01846
LAEMMLE—(No release this day).	
JOKER—Beans and Bullets (Comedy)	01847

SUNDAY, OCTOBER 22, 1916.

VICTOR—Main 4400 (Two parts—Comedy-Drama)	01848
IMP—No release this day.	
L-KO—She Wanted a Ford (Comedy)	01849

MONDAY, OCTOBER 23, 1916.

RED FEATHER—The Black Sheep of the Family (Five parts—Drama)	01858
NESTOR—The Bar Fly (Comedy)	01859
UNIVERSAL SPECIAL FEATURE—Liberty No. 11. "A Daughter of Mars" (Two parts—Drama)	01876

TUESDAY, OCTOBER 24, 1916.

UNIVERSAL SPECIAL FEATURE—Society Hypocrites (Three parts—Drama)	01860
SPECIAL VICTOR—(Title not decided)	01861

WEDNESDAY, OCTOBER 25, 1916.

SPECIAL LAEMMLE—(Title not decided)	01862
L-KO—A Rural Romance (Two parts—Comedy)	01863
An Alligator Hunt (Ditmar's Educational)	01863
UNIVERSAL ANIMATED WEEKLY—No. 43 (Topical)	01864

THURSDAY, OCTOBER 26, 1916.

SPECIAL IMP—(Title not decided)	01865
BIG U—The Narrow Creed (Two parts—Drama)	01866
POWERS—Windsor McCay and His Jersey Skeeter (Cartoon-Comedy)	01867

FRIDAY, OCTOBER 27, 1916.

IMP—Through Solid Walls (Two parts—Drama)	01868
BIG U—A Price on His Head (Drama)	01869
VICTOR—A Plumber's Waterloo (Comedy)	01870

SATURDAY, OCTOBER 28, 1916.

BISON—The Better Man (Two parts—Drama)	01871
LAEMMLE—No release this day.	
JOKER—A Crooked Mix-up (Comedy)	01872

Mutual Film Corporation.

SUNDAY, OCTOBER 15, 1916.

	Serial No.
VOGUE—Ducking a Discord (Two parts—Com.)	05104-05
GAUMONT—Reel Life No. 24 (Mutual Film Mag.)	05106

MONDAY, OCTOBER 16, 1916.

AMERICAN—The Franchise (Two parts—Drama).	05107-08
MUTUAL STAR PRODUCTION—Bluff (American—Five parts—Drama) (No. 144)	

TUESDAY, OCTOBER 17, 1916.

MUTUAL—The Law of Nature (Two parts—Drama)	05109-10

WEDNESDAY, OCTOBER 18, 1916.

MUTUAL WEEKLY—Number 94 (Topical)	05111
GAUMONT—See America First, No. 58 (Scenic)	05112
—Kartoon Komics (Cartoon-Comedy)	05112

THURSDAY, OCTOBER 19, 1916.

GAUMONT—Stepping Westward (Two parts—Dr.)	05113-14
MUTUAL MASTERPICTURE DE LUXE—The Voice of Love (American—Five parts—Dr.) (No. 145)	

FRIDAY, OCTOBER 20, 1916.

CUB—He Wouldn't Tip (Comedy)	05115

SATURDAY, OCTOBER 21, 1916.

CUB—That Doggone Baby (Comedy)	05116
CUB—The Deacon's Widow (Comedy)	05117

SUNDAY, OCTOBER 22, 1916.

VOGUE—Her Painted Pedigree (Two Parts—Com.)	05118-19
GAUMONT—Reel Life No. 25 (Mutual Film Mag.)	05120

MONDAY, OCTOBER 23, 1916.

AMERICAN—Professor Jermey's Experiment (Two parts—Drama)	05121-22
MUTUAL STAR PRODUCTION—The Love Hermit (American—Five parts—Drama) (No 147)	

TUESDAY, OCTOBER 24, 1916.

MUTUAL—The Folly of Fear (Two parts—Drama)	05123-24

WEDNESDAY, OCTOBER 25, 1916.

MUTUAL WEEKLY—Number 95 (Topical)	05125
GAUMONT—See America First No. 59 (Scenic)	05126
—Kartoon Komics (Cartoon-Comedy)	01526

THURSDAY, OCTOBER 26, 1916.

MUTUAL—Two part subject (title not yet announced)	01527-28

FRIDAY, OCTOBER 27, 1916.

CUB—Lovers and Lunatics (Comedy)	05129

SATURDAY, OCTOBER 28, 1916.

CUB—Dad's Masterpiece (Comedy)	05130
CUB—When Clubs Were Trumps (Comedy)	01531

Stories of the Films

General Film Company

VIM FEATURE COMEDY.

A PERSISTENT WOOING (Oct. 18).—Rose is a rich young woman who has everything she wants. One day while out in her machine she sees Harry in his machine. His appearance appeals to her and she purposely collides with him. When he goes about his business she follows him and later collides with him again. Harry gets angry and when he reproves Rose she asks him to kiss her hand. As she is so coquettish he does, but when she importunes him to kiss her on the face, Harry refuses, saying he is an engaged man. He then drives home unaware that Rose is following him. When he enters his home Rose "buys" his chauffeur to resign in order that she can disguise herself as a man and take his place.

Harry's wedding day arrives and Rose, who is now much in love with Harry, knowing Ruth will marry any man if he has money, decides to prevent the wedding if possible. She drives Harry through mud and water and finally succeeds in putting the car out of commission, thereby preventing Harry from being on time for the wedding. Later Harry finds that Ruth has married someone else and decides to take his chauffeur, having learned who his chauffeur is. Rose, realizing that she has won, looks at him haughtily. He then says, "I'll give you that kiss now," but she tells him to wait until they have been married.

BIOGRAPH.

A TALE OF THE WILDERNESS (Reissue—Oct. 9).—The cast: The girl (Dorothy Bernard); The outlaw (Charles H. Mailes); His younger brother (Edwin August); Leader of the pioneers (Wm. J. Butler); Indian Chief (Dark Cloud).

In the wilds of the Kentucky hills two brothers, the elder an outlaw, view from a distance the approach of a party of settlers moving forward to a new home in the vast wilderness. The younger brother is overwhelmed by the sight of the pioneers, and, unknown to his elder brother, joins their party. The settlers build a stockade home, and the outlook is most rosy, until the outlaw brother meets a girl from the stockade at the spring, he, of course, not knowing his brother is among the party. He forces his attentions upon her, which she repulses, rushing back to the stockade for help. The outlaw's influence with the neighboring Indians arouses them in his plan for vengeance. They attack the stockade, and when the settlers' chance seems hopeless they dig a tunnel from the back of the stockade to the hillside. Most of them have effected an escape, but among the few captured is the younger brother. The outlaw regrets his action, and uses again his influence with the Indians, but with a different effect.

A PUEBLO LEGEND (Reissue—Two Parts—Oct. 10).—The cast: Indian girl (Mary Pickford); The Great Brother's friend (Robert Harron); The Great Brother (Wilfred Lucas).

This production was made in the old Pueblo of Isleta, New Mexico, where the incidents of the story were supposed to have occurred. The opening scene occurs on a feast-day in early times before the coming of the Spanish to that country. During the Spring Dance of the Green Boughs, the Sun Priest tells the story of the turquoise stone that fell from the sky centuries before, and was imbedded in the earth, the recovery of which would mean light and happiness and prosperity to the people of Isleta. The Great Brother, the exemplar of the tribe, is chosen as the one most worthy to be sent on the holy mission. The dangers and hardships which he endures during his long quest go to make a most beautiful portrayal of early Indian symbolism.

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THE WHITE ROSE OF THE WILDS (Reissue—Oct. 16).—The cast: White Rose (Blanche Sweet); her brother (Robert Harron); her father (W. Chrystie Miller); outlaws (Wilfred Lucas and Joseph Graybill).

An unsuccessful old gold miner is stricken down and dies, leaving three young children to take care of themselves. They are a boy of seventeen, a girl of sixteen, and another girl of eleven. The boy, inheriting his father's determination, insists that they remain, for he is sure there is gold to be found. Later his efforts are rewarded, and he rushes off to the agent to file his claim. While he is away a trio of thugs break into the cabin, but the pure, innocent girl so impresses one of them that he drives the other two off. Her clear eye of innocence awakens his better self and he goes, asking if he may return when he has proved himself worthy.

CLASSMATES (Reissue—Three Parts—Oct. 18).—The cast: Duncan Irving (Henry Walthall); Sylvia Randolph (Blanche Sweet); Bubby Dumble (Lionel Barrymore); Bert Stafford (Marshal Neilan); Duncan's father (Thomas Jefferson); Phyllis Stafford (Gertrude Robinson).

Bert Stafford is in love with his mother's ward, Sylvia Randolph. She does not reciprocate his feelings as she is in love with Duncan Irving, son of Irving the store-keeper. Duncan Irving's father is a habitual drunkard. On account of Sylvia's preference for Duncan, Bert tries to pick a quarrel with him which results in Duncan being ordered from the grounds by Mrs. Stafford.

Duncan passes his entrance examinations for West Point, and before leaving home tells Sylvia of his ambitions. His father resolves to stop drinking. Two years later, Duncan writes his father of his promotion at West Point. When Mrs. Stafford hears of Duncan's success, she decides to send Bert to West Point.

A year later, the cadets are shown preparing for their annual dance, to which Mrs. Stafford, Sylvia, and Phyllis, daughter of Mrs. Stafford, are invited by Captain Lane. Duncan is not a first class man while Bert is a plebe. Bert naturally resents being compelled to take orders from Duncan or Duncan's friend, Dumble. Dumble falls in love with Phyllis. Bert asks Sylvia to marry him, but she puts him off. Bert becomes furious when he sees her talking with Duncan and resolves to get Irving drunk in order to humiliate Duncan. When Bert takes Irving to his tent, he is seen by Duncan's friend, Dumble, who reports the matter to Duncan.

Duncan finds his father in a drunken condition and Bert gloats over Duncan's humiliation and insults him. Duncan demands an apology and when Bert refuses to retract his accusation, Duncan knocks him down. When Bert is picked up, he is blind and Duncan and his friends Dumble, Clay and Lindsay are put under arrest, suspended and court-martialed, despite the fact that Duncan declares he alone is to blame.

The Staffords move to New York, and although Bert recovers his eyesight, he is declared ineligible for further military service. He proposes to Sylvia and this time she consents to become his wife. They quarrel as to when the wedding shall take place, and Bert accepts an offer from an engineering concern to go to South America. Duncan goes to Washington hoping to induce the President to lift the suspension of his friends. Their reinstatement is made subject to Mrs. Stafford signing the petition, which she refuses to do.

Nothing is heard of Bert, and Mrs. Stafford is led to believe that he has died of fever. Duncan and his friends offer to lead an expedition in search of him. Mrs. Stafford agrees to sign the petition on condition that they bring her son back. Phyllis agrees to marry Dumble and have Duncan act as best man if he finds Bert. Duncan wishes to serve Bert in order to win back Sylvia's respect. She gives him a message for Bert which discloses to Duncan her engagement to Bert, but he refuses to give up hope of winning her.

The relief party soon arrives in South America and is soon in the heart of the jungle. As their supplies are running short, Lindsay volunteers to return for a fresh supply. During his absence Duncan finds Bert, and delivers Sylvia's message to him. Lindsay, after many attempts, eventually locates his friends.

The scene shifts to New York again, where Bert is just recovering from the effects of his trip, and although Sylvia nurses him, she does not show any affection towards him. Dumble, Clay and Lindsay receive commissions as Lieutenants. Dumble cannot understand why Duncan has not received a commission. Preparations are made for the wedding of Dumble and Phyllis. Bert goes away on business. Sylvia reminds Mrs. Stafford of her promise to Duncan and secures his commission for him, but does not want Duncan to know of her part in the matter.

When Bert returns he finds Clay and Lindsay thanking Sylvia for securing Duncan's commission for him. He tries to get Sylvia to make up with him, but she evades him, having realized that it is Duncan whom she really loves. Bert informs Duncan that Sylvia has secured his commission so that she will be under no further obligation to him. Duncan refuses to accept the commission and tells Bert of his love for Sylvia. Sylvia overhears this. Duncan insists that Bert shall tell the truth in reference to getting his father intoxicated, and as Bert is about to strike Duncan Sylvia appears and sides with Duncan. Following the wedding of Dumble and Phyllis comes the engagement of Duncan and Sylvia.

ESSANAY.

MONEY TO BURN (Two Parts—Oct. 10).—The cast: Helen Gray (Lillian Drew); Tommy Lawrence (John Lorenz); Herbert Carey (Edmund F. Cobb); Major Calhoun Gray (Arthur Bates).

Major Calhoun Gray, who lives in a small town in the north, thinks the Civil War is not yet over. He is reputed to be extremely wealthy and when his niece and only relative questions him about it, he insists he is saving the money to further the Confederate cause. Helen goes to work as stenographer in the town hotel. Dislike of Herbert Carew, a guest, is a common bond between the girl and Tommy Lawrence, a likeable young salesman. Carew wants the girl for the money the old man is supposed to possess. Lawrence wins her. Meanwhile, Carew has met and gained the confidence of the major. When the old man dies he finds the hiding place of the fortune. He vanishes with it. Soon after Lawrence and his wife receive the entire treasure. It is in Confederate money.

CANIMATED NOOZ PICTORIAL NO. 17 (Oct. 11). Canimated Nooz Pictorial with this issue maintains its customary standard in giving the news of the world. At Cheeseborough, Colo., Charles Evans Hughes is pictured while admitting he is the best man for the job of president. At Pippin Beach, Cal., the fair bathers have taken up the fad of having fancy hose painted on their limbs. At Eggsoup, Ala., the chief industry is raising egg-plants. Trained hens are taught to plant the bulbs in rows. President Wilson's return to the Capital—in a flivver which possessses plenty of "pep" is pictured. Numerous other events of interest are sketched. A serious cartoon, "Signs of Peace," and a Dreamy Dud episode close the five hundred feet. The rest of the reel is taken up with North American scenic.

LOST TWENTY-FOUR HOURS (Three Parts—Oct. 14).—Dick Swift (Richard C. Travers); Milly Swift (Marguerite Clayton); Adolphus Smiley (Harry Dunkinson); Mrs. Dacre (Warda Howard); Mary Churchill (Gertrude Glover); David Swift (John Junior).

Dick Swift has promised that in the absence of his wife he will attend all meetings of the Society for Furnishing Tooth Brushes to the Natives of Baroola. But instead he falls in with Adolphus Smiley and the two visit several barrooms. Their car wrecked, they take the steering wheel and with it guide an uncertain homeward course on foot at an early morning hour.

Dick falls into a sleep which lasts twenty-four hours, Smiley awakening him by clinking ice in a pitcher after doctors had failed. Mrs. Dacre, whom Swift invited to call on himself and wife, does call. There is consternation. He makes David, his brother, insist the woman is their long lost sister. Mary Churchill, sweetheart of David, and her militant mother suspect the ruse. Sam Golden, the owner of the machine Dick smashed, arrives with a policeman and Swift eagerly submits to arrest. Dick is perfectly contented in his cell, safe from relatives and friends. But they sweep down on the police station and drag him forth. The sergeant finally unravels the mystery of Mrs. Dacre, who confesses she attempted to blackmail Swift. Everybody is happy at last but Adolphus Smiley, who started it all, isn't destined to be happy for long.

THE FABLE OF THE KITTENISH SUPER-ANNS AND THE WORLD-WEARY SNIPES (Two parts—Oct. 17) A Cove with the flossy Label of Adelbert Justitian came back to dazzle the Townsmen with the Wampum he had gathered He learned that he would be expected to pull a few House Parties The first week-end session was to be a Peace Conference for the antique Quackeydoodles and Speckled Hens. But the Second Party was to be a Hurrah Jubilee for the gay Debutantes and Blithe Lads from the Varsity The Sears and Yellows arrived and from the first tap of the Gong the bridles were off The Female Members of his old Sunday School Class began to blow Cigarette Smoke out of their Eyes Ears and Nose

Before he could suggest Prehistoric Euchre, the loud needle was at work on the Ragamophone. A. J. saw reputable women with Grandchildren get right out in the middle of the Floor and slap Father Time in the Face. The Old Ones arose Monday all freshened up after having slept a Grand Total of 6 hours since Saturday Night. With such exuberance A. J. feared that the rollicking Juniors, due the following week, would put his Home on the Fritz When the Buds and Striplings came he found himself surrounded by Pale Young Women and Gloomy He-Whiffets. They hunted dim Corners and lapsed into Death-Chamber Conversations A. J. tried to figure out why so many Young Lives had been Clouded On Monday the chastened Host was glad to get them all off the place.

MORAL.—Youth is the Time for Gravity

DREAMY DUD IN THE AFRICAN WAR ZONE (Oct. 18).—This is another split reel in which Cartoonist Carlson has worked out his humorous incidents by combining, through excellent double exposure, his human figures with his well-known pen and ink characters. Dreamy Dud, Dunk and the dog put out to sea. The captain orders the cook to quit boiling cabbage. The cook produces an alibi and Dunk's cigar is found to be the offensive smell. Before the captain can finish his argument a battleship opens fire on them, the gunners having orders to get the fat fellow. Dud and the dog delight in Dunk's dodging of fourteen-inch shells. Then a gigantic whale lifts the three off the boat and sends them whirling into space, Dud coming down right through a newspaper in which a cannibal chieftain is reading the latest movie news. "Spoila pictura Hank Walthall," says the chief angrily. Dud is chased over the desert and caught, but the chief's daughter pleads for his life. He awakens to find the colored washerwoman telling him to get up, while Dunk and the dog laugh. Five hundred feet of scenic share the reel.

MAROONED (Three parts—Oct. 21) The cast: John Prentiss (Edward Arnold); Nina Holliday (Alice McChesney); Rupert Elliot (Fred Malatesta); Capt. Bruce (Arthur Bates). Nina Holliday gets a chance to experience the unconventional situations she puts in her novels. She goes on a yacht cruise with Rupert Elliot, millionaire. Under the influence of drink Elliot makes bold advances and John Prentiss, a sailor, saves her. The yacht catches afire and Prentiss, plunging overboard to rescue the girl, finally gets her ashore on a rocky island. Unknown to them, the others of the party are saved. They write their names and the location of the island on a piece of paper and place it in a bottle, casting it out to sea.

Weeks pass and the strong John Prentiss finds himself in love with the girl. She, also, begins to love the stalwart seaman. Capt. Bruce of Elliot's yacht discovers the bottle in the [illegible] and [illegible] expedition is started. Prentiss is not to be found when the yacht reaches the island. Elliot refuses to recognize the simple marriage contract, the girl tells him exists between herself and the sailor. He [illegible] of darkness as the yacht prepares to steam away the girl leaps over the side and swims back to her husband.

THE ESSANAY CHAPLIN "A Night Out" (Arranged by Essanay for [illegible] be released The Tramp [illegible] "A Night Out." Five Parts—Oct 21.—Charlie Chaplin, as a tramp, is wandering along a country road when he [illegible] hoboes. He rescues her and is given a job on [illegible] of burglars and is shot. The girl nurses him [illegible] her. But the girl's sweetheart returns and Chaplin goes [illegible]

There [illegible] In a series of misadventures he spoils all the pictures in which he is working and drives the manager to distraction. The [illegible] companion go out for a good time on their day's pay. They look upon the juice of the grape when it is red, which leads to many adventures. After they have been [illegible] seek their room only to [illegible] They are found by an irate husband who hurls them into a bathtub of icy water, which finally brings them to their senses.

SELIG.

SELIG-TRIBUNE NO. 76 (Sept. 21).—Narragansett Pier, R. I.—For the purpose of stimulating patriotism among young women, the National Service School opens here with a large enrollment.

Santa Rosa, Cal.—Fifteen thousand native sons and daughters celebrate the sixty-sixth birthday of this State's admission to the Union.

Galveston, Tex.—Albertine Rasch, premier danseuse of the Imperial Opera, Vienna, assisted by her company, interpret new classical dances in the waters of the Gulf.

Verdun, France.—In the titanic struggle taking place here, millions of pounds of supplies are rushed to the firing lines by motor transport wagons.

Windbee, Pa.—University of Pittsburgh football squad hold preliminary fall practice.

New York, N. Y.—Thirty thousand striking car men hold mass meeting at Union Square to protest against the action of the street car companies in refusing to deal with the union.

Dequesne, Pa.—This city, better known as the steel city of America, celebrates the 50th anniversary of its incorporation.

San Jose, Cal.—Forest fires gain headway here, endangering many lives and causing enormous property damage.

Newark, N. J.—Five thousand Elks parade here under the auspices of the New Jersey State Elks' Association.

SELIG-TRIBUNE NO. 77 (Sept. 25).—Charlestown, Navy Yard, Mass.—Under the auspices of the Nautical Training School, twenty-two young men receive diplomas for having completed their cruise aboard the Naval Training Ship Ranger.

Philadelphia, Pa.—The Secretary of the Navy arrives here to address the delegates to the Waterways Convention.

Indian Head, Md.—A 16-inch shell from one of Uncle Sam's big guns crashed through the Swann home within two inches of cook stove, where two minutes earlier Mrs. Swann was preparing dinner.

Chicago, Ill.—Owing to the recent collapse of four small private banks, the State Bank of Schiff & Co experiences a run which might have developed into a riot but for a squad of police.

San Antonio, Tex.—The march of 15,000 troops from this city to Austin, a distance of 90 miles, constitutes the first movement of the entire army division, with full equipment, since the Civil War.

Chicago, Ill.—Everything you ever saw at a county fair, and then some, is found at the fashionable South Shore Country Club, where social elite turn their pockets inside out for charity.

Washington, D. C.—The Naval Advisory Board, headed by Thomas A. Edison and Secretary Daniels, meet here for conference on naval affairs.

CONVERGING PATHS (Two Parts—Oct. 9).—The cast: Dan, of the slums (Robyn Adair); Nell, of the green fields (Virginia Kirtley); Paul, a minister (Leo Pierson); Mary, his wife, (Eugenie Forde). Written by Hettie Grey Baker. Directed by Burton L. King.

Dan never knew anything but the city slums, while Nell was born near the green fields and running brooks. Came a day when Nell left the old home farm and sought the great city, there to earn her livelihood. Dan, of the slums, sank lower and lower in the social strata. Nell soon found that city life was a delusion and a snare. Finally she was given notice that her services were no longer desired by her employer. Then it was that the country girl realized that she was alone and penniless in the heart of a relentless city.

One night she wandered through the slums, finally venturing into the portals of a little mission. There, seeking shelter for the night, she secreted herself while the mission worker and his wife dismissed their little flock and left the house of worship for the night. That [illegible] Dan of the slums was [illegible] by the police and was pursued. Desperate, the young man sought a hiding place in the little mission. After the pursuers had passed, he turned on the light and there confronted Nell.

In the meantime, the clergyman and his wife had returned to the mission and they encountered the two. The clergyman offered Dan another chance if he would promise to be a man. Dan proved his worth, returned later to the little mission and there sought the love of Nell, which was sincerely returned. The minister then made Dan and Nell man and wife.

A MISTAKE IN RUSTLERS (Oct. 14) The cast: Tom (Tom Mix); Vicky (Victoria Forde); Dick (Sid Jordan); Sheriff (Leo Maloney). Written and produced by Tom Mix.

Tom and Vicky are sweethearts and plan to marry soon. There has been rustling of cattle on the range, and the sheriff offers a reward for the capture of the rustlers. Tom prizes a silk handkerchief presented to him by Vicky, and hides it in the bunkhouse. Buck, a cowboy, guilty of rustling, steals the kerchief, ropes a calf and ties the animal with the kerchief that Vicky gave Tom.

The cowboys find the calf tied on the ground, take the kerchief, show it to the sheriff, who at once recognizes it as belonging to Tom. Tom, after a battle, escapes the sheriff, for he does not know what that officer has against him. Buck believes he is safe and resumes his rustling. However, Vicky detects him in the act of branding a calf belonging to her father. She captures Buck, brings him back to the ranch and Tom is exonerated.

SELIG-TRIBUNE NO. 78 (Sept. 28).—New York, N. Y.—Prominent and wealthy men from every section of the United States attend the funeral of Seth Low, former mayor of New York and former president of Columbia University.

New Braunfels, Texas.—With the coming of cool weather on the border, camp life and "hike" maneuvers become more acceptable to the boys.

Chicago, Ill.—"Leather high? Oh, well, wooden shoes make life's walk easy," says Miss Thomas, society debutante, as she leaves her fashionable hotel and clatters down Michigan avenue on a shopping tour

Mill Valley, Cal.—The twelfth annual Dipsea Cross Country Classic is won by H. A. Anderes, with a 12-minute handicap, from a field of seventy contestants.

Chicago, Ill.—Jacob S. Coxey, who more than twenty years ago led an army of unemployed to Washington, is now an independent candidate for United States Senator from Ohio.

San Diego, Cal.—Type of Caterpillar tractor used by the United States army, which, when armored, is used so successfully by the British army, in recent attacks on German trenches in northern France.

Verdun, France.—The following picture of Verdun before and during its bombardment by the Germans, shows the terrible effect of tons of steel which have crashed into the city for many weeks.

SELIG-TRIBUNE NO. 79 (Oct. 2).—Portland, Me.—The steamer Bay State, with 200 passengers aboard, crashed into Ingalls Rock in a dense fog.

Los Angeles, Cal.—An exciting game of push-ball is played here by the Sophomores and Freshmen of the University of California.

Zion City, Ill.—Fifteen hundred road boosters of Illinois and Wisconsin, in 250 automobiles, meet at the State line and pledge themselves to make Sheridan Road, between Chicago and Milwaukee, the finest motor boulevard in the country.

Alpine, Texas.—Within a few moments after the passing of the Sunset Limited, an oil tank is wrecked from some unknown cause a few miles from this place and piles up along the tracks.

San Jacinto, Cal.—On the Saboba Indian Reservation near here is held the All-American Papoose Congress.

Locust Valley, L. I.—Society elite of New York and Long Island attend the annual Piping Rock Horse Show.

El Paso, Texas.—Twenty-six thousand United States soldiers, making a line twenty-five miles long, march in the largest all-military parade seen since the Civil War.

Chicago, Ill.—The Chicago Tennis Club holds the first annual night tournament ever played on concrete courts.

ONLY A ROSE (Three parts—Oct. 16).—The cast: Joseph Dorn (Robyn Adair); Alma Dorn, his daughter (Virginia Kirtley); Louis Hunt (Leo Pierson); James Phelps (E. J. Brady); Mrs. Phelps (Eugenie Forde); Kate Phelps (Lulla Maxam). Written by W. M. Ritchey. Directed by Burton L. King.

Joseph Dorn has for fifteen years been a bookkeeper for James Phelps, a wealthy broker. Dorn is in ill health, but in spite of this fact, endeavors to pursue his daily duties. Louis Hunt, also in the employ of James Phelps, loves Alma Dorn, Joseph Dorn's sister, but when he meets Kate Phelps, the broker's daughter, he forgets Alma.

Dr. Boyd, driven to desperation by debts, visits Phelps, demanding the money due him. Phelps refuses, and in a moment of madness, Dr. Boyd threatens to shoot the broker. Dorn, the bookkeeper [illegible] this action reaches through the window leading into Phelps' private office, and snatches the revolver from Boyd's hand. Phelps thinks Lewis Hunt had come to his rescue, and Hunt does not tell his employer the truth.

Overcome by the exertion and excitement of saving his employer's life, Dorn collapses, and is taken home. Dr. Boyd, in attendance on Dorn, hears the facts concerning Dorn's action in saving his employer's life. He goes to Phelps, tells him the truth and the broker upbraids Hunt. He then rushes to Dorn's bedside, but arrives too late to aid the bookkeeper. Phelps, endeavoring to make amends, gives Alma a check for $10,000.

Kate Phelps loses all affection for Hunt when she finds he has taken the credit that belongs to another. A rose brightened the last hours

of Joseph Dorn's life, and after his death the petals of the rose wither and die, and as they drop one by one from the stem, Alma Dorn tears up the check written by the broker.

A BOOMERANG (On the Same Reel).—Old Ebenezer Ploughshare, attracted by a piece in the paper, pays his tuition fee and learns to be a detective. Later, he finds that he has paid his butter and egg money for a tin star and a printed diploma.

Advised by a friendly policeman, he returns to the scene of his undoing and asks the two sharpers how to work the handcuffs which were also sold him. They demonstrate the worth of the manacles by fastening them on their own wrists. Then it is that Ebenezer arrests the sharpers, and turns defeat into victory.

AN EVENTFUL EVENING (Oct. 21).—The cast: Jack Winton (Tom Mix); Marion Mathews (Victoria Forde); Bettty Mathews (Betty Keller); Jim Mathews (Pat Chrisman). Written by Victoria Forde. Produced by Tom Mix.

Jack Winton arrives at Jim Mathew's ranch to carry out a schedule by which he is to fall in love with Betty Mathews. Instead, he is attracted by Betty's sister, Marion, who does all the work, while Betty plays lady in the parlor.

Later Betty overhears Jack and Marion planning to elope at midnight. Betty takes the place of Marion much to the disgust of Jack when he discovers he has a different girl. Jim Mathews, the father, discovers that Jack and Betty are missing. He goes in pursuit, and finds Betty crying at the locality where Jack had deserted her in his return to the ranch for Marion. Mathews and Betty then go in search of Jack and Marion, but the two elopers are already married when they are overtaken.

Universal Film Mfg. Co.

VICTOR.

ROOM RENT AND ROMANCE (Special Release—Oct. 16).—The cast: Slim Hoover (Victor Potel); Claudius Cupid (Ed. Sedgwick); Peggy Plantem (Eileen Sedgwick); Sallie Sloppus (Jane Bernoudy). Scenario by Roy Clements. Produced by Roy Clements.

Slim Hoover and Claudius Cupid are hall-room boys, both in love with Peggy Plantem, a wealthy young widow. Slim and Claudius, intent on "beating each other" to the pretty prize with a proposal of marriage, race to a tailor shop to have their clothes pressed. Slim arrives first and is placed behind the screen in the "press-'em-while-you-wait" establishment, while Claudius on his arrival is placed in the tailor's living-room. Claudius discovers that the remnants of the tailor's dinner are covered with ants, and manages to transfer the ants to Slim's newly-pressed trousers. They both, after beating the tailor out of his charges, reach the home of the widow.

The ants begin to "work" on Slim, much to the joy of Claudius. But in the midst of the fun he is confronted by the presentation to him of an ultimatum from the landlady to pay his room rent or get out. Slim and Claudius both get "in bad" with the widow and are ordered from her home. When they arrive home they find that their landlady has ordered Sallie Sloppus, her maid of all work, to evict them from their rooms.

MAIN 4400 (Two Parts—Oct. 22).—The cast: Frank Milburn (Herbert Rawlinson); Joyce Bruce (Agnes Vernon); Marvin (Carl Von Schaffer); Du Maurier (Harold Mathews). Scenario by Max Havey. Produced by William Worthington.

Frank Milburn, a novelist, is burning the midnight oil, when his artist friends, Du Maurier and Marvin break in upon his reverie. Frank is annoyed at the interruption and goes for a walk in the park. He rescues a girl from the clutches of a ruffian and escorts her to her home. Frank's friends are wondering what has become of him, when he appears and relates his evening's experience. Upon questioning Frank, who discloses that he has the number of her home, Marvin discovers it is the address of an insane asylum, and all decide the fair unknown must be a nurse in the institution.

For some days after Frank is so obsessed with thoughts of the dream girl that he cannot attend to his writing and finally the boys become worried and arrange to help him. Du Maurier phones "Madison Square 4400, Insane Asylum," and requests that a couple of strong arms be sent immediately to secure a friend of his who has gone "nutty." Marvin suggests they draw up a statement to the effect that Frank is in possession of all his senses, to prove later he is sane, which the three then sign.

Upon finding himself an inmate of the asylum Frank submits to various indignities, thinking to be rewarded by a sight of his dream lady and is not disappointed for while strolling about the grounds the following day he discovers her talking to one of the doctors. He discloses his identity and a week later the boys receive an urgent letter commanding them to get him out immediately, as he wants to leave the place at once with the dearest girl in the world.

Dr. Regan at some distance notices them and orders her to go in. Furiously Frank grabs him and a fierce fight ensues, which is brought to a climax when armed attendants rush up and the doctor orders a strait-jacket for the unruly patient. As the two friends have been arrested on the way to his rescue, Joyce determines to aid him, and, having an appointment to attend a masquerade ball with one of the doctors, manages to secure a cavalier costume and smuggle Frank through the gates. He then suggests a call at the parsonage. When Marvin and Du Maurier, after their thirty days' enforced holiday, return to look up their long-lost friend, much to their amazement they find him, now a happy husband, reaping the benefits of a well-earned reward from his new book entitled "Hearts and Strait-Jackets."

RED FEATHER.

BARRIERS OF SOCIETY (Five Parts—Oct. 16).—The cast: Martha Gorham (Dorothy Davenport); Westie Phillips (Emory Johnson); Harry Arnold (Richard Morris); Silas Gorham (Mr. Montague); John Phillips (Alfred Allen); Mary Phillips (Miss Whiting). Scenario by Fred Myton. Produced by Lloyd B. Carleton.

Westie Phillips, the son of poor and simple fisherfolk, notices a woman marooned on a rock with the tide rising. He rescues her and ever this memory of her remains with him. To Martha Gorham, the daughter of a millionaire, it is only an incident to be remembered for a short time with gratitude toward the boy.

In love with Martha Gorham is Harry Arnold, a man considerably older, whose one aim in life now seems to be the winning of her, despite her refusal. Her father, Silas Gorham, is fond of Arnold and favors his suit, although he does not urge his daughter to marry. Arnold invites Martha and her father to go on a cruise with him on his yacht and she consents. Arnold has arranged with his captain to have it appear that the yacht is wrecked near an uncharted island, so he can take Martha to this spot alone and after a month or so the captain is to return and pick them up.

About the same time Westie Phillips decides to go out into the world and make his way. He is shanghaied aboard a vessel bound for the Orient and meets with such severe treatment that he manages to escape in Honolulu. It so happens that the Arnold yacht is in the vicinity, and one of the men becoming troublesome, the captain decides to put him ashore. Fate again brings Westie and Martha together, for he secures the sailor's place on board he yacht. He recognizes Martha, but she does not know him.

Westie scents that Martha is in danger, and it is with a great deal of satisfaction that he sees Martha repulse the advances of Arnold. Then comes the time when the yacht is in the vicinity of the island. Arnold's plans work out nicely, as he gets Martha in a boat away from her father, but Westie, though he does not know exactly what is happening, senses that there is danger for the woman he loves and insists upon accompanying Arnold. The captain fells him with a blow. Gorham and the others take to the boats and Arnold and Martha are in a boat by themselves. Westie secures a boat and rows for the island. He hears a woman's screams and again comes to Martha's rescue. Then the three take up their life as they find it on the island. Arnold becomes almost crazed when he finds his plans foiled and offers Westie any amount of money if he will but move to the other side of the island. One night Arnold tries to kill the girl, and Westie again saves her. One day Westie and Martha sight a ship and manage to attract it. Before the boat arrives Westie and Martha recognize their love for each other, and their destiny is fulfilled.

UNIVERSAL SPECIAL FEATURE.

LIBERTY (Episode No. 9, "Trapped.—Two Parts—Oct. 9).—The cast: Liberty Horton (Marie Walcamp); Theresa (Mae) Emery); Pancho Lopez (G. Raymond Nye); Pedro (Eddie Polo); Capt. Bob Rutledge (Jack Holt); Major Winston (Neal Hart); Manuel Leon (Bertram Grassby); Jose Leon (L. M. Wells). Written and directed by Jacques Jaccard.

The last episode ended with Liberty holding the whole band of rebels at bay with the rifle that she had stolen from her guard. After Bob's bonds have been untied he takes the gun. Just at this time the rangers that Pedro has met put in their appearance. There is great excitement and in the confusion Liberty and Pedro escape, but Bob and his men are quickly surrounded and besieged on a little peak in the desert.

Liberty and Pedro are enabled to escape by means of an aeroplane that comes along at that moment. Then Lopez, as he has found out that the troops have been ordered to withdraw, sends orders to all the bands that it is time for another raid and names the meeting place. The couriers set out post-haste to ride the rounds and spread the word.

All the while Bob and his men are held prisoners in the little natural fort and are surrounded on all sides by the Mexicans. They think that Liberty and Pedro have been killed. But the aeroplane that was carrying Liberty and her faithful servant to safety breaks down and they are once more thrown into the hands of the bandits.

TIMOTHY DOBBS, THAT'S ME, No. 10 (Last Episode—"Fame at Last"—Two Parts—Oct. 16).—The cast: Timothy (Carter De Haven); Jeff (Robert Milash); Tin-Eared Terry (Ivor McFadden); Landlady (Margaret Whistler). Story by Bess Meredith. Produced by Wallace Beery.

Timothy is held by the landlady as security for the back rent, and as a last resort he tries to make his escape in some rugs the carpet cleaning man has called for. He is discovered and the landlady takes him to the Sunset Loan Office to pawn him. At the pawnshop he manages to get a pair of scissors which a man is pawning. With these he cuts the leash that binds him and escapes. He then comes upon an offer of a thousand dollars to any man who will last three rounds with Tin-Eared Terry, the Terror, and determines to get the money. After training he goes to watch his opponent, Terry.

Finally the night of the fight arrives and Timothy has a bad case of cold feet. Jeff has a scheme which gives Timothy heart, and Jeff's proposition is to make Terry lose the fight or kill him with a gun. He tries it out on the Terror. Then the manager comes to Terry and tells him that the receipts for the night are small and threatens to make Terry a dead man if he doesn't win the fight. At last Timothy wins, but the manager has absconded with the money.

The next morning Timothy is accosted by a detective, who accuses him of forgery. He and Jeff jump on a street car, and the detective follows them on a sight-seeing bus, bound for Universal City. There Timothy in the visitors' gallery sees his double, the man wanted for forgery, working in a scene. He follows him when the latter is excused to take a smoke and knocking him out, Timothy dons his clothes and enters the set when they are ready for work again. He makes a wonderful hit, and after the scene is taken he goes to the manager's office and is given a contract at one thousand dollars a week.

Leaving the manager's office he is seen by the detective, who comes to Universal City, and, running around the studio, Timothy outwits and loses him. The detective then comes upon his double as he is awakening from the knock-out potion Timothy administered to him and makes the arrest. Timothy then is advertised extensively by the Universal Company and is on the road to fame and fortune.

GOLD SEAL.

THE WRATH OF CACTUS MOORE (Three Parts—Oct. 17).—The cast: Cactus Moore (William V. Mong); Charles, his son (John Ryan); Charles Reeves (E. F. Power); Elizabeth, his wife, and Reeva, his daughter (Peggy Coudray). Written and produced by William V. Mong.

Charles Reeves, Mayor of Bartow, lives with his daughter, Reeva, who loves and is loved by Charles Moore, a prosperous young man of the vicinity. When Charles is placing the engagement ring on Reeva's finger [illegible] her father's consent to their marriage, Mr. Reeves tells them why he cannot freely consent to their marriage.

Twenty-five years ago, he tells them, when he was a young college student, he returned home for a summer vacation. He arrived in the little Western village on the night that the young folks were holding their annual lawn dance. Accompanied by a friend, he went to the dance to renew old acquaintances. He met Elizabeth Willis, whom he greatly admired, and who thought favorably of him. Elizabeth accepted him for her partner for the next dance.

During the evening young Cactus Moore, so called because of his reckless living, was imbibing with his roistering companions at the village saloon. On the way to the ranch where they were employed they happened to think of the dance and decided to attend. Arriving there, Cactus finds the young college student dancing with and showing marked attentions to Elizabeth. This young Cactus resents, and after heaping insult after insult upon young Reeves and being unsuccessful in provoking a quarrel, he vents his spite upon others. Reeves offers himself to Elizabeth as her escort. Their friendship ripens into love, he courts her and they are married. Cactus, in his rough way, loves Elizabeth and cannot become reconciled to the jilt. He marries, however, and to him a son, Charles, is born. Twenty-five years have elapsed [illegible]

for the man whom he believes tricked him out of Elizabeth's affection.

After telling the story to the young couple Mr. Reeves reminds Reeva that since her mother is dead she must decide for herself and follow the dictates of her own woman's heart in regard to her love for Charles. Some time later Cactus, now old and bent, is brought face to face with his real self when he appears unforbidden at the marriage feast of Charles and Reeva. His iron will, his temper and his deep-rooted hatred are broken by the sweet, gentle nature of his new daughter, Reeva.

L-KO.

SAFETY FIRST (Oct. 18).—Charlie and Moore at last commit a big robbery, but they cannot decide how the "swag" should be divided. They finally decide to put it in the safe and divide the money the next morning. But there is only one key to the safe, and Charlie keeps that. Moore hears Charlie planning to get the whole amount and plans revenge. He plants a bomb in the safe that is set to blow up at the time when Charlie has planned to get the money.

That night Charlie goes to rob the safe, and when he hears Moore coming hides in it. Moore and his pals close the door and then proceed to take the safe away. They lower it to the ground and then carry it behind an auto all over town. But by this time the hour for which the bomb is set is fast approaching, and all the parties concerned are getting a bit uneasy. The bomb exploded and all the crooks were blown to the winds.

SHE WANTED A FORD (Oct. 22).—The cast: Dan (Dan Russell); Gertrude (Gertrude Selby); Billie (Billie Ritchie).

Gertie arrives at the hotel with her man and then the trouble begins. At the hotel are a great many onlookers and among them is the dangerous Billie, as well as the jealous Dan. Billie at once forces his way to the front as he takes the flower that Gertrude gives the janitor. Then he pursues his advantage until Gertie says she must have an auto ride. He is stumped until Dan says that he will furnish the car.

In the meanwhile Dan and his friends have secured a car that is minus an engine. They plan to get inside and act as the engine themselves. So the two of them get inside and the auto starts. It is all very well until the darn thing starts down hill and then they lose control. They exceed the speed limit by a great deal and the cops follow. But in the end the motor gives out and the whole party comes to grief. Billie and his fair inamorita are left in the lurch with no car.

LAEMMLE.

PROWLERS OF THE JUNGLE (Special—Oct. 2).—Dr Lutton is a missionary who has determined to convert the savages in Africa. The district in which he settles has been colonized by some Arabian traders, and one day he receives a call from one of these people. He leaves his sister in charge of another doctor named Rane and goes to the aid of the native who has called.

In the meantime the chief of a band of marauding savages is taken ill and sends for the doctor. Dr. Rane responds to the call, but finds that he can do nothing for the sick man, and the chief dies. The savages think that some wrong has been done, and at once go on the warpath. Dr. Lutton's wife takes the baby and hides in the woods. After an exciting time they are rescued from the dangers of the jungle.

THROUGH BABY'S VOICE (Two parts—Oct. 18).—The cast: The Husband (Douglas Gerrard); the Wife (Edna Maison); the Child (Zoe Rae). Scenario by Calder Johnstone. Produced by George Cochrane.

When the little one was four years old the mother returned to the old life of parties, dances, theaters and midnight suppers. The father accompanied her, but neither found any real happiness in life and soon came quarrels. Then they decided on a separation. A consultation with the old family lawyer, who had been her guardian prior to her marriage, resulted in the shrewd old gentleman conniving with a judge, who was one of his cronies. A separation was agreed upon and papers were drawn up, it being set forth in the agreement that neither party was to see the other, nor the child, who was to be left in the guardianship and care of the lawyer. It was also stipulated that the only means of communication between the two parties should be through the child.

As time went on, in their loneliness, came visions of their baby. And the little girl missed her mamma and papa. When her fifth birthday came around the lawyer planned a party for her. She called up mamma and invited her to the party. That afternoon the mother came to the lawyer's, but he would not permit her to see the little girl. While they were in the library the father called and the lawyer received him in the hall. The baby had phoned him, too, and invited him to the party. Then the instinct of paternity asserted itself, and he declared that he would see his child, "law or no law," and bounded up the stairs. In a moment the little one was in his arms and then he began helping her fix the electric light fixture candles.

Mother, meantime, had seen him run up the stairs, for she had overheard the loud talking in the hall. The lawyer quietly slipped into the library to watch events. Mother quietly slipped up the stairs and through the doorway of the nursery watched "Daddy" and Baby. The child saw her mother, squealed with delight and ran to her. They could not resist baby's appeal and a reconciliation soon followed.

BISON.

THE CONSPIRACY (Two Parts—Oct 21).—The cast: Dick Olney (Harry Carey); Matthew Montague (E N. Walleck); Hodges (L. C. Shumway); Majorie (Edith Johnson). Written by William Parker. Produced by Henry McRae.

Accused of stealing the annual report of the Great Western Railroad, thereby blocking a big deal, Dick Olney is discharged in disgrace by Matthew Montague, president of the road. Dick, a young man of good breeding, became an underling in the railroad office when his father lost his fortune. The president's daughter, Marjorie, knows this and is interested in Dick. Hodges, the president's secretary, is jealous. A money lender's note falling due, Hodges steals the annual report and sells information in it to the opposition road. To clear himself he throws suspicion on Dick. Dick saves the life of Marjorie and her mother, and Montague wishes to reward him. Dick pleads for reinstatement to prove his honesty. Montague decides to give him another chance.

Dick becomes suspicious of Hodges, and Jimmy, the office boy, learns that Hodges and a money lender, Gentry, are plotting to buy land through which the Great Western extension must pass, and to sell it to the railroad at a big price. When President Montague leaves on his special train to buy the land, Hodges and Gentry drug him. Dick discovers the conspiracy after the train leaves and he and Marjorie begin a mad race in her auto to catch the special. When the auto breaks down Dick gallops forward on a horse, hoping to flag the train at Charing Crossing. But he reaches there too late. The horse stumbles and falls on the track and Dick is pinioned under the animal.

A freight train is rushing upon them. A motorcycle officer saves Dick's life, so Dick borrows the motorcycle and he rides from an embankment onto the freight train. The train stops and Dick explains the situation. The engine is uncoupled and speeds after the special. The special arrives at Sanger Station. Hodges remains with the drugged president, while Gentry goes to buy the land. When Dick reaches Sanger, Montague is revived and sees Hodges' perfidy. Marjorie comes up in her auto and Dick, Marjorie and Montague race madly to the farm and block the sale in the nick of time. Gentry tells of Hodges' part in the conspiracy. Dick then marries Marjorie, as his future is assured.

JOKER.

BEANS AND BULLETS (Oct. 21).—The cast: President (Charles Conklin); his daughter (Lillian Peacock); Major, her suitor (Milburn Moranti); General, his rival (Jack Francis); Pedro, a peon (William Franey); his wife (Gale Henry). Scenario by Harry Wulze. Produced by W. W. Beaudine.

A Major and General call on the President's daughter and make love to her. The officers fight over the girl's favor and decide to have it out in a duel. They each hire Pedro, who has escaped a wife, to throw pepper in the opponent's eyes to spoil the other's aim. Pedro does the same to both, and when they discover they have been unconsciously duped they take a few shots at Pedro to soothe their feelings.

They then decide to revolt in order to get the girl. They secure their army, consisting of two men, and secretly hold drill. This drill is discovered by two soldiers of the President's army and they hurry to tell the President of the revolution. The soldiers desert and Pedro volunteers. The President is so tickled he promises Pedro the girl and future presidency.

The battle takes place, but Pedro runs away. His wife, on her way to deliver washing, discovers him. Pedro retreats and the wife hurls a stick of dynamite after him. He ducks, but it lands in the midst of the revolutionist army and subdues it.

The President forgives the revolutionists and all go to a garden fete in honor of Pedro, the hero. The wife, having been looking for him, sees him enjoying a fandango, and she routs the whole of both armies and leads Pedro to the washing.

IMP.

THE PERJURER (Oct. 2—Special Release).—Fred Blackwell and Jane Simpson, who live by their wits, determine to do the farmer, Jim Slogan, out of his property, upon which iron ore has been discovered. She gains the confidence of Jim, marries him and they have a child. She tires of the life, and calls upon Blackwell to take her back to her former life. He comes to get her, but in escaping he kills Jim's father.

Jim is accused of the crime and sentenced to prison. Jane gains possession of the child and lives in the city with Fred. Jim is pardoned by the Governor, and sets out to seek his child. He traces Jane and there is a fight for the possession of the child. Blackwell and Jane get their deserts and Jim returns to the farm with his daughter.

REX.

THE UNFINISHED CASE (Oct. 9).—In Paris there is a doctor who is studying in the Latin quarter, when he falls in love with a girl there. They live together for some time and then comes the day when he has to return to the States, and she is deserted.

Years afterwards, in America, his wife—for he has married—advertises for a French maid, and the girl whom her husband had wronged years before answers the ad. and secures the position. The man can say nothing, as he does not want his wife to know the black chapter in his past.

Some time later the doctor dies suddenly, and there is a great mystery, as no cause is apparent. A detective is called, and he is suspicious of the maid. It afterward turns out that she had killed him by putting germs in some fruit that he had eaten for breakfast. The woman had no thought to destroy the germs that she did not use, and so was not quite cunning enough to escape detection.

NESTOR.

HIS OWN NEMESIS (Oct. 16).—The cast: Antonio Cardonio (Lee Moran); Lucile Cardonio (Priscilla Dean); Gaston De Versey (Eddie Lyons). Written by W. R. Newman. Produced by L. W. Chaudet.

Antonio, a musician, is jealous of his wife, who aspires to be an artist. Unable to tolerate his unjust jealousy, she writes him a note, saying that she is going to leave him and return to her best love, meaning that she is going to take up her art. She secures a position with Harry Armsdale, the artist, as his model, and they become friends.

Later Antonio and Harry meet and their friendship is at once mutual. He tells Harry of his preparations for revenge. Harry offers his assistance in finding and punishing the scoundrel. Antonio has in the meanwhile become an expert in fencing and a crack shot. Harry marvels at his skill and revels at the prospect of what Antonio's victim is going to get when he is run down.

Antonio discovers his wife's hiding place and when he tells Harry of his discovery Harry

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requests that he may be present at the "killing." Later Harry takes Lucile to the cabaret, where Antonio is playing. Harry asks Antonio to meet his lady friend and as he is about to introduce them it is discovered that Lucile is the runaway wife and Antonio suspects Harry as the lover.

Antonio opens fire upon Harry and a general uproar in the cafe follows. Gaston succeeds in quieting Antonio and explanations follow and there is a reconciliation between husband, wife and friend.

PAT'S PASTING WAYS (Oct. 20). The cast: Pat (Pat Rooney); the Village Constable (Charles Briden); Vivian (Jane Bernoudy); Her Husband (Ed. Brady); Katie (Marcia Moore). Written by Chas. J. Wilson, Jr. Produced by R. A. Dillon.

Pat, the village bill-poster, is in love with Katie, daughter of the constable. All goes well until Pat comes upon the notice that the village council has decided to prohibit posting bills on stationary objects. It means that Pat is out of business. Vivian, the advance agent for the one-night-stand company, arrives in the town broke, and depending on the advance sale to bring the company from the last stand. She hunts up Pat, who tells her of the new order.

She starts flirting with Pat, and finally wins him over completely. Pat decides to take a chance and post the bills. He throws Katie aside for Vivian, and Katie is heartbroken. Pat attempts to evade the law by posting the bills on moving objects, such as cows, pigs, chickens, etc. He even discovers the constable asleep, and in his haste pastes one of the bills on his back. In the meantime Katie has gone to see her rival, and discovered her replacing her wedding ring and gazing at a picture of her husband, the manager.

The novelty of the advertising attracts the villagers, and Vivian is doing a good business. Katie decides to take a hand, and recognizing the husband at the depot, she tells him that his wife is going to run away with the billposter. As the picture ends, Pat has to flee, and pastes his last poster on a moving freight train.

UNIVERSAL.

ANIMATED WEEKLY NO. 40 (Oct. 4).

Peculiar Subway Wreck.—Steel cars collapse when trains crash during big strike, but nobody killed.—New York City.

Naval Boat Races.—Illinois Reserves hold annual rowing contests in Lake Michigan, Chicago, Ill. Subtitle: The winning crew.

"Movies" to the Rescue.—Allowed to picture Army football gave, from which public is barred by quarantine, West Point, N. Y.

Ford in Universal City.—Auto magnate spends five hours in magic town where "movies" are made.—Universal City, Cal. Subtitles: Surrounded by Universal Beauties. He meets the camel and the elephant, too.

Fashions for the Kiddies.—Designers busy with what up-to-date little folks wil wear this winter. Subtitle: In real life.

Two Candidates Busy.—President Wilson conducts his campaign at Shadow Lawn, while Mr. Hughes swings "around the circle." Subtitle: President talks to business men.—Shadow Lawn, N. J. Ex-Justice Hughes addressed steel workers—Duquesne, Pa.

Pounding to Pieces.—Seas rocking wrecked Boston steamer, Bay State, on ledges of "Old Anthony."—Portland, Maine.

Edison Greets "Old Timers."—Inventor, host of veteran telegraphers, who remind him of his days at key.—Menlo Park, N. J.

When a Zeppelin Is Bagged.—View of wreckage of giant machine shot down in raid on England, showing enormous amount of wire used in structure.—Enfield, England. Subtitles: Digging out an engine. A portion of a gondola. Soldiers and police keep crowds back. British aviators honor foe at burial.

Speed Kings Dare Death.—Stars of motor world compete in famous Astor Cup Classic.—Sheepshead Bay Speedway, N. Y. Subtitles: Making 115 miles an hour. They're off. Full speed on death curve. The winer, J. Aitken.

Lighthouse Has Birthday.—Famous beacon at entrance to Boston Harbor, 200 years old, has celebration.—Boston, Mass. Subtitle: Secretary of Commerce Redfield greets the veteran keeper.

Cartoon by Hy Mayer.

Mutual Film Corporation

MUTUAL STAR PRODUCTIONS.

PHILIP HOLDEN-WASTER (American—Five Parts—Oct. 9—No. 142). The cast: Philip Holden (Richard Bennett); Miles Holden (George Periolat); Louise Holden (Adrienne Morrison); Helen Landon (Rhea Mitchell); Robert Landon (Clarence Burton); Paul Merwin (Orral Humphrey).

Philip is a great discouragement to his brother, Miles, in whose home the young dilettante is living when the story opens. Louise Holden, wife of Miles, labors valiantly to interest her dreamy young brother-in-law in something besides literature, but fails in this until after great urging, Philip is induced to attend a bridge party given at the house. This marks the turning point in his career, for while marking time among the fashionables in his brother's drawing room, he is presented to Helen Landon, daughter of a wealthy banker.

The moment that Philip looks into the eyes of his adored, he loses interest in the book he is trying to write. He falls deeply in love with the girl. But he dares not tell her in so many words of his love, for just a few hours before they met he was informed that his account is overdrawn at the bank. Miles denounces Philip as a waster, doomed to a miserable end.

Helen's father, Robert Landon, is in league with Miles to corner a certain mining stock, D. L. & B. Their intention is to hammer the stock until nobody wants it and then buy in the concern on inside information they have obtained as to its real value. Pushed to consideration of material matters by the constant urgings of his brother and by the necessity for bestirring himself if he is ever to meet his beloved Helen on equal terms financially, Philip starts out looking for work.

When the young dabbler in literary wares announces to the head of a big business concern that he wants a job at $6,000 a year as a starter, the situation is irresistibly comic. The young fellow is turned away wherever he goes, until, entering the office of a mining stock shark, he finds an opportunity to sell stock on commission, taking his commissions in stock, which the promoter himself believes worthless. It is real artistry that accuates Philip laden with a collection of pictures of the mine location to sell stock. With the soul of an artist he expatiates to wealthy women on the beauty of the scenery surrounding the mine property, and with the luck that provided for shorn lambs, he sells it like hot cakes on this extraordinary plea. Then comes the surprise. The promoter receives a telegram which apprises him that immense quantities of ore have been uncovered.

The stock which Philip has been carrying round in his pocket is now worth a fortune. While trying to talk to his fiancee, for by this time he has proposed to Helen Landon, he overhears a plot between his supercilious banker brother and Landon, the father of Helen, to corner the market in D. L. & B.

Philip enters the stock market against the two plotters and buys in stock as fast as they hammer it down, obtaining it practically at his own figure before Landon and the elder Holden realize that they have been caught short. In this dilemma they discover that much of the stock they have been selling has fallen into the hands of Philip and Landon telephones in desperation to his putative son-in-law to "come on over." Philip is appealed to by the two market riggers to let them have enough of his stock to cover their shortage. Copying the superciliously superior air of his brother, Philip keeps them on the anxious seat for a time, but finally yields with the smiling consent of Helen.

REDEEMED (Turner—Five Parts—Oct. 9—No. 143).—The cast: Roma Sano (Maud Stewart); Father Anselm (Henry Vibart); Harry Somers (Tom Powers); Marea (Florence Turner).

The plot is centered about Roma Sano, an Italian actress, who has achieved success on the London stage, but whose popularity and prosperity have caused her to become arrogant to the extent that she ignores her peasant uncle and aunt, who befriended her when she was a child in Italy. Roma has been receiving the attentions of Edward Grimshaw, a man about town. Grimshaw is married and dependent on his wife's income for support of his profligacies. In order to bring Grimshaw, whom she loves, to her feet, Roma carries on a secondary affair with Harry Somers, a wealthy young London bachelor.

Roma learns that her little cousin, Marea, has been left destitute by the death of her parents, and that the priest of the Italian village in which she was born is sending Marea to her. The parents of the little girl, Marea, are the uncle and aunt of Roma, who cared for her when she was a child. In a letter, Marea implores her cousin to aid her in recognition of the aid that was once given the actress. Roma is furious at what she considers the burden of caring for Marea. She receives the news with every evidence of displeasure. Marea arrives at Roma's home while the latter is at the theater. She is taken in charge by Roma's housekeeper.

In the next few days Marea becomes somewhat accustomed to her new surroundings. When Harry Somers calls at the house he is attracted by the beauty of the little Italian girl and volunteers to teach her English. A friendship is thus established between them. Roma becomes jealous of Somers' attitude toward the girl. Somers takes advantage of Marea under a promise of marriage and the child is frantic with shame, urging that they be married immediately. Confronted with this situation, Marea goes to Roma for aid and comfort, only to be denounced as a schemer. Marea is turned out of the actress' home and becomes a wanderer. When she is almost in the depths of despair her child is born, and, having no means of caring for it, she leaves it at the gate of a mansion.

This turns out to be the home of John Gordon, a wealthy philanthropist, whom Roma has married since the collapse of her affair with Grimshaw, though she maintains a liaison with the latter. Roma has refused to accept the responsibility of motherhood and so it comes about that Marea's child is adopted by the Gordons. Soon after, Roma is caught in a compromising situation with Grimshaw. Gordon turns her off. During the dramatic scenes that attend Roma's exposure, Father Anselm, a fine old priest, tries to compose the family difficulties, but without success. Gordon attaches himself to the mission conducted by Father Anselm, settling part of his fortune on his faithless wife.

Marea, reduced to penury and want, enters the church in which Gordon is playing the organ. Gordon insists upon aiding the girl. Marea discovers plots laid by bad characters to attack Gordon because of his crusade against vice. One day when he goes to the theater in an effort to induce Roma to surrender the boy. Marea follows him, with the idea of protecting him from harm. There she finds the little boy at play. By a cross about his neck she recognizes her own child. Confronted by Marea, Roma becomes panic stricken and sets fire to the structure accidentally. Marea seizes the child and escapes. She is overpowered by smoke and is fainting when rescued by Gordon who later marries her.

BLUFF (American—Five Parts—Oct. 16).—The cast: Louie (C. William Kolb); Mike (Max M. Dill); Claire (May Cloy).

Louie, the janitor of a large New York building, leaves New York for a small town to try to work out his formula for the "manufacturing of gold from baser metals." He has picked at random numerous chemicals and intends to try them out. He arrives in Solemn, where lives Mike, a confectioner, and Claire, a young school teacher. Mike and Louie become friends and both are working on the chemicals. Into the town comes a young millionaire, who falls in love with Claire, but she will have none of him until he proves that he can do something. He hears of Mike's discovery and persuades Mike and Louie to form a company with him, and they call themselves "The Big Three." They go to New York, and there by bluff interest a Wall Street magnate in their proposition. After many difficulties it is found that Mike's formula will not make gold of baser metals, but that it is a perfection of "puncture proof rubber." This formula brings Mike and Louie riches and Claire discovers that her millionaire can do something and agrees to marry him.

BEAUTY.

THAT SHARP NOTE (Two Parts—Oct. 19).—The cast: Beezer (John Sheehan); Vivienne (Carol Halloway).

Beezer leaves America with a note for Ambassador Jones to deliver from "Filson" to "the Flyser." After beating up a bunch of "Kingland's" spies, and some other adventures, he hands the note over, and the Ambassador starts out to deliver it. Soon after, Beezer receive word that "Filson's" quarrel has been patched up with "the Flyser" and the note does not reach its destination.

VOGUE.

DUCKING A DISCORD (Two Parts—Oct. 15).—The cast: Rube (Rube Miller).

Rube's wife is an expert at the Dutch In and Out. The house is filled with the music of the old accordion from dawn to dark. He decides to get rid of her, puts her in a bag and throws her in the river. She is rescued by Ben, who loves her devotedly. Together they plan to give Rube a scare. They cover their faces with flour, and she walks in on her husband in the midst of his lovemaking with Lillian. He thinks she is a spirit. Another time, when the pickpocket gang to which Rube belongs meets at their rendezvous, she appears again, and succeeds in crabbing the game forever for her erring husband.

AMERICAN.

CITIZENS ALL (Two Parts—October 9).—The cast: Johann Wagner (Clarence Burton); Karl—his son (Edward Coxen); Henri Dupin (George Field); Elsie— his daughter (Winnifred Greenwood); Mrs. Flannigan (Louise Lester).

An argument between Johann Wagner, a music teacher, and Henri Dupin, a fencing master, is the cause of blighting their warm friendship. Intending to separate their son and daughter, Karl and Elsie, who are in love, they both seek new quarters, but unknown to each other, come to the same boarding house. Thus reunited, Karl and Elsie determine to marry. The two young people follow the advice of Mrs. Flannigan, the landlady, and hasten to the city clerk's office and declare their intentions of becoming citizens of the United States. Next they proceed to the parson's and are made man and wife.

Time passes very slowly for the two old fathers, but not even Mrs. Flannigan, the genial landlady, can effect a treaty of peace between them. Neither can she prevail on them to forgive their children. At last one day Mrs. Flannigan comes with the good news that an heir has been born

to the young house of Wagner. Both fathers don their best clothes and go to their home prepared to forgive all. When they meet at the crib side of the infant, however, their animosity returns, only to be soothed away forever by their grandchild's gurgle.

Deciding that the most fitting celebration they can indulge in will be to take out citizenship in the grand old U. S. A., Grandfather Wagner and Grandfather Dupin leave arm in arm for the clerk's office.

THE FRANCHISE (Two Parts—Oct. 16).—The cast: Gilbert Warren (Edward Coxen); Louise Talcott (Winnifred Greenwood); Arthur Fenton (George Field).

Gilbert Warren and Arthur Fenton are law partners. Fenton is dealing in some crooked deals, and after continued reprimands, Warren severs his connection with the firm and opens an office of his own. Both men are in love with Louise Talcott, daughter of Colonel Talcott. She favors Warren, but when he leaves town Fenton begins to make things look black for him. The street railway franchise is about to be brought up and is given into the hands of Warren to check up. Fenton hears of this and reports to Colonel Talcott and the Mayor of the town that Warren is a grafter. The Colonel puts up a deal on Warren to test him out and he is found to be strictly honest. Later the Colonel and the Mayor apologize to Warren and Louise creeps into his arms.

GAUMONT.

REEL LIFE NO. 22 (Oct. 1).—The baseball game played by marionettes announced for Gaumont's "Reel Life" Number 21 has been changed to Number 22. It has been replaced by a series of scenes showing "Raising White Leghorn Chickens." In addition to the baseball game, which is a reproduction of a world's series game last season, there are two other interesting subjects. One shows "The Wood Workers of the Southern Mountains." The other records adventures during "A Night With a Police Dog."

The wood workers are mountaineers who with a few simple tools make furniture that is notable for its strength and real beauty. There is nothing ornate about the various pieces, but each is a charming example of simplicity in design and construction.

The night work of the police dogs is interesting. The manner in which the dog is sent scouting by the officer it accompanies, and how it has been trained to meet any emergency is vividly portrayed.

SEE AMERICA FIRST NO. 56 (Oct. 4).—This release pictures the charming spots in Baltimore, which city contains so many beautiful monuments, parks and squares.

Druid Hill Park, Mount Vernon Place, the beautiful new home of The John Hopkins University, the inner harbor with its fleet of oyster boats, and the magnificent public buildings are among the more important views recorded by the camera.

On the same reel with Baltimore there is a Gaumont Kartoon Komic entitled, "Abe's Opossum." In this picture a whimsical pickaninny goes in pursuit of the little marsupial that is the goal of every ebony-hued American.

STEPPING FORWARD (Two Parts—Oct 19). The cast: Elisha Graham (George Larkin); Prudence Brown (Mabel Van Buren).

Justice Brown refuses to allow his daughter, Prudence, to marry Elisha Graham, a poor young farmer, and tells her that she must marry Sprague, a rich man, who is to succeed him as justice. Fearing the justice will foreclose a mortgage on Elisha's farm, Prudence leaves home. President Lincoln has called for volunteers—and in a distant town Prudence is inspired to sing a patriotic ballad at the recruiting office. She is adopted by a famous singer who hears her.

After the war Prudence is known as Mlle. Levain, the prima donna. She writes to the postmaster at her former home and is told that Elisha was killed in battle. But Elisha recovers and after a vain search for Prudence, whose identity is hidden in that of Mlle. Levain, he surrenders to the charms of another girl.

Many years later, after achieving fame and fortune on the operatic stage, Mlle. Levain retires and tells her friends that she is entering upon the evening, or westward journey, of her life. She returns to her old home.

Because of the bickering of his son and daughter-in-law, Elisha gives them his farm and pension money, and becomes an inmate of the Soldiers' Home. He and Prudence meet and decide it is not too late to consummate their romance. Justice Sprague, who has never forgiven Elisha, tells the son the wedding can be prevented because Elisha and Prudence are paupers. Elisha declares that he is still strong enough to support Prudence. The daughter-in-law discovers that Prudence is the wealthy Mlle. Levain, and Prudence and Elisha find a happy destiny in stepping westward together.

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MUTUAL.

MUTUAL WEEKLY NO. 93 (Oct. 11).

New York City.—Governor reviews 15th Infantry. Gov. Whitman presents colors to newly-formed regiment.

Norfolk, Va.—Interned German ships moved to Philadelphia. U. S. warships convoy sea raiders to new berth in Quaker City.

Redwood City, Cal.—Society maids learn aviation. Will offer their services to U. S. army aviation corps.

Chicago, Ill.—Sheridan road opened. Gov. Philip of Wisconsin and 15,000 motor enthusiasts open main artery between this city and Milwaukee.

Galveston, Texas.—Seventy-foot whale washed ashore. Lucky finder secures over $1,000 worth of oil and bone.

San Francisco, Cal.—Non-Magnetic Yacht "Carnegie" arrives here. Completes 200,000 mile cruise to test magnetic pole. Subtitle: The "Carnegie" carries no metal which would influence its magnetic survey. Even the anchors are of copper.

Sheepshead Bay Speedway.—Aitkens wins Astor cup in Peugeot. Takes $20,000 in prizes by going 250 miles in 2 hrs. and 23 minutes without a single stop. Subtitle: Average speed over 104 miles per hour.

Jersey City, N. J.—Fourth New Jersey welcomed home. State and city officials greet crack regiment on its return from border duty.

San Francisco, Cal.—Five hundred school boys swim for prizes. Three new records are established in annual meet.

Seattle, Wash.—Old junk is valuable. Shortage of iron causes smelting company to wreck vessel at cost of $30,000.

Cleveland, Ohio.—Cars' crash causes collapse of bridge. Runaway trolley hits another on wooden span, causing structure to collapse, killing 2 and injuring 30.

CUB.

INOCULATING HUBBY (Oct. 13).—The cast: Hubby (Neal Burns); Wife (Betty Compson); Mother (Stella Adams); Prof. Pill (Harry Rattenberry).

Peace prevailed in the Newlyweds household. An announcement from Mrs. Newlywed's mother that she is coming to teach the young people how to run their house does not appeal to Mr. Newlywed and he consults his friend the doctor, who offers him but little consolation.

Mother-in-law arrives and at once sets about running things. Mr. Newlywed, unable to stand it, comes home only after mother has retired. This state of affairs is not to be tolerated and when mother sees an ad. in the paper of a discovery by Prof. Pill she fancies she sees a way out of the difficulties. The serum discovered by Prof. Pill when injected into a wayward husband makes him gentle and home-loving.

Mother goes to see the professor and arrives in his office as he is in conference with the doctor. Overhearing the plot against Newlywed, the doctor, while the professor and mother are viewing the laboratory, substitutes plain water for the serum. Later hubby is put wise and when mother stabs him with the "hypo" he at once begins to meow and purr in a most feline manner. Mother and wife are horrified as hubby laps the cream from his saucer.

Finally mother calls Prof. Pill to restore her son-in-law to reason. Ere he can do so the adoption of three kittens by hubby causes both the wife and the doctor friend to upbraid mother so terribly that she grabs her belongings and hurriedly leaves for home. Mother's departure with the aid of a small tablet given

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him by the doctor friend has a wonderful effect on hubby and he once more is sane. The peace and happiness of the Newlywed household is restored.

THOSE PRIMITIVE DAYS (Oct. 14).—The cast: Heela Hoola (Betty Compson); Stony Kone (Dave Morris), Willy Walla (Neal Burns).

It was in the dawn of civilization and Heela Hoola was the belle of Stonycave. Her admirers loaded her with beads and bear claws. Now a certain rich citizen of Stonycave, named Stony Kone, although he owned the largest cave in the city, could never get a mate and his only admirer was Miss Stone Hatchet, who was neither beautiful nor young. It chanced that Willy Walla, who was a young swell of the town, saw Heela Hoola, and his heart beat violently against the wolf skin which clad him and he decided then and there to have Heela Hoola for his own.

Among the domestic unhappiness in Stony Cave the most violent was that of Leaping Loo, and to increase it was the fact of the "other man," Little Big Club, whose infatuation for Leaping Loo was the gossip of every cave in the town. Willy Walla having made a good impression with Heela Hoola, is knocked on the head by Stony Kone and the fair Heela Hoola is violently dragged away to Stony Kone's cave.

Meanwhile Little Big Club has taken a violent fancy to Leaping Loo and pursues her with his love. Her husband, Hairy Hand, is furiously jealous, and, not knowing where his mate is, goes in search. He is told by Miss Stone Hatchet that Stony Kone has a woman in his cave and Hairy Hand goes in to see if it is his own woman. A terrific battle ensues and Hairy Hand emerges from Stony Kone's cave bearing Heela Hoola, whom Stony Kone had captured.

He turns Heela Hoola over to Willy Walla and together they go to Willy's cave in great happiness. Stony Kone's heart and bruises are healed by Miss Stone Hatchet, and the fair Leaping Loo elopes with Little Big Club and leaves Hairy Hand to shift for Himself.

THEIR COLLEGE CAPERS (Oct. 14).—The cast: The Boy (Harry Ham); The Girl (Billie Rhodes); Prof. Snitch (Eddie Barry); The Lady Principal (Stella Adams).

The co-ed college is kept lively and the Lady principal and professor are kept alert by the pranks of the lively boy and girl students. Ringleader among the boys is Harry; Billie among the girls. It being a sober college town, prize-fighting and such inhumane sports are tabooed. Harry learns that there is a secret prize fight held. He tells the boys and all decide to go. Billie and the girls decide to break the monotony of life with a feed in their dormitory and invite the boys to come. Harry sneaks from the football practise grounds and Billie from the basket ball court and the two hold a little love feast by the wall which separate their school grounds.

Prof. Snitch, who is by no means a favorite with the boys, misses Harry and suspects where he is. He at once sends the rest of the boys to their rooms and goes to the basket ball court, where he reports to the lady principal, who misses Billie and at once accompanies Prof. Snitch to the wall where the guilty parties are found and sent to their dormitories for twenty-four hours. This happens the very day of the fight. Harry declares he will go nevertheless. The girls' feed schedule is for the same evening. Boys send the message that they cannot come, as they are going to the fight. Billie wishes the girls could go and the boys say they will take them if they will wear boys' clothes. They decide to do so and in male attire all sneak out of the dormitory and go to the fight.

Prof. Snitch also decides to sneak to the fight. The police are apprised of the fight and the place where it is held is raided and all the students with Prof. Snitch land in jail. A phone call brings the lady principal and faculty to the jail, where the young folks are released. Prof. Snitch, who loves the Lady Principal, is rejected by her and is left weeping by the wall. The girls end their eventful day with a pillow fight.

MUTUAL MASTERPICTURES.

A WOMAN'S DARING (American—Five Parts—Oct. 5).—The cast: Philip Rogers (Edward Coxen); Claire (Winifred Greenwood); Louis Harding (George Field); John Black (Chas. Newton). Directed by Edward Sloman.

"The Woman" is brought up on a farm by a miserly uncle who denies her the company of other young people. It is no wonder then that she is ensnared by a Have-a-good-time-Jack type. When the uncle learns her plight he puts her out. A storm is raging. The girl seeks shelter in the same place as the man who has seduced her. He persuades her to go to a nearby town and marry him. She does but shortly after the ceremony he discovers that he is already married, when his wife and the police come and the man deserted and alone the girl learns not that her uncle has been killed in the storm, and has left her no money. She takes it and goes to a small city where she lives.

Five years later her little son is quite a lad, and they are living happily. The woman is known as a widow. Two men fall in love with her, a prominent physician, and a broker. The broker wins his suit. Later her husband engages a chauffeur for the woman. When the man arrives at the house she discovers that it is the man who betrayed her. He threatens to expose her unless she keeps him supplied with money. She dares not refuse. He treats their son cruelly. One day the broker sees the chauffeur hit the lad and discharges him on the spot.

The chauffeur again threatens the woman, this time telling her that if he does not get his job back he will reveal the truth about her. The woman goes to her husband's office when he is not in, and meets the chauffeur there. He flourishes a gun and a struggle ensues. The man is shot and the woman runs away.

The coroner finds a locket in the hand of the dead man that belongs to the woman. He keeps the incriminating bit of evidence for the trial. The woman hides herself, unknowing that her husband has been arrested for the murder. A vision of the penitentiary causes her to hasten to court where she tells of the man's attack upon her. This testimony clears the husband, and both are discharged. She determines to have her mind free of the shadow of her secret, and tells her husband the true story of her life when they return home. She is forgiven.

THE VOICE OF LOVE (American—Five Parts—Oct. 19).—The cast: Philip Morse (Edward Coxen); Marie Osmond (Winnifred Greenwood); Franklin Davis (George Field); Henry Martin (Harvey Clark); Violet (Laura Sears).

Marie Osmond is an astrologer. Among her patrons is Henry Winters, who is in love with her. She tells Winters that she cannot marry him because of her being suspected of the murder of her husband some years before. Davis, who was present at the time of Marie's husband's death, is also a frequent caller at her house. Philip Morse comes to Chicago and here meets Marie, who falls in love with him. He is fascinated by the woman. He is called to New York and there meets Violet, a young girl, who is in reality Marie's daughter. Marie hears of his meeting the girl and sends Davis to New York to separate them. She later finds out that Violet is her own daughter, and after many troubles she is cleared of the murder of her husband and makes Morse happy by becoming his wife.

Miscellaneous Subjects

METRO PICTURES CORP.

IN THE DIPLOMATIC SERVICE (Quality Pictures Corp.—Five Parts—Oct. 16).—The cast: Dick Stansbury (Francis X. Bushman); Beverly Ryerson (Beverly Bayne); Mrs. Ryerson (Helen Dunbar); Doctor Montell (Henri Bergman); Helen Wardlow (Belle Bruce); Major Blaine (Edmund Elton); Mrs. Blaine (Mrs. La Roche); Lynn Hardi (William Davidson); Chinese Valet (Charles Fang); Negro Butler (Harry D. Blakemore); Mammy (Liza Miller). Directed by Frances X. Bushman.

Dick Stansbury chooses a life of travel and pleasure rather than a more useful career. He returns from three years of foreign travel. His uncle, Major Blaine, interests him in a bold breach of ethics made by one of the foreign diplomats, Doctor Montell, but as yet nothing has been proved against the doctor, as he knows all the men in the Secret Service in Washington. Dick met him abroad, and Major Blaine persuades him to undertake the task of Doctor Montell's unmasking.

Beverly Ryerson has a friend, an eccentric young authoress, Helen Wardlow, who is disgusted because, she says, there is no more originality in life. Beverly assures her that such is not the case. Dick, Beverly, Doctor Montell, Helen, Mrs. Ryerson, Beverly's step-mother, and her nephew, Lynn Hardi, who is loaning her money to pay her bridge debts, and who in return demands that she aid his cause with Beverly, are all at the Diplomats' Ball. Dick and Dr

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Montell interest the girls and they induce Mrs. Ryerson to invite the men to a party at her country-house. Dick seizes the opportunity to ensnare the doctor in a plot that will prove his deceptions against the government. Dick has invented a "machine gun," supposed to fire a bomb that will burst anywhere within several hundred feet of an airship, asphyxiating the pilot and passengers with poisonous gas. He brings the model of the gun with him to the house-party, and takes care to talk about his invention where Montell can overhear him. He is soon approached by Montell with a proposition to deceive his own government, and sell the model to a foreign nation.

Dick asks for time to consider the offer. Montell is determined to have the invention at once, and Hardi attempts to steal it for him, but is prevented by a Secret Service man. His reason for this move is that in trying to discredit his rival he has told Beverly that Dick is a traitor to his country. He has arranged for Beverly to overhear Dr. Montell and Dick talking about the invention. Though Dick has so far refused to sell, she fears he may succumb to the doctor's inducements, and to save him Beverly surreptitiously takes the model to her own room, though it is soon returned to Dick by one of his detectives.

Montell and two accomplices then try to steal the model. Dick has been warned of their approach. He extends a wire from one of the house-lights to the model, and gets the janitor to operate a magneto at a signal. When the three malefactors step on a wet rug with the machine, they are held fast by the sudden shock of the electricity and caught by Dick. The ignominious recall of Dr. Montell by his own country is inevitable. Dick spares Hardi, since he has plotted against him only as a rival, not against him as a representative of the foreign government.

In order to clear Beverly's mind of any possible doubt as to his loyalty to the nation, Dick next day asks her to accompany him to a junk dealer, to whom he offers his "wonderful invention." The junk-dealer finally consents to give him twenty-five cents for it. Out of sentiment, however, Beverly buys it back for $25. A happy denouement follows, and Helen, having found ample material for a plot, types busily away on her new story.

ROMEO AND JULIET (Quality Pictures Corp.—Eight Parts—Special Release).—The cast includes Francis X Bushman as Romeo and Beverly Bayne as Juliet. Scenario made from William Shakespeare's drama by John Arthur, Rudolph de Cordova and John W. Noble. Directed by John W. Noble, Edward Elsner and Rudolph de Cordova.

The Montagues and the Capulets, two noble houses of Verona, are at enmity with each other. Romeo, the heir of the Montagues, fancies himself in love with Rosaline, a pale beauty who scorns all men. In order to make him forget, his friends, Benvolio and Mercutio, persuade him to go with them masked to the great Capulet feast. There he sees Juliet, the daughter of the Capulets, and the two young people fall deeply in love with each other at their first glance. Juliet secures permission to go to Friar Laurence's cell for confession, and accompanied by her old nurse, she joins Romeo there and they are married.

Meanwhile, quarreling has continued between the hangers-on of the two houses of Montague and Capulet, until the loftiest members are drawn into it. In a street brawl Mercutio, Romeo's friend, is killed by Tybalt, a nephew of Lady Capulet, and Tybalt is himself killed by Romeo. Prince Escalus banishes Romeo from Verona. At the risk of his life Romeo postpones leaving the city in order to visit his young bride and bid her farewell.

Scarcely has Romeo taken his departure when Juliet's parents tell her that Count Paris has asked for her hand in marriage. They will listen to none of her entreaties and refusals, but tell her to prepare at once to be married to Paris. In despair she goes to Friar Laurence, who gives her a medicine which apparently causes death. Her family mourns her as dead and she is taken in state to the ancient tomb of the Capulets.

Friar Laurence has given to a brother monk, Friar John, a letter for Romeo telling him that Juliet is alive, so that he may be at the tomb when she awakes and take her away to Mantua. But Friar John is unable to deliver the letter and Romeo is left in ignorance of the fact that Juliet's death is feigned.

He goes to her tomb, and there meets Paris. The two fight, and Paris is slain. Taking his farewell of Juliet, Romeo kills himself on her tomb. Awaking at the appointed time, Juliet sees Romeo dead beside her, and, snatching his dagger, buries it in her own heart. There they are found by the guard and Friar Laurence. Both Montagues and Capulets come to mourn. In their mutual grief, the hatred of years is forgotten, and a statue in pure gold is raised to commemorate the story of the two noble lovers.

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CONSOLIDATED FILM CORP.

THE CRIMSON STAIN MYSTERY (Episode No. 8—"In the Shadow of Death"—Two parts—Oct. 9).—The morning after the ball at which Mrs. Clayton's necklace was stolen by a Crimson Stain henchman and passed to Stanley, who was in disguise as Pierre, Stanley visits Florence to explain the circumstances. He shows her the necklace and as she is looking at it a hand reaches out through the portieres and grabs it.

Stanley tears down the portiers and reveals the masked figure, whom he engages in a fight. In the melee, the masked figure drops the necklace. Stanley tears off the figure's hood, but under it is another hood, and before Stanley can unmask it, the figure eludes him and runs up the stairs. Stanley follows. The masked figure, however, makes good its escape.

Confident that Vanya can throw some light on the mystery, Stanley goes to her apartment. Vanya makes love to him and while in embrace, she extracts his revolver from his hip pocket and later, when opportunity presents itself, she substitutes blank cartridges, and slips the gun back into Stanley's pocket without Stanley's knowledge. Returning to his house, Stanley puts the necklace in the safe; then hurries away to keep an apointment.

In the meantime in the den of the Crimson Stain, Pierre is exorting his gang for permitting themselves to be fooled by Stanley at the ball. Pierre wants the necklace. Not knowing where it is kept, he decides that Florence is the medium through which he must discover its hiding place. Florence is inveigled to Clayton's studio.

As Pierre and Vanya are waiting in Clayton's studio, an automobile drives up and someone disguised as Pierre enters the studio. The real Pierre attacks his imitator and after binding him tears off his disguise, revealing Clayton. Shortly after, Florence comes to the studio and the waiting chauffeur follows her into the studio and attempts to prevent her from entering. Florence screams and as she runs into the studio she is dumfounded to see Pierre. The chauffeur attacks Pierre

Pierre hurls the chauffeur from him and escapes through a door leading to the roof of the house. The chauffeur throws off his disguise, revealing Stanley. By the time Stanley reaches the roof, Pierre has succeeded with the help of the masked figure in getting a rope stretched from that house to the one across the street.

As Pierre crawls hand over hand on the rope, Stanley pulls out his gun and fires at him. Not knowing that the bullets were changed by Vanya, Stanley is amazed at the futility of his shots. Throwing the gun down, Stanley takes out a knife and cuts the rope just as Pierre is half way across. As he falls, Pierre swings into a window, escaping with minor bruises. With a mocking laugh Pierre disappears, leaving Stanley to wonder whether he is man or devil.

UNITY SALES CORP.

THE YELLOW MENACE (Episode 8—"The Time Clock Bomb"—Two parts—Oct. 23).—The action in this episode shows Official Circles in Washington to be even more alarmed at Ali Singh's deeds and the extent of his resources. Manning works under strict orders to run him down in any possible way, and to see that the formula for quadrinolite does not leave the country. A fortunate accident helps in this when Margaret Bronson, recuperating at the seaside, sees Hong Kong Harry negotiating with the captain of a tramp steamer. Ali Singh's messenger is seized and the formula recovered, whereupon the messenger commits suicide. Margaret Bronson in terror of the safety of her lover and her brother, insists that they leave their present residence. They succeed in escaping just before the house is blown to pieces.

BLUEBIRD PHOTOPLAYS, INC.

THE SOCIAL BUCCANEER (Five Parts—Oct. 16).—The cast: Chattfield Bruce (J. Warren Kerrigan); Marjorie Woods (Louise Lovely); Miss Goldberg (Maud George); Caglioni (Harry Carter); Nathan Goldberg (Marc Robbins); Sir Archibald Bamford (Hayward Mack). Scenario by Fred Mynton. Directed by Jack Conway.

Chattfield Bruce, in China, buying goods for an American firm, is impressed by the conduct of Wong Lee, a pirate, who plies his occupation solely for the purpose of giving to the poor the rice and treasures he steals from the rich.

The Chinese pirate has been particularly active in his depredations against the rich shipowner, Fong Wo Chong. The merchant offers a reward for the pirate's apprehension and Caglioni, one of Wong Lee's henchmen, betrays his master. Bruce discovers the fact in time to notify Wong Lee. In gratitude, the pirate gives the American a ring, guaranteed to give the wearer the allegiance of Chinamen in any part of the world.

When Bruce returns to America he resumes his position in good society and becomes noted for his generosity to the poor. He is reputed to receive large incomes from his estates, but in reality Bruce has adopted the Wong Lee method of equalizing the wealth of the world. Wong Lee's son comes to New York and opens a store in Chinatown, as the base of operations for Bruce's activities.

To provide himself with an occupation that will give him wider scope for his practicing his peculiar style of philanthropy, Bruce retains his position with Nathan Goldberg, a merchant with social aspirations for his daughter. Marjorie Woods, a schoolmate of Miss Goldberg, arrives from Europe with Sir Archibald Bamford, a bankrupt nobleman, following closely in her wake, his eyes upon the fortune Miss Woods is reputed to possess.

Goldberg has purchased for his daughter a string of pearls of great value. There is arranged a lawn party by the Goldbergs as a welcome to Marjorie. To this the Goldbergs invite everybody listed in the social register. Goldberg hires detectives to guard the pearls. Unknown to Bruce the betrayer of Wong Lee has come to America and Caglioni is now a member of the local detective force and in charge of the arrangements for protecting the Goldberg pearls.

Bruce has arranged that Wong Lee's son shall act as one of the waiters at the garden party. At an opportune time Bruce gets the Goldberg pearls into his hands, and clumsily drops them to the ground, when, in picking them up, the young Chinaman substitutes worthless imitations for the string of expensive pearls and slips the real ones into his wide sleeve. The Goldberg pearls were intended to be subsequently disposed of through the Chinaman's source of distribution, Bruce to use the proceeds to build a hospital for the infirm and afflicted poor.

Bruce and Marjorie have been invited to spend the night at the Goldbergs. Bruce wanders into the Goldberg drawing room in time to witness the burglary of the wall-safe where Goldberg deposited the spurious pearls for safekeeping. Caglioni is concerned in the burglary and has also recognized Bruce as the man who, in China, warned Wong Lee of his danger.

Marjorie, restless, wanders into the drawing rom and is another witness to the burglary. The girl is mystified by Bruce's strange conduct. Bruce confesses to Marjorie that he is a social buccaneer. Miss Woods induces him to abandon his peculiar pastime and become a good and dutiful husband.

PARAMOUNT.

HER FATHER'S SON (Morosco—Five Parts—Oct. 12).—The cast: Frances Fletcher (Vivian Martin); Lieut. Richard Harkness (Alfred Vosburgh); William Fletcher (Herbert Standing); Betty Fletcher (Helen Jerome Eddy); John Fletcher (Joe Massey); Williard Gordon (Jack Lawton); "Mammy" Chloe (Lucille Ward); Mose (Tom Bates). Directed by William Taylor.

Frances Fletcher is the daughter and only child of John Fletcher, the poor brother of wealthy William Fletcher. The two brothers have been long separated by a quarrel but William, the rich southern planter, writes in his old age to John, saying that he has heard of John's youngster and would like to adopt the "boy" as his own son to be co-heir with his only child, Betty, who is about the same age.

Dying after being crushed by a tree, John Fletcher binds Frances with the promise to go to her Uncle's masquerading as a boy. Her name is changed to Francis and as a boy accompanied by "mammy" Chole she goes to the wonderful Southern home of her uncle. Francis does not come up to her uncle's expectation of what a fire-eating Southern gentleman should be, but she does make a warm friend of cousin Betty.

The night of Betty's coming out ball, Francis dresses up as a girl in the crinolines of the period and Lieut. Richard Harkness, a West Pointer, believing her "Betty's girl-cousin from St. Louis," falls desperately in love with her.

In the midst of the gaiety a courier brings the news of the Southern States seceding. It turns friend against friend.

Her Southern sympathies get Francis into many difficulties for she masquerades as a spy and deceives her lover, the Union officer, Richard Harkness. But when everything seems wrong and Francis is challenged for "the satisfaction due a gentleman" by Harkness on the field of honor appears the Southern beauty, Frances Fletcher, and, learning all, Harkness wins the hand and heart of the South's fairest.

GREATER VITAGRAPH (V-L-S-E).

THE FIRM OF GIRDLESTONE (Five Parts—Oct. 9).—The cast: John Girdlestone (Charles Rock); Ezra Girdlestone, his son (Fred Groves); Tom Dimsdale (Hayford Hobbs); Major Tobias Clutterbuck (Wyndham Guise); Kate Harston (Edna Flugrath); Rebecca (Molly Terraine). Scenario by Bannister Merwin. Directed by Harold Shaw.

John Girdlestone, the head of the firm of Girdlestone, is a puritanical old merchant, with religion ever on his lips, but who has neither morality nor even ordinary decency where his business is concerned. When his life-long friend, John Harston, is deadly sick, Girdlestone obeys the summons to his bedside. He sees in his friend's daughter, Kate, whom the dying man commits to his guardianship, only a source of revenue for the firm of Girdlestone.

He plans to marry her to his son, Ezra, a disagreeable youth. Ezra has been carrying on an intrigue with Rebecca, one of the maids in the house. Kate fears her guardian's son, and is overjoyed when some distant relations, the Dimsdales, insist on her visiting them. Young Tom Dimsdale and she are soon the best of friends, but the romance is cut short by Girdlestone, who takes his ward home. Ezra meets a club friend of Tom's, the impecunious Major "Toby" Clutterbuck, who has no objections to winning Ezra's money, but who becomes indignant when the young man, trading on the Major's empty pockets, suggests a cheating partnership. Unfortunately for Ezra he puts his proposition in writing, and the Major subsequently blackmails old Girdlestone to the tune of a thousand pounds. The Major is later accepted by Mrs. Scully, a moneyed widow.

Tom Dimsdale joins Girdlestone as a partner, he investing 7,000 pounds. Only old Girdlestone and Ezra know how serious their financial position is. The old man is determined that his ward's money shall save the firm. He is horrified when Tom announces his engagement to Kate, and forbids all communication between the two until his ward is of age, merely allowing Tom to write one farewell letter, which he undertakes to deliver. It never reaches the girl, who cannot understand Tom's silence, though her guardian provides an explanation when he tells Ezra, in her hearing, that young Dimsdale is going to marry one of his mother's poor relations.

The ruse is not successful, for when Ezra proposes to Kate, she refuses him. His passion for the business has become a devouring mania. Girdlestone, studying his dead friend's will, observes that if Kate dies before she comes of age, her money goes to her guardian. So old Girdlestone plans Kate's death. He takes her to his lonely country house, Hampton Priory, and first tries to frighten her into her grave by personating the monk who is supposed to haunt the place. Then he decides on actual murder, and summons Ezra to the Priory.

But Kate, though a prisoner, has managed to convey a message to a lady driving past. It is the Major's fiancee, Mrs. Scully, and she writes to her dear Toby about old Girdlestone's treatment of his ward. Soon the Major and Tom Dimsdale are speeding to the Priory. They would have been too late had not the jealousy of the maid, Rebecca, proved her own undoing and Kate's salvation. The note which Ezra writes to Decoy Kate into the grounds that night is read by the maid, and interpreted as a lover's assignation. She steals Kate's hat and cloak and keeps the appointment herself, and it is she who receives the murderous blow and it is her body which the two ruffians carry to the railway line. They are just placing it on the rails when Kate confronts them, and in terror at the apparition father and son rush blindly away.

Tom and his party just reach the spot in time for Tom to catch the fainting girl in his arms. The two murderers in their headlong flight miss their footing and are dashed to death down a steep quarry. With the marriage of Tom and Kate, an era of happiness and prosperity opens both for the young lovers and the old firm, of which Tom is now the sole surviving partner.

A PRINCE IN A PAWNSHOP (Five Parts—Oct. 16).—The cast: David Solomon (Barney Bernard); Maurice (Garry McGarry); Bobby (Bobby Connelly); Ethel (Charlotte Ives); Mary Brown (Edna Hunter); Thomas W. Stevins (Brinsley Shaw); Abe Goldstein (Lester Bernard). Directed by Paul Scardon.

David Solomon, a wealthy banker, is merciless in his dealings with his rich clients, from whom he exacts the highest interest. He aids the poor as much as possible. To facilitate his kindness among the people of the Ghetto, he runs there a pawnshop, unlike all others, for to the needy he measures out money, not according to the value of the articles they offer, but according to their needs. David's son, Maurice, is given to high living. It grieves his father, who is, however, consoled by the fact that his daughter, Ethel, seconds her father's charities by maintaining a day nursery for the children of the poor.

One day David sees a young girl fall unconscious in the street. He takes her to the hospital where the doctor tells him that the

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girl, Mary, is suffering from exhaustion. David's heart is touched and he resolves to make Mary's future his own care. When she has regained her strength he finds her a position as a model in a dress house of a friend, Silver. Ethel visits the dress house to buy gowns, bringing Maurice with her. He sees Mary for the second time, having noticed her upon the street. Maurice arranges to meet Mary under an assumed name, and pursues his courtship with all seeming love. She so learns to worship Maurice that she gives him all, not stopping to count the cost, nor to demand the wedding ring.

For a brief while Mary tastes of a great happiness, but Stevins, the man for whom she once worked, and who, because she would not encourage his advances, drove her from every honest position, naming her as a thief, visits the dress house to get gowns for "The Bunch of Flowers," a set of girls so termed by Maurice who has been much in their company. He recognizes Mary, repeats the accusation, and her employer discharges her. Mary returns to the little flat supported by Maurice, where she tells her story. Maurice has begun to tire of her. He seeks Stevins, who tells a seemingly truthful story. Maurice believes it and leaves Mary, writing to this effect. He, however, does not know that the girl he has wronged is about to become a mother.

Six years elapse, and we find Mary and her little son, living in poverty. Again she is rescued by David Soloman, who has called to see a deserving case next door to Mary, the object of his charity being Mrs. Payne, the landlady who drove Mary from her door, and who is now a paralytic. Mary tells David her story, showing him the letter from her lover. He recognizes the writing of his own son. He takes his grandson home with him where the child is seen by Maurice, who is conscience stricken. He institutes a search for Mary. Stevins, the man who hounded Mary, needs a further extension of his loan from David. But David, having learned what he has done, Mary forces him to the wall and ruins him. Goldstein, who has been a faithful secretary to David resigns. He loves the daughter of David, but being a poor man, does not declare his love and so decides to leave for other parts of the country.

David has watched the love which has existed between Ethel and Goldstein, and gives Goldstein a check for a large amount, quite sufficient to start them on their honeymoon. David informs Maurice by telegraph, not signing his name, where Mary may be found. He then goes to her with her little son. Maurice arrives, and makes reparation by marrying Mary.

THE MASKED BALL (Episode No. 3 of "The Scarlet Runner"—Two parts—Oct. 16).—Christopher Race is engaged to take in his Scarlet Runner Ponsonby Fitzgerald, an eccentric novelist, and a party of friends to a ball. The affair as planned by Fitzgerald is to end in a great joke, whereby his party will be awarded the prize for the most sensational entrance to the ball. Christopher looks forward to the adventure as a lark. He receives quite a shock when a revolver is given to him by Miss Dauvray, of the party, with instructions to use it if necessary. He begins to suspect that all is not as it should be, and that Fitzgerald and his friends are after more than the prize. At a critical moment of the ball Christopher halts proceedings with a shot, and makes Fitzgerald return the jewels he has taken from the dancers in his act as a highwayman. Fitzgerald makes the best of the situation and the affair is passed off as a joke. Miss Dauvray afterwards thanks Christopher for what he has done and tells him something of her relations with Fitzgerald. Christopher becomes interested, whereupon the girl suddenly changes her manner and laughs, declaring the whole thing, after all, to be a joke.

INTERNATIONAL FILM SERVICE.

HEARST INTERNATIONAL NEWS PICTORIAL NO. 79 (Oct. 3).

Brooklyn, N. Y.—Brooklyn and Philadelphia battle for the championship of the National League. The Boston Red Sox clinch the flag in the American League for the second time within a few years.

Salonika, Greece.—The Serbian Army, equipped for hard fighting, and trained for the front where the Allies are preparing a tremendous offensive.

Old Point Comfort, Va.—Prinz Eitel Freiderich, and the Kronprinz Wilhelm, auxiliary cruisers interned here by the German government, are convoyed to the Philadelphia Navy Yard, by twelve U. S. warships.

Long Branch, N. J.—A day with Woodrow Wilson, President of the United States, at the summer White House, Shadow Lawn. The Young Men's Democratic League visits the President and he addresses the members of the League.

Bremen, Germany.—The newest type of German submarine is caught by the Hearst International cameraman in Bremen's harbor.

Newport, R. I.—Newly invented nets for catching deadly torpedoes, are tested out by the inventor.

On the West Front.—Behind the German fighting lines with Nelson E. Edwards, staff photographer of the International Film Service. Intimate pictures of the life led by the German fighting men.

Cambridge, Mass.—Harvard defeats Bates, 26 to 0, in the opening game of the 1916 football season.

Sheepshead Bay Speedway—John Aitken, driving a Peugeot, wins the Astor Cup Race, and breaks existing records by hurling his racing monster about the auto-track at a rate of 104 miles an hour for the total distance of 250 miles.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 80 (Oct. 6).

On the Balkan Front With Ariel L. Varges.—British troops resist gas attack. Soldiers in first-line trenches sniping the enemy. Shells burst directly in front of the camera and Photographer Varges narrowly escapes death.

Philadelphia, Pa.—The interned German cruiser, Prinz Eitel Friedrich, arrives in Philadelphia Navy Yard and is visited by U. S. Naval officers.

Albany, New York.—A tour of 28 states is begun by suffragette leaders of the East, prominent among them being Mrs. Nelson O'Shaughnessy, Mrs. Gifford Pinchot and Mrs. Daniel Guggenheim.

Trzynietz.—Czar Ferdinand of Bulgaria, visits a large steel plant here, accompanied by Prime Minister Radoslawow and military aides.

Pendleton, Ore.—Daring cowboys of the northwest conquer savage horses at the annual round-up here.

El Paso, Texas.—New military balloon for observation is tried out here. The National Guardsmen of Pennsylvania hold a field meet to determine the athletic supremacy of their members.

Footlights and Fashions.—Peggy O'Neil, star of "The Flame," appears exclusively in the Hearst-International News Pictorial, in the latest gowns of her own creation.

Eastport, Maine.—The old frigate, Franklin, is beached and burned here to obtain thousands of dollars worth of gold and copper rivets from her hold.

World Series.—The Boston Red Sox, champions of the American League for two successive seasons, enter the 1916 World Series confident of becoming the champions of the world again. The Brooklyn Dodgers, the National League pennant winners for the first time, are prepared for the struggle for the baseball championship of the world, and the long end of the World Series purse, which this year will amount to many thousands of dollars.

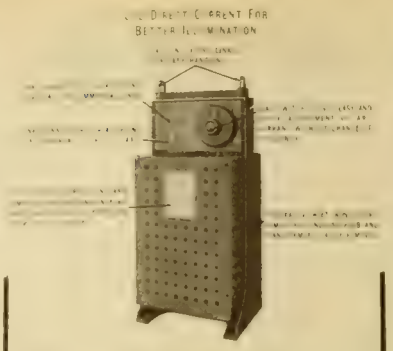
BEATRICE FAIRFAX—(Episode No. 8—"At the Ainsley Ball"—Two Parts—Sept. 25).—The cast: Jimmy Barton (Harry Fox); Beatrice Fairfax (Grace Darling); Martha Ainsley (Mae Hopkins).

Beatrice Fairfax receives a letter signed "Robert Wells," who writes: "Is there any way an honest man can prevent his girl from falling in love with a fascinating foreigner?' At Jimmy Barton's request the letter is handed to him, for he knows Bob. Jimmy visits Bob at his office and finds him much excited over the attention paid to his fiancee, Martha Ainsley, by Andre Versale.

A scene shows Versale calling upon Miss Ainsley. He is a fortune hunter and has established an accomplice in the Ainsley home as Martha's maid. Versale urges Martha to elope with him from a masque ball that is to be held at the Ainsley home on the following night. Jimmy and Beatrice secure cards to the ball from Bob, who also furnishes them with a description of the costumes to be worn by Versale and Martha. On the night of the ball the two men and the two women, their faces covered by masks, look exactly alike.

Versale mistakes Beatrice for Martha and urges her to elope. She agrees. He tells her he will go to her room and instruct the maid to prepare for the trip, taking all her jewels with her. Beatrice tells Jimmy and then detains Versale. Jimmy goes to the room, but after the jewels are in a hand-bag, the maid becomes suspicious and tears off Jimmy's mask. She sees she has been imposed upon, but Jimmy overpowers her and takes the bag with the jewels. He hurries downstairs and gives the bag to Beatrice.

Versale has completed all his arrangements. Jimmy leaves Beatrice a moment. While he is gone, Versale, believing Beatrice to be Martha, carries her bodily, despite her struggles, into a waiting automobile. When Jimmy gets back he is amazed to find Martha instead of Beatrice, and Beatrice, the jewels and Versale, gone. He tells Martha of Versale's duplicity. Accompanied by Bob, they jump into a high-power automobile and start in pursuit of Versale and Beatrice. A wild ride follows. Just at dawn, they come within sight of Versale's car. He starts shooting at them. Bob, who is driving, puts on the greatest speed and the car dashes alongside that of Versale, just as the adventurer puts a bullet into the front tire of Bob's car. As it explodes, Jimmy leaps



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from the running board into the flying automobile.

A battle follows. Jimmy finally compels Versale to drop the revolver. Martha picks it up and as Jimmy overpowers Versale she covers the chauffeur and orders him to stop. The two prisoners are bound and Jimmy turns over the cars to Martha. She works on Bob's shoulder and promises him he will never limp again. While Bob takes Martha home and policemen take charge of Versale and the chauffeur, Jimmy and Beatrice hurry to the office where they write the story of their night's experience.

BEATRICE FAIRFAX (Episode No. 9—"Outside the Law"—Two Parts—Oct. 2.)—The cast: Jimmy Barton (Harry Fox), Beatrice Fairfax (Grace Darling), Madeline Grey (Mae Hopkins).

Simeon Gold, editor of "The Vampire," a scandal weekly, is seated in his office. Madeline Grey, a pretty young matron, enters. She has been summoned by Gold who has in his possession some indecent letters she wrote to another man, prior to her marriage. Gold demands a large sum of money for them, under threat of publishing them. She is unable to secure the money and, terrified, writes to Beatrice Fairfax for advice.

Beatrice shows the letter to Jimmy Barton, and they decide to go together to Mrs. Gold's home and from her learn her story. Jimmy later calls on Gold under pretext of interviewing him for his paper. The only information he gets from the blackmailer is that he keeps all of his private papers in his bedroom.

Jimmy watches the Gold home and forms the acquaintance of the vegetable man. By a liberal use of money the vegetable man consents to let Jimmy take his place. Thus disguised, Jimmy gains access to the Gold kitchen and makes love to the maid. She is baking a pie, and while her back is turned, Jimmy secures an impression of the key to the kitchen door in a piece of dough. That night Jimmy, learning that all of the Gold household is out, visits the house. Beatrice, despite his protests, accompanies him. They have assured Mrs. Gray that her letters will be returned to her within a few hours.

Meantime Gold again visits her. He demands the money. In her eagerness to ward him off she declares she will have the letters within a short time despite him. Gold, alarmed by the threat, hurries home. There is a light in his bedroom. Taking his chauffeur with him, he hurries there and surprises Beatrice. She and Jimmy have just located the Grey letters in the hall safe, but have not secured them. Beatrice pretends she is a friend of Mrs. Grey. Gold backs her into an adjoining room and leaves the chauffeur to guard her. Then returning to the bedroom, he takes the letters from the safe.

Jimmy is hiding behind a curtain and when Gold turns, he finds himself looking into the muzzle of a revolver. Before he can move, Jimmy deals him a blow that renders him unconscious and secures the letters. Beatrice and the chauffeur in the next room hear him fall. The chauffeur rushes to his side, but also finds a revolver at his head. The maid, who has returned, enters the room, sees Jimmy and collapses as she exclaims:

"It's the vegetable man!"

With the letters, Jimmy and Beatrice back out of the room and escape. They hurry to Mrs. Grey, who burns the letters as the episode ends.

Pathe Exchange, Inc.

PATHE NEWS NO. 79 (Sept. 30).

Baltimore, Md.—A friendly crowd thronges the railroad station to welcome President Wilson when he arrives to address business organizations.

New York City.—After three months' vacation the school children line up once again to the call of the school bell. Subtitle: The path of learning for the tiny tots is easy.

New York City.—Owing to the large force of police on strike duty, rookies from the school of instruction direct the traffic.

Long Branch, N. J.—David MacMorris, the Boy Scout who earned the most merits during the past year, receives a medal from the hand of President Wilson. Subtitle: An intimate view of the President at Shadow Lawn.

The Caterpillar Tractor a Triumph of American Engineering. Subtitles: (1) The armored "Tanks" which created such a sensation when used against German trenches on the Somme front are descended from an American invention. (2) The "caterpillar" a track on which the small wheels run, is constructed so that it can be picked up and relaid as the tractor moves along. (3) The 120 h.p. tractor, weighing 28,000 lbs., goes merrily over hill and dale. (4) And there, pulling root stumps and felling trees is child's play to the tractor. (5) And there is a little baby tractor which turns merrily in its own length.

The What Nots.—An animated cartoon by L. M. Glackens.

On the Western Front.—The railroads are busy transporting food to the army of the Somme, so that the army is now ready to deal a blow for the Allies. Subtitle: To The Huns, for the huge guns, an endless stream to the batteries. (2) A detachment of the infantry leaves its supply base for another attack.

London, England.—Australian and New Zealand troops, spared by the fierce battles on the Western Front, leave on their long journey home.

London, England.—A large audience hears the Bishop of London describe war conditions at an open-air service in one of the parks. Subtitle: He admonishes the public to aid their brothers in the field.

Chicago, Ill.—The treacherous deep is no longer to be feared as a new life belt, easily worn under the coat, is put into use on Lake Michigan. Subtitles: (1) You can even read your newspaper while calmly reposing on the water. (2) This belt also introduces a new water sport which promises to become very popular.

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PATHE NEWS NO. 80 (Oct. 4).

Jersey City, N. J.—New Jersey National Guardsmen returning from service on the border receive an uproarious welcome from the huge multitudes that crowd the line of march. Subtitle: With a smooth and even step they swing into their armory after an absence of three months.

New York City.—A twin engine hydroplane built for the United States Government is capsized by collision with a launch while undergoing its first trial test.

Sheepshead Bay, N. Y.—Driving his perfectly timed racer at the record-breaking pace of 105 miles an hour, Jack Aitken captures the 250-mile Astor Cup motor classic. Subtitles: (1) The racers maintain the same clip around the steeply banked curves. (2) The victor and the trophy which he wins.

Sea Girt, N. J.—President Wilson pays a visit to the military training grounds to review some of the troops recently returned from Texas. Subtitles: (1) He mounts a prancing army steed to inspect the men of America's larger army. (2) The troops then file past the Chief Magistrate of the land.

Newport News, Va.—Owing to cramped conditions of this port caused by the work on the battleships of Uncle Sam's new naval program, the interned German liners move to Philadelphia. Subtitles: (1) The sailors dismantle their miniature German village and make their pets ready for the journey. (2) A powerful fleet of ten warships convoys the vessels to prevent escapes or an attack by allied battleships. (3) Arriving at the League Island Navy Yard. (4) The interned sailors land at the yard to explore their new surroundings. (5) Their task accomplished, the mighty guardians of our peace steam back to sea—the neutrality of the country preserved.

Brewster, N. Y.—The price controversy between the dairymen's league and milk distributors has become acute and farmers are destroying all milk they find going to the market. Subtitle: The surplus milk is even used to feed pigs.

Chelmsford, England.—The Right Honorable Winston Churchill, former First Lord of the Admiralty, arrives to open a fete for the benefit of the Russian Red Cross. Subtitle: He makes a stirring appeal on behalf of the nation's stanch ally.

On the Eastern Front.—Fully recovered from the setbacks received last year, the Russians have now turned on their enemy and are pushing their victorious campaign over the Transylvanian hills. Subtitles: (1) Greatly improved artillery is an important factor of their success. (2) Officers examining Austrian prisoners.

An Animated Map of the Allied Offensive in France. Subtitles: 1. The French and British concentrate men and munitions in the Somme sector, June 25-30. 2. The great offensive of July 1 breaks the German first and second lines. 3. The Allied method of attack is to work on both sides of a strong position, such as Fricourt, and then attack from three sides. 4. During August the Allies consolidate their gains, and gradually creep towards the German third line trenches. 5. The advance of September 15 drives in further wedges around Combles and Peronne, leading to their capture.

THE GRIP OF EVIL (Episode No. 14, "Humanity Triumphant")—Balboa—Two Parts—Oct. 15).—The Hellcats, their anger riled at John Burton's reforming influence on important members of their gang, and seeing a means of extorting money, make him a prisoner. When he refuses to pay the fabulous sum demanded to free him they threaten him with death in an hour.

Burton makes one last appeal—he reminds them of their mothers. At first they laugh at his gentle questions, then as he brings out of the haze of years memories long forgotten, a [illegible] faces have taken on a softer light. Grace Coe, with [illegible]

at the retreat. The union of the gray-haired old mother and the son adds the final touch to a human scene.

Burton, after his release, generously uses his fortune and influence to help the reformed gangsters on the right path. With the passing days the answer comes to Grace and Burton that Humanity is not in the Grip of Evil, but that Humanity and Love are triumphant.

THE SHIELDING SHADOW (Episode No. 8, "The Mystic Defender"—Two Parts—Astra —Oct. 15).—One Lamp Louie, who has forged a paper for Sebastian, holds the disclosure as a cudgel to blackmail him. Sebastian is forced to take Louie to his club. There they make the acquaintance of the Mysterious Stranger—Ravengar. A party is formed at Ravengar's suggestion to see the latest music hall favorite, Muriel Mason. Louie, fascinated with her, becomes a nightly patron.

Muriel's brother has stolen a thousand dollars and if unable to return it the following day prison faces him. While Muriel is alone in her room striving to think of a means to raise it, a roll of bills appears and a pencil picks itself up and writes: "Lure a confession concerning a forgery from One Lamp Louie and this will be increased to one thousand." Just as she is securing it from Louie a fire breaks out in the theater and a falling beam hitting Louie makes his mind a blank. Muriel disheartened, reaches home and again the pencil writes: "You tried your best," and the balance of the money appears beside it.

During the fire, Leontine, cowardly deserted by Sebastian, is rescued by Ravengar. Sebastian, jealous and goaded by the fact that he has been unable to win her love, threatens her violence. Suddenly the Shielding Shadow appears with its burning eyes and dead white hands and protects her.

THE LIGHT THAT FAILED (Gold Rooster —Five Parts—Oct. 15).—The cast: Dick Hedlar (Robert Edeson); Bessie, the model (Jose Collins); Maizie (Lillian Tucker); Torpenhow (Claude Fleming).

After many years, Dick Hedlar, a staff artist, stationed in the Soudan, returns to England to find his pictures have made him famous. He has always cherished memories of his childhood sweetheart, Maizie, and at an exhibition of his pictures he meets her again and the old romance is revived. She, still struggling to make a name for herself in the world of Art, refuses his offer of marriage, fearing that her acceptance would mean a hindrance to their careers.

Dick tries to comfort himself with his painting. Bessie, a model, comes into his life and makes love to him. In the meanwhile love overcomes Maizie's decision and in a sudden resolve she goes to Dick's studio to tell him that she will marry him. She finds Dick repulsing the advances of Bessie and mistakes the situation as being Dick's overtures to the demi-monde. She leaves in disgust and refuses to hear his explanations the next day.

An accident affects his eyesight and, gradually going blind, he completes his master picture. His bosom friend, Torpenhow, brings some of his friends to Dick's studio to admire the picture, only to find that Bessie has ruined the masterpiece. They keep the fact from the now totally blind Dick, and he as a last gift to Maizie sends the picture to her unknowing what has happened to it. Torpenhow, horrified at what has happened, goes to see Maizie, and she learns of the injustice she has done Dick. She and Torpenhow make haste to Dick's studio only to find him gone.

Cursed with his blindness and with a deep ache in his heart, Dick has heard the call of the East. They follow the trail of the "mad Englishman," as he is called, for many hundreds of miles and reach him just as a horde of Dervishes are about to make an attack. In the skirmish both Maizie and Dick are wounded and die in each other's arms. In Dick's clenched hand Torpenhow finds the verse of their childhood dreams, cherished through all the years.

A NATION'S PERIL (Pathe—Two Parts—Oct. 15).—A plot to discover our military secrets is frustrated by one of the spies, a Russian Countess, who at the last moment sacrifices her fellows for the sake of the man she loves, a captain in the United States Army.

LUKE AND THE BANG-TAILS (Rolin—Oct. 15).—Luke and Snub become deep-dyed race track villians and try to brace up "Little Eva," a sagging specimen of horse flesh whose future is all behind her.

FLORENCE ROSE FASHIONS NO. 6 (Betty at the Wedding) (Pathe—Oct 15).—Beautiful creations for the wedding and the honeymoon shown to their best advantage on exceptionally pretty models.

Triangle Film Corporation

A CORRECTION.

The Ince five-part picture, "The Jungle Child," a synopsis of which was published on page 300 of the issue of October 14, was released on October 1 instead of October 8. "Plain Jane," which was originally scheduled for release on October 1, was released on October 8. A description of this picture was printed on page 138 of the issue for October 7.

THE OLD FOLKS AT HOME (Fine Arts—Five Parts—Oct. 15).—The cast: James Colburn (Sir Herbert Beerbohm Tree); Mrs. Colburn (Josephine Crowell); Steve Colburn (Elmer Clifton); Eleanor (Mildred Harris); Lucia Medina (Lucille Younge); Mr. Fynes (W. E. Lawrence); the Judge (Spottiswoode Aitken). Directed by Chester Withey.

James Colburn and his wife have grown old and gray. He is elected to Congress and his wife and son, Steve, leave his farm home. Steve's country sweetheart, Eleanor, later is employed in the same city in a candy factory. Steve spends his father's money in dissipation, and one day Eleanor discovers Steve in the streets, where he had fallen. In an endeavor to keep Steve's condition a secret from his parents, Eleanor calls on a middle-aged man friend, Charles Fynes, who supplies Steve with funds for a doctor and a nurse.

Fynes buys the girl fine clothes and takes her to dinners against the warning of Steve. Finally the girl confesses to Steve that Fyne has promised to marry her and that they are going to sail on a South American steamer. Steve, believing that Fynes has betrayed the girl, shoots him.

In the meantime the parents call upon Steve in his apartment. He comes down stairs with the revolver in his hand after killing Fynes. Steve is arrested and held for trial. The father spends much of his money in fighting for the boy, two trials having been given him. His mother, who is a star witness, perjures herself to save her son.

Finally Eleanor in a South American city hears the news of the trouble and through council is brought back to America. Through the grief of the mother the jury declares that Steve is not guilty and he is freed. In the general courtroom Eleanor is welcomed, and back at the farm the old couple begin life anew, where Steve makes their last days happy and marries Eleanor.

THE RETURN OF "DRAW" EAGAN (Ince —Five Parts—Oct. 15).—The cast: "Draw" Eagan (William S. Hart); Poppy (Louise Glaum); Myrtle Buckton (Margery Wilson); Arizona Joe (Robert McKim); Mat Buckton (J. P. Lockney).

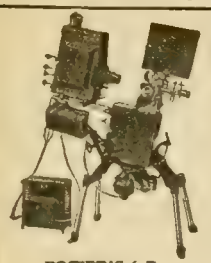
"Draw" Eagan, a notorious bandit of New Mexico, has come to the end of his tether. His gang has been dispersed, many slain, and more in jail, and there is a reward of $1,000 offered for Eagan, "dead or alive." Eagan, while drinking in a saloon at Muscatine, chances across Matt Buckton, a leading citizen of the neighboring village of Yellow Dog.

Yellow Dog is a town infested with gunmen who make life miserable for the few respectable citizens. Buckton is on a still hunt for some strong men who will shoulder the unenviable responsibilities of sheriff, and put the fear of God and the law into the hearts of his undisciplined fellow-citizens. While Buckton is thinking over his seemingly impossible quest, the bully of Muscatine enters the saloon and accosting "Draw" Eagan, finds himself crumpled upon the floor without opportunity for repartee.

Buckton is so much impressed by the quietude and deftness of "Draw" Eagan's work that he immediately offers him the job of cleaning out Yellow Dog. And so "Draw" Eagan, as William Blake, is installed as sheriff of Buckton's promising community. William Blake soon has the bullies and gunmen of Yellow Dog well in hand, with law and order restored by the capable ex-bandit.

At the time when the respectable citizens are singing the praises of the new sheriff, one of the worst of Eagan's old gang, Oregon Joe, strolls into town, sizes up the situation, and, holding a threat of betrayal over the sheriff's head, proceeds with the aid of the tough element to undo the sheriff's good work. For himself Eagan cares little, but while endeavoring to live down his past and lead a clean life, he has fallen in love with Buckton's daughter, Myrtle. And so day by day he submits to Oregon Joe's insults and the tough element gradually gets the upper hand.

Things have reached such a pitch that one day the gunmen, headed by Oregon Joe, decide to drive the respectable citizens out of town and run the place for themselves. It is up to the sheriff to decide, and his manhood asserts itself. He confesses the evils of his past life, throws himself on the mercy of his fellow-citizens and promises to surrender to the government if they will allow him one day to restore order. He makes good; the gunmen are whipped into submission and Oregon Joe, the blackmailer, meets his just reward. The sheriff surrenders and is locked up in the caboose, but the next morning a delegation of citizens greet him with the assurance that to them "Draw" Eagan has ceased to exist and that Yellow Dog only recognizes Sheriff William Blake. Myrtle Buckton is one of the delegation.



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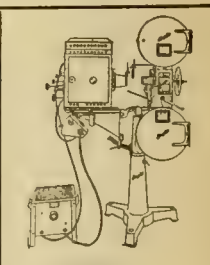

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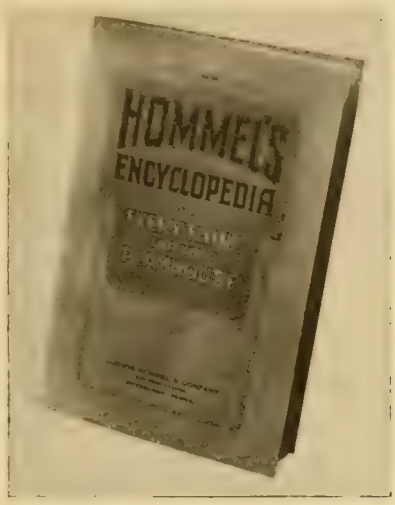

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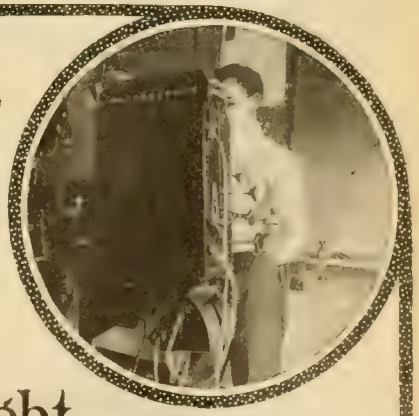

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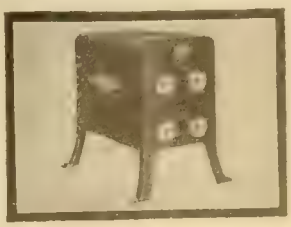

American Auto-Arc Co., Incorporated
407 S. Dearborn St. Chicago, Ill.

List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 438, 440.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

Oct. 9—A Tale of the Wilderness (Drama—Biograph—Reissue No. 87).
Oct. 10—A Pueblo Legend (Two parts—Drama—Biograph—Reissue No. 88).
Oct. 16—The White Rose of the Wilds (Drama) Biograph—Reissue No. 89).
Oct. 18—Classmates (Three parts—Drama) (Biograph—Reissue No. 90).
Oct. 23—Friends (Drama) (Biograph—Reissue No. 91).
Oct. 24—The Battle at Elderbush Gulch (Two parts—Drama) (Biograph—Reissue No. 92).

ESSANAY.

Oct. 3—An Old Fashioned Girl (Two parts—Drama).
Oct. 4—The Fable of "The Kid Who Shifted His Ideals to Golf and Finally Became a Baseball Fan and Took the Only Known Cure" (Comedy).
Oct. 7—His Little Wife (Three parts—Dr.).
Oct. 10—Money to Burn (Two parts—Comedy—Drama).
Oct. 11—Canimated Nooz Pictorial, No. 17 (Cartoon—Comedy).
—A Scenic subject on the same reel.
Oct. 14—Lost, Twenty-four Hours (Three parts—Comedy).
Oct. 17—The Fable of "The Kittenish Superanns and the World Weary Snipes" (Two parts—Comedy).
Oct. 18—Dreamy Dud in the African War Zone. (Cartoon—Comedy).
—A Scenic subject on the same reel.
Oct. 21—Marooned (Three parts—drama).
Oct. 21—Essanay-Chaplin Revue of 1916, arranged from "The Tramp," "His New Job," "A Night Out" (Five parts—Comedy).
Oct. 24—Borrowed Sunshine (Two parts—Dr.).
Oct. 25—Canimated Nooz Pictorial No. 18 (Cartoon—Comedy).
—A scenic subject on the same reel.
Oct. 28—It Never Could Happen (Three parts—Drama).

KALEM.

Oct. 3—One Star Too Far (Comedy).
Oct. 4—The Web of Guilt (No. 9 of the "Girl From 'Frisco" Series (Two parts—Drama).
Oct. 6—Stolen Plumage (Comedy).
Oct. 7—Hazards of Helen Railroad Series, No. 100, "The Blocked Track" (Dr.).
Oct. 10—The Love Magnet (Comedy).
Oct. 11—The Reformation of Dog-Hole (No. 10 of "The Girl from Frisco" Series) (Two parts—Drama).
Oct. 13—The Battered Bridegroom (Comedy).
Oct. 14—To Save the Special (No. 101 of "The Hazards of Helen" Railroad Series) (Drama).
Oct. 17—A Sauer Kraut Symphony (Comedy).
Oct. 18—The Yellow Hand (No. 11 of the "Girl from 'Frisco") (Two parts—Dr.).
Oct. 20—The Code Letter (No. 1 of "Grant, Police Reporter") (Drama).
Oct. 21—Hazards of Helen Railroad Series No. 102, "A Daring Chance" (Drama).
Oct. 24—The Bogus Booking Agents (Comedy).
Oct. 25—The Harvest of Gold (No. 12 of the "Girl from 'Frisco"—Two parts—Drama).
Oct. 27—The Missing Heiress (No. 2 of "Grant, Police Reporter"—Drama),
Oct. 28—Hazards of Helen Railroad Series No. 103, "The Lost Messenger" (Dr.).

LUBIN.

Aug. 1—The Price of Dishonor (Two parts—Drama).
Aug. 8—Their Mother (Two parts—Drama).
Aug. 15—A Lesson in Labor (Two parts—Dr.).
Aug. 22—The Usurer's Due (Two parts—Dr.).

SELIG.

Oct. 2—In the House of the Chief (Three parts—Drama).
Oct. 2—The Selig-Tribune, No. 79, 1916 (Top.).
Oct. 5—The Selig-Tribune, No. 80, 1916 (Top.).
Oct. 7—The Canbyhill Outlaws (Western—Drama).
Oct. 9—Converging Paths (Two parts—Dr.).
Oct. 9—The Selig-Tribune No. 81, 1916 (Topical).
Oct. 12—The Selig-Tribune No. 82, 1916 (Topical).
Oct. 14—A Mistake in Rustlers (Western—Drama).
Oct. 16—Only a Rose (Two parts—Drama).
—A Boomerang (Comedy).
Oct. 16—The Selig-Tribune, No. 83, 1916 (Topical).
Oct. 19—The Selig-Tribune, No. 84, 1916 (Topical).
Oct. 21—An Eventful Evening (Comedy).

VIM FEATURE COMEDY.

Sept. 20—The Honeymoon Car (Comedy).
Sept. 27—Artistic Atmosphere (Comedy).
Oct. 4—A Grain of Suspicion (Comedy).
Oct. 11—Their Installment Furniture (Com.).
Oct. 18—A Persistent Wooing (Comedy).
Oct. 25—Home Made Horrors (Comedy).

VIM.

Oct. 5—Royal Blood (Comedy).
Oct. 6—Strictly Business (Comedy).
Oct. 12—The Candy Trial (Comedy).
Oct. 13—Watch Your Watch (Comedy).
Oct. 19—A Precious Parcel (Comedy).
Oct. 20—Here and There (Comedy).
Oct. 26—A Maid to Order (Comedy).
Oct. 27—The Frame-Up (Comedy).

VITAGRAPH.

Oct. 2—Making an Impression (Comedy).
Oct. 6—A Vampire Out of Work (Comedy).
Oct. 7—Cantrell's Madonna (Three parts—Drama—Broadway Star Feature).
Oct. 9—Billy's Melodrama (Comedy).
Oct. 13—The Mayor's Fall From Grace (Com.).
Oct. 16—The Curse of the Forest (Educational).
Oct. 20—Strong Evidence (Comedy).
Oct. 21—The Harbor of Happiness (Three parts—Drama) (Broadway Star Feature).
Oct. 23—Trouble for Four (Comedy).
Oct. 27—Betty's Affair (Comedy).

General Film Company Features

BROADWAY STAR FEATURES.

Oct. 7—Cantrell's Madonna (Three parts—Drama).
Oct. 21—The Harbor of Happiness (Three parts—Drama.

KNICKERBOCKER STAR FEATURES.

Oct. 6—The Better Instinct (Two parts—Dr.).
Oct. 13—From the Deep (Three parts—Dr.).
Oct. 20—Treading Pearls (Two parts—Drama).
Oct. 27—The Chorus Girl and the Kid (Two parts—Drama).

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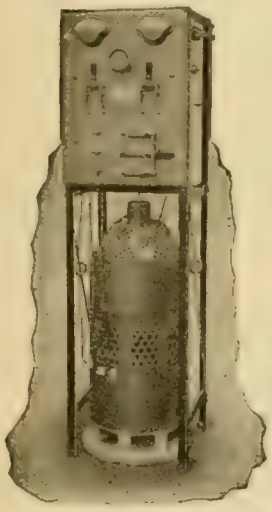

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 438, 440.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Oct. 11—Number 41 (Topical).
Oct. 18—Number 42 (Topical).
Oct 25—Number 43 (Topical).

BIG U.

Oct. 2—The White Man's Law (Drama—Special Release).
Oct. 5—The Eternal Way (Drama).
Oct. 9—A Pair of Shadows (Comedy) (Special Release).
Oct. 12—No release this day.
Oct. 16—The Tigers of the Plains (Two parts—Drama).
Oct. 19—No release this day.
Oct 26—The Narrow Creed (Two parts—Dr.).
Oct 27—A Price on His Head (Drama).

BISON.

Oct. 7—A Mountain Tragedy (Two parts—Drama).
Oct. 14—Night Shadows (Two parts—Drama).
Oct. 21—The Conspiracy (Two parts—Drama).
Oct. 28—The Better Man (Two parts—Drama).

GOLD SEAL.

Sept. 26—Husks of Love (Three parts—Dr.).
Oct. 3—In the Heart of New York (Three parts—Drama).
Oct. 10—Cheaters (Three parts—Drama).
Oct. 17—The Wrath of Cactus Moore (Three parts—Drama).

IMP.

Oct. 2—The Perjurer (Drama) (Special Release).
Oct. 8—No release this day.
Oct. 13—A Soul at Stake (Two parts—Drama).
Oct. 16—The Missing Witness (Drama) (Special Release).
Oct. 19—The Decoy (Drama).
Oct. 20—No release this day.
Oct. 22—No release this day
Oct. 26—(Special release—title not decided).
Oct. 27—Through Solid Walls (Two parts—Dr.).

JOKER.

Oct. 7—Father Gets in Wrong (Comedy).
Oct. 14—The Oil Smeller (Comedy).
Oct. 21—Beans and Bullets (Comedy).
Oct. 28—A Crooked Mixup (Comedy).

LAEMMLE.

Oct. 2—The Prowlers of the Jungle (Drama) (Special Release).
Oct. 4—No release this day.
Oct. 7—No release this day.
Oct. 9—The Elusive Enemy (Drama) (Special Release).
Oct. 11—No release this day.
Oct. 14.—No release this day.
Oct. 16—A Case of Beans (Comedy) (Special Release).
Oct 18—Through Baby's Voice (Two parts—Drama).
Oct. 21—No release this day.
Oct. 25—(Special release—title not decided).
Oct. 28—(No release this day).

L-KO.

Oct. 1—No release this day.
Oct. 4—Safe in the Safe (Two parts—Com.).
Oct. 8—No release this day.
Oct. 11—Lured But Cured (Two parts—Com.).
Oct. 15—No release this day
Oct. 18—Safety First (Comedy).
Oct 22—She Wanted a Ford (Comedy
Oct 25—A Rural Romance (Two parts—Com.)
-An Alligator Hunt (Dimar's Educational).

NESTOR.

Sept. 22—No Release this day.
Sept. 25—Model 46 (Comedy).
Sept. 29—No release this day.
Oct. 2—With the Spirit's Help (Comedy).
Oct. 9—Almost Guilty (Comedy).
Oct. 13—Pat Rooney in "It's All Wrong" (Comedy).
Oct. 16—His Own Nemesis (Comedy).
Oct. 20—Pat's Pasting Ways (Comedy).
Oct. 23—The Bar Fly (Comedy).

POWERS.

Oct. 5—Pen and Inklings in and Around Jerusalem (Educational).
Oct. 12—The Beautiful Temples of Ceylon As Seen by Dr. Dorsey (Educational).
Oct. 15—When Little Lindy Sang (Drama).
—Diplomacy (Cartoon—Comedy).
Oct. 19—No release this day.
Oct 26—Windsor McCay and His Jersey Skeeter (Comedy—Cartoon).

RED FEATHER.

Sept. 11—The Whirlpool of Destiny (Five parts—Drama).
Sept 18—Black Friday (Five parts—Drama).
Sept. 25—If My Country Should Call (Five parts—Drama).
Oct. 2—Under Suspicion (Five parts—Dr.).
Oct. 9—A Romance of Billy-Goat Hill (Five parts—Drama).
Oct. 16—Barriers of Society (Five parts—Dr.).
Oct. 23—The Black Sheep of the Family (Five parts—Drama).

REX.

Sept 22—His Mother's Boy (Drama).
Sept. 25—Dark Corners (Drama—Special Release).
Oct. 1—Ashes of Remembrance (Two parts—Drama).
Oct. 2—The Slave (Drama).
Oct. 6—No release this day.
Oct. 8—The Human Gamble (Two parts—Dr.).
Oct. 9—The Unfinished Case (Drama) (Special Release).
Oct. 13—No release this day.
Oct 15—No release this day.
Oct 20—The Gold Band (Drama).
Oct 29—The Moving Finger (Drama).

VICTOR.

Oct. 1—In the Lap of the Gods (Drama).
Oct. 2—The Memory Mill (Drama).
Oct. 3—No release this day.
Oct. 5—No release this day.
Oct. 6—A Charming Villain (Comedy).
Oct. 10—No release this day.
Oct. 16—Room Rent and Romance (Comedy) (Special Release).
Oct. 16—The Five Thousand Dollar Dream (Comedy) (Special Release).
Oct 17—No release this day.
Oct. 22—Main 4400 (Two parts—Comedy—Dr.).
Oct 24—(Special release—title not decided).
Oct. 27—A Plumber's Waterloo (Comedy).
Oct. 29—The Burglar (Comedy).

UNIVERSAL SPECIAL FEATURE.

Oct. 2—Borrowed Plumes (No. 8 of "Timothy Dobbs, That's Me" Series (Two parts—Comedy).
Oct. 2—Liberty No. 8, "Clipped Wings" (Two parts—Drama).
Oct. 6—Somewhere on the Battlefield (Two parts—Drama).
Oct. 9—Breaking Into Society (No. 9 of "Timothy Dobbs, That's Me"—Two parts—Comedy).
Oct. 9—Liberty No 9, "Trapped" (Two parts—Drama).
Oct. 12—Behind Life's Stage (Two parts—Dr.).
Oct. 16—Fame at Last (No. 10 of "Timothy Dobbs, That's Me"—Two parts—Comedy).
Oct 16—Liberty No 10 "The Human Targets" (Two parts—Drama).
Oct. 23—Liberty No. 11, "A Daughter of Mars" (Two parts—Drama).
Oct. 24—Society Hypocrites (Three parts—Dr.).

UNIVERSAL (STATE RIGHTS.

October—Idle Wives (Seven parts—Drama).

Bluebird Photoplay, Inc.

Sept 25—The Evil Women Ho (Five parts—Drama).
Oct 2 Wanted A Home (Five parts—Dr.).
Oct 9—The Chalice of Sorrow (Five parts—Drama).
Oct 16—The Social Buccaneer (Five parts—Drama)
Oct. 23—Love Never Dies (Five parts—Drama).

Mutual Film Corp.

AMERICAN.

Aug. 10—The Power of Mind (Three parts—Drama).
Aug. 14—Ruth Ridley Returns (Two parts—Drama).
Aug. 17—The Holly House (Three parts—Dr.).
Aug. 21—Enchantment (Two parts—Drama).
Aug. 28—The Key (Two parts—Drama).
Sept. 4—Atonement (Two parts—Drama).
Oct. 9—Citizens, All (Two parts—Drama).
Oct. 16—The Franchise (Two parts—Drama).

BEAUTY.

Sept. 6—The Boomerang Goldbrick (Comedy).
Sept. 19—The Stinger Stung (Comedy).
Sept. 26—The Deacon's Card (Comedy).
Oct. 3—Slicking the Slickers (Comedy).
Oct. 10—That Sharp Note (Comedy).

CENTAUR.

Sept. 9—The Jungle Flashlight (Two parts—Drama).
Sept. 16—Tangled Hearts (Two parts—Dr.).
Sept. 23—The Father of Her Child (Two parts—Drama).
Sept. 30—Foiled (Two parts—Drama).

CUB.

Sept. 22—Movie Struck (Comedy).
Sept. 29—Catching That Burglar (Comedy).
Oct. 6—Oh! For a Cave man (Comedy).
Oct. 7—Won by a Fowl (Comedy).
Oct. 7—That Wonderful Wife (Comedy).
Oct. 13—Inoculating Hubby (Comedy).
Oct. 14—Those Primitive Days (Comedy).
Oct. 14—Their College Capers (Comedy).
Oct. 20—He Wouldn't Tip (Comedy).
Oct. 21—That Doggone Baby (Comedy).
Oct. 21—The Deacon's Widow (Comedy).

FALSTAFF.

Aug. 15—The Guiders (Comedy).
Aug. 22—Fare Lady (Comedy).
Aug. 27—A Swiss Sea Dog (Comedy-Drama).
Aug. 29—In Mexico (Comedy).
Sept. 5—Musickers (Comedy).

GAUMONT.

Sept. 28—The Crook Detective (No. 4 of "Fantomas"—Three parts—Drama).
Oct. 1—Reel Life No. 22 (Mutual Film Magazine).
Oct. 4—See America First, No. 56 (Scenic).
—Kartoon Komics (Cartoon—Comedy).
Oct. 5—The False Magistrate (No. 5 of "Fantomas" (Three parts—Drama).
Oct. 8—Reel Life, No. 23 (Mutual Film Magazine).
Oct. 11—See America First, No. 57 (Scenic).
—Kartoon Komics (Cartoon—Comedy).
Oct. 15—Reel Life, No. 24 (Mutual Film Magazine).
Oct 18—See America First, No. 58 (Scenic).
—Kartoon Komics (Cartoon—Comedy).
Oct 19—Stepping Westward (Two parts—Dr.).
Oct. 22—Reel Life No. 25 (Mutual Film Magazine).

MUSTANG.

Aug. 25—Nell Dale's Men Folks (Two parts—Drama).
Aug. 31—The Forgotten Prayer (Three parts—Drama).
Sept. 1—The Gambler's Lost Love (Two parts—Drama).
Sept. 8—Matchin' Jim (Two parts—Drama).

MUTUAL WEEKLY.

Aug 30—Number 87 (Topical).
Sept. 6—Number 88 (Topical).
Sept 13—Number 89 (Topical).
Sept 20—Number 90 (Topical).
Sept 27—Number 91 (Topical).
Oct 4—Number 92 (Topical).
Oct. 11—Number 93 (Topical).
Oct 18—Number 94 (Topical)

(Mutual Releases Continued on Page 460.)

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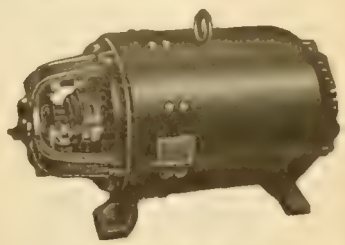

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 438, 440.)

(*Mutual Releases continued from page 458.*)

MUTUAL CHAPLIN RELEASES.

The Fireman (Two parts—Comedy).
The Vagabond (Two parts—Comedy).
One A. M. (Two parts—Comedy).
The Pawnshop (Two parts—Comedy).

MUTUAL MASTERPICTURES DE LUXE.

Oct. 5—The Shadow (American—Five parts—Drama) (No. 141).
Oct. 19—The Voice of Love (American—Five parts—Drama) (No. 145).

MUTUAL STAR PRODUCTIONS.

Oct. 2—Dulcie's Adventure (American—Five parts—Drama) (No. 140).
Oct. 9—Philip Holden-Waster (American—Five Parts—Drama) (No. 142).
Oct. 9—Redeemed (Turner—Five parts—Dr.) (No. 143).
Oct. 16—Bluff (American—Five parts—Drama) (No. 144).

THANHOUSER.

Sept. 29—The Black Terror (Two parts—Dr.).
Oct. 6—Arabella's Prince (Two parts—Dr.).
Oct. 13—At the Edge of the Aqueduct (Two parts—Drama).

VOGUE.

Oct. 1—Poultry a La Mode (Two parts—Dr.).
Oct. 8—A Touch of High Life (Two parts—Comedy).
Oct. 15—Ducking a Discord (Two parts—Com.).
Oct. 22—Her Painted Pedigree (Two parts—Comedy).

Metro Pictures Corporation.

COLUMBIA.

Oct. 9.—Life's Shadows (Five parts—Drama).
Oct. 30—The Gates of Eden (Five parts—Dr.).

POPULAR PLAYS AND PLAYERS.

Oct. 2—The Iron Woman (Five parts—Dr.).

QUALITY.

Oct. 16—In the Diplomatic Service (Five parts—Drama).
October—Romeo and Juliet (Five Parts—Dr.) (Special Release).

ROLFE.

Oct. 23—The Brand of Cowardice (Five parts—Drama).

Paramount Pictures Corp.

BLACK DIAMOND COMEDIES.

Oct. 2—Nearly a Deserter (Comedy).
Oct. 16—Bridget's Blunder (Comedy).

FAMOUS PLAYERS.

Oct. 19—The Kiss (Five parts—Drama).
Oct. 23—The Rainbow Princess (Five parts—Drama).
Oct. 26—Seventeen (Five parts—Comedy—Dr.).
Oct. 30—Miss George Washington (Five parts—Drama).

LASKY.

Oct. 2—The Lash (Five parts—Drama).
Oct. 5—The Storm (Five parts—Drama).
Oct. 16—Witchcraft (Five parts—Drama).

MOROSCO.

Oct. 12—Her Father's Son (Five parts—Dr.).

PALLAS.

Oct. 9—The Intrigue (Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Oct. 4—O U Rooster (Cartoon-Comedy).
Oct. 11—Colonel Heeza Liar Gets Married (Cartoon—Comedy).
Oct. 18—Farmer Al Falfa Sees New York (Cartoon—Comedy).
Oct. 25—Bobby Bumps Helps "Helps" a Book Agent (Cartoon—Comedy)

PARAMOUNT-BURTON HOLMES.

Oct. 2—A Scotch-Irish Reel.
Oct. 9—In Old Ireland (Scenic).
Oct. 16—Southern Italy, 37th (Scenic).
Oct. 23—The Island of Capri (Scenic).
Oct. 30—Vesuvius in Eruption (Scenic).

Pathe Exchange, Inc.

ASTRA.

Oct. 1—The Shielding Shadow, No. 1, "Treasure Trove" (Two parts—Drama).
Oct. 8—The Shielding Shadow, No. 2, "Into the Depths" (Two parts—Drama).
Oct. 15—Shielding Shadow No. 3, "The Mystic Defender" (Two parts—Drama).
Oct. 22—The Shielding Shadow, No. 4, "The Earthquake" (Two parts—Drama).

BALBOA.

Oct. 1—Grip of Evil, No. 12, "Into the Pit" (Two parts—Drama).
Oct. 8—The Grip of Evil, No. 13, "Circumstantial Evidence" (Two parts—Drama).
Oct. 15—The Grip of Evil No. 14, 'Humanity Triumphant" (Two parts—Dr.).

GOLD ROOSTER PLAYS.

Oct. 8—The Pillory (Five parts—Drama).
Oct. 15—The Light That Failed (Five parts—Drama).
Oct. 22—Prudence the Pirate (Five parts—Comedy-Drama).

PATHE.

Oct. 1—The Moods of Medora (Two parts—Drama).
Oct. 1—Florence Ross Fashions, No. 5 "Betty Selects Her Bridesmaid Frock" (Fashions).
Oct. 8—U. S. Customs Inspection (Educational).
Oct. 8—The Sword of Damocles (Two parts—Drama).
Oct. 15—Florence Rose Fashions, No. 6, "Betty at the Wedding" (Fashions).
Oct. 15—A Nation's Peril (Two parts—Drama).
Oct. 22—In the Mesh of Her Hair (Two parts—Drama).
Oct. 22—Athletic Movements Analyzed (Colored—Educational).
—Blossom Time in Japan (Colored—Scenic).

PATHE NEWS.

Oct. 4—Number 80, 1916 (Topical).
Oct. 7—Number 81, 1916 (Topical).
Oct. 11—Number 82, 1916 (Topical).
Oct. 14—Number 83, 1916 (Topical).
Oct. 18—Number 84, 1916 (Topical)
Oct. 21—Number 85, 1916 (Topical).
Oct. 28—Number 86, 1916 (Topical).
Oct. 28—Number 87, 1916 (Topical).

ROLIN.

Oct. 1—Luke's Speedy Club Life (Comedy).
Oct. 8—Heinie and the 400 (Comedy).
Oct. 15—Luke and the Bang-Tails (Comedy).
Oct. 22—Heinie and the Magic Man (Comedy).

Triangle Film Corporation.

FINE ARTS.

Oct. 8—The Rummy (Five parts—Drama).
Oct. 15—The Old Folks at Home (Five parts—Drama).
Oct. 22—Fifty-Fifty (Five parts—Drama).

INCE.

Oct. 8—Plain Jane (Five parts—Drama).
Oct. 15—The Return of Draw Egan (Five parts—Drama).
Oct. 22—The Vagabond Prince (Five parts—Drama).

Unicorn Film Service.

BUFFALO.

Oct. 7—Nobody's Claim (Two parts—Drama).

HIAWATHA.

Oct. 5—Bud Wilson's Romance (Drama).

HIPPO.

Oct. 5—Rubes and Cabarets (Comedy).

JOCKEY.

Oct. 4—The County Sheriff (Two parts—Com.).

JUDY.

Oct. 2—Jenkins and the Janitor (Comedy).
Oct. 3—His Sister's Beau (Comedy).
Oct. 7—The Model (Comedy).

LILY.

Oct. 3—Thru the Wall (Drama).
Oct. 8—The Web (Three parts—Drama).

PURITAN.

Oct. 4—The Convict (Drama).
Oct. 6—The Live Corpse (Comedy).

RANCHO.

Oct. 3—The Mysterious Ranger (Drama).

SUNSET.

Oct. 5—A Daring Mission (Drama).

SUPREME.

Oct. 2—Pen and Sword (Two parts—Drama).
Oct. 6—The Guilty One (Two parts—Drama).

Feature Releases

ARTCRAFT PICTURES CORP.

October—Less Than the Dust (Drama).

CHRISTIE FILM CO.

Sept. 18—A Seminary Scandal (Comedy).
Sept. 25—His Baby (Comedy).
Oct. 2—The Sad Sea Waves (Comedy).
Oct. 9—His Wedding Night (Comedy).

CONSOLIDATED FILM CORP.

Sept. 25—The Crimson Stain Mystery, No. 6, "The Phantom Image" (Two parts—Drama).
Oct. 2—The Crimson Stain Mystery, No. 7, "The Devil's Symphony" (Two parts—Drama).
Oct. 9—The Crimson Stain Mystery, No. 8 Two parts—Drama).
Oct. 16—The Crimson Stain Mystery, No. 9 (Two parts—Drama).
Oct. 23—The Crimson Stain Mystery, No' 10 (Two parts—Drama).

FOX FILM CORPORATION.

Sept. 11—Her Double Life (Five parts—Drama).
Sept. 18—Where Love Leads (Five parts—Dr.).
Sept. 25—Fires of Conscience (Five parts Dr.).
Oct. 2—The Straight Way (Five parts—Dr.).
Oct. 9—The Ragged Princess (Five parts—Drama).
Oct. 16—The War Bride's Secret (Five parts—Drama).
Oct. 23—The Primitive Call (Five parts—Dr.).

FROHMAN AMUSEMENT CORP.

October—The Conquest of Canaan (Drama).

GREATER VITAGRAPH (V-L-S-E, INC.)

Sept. 25—The Chattel (Vitagraph—Six parts—Drama).
Oct. 2—Through the Wall (Vitagraph—Five parts—Drama).
Oct. 2—Scarlet Runner, No. 1, "The Car and His Majesty" (Vitagraph — Two parts—Drama).
Oct. 9—The Firm of Girdlestone (Vitagraph—Five parts—Drama).
Oct. 9—Scarlet Runner, No. 2, "The Nuremburg Watch" (Vitagraph—Two parts—Drama).
Oct. 16—Scarlet Runner, No. 3, "The Masked Ball" (Vitagraph—Two parts—Dr.).
Oct. 16—A Prince in a Pawnshop (Vitagraph—Five parts—Drama).
Oct. 23—The Blue Envelope Mystery (Vitagraph—Five parts—Drama).
Oct. 23—Scarlet Runner, No. 4, "The Hidden Prince" (Vitagraph—Two parts—Drama).
Oct. 30—Scarlet Runner, No. 5, "The Jacobean House" Vitagraph—Two parts—Drama).
Oct. 30—The Enemy (Vitagraph—Five parts—Drama).

HERALD FILM CORPORATION.

October.—Prima Donna's Husband (Five parts—Drama).

INTERNATIONAL FILM SERVICE INC.

Oct. 2—Beatrice Fairfax, No. 9, "Outside the Law" (Two parts—Drama).
Oct. 2—The World's Wonderland (Curtis Scenic, No. 2).
—Animated Cartoons on same reel.
Oct. 2—The Flower of Faith (Five parts—Dr.).
Oct. 3—Hearst-International News Pictorial, No. 79, 1916 (Topical).
Oct. 6—Hearst-International News Pictorial, No. 80, 1916 (Topical).
Oct. 9—Beatrice Fairfax No. 10, "Play Ball" (Two parts—Drama).
Oct. 9—The World's Wonderland (Curtis Scenic, No. 3).
—Animated Cartoons on same reel.
Oct. 10—Hearst-International News Pictorial, No. 81, 1916 (Topical).
Oct. 13—Hearst-International News Pictorial, No. 82, 1916 (Topical).

(*International Releases continued on page 462.*)

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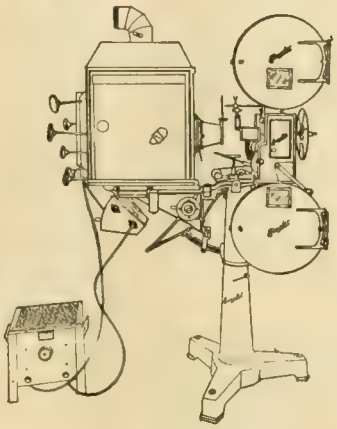

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 438, 440.)

(International Releases continued from page 460.)

Oct. 6—Hearst-International News Pictorial, No. 80, 1916 (Topical).
Oct. 9—Beatrice Fairfax No. 10, "Play Ball" (Two parts—Drama).
Oct. 9—The World's Wonderland (Curtis Scenic, No. 31).
—Animated Cartoons on same reel.
Oct. 10—Hearst-International News Pictorial, No. 81, 1916 (Topical).
Oct. 13—Hearst-International News Pictorial, No. 82, 1916 (Topical).

IVAN FILM PRODUCTIONS.

October—Her Surrender (Drama).

KLEINE-EDISON-SELIG-ESSANAY.

Aug. 9—The Mishaps of Musty Suffer Series 2, No. 8 (Comedy).
Aug. 14—Gloria's Romance, No. 13, "A Midnight Riot" (Two parts—Drama).
Aug. 16—The Mishaps of Musty Suffer Series No. 2, No. 9 (Comedy).
Aug. 21—Gloria's Romance, No. 14 (Two parts—Drama).
Aug. 23—The Mishaps of Musty Suffer Series No. 2, No. 10 (Comedy).
Aug. 28—Gloria's Romance, No. 15, "The Murderer at Bay" (Two parts—Dr.).
Sept. 4—Gloria's Romance (No 16, "A Modern Pirate"—Two parts—Drama).
Sept. 11—Gloria's Romance No. 17, "The Telltale Envelope" (Two parts—Dr.)
Sept. 18—Gloria's Romance, No. 18, "The Bitter Truth" (Two parts—Drama).
Sept. 25—Gloria's Romance, No. 19, "Her Vow Fulfilled" (Two parts—Drama).
Oct. 2—The Country That God Forgot (Selig—Five parts—Drama).

THE MOTION PICTURE FORUM.

Oct. 2—Motion Picture Portrait Studios of President Wilson and His Cabinet—the U. S. Government in Action.

SELZNICK PICTURES.

Oct 16—The Common Law (Young Film Corp—Five parts—Drama).
November—War Brides (Herbert Brenon—Dr.).
October—Vera the Medium (Drama).

WORLD PICTURES.

Sept. 4—The Almighty Dollar (Paragon—Five parts—Drama).
Sept. 11—The Velvet Paw (Five parts—Drama).
Sept. 18—Friday the 13th (Five parts—Dr.).
Sept. 25—Dark Silence (Five parts—Drama).
Oct. 2—The Scarlet Oath (Five parts—Dr.)
Oct 9—The Gilded Cage (Peerless—Five parts—Drama)

States Right Features

CALIFORNIA MOTION PICTURE CORP.

Nov.—The Woman Who Dared (Seven parts—Drama).

FLORIDA FEATURE FILMS.

August—The Human Orchid (Five parts—Dr.).

GREAT NORTHERN FILM CO.

Sept.—Pages from Her Life (Five parts—Dr.).

KEMBLE FILM CORPORATION.

August—America Preparing (Ten parts—Top.)

U. S. MOSS MOTION PICTURE CORPORATION

August—In the Hands of the Law (Drama).

MONARCH PHOTO-PLAY CO., INC.

October—Common Sense Brackett (Six parts—Drama).

SHERMAN ELLIOTT, INC.

October.—The Crisis (Selig—Drama).

SUPERIOR FILMS CO.

Sept.—The Faucet (Drama).

UNITY SALES CORPORATION.

Sept. 18—The Yellow Menace (Episode No. 3, "The Poisonous Tarantula—Two parts—Drama).
Sept.—Torpedoed by Cupid (Eagle—Two parts—Comedy).
Sept. 25—The Yellow Menace, No. 4, "The Plot of a Demon" (Two parts—Drama).
Oct. 2—The Yellow Menace, No. 5, "The Haunted House" (Two parts—Dr.).
Oct. 9—The Lottery Man (Comstock—Drama).
Oct. 9—Yellow Menace, No. 6, "The Torture Chamber" (Two parts—Drama).
Oct. 16—The Yellow Menace, No. 7, "Drops of Blood" (Two parts—Drama).
Oct. 23—The Yellow Menace, No. 8, "The Time Clock" (Two parts—Drama).
Oct 16—A Scrambled Honeymoon (Two parts—Comedy).
Oct. 23—Some Hero (Comedy).
Oct 30—Tweedledum's Busy Night (Two parts—Comedy).
Oct. 30—The Yellow Menace, No. 9, "The Time Clock Bomb" (Two parts—Drama).

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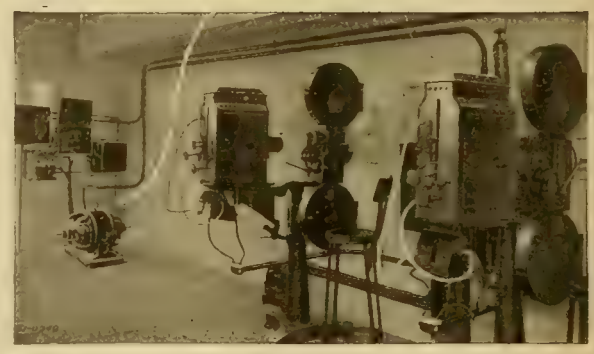

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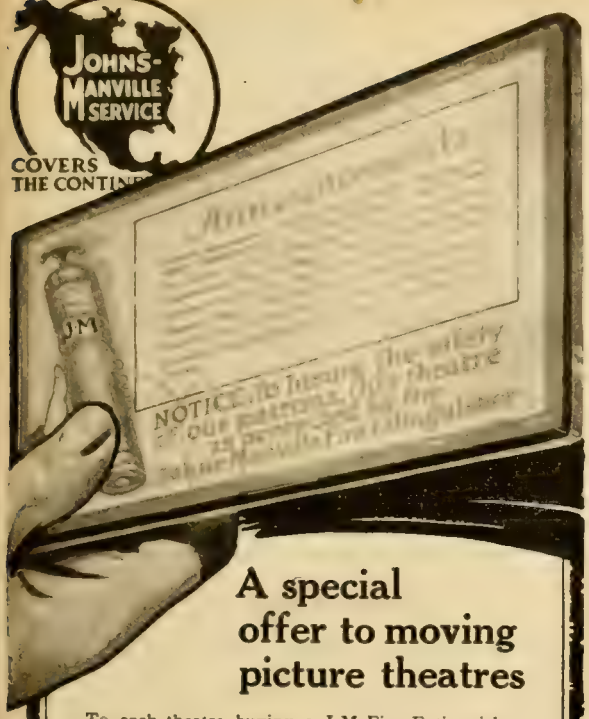

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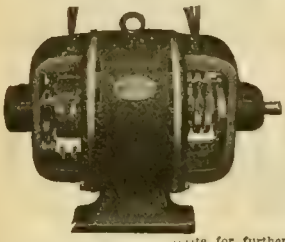

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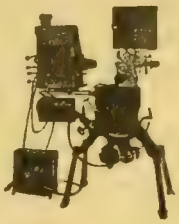

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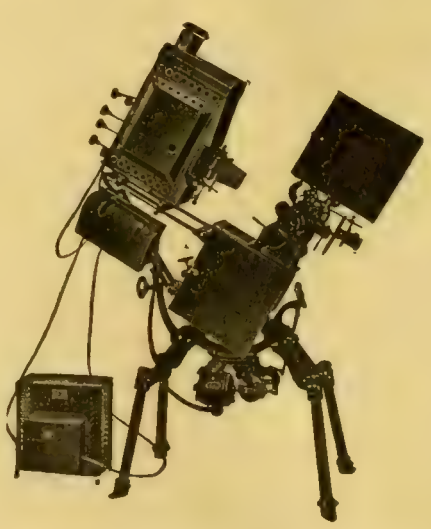

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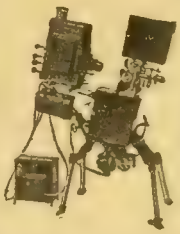

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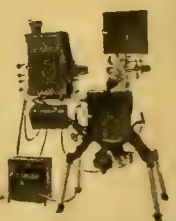

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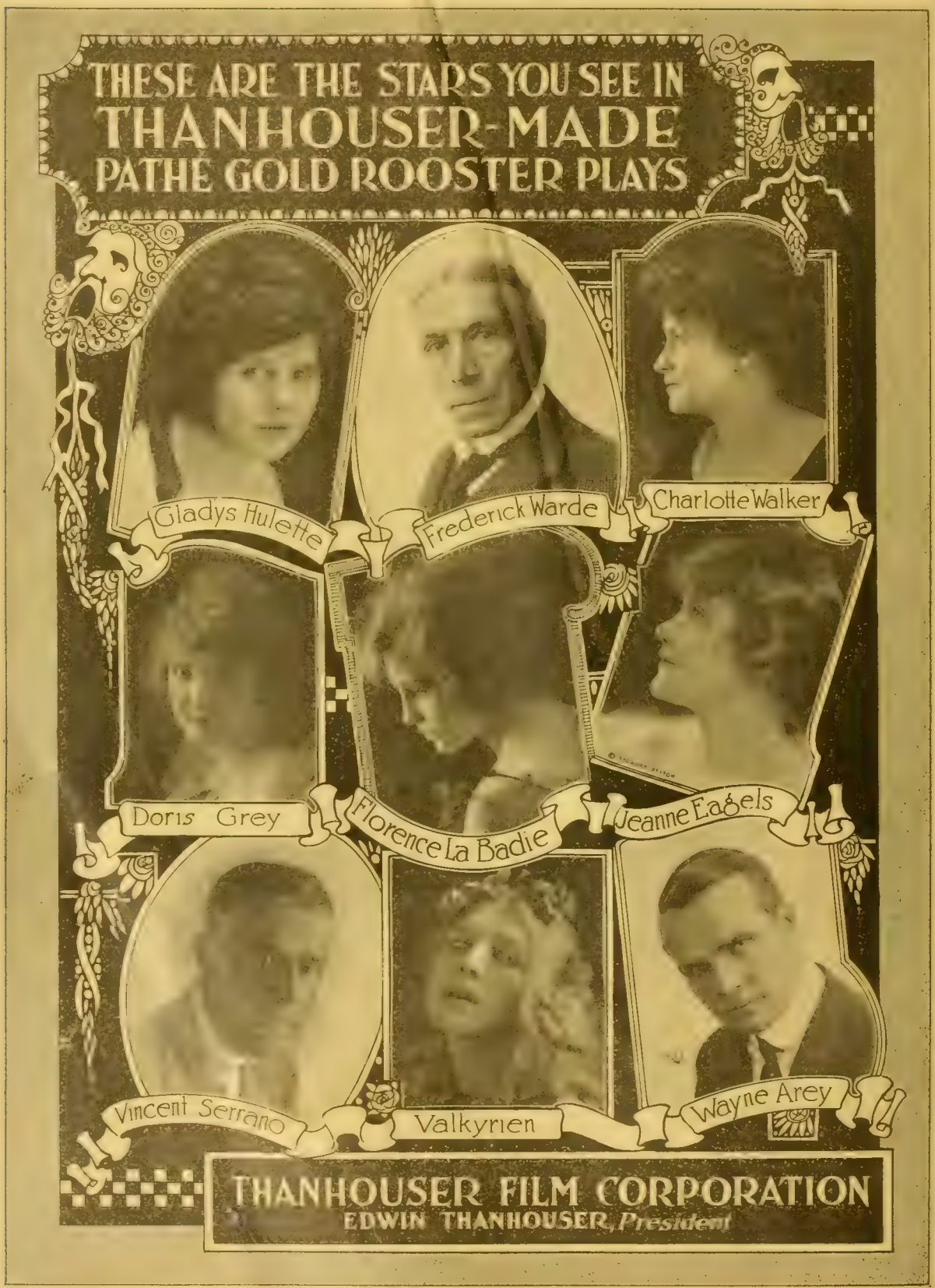
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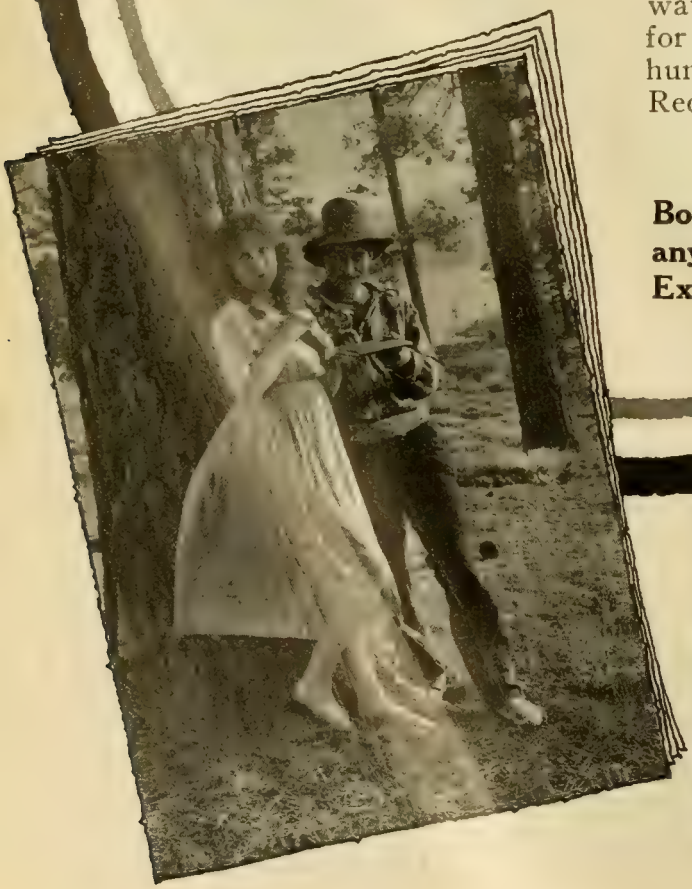

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PRESENTS

ANN PENNINGTON

IN

THE RAINBOW PRINCESS

A drama of circus life with a charming love story

Produced by

FAMOUS PLAYERS FILM CO.

ADOLPH ZUKOR, President

Special music for this production—the famous Schirmer Scores—may be obtained at your exchange.

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Released by Paramount Pictures Corporation

FPF FAMOUS PLAYERS FILM SERVICE LTD. Paramount Pictures

MARGUERITE CLARK
Famous Players Star

Forthcoming Paramount Pictures

DANIEL FROHMAN

PRESENTS

MARGUERITE CLARK

(Her first photoplay under the new Famous Players contract)

IN

MISS GEORGE WASHINGTON

About a girl who couldn't tell the truth

Produced by

FAMOUS PLAYERS FILM CO

ADOLPH ZUKOR, President

Special music for this production—the famous Schirmer Scores—may be obtained at your exchange

Canadian Distributors: Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Released by Paramount Pictures Corporation, Monday, October 30th

FPL LASKY Paramount Pictures

THOMAS MEIGHAN
and ANITA KING
Lasky Stars

Forthcoming Paramount Pictures

JESSE L. LASKY

PRESENTS

THOMAS MEIGHAN

AND

ANITA KING

IN

THE HEIR TO THE HOORAH

A thrilling picturization of the celebrated stage success.

Produced by

JESSE L. LASKY FEATURE PLAY CO.

JESSE L. LASKY, President
ARTHUR S. FRIEND, Treasurer
CECIL. B. DeMILLE, General Director

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Released by Paramount Pictures Corporation, Thursday, October 26th

Paramount Pictures

Paramount

SHORT SUBJECTS

BRAY CARTOONS

Released October 11th

FARMER ALFALFA SEES NEW YORK

Released October 18th

COL. HEEZA LIAR GETS MARRIED

Released October 25th

BOBBY BUMPS HELPS A BOOK AGENT

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y.

FF LASKY Paramount Pictures M P

BLACK DIAMOND COMEDIES

RELEASED BY PARAMOUNT

PARAMOUNT

ANNOUNCES
THE SECOND ONE-REEL COMEDY

"BRIDGET'S BLUNDER"

PRODUCED BY

UNITED STATES MOTION PICTURE CORPORATION

WILKES-BARRE, PA.

J. O. WALSH, Pres. F. W. HERMANN, Vice-Pres. D. L. HART, Treas.

Released October 16th by Paramount Pictures Corporation

Paramount Pictures

STARS OF ALL THE PROGRAMS

will appear in the

McCLURE PICTURES

McCLURE PICTURES

McCLURE PICTURES

McClure Building McCLURE PICTURES New York City

FIRST AS USUAL!

PATHÉ NEWS

SCORES TWO BEATS IN TWO DAYS
ON SUBMARINE SURVIVORS
AND
WORLD SERIES!

"Pathé is to be congratulated on its enterprise in getting out the Survivors and Base-ball pictures so quickly?"

Harold Edel,
Managing Director,
Strand Theatre,
New York

"Pathé scores again. They beat the town with the Base-ball and Submarine pictures!"

Keith's Palace,
America's Greatest
Vaudeville Theatre,
New York.

"The Submarine survivors and Base-ball pictures were shown first in Philadelphia at the Stanley and Palace theatres. Pathé News service cannot be beaten."

Stanley Mastbaum

"Pathé News beat all competitors in this section on world's series."

Vic Morris, Mgr Orpheum
and St. James Theatres,
Boston.

"Pathé News put over a big one on the world's series. It certainly was a winner."

Manager Stanton of
the Fenway Theatre,
Boston.

"Thrills to burn!"

The press of the country unites in declaring

The Shielding Shadow

chock full of thrills.

The Minneapolis News says: "A most pretentious serial with thrills to burn. Thrilling action marks every episode."

The New Orleans Item says: "The Shielding Shadow will establish a new record for thrills."

The Buffalo Times says: "A play such as one rarely sees."

The Cleveland Plain Dealer says: "The Shielding Shadow gives promise of new thrills in film and story form."

Madeline Traverse
The beautiful villainess
in "The Shielding Shadow"

Produced by Astra
under the direction of
Louis J. Gasnier
and
Donald Mackenzie
featuring
Grace Darmond,
Ralph Kellard
and Leon Bary

Pathé

Pathé
Announcing
Ruth Roland
in the five-part Gold Rooster Play
in Pathécolor
"Sultana"
Produced by Balboa
Released Oct. 29

RELEASED ON THE
METRO PROGRAM
OCTOBER 30.

COLUMBIA
PICTURES CORPORATION
presents
LITTLE
VIOLA DANA
in
the Rev. William E. Danforth's play
The GATES *of* EDEN

A METRO offering
in Five Acts
of heart appeal.
Adapted and Directed by
John H. Collins.

Don't be misled

METRO PICTURES

There is ONE, and only ONE

Special Production de Luxe of
Shakespeare's Love Story of the Ages

Romeo and Juliet

WITH

FRANCIS X. BUSHMAN

The Crowned King of Motion Pictures

AND

BEVERLY BAYNE

Queen of the Screen

It is in 8 Acts – It was directed by John W. Noble and Francis X. Bushman with a company of 600 chosen players, —— and it cost $250000 (*Real Money*) to produce it – BOOKING NOW AT ALL METRO EXCHANGES

DONT BE MISLED by inferior imitations of a Masterpiece

METRO PICTURES CORPORATION

1476 Broadway · New York

BLUE BIRD PHOTOPLAYS, (INC) PRESENT-

THE END OF THE RAINBOW

A THRILLING DRAMA OF THE BIG TIMBER, AND THE POT OF GOLD AT THE END OF THE RAINBOW

WITH MYRTLE GONZALEZ, VAL PAUL, GEO HERNANDEZ, & FREDERICK MONTAGUE.

BLUEBIRD PHOTOPLAYS, (Inc.)

Saturday Evening Post Advertisements appearing every week a huge factor in building that prestige and popularity which all Exhibitors are seeking.

THE fundamental principle of the BLUEBIRD is the good play by the good author. If our stars fit the parts we use the stars; if they do not fit, we do not use them. Some producers use stars whether they fit or not, and the result is a poorly balanced production. You leave the theatre dissatisfied, naturally. You can't always get plays to fit your stars; but you can always choose stars to fit your plays. That's the only sure way to please. And that, in brief is what the term BLUEBIRD stands for. It is insurance of consistent entertainment.

The growing popularity of BLUEBIRDS is evidenced by packed houses wherever they are shown. The BLUEBIRD policy of "The Play's the Thing," is being told in half page advertisements to over ten millions of people every week. You can get your share of this profitable business by showing BLUEBIRD Photoplays in your own theatre.

BLUEBIRD PHOTOPLAYS, (Inc.)

1600 BROADWAY NEW YORK

THE LOVE STORY OF THE AGES

The Immortal Shakespeare's Masterpiece filled with the rapturous intoxication of hope and the bitterness of despair.

WILLIAM FOX'S

Super-production of

Romeo and Juliet

With that internationally famed screen actress

THEDA BARA

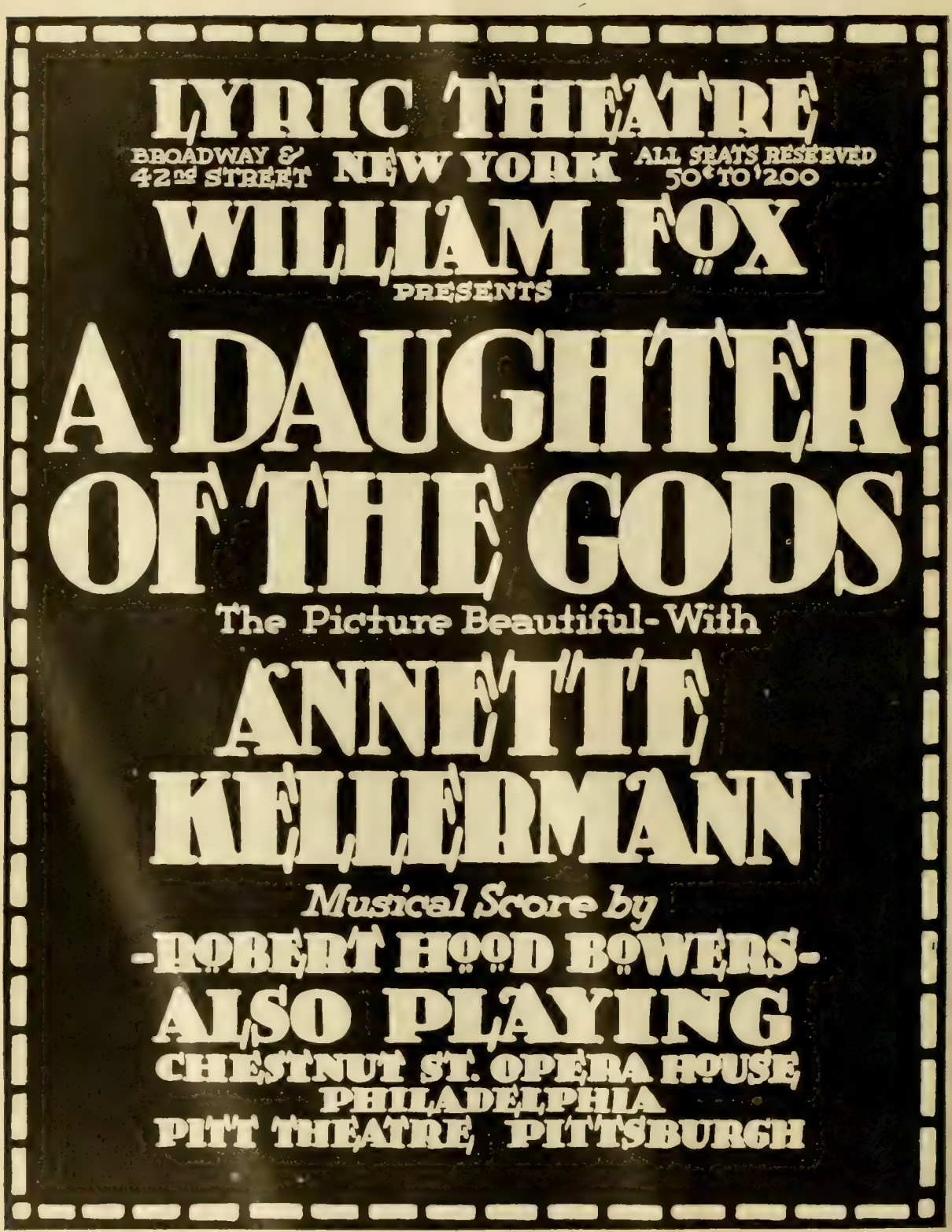
and an incomparable cast of more than 2,500 persons

RELEASED ON REGULAR PROGRAM

Scenario by Adrian Johnson

Directed by J. Gordon Edwards

FOX FILM CORPORATION


LYRIC THEATRE
BROADWAY & 42nd STREET
NEW YORK
ALL SEATS RESERVED 50¢ TO $2.00
WILLIAM FOX
PRESENTS
A DAUGHTER OF THE GODS
The Picture Beautiful-With
ANNETTE KELLERMANN
Musical Score by
-ROBERT HOOD BOWERS-
ALSO PLAYING
CHESTNUT ST. OPERA HOUSE
PHILADELPHIA
PITT THEATRE PITTSBURGH

WILLIAM FOX

Presents The

War Bride's Secret

A THRILLING STORY OF TO-DAY. WITH BEAUTIFUL

VIRGINIA PEARSON

Written by MARY MURILLO *Directed by* KENEAN BUEL

and

LOVE *and* HATE

A VIVID PORTRAYAL OF A WOMANS EMOTIONS - WITH

BERTHA KALICH

SUPPORTED BY

STUART HOLMES

STORY BY JAMES R. GAREY

SCENARIO BY MARY MURILLO

DIRECTED BY JAMES VINCENT

FOX FILM CORPORATION

TRIANGLE

RELEASES FOR WEEK OF OCTOBER 22

H. B. Warner in "The Vagabond Prince"

KAY-BEE

Little need be said of the popularity—and drawing power—of the TRIANGLE PLAYS in which H. B. Warner has starred. Most exhibitors *know* that the reputation which this star acquired on the stage has been more than lived up to on the screen.

And when you have seen "The Vagabond Prince" you will again see why this is true. You will understand the difference between this play and others. You will see why Warner can take the part of Prince or an Indian beggar with equal success.

In this latest picture Warner does take the part of a foreign Prince who, tiring of the pomp and pettiness of his father's domain, ventures out in the great world to seek adventure and forget court etiquette. You'll enjoy it—and so will your patrons.

Norma Talmadge in "Fifty-Fifty"

FINE ARTS

A TRIANGLE PLAY with Norma Talmadge as the star is sure to be a success, and this latest picture is no exception. Based on the "sauce for the goose is sauce for the gander" idea and the necessity for compromise in a happy marriage this play is not a preachment. It moves along swiftly with a rapid-fire, deeply engrossing action that will appeal to every person who is married—or ever intends to be.

Keystone Comedies Two as good as ever this week

NORMA TALMADGE IN
Fifty-Fifty
FINE ARTS

She was an artist's model—young, pretty, fascinating. Full of energy and vivacity she delighted in playing near the fire without getting burnt. Then she fell in love and when she married she wanted to settle down, but her husband wouldn't so they began to drift apart.

Your patrons will love this picture, and they'll tell their friends about it. Of course, it's a TRIANGLE PLAY.

TRIANGLE PLAYS

SELZNICK PICTURES

WHEREVER
CLARA KIMBALL YOUNG
IN
"THE COMMON LAW"

Is Shown, Messages Like These Pour In From Delighted Exhibitors

Detroit, Mich.

Lewis .. .elznick
New York

Young in Common Law a triumph beyond all expectations. House packed before opening of the first show and crowd still waiting to get in. All records broken. Turning away as many as we will be able to show to. Over twelve thousand paid admission today. My heartiest congratulations.

Broadway Strand
Harry I Garson

Dallas, Texas.

Lewis J Selznick
New York

Opened weak engagement today Clara Kimball Young in the Common Law. Broke all previous records. Business way beyond expectations. Impossible handle crowds. Unquestionably this the greatest production she has ever made. Congratulations on this masterpiece.

L J Bissinger
Washington Theatre.

Seattle, Wash.

Lewis J Selznick
New York

Clara Kimball Young in the Common Law a pippin. You have exceeded our fondest expectations. We expect to break all previous records of the Clemmer. Wishing you continued success.

James Q Clemmer

PASSED PENNSYLVANIA CENSORS WITH PRAISE

LEWIS J. SELZNICK-SOLE DISTRIBUTOR
NEW YORK

SELZNICK PICTURES

HERBERT BRENON'S
Presentation
Of
NAZIMOVA
In "WAR BRIDES"
By Marion Craig Wentworth
Is Ready For Release

Watch For The Announcement of The
Date On Which This Superb Attraction
Will Be Given Its First Showing

LEWIS J. SELZNICK-SOLE DISTRIBUTOR
NEW YORK

SELZNICK PICTURES

JOSEPH SCHENCK
PRESENTS

NORMA TALMADGE

"THE PRICE SHE PAID"

BY DAVID GRAHAM PHILLIPS
UNDER THE DIRECTION OF
ALLAN DWAN

LEWIS J. SELZNICK-SOLE DISTRIBUTOR
NEW YORK

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

OCTOBER 28, 1916

Mutual Managers Are Always Ready To Aid Exhibitors

Real "service" is the prime motive underlying the success of the Mutual Film Corporation. No Mutual exchange manager is satisfied until his patrons are satisfied. No Mutual exchange manager feels that he has given a customer Mutual service when he gets his name on the dotted line of a contract and sees him leave for his theater with the day's "show" under his arm. He is just as much interested in that customer's box office as the exhibitor himself. He is willing and anxious to help each customer solve his problems. He is ready to consult with each exhibitor on the best way to advertise the films he is showing. He is prepared to offer the exhibitor helps of every kind.

By making the exhibitor's business better, the Mutual exchange manager knows he is making his own business better. The satisfied patron is the customer he wants. Unless the exhibitor is getting everything possible out of his theater there is, of course, room for improvement. And right there is where the manager of each Mutual exchange seeks to make himself valuable to his customers, for he is delighted to have the patrons of the exchange come to him for advice and help. More often than not he can solve their problems.

Gold and White Chosen As Mary Miles Minter Colors

Gold and white have been chosen as Mary Miles Minter's own colors.

Exhibitors are thus given an opportunity for creating attractive lobby displays and decorations. By using the Mary Miles Minter colors generously whenever they have a Minter picture on their screens, they can soon teach their patrons its meaning. Soon a mere glance at the front of a theatre will tell the regular patron that it is "Lovely Mary day" at that house.

Colleges and universities are known by their colors. Now the Mutual Film Corporation has given Mary Miles Minter a set of distinctive colors. Hereafter Miss Minter will be known as the "gold and white" girl. Any number of attractive lobby displays have been devised for Mary Miles Minter Gold and White days. They may be obtained at any of the Mutual's sixty-eight film exchanges.

Max Dill of Kolb and Dill and Miss Josephine Clarke were married at Los Angeles recently.

The Week's Releases

Mutual Star Production.

Brand	Title	Star	Reels
American,	The Love Hermit	William Russell	5

Mutual Masterpicture.

American,	The Undertow	Helene Rosson and Franklin Ritchie.	5

Monday, Oct. 23rd.

American,	Professor Jeremey's Experiment		2

Tuesday, Oct. 24th.

Mutual,	The Folly of Fear		2

Wednesday, Oct. 25th.

Mutual,	Mutual Weekly No. 95		1
Gaumont,	See America First and Kartoon Komics		1

Thursday, Oct. 26th.

Mutual,	At Twelve O'clock		2

Friday, Oct. 27th.

Cub,	Lovers and Lunatics		1

Saturday, Oct. 28th.

Cub,	Dad's Masterpiece		1
Cub,	When Clubs Were Trumps		1

Sunday, Oct. 29th.

Vogue,	He Died and He Didn't		2
Gaumont,	Reel Life		1

Next Chaplin on Nov. 13th

"Behind the Screen" is the title of the next Mutual-Chaplin Special feature The release date is November 13. This date is two weeks later than the scheduled date, but the coming production is so stupendous and required so many special sets, that it was deemed best to postpone the release date and make the production one which will be talked about for months to come. It deals with life in a motion picture studio.

William Russell In "The Love Hermit" Released This Week

William Russell and Charlotte Burton are the stars of this week's Mutual Star Production. It is five reels length. Its title is "The Love Hermit." It is a story of society and Big Business. Mr. Russell appears as Tom Weston, a stock broker in the office of James Bolton. Miss Burton is Marie Bolton, the daughter of Tom's employer.

Tom, after making his employer a fortune "on the street," is rewarded with an invitation to spend a week-end at the Bolton country home. There he meets Marie Bolton and the two are instantly attracted. A moonlight stroll ends in a proposal. Tom is enraptured to find Marie returns his love. Marie has another suitor in Jack Hillman. Hillman complains to Bolton that Marie is throwing herself away on Tom. A love scene between Tom and Marie is interrupted by Bolton and Hillman. Tom is rebuked and ordered out of the house. Marie spurns him publicly. He then becomes a woman hater.

Tom vows vengeance on all womankind, and ultimately he brings about the ruin of Bolton on Wall Street. The picture is one that presents William Russell at his best. Exhibitors all over the country have found the Russell Mutual Star Productions big money makers. This one is no exception to the rule. Bookings on "The Love Hermit" can be made at any of the sixty-eight Mutual film exchanges.

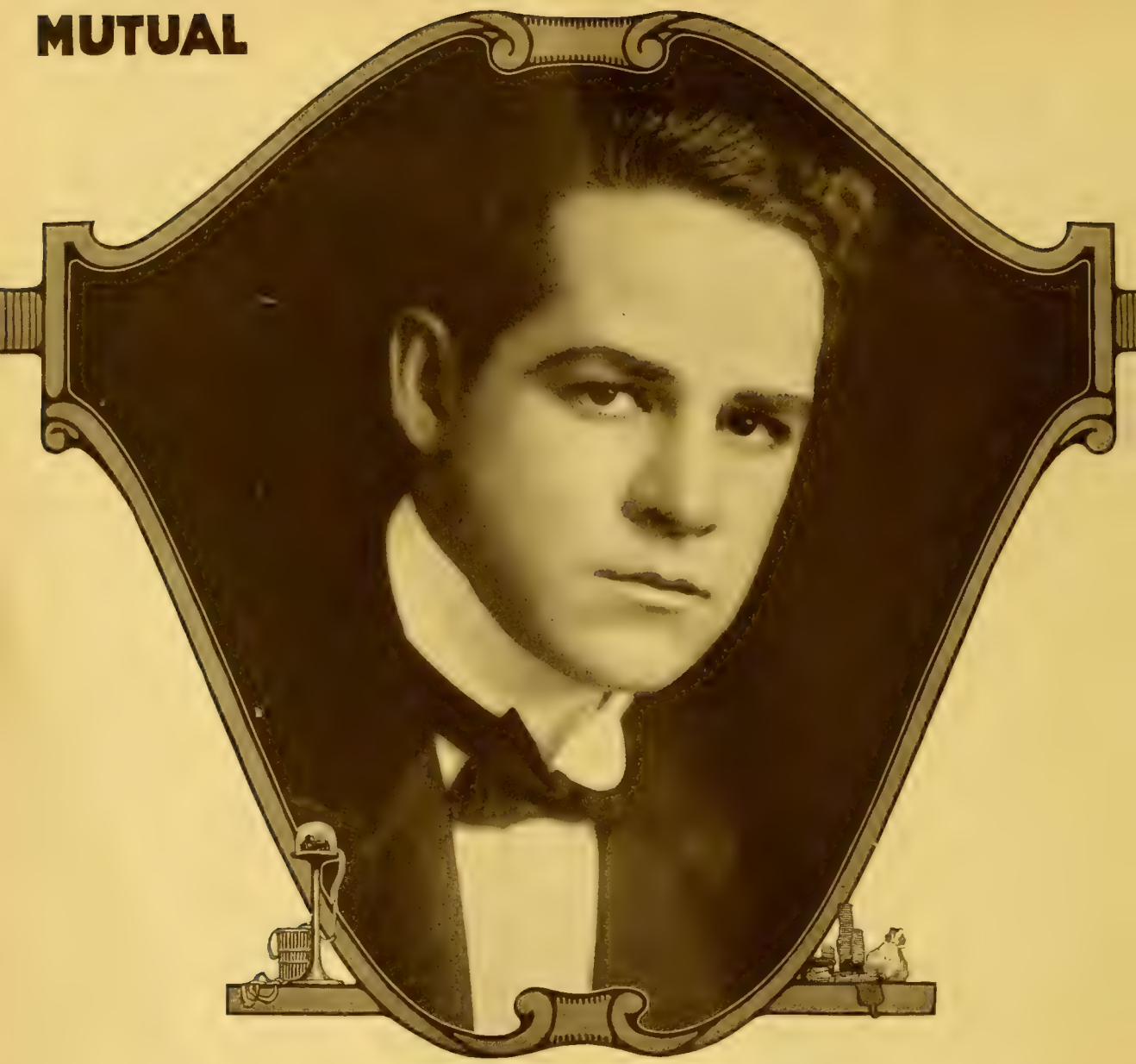
"The Undertow," A Powerful American Five-Reeler, Has An All-Star Cast

The American Film Company., Inc., presents on the Mutual Program this week an unusual five reel photoplay. It tells the story of an humble day laborer who rises to great wealth by might of intellect and will. His struggle is no easy one, for he is handicapped by a wife who is devoid of ambition. Franklin Ritchie and Helene Rosson have the leading roles. They are supported by a really all-star cast.

James King, by dint of study and industry, rises from the estate of a common day laborer to a position as the head of a huge felt hat factory. His wife is a constant handicap to him and he finally secures a divorce. Hammond, a foreman in the hat factory, mistreats the hands. Esther Mordon, a girl left suddenly penniless, becomes a toiler in the plant. When the employees threaten to strike against Hammond's tyranny, Esther appeals to King himself. Her sweetness and sympathy win his attention. Later Esther is the means of exposing Hammond as a thief. She oils his plot to burn the factory and ends the strike. King effects a change in working conditions and, having been won completely by Esther's shy mastery of him, declares his love for her. As the story ends Esther agrees to become Mrs. King.

The celebrated American photography was never more in evidence than in this five reel subject, "The Undertow." The picture can be seen and booked now at any of the sixty-eight Mutual exchanges.

MUTUAL



AMERICAN FILM COMPANY, INC., *Presents*

The Renowned Star

WILLIAM RUSSELL

IN

THE LOVE HERMIT

The Story of a Man Whose Heart Turns Against Womankind—and Turns Back Again. Sixth of a Series of Mutual Star Productions Featuring William Russell. Five Acts. Released the Week of Oct. 23rd Through 68 Mutual Exchanges.

Now Playing:

WILLIAM RUSSELL, In

"Soul Mates" "The Highest Bid"
"The Strength of Donald McKenzie"
"The Man Who Would Not Die"
"The Torch Bearer"

MUTUAL

AMERICAN FILM COMPANY, INC., *Presents*

A Mutual Masterpicture of Exceptional Interest

THE UNDERTOW

FEATURING *The Popular Favorites*

HELENE ROSSON AND FRANKLIN RITCHIE

The Story of a Girl of Wealth Who Is Drawn Into Poverty. How She Proves Her Mettle and How She Subsequently Becomes Betrothed to Her Employer, Are Told Very Interestingly in This Beautiful Cinema Narrative.

A Mutual Masterpicture in Five Acts. Released the Week of October 23rd. Now Being Booked at All of the 68 Mutual Film Exchanges Throughout America.

MUTUAL

MUTUAL FILM CORPORATION *Announces*

The Newest Mutual-Chaplin Special

CHARLIE CHAPLIN IN BEHIND THE SCREEN

A surprisingly funny sketch of life in a Motion Picture Studio. This production is being made on such an elaborate scale that the release date will be postponed two weeks in order to complete it properly. New release date Nov. 13th.

Mutual-Chaplin Specials now playing:
"The Floorwalker," "The Fireman,"
"The Vagabond," "One A. M.,"
"The Count," "The Pawnshop."

These newest Chaplin Productions may be booked only at the 68 exchanges of the Mutual Film Corporation in America.

MUTUAL PICTURES

He Died and He Didn't

—a sure-shot crowd-getter and money-maker for you. It's a "VOGUE" comedy in two acts—featuring

Rube Miller
Ben Turpin
Lillian Hamilton

Directed by Rube Miller

Released October 29

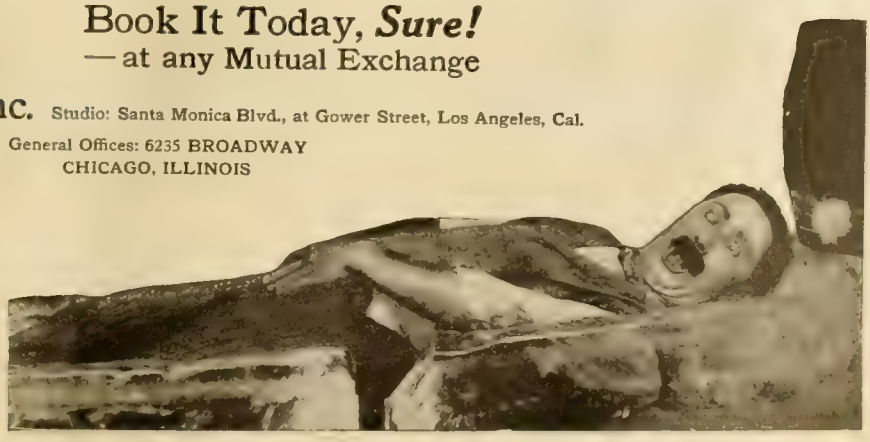
Big smashing scenes, full of clever comedy—and it's clean fun.

Book It Today, *Sure!*
—at any Mutual Exchange

Vogue Films, Inc. Studio: Santa Monica Blvd., at Gower Street, Los Angeles, Cal.
General Offices: 6235 BROADWAY
CHICAGO, ILLINOIS

Slapstick with a Reason

VOGUE COMEDIES



Back Again!

The Popular Favorite **HELEN HOLMES**

IN

A LASS

A New And Spectacular
CHAPTER PLAY

15 Chapters. Released Oct. 23rd

BOOKINGS NOW

OF THE LUMBERLANDS

Bigger Than "THE GIRL AND THE GAME"

Back Again! Helen Holmes in a master chapter play bigger and better than the big success, "The Girl and the Game." In response to the requests of more than 6,000 exhibitors all over America who found "The Girl and the Game" the biggest serial success ever produced, Helen Holmes is back again in a newer and bigger chapter play of the Great North Woods—"A Lass of the Lumberlands."

Audiences everywhere will welcome the announcement of this spectacular chapter play. The story by E. Alexander Powell, the noted novelist, is unique and profoundly interesting. It will appear in hundreds of newspapers. It depicts, in truthful fashion, life in the logging camps of the virgin Northwest. Love, adventure, *thrills*—all are possessed by this story in a combination never before seen.

"A Lass of the Lumberlands" is in fifteen chapters. A new chapter is released every week thru the sixty-eight Mutual Exchanges in America. The rental price is very low. It is within the reach of every exhibitor. Wire, write or visit your nearest Mutual Exchange now for prices and dates.

—AT MUTUAL EXCHANGES

MUTUAL PICTURES

MUTUAL TOURS

AROUND THE WORLD

THE NEW GAUMONT SINGLE-REEL

"Mutual Tours Around the World" is a Gaumont Scenic of Foreign Lands. It will present not only each nation's places of pictorial beauty and historic interest, but also customs, pursuits and pastimes of the people.

"Mutual Tours" is a Film Travel Magazine, such as you can get nowhere else, because the Gaumont world-wide organization is unequalled.

This makes the fourth single-reel you can secure from Gaumont that will actually strengthen your program. Book all four and feature each a certain night every week. Being highly entertaining, they build and hold regular patronage.

1. THE MUTUAL WEEKLY
News of the World FIRST in Motion Pictures

2. "REEL LIFE"
The Mutual Magazine in Film

3. "SEE AMERICA FIRST"--Scenic
and
Gaumont's Kartoon Komics

4. "MUTUAL TOURS AROUND THE WORLD"
Places and Peoples Under Foreign Flags

Get in early by booking "Mutual Tours" at your Mutual Branch TODAY

Gaumont Co.

JACKSONVILLE, FLA. FLUSHING, N. Y.

MUTUAL COMING SERIES

THE VAMPIRES

or, The Arch Criminals of Paris

9 Sensational Episodes of the World's Boldest Bandits—and each a complete story in 3 Reels—

Who are the VAMPIRES? Not ordinary law breakers, but a secret band of brainy, desperate men who make crime a profitable profession. With a government of their own, they war on society. Go to your Mutual Branch and reserve bookings.

"FANTOMAS" If you haven't used this Gaumont series, show it NOW. With its five episodes of Gaumont thrills, it is a splendid introduction to "The Vampires."

Gaumont Co.

JACKSONVILLE, FLA. FLUSHING, N. Y.

For our initial offering to the Motion Picture Trade we have selected the best box office attraction of the season.....

TY COBB
in
"Somewhere in Georgia"

by
Grantland Rice
Scenario by
L. Case Russell
Directed by
George Ridgwell
Photographed by
Walter Arthur

WRITE, WIRE OR
SUNBEAM MOTION
220 West 42nd. St.,

You know Ty Cobb and you know that everyone, whether a baseball fan or not, will want to see him on the screen.

The Greatest Star of the nation's Favorite Sport, featured in the People's Most Popular Amusement, "The Movies", with a story by Grantland Rice, of the New York Tribune, America's best known Sporting Writer.

Can you see what that combination will mean at the box office?

"SOMEWHERE IN GEORGIA" is not merely a vehicle for showing Ty Cobb to advantage. It is a big, vital, interesting story by and for red-blooded human beings; a story of love, ambition and the National Game.

Without Ty Cobb and Grant Rice it would be a big feature. With them it will be a record-breaker. Ty Cobb is not only the greatest ball player of all time but an accomplished actor as well.

We will release this picture on the open market. No territory has been sold in advance of this announcement, but hundreds of inquiries have been received. We therefore advise quick action.

TELEPHONE
PICTURE CORPORATION
New York City

WILLIAMSON BROTHERS

OFFICIAL ANNOUNCEMENT

TO THE

PRESS, THE MOTION PICTURE INDUSTRY, AND THE PUBLIC OF ALL COUNTRIES!

Without intention to deceive, some of the most reliable trades papers have published certain news items which have placed the credit for the Submarine scenes in "20,000 Leagues Under the Sea" where it does not rightfully belong.

THEREFORE BE IT KNOWN THAT:

The Williamson Brothers ALONE are the originators and sole producers of this latest and most valuable addition to the Motion Picture Industry.

Only TWO pictures now before the public, have been manufactured with the aid of the WILLIAMSON SUBMARINE INVENTIONS and DEEP SEA PHOTOGRAPHIC DEVICES.

Namely:

"THE WILLIAMSON SUBMARINE EXPEDITION" pictures which are now being shown in nearly all parts of the world, including a run of 21 weeks in Philharmonic Hall, London, England, and

"20,000 LEAGUES UNDER THE SEA," which had had its premiere at the Studebaker Theater, Chicago, on October 9th.

Nearly half a million of dollars have been expended during four years of research work in the ocean's depths, with submarine chambers, collapsible tubes and special photographic devices, all of which are fully protected by United States and Foreign patent rights, under which The Submarine Film Corporation operates.

FLOATING AND UNDER-SEA STUDIOS IN THE MOST DESIRABLE LOCATIONS OF THE WEST INDIES

LABORATORIES AT NASSAU, BAHAMAS.

EXECUTIVE OFFICES

8TH FLOOR LONGACRE BLDG. NEW YORK, N.Y.

BRANCHES

LONDON - CHICAGO - LOS ANGELES - SYDNEY.

ERNEST SHIPMAN

BUSINESS REPRESENTATIVE

INTERNATIONAL

Announcing the third

GOLDEN EAGLE FEATURE

Carlyle Blackwell

IN

The Ocean Waif

FEATURING

Doris Kenyon

To be Released Nov. 2

GOLDEN EAGLE Features have won recognition as front rank pictures from both exhibitors and theatre goers in the six weeks they have been on the market. ¶ The supreme quality of the pictures; the exceptional publicity behind them has convinced exhibitors they are the best box office attraction on the market today.

Jane Grey

in

The Flower of Faith

with Frank Mills

THE OCTOBER GOLDEN EAGLE RELEASE

THIS picture is being quickly booked by the best theatres everywhere.

¶ All exhibitors showing *JAFFERY* immediately announced their intention of following the Golden Eagle route.

¶ This month it is *THE FLOWER OF FAITH*, produced by the Superb Pictures Corporation.

¶ Next month it will be *THE OCEAN WAIF*.

Jaffery, the first of the Golden Eagle Features, is winning unequalled praise from press and public in every city in the land. C. Aubrey Smith, one of the best known actors of today, is the star in Jaffery. He is supported by Eleanor Woodruff and Florence Deshon. The production is by the Frohman Amusement Corporation.

INTERNATIONAL GOLDEN EAGLES

ARE THE BEST FEATURES ON THE MARKET TODAY

INTERNATIONAL

Mrs Vernon Castle

Some of the Stunning Gowns *Designed and Worn by*
Mrs. Castle *in the Great New Serial*
SOON TO BE RELEASED

INTERNATIONAL

in PATRIA

by Louis Joseph Vance

PRODUCED BY
WHARTON, INC.

Is Every Woman Curious?

CURIOSITY is the keynote and title of the latest episode of Beatrice Fairfax, the superb newspaper series.

¶ Certainly every woman has heard of and wants to see Miss Fairfax whose "Advice to the Lovelorn" is printed every day in the most important newspapers of the United States.

¶ In "Curiosity" it is the attempt of a young wife to pry into the business of her husband, a secret service man, that causes all the trouble. It is always the distress or some troubled lover that provides the adventures for Jimmy Barton, the reporter, and Miss Fairfax.

Harry Fox and Grace Darling

are the stars of

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THE BIG HEAVY MAN AND THE SMALL HAPPY MAN

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[TO BE CONTINUED]

MORAL: *Exhibitors should find out about this by sending a letter or telegram, or by getting in touch with the representing Exchanges.*

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"THE RETURN OF EVE"

in 5 acts

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Theirs is a real Eden until a peer of society enters Eve's life, taking her into the whirl of gay society.
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Directed by Arthur Berthelet

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* * * * * * * * *

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from Essanay short classics and brighten up your variety program. It will give your patrons a bright spot to remember and bring them back again.

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The
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October 7th

MARIE EMPRESS
IN "THE CHORUS
GIRL AND
THE KID"

Supervised by
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"THE MISSING HEIRESS"

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Is the Second One Reel Episode in Kalem's Super-Series

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Marin Sais and True Boardman in a stirring two reel episode of the famous "Girl From Frisco" series. A bitter struggle against unscrupulous trust agents forms the story.

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Ham, Bud, Ethel Teare and Henry Murdoch in a joyous one reel satire on stage-struck-would-be stars.

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Helen Gibson, on a motorcycle, crashes through a bridge railing, missing by inches the wheels of the speeding train below.

Released Saturday, Oct. 28th

ASK YOUR EXCHANGE MANAGER ABOUT THE FIFTEEN WEEK WINNER "THE SOCIAL PIRATES"

KALEM COMPANY

235 West 23rd Street **New York City**

MOVING PICTURE WORLD
THE FILM INDEX — EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

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(*Index to this issue will be found on page* 612.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, October 28, 1916

Facts and Comments

REPORTS from South America tell of the wonderful success of several big American-made features. The Buenos Aires Herald speaking of the success of one famous American feature says that "it marks a new epoch in the theatricals of the Southern Republics and the fame of the producer now extends around the world south of the equator with the same distinction as that with which the theatergoers of the northern nations recognize it. This American masterpiece has been given over 200 performances in Buenos Aires, a record never before equaled by any theatrical attraction in this city. Another organization has visited all of the important cities of the Republic of Montevideo and the principal towns of Chile, Peru and Bolivia." What a tribute to American screen genius. The Latin-American market is hungry for good pictures and Cine-Mundial points the way, giving its subscribers not only full information but actual service in providing valuable "leads" to the American producer who wants to go into this promising market.

CONCILIATION is good business policy most of the time and we feel sure that conciliation on the part of the exchanges toward the exhibitor is the best kind of business policy. The exhibitor is not as dependent upon the producer as he used to be; competition is keener than it ever was among the exchanges. A courteous word, a spirit of conciliation have a business value which only the short-sighted manager will overlook. One of the oldest film men and one who is well acquainted with film conditions here and abroad recently commented upon the fact that so many exhibitors had a hard struggle to make ends meet. At such a time as this, courtesy and conciliation are especially profitable.

* * *

THE National Board of Review has just issued a most interesting pamphlet entitled "Principles Governing the Selection of Motion Pictures for Young People under Sixteen." There are some excellent chapters in this booklet such as "The Mental Attitude of Children," "Juvenile Actors," "Comedy," "The Use of the Subtitle," "Posters," etc. We feel sure that the exhibitors of the country will be very much interested in this booklet as it contains many valuable suggestions and offers good material for formulating replies to "cranks" and agitators. The pamphlet may be had for the asking from Dr. Orrin G. Cocks, Secretary of the National Committee on Films for Young People, 70 Fifth Avenue, New York City. The pamphlet is a most interesting and instructive contribution to the current literature of the motion picture.

* * *

ONCE more we beg to remind the secretaries of exhibitors' organizations and indeed anybody who is interested in organization to tell us of any interesting meetings and events generally in organization circles. The MOVING PICTURE WORLD has made a feature of reporting these events as a glance at our pages will show. We want to make our Exhibitors Department as complete and as accurate as possible and that is why we invite the co-operation of secretaries and of all exhibitors who take an interest in organization.

* * *

"VAMPIRE" films are going out of fashion. They are being killed by ridicule just as the melodrama was killed in this generation. It is a very healthy sign to see exhibitors denounce the "vampire" and other nuisance films. The public detests films that smack of the studio and reflect the mind of a dime-novel director. Naturalness is demanded as the first condition of box office success. The morgue of the industry, the huge Saragossa sea of failures in filmdom of which promoters never say anything, is full of concerns that could not make the screen a true and simple reflection of life as it is lived about us and in us.

* * *

A VERY remarkable fact about the international film market: In the course of the last two years the number of producers in Italy has increased at least twenty-five per cent. Of course only a small part of this increased output in films is sold in Italy or anywhere in Europe. Germany and Austria, formerly two of the best customers of Italy, are inaccessible to Italian-made films. We know that the consumption of Italian films in our country is negligible. Strange as it may seem, no Italian product is marketed now on a regular schedule in this country. Where, then, is all this increased output going? It is all going to South America, the great film market of the future, the same great market which we Americans are persistently overlooking or neglecting. This market invites us, but we seem to be painfully slow about responding.

Producers Non-Progressive

By Louis Reeves Harrison

NO MATTER how willing the leading producers may be to move forward and onward, they are human and under the restraining influences which have made the whole world move as slowly as the great armies now facing each other in Europe. The irregular and labored action of the nations at war is that of the race in its advance toward superior enlightenment. But for a few bold minds, the inventors and discoverers and idealists, each generation would remain passive, content to stand on the sure ground of what has been long established. Even today, when we pride ourselves on our intelligence, a man of advanced thought is often treated as a nuisance, if he is not regarded with suspicion.

Any thinker who originates stories in scenario form today, particularly if he is unfamiliar with those selective methods through which the material of a rejected scenario is retained for the use of some sister, cousin or aunt of the second-story thief in charge of the department, may find it necessary to give up a direct attack upon the formidable defenses set up against true authorship and execute some indirect or flank movement in order to get the kind of audience he deserves.

Let it be taken for granted that a leading producer is in dead earnest about securing bright plays and is willing to pay liberally for them, almost the first thing he does is to neutralize his own purposes by putting artistry on the same plane as artifice. He selects bright department men who are familiar with the cunning devices of those writers who try to sell imitation pearls as the genuine article, valuable eliminaters of the undesirable, and a number of assistants are engaged to search through a haystack of scripts for one needle of an idea.

This is an old method and one almost purely negative. There have been thousands of good original stories already shown on the screen, but it is extremely doubtful if a list of their authors is to be found in any scenario department. It is a little bit early to expect those authors, no matter how successfully their efforts have withstood the strain of directorial inefficiency, to write masterpieces with offhand frequency, but the fact that they have made good puts them in an artistry class far removed from that of skilled substitution or mere imitation.

Authors who have made good with original stories and the unpromising amateur are treated with a lofty impartiality that would be amusing if it were not destructively stupid. An author who draws honestly from his own creative font is a candidate for the dependable class, even if his script contains serious faults of structure or does not meet requirements in other respects, and before his effort is returned it deserves the scrutiny of two or three judges—it may not be impossible to nurse him with a little encouraging criticism and even bring about a new draft of his story which will prove satisfactory.

A large number of these true authors—they belong to a sensitive part of humanity—become discouraged, if not completely disgusted, by the treatment they receive in offices and studios. In its lowest and simplest exercise, Imaginative Effort is an idea formulated purely by the mind, a Conception, and all the highly cultivated taste and power of concentration required in superior image-making creations involves a certain refinement of sensibility rarely understood by those who become callous in the business struggle. Methods of digging for gold require more skill than the hiring of men to shovel sand.

To those incapable of comprehending the difference between artifice and artistry the distinction may seem unimportant. They will continue to exert a nullifying influence upon brave original effort, while declaring from the housetops that they are seeking it. They are not seeking it at all—they are merely expecting it. Such producers are the outgrowth of blind circumstances, spontaneous enough, enthusiastic over unexpected returns for investment, but without original intention to deal with pure artistry and unequipped to grasp its relative value.

It is even irritating to some producers of established wealth to consider for one moment that their profits must ultimately depend to any extent upon contributions from individuals wholly outside of their organization and beyond their immediate control. Hence the salaried writer of screen stories, who grinds out so many a year until he runs stale. But there are producers who DO know the difference between artifice and artistry. They are giving stimulus to their directors and opportunity to their interpreters with the best stories they can find. Their trouble lies almost altogether in methods of selection and production.

In arriving at a rational conception of story value while examining a scenario, should a producer not put himself in the unbiased position he expects the critic to occupy when reviewing the completed picture? The critic is expected to be guided by principles, not by personal preference. What kind of an art principle is it that selects a choice specimen of gold filigree work merely that it may be hammered out of shape for the value of the precious metal contained? If the original form lacks grace here or utility there, is it not in accord with true art to have the originator reshape his own creation?

There are other agencies of progress in this new art than production, those of publicity, distribution and exhibition, but they are largely scientific; they are fully comprehended; they have been given free scope, and their development has been rapid. The whole world rejoices that this is so. We enjoy a new and popular means of intercommunication. Through these agencies we have increased our means for the dissemination of instruction, entertainment and happiness. An international language has come into existence, one easily read by all classes of people.

The means provided, what kind of material should be placed on the screen to satisfy aspiring people wherever they exist? For some it may be gratifying to scan the past; for others the present and its needs are of absorbing interest, and there are bolder minds delighting in speculation concerning the future. Of these three, the story of the day, the hour, we live in takes front rank. What concerns now, rather than what concerned us a few years ago is of deep import, yet in spite of this, a very large majority of the visualized stories make no appeal to modern intelligence and appreciation whatever.

There are men capable of writing stories for visualization which would not only add immensely to the enjoyment of people all over the world but contribute to making intelligence universal, but they insist upon terms of compensation such as they receive in all other arts of expression. Is it progressive to ignore them entirely? Is it progressive for wealthy producers to hold out their hats to authors of any kind and say, "Please help the blind?" No art of expression can progress without the application of that faculty we call ingenuity, another name for genius.

Two Great Blows to Censorship

By W. Stephen Bush.

RARELY has the Moving Picture World carried two more important news items than were found in last week's issue. Our readers may well reach the conclusion that a crushing blow has been dealt to all censorship agitation and that the idea of an exclusive Federal control over motion pictures has been killed and buried beyond the possibility of resurrection.

While the candidates for the presidency of the United States nominated by the two great political parties differ on all the great issues now before the American electorate, they are in absolute harmony in their views on censorship. Both of them being scholars, both of them being familiar with the political history of England and of America, both of them being statesmen of a progressive type, it was not to be thought of that they would favor censorship. The Moving Picture World never for a moment entertained the fear that either of these men would stultify his record and his political convictions by favoring such a monumental failure as censorship has proved itself to be among all nations and in all ages.

Both men spoke clearly, but it seems to me that Mr. Hughes went further than Mr. Wilson. Mr. Hughes has held the office of Justice of the Supreme Court of the United States with great credit to himself. He is particularly familiar with questions involving Federal control. He struck the keynote of the situation in these memorable words: "The pursuit of the idea that there can be any Federal control where there is no Federal exigency is a will-o'-the-wisp." We hope that after this we won't have to listen to any more learned lawyers in the industry who have just talked with other learned lawyers and who are perfectly clear that Federal censorship will abolish every other form of censorship. Candidly, we are very sick of hearing this nonsense repeated by men who claim intelligence and even legal training.

The industry, it must now he plain to all, has taken the only right and proper stand when it declared itself against all forms of censorship.

The value of the declarations just made by Hughes and Wilson can hardly be exaggerated. Eight and thirty states will have their legislatures in session this coming winter and spring. If attempts are made to enact censorship legislation anywhere the words of the two statesmen who are now appealing to the suffrages of the people will be cited against censorship whether that legislation emanates from Democratic or from Republican sources. The difference between censorship and regulation has been clearly set forth by both Mr. Wilson and Mr. Hughes. Both have echoed the fear of arbitrary power and "graft" so often spoken of in these columns. Both have damned censorship because of its miserable history, because of its ineffectiveness and because of its un-American character.

Our readers will agree with us that the position taken by the Moving Picture World and faithfully adhered to and defended on all occasions has now been fully vindicated. If this industry is to endure, if it is to develop artistically and ethically, if, in short, it is to fulfill its great mission to mankind, it must be free like the press and responsible to the law for any abuse of its freedom.

We hope that the timid souls who but lately cried out that "censorship is bound to come" will subside and find inspiration and courage in the words of President Wilson and Mr. Hughes, a former judge of the Supreme Court of the United States. Salvation to this industry must come from within and not from without. Admitting that there have been offensive pictures, admitting that there have been errors of judgment and that there have been abuses, we feel confident that the history of the screen from a moral point of view has on the whole been a most creditable one and that it compares favorably with the history of any other amusement, and indeed with the history of any other human institution.

"Fakes" and Facts

By W. Stephen Bush

ANYONE who cares may find out with very little loss of time and very little expense the size, the nature and the character of the circulation of the Moving Picture World. We do not care in what direction you may go and whether you travel ten miles or a thousand miles, the result is always the same: The Moving Picture World is the inseparable companion of the exhibitor. You find it on his desk and very often you find another copy in the operating booth. There are a large number of theaters which keep three and four copies of the Moving Picture World, because they find its pages an inexhaustible mine of valuable information, and this applies to the advertising pages no less than to the text.

What moves us to write of this subject at this time is the exclusive special exhibitors' news which the Moving Picture World carries in issue after issue. Wherever exhibitors gather, whether at local meetings or at state conventions, or for special purposes, the Moving Picture World is represented and prints a full report of all the proceedings. No other paper in the field makes even an attempt to do this. Exhibitors' news is live matter—it carries current interest—*it is read by exhibitors all over the country.* In nine cases out of ten a matter which interests an exhibitors' organization in one part of the country is equally interesting to the exhibitor of every other part of the country. We have been told that by giving these meetings our attention we have been of service to the exhibitors. We cannot help believing this to be true, because there is a steady flow of renewals and fresh subscriptions to the Moving Picture World. No canvassers for this paper come back to the office with a moving tale of woe and a few subscriptions as the result of several weeks' hard work. We do not have to listen to excuses and explanations and dwell on "faked-up" statements. The Moving Picture World makes no apologies, but gives *value* in every issue to every man who uses its advertising space.

How can any advertiser or publisher swallow a statement from his canvasser that he has found eight exhibitors out of less than forty "who never have and who never will read a trade paper"? These apologies for a lack of circulation are pitiful and may move the charity of the advertiser, but we fail to see where his business instincts are appealed to.

A man who looks at the exhibitor from the top of a ladder may swallow such preposterous statements. If he were in actual daily contact with the practical side of the business he would know that such statements are silly and reflect little credit on the intelligence of the man who is willing to take them seriously. To go to the length of printing them even in a paper with an artificial circulation shows an abysmal ignorance of conditions as they exist all around us. Imagine an exhibitor of motion pictures unable to read or talk English. We have been on the lower East Side, where much of the advertising in the lobby is in Yiddish or in Italian, but we have never found the exhibitor who could not make himself understood in English and get at least the releases out of his paper.

The Moving Picture World, giving full value and more than full value to every reader, gives to advertisers the sort of value which cannot be obtained elsewhere at any price.

Exchanges to Correct Abuses Legally

J. A. Berst of Pathe, Defends the Organizing of Exchange Associations and Points Out Abuses to Be Remedied

THE movement to correct various abuses in the renting of films has gained considerable headway recently. It is manifesting itself in the formation of associations by the exchange men in the various film centers and the members of these associations agree upon the line of conduct that best adapted to combat these abuses and then act as a unit to stamp them out.

Because the various Pathe Exchanges are vitally interested in anything that helps the industry as a whole, J. A. Berst, Vice-President and general manager of Pathe Exchange, Inc., has devoted considerable time to the study of the legal standing of these various associations and their rulings. Mr. Berst, in speaking of this subject for publication, said:

"In every large body of retailers there is bound to be a small percentage of those who, for the profit of the moment, lose sight of the question of right or wrong altogether, and adopt methods that are tricky, ill advised or positively dishonest. The retailer in the film business is the exhibitor. The large majority of them do business along strictly honest lines. Corrective methods are not meant for them but for that small percentage in the business who impose such a burden upon the exchanges that the honest exhibitor must indirectly be affected likewise.

"It frequently happens that motion picture exhibitors refuse to pay their bills with one film exchange, and upon the refusal of the latter to give them further service, get their films elsewhere until the same thing happens again. The process is then repeated until they have tried out all the exchanges in their territory. In large cities this operation may last several months. Sometimes these exhibitors pay one exchange for the purpose of preserving credit with one place, while doing the bulk of their business with others, whom they refuse to pay.

"Again, film exchanges are subject to inconveniences and positive loss at the hands of another class of exhibitors who fail to make prompt returns of films. Sometimes these films are exhibited beyond the contract period or they are even sub-leased to other theaters.

"Film exchanges are also caused loss by refusal of exhibitors to pay for damage of one sort or another suffered by films as the result of negligence on the exhibitors' part.

"Nor are the annoyances and abuses named all that the film exchanges have to deal with. For instance, a number of exhibitors, without rhyme or reason, allow themselves to "feel" that the film exchange with which they are doing business owes them money. In such cases there is nothing owing and not the slightest excuse for a claim that there is. Yet it not infrequently happens that a film comes back with a C. O. D. charge for some more or less petty sum which the exchanges have paid in many cases rather than have their films held up pending a discussion of the alleged claim.

"Until recently one exchange manager was not aware of the difficulties experienced by another exchange, but the boldness and ingenuity shown by a number of exhibitors have caused the exchanges to consider ways and means to combat the dishonest practices to which they have been subjected and, accordingly, all over the country, a number of exchanges have come together and organized what are practically protective associations, the object of which is to safeguard the members from a continuance of injury at the hands of dishonest exhibitors. Among other things, these associations keep their members informed as to all unfair acts committed by exhibitors which may come to the association's attention and the membership co-operates individually by refraining to supply films to any exhibitor while in default or until he has purged himself of unjust practices.

"During these times of anti-trust laws and trust-busting enterprise of those in authority, not to mention treble damage suits and other actions for so-called conspiracy and what not, the question naturally arises as to the extent to which the members of these or similar associations may go in protecting themselves from unfair dealing, or positive dishonesty on the part of certain exhibitors. The question is a very important one and has been carefully considered by our counsel who have expressed the view that such protective associations are entirely lawful and that the members may agree not to deal with exhibitors of the class mentioned.

"Two principal legal propositions are involved, viz., liability under the libel and slander laws, and liability under the laws relating to conspiracies in restraint of trade.

"As to the risks incurred by a member of such an association in reporting derelictions of its customers, it need only be recalled that commercial agencies, such as Dun's and Bradstreet's, and many others of equal standing, have long been engaged in reporting upon merchants and others engaged in business. These agencies are fully recognized and their confidential reports, made in good faith, to an interested party, are regarded as privileged communications, but a mercantile agency report is not within the privilege, if it be made to one not interested in the given matter, or if it be published for general circulation among the subscribers; and the same principle would apply to reports made by a mutual protective association, as well as to reports made to such an association by its members, with this most important qualification and exception that if the report be made not for the purpose of keeping members informed as to the credit and standing of the parties with whom they deal, but of blacklisting delinquent debtors in order to compel the payment of debts already due, such report might well not be regarded as within the privilege. As remarked in one of the reported cases:

> To blacklist a person in writing and thus publish of and concerning him that he is a delinquent debtor, when in fact he owes nothing, tends to injure his reputation, render him odious, and expose him to public contempt.

And the same is the case in regard to all other derelictions. In practically all of the States the truth of any statement is, however, its justification and a defense to an action for libel or slander. "Privilege" is a party's refuge when there is a mistake as to facts. But giving out information about another is essentially a dangerous matter and the branch manager who contemplates so doing should be most careful as to his facts.

"The so-called conspiracy phase of the matter need give no concern so long as the associations confine themselves to measures of a strictly protective character—that is, for the prevention of dishonest practices and unfair dealings on the part of their customers. But the instant that these associations would do anything like regulating prices or saying who shall or who shall not do business, or anything that is in restraint of trade, they would put themselves on a very dangerous ground. It is always better, of course, for dealers of all kinds to keep out of trade associations of a so-called protective character, and act upon individual decision lest some undesirable feature develop; but, where abuses can be corrected in no other way, it is proper—as it is certainly legal—for individuals to combine for mutual protection.

"In New York such associations have the sanction of law. Section 180 of the Membership Corporation Law, provides that

> five or more persons may form a corporation, commonly called a board of trade or exchange, or a building exchange or association for the purpose of fostering trade and commerce, or the interests of those having a common trade, business, financial or professional interest, *to reform abuses relative thereto, or to secure freedom from unjust or illegal actions*, to diffuse accurate and reliable information as to the standing of merchants and other matters, etc., etc.

and was said in the case of Reynolds vs. Plumbers' Protective Association, 30 Miscellaneous Reports, at page 715:

> Merchants have a right to deal with whoever they choose. They have a right to sell their goods on credit or to demand a cash payment, and it is not unlawful for any number of persons to organize under the statute to protect themselves in trade, and they may agree not to sell their goods on credit, and such an act would not be in restraint of trade or against public policy.

Some years ago a case arose in Kentucky in which the law was squarely set forth. A brewery claimed that one of its customers owed it $184.50. The brewery belonged to an association composed of all the breweries in Cincinnati. When the $184.50 was not paid, all the members of the association were notified of the fact and the dealer brought suit against the members of the association for damages, alleging that there was a conspiracy and that he had been libeled. The court said:

> It is not unlawful for several persons in trade to confederate together to protect themselves by lawful acts from dishonest debtors.

and there is no principle of law that compels a man to have

business relations with a dishonest person. It has also been decided that

whatever one man may do all men may do and what all men may do might they may do in concert if the sole purpose of the combination is to advance the proper interests of the members, and it is conducted in a lawful manner.

and as late as last year it was decided in a case in the Federal Court in Massachusetts in which conspiracy in retraint of trade under the Sherman law was alleged, that

persons have a right to associate for the purpose of advancing their own interests by discriminating against other persons, if such discrimination is based upon proper and legal grounds, e. g., failure to pay bills due to members of the association.

"The C. O. D. and delayed-return abuses are not limited, in so far as redress is concerned, to such action as an association might take. If an exhibitor is bound by the terms of his lease to return films at a certain date and withholds them from the leasing exchange or if he attaches to the return conditions which he has no right to make, for instance, a C. O. D. charge, he commits what in law is called a conversion and is liable for the damages occasioned by his act. The damage would not be measured in a C. O. D. case, by the amount of the C. O. D. charge; for one is not allowed to derive any advantage from his own wrong. Some day an exchange will sue one of these people on account of substantial losses and recover a substantial judgment. Furthermore, an action might be brought to recover the specific property. The exchanges are not obliged to submit to these abuses."

Bosworth and Marshall Join Lasky Forces

Two Well Known Figures on Stage and Screen Will Soon Appear on Paramount Program.

HOBART BOSWORTH and Tully Marshall, well known figures on stage and screen, have signed contracts with the Jesse L. Lasky Feature Play Company to appear permanently in its productions on the Paramount program. The engagement of these two distinguished actors by Lasky has in itself an element of drama. They were originally engaged by Cecil B. De Mille solely for his great production based on the story of Joan of Arc, in which Geraldine Farrar is soon to star. So striking was the work which these two players did in that production that Mr. De Mille enthusiastically recommended that they be engaged by the Lasky company for its regular program features, and his suggestion was immediately adopted.

Hobart Bosworth.

When Mr. Bosworth appears in his first production under the new agreement, he will in fact make his reappearance on the Paramount Program after a long absence. Those who have been in the motion picture industry for a few years will remember that at the formation of the Paramount Program the contributing producers were the Famous Players, Lasky and Bosworth Companies. Hobart Bosworth was the star of the pictures which were produced under his name. This company has since been expanded on the Paramount Program into the Oliver Morosco Photoplay Company and Pallas Pictures. Bosworth, meanwhile, tired of the managerial end of the business, which proved too much of a burden in addition to his work before the camera, resigned from the company in order to devote himself entirely to screen work. Now he returns to the Paramount Program solely in the capacity of a player.

Tully Marshall is one of the best known actors on the screen to-day and has had a distinguished career before the footlights, appearing in "Paid in Full," "The City," "The Talker," and numerous other plays. He is a valuable addition to the company assembled at the Lasky studio.

Brenon's Pretentious Plans

Engages Florence Reed for "The Queen Mother"—Mary Garden Heard From.

HERBERT BRENON has engaged Florence Reed for his next Selznick Pictures production following "War Brides," which is now virtually completed. The photodrama in which Miss Reed will appear is "The Queen Mother," a powerful drama of the Middle Ages.

"The Lone Wolf," a picture play based upon Louis Joseph Vance's popular novel of the same name, which was announced last week as Mr. Brenon's next production, has been postponed temporarily. Mr. Brenon discovered that Miss Reed was available for an immediate engagement, and as he had been looking for a star for "The Queen Mother" for several months, he closed a contract with her, and will begin working on this new production as soon as "War Brides" with Nazimova as the star is off his hands.

Meanwhile Mr. Brenon has received a cablegram from Mary Garden, who has been passing the summer in Paris, stating that she will be returning to America in December. She will fill her engagement with the Chicago Grand Opera Company for the regular season, and in March will begin work under Mr. Brenon's direction in her first photodrama. Miss Garden has been receiving alluring offers from many moving picture producers for several years, but finally elected to make her screen debut under Mr. Brenon's direction, after seeing "A Daughter of the Gods." It was this picture also which made Nazimova a convert to Brenon's advanced ideas in photoplay art.

In "The Queen Mother," Mr. Brenon has an entirely new theme, so far as the photodrama is concerned. For several months he has been working out for the camera a version of one of the most dramatic stories in all history. It is ideal for a production of the Brenon quality, for it combines with an absorbing story an opportunity for magnificence of settings such as cannot be found in modern stories. The play deals with the Middle Ages, the time when the Italian renaissance influenced all art, literature, life and politics of Europe, especially in the countries along the Mediterranean. Luxury and splendor such as had not been known since barbaric times was indulged in by the royalty and nobility, but redeemed from the crudities of ancient times by the fact that there arose a great host of masters in all the arts who, under the patronage of the rich and powerful, produced classics in painting and architecture that are still the despair of their modern worshipers.

It was also the period of social and political unrest, court intrigues, and innumerable other complexities. Many of Shakespeare's greatest plays were created upon this splendid background. The atmosphere of "Romeo and Juliet," "The Merchant of Venice," "Two Gentlemen of Verona" and numerous other great classics was taken from this medieval kaleidoscope.

All this magnificence, however, while it will be reproduced faithfully in "The Queen Mother," will not be permitted to interfere with the carrying out of Mr. Brenon's cardinal principle, that no play is greater than its story, and that spectacles must never be allowed to interfere with the direct telling of the story. The plot of "The Queen Mother" has been adapted by Mr. Brenon from an obscure source, and is of a nature which demands regal setting. The queen from whom the play takes its title is one of the most tragic figures in all history. A young woman, of the most opulent charm, she wielded almost absolute power, and many stories are told of her cruelty. There was, however, a softer side to her emotions, a love which influenced her every action. This was her affection for a son who, by force of circumstances, owing to the intrigues of court, was never permitted to know the identity of his mother. From this complex situation there has been evolved a drama which, for intensity of interest and magnificence of investiture, has seldom been equaled.

This production completes the Brenon program of Selznick Pictures until next summer. "War Brides" will be released in November, and "The Queen Mother" and "The Lone Wolf, completed in the course of the fall and winter, so that Mr. Brenon will be free by the time Miss Garden is ready for the great production which he has in contemplation for her. It has been widely reported that "Thais" would be the Garden spectacle, because this was one of her greatest operatic triumphs. This, however, has not been finally decided. There are several other roles for which this most popular of all operatic actresses is equally well adapted, and the selection will not be made until she has consulted with Mr. Brenon after her arrival.

The Motion Picture Exhibitor

ONTARIO EXHIBITORS' ASSOCIATION.

Holds Annual Meeting and Election of Officers at Toronto, Ont.—Business in Good Shape.

ANOTHER milestone in the history of the Moving Picture Exhibitors' Protective Association of Ontario was passed on Sunday, October 8, when the third annual meeting was held in the Carls-Rite Hotel, Toronto, in the presence of fifty members of the organization. The exhibitors first gathered around the merry tables for a feast and business matters received attention only after a complete measure of mirth had been enjoyed. It was the biggest show that the association had ever staged, so far as annual confabs are concerned. The multiple reel feature was, of course, the election of officers, but with the unwinding of the celluloid it was found that the cast became practically the same as the previous year's selections. A. Bailie, manager of the Cumbac theater, proved as popular as ever in the contest for the executive seat and was re-elected. He now shares some of the stage setting with Leon Brick, manager of the new Regent theater, who was picked out for the honorary presidency. The remaining principals of the company for the ensuing year are as follows: Vice-president, H. Alexander, Doric theater, formerly on the executive committee; secretary-treasurer, W. Liscombe; assistant secretary, H. Jennings, Mary Pickford theater, a former member of the committee also.

The single and split-reel items of business on the program had to do with war tax arrangements and amendments; a campaign for the enlargement of the membership and a forecast of the social events of the coming season.

The association is making efforts to have the war tax removed from admission tickets for children while representations are also being made to the Ontario government to secure the sole privilege for the sale and distribution of war tax tickets among the exhibitors of the province. At present some of the exchanges and a number of government representatives in outside centers, as well as the government itself, are looking after the sale of the tax rolls to the theaters. The association wants to handle the tickets in order to secure the commissions and a little prestige as well.

Not one exhibitor present would listen to hard time tales and it was the consensus of opinion that the film business throughout Ontario is in a very satisfactory shape. Further, there was no complaint regarding a shortage of operators, although war's demands have been heavy. There are enough operators to go around, but no one is enjoying any holidays, enforced or otherwise.

The association enjoys a ninety-five per cent. membership in the city of Toronto, but the exhibitors in outside centers are still somewhat delinquent in responding to the invitations to support the association. Plans are being laid to bring the attention of out-of-town exhibitors to the advantages to be gained through co-operating with the Ontario organization, the machinery of which is well-oiled and running smoothly.

The exhibitors will stage several spectacular features during the winter, including another screen ball.

The club quarters of the organization border closely upon an elaborate scale and are practical. These headquarters will be maintained throughout the coming term.

CINCINNATI LEAGUE MEETING CALLED.

Tuesday evening, October 31, has been fixed as the date for the first regular fall meeting of the Cincinnati Motion Picture Exhibitors' League, according to Secretary H. Serkowich. At that time an informal dinner will also be held, Wielert's, a famous eating place, being the scene of the affair. Nominations will be announced of tickets for the several offices, to be voted on at the coming December election, and plans will be discussed for the fall and winter business of the league. It is expected that there will be some interesting matters coming up regarding the position of the league on the subject of Federal control of films, which the organization is on record as favoring.

NEW HAMPSHIRE EXHIBITORS ORGANIZE.

Meet at Manchester and Elect Officials—E. H. Horstmann Representing National Organization Addresses the Meeting.

A VERY successful meeting of New Hampshire motion picture exhibitors took place at Manchester on October 5. National Committeeman Ernest H. Horstmann, who has won great credit for himself all through New England by his ardent and intelligent labors in the cause of organization, called the meeting at Manchester to order. In his opening address he spoke of the need of concerted action this coming winter when the legislature of New Hampshire will be session. If any hostile legislation is attempted the exhibitors must be ready to meet it and fight for their rights. His remarks were well received and found an echo in several speeches made by New Hampshire exhibitors. An organization was effected immediately.

The following officials of the new organization were elected unanimously: President, C. H. Bean of Franklin; vice-president, W. H. O'Neil, Manchester; secretary, M. Lorenzo, Manchester; treasurer, A. L. Couture, Manchester. The following exhibitors were elected as members of the executive committee: John H. Bartlett, Portsmouth; G. D. Barrett, Dover; E. L. Campbell, Keene; George Piece, Manchester; Edward Gilman, Berlin.

The meeting was attended by seventy-six exhibitors, representing all parts of the State. An application for a State charter was immediately forwarded to the National President as New Hampshire is anxious to affiliate with the National organization.

MEETING OF ILLINOIS BRANCH.

Open Session Attended by Two Hundred Exhibitors and Members from Other Branches of the Trade.

THE meeting of the Illinois branch of the Motion Picture Exhibitors' League of America, held in their hall in the Masonic Temple, Friday, Oct. 6, was the largest regular meeting held in two years. The meeting was called at 11 A. M., and by the time the Dutch lunch was served, over 200 exhibitors were present.

Promptly at 12:30 the president declared the session open, and every seat in the hall was filled with exhibitors, exchangemen and other representatives of the trade.

The opening address was made by M. A. Choynski, who dwelt upon the great benefits of organization, the value of the screen as an advertising medium, and the great influence the League will have in the coming election if the members work in concert.

Sam Spedon, the well-known publicity director from New York, who was in the city in the interests of the one-reel film, "The Government in Action," then spoke on the evils of over-production.

After Mr. Spedon the following speakers made short addresses on subjects specially apt at the present time, in connection with the moving picture industry: H. Schoenstadt, W. J. Sweeney, Adolph Powell, H. Lieberthal, R. O. Proctor, R. Fulton, Sam Katz, Louis H. Frank, Alfred Hamburger, Joseph Hopp, Charles Abrams, Sidney Smith and George Laing.

The following resolutions regarding street carnivals were then submitted and adopted, and a committee including Messrs. Schoenstadt, Frank and Katz was instructed to present them to the Mayor of the City of Chicago, to the Commissioner of Streets, to the States Attorney and the City Council:

Whereas in the past and also at the present time, street carnivals held in the city of Chicago work nothing but hardship on the merchants and exhibitors in the neighborhoods where said carnivals are being held, and

Whereas, said carnivals have a tendency to bring undesirable people to the neighborhood, and

Whereas most of these carnivals hold games of chance offering chickens, ducks, geese, candy and other merchandise as prizes; we, the Motion Picture Exhibitors' League of America, Illinois branch, hereby protest against any and all carnivals that hold free shows and erect booths in streets for this sale of merchandise, and do most emphatically object to said carnivals holding these games of chance,

The chairman of the Political Action Committee then declared that the committee would meet on Wednesday, Oct. 11, at 11.00 A. M. at the League headquarters.

Messrs. Proctor, Judell and Balaban, forming a committee from the F. I. L. M. Club, of Chicago, then submitted a proposition from a delivery company which guarantees insurance against loss of all films after they leave exchanges, and also guarantees their prompt delivery. The matter was referred to the executive committee of the League, and action will be taken on the same at the next meeting of the executive committee.

A member present then announced that a truce had been declared between the two warring operators' unions in the city, and that all differences for the time being had been settled by a board of arbitration.

The next meeting of the Illinois branch will be held at headquarters on Friday, Nov. 3. Open meeting will be declared at 12:30 P. M., when a free Dutch lunch will be served.

Fifteen new members were admitted to the Illinois branch at the meeting held Oct. 6, and applications for as many more were received.

DEADWOOD EXHIBITORS' LEAGUE.

Motion Picture Men of South Dakota Organize and Elect H. B. Hurst President.

NOT to be outdone by the larger and more pretentious moving picture centers of the country, the theater owners of the Deadwood, S. D., section last week organized the Black Hills Exhibitors' League. The organization was effected at a meeting held at the Deadwood theater, Deadwood, and which was attended by a score or more exhibitors from that and other cities in the immediate vicinity.

Advancement of the interests jointly of the public and the picture show owners is the prime object of the league, according to its constitution and by-laws. The exhibitors banded together for the purpose of co-operating with one another even to the extent of exchanging ideas with the object in view of boosting the film industry.

Following the completion of the work of organizing the first action taken by the league was to adopt a resolution in favor of affiliating with the National Exhibitors' League.

The Black Hills Exhibitors' League also will serve the purpose of a trade bureau and a screen club. It is the purpose of the officers to make the organization a social as well as a business one. The following officers were elected: President, H. B. Hurst of Deadwood; first vice-president, J. F. Parks of Hot Springs; second vice-president, Frank Keys of Rapid City; corresponding secretary, Leo Peterson of Belle Fourche; treasurer, James O'Neill of Spearfish; executive committee, E. L. Crew of Lead, Burt Burton of Sturgis and Arthur Rose of Rapid City.

The Deadwood Exhibitors' League is unique in more ways than one. It is probably the first association of its kind to be formed outside the big moving picture centers and where no exchanges are located. And then it is distinct in that it has for its president probably the most remarkable exhibitor in the whole film world.

H. B. Hurst, head of the league, is owner of the Deadwood opera house. He is blind, but in spite of the affliction, personally manages his own theater and selects his pictures. He "sees" every film that is displayed in his house before he allows it to be exhibited to the public and each photoplay must measure up to a high standard before it receives his approval. Road men and representatives of the various exchanges, who have visited the Deadwood opera house in quest of contracts, declare that this blind genius is the most exacting critic with whom they have had to deal.

Hurst "sees" the pictures through the medium of his 14-year-old niece, Ruth Wrightman. She is his constant companion. When a picture is to be reviewed the pair selects average seats and the performance begins. The girl makes no attempt to foist her own judgment of a picture on her uncle. She merely reveals the plot to him by reading the leaders and describing the characters. According to persons who have attended these unique showings, Hurst grasps the spirit of each picture as readily as if possessed of his full sight, growing enthusiastic when the play is full of action and expressing his disapproval when anything of questionable character appears in the film.

Hurst probably does more work about his theater, personally than any other exhibitor, large or small, in the country. In addition to managing his house, reviewing his own pictures and managing the floor during performances he makes all of his own lobby frames. These are of heavy brass and unusually artistic.

BAY STATERS PREPARE FOR ANNUAL BALL.

Massachusetts Branch of Exhibitors' League Set November 22 as Date of Big Affair.

THE Massachusetts branch of the Motion Picture Exhibitors' League of America is preparing for its annual ball for 1916. The Bay State men hold the reputation of doing things in a big way. The reputation was firmly established by the manner in which they conducted the big shows of 1914 and 1915. Last year they entertained more players than ever before had been known to attend a similar function outside of New York or Los Angeles. Also in the Hub it is undisputed that the two balls of the local picture men have been the largest indoor events in the history of New England.

The ball this year will be held in the Arena, the same building where the preceding functions have taken place. The date has been advanced about a month, the big day this year being Wednesday, November 22. That will bring it just one week earlier than the New York ball.

Sam Grant, as heretofore, will be general manager. Between now and November 22 he will divide his time between his Boston and New York offices, respectively, 127 Pleasant street and Room 904 Columbia Theater Building. The executive committee aiding Mr. Grant is composed of H. L. Asher, G. M. Clark, H. F. Campbell, Richard W. Drown, L. Dadmun, Joseph Di Pesa, H. A. Gilman, F. J. Howard, Ernest H. Horstmann, P. F. Lydon, R. D. Marson, S. M. Moscow, Herman Rifkin, T. Spry, A. F. Washburn and H. I. Wasserman.

Mr. Grant said this week in New York that the 1916 event would be conducted on the same general lines as previous ones, although it was probable there would be no repetition of the popularity contest of last year. The committee would appeal to the general public on the reputation of what had gone before. Mr. Grant intimated that particular attention would be paid to the composition of the grand march, but added he was going to keep quiet for a while as to the details.

The price of tickets has been placed at $1 for each person. Boxes, including four admissions, are $10 and with five admissions are $15.

GREAT NORTHERN CLOSES TEMPORARILY.

The Great Northern Film Company, which was established in New York in 1908 as the American office of the Nordisk Films Company, Copenhagen, has decided to temporarily discontinue its office in the United States for reasons which may be laid down to the conditions created by the European conflict. The company, shortly before the outbreak of the war, had contemplated the establishing of an American studio, and a general expansion of its interests in the American market, but has found it impossible to carry out its plans as originally intended. The regular releasing schedule has been affected more or less during the past year or more, and until these conditions subside, the company has decided to discontinue releasing its product regularly as heretofore. Ingvald C. Oes, general manager, contemplates a trip to Copenhagen just as soon as pending business matters of the office are sufficiently adjusted. He will appoint a representative to look after the interests of his concern, and to arrange for the release of several of the company's six and seven reel special features which have recently been completed.

PRESIDENT LAEMMLE ATTENDS BIG OPENING.

Carl Laemmle, president of the Universal, returned to New York on Thursday, Oct. 12, from Chicago, where he attended the opening performances in the Studebaker of his company's "Twenty Thousand Leagues Under the Sea." The Universal president expresses his conviction that the picture is the biggest thing ever shown in Chicago, and he ought to know Chicago—that's where he started in the moving picture business. He said the Studebaker, seating 1,400, was packed solid for all performances during the three days he was in the town, and that on Wednesday evening a thousand dollars worth of business was turned from the door. The prices of admission run from 25 cents to $1. The production will be put on in New York as soon as possible.

GOLD KING SCREEN RECEIVES AWARD.

The Gold King Screen Company of Altus, Oklahoma, have just received official notification from the Exposition Committee of the National Exhibitors' Association of America that the Gold King Screen has been awarded the Certificate of Honor at the Exposition recently held in Chicago.

Censorship Question in Washington, D. C.

Commissioner Brownlow Objects to a Certain Class of Pictures and Warns Exhibitors Against Showing Them

By CLARENCE L. LINZ.

THE censorship question in Washington, D. C., is right up to the exhibitors and manufacturers, according to Louis Brownlow, member of the Board of Commissioners of the District of Columbia, who, at present, is right in the limelight as a result of the stand that he has taken in opposing the exhibition of the photoplay "Purity."

There are two sides to every story, and there are certainly two sides to that involving this photoplay, for while Tom Moore, who has booked it for showing at his Strand theater, has many letters from his patrons, who criticize the action of Mr. Brownlow in condemning it, the latter has been importuned to take this stand by an equal number of people. Realizing the possibilities of the situation, the Washington correspondent of The Moving Picture World sought an interview with Commissioner Brownlow, with the following results:

"Pictures are getting worse," was his opening statement. "There is absolutely no question but that the moral tone of the moving pictures has been going down—not of all pictures, but there is an attempt on the part of some of the producers to put out films that appeal to purient minds. I can hardly go out on the street, or enter a club, or enter a street car that people do not come up to me and ask what I am going to do about 'these rotten movies.' I, personally, have left two or three exhibitions lately disgusted with what I saw on the screen.

"I am not narrow-minded. I have been intensely interested in motion pictures for a long time and, in fact, have been classed and class myself as a 'movie fan.' I have also been a consistent opponent of censorships—I do not believe that a censorship is necessary if the producers and exhibitors will take due warning from the signs of the times.

"In the case of 'Purity,' a film which I did not see, and the story of which I knew only from relation by those who did see it," continued the Commissioner, "there was an opportunity to make a general ruling against nudity on the screen which could be enforced without bringing into the question the factor of discretion which is a necessary factor in a general censorship. Whatever the motive of the story, there is no doubt but that the appeal to the public was to go to the theater and see a naked woman on the screen. It was so advertised and so far as the invitation held out to the public, it was the intent of the exhibition. That is the reason I asked Mr. Moore, of the Strand theater, not to exhibit the film in Washington. In future nudity will not be permitted on the screen in the Washington theaters.

"I very much regret the incursion of the motion picture producers into the field of the vampire-type films. If the exhibitors of Washington will exercise their undoubted right and privileges of refusing to book films of an improper character; will refuse to book films which, either in themselves or through their advertising, appeal to the prurient tastes, there will be no necessity of censorship in the District of Columbia. A period of several months will be given to exhibitors in which they will have ample opportunity to demonstrate their willingnes to co-operate with the authorities in cleaning up the screen. If this co-operation is not forthcoming, I firmly believe that a censorship will become absolutely necessary."

Commissioner Brownlow, going over a list of subjects that have been taken as a part of the various photoplays shown in the National Capital recently, stated that there were many things which make films objectionable besides such as would bring them into the class of lewd and lascivious stories. He pointed to one photoplay, a recent release, wherein there was depicted the devouring of the body of a human being by buzzards. This, according to Mr. Brownlow, was carrying out the theme of the story with too much realism. A great many people left the theater before the exhibition was completed and there followed a meeting of a score or more indignant patrons, who condemned the management for allowing such a photoplay to be shown in the theater.

At the District Building it is being pointed out that nothing more is to be demanded with respect to the exhibiton of motion pictures in Washington than has always been demanded from the legitimate stage. It is asked why an exhibitor should be allowed to feature a naked woman on the screen, when a naked woman would not be allowed to appear upon the stage. It cannot be seen where a comparison of these can be drawn with the contents of an art gallery—a marble statue of a naked woman has not the surroundings that would make the naked woman in a film objectionable.

When one comes right down to the fine points of the controversy, it cannot be said that the District Commissioners are asking unreasonable things when they request the co-operation of exhibitors in eliminating from their programs photoplays that are decidedly "off color." The Commissioners and others upon whom the welfare of the city devolves state that they do not have as much trouble with the regular program producing companies as with those who, in motion picture parlance, are known as bookers of "wild cats." This is emphasized particularly in the case of a film recently shown here which had been made by a very well known producer, who, it is said, after having seen what he had made, refused to let it go out with his name attached. He, a producer, was ashamed of the product; yet exhibitors have booked it and brought upon themselves the criticism of many people, thus increasing the demand for censorship.

And films are not the only things that are being criticized just at present in Washington. Some of the advertising, newspaper and poster advertising needs going over with a fine-tooth comb and the removal therefrom of a great deal of material that even the most liberal-minded would deem offensive. Mr. Brownlow is not far wrong when he declares that the business is being brought to a low level by a few who think only of money and not of the future. There are those who declare that they cannot make money unless they cater to the desires of the general public and that those desires contemplate the showing of pictures against which complaint is made. Commissioner Brownlow combats this statement, saying that the exhibitors secure a certain following but do not obtain that increase in patronage which would surely come from the proper kind of entertainment.

From time to time, as reported in the columns of The Moving Picture World, there has been talk of censorship for the District of Columbia. To all who have aproached him on the subject, Commissioner Brownlow has stated that there was no need for such supervision of films, that the exhibitors were taking care to see to it that little if anything objectionable was being shown, but of late it looks, from all reports, as though he would have to go back on these statements and a warning is to be seen in his remarks "if this co-operation is not forthcoming, I firmly believe that a censorship will become absolutely necessary."

"CIVILIZATION" LEAVING THE PARK THEATER.

"Civilization," the Thos. H. Ince $1,000,000 film spectacle, which registers its three-hundredth performance at the Park theater, Columbus Circle, on October 22, has by force of circumstances, to leave that theater the same night, simply because of its outstanding success. It appears that a wealthy syndicate has opened negotiations for the acquisition of the New York State rights of the picture and wants to exploit it in their own way. They figure they can make more money out of the spectacle by showing it simultaneously in as great a number of places as possible, rather than by confining its presentation to one large theater in a town. The negotiations have reached that stage where it is obligatory upon the present owners of the picture to close the run.

JAMES LOUGHBOROUGH JOINS METRO.

James Loughborough, well-known New York newspaperman and magazine writer, has accepted a position in Metro's publicity department. He takes the place in the publicity forces made vacant by Tom Geraghty's departure for Hollywood, where the latter has gone to write scenarios for Lasky.

Mr. Loughborough left the staff of the Evening World to take his present place. He has been a member of the staffs of several New York papers and has been engaged in editorial work for many years. His career embraces terms of service with the New York Evening Journal and New York Evening Sun. Lately Mr. Loughborough has been devoting considerable time to the writing of fiction and magazine articles.

American Films in Brazil

Sao Paulo Has the Best of the Country's Business in Moving Pictures.

Sao Paulo, Brazil, Sept. 19.

WHILE all the American films that come to Brazil have their first runs in Rio de Janeiro, Sao Paulo surely has a greater business than the capital. The most prominent daily newspaper has a big advertising patronage from owners of moving picture theaters, on Sundays the space passing two full pages. This, naturally, gets full houses, because every film of prominence is fully described in the advertisements. Rivalry between three or four large exchanges controlling their own theaters makes good business for the newspapers. At times there will be a full page describing some important work.

Sao Paulo has not yet arrived at the continuous performance stage, as has Rio. In Rio the theaters are so small that only short sessions can be given. One theater there has two halls, and the film is taken from hall to the other. The waiting time is thus reduced to a maximum of thirty minutes. Sao Paulo gives matinees on important days.

Abraham Carlos, representing William Fox, is doing big business, and predictions are made here and in Rio that the big Fox features will soon displace all others. Evidence of this is seen in the great crowds that are seeing such films as "The Calumniator," "The Family Stain," "A Parisian Romance," "Secrets of High Society," "The Spirit of New York," "The Song of Hate," etc., which are being exhibited in every theater in the city. Nothing has been seen here to compare with the quality of these films. Other American houses are represented by very ordinary films. Pictures of strictly American interest do not draw people to the theaters. The one exception is the film, "The Diary of Lord John," which never fails to interest. Only one section a week is shown, much to the regret of exhibitors, who always want to run serials oftener than is done in America. Another American film that was liked for its theme and execution was the Selig drama, "The Fifth Friend." A film which was out of the common run was the Violet Mersereau feature under the title of "The Road of Adventure." "The Man Inside," under the name of "The Really Culpable," with Edwin Stevens in a dual part, evoked little interest, except for the fine work of the principal.

The last named picture was a joke as to some its translations. People here are ever ready to find fault with little things, and there were titters in the audience when mistakes in translations were noted. Translators should read their own proofs on titles before allowing them to be taken. This is not the only picture with defective work in this line. A notable exception were the translations on the Powers pictures of insect life.

"Hypocrites" did not evoke any unusual interest, although crowds followed the advertising matter in the daily papers. It had only a short run in Rio before coming here.

"The Diary of Lord John" pleases good crowds all the time. The Universal cameraman would have seen evidence of appreciation of his work in the projection of the Egyptian's face toward the audience. As the face with its horror approached nearer and nearer,one or two men in the audience shouted from fear. Another voice at the other side of the house shouted: "Nao chega!" ("It cannot reach you!")

Sara Bernhardt's "Jeanne Doré" had big crowds. Several people noted the lack of movement, but appreciated the reason.

Several used Chaplin films have been seen here.

Billie Ritchie comics are seen daily.

The Universal's "Graft" series has very little that appeals to local taste. There are people who wonder if any American idea is expressed in the acts of those characters who appear to take the law into their own hands as a means of remedying industrial abuses.

Italian films have their place here, since a large majority of the people of this city and state belong to the Italian race. To an American an Italian drama is a sad, agonizing thing that does not appeal to any of his senses. An Italian comedy is something hard to understand. In the words of a famous critic, comedy must be tragedy to the actors if it is to be funny to the auditors. Latins do not as a rule make good actors, because they are mostly all acting in real life, so that when they try to act in reel life they overdo the thing.

The Companhia Cinematographica Brasileira controls the following theaters in Sao Paulo: Pathe Palacio, Colyseu Campos Elyseos, Marconi, Iris, Sao Paulo and Colombo.

The Empresa Cinematographica D'Errico Bruns & Co. controls the Rio Branco, the Royal and the Brasil.

The Empresa Cinematographica Pathe (Zieglitz & Castello) controls a large number of important films, but has no theater.

The Empresa Cinematographica J. R. Staffa has an immense business in films, mostly Nordisks, besides running the Universal theater.

The Agencia Geral Cinematographica (Mattos & Sestini) controls a great variety of films of all makes, running them in the order given at the theaters named: Royal, Brasil, Rio Branco, Campos Elyseos, Barra Funda, Congresso, Colombo, Esperia, Eden, Sao Paulo, Iris, Eros, Pathe Palacio, Vesper, La Paz, Eldorado, Marconi, San José, Minerva, America, Universal, Sant' Anna, Palace and Oriente.

The Empress Peliculas d'Luxo da America do Sul, with Alex. Kenna at its head in Rio, has opened a branch in Sao Paulo. Good business is expected, as only pictures of the best American producers will be handled.

J. H. C.

Elaborate Musical Score

Metro Production of "Romeo and Juliet" Will Have a Classical Setting Arranged to Blend with the Situation Presented.

A setting of classical music is announced by the Metro Pictures Corporation for the forthcoming Metro production of "Romeo and Juliet" in which Francis X. Bushman and Beverly Bayne are the stars.

There will be motifs for each of the chief characters, and in the strongest scenes there are special musical settings which blend perfectly with the situations presented. The composers are Irénée Bergé, who was a pupil of the great Massenet in Paris, and Samuel M. Berg, who arranges the musical settings for the feature photoplay productions of the Metro Pictures Corporation and other film organizations. They were aided in their work by B. A. Rolfe of the Rolfe Studios, who himself is a finished musician of distinction. They have taken the music of Gounod's "Romeo and Juliet" and Tschaikowsky's famous "Romeo and Juliet" symphony and so synchronized the two that there is a musical interpretation for every situation.

Their first idea was to take only the music of the Gounod opera and rearrange it to fit the screen interpretation of the Shakesperian tragedy, but as they went along with their work they realized that something profoundly beautiful was possible.

The two composers then conferred with Mr. Rolfe and Max Karger, general manager of Rolfe Photoplays, Inc. The result of that conference was that the musical experts decided to rearrange the music of Gounod's opera and the Tschaikowsky symphony so that they would harmonize perfectly with the scenes shown on the screen. In this work Mr. Rolfe and Mr. Karger both gave valuable assistance.

When they had finished their efforts there was the overture—a magnificent musical story of the love of Romeo and Juliet. Then came the motifs. Those for Romeo and for Juliet were taken from Gounod. The love motif is from Tschaikowsky's symphony, as is the motif for Friar Laurence. For Peter, the servant to Juliet's nurse, there is a motif which Mr. Berg has arranged from the opera of Gounod. In the Metro production the parents of Romeo and of Juliet appear. For them the composers have arranged the Romeo and the Juliet motifs. In the wedding scene the music from the opera is played.

It took thirteen weeks to complete the Bushman-Bayne production of "Romeo and Juliet" and all of the leading characters spoke Shakespeare's lines while going through the appropriate action. Six hundred players were employed, and in the cast several of the greatest theatrical families of America and England are represented, among them being a Booth, a Sothern, a Mantell, a Kemble and a Hall Caine. The cost of the costumes alone amounted to $35,000.

WALLY VAN LEAVES VITAGRAPH.

Wally Van, who has been with the Vitagraph Company for the past six years, first as player and then as director, has left the employ of that concern and will take a vacation before looking about for another connection. Mr. Van's last production was "The Scarlet Runner," a serial.

Submarine Photographic Rights

Williamson Brothers Will Fully Protect Their Property—Made Undersea Photoplays Possible.

WITHOUT intention to deceive, some of the most reliable of the daily and weekly papers have erroneously published statements and news items which have had a tendency to mislead as to where the true credit for all submarine motion picture photography rightfully belongs.

Ernest and George Williamson.

The Williamson Brothers alone are the originators and sole producers of this latest and most valuable addition to the motion picture industry, and the only pictures now before the public which have been manufactured with the aid of the Williamson inventions and submarine photographic devices, are "The Williamson Submarine Expedition Pictures," now being shown in nearly every corner of the universe, and the unusual and marvelous submarine scenes in "Twenty Thousand Leagues Under the Sea," which opened at the Studebaker theater, Chicago, on October 9.

Without the aid of these inventions and devices and the scientific knowledge and accomplishments of the Williamson Brothers, neither of these noted pictures could have been manufactured. In a period of time covering more than four years the Williamson Brothers and the Submarine Film Corporation have expended a half million dollars in continuous undersea research, with submarine chambers, collapsible tubes, diving devices and special photographic appliances, all of which have been fully protected under United States and foreign patents rights. During these years of operations and research work, the Williamson Brothers have gone down under the sea, through the Williamson tube, to the photographic chamber below, and have cruised about over the floor of the ocean, searching out locations of practically all the old wrecks known in the West Indies, and have charted their locations carfeully for future use.

In the unusual undersea film stories that the Williamson Brothers will produce, will be shown clearly these old derelicts of the pirate days, the remains of old Spanish vessels and treasure chests, and the ancient armor and fittings of the vessels of the Spanish main.

In the Saragossa Sea and in sheltered spots of the thousands of islands in the Carribean Sea are to be found the fitting haunts of the deep sea monsters. It is here that scientists, submarine engineers, expert divers, and men skilled in the habits of the shark, the octopus, the sea spider and other monsters of the deep, will battle with them in their natice haunts with the purpose of weaving this most thrilling feature of adventure into the thread of the deep-sea pictures.

Floating studios, fully equipped for the carrying of one or more companies and directors, will encircle the islands of the West Indies, making pictures with tropical background and native environment. Sea-going yachts of sufficient capacity for this work have been contracted for, and in addition to submarine pictures, tropical and marine features will be produced in lengths ranging from five to ten reels.

The phenominal success which greeted the "Williamson Submarine Expedition Pictures," coupled with the later marvelous submarine scenes in "Twenty Thousand Leagues Under the Sea," made under the personal supervision of the Williamson Brothers, have combined in giving them a world-wide reputation.

Executive offices are established on the eighth floor of the Longacre Building, New York City, and branches are being opened in London, Chicago, Los Angeles and Sydney.

Latest Pathe News Scoops

Claims a Beat in Arrival of Submarine Victims and First World Series Game.

THE Pathe News on Monday, October 9, performed a feat that is notable in the annals of news films. At nine p. m. it was showing to the audiences of the Strand, Keith's Palace, Broadway and Loew's theaters, scenes of the survivors rescued from the vessels sunk by the German submarine U-53, off Newport, R. I. The survivors were landed at Newport on Monday morning by the U. S. torpedo boat destroyers which had rescued them. A Pathe News cameraman, sent to Newport on Sunday night when the story was first flashed over the wires, was awaiting them, secured his pictures and then rushed them to Jersey City by special messenger.

At Jersey City they were developed, cut, printed and titled at top speed. Prints were delivered before 9 o'clock the same day to the New York theaters showing the news, and special messengers were sent with them to Boston and Philadelphia. In consequence, according to the testimony of the various theater managers who received the pictures, the Pathe News scored a clean beat.

Only the day before the Pathe News had accomplished another "scoop," similarly noteworthy. Pictures of the first World's Series baseball game at Boston on Saturday were delivered in Jersey City the same night, and were shown in the most prominent New York, Boston and Philadelphia theaters on Sunday. In New York, Keith's Palace, Proctor's, Loew's and the Strand were among those showing them; in Philadelphia the Stanley and the Palace; in Boston the Orpheum, St. James and Fenway.

It goes without saying that the theaters showing these timely and interesting pictures were able to "pack them in" by means of special posters. The Pathe Exchange in New York, Philadelphia and Boston, under the direction of Business Manager Seelye, gave immediate and efficient co-operation in order to "put the thing over" properly in each instance.

J. A. Berst, vice-president and general manager of Pathe, summed it all up when he said: "News events like those of the submarine survivors and World's Series baseball games rival in drawing power in the motion picture theaters the best features, especially when they are put out as quickly as these. We are making special efforts to see that our news pictures are delivered to the exhibitor as soon as possible after the event. Our many successes along these lines is most gratifying to me for I am a firm believer in the value to the exhibitor of the Pathe News. Our long experience in news films, for ours was the first, has enabled us to eliminate waste motion until now feats that would have been a seven days' wonder a year or so ago are of almost weekly occurrence. We expect, however, to do even better in the future.

GAUMONT PROGRAM FOR WEEK OF OCT. 22.

The first release of the week of October 22 from the Gaumont Laboratories and Studios is No. 25 of "Reel Life," the Mutual Magazine in Film. The great industrial changes brought about in Europe by the war are shown in startling fashion in pictures of "French Munition Workers." A second section of this issue contrasts Eastern and Western Barbacues in the United States. The third section shows the method of ferrying trains across the Sacramento River in California.

"See America First" of October 25 is devoted to Hot Springs, Va. These pictures make plain to one why society has chosen it for a playground. The hotels, mountain drives, and springs have prominent places in the release. On the same reel is an animated cartoon by Harry Palmer.

The third single-reel release of the week is the Mutual Weekly.

The Gaumont Company will soon issue a fourth weekly single-reel to be known as "Mutual Tours Around the world." This will be a scenic and travel film of foreign lands, released every Tuesday. The first release will be Nov. 7.

Society of Motion Picture Engineers

Permanent Organization Effected at Hotel Astor Meeting—Officers Elected and Committees Named

ON OCTOBER 2, 1916, at the Hotel Astor, New York City, the Society of Motion Picture Engineers called a second meeting to perfect the permanent organization, elect permanent officers, and set the Society finally "on its legs." C. Francis Jenkins, of Washington, was temporary chairman, and Herbert Miles, New York City, filled the office of temporary secretary.

The following applications for membership were received and the entire list was unanimously elected to membership: C. A. Ackeley, Akeley Camera, Inc., New York City; C. F. Badgley, Badgley Cinema Company, Inc., New Rochelle, N. Y.; H. A. Campe, Westinghouse Electric & Mfg. Company, East Pittsburgh, Pa.; H. B. Coles, Coles Picture Machine Corporation, New York; H. T. Edwards, Picture Theater Equipment Company, New York; R. G. Hastings, Motion Picture Apparatus Co., Inc., New York; M. D. Kopple, American Standard Motion Picture Machine Company, New York, William C. Kunzmann, National Carbon Co., Cleveland, Ohio; Max Mayer, M. J. Wehl & Co., Brooklyn, N. Y.; B. A. Proctor, Kineiken Apparatus Corporation, Bridgeton, N. J.; F. H. Richardson, Moving Picture World, New York; A. S. Victor, Victor Animatograph Company, Davenport, Iowa; R. E. Von Saal, New York; R. N. Wible, Westingtouse Electric & Mfg. Company, East Pittsburgh, Pa.; and H. T. Wilkins, Special Engineer, Pennsylvania Railroad.

Temporary Chairman Jenkins delivered the only address on the program during the entire proceedings, and it was not really an address, but merely a "talk" in which he outlined the purposes of the organization, and what it was expected the society would accomplish. F. H. Richardson, of the Moving Picture World, was the only other one who spoke at any length at all, and his talk only lasted two or three minutes. Mr. Richardson confined his remarks to calling attention to the fact that the loss to the industry through lack of standardization was something very huge. He said that the lack of standardization in one item alone caused a loss of approximately $50,000 per day.

The election of officers was in all cases unanimous, there being no opponents to any of the nominees. Mr. Richardson, of the Moving Picture World, was nominated for treasurer, but emphatically declined that or any other office on the plea that he could not undertake to be present at all meetings.

The election resulted as follows: C. Francis Jenkins, Washington, D. C., president; Don J. Bell, Chicago, Ill., vice-president for term of two years; E. M. Porter, New York, vice-president for term of one year; E. K. Gillett, New York, secretary; Paul Brocket, of the Smithsonian Institution, Washington, D. C.; treasurer. For the Board of Governors: H. B. Coles, New York, two years; H. T. Edwards, New York, two years; H. A. Campe, East Pittsburgh, Pa., one year; W. D. Westcott, Boston, Mass., one year. The organization was completed by the appointment of the following committees:

Committee on Cameras and Perforation—Don J. Bell, Chicago, Ill., Chairman; C. A. Akeley, New York; W. B. Westcott, Boston, Mass.; Carl L. Gregory, Boston, Mass.; G. F. Badgley, New Rochelle, N. Y.; W. E. Carleton, Brooklyn, N. Y.; Mr. Brady, Rochester, N. Y.; W. C. Thompson.

Committee on Projection—H. T. Edwards, New York, Chairman; C. Francis Jenkins, Washington, D. C.; H. B. Coles, New York; A. S. Victor, Davenport, Iowa; F. B. Cannock, New York; M. D. Kopple, New York; F. H. Richardson, New York; Nicholas Power Co., New York.

Committee on Optics—Mr. Orange, Schenectady, N. Y.; Chairman; C. Francis Jenkins, Washington, D. C.; F. H. Richardson, New York; Crown Optical Co., Rochester, N. Y.; Bausch & Lomb Optical Co., Rochester, N. Y.; Gundlach-Manhattan Optical Co., Rochester, N. Y.; Carl L. Gregory, Boston, Mass; Professor Gage, Ithaca, N. Y.; C. P. Coerz Am. Optical Co., New York; Semon, Bache & Company, New York.

Committee on Electrical Devices Pertaining to Motion Pictures—H. M. Wibble, East Pittsburgh, Pa., Chairman; William C. Kunzmann, Cleveland, Ohio; H. A. Campe, East Pittsburgh, Pa.; Mr. Orange, Schenectady, N. Y.; Max Mayer, Brooklyn, N. Y.; W. C. Hubbard, Hoboken, N. J.; E. B. Dunn, New York.

Auditing Committee—C. A. Akeley, New York, Chairman; Herbert Miles, New York; H. A. Campe, East Pittsburgh, Pa.

Friday and Saturday, April 6 and 7, 1917, were selected as the days for the next convention, and Atlantic City as the place.

The new society starts out with a herculean task before it. The waste traceable directely to standardization is something truly enormous, amounting in all its ramifications to very close to $50,000 a day. This seems like an impossible statement, but it really is not.

A glance at the committees disclose the names of men who ought to be able to bring to bear upon the problems presented both knowledge and experience well calculated to bring results. It is not expected that there will be any immediate or radical changes necessary or even desirable. Standardization cannot be brought about in a moment. It must necessarily be the work of time, and the first thing to be determined, in any particular case, is what had the standard ought to be. Perhaps the one biggest problem the society will encounter is that of the optical system of the projector. But even that question has been very greatly simplified through and by reason of the work done by the Projection Department of this paper during the past two years.

The Moving Picture World welcomes the "Society of Motion Picture Engineers" into the field. It wishes for the new society every success in its undertaking and will co-operate in everything under consideration for the benefit of the industry.

Irene Fenwick Joins Famous Players

IRENE FENWICK, celebrated stage star who is now appearing in "The Guilty Man," has been engaged by the Famous Players Film Company and will be starred by that concern in "Princess Zim Zim" on the Paramount Program, with Owen Moore playing opposite. Miss Fenwick is one of the most popular and most talented stars on the stage to-day and has already demonstrated her remarkable ability on the screen.

The record of Irene Fenwick on the stage is an enviable one. To trace only a few of her accomplishments, there is "Hawthorne of the U. S. A.," in which she played opposite Douglas Fairbanks; "Along Came Ruth," in which she played the title role with great success; "The Song of Songs," in which she scored a great personal hit—and now "The Guilty Man," which has again proven her to be a supreme actress. Miss Fenwick's first Paramount picture will be "Princess Zim Zim," in which she plays the role of a Coney Island dancer who mixes into New York's most exclusive and uppish upper crust.

Irene Fenwick.

A particularly interesting feature of the engagement of Miss Fenwick is the fact that it was done at the suggestion of Edward Shelden, the author of the script. Mr. Sheldon wrote the play, "The Song of Songs," in which Miss Fenwick scored such a great hit and he declared that he believes her to be an ideal type for the role, after watching her work on the stage. The Famous Players had been holding the script for some time while searching for the right star to play the Princess.

With Miss Fenwick in the role of the princess and Owen Moore playing the young society chap, "The Princess Zim Zim" should prove a success.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Scarlet Oath"

Gail Kane Featured in Five-Reel Nihilist Photodrama, Produced by Peerless for World.

Reviewed by Ben H. Grimm.

THE SCARLET OATH," a five-reel Peerless-World production, is elevated a few degrees above the plane of mediocrity only by the excellent work of Gail Kane. Miss Kane is seen in a dual role—twin sisters whose traits of character are as divergent as their physical selves are like—and she plays the parts in a manner that convinces the spectator that the sisters are really different persons. The production is not a vehicle for Miss Kane—it is she who carries the production, whose plot material has been borrowed in a large measure from Russian Nihilist pictures and plays that have gone before. For instance, there is the situation in which the despotic Russian chief of police offers the girl Nihilist and her father liberty from further prosecution if she will accept the Yellow Ticket if she will give her body to him.

The story by Frederic Kulz (scenariorized by Gardner Hunting) borders on straight melodrama throughout, and plausibility is considerably stretched in the manner of the girl Nihilist's escape from Russia after she has murdered the chief

Scene from "The Scarlet Oath" (World).

of police, who was responsible for the deaths of her father and of her mother. Her escape comes about when she is recognized as his fiance by the young American diplomatic representative, whose fiance is the girl's twin sister, adopted twenty years ago by wealthy Russians who live in America. The ending of the picture is rather depressing, inasmuch as it shows the girl Nihilist killed by a tool of the Russian police; and this after we have been led in sympathy with the girl who justifiably killed the police chief. Some of the Russian settings are rather "stagey."

Montagu Love makes an impressive chief of police. Philip Hahn plays the father of the sisters in a capable manner. Allan Hale is cast in the role of the young American. Others in the cast are Carleton Macey, Lillian Paige and Boris Korlin. Directed by Frank Powell and Travers Vale.

"The Sultana"

Pathe Five-Part Colored Subject of Balboa Production Interests from the Dramatic as Well as the Scenic Side.

Reviewed by George Blaisdell.

RUTH ROLAND is the featured player in "The Sultana," a five-part release of the Pathe Exchange. The picture was produced at the Balboa studio; the Pathe company has finished it in colors. These add markedly to the attractiveness of the subject, giving the Southern California landscape the verdure of a New England summer. The story, which is by Henry C. Rowland, picks up markedly in interest in the latter half of the picture. In the beginning one of the drawbacks is a large cast.

Miss Roland is seen as Virginia Lowndes, a young woman of means, who gets into danger when she tries to help out of his difficulties a foolish young man. The youngster has entered into a wager that he can stage a hold-up and return the "goods" without being discovered or uncovered. He makes good on the first half of his proposition, but experiences a sinking of the heart when the trail begins to narrow. The entry

Scene from "The Sultana" (Pathe).

of real crooks into the story complicates matters. There are melodramatic situations precipitated before young Kirkland sees the jewel "Sultana" returned to its owner.

The director of "The Sultana" has added much to the entertainment value of his story by his judicious selection of picturesque spots. Of these an efficient cameraman has made the most. The cast is composed of William Conklin, Charles Dudley, Frank Erlanger, Daniel Gilfeather, E. T. Peters, Edward J. Brady, Gordon Sackville and R. Henry Gray.

"The War Bride's Secret"

Fox Picture in Which Virginia Pearson Plays Scotch Girl, Married to Departing Soldier, by Blacksmith Parson —A Melodrama With Humor.

Reviewed by Hanford C. Judson.

THE humor in this picture, "The War Bride's Secret," made by the Fox Players, is the quality that distinguishes it. Its humor is good, it is close to the ground and was appreciated by the audience at Fox's Academy of Music. These

Scene from "The War Bride's Secret" (Fox).

touches of farcical comedy are by the way of relief; they are not a part of the story which is tragic till the happy ending. It is pretty well acted and our chief criticism is that it moves

slowly in places. The director has made ample use of close-up views of faces. Close-ups may carry the story on with a leap, but the amount of action that can be got from them in any story is limited. Here this reviewer felt at times that the action remained stationary while the head views of the faces were on the screen. The story is not very original, but has fair quality.

The backgrounds are Scotch and are astonishingly suggestive of the real Scotch country. Robert Burns' poems are used liberally in the sub-titles and the characters also help in the illusion. The heroine and the hero are workers on the great farm of the village rich man, a democratic, likable squire. The only heavy villain in the story is War, though the picture has a hunchback tale-bearer and the usual village usurer. The heroine's brother, a lazy village lad, manages to make things harder for his sister. The rich squire wants the girl to marry him and her stern father naturally demands that she do so. But war breaks out and the young men of the town have to go, the hero with them. He and the girl are married by the blacksmith-minister of the village and later he is reported killed. The blacksmith is also killed and the girl knows that she is to become a mother. She consents to marry the squire, who thinks that the bairn is his. Then the hero returns. The rich farmer sees how things are and leaves the community after making provision for the bairn. The hero and heroine live happily on the rich farm.

Triangle Program

"Jim Grimsby's Boy," Five-Reel Triangle Ince by Lanier Bartlett, Featuring Frank Keenan and Enid Markey, and "Atta Boy's Last Race," Five-Reel Fine Arts with Dorothy Gish in the Lead.

Reviewed by Louis Reeves Harrison.

"JIM GRIMSBY'S BOY" is a genuine photodrama, with two very strong characterizations. In the power and consistency of the two leading roles, that of Jim Grimsby, impersonated by Frank Keenan, and the tomboy girl, "Bill," interpreted by Enid Markey, lies the deep human interest of the story. Where there is a strong foundation of character,

Scene from "Jim Grimsby's Boy" (Triangle).

as in this case, the incidents become of minor import—the story could be developed in a thousand different ways. The author, however, has chosen an entertaining structure, and the treatment is beyond adverse criticism—it is that of Reginald Barker under the supervision of Thomas H. Ince. Taken altogether, the story has a sincerity which makes itself felt, and a charm which most pictures lack.

Keenan's interpretation of a dyspeptic old mountaineer, whose viewpoint is primitive and brutally masculine, rings true to the point of arousing deep sympathy for his women folk. His extremely narrow ambition is to have a son, one that he can raise to be as raw and uncouth as himself, the mock hero of a provincial. His wife bears him a girl babe and dies soon after, completely crushed by the harsh and overpowering masculinity of her husband. He seems to be incapable of noble sentiment when the girl grows up. He dresses her as a boy, calls her "Bill," lets her run wild on the mountains without education, yet he is delightfully inconsistent in his insistence that she shall cook, clean house and serve him as he would exact from any woman. He merely indulges a lot of native brutality at her expense.

Engraved upon the girl's nature is the wild and stubborn code of her father—she would not betray him in spite of his brutality—yet it is intermingled with the longings of her sex for what is beautiful and feminine in self-expression. In a revolt against her condition, inspired by an old fashion magazine and the attentions of a plucky young sheriff, she gathers courage to such an extent that her father begins to appreciate the manly side of her, but he is determined to test the bravery of the "tin" sheriff, and he does so by a daring expedient. Most unexpectedly he is caught in his own trap and saved from arrest by poor little "Bill," his neglected daughter. He experiences a conversion of sentiment toward her, and the consistent conclusion points straight to a life of wider opportunity and greater happiness for the brave little creature. A play worth while.

"Atta Boy's Last Race," it is to be hoped, is the last of its kind. It has been done to death in one and two reels and attenuated by every conceivable device of prolongation to five reels for no other apparent reason than play scarcity. With no suspense whatever—we all know that the horse must win to pay off the mortgage—almost without characterization, without vital theme of any kind, this old reiteration should be shelved for good. It wore out its welcome long ago. This utilization of old material is the more destructive that it comes from the source of many bright, strong and attractive releases, a throw-back to what has long been discarded.

Four New Kalems

"The Missing Heiress," Second Episode of the "Grant, Police Reporter," Series; "The Harvest of Gold," Number Twelve of "The Girl from 'Frisco Series"; "The Lost Messenger," a "Hazard of Helen," and "The Bogus Booking Agents," Ham and Bud Comedy.

Reviewed by Ben H. Grimm

"The Missing Heiress."

FOR thrills "The Missing Heiress," the second episode of the "Grant, Police Reporter" series, is on a par with the first release. This reel shows Grant in an aeroplane in pursuit of a steamer on which the "missing heiress" is being brought to Europe. The feat of photographing an aeroplane in flight at close range—so that the figures of the occupants of the aeroplane register distinctly—has never, as far as we know, been done in as daring a manner as have the aeroplane scenes in this picture. This reel contains as much melodramatic interest as could be asked for.

George Larkin, as Tommy Grant, reporter, makes a flying leap from a hydro-aeroplane that has stopped at the side of a steamer, to a suspended ladder. The story is interesting, and shows on the screen the manner in which the reporter finds the missing heiress through peculiarity in alignment on the typewriter on which the letter asking for ransom was written. The reporter finds that the butler and private secretary in the home of the wealthy man have conspired to hold the heiress for ransom. Ollie Kirby does good work as the private secretary. Besides Mr. Larkin and Miss Kirby, the cast includes Arthur Albertson, Robert Ellis, William McKey, Betty Dial and G. Chira.

Scene from "The Missing Heiress" (Kalem).

"The Harvest of Gold."

In "The Harvest of Gold," twelfth episode of "The Girl From Frisco"' series, Robert Wells Ritchie has interwoven truth and fiction in a fascinating manner. This two-reel episode of the western series treats interestingly of a theme that is typical of California—the efforts of the fruit trust to gain control of the crops of independent orange growers. Excitement is keyed to a high pitch when Barbara engages in a fist fight with the two men who plan to destroy the irrigation system of her father's grove.

On the screen in this chapter is told the story of the methods employed by the unscrupulous fruit syndicate representative to make Barbara's father's crop fail. Her father has bought options on the crops of orange growers in the vicinity over the syndicate's bid, after their real motives have been exposed. John Wallace, a friend and neighbor of the Brents, also

takes a leading part in the fight against the syndicate, whose tool tries to get the orange pickers employed by Brent to strike. Barbara wins the laborers' sympathy when, in a thrilling ride, she rescues the child of one of them from a wagon wildly drawn by runaway horses.

Maris Sais and True Boardman carry the leading parts. Others in the cast are Frank Jonasson, Ronald Bradbury, Edward Clisbee and Hart Hoxie. Directed by James W. Horne.

"The Lost Messenger."

"The Lost Messenger," a number in the "Hazards of Helen" railroad series, contains more stunts than many recent releases of the series. In this reel Helen Gibson, riding on a motorcycle, crashes through the railing of a bridge over a railroad and drops to the tracks close beside a moving freight train; she jumps from a "jack-knife" drawbridge into the water, fully sixty feet below, and swims to shore with a valuable packet in her hands. P. S. Pembroke, as the messenger, also furnishes a thrill when he jumps from a moving train into a river. The story of "The Lost Messenger" holds the interest throughout, and to the melodramatic material is added a compelling element of mystery. Other members of the cast than Miss Gibson and Mr. Pembroke are G. A. Williams and George Routh.

"The Bogus Booking Agents."

"The Bogus Booking Agents" is a Ham and Bud comedy that contains a number of laughs. All in all, it is quite an entertaining film and contains more plot than many preceding releases. Ham, Bud and Ethel are assisted in getting over the humor in this reel by Henry Murdock. Ham and Bud, as well as Ethel and Henry, are stage struck. Ham and Bud reach the booking agent's office when he is out, and decide to run things. Henry, a chauffeur, is put through his histrionic paces when a woman who wants to reform the stage appears. Many involved situations follow, and the picture comes to an end when Ham and Bud, discovered as impostors, are chased up and down stairs and into a police van.

"The Heart of the Hills"

Five-Part Edison Subject Carries a Blending of the Atmosphere of the East and the West.

Reviewed by George Blaisdell.

THE Kleine-Edison-Selig-Essanay Service will release in the week of October 30 "The Heart of the Hills," an Edison story in five parts, the first one of which is a prologue. The subject was directed by Richard Ridgely and was adapted from "The Girl from the East," a novel by David Whitelaw. Much care has been given to the production. Into the making, too, has gone the work of a goodly number of motion picture players, some of them oldtime Edison favorites. Mabel Trunnelle and Conway Tearle head a cast which con-

Scene from "The Heart of the Hills" (Edison).

tains the names of Bigelow Cooper, Herbert Prior, Robert Conness, Crawford Kent and Charles Sutton.

The prologue is in the atmosphere of the Far East, and the native garb of India is seen much in the main action of the story, which is laid in England. While running through the picture there is an Indian jewel, the Heart of the Hills, at the same time no unusual power is ascribed to the gem—a matter which contributes to illusion. The story is one of love and tragedy, of a child kidnapped by seditionists and in womanhood sent back to her father in England to carry out a mission on behalf of those who reared her. Miss Trunnelle plays the daughter, Hester. Stirring adventures she goes through. She is welcomed to the arms of her father and spurned by her half-brother and half-sister; she is again kidnapped by the seditionists, is accused of her father's murder, but through the aid of her lawyer lover is freed.

The story is well made and will afford strong entertainment. There is a bit of gruesomeness at the denouement, when it is disclosed that in mistake the father had been buried alive and that the traces of poison found days after were the result of the obedience of his servant, who had in accordance with instructions placed the phial in the coffin against the possibility of false burial. If it be gruesome it must be said it fits the story. The revelation of the source clears Hester of the charge of causing her father's death.

"The Blue Envelope Mystery"

Greater Vitagraph Presents Lillian Walker in Five-Part Adaptation of the Story by Sophie Kerr.

Reviewed by Margaret I. MacDonald.

THE nicely constructed adaptation of Sophie Kerr's story which was made by the well-known magazine writer, Helen Duey, has met with a kindly fate in the hands of Director Wilfrid North, of the Vitagraph Company. Lillian Walker is especially well suited to the role of Leslie Brennan, a young woman whose wise minded guardian sent her out into the world to learn to earn a living for herself, before breaking to her the news of the depletion of her fortune. John D. Bennet, playing opposite her in the role of the eccentric young chemist with whom Leslie Brennen finds employment,

Scene from "The Blue Envelope Mystery" (Vitagraph).

which develops into a pretty romance, could scarcely be improved upon in his interpretation of the character of the stolid, preoccupied worker.

The delination of character throughout has been skillfully done, the theme is clearly outlined, and the best situations of the story have evidently been made the most of. The psychological development of the picture rings true, and the production is altogether a praiseworthy one. The enjoyment one gets from the story as presented on the screen is the result partly of the artistic methods employed in adapting and directing it, the instillation of a delightful vein of comedy in the business of the play, and the co-operation of an excellent cast, consisting, in addition to those already mentioned, of Bob Hay, William Shea, Nellie Anderson, Charles Kent, Josephine Earle, Harry Northrup and Florence Radinoff. A nicely planned adventure in which Leslie Brennan is kidnapped in an attempt to carry to Washington a formula for a new explosive discovered by the chemist, and also a message to the head of the naval department, supplies the sensational element that always helps to popularize a moving picture production.

"Witchcraft"

Fanny Ward Is Featured in a Lasky Story That Interestingly Reflects Old-Time New England.

Reviewed by George Blaisdell.

IN "Witchcraft," the Lasky release of October 16, Director Frank Reicher has given us a studious, unexaggerated portrayal of the days of witchcraft in New England. Of the several producers who have essayed to treat this subject, he is, so far as this writer has observed, the first to avoid the egregious historical error of burning his victims at the stake—an ending which, as a matter of fact, never befell a white person in New England. The script was Dr. R. Ralston Reed's prize winner in the contest held at Columbia University; it is an interesting story.

Fanny Ward charms as the Huguenot girl who with her mother comes to the settlement to escape the mesh of superstition which gradually had been closing about them. The portrayal of the mother, too, is skillful, compelling. Jack Dean is the youngster who falls in love with the newcomer, only to be euchred by his miserly uncle. Paul Weigel is that uncle, who compels Suzette to become his wife under threats of delivering her mother to the mob clamoring for her blood.

Lillian Lescaton is Nokomis, the Indian woman who befriends Suzette, and is in turn befriended. It is a fine interpretation of a strong character, one that bulks in the story. Then, too, there is an unnamed child, who, with uncanny convincingness, describes to the jury, as she has to the neighborhood, what the witch has done.

"Witchcraft" will be liked. It is a story revelatory of conditions in a black page of New England history, yet always keeping the blacker part in the background. But one gallows appears, and that one is cheated of its intended victim by the proclamation that puts a stop to all similar executions. Perhaps nowhere will the story be more popular than in New England itself. Historical picture it may be, but it contains genuine human interest, heart interest.

Scene from "Witchcraft" (Lasky).

"Alice in Society"

Three-Reel L-Ko Number, Featuring Alice Howell, Turns Up Various Amusing and Laughable Incidents.

Reviewed by Robert C. McElravy.

THIS burlesque comedy in three reels, extracts numerous laughs from the observer. The action is a little broad in the first reel, but inoffensive and generally acceptable. The last two reels are best and several scenes, particularly those at the reception, are extremely funny.

Alice Howell, Fatty Voss, Phil Dunham and Joe Moore take the leading parts, the former being seen at her best in certain situations. The plot concerns a tailor and his two assistants. The tailor is a man of fiendish temperament who eats his soup noisily and swallows wienerwursts whole. He sends the girl out to rip and tear men's clothing, in order to increase his patronage.

The girl finally brings in a wealthy young man, named Astorbilt, and the tailor drops him through a trap door into a basement. Here he rigs up an infernal machine and endeavors to get his victim to sign over a check to him for ten thousand dollars. The two assistants lead an amusing rescue.

Scene from "Alice in Society" (L-Ko).

The scenes at the Astorbilt reception are very funny. The two assistants have been invited by the grateful host, and the fiendish tailor appears in disguise, without invitation. Numerous complications arise, and Alice Howell does some laughable stunts on the ball room floor and at the dining table. She identifies the tailor by the way in which he eats his soup. The girl imagines the host is in love with her, but learns to her sorrow that his affections are for another.

In the Diplomatic Service

Francis Bushman Tries His Hand with Indifferent Success at Adapting and Directing a Picture.

Reviewed by George Blaisdell.

METRO will release on October 16, "In the Diplomatic Service," a five-part subject, featuring Francis Bushman and Beverly Bayne. Mr. Bushman is credited with the adaptation and direction of the story of John C. Clymer and Hamilton Smith. The production, aside from the care with which it is staged, is hardly up to the average of its brand. There is a notable verbosity in its sub-titles and at times in the dialogues between the principals. Also there is a tendency to overact.

Mr. Bushman carries the role of a man of means and unconcerned about work who is induced by an uncle to accept a place in the Secret Service. The culminating argument is an appeal to him to look on the flag, which is shown in a close-up. To Dick Stansbury is given the job of uncovering a foreign diplomat who is proficient in getting away with some of Uncle Sam's "plans and specifications." Miss Bayne is seen as a young woman, who falls in love with the Secret Service man, only later for a period to be convinced he is working in conjunction with the enemies of her country.

Henri Bergman is Dr. Montell, the diplomat, who is ambitious to take from Uncle Sam the papers he is most anxious to retain. Mr. Bergman gives a good impersonation of a man who will bear watching at any time. Charles Fang as the Chinese valet will interest.

"The Soul of a Child"

Pioneer Feature Film Corporation Presents Five-Reel Drama Featuring Em Gorman, Child Actress.

Reviewed by Ben H. Grimm.

WHILE "The Soul of a Child," a five-reel drama to be released through the Pioneer Feature Film Corporation, contains a certain amount of heart interest and at times makes a fairly strong appeal, the picture as a whole fails to convince. Em Gorman, a child actress of about six or seven, who is featured in the production, is called upon to portray emotions in certain situations in the action of the story which are far beyond the power of one of her tender year. The five reels embrace many close-ups of the child, and the action suffers somewhat as a consequence.

Scene from "The Soul of a Child" (Pioneer).

The production visualizes the story of Goldenlocks, who is orphaned when her father and mother are lost at sea. She is sent to live with her uncle, who has met with success in the city, and who leads a life of dissipation. The child is neglected and prays for her uncle, who spends his evenings entertaining questionable characters. Goldenlocks becomes sick, and calls for Mollie, her uncle's sweetheart during his fisherman days. The child's illness brings the two together again, and Goldenlocks, when she gets well, brings about a happy reconciliation.

Besides Miss Gorman, the cast includes John Dunn, Wellington Playter, Nancy Baring and Grace Lovell.

Exclusive Features Offers "La Tosca."

Joseph M Goldstein, president of Exclusive Features, Inc., is now selling "La Tosca," the two-part photoplay with Madame Sarah Bernhardt and her own company, from the Theater Francaise. The picture is being sold on [illegible]

Keen Cartoons

A Somewhat New Departure in Animated Cartoons—Three 500-Foot Subjects Shown by Keen Cartoon Corporation.

Reviewed by Ben H. Grimm.

THE KEEN CARTOONS, produced by the Keen Cartoon Corporation, and to be released through independent exchanges, are a somewhat new departure in animated cartoons in that the humorous stories acted by the animated pen-and-ink characters are visualized much in the manner as are motion picture comedies with human characters. By that is meant that in "getting over" the story close-ups, film tinting, cut-backs, subtitles, etc., are employed. The animation in these cartoons is fair, although a bit "jumpy" at intervals. The drawing as a whole is acceptable.

The Keen Cartoons are to be relased in 500-foot lengths. The subjects shown for review were "Henry W. Zippy Buys a Motorboat," drawn by Charles E. Howell; "Slinky, the Yegg," drawn by Lee Connor, and "Jerry McDub," drawn by H. M. Freck. In "Henry W. Zippy," Henry buys a motorboat and hurries through his work so that he can take her out. His wife ties the boat to the dock. Henry goes out in the boat and is lost in a fog. He swims around and finds himself right at his own dock. "Slinky the Yegg" robs a postoffice and eludes a dog and a policeman via the telegraph wires. He is captured when he is overcome with indigestion after eating panhandled pie. "Jerry McDub" is the funniest of the three. Jerry collects accident insurance when he is hit by a brick. His wife sees a chance to get a new hat and tells Jerry that Mike said something about him. She thinks Jerry will suffer at Mike's hands and that she will then collect insurance. But Jerry comes home whistling and Mike goes to the hospital, and wife gets no new hat.

"Terrors of a Turkish Bath" (Universal).

Gently balancing himself on the telephone wires spanning the Bottomless Chasm, 9,872 feet below, Terence McGillicuddy, knight of the road, contemplated his past career. His companion du voyage, Gilbert the Filbert, with the blackthorn and the feather in his hat, meanwhile read the war news perched on a cross piece and straddling a glass insulator.

All this has nothing to do with the startling events of "Terrors of a Turkish Bath," a two-reel L-Ko comedy featuring Dan Russell (Terence McGillicuddy). These events, because of the many foreign spies hovering about motion picture studios to steal all the good situations, must not be disclosed

Not since "Under the Crescent" revealed the horrors of a Turkish harem, however, has such an expose of turkish bath life been made. The Universal and the Anti-Vice Motion Picture Co. wishes highly to recommend "Terrors of a Turkish Bath" as a highly moral preachment on turkish bath evils such as Terence McGillicuddy encountered after he managed to fall from his perch on the above mentioned telephone wires.

Interned Liners Used in Film.

Director Robert Ellis has put the finishing touches to "The Missing Heiress," second of the one-reel episodes of the new "Grant, Police Reporter" series. For the scenes in this episode requiring the use of ocean liners, the director was fortunate in finding a number of German liners interned at Pensacola, Florida.

Captain Malitz, of the liner Trieste, obligingly put a crew of stokers to work and moved his vessel a half-mile down the bay for the scenes showing the liner putting out to sea. All the officers of the liner take part in the action of the photoplay and are anxiously awaiting the release of the picture to see themselves as screen actors.

Following the staging of the scenes the Kalem players, headed by George Larkin and Ollie Kirkby, were guests of the officers at luncheon. It is in this episode that Dare-Devil Larkin, pursuing the liner in an aeroplane, makes a daring leap from the flyer to the ship's ladder.

H. W. Johns-Manville Co. Opens New Branch.

The H. W. Johns-Manville Company has just opened a new branch office at Great Falls, Mont., on the fourth floor of the Ford building, Room 418, in charge of J. H. Roe. With the opening of the Great Falls office the Johns-Manville Company increases its number of branches to fifty-five.

This new branch is made necessary by rapidly increasing business in this territory. Great Falls, with its rapidly growing population of 38,000, is not only one of the greatest hydro power centers of the United States, almost rivalling Niagara Falls, but is known as one of the best wheat-growing sections in the country—its wheat taking first prize at the Panama-Pacific Exposition.

Unity Branching Out in the Southern Territory.

Owing to the growth of its business in the southwest territory, the Unity Sales Corporation has found it necessary to open a second exchange in Dallas to handle the features now being put out by Unity in Louisiana, Arkansas, Oklahoma and Texas. The Houston exchange, which has been handling "The Yellow Menace" for some time, has found it necessary to open a Dallas office now located at 1911 Commerce street. These two exchanges will handle "The Yellow Menace," the "Tweedledum" comedies, "The Marriage Boad," "The Lottery Men"' and all new features put out by Unity.

Hawkins & Heaney Enterprises.

F. J. Hawkins, vice-president of the Hawkins & Heaney Company, the general distributors of the Christie Comedy Films, left New York on October 13 for Los Angeles. On his trip West, Mr. Hawkins will stop at a few of the larger cities to confer with some of the exchanges that have already contracted for the Christie Comedies. It is the intention of Mr. Hawkins to open a branch office in Los Angeles. The Board of Directors of the company feel that it will be necessary for Mr. Hawkins to spend most of his time in Los Angeles in developing its interests, and an office will be equipped in consonance with the needs of the company in every particular. The Hawkins & Heaney Co. have already contracted with the Dixie Film Co. of Chicago for a number of five-reel photoplays, which they will distribute on a State Rights basis. The first of these is "Tempest and Sunshine," by Mary Jane Holmes, one of the best known of American authoresses. It is a picturization of life in the South, and is an interest compelling production in five parts. The elements of love, intrigue and chivalry are handled strongly, and the direction is of a high order.

The Hawkins & Heaney Co. have also contracted for the marketing of the E. & R. Jungle Film Co. Productions, featuring the chimpanzees, "Napoleon" and "Sally." These remarkable anthropoid apes have just completed a number of exceptionally amusing comedies. These apes are the nearest to man in his evolutionary climb from the primitive ape to man, and the universities and colleges of America and Europe, have studied these apes with great interest, for the past four years. While these comedies have been made with especial regard to their value as a means for the entertainment of the young, the amusing antics of these highly developed apes will be extremely entertaining to children of a larger growth. Those who are inclined to believe that man is a descendant from the primitive of ten million years ago, will find in these marvelous apes many habits of mind and body to hold their concentrated attention.

Messrs. Hawkins and Heaney have a wide knowledge of the existent conditions, and out of the many disturbing influences that have lately agitated the distribution of motion pictures, they have evolved a solid and substantial plan that contains within it the basic elements of modern business efficiency, and a solidly successful management. In a word, that they are prepared to supply the exchanges with carefully selected productions at a price which will enable the exchange to supply his exhibitors with good material at a moderate price. That this plan is needed is self-evident by the success which Messrs. Hawkins and Heaney have so far had in securing exchanges throughout the United States, Canada, and foreign countries, for the distribution of the various productions handled by them

Additional "'Frisco" Prints Ready.

The Kalem Company announces that steps have been taken to solve the troubles of exhibitors who have heretofore found difficulty in booking "The Girl From 'Frisco" series through the various General Film offices. Within the past week orders have been placed by all the branch exchanges for many additional prints on each episode beginning with the first, released many weeks ago. In addition, the exchanges have placed standing orders for the increased number of prints for all future episodes of the series featuring Marin Sais and True Boardman. Exhibitors who found difficulty in booking the series in the early weeks of its release because of the overwhelming demands on the exchanges are now urged to place their orders as soon as possible to avoid further disappointment when the booking capacity of the additional prints is exhausted.

"Girl from 'Frisco" a Song Hit.

Once the sure proof of an actress's success was the naming of a cigar in her honor. Now the publication of a song carries its own evidence of popularity. The success of Kalem's series of the West, "The Girl From 'Frisco," featuring Marin Sais and True Boardman, has resulted in the publication of a song, entitled "The Girl From 'Frisco," that is achieving unusual popularity throughout the country.

On the cover of the song there appears the striking photograph of Marin Sais on horseback that has become so strongly connected with the publicity on that series. "It is one of the most popular song hits on our list," reports the publishers, the Cadillac Music Company, of New York City.

Julius Steger Begins Production of Unusual Play.

In the Rolfe studio Julius Steger, who has won fame in light opera and the "legitimate," as well as motion pictures, has begun the production of a new and unusual Metro wonderplay. Mr. Steger, in the star role, is seen as a poor and struggling young playwright, and the part is admirably adapted to his rare talents.

No name has yet been selected for the production, which is startling in the number of intensely dramatic situations presented. Supporting Mr. Steger are Arline Fay, Clara Whipple, Harry Burkhardt and Stanhope Wheatcroft. David Thompson is directing the production.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

That Stillman Campaign.

WRITING lately C. L. Madden, in charge of the advertising campaign for the new Stillman theater, Cleveland, remarked that he did not know just why he was sending in his samples. He does not need the advantage of press mention and knows it, and what he does not know is why he sends along the stuff. We know and are willing to pass him the information. It's because he knows it is good because he knows we will know that it is good and because he takes a pride in work well done. Mr. Madden is a member of the Fuller and Smith staff and was given the Stillman account. He is a trained advertiser and copy writer, so he laid in a copy of Picture Theater Advertising and got busy. As soon as they boarded the enclosure he got the daily bulletin idea working and it worked well. Already he had taken up the matter of a house design, for he knows what all practical men know; that a trade mark is the center point of good advertising. He went a little further and took a set of house colors; green and black. He spread this on the billboards, before the opening, a costly but effective device when the capacity of the house will justify the expense. The cut shows four of these painted boards. These are all black letters on a white ground with the border and held of the cipher in green.

When the opening date had been decided upon, invitations were issued. These were in two parts, the invitation proper is a double sheet with only the front page printed. The embossed design shown in green, gold and black, the circled ST. Each invitation is filled in with the name of the person invited and that of the person in whose name the invitation is sent. This gives it a more personal touch than the all-engraved invitation, even where a personal card is also enclosed. A second enclosure is devoted to the more practical matter of tickets and explains that two tickets will be sent if the recipient requests and a return envelope is enclosed that the acceptance may be slipped in. Even the return envelope is on heavy stock and this is the only printed piece, the others being engraved; and the address, for that matter, is so well printed that it looks almost like engraving. In form the ticket slip merely asks you to indicate whether you can or cannot be present. This matches with the statement that tickets are being held. It does not suggest that the replies, whether of acceptance or regret, will form an excellent check upon a select mailing list.

All of that is in conformance with the best usage and is regulation, save, perhaps, the checking scheme. But a few days later more direct press work was started. The theater adjoins the Hotel Statler. Presently came an announcement from the hotel that a special after-theater supper would be served in the ball room following the opening performance with dancing. A card was enclosed for the reservation of places. Of course this was a good business move for the hotel, though the cover price was too small to show much of a profit. The real benefit lay in the additional emphasis on the social side of the opening. The opening of the theater was city news. The supper got into the society column too. And to show the care for the little things, the hotel announcement was printed and not engraved. An engraved advertisement would have been out of place, since it was an advertisement and not an invitation. We are going to follow the opening moves of this house with some care, because it will presently serve as a guide to others. As a sort of general contribution Mr. Madden sends in a clipping from the Cleveland Plaindealer, showing the result of their census of the Y. M. C. A. on what appeals to them in the motion picture theaters. It is surprising that music and attendants come before the bill, but we think that these figures are reasonably accurate if it is understood that many of the respondents evidently made their preference on the basis of programs being equal or nearly so.

Given approximately equal programs, the preference is for the house having the better music, the most courteous attendants and the best interior. Here is the table:

Music appealed as most important to 17 per cent.; ventilation to 14.1 per cent.; courteous attendants to 13.2 per cent.; type of pictures to 10.4 per cent.; general tone of theater to 6.6 per cent.; comfortable surroundings to 4.7 per cent.; attractive interior to 4.7 per cent.; high class of picture and music combined to 3.8 per cent.; reserved seats to 3.8 per cent.; electric fans to 2.8 per cent.; appearance of ushers to 1.9 per cent.; drinking water to 1.9 per cent.; slip-covers on seats to 1.9 per cent.; rest and retiring rooms to 1.9 per cent.; convenience of location to 1.9 per cent.; ability to dismiss audiences quickly to .9 per cent.; attention to children to .9 per cent.; quiet to .9 per cent.; not to be disturbed to .9 per cent.; women allowed to wear their hats in reserved seats to .9 per cent.

Evidently Safety First is not given great consideration.

Plugging by Picture.

Tarleton Winchester sends in a scheme reported by the Pathe St. Louis film exchange. From the letter we gather that the cameraman was loaned by the exchange. The scheme was worked by Frank Stanley, of the Garden Theatre, Arthur, Ill., and this dodger tells its own story.

PATHE WANTS
OUR PICTURE

The Great Pathe Film Company have expressed a desire for a photograph showing the crowds at the Garden Theatre on the opening night of THE IRON CLAW MONDAY, SEPTEMBER 11, 1916.

We have engaged Mr. Henry E. Wamsley, the Photographer, to make a flash light picture of the crowds in front of our theatre immediately after the first show.

We want to make this an event long to be remembered and have engaged the Monroe Band to give a short concert in front of the theater at 7 p. m. and to pose in the picture. As large a crowd as possible will mean much to us and to you in the betterment of pictures for Arthur.

Put on your best "bib and tucker" and "look pleasant, please,"—and incidentally enjoy the best and biggest serial picture it was ever our good fortune to show.

GARDEN THEATRE, ARTHUR
Frank Stanley, Manager

Naturally, the picture shows a double crowd, for there were two shows and the entering second audience was taken along with the first,

but even at that it shows a good crowd, though the photograph is too poor to reproduce very well. We suppose, of course, that Mr. Stanley had a slide made for house use and doubtless there were many who wanted prints. A scheme like this can be made better than self supporting in a perfectly legitimate way.

"Class A" Is Right.

Holmes and Kremer, of the Class A, Hillyard, Wash., send in four programs for inspection rather than criticism, since they must know that the issues are good. The town is five miles from Spokane and the Class A is a 249 house with three thousand to draw from. A thousand programs are put out each week, which seems disproportionate to the population, unless they have a large mailing list. One program to every three people must result in some duplication, though the management writes that the house-to-house distribution is personally supervised. We think that five hundred programs could cover a three thousand town competently and fully. About the only comment is on the lack of talk of any sort. The program [illegible] four on

white and a heavy cover. There is a program for each day, one-third of the page, with foreign advertising top and bottom. The program is cut off, top and bottom, by heavier rule than is used for holding the page together, but it would be better to box in with this same rule. This means three pieces of rule to each side, which will make a little trouble for the printer, but he can send in to Spokane and have the rule brazed and never after have any trouble so long as the make-up is adhered to. But before this is done, something should be shoved around so that the house can get a little advertising as well as the program. That inside cover page would do the house a lot more good than it does Wilson's Cash Grocery, and apparently it pays Wilson. It has a finely drawn cover design for one or two colors, though the second color is a needless expense, since the effect can be obtained with one printing by using a little very fine benday instead of the tint. The cover is almost extravagantly good and the stock is almost too heavy to proportion with a four-page insert. It is good enough to cover a sixteen. The best is none too good, perhaps, but by making the program *readable* instead of *sightly* it could be raised to a sixteen for about the same outlay at average prices, and a page or two of reading matter would help make and hold fans. As a job it is about as nice as anything of the sort we have seen lately, but we think the pulling power could be improved at the expense of looks, and handsome is as handsome does. Get in touch with your people through your program. Talk to them, interest them and when a second house comes they may even resent the intrusion. Build up loyalty while you have a chance if you are so fortunate as to have a town to yourself.

Matters of Policy.

Harrison Ward, of the Viking, Benson, Mich., sends in some of his stuff and a lot of questions. He writes:

> I am enclosing a few of the programs I have been getting out for the last few weeks, also some newspaper ads.
>
> I would like to have you comment on these and let me know just where they are at fault.
>
> I have strong competition here, as this is only a town of 2,000 and the other house is running a big feature every day taken from Paramount, Metro and Triangle programs. He advertises these brands exclusively, in fact he hardly ever tells much about the particular pictures that he is showing, but confines the most of his advertising to saying that the three above named brands are the only and the best pictures made. He advertises trade marks instead of pictures.
>
> By the programs you can see that I do not mention the names of the producing companies and it is an actual fact that I do select all my features on the open booking plan. Which method do you think is the best, his or mine?
>
> You will notice that I have taken some of the stuff in my programs from the World. I have just received a copy of P. T. A. and I want to say that it is a mighty handy volume to have about.
>
> You can see from the programs that Monday and Friday are my big show of the week. I confine most of my newspaper and billboard advertising to these two days. Do you think this is right?

Personally we most decidedly favor advertising the house rather than the brand. Mention of the brand is desirable, but do not become known as a house devoted to a certain make or makes of films. Let people come to associate the *house* with good shows rather than make them think that if you have a certain make you must have a good show. Then you can change, if the need comes, without having to do another elaborate educational campaign. It is foolish to advertise brands to the exclusion of the house. Profit by the national advertising done by the makers, but put your house first and keep it always there. Make it understood that your house is not good because it runs Ten-in-one Films, but that it runs Ten-in-one films because it runs all good films. Make some small capital of the brands, for people are interested in brands, but always make the brand decidedly inferior to the publicity the house gets, not with the old "always a good show," but more along the lines of the "hand-picked program" idea. The first program is a six-page folder, pages 3½ by 6½ inches. It opens out to show all of the program in equal sized boxes on one side. On the other are two good house arguments and a preference list which entitles the person filling it in to an admission on a stated day.

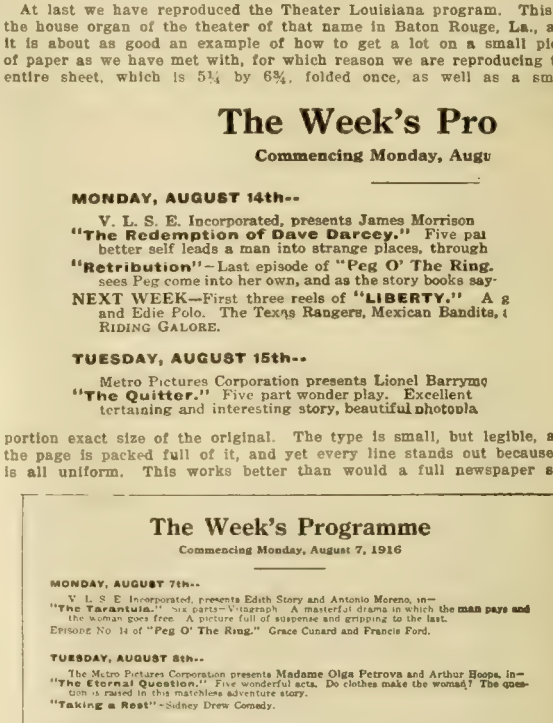
In a second form an eight-page folder is used, with three pages given to a running story of the program, not the film stories, but a story of what is coming. Another page repeats a program pick-up about the use of trade marks taken from the department and originally used by a Western house, the Saxe, Milwaukee, if we remember. But it makes it clear they have a large field to select from. The third form goes back to a six, which is plenty large enough, and runs a page of underline. The proof reading is a bit careless, one statement being that only two "characters" are left in a serial where "chapters" is clearly meant. We think the second six-page form about the best of the three and would suggest sticking to that. The eight-page gives a bit too much reading. Also the eight-page gives too much reading for what should be said. A six is plenty and eight point type is to be preferred to ten point for the text. If the composition cost is too great, use leads to open with, though much lead in a narrow column seldom looks as good as solid stuff.

Most of the newspaper advertising fills the space too full. It is all two fives, and this is apt to get lost in a page of the paper unless it is made to stand out through rule work, white space or some other device. It is better to advertise one thing smartly and strongly than to make ten inches cover the weekly program, as a rule, though, of course, this largely depends upon what the house has to fight in the matter of other advertisements on the same page. Sometimes a ten-inch advertisement can hold its own with double tens, but as a general rule it is better to throw it into prominence in some way, and this means eating up the type space. One advertisement is given to a house talk, but there is so much told in all capital bold face that the eye is afraid to tackle it. You can talk to a man in your program, but in the newspaper you can only give one strong yell. He will not stop for much more.

And we do not think we would concentrate the advertising on two days a week. Favor the dull days a little, but advertise for every day or presently you'll find that the former dull days are not the strong ones and you have a couple of other sick days on your hands.

Something Good.

At last we have reproduced the Theater Louisiana program. This is the house organ of the theater of that name in Baton Rouge, La., and it is about as good an example of how to get a lot on a small piece of paper as we have met with, for which reason we are reproducing the entire sheet, which is 5¼ by 6¾, folded once, as well as a small



The Week's Pro

Commencing Monday, Augu

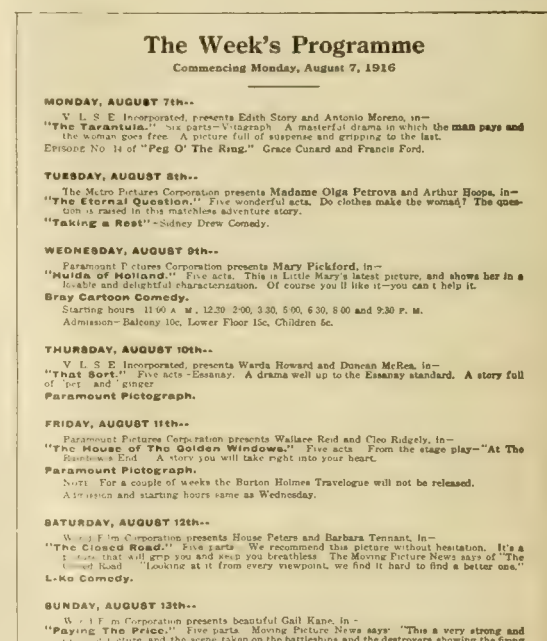
MONDAY, AUGUST 14th--

V. L. S. E. Incorporated, presents James Morrison
"The Redemption of Dave Darcey." Five pa
better self leads a man into strange places, through
"Retribution"—Last episode of "Peg O' The Ring.
sees Peg come into her own, and as the story books say
NEXT WEEK—First three reels of "LIBERTY." A g
and Edie Polo. The Texas Rangers, Mexican Bandits,
RIDING GALORE.

TUESDAY, AUGUST 15th--

Metro Pictures Corporation presents Lionel Barrymo
"The Quitter." Five part wonder play. Excellent
tertaining and interesting story, beautiful photopla

portion exact size of the original. The type is small, but legible, and the page is packed full of it, and yet every line stands out because it is all uniform. This works better than would a full newspaper size



The Week's Programme

Commencing Monday, August 7, 1916

MONDAY, AUGUST 7th--

V. L. S. E. Incorporated, presents Edith Story and Antonio Moreno, in—
"The Tarantula." Six parts—Vitagraph. A masterful drama in which the man pays and the woman goes free. A picture full of suspense and gripping to the last.
Episode No. 14 of "Peg O' The Ring." Grace Cunard and Francis Ford.

TUESDAY, AUGUST 8th--

The Metro Pictures Corporation presents Madame Olga Petrova and Arthur Hoops, in—
"The Eternal Question." Five wonderful acts. Do clothes make the woman? The question is raised in this matchless adventure story.
"Taking a Rest"—Sidney Drew Comedy.

WEDNESDAY, AUGUST 9th--

Paramount Pictures Corporation presents Mary Pickford, in—
"Hulda of Holland." Five acts. This is Little Mary's latest picture, and shows her in a lovable and delightful characterization. Of course you'll like it—you can't help it.
Bray Cartoon Comedy.
Starting hours 11:00 A. M., 12:30 2:00, 3:30, 5:00, 6:30, 8:00 and 9:30 P. M.
Admission—Balcony 10c, Lower Floor 15c, Children 5c.

THURSDAY, AUGUST 10th--

V. L. S. E. Incorporated, presents Wanda Howard and Duncan McRae, in—
"That Sort." Five acts—Essanay. A drama well up to the Essanay standard. A story full of pep and ginger
Paramount Pictograph.

FRIDAY, AUGUST 11th--

Paramount Pictures Corporation presents Wallace Reid and Cleo Ridgely, in—
"The House of The Golden Windows." Five acts. From the stage play—"At The Eastlewes End." A story you will take right into your heart.
Paramount Pictograph.
NOTE. For a couple of weeks the Burton Holmes Travelogue will not be released.
Admission and starting hours same as Wednesday.

SATURDAY, AUGUST 12th--

World Film Corporation presents House Peters and Barbara Tennant, in—
"The Closed Road." Five parts. We recommend this picture without hesitation. It's a picture that will grip you and keep you breathless. The Moving Picture News says of "The Closed Road": "Looking at it from every viewpoint, we find it hard to find a better one."
L-Ko Comedy.

SUNDAY, AUGUST 13th--

World Film Corporation presents beautiful Gail Kane, in—
"Paying The Price." Five parts. Moving Picture News says: "This a very strong and [illegible] picture and the scene taken on the battleships and the destroyers showing the firing of torpedoes, do much to heighten the intensity of the plot."
L-Ko Comedy.

BEFORE 6 P. M. EVERY DAY, TICKETS FOR ROGERS SILVERWARE

page packed with display type of all sizes and faces. People read the program *you* put out to see what you have to offer them. They are not interested in a type catalogue. If you can take a page to a feature, so much the better, but if you cannot, it is better to give them a neat and compact program than a weak and ineffective conglomeration of poor display faces. You can save paper bills on a sheet this size, but the type composition will cost about the same, since the smaller the type the greater number of "ems" to the line and so the greater the cost. But if you pay no more for composition and yet pay less for stock and get a convenient form, you are still not only saving money but increasing the value of your program.

Do Your Own Editing.

Do you edit the stuff that goes into your program or do you merely clip? Better edit. Here's a sample from a generally good program:

On the way Bob shoots at what he believes to be a wild deer His quarry proves to be a singularly attractive young girl dressed in feathers and leaves &c.

We've heard of men shooting at other men in red sweaters, though they never saw a deer in a red sweater in their lives, but in a program edit it out. It may be all right, but feathered bears have no place in your program stories because people may not stop to think and will unconsciously imagine that the fool stuff represents a fool play.

North Knows It.

First read the last line of the accompanying extract and then read it as a whole. It is taken from the V-L-S-E Pals. Evidently they had an advertising show out there, for Tom North says:

Pal Jim Clemmer worked a clever stunt Friday night at the Ad Show here in Seattle. The backers of the Ad Show are a live bunch and arranged all sorts of contests for the amusement of the spectators. Among them was a bill posting contest or rather there were two contests, the first was between expert bill posters from the shops of Foster and Kleiser, and the second was between girls. Each used the same stands and the same quantity of paper.

When Jim Clemmer heard of this he came to this office and purchased three sets of six sheets and ten one sheets. He then went down to the Pioneer Printing Company and had them run off three twenty-four-sheet streamers and several one sheets announcing that "The Conflict" was now running at the Clemmer.

When the contest was staged, paper on "The Conflict" was put up and the Clemmer announcement with it. Everybody attending the Ad Show watched this contest with a great deal of amusement, for while the work of the experts was very interesting and instructive, the work of the girls was highly amusing. They succeeded in getting the paper up after a fashion, and no one went away that didn't know what picture was at the Clemmer this week.

This is what we would call good publicity. Taking advantage of one's opportunities and cashing in on them.

It is a simple little scheme—now that Clemmer has thought of it. Any scheme is simple once it is thought of, but the trouble is to think. North is training his section of the country to think advertising ideas and he had some mighty good material to start with. Mr. Clemmer heard of the contest. He could see it would interest. There he was the same as the rest. *But he carried his thought along.* They must have something to post, so why not his paper? There would be a crowd there and it was worth the cost of the paper just to get it before the crowd. Now anyone can butt in on an advertising exposition if one is held in town, but why wait for that to happen? Clemmerize your mind and think too. The ladies' aid society of some church or fraternal body wants money. Offer to donate ten dollars if some of them will post your paper one day. Tell the daily paper about it and tell them in time to provide for a "gallery" to go along with the more or less fair pasters. Have a contest in front of the house, just before the second night show and let the first show out early enough to give that audience a chance to see the fun. Have it a contest between women entrants or between women selected by two or more societies. If you are friends with the opposition have his bill poster race your man, make it a schoolboy contest—the possibilities are limitless and they will all make more or less talk. You may have to offer a pretty decent prize to get the interest of some of the contests, but if you make talk you'll get your money back, particularly if you operate in a town of ten thousand or less. If your opposition puts on a specially big feature don't try to beat it. Don't spend ten dollars more to get something even better to lick him with. Just take that ten and put it into a contest. Get the crowd around your house and you'll get a lot of them in.

Here is another scheme from Pals:

At Toledo, Ohio, there is a live wire manager who has charge of the Pastime Theater. When he played "My Lady's Slipper" not long ago he had his printer make several thousand cutouts in the shape of a low cut dancing slipper. These bore the message that at the Pastime theater "My Lady's Slipper" with Anita Stewart and Earle Williams would be shown. Below this announcement was another to the effect that "A dainty pair of slippers will be given free to the lady who can wear them. See them at the Factory Shoe Store, Cherry Street."

These cutouts were widely distributed, both by the management of the theater and the shoe store. The windows of the shoe store were decorated with them. Each cutout was perforated and a string attached. Many patrons of the shoe store wore them out on the street.

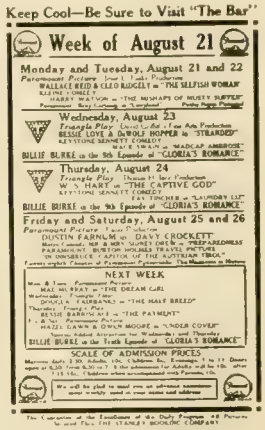
This stunt can be elaborated upon somewhat, although very good in its original state. We would suggest that if worked a contest be staged in the store window. The theater should advertise that it will give away a certain number of shoes to those able to wear them. In order to participate in the contest each entrant should be required to come to the store and try on the shoes. At the close of the contest the winners should be shown in the store window.

We do not like this outworking so well. In the first place it keeps the contest too far from the theater. At no time is there contact with the house. Show the shoes in some store window for a week or ten days and have the tryouts there. If possible make it a requirement that those wishing to enter the contests must try on the slippers in the store window and not in the store. There will be a crowd around the place all day. Then, when the contest has been decided, give a pair of tickets to each winner or set off a couple of boxes or a section of seats and make the presentation on the stage or in front of the screen. Don't give it all to the store. It probably would not be possible to hold the contest in the theater, for this would entail the purchase of admission tickets, which might put the scheme into the lottery class, but have the finish of the contest in the house and not in the store. They will get their share of the advertising through the preliminaries.

How Come It?

At last a Philadelphia theater management other than Jay Emanuel has had the enterprise to send in a program. It is the Fifty-Sixth Street theater, a neighborhood house that is practically a center. This

Keep Cool—Be Sure to Visit "The Bar"


Week of August 21
Monday and Tuesday, August 21 and 22
WALLACE REID & CLEO RIDGELY in "THE SELFISH WOMAN"
Wednesday, August 23
BESSIE LOVE & DOROTHY HOPPER in "STRANDED"
Thursday, August 24
W. S. HART in "THE CAPTIVE GOD"
Friday and Saturday, August 25 and 26
DUSTIN FARNUM in DAVY CROCKETT
NEXT WEEK
SCALE OF ADMISSION PRICES

is printed on both sides in red and black, which works very nicely. It is one sheet 5 by 8 inches. On the front the rays and the border are in red and on the back only the border is in red. Probably the red form is printed up in quantities and the black imprint put on the weekly lots. In this way much press cost is saved at no loss of effect. This is always the thing to be figured in a two color job. Try to plan to have the color form printed for several weeks at one time and you can afford the double color where you cannot afford it where you have two impressions each week. With but three changes, they manage to get a lot on their program without crowding, largely because they use no big display letters, getting the display through relative size. This is the better way by far. Also it makes it look like a program instead of a poster.

Good Work.

After bragging about "The Victory of Conscience" to its patrons, the Rowland and Clark theatres offered a rather sorry looking thing under that title, and while the patrons were still wondering why so much had been said about so little, it came out with a full list of the Pennsylvania eliminations, enabling the patrons to see what the film might have been had not the truly good mixed in. It shows better than all sorts of arguments could possibly do why some pictures are poor and if all the houses in the state would follow up this scheme, it would not be long before the Censors would get themselves disliked to the point of their own elimination with no appeal possible. The only trouble is that concerted action does not seem to be possible because there are so few managers who realize the damage done.

Live Work.

Tom North seems to sleep only one side at a time while the other half stays awake so as not to be caught. His latest stunt is to publish the route of the Sells-Floto show in his territory. Frank Gotch is with the circus and the Selig-Gotch pictures are in his catalogue. He hippodromes with the circus, but is shown in a real match in the films. One chance to make the circus help the pictures theater.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Chasing Wildcats.

LATELY a subscriber sent in three letters he had sent to as many new concerns whose names he had obtained from the news letters in a single issue. None of the three had been delivered and he sent them in to the paper in the expectation that they would be properly addressed and forwarded. None of these concerns was known to the post office in the town where it was supposed to be located, and yet, knowing this fact, the author had made a still further effort to query these companies as to their wants. No one but a novice is so stupid as to suppose that any company will answer inquiries as to its wants. No one but an ignoramus would seek to sell to a company so obscure that it is not known to its local post office, and yet probably many people who suppose themselves authors have rushed in stories to these same concerns and others of like importance, and these are the same people who presently belch forth complaints to the effect that they cannot get their scripts back.

That is not marketing; it is merely wasting postage, for the scripts are not wasted since they are worth nothing. The real author, the honest-to-goodness author, knows that it is safe to deal only with companies having a name and a known outlet for their wares. They do not send three or four scripts to every new company announced in the list of incorporations or mentioned in the news columns. They deal with the reputable concerns, and only with the reputable companies, and they have no vain regrets. Wait until you see the company releasing, then study the releases and offer them stories along the lines of their general policy, but do not go around with a two-cent stamp sticking to the end of your tongue all ready to slap onto an envelope at the first sign of a new address with the word "film" in it.

Find Your Job.

Making a rather liberal reading of our offer to answer questions, a young man recently wrote that he was not selling any plays and would we advise him what was the most profitable branch of the motion picture business. He was willing to be an exchange man or anything else that paid, well, but he rather fancied advertising writing, in fact, he was willing to throw the pictures overboard and become an ad-writer for a department store if there was more money in that.

That is not the way to go at the thing. If you are going to write photoplays you are going to write them whether you study law, medicine or motor cars. If it is in you, it must come out, but if it is not in you, there is nothing to come out. Call yourself up on the carpet some day and ask yourself questions. If you can convince yourself that you can eventually write plays, stick to it, but do not stick to a losing game just because it is genteel or profitable or because your great-grandmother used to write stories. You are an author because you *are* and not because you want to be, though if you feel that you want to be an author it may be because you really are.

There are lots of men writing stories who should be driving trucks and some men driving trucks who could write good stories. Find out what you can do and make that what you insist upon doing. Every little while you read of some railroad president who began as a brakeman. He did not stay a brakeman because he was cut out to be president over the other brakemen. He made a good brakeman and a good conductor and a good division man and so he makes a good president. He found himself. Lots of brakemen fail to become presidents, because they are brakeman material and not of presidential stuff, that's all.

Wants Restitution.

William M. McGrew, who writes from a hotel address in Los Angeles, is looking for his money back. He saw a film with our name on it and he writes in part:

> Ye Gods and Little Fishes, I never as yet have seen anything as rotten. And the best of the situation is that you pose as an authority on writing of photoplay scripts. Well, I'll just say this much—what's the use—you know as much about writing silent farce as I do about frying ham. Yes, let's see your nerve—just call me in that wonderful department of yours in the "World."

Mr. McGrew seems real peeved and wants someone to pay him for his wasted time. We don't blame him. We would want to be paid to see the story ourselves if we saw it, but we knew better than to go and see it. In the first place, it was made a couple of years ago by a director just breaking in, and was so bad it was put on the shelf. When it was taken down again lately, it was cut to a half reel (so it would be only half as bad) and fixed up—more or less—by a cutting man, and it stands to reason it must be bad, though not as poor as one put out about a year ago that had three one-reel relics and a cartoon comedy in a single reel. It's one of the things that bring joy to the heart of an author to be blamed for the asinine stupidity of some bungling director. He should wait for some of the Drew comedies that are coming along. We're not ashamed of those; quite the contrary.

Poor Tactics.

A company sends in a letter, evidently a form letter, since this is a poor carbon, which apparently goes out with each script the author submits, since the title of the story and the greeting are typed in afterward. This man is a Bachelor of Laws; presumably a person of some intelligence, and yet his rambling and foolish remarks in no way aid the end he seeks. The editor adds that this man's scripts are fairly frequent, always neatly prepared, but utterly lacking in originality of thought. He has the *form*, but not the *idea*, and form is useful only in conveying idea with clearness. It is of no avail where there is no idea. Here are some extracts from the letter:

> As you doubtless know, E. W. Sargent recently said, "If manufacturers only knew the crimes committed against their interests by their employees they would murder them." How stainless your studio may be matters not. If you have not perfect means to secure careful consideration and prevent rejection of good comedies it will cost you much, as it doubtless has, before you achieve, not merely what you ought to, but what you will either have to or go "down the line," like some old companies are doing, and eventually out of business. If you have "boss" employees who have as many friend writers as the plays you buy, it is likely that world of writers are shut out, and, believe me, sir, it is why your success will be, and doubtless has been shut out.
>
> As a comedy writer of four years, with possibly fair success, I somethimes make good sales of comedies rejected as many as twenty times. In astonishment, I then ask repecting companies, "What in hell ails you?" I never ask that now, as men like Sargent, McCardell and Harrison have "exposed" the matter. As theaters and manufacturers "bust" men like these and plenty others, are proving that they know what they know very powerfully over high salaried "stage directors," who often, because of running away from home when young, have not enough education to write their own names, but humorously are now "judges of art." I mean he who is writing, directing and acting, and nearly all at the same time, and has never performed any one of these one good man's jobs so but what the world really sneered at it, or ever will. "The wise man knoweth that he knows nothing, but the fool thinketh that he knows all." The day has long passed when you can impose upon the public with his productions. * * *
>
> Could I get rejections through you, or through more than one little "power," I would gladly try to furnish you some comedies, and I can furnish them, unless you have some "notion," or "requirement" that I can get no understanding of.
>
> Not hearing favorably from you, I must presume you, like some others—"dead."

This is only about half the letter which, by the way, is addressed to the president of the company, which points up the paragraph asking for a personal judgment. The entire letter is both profane and obscene. It is the sort of thing that one might expect from a half-crazed fool, but not from a man with a degree—if, indeed, his degree is genuine. The stuff is printed here because possibly it is the sort of stuff you would like to write to the manufacturers. Don't do it. No such stuff as this will help in any degree. It merely confirms the responsible heads—if it ever gets to the responsible heads—that script writers are a lot of crazy fools. A man like this is a crass idiot and it is unfor- the ravings of the few who do.

Catches.

Look out for the propaganda paper that offers a prize for the best photoplay dealing with its subject matter. Generally you send for reading matter—at a price—and then you send in a script. Perhaps you get the script back, but meantime they have your money and the prize has gone to some "safe" writer, often finding its way back into the treasury.

The THIRD Edition of

Technique of the Photoplay

IS NOW READY

This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.

By Mail, Postpaid **Three Dollars**

Address all orders direct to nearest office

THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remittin 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Operators' Union Directory.

NOTICE.—Each union is entitled to have its roster of officers, meeting nights, etc., listed here once a year, free of cost. Preserve this list as it will not be republished. The mail address of the secretary should be included, and the address of regular meeting place, if any.

Local Union No. 330, Fort Worth, Texas.

V. Wood, president; D. F. Dodd, vice-president; W. M. Lee, recording secretary; L. D. Spranger, financial secretary; R. M. Willman, treasurer; D. P. Dodd, business agent; W. M. Lee, assistant business agent; F. H. Bates, guard.

Question No. 160.

What is the average life of a rectifier tube?

Roll of Honor on Question No. 149.

The Roll of Honor on question 149 consists of Joseph H. M. Smith, Fort Worth, Texas; W. B. Allen, Edmonton, Canada; Dean A. Snyder, Bangor, Pa.; W. E. Frisbie, Fort Monroe, Va., Wilson Hays, Barton, Md.; F. F. Bell, Sherman, Texas; C. E. Linstruth, Carthage, N. Y.; M. M. Moon, Sherman, Texas; Leon Pagenhardt, Westernport, Md.; G. A. Yager, Anadarko, Okla.; Micheal Capobianco, Roseto, Pa., and G. H. Hopper, Jacksonville, Ill.

There was only one out of the many answers to question 149 who really grasped the idea I desired to convey. What I intended to ask was what attitude should operators assume as to apprentices being permitted or not permitted. I have, nevertheless, put quite a number on the Roll of Honor because, although they did not get the idea I intended, still their answers were carefully compiled along other lines.

I have selected the reply of Brother Snyder as the only man who answered the question I intended to ask, and the reply of Friend Frisbie, who sets forth the best argument along other lines.

Repy to Question No. 149.

By Dean A. Snyder, Bangor, Pa.

The Question:

What do you think ought to be the policy of the operator with regard to the matter of apprentices?

The Answer:

I think that the matter of apprentices ought to be reduced to the least visible form. That is, when an operator has an apprentice, and I have my doubts as to the advisability of using them at all, except where the law compels, he should be in the operating room as seldom as possible. When another person is in the operating room there is always the possibility of a conversation, and conversations distract the attention of the operator from the screen, especially if the operator is of an argumentative frame of mind. An operator is bound to put up the best projection when he is alone, and his attention completely taken up with matters relating to the screen. I am strongly against the idea of having two operators in the room all the time. An operator who is handling two machines by himself, which is made possible by the use of motor driven machines, can, if his port holes are of proper size and correctly located, have his eyes on the screen practically all the time, even though he is not right beside his machine every moment. The danger of anything happening while the operator is not precisely by the side of his machine is very small, as he should not be farther than four or five feet away at any time, and from this distance can jump to his machine in two seconds. While I realize the advantage of being by your machine all the time still I think the advantages of being alone offsets this. Furthermore, the fact that an operator when he has a helper is *supposed* to be at the side of his machine all the time, does not necessarily prove that he will be there. I will venture to say that many an operator in charge of an operating room by himself who possesses the right spirit will be beside his machine more than will the apprentice aided operator who is supposed to be by his machine all the time. When an operator does have an apprentice, he should secure one who is not less than fifteen years of age, who is trustworthy, smokes little or none at all, does not drink, and establish a set of rules for the apprentice to obey. The apprentice should be paid a salary which is sufficient to make his work of interest. The operator should see that above all the apprentice is capable of making a proper patch in the film, insisting that it be made correctly. It is generally acknowledged that much damage is done to the film by the incapable apprentice. The operator should very seldom, if ever, leave the apprentice in charge of the projection.

Reply to Question No. 149.

By W. E. Frisbie, Fort Monroe, Va.

Without regard to the matter of apprentice employment, I undertake to answer the above question thus:

I take as my premises that an apprentice is a man, not necessarily young, who is really desirous of *learning* the trade of motion picture machine operating. Without such a desire, by whatever name he may be called, he will never make an acceptable apprentice.

Upon these premises, then, the first thing I would do would be to require him to equip himself with the tools of the trade, viz., the Handbook and other suitable textbooks, and such tools for the mechanical handling of the machines and accessories as are commonly accepted as necessary, and require them to be the *best of their respective kinds.*

I would then, for the first few months, instruct him in the keeping of the machinery in proper condition, cleaning, oiling, adjusting, etc., but especially the oiling and cleaning. Aside from this, I would keep him away from the machine itself, and never, under any circumstances allow him to touch the business end of a projector—in other words, the crank. After he has gained the fundamentals of the machine, and knows, in a proper way, the why and wherefore of each adjustment, the care of film, proper patching, I would supervise his runing film, all the time requiring him to study, study, study.

After six months of such training a man should know the fundamentals of operating, provided he had studied his textbooks properly, and applied his knowledge to the practical end of things. But he would not be a practical and efficient operator for some years, for he must first have certain experience and learn to work out the various operating room problems for himself, and effectively care for such emergencies as from time to time arise.

But with the course briefly outlined above he would at least be able to project a picture which would be above the average.

Just a word in qualification of the above. If a man, or boy (not under seventeen), who decided to serve an apprenticeship under me did not study, and show that he really wanted to know just what each thing was done for, and why it should be done, and then do it that way, he would never learn to be an operator under me, for he would be dismissed. He would have to study, *study, Study.* BOOK KNOWLEDGE, PLUS PRACTICAL KNOWLEDGE, PLUS REAL DESIRE AND HARD WORK MAKES OPERATORS out of apprentices; anything else makes "Jimmy-the-Ushers."

[With regard to Brother Frisbie's reply, I think it sets forth what ought to be the attitude of the operator toward the apprentice very well indeed. As to the answer given by Friend Snyder, I would just like to ask him this question. If you don't have apprentices and teach them along the lines suggested by Neighbor Frisbie, *where are your operators going to come from?* How are you going to get competent men—men capable of doing justice to productions which costs hundreds of thousands of dollars? If the fireman was barred from the locomotive cab, where would you get your competent locomotive engineers? I think that alone is sufficient to condemn Friend Snyder's viewpoint. My own attitude is that we ought to put a stop to Jimmy-the-Usher, and *absolutely compel the adoption of an apprenticeship system* WITH A MINIMUM OF AT LEAST ONE YEAR, AND PREFERABLY TWO *of apprenticeship.*]

A Correction.

From Boston comes the following with regard to article entitled "Reason for the Rule," page 1542, September 2d issue:

In view of the substance of the letter you did very well with the answer. In fact if the letter had contained a genuine

grievance, instead of being merely the statement of an uninformed, or wilfully malicious writer, who rushes in where wise men dare not, your answer would cover the subject very well indeed. In other words, if the squawk from Lowell were the truth, then the whole thing would be correct, but the fly in that particular bottle of ointment is that the writer did NOT set forth the truth, and I would suppose that my dear and conscientious friend, the editor, after many years of opening mail of all sorts, would have his olefactory organ so well developed that he would, simply by smelling the above letter, have detected an odor of which we all have heard, though some city dwellers have not smelt it. The truth of the matter is that the manager of the Voyons theater in Lowell, in an effort to defeat the Lowell Local of Operators, I. A. T. S. E. brought to the above theater a man named Hill, who was a member of a dual organization of moving picture operators in Boston, the same being known as the "Knights of Labor," which organization is not recognized either in Massachusetts, or elsewhere. This later fact, to give the manager of the Voyons credit, he did not know, but the public of Lowell was wiser than the manager, and since the manager insisted on retaining the man the public failed to dig up the necessary nickels and dimes and the theater closed, and is today standing as a silent rebuke to methods of this kind. The man in question, Hill, was NOT a member of the Boston Local, I. A. T. S. E. I trust that you will, in your usual fair-minded way, give a little space to our side of the controversy, and in closing I wish you the best of luck both at home and on your future trips.

Knowing the sourse from which this statement emanates, I am prepared to accept it as the absolute truth. I do not think any comment is necessary, other than to say that I am indeed sorry that the Boston local was inadvertently made to stand sponser for the acts of a man for whom it was in no way responsible.

Development of the Aperture Lens.

Brother Ralph W. Martin, Los Angeles, Cal., presents the attached drawing and letter which are published without comment, except to repeat that I believe an aperture lens, which will probably be carried in the same mount with the objective, is what we are going to finally come to. That is the way it looks to your Uncle Dudley at this writing.

In Fig. 1, the condenser system is to be regarded as constructed and adjusted so as to work at its maximum efficiency, i. e., the crater is placed as close as practicable to the back condenser, and the spot at the aperture is just large enough to give a clear field. The condenser system is to be thus regarded as standardized and fixed immovable for the above mentioned conditions.

The aperture lens is shown placed between the aperture and objective, and this has been found to be the only position at which it will accomplish the desired purpose, since placing it behind the aperture has been found to not work at all. The action of the aperture lens is seen by observing the drawing. Each diverging cone of light which emanates from each pin point on the film passes through the aperture lens and the divergence of the beam is thereby decreased. The result of this action is to narrow down the beam at the shutter position before the lens. In this connection the aperture lens produces precisely the same results as the well known expedient of increasing the distance between the condensers and aperture, with the exception that in Fig. No. 1 the condenser system is not disturbed.

Again, the action of the aperture lens always concentrates the entire beam which passes through the objective, and thus tends to prevent loss of light in case of insufficient lens diameter. But, on the other hand, this concentrating action is limited by the fact that in proportion as the focal length of the aperture lens is made less, i. e., as the beam through the objective is further concentrated, the ideal shutter position will approach the objective, until, if the beam is still further concentrated, the shutter position will be located within the lens barrel, and this will make conditions bad for the shutter. On this account the converging action of the aperture lens is limited to the extent of placing the narrowest part of the beam at least several inches ahead of the objective. Furthermore, the use of the aperture lens as shown in Fig. 1, alters the E. F. of the objective and the size of the screen picture, and in this, as well as in other respects actually becomes a factor

of the objective itself; so in all probability if the aperture lens should pan out at all, it will likely have to be constructed as an integral factor of the objective, and probably be contained within the same lens barrel.

Can't Be Did.

An operator from upper New York State sends in a letter which I cannot publish. He says that a certain theater manager in a city near Albany recently received a big boost in the Moving Picture World, and, in view of that fact wants certain alleged facts printed, the aforesaid facts being substantially as follows. First: The man who writes the letter is an operator of eleven years' experience. When the manager in question took charge of the theater in which he was working he wanted him to do the operating, help sweep, dust, put out posters, paint signs, get stage ready for vaudeville, go home and eat dinner, return at 2 p. m., run the machines until 5:15, go home to supper, get back at 7 and run the machine until 10:30; also get the properties for vaudeville shows, and in return for these trifling services the aforesaid "manager" was willing to pay the truly enormous sum of $18.00 per week, though he did finally pay $20.00, but afterwards discharged the operator and put in a relative at $15.00, who acknowledged that six weeks before that time he had never seen a moving picture machine. He afterwards raised this "operator" to $20.00.

The operator in question wants the letter printed with the name of the manager, town and his own name in capital letters, because, he says, he can substantiate, or back up every word of the foregoing statement.

I would like to do it, but it is not advisable for several reasons, not the least of which is the fact that however strongly I may believe the writer is telling the truth still I have no means of checking up his statements, therefore cannot of my own knowledge vouch for their truth, hence no names can be given. I would suggest, however, that inasmuch as the city in question lies immediately across from a city which is organized, it might be well for the operators to get into the union on the other side of the river and protect themselves. Certainly the asking of an operator to do all these things is nothing short of an outrage. This manager does not really want an operator. What he is looking for is a sort of maid of all work. The service he asks certainly is worth, at the very least calculation, $20.00 on the operating end. The other work ought to pay some man at least $12 or $15 a week, therefore on the $20.00 basis this "manager" is "saving" at least $12.00 at the expense of the operator. I have no patience with this sort of thing. I believe in fair play. I believe absolutely in the operator delivering the goods on the screen, but I do not believe in his being obliged to grow whiskers in order that the manager may use them for a pen wiper or door mat. This same "manager" would, I have no doubt, think nothing of paying $12.00 for something a little extra in the way of a feature for one night, but to pay $12.00 per week for something extra in the way of a projection artist—Oh, dear me, nothing doing!

Very Foolish.

Harry Siegel, manager Gayety Theater, Elizabeth, N. J., says:

At the theater I am managing we have a "sweat box," or in other words, a small operating room. We are using one Powers Six A and one Powers Five, but there is hardly space to pass between the two machines. To enlarge the room is impossible as it is between two exits and the fire department won't allow it. They also wish us to take out one of the machines which would leave us with only one projector. Now what I would like to ask, is there any machine company which makes a machine which will do the work of two? In other words is there a machine on the market having one lamphouse and two heads? Is there any demand for such a machine? There is only one thing I do not like about the projection department, viz: it is not large enough.

No, there is no such machine made, nor do I believe there would be any demand for one. It would be a very awkward thing to thread and handle; also the head would, of necessity, have to be run by motor or else one be cranked left handed. No, I do not believe there would be any demand at all for such a projector. As to your conditions, why they seem to be rather impossible, don't they? Nor do I think we can blame the authorities for asking the removal of one of the machines, since operating under those conditions is not the safest thing in the world. Sorry, old man, but I am afraid I cannot help you. The fact is that the building is, very evidently, not suitable for use as a moving picture theater.

Steel Pole Line.

F. E. Hugheart, Grand Junction, Iowa, says:

Have been in the game since 1912, and am an ardent projection department fan. Have every issue of the "World" from that date. If I had not studied your Handbooks and the World I don't think I would be in the game now.

Have made a success where others have failed, and but for the Handbooks and the World I probably would have traveled their road. In this business we are always running up against something new, but I have one now which I at least have never seen in the department, although you may be familiar with this particular proposition. This town used to have D. C., but at present we have a transmission line from Boone, via Perry, which carries 33,000 volts A. C. It is the only steel pole line in the state and the service is fine, with a power rate of 4 3-4 cents per K. W. when using over 300 K. W. My theater was wired with three (No. 4) wire feeders which come into the operating room. Now since we have A. C., and wanting D. C. at the arc, I bought a Fort Wayne A. C., to D. C. generator set which same is placed in a small brick building which was built for it in the rear of the theater, the same being 8x16 feet. The wires come from the pole to this room, where the meter is located, and go from there to the operating room. My lights, fans, motor on machine, etc., are all on 110 volt A. C. The three wires were 110-220, and now I am getting at what I want. Can I hook all my fans, lights, motors, etc., on the neutral and one outside wire, the same being A. C., 110 volt, and feed the arc through the neutral and other outside wire with 60 volts D. C.? This will save me considerable wiring which, if I have to do, will be very

hard to get at. I have given you the details, but all there really is to the question would be, would the neutral wire carry A. C. and D. C. at the same time. Two electricians here say it cannot be done successfully; another says that it can, and he can do it and prove it. Do you think it can, and if so would there be any serious drawback? Am quite anxious to know whether you will be in Des Moines on this trip, because if you lecture there I certainly want to be on the job, and have my operator there too. So here's hoping you will. My picture and projection compares very favorably with that which I have seen in Omaha, Des Moines, and the smaller cities in this vicinity. In closing I hope that the "go de-vil" will not be the means of losing us our "trouble eradicator."

This is an interesting question. As I understand the matter, Brother Hugheart really proposes to feed all motors, incandescents, including the motor of the motor generator set from the neutral and one outside wire, so that he would not really be using one side at all. He then proposes to connect one side of the D. C. circuit to the neutral and use the other wire of the three-wire system, which would not need to be connected to the transformer at all, as the other side of the D. C. projection arc circuit. Now, I don't know positively whether this could or could not be done, though it certainly is not an arrangement which the underwriters would for a single moment tolerate. As to the electrical possibility of the matter, however, I do not see any reason why it could not be made to work, therefore, I take sides with the man who says it can, but I would nevertheless recommend that you wire your D. C. separately, even though it is hard to do. Feed all fans and incandescents from one side of the A. C., and the motor of the motor generator set from the other side, thus to some extent balance the load. Let us hear opinions of electrician operators as to the neutral wire carrying A.C. and D.C. As to visiting Des Moines, I cannot yet say, as I have not heard anything from either the operators' or exhibitors' organizations in that city.

Concerning Carbons.

The following communication with accompanying illustration has been received from B. Perris, Research Laboratories, of the National Carbon Company, Cleveland, Ohio. We welcome it as a genuine addition to knowledge on an exceedingly important matter. It will be noticed that the tests determine that the crater formation improves up to an arc length of 55 volts, beyond which there is retrogression.

I would like to call the attention of our readers to the fact that this particular series of experiments was brought about directly by the projection department. You will also note that the National Carbon Company "keeps tabs" on the projection department. That same is true of all large manufacturers, so far as I am able to ascertain. The heads of companies either themselves read the department or have it read, and those things which are of interest to them brought to their attention. It therefore follows that operators who have fault to find can and do get those faults directly before the manufactuers by presenting them through the department. It is also true that very many of the improvements on projection machines, and other things pertaining to the operation room, have been brought about either directly or indirectly through the projection department. In other words the reading of the criticisms of the operators sets the manufacturers thinking, and his thinking results very often in something that will remedy the evil complained of . That is not hot air, but a statement of fact. The manufacturer in this particular case is honest enough to admit that he received his inspiration for the experiments through the projection department. Manufacturers don't often do that, but the fact remains just the same, as private correspondence with them shows, that they do get the original idea for improvements, and very often the precise improvement itself from the department. Mr. Perris writes as follows:

Within the past six months a number of discussions have appeared in the Projection Department regarding poor crater formation on D. C. service. This formation was described as a very small, deeply indented crater, with a very sharp edge. It was implied at the time that this is a defect, probably due to the carbon itself.

An incorrect length of arc in operation on D. C. projectors is a common difficulty, and this was the first clue investigated to determine the cause of this crater formation. The most usual combination is a ⅝ inch cored upper with a ½ inch solid lower carbon. We all know that particularly on low current this large negative carbon is the cause of considerable unsteadiness in operation of the arc, and in order to steady the arc and to get the light, a rather short arc ofttimes is used. Then again, it is impossible to obtain sufficient arc voltage at the lamp, due to the use of small line wires, with corresponding heavy drop in the voltage. Both of these are common causes for the operation of D. C. propectors with short arc lengths.

The defective craters described above can be demonstrated experimentally, which the writer did, with the results shown in the photgraphs. As already indicated, it was only necessary to operate the projector lamp at 30 amperes, and to have a very short arc length. The first two tests being with a standard trim of ⅝ inch cored upper and ½ inch solid lower. Carbon "A" is a sample of the complaint, while "B" is an experimentally made carbon, showing defective crater formation.

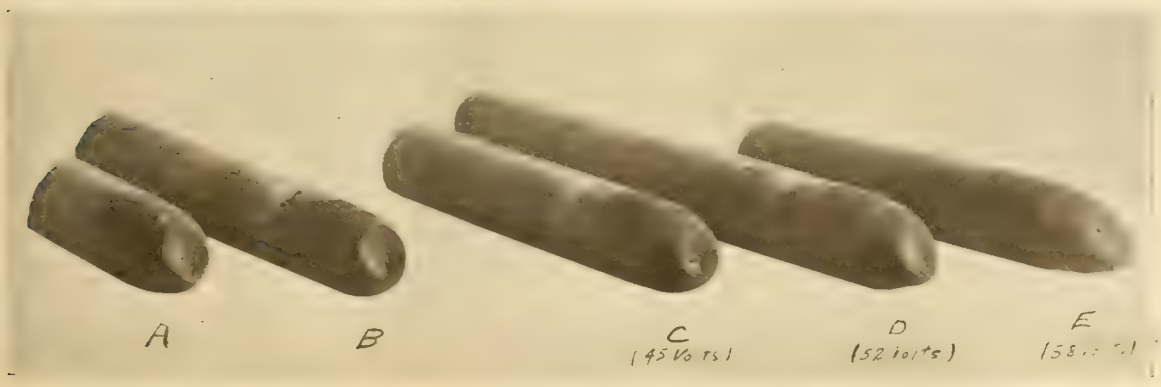
While working on the subject, it was thought worth while to find how the new small diameter Silver Tip negatives would work when operated with short arc lengths. The ⅝ inch positive carbons C, D and E, are the results of these tests. ⅝ inch cored uppers were used with 5/16 inch Siver Tip solid carbons as negatives. In each case the current was held at 30 amperes, but the arc lenghts were increased from 5/32 inch (45 volts) in test C, to 7/32 inch (52 volts) in test D, and 9/32 inch (58 volts) in test E. In spite of the fact that the conditions in test C were exactly the same as in test B, other than the change from ½ inch to 5/16 inch diameter negative carbon, there is a very decided improvement in the crater formation in favor of the very small negative carbon. This improvement in the crater formation continues with the increased arc length up to about 55 volts ¼ inch — 8/32 inch arc length) beyond which the crater begins to overhang at the back. In other words, when there is sufficient power in the arc to provide enough heat and flame to wash the entire tip of the upper carbon, the crater formation is much more flat, and the edges more rounded than is possible when a short arc length is used with a corresponding small amount of power and heat.

Another very interesting feature observed in these tests is the absolutely clear space in front of the crater, there being no interference with the light from the very small negative carbon used. It resulted in a perfectly white light, there being no yellow cast thrown on the screen from reflections of the negative carbon. This point is important, as it has been complained about many times. Many operators are well aware of its cause and have corrected it by the use of the small negative.

In the earlier paragraph we mentioned the effect due to the use of negative carbons of ½ inch or larger diameter. When such large carbons are used the amount of power put into them is usually not sufficient to properly shape the tip of the carbon, and a blunt end results which causes the arc to wander and thereby producing a flickering light. These Silver Tip negatives which were used in these tests are at the very beginning smaller in diameter than the burnt top of these ½ inch solids, so that at no time does the arc have more than enough surface at the tip of the carbon necessary to hold it. The arc, therefore, cannot wander, since there is no extended surface upon which it can travel. At any time during the trim the arc can be started off smoothly and at full candle power.

This series of tests has demonstrated definitely that the size of the negative carbon, in combination with the arc length, is the direct influencing cause in producing the proper crater shape. The use of comparatively large negative carbons with short arc lengths is the immediate cause of this sharply indented crater formation such as has been complained of lately. This defect can absolutely be overcome, and the light on the screen and the steadiness of the light can be greatly improved by the use of very small negative carbons of about half the diameter now being used.

With regard to the matter of a smaller carbon, why I would not care to express an opinion on this particular thing, except to say that



I have long advocated the use of a lower negative carbon of smaller diameter than the positive. Of late I have been inclined to think there may be some slight advantage in using a smaller carbon even for alternating current, and this view has been approved by quite a few operators who have tried it. The conclusions reached and the arguments advanced are laid before our readers and recommended to their very serious consideration. Get some of the Silver Tips and try it out

Testing Condenser Lenses.

R. W. Martin, Los Angeles, Cal., proposes the following method of testing condenser lenses. It is referred to our readers as being interesting and worthy of considerable study.

In Fig. 1 is shown a method of testing condenser lenses which is described and explained as follows: The condenser to be tested

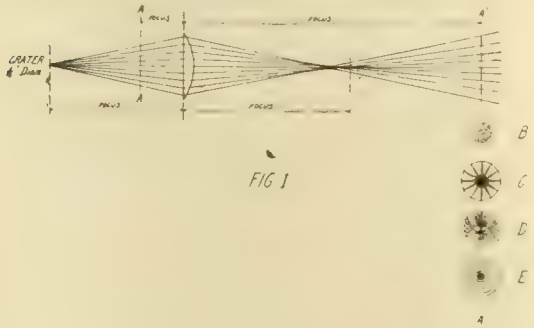


FIG 1

for accuracy of shape, is placed before a crater, which must be constructed so as to give forth a very even illumination and ought to be about 1-16" in diameter. At the position A' A', which is a section of the light beam that would correspond to about the location of the objective, is placed a screen. The light spot on the screen A' A' is the focussed image of the back conjugat focal plane A A, and since section A A is directly in front of the crater, it, (A A) must receive very even illumination. Consequently, any vagaries (of structure) in illumination observed at the screen A' A' must be due wholly to imperfections contained in the shape of the condenser lens under test.

In section B, taken at position A' A', is observed the effect produced by a condenser which is probably about as perfect as can ordinarily be found on the market. The illumination in B is quite uniformly distributed, except for a greater concentration of light toward the center, much of which is probably due to spherical aberration; but when conditions are found to be as satisfactory as shown in section B, the spherical surface can be passed as quite perfect.

In section C, the form of the image seems to indicate that the curved surface of the condenser which was used in this test approaches the shape of a pyramid, or rather is more like the rainy side of a raised umbrella. The grinding instrument used in its manufacture must have had a kind of drunken or intermittent rotary motion.

In the condenser used to produce the image shown at section D, it is very evident that the lens contains the fault of astigmatism within its very structure. The beam is here actually broken up into two distinct halves, and gives conclusive evidence that the surface of the lens is not truly spherical, but is egg shaped, showing that the grinding instrument must have had a longitudinal as well as a rotary movement. Care was taken in all these experiments to have the crater located on the optical axis of the lens. In section E the image is composed of concentric circles, showing that the surface of the lens used is composed of a series of conical surfaces, instead of being a true sphere. The condenser lenses used in the four cases just cited were very good lenses. Their surfaces had a good polish, and to the eye and touch were free from any corrugations or waviness. In fact, when used as a mirror it was impossible to observe any distortion in the reflected image; but nevertheless the facts are as we have shown and described them

Now, to come to the practical results of these imperfections just shown, as regards the picture on the regular screen: The images observed on the screen at A' A' are not in focus with the aperture, consequently the results shown in B, C, D, and E cannot be said to truly apply to conditions of illumination at the aperture. In fact, it might be possible to have a quite even illumination at the true focal plane, which should be the position of the aperture, and still have the defects as described at A' A'. But nevertheless, in the practical operation of the optical system it is almost impossible to keep the aperture coincident with the true focal plane, and the greater the variation in distance from the true focal plane, the more the illumination at the aperture will be affected by the defects described at position A' A'. Since the light beam is symmetrical, forward and backward from the focal plane, the defects referred to will be evidenced at the aperture, no matter in which direction it happens to be out of true position. It is therefore, evident that the effects of the uneven illumination shown in sections B, C, D and E will show to a greater or less extent on the screen in the form of a ghost, composed of lights and shadows.

Another Reason.

R. J. Richardson, Jr., Clifton Heights, Pa., says:

As regards "An Interesting Problem," August 12th issue, I have had this same trouble time and again. Dry film at times seems to have a tendency to catch on the top sprocket, so that the sprocket carries the film around to the back, pulling the loop underneath. Sometimes it will run that way; then again it will go on around, thus ripping out the sprocket holes, as shown in the illustration, August 12th issue. It is only three days since I had this very thing happen.

Enclosed you will find sample of film torn the way you describe. This was caused by the tail piece falling back on the sprocket, and of course starting in the opposite direction to which the film is traveling. As you see, it took the sprocket track off evenly on both sides. The last three or four inches of the tail piece should have the sprocket holes removed with a pair of scissors.

All of which is quite correct, and offers still another solution to "An Interesting Problem." Brother Richardson suggests that a metal guard be attached to the upper end of the aperture plate, using the two screws which hold the upper end of the aperture, and extending up and around the hub of the upper sprocket. This has been suggested several times, and unless I am mistaken Power's machines are now equipped that way.

Wants to Join.

B. H. Mullins, Jacksonville, Tex., says:

Am an interested reader of the department, to which I owe many, many things of importance with regard to projection. Have been operating a little more than four years, though I have been out at different times for a few months. I always went back, however, and though I am not an expert, I want to be, and am ready to do anything possible to improve my knowledge. Am operating one Power's 6A and one 6B, using 110 volts D. C., and getting good results. I thoroughly agree with your attitude with regard to punch holes in films. Will you kindly have headquarters' secretary of the I. A. write me with regard to membership. I think I am qualified, but cannot afford to spend four or five months in an organized town in order to be approved. I intend to order the last Handbook soon, as I wish to be right up to date and fit myself for the future which I believe lies in projection.

I have asked headquarters to write you, Friend Mullins. You are taking the right course in trying to perfect yourself in the technical knowledge of your chosen career; also you are taking the right course in seeking to affiliate yourself with the organization which represents our craft.

The Universal Motor.

Mr. Warren H. Booker, Chief of the Bureau, State Board of Health, Raleigh, N. C., in a letter seeking advice from the editor says:

Our electric lighting plant consists of a Universal engine-generator set, of 50 ampere capacity at 60 volts, D. C., of course. We find this is ample current with the Power's road equipment, which we have just installed, to give a very good picture on a 16 foot cloth screen. If you are not familiar with the Universal Motor Company's outfit, you might be interested to know that, when the water, oil and gasoline tanks are all filled, it weighs but 625 pounds complete, including engine, generater, and cooling system, the latter consisting of an automobile radiator and fan. The engine is of the 4 cylinder, 4 cycle type and gives us no trouble whatever.

All of which is interesting, and probably will not cause the Universal Motor Company, Oshkosh, Wis., to have any hard feeling toward either us or the State Board of Health of North Carolina.

Richardson's

MOTION PICTURE HANDBOOK

For Managers and Operators

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever before been attempted, nor likely to be for many years to come. Price is $4.00 per copy, postpaid.

Address All Orders and Remittances to Nearest Office

MOVING PICTURE WORLD

17 Madison Avenue, New York

Schiller Building, Chicago, Ill. **Haas Building, Los Angeles, Cal.**

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Recent Motion Picture Patents (Continued).

BRITISH PATENTS.

B 7753-1915— A. Boularan.

Preparation of Cine Film from which other films can be printed in Ink. The printing film is made by applying to the front of the positive black-and-white cinematograph film a layer of bichromated gelatine which is covered with black paper while moist, dried, and exposed to light through the positive image and then developed with hot water in order to obtain a relief image which can then be printed by means of colored gelatine solution.

B 5100-1915— J. E. Thornton.

Making Cine Film by Photo-mechanical Printing. The patent consists of the full discussion of the production of cine films by photo-mechanical printing using a broken tone image so arranged that the tones do not register in successive pictures.

B 7956-1915— A. P. H. Trivelli.

To Renovate Used Cine Film, it is coated with flexible hard drying varnish or lacquer.

B 100487-1916— C. VanDeventer.

Kinematograph Apparatus. The electricity generated by friction on a film in a kinematograph camera is discharged from it by means of an earthed conductor which is insulated from the film and so placed that the charge of the film induces a charge on the conductor.

B 12357-1914 - E. M. Stoffels.

Cinematograph Apparatus using glass plates.

B 7658-1915— H. Workman.

Cine Projecting Machines adapted to show two or more different types of films, varying in width and length of pull. More especially intended to the projection of color films.

B 8428-1915— C. E. Akeely.

Tripod Head for Cine Cameras. Universal turntable apparatus for automatic revolution in horizontal, vertical and inclined planes.

B 14095-1915— B. H. Greene.

Device for Cleaning and Renovating Cine Films, comprising brushes, pads and absorbent rollers.

Color Filters.

When the atmosphere is slightly hazy, it reflects the blue light more than the other colors, and distant objects assume a bluish cast that ordinarily makes them over-exposed. Here we find the light yellow filter of great advantage. We can obtain much better detail in distant objects by the use of the yellow filter.

For ordinary work, the Ingento color filter, series A, No. 1, which has a diameter of 1 5 16", may be obtained of almost any photographic dealer for 75 cents. It is mounted in a nickel plated cell with adjustable springs, permitting it to be slipped over the lens mount of the camera. With Eastman film this filter may be used by using a diaphragm number about two points greater than the diaphragm number for the ordinary exposure. In other words, it requires at least four times the exposure that would be required without it. Other series of filters made by Burke and James require too much exposure for use except with the trick crank.

The Eastman Kodak Company furnishes the greatest range of color filters of any American manufacturer. For $2.50 they furnish an adjustable filter holder for filters 2" square, which will fit any lens mount from ⅞" to 1 9/16" in diameter; and at $1.40 each, they furnish filters of any color and any intensity which will fit this holder.

If you are ingenious and can make a smaller filter holder for yourself, you can obtain the same quality of filters ¾" square, which are large enough for most cinematograph lenses, for 75 cents apiece.

The kodak sky filter is one of which the upper part is colored and the lower part clear. It restrains the sky, while giving the full exposure to objects in the foreground in the lower part of the picture. It may be used sideways when photographing buildings showing a shadow side and a sunny side by adjusting it so that the exposure of the brightly lighted side comes through the filter, thereby giving more exposure and better detail in the shadow. To obtain the full benefit of the sky filter, it must not be used too close to the lens.

When using filters, do not fail to use a sun shade or hood over the lens to shade all possible extraneous light away from the filter. A ray of bright light striking the filter from the side will inevitably cause a heavy film of fog over the picture.

Answers to Correspondents.

Washington, Iowa, writes:

> Motion Picture Photography is sort of a side line with me so far, but I am very much interested in the work and always read your page in the world with a great deal of interest. About a year ago I sent for a book on "How to Take and Make Moving Pictures," and I found it to be a very instructive little book and well worth the cost of 35 cents. On page 25 of this book I found a statement which did not look right to me and I wrote the people and asked them if it was not an error, but they still maintained that the book was correct. Following is the statement in question: "In taking scenes of auto or horse races the camera should be pointed toward the object, etc. . . . These should be taken at a rate of from 24 to 32 pictures per second." Now in your issue of May 20, under the heading "Hints to news film cameramen," Mr. Hugon says, under the heading of "Races," "turn slowly about half speed."
>
> Now the question is, which is correct? And while I am at it here is another puzzler for the beginner. This is in regard to the shutter speed. In the Universal catalogue they state that the best all round speed is 1-80 of a second, while another catalogue of a cheaper machine says that 1-32 of a second is the best for all around use. In the booklet above mentioned the statement is made that 1-64 is the best, although they also state that 1-50 is most generally used in the studios.
>
> For my part I have found that there was a sort of "flicker" effect unless I used a speed of 1-64 or greater; that is, when an object was rather close and passed through the picture at right angles. I have seen this same effect in some of the older photoplays and have wondered if it could have been caused by the position of the shutter rather than the speed.

"The little booklet" is wrong in advising a high rate of speed in taking fast moving objects except where the intention is to show some important detail of the movement.

In news pictures the idea is to make races look more exciting by making them appear on the screen even faster than they are really run, so that Mr. Hugon is correct.

In photographing moving machinery for a company that wanted to show some operation performed by the moving machine, it might be very necessary to speed the camera up very considerably. On the other hand, in almost all dramatic and news pictures it is desired to show fast and violent action so as to appear even faster and more violent than in the actual scene, so that the rule is much more apt to be turn slow than to turn fast.

As a general rule the best shutter speed to use is the largest opening of the shutter which your camera permits. It is not necessary in a motion picture film as it is in a still photograph that each individual picture of a moving object should be perfectly sharp, for the illusion of motion on the screen is better reproduced by a slight blurring of the moving object than it would be if each individual picture of the object in motion were perfectly sharp. For instance, if you make a motion picture with a very small shutter opening of any small object in rapid movement so that the motion is stopped in each frame when the picture is thrown on the screen it will show the object passing across the screen in a jerky manner preceded and followed by ghostly images of the same thing. This is due to the phenomenon known as the persistence of vision.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

*Copyright, 1916, by the Chalmers Publishing Co.

Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Setting for "Somewhere in France."

Released by Triangle Film Corp.
Musical Suggestions by S. M. Berg.

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indication will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 7½ T "The Germans would pay————" is a sub-title and is printed reading matter on the screen. But 29 D "When brother leaves gun," is a description of action.

Marie Chaumontel, a beautiful, fascinating woman, employed as an agent for the German secret service, uses her charms to inveigle the military secrets from susceptible, young French officers. Having caused the ruination of Captain Henri Ravignac, her lover, by stealing his plans, she continues her secret profession, but is thwarted through Henri's brother, who has sworn to seek vengeance, and in the end she is entrapped into prison through the efforts of his brother officer.

The character of this picture is a modern military drama with scene of action in France. There are other scenes at the German Embassy and French War Bureau.

It is suggested that no national patriotic music be used with the exception at 67¼ "France cannot bestow—" where "La Marseillaise" would be appropriate.

Note particularly: Shot at 29½; wireless effects at 33¾ and continued according to action throughout the picture

The theme selected is "Entr'Act 'Clarice' "—(Valse Intermezzo)—Loud.

Time schedule: 70 minutes (5 reels—about 4,675 feet).

Time.		*Sub-titles or descriptive cues.*	*Music.*
0	D	Opening.	La Belle France—Laurendau (Overture French Melodies)
4¼	T	Plans of the outer defenses—	
5¼	T	Capt. Ravignac's apartments.	Entr'Act "Clarice"—Loud (Valse Intermezzo) Theme.
7½	T	"The Germans would say—'	
8	T	Later, a summons to the—	Bella—Waldteufel (Polka—Mazurka)
10½	D	When Marie forces lock.	
11	T	That afternoon the German—	Germany, I Welcome Thee——Tobani (German Waltz)
14	D	When Marie shows plans	
15½	T	"Follow her—"	La Lisonjera—Chaminade (Molto Capriccioso)
16¼	T	The French War Bureau.	
18	T	"So soon, Monsieur—"	Repeat: THEME.
21	T	"Take me to Berlin with you—"	
22	D	When Ravignac enters apartments.	Dramatic Tension No. 9—Andino
23½	T	"Come, we must report this."	
24	T	The Military Court.	Romance—Wieniawski (Andante non troppo)
27¾	T	Then the gray shadows—	
29	D	When brother leaves gun. (shot).	Andante—Mendelssohn
31	T	Afterwards, at the request—	Cavalry Parade No. 4—Andino
31½	T	Months Later.	
33¾	T	The long arm of the German— (wireless effects) (battle effects)	The Eagle—Klein (March Maestoso)
36½	T	"Our Uhlans are within 30 miles."	
37¾	T	Wheels within wheels.	Misterioso Dramatico No. 22—Borch
38½	T	Dawn.	Repeat: THEME.
40	T	"We are ordered to Neufchelles."	
41½	T	The following day.	Wandering—Atherton (Sustenuto con moto)
43½	T	"For the next few days—"	
45	T	Unceasingly the gray column—	Entreaty—Atherton (Andantino con moto)
48¼	T	"I make love to him, yes—"	
49	T	A French Chasseur.	Contentment—Atherton (Moderato tranquillo)
50¾	T	The coming of the Blue Army.	
53¼	T	"Thank God, for a dear French—" (Bell and wireless effects)	Franco-American Dance—Loraine (Allegretto grazioso)
55¾	T	"Mon General, a courier."	
57	T	"Paul d'Aurillac was "	Repeat: THEME.
59½	T	"Captain Thiery you will—'	
61	D	When officer hears wireless.	Hurry No. 26—Minot
64	T	"Captain Theirry's compliments."	Dramatic Andante No. 24—Borch
66½	T	"And Paris, my beloved Paris—"	
67¼	T	"France cannot bestow—"	La Marseillaise.
68¼	T	"No Madame, it is the prison."	Dramatic Andante No. 32—Berge
70	T	The End.	

For Special Prices of the above Musical Suggestions, see Berg's advertisement.

The Two Sides of the Question.

By S. M. BERG.

I am in receipt of the following letter, which perhaps may be in the minds of other correspondents, and for that reason it is being published in these columns.

Chicago, Ill., Sept. 25, 1916.

Musical Editor,
Moving Picture World,
New York City.

Dear Sir:

I read with a good deal of interest your articles in the Moving Picture World, and must admit that from time to time I have found many good hints and ideas. But don't you think you are just a little hard on us musicians? I suppose there are slackers, but I feel that the majority are sincere in their work and do strive to do their best.

I have been in the motion picture business now for about two and one-half years, and find that my hand is continually in my pocket for the purchase of music.

I have an orchestra of six musicians, and always buy for small orchestra. I spend on an average about five dollars a week for music, and yet my manager frequently complains that I play the same stuff too often. In a discussion with some of my musician friends, this seems to be a common thing for the managers to complain of the musicians' library, and all my friends tell me that they also expend a regular sum of money for the purchase of music. It seems to me that you have somewhat pulled the long bow in accounting some of your personal incidents, although I must confess they are entertaining enough.

In conclusion, however, I must tell you that I always look forward for my Moving Picture World, and always turn to your music page.

I remain, yours sincerely,
(Signed) Jack Awlstein.

In answer to this correspondence, I can assure him and my readers that I am not in the habit of overdrawing incidents, or recounting imaginary circumstances. In my ten years' experience in New York City, the class of men whom I had to contend with, is impossible to imagine. Musicians and readers should realize that in the past two years, men have turned to the motion picture industry, who previously looked down with scorn at the work.

To show as a concrete example the conditions which are even to day being met with, I submit the following letter. It does not seem possible that such a thing has happened, but the original of this letter is in my possession, and can be seen by a visit to my office. Perhaps some of the readers may have seen an advertisement of mine in this paper drawing attention to a new series of Incidental Music.

Monett, Mo., Oct. 1st, 1916.

S. M. Berg,
New York City.

Dear Sir:

I am from Missouri, and an orchestra leader in a five-

hundred seat theater known as the Bijou. I don't buy music, but if you have anything to give me, come on with it. There are no music stores here and the music business (mail order) is large at this time of the year, and our three piece orchestra introduces all the music here. We know how much advertising we do and we do not even think of buying music.

We would rather have piano than orchestrations, as we have only piano, violin, cello, and drums. This is my second season here, so I am not so bad, am I?

Now don't send me anything to buy. It is entirely foolish to do so. I will appreciate anything you send. If it is good we will put it on our program. Add General Delivery.

Yours truly,

(Signed) C. C. Melton,,
Bijou Theater.

Here is the other side of the question, and my answer to my first correspondent. Here is a fellow supposed to be playing for the pictures in his second season, and he candidly admits that he does not buy any music. What sort of manager can there be in this house? It would be interesting to hear his ideas of musical interpretation for the films, and more interesting to hear Musician Melton interpret a picture.

I leave it to my readers to decide whether I overdraw my imagination, when I am in possession of such a letter.

An Unusual Presentation

"The Dawnmaker," Put On at the Liberty Theater, Seattle, Wash., in Extraordinary Manner.

WILLIAM S. HART'S "The Dawnmaker" was the latest Triangle-Ince feature staged by J. G. von Herberg. After a private showing of "The Dawnmaker," Mr. von Herberg decided that this picture deserved special advertising, staging and music, and that the point on which these should revolve was the Northland, that vast region where romance goes hand in hand with adventure, where man rules and loves by right of primal might.

Gordon F. Fullerton, advertising manager of the Liberty, built his cuts to carry this theme, and emphasized Hart's face and name, since that actor is such a favorite in Seattle. Silhouetted against an arc of the rising sun appeared a bust length portrait of Hart dressed as an Indian. Set into the sun's rays was the title of the play, "The Dawnmaker," while in the dark sky above was placed Hart's name in white letters. At the bottom of the ad was a horizon of snow-covered evergreen trees, into the solid portion of which was worked the theater's name, "Liberty," in snow-covered rustic letters. Billboards and window cards covered the city highways and business section, while framed photos of Hart and framed scenes of the play were placed in the windows of the big business houses of Seattle's "Broadway," Second avenue. Large ads were placed in the photoplay sections of the "Seattle Sunday Times" and the Saturday afternoon edition of "The Daily Star."

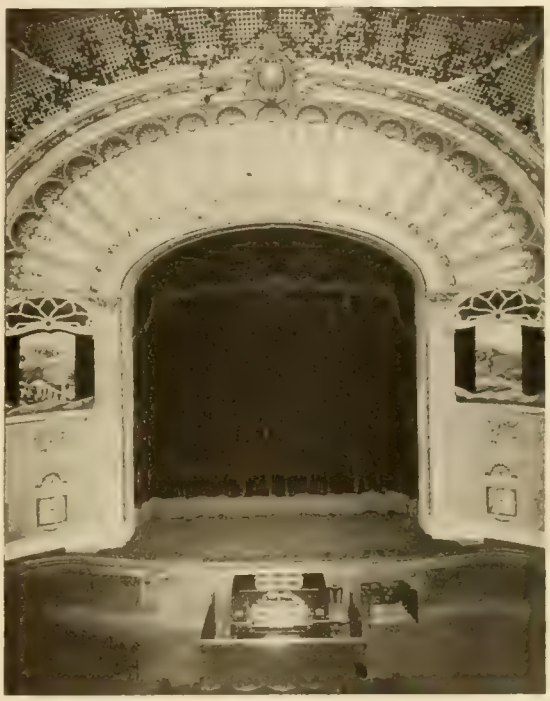
To create atmosphere for the picture the inside lobby was turned into a bower or cave of evergreen, the walls, ceiling

The Girl Ushers at the Liberty.

and lights being hidden by the sweet smelling pine, spruce and fir, with a dash of color lent by autumn leaves which formed a large part of the ceiling decoration.

An Indian maid was the cashier and Indian maids were the ushers. The costumes were rented from local costumers; but to lend the necessary touch of realism genuine Indian headpieces of Wampum, bead embroidery, and real eagle feathers were obtained from the local branch of the Hudson Bay Fur Company.

According to Mr. von Herberg the music and lighting effects in the theater itself were the most difficult problems, for it was decided that not only should these heighten the dramatic effect of "The Dawnmaker," and serve as an introduction, but that they must be distinctive and entirely different from anything done before at the Liberty, and should set a standard that none of its competitors could copy. As the Liberty is unusually well lighted and the giant $35,000



Showing the Effect of Lighting Boxes on Each Side of the Curtain.

Wurlitzer Unit orchestra is always on the job, the established order was reversed and the audience electrified by the different, the startling. Gradually the house became dark. Starting from the top and back of the theater, one by one the lights flashed out and absolute silence prevailed—the ushers seated nobody while the feature was opening. As the last light went out in front a low violin and cello duet was started on the unit orchestra, accented with the slow, solemn boom of chimes, one at a time, as if one had awakened in the dark and the grandfather clock had tolled the hour. By this time in the two lighting boxes at each side of the curtain was a dim, bluish light gradually paling to gray, and then a rosy dawn revealing distant snow capped peaks, the sky streaked with the rays of the setting sun, while in the foreground were hills covered with snow laden evergreen. As the colors changed from dim blue to gray and pink, the music suggested the hum and undertone of wild life astir at dawn, the awakening of songs of birds, dropping again to dead silence as the title, "William S. Hart's 'Dawnmaker,'" was flashed onto the curtain, only to take up the musical interpretation of the picture as the first scene of the play was framed by the opening curtain, and the audience was into the play.

Round after round of applause greeted the effect, and it has been the talk of Seattle since the opening of "The Dawnmaker," while Mr. von Herberg and Mr. Fullerton have been receiving compliments on all sides for their artistic originality. The theater was packed all day Sunday, September 24, with the crowds extending into the street in the afternoon and evening and capacity houses each of the following three afternoons that the picture ran, with standing room only in the evenings. Considering that the Liberty is a 2,200 capacity house with heavy competition, this is the more remarkable.

Motion Picture Educator

Conducted by REV. W. H. JACKSON

PROF. LUCAS NO LONGER WITH M. P. WORLD.

The Moving Picture World wishes its readers to know that Professor Hardin Lucas is no longer connected with this paper, either as a contributor or in any other capacity.

THE CHURCH AND THE PHOTOPLAY.

"THE CHURCH AND THE PHOTOPLAY" was the title of an address recently delivered by the Rev. E. H. Romig of St. Andrew's Reformed Church, Reading, Pa. Ways in which the latter can aid the former were pointed out in an interesting talk. The moving pictures can be made highly instructive and useful in developing the mind of the church, he said. In quickening the conscience, developing the moral sense, and in other ways the picture play can be made to serve religious and educational ends.

The psychology of the motion picture and its effects on growing minds were particularly emphasized, as was also the adaptability of the picture to youthful and undeveloped minds; due discrimination in the kinds of pictures for the young was asked for, in the belief that their powers for good are unlimited.

In Manhattan, New York, the Rev. John P. Peters, D. D., is vitally interested in community work, consequently he has made a study of the moving picture and its effect upon the neighborhood in which he works, in a parish having more than 3,000 people connected with the religious and social work. As a result of his experience Dr. Peters says: "What we need and have needed in this country most lamentably is healthful places of entertainment for families and family groups. The saloon has developed its evils because of the lack of something of this sort; if the motion pictures will fill this need, their doing so will cover a multitude of sins. While I cannot fully say of my own observations that the pictures have quite done this, I have known that in small towns they have certainly furnished a much needed form of entertainment for the people. Our country and small town life was lacking in some rational form of social amusement, and, as far as I have been able to observe the moving pictures, they have come nearer to filling this gap than anything else. Something of the same sort must be done in the city, although the need is not so great.

In my own very decent neighborhood I have visited the shows, and have had their pictures and their presumptive effects tabulated to attempt to draw some conclusion as to their general influence mentally and morally.

My conclusion is that there is not sufficient of the uplifting and educational power in the picture houses hereabouts. On the other hand there is little that can be called immoral, or of that insidious nature which would call for censorship. What is most hoped for is that in the moving picture business, as in the press or on the stage, there may be a sufficient number of idealists—struggling for the attainment of higher standards to exert a more immediate influence in conceptions of art or humor, of intellect, and also of social and moral advantage.

These possibilities of the moving pictures are enormous, and, if up to the present time they have not been as effective as some enthusiasts hoped they might be, their full value and purpose is not far off

DETROIT SCHOOLS MOVE FORWARD.

Moving pictures for the public schools of Detroit were authorized by the Text Book and Course of Study Committee of the Board of Education at its last meeting. The use of the pictures is being taken on an experimental basis; five projection machines, and a weekly film service for each of those five machines are first to be tried in connection with twenty-five schools of the city, and, if the results warrant, an appropriation will be asked for to extend the service.

It is interesting to note that Detroit is making this forward move, no doubt that many other schools are also beginning to see the value of the moving picture as an aid to education, in almost every case, however, the everlasting question of the appropriation is the one stumbling block, often before this can be voted there are men of many minds, some often peculiar, to contend with, before the leaders in these things can have their legitimate and reasonable way and move forward with the times. Detroit is to be congratulated, may the example be mightily multiplied. It is worth while being among the leading schools in such beneficial progress.

MUSEUMS USING EDUCATIONAL PICTURES.

In a recent issue of the "Bulletin of the Metropolitan Museum of Art" there appears an article by George W. Stevens, director of the Toledo Museum of Art, in which he says: "It will take no great imagination to forecast the growth of the educational film. As soon as the vast number of schools and colleges, museums, libraries and the myriads of educational clubs and lyceum circles are equipped to utilize them, and museums of art will be able to secure splendid material covering every department of museum work." In New York the Metropolitan Museum of Art is described as "being never so ready." Says one of the directors: "We are trying to keep abreast of the times, even to the use of moving pictures." In all the educational activities of museums, he declares, the fundamental idea is visual instruction.

When it is considered that in New York alone there are upwards of 3,000 teachers who are taking advantage of the lectures and studies afforded by the museum, some idea can be formed of the widespread subjects presented, and the great field for that kind of visual instruction in which the kinematograph is alone the exponent. The results obtained by the use of the traveling exhibits is in itself a proof of the value resulting from the larger field of possibilities opening up, when the broad powers of the pictures is added. Official reports recently published show that the educational extension work carried on by the museums is no longer by any means a "fad," but one of the most helpful sources of that "higher education" now desired and demanded by teachers, designers and manufacturers. The museum's use of the moving pictures, whether in its own class rooms, or with its traveling exhibits, will undoubtedly increase its teaching power and increased popularity to an unlimited extent.

"CIVILIZATION."

This picture is the apocalypse of moving pictures. If we did not know otherwise we should think the author of it a mystic. Nevertheless, it is full of mysticism and allegory. While not classified as an educational picture, it should be seen by educationalists, as it belongs to that class of picture which is giving the world another side of the great work which is being done by educational kinematography.

From a study of this picture we presume that the maker desires to arouse an interest rather than to be a teacher. If so, he is and will be eminently successful. "Civilization" is full of interest; it arouses in all minds the great problems of peace and war; it summons the Prince of Peace through His teachings to become again the teacher of the nations, until "they shall learn war no more." Having done this its mission ceases.

"Civilization" does not teach, it points to the teaching necessary, while calling attention to the need for such teaching. It is not an educational picture; it points to what it

believes is the education required. With this accomplished, this great and noble effort will have been crowned with success, and the maker may feel amply repaid for his beneficent thought and labor

"HOW LIFE BEGINS."

Three-Part Biological Film Which Demonstrates New Method of Revelation.

NO time in the history of the moving picture could be more apropos for the advent of a three-part biological film that has been engaging the interest of New York educators, clergymen, and scientific workers, than the present. The film referred to is entitled "How Life Begins" and was produced by Geo. E. Stone, A.B. of Berkeley University, in collaboration with J. A. Long, Ph.D., Assistant Professor of Embryology of the University of California, and was piloted east by Mr. Stone. It has been exhibited thus far before such institutions as the American Social Hygiene Association, the Association of Biology Teachers and various other social and educational societies in and about New York City to the entire satisfaction and admiration of all.

"How Life Begins" represents a new and practical method of visualizing scientific facts. Introducing its subject with microscopic views of animal life in stagnant water from the embryo state to developed stages, it follows its line of discussion through the birth and development of the flower, the butterfly, the frog, and the rat, using the latter as an illustration for all mammal types of life including the human being.

The delicate and beautiful manner in which life's wonderful dual system of reproduction has been handled by the producers of this film make it possible of exhibition before children as well as adults; and with the rapid installation of moving picture projection machines in the schools, no school curriculum should be deemed complete without a copy of this film. It not only demonstrates a new method of revealing scientific facts but suggests that other subjects be visualized in the same complete, simple and entertaining manner.

Further information regarding this film can be had from Geo. E. Stone, 1725 Le Roy Avenue, Berkeley, California.

M. I. MacD.

"THE OPENING UP OF CHINA."

For several decades the "opening up of China" has been a common saying in both commercial and religious circles. In many ways China has always been a closed country, with an almost inaccessible interior, a people slow to welcome foreigners; with a prejudice, pardonable because of its centuries of growth. We are now told on the authority of the United States Commercial Attache that China is ready for the "opening up" towards moving pictures.

China has had a species of crude motion pictures for centuries, which really were a transparency. Chinese figures were painted on an oiled transparent silk and manipulated behind a screen in such a way as to produce a motion picture effect. These are very popular and are used throughout China. Again it must be remembered that China is a theatrical country, the small theatres there are as common or general as are the moving picture houses in this country; these facts make it evident that when China is opened up to the moving picture business it will offer one of the largest and most acceptable fields of trade in the world. The official report calling attention to the great opening for trade now about to be made points that at present only the large treaty ports and commercial cities have the moving pictures and these are by no means of a good order, the pictures being poor and the projectors of cheap and indifferent make. Financially, the outlook while extensive will not permit of large prices. Entertainments there are always cheap, the money standard is small, consequently those preparing to take advantage of the prospects presented must, says the report, "be ready to give good pictures from good machines at cheap rates. To the Chinese this means a new and larger measure of education, for wherever the moving pictures goes the educational films are sure to be a part of the demand, and unless the writer is very much mistaken, education by means of the picture will fit in with the Chinese method perhaps quicker than with any other people. Educational kinematography may mean a great deal for China.

IN THE HANDS OF CHAMBERS OF COMMERCE.

In "The Nation's Business," F. A. Churchill, Jr., suggests that local chambers of commerce might, by using the moving pictures, create a better feeling among business men and bring about a clearer understanding of various industries. Taking, for example, the fact that as is well known, one of the big steel industries recently exhibited in schools and colleges their method of making steel tubes, from the ore in the ground to the finished pipe; also that automobile manufacturers, in addition to the industrial uses of the pictures, are using them to promote efficiency and health among the workpeople. The idea is capable of development. While it is possible to obtain some valuable knowledge from these industrial pictures, consider what would be the value of a chamber of commerce course of lectures on subjects under their control or advice. By the use of such a course of illustrated talks, even one evening a month, in each of the great industrial centres, a vast amount of profitable information would be disseminated, only to react to the benefit of both the people and the industry. The foregoing suggestion is not without some value, no body of authorities could more profitably use the moving pictures than the chamber of commerce; they have prestige, authority and influence; their powers are widespread and acknowledged so that the good they could do is unlimited. The Moving Picture Educator would welcome as a distinct advance in the best and most positive lines of commercial educational kinematography such a movement, and practically see no hindrance or difficulty in the way. Men, money and methods are always at the disposal of these chambers, and their members are always among the most progressive men, either commercially or educationally. Results may surely be looked for. Let us hope they will soon materialize.

Gerald Griffin Engaged by Metro.

GERALD GRIFFIN, known as "The Globe-trotting Actor," has been engaged for the important part of Rutherford, the candy king, in "The Sunbeam," the new Metro-Rolfe wonderplay in which Mabel Taliaferro will star. It was not decided to produce the picture until Mr. Griffin's services could be secured, as he is considered ideal for the exacting part of Rutherford.

Gerald Griffin.

Gerald Griffin was born at Hanley, Staffordshire, England, of Irish parentage. His people came to America while he was still a boy, and settled in Pittsburgh, where Gerald, as soon as he was old enough, went to work in an iron foundry. In his evenings the young man acted as super in the local stock companies, soon advancing to the position of captain of supernumeraries. He was making $7.50 a day in the foundry, but when he was offered $8 a week to take up acting as a regular profession he accepted instantly. Going to New York, he joined the company of Augustin Daly, and graduated from the role of baggage master to that of leading man with Ada Rehan. He became a stock favorite, playing all over New York in various stock companies, and after he had been for five years a member of the Proctor stock company he was the winner of an actors' popularity contest. The theater-goers were invited to choose the next play in which he should be seen, and honors were about evenly divided between "Beside the Bonnie Briar Bush," "The Rivals," "The Senator" and "The Middleman." The favored player chose the first named of these. Other plays with which he was identified were "The Cricket on the Hearth," "The Shaughran," "Marse Covington" and "Old Heidelberg." He played with the Charles Hoyt farces for two years, and was for seven years with Patti Rosa.

The actor's motion picture experience includes the leading role in "Feathertop," a Gaumont production, and "Blood Will Tell," for the Serial Film Co. Mr. Griffin has been all summer at one of his homes near Maranacook, Me., and returned to New York for the sole purpose of playing Rutherford in "The Sunbeam" with Miss Taliaferro.

Club Women Listen to Film Man

The Viewpoint of the Motion Picture Men Described Before the Woman's Club of Jersey City

THE Woman's Club of Jersey City, on October 5, held its first social day of the season at their clubhouse on Fairmount Avenue. The Woman's Club is one of the oldest in the East, being now on the eve of its twenty-second birthday. It is devoted to social life and civic work and counts the best of Jersey City's womanhood in its membership. At its meeting on Thursday over four hundred members were present. Mrs. C. D. Miller, the president of the Club, and Mrs. William Maver, chairman of the Civic Department, realizing the interest which women take in the motion picture, both as a spectacle and as a problem, had arranged for a lecture on motion pictures as the chief item of the day's program. W. Stephen Bush, of the staff of The Moving Picture World, and Miss Rose Tapley, of the Vitagraph forces, had been invited to attend. Mr. Bush had been asked to give a talk on the mission of the motion picture and its present day aspects. After the transaction of some business Mrs. Maver introduced Mr. Bush.

The speaker, after thanking the club for the opportunity of presenting the motion picture man's point of view to such a distinguished assemblage, dwelt on the fact that the motion picture more than any other institution and more than any other amusement depended for its existence and prosperity on popular approval.

The substance of Mr. Bush's speech is printed here to be of service to exhibitors and readers of the Moving Picture World who may at some time or other be asked to speak before Women's Clubs, Civic Bodies or similar organizations. The points in the speech we trust will be helpful on such occasions. Mr. Bush said:

The motion picture men are as anxious to hear from you as you may be to hear from them. We recognize the fact that every audience in the motion picture theater contains a high percentage of women and children. The industry, therefore, looks to you to give us suggestions, to co-operate with us, to promote the showing of good pictures and of artistic productions and to banish evil pictures from the screen. If you have an objection to certain pictures let us know. We may not always agree with you, but we are sure to respect your wishes. If you, as a club, take a stand on certain pictures that you consider detrimental to the general welfare and offensive to decency let the exhibitor know and he will forward your protest to the producer and to the distributor. We motion picture men ask you to be fair to the screen; to recognize the good that pictures do no less than the evil which is incident to every human agency.

The screen has in the short period of its existence contributed a wonderful, aye an unparalleled share toward human progress, toward the spread of knowledge, toward a better understanding between man and man and between nation and nation; it has unlocked the treasure house of literature, the great works of the master minds of the ages heretofore accessible but to a few persons of leisure and cultivated tastes have through visualization on the screen been made the property of the millions.

Homer, Dante, Shakespeare, Cervantes, Goethe are now more than mere names to the masses of the people; the classic fiction of th world, the writings of such masters as Victor Hugo, Charles Dickens, William M. Thackeray, Alessandro Manzoni, Nathaniel Hawthorne, are revealed in the universal language of the screen to the people of the world, who otherwise might never have known of the messages that these men have for the human soul.

The screen has even visualized the subtle power and the hopeful gospel of Browning, the stern lessons of Ibsen and Zola; the pretty legends of all the nations of the world and such eternal stories as that of Joan of Arc, of Paul Revere, of William Tell, of Rienzi and others too numerous to mention.

The marvels of Nature's secret chambers, where she prepares and sustains life, where she makes beauty and glory; the pathos and humor of the animal world, the achievements of great builders and engineers, the monuments of the past, the lives and customs of unknown peoples—these are but a few of the things for which our modern civilization is indebted to the motion picture. My limited time forbids a fuller description, but I trust I have shown enough to convince you that in dealing with an institution capable of so much good you must exercise wisdom and toleration. There are evils in the industry, but they have steadily diminished as you will attest yourselves if you go to the motion picture theaters.

Do you, ladies, believe that the motion picture is as useful and important in our civilization as the press? The slightest reflection on the subject must convince you. The influence of the screen is not only much more extensive than that of the press, but it is ever so much more direct and persuasive. It is the most direct appeal to the mind; the appeal through the immediate channel of the soul. Now, we have enfranchised the press, we have given it freedom from governmental censorship, not because we think the press is other than a human institution attended with many faults and imperfections, but because we believe that the good done by the press through dissemination of knowledge and information through criticism of public affairs and public servants is greater than the incidental evil. Treat the motion picture the same way. Its good points outweigh its incidental evils a thousand times, though, of course, every bad point is so much more conspicuous that the good point.

You will never do any good with censorship. Censorship you know is the substitution of the judgment of a group of individuals for the judgment of the public. We have outgrown this musty institution. President Wilson, speaking to a delegation of film men recently at his summer home at Shadow Lawn, said that in "a free community the judgment of the public rather than the private arbitrary judgment of individuals ought to prevail." You are the censors, you the public.

Of course we would never hear of censorship were it not for the child. The American people are surcharged with humor and they would laugh censorship out of court were it not for the child. The child problem is being regulated by constructive co-operation between exhibitors and mothers and such organizations as yours. Above all things exercise a little more parental control. We cannot bring all the great masterpieces of the world down to the level of immature intelligence. Find out something about the pictures that your children are permitted to view. Therein lies the kernel of the whole situation.

The authorities and the law cannot relieve you mothers of your responsibility in this matter and you should not expect it. All over the country you will today find women co-operating with exhibitors in one or another, in providing entertainments specially suited for children upon certain days or occasions and in putting together so-called family programs which have a special appeal to the family and which can be seen by all the family. Along this path lies all really valuable and constructive work; such work as your club is anxious to do.

Augustus Phillips Joins Metro

AUGUSTUS PHILLIPS has just joined the forces of Metro Pictures Corporation. He will be seen in the support of Viola Dana, in the new Metro-Columbia feature, "The Gates of Eden," playing "Joseph," a convert to Shaker doctrines. Mr. Phillips was for five years with Edison, but since the first of the year has been a free lance, appearing in pictures for the Mirror company with Nat C. Goodwin, for the Universal and other companies. With Edison his important appearances include "The Insurgent Senator," "The Innocence of Ruth," "The Twin Brother," "Paul Revere," "The Star Spangled Banner," in which he played the composer, Francis Scott Key, "The Truth About Helen," the "What Happened to Mary" serial, and the "Winsome Winnie" series starring Gertrude McCoy. Mr. Phillips supported Miss Dana in many pictures, and was extensively featured.

Augustus Phillips.

This actor is a product of the West. He was born in Rensselaer, Indiana, but spent several years on a far-Western ranch, living the life of a cowboy. He is an enthusiastic lover of horses, and refuses to own a poor horse.

Mr. Phillips' experience on the speaking stage includes stock work in Brooklyn and New York, the Fred Belasco stock company at the Alcazar, San Francisco, and the leading male roles in "The Continental Dragoon," "Betty," "The Small Town Girl," "Miss Ananias," and "The Wolf." Mr. Phillips is married to Mildred Manning, also well-known in pictures.

MOROSCO-PALLAS SIGN HOUSE PETERS.

House Peters, the well-known motion picture "heavy," has just signed a contract in New York with Morosco-Pallas and will accordingly again appear on the Paramount program, where he has gained wide popularity in the past. Under the Famous Players and Lasky brands, Mr. Peters became established as a screen actor of unusual dramatic ability. His excellent chracterizations immediately placed him in the front ranks of filmdom's most accomplished artists; among his most notable offerings being those evidenced in "The Bride of Jenico," "The Bishop's Carriage," "Chelsea 7750" and "An Hour Before Dawn."

Spokes from the Hub

By Marion Howard.

THOMAS H. INCE was made honorary member of The Film Club of Boston at its first fall meeting, held at Hotel Brunswick. This was at the suggestion of the president, who caused the earlier election of David Wark Griffith and J. Stuart Blackton, making a trio of big producers whose spectacles have been seen here by all patrons of high class pictures. "Civilization" closed a long engagement at the Tremont theater, October 7, as the theater was needed for booked plays. It is of wide interest to learn that the Pope of Rome is to have "Civilization" shown at the Vatican as a great appeal for peace. We looked in at a local theater the other day to see "Shell 44" and there we again saw George Fisher, the young actor who so reverently impersonated the Saviour in the Ince production. In this play we also had our first look at Henry B. Warner in his initial picture play for the Triangles. The play was a thriller and had some good war stuff, also a mystery around the identity of the hero and which the average theatergoer likes.

* * *

Of the 200 and more pictures seen since my last letter appeared, I would place several of them very high up in point of excellence and carrying qualities with the house. Space forbids extended comments, but do let me praise "The Shine Girl," a splendid human idea with a compelling little star and directed by William Parke, formerly of the Hub and for some time stage manager at the Castle Square theater; "The Chattel," with Sothern doing excellent work well supported; "The Payment," with Bessie Barriscale and our old friend, Charlie Miller, long-time resident and leading man in stock here and on the road; "Friday the 13th," which gave satisfaction to Tom Lawson, author of the book, and which has a romantic flavor injected; "The Combat," made big by the acting of Anita Sewart and John Robertson; "The Parson of Panamint," featuring Dustin Darnum as a red-blooded minister who was a good mixer; "The Fear of Poverty," with a good lesson well worked out; "Each Pearl a Tear," with Fannie Ward and her own pearls, the play well done, fine photography and good close-ups; "The Light of Happiness" and "Mister 44," two Metros with four exceptionally popular players, Viola Dana, May Allison, Edward Earle and Harold Lockwood, whose names carry weight; "The Honorable Friend," "The Light at Dusk" and several others well worth while. For high class comedies we still find real fun in the short reels featuring Ralph Herz, the Drews and Max Figman. We are rather sorry that Gloria has left us, but glad to hear her romance in real life is so promising.

* * *

Sam Bernfield is nicely located in one of the Hub's most up-to-date business buildings at 248 Boylston street, where he is handling the Mary Pickford pictures through the Artcraft Company, and for all New England. For some reason he at the last moment gave up the California idea and so we do not lose him. He is one of the most genial men of the exchanges here and square as a brick. This applies also to Stanley Hand, happily back at the World Film office. He has earned the good will of all with whom he deals and is now very much in harness. Some call him the "Billy Sunday" of the exchanges, and others wonder why. Mr. Bernfield tells me that he has booked the Mary Pickford pictures at most of the leading theaters in his territory and that the first one, "Less Than the Dust," will be seen at the Globe, the home of picture runs.

* * *

What a creditable piece of work Maurice Tourneur has given us in "The Velvet Paw," seen twice at the Park theater during the run. I quite agreed with the man sitting next me who said, "Well, I'm going to bring my family to see this, for it is as good as going to the Capitol and will cost me only $1.25 for all to see." It is certaintly educational for those who cannot afford to travel much. The splendid views of the National Capitol and other buildings of importance, the vistas and perspectives within the walls of the building and glimpse of a corner of Statuary Hall and the outdoor scenes leave nothing to be desired. Then, too, the political side cleverly shown and the not too intrusive romance between handsome Gail Kane and that always dependable leading man, House Peters, are not to be overlooked. One of the little bits which gave pleasure was around a postcard sent by the young Congressman to his mother in the West. As he was about to mail it a carriage drew near with President Wilson, and so he added a postscript saying, "I have just seen the President." Then the white cat is not to be overlooked, for she knew her cues seemingly well. It is these little human touches which carry with any house. The World Film producers have given us a genuine treat in this and the finale with Old Glory in action and the National Air sung by all is great. We feel sorry for Charlie Mackay to have to die so early in the game. The Exeter put this play on last week to excellent house. "The Yellow Menace" is going strong at the Boston.

* * *

It is a pleasure to anticipate some of the Biograph re-issues like "Strongheart," which Bob Edeson made so popular. What a cast in the filmed version! Here we have Henry B. Walthall in the leading role, Blanche Sweet and Alan Hale under Paramount banner now, Lionel Barrymore with the Metros, "Tony" Moreno, Gertrtude Robinson and others now scattered and much in the public eye.

* * *

The Hub is looking forward to "The Crisis" feeling secure in the Selig brand of pictures. We hear that the oldest film actor is cast for Colonel Carvel, none other than Matt Snyder, aged 82, a veteran of the Civil War, a graduate of Annapolis, and once in support of Booth and other big players of the past generation. I wonder if any of the scenes were staged at Carvel Hall, Annapolis. Poor Sam Drane, to go out of life before he could see the result of his artistic work as Lincoln! How things go in threes! Here we have recorded the death of young Page Peters, Sam Drane and now the screen has lost that intelligent leading man, Arthur Hoops, a great favorite here.

* * *

At the Globe theater, a most attractive house, we have had "The Common Law" on for two weeks, starting in with a personal appearance of Clara Kimball Young here for one day. As the play has been so widely reviewed and so favorably, there is little for me to add save that rarely have we had a more finished or beautifully photographed screen play. Though daring in title and theme, there was not a jarring note, and Hub men and women went more than once to see it. At the Park Mr. Thomas D. Soriero has put on at this writing "The Dark Silence," with this star, a World Film feature directed by the same man, Albert Capellani, now with the Lewis Selznick Company. At the Park we are having genial Tom Wise in "Blue Grass," the Paul Armstrong feature play.

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Strikes me that "Around the World in Eighty Days" will be some picture when seen everywhere, yet Jules Verne when he wrote it did not dream that time would show far greater stunts than his characters perform. As October 1 was the day for its release perhaps you have already witnessed it. The Herald Film Corporation deserves credit for immortalizing the famous book.

* * *

I saw two excellent pictures at the Boston recently, "The Test," a Pathe offering showing for the first time here and with that talented young English actor, Lumsden Hare, who has been seen earlier with the World Film Company in "Love's Crucible," and "As in a Looking Glass," with the only Kitty Gordon. I failed to see either of these pictures, so had really my first glimpse of Mr. Hare, though familiar with his stage work in London and later here with eminent players. "The Test" seems a powerful play with intense moments and has a delightful ending. Jane Grey does her best film work here and was convincing all through. We liked especially the outdoor photography, disclosing a pretentious estate of a millionaire on Long Island. This ought to go with all intelligent theatergoers. A quartet of buffoons sat near me and took some of the serious scenes as comedy, thereby making nuisances of themselves.

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The other attraction was "The Price of Happiness," a hackneyed title in a way, yet appropriate here, as the price paid for "Easy Street" was pretty stiff. This was the first release with Mary Boland, unless very much mistaken; anyhow I had not seen her earlier and was delighted with her work, also that of the husband, David Wall, who never once got away from his little shop atmosphere and his devotion and absolute trust in his wife. There was some artificiality, however, in the acting of Roland Bottomley, who was listed as a tango enthusiast, but who did not show any skill in the dance hall. He was a good looker and the feminine element in front seemed satisfied. One young thing directly back of me exclaimed, "Say, but I bet she'll fall for that face." There was a bit of good work done by one member of the cast which no reviewer had noted, furthermore nowhere does his name appear in the various reports seen thus far, but it was on one of the titles. I refer to Robert Paton Gibbs, making his first appearance in the pictures, and I hope not his last,

tor he looks well and knows how to act. Mr. Gibbs is known to a generation of playgoers as the man who created the part of Gecko in the first production in this country of "Trilby" in 1895 and who again played it in the all-star production last season which closed here. He is at present playing in Richard Walton Tully's "The Flame," in which he has scored a success as Garvanza.

* * *

Most entertaining is "The Pretenders," a Metro offering with that finished little star, Emmy Wehlen, doing her best screen work seen here. It was cleverly done with the homely touches in first reel so dear to the hearts of the masses. When analyzed the story is not all unusual, but the development and evolution of the newly-rich family from an obscure farm to a Fifth avenue mansion is vastly amusing and a clever satire on climbers as impersonated by Maria Pettingill, whose ideas of "sassiety" were gathered from the columns of a weekly city paper finding its way into the town. It was rich and the best work apart from the star was that of the father, Silas, done by Charles Eldridge, who had a keen sense of humor and did not care to fit into the new situation a little bit much to the despair of the wife. He registered most of the laughs and scored another success. Paul Gordon is some lead in this and then we had our first film look at Edwin Holt, playing the detective. He is a local favorite, so his work was watched with interest. Emmy Wehlen in the close-up was a treat to the eye and doesn't she dance well.

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"Rolling Stones," as directed by Del Henderson, has the earmarks of a Keystone offering and afforded some surprise here and there for slapstick features were plentiful and not heretofore seen in a Paramount play, still it was funny enough for the late summer season and disclosed the fact that Owen Moore is quite a comedian given a chance to show it. The breadline introduction was excellent and dainty Marguerite Courtot bowed to us while arranging the flower which spells her first name. We did not quite like to see Alan Hale chased over roofs and down fire escapes by a bunch of pursuers for we had just seen his dignified work with Pauline Frederick in "A Woman in the Case," one of the best pictures of the season and you know things suffer by contrast. Owen Moore was quite as good in this as Charley Ruggles was in the speaking play and that is saying much. The candy shop made the two young things next me exclaim, "say but what a snap those player folks had with all that candy laying round loose!"

* * *

"The light at Dusk," which made such a pronounced hit here, has been put on at two other theaters since I first saw it, the Park and the Exeter. Well, why not? For generations we have seen the old plays which made good, and worthy a revival, season after season. Why not the picture plays? True, argument arises to the effect that we are privileged to see different and oftentimes improved casts for the plays, new faces and all that sort of thing, but the casts in our best photoplays do not need to be changed, except in rare cases when certain alleged stars have been unduly featured with big players and we internally rebel and sigh for some other whom we think could do it so much better. I could name hundreds of picture plays seen the past year which could not be improved upon like "The Soul of a Woman," "My Old Dutch," "Hearts of Men," "Little Mary Sunshine," "Tongues of Men," "The Light at Dusk," "Where Are My Children?" the Metro and Famous Players pictures, etc., and we do not want them changed. The old Biograph and Essanay reissues are always worth while and worthy of "repeats" all along the line.

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Poor old Falstaff would turn in his grave could he see Ralph Herz doing the linen basket act in "The Lady Killer." It is a clean steal from "The Merry Wives of Windsor," even to the masquerading of the only Herz in feminine attire before the basket act. There is a different finale, however, to the water act.

* * *

The Universal short reels on current events are interesting many people here. We saw Justice Hughes and his charming wife in Universal City, Cal., talking with the head of the corporation, Carl Laemmle, and in the distance were the splendid hills so often seen in the Universal pictures. Then we had Dorothy Rice-Pierce in an aeroplane in the air and alighting. Dorothy Rice is a daughter of the late Isaac Rice, the chess expert and millionaire, and Mrs. Rice, who started the anti-noise crusade in New York City some few years ago, who is also largely responsible for the noiseless Fourth, now enjoyed in many cities. Dorothy is one of several clever daughters and went in early for outdoor sports, like riding a motorcycle—once getting pinched for speeding. She is an artist and writer of ability and it is of interest to know that one of her best canvasses exhibited in New York was "The Moving Picture Show," depicting a crowd gazing in amazement at the incidents taking place on the screen. Another daughter, Marion, took a course at the Hub Technology and later went to work in a factory for the experience.

* * *

"The end of the Trail," seen at the Fenway, is an excellent Fox play, displaying the abilities of Mr. Farnum to good advantage, and it had plenty of punch. A man beside me exclaimed when the villian showed up alive twice, after having been sent apparently to his death, "Great Scott, that man again, hope the third time gets him sure." He was quite indignant over the author in permitting the little mother to die. This part was splendidly done by Gladys Brockwell. William Burress, too, made good as the priest. The young folks in the house took much delight in the dog sled business.

* * *

One of the critics I notice has condemned "The Victory of Conscience," but for the life of me I cannot see why. True, it does not end as the average person likes, but it at least shows the sacrifice of the hero's life in the cause of his mother land and there is great patriotism there. Lou-Tellegen, Elliott Dexter and Cleo Ridgely form a trio of players hard to beat and are a credit to the Laskys—ever. Tellegen stands alone in his art and there seems no need of dragging in his wife's name in the advance mention of this or any other picture. His impersonaton of the priest was especially fine and I for one rather liked Cleo's dancing, for it disclosed her versatility, besides she does not pose in the flesh as a professional terpsichorian. The "saint and sinner" idea was well carried out and few if any actors could so enter the spirit of the part as Tellegen does.

* * *

Another Lasky picture seen at the Fenway and Exeter was "Public Opinion," a mighty good offering, touching some vital questions like "Yaller Journalism" for instance. I would like to see it done with a strong leading woman in the part of the nurse, as Blanche Sweet is, as said before, too lackadaisical, too colorless and emotionless for such big parts and suffers by contrast with all the players in the cast. Edythe Chapman does her best work, but we do not quite fancy the apparition business. Here we again have Elliott Dexter in a strong appealing part and that prince of villains, Earle Fox. Raymond Hatton, the versatile one, is most artistic in a small part. We like the play, the lesson and the splendid settings.

* * *

Hub devotees are anticipating the coming of "The Old Folks at Home," with Sir Herbert Tree, supported by Josephine Crowell, whose work as the mother in "The Birth of a Nation," will never be forgotten. Here we also have Spottiswoode Aitken, who played the father. Coming soon is "The Whip," that strong Drury Lane melodrama, which had a run here. It is safe to expect much as Maurice Tourneur is directing it and it is a Brady-Made World film offering.

* * *

Two screen stars are playing here—Henry Kolker in "The Silent Witness," at the Plymouth, and Charlotte Greenwood, heroine of that scream, "Jane," playing in "So Long Letty," at the Shubert. Their work in the pictures has made thousands of new box office patrons.

WORK ON "THE FOOLISH VIRGIN" BEGUN.

With the first of her own company's offerings, "The Common Law," a triumphant success, Clara Kimball Young resumed her studio activity this week in the preparation of her second big production, a film version of Thomas Dixon's widely read novel, "The Foolish Virgin."

Director General Albert Capellani, whose work on "The Common Law" has made him one of the most important motion picture studio figures in America, has made rapid progress with the scenic construction for the second production. Many of the exterior scenes in which Miss Young does not appear have already been taken and it is expected that the picture will be finished and ready for release early in November. Among the noted players who will appear in important roles in "The Foolish Virgin" are Conway Tearle, who scored such a brilliant hit in the role opposite Miss Young in "The Common Law," and Paul Capellani, who has been seen in a number of Miss Young's biggest productions, and whose work in "The Common Law" in the role of Querida, attracted wide attention. Others in the cast include Catherine Proctor, William Welsh, Marie Lines, Agnes Mapes, Edward Elkas and the two well-known child players, Sheridan Tansey and Jacqueline Morhange.

Chicago News Letter

By JAS. S. McQUADE

SCHUYLER COLFAX HONORED.

He Is the Subject of Distinguished Tribute Paid by 30,000 Hoosiers, in His Old Home Town, South Bend, Ind.

SCHUYLER COLFAX, who has charge of the cine department of the Eastman Kodak Company, Rochester, N. Y., and one of the most widely known men in the film world, was the recipient of unusual honors in his old home town, South Bend, Ind., during the first week of the current month. For four days Mr. Colfax and his family were guests of the State, and over 30,000 Hoosiers gathered in South Bend listened to a brief speech from the man of the hour, which has been pronounced the most human speech that ever issued from the mouth of a Hoosier, excepting only the late James Whitcomb Riley.

The occasion was the dedication of a tablet to the memory of the Hon. Schuyler Colfax, father of the subject of this article, who was Vice-President of the United States, when General Grant occupied the White House. On the sidewalk, in front of the old family home, where the present Schuyler Colfax was born, a beautiful bronze plate was placed by the Daughters of Rebekah, which order was founded by the first Schuyler Colfax as the woman's auxiliary of the Odd Fellows. The plate bears the following inscription:

> This tablet marks the home of the Hon. Schuyler Colfax, Vice-President of U. S. A., 1869 to 1875, founder of the Rebekah degree of I. O. O. F., dedicated by Schuyler Rebekah lodge, No. 39, Oct. 4, 1916.

The united bands of South Bend, of which the second Schuyler Colfax was at one time Mayor, serenaded the honored guest with no less than 135 musical instruments, after which he was introduced to the applauding throng by Judge Harmon. It was then he made the speech already referred to, which follows here:

> In my mind's eye, I see before me the dear old home where I lived and loved, worked and played and grew to man's estate.
>
> And I can see, looking back the years, father working at his desk (at high pressure as was his wont) with mother sitting near him, and I can see him from time to time look up and smile at her with that wonderful smile of his.
>
> His task finished he quickly arises from his desk and taking her in his arms says, "Nellie, work's work; but a woman's a woman, and she's the grandest gift of God to man. I thank Him reverently and often for you."
>
> Then I can see through the long years after his death how bravely she hid her grief within her beautiful self. My great wish is that she might be here today to see the honor you do her sweetheart, her husband.
>
> Dear old friends, one and all; it is hardly fitting that this should be a lengthy talk, yet I want you to know, to understand, fully and completely, how deeply sensible am I of the honor you pay my father.
>
> Daughters of Rebekah, from the bottom of my heart I thank you.

Later, the Rotary Club of South Bend entertained Mr. Colfax at a luncheon given in his honor.

Mr. Colfax says that the big, four-day event was the greatest of all the joys of all his busy life; for he never knew before exactly how few enemies he had nor how many friends stood ready to rally to his support, should he ever need them, to fight for him to the death.

Successful Premiere of "20,000 Leagues Under the Sea" at the Studebaker Theater.

The opening presentation of "20,000 Leagues Under the Sea," Universal's eight-reel submarine photodrama, founded on Jules Verne's well-known story of that name, was given at the Studebaker theater, this city, Monday evening, October 9. Fully as many people were massed in front of the house unable to get in, as there were lucky ticket holders.

The city press praised the filmed story without stint, dwelling more especially on the wonderful subsea scenes. The thrilling fight of a diver with an octopus, the evolutions of a hungry school of sharks, the strange beauty of undersea plant and animal life, the torpedoing of a yacht by a submarine, the uncanny burial of a dead man by his companions on the ocean floor, these and several other unusual features kept the spectators spellbound.

Earnest Williamson, one of the Williamson Bros., who made submarine photoplay possible, and who has spent two years in the making of this picture, was present. So was Carl Laemmle, who first conceived the idea of turning the Verne book into a moving picture. Both men, naturally, were extremely anxious over the attitude of the men and women who crowded to see the first public presentation of his submarine film; but their mental tension gradually relaxed as they watched the sea of faces turned towards the screen, every one of them revealing interest so profound that speech was forgotten.

As a great novelty, apart from other favorable considerations, "20,000 Leagues Under the Sea" promises to have a successful run at the Studebaker.

A review of this picture will appear later in this publication.

Chicago Film Brevities.

C. C. Whelan, an old-time exhibitor of this city, and recently manager of the Jefferson theater, 5050 Lake Park avenue, has been on the city sales force of Kleine-Edison-Selig-Essanay for several weeks past. Mr. Whelan has proved very successful in this work, as he is widely known in the trade and his representations are always backed by facts.

* * *

Mrs. R. G. Jordan, owner of the Hinsdale theater, Hinsdale, Ill., called at the Chicago office last week, and renewed her subscription for the Moving Picture World. Mrs. Jordan is a woman of intelligence who takes unusual interest in her work, and finds a great deal of pleasure in giving her patrons programs that meet their wishes. Mrs. Jordan was formerly leader of the educational department of the Woman's Club of Hinsdale, and will deliver an address in the near future before the club on the silent drama. She has managed the Hinsdale for about a year and a half, and reports that business has steadily improved. She attributes much of her success to the children's program, which she offers weekly, after selecting the pictures with the greatest care. The Hinsdale programs include the product of the General Film Co., Metro, World and Triangle. Ten cents is the usual price of admission, but five cents only is charged for children's matinees, on Saturdays.

* * *

H. A. Miller, owner of Comus theater, Milford, Ind., was also a visitor at the Chicago office last week, and he renewed his subscription for the World. The Comus was opened August 30, and is thoroughly modern in construction and equipment. The house seats 200 people, and an admission of 10 cents is charged for programs consisting of the General Film and other service. Mr. Miller reported fair business.

* * *

Wallie Decker, in charge of Paramount's publicity department in the Chicago office, states that a fashion show was held for five days last week in the Strand theater, Evansville, Ind., and that it was one of the most successful yet held by a Paramount exhibitor. R. R. Russell, the manager, succeeded in gaining the co-operation of five of the largest stores in the city while the show was on, and over 17,000 people paid for admittance. This show will be a permanent attraction at the Strand every spring and fall, Manager Russell announces.

Manager O. Lindenau, of the Ideal theater, Lemont, Ill., is remodeling his house so as to seat 600 people. The decorations will be in black and white, and the stage setting will be a Japanese garden. Manager Lindenau uses the new daylight screen and shows Paramount programs on Wednesdays and Saturdays.

W. H. Lindsly, manager of the Paramount theater, Logansport, Ind., made use of a novel advertising plan for "Hulda from Holland," when showing that picture recently. He had three dozen Holland flags strung in front of his theater, which attracted considerable attention.

* * *

It was announced last week that Alfred Hamburger had

renewed his lease for the Fine Arts theater (which has been renamed the Playhouse), for a long term of years; but it was not given out that the house had been turned over to Messrs. Hardy, Perry and Sheehan, who will give dramatic productions, exclusively, until April, 1917, when Mr. Hamburger will again present moving picture programs at the house.

* * *

"Civilization" is now being shown at the Oak Park theater, Oak Park, Ill., and will be given a run in the near future, in Evanston, Ill. The Oak Park theater is being taxed to its capacity nightly by eager crowds of people anxious to see Ince's great picture.

* * *

Another bomb outrage occurred early Saturday, October 7, in the rear of the Hillside theater, 1515 W. Sixty-ninth street, this city. Little damage was done to the theater; but the explosion created terror in the near neighborhood, the glass in many windows being broken. This explosion is also attributed to rivalry between the warring operators' unions in the city. At the recent meeting of the Illinois branch of the Motion Picture Exhibitors' League of America, held October 6, it was announced that a truce had been declared between the warring locals, and that all differences had been settled by a board of arbitration. It will be noticed that the recent explosion took place more than twelve hours after this announcement had been made.

* * *

"The Government in Action," the one-reel political film now being exploited by Sam Spedon in Chicago, was given a successful private showing to exhibitors and representatives of the press, at the Ziegfeld theater, Monday morning, October 9. Mr. Spedon announces that fifty prints of the picture have been ordered for Chicago, where they will be shown in local theaters. President Wilson and his cabinet are shown grouped and singly in these pictures, and the sub-titles quote the words of each on important issues in the present campaign.

* * *

H. A. Sherman and John Elliott, of Sherman-Elliott, Inc., arrived in the city Saturday morning, October 7, from New York, and left for Minneapolis the following evening. They came on specially to meet Wm. Sievers, of the New Grand Central theater, St. Louis, to dispose of the rights to Missouri for "The Crisis." Mr. Sievers paid a handsome price for the Missouri rights.

Mr. Sherman informed me that the Chicago offices of "The Crisis" will be opened during the week of October 16, and the location will be announced later in the World. Mr. Sherman passed through the city on his return to New York Wednesday morning. He will start his campaign for "The Crisis," in his western territory, in about three weeks from this writing.

* * *

"The Garden of Allah" was recently completed at Selig's Los Angeles studios, and Director Colin Campbell arrived in this city Wednesday, Oct. 11, bringing the films along with him. Mr. Campbell will be engaged for some time in cutting and trimming the film, and in preparing the subtitles.

The scenic effects in "The Garden of Allah" are said to be artistically noteworthy, bearing as they do a striking Oriental atmosphere. Many hundreds of people took part in the spectacular scenes, which include an attack on a caravan by Bedouins, in the desert. A thrilling sand-storm is another of the realistic secnes in the production.

Helen Ware, Thomas Santschi, Harry Lonsdale, Eugenie Besserer, James Bradbury, and Will Machin appear in the prominent roles.

* * *

The following programs have been announced at the prominent downtown theaters in Chicago for the ensuing week:

Studebaker—"Twenty Thousand Leagues Under the Sea" (Universal).

Ziegfeld—E. H. Sothern and Miss Peggy Hyland in "The Chattel" (Vitagraph).

Colonial—"The Birth of a Nation" (D. W. Griffith). Full houses are the rule for the big Griffith's film, since its reopening at this house.

* * *

Samuel B. Wringer, a retired lawyer, who gives his residence as Oak Park, Ill., was arrested Thursday evening, Oct. 12, in this city, on the charge of operating a confidence game. The charge was made by Miss Alma L. Kruger, of 4700 Winthrop avenue. She informed the police that she had given up a good position as a nurse, some time ago, to become a moving picture actress under Wringer's direction. It appears that Miss Kruger was not the only victim, as Wringer invited a number of other young women to buy stock at $100 a share, in return for which they were promised instruction, salaries and dividends. When Miss Kruger demanded part of her salary, no money was forthcoming until she got out a warrant. The police say that Wringer has been operating about six months, and that nearly 20 good-looking girls have purchased shares in his company.

* * *

A special performance of "20,000 Leagues Under the Sea" is announced for Saturday morning, Oct. 14, at 10:30 o'clock, at the Studebaker theater for the benefit of the many boys and girls who have been unable to secure seats during the week.

* * *

B. Grenelle, with his camera crew, is now operating near Cairo, Ill., on a special industrial contract secured by the Rothacker Film Manufacturing Co. Another camera crew under the direction of T. H. Miller is operating through central Illinois, taking moving pictures showing the result of public utility investments. Another camera crew under the direction of Wesley Smith is producing a large industrial picture in New York state, while Harry Birch with his crew is taking industrial pictures showing the grain industry in the state of Washington. Still another crew in charge of E. Linden is making a special allegorical photoplay in Chicago, while another camera crew in charge of W. B. Klingensmith is engaged in taking 10,000 feet of film showing the Virginia National Guard on the Mexican border.

Sales Manager E. H. Philippi, of the Rothacker Company, returned to Chicago Saturday, Oct. 14, after visiting the company's agencies at Rochester, Buffalo and Detroit.

* * *

Death of George F. Magie

Old-Time Film Man Passes Away in Chicago After Brief Illness—Had Many Friends in the Trade.

GEORGE F. MAGIE, prominently identified with the motion picture business of this country for the past eight years, died in a Chicago hospital at seven o'clock, Thursday evening, October 12, after a brief illness. The cause of death was given as a general breakdown. The deceased was forty-seven years old and leaves a widow and daughter. Mrs. Magie was with her husband during his illness and accompanied the remains to New York. The funeral services were held on Saturday, October 14, and interment was made at the family plot in Greenwood, Brooklyn, attended only by the immediate family of the deceased.

George F. Magie was born in Brooklyn and was educated in the schools of New York. In 1892 he went to Bordeaux, France, on a mission for the American Car and Foundry Company, in whose employ he was at that time. He remained in France for eight years, during which time he took a course in mechanical engineering and was a member of the construction staff which built the Paris and the London "tubes," as the subways in those cities are called. He was also employed in responsible positions on other railroad projects in England and the continent.

From France Mr. Magie made a trip around the world for his company, returning by way of San Francisco, and at another time he went to Australia for the same company, followed by a still further trip to France, where he remained for three years. Returning to New York he engaged in the motion picture business with Herbert Blache for the Gaumont Company and aided in exploiting the Gaumont Chronophone. He afterward assisted in the erection of the Gaumont plant at Flushing, N. Y., and later assisted Mr. Blache in the organization of the Solax Company and the building of the Solax plant at Fort Lee, N. J.

Shortly after this Mr. Magie was an important factor in the formation of the Film Supply Company, with which concern he remained until it dissolved, when he joined the Universal Company, at one time being the general manager of Universal City.

Upon leaving the Universal Company Mr. Magie went into business for himself and was engaged in the making of an important baseball picture at the time of his death. In this enterprise he was assisted materially by his brother, S. L. Magie, who has now taken up the unfinished work with the purpose of completing it as a sort of monument to the memory of the deceased.

It may be said of George Magie that few men in the motion picture business had a wider acquaintance in the trade or a better reputation or more friends than he. Few, if any, knew the business in all its branches better than he, and many, very many, will learn of his death with a sense of personal loss.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

TRIANGLE PRODUCERS RETURN TO THE COAST.

Griffith Brings "Intolerance," to Open at Clune's Auditorium —Sennett Back at Keystone—Ince at Culver City.

THIS week Messrs. Griffith, Sennett and Ince returned to Los Angeles; Ince and Sennett after a prolonged absence in the East. Mr. Ince went to New York last May with "Civilization" and Mr. Sennett went East about three months ago to make plans for a greater production of Keystone comedies. Ince and Sennett arrived on Tuesday, Oct. 3; D. W. Griffith came back on Wednesday, the 4th, from a flying trip to New York, where he had arranged for the premiere presentation of his mammoth production "Intolerance."

Mr. Griffith has returned to the coast to exhibit his big picture in Los Angeles and San Francisco. The famous Fine Arts producer was exceedingly happy and pleased with the wonderful reception given "Intolerance" by blasé New York. Said Mr. Griffith when interviewed by representatives of the press:

"I want to see what Los Angeles will say about my picture. New York thought it was wonderful. At least I judge so. Los Angeles, the home of motion pictures, will give me the final word."

Griffith is not flushed with the success of his picture. Somehow he gives you the impression that he knew it all along, that he was assured that the people would like it.

When Griffith talks about "Intolerance" and tells of the success it scored in New York it does not sound egotistical.

"Does 'Intolerance' mark the crest of the popularity of the motion pictures?" he was asked.

"No; it simply blazes the trail for something bigger."

Griffith said the same thing when "The Clansman" scored its success. He said it was but a stepping stone to something better. That something must have been "Intolerance."

"People say the pictures are on the wane."

"That is not true or logical," observed the master producer. "They turned away 4,000 people last week at the theater at which 'Intolerance' is being shown."

"Do you consider 'Intolerance' to be a far greater picture than 'The Clansman'?"

"The critics and the people say it is," he answered, and he smiled quietly as he said it.

"And what are you going to do now?"

"After 'Intolerance' is produced in Los Angeles," said Mr. Griffith, "I am going to some lonely spot where I can be all by myself and rest. I am going to do a lot of thinking and I must have rest."

"That thinking should result in something."

"I hope it does, but I cannot say now that I have plans for a new picture. I am going away to be alone where I can rest and possibly hit upon an idea for a new picture. But right now I am without a plan for the future.

"Los Angeles is certainly being advertised by 'Intolerance.' In New York the people say that Los Angeles must be a wonderful place because they know the picture was produced here, and they have seen the wonderful settings. They are an incredulous lot. They won't believe that we spend thousands of dollars to make the scenes for the pictures just as we want them.

"Mae Marsh, who is the star of 'Intolerance,' is the favorite in New York now. Everyone is talking about her. They have compared her to Sarah Bernhardt. One theatrical man sought to secure her services so that she could play a pantomime part in a production written especially for her."

"Intolerance" opens at Clune's Auditorium week beginning Monday, Oct. 16. The picture will be presented on the same elaborate scale as in New York, with a forty-piece orchestra and admission prices ranging from 25 cents to $2.00.

The production was shown in San Francisco at the Columbia theater Sunday, Oct. 8.

After exhibiting the large cities Mr. Griffith plans to put fifteen companies on the road to cover the rest of the country.

Interviewing Mack Sennett.

Mack Sennett, director general of the Keystone Film Company, was found a busy man, at his comedy plant, Tuesday afternoon, last week. Said Mr. Sennett, regarding the many rumors circulated about his company and the Triangle Film Corporation: "Keystone comedies will continue to be released by the Triangle Corporation—but unrestricted. In other words, any exhibitor can show Keystone comedies regardless of what program or pictures he may be using. This was found necesary owing to the enormous demand for Keystones by exhibitors using other than the Triangle service.

"To replace the Keystones on the regular Triangle program our organization will also make one-reel comedies in the future. So in this way the regular service to the exhibitor will not be changed.

"I am pleased to say the Triangle Corporation is in a more prosperous condition than ever and doing a greater volume of business, possibly, than any other two companies combined and I am most optimistic as to the future."

Mr. Sennett was asked about Mabel Normand's new picture and the policy of the Mabel Norman Feature Film Company conducted under his supervision.

"Miss Normand's picture," said Mr. Sennett, "will be ready for release in about ten weeks. She has been working on it for the past six or seven months and we feel quite confident as to its success. I believe it will be as good, if not better, than any of the pictures released up to the present time.

"Miss Normand has a splendidly equipped studio of her own and her company is well organized. Immediately upon the completion of her present vehicle she will begin working on another production. All of her pictures will be special feature releases, separate from any program."

Thomas H. Ince Back at Culver City.

At Culver City we found Thomas H. Ince, director general of the New York Motion Picture Corporation. Mr. Ince on his return from the East was warmly greeted by E. H. Allen, general manager of the plant, and hundreds of employees, including stars, players, cameramen, extras, and in fact the whole host of friends and co-workers. Mr. Ince has been away for five months, and he notes many changes at the big studio which is growing larger every day. He predicts that a new and greater era of prosperity will be here shortly in the moving picture industry.

Thomas H. Ince Greeting His Youngest Child, on His Return to Los Angeles.

That the public is not tiring of moving picture plays, but, on the other hand, is daily becoming more firmly attached to them, strikes the keynote of Ince's remarks concerning his

trip. He left the coast last May, primarily to direct the national showing of his peace spectacle "Civilization," but for the past two months has been devoting his time to directorial conferences affecting the affairs of the Triangle.

"Upon my arrival in the West," said Ince, shortly after his return, "I heard many rumors, absurd as they could possibly be, about this business. They even said that the industry is on the toboggan. I canot say too emphatically that they are absolutely without foundation. This talk about theaters closing all over the country is foolish, too. Of course the cry of the public is for good plays, and always will be, but that is what we are trying every day to supply. As for ourselves, we will continue to produce better and bigger pictures, our aim being to give the people the best that money and brains can create."

Among the many new things noted by the big producer at the studio was the mammoth laboratory which this week was opened for active work. This place has been in course of construction for the past six months, and its completion marks the end of building activities for some little time. It is occupied by a crew of forty-one men, working under the supervision of Al Brandt. In the future all Ince plays will be finished here. This building embraces two large dark rooms, one drying room, one projection room, one chemical room, one negative examining room, two negative cutting rooms, four positive examining rooms, four printing rooms, and one experimental room, in addition to the offices and other spaces such as refrigerating plant, distilled water plant, and so on. The capacity of the dark rooms is one hundred thousand feet of negative and three hundred thousand feet of positive per week. In the chemical storage room a full carload of drugs will be kept on hand at all times. This is quite an improvement for the big plant.

Early this week Manager E. H. Allen gave a party for Ince players and a few friends, at the big Barnum & Bailey circus which was playing here. The party motored to the lot, where a feast was provided by the cooks in the mess tent. Everybody ate circus food just like the boys that drive stakes and sew canvas. The unique feed was a real treat to the stars, and in fact everybody present enjoyed it. After dinner, the folks took a trip through the big tents, behind the scenes, and in the animal training quarters. Here Enid Markey, one of the popular Ince stars, was allowed to hold a young leopard cub.

Although Miss Markey has done some thrilling acts for the screen, she never worked with animals and it took some little persuading to get her to hold the young cat. However, she was brave and came out alive, but she said that she did not want to do "animal stuff" every day. Ince arrived home just a few days too late to attend this unique party, which broke up after the whole show had been seen.

EXHIBITOR INAUGURATES MORNING MATINEES.

Palace Theater Manager Starts Children's Special Shows During Morning Hours with Great Success.

Dr. H. B. Breckwedel, manager of the new Palace theater on Seventh street, has started a new showing of pictures. He has gone after the children's vote, and he apparently is to be unanimously elected by the kiddies as the best exhibitor in town. He is arranging special programs for them, to be shown at these morning matinees.

His first matinee of the early morning will be featured by "Rumpelstiltskin," a most wonderful fairy tale, as told by the cameras, if we remember, at Thomas H. Ince's plant. It was directed by Raymond B. West, if we are right. The program will have a Fatty and Mabel comedy, and another fun picture with Charlie Murray. Pictures will not be all for the children, for Dr. Breckwedel will engage an artist to appear, either a photoplayer, juvenile actor, or story teller, and the children will have a regular picnic with whoever comes to the theater to see them.

It is the idea that mothers will come downtown Saturday morning and leave their children at the Palace to see this clean and picked show while they do a little running around and shopping. The first week's experiment shows that the chances are very good for a permanent program of this kind. This manager is always trying something new that will make his house more popular than ever, and at the same time increase business.

* * *

Los Angeles Film Brevities.

William Pigott, former scenario editor with the American at Santa Barbara, was a visitor to the Moving Picture World office this week. Mr. Pigott is now free lancing and says that he is well satisfied with the way the many companies are buying stories. Many other scenarioists report the same conditions, due perhaps to the realization by the companies that stories are somewhat vital to the production of good pictures. Almost every editor that we have interviewed in the past few weeks desires stories from regular writers. Slowly but surely the great multitude of outside people who know nothing of the real film business are cutting down their labors and devoting their time to more profitable work. There is not an editor today in any studio who desires scenarios from outside persons who have not sold any stories. Recognized authors and other well-known writers are encouraged.

Mr. Pigott has just placed a five-reeler with Fox, which is being directed by Frank Lloyd, with William Farnum featured. It is called "The Higher Conflict" and is a full-dress story, Farnum having been changed from the rough western to the society brand. It is a self-sacrificing story, yet full of the red blooded material that the public demands of Farnum.

* * *

Up in Santa Barbara the Flying A people have formed a new club. Edward M. Langley was elected president of the Goodfellowship Association. P. G. Lynch was unanimously re-elected treasurer and the other officers elected were R. S. Stebbins, vice-president; Abe Molen, secretary.

The newly elected officers will name a committee of five to serve with the officers as an executive committee.

There will be a special meeting next week to form a committee to arrange for the season's entertainment.

* * *

Manager Charles Eyton, of the Morosco studio, announced this week that an amalgamation of the Pallas, Morosco, Famous Players, and Lasky firms had been put through.

Mr. Eyton received a telegram from Frank Garbutt, manager of the Pallas Pictures concern, who has been in New York for the past few weeks, stating that the amalgamation proceedings, which have been hanging fire for several months, have just been completed.

By the arrangement just consummated an interchange of actors, of scenario writers and even of studio and laboratory facilities, is made possible, thus increasing efficiency and convenience in the producing of pictures.

* * *

Manager Hoyt, of the Liberty theater in Long Beach, reports that C. Gardner Sullivan, author of "The Wolf Woman," "Civilization" and "Peggy," and Monte Katterjohn, one of the Ince authors, who wrote the "Captive God," "The Jungle Child" and a number of other successes, were in a party accompanying Miss Louise Glaum to this city recently from Culver City. Miss Glaum making two appearances at the Liberty theater. The film stars were brought over from the studio by automobile.

The Liberty theater was decorated with spider webs to heighten the effect and lend additional color to the vampire atmosphere of "The Wolf Woman," as played by Miss Glaum.

* * *

We all have heard of "The Power of the Press" but for once the power of the press has failed, or rather the newspapermen have been stumped. Last week several hundred of them, members of the Southern California Editorial Association, visited Universal City as guests of H. O. Davis, head of the big plant. They rode camels, drove sheep and cattle, frolicked before the camera, and even went forth into the lion's den, but not to shave the lion's beard. One stunt they did was to pull a tug of war with Charlie, the big elephant.

Universal Zoo's Big Elephant, Proving That He Has More Pull Than Southern California Editorial Association.

We got a picture of the tug and it was funny. First the men pulled old Charlie nearly off his feet, then he took a step—and the power of the press was dragged in the dust for thirty feet.

Douglas Fairbanks is in town having arrived after an exciting trip through the northern plains, where he and a party went gunning for all kinds of seasonable game. Doug said they scared some owls and that was about all, but that in the national reserve they were chased by bears and could not shoot the large number of deer they saw because of the reservation laws. Anyway he enjoyed the big outdoors for some time and looks hale and hearty and ready to start shooting at the Fine Arts studio. He left New York in a

Douglas Fairbanks Arrives in Los Angeles.

hurry when they told him to get ready for a picture. He said he did not want to work in the East, and that they could find him in California if they wanted to use him in any of the scenes. It is not known just what he will do, but it can be depended upon to be a cracking good picture if he plays in it.

* * *

At the Hollywood Kalem studio Ham and Bud, with their leading woman, Ethel Teare, are working industriously on a funny picture, the name of which is "The Donkey Did It." We got a snapshot of Ham and Ethel with their "limousine" going around the corner of the boulevard. This is a scream and ought to prove a good release. Ham is the driver and Ethel is his sweetheart. Ham wears his usual

Ham's Hay Motor Limousine.

mask in this picture. Recently he had to have a picture made with two faces on it, one himself, and the other Ham, because when Ham sent out his pictures to those who wrote for them, invariably they wrote back requesting one of "Ham." His makeup is so deep.

* * *

Al E. Christie, producer of comedies under the same name, says that he wants comedies from well-known writers. He pays well and desires only a meagre idea or a short synopsis. Get busy, you Mark Twains.

* * *

A company of players, headed by Vivian Martin, the popular screen star, has just arrived at the famous Empire Mine in Grass Valley, California, and is busily engaged in the filming of several underground scenes. Some of these scenes are being photographed six thousand feet below the ground under extreme difficulties. This is the first time in the history of motion pictures that scenes were ever filmed at this depth and some wonderful effects are expected for Miss Martin's new photoplay "The Right Direction."

* * *

Opening the season for municipal dances and giving added impetus to these affairs by elaborate plans for the initial event, the city mothers, headed by City Mother Aletha Gilbert, Mrs. Bret Harte Harris and our own Anita King, gave a municipal grand ball at Columbus Auditorium.

Prominent clubwomen assisted the city mothers in welcoming the youth of the city. Mayor Woodman and a number of city officials were present.

The grand march, the opening feature of the ball, was led by Chief of Police Butler and petite Fannie Ward, of the Lasky studio. Film folk who attended were: Marie Doro, Wallace Reid, Cleo Ridgely, Jack Dean, Elliott Dexter, Dorothy Davenport, Kathlyn Williams, Dustin Farnum, Myrtle Stedman, Winnifred Kingston, William Desmond, Enid Markey, Louise Glaum, Clara Williams, Dorothy Dalton, Frank Keenan, William S. Hart, Charles Ray, Harold Lockwood, May Allison, Dorothy and Lillian Gish, Mae Marsh, Fay Tincher, Al Christie, Billie Rhodes, Betty Compson, Harry Ham, Niel Burns, Myrtle Gonzalez, Clarke Irvine, Ella Hall, Ruth Stonehouse, Carter de Haven, Franklin Farnham. Mr. and Mrs. William E. Wing, Kenneth A. O'Hara, and Kenneth McGaffey.

The municipal dances will be a regular Saturday night event for the rest of the winter.

* * *

A new Triangle K-B picture in which Thomas H. Ince will present Frank Keenan as star, was begun this week, at the Culver City studios, under the direction of Walter Edwards. It is a story of a miserly old mill owner and his conversion to the cause of charity and optimism by the sweetness of a little child. The latter role will be handled by Thelma Salter, who has won fame by her many portrayals in Ince productions. Others in the cast are Gertrude Claire and Fanny Midgley. The Keenan vehicle was written by C. Gardner Sullivan, the well-known scenario author who has turned out the majority of Ince's successes on the screen.

* * *

Jane Bernoudy has named her car. Out of four hundred replies to her appeal to her film friends, she has selected the name "Ambrose." Nobody knows just why Miss Jane selected this name. Even Jane herself offers no bona fide reason.

Miss Bernoudy is now planning to hold another of her celebrated "receptions," at which "Ambrose" will be host to all of the mobiles of the motion picture colonies around the city.

* * *

At Corona the Majestic theater, which was owned by E. J. Genereux, has been sold to John D. Wend, of Los Angeles, who will make some changes and improvements.

* * *

At the ever busy Lasky studio, Thomas Meighan, leaves for New York immediately upon the completion of "The Silent Partner," in which he appears as leading man for Blanche Sweet, under the direction of Marshal Neilan. Mr. Meighan will in the future carry out his photo-dramatic activities at the Eastern studio.

* * *

Walter Stradling, better known as the trans-continental photographer, is back again. Stradling was sent East to photograph at the Eastern studio, worked there a few days, was sent back to the Western studio, came into the studio and was handed a telegram to report immediately in New York. Arriving there he worked a month photographing Mary Pickford and has now returned once again to the Lasky fold.

* * *

Betty Schade lost a perfectly good role this week when it was found that her eyes were too blue to carry the characterization desired, that of a Spanish beauty. Poor Betty!

* * *

House Peters, the well-known and popular star, has arrived in town. He came West from New York, stopping over in Chicago, where he visited the film men. He also stopped over in San Francisco, where he visited many old time friends. Mr. Peters will start work next week at the Morosco studio on either a light comedy, or else a good, straight drama. The girl who will play opposite has not as

yet been selected. Mr. Peters reports the film business as being good along the line with the many exhibitors he saw, and says that he is glad to be back in the West again. It will be remembered that House Peters played the leading role in "The Great Divide" produced by Edgar Lewis and released as a big feature by Lubin.

* * *

Clyde De Vinnea, cameraman for the New York Motion Picture Company, and the popular vice-president of the Crescent Bay Motorcycle Club, is lying in the Culver City hospital of the company badly injured as the result of a collision between his motorcycle and an automobile, while he was on his way to work.

Among other injuries, De Vinnea sustained such a severe laceration of the knee that it was necessary to take several stitches.

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E. A. Kaufman, free-lance scenario writer, came down to Los Angeles from Santa Barbara last week to accept the order for a feature script which he wrote and returned within a week.

* * *

Frank Borzage has gone to Salt Lake City for a two-weeks visit with his mother. Borzage has just completed the five-reel feature, "Immediate Lee" at the American studio. He is responsible both for its direction and title-role.

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It sounds like a "Preparedness" picture, the Christie comedy now in production by Directors Al Christie and Horace Daveys, its title being "Tramp, Tramp, Tramp." It merely refers, however, to the species hobo, and Billie Rhodes and Harry Ham are living in makeups of this variety at present.

* * *

In Long Beach the first day Jackie Saunders started keeping house, Bruce Smith, Balboa's clever character actor, made up as a "bo" and presented himself at Jackie's kitchen door. He had learned before hand, by collusion with Eddie Saunders, Jackie's brother, that the fair "housewife" was in her kitchen baking strawberry pies. Jackie answered Bruce's insistent knock and listened sympathetically to his story. Then she invited him into the kitchen, prepared a big "feed" for him with her own fair hands, gave him a dollar and one of Eddie's best suits of clothes.

* * *

Marie Mosquini, the pretty secretary at the Rolin studio, went downstairs the other day to see a picture run in the projection room, which is in the basement. Owing to a sharp turn in the steps, and a darkened hallway, she tripped and fell to the bottom of the stairs, spraining her ankle. Now she is hobbling about on one foot waiting for the painful swelling to go away. You don't need to work in pictures to get hurt.

* * *

Bert Bracken, ex-Balboa feature director, but who has been lately with Fox in the East, returned to the coast this week for a vacation and a long rest before returning to the Atlantic seaboard to produce some more big ones.

* * *

William Clifford, who is with Otis Turner's Fox company, is playing a big part in "The Pedigree," which is a feature production nearing completion. Turner will next do a Hawaiian story and Billy will play in this. He spent seven months one time in Honolulu and knows Waikiki Beach like we know New York. George Walsh and Turner watched Billy endeavor to demonstrate the hula-hula dance, but their laughter stopped Billy from going further.

* * *

Frank D. Ormston, head of one of the technical departments at Universal City, is out from the hospital where he went through a siege of appendicitis. His operation was one of the best ever made at this place, and he was out and driving his car in record-breaking time.

* * *

Sid Grauman, manager of the San Francisco Empress theater, is in town to close a few business deals, including the taking over of the Majestic theater here for twelve weeks, where he will show "Midnight San Francisco," a production of his own composition in sixteen scenes. He is taking north some films which he will run in the Exposition City.

* * *

On a recent Saturday evening a large number of photoplay and business men of Hollywood gathered together at the Hotel Hollywood to enjoy a light feast and dance, and to talk over plans for a club to be known as the Hollywood Players' Club. Although Wallace Reid, always in the limelight when it comes to organizing, or disorganizing clubs, was scheduled to act as chairman, he had gone to San Francisco to attend some sort of a theater opening under the auspices of the Paramount, so James Young, one of Lasky's directors, took the stand and pictured a wonderfully beautiful club. He even built a pool and had the tired and dusty players swimming in the mirage of water. The kitchen and lemonade buffet were all fitted up, and we could even see a colored servant bringing us a hearty evening meal—in the new clubhouse, which is to cost about fifty thousand dollars. Many people spoke, all favorably. H. M. Horkheimer told a few hard business facts in connection with leasing, building, and loaning. It is not so easy as it seems to be. We have seen the old Photoplayers Club tossed upon the rocks and later when we helped try to organize a new and similar club, we saw the interest flare up at the start, then sadly watched it smolder into ruin. But were it possible, the present combination ought to put a good club through to success, and we need one. Here's one that is willing to bruise his shoulder putting it against the wheel of progress.

* * *

Down South at San Diego the Pollard players have built a small temporary studio near their own big plant. This is used for scenes in a south sea island for the picture "Miss Jackie of the Navy," which features Margarita Fischer as the pretty heroine. In this episode she handles a giant python and believe us, it is quite some job. A few exciting scenes were made last week in the native village where the handsome captain, played by Jack Mower, is about to be lowered into the python's pit. The girl, disguised as a bluejacket, climbs a tree and throws her ammunition into the sacrificial fire, the exploding cartridges putting the natives to flight. Some good scenes were made in this temporary studio. The python was from the studio of the E. & R. Jungle Film Co.

* * *

William Farnum's return to work at the Fox studio was welcomed by a dinner at the Alexandria Hotel at which were present a number of members of the Fox Company, including A. Carlos, Oscar Apfel, Otis Turner, Raoul Walsh, Reed Heustis and George Walsh. Of course William was on hand, and he, as only he could do, did a speech.

* * *

At Redlands, the Empress theater, under the management of Messrs. Stewart and Ehrmann, is being overhauled and improved. The outside of the big house has been repainted and decorated, while the interior has been tinted and ornamented and improved by the addition of a disinfecting system and a new Photoplayer. Two new projection machines were also installed. These live managers, who run the Grand theater, have closed it as a picture house, and will improve it before reopening it as a vaudeville theater.

* * *

Vola Smith, the little Universal leading woman, drove on a short vacation to Santa Barbara. She said she averaged thirty-five miles an hour most of the way, then shut down to twenty-five, and promptly was arrested and fined exactly twenty-five dollars. Hereafter soft pedal, she says.

* * *

Recently "Big Bill" Russell, the popular Flying "A" leading man, entertained a couple of score of prominent persons at his ranch in Santa Barbara, then toted them off to the hills to enjoy a barbecue in the open. Among the guests were V. R. Day, representing the Essanay Company; Mabel Condon, of the Exchange, which bears her name, and many players from the American studio, including E. A. Kaufmann, Rena Rogers, Vola Smith, Albert Russell, Charlotte Burton, Frank Borzage, Harvey Clark, George Ahern, Clarence Kolb, May Cloy, and George Sargent. Russell is always a most gracious host and certainly can turn out a "party" fit for the best of us.

* * *

John Ince, director general of the newly organized Premier Film Company, who will film "The Planter" in South America, accompanied by his cast, which is a notable one, headed by Tyrone Power, Lamar Johnston, Edyth Sterling and others, has departed the United States, having left Los Angeles last Monday afternoon. Carlyle Robinson, former publicity man for Horsley, accompanied the troupe.

* * *

Henry Otto, producer of Yorke-Metro features, under the management of Fred J. Balshofer, with May Allison and Harold Lockwood as his stars, has returned to the acting game, for in "Big Tremaine" now under course of production, Otto plays a small but important part. Before becoming a big director Otto used to be one of the most superb, if you care to call it that, of villains. Anyway he was a good character, and this bit of acting makes him homesick for the old days.

Coming "Grant" Episodes

Kalem Working at Top Speed on New Series—Praise from Exchange Managers.

FULL speed ahead is the word on Kalem's new series "Grant, Police Reporter," which makes its bow on October 20 with the release of "The Code Letter." The finishing touches have already been put to the second episode "The Missing Heiress," while Kalem has announced the plans for many of the releases to follow in this one reel series featuring George Larkin and Ollie Kirkby.

Friday, October 27, is the release date for "The Missing Heiress." Work has now started on the third episode, "The Pencil Clue," which is scheduled to be issued on Friday, November 3. In this episode of Robert Welles Ritchie's stories, George Larkin, as Tommy Grant, police reporter of The Chronicle, unravels a puzzling murder mystery. The "thrill scene" that comes as the climax of the single reeler shows Dare-Devil Larkin leaping from the first story window of a building into the tonneau of a speeding automobile.

The week following, on November 10, Kalem lists "The Rogue's Pawn," as the "Grant" episode. In this release Ollie Kirkby is given one of the strongest roles afforded her in the series. Larkin, in the title role, undertakes to expose a powerful gambling clique that is using the police commissioner's own daughter as a shield for its operations. A spectacular fire comes as the climax, while one of the many thrilling scenes shows Larkin climbing hand over hand across a wide areaway on a telephone wire which breaks under his weight and catapults him into the flames.

Robert Ellis, William McKey, G. Chira, Arthur Albertson and Mary Taylor-Ross are others who will be seen in the action of these episodes of the Kalem series. The productions are being made at the Jacksonville studio under the direction of Robert Ellis.

Pre-release showings of the first episode, "The Code Letter," are being given to exhibitors throughout the country at all the General Film exchanges and many letters of praise have been received at the Kalem offices. A sample of the opinions received is the following from Manager G. T. Ames, of the Philadelphia office of General Film, following the receipt there of a print of the second episode, which is also being rushed to the exchanges for pre-release showings.

"Yesterday we received the second episode of 'Grant, Police Reporter,'" he writes, "and it certainly did not suffer by comparison with the first episode. We showed the picture to the Moving Picture Editor of one of the daily papers here, and he was very enthusiastic. The consensus of opinion of all that have seen either one or both of the first two episodes is that there has never been so much action, so many thrills, and such really good stuff packed into one reel before. The newspaper representative was frank in saying that there was enough meat in 'The Missing Heiress' to make a five-reel feature."

Fox Picture Presented

"A Daughter of the Gods" Given Its Initial Showing at Lyric Theater, New York.

THE first performance of William Fox's spectacular motion picture fantasy, "A Daughter of the Gods," took place Tuesday evening, October 17, at the Lyric theater, New York. Second in interest only to the production itself is the accompanying score by Robert Hood Bowers, who will direct an augmented orchestra for the occasion.

The William Fox Company of players went to Jamaica, West Indies, in August, 1915. The exteriors, marines, waterfalls, pageantry and battles of "A Daughter of the Gods" were staged in and around Kingston. The picture was finally completed in September of the following year and measures ten reels or 10,000 feet in length. Motion picture experts are of the opinion that "A Daughter of the Gods" is one of the most costly and most numerously peopled pictures yet created, the cost of the production having reached to seven figures and employed no less than 20,000 persons all told.

Probably no other player than Miss Kellermann could have met the requirements as the leading role called for. Astonishing virtuosity is said to be displayed by her as an actress, dancer, swimmer, diver, fencer and acrobat. Other principals in the excellent company include Stuart Holmes, Jane and Katherine Lee, who have the parts of little babies of the sea, and others. The mermaids were all played by American girl swimmers, to say nothing of the thousands of natives used in the mob and battle scenes with which the picture abounds in picturesque confusion.

"A Daughter of the Gods" will be presented at the Lyric theater twice daily including Sunday beginning at 2.15 and 8.15. A critical review will be printed in the Moving Picture World next week.

"THE GARDEN OF ALLAH" COMPLETED.

"The production of 'The Garden of Allah' has been completed by Colin Campbell," said Mr. Selig in a recent interview. "The drama faithfully follows the book in every detail

Helen Ware Ready for a Scene for "The Garden of Allah."

and the production is the most elaborate and expensive we have ever made. Many scenes not easy to obtain were filmed, many extra properties were used, not counting camels, Arabian horses, equipment for caravans and costumes for several thousand people. 'The Garden of Allah' presents some very fine acting. Miss Helen Ware, particularly, arises to emotional heights rarely seen on the stage or screen. She is ably supported by Thomas Santschi, as 'Boris,' Eugenie Besserer, Harry Lonsdale, James Bradbury as 'The Sand Diviner' and others. The street scenes in the oasis of the Sahara desert are faithful and the bazaars, mosques and street scenes are massive.

"A desert sandstorm will be found full of startling realism. The wind arises and sand comes in sheets, caravans scurry for shelter, tents are blown down, in fact it is a most vivid picture. An attack by Bedouins on a caravan makes an exciting spectacle.

"I have no hesitancy in praising 'The Garden of Allah' and am firm in the belief that it will find instant admiration and popularity."

SIX NEW BRANCHES FOR INTERNATIONAL.

J. K. Burger, assistant general manager of the International, has arranged for opening branches in the following additional cities: Cleveland and Cincinnati, Ohio; Seattle, Wash., which will cover all of the Northwest; Kansas City, Des Moines and Omaha. The International already has branches of the New York headquarters in Chicago, Boston, Philadelphia, Washington, Pittsburgh, Atlanta, St. Louis, Los Angeles and San Francisco. In addition it has agencies in Buffalo, Albany, New Orleans, Kansas City, Minneapolis, Indianapolis, Detroit and Salt Lake City.

The opening of two offices in Ohio and the Northwest by the International is of particular importance and means that the concern is to make a determined fight for business in these districts.

GIACHINO BUILDING ANOTHER THEATER.

A. Giachino of Cobalt, Ont., is building another moving picture theater there. Mr. Giachino is an experienced picture man, and is probably the oldest man in point of connection with the industry in Northern Ontario. He opened the Bijou in Cobalt in March, 1910, and has operated this house with considerable success. In 1914 the New Grand was opened by Mr. Giachino. This house is also in Cobalt. The screen in the new house which Mr. Giachino is building will be situated in the front at the back of the main entrance.

J. A. KENT'S FATHER DIES.

The many friends of J. A. Kent, general press representative of the Great Northern Film Company, will be sorry to hear of the death of Dr. I. Kent, his father, who died in Budapest, Hungary, on August 28. Mr. Kent, because of the existing war conditions, has only heard of his loss now.

Week's Work in Fox Studios

"Romeo and Juliet" Overshadows All Other Activities, But There Are Others in the Making.

ALTHOUGH several photoplays are in work in William Fox's Eastern and Western studios, interest centers now in the coming production of "Romeo and Juliet," with Theda Bara in the role of the fair maid of Verona. The Fox picturization of the great play is magnificent in settings and lavish in costumes, but accurate throughout. Weeks were spent in arranging for precision in technical detail, before J. Gordon Edwards, in charge of the direction, talked, coatless, to the entire cast, preparatory to the screening.

The film will be exhibited to the public for the first time, at the Academy of Music. The picture version of the tragic love story requires seventy minutes in unreeling. Harry Hilliard will play opposite Miss Bara. Others in the cast are Glen White, Walter Law, John Webb Dillion, Einar Linden, Elwin Eaton, Edwin Holt, Alice Gale, Victory Bateman, Helen Tracy, and Jane and Katherine Lee. Miss Gale has the role of the nurse—a part which she had for many years in the legitimate. Victory Bateman, as Lady Montague, appeared with Edwin Booth during several seasons.

Einar Linden, who portrays Paris, made his stage debut at the age of eleven in the title role of "Little Eyolf," Ibsen's famous drama. The Norwegian poet was present at the first performance and summoned the youthful Linden to his box to congratulate him personally on his fine interpretation of Eyolf.

On the Pacific Coast, George Walsh began another photoplay, most of which will be photographed on an island. The story is brimming with adventure, and a strong cast has been engaged for the picture, among others, Herschel Mayall, William Burress, Harry De Vere and William Clifford. Otis Turner is directing.

Mr. De Vere has just returned to Fox films. After nearly twenty years of stage experience he entered the silent drama, and eventually joined William Fox's forces. His first picture was "Battle of Hearts." Then followed "The Man from Bitter Roots," "The Beast," and "The End of the Trail."

Gladys Brockwell has been selected as the star of Oscar C. Apfel's tenth production for the Fox films, and William Farnum will soon begin work in a photoplay with a silk-hat role. Mr. Farnum is probably reaching for his cane and gloves at this moment.

Nearer home, John Reinhard will play the "heavy" in June Caprice's new picture for William Fox. Mr. Reinhard defies tradition. He is bound that he will depict a sculptor villain for the camera, without resorting once to the aid of a Windsor tie. Mr. Reinhard is a New Yorker born, and went to Public School No. 67 before high school and college. This school is just two doors from the Fox offices in Forty-sixth street.

In the original production of "Madame Sherry," Mr. Reinhard sang the famous "Every Little Movement." Now he puts theory into practice by acting in the movies.

GAUMONT TO RELEASE NEW SINGLE REEL.

With the initial issue of "Mutual Tours Around the World" November 7, the Gaumont Company offers exhibitors the fourth weekly single-reel release from its studios. The new pictures will be primarily scenic in their nature, but there will also be characteristic views of foreign industries, methods and customs. This now fills the one gap in the list of Gaumont single-reels, and firmly intrenches the company in a field that it is making deservedly popular through the excellence of its pictures.

"Mutual Tours" will regard as its own province any country other than the United States and its possessions, these being pictured in the entertaining "See America First" series. Through its affiliations with the Gaumont parent house in Paris and its branches all over the world, the American company can offer foreign pictures that an exhibitor could not hope to secure elsewhere.

The Gaumont Company is satisfying the demand for single reels that are more than "fillers." The natural desire of people to visit the out-of-the-way, picturesque places of the world as well as the more renowned cities will be gratified by "Mutual Tours." This weekly release will give not only views such as a traveler would glimpse, but also more intimate pictures of national life. If the authoritative and interesting articles about foreign lands found in the National Geographical Magazine could be transferred directly to the screen, they would represent the aim of the Gaumont Company in selecting and editing subjects for "Mutual Tours Around the World."

Good Report From Kleine Exchanges

General Manager Smith Swings Around the Circuit—Sees General Business Picking Up.

M. E. SMITH, general manager of the George Kleine Exchanges, now distributing the product of Kleine-Edison-Selig-Essanay studios, has returned to Chicago from a swing around the circuit of exchanges and reports large business being done on "Gloria's Romance," the motion picture novel featuring Billie Burke.

"Some exceptional advertising ideas are being developed by the exchange managers and the exhibitors," remarked Mr. Smith in speaking of his trip. "Down in Ohio I found one good sized town in which Billie Burke is on everyone's tongue. Inquiry developed the fact that the enterprising theater manager, acting upon a suggestion of the exchange manager in that territory, has provided a number of grocery stores in the vicinity of his theater with paper bags of the usual grocery store variety. On each bag is printed 'Trade at Blank's Grocery and don't forget to see Billie Burke in "Gloria's Romance" every Tuesday night at the Pastime theater.' Every housewife for blocks around is reminded of the feature attraction daily, and the result is plainly evident at the theater, which is playing to capacity business on the nights that Billie Burke is presented on the screen.

"The handling of the Kleine-Edison-Selig-Essanay feature attractions are bringing many new customers to the exchanges for the Burke novel," continued Mr. Smith. "In one territory alone, more than a hundred new patrons have been secured and of this number nearly half are using the 'Gloria's Romance' picture to complete their evening's program, running Billie Burke as a companion feature to one of the five-reelers from the regular Kleine-Edison-Selig-Essanay Service."

Speaking of business as a whole in the territories recently visited by him, Mr. Smith declared that beyond doubt the fall season had opened up with more promise of success than any similar period in late years. He finds the people in the whole territory more prosperous than they have been for some time and exhibitors everywhere are reporting good business, an increased interest in pictures and a demand on the part of their patrons for the very best in the way of entertainment.

ARTCRAFT DISTRIBUTING PLANS.

Hoyt G. Morrow, formerly representative of the General Film Company in New Orleans, has been appointed manager of the Dallas exchange of Artcraft Pictures Corporation, distributing Mary Pickford productions. Mr. Morrow succeeds John J. Rotchford, who has resigned to devote himself exclusively to enterprises which were forming when the Artcraft organization was effected. As he is thoroughly familiar with Texas, southern Oklahoma and Louisiana west of the Mississippi through his experience in New Orleans, Mr. Morrow is expected to keep several prints of "Less Than the Dust" busy in that section after November 6, the date Mary Pickford has announced for the release of her first Artcraft production.

The New York exchange has already outgrown the original quarters assigned to the manager, Arthur G. Whyte, and Charles S. Goetz, his assistant, and they are now installed in spacious new offices on the seventh floor of the Godfrey Building, 729 Seventh avenue.

Al. Lichtman, general manager for Artcraft, spent several days last week in Philadelphia and Pittsburgh with B. C. Cunningham and Samuel Plame, the respective exchange managers. Mr. Lichtman reported that the bookings of these branches were a sure indication that the state of Pennsylvania would contribute its share to the formidable list of exhibitors that all the managers in the United States and Canada are constantly increasing.

MARINO OPENS PORTOLA THEATER.

On October 4 the Portola theater in F street, Eureka, Cal., was opened. It is owned by Pietro Marino, a talented violinist. It is reputed that the Portola is the first of a chain of high-class moving picture theaters to be opened by Mr. Marino on the Pacific Coast. The Portola is a pretty theater, and is up-to-date in its construction. Joseph Curcio is manager of the house.

CHAS. E. WESTON'S ADDRESS WANTED.

The moving picture department of the 101 Ranch, Inc., Bliss, Okla., desire the present address of Charles E. Weston. He was with Mr. Ince some time since when the 101 Ranch outfit was in California in moving picture work.

Stars with General Film

A Long List of Screen Favorites Will Appear in Releases of the Week of October 23.

GENERAL Film Service calls especial attention of exhibitors to the notable stars appearing in its program October 23-28 inclusive. There are twenty-eight in all, as follows: Robyn Adair, Virginia Kirtley, Shirley Moore, Huntley Gordon, Mary Pickford, Richard Travers, Marguerite Clayton, "Ham" and "Bud," Ethel Teare, Henry Murdock, Mae Marsh, Harry Myers, Rosemary Theby, Marin Sais, True Boardman, Babe Hardy, Raymond, McKee, Kate Price, Marie Empress, George Larkin, Ollie Kirkby, "Pokes" and "Jabbs," Richard Travers, John Cossar, Helen Gibson, Frances Benedict, Thomas Commerford, Tom Mix, Victoria Forde.

It will be noticed that there are two new stars featured in General Film Service during the week referred to, in the presence of Kate Price and Raymond McKee, the former widely known for her intelligent, clever work with Vitagraph and Triangle, and the latter for his excellent exhibitions with Edison. These names ought to add strength to General Film Service. They are featured in Vim comedies and will be seen in General Film Service hereafter each week.

"Out of the Shadows," a two-part Selig drama, will be the first picture shown. "Paradise for a Day" will round out this picture to two reels, in which Robyn Adair and Virginia Kirtley are featured. This will be followed by a Vitagraph one-reel comedy, "Trouble for Four," with Shirley Moore and Huntley Gordon as fun makers. All the news of the world will then be pictorially shown by the Selig-Tribune and the day's program will be closed with "Friends," a Biograph reissue with charming Mary Pickford, heroine.

The next day Essanay's two-act drama, "Borrowed Sunshine," with Richard Travers and Marguerite Clayton, will head the list. Then will come a Kalem comedy in one reel, "The Bogus Booking Agents," presenting "Ham" and "Bud," Ethel Teare and Henry Murdock. "The Battle at Elderbush Gulch," a drama in two parts, reissued by Biograph, with Mae Marsh in the title role, will be the final picture for that day.

Essanay leads the list again Wednesday, October 25, when the fable of "The Throbbing Genius of a Tank Who Was Encouraged by Her Folks Who Were Prominent," a one-reel comedy based on a George Ade story, is shown. This will be followed by a Vim comedy, "Green Eyes," featuring Harry Myers and Rosemary Theby. Then will come the twelfth episode of Kalem's "The Girl from 'Frisco," "The Harvest of Gold," with Marin Sais and True Boardman, as heroine and hero.

Selig-Tribune pictorial news will have the spot light Thursday, October 26, aided by a Vim comedy, "A Maid to Order," with the new stars, Kate Price and Raymond McKee, supporting Vim's widely known comedian, Babe Hardy.

A Knickerbocker Star Feature, "The Chorus Girl and the Kid," a two-part drama, heads the list for Friday, October 27. In this, talented Marie Empress is featured. Then will be shown "The Missing Heiress," the second episode of Kalem's new series, "Grant, Police Reporter," in which George Larkin and Ollie Kirkby have the stellar roles. A Vitagraph comedy, "Betty's Affair," and a Vim one-reel comedy, "The Frame-Up," with "Pokes" and "Jabbs," will close the program for that day.

Saturday, October 28, will be ushered in with "It Never Could Happen," an Essanay comedy-drama in three acts, with Richard Travers, John Cossar, Frances Benedict, Thomas Commerford and Anna Mae Walthal. "The Lost Messenger," an episode of Kalem's "Hazards of Helen Series," with Helen Gibson in the titular role, will be the next picture shown, and the week's program will be closed with a one-act drama, "A Close Call," featuring Tom Mix and Victoria Forde.

STEVE BARTON ENGAGED BY BALSHOFER.

Steve Barton, perhaps the best known assistant director in the Los Angeles film colony, has been engaged by Fred J. Balshofer, general manager of the Metro-Yorke Film Corporation. Barton first came West with Fred J. Balshofer seven years ago, in the primitive days of the New York Motion Picture Company, when they were producing the Bison and 101 Miller Brothers' Ranch pictures. It was at this time that he was first introduced to motion pictures. Until recently he was prominently affiliated with Mack Sennett's Keystone studio. Barton will start work on the Metro-Yorke picturization of Harold MacGrath's "Pidgin Island" which presents Harold Lockwood and May Allison in the stellar roles. The latter co-starring team are still at work on "Big Tremaine" based on the novel of the same name by Marie Van Vorst, soon to be released on the Metro program.

Regent of Albany Opens

S. Suckno, Well-Known Film Man, Has One of the Finest Picture Houses in the Capital District.

ONE of the events in the moving picture world of the capital district occurred on Saturday, October 14, when the new Regent theater was opened at Albany. The Regent theater is justly considered one of the finest and best equipped houses in the capital district, combining in a happy degree the qualities of elegance and comfort. The opening was a great success in every way, the house being crowded to capacity from the very moment the doors were thrown open to the public. A gala performance was presented, accompanied by first class music. The new Regent has the atmosphere of success and prosperity.

S. Suckno.

S. Suckno, the owner of the new Regent, is one of the oldest film men in the business. He is the owner of two of Albany's well-known theaters, the Whiteway theater, 156 South Pearl street, and the Parkway, 453 Madison avenue. Mr. Suckno is widely known among exhibitors in the capital district, having been connected in a prominent way with exhibitors organizations both in the city of Albany and in the State generally. He has opened special booking offices at 156 South Pearl street, where he will represent some of the best feature companies. He has made splendid connections with prominent concerns. The field in and around the capital district is most promising to the booker who has good offerings back of him.

Kohn Wants the Best Productions

President of Consolidated Film Corporation Says Nothing Is Too Big for Him to Handle.

MARION H. KOHN has been in New York these last few days looking over the field and in quest of big productions—better than program features, with which to keep his great exchanges in California busy. Mr. Kohn is the president of the Consolidated Film Corporation, of 114-16 Golden Gate avenue, San Francisco, and with a branch at Los Angeles. Quitting the business of an importer and exporter some four or five years ago, Mr. Kohn associated himself with the hustling young film magnate, Sol Lesser, and then became the responsible manager of the Pacific Coast branch of Warner's Features. Association with P. P. Craft and the Apex led to his buying this latter concern and finally he entered into business for himself, founding the Consolidated Company, with the financial support of leading Los Angeles bankers.

NEW COMPANY MAKING CARTOONS FOR PATHE NEWS.

The Pathe News has recently been publishing some very clever political cartoons which have aroused considerable interest.

These cartoons were made under the Bray patents by the Cartoon Film Service, Inc., a new corporation, which has in its employ some of the ablest cartoonists in the country. The Pathe News will be regularly supplied with the product of their studios. At a meeting last week Watson D. Robinson was elected president, John C. Terry, secretary, and Henry D. Bailey, treasurer of the new company.

Mr. Terry, who came here from the west to direct and manage Cartoon Film Service, is a "native son." He has been a newspaper cartoonist for sixteen years, during which time he has seen service on the San Francisco Call, the San Francisco Examiner and the St. Paul Dispatch. As far back as 1912 he was making animated cartoons.

Universal Program Releases

Delightful Variety of Entertaining Subjects—Features, Serials and Fillers for the Week of October 23.

THE Black Sheep of the Family," one of the strongest plays yet put out under the Red Feather brand, will be released on October 23 in five reels. Francelia Billington and Gilmore Hammond play two of the leading roles while Jack Holt, Mina Jeffreys, Hector V. Sarno, Mrs. Jay Hunt, Norton Hammond, and Paul Byron also are featured in prominent parts. "The Black Sheep of the Family" was written by Frank Wiltermood and was produced by Jay Hunt.

During the week of October 23 the eleventh two-reel episode of "Liberty," the Universal Special serial, will be released with Marie Walcamp, Jack Holt and Eddie Polo in the principal roles. The tenth episode is entitled "Human Targets" and was written and produced by Jacques Jaccard. Supporting the principals are L. M. Wells, Bertram Grassby, Neal Hart, Maude Emory and G. Raymond Nye.

On October 23 "The Bar Fly," a Nestor comedy, featuring Eddie Lyons, Lee Moran and Priscilla Dean, will be released. This Nestor was produced by L. W. Chaudet from the scenario by V. Kirtley.

The following day, October 24, the Universal Special, "Society Hypocrites," a three-reel society drama featuring Ben Wilson and Neva Gerber, will be released. "Society Hypocrites" was written by Willis and Woods and was produced by Ben Wilson. Charley Perley, Helen Leslie, Joseph Girard, F. MacQuarrie, Mina Cunard, Edward Cecil and William Welsh also play important roles in the production. The title of the Special one-reel Victor which will also be released on this date has not yet been announced.

On October 25th "A Rural Romance," a two-reel L-Ko comedy, will be released. Lucille, the girl who creates all the fun, is played by Lucille Dutton, and Bill Bevan, Dick Smith and J. Russell Powell also take important parts in the fun stampede. On the same day Professor Ditmar's educational "An Alligator Hunt," is released. Number 43 of the Universal Animated Weekly with views of President Wilson and Candidate Hughes also is scheduled for its first presentation on this date. The title of the Special Laemmle which will be released in one reel on October 25 has not yet been announced.

"The Narrow Creed," a two-reel human interest drama, will be released under the Big U brand on October 26th, with Murdock MacQuarrie and Edyth Sterling in the principal roles. W. L. Rodgers, Arthur Moon and Mrs. Jay Hunt also play prominent parts. "The Narrow Creed" was produced by Jay Hunt from the scenario by Ben Cohn. On the same day, October 26, Windsor McCay and his trained Jersey skeeters, will buzz around the screen. McCay is engaged by a professor to depict the ruthless ravages of the Jersey cow kidnappers and later a visit is made to a moving picture studio where McCay sees his scientific film run off on the screen. The title of the Special Imp one-reel release due to be released on this date has not yet been decided.

Thomas Jefferson and Irene Hunt are featured on October 27 in the two-reel Imp detective drama, "Through Solid Walls," produced by Walter Morton from the story by Tarleton Winchester, which was scenarioized by E. J. Clauson. Marc Fenton, Peggy Custer, Jay Belasco and Lou Short play important roles in the production. On the same day Kingsley Benedict and Gretchen Lederer play the principal roles in "A Price On His Head," a Big U drama produced by Ben Horning from the story by Robert Davis which was scenarioized by Bess Meredyth. E. P. Evers and Tom Webber play important roles in the production. The day's program closes with Ernest Shields in the Victor comedy, "The Plumber's Waterloo," written and produced by R. M. Donaldson from the story by Harry Depp. Harry Depp plays the role of Michael J. Madden and Andrew Arbuckle and Eileen Sedgwick also take part in the funmaking.

On October 28 Jack Holt and Lucille Younge co-star in "The Better Man," a Bison two-reel drama of the woods which was written by Ben Cohn and produced by Jay Hunt. Jack Nelson and Albert MacQuarrie appear in support of the principals. On the same day William Franey and Gale Henry lead the cast in "A Crooked Mixup," a Joker comedy in one reel produced by W. W. Beaudine from the story by W. M. Baker which was scenarioized by Charles J. Wilson, Jr. Milburn Moranti, Charles Conklin and Lillian Peacock also assist in the crook comedy. There will be no Laemmle release on this date.

The last day of the week, Sunday, October 29, sees the release of "The Moving Finger," a one-reel Rex drama featuring Lee Hill and Maud George. "The Moving Finger" was produced by Director Donald McDonald from the story by Constance Crawley and Arthur Maude. Paul Byron and E. P. Evers appear in support of the principals. On the same day Harry Depp plays the leading role in the Victor comedy, "The Burglar." He is supported by Yvette Mitchell, Ernie Shields, Marjorie Wilson, O. C. Jackson and Miss Gunn.

The Universal wishes to call the attention of exhibitors to the fact that episode nine of "Liberty" is "Trapped" and not "A Daughter of Mars." Episode ten will be called "The Human Targets." Special posters and window cards will be issued with "The Black Sheep of the Family."

Joe Lee, State Right Buyers' Agent

ONE of the best known and shrewdest of the new generation of film men is Joe Lee. Comparatively young in years, he has placed long and honorable experience of the business to his credit. He is considered one of the finest judges in the country of the moneymaking properties of motion pictures, and has come to be looked upon as an almost infallible guide to box office values.

Joe. F. Lee.

At 1476 Broadway, New York, he has established a purchasing and advisory service which should prove of invaluable aid to out-of-town buyers. State right buying and distributing is his specialty. For the past four years he has acted as New York representative of Louis B. Mayer, who controls the New England rights of "The Birth of a Nation"; "Cabiria," etc.

Mr. Lee also acts as Advisory Buyer for the American Feature Film Company, Boston, Mass.; the Consolidated Feature Film Company, San Francisco, Cal.; the Master Producers Photoplay Company of New England; and others.

Joe is the possessor of a personality which is inadequately described as popular. His honesty is proverbial—an asset of incalculable value in the motion picture business.

THREE SELIGS ON GENERAL FILM.

Kathlyn Williams, supported by an all-star cast, including Eugenie Besserer, Guy Oliver, Charles West and Vivian Reed, appears in General Film Company's regular service on Monday, November 13, in the three-reel Diamond Special, "The Temptation of Adam." The drama was directed by Al Green and those who have seen the production assert that it is unusual in point of action, photography and plot. Kathlyn Williams appears at her best enacting as she does the role of a loyal wife who finally saves her husband from prison.

"As Ye Sow" is a multiple reel feature play released in General Film Service on Monday, November 6. It is founded upon the Biblical saying, "As ye sow so shall ye reap." There is a very capable cast and a strong story.

On Saturday, November 11, "When Cupid Slipped," a Western comedy written and produced by Victoria Forde, will be released through General Film Service. "The Girl Detective" is a gripping one-reel production released Saturday, November 18, in General Film Service.

PARAMOUNT THEATER AT LEMONT, ILL., REMODELED.

The Ideal Theater, of Lemont, Ill., is being remodeled by the manager, O. Lindenau, the entire front of the theater being changed and the seating capacity enlarged. The management also put in a new screen and reopened the theater on October 11. The theater is owned by Mr. Lindenau and William J. Nelson.

Mutual Offerings

Schedule for Week of October 23 Contains Varied Subjects—William Russell Featured.

WILLIAM RUSSELL, Helene Rosson and Franklin Ritchie, stars of the American Film Corporation, head a list characterized by strikingly produced and splendidly acted film drama and scenic and current news material of great variety and informative value to the motion picture public in the Mutual's output for the week of October 23, and Miss Rosson and Mr. Ritchie are scheduled for appearance in "The Undertow," a drama of modern business, on Monday. Mr. Russell will appear on Thursday of the same week in "The Love Hermit."

In "The Love Hermit" William Russell is supported by Charlotte Burton and a cast composed of Queenie Rosson, William Stowell, Harry Von Meter, and Ashton Dearholt. It is compelling because it is human.

In it William Russell plays the role of a young stockbroker, Tom Weston, who falls in love with the daughter of his employer. She seems to return his affection. When the father discovers the two in each others arms, the girl denounces the young man, and he is deprived of his position. In spite of adversities he makes a great name and by a manipulation of the stock market brings his former employer to the verge of ruin. Bitter at the girl he had once loved, he yet cannot efface her charms from his mind. Driven to despair, Marie (Miss Burton) goes to see Tom, not so much to plead for her father as to plead for forgiveness for her own folly of the past. Gradually, under the girl's influence, Tom's heart is softened, and they are happy again.

"The Undertow," featuring Helene Rosson and Franklin Ritchie, is the retitle for "Esther of the People," a five-part feature produced under the able direction of Frank Thorne. This is a stirring story from the pen of Rosalie Ashton, and all the more impressive since it takes a subject with which every one is familiar for its theme. In support of the leading characters are Orral Humphrey, Harry Von Meter, George Ahern, Charles Newton and Josephine Taylor.

The drama output of shorter reel length consists of "Professor Jeremy's Experiment," a deliciously humorous drama featuring Orral Humphrey produced by the American Company, "The Folly of Fear," a drama featuring Edwin August, and "At Twelve o'clock."

"The Folly of Gear" gives ample evidence of the careful handling of Edwin August, who, in the leading role of La Rue, a young novelist, partakes in the actions of the picture as well. Iva Shepard plays the role of Grace Ellis, a girl who refuses to marry La Rue but later does him a great favor in restoring to him the wife whom he later weds and then believes guilty of a great crime. William Bailey plays the role of an unscrupulous adventurer. Ruth Blair is cast for the wife.

"At Twelve o'Clock" is a drama of love and intrigue which is marked by exceptional photography and unusual setting.

The comedy releases number some very amusing Cubs, one American Beauty, aside from Harry Palmer's animated cartoon which forms half of the split reel "See America First" from the Gaumont Company.

"Lovers and Lunatics," "Dad's Experiment" and "When Cubs Were Trumps" are the Cub one reelers of the week.

"He Died and He Didn't," a two-reel comedy featuring Rube Miller and Ben Turpin, in which the curly-headed little ingenue Lillian Hamilton also plays an important part, is the regular Vogue Sunday release.

"Mutual Weekly No. 95" and the split reel "See America First" and Kartoon Komic appear as usual on Wednesday. "Reel Life," the Mutual's magazine in film goes out on Sunday. All are produced by the Gaumont Company.

"BLIND JUSTICE" AT SING SING.

"Blind Justice," the film made by Benjamin Christie, the Danish actor-manager, was shown to the prisoners of Sing Sing Prison on Saturday night, October 7. The unusual audience was very responsive to the dramatic story unfolded upon the screen. Thomas Mott Osborne, the warden, had invited a number of New Yorkers to witness the exhibition and W. D. McGuire, the Executive Secretary of the National Board of Review, was invited to speak. He made a few remarks and then Mr. Thompson, President of the Mutual Welfare League, introduced Mr. Christie to the audience. Both were greeted with applause.

WESTERN FILM MAN VISITS THE EAST.

Frank Bailey, a film man well known throughout the intermountain West and the owner of the American Theater, Butte, Mont., is spending a few days in New York.

Barnett Parker, Thanhouser Leading Man

BARNETT PARKER, who is Astorbilt in "Prudence, the Pirate," the Thanhouser feature starring Gladys Hulette, released through the Pathe exchanges, has been successful in every branch of the dramatic profession.

Mr. Parker has supported George Alexander, Marie Tempest, Billie Burke and Lou Tellegen in comedies and dramas. He had an important part in "Hobson's Choice," the successful Scotch play. He has been in musical comedy and in motion pictures.

Barnett Parker.

When Lew Fields starred himself in "Step This Way" he searched for an actor who could sing and also who could play a "silly ass" Englishman. He wanted a man who would put on a characterization a little different from the stereotyped comedy Englishman and he chose Mr. Parker.

Mr. Parker was under contract with Edwin Thanhouser, but arrangements were made so that Mr. Parker worked at New Rochelle in "Prudence, the Pirate" in the day time—except on matinee days—and appeared in New York in "Step This Way" in the evening.

Mr. Parker thrived on the hard work, which proved that he really wasn't the weakling he portrayed in musical comedy.

In "Prudence, the Pirate" Mr. Parker had a chance to be a hero. He always longed to be a hero, for he was sick and tired of playing silly asses. In the first part of Miss Hulette's picture he is a weak, young, society favorite, but he proves to have red blood in him when he swims to the burning pirate ship, rescues Miss Hulette from the cabin in which she has been locked and helps her and "Panthus," her puppy, to reach a buoy and safety.

Mr. Parker's first motion picture was the Thanhouser play, "The Flight of the Duchess."

He was born in Yorshire, England, in 1887, and was educated in that country.

EVELYN FARISS JOINS INTERNATIONAL.

The most recent addition to the International's roster of screen stars is Miss Evelyn Farris, a young Southern girl of exquisite beauty and charm. Miss Fariss will appear in several of the episodes of "Beatrice Fairfax," in support of Harry Fox and Grace Darling.

Although she is but eighteen years old, Miss Fariss has won an enviable reputation as a screen actress as well as in the spoken drama. She was born in Chattanooga, Tenn., and was educated at private schools in Louisville, Ky., where she afterward lived, finishing at the Sweetwater Academy, at Sweetwater, Tenn.

Three years ago, Miss Fariss came to New York, and two weeks after her arrival made her stage debut as a member of the cast of "High Jinks." She was so successful that she was placed under contract by Oliver Morosco and appeared in "Pretty Mrs. Smith."

Miss Fariss then went into motion pictures, playing prominent parts in "Jim, the Penman," "The Masqueraders," "The Morals of Marcus," and "The Little Beggar." Just prior to joining the International organization, she appeared as co-star with Thomas Wise in "The Magic Bottle."

Miss Fariss is a member of the famous Seaton family, which has long been identified with public life south of the Mason and Dixon line. The family came into possession of a land grant in Maryland and Virginia in the seventeenth century, the old Seaton homestead being a landmark near Richmond, Va. Like all Southern girls, Miss Fariss is a clever horsewoman. She is considered one of the most talented young screen actresses in the country.

Paramount Plans

Schedules Many Subjects for Release in October and November—Some Good Program Fillers.

FULFILLING the promise that the Paramount Pictures Corporation made to its thousands of exhibitors, that they would make their third year particularly notable in the history of the motion picture industry and give them the greatest productions this corporation has ever distributed, announcement was made this week of the eighteen forthcoming releases that will be issued by them during October and November, in which their leading stars appear.

The greatest variety of stars and productions are included in this list, and in their announcement Paramount has impressed upon its exhibitors that the playing stars in these productions are paying stars, for the list includes: Marguerite Clark, Pauline Frederick, Mae Murray, Marie Doro, Blanche Sweet, Lenore Ulrich, Vivian Martin, Fannie Ward, Marguerite Courtot, Ann Pennington, Louise Huff, Anita King, Myrtle Stedman, Cleo Ridgely, Owen Moore, Jack Pickford, Thomas Meighan, Sessue Hayakawa, Dustin Farnum, Wallace Reid and others.

The forthcoming releases announced are:

Oct.	2	Lasky	The Lash	Marie Doro
"	5	Lasky	The Storm	Blanche Sweet
"	9	Pallas	The Intrigue	Lenore Ulrich
"	12	Morosco	Her Father's Son	Vivian Martin
"	16	Lasky	Witchcraft	Fannie Ward
"	19	Famous Players	The Kiss	Owen Moore and Marguerite Courtot
"	23	Famous Players	The Rainbow Princess	Ann Pennington
"	26	Famous Players	Seventeen	Louise Huff and Jack Pickford
"	30	Famous Players	Miss George Washington	Marguerite Clark
Nov.	2	Lasky	The Heir to the Hoorah	Meighan and King
"	6	Lasky	The Soul of Kuri San	Hayakawa and Stedman
"	9	Pallas	A Son of Erin	Dustin Farnum
"	13	Lasky	Unprotected	Blanche Sweet
"	16	Lasky	The Years of the Locust	Fannie Ward
"	20	Famous Players	The Heir Apparent	Mae Murray
"	23	Lasky	The Yellow Pawn	Ridgely and Reid
"	27	Famous Players	Charlotte Corday	Pauline Frederick
"	30	Famous Players	Martyrdom of Philip Strong	All Star Cast

These announcements coming simultaneously with the establishment of exhibitors' aids departments in each of the Paramount exchanges and the contest that is being waged for approximately $10,000 in prizes for the most efficient exchange, the latter being based principally on efficient co-operation rendered the exhibitors, managers of Paramount theaters throughout the country are naturally particularly enthusiastic.

During the same two months, there will be released by Paramount ten additional editions of the Paramount Pictographs, the magazine-on-the-screen, ten Paramount-Bray Cartoons, ten Paramount-Burton Holmes Travel Pictures and five Paramount comedies. All these single reel features are making big hits throughout the country and have aided materially in helping the exhibitor to fill out his program without the necessity of going into the open market to do so. These "little features" are booked regularly through the exchanges and are big helps toward the up-building of a theater's business for permanency.

The editors of the Paramount pictographs have formulated great plans for these two months, and each release of the magazine-on-the-screen will have four leading subjects, all of which themselves would make a single reel picture. The editors have gathered a wonderful amount of attractive material, and have cut each of their features to approximately 250 feet, so that in putting four little features together in a single reel release, they have a real single reeler that is bringing to them from all quarters nothing but the highest words of praise.

At the Bray studios, where the Paramount cartoons are manufactured, great things are happening. Additions are being made to their staff of writers and cartoonists and future releases from this source promise to be of a higher caliber than before.

Burton Holmes, the world's greatest traveler, who conducts the weekly trips-around-the-world for Paramount, has arranged a particularly interesting series of ten trips for these two months, beginning with "A Scotch-Irish Reel," after which some intimate glimpses will be given "In Old Ireland." From thence there will be a jump taken to the "Southern Italy" climate and from there the travelers go to "The Island of Capri." The following trip is a wonderful one, for it takes the travelers to Vesuvius and gives them pictures of this greatest of volcanoes in eruption. From there the trip leads to "In Classic Greece" and "In Modern Athens." In the latter pictures are shown the Olympian Games in Athens and a Marathon Day in Greece. After these visits are made to "Modern Egypt" and "The Real Streets of Cairo" and "Round About the Pyramids." These travel pictures have been conceded everywhere as being the best that have been released.

The five comedies that will be released by Paramount during this period are side splitting affairs with real plots and real actors. Already these comedies have been highly praised by exhibitors.

Decidedly big things are being planned by Paramount for their exhibitors for the entire winter season, announcements of which will be forthcoming in the near future.

Molter Off to War

Picture Man to Join American Ambulance Corps Somewhere in France.

BENNETT A. MOLTER, who has been actively engaged in the work of the production of moving pictures since the infancy of the industry, left for France on October 14 to join the American Volunteer Ambulance Corps. He plans to serve six months in the service of the wounded and then intends to finish out a year's enlistment in the Volunteer Aviation Corps. Mr. Molter says that he is going to the front in order to get first-hand knowledge of the present war, which he says he will use in the production of war films.

Bennett A. Molter.

Mr. Molter has had a varied career in motion pictures. His first position of importance in the business was that of scenario editor for the Pathe West Coast studios. Then he joined James Young Deer, one of the first independent producers. Later Mr. Molter went with the Kalem Company and added acting to his list of accomplishments. With Kalem he played opposite Ruth Roland. From Kalem Mr. Molter joined the Universal forces, and became assistant to Francis Ford, and assisted in the production of several Civil War dramas, prominent among which were "The Battle of Bull Run," "Taps" and "At Shiloh." He also assisted in the production of the eight-reeler, "The Campbells Are Coming." Mr. Molter's term of service with Universal included work with Henry McRae and Cleo Madison. At Universal City Mr. Molter became assistant to Henry Otto, and assisted in the making of "Undine," "Half a Rogue," and "The Man from No-where."

When Mr. Otto was signed up by Metro Mr. Molter went with him. For Metro they made "The River of Romance" and "Mister 44." Mr. Molter terminated his connection with Mr. Otto a short time ago, and is at present assisting W. Christy Cabanné.

"THE CHAPERONE" FOR NOVEMBER 20.

All scenes have been completed for "The Chaperone," five-act Essanay feature and the play will be released through Kleine-Edison-Selig-Essanay Service on November 20th.

The final scenes were photographed at Green Bay, Wis., where Edna Mayo, Eugene O'Brien and Sydney Ainsworth participated in the doubtful fun of tipping over canoes and falling into water just above the freezing point. At one point when they showed a reluctance to accomplish the trick, Director Arthur Berthelet caught one end of a canoe, just out of camera range, and hurled its occupants into the water, getting the desired effect.

"The Chaperone" is taken from the stage hit of Maxine Elliot. Edna Mayo appears in the title role with Eugene O'Brien as the chief support. Sydney Ainsworth takes the heavy lead.

Two New Triangles

A Fine Arts Drama and a Kay-Bee Comedy for the Week of November 5th.

DOROTHY GISH and Bessie Barriscale are the stars of the Triangle feature releases for the week of November 5th. Miss Gish appears in a Fine Arts production recently produced under the direction of George Siegmann. Miss Barriscale is the heroine of a rollicking Irish comedy written especially for her by C. Gardner Sullivan and produced at the Kay-Bee studios under the direction of Charles Miller and Thomas H. Ince.

Scene from "Atta Boy's Last Race" (Triangle).

In "Atta Boy's Last Race" Miss Gish has been provided with a part which gives her the opportunity to exert her well-known charm amid the picturesque surroundings of the race track. The daughter of a noted horseman who has been driven to ruin and suicide, the girl has inherited a love of horses, but her father's tragedy has given her a horror of the betting ring. She falls in love with the owner of Napier Boy, but frankly admits her hatred of his profession. The young horseowner agrees to retire from the turf after one last "killing." His plans are apprehended by others, however, and an exciting series of complications arise, in which his fortunes tremble perilously in the balance, but are finally retrieved by the quick-witted girl and the fleet-footed Napier Boy.

In "A Corner in Colleens," Bessie Barriscale romps through five reels of laughing drama of the school of Lover and Boucicault. The eldest of four orphaned colleens—known as the prettiest in Ireland—the heroine of this story is an incorrigible tomboy. She and her sisters live with the good-hearted widow Fahy in a cottage owned by a rich young American. The widow has never paid any rent, declaring that the owner should be satisfied to have the colleens honor the place by their presence. When the American arrives on the scene things begin to happen and before they realize it, the young folks are caught up in the exciting events of the Dublin rebellion, the rich young American, in his efforts to shield the leader of the colleens, runs counter to the strong arm of the British army, and finds himself in danger of facing a firing-squad. The British commander relents, however, when he discovers the true status of affairs, and the thrilling little comedy is brought to a happy conclusion by the marriage of the pretty hoyden and her young landlord from over the seas. Charles Ray and Margery Wilson render Miss Barriscale excellent support.

At Leading Picture Theaters

Programs for the Week of October 15 at New York's Best Motion Picture Houses.

"Witchcraft" at the Strand.

FANNIE WARD was seen on the screen at the Strand Theatre during the week of October 15 in a new intense and unusual photo-drama entitled "Witchcraft," written by Dr. R. Ralston Reed. The scenes of the play are laid in the New England Colonies in 1692-3, during which time hundreds of innocent people suffered persecution from the horrible delusion of witchcraft. Miss Ward enacts the role of Suzette, a Hugenot refugee, who, after the death of her old and miserly husband, is accused of witchcraft and sentenced to be hanged. How Richard Wayne, a young captain in love with Suzette, obtains her pardon from the Governor and saves her life at the last moment is one of the numerous thrilling scenes of the play. "Witchcraft" is the photo-drama which won the prize contest held at Columbia University.

Other interesting film attractions on the program were the Strand Zoological Series, Florence Rose's Fashions, Scenic and Educational Studies, a new comedy, and the Strand Topical Review, containing the latest American and European news pictures.

A musical program of exceptional brilliance was presented, consisting of vocal and instrumental solos by well known artists, including Grace Hoffman, Mabel Biddoe, and Albert Weiferholdt, and of selections by the concert orchestra under the direction of Carl Edouarde.

"Fifty-Fifty" at the Rialto.

With Norma Talmadge in "Fifty-Fifty" as its feature picture and the first instalment of "War As It Really Is" for an added attraction, The Rialto offered a bill of exceptional strength for the week beginning Sunday, October 15. The war pictures were taken by Donald C. Thomson and they show actual warfare in the front line trenches.

"Fifty-Fifty," pre-released by the Triangle Studios for this theater, tells a story of studio life in New York's Latin quarter. Miss Talmadge plays the part of a girl whose love for Bohemian frolics leads her into such difficulties that even after her marriage she has a pathetic fight against the influence of the gaily artificial surroundings in which her husband met her.

The Rialto Orchestra, under the direction of Hugo Riesenfeld, rendered the overture to "The Meistersinger." The star of the soloists was Mme. Elise Kutschera, who sang "Elsa's Dream," from "Lohengrin." S. Fidelman rendered Kreisler's "Caprice Viennoise" on the violin.

As another novelty Mr. Rothapfel presented a "petit ballet" in which six classical dancers interpreted Johann Strauss' entrancing "Blue Danube Waltz."

Educational and scenic pictures, the news weekly, and a Keystone comedy completed the program.

"Her Father's Son" at the Broadway.

The attraction at the Broadway theater for the week was the Morosco-Paramount photoplay, "Her Father's Son," with Vivian Martin in the stellar role.

A poor father and a rich uncle, who has no son, cause the tangle. Frances' father, dying, pledges her to masquerade as a boy. Under her uncle's roof with his daughter Betty as a chum, the deception becomes very amusingly difficult. Many are the hazards and strange carryings-on of this whimsical young "man." How hard it was for a little girl, alone, to dare a long journey and bravely face unknown relatives in this boyish masquerade is wonderfully told by the dainty Miss Martin in this remarkable story.

Four new Triangle pictures were shown at the Eighty-first Street theater during the week beginning October 16. On Monday, Tuesday and Wednesday, the feature attraction was Sir Herbert Beerbohm Tree, in a powerful picture version of "The Old Folks at Home." A Triangle-Keystone comedy was also presented. On Thursday, Friday, Saturday and Sunday William S. Hart was seen in an unusually good picture, "The Return of 'Draw' Egan," which depicts on the screen a western bad man's regeneration through love. The comedy feature was a new Triangle-Keystone production. A first-class vaudeville bill was offered with the pictures.

SECRETARY BRANDT HAS AN HEIR.

William Brandt, the energetic and efficient executive secretary of the organized Brooklyn exhibitors, is receiving the congratulations of his friends in the trade as well as of the patrons of his New Albany Theater over the arrival on Sunday, October 1, of a ten-pound son and heir. Mrs. Brandt, who is as well known to the New Albanian patrons as is her husband, is reported to be doing finely; and the same report comes as to the son. The Moving Picture World adds its congratulations to those of the other friends of Mr. and Mrs. Brandt.

STORK VISITS THE HOME OF EDWARD JOSE.

On Friday, October 6th, the wife of Edward Jose, the famous motion picture director who has produced many notable pictures for the Pathe program, presented him with a lusty nine pound daughter. The baby Jose will be called Helene after Mr. Jose's mother. This is Mr. Jose's first child, and mother and daughter are reported to be doing well.

PARAMOUNT SALESMAN RESIGNS TO ENTER OTHER BUSINESS.

David Levitte, for the past two years a salesman of Paramount Pictures, connected with the Notable Feature Film Company of Salt Lake City, has resigned his position and will enter another business.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

A TALE OF THE WILDERNESS (Biograph), Oct. 9.—A Biograph reissue made six years ago that depends for its interest mostly on spectacular scenes of a fight between Indians and pioneers. Edwin August and Charles Mayo are seen in the roles of brothers, outlaws, to the younger of whom the sight of a band of domestic folk is irristible. He takes up with the whites, and the elder brother leads the charge against the stockade.

THE SELIG-TRIBUNE NO. 81, 1916 (Selig), Oct. 9.—Non-magnetic exploring ship arrives in San Francisco from polar regions; pigs in city limits of Philadelphia dispossessed; John Borden and rescue ship, Great Bear, arrive at Nome, Alaska; San Francisco society women form club for bowling on the green; John Aitken, in Peugeot, wins Astor Cup Race at Sheepshead Bay Speedway; reverential funeral services held in London for Germans who fell with Zeppelin; aeroplane being tested for use by U. S. turns turtle, New York; Philadelphia society turns out for Horse Show at Bryn Mawr, Pa.; interned German ships are convoyed from Norfolk to Philadelphia by U. S. battleships.

BILLY'S MELODRAMA (Vitagraph), Oct. 9.—A rather slow-moving comedy reel that, nevertheless, contains an amount of subtle humor. Billy writes a melodrama, and as he writes his plot is visualized. Scarcely nothing that usually happens to a hero is left out of Billy's manuscript, but just when Billy has the hero, the villain and the heroine struggling in an aeroplane high up in the sky, he wakes up. William Dangman, William Lytell, Jr., Shirley Moore and Winthrop Mandell are in the cast.

THE LOVE MAGNET (Kalem), Oct. 10.—A lively Ham and Bud comedy. Bud obtains a magnet that attracts beautiful young women. Ham, jealous, steals a magnet, but his attracts old maids. Soon things get too warm for the two and they flee to the sea, followed by girls and old maids. Even the mermaids succumb to the magnets. Ethel Teare is also in the cast. Reviewed on page 224, in the issue of October 14.

ANIMATED NOOZ PICTORIAL, NO. 17 (Essanay), Oct. 11.—A split-reel, embracing burlesqued topical subjects, a serious cartoon, a funny Dreamy Dud cartoon, and North American scenic. Both Presidential candidates are pictured. Outlandish, but laughable, news items are screened. The scenery is beautiful and excellently photographed.

THEIR INSTALLMENT FURNITURE (Vim), Oct. 11.—A fair number of the Vim Feature Comedies, in which Harry Myers and Rosemary Theby are featured. Novel settings help this reel. Wife helps herself to Hubby's $200 without his knowledge. Next day he makes out checks and overdraws his account. Considerable fun is in evidence when the installment collectors come to take away the furniture during the course of a party because Hubby's checks are "N. G." The party is broken up.

THE CANDY TRAIL (Vim), Oct. 12.—A funny reel, with Plump and Runt doing good knockabout work. There are more laughs in this reel than there have been in many of the recent Plump and Runt releases. When the girl goes to the city with Runt, the sport, Plump, her faithful village sweetheart, is sick at heart. However, he follows her to the city, and finds her via the "candy trail." Plump and Runt are assisted by Florence McLaughlin.

THE BATTERED BRIDEGROOM (Kalem), Oct. 13.—Ivy Close is featured in this one-reel comedy, whose cast includes Henry Murdoch, Arthur Albertson, William McKey and Mary Taylor-Ross. Fast action is seen when Ivy is rushed into a motorboat by Henry, and several stunts are performed by Arthur. The story is of the girl who doesn't want to marry the old man her parents have chosen. Reviewed in the issue of October 14, page 224.

WATCH YOUR WATCH (Vim), Oct. 13.—A good number of the Pokes and Jabbs comedies. Fast knockabout work keeps the spectator chuckling. Pokes has a hard time getting rid of the watch he took from the professor, believing it to be his. The outcome is that Pokes, Jabbs and the crook hired by Pokes to steal the watch Pokes stole are all three led to jail. Pokes and Jabbs (Robert Burns and Walter Stull) are supported by Melba Andrews, Ethel Burton, Harry Naughton and Frank Hanson.

THE MAYOR'S FALL FROM GRACE (Vitagraph), Oct. 13.—An entertaining comedy number. The story is real humorous. In the cast are George Kunkel, Jack Schaeffer and Al Mower. The manner in which the mayor gets out of an embarrassing and compromising situation in the police station is sure to get a laugh. The butler is the goat, and no one but the mayor's wife knows that it was the mayor who, tipsy, was put to bed in a friend's house by a new butler, who believed the mayor to be the head of the house.

TO SAVE THE SPECIAL (Kalem), Oct. 14.—One of the best and most thrilling of the "Hazards of Helen" railroad series. Helen Gibson stops a runaway team by riding up to them on another horse and jumping to the back of one of the runaways. These scenes were especially well photographed, and run for quite a number of feet. The film is exciting. Reviewed in the issue of October 14, page 224.

A MISTAKE IN RUSTLERS (Selig), Oct. 14.—A passable "Western" with some excellent riding by Tom Mix and others. A cattle rustler is jealous when Vicky, Tom's sweetheart, gives the latter a handkerchief. The rustler steals the handkerchief and ties it around a stolen calf's legs. The owner accuses Tom of trying to steal the calf. The sheriff and his posse surround Tom's cabin, but Vicky rides up and tells the sheriff that she has discovered the real miscreant. Tom Mix is supported by Victoria Forde, Sid Jordan and Leo Maloney.

General Film Company Specials.

THE BETTER INSTINCT (Knickerbocker Star Feature), Oct. 6.—Jackie Saunders is featured in this two-reel drama of the underworld. The film is not as wholesome as it might be, for one of its characters is a representative of white slavers, and two others are procurers. The plot is dramatically strong, and revolves around the happening of two girls, one of whom is weak, and the other, who is saved from a life of crime and shame by her "better instinct." The cast: Jackie Saunders, Frank Mayo, Lillian West, Daniel Gilfeather, Madeline Woods and Richard Johnson.

HIS LITTLE WIFE (Essanay), Oct. 7.—A rather pleasing story of romance is told in this three-reel production, although the action drags at times. On the screen is narrated the story of a poor girl who is the ward of a village cobbler. She is given a position in the store of the most influential man in town. His son falls in love with and marries her. They move to another town, but their funds run low and they decide to go back to their former homes. The girl is heartbroken and is saved from suicide by her husband's father, who relents. Harry Beaumont, Gertrude Clover, Thomas Commerford, Florence Oberle, Frank Dayton and Frankie Raymond form the cast.

PUEBLO LEGEND (Biograph), Oct. 9.—A charming two-reel reissue featuring Mary Pickford and Wilfred Lucas. A review, printed on page 62, of the issue of October 7, says "short-reel subjects of the calibre of this one are unusual today. The picture makes live the ancient Pueblo legend of the Great Brother's search for the Sky Stone of Happiness." Many of the scenes were taken in the Pueblo village of Isleta, New Mexico. The battle scenes are especially good.

CONVERGING PATHS (Selig), Oct. 9.—A rather insipid two-reel drama. The production does not measure up to present-day standards, and was evidently made some years ago. The cast is composed of Robyn Adair, Virginia Kirtley, Leo Pierson and Eugenie Forde. The story is that of a country girl who comes to the city and of a youth who sinks lower and lower into slum life. Their paths converge in a rescue mission, where the girl has been driven by want, and where the youth has been driven by fear of capture. He is converted.

MONEY TO BURN (Essanay), Oct. 10.—A quaint strain of humor running through the story makes this two-reel subject entertaining. Romance is found, too, and the picture pleases. The screened story tells of a small-town Southern major who believes the Civil War is still on. He is saving his fortune for the Confederate cause. Working in a hotel, the major's niece meets a young salesman. They fall in love. Another man wants the girl because of her supposed wealth. He steals the money from its hiding place. It is discovered to be Confederate money. The cast includes Lillian Drew, John Lorenz, Edmund F. Cobb and Arthur Bates.

THE REFORMATION OF DOG HOLE (Kalem), Oct. 11.—No. 10 of "The Girl from 'Frisco" series. This is an interesting two-reel episode of the series by Robert Welles Ritchie. Barbara Brent brings about the reformation of the wild Western town mostly by her ability to manipulate cards. Marin Sais does some spectacular riding in this number. True Boardman has an exciting fight. Frank Jonasson, Edward Clisbee, Steve Murphy and Jack Wilson are also seen. A full review was printed in the issue of October 14, page 224.

LOST—TWENTY-FOUR HOURS (Essanay), Oct. 14—An amusing three-reel comedy, played a well-selected cast. The story is straight farce, and many laughable situations result from a young husband's trip to the tenderloin during his wife's absence. The young husband sleeps twenty-four hours, and when he makes up finds the girl he met the night before in his house. She demands blackmail, and to make matter worse, the youth's aunt and cousin arrive. He passes off the girl as his disowned sister, and humorous complications follow. The cast is headed by Richard C. Travers. He is supported by Marguerite Clayton, Harry D. Dunkinson, Warda Howard, Gertrude Glover and John Junior.

Bluebird Photoplays, Inc.

LOVE NEVER DIES (Oct. 23).—A two-part drama inspired by Mendelssohn's "Spring Song." The picture is not a particularly strong one in spite of the fact that it features one of the most talented of moving picture stars, Ruth Stonehouse. A full review of the production will be found elsewhere.

Greater Vitagraph (V-L-S-E, Inc.)

THE SCARLET RUNNER, NO. 4 (Vitagraph), Oct. 23.—The Hidden Prince has to do with the plotting of two love affairs through the service of the "Scarlet Runner." The villain of the previous adventure continues his evil practices through the fourth and does his utmost to separate the lovers. This number is moderately interesting.

THE BLUE ENVELOPE MYSTERY (Vitagraph), Oct. 23.—An excellent five-part adaptation of a story by Sophie Kerr. The adaptation was made by Helen Duey, the well-known magazine writer, and was directed by Wilfrid North. Lillian Walker and John D. Bennet have the principal roles. A full review of the production will be found on another page of this issue.

International Film Service, Inc.

HEARST INTERNATIONAL NEWS PICTORIAL, NO. 81, 1916 (Oct. 10).—Rescued passengers and crews of ships sunk by U-boats arrive in Newport; Railroad bridge collapses, Cleveland; Freshmen and Sophomores of State Agricultural School hold annual tank rush, Davis, Calif.; "Somewhere in France," German soldiers instructed in use of hand grenades, German army entering French village; Million cigarettes made for society charity sale, San Francisco; Fashion Section; Columbia University students hold tug of war, New York; Demonstration of caterpillar tractor, Stockton, Calif.; Pictures of World Series, Boston.

HEARST INTERNATIONAL NEWS PICTORIAL, NO. 82, 1916 (Oct. 13).—Scenes at Ebbetts Field, Brooklyn, as Brooklyns win third World Series game; President and Mrs. Wilson attend Centennial and parade, Omaha, Neb.; New machine bores tunnel in rock, New York; Ambassador Gerard arrives in New York from Germany; Indian mothers enter babies in Piute papoose show; Footlights and Fashions; Charles W. Fairbanks arrives in San Francisco; General Funston reviews N. Y. National Guard at border, McAllen, Tex.; Members of National Association of the Motion Picture Industry meet candidate Hughes at West Orange, N. J.; Wounded British soldiers carried over mountains to hospital, near Salonika, Greece.

Metro Pictures Corporation.

THE IRON WOMAN (Popular Plays and Players), Oct. 2.—Nance O'Neil is the star of this five-part feature which might be reduced in length without injury to the story. The direction is well done and adds to the merit of the film, which contains some strong scenes. A review can be found in last week's issue.

THE GHOST OF A CHANCE, Oct. 23.—Max Figman and Lolita Robertson have the principal roles in this rather weak single reel farce.

IN THE DIPLOMATIC SERVICE (Quality), Oct. 16.—A production well staged by Francis Bushman, who also plays the leading role. Supporting him are Beverly Bayne and a large cast. The subject is not a strong one. It is reviewed in another column.

LIFE'S SHADOWS (Columbia), Oct. 9.—William Nigh is the author and director of this five-part subject. Mr. Nigh also plays the lead. The story is apparently designed to expose the pretensions of the inhabitants of Purity, a small town. The subject is more than uninteresting; it is incoherent, amateurish to an unbelievable degree.

Mutual Film Corporation

FOILED (Centaur), Sept. 30.—A two-reel burlesque by Al E. Christie. Billie Rhodes, Dave Morris, Ed Burns and others appear. The number pictures the arrival of a barn-storming company in a small town, where they stage an old-fashioned melodrama in burlesque style. While there is no particular novelty in this production it is done in amusing style and contains a number of laughable moments.

REDEEMED (Mutual Star Production), Oct. 9.—A five-part drama made at the Turner studios in England, Florence Turner as the featured member of the cast is delightful in her interpretation of the character of Marea, a simple Italian girl who becomes an unwelcome member of the family in the home of her more fortunate cousin, who is an opera singer and a woman of unstable character. The story is not on the whole a wise choice, its theme being somewhat unwholesome, inasmuch as that it deals too potently with unlawful associations between men and women. The picture is specifically not suited for exhibition before children.

SEE AMERICA FIRST, NO. 57 (Gaumont), Oct. 11.—"Richmond, Va.," is the subject of this interesting scenic, which includes views of all of the most interesting points in and about Richmond. This reel is of exceptional historic interest, and is finished with a comic cartoon entitled "Babbling Bess."

MUTUAL WEEKLY, NO. 93 (Mutual), Oct. 11.—Interesting items of this issue are Governor Whitman reviewing the 15th infantry at New York, the opening of the Sheridan road between Chicago and Milwaukee, the arrival at San Francisco of the non-magnetic yacht "Carnegie," the automobile race at Sheepshead Bay and the Welcoming home of the New Jersey Fourth from the Mexican border.

INOCULATING HUBBY (Cub), Oct. 14.—A rather amusing farce comedy in which the peace of temperance broken in the home of a pair of newly weds by the arrival on the scene of the wife's mother. To instill into the husband a more docile spirit the mother-in-law inject into his tea a patent medicine for the purpose, after which he acts like a cat at the suggestion of a friend and frightens the mother-in-law away.

THEIR COLLEGE CAPERS (Cub), Oct. 14.—Rather an amusing comedy in which the feminine members of the college dress in the boys' clothes so as to be able to accompany the boys to a prize fight. One of the college professors also decides to go to see the fight, and in the round-up by the police all are taken to jail. The comedy is clean and fairly entertaining.

THOSE PRIMITIVE DAYS (Cub), Oct. 14.—A burlesque on the days of the Stone age, which will amuse many observers. Betty Compson, Neal Burns, Dave Morris and others are seen as cave men and cave ladies, attired in skins and disporting themselves over a picturesque landscape. Willy Wally, in love with Leaping Loo, wins her after many combats. This brings numerous smiles.

REEL LIFE, NO. 24 (Gaumont), Oct. 15.—An interesting number of the film magazine containing articles on "Uncle Sam's Weather Kites," "Duplicating Ancient Pottery," and "A Mother's Care," the latter being a short study of cats and kittens.

DUCKING A DISCORD (Vogue), Oct. 15.—A two-part comedy of rather a low type in which the wife of one of the characters, ever present with an accordion which she adores, is placed in a bag and thrown into the river in order that her husband may be rid of her and free to love another.

Mutual Film Corporation Specials.

THE FRANCHISE (American), Oct. 16.—A two-reel number, by Anthony W. Coldeway, featuring Edward Coxen, Winifred Greenwood, George Field, Clarence Burton and Al W. Fordyce. The story concerns a young lawyer, tempted by his prospective father-in-law to juggle the wording of a franchise. He struggles over the matter in his own mind and decides to play square, thus winning the girl. This is well-presented and entertaining, though not particularly dramatic.

BLUFF (Mutual Star Production, No. 144—American), Oct. 16.—A five-reel subject, by Aaron Hoffman, featuring Kolb and Dill, two well known comedians, assisted by Thomas Chatterton, Charles Lynch, May Cloy and others. This gets rather a slow start, but becomes more interesting later, though the story value is not very strong. In a less number of reels this would have been much better entertainment. Kolb and Dill do some good character work, and their makeups throughout are pleasing. The plot concerns a supposed formula for manufacturing gold, which turns out to be a formula for puncture-proof rubber. The lengthy subtitles have a tendency to slow down the action, though interesting enough in themselves.

THE LAW OF NATURE (Mutual), Oct. 17.—A two-part drama featuring Edwin August and Iva Shepard. The story deals with the unhappy condition in a household where the husband longed for children and the wife was opposed to the rearing of a family. The picture is not a particularly desirable one, dealing with a subject that is difficult of public discussion.

STEPPING WESTWARD (Gaumont), Oct. 19.—A two-reel subject, featuring Mabel Van Buren and George Larkin. This is presented in the old-time melodramatic style and seems very crude in places, though in spite of this there are many observers who will enjoy it. It is a story beginning back in Civil War days and extending into the advanced age of the two separated lovers. They are reunited as old people, but still in love. A fair number.

AT TWELVE O'CLOCK (Mutual), Oct. 26.—A western melodrama of fair merits. The story treats of how a young easterner going west is mistaken for a detective. A love story makes an opportunity for the feminine star to play an heroic bit in the rescue of her lover from a death which was to be dealt out to him by means of an automatic gun. Fred Church and Lillian Hamilton are the featured members of the cast.

Paramount Pictures Corporation.

ANTON THE TERRIBLE (Lasky), Sept. 28.—A well-staged Lasky feature of Russian life presenting Theodore Roberts in the title role. The star is well suited for his task and is at his best at all times. Though a little drawn out toward the end this film will no doubt be a favorite box office attraction. Mr. Roberts is ably supported by a capable cast. The superior lighting effects, settings, etc., are at all times noticeable. For a more extended review see page 223 of the October 14 issue.

WITCHCRAFT (Lasky), Oct. 16.—As the name implies, the story is of New England. It contains heart interest in good measure. Fanny Ward is featured. The subject is reviewed in another column.

THE LASH (Lasky), Oct. 2.—An excellent production in which Marie Doro has the leading role, ably supported by a capable cast. The story is interesting and the acting good. The exterior as well as the interior scenes are uniformly acceptable. Reviewed on page 382, issue of Oct. 21.

Pathe Exchange, Inc.

ISLE OF KYUSCHU (Pathe), Oct. 22.—This part reel is devoted to interesting views of Japanese surroundings, the entertainment value

being heightened by the use of the Pathecolor process. The remainder of the reel is devoted to "Athletic Movements Analyzed." Here in examples of tennis playing, spirabole and rope jumping we see the action of the participants reduced to one-eighth of the normal speed. It is amusing and instructive as well.

HEINE AND THE MAGIC MAN (Rolin), Oct. 22.—Broad comedy and not of a notable funmaking quality.

Pathe Exchange, Inc. Specials

THE SHIELDING SHADOW, NO. 4 (Astra), Oct. 22.—"The Earthquake" is the title of this chapter of the serial, which has to do with the hypnotizing of One Lamp Louie by the "shielding shadow" into writing a confession, which Sebastian, entering at the moment, is about to secure, when it is lifted to the ceiling by some invisible power. Later it reaches Leontine in an envelope addressed to her. In another effort of Sebastian's to procure it Leontine gives it to Ravenger for safe keeping. During a struggle between the two men for possession of the paper an earthquake occurs. A thrilling leap from a high bridge into the water below closes the episode.

PRUDENCE THE PIRATE (Pathe), Oct. 22.—This five-reel subject has as principals Gladys Hulette, Flora Finch and Riley Chamberlin. It is an interesting comedy by Agnes Johnson and is well made. It is reviewed on another page.

IN THE MESH OF HER HAIR (Pathe), Oct. 22.—In this interesting drama we see three of the old-time Pathe favorites—Paul Panzer, Eleanor Woodruff and Irving Cummings. The story is of the country lover being superseded by the visitor from the city, the refusal of the mother of the latter to consent to the marriage, the unsuccessful attempt of the young woman to commit suicide, the despair of the city man when he believes a tragedy has taken place, and the reversal of the decision of the mother.

Triangle Film Corporation.

THE VAGABOND PRINCE (Kay-Bee), Oct. 22.—Romance of the Balkans transformed by the vagabond tendency of a princeling to an interesting reality in San Francisco.

Universal Film Mfg. Company

ANIMATED WEEKLY, NO. 40 (Universal), Oct. 2.—A subway wreck in New York City, naval boat races, Henry Ford at Universal City, President Wilson at Shadow Lawn, auto races and other features of interest are included in this number.

FATHER GETS IN WRONG (Joker), Oct. 7.—Wm. Franey, Gale Henry, Milburne Moranti and Lillian Peacock appear in this number. It is a domestic comedy in which the father opposes his daughter's lover. The humor is not so good as in most releases by this company.

A PAIR OF SHADOWS (Big U), Oct. 9.—The jealous wife hires a male detective to shadow her husband. The latter hires a female sleuth to watch his wife. The presence of the detectives furnishes grounds for scandal on each side until a general understanding is reached and happiness is restored. The idea is quite good for a farcical number, but has been handled with only a fair degree of strength.

ANIMATED WEEKLY, NO. 41 (Universal), Oct. 9.—This number includes a diversified selection of subjects, picturing the pennant winners in the major baseball leagues, film magnates calling upon President Wilson, fight on infantile paralysis in Philadelphia, war sidelights and numerous other features.

ROOM RENT AND ROMANCE (Victor), Oct. 9.—This number, written and directed by Roy Clements, features Victor Potel, Ed Sedgwick, Jane Bernoudy and Eileen Sedgwick. Hippo places a slice of sugared bread, covered with ants, in his rival's vest pocket. The ants get in their work while the latter is proposing. The humor is not of a very high order, though mildly amusing in its way. A fair subject.

THE DECOY (Imp), Oct. 19.—A story of revenge and intrigue, with the scenes located in Paris. There is a certain vagueness in the plot development, though the story proves quite interesting. Jessie Arnold plays a double role of mother and daughter; Wm. Garwood plays the hero. The girl falls in love with the man she has sworn to kill and saves his life. A number of fair strength.

SHE WANTED A FORD (L-Ko), Oct. 22.—A knockabout number, featuring Dan Russell, Gertrude Selby and Billy Ritchie. This does not depend very much on plot. The freak automobile proves laughable.

THE BAR FLY (Nestor), Oct. 23.—A comedy number, by Virginia Kirtley, featuring Eddie Lyons, Priscilla Dean and Lee Moran. The young married man copies the makeup of a hobo and goes to a masquerade party, after separating a few moments from his wife. The wife in the meantime picks up the real hobo by mistake and takes him to the affair. Amusing complications follow. This plot is not entirely new, but it is handled here with good action and proves enjoyable.

A PRICE ON HIS HEAD (Big U), Oct. 27.—With a reward of $1,000 offered for his capture, a man who shot a fellow player in a card game is given shelter by a girl living far from the settlement. When the sheriff locates the fugitive and places him under arrest the girl springs a clever trick that places the sheriff in their power. The action consequent upon the capture and release of the runaway is interesting enough to carry a picture that possesses little in the way of a plot. It is an episode rather than a drama.

THE PLUMBER'S WATERLOO (Victor), Oct. 27.—A comedy number, by Harry Depp. He and Ernie Shields play the parts of a plumber and his assistant. The plumber inherits a fortune but is under a five-years' contract to stay on his job. The idea is an amusing one.

A CROOKED MIXUP (Joker), Oct. 28.—A knockabout comedy number, by Charles J. Wilson, Jr., featuring Gale Henry, William Franey, Charles Conklin and others. A husband plans to have a friend rob the house. The wife overhears and by mistake entertains the wrong burglar. A mixup follows.

THE MOVING FINGER (Rex), Oct. 29.—This story of a business man who neglects his wife has a familiar theme, but is quite well presented and holds the interest fairly well. A young doctor, learning that the wife is about to elope with an admirer, warns the husband and almost loses his life in bringing about a reconciliation. The shooting scene at the close, and sudden recovery of the doctor, is none too convincing. A number of about average strength.

Universal Film Mfg. Co. Specials

MAIN 4400 (Victor), Oct. 22.—A two-reel comedy number, by Mary Ryder, featuring Herbert Rawlinson, Agnes Vernon and Carl von Schiller. The young hero meets a pretty nurse employed at an insane asylum. He and his friends pretend he is insane and have him incarcerated in the institution. He finds it easy to get in and difficult to get out, but this is finally accomplished when he and the girl escape in costume to go to a masquerade.

THE BLACK SHEEP OF THE FAMILY (Red Feather), Oct. 23.—A five-reel production, by Frank M. Wiltermood and Jay Hunt, featuring Francelia Billington, Jack Holt, Helen Leslie, Paul Byron and Gilmore Hammond. A double love story runs through this. The opening scenes occur at college, where Bert, in love with Kenneth's sister, appropriates the fraternity funds. Later he is suspected of shooting a girl in a cabaret. The story centers about his misdeeds and final reform. This production contains much lively action of a melodramatic sort, but the construction is very weak in places.

SOCIETY HYPROCRITES (Universal Special), Oct. 24.—This is a three-reel number, by Willis Woods, featuring Ben Wilson as Lone Eagle, an educated young Indian. He is invited to attend a wedding reception, where he gets his firse views of modern society. He winds up feeling that life in the woods is preferable to the intrigues of society. This makes a first rate satire so far as the theme is concerned. Ben Wilson looks the part of the civilized Indian. Neva Gerber, Mina Cunard and others also appear.

A RURAL ROMANCE (L-Ko), Oct. 25.—A two-reel farm comedy of the burlesque sort. This contains some laughable incidents and keeps the observer well amused throughout. The story concerns a farmhand who elopes with the farmer's daughter when he is about to marry her off to a creditor's son. The elopement and fall of the auto over a cliff are novel in certain respects. An amusing number.

THE NARROW CREED (Big U), Oct. 26.—A two-reel number, by Ben Cohn, featuring Edythe Sterling, Millard K. Wilson and Murdock MacQuarrie. This is the story of a young girl who comes to a country town and is cared for by the doctor and his wife. Her child is born and the deacon and his fellow workers demand that the mother and child be sent elsewhere, as they are a disgrace to the community. His son turns out to be the father, and a happy ending is effected. This touches closely on life in a small community and, while it is somewhat over-sentimental, it is well constructed and sincerely acted.

THROUGH SOLID WALLS (Imp), Oct. 27.—A detective story, by Tarleton Winchester, with Peggy Custer, Jay Belasco, Thomas Jefferson, Irene Hunt and Marc Fenton in the cast. This holds the interest well and tells quite an original yarn. A valuable diamond, an invention for looking through solid walls, a shrewd girl crook and a shrewder detective are features of the plot. The development keeps the observer guessing. The actual commission of the crime has a touch of vagueness about it, but this is not a material point.

THE BETTER MAN (Bison), Oct. 28.—A pleasing two-reel story of the redwood forest country, featuring Jack Holt, Lucille Younge and others. This pictures the arrival of a girl stenographer in the big camp, with whom the boss at once falls in love. A man then appears on the scene to whom she had been married, but who was arrested while the ceremony was in progress. The incidents thereafter are quite exciting. The criminal husband is killed and the boss gets the girl.

World-Pictures.

THE SCARLET OATH (Peerless), Oct. 2.—Gail Kane does admirable work in a dual role in this five-reel photodrama of Russian Nihilism. She plays the parts of twin sisters, one of whom, as a baby, has been adopted by wealthy people. Grown up, one of the sisters is an ardent Nihilist and the other is an innocent young woman. The story has few claims to originality. Reviewed on another page of this issue.

Miscellaneous.

THE SOUL OF A CHILD (Pioneer—State Rights), October.—A five-reel drama featuring Em Gorman, child actress. The picture contains a certain amount of heart interest. It tells the story of how a child brings about the reformation of her wealthy, dissipating uncle, and how the girl also reconciles the uncle and his former fisher maiden sweetheart. Reviewed on another page of this issue.

THE CONQUEST OF CANAAN, October.—In trying to reproduce this story by Booth Tarkington into pictures the Frohman Company has made a fair but not a distinct success. The acting is fair and the settings and photography are at all times faultless. A more extended review can be found on page 224 of the October 14 issue.

THE BATTLE OF THE SOMME (Chas. Urban), October.—Some interesting scenes of the European battle front which will prove to be of great historic value. Showing various scenes of both the British and German fighting forces. The daring of the cameraman are responsible for some remarkable scenes. For review see page 225 of October 14 issue.

Manufacturers' Advance Notes

"OUT OF THE SHADOWS" (Selig).

"Out of the Shadows," written by Will M. Ritchie, and released Monday, October 23, in regular service through General Film Company, presents an all-star cast of players in a very unusual story. There have been many so-called "vampire" productions released on the screen within the past few years, but "Out of the Shadows" cannot be termed a "vampire" picture,

Scene from "Out of the Shadows" (Selig).

although Virginia Kirtley in the role of "Flora Ruel" has many opportunities for the enaction of a role of an unscrupulous and soulless woman. However, the ending of "Out of the Shadows" is entirely different than the stereotyped conclusion of the so many so-called "vampire" plays, for in the end the father, who in his youth has sown wild oats, saves his only son from the snare of an adventuress, and brings the boy back to the arms of the girl who loves him.

Some very pretty scenic effects, talented acting and clear photography make "Out of the Shadows" an offering which will attract patrons into any motion picture theater.

PARAMOUNT-PHILADELPHIA EXCHANGE IN LARGER QUARTERS.

The Famous Players exchange distributing Paramount Pictures in eastern Pennsylvania, New Jersey, Delaware, Maryland, District of Columbia and Virginia, with its main office at 1321 Vine street, Philadelphia, Pa., will, about Dec. 1, 1916 move into larger quarters at 1219 and 1223 Vine street, in the very heart of the film district.

The exchange will occupy the entire ground floor of this new building, having a floor space of about 11,000 square feet. When completed, it will be one of the most pretentious film exchange offices in the East. William E. Smith, president of the Exchange, is devoting much of his present attention to the plans of the new offices, and is permitting nothing to stand in the road to make this exchange the finest in Philadelphia.

The offices will have a 20 foot ceiling which will enable the exchange to install a mezzanine in the rear. This room will be fitted out with reclining chairs of the most comfortable types.

Mr. Smith will have a large private office and small private offices will be occupied by O. F. Bower, Oscar A. Morgan, manager-director of publicity and advertising, a booker and bookkeeping department. The shipping department will be in the rear, as the building runs through to the next street. This makes it possible to receive and ship the films without causing any confusion in the office.

WORK ON "THE TRUANT SOUL" PROGRESSING.

The filming of "The Truant Soul," Essanay's seven-act feature for Henry B. Walthall, is now well under way, 150 exterior scenes having been completed and studio work begun. Mr. Walthall, Mary Charleson, his leading woman; Director Harry Beaumont and Company, have returned from Wisconsin where the out-of-door scenes were taken.

The first booking on the feature has been received from a municipality. Mayor D. E. Smith, of Richland Center, Wis., has applied to President George K. Spoor for first run on the superfeature. The city council intends to show it in the municipal opera house. The mayor reports that reservations up to capacity have already been received. The exterior scenes were taken in and about this little mountain town in Wisconsin, which lies entirely surrounded by massive hills, just the locality required. It was virgin territory for the camera, and each day the entire population followed the actors into the hills to watch the filming.

The first interior set required the duplication of an operating amphitheater, and photographs were taken of the one in Mercy Hospital, Chicago, where the late Dr. John B. Murphy performed his marvelous work. This was duplicated exactly and for the student spectators the senior medical class of the University of Chicago participated. In the pit with Mr. Walthall, playing the part of a master surgeon, were Chicago specialists, obtained to play in the picture so that its realism would be above question.

"The Truant Soul" is not being rushed to meet a program release date. Therefore, to make its quality as perfect as possible upward of a month will be taken with the interiors.

"FANTOMAS" STILL GOING STRONG.

The popularity of "Fantomas" as a cleanly sensational series has been fully demonstrated by the demand for these pictures which still holds up, despite the fact that the final episode of the series has been released. The New York Branch reports that every print is in demand and booked up for some time to come.

WINNIFRED GREENWOOD IN "THE VOICE OF LOVE."

For splendor and variety of setting no recent motion picture has surpassed the Mutual Star Production, "The Voice of Love," featuring Winnifred Greenwood and Edward Coxen, which will go out to the public on October 19. Director Rae Berger has procured charming light effects and perfection of photography which marks this unusual photoplay story as something far above the ordinary.

In it, Winnifred Greenwood plays the role of a woman of refinement, once wealthy, who through misfortune, has found it necessary to turn to astrology and fortune telling for her livelihood, and for that of her daughter who has been placed in a fashionable New York boarding school.

Some of the most attractive and thrilling scenes are set in New York, at a Belgian Relief Fair, where the daughter and

Scene from "The Voice of Love" (Mutual).

the wealthy young Chicagoan whom her mother loves, meet, at the theater, at the boarding school. Others are in the attractive and richly hung rooms of the astrologer.

In this play of love and intrigue, Winnifred Greenwood is exceptionally attractive, and Edward Coxen is perfectly cast in his role of the manly and handsome young millionaire. In supporting roles are George Field, Laura Sears, Rena Carlton and Harvey Clarke.

"THE KISS" IS COMPLETED.

Marguerite Courtot has blushed her last blush and Owen Moore has flicked the last speck of powder from his shoulder, which is another way of saying that the Famous Players production, "The Kiss," in which they co-starred under the direction of Del Henderson, is completed and ready for release on the Paramount Program October 19.

This is the production for which Miss Courtot and Moore both made aeroplane flights at Amityville, L. I., in the Lawrence Sperry machine, in which the inventor-aviator later came

Scene from "The Kiss" (Famous Players).

to grief himself, being forced to spend the night on the ocean when his supply of gasoline ran out.

The story of the plan concerns Jean, an aviator in the French army, who comes to America to visit his wealthy relative, Mrs. Van Vechton. The delightful old lady has a private secretary named Luise, a pretty girl of French descent, who has earned the dislike of Mrs. Jack Van Vechton, the old lady's widowed daughter-in-law because Pennington, a social highwayman, has taken a decided interest in her, to the exclusion of the young widow.

There is a wild chase and a thrilling rescue which very nearly proves fatal for both Luise and Jean, who comes to her assistance, which makes this picture a rare mixture of farce comedy and dramatic action.

SIXTH EPISODE OF "THE YELLOW MENACE" RELEASED.

The title of the Sixth Episode of "The Yellow Menace," which is released this week by the Unity Sales Corporation, is called "The Torture Chamber." Those who love dramatic thrills in a picture and will demand gripping scenes, will find much in this episode that will make them clutch their seats.

In this episode Ali Singh discovers that it was Najla, his beautiful niece, who had betrayed him to his enemies and caused the raid on his houseboat by the government authorities. Determined to make an example of her and to prove to his followers that the Arch-Demon is prepared to punish disloyalty, even with torture that approaches death itself, Ali Singh has Najla suspended on a rack operated by an electric current, which, if allowed to continue running, would rend limb from limb.

The second reel of this episode treats of another unsuccessful attempt of the authorities to surround Ali Singh's haunt in a dismal New Jersey swamp, for the purpose of rescuing May Manning, Margaret Bronson and Najla. The three girls attempt to escape during the raid, but only May Manning is lucky enough to succeed. She makes a daring leap from an upper story through the use of a knotted sheet. Margaret and Najla attempt to follow her lead, but are prevented by Ali Singh's followers. They are spirited away, still in the clutches of Ali Singh.

FOUR LEADING MEN WITH NANCE O'NEILL.

A notable feaure of the fohthcoming McClure series, "Seven Deadly Sins," is that each McClure star, as she appears in her particular play of the series, is supported by several leading men of unusual dramatic ability.

In "Greed," the third play of this superseries, Nance O'Neill is acting with Robert Elliott. The heavy part has been entrusted to the care of Harry Northrup. Alfred Hickman, Nance O'Neill's husband, is also in the cast of "Greed." George Le Guere forms the last member of this notable quartet of actors; his work for Metro, Famous Players, Kleine, Essanay, and on the stage has made him a favorite with the amusement-loving public. "Greed" is directed by Theodore Marston.

THANHOUSER'S "HIDDEN VALLEY."

From New York City to the wilds of South Africa, the spectator is carried in "Hidden Valley," a Thanhouser feature starring Valkyrien, which is to be released through the Pathe exchanges on November 5. Boyd Marshall is the leading man and Ernest Warde directed the picture.

Few directors have had to travel as far for scenes as Mr. Warde did in making "Hidden Valley." He didn't do to South Africa, but he did take his company from New York to Florida in order to get the proper South African settings.

"Hidden Valley" tells the story of the daughter of an explorer, who is carried by an underground stream to the temple of a heathen tribe. They hail her as a goddess and keep her captive. They finally believe that she brings them misfortune, however, for their water supply is cut off and she is about to be sacrificed, when a young divinity student finds her and by a clever trick brings water to the arid lands and saves her life.

The settings are beautiful and Valkyrien, dainty and graceful, in the light robes of the "goddess," has an opportunity to introduce several of her famous classic dances.

"FLY COPS" IN "THE BREAKER."

In order to make the scenes in "The Breaker" as realistic as Possible, President George K. Spoor, of Essanay, engaged the services of Captain Michael P. Evans, the chief of the Chicago Bureau of Identification, and well known all over the United States as an expert in the Bertillon system, together with his son, assistant identification inspector, and several headquarter dectectives to take part in the play.

"The Breaker" is a five-act feature, written by Arthur Stringer, and featuring Bryant Washburn and Nell Craig. It deals with a counterfeiting band and the capture of the members by the police. Captain Evans works through several scenes, reproducing the exact methods of the police in taking records of criminals by the Bertillon system. He also follows out his clews thus received in capturing members of the band.

"PAYING THE PRICE" (Gaumont).

The Gaumont Company will contribute a two-reel photodrama through Mutual, October 30, "Paying the Price," which will have in the cast a number of old Gaumont favorites. Miss Marian Swayne will be seen in the leading role, that of a girl about to be forced into an unwelcome marriage to save the man who has won her hand. Joseph Levering, who directed the production, plays opposite Miss Swayne. Miss Flavia Arcaro, whose long list of Gaumont "vampires" is notable, has a role of this character. The political boss is played by Fritz Orlamond, a favorite in Gaumont stock in character roles.

This is an excellent opportunity to get a photoplay of two reels featuring Miss Swayne. She is now seldom seen on the screen in productions that are not of "feature" length, and "Paying the Price" thus affords exhibitors the chance to offer their patrons a great favorite in a role that will strengthen any evening's entertainment, no matter what the five-reel photoplay may be.

"Paying the Price" tells of the heart struggles of a girl

Scene from "Paying the Price" (Gaumont).

whose fiance is "framed" by a political boss because he himself is in love with the girl. When the young man thinks he has murdered the siren, he flees. Even then the girl does not turn to the boss, but seeks consolation in a friend of the man she had loved, but whom she thinks faithless. Again the boss interferes, and it is his threat to have the new admirer indicted for murder that brings the old sweetheart back to fight one of the most thrilling duels with knives the screen has seen in a long time.

"UNPROTECTED," WITH BLANCHE SWEET AS STAR.

"Unprotected," in which Blanche Sweet is starred, has been completed by the Jesse L. Lasky Feature Play Company and will be released on the Paramount Program November 6. It is the story of an innocent young girl who is convicted of a crime and sentenced to a long term in jail. She is a southerner, and, in accordance with the customs which prevail locally,

Scene from "Unprotected" (Lasky).

she is farmed out by the warden of the jail to work on contract in the neighboring turpentine groves.

Though California is almost unlimited in its resources so far as furnishing scenic backgrounds for motion pictures is concerned, a turpentine camp run by negro convicts falls outside of its particular province. It therefore behooves the director in charge of the picture to decide whether it would be more feasible to construct such a camp or to go in search of a genuine one. He finally decided in favor of the latter plan and succeeded in locating a big turpentine camp of the required description in the south, after travelling hundreds of miles. Accordingly Blanche Sweet, Tom Forman, Ernest Joy, Walter Long, Mrs. Lewis McCord, Robert Gray, Jane Wolff and Director James Young disappeared from the studio one night and did not return for three weeks, during which time they were not heard from by any one at Hollywood. They returned as mysteriously as they went, and it was not for some time that their destination was learned.

The story itself is a thrilling drama, detailing the sufferings of this innocent girl who soon finds that she is in imminent peril of becoming the personal slave of the man to whom she has been leased as a laborer by the state. The rest of the story concerns itself with the rescue of the girl from her perilous position and the ultimate amelioration of the condition of the other prisoners of the camp.

TWEEDLEDUM COMEDIES NOW BOOKING.

The Unity Sales Corporation are releasing this week the second Tweedledum comedy, under the title of "A Scrambled Honeymoon," featuring the eccentric acrobatic comedian Perez in a series of amusing situations which still proves there is plenty of fun left in the mother-in-law.

The Unity Sales Corporation have added, during the past week, additional independent exchanges, who will handle the "Tweedledum" comedies, and reports from them indicate that these releases are meeting with prompt recognition at the hands of the exhibitors. In fact, the Unity officials feel that Tweedledum is proving himself to be as good a comedian for American exhibitors as he was on the other side, where he achieved such a marked success before coming to this country.

Among the new exchanges, which have booked these comedies are Koppin Film Company, Detroit, Mich.; Unity Pictures Corporation, Minneapolis, Minn.; Unity Photoplays Company, Denver, Colo.; Unity Pictures Corporation, Dallas, Tex.

WORLD FILM CONTEST AWARDS JANUARY 1.

The $5000 prize play contest of the World Film Corporation closed September 15, and the formal announcement of the winning authors will be made January 1, 1917. The interval will be none too long for the task of weighing the values of the manuscripts not already disposed of, as the number of plays and stories submitted in response to Mr. Brady's invitation has been enormous. In the final round-up there will be nineteen accepted manuscripts, the one considered best among these taking the first prize of $1000; the second best, $750; the third, $650; fourth, $500; fifth, $400; sixth, $300; seventh, $200; next twelve, $100 apiece.

A STORY OF FAITH HEALING.

A feature with a strong religious theme is "The World and the Woman," a Thanhouser feature starring Jean Eagles, that will be released through the Pathe exchanges in November.

Miss Eagles played the leading role on tour in "Outcast," and is to be featured in a play to be produced by Joseph Brooks on Broadway this fall. "The World and the Woman" is the first big picture she has done. She shows a complete mastery of a difficult role and gives an excellent characterization of the woman of the streets who turns back and becomes a faith healer.

The story is by Philip Lonergan. It is by no means to be regarded as propaganda for any certain religion, but before it was announced for release—in order that it might not offend any sect—it was shown to prominent members of different churches, including the Christian Science, and was heartily approved by all.

Supporting Miss Eagles in "The World and the Woman" are Boyd Marshall, Thomas A. Curran, Wayne Arey, Grace Do Carlton, Carey Hastings and little Ethelmary Oakland, who is the child under whose influence "the woman" fights her way back to a righteous life. Eugene Moore is the director.

INTERNATIONAL TO HAVE "FASHION DRAMA" SERIES.

The International announces "the fashion drama," a remarkable new and original manner of picturizing fashions on the screen, so they will be appealing to all.

Within a few weeks the International will present, in a series of episodes, "the Adventures of Dorothy Dare." Each episode will be complete in one reel and will combine a thrilling story of adventure with a gorgeous display of the latest modes.

For some time past, the International has been producing fashions on an elaborate scale, but of only 500 feet in length. There was a story in each of them, among the most successful having been "Fashions D'Art," "A Modern Cinderella," "Anywoman," "Beauty and the Beast," and "The Saleslady's Dream.' Because of their success, the International conceived the idea of the independent fashion drama of a full reel. Each episode will be of intense interest in addition to depicting the fashions.

The title of the first episode of "The Adventures of Dorothy Dare" will be "It's Never Too Late."

CORRECT "LIBERTY" TITLES.

Misapprehension has arisen as to the correct titles for the episodes of the Universal "Liberty" serial. The following announcements are made authoritatively to set these misapprehensions at rest: Episode nine will be entitled "Trapped;" epsiode ten will be entitled "The Human Targets;" episode eleven will be entitled "A Daughter of Mars;" episode twelve will be entitled "For the Flag."

"IT NEVER COULD HAPPEN" (Essanay).

Perhaps it couldn't, except on the screen, but then the plot isn't so illogical, at that. It's all about the scion of a wealthy family whose father sends him out to earn $100. He earns it all right, with an emphasis on the verb. The profession—

Scene from "It Never Could Happen" (Essanay).

trade, or whatever it is—of butler was the only thing with which he was thoroughly acquainted, so he took a job at it. When the heiress falls in love with him and he falls in love with a nurse, numerous complications naturally arise. Richard C. Travers is an actor who can make the most of a comedy-drama of this kind and he does in this instance. Anna Mae Walthall plays the feminine lead. "It never could happen," said the scenario editor when he read the piece. That's how this three-reeler obtained its name.

CORRECTION.

The name of Gladys Hulette's next Thanhouser-Pathe release is "Prudence, the Pirate," not "Prudence and the Pirates," as it has been called by some. Miss Hulette glories in the fact that in the picture she herself is a pirate, in command of the bad ship "Bucket of Blood," and she doesn't want the impression to get out that she isn't one of the bloodthirsty crew.

Notes of the Trade

BOOKINGS on the film, "The Lure of Alaska," and Dr Sugden's lecture, a recent attraction at the Rialto theater in New York, will be handled by the J P Pond Lyceum Bureau of New York City during the coming season.

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Williams, Brown & Earle, Inc., of Philadelphia, are mailing a catalog of lantern slides illustrating lecture readings. The sets cover a wide variety of subjects.

* * *

The Thanhouser Film Corporation announces that "Hidden Valley," starring Valkyrien (Baroness Dewitz), will be released through the Pathe exchanges on November 5. Boyd Marshall is the leading man in the feature.

* * *

Thomas Commerford plays in support of Richard C. Travers, in "It Never Could Happen," 3-act Essanay comedy-drama.

* * *

One of the most striking character portrayals in the Mutual's third Mary Miles Minter picture, which has already been completed at the American Film Company's studios at Santa Barbara, "Faith," is that of Perry Banks in the role of a drunken and degraded lawyer who summons all of his one time brilliancy together to plead for the release of "Faith," the one person in the world who has been good to him.

* * *

"The Last of the Morgans" is the title of a strong two reel drama being filmed at Universal City by Director William V. Mong. With Nellie Allen playing opposite, Mong plays also the leading role.

* * *

William A. Brady has taken the pictures as a topic for a motion picture, which the World Film Corporation will issue during January. The photoplay is to be called "A Movie Romance," and Robert Warwick will have the star role.

* * *

The Shaker play, "The Gates of Eden," in which Viola Dana will soon appear on the Metro program, is from the pen of a clergyman, Rev. William E. Danforth, now of Indianapolis, but formerly of Chicago. Mr. Danforth has made a life-long study of Shakerdom. John H. Collins is directing the feature production.

* * *

Frederick Warde, the eminent Thanhouser star, has completed his lecture tour, and has begun playing in "The Vicar of Wakefield," a five-reel feature directed by his son Ernest Warde. "The Vicar" is expected to be as fine a picture as Mr. Warde's "King Lear," which will be released through the Pathe exchanges in December.

* * *

Director Henry McRae has completed "The Hand in the Dark," scenarioized by William Parker of the Universal staff, featuring J. Warren Kerrigan with Edith Johnson playing opposite. McRae's next production featuring Kerrigan probably will be a comedy drama.

* * *

Robert Warwick will be supported by June Elvidge and Mollie King in "All Man," a World-Brady release scheduled for early in December.

* * *

Hattie Delaro has been engaged to play the part of the housekeeper in "The Sunbeam," the Metro-Rolfe feature play chosen for Mabel Taliaferro as a successor to "The Dawn of Love." Miss Delaro, who is well known both to stage and screen, having played in every branch of the profession both here and abroad, has also been seen in "The Quitter," "The Upheaval," and other Metro productions.

* * *

Florence La Badie, the Thanhouser star, has nearly completed "Divorce and the Daughter," which was written by Agnes C. Johnston. Frederic Sullivan, her director, expects Miss La Badie to be ready soon to start work on "Enemies of Society," by Philip Lonergan.

* * *

Having completed "We Are French," with himself playing a leading role, together with Ella Hall and Kingsley Benedict, Director Rupert Julian is preparing to produce a screen version of "My Sweetheart," at Universal City. The production will be in five reels. The cast has not been announced.

* * *

Marguerite Clayton, after finishing "The Prince of Graustark," is now in the last scenes for "Borrowed Sunshine," a new two-act Essanay drama. When this is completed she will start work in "The Heart of Virginia Keep," a three-act drama.

* * *

Ethel Clayton and Carlyle Blackwell are co-stars in "The New South," and "The Wall Beyond," both World-Brady pictures, the former to be issued next month, and the latter in February.

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Gladys Hulette, the Thanhouser star, has nearly completed "Her New York," a story by Agnes C. Johnston, and directed by O. A. C. Lund. In "Her New York," Miss Hulett has a vehicle even more dramatic than "The Shine Girl," or "Prudence, the Pirate," and with as many little human touches.

* * *

Marguerite Clayton wears the attire of a messenger boy in "The Heart of Virginia Keep," three-act Essanay drama.

* * *

The Great Atlantic Feature Film Company, located in the Murchison Building, Wilmington, N. C., are booking features in their section of the country and find business on the increase at the end of their first month.

* * *

Betty Brown, New York's lovely model, has consented again to pose for the fashion pictures of the Mutual Weekly. Miss Brown previously posed in the season's latest garments for the Gaumont camera man, but was absent during the summer months.

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Under the William A. Brady direction the World Film Corporation has thirty-three motion picture plays completed and ready for release.

* * *

Bill Hart and Margery Wilson are working on a new Triangle-Kay Bee production in which they wear oilskins much of the time, and endure considerable rain.

* * *

William Tooker, known for his excellent work in previous William Fox pictures, has a prominent part in the new Virginia Pearson photoplay now in work. Mr. Tooker's first important stage role was in the late Charles Hoyt's successful musical comedy, "A Hole in the Ground."

* * *

"The Rise of Susan" is the next of the new Clara Kimball Young photoplays to be issued by the World Film Corporation. The release date is December 11.

* * *

Winifred Westover, San Franscisco girl who has just joined the Triangle, has the part of a hired girl in her first play, and was assigned to put up a fight with Monto Blue, who essays to kiss her against her will. Winifred amazed her little playmates by handing Blue a wallop that caused him to turn two somersaults and upset a stove.

* * *

Philip E. Rosen, cameraman for Director J. Gordon Edwards, of the William Fox forces, has now photographed sixteen Fox pictures. Mr. Rosen is a native of Machias, Me., he is also president of the Cinema Camera Club.

* * *

Oscar Lund, the Thanhouser director, is taking the final scenes for Agnes Johnston's story, "Her New York," starring Gladys Hulette, and will be ready in a few days to begin work with Miss Charlotte Walker, the new Thanhouser star, in a feature written especially for her by Lloyd Lonergan.

* * *

Jewel Carmen, who was Douglas Fairbanks' leading woman in two pictures he made in the east, has arrived at the Triangle-Fine Arts coast studios.

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The Bluebird Photoplay Company announces that since October 5, 1916, the management of its Indianapolis office has been in the hands of Mr. Samuel Sax.

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The next picture to show the famed Triangle kidlets will be a Virginia feud story starring Dorothy Gish, now in rehearsal. Bernard McConville is the author.

* * *

Work has begun on the cutting and assembling of the Selig western drama, "The Light of Western Stars." Under the direction of E. A. Martin with an all-star cast, including Bessie Eyton, Tom Mix, George Fawcett, Frank Campeau.

* * *

Douglas Fairbanks' next play, on which he has just begun work on the coast Triangle studios, is called "The Matrimaniac."

* * *

Victory Bateman, who has the role of Lady Montague in William Fox's magnificent screen production of "Romeo and Juliet," was in Edwin Booth's supporting cast for many seasons.

* * *

Director Jacques Jaccard is filming at the Universal City ranch the tenth episode of the big serial, "Liberty, A Daughter of the U. S. A.," featuring Marie Walcamp. The serial is reported by Jaccard to be getting stronger each day, and he proposes to keep this up to the final climax in the twentieth episode.

The [illegible] World Film Corporation, [illegible] be released [illegible] picture [illegible] service.

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With Dorothy McDowell, Agnes Vernon and Franklyn Farnum playing the leading roles, Director William Worthington is making a splendid picturizing Willis Woods's story, "The Locust." The photoplay is being made in five reels and will be released as a Universal feature.

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The motion picture version of "The Whip," in eight reels, will be acted by Irving Cummings, Dion Titheradge, Paul McAllister, Warren Cooke, Alfred Hemming, Alma Hanlon, June Elvidge, and about 20,000 miscellaneous persons divided between the Saratoga racetrack and the annual horse show at Long Branch.

• • •

Edwin August, Ruth Blair, Iva Howard, and William Bailey will appear in three dramas of two-reel length for the Mutual. The first one, "The Law of Nature," appears on October 17. "Canned Curiosity," and "The Folly of Fear" will follow.

Mr. August himself directed these pictures in which he plays the leading role.

• • •

Director Raymond Wells, at Universal City, is picturizing "The Little Queen of Nowhere Land," written by himself, and prepared for the screen by Fred Myton. The production will be in five reels, and features Ruth Stonehouse. It is a fairy story, but contains some strong dramatic situations.

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In "The Gilded Cage" the cast supporting Alice Brady includes Irving Cummings, Arthur Ashley, Montagu Love, Gerda Holmes, Clara Whipple and others.

• • •

W. Christy Cabanne, who will direct the fourteen episode serial in which Francis X. Bushman and Beverly Bayne will be starred for the Metro program, brought his own personal staff of assistants with him from California to New York. Eugene Thurston will be his assistant director, R. J. Huntington, his business manager, Millie Richter, film cutter, and William Fildew, cameraman. They have already assisted him in the production of "Love, Honor and Obey," a powerful five-reel photodrama in which beautiful Frances Nelson is the star.

• • •

"A Serpent's Tooth," written by S. R. Jones, and prepared for the screen by Harvey Gates of the Universal staff, is under production by Director Stuart Paton, featuring Neva Gerber with Francis McDonald playing opposite.

Picture Theaters Projected

HAMBURG, ARK.—W. R. Goyue and Mrs. T. W. Whitlow have let the contract to W. E. Bunn to erect a moving picture theater.

DENVER, COLO.—International Amusement Company plans to erect a one-story moving picture theater, 68x132 feet, to cost $35,000.

HIGHLAND PARK, ILL.—J. Goldberg is having plans prepared for a one-story moving picture theater, to cost $20,000.

MORGAN CITY, LA.—Miss E. Gathright is considering plans for a one-story moving picture theater, 28x96 feet, to cost $15,000.

BALTIMORE, MD.—John T. Sangville, Jr., has plans by J. C. Spedden, 1640 Hanover street, for moving picture theater at the corner of Fort avenue and Lohman street; one-story brick, [illegible] feet, cost about $3,600.

BALTIMORE, MD.—Louis Helldorfer, 2312 East Baltimore street, has plans by John Freund, 11 East Lexington street, for moving picture theater at 2238-42 East Fayette street; 48.3x89.7 feet; one-story brick; fireproof construction; slag roof, [illegible] cost about $30,000.

BALTIMORE, MD.—Bohannon, Levy & Fuld, 30 Lexington street, plan the erection of a fireproof moving picture theater, to cost $25,000.

WINCHENDON, MASS.—Architects W. H. Hunt & Son, Hawthorne building, Salem, Mass., are preparing plans for a $60,000 theater and commercial building.

BESSEMER, MICH.—Rex Theater Beautiful, D. J. Kulaszewicz, manager, will expend about $6,000 in making alterations to the structure.

LANSING, MICH.—J. M. Neal, owner of the Theatorium theater, plans to erect a new two-story moving picture theater, 46x127 feet, to cost $25,000.

MUSKEGON, MICH.—Paul J. Schlossman is having plans prepared for a one-story and balcony moving picture theater.

ST. PAUL, MINN.—[illegible] Nash will expend about $[illegible] a moving [illegible] to be [illegible] Lexington [illegible]

ST. LOUIS, MO.—Architects Kennerly & Stiegemeyer, 505 Benoist building, are preparing plans for a one-story moving picture theater, 90x120 feet, to cost $18,000.

NASHUA, N. H.—Amoskeag Realty Company, [illegible] street, are having plans prepared for a three-story moving picture theater and office building, 70x153 feet. Lessee, J. D. Hallisey.

RED BANK, N. J.—Coast Amusement Company is considering plans for a one-story moving picture theater, 50x150 feet, to cost $20,000.

UNION HILL, N. J.—It is reported that Goldberg & Kramer, 103 Park avenue, Yonkers, N. Y., will build a two-story addition to their moving picture theater, 25x117 feet, to cost $24,000.

BROOKLYN, N. Y.—Joseph Rosenberg, 706 Fourth avenue, is having plans prepared for a one-story moving picture theater, 50x85 feet, to cost $9,000.

BUFFALO, N. Y.—Architects Esenwein & Johnson, 781 Ellicott square, are preparing plans for a one-story winter garden, 328x150 feet, to cost $100,000. Company to operate project now in process of organization.

NEW YORK, N. Y.—M. & M. Freedman, 310 Grand street, plan to erect a two-story moving picture theater and store building, 25x141 feet, to cost $100,000.

PORT JERVIS, N. Y.—Joseph H. Sweeney plans to expend about $4,000 in making improvements to his moving picture theater.

BETHLEHEM, PA.—Kurtz Brothers, who are reported as having made a fortune in the manufacture of war material for the Allies, will erect in the near future a $100,000 fireproof theater.

BRISTOL, PA.—Sheriff Gants, of Doylestown, has sold the personal property of the moving picture theater operated by Gaetano Greco, Luigi Florini and Luigi Vanni, to the Oak Building and Loan Association, of Philadelphia, for $1,220.65.

PHILADELPHIA, PA.—The moving picture theater at the corner of Sixth and Pike streets, recently put up at sheriff sale, has been purchased by T. M. Daly, attorney on the writ, for $12,150. The building is located on a lot 103.4 feet on Sixth street and 74.10 feet on Pike street. It was sold to satisfy a judgment of $13,479.80.

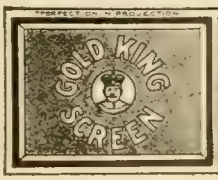
SOUTH BETHLEHEM, PA.—A. P. Schultz, Bethlehem building, Bethlehem, Pa., has the contract to erect a one-story moving picture theater, 42x105 feet, for the United Motion Picture Company, 110 West Fortieth street, New York City, to cost $12,000.

TUNKHANNOCK, PA.—Glen O. Davis contemplates building a one-story addition to his moving picture house.

UNION, S. C.—Mr. and Mrs. Storm, owners of the Edisonia theater, will enlarge and remodel the building.

GALVESTON, TEXAS.—A. Martini plans to erect a brick moving picture theater, to cost about $12,000.

EAST RADFORD, VA.—J. T. Stump has the contract to erect a brick moving picture theater, 30x110 feet, for W. R. Roberts, Jr., to cost $5,000.



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Trade News of the Week

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The Pretty New Moving Picture Theater on Main Street Just Opened by Charles F. Given Is Considered One of the Most Attractive Small Houses in the Province —Has Seats for 500 and Cost $15,000 to Build.

From F. F. Sully, 68 Landsdown Ave., St. John, N. B.

ST. JOHN, N. B.—Charles F. Givan, formerly a partner in the Sussex, N. B., opera house has just opened the new Lyric Theater on Main street. Following the fire, which practically destroyed the opera house, the firm of which Mr. Givan was a member opened temporary quarters and continued the exhibition of pictures. This promised, however, to be only temporary, and Mr. Givan believing in the future of the moving picture business in Sussex, erected a $15,000 house on the main thoroughfare of the city in a neighborhood that is sure to catch a large share of business. The theater, which is said to be one of the prettiest small theaters in the provinces, has a seating capacity of 500. It is prettily decorated and although it has been open but a week is playing to capacity houses. Mr. Givan is using the Universal service, the headquarters of which for the provinces is in St. John, under the management of G. V. Margatts.

From left to right: Walter H. Golding, president of Maritime Exhibitors' League; T. Gookin, general manager V-L-S-E; L. E. Ouimet, general manager Pathe; Thomas Daley, St. John; Louis Rosenfeldt, St. John, manager of Paramount; Fred Winters, Moncton; Phil Kaufman and L. H. Walhouse, of Montreal.

St. John's Branch of Dominion Educational Films, Ltd.

St. John, N. B.—An organization has been started in Vancouver with the idea in mind of making moving pictures of an educational nature throughout Canada. The St. John Board of Trade has been informed that it is the intention of the management to open a branch in this city, as well as in other large cities in the dominion. The company has asked for information concerning the local industries, tourist attractions, and various other interests that would make good material upon which to build such pictures as they intend to film.

Films to Promote Immigration.

St. John, N. B.—John Dufresne, who has been serving as camera man for the New Brunswick government during the past month while a series of moving pictures for immigration purposes have been made, has returned to his duties at St. John exchange of the Pathe service. The provincial government is expending a great deal in attempts to increase immigration for settlement purposes. Through its bureaus, one of which is located in this city, it offers special homestead lands, which can be paid for in yearly installments. To further their plans the officials have adopted the moving picture form of advertisement. This is probably the first province in Canada, and possibly the first government on this continent to enlist the services of the moving picture in immigration.

Local Film Exchange Notes.

St. John, N. B.—Extensive improvements have just been completed at the local Mutual exchange office. The shipping room has been greatly enlarged. New office furniture has been installed, and the entire premises have been thoroughly renovated. There are very heavy bookings for the new serial, "The Secret of the Submarine," and the Chaplin specials, besides the new star productions. Charles H. Kerr is local manager.

Carl Crawford, manager of the Fox exchange has just returned from an extensive trip through Nova Scotia and New Brunswick in the interests of the trade. Mr. Crawford reports that good business continues throughout this section of the dominion.

L. Ernest Ouimet, general manager of the Specialty Film company, has returned to the head office in Montreal after a several days' stay in St. John.

Made the Operator Laugh.

St. John, N. B.—The film of the exhibitors' convention in Halifax nearly refused to go when screened for the first time here in St. John. A. J. Mason, the Imperial theater operator, who was at the crank, doubled up with laughter and almost forgot to keep the film moving. D. M. Richards, better known as "Uncle Dave" and W. H. Golding and Mr. Fielding play no small parts in furnishing the comedy for 200 feet of views that will long be remembered by the Canadian men of the trade who were present at Halifax.

Expects to Open New Casino Theater.

Halifax, N. S.—R. J. McAdam, who is now in Sydney, N. S., expects to leave in a short time for Halifax, where he expects to remain permanently. If nothing unforeseen occurs he will open the beautiful new Casino theater by the latter part of next month or the early part of December. The Casino will rank among the most modern and finely appointed theaters.

E. A. Langley Managing the Royal.

Yarmouth, N. S.—E. A. Langley, formerly of the Standard Films, has taken over the management of the Royal opera house, Yarmouth. Mr. Langley has contracted for the Pathe service.

Music at the Unique.

St. John, N. B.—S. C. Hurley, manager of the Unique theater in St. John, has made arrangements for the famous Arlington Orchestra of Portland, Maine, to furnish music for Unique patrons during the coming winter. In addition to this feature he has contracted for "The Shielding Shadow." The Unique has a fine location on one of the principal streets of the city, and faces one of the prettiest parks in this section of Canada.

Consolidate Local Film Business.

Spring Hill, N. S.—The moving picture business in Spring Hill, N. S., is now exclusively in the hands of Miss Anderson and Colin Danson, who have succeeded in eliminating opposition after a hard fight, for which they deserve credit. During the past eight months they fought competitors in a clean and business like manner.

George E. Frauley, manager of the Imperial theater in St. George, was recently in St. John looking over the attractive fall bookings.

Bangor Can't Back Theater

Illegality of Exempting Property from Taxation Spoils P. J. Feeney's Opera House Plan.

By John P. Flannagan, 149 Park View Ave., Bangor, Maine.

BANGOR, ME.—The Bangor city government turned down the offer of P. J. Feeney, owner of the lot on which the Bangor opera house stood before the fire of January, 1914, to build an opera house providing the city would place a nominal valuation of $1,000 on the property for ten years from April 1, 1916. Acting on advice from the city solicitor that the supreme court of Maine had repeatedly held that it is illegal to exempt property from taxation, the city notified Mr. Feeney that it was unable to comply with his request, and the plan to build has been given up temporarily at least. Mr. Feeney planned to have moving picture in the new theater.

One World Man Stands Up with Another.

Bangor, Me.—John P. Flanagan, Maine correspondent of the Moving Picture World, has returned from Calais where he was best man at the wedding of Frederick F. Sully, St. John, N. B., correspondent of the Moving Picture World, and Miss Elizabeth McGarrigle of Calais.

A Live Manager of Maine Mutual.

Bangor, Me.—Manager R. Borrotto, of the Bangor branch of the Mutual Film Co., is a live wire who has tremendously increased business at the local branch since coming here. He has the able assistance of Arthur Allen, former manager of the Palace theater, as booker.

Manager Borrotto—What do you think of the ghost?—Some familiar spirit.

Here's a secret—His first name is Reginald, but he says "Call me Borrotto. I was too young to protest when they tacked that name on me. I'm the very antithesis of all that the name would imply." And he is, too, is Mr. Borrotto. We don't really need to say it except for those who don't know him. He has hundreds of friends among Maine exhibitors and is making more every day.

Baseball Machines 'Way Down East.

Bangor, Me.—Manager Stephen Bogrett, of the Bijou and Park theaters, has the distinction of having shown in his two theaters here last week the plays of the world's series on his baseball machine at the most easterly point in the United States, where such returns were received. The fans appreciated the innovation as shown by their large attendance. Mr. Bogrett had a direct wire from the field to the theaters.

WEEK IN BOSTON, MASS.

By Wm. M. Flynn, 90 Summer St. Boston, Mass.

Dan Horgan to Manage International Exchange.

BOSTON, MASS.—Following its established custom of promoting from the ranks men to fill important positions, Dan Horgan, formerly roadman for the International, was last week made manager of the Boston office, succeeding F. H. Vine.

Mr. Horgan was born in Boston and has been connected with the film industry the past two years, first as roadman for Pathe, later going with the International when they opened their local office. He is well and favorably known among New England exhibitors as a man entitled to their entire confidence.

District Manager Lyon has been in Boston the past week breaking in the new manager and reorganizing the sales force. Two new salesmen have been added this week to the local office. E. L. Knight, for several years manager of the Bijou theater, Springfield, will cover the territory vacated by Mr. Horgan, which is western Massachusetts and Connecticut. East of Hartford, S. P. Levenberg, formerly of the Unicorn, has been assigned to Maine, New Hampshire and Vermont territory that has been covered by W. S. Davidson, who is stationed in Rhode Island, Boston and vicinity and the Cape.

Mr. Lyon states that business of the International is in particularly flourishing condition, especially on the Golden Eagle feature photoplays. Exhibitors are constantly inquiring and requesting for private showings of these features to such an extent that arrangements were made with the Park theater, downtown Boston, for a private exhibition of "Jaffery" for exhibitors and press.

The Park theater has booked "Jaffery" for the full week starting Monday, Oct. 16; they have also booked "The Flower of Faith" to be played week beginning Monday, October 30.

Baltimore News Letter

By J. M. Stedman, 1902 Mt. Royal Terrace, Baltimore, Md.

Crescent Theater Changes Hands.

BALTIMORE, Md.—It is announced that J. J. Hartlove, who formerly managed the Crescent theater, 1110-12 South Charles street, has severed his connection with this house and that he no longer has anything to do with the business, but holds a big block of stock. W. N. Blaustein is now attending to the booking of the pictures for the Crescent, and it is understood that he is acting as its manager. He is hustling to please the patrons.

Red Mill Theater Leased.

Baltimore, Md.—The Red Mill theater, 1510 West Lafayette avenue, has been leased by J. J. McNamara, the owner, to J. E. Sheridan, who is at present managing the house himself.

Increased Prices for "The Chattel."

Baltimore, Md.—The Parkway theater, 3-9 West North avenue, under the management of B. Depkin, Jr., has had to take care of enormous crowds which attended the run of E. H. Sothern in "The Chattel." On this account the prices of admission had to be changed and at night the lowest prices were 15 cents, while during the matinees some of the seats which heretofore have been 10 cents were raised to 15.

N. E. Bowden at Leader Helm.

Baltimore, Md.—N. E. Bowden, who has been for some time manager of the Ideal theater in Hampden, has now taken over the management of the Leader theater, 248 South Broadway. Both these houses are owned by Pearce & Scheck. Mr. Bowden took charge of his new duties on Wednesday, October 11, and he states that many changes are under contemplation by Mr. Joe Fields, the former manager of this house, will manage Berman's theater

New Nixon-Victoria Treasurer.

Baltimore, Md.—Charles Thropp, manager of the Nixon-Victoria theater, 415 East Baltimore street, has obtained a live wire and very affable person in A. M. Seligman, to act in the capacity of treasurer for this house. A good arrangement has been worked out whereby he has entire charge of the theater when at any time Mr. Thropp is called away hurriedly to attend to matters of importance.

"See America First" Films at Parkway.

Baltimore, Md.—The first reel of the "See America First" series, which is being produced by the Gaumont Company and released through the Mutual exchanges, will be shown at the Parkway theater, 3-9 West North avenue, during the entire week of October 23. Mr. Depkin, the Parkway manager, has arranged to have this picture for his patrons because it includes the views of Baltimore.

W. A. Busch, K. E. S. E. Representative.

Baltimore, Md.—William A. Busch has been appointed as special representative for the road [illegible] the first picture to be released under this banner, entitled, "The Country God Forgot." Mr. Busch was formerly associated with the Randolph Film company, which handled the Balto Parks [illegible] section.

Cork Gathering Film Shown.

Baltimore, Md.—At a meeting of the Traffic Club, which was held at the Hotel Rennert on Thursday night, October 12th, a moving picture which depicted the manner in which the agents of the Crown Cork & Seal Company secure cork in Spain was shown. This was a unique feature of the meeting, after which followed a collation and a cabaret show, all of which was enjoyed heartily.

H. P. Hopkins at Park Row Theater, New York.

Baltimore, Md.—It is reported that the Park Row theater in New York City will have a Baltimorean as its organist in the person of Harry Pattison Hopkins, who was formely the organist at the Franklin Street Presbyterian Church in this city.

S. H. Meinhold in Baltimore.

Baltimore, Md.—S. H. Meinhold, general manager for Marcus Loew, suddenly appeared recently at the office of Loew's Hippodrome theater in this city and after Harry Woods, the resident manager of this theater, got over his suprise and delight, they had a short chat in which it was announced that a new policy had been placed in effect by Mr. Loew, whereby only first-run pictures would be shown on his circuit.

Another Theater Under Way.

Baltimore, Md.—Capt. W. A. Blake and H. P. Mann are erecting a moving picture theater on the site of the Old Presbyterian church on East Hamilton avenue, and the foundations have been laid. It is stated that the theater, when completed, will seat 400.

Fined for Employing Child as Operator.

Baltimore, Md.—Harry A. LeBrun, an inspector for the State Board of Labor and Statistics, swore out a warrant for R. E. Martin, who manages a theater on Fait avenue, charging him with violating the Child Labor Law, and testified that he had in his employ a boy under the age of 16 years who was working as an operator. Justice Williams in the Canton Police Station fined Mr. Martin five dollars and costs.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Willard Misses the Fight Film.

Vancouver, B. C.—Jess Willard is beginning to wonder if he will ever have an opportunity of seeing the moving pictures of the little argument which he had at Havana some time ago with Mr. Arthur Johnson. Willard played at date with the Sells-Floto circus at Bellingham, Wash., a short time ago, and while there called up J. W. Pattison, president of the Aero Club of B. C., to inquire if there was a copy of the picture here, so that he might take a day off and come up to see it. He announced himself as perfectly willing to hire a theater for the showing, if necessary, but it was found that there was not a print of the picture in this city, so Mr. Willard is still wondering just how the performance looked from the front.

Two Prominent Newark Theaters in Merger

Strand on Market Street and Goodwin on Broad Brought Under Same Management by Edward Spiegel.

By Jacob J. Kalter, Newark Correspondent

NEWARK, N. J.—A merger of considerable importance was consummated Oct. 7 when the Strand theater, at 118 Market street, and the Goodwin theater, at 871 Broad street, were brought under the same management. The announcement of the merger was made by Edward Spiegel, head of the corporation owning and operating the Strand theater.

Only the highest-classed pictures will be shown at the two houses, as Mr. Spiegel has already closed contracts with the leading producers. According to a published announcement, no picture will be shown at any other Newark house within a period of between thirty and sixty days.

In an interview Mr. Spiegel is quoted as saying, "This merger means that Newark will get the very best motion pictures in the world and get them first. Not only that, Newark will get clean pictures and pictures up to the standard of the Strand theater, New York, which is considered the criterion. Newark is a splendid and progressive city and entitled to the best. My experience here has proved to me that when the best in entertainment is offered, Newark responds with a liberal hand.

"I hope that within a few days I will be able to announce the signing of contracts which will enable the Strand-Goodwin combination to furnish a daily program unsurpassed even in New York. My faith in Newark is unlimited, and I have been, and am still willing, to back that faith with cold cash."

The personnel of the two theaters will not be changed according to present indications. The manager of the Strand is Jules Gerstle, and of the Goodwin, Mrs. L. H. Webb.

Newark Lifts Picture Ban.

Newark, N. J.—The ban upon admission of children under twelve years of age in motion picture theaters has been ordered removed by Health Officer Craster. A notice to this effect has been sent to all proprietors of moving picture theaters here. Exhibitors are naturally anticipating an exceedingly good season after the lethargy during the summer.

Superior Theater Incorporated.

East Orange, N. J.—The Superior Theater Company, Incorporated, has been organized at 79 Carnegie avenue, this city, for the purpose of operating theatrical and moving picture enterprises. The authorized capital is $200,000. The incorporators are Leon Sanders, W. O. Robinson, Nathan Sanders, Max G. Cohen and Morris Israel.

Grand Theater Files Trade Name.

Kearny, N. J.—Mrs. Augusta C. Treat, of 18 Maple street, has filed Grand theater as the trade name of the motion picture house located at 23-25 Kearny avenue, Kearny, N. J.

"Civilization" Has Record Run.

Newark, N. J.—On Oct. 14, "Civilization" completed a three weeks' run at the Strand theater. This picture had a phenomenal run, being the first picture to stay more than two weeks in this city. The picture received favorable comment here.

Miss Young at Loew's.

Newark, N. J.—Clara Kimball Young, star of the "Common Law," appeared personally at Loew's theater, 99 Springfield avenue, on Oct. 3. On Oct. 11, Miss Ethel Grandin, who stars in the "Crimson Stain Mystery," also appeared at the same theater. Both actresses were greeted by immense throngs, hundreds of persons being turned away. The personal appearance of film stars has always been, and still is, a great drawing card in this city.

"Fall of a Nation" Here.

Newark, N. J.—Under the management of George W. Jacobs and William B. Putnam, managers of the Paramout theater, Broad and Hill streets, the "Fall of a Nation" was brought to the Orpheum theater, Washington and Court streets, for a week's run beginning Oct. 9. The picture enjoyed a successful engagement here. C. H. Ettenger is the traveling representative with the picture.

Earle Williams in Orange.

Orange, N. J.—Earle Williams appeared personally at the U. S. Palace theatre, 504 Main street, Oct. 2 and 3, and told in his interesting manner his experiences while making "The Scarlet Runner," which was also shown in visualized form. He was enthusiastically received. D. J. Shepherd, manager of the house, reports that he has booked Ince's production, "Civilization," for an early date.

East Orange Lyceum Reopened.

East Orange, N. J.—The Lyceum theater, Main street, has been reopened by Bernard S. Klotz and Philip Howell. Mr. Klotz was formerly with the United Amusement company, while Mr. Howell was with the Keefe Amusement company of Salt Lake City. The two men are also interested in the Orpheum theater, Asbury Park. The house reopened with feature films. "Ramona," which played to such large audiences at the Strand theater, Newark, was the initial attraction.

New Passaic Corporation.

Passaic, N. J.—With registered offices at 37 Lexington avenue, the Ray Amusement Company has been incorporated with an authorized capital of $10,000 to conduct amusements. The incorporators are L. Eskwint, R. Finkelstein and B. Goldberg.

Palisade Film Laboratories, Inc.

Fort Lee, N. J.—The Palisade Film Laboratories, Incorporated, with an authorized capital of $10,000, has been formed here for the purpose of developing and printing films. The incorporators are E. B. Walden, F. H. Hall and O. E. Watson.

Philadelphia News Letter

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

Oscar Morgan's Paramount Pointers.

PHILADELPHIA, Pa.—Oscar Morgan, the Paramount's live wire publicity man, issued Paramount pointers every week. This little advance messenger, which is mailed to all customers, contains some excellent hints for the exhibitors and much valuable information regarding the proper advertising of the pictures. Mr. Morgan has previously been an exhibitor himself in Asbury Park.

Fred Warren Dines Fourth Estate.

Philadelphia, Pa.—Fred Warren now with the Selznick enterprise paid Philadelphia a visit last week and entertained the local dramatic and motion picture editors with a dinner at the Bellevue Strafford.

Robert Lynch's 65 Contracts.

Philadelphia, Pa.—Robert Lynch, manager of the Blue Bird exchange, has secured sixty-five regular contracts for one a week releases in Philadelphia. Mr. Lynch is a great believer in local advertising and is using considerable space in the Philadelphia newspapers by way of co-operating with the exhibitors. His predictions of big business are exceedingly encouraging for the coming season.

Bluebird Theater Anniversary.

J. Elliot Goldman of the Bluebird theater will have a special anniversary celebration at his house on October 17th.

C. N. Fischer Prospers in Lancaster.

Philadelphia, Pa.—C. N. Fischer, local exhibitor, reports that he is meeting with success at Lancaster, Pa., where he is directing the management of the Lancaster theater at 605 Manor street. He finds that good serials pay and is now showing Pathe's "Grip of Evil" and the Universal's new serial "Liberty," in addition to an up-to-date feature program.

Philadelphia's Own Camera Man.

Philadelphia, Pa.—Philadelphia's city authorities now have a special moving picture camera man of their own by the name of J. Snow. Pictures of the First Regiment, N. G. P. troops returning from the Mexican border were made last week, and incidentaly Governor Brumbaugh and Mayor Smith were also included.

Theater Sold Under Hammer.

Philadelphia, Pa.—The motion picture theater at the northeast corner of Sixth and Pike streets was purchased at a Sheriff's sale by T. M. Daly, the attorney, on the writ, for $12,150. The house was sold to satisfy a judgment of $13,479.80.

The Somerset Closed.

Philadelphia, Pa.—The Somerset theater owned by Messrs. Steinberg and Hopkins has been temporily closed. It is reported that this was due to the failure to meet the interest on the mortgage.

"Liberty" in Kensington, Pa.

Kensington, Pa., William Jones, of the Palmer theater in Kensington had a successful opening of the initial showing of the Universal's latest serial "Liberty." Elaborate stage decorations and Miss Liberty surrounded by a beautiful patriotic display helped to introduce the new serial with much pomp

R. Bloomgarden Believes in Big Films.

West Philadelphia, Pa.—There are no photoplays too big or too great to handle says Robert Bloomgarden of the Imperial theater in West Philadelphia. Recently he has presented "The Ne'er Do Well," Pavlowa, in "The Dumb Girl of Portici," and would be willing to book "The Birth of a Nation" if he could secure it. The big shows pay and draw tremendous crowds for him. Twenty thousand was recently spent in redecorations and improvements here.

Kalem's "Police Reporter" Series a Hit.

George T. Ames, general manager of the local General Film exchange, has had considerable demand for bookings on the new Kalem series entitled "Grant, the Police Reporter." At a recent private review by a body of newspaper men the opinion was expressed that in action, climaxes and thrills these one reel pictures contained enough material for any ordinary five reel feature. Special news publicity is also being given to the newspapers to introduce it to the public.

A. Greenberg Enlarging His Theater.

Camden, N. J.—Abe Greenberg, of Camden, N. J., is at present enlarging his Grand theater to twice the present size.

Carr & Shad's New House.

Reading, Pa.—Messrs. Carr and Shad, of Reading, Pa., are building a 2,000 seat motion picture theater which will contain all of the innovations and be strictly up-

to-date. They have already contracted for the Paramount program six days a week.

Big Business for K. E. S. E.

Philadelphia, Pa.—Harry Scott of the K. E. S. E. service has had no difficulty handling in a very efficient manner their increased output of releases, considering their present cramped quarters. "The Country that God Forgot," a Selig masterpiece feature, is booking heavily.

Reservations by wire are continually coming in on the new Musty Suffer series featuring Harry Watson. These comedies have been continually on the go since they were first introduced here.

Herbert R. Lewis Opens "Liberty."

Philadelphia, Pa.—Herbert R. Lewis of the Tivoli theater, 128 Fairmount, reports a very satisfactory opening with the new serial "Liberty." Since this theater has been taken over by him he has had considerable amount of success. Mr. Lewis exhibited pictures at the Twentieth Century club, of Lonsdowne, Pa., at 15 and 25 cents admission before coming to Philadelphia.

Dembow's Big Increase.

Philadelphia, Pa.—H. Dembow's of the Wm. Fox exchange has increased their business over 100 per cent. during the past month. On many occasions exhibitors find much difficulty in securing open dates.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

H. M. Osborn's Hobby.

Philadelphia, Pa.—Getting the vaudeville houses to book Pathe serials has been H. M. Osborn's hobby. "The Shielding Shadow," the latest Pathe serial has already been placed in a very large number of local and out of town theaters. In addition the following vaudeville houses have also booked it: Nixon's, Keystone, Keith's Bijou, Allegheny, Globe, Crooskey's and Sablosky's vaudeville theaters out of town.

Washington's Film Exchange Building

Many Enquiries About Possibilities from Film Men—Managers Don't Want to Be Held at Landlord's Mercies—The New Fire Regulations.

Washington, D. C.—Things have been coming so thick and fast of late that it is pretty hard to keep up with all the reports of proposed construction work. Following the appearance in The Moving Picture World, October 14 of the article "New Fire Regulations in Washington, D. C.," the Washington office has received many inquiries as to the possibilities of the erection of a "film building" in the near future.

It seems that the exchange managers are not at all pleased with such proposed regulations as have come to their attention, believing that their requirements will work to the disadvantage of the industry. As one exchange manager put it, there is the likelihood of a condition arising that would necessitate the renting of quarters in one particular building erected in compliance with the regulations, where they would be at the mercy of the landlord, as regards rent in particular. They would have to comply with the requirements of the person or persons owning the building, for there would be no other place in the city to which they could move should differences arise between landlord and tenant.

Regulations May Make Some Move Away.

There are among the exchange managers several who state that in the event of these regulations proving irksome they will withdraw their headquarters from Washington and locate in Baltimore. They look upon the regulations as being very distasteful, and point out that there has never been a conflagration in a Washington exchange, that the fire regulations as they at present exist are ample, and that they co-operate with the Fire Department officials in minimizing the possibility of fire.

It is now thought to be certain that the regulations referred to in the October 14 article will be adopted at an early date, and it is said that immediately thereafter work will be commenced on a building that will comply in all respects therewith.

A number of projects have been reported from time to time, but none of these have yet materialized. One seems sure that J. Tom Moore is to erect a 418-420 Eighth street northwest, directly back of the Garden theater. It is to be remembered that some time ago Mr. Moore bought this property to prevent the erection of a theater that would threaten his own business. He is now desirous of realizing on his investment and has offered the property to various promoters, who have not as yet taken advantage of the opportunity. Mr. Moore now states that, as all options have expired, he is going ahead with the erection of a building 51 feet by 100 feet on this site. The building will be from five to seven stories in height and, when completed, will be divided to meet the desires of the lessees. There will be all facilities for carrying on the film business in the most efficient manner, such as elevator service, express service, etc., and, best of all, Mr. Moore states that this space will be available to the exchange men at the same rate of rental as they are now paying. This is the fairest proposition of all. If all plans go to completion, the exchanges would be located in a modern building, having every convenience, at no advance in their overhead expenses because of such a move.

On the first floor there would be the exhibiting room and, in all probability, a cigar stand, news stand and lunch room. According to the plans of B. Stanley Simmons, the cost of putting up such a building would be $10,000 a floor.

J. Leo Yates Is Dead.

Washington, D. C.—The sympathy of everyone connected with the moving picture industry in the National Capital is with the widow of J. Leo Yates, for the latter passed away on October 11, after an illness of several months. Mr. Yates was one of the best liked Washington film exchange managers, for he was of the type that is always willing to meet the other fellow a little more than half way, and a more charitable man could not be found. From the latter part of June, 1915, to within a few weeks of his death, Mr. Yates was manager of the Washington Film Exchange, distributor of the Universal.

He started in the moving picture business with the General Film a little over seven years ago, as a bookkeeper. After a few months of desk work, he was made a traveling representative and later, assistant manager. After serving in the latter capacity for some time, he was sent to Baltimore to take charge of the branch there. He went to the United Film as traveling representative, remaining with that concern until assuming the management of the Washington film exchange. He is survived by his wife and daughter. Mr. Yates was a native Washingtonian, being born in this city September 29, 1879.

Crandall's "Reel News."

Washington, D. C.—Crandall has a new job, or, at least he is supposed to do something as head of the organization which produces "The Reel News," quite a good-sized booklet containing an untold quantity of advertising, and after one has waded through a lot of space, if he is lucky he will find the programs of Crandall's, Ninth and E streets northwest; the Apollo, 624 H street northeast, the Avenue Grand, 645 Pennsylvania avenue, southeast, and the Savoy, at Fourteenth street and Columbia road, northwest. In congratulating Mr. Crandall on his latest achievement, may we suggest to him that he put these programs in slightly heavier type, that the writer may know from which theater to select his evening's entertainment.

The publication made its appearance with the new month. A. L. Richmond is its editor, while Maurice Auerbach looks after the advertising and business management. Of course, it is a house organ.

Admission Prices Up at Campbell's Olympic

Public's Demand for Good Music and Other Expensive Adjuncts to Picture Shows Has Made Higher Prices of Admission Necessary.

Washington, D. C.—There has been a marked tendency of late all along the line to increase admission charges to keep up with the "high cost of doing business." The latest convert to this is "Bob" Campbell, of the Olympic theater. "The public demands many things of the exhibitors," said Mr. Campbell when queried by the World correspondent, "particularly good music. We have always endeavored to comply with the requests of our patrons, but it is a hard matter, particularly in a neighborhood house such as ours, to furnish a high grade program of pictures and assume other increased overhead expenses without making a compensating increase in the charge of admission.

"We have put in a four piece orchestra, where we formerly had but a piano to accompany the pictures, and have contracted for an earlier run of films. In addition to this, the Olympic has been given an overhauling, and both the interior and exterior redecorated. That the public is highly appreciative of our efforts is shown by the fact that, although we have increased our prices to 15 cents for adults and 10 cents for children, there has been no noticeable falling off of attendance. We have found that give the public what they want and they will pay any reasonable price."

Manager Spurrier Dines Employes.

Washington, D. C.—Frank B. Spurrier was the host at a dinner party held at Castelli's on Saturday, Otober 14, given to the dozen employes of the Vitagraph-V-L-S-E exchange. There is a meeting held each week by the exchange, at which the employes discuss various problems that arise from time to time and exchange ideas for the betterment of the service. The principal topic at this dinner-meeting was this: How can the shipping department have automatically brought to its attention, seven days before the date of showing a particular feature, the need to send the necessary photographs to the exhibitor? It seems that often an exhibitor will get paper, but the photographs will be omitted, and it is to obviate this that Manager Spurrier has called upon his assistants to submit suggestions, and a prize was offered for that suggestion which will work out best.

Those present were: Samuel J. Mayer, Alan J. Bachrach, N. Glaser, J. W. Almony, S. Blumenthal, L. Gooding, W. E. Ivins, Miss M. Bailey, Miss Carrico and Miss Walker.

Tom Moore to Build New Theater

Washington Exhibitor Has Closed a Deal for Lease of Property on Ninth Street and Will Build a Splendid Theater with Seats for 3,250 Persons—Intends to Ask from Twenty-Five to Fifty Cents Admission.

By Charles L. Linz, 722 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—"Tom" Moore, of the Garden, Strand and Plaza theaters, is announcing the closing of a deal whereby he secures the lease on additional property on Ninth street, which will bring about the realization of his dream contemplating the erection of a motion picture theater of the New York Strand type. This property lies on the east side of Ninth street, between D and E streets.

Mr. Moore's plans call for a house that will seat about 3,250 persons, and it is to be modern in every particular. One of the features of the theater will be an orchestra of twenty pieces, and a $15,000 Estey organ. Photoplays there are to be given long runs, with special stage settings and many new ideas and innovations.

The auditorium will have a breadth of 100 feet, and a depth of 160 feet. There will be a balcony, boxes, and mezzanine boxes. The entrance to the theater will have a breadth of 100 feet and a depth of 40 feet. It will be several months before actual work can be commenced. In speaking of the delay, Mr. Moore said that in order to secure immediate possession of the property, he would have been compelled to pay the equivalent of two or three years' rent to obtain the leases. All of these leases will expire not later than May of next year, and there is nothing to prevent him going ahead before that time and building an auditorium; it is the entrance that will delay him.

The admission to this theater will be twenty-five, thirty-five and fifty cents, the first named being for matinees.

Shortly after commencing the work of building the new house, which will be known as Moore's theater, many improvements will be made to the Strand theater, at the corner of Ninth and D streets northwest. The seating capacity of the house will be increased to 2,755, on two floors, and there will be many innovations that will bring this theater into greater popularity.

Mr. Moore personally will assume the management of the new theater and thereafter the care of the other three houses will devolve upon Arthur Robb, the present manager of the Garden theater, for Mr. Moore, in speaking to the Moving Picture World representative, stated that Mr. Robb would be appointed president and general manager of the business that includes the Garden, Strand and Plaza theaters.

Claims on Partly Damaged Mail.

Washington, D. C.—Members of the industry are probably under the impression that claims against the Post Office Department for indemnity when insured and C. O. D. parcels are received by them in a damaged condition, will not be entertained unless such parcels are refused, is incorrect, according to a statement from Assistant Postmaster General Dockery.

Postal employes have been instructed to explain to the addressees in every such instance that acceptance of the parcel will in no way invalidate any claim for indemnity that might otherwise be payable, but that, on the other hand, refusal of the article will necessitate that payment by the senders of the same, amount of postage required for its original transmission in order that the parcel may be returned to them for determination of the extent of damage and filing of claim. It is to be made clear that indemnity is payable for partial as well as total damage to parcels mailed on and after August 8, 1916, and that acceptance of parcels by addressees enables damage claims to be filed earlier than would otherwise be possible, and hence to be adjusted earlier. Addressees are also to be advised that if they accept damaged articles they should communicate with the senders, and, if claim is filed, either have themselves designated by the senders as the ones to whom indemnity should be paid or arrange to have the senders receive the indemnity and adjust the matter direct with them.

District Licenses Expire.

Washington, D. C.—William P. Richards, Assessor of the District of Columbia, has just issued a notice calling attention to the fact that on October 31, all licenses issued from his office to proprietors of theaters will expire. All motion picture exhibitors desiring to continue in business after that date, he states, must promptly renew their licenses. This is a city and not a Federal tax.

John Payette Goes to Pathe.

Washington, D. C.—John Payette has severed his connection with the firm of Hyman & Payette and has joined the sales force of Pathe, Inc. Mr. Payette is one of the best known members of the film industry in this territory. He started in several years ago as manager of a local theater. He later entered the employ of the General Film, and became assistant manager of the Washington Exchange, and was at one time in charge of the Baltimore branch. When Mr. Wyman organized the Hy Art Masterpiece Company, Mr. Payette joined him as one of the officers of the corporation. Some months ago both withdrew from the company and organized an independent exchange. This partnership has since been dissolved, and Mr. Payette will cover Virginia and a part of West Virginia for his new employers.

George W. Smiley, who has been covering the Virginia territory, has been given Maryland in which to travel. This is highly desirable to him for, being a "family man," it gives him better opportunities to be home occasionally.

Victor Abbey's Paper Goes Prepaid.

Washington, D. C.—The serial department of the Mutual, of which Victor L. Abbey is in charge, is sending out all paper on the Mutual serials by parcel post, prepaying the charges with the understanding that the exhibitors will return it in the same manner. In speaking of the change, Mr. Abbey said that from time to time many complaints have reached his desk of the high cost of sending paper by express, there being a minimum charge of twenty-five cents, and he has also found that a great saving to the exchange would result.

"Daughter of the Gods" Coming to the Pitt

Manager Patch Promises the Great Fox Spectacle Beginning Tuesday, October 24—Will Have a Run of Several Weeks.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, Pa.—Manager William Moore Patch, of the Pitt theater, Seventh street and Penn avenue, Pittsburgh, Pa., has announced the first production of the Annette Kellermann spectacle, "A Daughter of the Gods," for Tuesday evening, October 24, having arranged to stage the production on a lavish scale for a run of four or five weeks. William Fox, the producer, will attend the Pittsburgh premier himself, and will bring his entire business and producing staff with him. Elaborate plans are being completed by Manager Patch in the way of stage sets, music and a trained ballet, which promise to eclipse any former achievements in presenting films at the Pitt. New and striking decorations will be used throughout the theater. Robert Hood Bowers, the composer, who has arranged a special score for "A Daughter of the Gods," will conduct on the opening evening. Thereafter Carl Bernthaler, conductor of the Pittsburgh Symphony Orchestra, will have charge of the Pitt theater orchestra, which will be increased for the Kellermann production from thirty musicians to forty. The seat sale opened October 16, and indications are that all previous records will be broken.

Exit the Princess Theater.

Paris, Pa.—The Princess theater, St. Paris, O., has been discontinued and the house sold by its owner, George W. Williams. The theater will not be reopened, as the building is to be remodeled into offices.

School Matinees at the Grand.

Pittsburgh, Pa.—The Grand opera house, Fifth avenue, Pittsburgh, the large and magnificent photoplay theater of the Harry Davis interests, has introduced a novel and attractive idea especially for the edification of the school children. The new policy consists of a series of Saturday afternoon matinees, starting October 14, when in addition to the regular program of Triangle, Metro and World dramas a special feature of comedy reels of the highest type is presented. Manager William Mason states that the aim is to maintain a uniquely high standard of wholesomeness, with suitable pictures that have a strong and beneficent appeal to the youngsters and that are above criticism from particular parents.

Cameras and Lenses Stolen.

Aspinwall, Pa.—The studios of the Photoplay Entertainment Co., at Aspinwall, near Pittsburgh, Pa., were rifled by Burglars recently and property valued at between $500 and $600 was stolen. Two wagons are said to have been used to carry off the paraphernalia, including several cameras and lenses. The robbery was not discovered until the following day, when a camera man entered the studio to get his apparatus to take pictures of the preparedness camp at Ross, nearby. Investigation disclosed that even the wigs and grease paints used by the actors had been carried away.

Family's Attractive New Front.

Grove City, Pa.—The Family theater, Grove City, Pa., has been improved with a beautiful and imposing new front. This house is one of the most popular in its locality and the management has spared no expense in keeping it up-to-date in every respect. The redecoration and addition of new equipment lends the theater an attractive appearance both inside and out. Feature pictures are shown daily and the admission price is 10 cents.

"The Chattel' at the Cameraphone.

Pittsburgh, Pa.—The Cameraphone theater, East End, Pittsburgh, Pa., is conducting an unusually strong newspaper advertising campaign for the presentation of "The Chattel," the Vitagraph Company's production featuring E. H. Sothern. Manager H. B. Kester will run the picture four days beginning October 16. A large orchestra has been secured and special decorations will be used which will probably set a new mark.

Penny Arcades Again.

Buffalo, N. Y.—R. W. [illegible] has leased over his [illegible] moving picture building, the World, and will be ready to open it [illegible] as a penny arcade. Besides [illegible] Mr. Wurlitzer will [illegible] penny arcade business which was so popular in this city a few years ago. He has also leased [illegible] Mr. Wurlitzer said he will [illegible] connection with Mr. Wurlitzer [illegible] Mr. Wurlitzer has been [illegible] about five years ago. The house will be devoted to high-class film productions and he will also [illegible] organ and a four-piece orchestra there. Musical attractions will supplement the pictures [illegible] will be the rule. For some time the price of admission to Keating's has been five cents.

C. R. Seelye Visits J. K. Morgan.

Buffalo, N. Y.—C. R. Seelye, general manager of the Pathe [illegible] and James K. Morgan, manager of the Buffalo exchange of this company. Mr. Seelye has been as far west as Kansas City and was on his way home to New York. He visited Shea's Hippodrome and with Mr. Shea and Morgan took an automobile trip about the city. He was particularly optimistic about the bookings of the Pathe serial release, "The Shielding Shadow." He was also enthusiastic over the newest Gold Rooster release, "The Light that Failed," by Rudyard Kipling. He said the Boston theater, of Boston, Mass., seating 4,000, had booked this feature for a solid week.

F. Leonard to Travel for Metro.

Buffalo, N. Y.—Frank Leonard has been appointed traveling representative of the Metro pictures in this territory.

Al Becker of the Becker Feature Film, Buffalo, has returned from a visit to his home in New York.

Buffalo, N. Y.—M. Bloom has reopened the Happy Hour theater of Fulton, N. Y. He has also taken over the Quirk theater of that town.

The Family theater, Batavia, in charge of Mr. Stacey, is having a new organ installed.

Buffalo Screeners Prepare for Annual Ball

Screen Club Has Appointed Committees and Plans Will Soon Be Announced.

[illegible] Buffalo, N. Y. [illegible] that will [illegible] to be held by the Buffalo Screen Club at the Elmwood music hall some time in January were [illegible] tion Monday evening. Complete plans [illegible] social events of the winter, will be announced later.

[illegible] the Motion Picture [illegible] opened the same spirit of resistance to censorship as that of John R. Freuler, president [illegible] "The Pennsylvania Board of Censors compels us to return them all eliminations before they [illegible] stamp. They hold the eliminated part and we cannot put it back into the New York service. Naturally [illegible] New York State exhibitors object to showing these films in a mutilated condition."

Mr. Christoffers showed your correspondent ten eliminations on which the Pennsylvania censors had taken action this week.

E. L. Hyman in New York City.

Buffalo, N. Y.—Edward L. Hyman, manager of Michael H. Mark's New Victoria theater, Buffalo, is spending his vacation in New York City. While there he also will pick up some new ideas and bookings for the winter season.

At the Triangle Exchange.

Buffalo, N. Y.—Fred C. Bitner, of the Havens theater, Olean, was a caller on George A. Hickey, manager of the Triangle Film, Buffalo.

"We run legitimate shows at the Havens regularly and moving pictures on dark nights," said Mr. Bitner. "We were one of the first customers of the Triangle and are still using this service."

Mr. Hickey, who was formerly with the Unicorn Film, has sent his congratulations to Fred Murphy, who has been appointed general manager of that corporation. Another Triangle caller was Edgar Weill, of the Strand theater, Syracuse.

H. C. Sandstrom Buys the Movie.

Jamestown, N. Y.—H. C. Sandstrom of Warren, Pa., has taken over the Movie [illegible] been closed for some time. He recently visited the Buffalo exchanges to line up good material for his shows. This house has been closed for some time. He was formerly proprietor of the Harald theater of Warren, Pa. He was the first exhibitor there, for he conducted the Theatorium of Warren in the early days.

Recent Callers in Buffalo.

Buffalo, N. Y.—Joseph J. Samuth, representing Williamson Bros., of the submarine motion pictures, was a recent visitor in Buffalo. Other callers were George Germain and Archie Moses of the Fox film.

Basil Brady.

Buffalo, N. Y.—"Thirty-two houses in this territory are showing the Beatrice Fairfax series," said Basil Brady, representative of the International Film Service here. A picture of Mr. Brady appears herewith. He reports that Manager Seeley of the new Picadilly moving picture theater, which will open in Rochester in November, has signed contracts for the Hearst International News. The Picadilly will be among the largest and finest theaters in the country. The Palace has the first showing of the Hearst News in Buffalo.

Basil Brady.

Toronto Theaters and Publishers at Odds

Exhibitors and Newspapers Grow Warm Over Increased Rates Asked for Local Display Advertisements.

By W. M. Gladish, 1263 Gerrard St. E. Toronto, Ontario.

TORONTO, Ont.—Practically every theater in Toronto engaged in a clash of words with the publishers of local daily newspapers during the early part of October when the public journals advised the managers that rates for amusement display advertising would be doubled. "Too much," declared both the legitimate and film houses and forthwith canceled all contracts for space except those for the Sunday editions. The theaters did not discontinue the recognition of newspaper passes and a number of managers expressed the opinion that an early adjustment would be made.

Premier Screenings.

Toronto, Ont.—Prominent representatives of the state were present at a private showing of the official British pictures depicting the fighting on the Somme in France.

An unusual trade show also held at the Regent was the screening of the first seven episodes of "The Scarlet Runner" under the personal auspices of W. C. Gookin, Canadian general manager for the Greater Vitagraph. A goodly representation of the trade saw the fourteen reels.

The first release of the film spectacle, "The Fall of a Nation," was on Monday, October 9th, when it was shown at the Strand theater, Toronto, and for the remainder of the week. Crowds lined the street each night.

Of Interest About Toronto Film Men.

Toronto, Ont.—E. D. Bissell, manager of the Strand theater, Camp Borden, made such a good fist of a difficult proposition during the past summer that he was soon grabbed up by an exchange manager. In other words, Bissell has become cashier of the Canadian head-office of the Greater Vitagraph at Toronto. He sat on his new chair on Thursday, October 5th.

Another promotion has come the way of W. A. Sault, who has been made manager of the Toronto branch of the General Film.

On top of this let it be announced that R. S. Marvin, big gun of the Toronto theater field and manager, incidentally, of the Strand here, has obtained possession of the Beaver theater. The latter is a big house in West Toronto. Marvin secured the Beaver before he had a manager for it. It was opened early on Monday, October 9, under Marvin's personal direction.

The Famous Players Film Service, Limited, has arranged for the local release of the International News Weekly, according to word passed out from the office of this exchange at 12 Queen street east. Manager Phil. Kauffman of Famous Players is also handling the official British feature, "The Battle of the Somme," the first release of which went to the new Regent theater for the week of October 16. It was shown under the auspices of The Toronto World.

Loew's theater, Toronto, adopted a new film policy on October 2nd when it was decided to include a five-reel feature in the regular program along with sundry other short subjects including Mutual Chaplins. The features are being booked on the open market. For the first time in many weeks, Loew's is not showing a film serial.

A prominent visitor in Toronto recently was William Niles of the War Film Syndicate, Chicago.

The Imperial Has New Front.

Toronto, Ont.—The Imperial theater, Queen street east, is now proudly displaying a new front as a result of desire for improvement on the part of Manager Sturgis. This house was originally known as the St. Paul's theater and was operated by a nearby Roman Catholic church which owns the property. Several interior refinements have been added to the premises.

"Nation" Film Fight in Ohio

Epoch Company's Supreme Court Suit Is Letting More Light in on the Big Censorship Controversy—Industrial Commission Passes a Resolution Disclaiming the Answer of Attorney General to the Suit.

By Hubert Persons, 410 Standard Theater Building, Cleveland, Ohio.

COLUMBUS, O.—The long controversy over the right to show the motion picture play, "The Birth of a Nation," in Ohio, has taken a new and peculiar turn. There is pending at present in the Supreme Court here an action by the Epoch Producing Corporation, of New York, against the Industrial Commission of Ohio and Charles G. Williams, Maude Murray Miller and W. R. Wilson, who constitute the Ohio Board of Censors.

Last week the Industrial Commission passed a resolution declaring it never authorized Attorney General Edward C. Turner to file the sort of an answer against the Epoch Producing Corporation's suit that he did draft. The resolution occasioned a hot fight in the commission. It was voted for by two Democratic members and opposed by the one Republican member on the ground that it served no useful purpose.

The resolution says that Turner's answer sets forth allegations that the Industrial Commission never authorized, because the latter claims never to have officially reviewed the picture in question. In concludes thus:

"Therefore, be it resolved by the Industrial Commission of Ohio that the use of the allegations hereinbefore set forth by the Honorable Edward C. Turner, Attorney General of the State of Ohio, were wholly unathorized and that said pretended answer insofar as the allegations hereinbefore set forth are concerned is not the answer of the Industrial Commission of Ohio."

Thus far the Industrial Commission has done nothing more than act on the resolution, declaring the Turner answer to the Supreme Court action to be unauthorized. Whether the commission will take court action has not been made known.

Lakewood Theater and Union Still at Odds

Theater's Management Had Been Branded as Unfair—Judge Kennedy Issues an Injunction Against Union, But Advises Compromise.

Cleveland, O.—Members of the International Alliance of Theatrical Stage Employees and the managers of the Lucier motion picture theather in Lakewood, a suburb of Cleveland ,failed to get together and settle their grievances as they were requested to by Judge Thomas Kennedy, of the Cuyahoga county court of common pleas, when he issued an injunction against the union October 5.

The union had declared the management of the theater, Burt C. Maheu, Arthur C. Maheu and C. Maheu, had been unfair to labor because one of the managers had assumed the work of running the motion picture machine. The union was accused of allowing its members to congregate on the sidewalk, and of distributing cards implying that the theater was an unsafe place.

"You can picket men near the theater to tell the public that the managers are unfair to union labor," Judge Kennedy ruled, "but the fact that the work of running the film machine is done by one of the partners or members of the family sholl not be considered as unfair to union labor."

Cleveland Pathe Moves.

Cleveland, O.—The Cleveland Pathe exchange has moved to new and well furnished quarters in the Belmont building, on Prospect avenue, already the home of a number of other motion picture film exchanges.

Dramatic Club Takes Film Tyros.

Cleveland, O.—Four active participants in the Cleveland Plain Dealer picture, "The Love Chase," will play important roles in "Rolling Stones," to be presented about November 15 by the Cleveland Dramatic Club. This will be the first presentation of this play by amateurs. "The Love Chase" players, who did well in their motion picture roles and are now to try the "legit," are Josephine Day, Betty Jones, Harry D. Stone and Ernie Willson. Two performances will be given at the Colonial theater.

A Children's Program Circuit.

Cleveland, O.—It remained for a woman, Miss Bertha Thompson,, of Springfield, to start a child's motion picture circuit. She has already initiated her program at the Clifford theater in Urbana, O. She has signed up a circuit of theaters in towns and cities of the state, several of them adjacent to Cleveland, to devote the mornings, afternoons and, when possible, the evenings to her program for children and women. Fairy stories, some of them adapted by Miss Thompson, travel pictures, comedies and the most suitable regular dramas will be shown in pictures on the new circuit. Under her plan she can rent the pictures by long time schedule and at reduced rates.

INDIANA FILM NOTES.

From Indiana Trade News Service, 861 State Life Building, Indianapolis, Ind.

Messner Theater Nearly Ready.

ATTICA, IND.—The interior work on the Messner theater is progressing rapidly and the management expects to open the house within the next two weeks.

Manager H. E. Lerner Resigns.

Elkhart, Ind.—Harry E. Lerner, has resigned as manager of the Bucklen theater, a photoplay house, and has purchased Unger Brothers' billiard parlor at 503 South Main street. His successor has not been named.

Fort Wayne House Changes Hands.

For Wayne, Ind.—By a deal consummated last week, a number of Fort Wayne business men came into possession of B. H. Barnett's interest in the New Palace motion picture and vaudeville theater. It is understood that a stock company will be formed to continue the operation of the popular playhouse. The consideration involved was not made public.

Mr. Barnett, after closing the deal, resigned as secretary of the concern, and J. J. DeWald was elected in his place.

Redecorating Jefferson Theater.

Goshen, Ind.—While in the city last week, Charles J. Allhardt, of South Bend, head of the Goshen Amusement company, owners of the Jefferson theater property, made arrangements for the redecorating of the lobby and interior of the house. The large hall in the room above the theater also will be redecorated and will be used for dances and social gatherings. The motion picture operator's booth will be removed from the first floor of the theater to the balcony, where it was formerly located. Robert Codd, manager of the theater, has arranged for a number of feature films for the next few weeks.

Cincinnati Expects New Theater Soon

Persistent Rumor Foretells a New House to Be Built by St. Louis Interests—Site of Indian Hotel Said to Have Been Chosen.

By Kenneth C. Crain, 610 First National Bank, Cincinnati, Ohio.

CINCINNATI, O.—On the principle that where there is much smoke there must be some fire, it looks as if there might be something doing on West Fifth street in the way of a big new moving picture house. The project has been so often and so persistently rumored that there is undoubtedly knowledge in real estate circles of inquiries for property which would be suitable for the purpose.

It is definitely stated that the property on the south side of Fifth street, between Race and Elm streets, where the old Indiana hotel stands, is under consideration for a long-time lease by St. Louis interests who desire to construct a large house, to cost not less than $200,000, and have entrances on three streets. In connection with this plan, it is said that a continuation of the Emery arcade, which runs midway of the block between Fifth and Fourth streets and Vine and Race, is proposed, to give the house an easy exit to Race. It is certain that there is searching investigation of some suitable site for a big house going on, as big outsiders seem to have come to the conclusion that Cincinnati needs another up-to-date downtown house.

Norwood Theater Plans Enlargement.

Cincinnati, O.—Plans are under way by which the Consolidated Theater Co. will enlarge the seating capacity of the Norwood theater, at 4630 Montgomery road, by one-third, making it seat 1,000 persons. The company referred to was recently incorporated by I. W. McMahan, Jerome M. Jackson, Charles and Sam Schaengold and Benjamin Bernstein, all well known moving picture and theatrical men, with a capital stock of $50,000, to handle the exhibition ventures of the parties interested, and the acquisition of the house mentioned from the Norwood Amusement Co., the former holding company, was one of the first moves made.

Clifford Norris Struck By Locomotive.

Alliance, O.—Clifford Norris, manager of the Ideal theater, was painfully injured, but had a fortunate escape from death, when he was struck recently by a locomotive at the Pennsylvania railroad station. He had gone to the platform to secure a shipment of films, and stepped backward toward the track just as an engine passed. He sustained a scalp wound, but it is not believed that he was seriously injured.

Local Screeners to Give Ball.

Cincinnati, O.—The Cincinnati Screen Club, which, with Charles Weigel as its new head, numbers some of the livest spirits among the exhibitors, press and film departments of the moving picture business in Cincinnati among its membership, is virtually decided upon its long-discussed plan for a screen ball and carnival, to be given some time during the winter. Music Hall is mentioned as the only auditorium in the city large enough for an affair of the magniture contemplated, and one of the stunts which the film men propose to stage is a complete studio set, in which pictures will be taken as in "real life."

Illinois Theater Changes.

By Frank H Madison.

Chillicothe, Ill.—Charles Varner has started to tear down the theater he purchased a few months ago.

Metropolis, Ill.—The building occupied by the Star theater here was condemned of unsafe conditions, but steps have been taken to have it repaired.

Marion, Ill.—Robert T. Hopkins has sold the Egyptian theater to D. E. Thomas and A. C. Jones.

Oregon, Ill.—Arthur Locke has leased the Family theater for two years.

Troy, Ill.—Joseph Rieth of Highland has opened the Gem theater here. It is located in what has been known as the Opera House.

Mt. Vernon, Ill.—The Gem theater has been sold to Mr. and Mrs. Ed. Vandegrift who, after they had got the fair week business, closed it for improvements. The name probably will be changed.

Irving, Ill.—Walter V. Berry and C. O. Carriker have purchased the moving picture show here from Chester Kelly.

Brockton, Ill.—Gillis & Dunbar, who have been operating an airdome picture show, have moved into winter quarters.

Algonquin, Ill.—A moving picture show has been opened in the Dehmlow Building.

Alton, Ill.—The Temple theater, which has been redecorated, has been reopened. Among the attractions booked for the winter season is "Ramona."

Sterling, Ill.—Greenough & Flinn, proprietors of the Grand theater, have made plans for a fifty-foot extension to their building, which will add several hundred to the seating capacity. A new lobby will be made, a lighting system and new ventilation system will be installed. Safety for patrons is assured by the fact that Assistant State Fire Marshal Morgaridge, who is a former resident of Sterling, has gone over the plans.

New Michigan Theaters—Notes

Manistique, Mich.—Perkins & Kinsley have let the contract for their new theater and expect to open it about Thanksgiving.

Iron Mountain, Mich.—A. E. Brauns expects to open his new moving picture theater and opera house about December 1. It is being constructed of brick and tile and will seat about 1,200 persons.

Birmingham, Mich.—E. R. Keef is now manager of the Temple theater, succeeding Mr. Baechle.

Manistique, Mich.—The Grand theater has been opened here.

Detroit's Majestic Asks 25 Cents

Announcement of Increase in Admission Prices Comes with Promise of First Runs on Paramount Pictures and the Mary Pickford Films—Best Possible Entertainment Goes with the Higher Price Asked.

By Jacob Smith, 503 Free Press Building, Detroit, Mich.

DETROIT, MICH.—One of the biggest pieces of news that has broken in Detroit for some time is the Majestic theater's increase of admission and its announcement that it has secured first-run on Paramount pictures as well as the new Mary Pickford features.

The Majestic is conceded by "men who know" to be one of our finest examples of motion picture theaters—it differs from most theaters in its amphitheater style of construction, and is successful despite the fact that it is a mile and a half from the heart of the city. On October 2 the Majestic theater raised its prices to 25 cents for every seat, except boxes, at the evening performances, with matinee prices remaining at 10 cents. When this was done, the following announcement was made to its patrons:

"There may be some Majestic patrons who will wonder why all seats have recently been advanced to 25 cents. It has always been the aim of the management to provide the very best possible entertainment. This policy has resulted in an increase in the price of films alone more than double the amount we spent some months ago. The increased cost of living has forced us to voluntarily raise the wages of our entire staff. In addition to this, we recently have added to our orchestra four of the best soloists obtainable in the United States. From the opening of the Majestic in April, 1915, we have tried to set the pace in the way of motion picture entertainment in the city of Detroit. How well we have succeeded is indicated by our ever increasing patronage."

The Majestic continues its first-run franchise on Triangle features, playing each week its choice of the two programs and paying for both services. In other words, the Majestic is paying for two features each week and using one in order to be absolutely certain of a good box-office attraction every week.

Noticeable Reduction in Small Theaters.

Detroit, Mich.—The State Fire Marshal's office in Detroit is making its semi-annual inspection of motion picture theaters. As far as the survey has progressed conditions are good, deputies say. A noticeable reduction in the number of small theaters has been found. The tendency is toward larger and newer theaters seating 1,000 and up. With this change fire dangers are reduced, as all new theaters are built according to plans approved by the fire department.

A Proof of Bigness in Showmanship.

Detroit, Mich.—While in New York the first week of October, the writer met Harry I. Garson, general director of the Broadway-Strand theater, Detroit, and Hugo Kalsow, musical director of that playhouse, at the Hotel Knickerbocker. "What's Mr. Kalsow doing in New York?" the writer asked of Mr. Garson. "Just down here to pick out some music for "The Common Law." How many theater owners throughout the country are "big" enough to send their musical directors or even their managers to New York or other cities occasionally for the purpose of broadening out their ideas. We just can't fail to recognize the fact that this man Garson is a real showman.

H. W. Smith Managing Drury Lane.

Detroit, Mich.—H. W. Smith is now manager of the new Drury Lane theater, Detroit, which recently went into the control of George Weeks. Mr. Smith will have full charge, Mr. Weeks being inactive. For some time Mr. Smith has been connected with the Detroit Metro exchange, and was previously manager of the Garden and Empire theaters in Detroit.

Bigger Things Coming for Picture Men.

Detroit, Mich.—A quiet, unassuming person in Detroit, and yet one who is an important factor in filmdom, is J. A. Fitzgerald, vice-president and on the directorate of the Metro Film Corporation, as well as financially interested in the Michigan Metro Corporation. He was one of the original crowd that started the Detroit Universal exchange. Besides his extensive film interests he operates a chain of cafeterias and restaurants in Detroit. "From the very start I could see a big future to the motion picture industry, and even today with all of the unsettled conditions I look for bigger things than ever in the next five years. There are unlimited possibilities to this business. We know that the people like to see motion pictures. It is just a question of supplying them with the sort of pictures that they should have. Productions must be good, of course, but there must also be co-operation between the porducer and the exhibitor.

Reel Fellows Club Hold Meeting.

Detroit, Mich.—The Reel Fellows Club, comprising the Detroit exchange managers, met at the Alt Heidelberg, last week, and had present their salesmen and traveling representatives. The purpose of the meeting was to impress upon these road ambassadors that they must be absolutely right in every statement they make and under no circumstances must there be misrepresentations of any kind. Of late there have been many false rumors circulated among exhibitors by some traveling representatives which have caused considerable trouble.

Serial at the Liberty and the Knickerbocker.

Detroit, Mich.—Two high-class motion picture theaters of Detroit that heretofore have kept clear of running serial photoplays have signed contracts for "The Shielding Shadow" serial now being produced by Pathe. These theaters are the Liberty, Bates and Farmer streets, and Knickerbocker, East Jefferson avenue.

Makes Films Pay His Way Through College

Intelligent Student at Illinois State University Opens a Show in Nearby Town—Will Run Three Nights a Week.

By Frank H Madison, 623 S. Wabash Ave., Chicago, Ill.

DELAND, ILL.—The bright youth of today who hopes to pay his way through college does not find it necessary to fire the furnace or wait on tables. Instead he looks out a live small town not too distant from the college city and gives the inhabitants a moving picture show two or three times a week. E. C. Furrer, of Easton, Ill., a student in the engineering school at the University of Illinois at Champaign, has rented a building here, installed 200 opera chairs and will give shows Tuesday, Thursday and Saturday nights.

Censorship and Home Talent Films.

Rock Island, Ill.—It is seldom that a home talent photoplay includes anything that might be termed objectionable, but "The Maid of the Mississippi," which was produced by the Rock Island Club, and exhibited at the Strand theater, narrowly escaped the hand of the censor. It lacks the traditional happy ending, a country maiden ending her troubles in the dark waters. The mayor finally passed the film.

Illinois History in Film.

Springfield, Ill.—The plan of the Illinois Centennial Commission, noted in The World two weeks ago, to make a historical picture, has been broadened and it is hoped to have the film ready by the time of the celebration in 1918. The films will recite the full history of the state from 1818 to 1918, taking in events such as the battle of Starved Rock, the massacre at Wood River, assassination of Lovejoy at Alton, the Chicago fire, the killing of the Mormons and driving them out of the state, the expulsion of the Black Hawk the birthplace, life and death of Lincoln and noted events in the life of Grant, the exploitation of the Legend of the Piasa Bird, the growth of the farming industry from the sickle to the harvester and thresher combined, transportation from the ox team to the beautiful palace cars now upon the railroads, from the canoe to the great steamboats now plying Illinois rivers, and things along this line, all true events connected with the history of the state.

Boehringer Interests Capitalized

New Orleans Amusement Company Has Completed Organization with a Capital of $125,000—All Stock Has Been Subscribed and None Is on the Market—Alex. Grouchy, Jr., Is President, Ernst Boehringer Is Vice-President.

By N. E. Thatcher, Times-Picayune, New Orleans, La.

NEW ORLEANS, LA.—Quite the most important event in motion picture circles in this territory that has occurred in a long time is the organization of the Boehringer Amusement Company, which has been in the process of formation for some time, but which has not been in shape to announce its policies until Thursday, October 5. The company is capitalized at $125,000 and the greater portion of the stock has been subscribed and the money is now in the treasury. The remainder of the stock is to be distributed among favored persons and none of it has gone begging. The investment gains its attraction from the wonderful success that has attended the operation of the Triangle theater under the management of Ernst Boehringer since it was changed from a low-class burlesque theater with an unsavory name. It is the common custom to turn people away every night, and on Sundays the sale of tickets is stopped at intervals of such frequency as to give a proprietor of grasping disposition a bad attack of heart failure.

Ernst Boehringer.

Some of the best-known and strongest financiers of Louisiana are identified with the new company. Its officers are Alex Grouchy, Jr., of Baton Rouge, president; Ernst Boehringer, New Orleans, vice-president and general manager, and A. F. Cazedessus, cashier of the Bank of Baton Rouge, secretary and treasurer. The new company will operate the Liberty, the Triangle and the Columbia theaters, and each of these theaters will be conducted on the highest plane and be equipped with every modern appliance for the pleasure and comfort of its patrons.

New Liberty Theater.

On October 2 the work of demolishing the old Victoria hotel in St. Charles street to make a site for the new Liberty theater, was commenced, and it is to be pushed with vigor until the building is completed. The structure will be devoted to motion pictures exclusively and it is the intention of the Boehringer Amusement Company to make it the most complete motion picture theater in the South. It will be 50x172 feet and is to be constructed of steel and concrete, contracts for the material having been let some months ago. It will have a seating capacity of 3,000, including the two balconies, and is to be finished in the most attractive modern style.

Winter Business Begins.

New Orleans, La.—Theaters in this city with few exceptions report a marked increase in business with the advent of cooler weather and the return of hundreds of summer tourists to their winter haunts. Some of the poorly-equipped and barn-like concerns are having a hard time of it and two or three of them have recently closed, which is a good thing for the business in general, for it indicates a tightening up of the dignity of the industry, and gives to exhibitors who are enterprising enough to improve their houses some assurance that their efforts will net them an adequate return in increased and better class of patronage.

Times-Picayune Local Films.

New Orleans, La.—The Times-Picayune Photoplay Opportunity feature production in which fifteen young ladies in the four Southern states adjoining New Orleans took part to demonstrate their screen qualifications, will be ready for exhibition before this is read. It is a six-reel story and rather to the surprise of those who witnessed its initial showing, it is a very meritorious production, taking its place with the average feature releases without fear of suffering by comparisons. A two-reel comedy, produced exclusively by employes of the Times-Picayune, has also been finished, and will be used as a "chaser" to the big feature, and the show is already extensively booked in its local territory. The purpose of the newspaper was to give the young ladies an opportunity to demonstrate their ability as actresses if they have any—but it didn't have any fun doing it.

Pushing Work on New Strand.

New Orleans, La.—Work on the new Strand theater is progressing rapidly under the incentive of the Sanger Amusement Company, which is manifesting impatience to have the house finished and to begin business. Very elaborate plans have been made for the operation of the theater, and nothing is to be left undone to make it one of the finest photoplay houses in this section. It is the intention to have the theater ready for business early in February.

A Children's Picture by the Kiddies Themselves.

New Orleans, La.—In order to stimulate interest in the children's matinees, the committee having the project in charge for the Women's Federated Clubs have arranged with a local film manufacturing concern to produce a one-reel picture each week in which none but children who attend the kiddies' matinees take part. These films are to be shown the succeeding week at local play houses and they are awakening strong interest. The children's matinees are evidently assured of success, and censorship talk is correspondingly weakening.

Thelma Theater Sold.

New Orleans, La.—The Thelma theater, one of the most profitable of the suburban houses, has been sold by Mrs. Ed. Walsdorf to Charles Kuntz, an old exhibitor, and he announces his intention of rehabilitating the property.

Atlanta's Smart Set to Make Local Picture

Pleasure of Seeing Itself in Film and Knowledge That Others Will Want to See It Because It Is Smart Leads to Atlanta Society Film Comedy.

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

ATLANTA, Ga.—Not content with their splendid successes on the speaking stage, such as the recent production of "Prunella," the Atlanta Players' Club is planning to screen a social comedy which will present all of Atlanta society in a local photoplay which will have as its setting the fashionable homes and country seats in and around the city.

The Players' Club has not only decided to begin the production of the play, following a fad which has taken the smart sets of the east by storm, but they have formed definite plans which they are prepared to put into operation at once under the direction of James Calney, whose scenario, "Vice-Versa," has been accepted.

The filming will be done by the Scenic Film Co., and the first appearance of the picture will be in Atlanta to the Players' Club and their invited guests. The play will then be released and the proceeds from the bookings will go into the general fund of the Players' Club for the promotion of amateur talent in acting.

The filming will probably be completed by the 1st of November.

F. Ezell Managing Local Kleine.

Atlanta, Ga.—F. Ezell has been appointed manager of the Kleine Company in Atlanta and will cover six Southern states. Mr. Ezell comes from Charlotte, N. C., and takes charge this week.

Wells Hawks Visits.

Atlanta, Ga.—Wells Hawks, personal representative for Mary Pickford, was in Atlanta this week in the interest of his star and her newly formed film corporation. He is making a nation wide tour for Miss Pickford. Mr. Hawks left Saturday for Birmingham, Ala., and from there will go to New Orleans.

Benefit at the Grand.

Atlanta, Ga.—Sunday afternoon Oct. 7, the Hebrew Orphans' home was the beneficiary of the motion picture entertainment given at the Grand. "Judith of Bethulia" was the attraction, with Henry Walthall, Lillian Gish, Blanch Sweet and others of equal fame in the cast. A record crowd was in attendance

De Luxe Office in Exchange Building

Atlanta, Ga.—De Luxe attractions have opened an office in the new Exchange building, under the able management of U. T. Koch. Mr. Koch will have charge of six Southern states and have entire distribution of the Clara Kimball Young films. Marvin Barr is the special traveling representative for this company.

Miss Bianca Bak in Charge of Bluebird.

Atlanta, Ga.—Miss Bianca Bak has been appointed manager of the Bluebird Photo Play Company, with headquarters in the new Exchange building. Miss Bak was formerly manager for the Apex Film Company in the South, and won an enviable reputation for straightforward business methods among Southern exhibitors and exchange men.

Indiana Film News Letter

From Indiana Trade News Service, 861 State Life Building, Indianapolis, Ind.

New Broadway, at Gary, Opens.

GARY, Ind.—The New Broadway, one of the latest additions to Gary motion picturedom, which was recently completed at a cost of approximately $75,000, opened Friday, October 13, for the first time. Verne U. Young, the owner of the theater, also controls four other Gary theaters.

The theater is located at the northwest corner of seventeenth street and Broadway, and will seat about 800 people. The interior decorations of the house represent a garden, the walls and trellis work over the ceiling representing a sky. The daily program will include both vaudeville and motion pictures during the winter months.

Mathew McBride Buys Ground.

Gary, Ind.—Mathew McBride, proprietor of the Lyric theater, recently purchased two lots on which he will erect a modern moving picture house. The lots are located on the west side of Broadway and Twelfth street in Charles Mest's addition to Gary. Mr. McBride paid $16,000 as the cash consideration for the property.

Nicklo at Linton Now Open.

Linton, Ind.—The Nicklo theater, recently completed, was thrown open to the public Wednesday night, October 11. The new theater has been decorated attractively and is said to be one of the most modernly equipped motion picture houses in the southern part of the State. J. H. Scherer is the manager of the theater.

Milford Theater Sold.

Milford, Ind.—Lewis Rowlibaugh has sold the Milford theater, a motion picture house, to J. W. Estep, a business man of this city.

Suit Over Exhibition of "High Hand."

Terre Haute, Ind.—Charging that their rights to the exhibition of the "High Hand" motion picture film had been encroached upon, the Celebrated Players Film Corporation brought suit last week in the Vigo county Superior court against the Wieland Film exchange, of Pittsburgh, for $100 damages and attached the films which were shown Friday night at the Crescent theater. In the complaint it is set out that the plaintiffs hold the privileges for the exhibition of this picture in the state of Indiana and that the Wieland company was leasing the films in territory that it does not control. No action has been taken on the suit.

For Lower Taxes in Tennessee

Exhibitors Plan to Make Plea Before the Coming State Legislature for a Fairer Distribution of the Tax Burden—Picture Theaters Have Been Bearing More Than Their Share—Discriminating License Fees.

By Ray. Bell Stebbins, Exclusive Nashville Rep.

NASHVILLE, Tenn.—Word is being [illegible] the state legislature [illegible] exhibitors in the draft[illegible] to amend the tax [illegible] and in the existing Tennessee statutes. The Tennessee legislature will convene in bi-annual session with[illegible] and it is planned by the showmen to go before the lawmakers with a bill to reduce the heavy tax now levied upon monion picture theaters in this state.

It is claimed by the exhibitors that certain provisions contained in the Revenue Bill enacted May 11, 1915, are not fair, inasmuch as such provisions appear unjustly discriminatory in favor of vaudeville houses, etc. For instance, theaters with a seating capacity of 400 or more, operated exclusively for the exhibition of motion pictures, are assessed a tax of $200 annually, regardless of the population (if over 5,000) while ordinary theaters are graded from $10 to $200, according to the size of the town or city. This means that if an exhibitor decides to open a 500 capacity house in a 10,000 town he will have to pay into the state treasury a tax of $200, whereas with an ordinary theater the assessment would be $25.

Another feature to be considered is the fact that the schedule of admission prices maintained by the theaters is invariably far [illegible] of the motion picture houses, and consequently the volume of revenue and resultant profits are much greater in connection with an ordinary theater. It is believed by the picture men that a wide interest can be aroused among the exhibitors of the state, and that some needed legislation will result from their efforts.

Artistic Crescent Lobby Displays.

Nashville, Tenn.— One of the characteristics of the houses operated by the Crescent Amusement company on Fifth avenue is the clearly executed series of lobby displays which appear in connection with features running at these theaters. One of the latest novelties was used in connection with "The Light at Dusk," a Lubin subject. A colored photograph of "The Angelus" was enclosed in a large framework of black velvet, etc., and placed in the lobby, with an electric bell continually tolling. It lent more or less of a sacred atmosphere to the entire theater, and was the subject of much comment.

Another splendid piece of lobby work was the life size Chaplin display, mounted on a step ladder in the corridor of the Elite. Charlie was armed with a broom as a cue stick, and took a stroke at the well known "three balls" every two seconds. The image was an exact replica of the pose caricatured on the posters, and was kept in motion by electric current.

Seven Reels with Vaudeville.

Knoxville, Tenn.—What is conceded to be one of the most generous (to its patrons) programs in the country is offered by the Bijou theater. In addition to offering a complete five act vaudeville show, the management runs a five reel Triangle drama and a two reel Keystone comedy at every performance, with a semi-weekly change of program. No advance has been made in the admission prices since the addition of the big feature pictures, and the slogan of the house is "Just Come a Bit Earlier and Stay a Bit Later." This is further evidence of the demand for good pictures, even though a little vaudeville is ground out in addition to the films.

Daniel Webster Visits.

Nashville, Tenn.—Daniel Webster—not the statesman—but special representative of the Unity Sales Corporation, was a recent visitor in the city in the interest of "The Yellow Menace." Mr. Webster was formerly connected with the advertising department of Klaw & Erlanger, but is now handing Tennessee, Georgia, Florida, Alabama, Louisiana and Mississippi for the Unity Company, and is booking his big serial solid through this territory. Nashville is running this picture at two houses simultaneously, the Rex being the latest house to sign up. The Star theater, for colored people, is also running the serial, and interest is being well sustained at both houses.

Howell Graham Master of Ceremonies.

Chattanooga.—Howell Graham, well known Chattanooga theater man, served as master of ceremonies at the annual meeting of the Chattanooga Automobile Club, at which varied entertainments were offered.

Nashville.—M. Y. [illegible], formerly manager of the Crescent Amusement Company's Clarksville house, the Elite, has been transferred to Nashville, where he is at present supervising the Crescent theater, one of the company's local houses.

St. Louis Considers Lighter Theater Bill

Alderman Kraleman Introduces a Measure Demanding That Theaters Be So Light That Signs on Walls Can Be Read.

By A. H. Giebler, 226 Varel Building, St. Louis, Mo.

ST LOUIS, Mo.—A bill—apparently aimed at "spooners" who frequent the dimly lighted theaters of St. Louis—was introduced in the Board of Aldermen during early October by Alderman Kraleman. The bill provides that the theaters be lighted during performances to such an extent that signs on the walls will be clearly visible. This lighting of the theaters will, it is claimed by its sponsors, tend to improve the morals of picture patrons who have become accustomed to the dimly lighted picture shows. Many of the St. Louis exhibitors have taken it upon themselves to have their theaters lighted up enough always to be able to see how to get in and out, by the use of red and other colored lights, and such theaters as both the Lyrics, the Delmar, the Pageant, and all the modern houses are always well lighted. It is the smaller and older theaters that are rather too dark to suit the "anti-spooners."

Royal Has "Fall of a Nation."

St. Louis, Mo.—The Royal theater [illegible] Sixth street near Olive, started a week's run of "The Fall of a Nation" on Sunday, October 1st, at twenty-five cents admission. This is the first time the film has been shown in St. Louis, and the Royal has been packing the house at every performance.

Shenandoah Again a Picture House.

St. Louis, Mo.—The Shenandoah theater, Grand and Shenandoah avenues, after a varied career of pictures, vaudeville, and stock companies is again [illegible] big feature photoplays to its patrons.

Edith Storey's Visit in St. Louis.

St. Louis, Mo.—Miss Edith Storey, who passed through St. Louis on Thursday, October 6, on her way to the western Vitagraph studio in Hollywood, California, appeared at a number of moving picture theaters in the city during her brief stay. Miss Storey's first "appearance in person" was at the Royal theater, on 6th street. After that until closing time for theaters, she appeared at the Pageant, 5851 Delmar; the Congress, 4021 Olive street; the Shaw, Thirty-ninth street and Shaw avenue, in South St. Louis, and several others in different sections of the city.

Miss Storey received many floral offerings at the theaters she visited, and all the managers who could get them, ran pictures in which the actress was featured, but perhaps the most appealing tribute the star received was a magnificent bunch of flowers presented to her by the patrons of the Family theater, on South Broadway, instead of the usual offering of the house [illegible].

War Film for Red Cross Being Booked.

St. Louis, Mo.—A new war film, called "Our American Boys in the European War" is being booked for showing at numerous theaters in St. Louis for the benefit of the American Ambulance Field Service. Stanley Stoner, a member of the local committee, is placing the film, and gave a private showing to the press representatives and the St. Louis committee of the American Ambulance in France.

Option on $55,000 Theater Site.

St. Louis, Mo.—Percy Knoebel has taken a forty day option on property at 211-13 Collinsville avenue, East St. Louis, for $55,000, with the understanding that the property is to be used for the theater. For several weeks past an option on numbers 209-11-13 was held by Frank R. Tate, a prominent theatrical manager of St. Louis, but that option expired at noon Friday, October 6, and an hour later Knoebel had obtained the second option. Number 209 belongs to the Knoebel estate.

Kansas City's Grand to Show Films

One of City's Prosperous Legitimate Theaters Has Been Leased by A. E. Elliot of the Sapphire Amusement Company—It Will Be Remodeled for Motion Pictures —Will Seat 2,500—Rent for Ten Years Is $120,000.

By Kansas City News Service, 206 Corn Belt Building, Kansas City, Mo.

KANSAS CITY, MO.—A. E. Elliott, of the Sapphire Amusement Company, has leased the Grand Opera House and will remodel it for moving pictures.

This statement is quite as important to Kansas City and the territory, as the announcement two years ago that the Willis Wood would become a moving picture house. More important, perhaps, because the Grand has had a consistently successful career. It has always been the one prosperous house in Kansas City, the popular price house; and many of the greatest plays have been seen there. It was built in 1891 by A. Judah and Melville H. Hudson, and Mr. Judah managed it until his death about a year ago. It is interesting to recollect that the Grand was built on the site of the old Midland theater, which had a circular auditorium, and had been used as a Panorama; one of the famous spectacles shown there being "The Battle of Gettysburg." The Grand had kept away from pictures more consistently than any other theater until, a little more than a year ago, "The Birth of a Nation" was shown, running for a record of three weeks, and to crowded houses.

Mr. Elliot will have a house that now has 2500 seats. His rental for the ten years of the lease is $120,000. He will spend $10,000 remodeling. His company has also a 99-year lease on East Twelfth street, where a large picture show house will be erected, adjoining or including, the present Sapphire theater.

Family Group Night.

Fort Scott, Kans.—Miss Marie Smith, Pictureland Theater, Fort Scott, Kans., is featuring "family group night" on Friday nights at the Pictureland, and has received the cooperation of the schools through the Mothers' and Teachers' Club.

Edith Story at the Gene Gantier.

Kansas City, Mo.—R. G. Leggitt, manager of the Gene Gantier Theater, Thirteenth and Quindaro, Kansas City, Kans., prepared a full stage setting for Miss Story, who spoke at his theater, and was received enthusiastically by a full house. Miss Story was introduced by Miss Gene Gantier, who is the sister of the manager, and whom the theater was named after. Miss Gantier is well known to the film people of Kansas City.

Speaks on "Better Pictures."

Compdon, Ia.—Mrs. J. C. Paterson, wife of the manager of the Auditorium Theater at Compdon, Ia., will speak on the subject, "How Can We Obtain Better Pictures," at a Suffragette meeting to be held in that city the last of October. Mr. "Pep" Balsly, Kansas City Feature Film Company, who is assisting Mrs. Paterson in the preparation of the talk, says Mrs. Paterson will endeavor to convince the ladies of that section that they are already receiving better pictures.

Explained the Meaning of Programs.

Cape Girardeau, Mo.—In the recent street fair at Cape Girardeau, Mo., a local exhibitor, E. M. Doyle, of the Park Theater, had a booth which was divided into three sections. One was Paramount section, another World, and the third was Metro. A young lady in each booth explained the merits of the plays and handed out photographs and novelty advertising. The booth was a marked success because it made it possible to explain to nearby towns the various programs.

Use for Vacant Window Space.

Newton, Kans.—Ed. V. Wagner, Star Theater, Newton, Kans., one of those energetic advertisers who uses every plan to stimulate his business, lately secured the window space in a vacant store. On one side of the entrance were Paramount productions, such as "Madame Butterfly," played by Mary Pickford, decorated with Japanese umbrellas and photographs of Mary Pickford. On the other side of the entrance were Fox features, "Under Two Flags," Theda Bara, decorated with American and French flags.

New House for Brownell, Kan.

McCracken, Kans.—Mr. Ryan, of the firm of Mason & Ryan, was recently in Kansas City buying the equipment for a new theater which he is opening shortly at Brownell, Kans. This firm operates motion theaters at Brownell, Bison and McCracken, Kans. While in Kansas City Mr. Ryan booked several Paramount pictures which will be circuited in the three towns.

A Busy Exhibitor.

Breckenridge, Mo.—A. Yarbrough, an exhibitor, also a successful merchant in novelties and notions, and president of the Commercial Club of Breckenridge, is manager of the opera house. He is showing photoplays three nights a week, two nights are devoted to Paramounts and one to serials. On open dates Mr. Yarbrough shows the big features such as "The Eternal City" and "The Battle Cry of Peace," charging advance admission prices.

Hospital Benefits at the Empress.

Wichita, Kans.—Mrs. Harvey Schellenberger is giving a series of benefit shows at the Empress Theater for the Wichita State Hospital. The subjects for October and November are Paramount features. They are "The Spider, Pauline Frederic; Margarite Clark in "Molly Make-Believe," Mary Pickford in "The Eternal Grind"; Charlotte Walker in "The Trail of the Lonesome Pine," and Geraldine Farrar in "Temptation."

New Springfield Theater Opened.

Springfield, Mo.—The New Princess theater, which opened recently, has a seating capacity of 1,200, and cost $20,000. It will be managed by Roy Wilhoit.

C. C. Perry a Visitor.

Kansas City, Mo.—C. C. Perry, controler of a string of theaters in Kansas, was in town recently booking some Paramount features for Buckner, Kansas. Mr. Perry's home is in Fowler, Kansas.

Local Exchange Notes.

Kansas City, Mo.—C. W. Hardin, manager of the Metro Service of Kansas City, is making a tour of Missouri to announce the new feature, "Romeo and Juliet," which will be released October 23.

P. J. Schlaifer, who formerly had charge of the "Yellow Menace" for the United Film Service of Kansas City, recently left for Denver where he will take charge of the local branch of the United Film Service there. Mr. Joe Levy, manager of the Kansas City office, will now take charge of the "Yellow Menace" in this territory. Mr. Levy reports that the "Yellow Menace is giving the greatest satisfaction in the territory.

Howard Jameyson, who has recently been promoted to the assistant managership of the local Pathe Film Service, is making a tour of the State visiting the small town exhibitors.

Recent visitors to the Kansas City exchanges were: Mrs. M. C. Smith, Pictureland theater, Fort Scott, Kans.; W. A. Barris, Marionville, Mo.; C. R. Blublugh, Vaudette theater, Fort Scott, Kan.; Joseph Partridge, special representative of the Vitagraph Co., New York; Mr. Rhine of the Princess theater, Joplin, Mo., and Abe Reingman, Colonial theater, St. Joe.

"The Wild Rose of Iowa" an Historical Film

Iowa's Story to Be Incorporated in Five Reels by History Department of University—Choosing the "Wild Rose."

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

DES MOINES, IA.—"The Wild Rose of Iowa" will be the name of the five-reel production which will tell the history of the pioneer days in this state. It will be produced under the auspices of the State Historical Film Corporation, which will bring 100 young women from various parts of Iowa to this city where the selection of the title character, "The Wild Rose," will be made. The stay of the young women in Des Moines will not be without its entertainment features. Des Moines Federation of Women's Clubs will give a reception while they are in the city. After the photography here is done the principals of the cast will be taken to Chicago, where the interior scenes will be filmed in the studio of the Rothacker Moving Picture Company. The scenario was written by Alice C. Weitz and Edgar R. Harlan, curator of the Iowa historical department.

There is more than a touch of romance in the name and the honor of taking the lead in this Iowa picture under the dignity aegis of a great state must be very affecting to the proudest of Iowa's daughters.

Interesting Iowa Theater Notes.

Muscatine, Ia.—Darwin Karr, Essanay star, who is making a motor tour of the country with films in which he played, was at the Gayety theater for the matinee and night.

Charles City, Ia.—The attendance record at the Hildreth theater was broken by the film, "Where Are My Children?"

Mason City, Ia.—Manager Arthur of the Cecil theater has added vaudeville to his moving picture program, changing the various plays twice a week and films daily.

Muscatine, Ia.—Manager Henle has added to his balcony seats, has employed a second operator and has also started a popcorn shop in the building.

Nebraska Theater Changes.

Scottsville, Neb.—Tom Bucey has named his new moving picture theater here, which will be opened October 19, the Queen.

Loup City, Neb.—A. B. Young has sold his moving picture theater here to Mr. Hunt of Ravenna.

Beatrice, Neb.—The Gilbert theater has a new policy of selecting its Friday and Saturday program with a view to pleasing the boys and girls.

New Dakota Theaters—Notes.

Esmond, N. D.—J. R. Kincaid of Maddock has opened a moving picture theater.

Beach, N. D.—The Beach Opera House, which is showing pictures, is now under the managerement of Charles W. Haigh.

Hettinger, N. D.—B. W. Myron has sold the Star theater to Mr. Glasknap.

Hatton, N. D.—M. G. Pederson and C. P. Anderson have opened the Hatton Opera house, which they leased from Joe Thomp-

White Rock, N. D.—Archie Ivess has purchased a moving picture show here from Theo. Huls.

Northwood, N. D.—The Spotters played a return date at the moving picture theater here at thirty-five cents for adults and twenty-five cents for children.

MORE NOTES FROM ST. LOUIS.

By A. H. Giebler, 236 Vanol Building, St. Louis, Mo.

Winter Theaters Open.

St. Louis, Mo.—The Bridge theater on Euclid and Natural Bridge road, has just opened for the cool weather season, with moving pictures, showing special features on certain days of the week.

The Easton theater, 5177 Easton avenue, St. Louis, has again opened for business, this time under the management of Carter and Daily, who went about the matter of opening up the house with a business like system which should mean success during the coming season.

E. A. Schwartz, who was formerly manager of the Broadway and St. Charles theaters, both on St. Charles street, between Broadway and Sixth, St. Louis, has reopened the Broadway for the winter, the St. Charles having been sold during the summer.

D. Biondo, new proprietor of the St. Charles theater, St. Louis, opened his house on September 30, with "The Velvet Paw" as the chief attraction. Mr. Biondo has just recently come into possession of the St. Charles, and he will maintain the same policy in the management of the house as has been in force in the past.

Minneapolis Film Trade Prosperous

Overcoat Weather Fills Theaters and a Record-Breaking Business Is Expected in Both St. Paul and Her Sister City Across the River—New Theater Opened in St. Paul at Seven Corners and One in Minneapolis.

By John L. Johnston, 814 Produce Exchange, Minneapolis, Minn.

MINNEAPOLIS, MINN.—With "overcoat weather" prevailing the business at the various moving picture theaters in the twin cities has increased in leaps and bounds and if early indications can be taken as a criterion the 1916-17 season here promises will be a record breaker. In Minneapolis the Strand, New Garrick, New Palace, New Grand, New Astor, New Garden, Lyric, Crystal and the Bijou-Jitney, prominent loop district houses, are all doing a big business.

In St. Paul the down-town district, the Majestic, Alcazar, Blue Mouse, Hippodrome, Strand, Princess, Gem and Gaiety have attracted good crowds at each performance.

The Seven Corners' theater in St. Paul was opened during the week with Florence La Badie in "The Shine Girl" and the "Shielding Shadow," Pathe serial. This new house, modern in every detail, is a handsome one and is located on Seven Corners, which is half way between the loop and the western residential portion of the city.

In Minneapolis the New Pantages theater at Seventh and Hennepin was opened on Sunday, October 15, with vaudeville and "The Crimson Stain Mystery," Consolidated serial.

The Bowling Scores.

Minneapolis, Minn.—The Universal film team sprung a surprise in the Film Men's Bowling League last week by beating the Mutuals No. 1 league leaders. The Mutuals No. 2 will be called the Universal DeLuxe team and Reel News' aggregation will be known as the Reel Fellows' team.

L. V. Calvert Plans for "War's Women."

Minneapolis, Minn.—Lowell V. Calvert, manager of the New Garrick theater here, has made elaborate preparations for the run of "War's Women" at his theater, beginning October 15. Mr. Calvert has arranged for special settings to go with the picture and a special musical program has also been prepared. The Garrick seats 2,400 people.

"Purity" for a Week at the Strand.

St. Paul, Minn.—Manager Maitland of the Strand theater has arranged for a week's run of "Purity," featuring Audrey Munson, and will announce the opening date some time this week. "Purity," handled in this territory by the Progressive Film Co., of which B. N. Judell and E. A. Westcott, are president and general manager, respectively, was shown to students of the Saint Paul Institution School of Art.

J. B. Reisman's Children's Shows.

St. Paul, Minn.—Manager J. B. Reisman of the Dale theater here "stole" a big portion of the social section of the St. Paul Sunday Pioneer Press, October 8. Mr. Reisman had another of his children's matinees last Saturday afternoon and the affair was made a big thing by society mothers. Marguerite Clark in "The Pride and the Pauper" was the feature.

Among Local Exchanges.

Minneapolis, Minn.—Manager H. C. Andress of the Hearst International exchange spent three days in northern Minnesota and Wisconsin last week. Hearst "Beatrice Fairfax," news-pictorials, "Jaffery" and other International service.

Minneapolis, Minn.—The Paramount exchange here is making plans to greet Geraldine Farrer when the star of "Joan of Arc," "Maria Rosa" and "Carmen" comes to St. Paul with the Ellis Grand Opera Co. next week. Assistant Manager Bert Barnett, Jr., of the Paramount is spending a vacation in New York.

Minneapolis, Minn.—F. O. Frederickson and R. C. Fox have resigned from the local Vitagraph exchange. Both Mr. Frederickson and Mr. Fox have been in the employ of the exchange for some time and have a host of friends in this territory. Mr. Frederickson has been booker while Mr. Fox has been road man for Michigan and Wisconsin. Messrs. Frederickson and Fox are the sixth and seventh employes to leave the Vitagraph exchange within the last six weeks.

Minneapolis, Minn.—J. George Feinberg of the Theatre Equipment Co. here spent two days in Aberdeen, S. D., last week, looking after work being done on a new theater in that city by his firm.

St. Paul, Minn.—The Monogram Slide Co. has resumed the making of lantern slides here. G. C. Johnston is in charge of the laboratories at 694 De Soto street, and R. F. Holmgren is doing the art work.

St. Paul, Minn.—Manager Samuel Thompson of the Feature Film Co. has booked "A Tour of the World," a ten-reel subject, in theaters at Rock Island, Ill., Davenport, Ia., Des Moines, Ia., and other cities through central Iowa and Illinois.

Great West Film Co. Getting Under Way

"The Golden Goddess" Being Made at Malta, Montana, Is Nearly Done—Work Will Be Begun on "The Indians' Tale of Christ."

ST. PAUL, MINN.—The Great West Film Co., the organization of which was commenced last spring, is beginning to develop into one of the largest producing companies in the Middle West. The Great West Co. has just sent to its local laboratories from Malta, Mont., over 4,000 feet of negative of "The Golden Goddess," a five-reel subject, to be released shortly on one of the foremost programs of the country. The Great West players are completing the action of "The Golden Goddess" at the Coburn ranch in Malta, Mont.

Following the finish of this feature will begin work immediately upon "The Indians' Tale of Christ," the scenes of which are laid in the Little Rockies in Montana. The Great West has secured Lee Caldwell, recognized as champion bronchobuster of the world at the recent competition at Pendleton, Ore., and has also procured C. M. Giffen, who played the lead in "The Cowpuncher," a well known feature released last spring. Wallace D. Coburn, known as "the cowboy poet," is to have the lead in "The Golden Goddess," the story of which is from Coburn's poem, "Yellowstone Pete's Only Daughter," and the supporting cast is made up of experienced Western actors and numerous range riders, "buckaroos" and ranch employees. Charles Webster Hitchcock and William Cooper, of Chicago, are assisted by Charles Bell, of St. Paul, directing the taking of the films.

Mr. Hitchcock produced "Cousin Jim" last summer and was for some time with Essanay. Mr. Cooper is one of the best photo-artists in the West. William F. Tobin is general manager of the Great West Co. and James G. Gilosky, owner of the Gem, Alhambra and Rex theaters, St. Paul, and president of the Northwest Exhibitors' Association, is president.

Minneapolis' Strand as a Leading House

Saxe Brothers' 1,300-Seat House Making a Name—Manager James Keough Has Charge of It—Some Features Coming.

MINNEAPOLIS, MINN.—The Strand theater here is rapidly nearing the top rung of the Northwest theaters' ladder of popularity. Manager James Keough, better known as the "friend of the working man," ably assisted by Charles G. Branham, has begun a campaign for more business which has already brought about astonishing results. The Strand's house organ, "The Strand Magazine," has been reissued and is being distributed to the extent of 12,000 copies weekly, the Mary Pickford features have been booked, also "Romeo and Juliet," featuring Hackett and Bayne and with the regular Triangle and Metro program features, Mutt and Jeff cartoons, Keystone comedies and news weeklies, it looks as if the Strand is going to give its patrons more than value received for their patronage.

"Romeo and Juliet" will be run as soon as released and the Pickford feature, "Less Than the Dust," will follow shortly after. It is also stated that Manager Keough is considering booking Clara Kimball Young features. The theater orchestra has also been enlarged and several improvements made in the operating booth. An extensive advertising campaign in the newspapers and on the billboards has also been begun by the Strand. The theater seats 1,300 and is owned by the Saxe brothers.

Charles G. Branham, former editor of Amusements, has become publicity manager of the Strand theater, Minneapolis.

Another Fine Denver Theater

John Thompson, Head of International Amusement Co., Announces a New Theater to Cost $50,000—Site Is Corner of Colfax Avenue and Ogden Street—Will Seat 1,200 Persons—Local Success of Big Houses.

By E. C. Day, Denver Times, Denver, Colo.

DENVER, COLO.—This city is to have still another moving picture theater. Plans have just been made public by John Thompson as head of the International Amusement Company for a $50,000 show house to be erected at Colfax avenue and Ogden street in the center of the fashionable residence district.

The announcement has again caused the question to arise. Will wonders never cease in the moving picture industry in Denver?

Two years ago the cry was raised that the city was then overcrowded with picture houses. Since then six high-class theaters have either been built or gotten under way. With each succeeding addition the doubting Thomases have let out a wail to the effect that it must fail. All could not survive, they said. There must be a crash, according to their belief.

But notwithstanding the pessimistic predictions, three of the six new theaters have been completed and opened for business and each is thriving. The other three are now in course of construction. Instead of the business suffering a setback, the opening of each new theater, instead has seemed to create new interest and, contrary to predictions, all the houses, new and old included, are prospering as never before.

John Thompson, who is building the latest addition to the list of Denver theaters, is the owner of the Thompson theater at Colfax and Adams, which is one of the six referred to above. He erected this playhouse in the face of predictions that a costly high-class theater would never be a "go" outside of the business district. He took a chance and demonstrated that where the small ordinary neighborhood house in the same locality failed, his proved a big success.

His faith in the future of the industry is best demonstrated by the fact that he proposes to invest $50,000 more in his new venture. The new Thompson theater is to be located in the same section of the city as the first playhouse. Colfax avenue is the main artery east and west across the city. The new place is about two miles nearer the heart of the city than the old theater.

These two are just the beginning of a chain of like places that Thompson plans to build in Denver and Colorado.

The new theater will have a seating capacity of 1,200 and will be distinctive in its appointments for comfort, beauty and ventilation.

Artie Johns and Hazel Hobson Wed.

Denver, Colo.—Miss Hazel Hobson, an inspector in the office of the Mutual company, surprised her friends this week by becoming the bride of Artie Johns, head operator at the Rialto theater, one of Denver's big Curtis street houses.

Walsenburg Theater Burns.

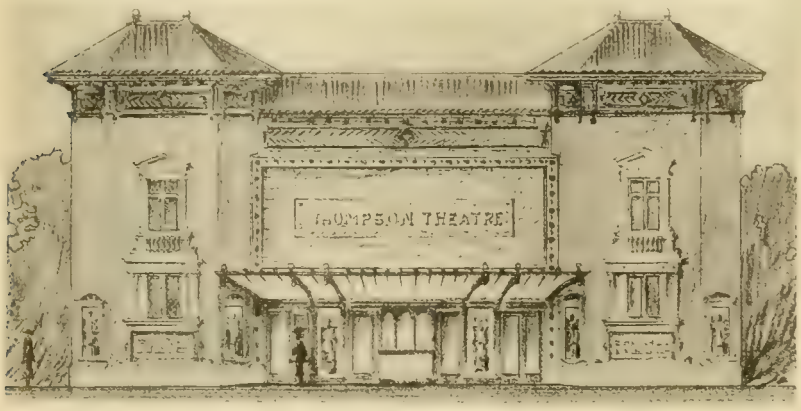
Walsenburg, Colo.—Four reels of film were destroyed in a fire which seriously damaged the moving picture theater of Archie Levy at Walsenburg this week. Work of rebuilding was begun at once and it is expected that the theater will reopen November 1.

McCormick Gets Fine Job.

Denver, Colo.—It has remained for a Denver man to draw the honor of being the first manager of the Circle theater, Indianapolis' newest and finest photoplay house. S. Barrett McCormick is the man. He left this city Thursday, October 5, to assume his new duties, resigning his position as manager of the Princess theater in Denver.

S. Barrett McCormick.

McCormick started in the moving picture business in Denver five years ago when he established a Photoplay Department on the Denver Times. From this he went to Lubin in a clerical capacity, then into the Mutual exchange as a feature booking clerk. From the Mutual he went with Ince as a scenario writer and later returned to Denver to accept the management of the Princess.



New Thompson Theater, Denver, Colo.

McCormick is one of the most popular young men who has ever been connected with the film industry in Denver and his loss will be keenly felt.

J. J. Sarah Buys Theater in Wiley.

Wiley, Colo.—J. J. Sarah has purchased complete equipment through the Denver Mutual exchange for a moving picture theater at Wiley, Colo. He has leased the Opera House and will at once convert it into a photoplay theater.

New Faces at Local Mutual.

Denver, Colo.—Two additions were made to the Mutual office staff this week by Manager Ward E. Scott. Mrs. Sarah Brown, stenographer, and C. Messenger, poster and shipping clerk, were placed on the role of employes.

A Weeks News in Texas

By E. E. Belcia, 902 West Second Street, Ft. Worth, Texas.

Palace Theater of Little Rock Leased.

LITTLE ROCK, Ark.—The Palace theater has been leased by George Slater of Dallas, from Stortch and Gans. Mr Slater has been in Dallas for the past week closing up film contracts for the Palace and booking some big extraordinary features. The Palace is one of the finest theaters in Arkansas and Mr. Slater is one of the old timers in the business, which undoubtedly means a big success. Mr. Slater was for many years connected with the exchange end of the business in Dallas

E. T. Peter Moves to Little Rock.

Dallas, Texas.—The veteran film manager, E. T. Peter, has gone hence after manys years residence in Dallas. Mr. Peter moved to Little Rock, Arkansas, and opened the Unicorn exchange, which we understand he calls the Exclusive exchange. In addition to Unicorn programs Mr. Peter also handles the Mutt and Jeff pictures and quite a number of old Paramount prints. E. T. Peter has been in Dallas since 1910, and has managed several different exchanges here, the last one being the United. Mr. Peter was one of the first managers of the Texas Film Company, which was originally the Universal exchange in Dallas. As he has been here so many years naturally he will be missed exceedingly, especially as he was always a prime mover in all meetings of exchange men or exhibitors.

New Fox Exchange Manager in Dallas.

Dallas, Texas.—The Fox exchange has again changed managers which makes the third manager for Fox in Dallas during the past three months. O. P. Hall has gone to Atlanta and has been succeeded by G. C. Reid. Mr. Reid when interviewed said he was from Atlanta and formerly from New York, further than this we were unable to learn, except that Mr. Reid says he expects to go after business like a whirlwind.

Buddy Stewart Has Returned.

Dallas, Texas.—Mr. Buddy Stewart, the smiling manager of "Texas's Greatest Show," the Old Mill theater, of Dallas, has just returned from a three week's sojourn in the East, where he visited all the largest theaters, acquiring ideas and learning what the other fellow has been doing. Mr. Hulsey, whom he accompanied, did not return with Mr. Stewart.

Dallas Locals.

N. E. Depinet has just returned from New Orleans, where he went for a conference with Wm. Oldknow.

H. T. Peebles, manager of the Houston office of the Consolidated Film, was heard from this week. Harry says business is rushing down there. He said the soldier camps were good customers. Harry F.

Botto is the assistant in the Houston and South Texas territory.

Alfred Raymond of the Mutual forces was a recent visitor in Houston. J. L. Wade, of Lewisville, Texas, was a Dallas visitor Sunday. Wade reports excellent business.

H. C. Kimball, manager of the Pope theater of McKinney, was in Dallas this week and reports that he is doing a good business with vaudeville, which has been added to his feature program.

A. W. Plues of the Vitagraph force is spending a week in Dallas. Mr Plues has just recovered from a pretty sick spell and while not looking his usual self still looks pretty good at that.

WISCONSIN THEATER NOTES.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

BOYCEVILLE, WIS. An opera house costing $7,000 is under construction here.

Plymouth, Wis.—A. R. Scheibe, who formerly operated the Crystal theater here, has purchased a moving picture theater at Menasha.

West Allis, Wis.—J. H. Aiken has assumed the management of the Rex, succeeding his son Clarence, who has gone to Duluth, Minn., to manage an acetylene gas plant.

Milwaukee, Wis.—The Princess theater, Third street, near Wells, which has been remodeled at an expense of $12,000 became a 10-cent house at its reopening. The new policy provides for the use of Paramount, Universal, Triangle, Fox and World film services.

West Allis, Wis.—Community moving picture entertainments will be given here this winter in connection with the local schools.

La Crosse, Wis.—Manager F. J. Williams of the Casino and Strand theaters cooperated with the local fire department on October 9, Fire Prevention Day, and showed a film based on the famous shirt-waist factory fire in New York City.

ALONG THE PACIFIC COAST.

San Francisco Briefs.

Charles Love, of the staff of Edward H. Kemp, will shortly take pictures along the proposed military road, El Camino Sierra. The Kemp office is very busy at present, both with finishing work and equipment. One of the late sales has been that of two machines for the Atkins theater, at Marysville, Cal.

The management of the Portola theater has booked the "Common Law" for a run of two weeks, commencing Oct. 22.

"Doc" Hart, a well known film man of this city, is now with the California Film Exchange as salesman.

S. A. Powell, who formerly handled "The Clansman" in this territory, is now with the World Film.

J. W. Allen, assistant to manager Herman Webber of the Progressive Motion Picture Company, returned recently from a trip through the nothern part of the state.

G. A. Metcalfe has disposed of two machines to be installed in the new theater to be opened shortly at Los Gatos, Cal., by W. Black.

California Notes.

Chico, Cal.—The Lyric theater, recently damaged by fire, has been repaired and reopened.

Santa Rosa, Cal.—The new Cline theater will be opened early in November.

Salinas, Cal.—Frank Vesely has disposed of the equipment of the Liberty theater and will devote his entire attention to the management of Brown's opera house.

Lindsay, Cal.—The Lyric theater has been opened by L. W. Willis.

Orland, Cal.—The Orland theater was opened recently under the management of W. R. Claman.

Serials Liked in San Francisco

Local Exhibitors Are Paying More Attention to Serials Than Ever Before—Big Downtown Theaters Follow Lead of the Turner & Dahnken Tivoli and Are Making Good With Some of the Late Installment Pictures.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—Local exhibitors are now paying more attention to serials than ever before and there is a steady increase in the number of houses featuring these photoplay productions. This increase is not as noticeable in the residence districts as it is in the larger downtown houses, and some exhibitors with small houses express the opinion that serials are less popular with their patrons than was the case a year ago, but the fact remains that more and more of these are being booked. The Rialto theater, which opened several months ago on Market street, and which has been a great success has featured serials and the management has been well satisfied with the results. Turner & Dahnken found that "Gloria's Romance," with Billie Burke, was a great drawing card at the Tivoli theater, as well as at the other houses on the T. & D. circuit. Pantages theater has been showing serials for the past year and two attractions of this character are sometimes featured on the same bill.

The latest of the large downtown houses to add serials to their bills is the Market Street theater, conducted under the management of Eugene Roth. Heretofore, he has refused to book serials, no matter how attractive they might appear, but recently decided to give them a thorough trial at the house recently placed under his management. He has booked "The Shielding Shadow," the Pathe serial, and "The Scarlet Runner," produced by the Greater Vitagraph, and these will be started on the same date.

Peerless Film Service Growing.

San Francisco, Cal.—E. H. Emmick, president and general manager of the Peerless Film Service, 100 Golden Gate avenue, returned recently from a trip to Los Angeles and announces that this concern has taken over the office and films formerly handled in the southern territory by the Nat A. Magner company. This firm also recently took over the business of the Sun Photoplay company in this territory and now controls a number of large features, which places it in a very enviable position.

While a comparatively new company, the Peerless film service is already ranked as one of the busiest film exchanges in California and in addition to handling features is releasing three new comedies weekly.

Board of Trade Manager Takes a Vacation.

San Francisco, Cal.—F. S. Peachy, manager of the Film Exchange Board of Trade of San Francisco, has arranged to take a week's vacation in the Feather River country, where he will hunt deer. The Board is now holding luncheons every two weeks and the members are eagerly looking forward to the next one, when it is expected that venison will be served as a result of the prowess of its manager.

George Chamberlain Returns.

San Francisco, Cal.—George E. Chamberlain, head of the Independent film exchange, has returned from a two months' automobile trip to Oregon, upon which he called on a number of exhibitors. He found business conditions in northern California in good shape.

Off On United States Tour.

San Francisco, Cal.—Miss Freda Rubenstein, one of the most capable women in the film exchange industry, has left to make a tour of the United States for Sol L. Lesser in the interests of the "Ne'er-Do-Well." For the past five years Miss Rubenstein has been connected with the local office of the Golden Gate film exchange and the All Star feature distributors, during which time she has filled positions in almost every department from bookkeeping and correspondence to booking films and managing the business during the absence of Mr. Lesser. She is especially familiar with the booking of the "Ne'er-Do-Well" and added interest in this production will doubtless be taken in the places to be visited by her.

Savoy Opening Date Set.

San Francisco, Cal.—Plans have been completed for the reopening of the Savoy theater on McAllister street and a large force of workmen is busy redecorating and remodeling the house for the opening, which has been set for October 14th. A fine organ is being installed and in addition there will be an eight-piece orchestra. A screen of special make has been installed, two Simplex machines placed in the operating booth and an elaborate stage set made ready. M. E. Cory, a well known local exhibitor, and for a time manager of the local office of the World Film, has been placed in charge of the house. Large productions, which can be run for an indefinite period at prices ranging from 25 cents to 75 cents, will be featured.

Screen Maker Busy.

San Francisco, Cal.—William K. Hill, who has been engaged in the manufacture of moving picture theater screens in this city for the past six years, is now busier than ever before, having some unusually large jobs on hand.

Lasky, Inc., Ready for Release.

San Francisco, Cal.—The Lasky Amusement Enterprises, Inc., has moved its offices on the sixth floor of the Humboldt Bank building to larger quarters on the same floor and is ready for the first releases of the Art Dramas, Inc. which it will handle in California. It has also secured the world rights to "The Lure of Venus," an artistic production made in the hills of Marin County, by Miss Lolita Perine and featuring Miss Ida Christy, of Venus fame, at the recent Exposition. Miss Perine was formerly with the New York Hippodrome, and has a wide reputation as a designer of artistic effects. The production, which was recently completed, has received a great amount of publicity in the daily press, society folks having taken a prominent part in it. It will be shown shortly at a leading local theater to enable all those who took part in it to inspect it. The film will be handled through the De Luxe Feature Corporation of San Francisco, a branch of the Lasky concern.

Visitors in San Francisco.

J. Van Sant, Jr., of the Empire theater, Eureka, Cal., was a welcome visitor recently and made the rounds of the leading film exchanges.

E. J. Christopher, of Fresno, Cal., was also here a short time ago and placed an order for a large organ.

A. C. Rattenbury, of the Palace theater, Dixon, Cal., called upon the local trade recently, as did also A. T. Cunnard, of Taft, Cal.

Tom North, formerly manager of the V-L-S-E office at Seattle, Wash., stopped off here for a short visit with friends on his way to Chicago.

Portland's Curfew Rings Again

Portland, Oregon, Exhibitors Complain of Overly Strict Enforcement of Law That Keeps Children From Theaters—Children's Attendance Drops 60 Per Cent.—Exhibitors Escort Children Home.

By Abraham Nelson, 601 Journal Building, Portland, Oregon.

PORTLAND, Oregon.—During the past few weeks the curfew law has been strictly enforced. By its terms unaccompanied children are required to be off the streets at 8 o'clock.

Since the strict enforcement of the law, police officers have stationed themselves outside of picture theaters and children unaccompanied by parents who have entered the theater before 8 o'clock are reprimanded and escorted home by the officers. The exhibitors believe that such strict enforcement of the curfew law in all cases is not justified by the existing circumstances.

W. E. Tebbetts, manager of the Alhambra theater, located in one of the best residence districts of Portland, says his children's attendance has fallen off 60 per cent. since the new curfew edict went into effect. Children are but a small percentage of Mr. Tebbetts audiences, he says, and he does not suffer much financial loss. J. B. Washtock, of the Victoria in the Alhambra, in the Alberta district, is more vitally effected because children form an appreciable percentage of his audiences.

Some suburban managers have met the situation by personally escorting the children home from their shows.

Former Exhibitor in New Role.

Portland, Oregon.—Melvin G. Winstock, formerly Portland's foremost exhibitor, and now sojourning in Seattle, came back to Rose City for a few days as a special representative for "Purity," which showed at the People's the week of October 9.

Mr. Winstock has been experimenting with an innovation of his own in photoplay exploitation and exhibition effiiciency which he reports is most successful. In Seattle and Portland he has appeared in the theaters scheduled to show his picture and delivered a short, pithy, artistic talk preparing the audiences for the picture the following week. This initmate local publicity, so to speak, creates a bond between the audiences and the exhibitor that no long-distance publicity sent out by manufacturers can effect, he said.

Mr. Winstock stated he was gratified with the signs of returning prosperity in Portland. He believed, however, that in the film industry much reorganization in the system employed by manufacturers and distributors in dealing with exhibitors is necessary before the picture theaters will have their old power of making money.

Mr. Winstock also represents the Republican National Committee in this territory and has speaking dates arranged in the most prominent cities in the state. He received a most royal welcome from his Portland friends.

Education Campaign Needed.

Portland, Oregon.—At the first meeting of the Oregon Motion Picture Men's Association at the T. & D. Theater building, October 5, Dan Kelleher, representing the publicity committee handling the campaign for the repeal of the present Sunday closing law, told the assembled exhibitors why the law should be repealed for their own safety. The Sunday closing reformers are after the moving picture shows, said Mr. Kelleher, pointing out that it is a matter of self-preservation for every exhibitor in the state to fight for the repeal of the law and to use their screens to enlighten the people.

The ultimate object of reformers in Oregon is indicated by the statement of Rev. G. L. Tufts in the Pacific Christian Advocate: "It required many years of educational work to prepare the public mind for prohibition. And so will it be on the Sabbath question before we will attain state wide prohibition of Sunday business and Sunday amusements."

The Sunday closing situation is bringing the exhibitors in line for organization as nothing before has ever done. More than a dozen local exhibitors joined the Oregon Motion Picture Men's Association at the meeting of Oct. 5. A thousand slides advocating the repeal of the present Sunday closing law are being prepared and will be in the hands of the state's exhibitors before the election, Nov. 7. It will be necessary to vote "Yes" on the ballot to repeal the law.

Columbia Dresses Up.

Portland, Oregon.—The Columbia theater has put on its fall and winter garb. The house has been redecorated throughout, new blue velvet draperies have been hung, all lamp shades have been decorated with gold and silver grapes, the rest-room refinished with French chatteau cretonne, and even the doorman has been garbed in a natty military suit of dark brown fitted with a purple-lined, gold-trimmed cape. Manager Myrick has reinaugurated the afternoon tea service. The Columbia has secured the new Mary Pickford films.

With Oregon Exhibitors.

Tillamook.—L. E. Partridge, Star and Gem theaters, has taken a partner and the firm is now Partridge & Morrison.

Condon.—W. D. Inglis, American theater, is planning a new house here.

Pendleton.—The Temple theater has been sold.

Eugene.—A. H. McDonald, owner of the Rex, is reputed to have acquired two other theaters here.

British Columbia Film News

By E. C. Thomas, 821 Rogers Bldg., Vancouver, B. C.

May Make Film in Victoria.

VICTORIA, B. C.—J. Arthur Nelson, formerly of the Frontier company, recently visited this city, and presented the question of establishing a moving picture studio here, at a meeting held at the headquarters of the Victoria and Island Development Association, and attended by several of the aldermen, Commissioner Cuthbert, and others interested.

Mr. Nelson presented the advantages of having a company established here, and requested the support of local people in starting production in this city. No definite decision was arrived at, but the matter has been taken under advisement by the authorities, and the matter will be taken up again in the near future.

Business in Western Canada Good.

Vancouver, B. C.—Sam W. Whitehead, who is piloting "The Spoilers" on its second trip to Western Canada, has arrived in town, looking as healthy as ever—which means a good deal. Mr. Whitehead reports that business with the feature has been very heavy throughout Western Canada, and he is now arranging bookings in this city. The attendance record established by "The Spoilers" when shown by Manager Hector Quagliotti at the Colonial theater last year, following the passing of the picture by the Attorney-General, over the censor's veto, still stands as the heaviest week's business ever done by a picture in Vancouver, and its former success here will undoubtedly be repeated to a considerable degree.

Edmonton Theater's Sixth Year.

Edmonton, Alberta.—Manager O. J. Hallgrimson of the Dreamland theater, recently celebrated the sixth anniversary of the opening of the Dreamland, and started in on his seventh lap with renewed vigor. Mr. Hallgrimson came to Edmonton six years ago from Seattle, and opened the original Dreamland in a frame building on Jasper street, near Grierson, doing a great deal of pioneering work in establishing the pictures as a distinct part of the lives of the people. The theater is now housed in a handsome brick building at 97th street and Jasper.

Seats Have Been Heard From.

Vancouver, B. C.—Although the Broadway theater has been completed for some time, the opening of the house has been delayed by the non-arrival of the seats, which are being sent from Eastern Canada. However, W. P. Nichols, managing director of the National Amusement Company, states that the seats have passed Winnipeg on their way west, and the house should open within a very short time.

Thanks to Good Friend Allen.

Vancouver, B. C.—H. J. Allen of the Famous Players Calgary office, who lately spent some time in this city, has departed for home. He promised to send us lots of news, with full details, initials, dates—all that sort of thing. Other exchange managers and exhibitors are cordially invited to do likewise, including personal items regarding those in the film industry, stunts, benefits, etc., as well as the larger questions affecting exhibitors and exchangemen generally.

B. S. Courtney Here with "Nation" Film.

Winnipeg, Man.—Basil S. Courtney, at the head of the Basil corporation, controlling the Canadian exhibition rights for "The Birth of a Nation," visited this city with the big picture recently, when three days of capacity business were played at the Walker theater. This is the third transcontinental trip of the Griffith masterpiece, and the engagement just completed at the Walker proves that the spectacle is still a business-getter.

The staff of musicians with the picture has been kept up to its original number, and no part of the "production" end of the show has been allowed to sag, but every change has tended toward improvement. "The Birth of a Nation" is now working its way toward the Pacific Coast.

Lyceum's Two-Day Benefit.

Winnipeg, Man.—The formal opening of the new extension to the Lyceum theater was made the occasion of a two-day benefit for the Returned Soldiers' Toy Factory, which has just been established to provide a means of livelihood for disabled soldiers who have returned from the front.

The Lyceum has just discontinued the showing of pictures of any particular brand, and will in future book its subjects in the open market, changing three times weekly.

Notes from Western Canada.

Vancouver, B. C.—The Cedar Cottage theater has just reopened under the management of J. W. Roberts, using Paramount service.

Revelstoke, B. C.—A benefit for the Prisoners of War Fund was recently put on at the Empress theater, musical numbers being contributed by local singers and by the Revelstoke Juveniles.

Vancouver, B. C.—Billboards are announcing the coming of the newest Pathe serial, "The Shielding Shadow," which has been booked by the Pantages circuit, and will soon open at the local house. A private showing of the first three episodes was given on a recent morning, and the picture looks like a winner.

Vancouver, B. C.—Herbert Lubin, of

Metro is supplying the Vancouver Sun with the Beverly Bayne series on "How to Become a Motion Picture Actress," and the articles are creating a great deal of interest. Mr. Laban also showed the city the biggest picture ad ever taken in a newspaper here when he used a full two-page spread in the Sunday News-Advertiser. This was sandwiched in between a full page ads on Saturday and Monday, and included a facsimile of a telegram from Frances X. Bushman and Beverly Bayne to Vancouver picture fans through Manager J. R. Muir of the Dominion theater. The Metro attractions for this week were "The Soul of a Woman," with Emily Stevens, and the Bluebird-Beauty production, "A Man and His Soul."

Vancouver, B. C.—Mr. Muir reports that the first week of Metro was the best week the Dominion ever had with a single exception.

Kamloops, B. C.—W. A. Wilkinson of the Empress theater, Kamloops, B. C., recently visited Vancouver, and returned home with a Metro contract.

SEATTLE NOTES.

Rex Will Show Bluebird and Universal.

Seattle, Wash.—John W. Hamrick of the Rex has contracted for the last run of Bluebird and Universal features in Seattle. To interest people in his new program Mr. Hamrick started an automobile contest on October 1.

Mutual Managers Called to Meeting.

Seattle, Wash.—A managers' meeting was recently called in Seattle by J. S. Woody, Mutual manager for the Northwest, to discuss ways of handling the new "Lure of the Lumberlands" series. R. P. Madden, Mutual manager in Spokane, and G. A. Reed, head of the Portland office, came in answer to Mr. Woody's invitation. They are all expecting a big run on this new Helen Holmes picture.

New Salesman in G. A. Metcalfe's.

Seattle, Wash.—E. L. Switzer has just arrived in Seattle as a new salesman in G. A. Metcalfe's store here.

What Embarrasses Theater Owners

Leading Exhibitor in Seattle Talks on the Showman's Problems—At First the Path Looked Bright, but Expenses Have Increased Faster Than the Admissions—Sees Need of Adjustment Between Parts of the Business.

By J. Anderson, Exhibitor, Seattle, Wash.

Seattle, Wash.—The World Is Dizzy, [illegible] talk, with [illegible] Clemmer the other day, or rather he had the talk, we did the listening. Mr. Clemmer is a man of thought and force to make his words worth any one's concentrated attention. [illegible] discourse on this [illegible] building future [illegible] theater has [illegible] of elegance and [illegible] charging ten or fifteen cents admission cannot make ends meet.

Conditions Have Changed Fast.

[illegible] so fast it makes you dizzy," said Mr. Clemmer. "Why, when I was running the little Dream theater down [illegible] and clearing two thousand a month I thought, 'Gee. If I can make a 350 capacity house with a ten cent admission price pay like this I'd just like to show people what I could do charging the same admission to a bigger, finer house seating 1,000 or more.' Well, I spent over $120,000 on this house, and my theater with its good ventilation, its beautiful finish and furnishings, and its then unique ladies rest room was the talk of the town. The first year my profits averaged about five thousand a month, but [illegible] Attendance fell away a little, but not much.

High Cost of Business.

"That wasn't what ate into my profits. To keep abreast of the times and my competitors the addition of expensive attractions became necessary. Before I knew it new and improved models of projection machines must be installed; pictures began to cost more, and advertising had to be conducted on a larger and more elaborate scale; finally the pipe organ became passe, except to supplement the music of a concert [illegible] that orchestra now as much as my entire [illegible] Theater. The Dream, Vaudette, Rex, Alhambra, Liberty, Strand, Coliseum, Clemmer, Lyric, Alaska, Colonial, Bijou, Mission, Palace, Grand, Empress, Star, Rialto, Crystal, Isis, Sunset, Majestic, Lincoln, Rainier, Class A, Class B, Class C, Class D, Class E, Class F, Class G, Class H, Class I, Class J, Class K, Class L, Class M, Class N, Class O, Class P, Class Q, Class R, Class S, Class T, Class U, Class V, Class W, Class X, Class Y, Class Z, Class AA, Class BB, Class CC, Class DD, Class EE, Class FF, Class GG, Class HH, Class II, Class JJ, Class KK, Class LL, Class MM, Class NN, Class OO, Class PP, Class QQ, Class RR, Class SS, Class TT, Class UU, Class VV, Class WW, Class XX, Class YY, Class ZZ still standards keep soaring. There are newer, bigger, and finer theaters in town than mine that are paying out as much as they make. Unless there is some sort of adjustment made I don't know where the exhibitors will land."

Adjustment to Conditions.

That word adjustment strikes the keynote of the Northwestern exhibitors' present need. As in the case of most comparatively new and very successful industries. The dangers of too keen competion with no cooperation are threatening to undermine the prosperity of the motion picture houses in this part of the country. Whereas in the East exhibitors have already met the more luxurious standard with increased admission prices, their brothers of the West have not dared follow their example for fear of competitors. Seattle's photoplay houses are just as big and fine, if not finer, than those in most of the eastern cities. Their music is as good, and their programs are the best that can be had; yet, where the manager of a similar house in the East charges twenty-five cents admission, the Seattle man asks only ten or fifteen cents at the outside. Only two theaters in the city charge fifteen cents regularly, and one of those only in the evening, the matinee price being ten cents. Exhibitors in this vicinity admit that if they would get together and decide upon an admission price that would be fair to them and their patrons, and then stick to it, they would not lose any appreciable amount of patronage. The people are too fond of the pictures. This way lies the logical road to that sane adjustment which Mr. Clemmer says is necessary, and it is probably true that lack of cooperation will do harm.

Will Build Central Exchange in Seattle

Local Capital Is About to Put Up Modern Building to House the Film Distributors in the Neighborhood—To Be Near the Moore Theater.

Seattle, Wash.—A real estate [illegible] this city is getting up plans for a big exchange building, which they intend to erect in the new business section near the Moore theater. Such a building is very much needed in Seattle, since that in which the Mutual and Universal offices are located is the only one specially built for exchanges. The other distributing offices are in buildings scattered from one end of the business district to the other, and some of them are by no means suited for film exchanges. The new building is to have all the features necessary for the most convenient and efficient operation of the business of an exchange. There will be sufficient accomodation for at least six exchanges, and the managers of Metro, Fox, World, Paramount, Kline, and the De Luxe Feature Film company have spoken for rooms.

Artcraft Chooses Headquarters.

Seattle, Wash.—After October 15 Artcraft will have its offices at [illegible] avenue. Manager Rosebaum reports contracts for the Mary Pickford films already closed in Seattle, Portland, Spokane, Butte, and Tacoma, and is closing rapidly in the smaller cities and towns. The first feature, ready for release November 6, will be shown at the Coliseum, Seattle.

Al Bloom Manager of Reel Play.

Seattle, Wash.—Al Bloom, [illegible] year assistant manager of [illegible] office in this city, has taken over the management of the Reel Play Feature Film company. Manager Hager of the Universal exchange told us he was very [illegible] Mr. Bloom.

New Faces at Local Paramount.

[illegible] Paramount [illegible] sults as already being obtained through [illegible] publicity department opened up here by C. F. Hill only a few weeks ago.

C. O. Winnick;

Manager Hill;

H. K. Brin

The two new road representatives, Harry K. Brin and C. O. Winnick, whose appointment has already been announced in these columns are also bringing in the business. Here are photographs of all three of these "live wire" gentlemen.

R. A. Grombacher Heads Triangle.

[illegible] Wash.—Follow [illegible] tion of H. G. Rosebaum, which came as a blow to the Triangle office in Seattle, Roy A. Grombacher has been appointed new manager. Mr. Grombacher is an old time exchange man and is known and well liked by every exhibitor in the Northwest.

W. H. Smythe Dismisses Orchestra.

Seattle, Wash.—When W. H. Smythe of the Strand theater brought up from San Francisco Franz Adelmann and his Bohemian concert orchestra of eight pieces and built a new orchestra pit for them, he hoped to increase his box office receipts by a few hundred each week. Finding, however, that in spite of the good music and Mr. Adelmann's former popularity in this city, patronage did not increase noticeably. Mr. Smythe decided that the best thing to do was simply to let them go, and that is what he did.

Coliseum Takes Adelmann Orchestra.

Seattle, Wash.—With the news that Franz Adelmann and his orchestra have been dismissed from the Strand comes the announcement from C. S. Jensen, manager of the Coliseum, that Herr Adelmann and his seven men with four other artists added will furnish the music hereafter for the Coliseum.

Visitors on Seattle's Film Row.

Among this weeks' visitors were: [illegible] Mercy, theater magnate of North Yakima, H. T. Moore, Colonial theater, Tacoma; I. M. Lucas, Theatorium, Lewiston, Idaho; Ed. Dolan, Weir theater, Aberdeen, Wash.; [illegible] owner of the [illegible] and Bell theaters, Bellingham; Clarence Summerville, of the Melbourne and the Hippodrome, Tacoma; J. E. Ferguson, Wenatchee theater, Wenatchee; W. E. Tebbets, Alhambra theatre, Portland, Oregon; W. P. Armour, Mineral theater, Mineral, Wash.

Calendar of Daily Program Releases

Releases for Weeks Ending October 28 and November 4

(For Extended Table of Current Releases See Pages 614, 616, 618, 620.)

General Film Company.

Current Releases.

(Serial No.)

MONDAY, OCTOBER 23, 1916.

SELIG—Out of the Shadows (Two parts—Drama).. 21313-14
—Paradise for a Day (Drama).

VITAGRAPH—Trouble for Four (Comedy)..... 21315

SELIG—The Selig-Tribune No. 85, 1916. (Topical).. 21316

BIOGRAPH—Friends (Drama) (Biograph—Reissue No. 91)..... 21317

TUESDAY, OCTOBER 24, 1916.

ESSANAY—Borrowed Sunshine (Two parts—Drama) 21318-19

KALEM—The Bogus Booking Agents (Comedy)'.... 21320

BIOGRAPH—The Battle of Elderbush Gulch (Two parts—Drama) (Biograph—Reissue No. 92).... 21321-22

WEDNESDAY, OCTOBER 25, 1916.

ESSANAY—Canimated Nooz Pictorial No. 18 (Cartoon-Comedy) 21324
A Scenic Subject on the same reel.

VIM FEATURE COMEDY—Green Eyes (Comedy).. 21324

KALEM—The Harvest of Gold (No. 12 of the "Girl from 'Frisco") (Two parts—Drama)..... 21325-26

THURSDAY, OCTOBER 26, 1916.

SELIG—The Selig-Tribune No. 86, 1916 (Topical).... 21327

VIM—A Maid to Order (Comedy)..... 21328

FRIDAY, OCTOBER 27, 1916.

KNICKERBOCKER STAR FEATURE—The Chorus Girl and the Kid (Three parts—Drama).....21329-30-31

KALEM—The Missing Heiress (No. 2 of "Grant, Police Reporter") (Drama)..... 21332

VITAGRAPH—Betty's Affair (Comedy)..... 21333

VIM—The Frame-up (Comedy)..... 21334

SATURDAY, OCTOBER 28, 1916.

ESSANAY—It Never Could Happen (Three parts—Drama) 21335-36-37

KALEM—"Hazards of Helen" Railroad Series No. 103 ("The Lost Messenger") (Drama)..... 21338

SELIG—A Close Call (Drama)..... 21339

General Film Company.

Advance Releases.

MONDAY, OCTOBER, 30, 1916.

SELIG—Small Town Stuff (Three parts—Drama).

VITAGRAPH—The New Porter (Comedy).

SELIG—The Selig-Tribune No. 87, 1916 (Topical).

BIOGRAPH—The Goddess of Sagebrush Gulch (Drama). (Biograph—Reissue No. 93).

TUESDAY, OCTOBER 31, 1916.

ESSANAY—The Beach Comber (Two parts—Comedy).

KALEM—The Merry Motor Menders (Comedy).

WEDNESDAY, NOVEMBER 1, 1916.

ESSANAY—Canimated Nooz Pictorial No. 19 (Cartoon-Comedy).
—Scenic on same reel.

VIM FEATURE COMEDY—Gertie's Garters (Comedy).

KALEM—The Son of Cain (No. 13 of the "Girl From 'Frisco") (Two parts—Drama).

THURSDAY, NOVEMBER 2, 1916.

SELIG—The Selig-Tribune No. 88, 1916 (Topical).

VIM—Twin Flats (Comedy).

FRIDAY, NOVEMBER 3, 1916.

KNICKERBOCKER STAR FEATURE—Jess of the Hill Country (Two parts—Drama).

KALEM—The Pencil Clue (No. 3 of "Grant, Police Reporter") (Drama).

VITAGRAPH—The Game That Failed (Comedy).

VIM—In the Ranks (Comedy).

SATURDAY, NOVEMBER 4, 1916.

ESSANAY—The Heart of Virginia Keep (Three parts) (Drama).

KALEM—The "Hazards of Helen," Railroad Series, No. 104 "The Gate of Death" (Drama).

SELIG—Tom's Sacrifice (Drama).

VITAGRAPH—The Heart of a Fool (Three parts—Drama) (Broadway Star Feature).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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General Film Service

FEATURE COMEDY

HARRY MYERS & ROSEMARY THEBY IN "GREEN EYES"

OCTOBER 25

Calendar of Daily Program Releases

Releases for Weeks Ending October 28 and November 4

(For Extended Table of Current Releases See Pages 614, 616, 618, 620.)

Universal Film Mfg. Company.

SUNDAY, OCTOBER 22, 1916.

	Serial No.
VICTOR—Main 4400 (Two parts—Comedy-Drama)	01848
IMP—No release this day.	
L-KO—She Wanted a Ford (Comedy)	01849

MONDAY, OCTOBER 23, 1916.

RED FEATHER—The Black Sheep of the Family (Five parts—Drama)	01858
NESTOR—The Bar Fly (Comedy)	01859
UNIVERSAL SPECIAL FEATURE—Liberty No. 11, "A Daughter of Mars" (Two parts—Drama)	01876

TUESDAY, OCTOBER 24, 1916.

UNIVERSAL SPECIAL FEATURE Society Hypocrites (Three parts—Drama)	01860
SPECIAL VICTOR—(Title not decided)	01861

WEDNESDAY, OCTOBER 25, 1916.

SPECIAL LAEMMLE Lucille the Waitress (Comedy)	01862
L-KO—A Rural Romance (Two parts—Comedy)	01863
An Alligator Hunt (Ditmar's Educational)	01863
UNIVERSAL ANIMATED WEEKLY—No. 43 (Topical)	01864

THURSDAY, OCTOBER 26, 1916.

SPECIAL IMP—(Title not decided)	01865
BIG U—The Narrow Creed (Two parts—Drama)	01866
POWERS—Windsor McCay and His Jersey Skeeter (Cartoon-Comedy)	01867

FRIDAY, OCTOBER 27, 1916.

IMP—Through Solid Walls (Two parts—Drama)	01868
BIG U—A Price on His Head (Drama)	01869
VICTOR—A Plumber's Waterloo (Comedy)	01870

SATURDAY, OCTOBER 28, 1916.

BISON—The Better Man (Two parts—Drama)	01871
LAEMMLE—No release this day.	
JOKER—A Crooked Mix-up (Comedy)	01872

SUNDAY, OCTOBER 29, 1916.

REX—The Moving Finger (Drama)	01873
SPECIAL BIG U—(Title not decided)	01874
VICTOR—The Burglar (Comedy)	01875

SPECIAL FOR WEEK OF OCTOBER 29, 1916.

UNIVERSAL SPECIAL Liberty No. 12 "For the Flag" (Two parts—Drama)	01877

MONDAY, OCTOBER 30, 1916.

RED FEATHER—The Isle of Life (Five parts—Drama)	01857
NESTOR—A Love and a Liar (Comedy)	01878

TUESDAY, OCTOBER 31, 1916.

GOLD SEAL—The Masked Woman (Three parts—Drama)	01879
VICTOR—(No release this day)	
SPECIAL VICTOR—Felix on the Job (Comedy)	01880

WEDNESDAY, NOVEMBER 1, 1916.

LAEMMLE—(No release this day)	
L-KO—Terrors of a Turkish Bath (Two parts—Comedy)	01881
UNIVERSAL ANIMATED WEEKLY—No. 44 (Topical)	01882
SPECIAL LAEMMLE—The Midnght Toll (Drama)	01391

THURSDAY, NOVEMBER 2, 1916.

LAEMMLE—Her Wedding Day (Two parts—Drama)	01884
BIG U—Sea Mates (Drama)	01885
POWERS—Sammie Bonson Minds the Baby (Comedy-Cartoon)	01886
—Ceylon (Educational)	01887

FRIDAY, NOVEMBER 3, 1916.

IMP—Stumbling (Two parts—Drama)	01884
REX—(No release this day)	
POWERS—Us Kids (Juvenile Comedy-Drama)	01888
SPECIAL BIG U—Starlight's Message (Drama)	01889

SATURDAY, NOVEMBER 4, 1916.

BISON—For Love and Gold (Two parts—Drama)	01890
LAEMMLE—(No release this day.)	
JOKER—A Shadowed Shadow (Comedy)	01891

Mutual Film Corporation.

SUNDAY, OCTOBER 22, 1916.

	Serial No.
VOGUE—Her Painted Pedigree (Two Parts—Com.)	05118-19
GAUMONT—Reel Life No. 25 (Mutual Film Mag.)	05120

MONDAY, OCTOBER 23, 1916.

AMERICAN—Professor Jermey's Experiment (Two parts—Drama)	05121-22
MUTUAL STAR PRODUCTION—The Love Hermit (American—Five parts—Drama) (No 147)	

TUESDAY, OCTOBER 24, 1916.

MUTUAL—The Folly of Fear (Two parts—Drama)	05123-24

WEDNESDAY, OCTOBER 25, 1916.

MUTUAL WEEKLY—Number 95 (Topical)	05125
GAUMONT—See America First No. 59 (Scenic)	05126
—Kartoon Komics (Cartoon-Comedy)	01526

THURSDAY, OCTOBER 26, 1916.

MUTUAL At Twelve O'Clock (Two parts—Drama)	01527-28
MUTUAL MASTERPICTURE DE LUXE The Undertown (American—Five parts—Drama No 146).	

FRIDAY, OCTOBER 27, 1916.

CUB—Lovers and Lunatics (Comedy)	05129

SATURDAY, OCTOBER 28, 1916.

CUB—Dad's Masterpiece (Comedy)	05130
CUB—When Clubs Were Trumps (Comedy)	01[illegible]91

SUNDAY, OCTOBER 29, 1916.

VOGUE—He Died and He Didn't (Two parts—Com.)	05132-33
GAUMONT—Reel Life No. 26 (Mutual Film Magazine)	05134

MONDAY, OCTOBER 30, 1916.

MUTUAL Paying the Price (Two parts—Drama)	05135-36
MUTUAL STAR PRODUCTION—Faith (American—Five parts—Drama) (No. 148)	

TUESDAY, OCTOBER 31, 1916.

BEAUTY—The Last Thrust (Comedy)	05137
BEAUTY—The Spartan Spleen (Comedy)	05138

WEDNESDAY, NOVEMBER 1, 1916.

MUTUAL WEEKLY Number 96 (Topical)	05139
GAUMONT—See American First, No. 60 (Scenic)	05140
Kartoon Komics (Cartoon-Com.)	05110

THURSDAY, NOVEMBER 2, 1916.

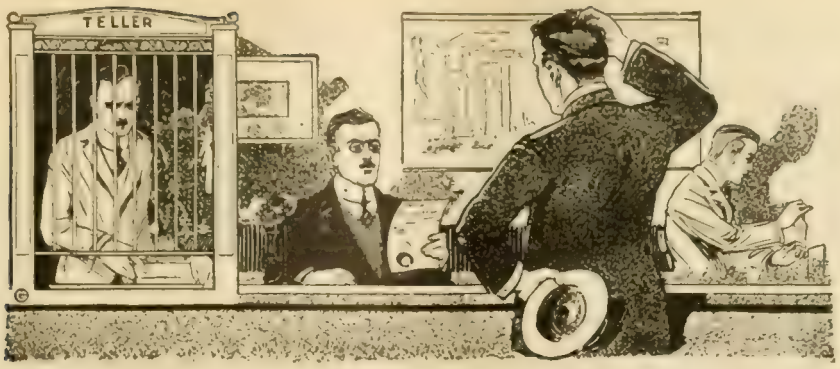
MUTUAL Cauled Curiosity (Two parts—Drama)	05141-42
MUTUAL STAR PRODUCTION—The Pearl of Paradise (Five parts—Drama) (No. 149)	

FRIDAY, NOVEMBER 3, 1916.

CUB—Nearly a Hero (Comedy)	05143

SATURDAY, NOVEMBER 4, 1916.

ECLAIR—The Eternal Challenge (Two parts—Dr.)	05144-45



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Stories of the Films

General Film Company

ESSANAY.

BORROWED SUNSHINE (Two Parts—Oct. 24).—The cast: John Glenarm (Richard C. Travers), Helen Grant (Marguerite Clayton); Goldie, her little sister (Mary V. McAlister).

Helen Grant lives in a wretched tenement with her little sister, Goldie, aged 6, where the former makes a meager living for both by coloring cards. The chief delight of the baby is her flower, on which the sun shines for a few fleeting moments at three o'clock in the afternoon. John Glenarm, a young draughtsman, sees the girl in the window. While on their way to eat lunch in the park the child is nearly run down by an automobile but is saved by Glenarm. A love affair, sponsored by the child, develops. But Glenarm's salary is too small for matrimony. Just as he is about to request a small increase, his employer announces that the city's principal banker will pay a $5,000 prize to the architect who will design a house to suit him. Glenarm puts every ounce of ability into the contest, and wins it. His salary is trebled and Helen and Goldie leave the tenement for their new bungalow, far less pretentious than the banker's palace, but also far more homelike.

THE FABLE OF THE THROBBING GENIUS OF A TANK TOWN WHO WAS ENCOURAGED BY HER FOLKS WHO WERE PROMINENT (Oct. 25).—Lila, daughter of the Egg and Poultry King, scored a Knock-out in a War drama held as a Charity Benefit. Friends advised her to go in the Movies. Thereafter, when Lila moved from one Room to another, the Portieres had to be spread the entire length of the Pole, so as to make Room for her Head. A Local Haberdasher, who was plotting to surround her with a new Bungalow and a lot of Mission Furniture, went to call as per Usual, and found her too busy to hold Hands. Father saw he was hooked, so he took her to a Moving Picture School to have her searched for Talent. It took many an Egg to have her properly conservatoried. Lila took her Diploma the rounds of the studios, and found that Artist temperaments were more abundant than Lamp Posts. She finally got on as the Maid who enters with her back to the Camera in the early part of Act Two. When Lila saw the First Run and found her scene had been cut out, she caught the first Train for the Home Town. The Next Day she had a strip of Red Carpet spread for the Haberdasher, and was learning to Cook on a Fireless Heater.

MORAL—The True Friend to Home Talent is one who goes to the Benefit and Hisses all the evening.

IT NEVER COULD HAPPEN (Three Parts—Oct. 28).—The cast: Robert Prandor (Richard C. Travers); His Father (John Cossar); Thrya Wyman (Anna Mae Walthall), Wyman (Thomas Commerford); Elsie Forbes (Frances Benedict).

Incensed at Robert Prandor's escapades, his father tells him to leave home and return only when he has earned $100. This will move the elder man to make him a partner. The boy is soon forced by necessity to take a place as waiter. Here he catches the eye of Wyman, who hires him as butler. Thrya, his daughter, is the chilliest thing Prandor ever met. When she decides to marry him he gets frightened and tries to escape, but tumbles down stairs and is severely injured. Prandor immediately falls in love with Elsie Forbes, his nurse. Thrya is using her supposed engagement to Prandor as a cloak to cover her real affection for another man, opposed by her father. An arrangement of forged checks worries Wyman, and his secretary arrests young Prandor. Elsie Forbes is arrested also. While Prandor is making the secretary confess to the forgeries, his father, long a friend of Wyman, enters and the situation is happily solved, the final obstacle being removed when word comes that Thrya has eloped with the other man.

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KNICKERBOCKER STAR FEATURE

TREADING PEARLS (Three Parts—Oct. 20).—Mrs. Carlton has two daughters, Alice, a modest unassuming girl, and Ermer, a high-headed, self-willed girl. On her death bed, Mrs. Carlton calls Alice to her. "You are so backward, Alice," she says; "I don't like to die and leave you alone; your sister Ermer will be treading pearls, while you are everybody's servant."

John Blair, well-to-do merchant, and his wife have two sons who are direct opposites in character. Ned is quiet, grave, while Ray is gay. When Mrs. Carlton dies, the orphan sisters are forced to look for work. Alice obtains a position as servant in the home of Blair. Ermer becomes a salesgirl in Blair's store. Ermer scorns Alice for working as a servant, while Alice is full of anxiety because of the dangers Ermer is exposed to in her store position. Ray spots Ermer in the store, and the young fellow starts a flirtation.

When pay day comes, Alice has five dollars saved, while Ermer has only a dollar left after paying for room and board. Alice mails her five dollars to Ermer with a note saying that she does not need the money, and telling Ermer to buy clothes with it. Ray has persuaded Ermer to lunch with him at a cafe. There Ray places a beautiful chain of pearls about Ermer's neck, and offers to loan her money to buy clothes. Ermer hesitates at first, but is finally persuaded to accept both the pearls and the money. Ermer is contemptuous when she receives Alice's letter. She sends the money back with a note, "Keep your chink; I don't need it. I'm wearing pearls already, while you are what mother said you'd be."

Alice is disturbed over Ermer's letter. A premonition comes to her in which she sees their dead mother placing a chain of pearls about Ermers neck with the words, "The pearls of your virtue my child, guard them jealously." Then a muddy hand comes out of the water, seizes and breaks the chain, and the pearls fall into the water. A sneering, laughing face appears from the water. It is Ray's face. Alice hurries to Ermer's boarding house, tells of her premonition, and pleads with Ermer to be careful. Ermer turns her out of the room. An undeclared pure love has sprung up between Alice and Ned.

Ray takes Ermer to his birthday party, given at the house, where the two sisters face each other. Ray takes Ermer for a boat ride and a stroll in the park, where he tries to accomplish her ruin. Through breaking of her pearl chain, Ermer realizes Alice's warning. She escapes from Ray before it is too late.

Meanwhile Ned has declared his intention of marrying Alice and has been turned out of the house by Blair. Ned and Alice meet Ray, whose hands and face are muddy from wading in the water in an attempt to pursue Ermer. Alice, fearful of her premonition, hurries to the lake with Ned. There they find a safe and repentant Ermer, who points to some loose pearls in the bottom of the boat, saying, "You were right, Alice, look, I am treading pearls." Ned, angry, returns to the Blair home with the girls and accuses Ray. The latter finally admits his guilt and is led off in disgrace. Mrs. Blair extends a welcome to Alice.

THE CHORUS GIRL AND THE KID (Three Parts—Oct. 27).—Mary Jones, better known as Flora De Vore, is a struggling, half-starved chorus girl, in love with Billie Rogers, a chorus man, who has consumption. Mazie Stuwart, another chorus girl, is loved by Billie. It is Mary's $50 left her by her mother that sends Billie out West for his health, but it is Mazie he sends for and marries.

Mary's life is changed. She is embittered and hard. Three years elapse. Mary is still a chorus girl. She is called "Hard as Nails." Mazie and Billie die, leaving their baby an orphan. Mary hears of it and is elated. That night as she is having supper in the apartment of Thad Jackstone, a man about town, she hears a new-born baby in the apartment above cry and instantly she thinks of Billie and his child. She leaves the apartment and runs into Dr. Fremstead, who is interested in her. On the impulse of the moment, she sends for the child, but when Nancy arrives, she resembles her (Mary's) mother and Mary leaves the home.

Later Nancy is taken ill and Dr. Framstead is called in. Mary again having supper with Jackstone, when she has a premonition that things are not as they should be at Nancy's home. She returns, frenzied, sees Dr. Fremstead and instantly maternal instince is aroused. She promises the doctor she will take care of the child. A few months elapse and Mary and the baby live in the country in the cottage which her mother left. Dr. Fremstead comes to see them and of course all ends happily.

VIM.

THE PRECIOUS PARCEL (Oct. 19).—The cast: Plump (Babe Hardy); Runt (Billy Ruge); Telegraph Operator (Edna Reynolds); Runt's accomplice (Florence McLoughlin).

News flies swiftly in small communities, and although it is supposed to be an official secret that Edna, the telegraph operator at Lonesome Gulch, has been notified of a valuable assignment of gold soon to arrive, it was but a matter of a few hours before the entire town knew of it. It reached the ears of Runt and his accomplice, Florence, and they plan to gain possession of the gold. While Florence by her wiles keeps Plump, Edna's sweetheart, engaged in a flirtatious conversation, Runt and his man, Friday, seize Edna and tie her on the trestle over which the Overland Mail is due to pass in a few minutes.

Then safe from interruption, Runt opens the strong box and the three conspirators drive off with the gold in their possession. Edna, by aid of a broken telegraph wire, manages to send out a call for help which Plump receives. Running to the trestle he releases her just as the train thunders past. Mounting their horses, Plump and Edna ride after the fleeing villains and after overhauling them a fight ensues in which Runt and his assistant receive a terrible beating and are hurled into the river by Plump.

HERE AND THERE (Oct. 20).—The cast: Pokes (Robert Burns); Jabbs (Walter Stull); Flossie Footlights (Ethel Burton).

Pokes, coming home late one night, is ordered out of the house by his wife. Seeking refuge in a side door pullman, Pokes falls asleep, little knowing that his train de luxe is bound for Cyclone Gulch, miles away in the desert. Here Jabbs, the local sheriff, realizing the need of a loving female to mend his socks and sew a few buttons on his shirts, advertises for a wife. The "ad" catches the eye of Floosie Footlights. Flossie, knowing that the early bird catches the worm, burns up the road in getting out to Cyclone Gulch to land the lonesome sheriff. Pokes has been hired by Jabbs as a cowpuncher and when Flossie breezes into the Gulch, Pokes immediately poses as the sheriff and makes a rapid play for the erstwhile Broadway chicken.

Jabbs, learning of the deception, wrathfully confronts the artful Pokes, but in the fight that follows Pokes, by a trick, sends the sheriff on a "flying" trip to dreamland. After securing the sheriff's badge from the vanquished opponent, Pokes receives from Flossie all the adulation due a conquering hero. Later, however, Jabbs, posing as a real old time bad man, meets with Pokes just as the latter is feasting on the plaudits of the townspeople gathered in the local dance hall. Caught at a disadvantage and his wits refusing to come to his assistance, Pokes seeks safety in putting as much distance as possible between himself and Jabbs. At the station Pokes comes face to face with his irate spouse, who, having learned of Pokes' whereabouts, has come in search of him. When Mrs. Pokes learns from Jabbs of her husband's flirtation with Flossie she sets out to finish in her own manner the task Jabbs had begun.

A MAID TO ORDER (Oct. 26).—The cast: The lazy husband (Babe Hardy); his wife (Kate Price); the man of the house (Raymond McKee); his wife (Florence McLoughlin).

When Raymond's frivolous young wife informs him that household duties were too hard for her, they ask Kate, the cook, where a neat maid can be secured. Kate, being the proud possessor of the luxury of Plump as her husband, instantly sees a chance whereby she can keep the job in her own household and also force Plump to work for his daily bread. Informing the young couple that she knows a jewel of a maid, she hurries home and dresses Plump in some of her clothes. Both Raymond and his wife, impressed with the appearance of the new maid, try to make it as pleasant as possible for her.

However, Kate's jealousy comes to the surface when she sees her loving man petted by the young wife and Plump, to his disgust, is forced to submit to the attentions of Raymond. Finally when the young wife discovers her husband flirting with the maid, her anger arises sud-

dently and she orders Plump out of the house. Raymond pretends to be the maid and matters rest until Kate again catches the wife getting Plump in the mansion. Raymond warns that the supposed maid is a man and Plump is done up in a jiffy.

THE FRAME UP (Oct. 27).—The cast: Pokes (Robert Barrat); Jakes (Walter Stull); Mr. Spookem (Frank Hanson); Mrs. Spookem (Edna Reynolds); Miss Spookem (Ethel Burton).

When Pokes, the butler in the Spookem household, takes a young man about town making love to Ethel, the daughter of the household, his jealousy knows no bounds. He plans revenge by setting the valuable silver in Jakes' locker when Spookem is bound to search. Spookem, enraged, orders Jammis to leave the house. Pokes, believing all the silver in Jakes' locker, is overjoyed, but feels sorry for Jakes, because he has to go with Ruge, formerly a cellmate in the penitentiary.

Ruge has been discharged by Spookem, and has come to the house to look up Spookem and his family. Pokes, fearing Ruge will betray him to his master, Pokes is forced to call the latter to the house and after he has left at once with Ruge down into the river. Pokes sends a box of candy to Ethel. Ruge, a box similar in shape to Ruge's bomb, Pokes is almost crazed with fear. In order to escape the secret, Pokes sold who has a deadly grudge at the poor butler. The bomb explosion of the moving box and Jakes about the house, until Ethel reveals the plans the mystery to the amazement of Pokes.

VIM FEATURE COMEDY.

GREEN EYES (Oct. 27).—Mr. Barrett's jealousy of his wife, who is establishing a law office, the A. affair received from a long-lost uncle, who proposes a visit at the end of the He is an old bachelor, grown rich from the gold fields. Having endured many hardships, he is looking forward to rest and peace. Mr. Barrett quiet with home. A mistaken call is made for kind treatment. His arrival at an inopportune time is attended with amusing and tragic incidents. Fortunately, however, all ends well with a lesson for Mr. Barrett.

BIOGRAPH.

FRIENDS (Reissue—Oct. 23).—The cast: The girl (Mary Pickford); Dandy Jack (Harry Walthall). His old chum (Lionel Barrymore).

At the mining-camp of Golden Creek, the little orphan girl of the late proprietor of Golden Creek Inn, is the pet of all the miners. Her father had long been their friend and protector. She becomes infatuated with Dandy Jack, who is considered by all as her sweetheart. Jack decides to leave the camp for other diggings and the little one is almost heartbroken. As he is leaving, he meets Bob, his old chum, who has just arrived at the camp.

Their greeting shows clearly the value of that little word "friends." Later on, Bob comes to the camp and falls in love with the little girl who has reached the age of love. But for Jack was information rather than love. Hence she and Bob are engaged to be married. Shortly before the day set for the wedding, Jack returns and is twitted by the boys about the apparently fickle girl, whereupon he wagers that he can win her back not knowing of her love for the successful suitor is. The outcome is a revelation to all.

THE BATTLE AT ELDERBUSH GULCH (Oct. 24).—The cast: The Girl, Mae Marsh; The Mexican, Robert Harron; The Boy, Robert Harron; The girl, Mae Marsh; The Mexican (William Carroll).

Two waifs are left in charge of a [illegible] in Elderbush Gulch. The elder girl insists on carrying with her two small puppies, which create considerable annoyance on the coach. However, the [illegible] Gulch. Perhaps their newly arrived baby adds to [illegible]

Arriving at Elderbush Gulch the two waifs are met by the [illegible] Once in the cabin, the girl displays her pets, but [illegible] them; but the puppies have escaped from the basket. She sees them in the distance running through the elderbush. They are also seen by two Indians, the chief's son and his friend.

That day these two young Indians had met with a [illegible] returned too late for the feast, and [illegible] away. She had seen the struggle and [illegible] their act for treachery [illegible]

the chief's son. The next day the girl found a way to fool the boss. She made friends with one of the kind-hearted ranchmen and asked him to make a [illegible] the cabin near to her bed. Two wires [illegible] were fastened outside she could draw them in through the trap. All that [illegible] to bed been in counsel and they [illegible] mark the settlement.

Meanwhile [illegible] had been prospering with the [illegible] and their baby. The father had taken the infant down into town. He left it momentarily in charge of fond admirers when suddenly there was the cry of "Indians!" He was wounded before he could get back to the baby [illegible] on the outskirts of the settlement. The mother was frantic with despair. Meanwhile the Indians had completely devastated the center of the settlement. The despairing settlers rushed for the ranch on the outskirts of the town where the ranch community boss lived and where the girl and her puppies were hiding. The Indians pursued them, slaying women and children. Here the mother finally came just as the rescued party sought shelter [illegible] One of their number insists on going to the garrison for aid. He managed to elude the Indians. Another party from the [illegible] sought shelter in the outhouses of the ranch.

Then the Indians fell upon them. They crept upon the outhouses and soon they were going up [illegible] tried to reach the cabin, but either they were [illegible] smoke. The man, who during all the struggle, had clutched the baby to his breast, fell in front of the cabin. Looking out of the window, the elder of the orphans saw the baby lying there [illegible] and took it to her cabin. There she hid herself [illegible] puppies in a chest. The battle proceeded until the Indians were about to break into the cabin. The troops from the garrison arrived just in time to drive the Indians away and rescue the small [illegible] who had lain wounded in the settlement, came to consciousness and joined the people in the cabin. The young wife told of the loss of her baby, but [illegible] at the corner of the room, [illegible] with two puppies and a baby looked out. The parents were overjoyed.

SELIG.

[illegible] blaze destroys a portion of the St. Charles bridge, the only highway structure across the Missouri river.

[illegible] city unite in celebrating the 200th anniversary of Boston Light, the oldest lighthouse in America.

[illegible] State Militia hold an athletic tournament at Camp Stewart.

[illegible] vicinity, destroy hundreds of oil tanks and thous-

[illegible] brings to Ft. Bliss the first observation balloon used during the army's long occupation of the border.

San Francisco, Cal.—Four hundred and sixty-eight boys of the public schools take part in the [illegible] at the Sutro baths here.

Mt. Franklin, Texas.—All Pennsylvania troops stationed along this section of the border take part in a four day hike across the mountains.

[illegible] TRIBUNE NO. 81 Oct. 21

San Francisco, Cal.—Society women of the Golden State form the first American Women's Bowling Club and play at "bowls" on the green. [illegible] Scotchman; [illegible] rice.

San Francisco, Cal.—After sailing 200,000 miles over the seas of the world in an effort to find out why the magnetic north pole doesn't "stay put" in one place, the non-magnetic brigantine, "Carnegie" arrives here with the mystery unsolved. This ship, built entirely of wood and brass, with no iron or steel to be affected by the magnetic pole, is the only non-magnetic vessel [illegible]

[illegible] the Allied and German airmen for the feats of daring performed by both, is exemplified in these [illegible] corded the German Zeppelin crew killed in a raid [illegible]

[illegible] cup race of 250 miles, driving a Peugeot over the [illegible] ing the world's record for speedway tracks.

Bryn Mawr, Pa. Society folks from Philadel- [illegible]

[illegible] Lord Eugene Perdon, Paul Lord [illegible]

Morton (Luella Maxam); George Reese (E. J. Brady). Written by Will M. Ritchie. Directed by Barton L. Kent.

Mr. Frank Lord [illegible] husband, who has [illegible] take an interest in home life. Frank Lord, however, [illegible] son, Paul. Paul is engaged to marry Rose Morton, [illegible] and she cannot understand [illegible]

Mr. Lord becomes [illegible] band's actions, engages George Reese, a detective, to watch Lord. The sleuth finds that Lord is seemingly infatuated with Flora Ruel, an adventuress. The detective [illegible] Lord to a cafe, one night, where he has reason to believe that [illegible] meeting. Paul Lord also goes to the same cafe in the hope of meeting Flora Ruel, with whom he is infatuated.

Later, the husband and father proves convincingly that he has cultivated the adventuress only to prove to [illegible] woman. Paul realizes that he has been made a victim of the adventuress [illegible] to return to Rose Morton.

PARADISE FOR A DAY (Oct. 28).—[illegible] foregoing).—Percy is an unwelcome suitor, and father kicks him down the stairs when he calls upon Mabel Crab, his lady love. The maid has a bright idea and tells Percy that he should return disguised [illegible] tell Mabel's parents that the tramp rescued Mabel from under an automobile.

Percy's make-up is so realistic, that he is arrested for chicken stealing, while the real tramp [illegible] and [illegible] Mabel [illegible] the maid's scheme. Finally the real tramp can [illegible]

[illegible] and produced by Tom Mix.

Jim Brown and his daughter Rose arrive in the town of Dry Lake to buy Jones' ranch. There Rose and Dick Masters, the ranch foreman, [illegible] refuses to accept a check in payment of the ranch, and Jim is deputized to go to town and get the check cashed. Sam Gillison, a crooked rancher, overhears the conversation, and with pals plans to rob Dick on his return.

An hour later Rose through field glasses, sees the crooks ride over the hill. She suspects that something is wrong, informs her father and rides after them. Dick is roped and pulled from his horse by the desperadoes, but the horse runs off with the money which had been placed under the saddle by Dick. Dick finally escapes, finds his horse, and after a running fight, overcomes the outlaws. He delivers the money and wins Rose's love.

Universal Film Mfg. Co.

VICTOR.

THE FIVE THOUSAND DOLLAR DREAM (Special Release Oct. 16).—This is the story of a tramp who suddenly finds that he has been left a fortune of $5,000. He goes to sleep and dreams of the fun that he is going to have with the money. He gets into all sort of [illegible] and in the end comes to think that the money [illegible] awakes and finds that it was all a dream, and that he still has all the money. Then comes [illegible] messenger arrives to tell him that it was all a mistake and that he really has no money at all. Black gloom and many tears.

A PLUMBER'S WATERLOO (Oct. 27).—[illegible] Michael J. Madden, [illegible] Peter Ryan, Paul Sholed [illegible] Sedgwick). Written and produced by R. M. Donaldson.

Schultz, the plumber, sees a notice offering a reward for the whereabouts of one Michael J. [illegible] the man is in his employ. Schultz at once communicates with the lawyers. He learns that the [illegible] some reward.

[illegible] included in the deal Mike agrees and signs up. The contract states that should either party break the contract he will forfeit $5,000.

[illegible] next morning fagged out. They make such a

THE BURGLAR (Oct. 20).—The cast: Henry (Harry Depp); His Wife (Yvette Mitchell); H. Smith (Ernie Shields); His Wife (Marjorie Ellison); Burglar (O. C. Jackson); Salesiady (Miss Gunn).

When Harry and his bride start on their honeymoon he decides, in order to avoid notoriety, that he will go under an assumed name, and so registers as "H. Smith." Now it so happens that a diamond merchant and his wife are visiting the same city and stop at the same hotel, and his name is H. Smith, and thus the trouble starts, as their rooms are adjoining.

A burglar, bent upon plunder, ransacks the groom's room and leaves it in a sorry state. That lady, returning, thinks her husband untrue to her. Meantime the burglar has ransacked the diamond merchant's room and has scattered all the clothing about, and so she gets the wrong impression, and when a rather flashily dressed buyer comes to interview the merchant, she gets some reception from the wife. There is a general skirmish, with the burglar hiding in a closet. From here he finally emerges, but manages to clear up the mystery.

NESTOR.

THE BARFLY (Oct. 23).—The cast: Mr. Newlywed (Eddie Lyons); Mrs. Newlywed (Priscilla Dean); Weary Willie (Lee Moran). Scenario by V. Kirtley. Produced by L. W. Chaudet.

Mr. and Mrs. Newlywed receive an invitation to a mask ball to be given at the Clarendon Hotel, and a prize is to be given for the most novel and unique costume. In order to surprise each other they refuse to divulge what their respective costumes will be until the night of the ball. Mrs. Newlywed has her costumes already picked and Mr. Newlywed is puzzled what to wear. Upon going to the office that morning he passes a "Weary Willie" and is immediately impressed with his make-up. He induces him to go into a saloon with him and have a drink. Newlywed's idea is to get a suggestion for his make-up for the costume ball.

That night while the ball is in progress Mr. and Mrs. Newlywed make up in their costumes for the ball. The tramp also arrives, and while Newlywed is away for a moment Mrs. Newlywed mistakes the tramp for her husband, and, taking him to the ball, starts complications, which cause the tramp's arrest. Newlywed is afterward arrested by the police and they all meet in the police station. Explanations make every one happy.

IMP.

THE ELUSIVE ENEMY (Special Release—Oct. 9).—Written by Grace Cunard. Directed by Francis Ford.

Kelly is a detective who is called in on a strange murder case. The dead man has a piece of leopard skin in his hand. Later at the club he sees Shields, a desperate character. He follows the man and sees him meet the Leopard Lady, an actress, and overhears an appointment that they make.

Later he gets in the home of the actress and accuses her of the murder. She says that Shields is the guilty man. The next day Kelly is caught by Shields's gang and taken to the den of some ferocious lions that he keeps for such occasions. But the actress is warned and arrives in time to save the detective from his horrible fate by shooting the lion just as the tragedy is about to take place. Then she sails away in an airship and leaves the detective madly in love with her.

THE MISSING WITNESS (Special Release—Oct. 16).—The cast: Young Worker (William Shay); Sailor (Herbert Brennon); Girl (Jane Fernley). Produced by Herbert Brennon.

John is in love with Jane, and they both work in a factory, the owner of which is in love with Jane also. Later he tries to lower the wages of the men and this gives rise to a strike.

The manager is pursued by the men, and takes refuge in Jane's house. She shelters him, and then tells him to get out. He forges a note to get her to meet him in the woods, and as she is talking to him he is shot. The man who shot him is her father, but the gun that he used belonged to John, so he is accused.

John has been in the city with a sailor friend. The boat on which he serves is scheduled to sail the day of the trial. Jane learns that the only witness who can save John is on the boat, and with the lawyer she chases the boat in a tug. But the captain will not let the man leave, so the latter jumps off the boat and comes to save his friend. His testimony saves John, so the lovers are happy.

THE DECOY (Oct. 19).—The cast: Felese and Raymond's Mother (Lois Wilson); Raymond Everard (William Garwood); Morat (Ed. J. Brady); Raymond's Father (Wadsworth Harris); Ambassador (Jack Conly); Dr. Everard (Frank MacQuarrie). Scenario by Bess Meredyth. Produced by Billy Garwood.

Felese has set her heart upon ensnaring Raymond Everard, who is connected with governmental affairs, for she is bent upon his downfall. In her employ is Morat, and a band of his men, who are watching his every movement, and together they plan that she will invite him to her home and when he stands in front of a certain window Morat will shoot him from the outside.

Raymond is really in love with Felese, and when he tells his mother all about the beautiful girl whom he intends to marry the mother is more than pleased. Raymond gets a commission to leave for Europe upon some official duty and phones Felese that he wants to see her.

She thinks that he has no intention of marrying her, and so is greatly surprised, Raymond says, that he really loves her and intends to marry her. But Morat is waiting for the signal. Knowing that only one person can leave the house, she bids him to dress in some of her clothing and sends him with a note to the Ambassador for help. She stands at the window and is shot by Morat and later found by Raymond and the officers.

THROUGH SOLID WALLS (Two Parts—Oct. 27).—The cast: James Wheelock (Marc Fenton); Elsie (Peggy Custer); Parsons (Tom Jefferson); Dick (Jay Belasco); Therese (Irene Hunt); Cummings (Lou Short). Scenario by E. J. Clauson. Produced by Walter Morton.

James Wheelock, eccentric but wealthy, has in his household his niece, Elsie, and the butler, Parsons, who has been in his employ a long time. Dick, an electrical genius, is in love with Elsie. Dick has a wonderful invention—a machine that will permit the operator to see through opaque substances. Wheelock, upon seeing the invention, at first is not very enthusiastic over it, but on looking through the lens at the house across the way he seems to see something that interests him.

The next day Therese is found on their doorstep in a sorry plight—hungry, ragged and ill. Wheelock takes her in, and ere long she apparently has the run of the household and eventually succeeds in having Parsons discharged. Elsie dislikes the woman extremely, especially when she finds her making love to Dick. A new butler, a friend of Therese's, is engaged—Cummings by name.

Then, one day, a beautiful diamond belonging to Wheelock is missing. Elsie accuses Therese, and the latter discovered some one in the yard. Cummings brings him into the house, it is discovered to be Dick. Elsie will not believe that her lover is the thief, and Dick is astounded when Wheelock tells him to go home and go to bed—he thinks the old man crazy.

The next morning Cummings says he is ill and Wheelock sends for the ambulance. As the man is being taken from the house Therese gives him a small box, supposedly his medicine, but in reality the diamond. Then comes a surprise. The man being carried out is Parsons. The ambulance attendants and policeman and Therese and her partner in crime are arrested. To Elsie Wheelock presents the diamond and discloses that when he looked through Dick's invention that he saw Therese and Cummings plotting in the house across the way; that he retained Parsons, unknown to the others, and let Therese and Cummings "hang themselves" with their own rope.

REX.

THE GOLD BAND (Oct. 20).—The cast: John Masters (Raymond Mack); Edgar Reeve (Hal Cooley); Helen (Helen Leslie); Inga (Cleone Loring). Written by Harvey Gates. Produced by Charles E. Bartlett.

Edgar Reeve is earning a meagre salary as a draftsman, but he has wonderful prospects. His wife, Helen, who had been a stenographer previous to marriage, overrules Edgar's objections and seeks employment, telling her employer that she is a "Miss."

She secures a position with John Masters, who soon is in love with her, not thinking that she is already married. She accepts his flowers and attentions, but does not think them serious. Then comes the time when Edgar is also employed by Masters, but in no way is the relation between his two employees disclosed to him.

One day just as Masters is declaring his love and on the point of giving her a beautiful diamond Edgard enters and berates Masters. Then Helen makes her confession and Masters, being the right sort, raises Reeve's wages and tells him to buy his wife a wedding ring.

THE MOVING FINGER (Oct. 29).—The cast: Charles Meredith, M. D. (Lee Hill); Capt. Guy Bracebury (Paul Byron); David Graham (E. P. Evers); Amy Grant (Maude George). Written by Constance Crawley and Arthur Maude. Produced by Donald MacDonald.

So engrossed has David Graham become in his work that he seems to have no time for his wife, Amy, and she has been amusing herself with Capt. Guy Bracebury. Things go on after this fashion for some time, until Dr. Meredith, the Graham's family physician, hears of all this. It is Amy's birthday and she promises Bracebury that if her husband forgets the day she will elope with him.

The morning of her birthday Graham leaves word with the maid that he will not be able to return until after midnight. Amy determines to keep her word to Bracebury. She asks Dr. Meredith for an appointment that evening before the train leaves, as she wishes to see him once more before she leaves. Bracebury also makes an appointment to see the doctor before leaving.

Amy comes, very nervous, but will not listen to the advice of the kind doctor. Before Bracebury arrives the doctor turns the hands of the clock back and detains him so long that he misses the train. The doctor also has succeeded in getting in touch with Graham, and the latter goes to the train with the present for his wife, for he really has not forgotten about the birthday. Of course, it ends happily.

LAEMMLE.

STOLEN HONORS (Special Release—Oct. 9).—Mary is a sentimental girl who is in love with music. She is an accomplished performer herself, and this creates a bond of sympathy between her and all musicians. She meets a young musician and at once there is a mutual interest.

The young man is a composer of some little renown and has compositions sent him all the time for his approval. One day he receives a manuscript from an unknown composer that he at once recognizes as a masterpiece. Over and over he plays the piece and never tires of it. He takes it to an impressario, and he is enthusiastic over it, assuming, of course, that the young man is the author. He asks if he can play it at a concert and the latter assents, falling into the temptation to let the other think that he is the author.

But Mary has found out that the real author is an old, blind violinist, and on the night of the concert she brings him to the performance. When the calls for author come, he goes out and the young man knows that Mary has found out his deception and realizes that he has lost her love forever.

A CASE OF BEANS (Special Release—Oct. 16).—The cast: Mrs. Newlywed (Fritzie Brunette); Mr. Newlywed (Jack Prescott); The Grocer (Jack Bramall); The Maid (Jane Bernoudy); The Ice Man (Tom Walsh). Written by L. V. Jefferson. Produced by Robert Daly.

Mr. and Mrs. Newlywed are almost happy. They would be really happy if the wife had not neglected her husband for the sake of her friends. Hubby gets angry and rebels at his diet of beans. He fills the bean can with rocks for a joke.

Wife's friends give her their jewels to put in the vault for them, and she hides them in the bean can until she has time to go to the vault. The servants find the jewels and think that the couple are crooks. They set the police on their trail and then the fun begins. The bride sets out for the vault with the can of gravel.

In the end, the husband is forced to eat the gravel so that that part of the joke does not turn out quite as expected. But the mystery is at last cleared, and the couple are made happy by the experience.

POWERS.

WINSOR McCAY AND HIS JERSEY SKEETERS (Cartoon Comedy—Oct. 26).—Windsor McKay is in his summer home in Jersey with his daughter and they are pestered to death by mosquitoes. It is by accident that the artist happens to meet a professor, who says that he is studying the language of the mosquitoes and knows all about them. He suggests that the artist make a series of drawings to illustrate just how the insect does its deadly work. So McKay sets to work and several months later the two of them go to a moving picture studio to see the finished work on the screen.

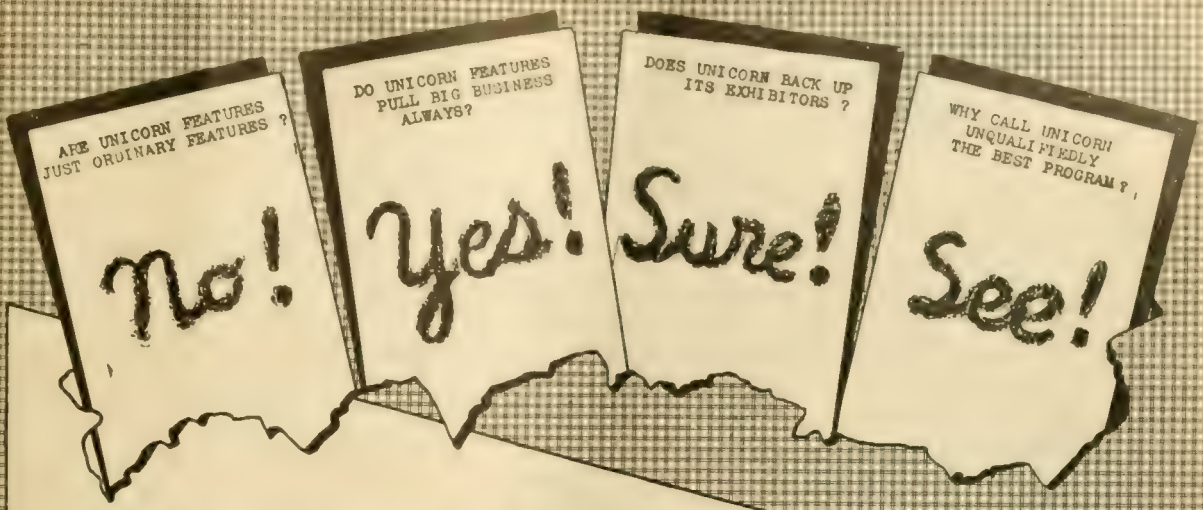
The picture that McKay has drawn shows the adventures of a lonely mosquito getting its dinner on the neck of a fat member of the species human. But the greedy animal overdoes the good thing and is blown to pieces by the explosion that results from the overtaxation of its capacity.

JOKER.

A CROOKED MIX-UP (Oct. 28).—The cast: John (Milburn Morantl); Liza (Gale Henry); Frank (Charles Conklin); Lefty (William Franey); Katie (Lillian Peacock). Scenario by Charles J. Wilson, Jr. Produced by W. W. Beaudine.

Liza is characteristically careless, so her husband plans to scare some sense into her. He phones an actor friend to make up like a notorious crook and rob the house. The friend agrees and sets out in his disguise. In the meantime, Lefty and his pal, Katie, attempt to really rob the house, and Liza, who has overheard her husband's plan, gives him a very nice reception. She fixes a fine lunch and insists upon giving the thief all her jewelry.

When the actor arrives he meets the other


ARE UNICORN FEATURES JUST ORDINARY FEATURES ?
No!
DO UNICORN FEATURES PULL BIG BUSINESS ALWAYS?
Yes!
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real criminal and a fight ensues. The actor is knocked out. Then the master of the household comes home and Frank beats him up as he thinks the reception that he has received is the fault of John. Then there is a general mix-up, and for half an hour there is no telling who is a crook and who is not. But at last the real crooks, in an attempt to get away, are caught by the police and the mystery is cleared up.

L-KO.

A RURAL ROMANCE (Two Parts—Oct. 25).—The cast: Lucile, the girl (Lucille Huttonx); The Rube (Bill Bevan); Dick (Dick Smith), The Landlord (J. Russell Powell).

Farmer McNutt was satisfied that his daughter marry Dick, the farmhand, until the villain appeared on the scene. The villain was in the guise of the landlord, who threatened to foreclose the mortgage on Pa's farm unless his daughter, Lucille, would marry his son. Lucille at first would not hear of the proposition, but really the boy had captivating ways and she finally consented to take a little walk with him. After walking a short distance they decided to rest a while on a water trough.

Dick managed, by clever manipulation with a rope, to overturn the trough on which they sat and soon both were up to their necks in water. This did not satisfy Dick, though. Lucille and the Rube, having a nice quiet chat, were unaware of Dick's plans. Above in the hayloft was he, letting down the haylork and very shortly the Rube found himself in the air. He disappeared entirely from Lucille's sight.

Some time later a bale of hay walked down the road and landed into a feeding trough. A horse, feeding, ate the Rube out and he reported the rough treatment given him to his dad. Farmer McNutt was furious, but his fury was further aroused when he looked for Lucille and was just in time to see her running away with Dick in his flivver. The flivver did its duty until it got to a cliff, and, after dodging it again and again, over it finally went with Lucille and Dick. The carriage followed shortly and we once more are taught the lesson that villainy never escapes punishment.

BIG U.

A PAIR OF SHADOWS (Special Release—Oct. 9).—The cast: Fritzi (Fritzi Brunette); Ed, her husband (Arthur Trazeris); Nan, girl detective (Jane Bernoudy); Burns, detective (Thomas Walsh). Scenario by F. McGrew Willis. Produced by Robert Daly.

Fritzi is jealous of her husband, and he is no less jealous of her. When each finds a portion of a letter in the other's possession, each becomes so suspicious that each one decides to employ detectives to ferret out the mystery. Ed hires a young girl detective, and Fritzi employs a nice looking young man to "get the goods" on Ed.

The sleuths take each other for soul mates of the couple. Nan, the girl detective, arrives at the home to find Fritzi in the company of Burns, whom Fritzi has employed, and rushes back to report to Ed that there is a man in the house. As she enters the cafe where Ed told her to report Burns happens to see them together.

He rushes back to inform Fritzi and in a taxi they make a record dash for the cafe to catch Ed and the other woman. But in the meantime Ed and Nan, in another taxi, are hurrying towards home and the machines pass each other. When Ed gets home the maid tells him that the "missus" just left with a man. This is the last straw and he decides to hurry to Reno for a divorce. He packs and leaves. Burns sees him and follows him on board the train. A moment later Fritzi appears, Reno bound, followed by Nan. All take the same train, and more complications ensue, until at last the mystery is solved.

TIGERS OF THE PLAINS (Special Release—Two Parts—Oct. 16).—Lieutenant Hanford is in love with Betty Edwards, the colonel's daughter, out in India, the Colonel has higher ambitions for his daughter, and forbids the match. Later Betty marries a major and Hanford moves to another post to forget his grief.

Some years later, Betty's husband comes out to the post where Hanford now is to take command. They have a little son, and Hanford takes an interest in the boy. They go on many trips together, as the little fellow is an accomplished horseman.

One day the two pals leave on a trip in the jungle. At this time a band of mountain raiders are on the warpath and come down to raid the post. Hanford saves the chief of the band, and so gains his good will. Later the lieutenant gets lost in the jungle with the boy, and after many narrow escapes, they are found. In the meantime, the raiders have been driven back in a big battle. In the end Hanford dies as a result of his many wounds, and Betty's son is restored to her.

THE NARROW CREED (Two Parts—Oct. 26).—The cast: Dr. Hendricks (Murdock MacQuarrie); Deacon Wilde (W. L. Rodgers); Wilbur Wilde (Arthur Moon); Mrs. Hendricks (Mrs. Jay Hunt); Ruth (Edythe Sterling). Written by Ben Cohn. Produced by Jay Hunt.

Ruth is put off the train at a small country town and is befriended by old Dr. Hendricks. The next morning the girl gives birth to a child and the whole village is scandalized. The deacon in particular is astounded that the doctor should ever think of harboring a person who must be evil and calls to see what can be done. The doctor refuses to turn out the girl and the deacon leaves in a huff.

Later the deacon gets some of the old ladies in the town together and they protest to the doctor, threatening to ostracize him if he does not turn the girl out. Still he is adamant. Then the deacon's son, Wilbur, comes home. In the meanwhile the old doctor has learned from the delirous ravings of the girl that Wilbur is the father of the child. But the girl will not tell her betrayer's name.

At last Wilbur can stand it no longer and decides to go to the city to find the girl whom he has wronged and marry her. Just as he is leaving the old doctor takes him home and leads him to the room where the girl is with her child. Then follows a happy reunion. The deacon is summoned, and he turns against his son. He threatens to disinherit him if he has anything more to do with Ruth. The son turns on his father and denounces him. When the son has finished his denunciation the old deacon is subdued, as Wilbur is all he has in life and he cannot bear to lose him. The sight of his grandchild wins him over and the picture ends with the happy family united.

A PRICE ON HIS HEAD (Oct. 27).—The cast: Jack Clarke (Kingsley Benedict); Anna Phillips (Gretchen Lederer); Jim Bottsford (E. P. Evers); Joe Phillips (Tom Webber). Scenario by Bess Meredyth. Produced by Ben Horning.

One day Anna Phillips is startled by the sudden appearance of a chap who tells her that he is Jack Clarke. Anna recognizes him as the son of a man who had saved her father's life years before, and so she is very kind to Jack for this reason. Jack tells her how he had been playing cards in a Western saloon, when a fight started, and in self-defense he had shot one of the cowboys. Anna tells him to go to sleep in the cabin and not to worry.

Soon after, Jim Bottsford appears at Anna's cabin, and tries to bully Anna into admitting that she has seen Jack. Jim decides that he had best not go too far, so he nonchalantly makes himself at home, and Anna, inwardly fearful, plays the game in the same way.

As Jim is sitting there he suddenly hears a loud snore, and starts investigating. When Anna returns, Jim has Jack handcuffed and ready to return to town. She gives him signs, so that when she hands him a cigarette she gives him the opportunity of taking her gun. When Jim looks up, he is looking into the barrel of a gun. It then appears that the man has not died, so Jack is not guilty. The sheriff wanted to arrest him before his innocence was discovered to get the reward.

BISON.

THE BETTER MAN (Two Parts—Oct. 28).—The cast: Joe Cullison (Jack Holt); Grace (Lucille Younge); Jerry Henley (Jack Nelson); Graves (Albert MacQuarrie). Written by Ben Cohn. Produced by Jay Hunt.

Big Jim Cullison, boss of the Henley logging camp, engages as typist a girl by the name of Grace Ivers. Jim soon sees in the girl more than a business assistant. Some time later Jerry Henley, the owner of the camp, arrives on a tour of inspection, accompanied by his secretary, Graves. The latter is an old confidence man, who had once wronged Grace, and he threatens to expose her if she gives his game away. Jim overhears this conversation and ships Graves out of the camp.

Graves, however, gets off the train and goes back to the camp. In the middle of the night he tries to break into Grace's cabin and is only stopped by the arrival of Jim. They fight for the girl and Jim is victorious. Jim tells Graves that he will have to get out for good and forces him to write a note to his employer, saying that he has been called out of town on business. Then Jim leaves the way clear for a romance between Henley and Grace, as Henley had previously told him that he intended to propose to the girl.

At last the date that had been set for Henley's departure comes and he leaves without the girl. This is a puzzle to the big, honest woodsman. At last he musters up courage enough to ask, and is told what has happened. Henley asked and has been refused. Grace said that she found that she really loved the boss of the camp, and so could not marry Henley. In the end, the lovers are united.

UNIVERSAL SPECIAL FEATURE.

SOCIETY HYPOCRITES (Special — Three Parts—Oct. 24).—The cast: Lone Eagle (Ben Wilson); Henry Payne (Charley Perley); Kitty (Helen Leslie); Kirk Butler (Joseph Girard); Baron (F. MacQuarrie); Mabel Storey (Mina Cunard; Storey (Edward Cecil); Lucy Waldron (Neva Gerber); Waldron (William Welsh). Written by Willis and Woods. Produced by Ben Wilson.

Mabel Storey's father has promised her in marriage to Kirk Butler, a clever lawyer, upon the consummation of certain sale of ammunition to a foreign government. When the father has obtained his end of the bargain he only laughs at Butler when he would secure his prize. Storey has been clever enough to have Butler's signature affixed to the documents, so that he holds the whip hand and Butler is powerless.

Mabel is affianced to Henry Payne, a society idler, who is ever on the lookout for the unusual. So it is that for the announcement party he persuades the old professor, an anthropologist, to allow him to take Lone Eagle, an Indian. Lone Eagle is the last of his race, and the professor and his daughter, Lucy, are endeavoring to "civilize" him. Lucy, out West, had pleaded with Lone Eagle to save her father's life after he had killed two other men, and the Indian is in love with her. At her suggestion he accepts Payne's invitation and dons, for the first time, a dress suit. He attends the party, where he is made the laughing stock of the guests. Lone Eagle realizes that something is wrong and returns home.

The professor, angered at his rudeness to the host, insists that he return and apologize. The Indian refuses. In the meantime, he learns many of the ways of the "civilized" people. By chance he prevents the elopement of his host's youngest daughter with a designing baron, secures the signed papers which Butler has hired two men to steal from Storey's safe, and inadvertently learns of the operations of Butler and Storey. He then decides that he has had enough of "civilization" and asks Lucy to share his life and fortune, but she firmly tells him that it is not good for the races to mix, and so he returns to the tribe alone—the last of his race.

LIBERTY (Episode No. 10—"Human Targets"—Two Parts—Oct. 16).—The cast: Liberty (Marie Walcamp); Bob Rutledge (Jack Holt); Lopez (G. Raymond Nye); Pedro (Eddie Polo); Theresa (Maude Emory); Col. Winston (Neal Hart); Emanuel Leon (Bertram Grassby); Jose Leon (L. M. Wells). Written and produced by Jacques Jaccard.

Pedro, having held the band of Mexicans sent out by Lopez at bay for sufficient time, he thinks, to enable Liberty to make good her escape, beats a hasty retreat, upon which the Mexicans endeavor to scale the cliff in pursuit. To Pedro's surprise, he finds Liberty lying unconscious upon the trail where she has been thrown by her horse. Both are without horses, and Pedro picks up the girl and presses onward to a Mexican hut. The major receives instructions, ordering him to advance upon Chihuahua. He orders Marshall, the aeroplane scout, to fly in that direction. This information is overheard by Theresa and carried to Alvira, then both mount and ride away.

Lopez and his men still surround the hut where Rutledge and his companions, the rangers, are. Lopez, flag of truce in hand, offers to release them if their frends will surrender and pay five hundred dollars each to him. Their answer is a renewal of the fusillade. The fight continues, for Rutledge is convinced that Liberty is now beyond the reach of the bandits. The commander of the detachment of Mexicans sent in pursuit of Liberty reaches the hut in which she and Pedro are concealed. Pedro places her in the cellar and takes up his position behind the outer door, having cautioned the old master of the house that if he admits having seen them, he will shoot. The Mexican commandant is angered at the old man's simulated ignorance and shoots him down in cold blood.

The commandant and his men then set fire to the cabin. Pedro makes his way to the cellar. Feeling sure that the place is deserted, the bandits leave. Pedro breaks down the door, and with Liberty emerges in time to signal Marshall's aeroplane, and he lands and takes them with him. But before they are gone far, the aeroplane is sighted by the Mexicans, and a machine-gun fire is opened upon them, forcing them to land. Meanwhile, the couriers of Lopez are sounding the alarm which will concentrate all the bandit bands at the pass of Diablo, where he hopes to successfully ambush the Americans proceeding toward Chihuahua.

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RED FEATHER.

THE BLACK SHEEP OF THE FAMILY (Five Parts—Oct. 23).—The cast: Esther Saunders (Francelia Billington); Kenneth Carmont (Jack Holt); Elwood Collins (Gilmore Hammond); Bert Saunders (Paul Byron); Bertha Carmont (Mina Jeffreys); Madison Carmont (Norton Hammond); Mrs. Carmont (Mrs. Jay Hunt); Simon Hathaway (Hector V. Sarno). Written by Frank Wilterwood. Produced by Jay Hunt.

Bert Saunders and Penneth Carmont are roommates at college. Bert is in love with Kenneth's sister, Bertha, and Kenneth is in love with Esther Saunders. Bert, whose family is not by a big margin as wealthy as the Carmonts, tries to keep up with the wealthy fellows, and gets into debt. In order to pay a gambling debt he appropriates the funds of which he has control as treasurer of the fraternity. The deficiency in the funds is discovered and a detective is called in to catch the theif.

The man whom they get is Elwood Collins, a detective who is in love with Esther. Esther is told that she must do all in her power to help her brother. Kenneth does all he can to raise the money, but does not succeed. The only way is to "fix" Collins. The detective says that the only price that appeals to him is the hand of Esther. At last she gives in to the pleadings of her brother and agrees to marry the man to save her brother. Elwood himself pays the money and no questions are asked.

A few years after the two graduate from college they drift apart. Kenneth has taken some money which his father has given him, and is succeeding in business. Bert is wasting his life hanging around cheap dives and gambling houses. Esther has proved to be a conscientious wife and is living happily with Elwood.

At last Bert really enters upon a career of crime and is sentenced to a term of imprisonment in jail. But on the way to the penitentiary he escapes and goes to a farmhouse to hide. He sends word to Kenneth to help him for old time's sake, and asks him to come with Esther to see him. He decides to go and Esther agrees, as her husband is to be out that night on a case.

But that day Kenneth learns that one of his largest creditors has failed, and he is insolvent unless he can raise money at once. His father, in a stormy scene, refuses to help him, and the poor fellow is ruined. Then Kenneth calls for Esther and takes her to see her brother. On the way back they are detained, and it is daybreak before they reach home.

The next morning old Carmont is found dead on the floor of his study, and the clock is set at 1:05. Elwood is called in to unravel the mystery. Things look very black for Kenneth, as the servants testify to the quarrel between him and his father, and the safe has been robbed of all its contents. He cannot account for his whereabouts at the time of the murder without compromising Esther and giving away Bert.

Esther cannot tell her husband where she and Kenneth were on the fatal night, as it would mean her ruin. She is torn between her own happiness and that of Kenneth. At last the day of the trial arrives and she can stand the strain no longer. She rushes to the courtroom in time to hear the verdict of guilty. Then she confesses that she was with Kenneth on the fatal night, and he is acquitted. The case falls away against him when the real murderer confesses. So Kenneth is set free, and when Elwood learns that the two were to see Bert he forgives his wife, and they live happily ever afterward.

UNIVERSAL.

ANIMATED WEEKLY NO. 41 (Oct. 11).

Women Don Trousers.—Armed with axes, Fair Sex saw and split wood for Club House—Seattle, Washington. Subtitle: A good way to reduce.

Saving the Babies.—Health officers raid and demolish inside the city limits, pig pens, Infantile Paralysis' Menance—Philadelphia, Pa. Subtitle: Mourning loss of her pets.

Studying Hard.—Freshman beat Sophomores in Hog Tieing rush, Occidental College, Los Angeles, Cal.

Wreck Kills 2, Hurts 60.—Trolley crash on bridge sends structure crashing to ruin—Cleveland, Ohio.

Movies to the Rescue.—Allowed to picture Army football game from which public is barred by quarantine—West Point, N. Y.

Lifting Up a City.—Put props under whole town to raise grade of streets—Astoria, Ore.

Under Sea Jitney.—One-man submarine, 25 feet long, may revolutionize naval warfare—Los Angeles, Cal.

Royalty Sees Soldiers' Sports.—England's King and Queen attend life guards' field day—Sunningdale England. Subtitles. Over the jumps. "Bolster duel." Tug-of-war.

Welcome Royal Guest.—Thousands cheer Duke of Connaught on last visit as Canada's ruler—Montreal, Canada.

Champion Ball Players.—Pennant winners in two leagues meet in battle for world's title. Subtitles: Brooklyn's team, National League champion, Manager Robinson, "Robby" and Pitcher Marquard, Brooklyn's stone-wall infielders: Daubert, Cutshaw, Olson, Mowrey; the outfielders: Stengel, Johnston, Myers, Wheat; the catchers, Miller, Meyers; the pitchers, Pfeffer, Rucker, Cheney, Coombs; Boston Americans, 1915 world champions, Manager Carrigan, warming-up, pitchers: Shore, Mays, Ruth.

Film Magnates See President.—A delegation of the National Association of the Moving Picture Industry, representing every branch of the film business, call on President Wilson regarding censorship of motion pictures.—Shadow Lawn, N. J. Sub titles: Arriving from station in jitneys, this committee represents the fifth industry of the world, more than $500,000,000 is invested in it, twenty millions of people visit the film theatres in the United States every day, the President expressed himself as very much interested in everything pertaining to the film, everybody happy, the same committee see Hughes.

Cartoons by Hy Mayer.

Mutual Film Corporation

MUTUAL.

THE LAW OF NATURE (Two parts—Oct. 17)—The cast: Ernest Morton (Edwin August); Helen Morton (Iva Shepard).

Ernest Morton, a young man of wealth and position, finds after marriage that his wife does not wish any children. Learning that the great wish of his life is to be unfulfilled and discovering his wife one day in another man's arms, Morton divorces Helen. Time passes, and he marries a girl with the instincts of motherhood strong within her, and a child is born to him. Helen, on the other hand, finds that the man for whom she gave up her husband is a drunken degenerate, and her life becomes sadder when a child is born to her. She is deserted by her husband, and learns shortly afterward from the doctor that she is about to die. With superhuman strength she takes the baby to the home of her first husband and leaves it, with a note asking that he keep it, and returns to die unknown and alone, while the happy wife of the man who had loved her first, takes the motherless babe to her breast.

THE FOLLY OF FEAR (Two Parts—Oct. 24).—The cast: La Rue (Elwin August); Grace Ellis (Ive Shepard); Ethel Rutledge (Ruth Blair); Gerard Weir (William Bailey).

La Rue, an author, is in love with Grace Ellis, who refuses to marry him. Ethel Rutledge, La Rue's secretary, has an unfortunate affair with Gerard Weir, but discovers in time that he is an adventurer. La Rue marries Ethel and they are happy until Weir again crosses the woman's path and shows her a mysterious document which causes her to keep him in her home, masquerading as her cousin.

Later La Rue discovers the deception and asks an explanation of Ethel, but, through fear of Weir, she will not explain. Through an odd chain of circumstances Grace Ellis discovers what the document is that Weir is holding over Ethel's head and tells La Rue of it. Years before Ethel had been tricked into a mock marriage with Weir but had discovered it in time. Weir had doctored a hotel register to make it look as though she had been his wife and this was the document he was holding over her. Weir is killed, and Ethel is once more folded in her husband's arms.

VOGUE.

HER PAINTED PEDIGREE (Two parts—Oct. 22)—The cast: Princess Star Eyes (Gypsy Abbott); Grey Wolf (Arthur Moon); His Lordship (Paddy McQuire).

Star Eyes, an American Indian princess, who has received the benefits of an education, is loved by Grey Wolf, who is also educated but who retains the cruel, revengeful nature of his tribe, underneath the surface of refinement. Lord Harry, a member of an aristocratic English family, meets the girl, Star Eyes, and falls in love with her. Later they are married and go to England on their honeymoon. Grey Wolf discovers Star Eyes' family located in a beautiful home given them by the girl, but they are dressed in their old blankets and still retain their savage ways. Grey Wolf goes to England and there is welcomed into Lord Harry's home. He tells Star Eyes that her family is very lonesome for her and so his lordship sends for the Indian family to come and visit them. Lord Harry's mother is shocked at the terrible actions of the lazy, drunken Indians and finally the red skins are played upon by a fire hose, after becoming drunk and starting a war dance, and driven from the house. They leave Lord Harry and his bride to continue their honeymoon, undisturbed.

HE DIED AND HE DIDN'T (Two Parts—Oct. 29).—The cast: The gambler (Ben Turpin); the prospector (Rube Miller); the girl (Lillian Hamilton).

The prospector enters the western dance hall and, upon seeing the gambler, takes a mallet and apparently kills the man. He is captured by the posse and as he is dangling from a tree tells the story of how, years before, he and Ben had been in Texas together, Ben fleecing Rube of all his savings, robbed him of his girl, and disappeared. As Rube is about to breathe his last word, a message comes to the effect that Ben has recovered. The posse cut Rube down and take him back. He discovers that the girl is still with Ben and is the mother of seven urchins. Ben tries to rid himself of this domestic burden, but Rube flees on his trick mule and has the last laugh on the gambler.

CUB.

HE WOULDN'T TIP—(Oct. 20)—The cast: Amos Pipp (Neal Burns); The Pippin (Betty Compson).

While strolling down the street, Amos meets Betty, who induces him to join her, as she is going to a meeting of the anti-tipping society. He is made president and wears a badge which reads, "I Don't Tip."

On his way to the barber shop Amos meets his old friend, Dave, who laughs at badge. He has a terrible time in the barber chair, barely escaping alive, as the barber reads an item in the paper to the effect that Amos is president of the anti-tipping society. From there he goes to the restaurant, where he can't get the waiters to wait on him, as they too have read the item. He kicks the waiter and rushes out to the check room to get his coat. The check boy gets even by slipping him the wrong coat, which happens to be Dave's. Amos is arrested for stealing Dave's coat and has to tip the Judge to let him off. He writes Betty a letter telling her that he is the victim of foul play at the hands of Dave and will be up to see her to explain.

Betty and Dave are walking along and Betty sees a cat which she would love to have, so Dave decides to get it for her. The owner of the cat ties a string around its neck and places it on the porch. A tramp comes along and steals it. He meets Dave, who buys the cat for Betty and brings it to her. The owner of the cat misses it and she and a policeman trace it to Betty's home. Dave is arrested and once more Amos and Betty are happily reunited.

"THAT DOG GONE BABY" (Oct. 21)—The cast: Hubby (Neal Burns); Wifie (Betty Compson); Mother (Stella Adams); Father (Harry Rattenberry); Mr. Miller (Dave Morris); Mrs. Miller (Jane Waller).

Mr. and Mrs. Parker had been married almost a year, when one morning a friend sent to Mrs. Parker a poodle. The letter announced that the dog was high bred and valuable and the Parkers were pleased. A letter from Mrs. Parker's mother announced that she would shortly return from Europe and hopes that she might be the proud grandmother she has longed to be. Shortly after her return she was informed of the arrival of Snooky in the world at the Parker home. Mother imagined that Snooky is a baby of the human species and never dreamt he is only a poodle. She communicated the glad tidings to Mr. Parker senior. He and mother started to see the baby. They bought some baby clothes and arrived at the Parker home. By luck, however, the Parkers had taken Snooky for a walk and were not in. When the maid was questioned she told them that they had taken Snooky out, so the fond parents laid out their gifts in the living room.

The maid saw the baby clothes and at once surmised the mistake. She rushed after Mr. and Mrs. Parker and told them what did happen. The Parkers at once realized their danger of being disinherited and started on a search for a baby. Mrs. Miller, wife of a photographer, was passing with her baby and agreed to loan her baby to the Parkers for the afternoon. Mother and father had taken advantage of the Parker's absence and went shopping for toys and clothes. Mother saw the Miller studio and she and father made arrangements to have baby's photo taken. The Parkers arrived home with the baby. Its mother was concealed in the kitchen. The fond parents arrived and all went well until baby became hungry and cried. The anxious Mrs. Miller heard her child cry and could hardly restrain herself. Mrs. Parker brought her the baby and it ceased crying. The photographer arrived and as he posed the child he recognized his own infant. He at once claimed it and the secret was out. Mrs. Miller rushed in and she and her husband departed with their offspring. Mother and father were furious and demanded explanations. The real Snooky was produced to the disgusted parents; Mrs. Parker, however, whispered a little word to her mother about an interesting coming arrival and all was forgiven.

THE DEACON'S WIDOW (Oct. 21).—The cast: The Deacon (Eddy Barry), Jimmie (Nolan Leary), The Widow (Billie Rhodes), Col. Gruff (Harry Rattenberry).

Deacon Squibbs, pillar of the First Church of the Strict Principles is informed by the family lawyer that there is one important document to be read in the presence of the Deacon and his nephew Jimmie. The document is nothing less than the will of Jimmie's father, which leaves his entire fortune to his son provided the son marries and settles down directly after his twenty-fourth birthday. Another provision of the will appoints the deacon as sole judge of the young lady to be elected. Jimmie is already in love with a young widow whose father is an old veteran of the wars. Upon sight of her photo in Jimmie's watch the Deacon becomes interested and wants to go to see her. He learns that she is a widow and, according to the laws of the First Church of Strict Principles, cannot marry a man under forty. The news breaks the widow's heart but the deacon bids her hope as he himself is just a mite over the required age. To save Jimmie's fortune the widow agrees to an engagement between herself and the deacon with the mental reservation that the deacon will be glad to break his engagement soon. The deacon spreads the news of his engagement among the brothers of his church. They are amazed and not a little doubtful. Jimmie learns of what has happened, but is reassured by the widow and her father, the gruff old colonel, that there is a plot behind it which will result in happiness to all.

The church committee are short one member for their lawn social and the deacon volunteers the services of his fiancee. She states that she has a little society dance that she will do for them and the deacon is delighted. The day of the social arrives and the people of the First Church are congregated full of pleasure and anticipation. Brother T. Winkels' mouth organ solo was successful and all was well until they announced the widow's number. Jimmie, at the organ, plays an Oriental strain. The widow glides on in shimmering beads and a few yards of gauze. She twisted and shook and jarreted in a way to shock the whole congregation. She retired amid glares from the crowd, leaving the helpless deacon a target for all unfriendly comments. The next day the deacon breaks his engagement and offers Jimmie $5,000 to wed the widow and take her from the city.

Jimmie, now enjoying the fun, refuses. The father challenges the deacon to a duel with swords. In the cold grey dawn of the following day the deacon with his backers of the church face the father of the widow, Jimmie, and the doctor. Tearfully the deacon begs Jimmie and the widow to accept his check and call off the duel. Finally the colonel and the widow are pacified and Jimmie holds the check and tells the deacon that he and the widow were married the day before. The deacon swoons in the arms of his brethren.

GAUMONT.

REEL LIFE No. 23 (Oct. 8).—Mary Miles Minter, the popular young actress who is now so prominent in Mutual star productions, will be shown both at home and at the studio in "Reel Life" No. 23. The section of the reel devoted to Miss Minter is called "A Day with Mutual's Youngest Film Star."

The second section of this magazine in film shows how a city farmer can raise a large crop in his back yard by intensive cultivation of the soil.

The third section is devoted to "How to Handle a Canoe." It pictures the wrong and the right method of navigating in the supposedly dangerous vessels, proving that one who exercises ordinary prudence and is acquainted with the proper procedure can paddle with utmost safety.

SEE AMERICA FIRST No. 57, "Richmond Va." (Oct. 11).—Richmond, Va., is undoubtedly one of the best advertised cities in the United States, its name being heralded throughout the land since the Confederacy made it its capital and the Federal battle cry became, "On to Richmond." Hence it is of interest to managers of motion picture theaters to learn that the Gaumont Company will show Richmond in its "See America First" series.

Among the panorama views are Capitol Square, the Capitol and State Library Battle Abbey, the spot where the first iron foundry in America was established, the battlefield of Gaines' Mill, the battlefield of Seven Pines, and the Post Office and its environs.

Places of ante-bellum interest shown in this release include the home and school of John [illegible] by pictures of the Confederate Veterans' Home, home of General Robert E. Lee, the Confederate Monument, and monuments to Generals [illegible] the Capitol, Museum, and many [illegible] relics of that period.

[illegible] with this [illegible] mont Kartoon Komic animated for the screen by Harry Palmer.

PAYING THE PRICE (Two Parts—Oct. 30).—The cast: Mary Vail (Marian Swayne); Robert Trent (Joseph Levering); Forbes, the boss (Fritz Orlamond); Vera Desmond (Flavia Arcaro).

Robert Trent is engaged to Mary Vail. Robert's friend, Hal Murray, is also in love with Mary, but because of his friendship for Robert conceals his affection. A political boss named Forbes, is also enamored of the girl, and seeks to make her his own. When he finds that she is engaged to Robert he plots to lure him from the straight and narrow path.

Forbes has an adventuress named Vera Desmond snare Robert. She leads him into extravagant follies, and his indiscretions cause Mary to break her engagement. Robert loses his position, and Vera promptly throws him over. He chokes her and leaves her dead, fleeing to a better life in the west with the thought that he is a murderer.

Later, Hal and Mary become engaged. Forbes tells Mary that he has proof Hal killed Vera. Unless she breaks her engagement and marries him (Forbes), he will see that Hal is convicted of murder. In the west Robert hears that Forbes is planning to have his friend accused of murder. He hastens east to clear Hal.

Upon arrival he finds in Hal's room a note in Mary's handwriting telling him that she is going to marry the boss. Robert starts to find Mary, not knowing that Hal and the police are also searching for her. Just before the ceremony Robert comes upon the pair. Telling Forbes that in the west men kill enemies with knives he fights a knife duel with the boss. Forbes is killed—just as Hal and the police break in. The girl is thus free to choose for herself, and the end brings her happiness.

MUTUAL.

MUTUAL WEEKLY, NO. 94 (Oct. 18).

Salonica, Turkey.—Russian troops land here. General Sarrail, commander in chief of the Allied armies, takes command in the Orient.

San Francisco, Cal.—A million dollars in gold on view. City Treasurer celebrates "Path of Gold" opening with novel exhibit.

Newport, R. I.—German U boat sinks six steamers off Nantucket. Passengers and crews are saved by U. S. torpedo boats. Subtitles: The "Strathdene," one of the vessels sunk. [illegible] arriving at Newport naval station.

New York City.—Ambassador Gerard arrives from Germany. Will tell Wilson of U boat menace. Denies he brings peace proposal from Kaiser.

Montreal, Can.—Bluejackets and troops go to church. Unique ceremony for joint empire [illegible] at St. James Methodist.

Paris, France.—Newest fashions projected in colors.

Brooklyn, N. Y.—"Dodgers" and "Red Sox" battle for supremacy in world's championship series. Subtitles: Manager Bill Carrigan of the Red Sox. Pitcher Mays. Jack Barry and Babe Ruth." Jack Daubert of Brooklyn. Zach Wheat. Larry Cheney. Cutshaw. Mike Mowrey. Watching the score board in Times [illegible] N. Y.

Albany, N. Y.—Monument to General Phil Sheridan is unveiled.

Shadow Lawn, N. J.—Count Von Bernstorff, German Ambassador, calls at summer White House. Assures the President Germany will [illegible] submarine pledge.

Richmond, Va.—Worcester Continentals bring back ancient flag of Confederate Army. Captured rebel drum is presented to Virginians.

Madison, Wis.—Freshmen and sophomores battle. Class rush at University of Wisconsin. Subtitle. Grease makes them as slippery as eels.

Latonia Race Track, N. Y.—Fall race [illegible] opens. Inaugural handicap is the feature.

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MUTUAL MASTERPICTURE.

THE UNDERTOW (American, Five Parts—Oct. 29).—The cast: James King (Franklin Ritchie), Esther (Helene Rosson), Mrs. King (Eugene Forde); Hammond (Orral Humphrey), John Morden (Harry Von Meter).

James King has unfortunately married a woman void of ambition. King warns his wife against her questionable associates but she pays no attention to him. He becomes the head of a large factory employing many hands. Hammond, his foreman, is dishonest and mean to the help who hate him. Morden another foreman in the factory is honest and trustworthy. He has adopted David Strong who is employed in the factory and later takes Esther, his brother's daughter, into his home. The girl has been used to wealth, but accustoms herself to her surroundings and also goes to work in the factory.

King, unable to stand his wife's actions any longer, settles a good sum on her and she leaves for England to secure a divorce. The ship she sails on is wrecked and she loses her life. A disturbance arises in the factory and Esther writes a letter to King, the letter being suppressed by Hammond. King's attentions are directed to Hammond, however, and he also meets Esther and falls in love with her. Hammond bribes one of the workmen to fire the factory, but Esther overhears the plot and warns King. King then calls all of the workmen in, reinstates them in their former places, and with Esther's consent introduces her to them as his affianced wife.

MUTUAL STAR PRODUCTION.

THE LONE HERMIT (American, Five Parts—Oct. 26).—The cast: Tom Weston (William Russell); Marie (Charlotte Burton); Jack Hillman (William Stowell); James Bolton (Harry Von Meter); Grace Hamilton (Queenie Rosson).

Tom Weston, in the company of James Bolton a wealthy broker, rushes into the office one day after a triumphant day and is greeted by his employer, who invites him to spend the week-end at his country place. He also includes Tom's brother, Hal, and his fiancee, Grace Hammond, in the invitation. Jack Hillman is a suitor of Marie, Bolton's daughter, and because of Hillman's wealth is greatly encouraged by Bolton. At the country place of his employer Tom declares his love for Marie and is made happy by the return of his affection. They are seen by Hillman, who tells Bolton of his daughter's attachment for his clerk.

The next day the two are surprised in the library just as Tom has kissed her. Marie's father glares resentfully at them. Realizing her father's attitude, the girl pushes Tom aside and denounces him for daring to kiss her. Tom is taken aback at this attitude and leaves for the city. The brothers achieve independence for themselves and Tom has sought solace in playing with the hearts of women and then casting them aside like a toy. By manipulating the stock market Bolton has been brought face to face with absolute ruin by Tom. Marie goes to Tom's rooms and there explains to him her action of years before. They are reconciled.

Miscellaneous Subjects

GREATER VITAGRAPH (V-L-S-E).

THE SCARLET RUNNER (Fourth Episode, "The Hidden Prince"—Two Parts—Oct. 23).—Christopher receives a letter from Eloise Dauvray requesting him to call on her and meet the other of the only two real men she has ever known. He goes and meets Prince Mirko of Dalvania, who is planning to regain the usurped throne of his father. The prince has become secretly engaged to Eloise, and does not want the fact known, because Rudovois, the Dalvanian Ambassador has promised the prince his aid provided the prince marry his daughter.

Fitzgerald, an old enemy of Christopher and Eloise, learns of her engagement and sees a chance to profit by it. He tells Rudovois that the prince is about to marry Eloise and suggests that they make off with Mirko and hold him till Eloise is willing to give him up. The ambassador reluctantly agrees and the prince is kidnapped and hidden. Christopher seems to suspect who is responsible. He discovers that Peter, Mirko's brother, is in love with Valda, the ambassador's daughter. He suggests a plan whereby Peter and Valda [illegible] to word.

This affects Rudovois, who loves his daughter dearly, so that Christopher easily gets a confession from him. They go to the rescue in the Scarlet Runner, which by its superior power and speed once again wins the day for its owner and his friends.

THE BLUE ENVELOPE MYSTERY (Five Parts, Oct. 23).—The cast: Leslie Brennan (Lillian Walker), Ewen Kennedy (John D. Dunton), Harry Heath (Jack Hayt), Uncle Bob (Charles Kent), Miss Davis (Josephine Eaton), Fischer (Harry Northrup); Mrs. Davis (Florence Reynolds), Mrs. Graves (Isabelle West), George (William Shea). Written by Sophie Kerr. Directed by Wilfred North.

Leslie Brennan an heiress, suddenly discovers that she is about penniless and face the ordeal of making her own living. Before learning this condition of affairs, he had become dazzled by the pretty manners of a cold hearted fortune hunter, but becomes disillusionized when she discovers that he is attracted solely by her supposed wealth, and goes at once to earn her livelihood in the City of New York. There she studies typing and makes friends among the lowly. She secures a position with a brusque preoccupied young chemist who is in the midst of a great discovery of value to the government. How Leslie becomes aware of the machinations of a foreign spy, how she saves her young employer's secret to the government in a series of encounters and how she comes to learn that he has fallen in love with her and that he is one who is really worthy of her, is told in a series of compelling scenes.

UNITY SALES CORP.

THE YELLOW MENACE (Episode No. 9—"The Crystal Globe"—Two Parts—Oct. 30).—The War Department is amazed to learn that a plan of the eastern coast defenses has been stolen, and it is feared also that the drawings of a new gun just invented may also be purloined. Fortunately Manning and his aids are able to recover the specifications of the gun, and a scene involving their safety is enacted on the top of a high building.

In this episode Ali Singh reaches the highest point in his resort to mysticism. By compelling Najla to gaze in a crystal globe, the secret of Manning's new abode is weirdly and mysteriously disclosed to him.

WORLD FILM CORP.

THE REVOLT (Five Parts—Oct. 2).—Anna, a young shop girl, is urged by her rather disreputable stepmother, Mrs. Biddle, not to be so particular—to liven up and get presents and favors from rich young fellows. Lena Schmidt, a co-worker at the store, "stands in" with the manager and lies to her mother about the jewels and dresses. Lena's affair is cut short when the proprietors find her telling the manager about her delicate condition. She believes Anna has told on her and threatens revenge for her discharge. Anna attracts the attention of John Stevens, a salesman, who believes her to be like Lena; but when he attempts advances after a dinner, he finds out his mistake. His respect is aroused and he begs Anna to marry him.

For a while the young couple are happy, but Mrs. Biddle's nagging gradually gets on John's nerves and he begins to seek amusement outside of his home. Mrs. Biddle tells Anna she is a fool to stand for this treatment; John is having a good time, why doesn't she go out and enjoy herself. Lena who still harbors a resentment against Anna, plays on the girl's loneliness when she learns from Mrs. Biddle of the conditions in Anna's home. After long miserable waitings for John's homecoming, Anna decides one night to stand it no longer and accepts Lena's invitation to a party.

Arrived at Lena's apartment she is somewhat surprised at the people she meets there, and later in the night, when the men arrived to carouse and make free with the girls, she awakes to a full realization of the nature of the party she is attending. She tries to get away, to flee from the repellant advances of the "Deacon," one of the guests, but Lena tells her there is no escape. As the Deacon seizes Anna in his arms the door bursts open and Dr. Goode enters—he had been a sweetheart of Anna's before her marriage and had never ceased to care for her. He had learned of her presence at the party and had determined to

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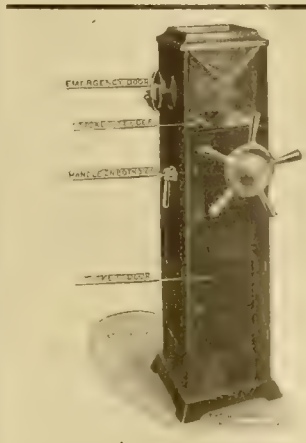

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course, Dale takes his father's pulpit and continues his work.

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attracted to each other. When he asks her to be his wife, Janet feels unworthy the shadow of her past rises and confronts her, but [illegible] to accept and profit by the mistake of the past by this act of goodness and charity.

After the marriage, Dale writes his former boxing instructor and devoted friend Doane, [illegible] to visit them. Doane accepts. He is amazed to find the perfect wife no other than Janet Hall, the former cabaret dancer and sweetheart of Dalton. Janet begs him not to destroy her happiness by revealing her past. He promises [illegible]

Rummaging in the garret, little Ruth comes across Dalton's picture—she is strongly attracted to it and tries in her childish way to figure out the name. Janet is the center of the admiring household when Ruth rushes in with the photograph. Janet tries to conceal it but [illegible] Dale recognizes the picture as that of the man who had left everything to [illegible] and he denounces her with [illegible]

Doane [illegible] with the hypocrisy of their religion—a religion that preaches tolerance and charity and practices the most cruel [illegible]. He bravely answers, Dale that his place is by his wife's side, that no matter what her past, she is now pure and noble, and that [illegible] protect her. Against his parents' bitter protests, he takes Janet in his arms and goes away with her. The strain has [illegible] Janet is taken violently ill. Praying for her recovery her husband comes to a realization of the meaning of religion—that it is not for man to judge his fellow-man, that charity and kindness are above all. When Janet awakens to see [illegible] her husband and his parents kneeling at her bedside in thanksgiving that her life has been spared.

METRO PICTURES CORPORATION

THE BRAND OF COWARDICE (Rolfe Photoplays; Five Parts; Oct. 23). The cast: Cyril Van Cortlandt Hamilton (Lionel Barrymore); Marcia West (Grace Valentine); Colonel Gorden West (Robert Cummings); Mrs. West (Kate Blancke); Navarro (John Davidson); Idiqui (Frank Montgomery); Corporal Mallin of the National Guard (L. Welheim); Rana, Idiqui's daughter (Tula Belle). Scenario written by Charles Maigne. Directed by John W. Noble.

Cyril Van Cortlandt Hamilton, one of the wealthiest young bachelors in New York, has led a life of ease. He is engaged to be married to Marcia West the daughter of a Colonel in the army. While Cyril and Marcia are at a house party news comes that the National Guard has been called into service. Cyril, a member of a militia regiment and not caring to be subjected to discomfort, declines to accompany his regiment to the border and resigns his commission. For this Marcia breaks her engagement, and accompanies her father and mother to the border, where Col. West is to take command of his regiment. Upon his return home Cyril considers his act and later enlists as a private in an Irish regiment and goes to the border. His society manners annoy the rough and ready men among whom he has cast his lot, and they proceed to make [illegible] for him. Corporal Mallin especially loses no opportunity to bully him. Cyril wanders about by himself when not on duty, and meets Idiqui, a Mexican Indian, whose gratitude he earns by aiding his daughter, Rana, who has fallen and hurt herself.

The Mexican, [illegible]

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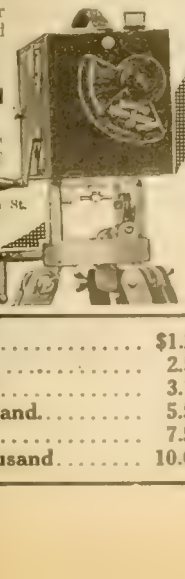

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into camp. He has been educated in the United States and has fallen in love with Marcia, who has refused him. He gets Mallin to steal one of the machine guns for him. When the theft is discovered Mallin accuses Cyril and Idiqui of the crime. Cyril and Idiqui are ordered to the guard house. The Indian attempts to escape to his daughter, whose condition is critical, and Mallin raises a gun to shoot, but Cyril overcomes him. Then, realizing that he has placed himself in a serious position and can hope for no leniency from Mallin, he deserts, Idiqui going with him. They set out afoot on the Mexican side of the river.

Marcia has come across the river on her early morning ride and stumbles upon the bandits taking the automatic away. She is seen and captured, and Cyril and Idiqui, unarmed and helpless, follow in pursuit to find out where she is being taken. Idiqui is struck by a rattlesnake, and Cyril cauterizes the wound. The Indian goes to warn the American troops, and Cyril goes on to the Mexican village, where the Mexicans are carousing in front of Navarete's house, where Marcia is held prisoner. Cyril draws the villagers away from the chief's house by setting the village on fire, and then enters the house in time to save Marcia from Navarete, killing the bandit. They escape. They are overtaken in the morning, and ensconced in a sand pocket put up a brave fight. When one cartridge alone remains, Marcia, now acknowledging Cyril's bravery, asks him to kiss her and then kill her with the remaining cartridge, to save her from falling into the hands of the Mexicans. He is about to do so when he himself is shot down.

The bandits swoop upon the two, but are stopped by Col. West and a number of his men. A squadron of cavalry and a battalion of infantry also come to the rescue from different directions, cutting off the escape of the Mexicans. Cyril is lifted into Col. West's auto in a dying condition. By the blessing of Providence and his own vigorous constitution, Cyril recovers, and two months later, as he watches the return of the regiment with his beloved wife, Marcia, the men recognize him and discipline is forgotten while the marching troops turn to cheer him.

CONSOLIDATED FILM CORP.

THE CRIMSON STAIN (Episode No. 9—"The Haunting Specter"—Two Parts—Oct. 16). It is Tanner who discovers where Stanley is keeping Mrs. Clayton's necklace. Reporting back to Pierre La Rue, Tanner tells how he overheard Stanley say to Mrs. Clayton that the necklace was in his safe. Pierre immediately leaves with his henchmen for Stanley's home, intent on stealing the necklace. As they enter the waiting taxi outside, Robert Clayton comes up, and sensing that something is in the wind, climbs on top of the taxi, unnoticed by the gang.

Arriving at Stanley's home, Pierre, the black mask, and Tanner enter, leaving Kiel on guard. As Kiel's back is turned to the automobile, Clayton springs on his shoulders and knocks him down. Before Kiel can offer resistance, Clayton binds him hand and foot. Clayton then changes clothes with Kiel and enters the house, disguised as Kiel.

Within the house, Pierre, Tanner and the black mask are making preparations for blowing up the safe. Just as they are ready to do the job, Stanley, unaware of his visitors' presence, enters the house. As he enters the room, the explosion goes off, knocking him unconscious. Pierre puts the necklace in his pocket. The telephone rings and Clayton, disguised as Kiel, answers it. But before he can speak, Pierre orders him to put down the receiver. An idea flashes into Clayton's head and in putting down the receiver, he shoves some books under it, preventing a disconnection. At the other end of the wire is Florence and the epithets directed at the unconscious Stanley reaches her ears. She also overhears Pierre's order to put Stanley in a trunk. She rushes out and with several policemen, jumps into her automobile and speeds to Stanley's rescue.

Realizing his impotency against the Crimson Stain gang, Clayton controls himself. Stanley is put in the trunk and as the gang exit with the trunk, Clayton picks Pierre's pocket, recovering the necklace. As the trunk is put in the taxi and the gang file in and drive off, Florence and the police come into the scene and they give chase. The chase is close until they reach a grade crossing, when a train comes between pursuer and pursued. The short delay gives Pierre a chance to throw the trunk into the river. Clayton interferes and in the struggle his disguise is torn off, Pierre attacks him. Florence and the police give chase immediately the train has gone past. Florence, seeing the trunk in the water, makes a dive from the bridge while the automobile with the police continues in the pursuit of Pierre.

A strong swimmer, Florence has no trouble in bringing the trunk ashore, where, with the aid of Clayton she opens it, revealing a new phase to "The Crimson Stain Mystery."

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PARAMOUNT PICTURES CORP.

WITCHCRAFT (Lasky—Five Parts—Oct. 16).—The cast: Suzette (Fannie Ward), Richard Wayne (Jack Dean), Makepeace Struble (Paul Weigel); Nokomis (Lillian Leighton). Directed by Frank Reicher.

Until the Governor's proclamation put an end to the folly hundreds of innocent people suffered persecution in the New England colonies in 1692-93 from the horrible delusion of witchcraft. Suzette and her mother, Hugenot refugees, take up their residence in one of the colonies. The mother falls ill and Suzette enlists the services of Nokomis, an Indian, to assist her. Nokomis is considered a witch and Suzette's mother's delirium strengthens the suspicion.

Suzette meets Richard Wayne, ward of the town miser, Makepeace Struble. He accompanies her to her home, and is seen by old Struble, who is angry, desiring the girl for himself. Struble sends Wayne out of the village ostensibly to join the Governor's staff, but in reality to get him out of the way that he may marry Suzette. He succeeds in convincing Suzette that the only way she can save her mother from persecution as a witch is to marry him, and horrified though she is by the idea, she consents. Just after the wedding ceremony, Suzette's mother dies. Nokomis gives the girl a talisman telling her it will make her every wish come true.

Upon his return, Captain Wayne is thunderstruck that Struble has married Suzette, and believing the old man's money her only motive, fails to show her proper respect. He is surprised at Suzette's dignified rebuff, realizes his great love for her, and decides to go away forever.

Struble is brutal to his young wife, and the talisman in her hand, she tells him he would be better dead. Shortly afterwards Struble is taken ill. Suzette learns from Nokomis that the Indians are planning a mutiny, and hurries to obtain the assistance of Captain Wayne. In the meantime the old man dies accusing Suzette of having cursed him, and when Suzette returns she is found guilty of witchcraft and sentenced to be hanged. Wayne and his men save the colony, and he succeeds in reaching the Governor, who arrives in time to save the innocent girl, and puts an end once and for all to the folly of witchcraft. Wayne takes Suzanne into his arms and away from the old scenes to a new life full of hope for them both.

BLUEBIRD PHOTOPLAYS, INC.

LOVE NEVER DIES (Five Parts—Oct. 23). The cast: Cecile, the child (Dorothy Clark); Cecile, the woman (Ruth Stonehouse); Felix, the child (Maurice Kusell); Felix, the man (Franklyn Farnum); M. Lecoq (Kingsley Benedict); M. Jarnier (Arthur Hoyt); Madame Jarnier (Mrs. Witting); Andre Le Notre (Wm. Canfield); M. Lescot (Wadsworth Harris); Henri Moreau (T. D. Crittenden). Scenario written by Harvey Gates. Directed by Wm. Worthington.

In childhood Cecile and Felix were playmates. Felix was gifted as a violinist and Cecile was fond of dancing. When Cecile's mother died her rich uncle, a domineering Frenchman, adopted her. Felix wandered the country over as a vagrant musician, until after ten years he secures employment as violinist in the orchestra at the opera house in the city where Cecile dwells.

Wandering one evening Felix leans over a garden wall to behold a young girl dancing on the green. Having his violin under his arm Felix begins playing a measure, attracts the girl's attention and in the end they recognize each other as childhood sweethearts. The crabbed old uncle comes in search of the girl and, upon discovering the unconventional conduct of the young folks, strikes the girl with his cane and orders Felix from his grounds.

Cecile rebels and leaves the grounds with Felix to begin living with him without the formality of marriage. There are weeks of happiness for Felix and Cecile, until the uncle demands of the police that they arrest Felix for unlawful practices and restore the girl to her guardian. At the opera house Cecile has met the director of the orchestra, who compliments her upon her dancing and flatters her vanity by declaring she should go to Paris as a premier dancer in the opera.

When Felix is thrown into jail the uncle takes Cecile home with him. The girl takes advantage of an opportunity, and goes to Lecoq, the orchestra director, and begs him to take her to Paris. Lecoq has that day had an offer to become director at the Paris Grand Opera, and the girl conceives the idea of helping Felix from his predicament by effacing herself from the situation.

To Paris she goes with Lecoq and the officials liberate Felix. With heavy heart the musician buries his grief in composing an opera. When the score is completed he sends his manager to Paris with the work. Lecoq is interviewed and discredits the value of the compo-

sition, but says he will present it to the management. Months pass and Felix hears nothing from his opera. He goes to Paris for the purpose of investigating.

The day Felix arrives at the Paris Opera House, Lecoq is hailed as the author of a new opera. The premier of the ballet is advertised as Mlle. Genze. Felix goes that evening to the opera, discovers that Lecoq has stolen his composition, and also sees in Mlle. Genze the Cecile who deserted him and thereafter left him uninformed. Forcing his way to Mlle. Genze's dressing room, he finds her prostrated from an injury to her ankle that will keep her forever from dancing.

Denouncing the girl Felix forces Lecoq to publicly [illegible]. He then retires to seclusion crowned with the laurels of genius. Cecile languishes with a broken heart. Her physician learns her story, prevails upon her uncle to take her once more into his home, and when the girl still shows no sign of recovery, the uncle goes to Felix and tells him that Cecile lingers at death's door because of a broken heart. Felix forgets everything but his love for Cecile, goes to her and there is a blissful reunion.

INTERNATIONAL FILM SERVICE.

HEARST INTERNATIONAL NEWS PICTORIAL No. 81—(Oct. 10).

Cleveland, O.—Two persons are killed and forty others are injured in the collapse of a railroad bridge here. Two trolley cars filled with passengers, plunge 35 feet into the wreckage of tangled steel.

Davis, Cal.—Freshmen and Sophomores of the State Agricultural School here, hold their annual tank rush, the object of which is for the members of one crowd to toss the members of the other into a large pool of water.

Somewhere in France.—Exclusive pictures by Nelson E. Edwards, showing German soldiers being instructed in the use of hand grenades, soldiers off duty amusing themselves, and a German army entering a French village which has been captured.

San Francisco, Cal.—A million cigarettes are made to be sold by society women for the benefit of blinded Belgian soldiers.

Fashion Section.—Latest creations of Lucille, Lady Duff-Gordon, worn by attractive models, are displayed in elaborate settings.

San Francisco—Latest war invention, the land mine, a powerful agent of destruction, is tested here for the representatives of several South American governments.

New York.—Students of Columbia University hold their annual tug-of-war, the losers being drenched by a stream of cold water to the great delight of a large crowd of Co-ed and other spectators.

Stockton, Cal.—The wonderful caterpillar tractor which is causing such havoc in the ranks of the Central Powers on the European battlefields, demonstrates its unusual ability to travel over any kind of country.

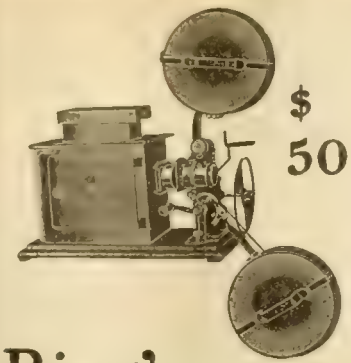
Braves' Field, Boston.—The Red Sox, champions of the world, and winners of the 1916 American League Penant, triumph over the Brooklyn National League team in the opening game of the World's Series.

"BEATRICE FAIRFAX"—Episode No. 10—"Play Ball"—(Two parts—Oct. 9)—The cast: Jimmy Barton (Harry Fox); Beatrice Fairfax (Grace Darling); Rita Malone (Olive Thomas); Bert Kerrigan (Nigel Barrie).

Martin O'Day, professional gambler and saloon-keeper, has bet heavily on the New York Yankees winning from the Giants in the deciding game between the two clubs for the championship of New York City. O'Day has been led to believe that Bert Kerrigan, star pitcher of the Giants, will not be in condition to play. At the last moment, however, McGraw, to the consternation of the Yankee backers, announces that Kerrigan will pitch. Realizing that he stands to lose many thousands of dollars, O'Day decides to kidnap Kerrigan. The pitcher is engaged to marry Rita Malone, and has already furnished an apartment for his bride-to-be.

O'Day sends an anonymous letter to Rita, warning her that Kerrigan has another girl friend, and that if she calls at a certain hotel at 9 o'clock the morning of the game, she can get proof of his duplicity. He also sends a letter to Kerrigan, telling him that Rita is untrue and visits the hotel. Kerrigan is told to watch a certain window of the hotel at 9.30 the next morning. Rita, greatly worried, writes to Beatrice Fairfax, who confides in Jimmy Barton, the newspaper reporter. Jimmy is already working on the story of the ball game, and has had several interviews with Donovan, of the Yankees, and McGraw, of the Giants. He knows that O'Day is betting heavily on the Giants and goes to see him.

Meantime Rita and Kerrigan have separately gone to the hotel. Rita is escorted into a room, the window of which Kerrigan is watching. She is seized from behind and her face is covered with kisses. From the street, it seems to Kerrigan that she is returning the caresses. He



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[illegible] bound. One of the gang then sends a note to O'Day, telling him that Kerrigan is trapped and being held. The note arrives, while Jimmy, feigning drunkenness, is talking to O'Day. Jimmy [illegible] and covers O'Day with a revolver. Then he makes the gambler write a note to his subordinates, telling them to obey orders from Jimmy, after which he ties O'Day on a settee.

Jimmy hurries to the hotel, presents the note and secures possession of Kerrigan and Rita. It is then afternoon and the ball game is on. Beatrice has just arrived at the hotel too. The four leap into an automobile and there is a wild race through the city streets to the Polo grounds, in which several policemen take part. The fifth inning is being played when they finally reach the crowded grounds, and the score is 2 to 0 in favor of the Yankees. The Giants bat and score three runs in the sixth, giving them a lead of one. The Yanks come back in their half and the first three men up get on bases.

Kerrigan has hurried to the clubhouse and at this stage of the game appears on the field in uniform. "It's up to you to save us, Bert," says McGraw to Kerrigan; "there's three on and nobody out." Kerrigan goes in, strikes out the next three and holds the Yankees safe for the remaining innings, the Giants winning, 3 to 2.

It is not until after the game that Kerrigan can explain his mysterious absence to Manager McGraw. Then, too, Rita and Kerrigan explain their presence at the hotel and Jimmy tells of O'Day's attempt to wreck their lives to accomplish his end. While the great crowd is surging from the grounds, Beatrice and Jimmy hurry to their offices to write the story.

KLEINE-EDISON-SELIG-ESSANAY.

THE RETURN OF EVE (Essanay—Five parts—Oct. 16).—The cast: Eve (Edna Mayo); Adam (Eugene O'Brien); David Winters (Edward Mawson); Seymour Purchwell (Edward Arnold); Mrs. Tupper-Bellamy (Emily Fitzroy); Clarice Bellamy (Leona Ball); John Raymond (John Cossar); Trixie Shevlin (Renee Clemons). Written by Lee Wilson Dodd. Directed by Arthur Berthelot.

Believing that over-civilization was destroying the race, Eli Tupper, an eccentric millionaire, took two unrelated orphan children, a boy and a girl, and placed them in a wilderness—there in the care of an old tutor, David Winters, to grow up as a new Adam and Eve, and become path-breakers of a better race. In delightful simplicity and educated as much as they could be without contact with the world, the children attain the age of nineteen years.

Mrs. Tupper-Bellamy, society leader, lives in costly splendor against the day when she hopes to inherit her brother's millions. She plans to marry her daughter, Clarice, to Seymour Purchwell, society idler of standing and also an attorney. Purchwell makes it plain that the marriage can occur if Eli Tupper's fortune goes to the girl and her mother. When Tupper dies the sister and her set learn for the first time of his old experiment. His will provides that the sister must take Adam and Eve into civilization in order to win an annuity of $50,000 a year. The orphans are heirs to the rest. Purchwell sets out to find them.

He locates the Eden of the boy and girl and old Winters, and is literally the serpent in the garden. Winters resents leaving, but a clash between Adam and Purchwell decides him. Plunged amidst the whirl of social affairs, Eve is delighted, Adam is disgusted with the sham and deceit of society, and pleads with her to return to Eden. She refuses. Winters takes him to Paris to study.

Purchwell, seeking the Tupper fortune, turns his attention to Eve. Clarice is in a frenzy of affection spurned, and after finding the two alone she accuses them before the whole house party. Eve, in her innocence, does not readily grasp the meaning of the charge. When it dawns on her she faces the guests, and in her bitterness denounces them as tools of passion and greed, and announces that she will give up all and return to Eden. With old Winters, she returns. Adam is recalled from Paris, and the girl and the boy, now awake to their love, together with their beloved guardian give up the world.

THE HEART OF THE HILLS (Ed[illegible]—Five Parts—Oct. 30).—The cast: [illegible] (Pigelow Cooper); Sant (George Wright); Ali (Hughes Price); Edith (Edith [illegible]); Eric (Eric McKay); Bedrell (Conway [illegible]); [illegible]; Dr. Pettigrew (Charles Sutton); McInnes (Crawford Kent); Darton (Henry Leone); Karaji (Robert [illegible]). Directed by [illegible]. Written by [illegible]. Produced at [illegible]. Not to be seen from Sept. [illegible] Han Sel[illegible] exist after the [illegible] rifle[illegible] by stealing [illegible] ruby, "The Heart of the Hills," from the altar of a [illegible] slaying a priest [illegible] secure the precious stone. But [illegible] things

[illegible] Natalie [illegible] was determined to [illegible] disappointment [illegible] who [illegible] About two years [illegible] Natalie, and a beautiful little girl had come to them, Sani appeared on the [illegible] had [illegible] and took her child away. In her struggles to retain possession of the infant she clutched the slender chain from which the sacred ruby was suspended around the neck of Sani, and when Madgwick came home to find her [illegible] he picked up the ruby by her side and kept it as a momento. Sani, in reparation for the crime he committed in stealing the ruby, consecrated the child he had about her neck to the temple from which the stone had come and then vanished.

After making a wide search for his child, Madgwick, wearied of India, returned to England and married. He had two children, and gradually his memories of India faded away. He was happy until his wife died, but, after that, his sorrows were many, because his daughter, Edith, was vain and selfish, and his son, Eric, was wasteful. While the years were passing by in England, time was also running its course in India. Irma, the stolen daughter of Madgwick, reached an age when she had to face the ordeal of consecration into the ranks of the vestal virgins. Sani loved the girl because she was a daughter of a woman he had loved, and, although he was old and weak, he was present to see her pass through the flames at her time of consecration. When he saw that she came safely through the cleansing fires, his emotion got beyond his control, and he was recognized by the priest that he had slain many years before. The priest rapidly formed a plan to secure the return of the lost ruby, and before the aged Sani died he agreed to the plan, and wrote a letter which would introduce Irma into the home of Madgwick in London.

Irma, knowing her mission and sworn to secrecy, goes to England to the Sedationists for the express purpose of regaining possession of the jewel lost in London she falls in love with Dannis Redgell, a business associate of Madgwick. She wishes to marry Madgwick and implores Karaji, the London representative of the Seditionists, to release her from her vows, and he consents to do this on the stipulation that she will contribute a large sum of money to the treasury of the organization. Shortly after this Madgwick dies, and, in a will made shortly before his death, leaves the bulk of his estate to Irma, practically disinheriting his children by his second wife. Irma leaves the house and cannot be located, and, when Eric, desirous of obtaining possession of the sacred stone that was to be buried with his father's body, enters the vault and opens the casket and finds evidence that his father died from poisoning, suspicion is directed against the girl. An investigation is started by Scotland Yard, and Irma is informed, and the police are searching for her. One night, disheveled and nervous, she appears before Redgell in his apartment, and tells him that for many days she has been held a prisoner by Karaji, who wished to make sure of obtaining the money that he demanded for her release.

She informs Redgell that there was a meeting of the Seditionists in progress when she escaped from the house of Karaji. Scotland Yard is notified and a raid which results in the arrest of the mutinous Indians is made immediately. Among those who are caught in the raid is Ali, an Indian who was trusted servant of Madgwick. He is accused of the murder of his employer, but he denies his guilt, at the same time clearing absolutely the name of Irma. He tells how Madgwick, years before was afflicted with a disease that made him susceptible to attacks that would suspend the function of his body for several days at a time, leaving him dead to all appearances. Fearful of being buried alive at some time, he prepared a small vial of virulent poison, which Ali was sworn to place on his breast when he was buried. Ali did this and Madgwick, waking from his trance and finding himself buried, took the poison and ended his life.

With the Sedionists broken up and Eric and Edith having gone to Australia, this story comes to an end with Redgell and Irma happy in each others arms.

Pathe Exchange, Inc.

PATHE NEWS NO. 81 (Oct. 7).

New York City.—For the first time in sixteen years the Brooklyn Baseball Club captures the National League pennant after a close contest. Subtitles: (1) Wilbert Robinson, Manager of the Dodgers, who brings such unexpected joy to Brooklyn fandom. (2) The Boston Red Sox, champions of the American League, and their Manager, William Carrigan.

Cleveland, Ohio.—Huge steel girders are bent like strands of wire when a bridge over the railroad tracks collapses under the impact of a collision between two trolley cars, killing two and injuring forty. Subtitles: (1) A horse is caught in the wreckage. (2) Little remains of the cars after their 35-foot fall.

Austin, Tex.—Life of the National Guardsmen on the border is not a mere dull, dreary grind. [illegible] and many spare moments are found for pleasant recreation. Subtitles: (1) The [illegible] supremacy in field sports. (2) They are kept in trim by frequent trips. The New York Militia take an 85-mile journey. (3) General Funston reviews the troops at the State Capital, and then they hit the dusty trail of the Texas deserts.

New York City.—Women are taking an active interest in the Presidential election, and a party of well-known leaders leaves on a campaign tour of the country. Subtitle: Mrs. Charles E. Hughes remains behind.

Eastport, Maine.—Having outlived its usefulness as a member of Uncle Sam's modern Navy, the good old frigate Franklin, built in 1855, is brought here to be destroyed. Subtitles: (1) The torch is then set to the relic of Civil War times. (2) The vessel is but a blazing wreck when darkness [illegible].

The Misadventures of the Bull Moose.—Political Cartoon by John C. Terry—Process patented by J. R. Bray. Subtitles: (1) Can I approach him with safety? (2) I thought you said he'd eat out of my hand. (3) You "ornery" brute: I'll show you who's boss!

Romford, England.—Lieutenant William L. Robinson, Britain's hero who brought down the first Zeppelin in England, is given an enthusiastic reception by the children of this village. Subtitle: He is presented with a little girl as a memento of his brave deed.

Salonica, Greece.—General Sarrail, commander-in-chief of Allied forces in Greece, greets Essad Pacha upon his arrival to take command of an Albanian contingent. Subtitle: The troops at Salonica represent all the Nations fighting for the Allies' cause.

PATHE NEWS No. 82—(Oct. 11).

New York City.—Leaders of the motion picture industry visit Charles E. Hughes to learn his views on film censorship. Subtitle—The Republican candidate praises the value of the motion picture and the important role it plays in our national life.

Boston, Mass.—Forty thousand ardent baseball fans see the Red Sox capture the opening game of the World's Series from the Dodgers after a contest full of thrilling plays, score 6 to 5. Subtitles: 1. The Red Sox make an early bid in the second. Gardner singles, sending Lewis to second, Scott sacrifices Lewis to third, but Hooper is out on a long fly, retiring side. 2. In the third Duffy Lewis, famed for breaking up World Series' games, drives a two-base hit, sending Hoblitzel home with the first run; score 1-0. 3. The Dodgers tie the score in the fourth inning when Zach Wheat makes a three-base hit sending Stengel home; score 1-1. 4. The Dodgers weaken in the seventh. Janvrin doubles; Walker advances him to third and he scores on Hoblitzel's single. Gardner singles, scoring Walker. Hoblitzel reaches home on Scott's long fly. 5. After the game.

El Paso, Texas.—The only observation balloon on the border is taken to the camp of the First Ohio Field Artillery to which it has been assigned. Subtitle: 1. The balloon, which is used to observe the effect of artillery fire, is eighty-five feet long.

Jersey City, N. J.—Devout members of the Holy Name Society hold their annual rally to foster the movement against blasphemous speech. Subtitle: 1. The Right Reverend Monsignor John A. Sheppard officiates at the field services.

Omaha, Neb.—President and Mrs. Wilson arrive to attend the celebration of the fiftieth anniversary of the admission of this State into the Union. Subtitle: 1. He reviews a parade of Sioux Indians.

New York City.—James W. Gerard, American Ambassador to Germany, returns for his first vacation since he assumed the difficult and delicate duties of his post. Subtitles: 1. The Ambassador is accompanied by Mrs. Gerard, who performed such noble work in aiding the war sufferers. 2. A committee of prominent people, including former Ambassadors Oscar Straus and Henry Morgenthau, greets Mr. Gerard upon his arrival.

McGuffey, O.—Fanned by a strong northeastern wind, fire rapidly sweeps over thousands of acres of onion marsh lands, destroying valuable crops. Subtitles: 1. The militia aid the fire-fighters by digging trenches around the burning soil to prevent the conflagration from spreading. 2. The fire brigade in helmets rescue farmers overcome by the dense clouds of smoke.

Newport, R. I.—The European war zone has now extended to our very shores as German U-boats sink enemy ships, leaving their victims to be rescued by United States destroyers. Subtitles: 1. The crew and passengers of the steamship Bloomersdijk. 2. Women and children survivors of the Red Cross Liner Stephano, among whom are many Americans. 3. The survivors are given railroad tickets back to their homes. 4. The torpedo boat flotilla stationed here races out to sea to rescue the victims of other vessels sunk by the submarine raider. 5. Has Germany violated her promises to America? The man who will decide.

THE SHIELDING SHADOW—Episode No. 4. "The Earthquake" (Two Parts—Astra—Oct. 22). Sebastian Navarro reads in a newspaper that One Lamp Louie has struck gold out West and has become a millionaire. Sebastian, a nervous wreck from the increasing visitations of the mysterious "Shielding Shadow," decides to flee from it and with Leontine, he journeys to the remote mining town where Louie has found his fortune. Arriving, the first person they see is the Mysterious Stranger—Ravengar.

The Shielding Shadow appears to Louie in his shack and hypnotizes him into writing a confession of his part in the forgery for Sebastian which sent Jerry Carson to prison and later to his death. Sebastian, who has made his way to the shack, enters as Louie is signing his name to it, and during a struggle to secure it, the paper disappears as if picked up by an unseen hand. Later one of a band of crooks overhears Sebastian offer Ravengar $10,000 for it. He refuses and Sebastian leaps at him, but the fight is interrupted by an earthquake which wrecks the town. Ravengar, while rescuing Leontine, loses the paper, which is secured by the crook leader. After a wild pursuit he eludes Ravengar by jumping from a high bridge.

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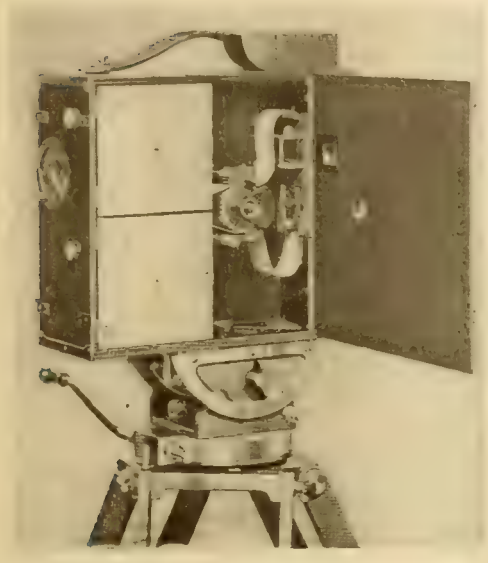

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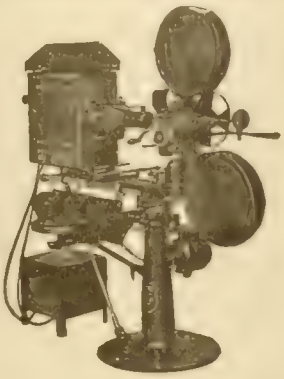

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PRUDENCE THE PIRATE—(5 Parts—Gold Rooster—Oct. 22).—The cast: Prudence (Gladys Hulette); Aunty (Flora Finch); Meeks (Riley Chamberlin); Tommy (Wm. Parke, Jr.); John Astorbilt (Barnett Parker).

Prudence arrives from boarding school at the home of the aunt who intends to usher her into society. Prue balks at "debutting" and the only warmth she extends to Astorbilt, the season's "catch," and one of the houseparty guests, is in the form of some hot bouillon which she mischievously spills down his neck.

The results convince Prue that the only one in the house with a sense of humor is Meeks, the butler, and a close friendship springs up between the two. He hints to her that he has been to sea and "seen things" and when pressed further confides that he was once a Pirate! All Meeks ever saw of the sea was as a cabin boy on a missionary ship, but he spins wild yarns of adventure and Prue, her romantic young nature fired, decides to become a bonny buccaneer. With much secrecy and aided by her entire summer's spending money a schooner is rented and chistened the "Bucket of Blood." A crew of tramps is recruited and all is complete save for a chaperon and a deck scrubber. Hoisting her black flag her aunt's house-boat is attacked and the old lady and Astorbilt captured to fill those capacities. Astorbilt bribes the crew to mutiny and Prue finds herself a prisoner on her own ship.

The rough and tumble life and the crisp salt air cracks Astorbilt's effeminate pink tea veneer and from beneath it the true manhood emerges. Gradually Prue finds her heart also becoming a captive to the changed individual. A fire breaks out and he rescues her at danger to himself. Plunging into the sea with his fair burden he swims to a bell buoy to wait the coming boat. There Prue, with her customary disregard for conventions, promises to lower the black flag and surrender her heart forever.

IN THE MESH OF HER HAIR (Pathe—Two Parts—Oct. 22).—A novelist spending his vacation by the sea is attracted by the wonderful wealth of long, black hair that crowns the beauty of a humble fisherman's daughter. He plays with her heart and after a time returns to the city. But he finds he cannot forget and conscience-stricken at his philandering he follows an impulse and sails back.

In the meanwhile the despondent girl seeks a watery grave. What appears to be an apparition, but what is really flesh and blood, is the means of saving them both and bringing them happiness.

HEINE AND THE MAGIC MAN (Rolin—Oct. 22).—Heine finds a ticket to the big show and to prove "you can't fool Heine," declares that the magic man is not a real "magicer" at all, but a bush league faker. He starts something he can't finish, and gives the audience a highly amusing number not on the bill.

ATHLETIC MOVEMENTS ANALYZED (Pathe—Oct. 22).—A wonderful series of pictures taken with the Pathe Ultra-Rapid camera of movements in athletic games which the normal eye misses. A companion to "Animal Movements Analyzed," "Movements the Eye Misses," etc.

BLOSSOM TIME IN JAPAN (On same reel as foregoing).—A beautiful split reel showing Japan in full blossom, heralding the coming of Spring. A panorama of bewitching loveliness spreads as far as the eye can see.

Triangle Film Corporation

THE VAGABOND PRINCE (Kay Bee—Five Parts—Oct. 22).—The cast: Prince Tonio (H. B. Warner); Fluffy (Dorothy Dalton); Burton Randall (Roy Laidlaw); Princess Althalia (Katherine Kirkwood); "Spud" Murphy (Charles K. French); "Red" Kelly (J. W. McLaughlin); Count Sergis Metropolski (J. Frank Burke); Mrs. Finnegan (Agnes Herring). Directed by Charles Giblyn.

The young prince, Tonio of Bothalia, is tired of the pomps and pettiness of the little Balkan principality, which his father rules. He longs to venture out in the world and to seek adventures. On the day of his betrothal for dynastic purposes, to the Princess Athalia, an elderly daughter of a neighboring protectorate, this feeling of exasperation becomes acute and he wanders a distance from the castle. While in this mood he chances upon a wandering artist, Burton Randall, of San Francisco, who sympathizes with him, and who urges him to grasp the first opportunity of leaving the court.

The prince follows the advice of his artist friend, slips away from the castle and sometime later arrives in San Francisco on a sailing ship as an ordinary seaman. With his sailor friends, he spends his first night ashore in one of the music halls on the Barbary Coast. Fluffy, a young and fascinating dancer, is insulted by "Spud" Murphy, the political boss of the district. Tonio comes to her rescue and after a free-for-all fight, lands in a prison cell. Fluffy, who sticks by her rescuer, finds that the only man he knows in San Francisco is the artist, Burton Randall. She enlists Randall's sympathies. He comes to the rescue of the prince. Randall takes him and Fluffy to the Bohemian quarters he occupies, where he installs them with a coterie of artists who work, play and starve in a set of dingy studios. Tonio is fitted out with foils and paraphernalia, and gives fencing lessons to those who have the courage to mount the steep streets which lead to the studio. These are happy days for the emancipated prince, who falls in love with Fluffy.

While the prince is pursuing his romance, there are great happenings in Bothalia. The King and Crown Prince have been assassinated, and the missing Tonio is heir to the throne. The Bothalian Embassy manages to trace Tonio to his Bohemian lair and bring all diplomatic pressure to force him to break his romance with Fluffy and return to Bothalia. But love is stronger than diplomacy and after a struggle with his ministers, Prince Tonio decides to renounce his allegiance to Bothalia and take to the open road with Fluffy.

FIFTY-FIFTY (Fine Arts—Five Parts—Oct. 22).—The cast: Naomi (Norma Talmadge); Frederic Harmon (J. W. Johnston); Helen Carew (Marie Chambers); Louise O'Mally (Ruth Darling); The Man from Sing Sing (H. S. Northrup); The Judge (Frank Currier); The Detective (Dodson Mitchell); The Man About Town (W. P. Richmond). Directed by Allan Dwan.

Naomi, a girl of the studios in New York's artist quarter, is possessed of a superabundance of vitality and a desire for continuous frolic and adventure. One night, at a gay party, one of the men is deceived by Naomi's effervescent spirits into thinking than she is a much more unconventional girl than she herself has any idea of being. He is told by his companions that Naomi is not the sort of girl he thinks her to be, but insists that he can prove that she is, and even makes a wager to that effect. Naomi, really quite unsophisticated, is tricked by the man into accompanying him into a hotel of questionable repute, where the two, innocent of any wrong doing, are captured in a police raid, and Naomi has an unpleasant experience in the night court. Friends come to her aid and she is released.

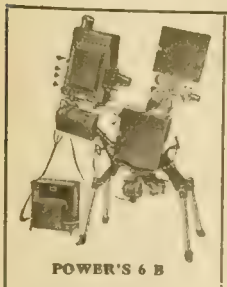
Not long after this, Frederic Harmon, a broker, comes into the girl's life. The two fall in love and are married. The birth of a baby completes the transformation of the girl's character and she cares only for her home, her husband and her child. The husband, however, does not settle down to home life. He is still much inclined to the gayeties of the set in which he had become acquainted with Naomi, and when she refuses to take further part in the revels of the Bohemian crowd, he fares forth by himself. It is not long before he meets Helen Carew, a woman with a past and without a conscience, who fascinates him partly for her amusement and partly for mercenary reasons.

Eventually Harmon's infatuation for the other woman becomes known to Naomi. She is heartbroken, particularly when Harmon goes so far as to ask her to divorce him in order that he may marry Helen. This she refuses to do. Helen, anxious to get the man entirely into her clutches, enters into a plot with a crooked detective whereby Naomi is to be caught in a compromising situation, thus giving her husband grounds for divorce from her. The detective picks up a convict just out of Sing Sing and by means of a decoy message Naomi is induced to go to a hotel room where the man from Sing Sing is waiting for her. Once the two are in the room together it is raided by newspaper reporters and a photographer, and a flashlight of Naomi in the arms of the convict is obtained.

The husband brings suit for divorce, offering as evidence the stories of the witnesses at the raid and the flashlight photograph. He also asks custody of the child. Naomi startles the judge and spectators when she declares that she should be allowed to keep the child, because Harmon is not its father. The judge, however, suspects that Naomi is sacrificing her reputation in order to keep her baby, and, calling the girl into his private office, he gets the truth from her.

Meantime there has been an unexpected development in the affairs of Helen. The man from Sing Sing had been her lover before he went to prison, and she is unpleasantly surprised when the detective's use of him brings him again into her life. The ex-convict is in Helen's rooms, trying to renew their old association when Harmon comes to see her. Helen hastily hides the jail-bird, but while she is talking to Harmon the convict comes out and tells Harmon of the woman's past and his connection with it.

Horrified at the revelation of Helen's true character, Harmon goes out of her life at once and forever, but in the course of time succeeds in winning his way back into his home.



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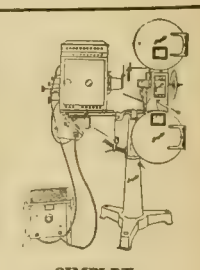

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List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 592, 594.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

Oct. 16—The White Rose of the Wilds (Drama) Biograph—Reissue No. 89).
Oct. 18—Classmates (Three parts—Drama) (Biograph—Reissue No. 90).
Oct. 23—Friends (Drama) (Biograph—Reissue No. 91).
Oct. 24—The Battle at Elderbush Gulch (Two parts—Drama) (Biograph—Reissue No. 92).
Oct. 30—The Goddess of Sagebrush Gulch (Drama) (Biograph—Reissue No. 93).
Nov. 1—The Power of the Press (Three parts—Drama) (Biograph—Reissue No. 94).

ESSANAY.

Oct. 4—The Fable of "The Kid Who Shifted His Ideals to Golf and Finally Became a Baseball Fan and Took the Only Known Cure" (Comedy).
Oct. 7—His Little Wife (Three parts—Dr.).
Oct. 10—Money to Burn (Two parts—Comedy—Drama).
Oct. 11—Canimated Nooz Pictorial, No. 17 (Cartoon—Comedy).
—A Scenic subject on the same reel.
Oct. 14—Lost, Twenty-four Hours (Three parts—Comedy).
Oct. 17—The Fable of "The Kittenish Superanns and the World Weary Snipes" (Two parts—Comedy).
Oct. 18—Dreamy Dud in the African War Zone (Cartoon—Comedy)
—A Scenic subject on the same reel.
Oct. 21—Marooned (Three parts—drama).
Oct. 21—Essanay-Chaplin Revue of 1916, arranged from "The Tramp," "His New Job," "A Night Out" (Five parts—Comedy).
Oct. 24 Borrowed Sunshine (Two parts—Dr.).
Oct. 25—Canimated Nooz Pictorial No. 18 (Cartoon—Comedy).
—A scenic subject on the same reel.
Oct. 28—It Never Could Happen (Three parts—Drama).
Oct. 31—The Beach Comber (Two parts—Comedy).

KALEM.

Oct. 10—The Love Magnet (Comedy).
Oct. 11—The Reformation of Dog-Hole (No. 10 of "The Girl from Frisco" Series) (Two parts—Drama).
Oct. 13—The Battered Bridegroom (Comedy).
Oct. 14—To Save the Special (No. 101 of "The Hazards of Helen" Railroad Series) (Drama).
Oct. 17—A Sauer Kraut Symphony (Comedy).
Oct. 18—The Yellow Hand (No. 11 of the "Girl from 'Frisco") (Two parts—Dr.).
Oct. 20—The Code Letter (No. 1 of "Grant, Police Reporter") (Drama).
Oct. 21—Hazards of Helen Railroad Series No. 102, "A Daring Chance" (Drama).
Oct. 24—The Bogus Booking Agents (Comedy).
Oct. 25—The Harvest of Gold (No. 12 of the "Girl from 'Frisco"—Two parts—Drama).
Oct. 27—The Missing Heiress (No. 2 of "Grant, Police Reporter"—Drama).
Oct. 28—Hazards of Helen Railroad Series No. 103, "The Lost Messenger" (Dr.).
Oct. 31—The Merry Motor Menders (Com.).
Nov. 1—The Son of Cain (No. 13 of the "Girl from 'Frisco"—Two parts—Dr.).
Nov. 3—The Pencil Clue (No. 3 of "Grant, Police Reporter"—Drama)
Nov. 4—"Hazards of Helen" Railroad Series No. 104, "The Gate of Death" (Drama).

SELIG.

Oct. 2—The Selig-Tribune, No. 79, 1916 (Top.).
Oct. 5—The Selig-Tribune, No. 80, 1916 (Top.).
Oct. 7—The Canbyhill Outlaws (Western—Drama).
Oct. 9—Converging Paths (Two parts—Dr.).
Oct. 9—The Selig-Tribune No. 81, 1916 (Topical).
Oct. 12—The Selig-Tribune No. 82, 1916 (Topical).
Oct. 14—A Mistake in Rustlers (Western—Drama).
Oct. 16—Only a Rose (Two parts—Drama).
—A Boomerang (Comedy).
Oct. 16—The Selig-Tribune, No. 83, 1916 (Topical).
Oct. 19—The Selig-Tribune, No. 84, 1916 (Topical).
Oct. 21—An Eventful Evening (Comedy).
Oct. 30—Small Town Stuff (Three parts—Dr.).
Oct. 30—The Selig-Tribune, No. 87, 1916 (Top.).
Nov. 2—The Selig-Tribune, No. 88, 1916 (Top.).
Nov. 5—Tom's Sacrifice (Drama).

VIM FEATURE COMEDY.

Sept. 27—Artistic Atmosphere (Comedy).
Oct. 4—A Grain of Suspicion (Comedy).
Oct. 11—Their Installment Furniture (Com.).
Oct 18—A Persistent Wooing (Comedy).
Oct 25 Green Eyes (Comedy).
Nov. 1—Gertie's Garters (Comedy).

VIM.

Oct. 12—The Candy Trial (Comedy).
Oct. 13—Watch Your Watch (Comedy).
Oct. 19—A Precious Parcel (Comedy).
Oct. 20—Here and There (Comedy).
Oct. 26—A Maid to Order (Comedy).
Oct. 27—The Frame-Up (Comedy).
Nov. 2—Twin Flats (Comedy).
Nov. 3 -In the Ranks (Comedy).

VITAGRAPH.

Oct. 6—A Vampire Out of Work (Comedy).
Oct. 7—Cantrell's Madonna (Three parts—Drama—Broadway Star Feature).
Oct. 9—Billy's Melodrama (Comedy).
Oct. 13—The Mayor's Fall From Grace (Com.).
Oct. 16—The Curse of the Forest (Educational).
Oct. 20—Strong Evidence (Comedy).
Oct. 21—The Harbor of Happiness (Three parts—Drama) (Broadway Star Feature).
Oct. 23—Trouble for Four (Comedy).
Oct. 27—Betty's Affair (Comedy).
Oct. 30—The New Porter (Comedy).

General Film Company Features

BROADWAY STAR FEATURES.

Oct. 7—Cantrell's Madonna (Three parts—Drama).
Oct. 21—The Harbor of Happiness (Three parts—Drama.

KNICKERBOCKER STAR FEATURES.

Oct. 6—The Better Instinct (Two parts—Dr.).
Oct. 13—From the Deep (Three parts—Dr.).
Oct. 20—Treading Pearls (Two parts—Drama).
Oct. 27—The Chorus Girl and the Kid (Three parts—Drama).
Nov. 3—Jess of the Hill Country (Two parts—Drama).

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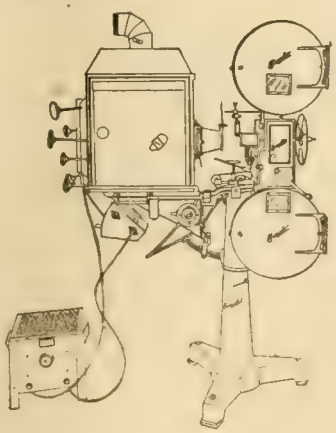

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 592, 594.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Oct. 18—Number 42 (Topical).
Oct. 25—Number 43 (Topical).
Nov. 1—Number 44 (Topical).

BIG U.

Oct. 12—No release this day.
Oct. 16—The Tigers of the Plains (Two parts—Drama).
Oct. 19—No release this day.
Oct. 26—The Narrow Trail (Two parts—Dr.).
Oct. 27—A Price on His Head (Drama).
Nov. 2—Sea Mates (Drama).
Nov. 3—Starlight's Message (Drama) (Special release).
Nov. 5—The Bandit's Wager (Comedy—Dr.).

BISON.

Oct. 14—Night Shadows (Two parts—Drama).
Oct. 21—The Conspiracy (Two parts—Drama).
Oct. 28—The Better Man (Two parts—Drama).
Nov. 4—For Love and Gold (Two parts—Dr.).

GOLD SEAL.

Oct. 3—In the Heart of New York (Three parts—Drama).
Oct. 10—Cheaters (Three parts—Drama).
Oct. 17—The Wrath of Cactus Moore (Three parts—Drama).
Oct. 31—The Masked Woman (Three parts—Drama).

IMP.

Oct. 13—A Soul at Stake (Two parts—Drama).
Oct. 16—The Missing Witness (Drama) (Special Release).
Oct. 19—The Decoy (Drama).
Oct. 20—No release this day.
Oct. 23—No release this day.
Oct. 26—(Special release—title not decided).
Oct. 27—Through Solid Walls (Two parts—Dr.).
Nov. 3—Stumbling (Two parts—Drama).
Nov. 5—The Secret Dollar (Two parts—Dr.) (Special Release).

JOKER

Oct. 14—The Oil Smeller (Comedy).
Oct. 21—Beans and Bullets (Comedy).
Oct. 28—A Crooked Mixup (Comedy).
Nov. 4—A Shadowed Shadow (Comedy).

LAEMMLE

Oct. 9—The Elusive Enemy (Drama) (Special Release).
Oct. 11—No release this day.
Oct. 14.—No release this day.
Oct. 16—A Case of Beans (Comedy) (Special Release).
Oct. 18—Through Baby's Voice (Two parts—Drama).
Oct. 21—No release this day.
Oct. 25—Lucille the Waitress (Comedy) (Special Release).
Oct. 28—(No release this day).
Nov. 1—The Midnight Toll (Drama) (Special Release).
Nov. 2—Her Wedding Day (Two parts—Dr.).
Nov. 4—No release this day.

L-KO.

Oct. 8—No release this day.
Oct. 11—Lured But Cured (Two parts—Com.).
Oct. 15—No release this day.
Oct. 18—Safety First (Comedy).
Oct. 22—She Wanted a Ford (Comedy).
Oct. 25—A Rural Romance (Two parts—Com.)
—An Alligator Hunt (Dumars Educational).
Nov. 1—Terrors of a Turkish Bath (Two parts—Comedy).
Nov. 5—No release this day.

NESTOR

Sept. 29—No release this day.
Oct. 2—With the Spirit's Help (Comedy).
Oct. 9—Almost Guilty (Comedy).
Oct. 13—Pat Rooney in "It's All Wrong" (Comedy).
Oct. 16—His Own Nemesis (Comedy).
Oct. 20—Pat's Pasting Ways (Comedy).
Oct. 23—The Bar Fly (Comedy).
Oct. 30—Love and a Liar (Comedy).

POWERS.

Oct. 15—When Little Lindy Sang (Drama).
—Diplomacy (Cartoon—Comedy).
Oct. 19—No release this day.
Oct. 26—Windsor McCay and His Jersey Skeeter (Comedy—Cartoon).
Nov. 2—Samuel Bowles Minds the Baby (Comedy—Cartoon).
—Lesson (Educational).
Nov. 3—Us Kids (Comedy).

RED FEATHER.

Sept. 18—Black Friday (Five parts—Drama).
Sept. 25—If My Country Should Call (Five parts—Drama).
Oct. 2—Under Suspicion (Five parts—Dr.).
Oct. 9—A Romance of Billy-Goat Hill (Five parts—Drama).
Oct. 16—Barriers of Society (Five parts—Dr.).
Oct. 23—The Black Sheep of the Family (Five parts—Drama).
Oct. 30—The Isle of Life (Five parts—Drama).

REX

Oct. 1—Ashes of Remembrance (Two parts—Drama).
Oct. 2—The Slave (Drama).
Oct. 6—No release this day.
Oct. 8—The Human Gamble (Two parts—Dr.).
Oct. 9—The Unfinished Case (Drama) (Special Release).
Oct. 13—No release this day.
Oct. 15—No release this day.
Oct. 20—The Gold Band (Drama).
Oct. 29—The Moving Finger (Drama).
Nov. 3—No release this day.
Nov. 5—Her Vanished Youth (Drama).

VICTOR.

Oct. 3—No release this day.
Oct. 5—No release this day.
Oct. 6—A Charming Villain (Comedy).
Oct. 10—No release this day.
Oct. 16—Room Rent and Romance (Comedy) (Special Release).
Oct. 16—The Five Thousand Dollar Dream (Comedy) (Special Release).
Oct. 17—No release this day.
Oct. 22—Main 4400 (Two parts—Comedy—Dr.).
Oct. 24—(Special release—title not decided).
Oct. 27—A Plumber's Waterloo (Comedy).
Oct. 29—The Burglar (Comedy).
Oct. 31—Felix on the Job (Comedy) (Special Release).

UNIVERSAL SPECIAL FEATURE.

Oct. 2—Liberty No. 6, "Clipped Wings" (Two parts—Drama).
Oct. 6—Somewhere on the Battlefield (Two parts—Drama).
Oct. 9—Breaking Into Society (No. 9 of "Timothy Dobbs, That's Me"—Two parts—Comedy).
Oct. 9—Liberty No. 9, "Trapped," (Two parts—Drama).
Oct. 12—Behind Life's Stage (Two parts—Dr.).
Oct. 16—Fame at Last (No. 10 of "Timothy Dobbs, That's Me"—Two parts—Comedy).
Oct. 16—Liberty No. 10, "The Human Targets" (Two parts—Drama).
Oct. 23—Liberty No. 11 "A Daughter of Mars" (Two parts—Drama).
Oct. 24—Society Hypocrites (Three parts—Dr.).
Oct. 30—Liberty No. 12, "For the Flag" (Two parts—Drama).

UNIVERSAL (STATE RIGHTS.

October—Idle Wives (Seven parts—Drama).

Bluebird Photoplay, Inc.

Oct. 2—Wanted—A Home (Five parts—Dr.).
Oct. 9—The Chalice of Sorrow (Five parts—Drama).
Oct. 16—The Social Buccaneer (Five parts—Drama).
Oct. 23—Love Never Dies (Five parts—Drama).
Oct. 30—The End of the Rainbow (Five parts—Drama).

Mutual Film Corp.

AMERICAN.

Aug. 14—Ruth Ridley Returns (Two parts—Drama).
Aug. 17—The Holly House (Three parts—Dr.).
Aug. 21—Enchantment (Two parts—Drama).
Aug. 28—The Key (Two parts—Drama).
Sept. 4—Atonement (Two parts—Drama).
Oct. 9—Citizens, All (Two parts—Drama).
Oct. 16—The Franchise (Two parts—Drama).
Oct. 23—Professor Jeromey's Experiment (Two parts—Drama).

BEAUTY.

Sept. 19—The Stinger Stung (Comedy).
Sept. 26—The Deacon's Card (Comedy).
Oct. 3—Slicking the Slickers (Comedy).
Oct. 10—That Sharp Note (Comedy).

CENTAUR.

Sept. 16—Tangled Hearts (Two parts—Dr.).
Sept. 23—The Father of Her Child (Two parts—Drama).
Sept. 30—Foiled (Two parts—Drama).

CUB.

Oct. 6—Oh! For a Cave man (Comedy).
Oct. 7—Won by a Fowl (Comedy).
Oct. 7—That Wonderful Wife (Comedy).
Oct. 13—Inoculating Hubby (Comedy).
Oct. 14—Those Primitive Days (Comedy).
Oct. 14—Their College Capers (Comedy).
Oct. 20—He Wouldn't Tip (Comedy).
Oct. 21—That Doggone Baby (Comedy).
Oct. 21—The Deacon's Widow (Comedy).
Oct. 27—Lovers and Lunatics (Comedy).
Oct. 28—Dad's Masterpiece (Comedy).
Oct. 28—When Clubs Were Trumps (Comedy).

GAUMONT.

Oct. 1—Reel Life No. 22 (Mutual Film Magazine).
Oct. 4—See America First, No. 56 (Scenic).
—Kartoon Komics (Cartoon—Comedy).
Oct. 5—The False Magistrate (No. 5 of "Fantomas" (Three parts—Drama).
Oct. 8—Reel Life, No. 23 (Mutual Film Magazine).
Oct. 11—See America First, No. 57 (Scenic).
—Kartoon Komics (Cartoon—Comedy).
Oct. 15—Reel Life, No. 24 (Mutual Film Magazine).
Oct. 18—See America First No. 58 (Scenic).
—Kartoon Komics (Cartoon—Comedy).
Oct. 19—Stepping Westward (Two parts—Dr.).
Oct. 22—Reel Life No. 25 (Mutual Film Magazine).
Oct. 25—See America First No. 59 (Scenic)
Kartoon Komics (Cartoon-Comedy).
Oct. 29—Reel Life No. 26 (Mutual Film Magazine).

MUSTANG.

Aug. 31—The Forgotten Prayer (Three parts—Drama).
Sept. 1—The Gambler's Lost Love (Two parts—Drama).
Sept. 8—Matchin' Jim (Two parts—Drama).

MUTUAL.

Oct. 17—The Law of Nature (Three parts—Drama).
Oct. 24—The Folly of Fear (Two parts—Dr.)
Oct. 26—At Twelve O'clock (Two parts—Dr.).

MUTUAL WEEKLY.

Oct. 4—Number 92 (Topical).
Oct. 11—Number 93 (Topical).
Oct. 18—Number 94 (Topical).
Oct. 25—Number 95 (Topical).

(*Mutual Releases continued on page 618.*)

STUDIO FOR RENT

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 592, 594.)

(*Mutual Releases continued from page 616.*)

MUTUAL MASTERPICTURE DE LUXE.

The Vagabond (Two parts—Comedy).
One A. M. (Two parts—Comedy).
The Pawnshop (Two parts—Comedy).
Oct. 23—The Undertow (American—Five parts—Drama) (No. 146).

MUTUAL MASTERPICTURES DE LUXE.

Oct. 19—The Voice of Love (American—Five parts—Drama) (No. 145).

MUTUAL STAR PRODUCTIONS.

Oct. 9—Redeemed (Turner—Five parts—Dr.) (No 143).
Oct. 16—Bluff (American—Five parts—Drama) (No. 144).
Oct. 26—The Love Hermit (American—Five parts—Drama) (No. 147).

THANHOUSER.

Oct. 6—Arabella's Prince (Two parts—Dr.).
Oct. 13—At the Edge of the Aqueduct (Two parts—Drama).

VOGUE.

Oct. 15—Ducking a Discord (Two parts—Com.).
Oct. 22—Her Painted Pedigree (Two parts—Comedy).
Oct. 29—He Died and He Didn't (Two parts—Comedy).

Metro Pictures Corporation.

COLUMBIA.

Oct. 30—The Gates of Eden (Five parts—Dr.).

POPULAR PLAYS AND PLAYERS.

Oct. 2—The Iron Woman (Five parts—Dr.).
Nov. 13—Extravagance (Five parts—Drama).

QUALITY.

Oct. 16—In the Diplomatic Service (Five parts—Drama).
October—Romeo and Juliet (Five Parts—Dr.) (Special Release).

ROLFE.

Oct. 23—The Brand of Cowardice (Five parts—Drama).
Nov. 27—The Wager (Five parts—Drama).

YORKE.

Nov. 6—Big Tremaine (Five parts—Dr.).

Paramount Pictures Corp.

BLACK DIAMOND COMEDIES.

Oct. 16—Bridget's Blunder (Comedy).

FAMOUS PLAYERS.

Oct. 19—The Kiss (Five parts—Drama).
Oct. 23—The Rainbow Princess (Five parts—Drama).
Oct. 30—Miss George Washington (Five parts—Drama).
Nov. 2—Seventeen (Five parts—Comedy-Dr.).

LASKY.

Oct. 5—The Storm (Five parts—Drama).
Oct. 16—Witchcraft (Five parts—Drama).
Oct. 26—The Heir to the Hoorah (Five parts—Drama).
Nov. 6—Unprotected (Five parts—Drama).

MOROSCO.

Oct. 12—Her Father's Son (Five parts—Dr.).

PALLAS.

Oct. 9—The Intrigue (Five parts—Drama).
Nov. 9—A Son of Erin (Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Oct. 11—Colonel Heeza Liar Gets Married (Cartoon—Comedy).
Oct. 18—Farmer Al Falfa Sees New York (Cartoon—Comedy).
Oct. 25—Bobby Bumps Helps "Helps" a Book Agent (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES.

Oct. 16—Southern Italy, 37th (Scenic).
Oct. 23—The Island of Capri (Scenic).
Oct. 30—Vesuvius in Eruption (Scenic).
Nov. 6—In Classic Greece (Scenic).
Nov. 13—In Modern Athens (Scenic).

Pathe Exchange, Inc.

ASTRA.

Oct. 15—Shielding Shadow No. 3, "The Mystic Defender" (Two parts—Drama).
Oct. 22—The Shielding Shadow, No. 4, "The Earthquake" (Two parts—Drama).
Oct. 29—The Shielding Shadow, No. 5, "Through Bolted Doors" (Two parts—Dr.).

BALBOA.

Oct. 8—The Grip of Evil, No. 13, "Circumstantial Evidence" (Two parts—Drama).
Oct. 15—The Grip of Evil No. 14, "Humanity Triumphant" (Two parts—Dr.).

GOLD ROOSTER PLAYS.

Oct. 15—The Light That Failed (Five parts—Drama).
Oct. 22—Prudence the Pirate (Five parts—Comedy-Drama).
Oct. 29—The Sultana (Five parts—Comedy-Drama) (Colored).

PATHE.

Oct. 15—Florence Rose Fashions, No. 6, "Betty at the Wedding" (Fashions).
Oct. 15—A Nation's Peril (Two parts—Drama).
Oct. 22—In the Mesh of Her Hair (Two parts—Drama).
Oct. 22—Athletic Movements Analyzed (Colored—Educational).
—Blossom Time in Japan (Colored—Scenic).
Oct. 29—Florence Rose Fashions, No. 7, "Betty Entertains an Out-of-Town Guest" (Fashions).
Oct. 29—The Moth and the Flame (Two parts—Drama).

PATHE NEWS.

Oct. 11—Number 82, 1916 (Topical).
Oct. 14—Number 83, 1916 (Topical).
Oct. 18—Number 84, 1916 (Topical).
Oct. 21—Number 85, 1916 (Topical).
Oct. 28—Number 86, 1916 (Topical).
Oct. 28—Number 87, 1916 (Topical).
Nov. 1—Number 88, 1916 (Topical).
Nov. 4—Number 89, 1916 (Topical).

ROLIN.

Oct. 8—Heinie and the 400 (Comedy).
Oct. 15—Luke and the Bang-Tails (Comedy).
Oct. 22—Heinie and the Magic Man (Comedy).
Oct. 29—Luke, the Chauffeur (Comedy).

Triangle Film Corporation.

FINE ARTS.

Oct. 15—The Old Folks at Home (Five parts—Drama).
Oct. 22—Fifty-Fifty (Five parts—Drama).
Oct 29—A Sister of Six (Five parts—Drama).

INCE.

Oct. 15—The Return of Draw Egan (Five parts—Drama).
Oct. 22—The Vagabond Prince (Five parts—Drama).
Oct 29—Somewhere in France (Five parts—Drama).

Unicorn Film Service.

BUFFALO.

Oct. 7—Nobody's Claim (Two parts—Drama).

HIAWATHA.

Oct. 5—Bud Wilson's Romance (Drama).

HIPPO.

Oct. 5—Rubes and Cabarets (Comedy).

JOCKEY.

Oct. 4—The County Sheriff (Two parts—Com.).

JUDY.

Oct. 2—Jenkins and the Janitor (Comedy).
Oct. 3—His Sister's Beau (Comedy).
Oct. 7—The Model (Comedy).

LILY.

Oct. 3—Thru the Wall (Drama).
Oct. 8—The Web (Three parts—Drama).

PURITAN.

Oct. 4—The Convict (Drama).
Oct. 6—The Live Corpse (Comedy).

RANCHO.

Oct. 3—The Mysterious Ranger (Drama).

SUNSET.

Oct. 5—A Daring Mission (Drama).

SUPREME.

Oct. 2—Pen and Sword (Two parts—Drama).
Oct. 6—The Guilty One (Two parts—Drama).

Feature Releases

ARTCRAFT PICTURES CORP.

Nov. 6—Less Than the Dust (Drama).

CHRISTIE FILM CO.

Sept. 25—His Baby (Comedy).
Oct. 2—The Sad Sea Waves (Comedy).
Oct. 9—His Wedding Night (Comedy).

CONSOLIDATED FILM CORPORATION.

Oct. 2—The Crimson Stain Mystery, No. 7, "The Devil's Symphony" (Two parts—Drama).
Oct. 9—The Crimson Stain Mystery, No. 8 "In the Shadow of Death" (Two parts—Drama).
Oct. 16—The Crimson Stain Mystery, No. 9 (Two parts—Drama).
Oct. 23—The Crimson Stain Mystery, No' 10 (Two parts—Drama).
Oct. 30—The Crimson Stain Mystery, No. 11 Two parts—Drama).

FOX FILM CORPORATION.

Sept. 18—Where Love Leads (Five parts—Dr.).
Sept. 25—Fires of Conscience (Five parts—Dr.).
Oct. 2—The Straight Way (Five parts—Dr.).
Oct. 9—The War Bride's Secret (Five parts—Drama).
Oct. 16—The Ragged Princess Five parts—Drama).
Oct. 23—Romeo and Juliet (Five parts—Dr.).

FROHMAN AMUSEMENT CORP.

October—The Conquest of Canaan (Drama).

GREATER VITAGRAPH (V-L-S-E, INC.).

Oct. 2—Scarlet Runner, No. 1, "The Car and His Majesty" (Vitagraph—Two parts—Drama).
Oct. 9—The Firm of Girdlestone (Vitagraph—Five parts—Drama).
Oct. 9—Scarlet Runner, No. 2, "The Nuremburg Watch" (Vitagraph—Two parts—Drama).
Oct. 16—Scarlet Runner, No. 3, "The Masked Ball" (Vitagraph—Two parts—Dr.).
Oct. 16—A Prince in a Pawnshop (Vitagraph—Five parts—Drama).
Oct. 23—The Blue Envelope Mystery (Vitagraph—Five parts—Drama).
Oct. 23—Scarlet Runner, No. 4, "The Hidden Prince" (Vitagraph—Two parts—Drama).
Oct. 30—Scarlet Runner, No. 5, "The Jacobean House" Vitagraph—Two parts—Drama).
Oct. 30—The Enemy (Vitagraph—Five parts—Drama).
Nov. 6—The Scarlet Runner, No. 6, "The Mysterious Motor Car" (Vitagraph—Two parts—Drama).
Nov. 6—The Devil's Prize (Vitagraph—Five parts—Drama).

HERALD FILM CORPORATION.

October.—Prima Donna's Husband (Five parts—Drama).

INTERNATIONAL FILM SERVICE, INC.

Oct. 6—Hearst-International News Pictorial, No. 80, 1916 (Topical).
Oct. 9—Beatrice Fairfax No. 10, "Play Ball" (Two parts—Drama).
Oct. 9—The World's Wonderland (Curtis Scenic, No. 3).
—Animated Cartoons on same reel.
Oct. 10—Hearst-International News Pictorial, No 81, 1916 (Topical).
Oct. 13—Hearst-International News Pictorial, No. 82, 1916 (Topical).
Oct. 16—Beatrice Fairfax, No. 11, "The Wages of Sin" (Two parts—Drama).
Oct. 17—Hearst-International News Pictorial, No. 83, 1916 (Topical).
Oct. 20—Hearst-International News Pictorial, No. 84, 1916 (Topical).

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 592, 594.)

IVAN FILM PRODUCTIONS.

October—Her Surrender (Drama).

KLEINE EDISON-SELIG-ESSANAY.

Aug. 21—Gloria's Romance, No. 14 (Two parts—Drama).

Aug. 23—The Mishaps of Musty Suffer Series No. 2, No. 10 (Comedy).

Aug. 28—Gloria's Romance, No. 15, "The Murderer at Bay" (Two parts—Dr.).

Sept. 4—Gloria's Romance (No 16, "A Modern Pirate"—Two parts—Drama).

Sept. 11—Gloria's Romance No. 17, "The Tell-tale Envelope" (Two parts—Dr.).

Sept. 18—Gloria's Romance, No 18, "The Bitter Truth" (Two parts—Drama).

Sept. 25—Gloria's Romance, No. 19, "Her Vow Fulfilled" (Two parts—Drama).

Oct. 2—The Country That God Forgot (Selig—Five parts—Drama).

Oct. 16—The Return of Eve (Essanay—Five parts—Drama).

October World Series Baseball Film (Selig—Topical).

Oct. 30—The Heart of the Hills (Edison—Five parts—Drama).

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THE MOTION PICTURE FORUM.

Oct. 2—Motion Picture Portrait Studies of President Wilson and His Cabinet—the U. S. Government in Action.

SELZNICK PICTURES.

Oct. 16—The Common Law (Young Film Corp—Five parts—Drama).

November—War Brides (Herbert Brenon—Dr.).

WORLD PICTURES.

Oct. 2—The Scarlet Oath (Five parts—Dr.).

Oct. 9—The Gilded Cage (Peerless—Five parts—Drama).

Oct. 16—The Hidden Scar (Five parts—Dr.)

Oct. 23—The Scarlet Oath (Five parts—Dr.).

Oct. 30—The Man Who Stood Still (Five parts—Drama).

States Right Features

CALIFORNIA MOTION PICTURE CORP.

Nov.—The Woman Who Dared (Seven parts—Drama).

GRAFTON PUBLISHING CO.

Oct.—Argonauts of California (Ten parts—Drama).

PIONEER FEATURE FILM CORPORATION.

October The Soul of a Child (Five parts—Dr.).

GREAT NORTHERN FILM CO.

Sept.—Pages from Her Life (Five parts—Dr.).

S. S. MOSS MOTION PICTURE CORPORATION

August—In the Hands of the Law (Drama).

MONARCH PHOTO-PLAY CO., INC.

October—Common Sense Brackett (Six parts—Drama).

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.).

SUPERIOR FILMS CO.

Sept.—The Faucet (Drama).

UNITY SALES CORPORATION.

Sept.—Torpedoed by Cupid (Eagle—Two parts—Comedy).

Sept. 25—The Yellow Menace, No. 4, "The Plot of a Demon" (Two parts—Drama).

Oct. 2—The Yellow Menace, No. 5, "The Haunted House" (Two parts—Dr.).

Oct. 9—The Lottery Man (Comstock—Drama).

Oct. 9—Yellow Menace, No. 6, "The Torture Chamber" (Two parts—Drama).

Oct. 16—The Yellow Menace, No. 7, "Drops of Blood" (Two parts—Drama).

Oct. 16—A Scrambled Honeymoon (Two parts—Comedy).

Oct. 23—The Yellow Menace, No. 8, "The Time Clock" (Two parts—Drama).

Oct. 23—Some Hero (Comedy).

Oct. 30—Tweedledum's Busy Night (Two parts—Comedy).

Oct. 30—The Yellow Menace, No. 9, "The Time Clock Bomb" (Two parts—Drama).

Nov. 6—The Yellow Menace, No. 10, "A Message from the Sky" (Two parts—Drama).

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The latest opinion states that "no electric lighting concern may charge a customer for current at the rate for illuminating purposes even if the current is used to operate a motor intended to produce illumination." The question came up on the complaint of the Vaudeau Amusement Company of 4,705 Fifth Avenue, Brooklyn, which complained of the rate charged by the Edison Electric Illuminating Company.

The hearing was held by Commissioner Hayward, who decided that the current furnished by the company was for power because it was only needed to run a motor. The fact that the motor was used for lighting purposes made no difference. Under the decision the company will have to reduce its rate to that charged for current for power purposes.

From Electrical Review, August 26, 1916.

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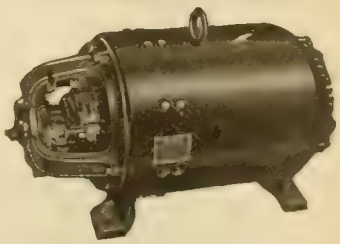

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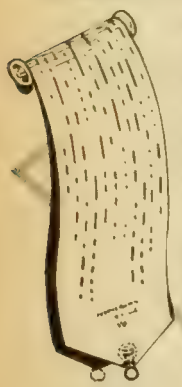

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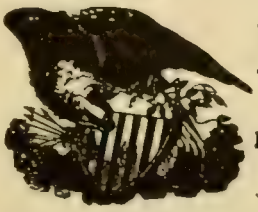

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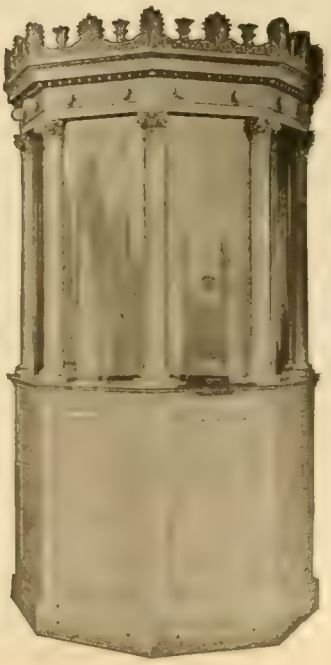

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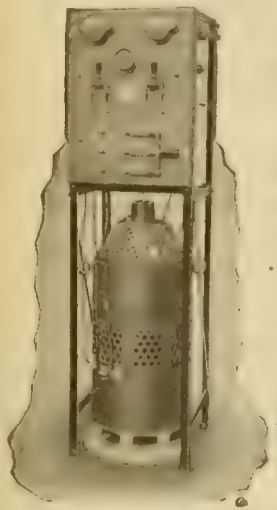

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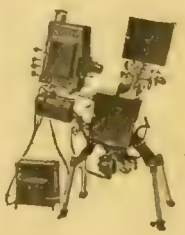

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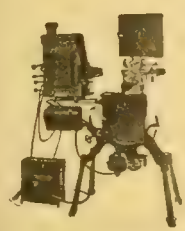


NICHOLAS POWER COMPANY
NINETY GOLD STREET NEW YORK

Vol. 30, No. 5 November 4, 1916 Price 15 Cents

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "A Daughter of the Gods" (Fox).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

The Thanhouser Film Corporation

Is Ready To Do Your Developing and Printing

Thanhouser Prints *Always* Are Perfect

The experts at the Thanhouser laboratories who make these prints are now anxious to serve ***you.***

Your actors, your directors and your photographers put forth all their energies. You spend thousands of dollars on a production. It is all there in the undeveloped negative.

But Does It All Reach The Screen?

Uneven, unartistic prints will destroy the best efforts of producers. The manufacturer is at the mercy of his laboratory.

Let Thanhouser make your prints. Then you will be ***sure*** that not one iota of your labor has been in vain.

Thanhouser Film Corporation

EDWIN THANHOUSER, President

New Rochelle, N. Y. **Jacksonville, Fla.**

European Office, Thanhouser Films, Ltd.
166 Shaftesbury Ave., London

TODAY
THE FIRST
Essanay-Chaplin
Revue of 1916
IN 5 ACTS
GENERAL FILM SERVICE
ESSANAY
GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., Chicago

RED FEATHER
PHOTOPLAYS
(INC) PRESENT
"THE HERITAGE OF HATE"
A DRAMA OF
IGNOBLE REVENGE
WITH ROBERTA WILSON,
WILLIAM QUINN, BETTY
SCHADE & PAUL BYRON
DIRECTED BY BURTON GEORGE
RED
FEATHER
PHOTOPLAYS

L-KO KOMEDY News

JULIUS STERN, Pres. 6140 Sunset Blvd., Hollywood, Cal. Nov. 4, 1916

JULIUS STERN,
President and General Manager L-Ko Comedy Co.

THE old adage, "A new broom sweeps clean," seems to have unusual realization in the recent reorganization of the L-Ko Komedy Co.'s forces at Hollywood, California. Since the advent of Julius Stern at the L-KO studios things have been happening thick and fast. Now that Mr. Stern has been elected to the office of President and General Manager he has swept aside all the old time methods of comedy productions, surrounded himself with the most capable comedy people in the business and is headed on the straight road to a huge success. Associated with Mr. Stern at the L-KO studios in Hollywood are his brother, Abe Stern, as Secretary and Treasurer, and J. G. Blystone as Director General, plus a combination of other clever minds not found in the comedy film field in this or any other country. The old regime has been entirely discarded. Entirely new and cleverer methods have been instituted throughout the entire plant. The vulgar slap stick has been "canned." The old time thread bare "love in the park—brick throwing picture has also been sent to the scrap heap. L-KO'S from Mr. Stern's advent have taken on a new dress. Newer in idea—newer in props, newer in every detail of production and no expense being spared now to make L-KO the topnotchers in the entire comedy producing field. Mr. Stern can feel complimented by the associates who have surrounded him and thru whose loyalty and brains, plus Mr. Stern's own initiative, augur a huge success for L-KO films and for all Exhibitors who are now showing them or who will show them.

"ALICE IN SOCIETY"

Latest L-KO Makes Tremendous Hit in New York City

Manager of Mt. Morris Theatre Says It Tops Any Thing in Comedies Ever Shown At His House

WHEN all of us in the film trades get right down to brass tacks and talk plain without the fancy advertising phrases that anyone can use, we all know in our hearts that the acid test for any picture whether drama or comedy is the public. When the public respond so strong as to stand out a block long in line to see a comedy, you can beture-sweetlife its got to be a good comedy. Alice Howell in "Alice in Society," one of the latest L-KO releases, stood the crowds out in line for hours, and you can take the theatre manager's word for it as being a good comedy or not just as you wish. Anyhow read what M. Edelstein of the Mount Morris Theatre (one of the largest theatres in Harlem) said about "Alice in Society:" "All that you have heard about comedies not being well done in three reels is all a mistake. I write you of my experience, not of my own opinion. My audience, the other night saw your 'Alice in Society' and they screamed and screamed and screamed from the first flicker of the picture till the very last. I have been an Exhibitor many years and played all sorts of comedies and I must admit that I never heard any audience go into such convulsions of laughter as they did on your 'Alice in Society.' I watched it myself and laughed till the tears ran down my face. First time I've done that in many months." Signed M. Edelstein, Mt. Morris Theatre, 116th St. and 5th Ave., New York City. Even the critical reviewers on the trade papers stated that "Alice in Society" was a side splitter.

ALICE IN SOCIETY

List of Winning L-KO Releases growing bigger all the time

You simply can't hold 'em back. Every release adds up to a larger total of comedy successes. L-KO growing by leaps and bounds. Reason? Quality—punch—action—superiority in every detail. Book these and watch for the others coming constantly.

All these L-Ko's made exclusively under the direct supervision of J. G. Blystone, since the advent of Mr. Stern as President of L-Ko:

"Crooked from the Start," "Cold Hearts and Hot Flames," "A Surgeon's Revenge," "Tillie's Terrible Tumble," "A Rural Romance," "Terrors of a Turkish Bath," "Alice in Society," "Murdered by Mistake," "A Mid-Air Mixup," "Unhand Me, Villain," "Lizzie's Lingering Love," "Where Is My Husband," "Temper-mental Mother-in-Law," "The Right Car but the Wrong Berth," "Where Is My Wife," "Pirates of the Air."

Book "ALICE IN SOCIETY" Advertise your head off. Describe it as the funniest picture ever projected on any screen. The picture will make good ten times over. It's a whale. It's a riot. Get it NOW.

COMING

Sensational L-KO with Alice Howell and great cast

Sh-h-h-h-h Whisper it softly. Keep it dark temporarily. Careful, so on hearing the news that your competitor don't get it away from you. It's coming. A sensational L-KO Comedy Release that is going to set the world upside down with laughter. Yes, and Alice Howell plays the lead with a supporting cast that will make all other comedy producers envious. It's going to be a genuine 4 base smash with the bases full and no mistake. Sh-h-h-h-h-h, don't let it out temporarily but keep your eye on the L-KO ads in the trade papers.

STATE RIGHTS ON

"Idle Wives"

Produced by

"The Smalleys"

Lois Weber and Phillips Smalley

—may be had in some very choice territory if quick action is used. "IDLE WIVES" played to capacity houses at the exclusive Maxine Elliott Theatre in New York City. "IDLE WIVES" is the play that lifts the curtains of Society's glass houses. "IDLE WIVES" is the greatest moral preachment ever shown on any screen, the artcraft of such geniuses as "The Smalleys," producers of "Where Are My Childen?"—"Hypocrites"—"Scandal"—"Jewel"—and other notable film successes.

Send for the illustrated Advertising Campaign book—that explains the exhibiting of this great production

The most elaborately prepared Advertising Campaign book for Exhibitors ever produced for any STATE RIGHTS proposition, now ready. Send for a copy. Contained in this elaborate book are plans to put this production over. Everything explained in detail. Direct your communication for all information, Ad Campaign book, etc., to the STATE RIGHTS DEP'T of the—

UNIVERSAL

FILM MANUFACTURING CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY - - - - NEW YORK

FAMOUS PLAYERS-
LASKY-MOROSCO and PALLAS
make PARAMOUNT paramount.

FANNIE WARD LASKY STAR

ONE SUMMER afternoon, Caesar Augustus, Emperor of Rome, said "Rome is great enough" —and from that very moment, Rome made a dive for the second division, where she has remained unto this day.

Paramount producers see the moral very plainly: That which is good *enough* is likely to be good for *nothing*.

Paramount Pictures

Famous Players Lasky Morosco Pallas

not only *make* Paramount paramount, but will *keep* Paramount paramount.

The making of picture-plays to them has grown to be something finer and bigger than a mere business—it is their life-work; their mission to make better pictures—always and ever, better pictures.

Paramount Pictures

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

ANN PENNINGTON—
Famous Players Star.

Paramount Pictures of the Week

RELEASED MONDAY, OCT. 23

DANIEL FROHMAN

PRESENTS

ANN PENNINGTON

IN

THE RAINBOW PRINCESS

A drama of circus life with a charming love story.

Produced by

FAMOUS PLAYERS FILM COMPANY

ADOLPH ZUKOR, President

Special music for this production may be obtained at your exchange.

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

THOMAS MEIGHAN and ANITA KING
Lasky Stars

Paramount Pictures of the Week

RELEASED THURSDAY, OCT. 26

JESSE L. LASKY
PRESENTS

THOMAS MEIGHAN
AND
ANITA KING
IN
THE HEIR TO THE HOORAH

A thrilling picturization of the celebrated stage success

Produced by

JESSE L. LASKY FEATURE PLAY COMPANY

JESSE L. LASKY
President

ARTHUR S. FRIEND
Treasurer

CECIL B. DeMILLE
General Director

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

MARGUERITE CLARK—
Famous Players Star.

Forthcoming
Paramount Pictures

DANIEL FROHMAN
PRESENTS

MARGUERITE CLARK
IN

MISS GEORGE WASHINGTON

(Her first photoplay under the new Famous Players contract)

About a girl who couldn't tell the truth

Produced by

FAMOUS PLAYERS FILM CO.

ADOLPH ZUKOR, President

Special music for this production may be obtained at your exchange

Canadian Distributors, Famous Players Film Service, Limited Calgary, Toronto and Montreal

Released by
Paramount Pictures Corporation
Monday, November 13

LOUISE HUFF and JACK PICKFORD—
Famous Players Stars.

Forthcoming
Paramount Pictures
DANIEL FROHMAN
PRESENTS

LOUISE HUFF
AND
JACK PICKFORD
IN
"SEVENTEEN"

A picturization of Booth Tarkington's humorous masterpiece.

PRODUCED BY

FAMOUS PLAYERS FILM CO.

ADOLPH ZUKOR, President

Special music for this production may be obtained at your exchange.

Canadian Distributors Famous Players Film Service, Limited
Calgary Toronto and Montreal

Released by
Paramount Pictures Corporation
Thursday, November 2

BLANCHE SWEET—
Lasky Star.

Forthcoming
Paramount Pictures

JESSE L. LASKY

PRESENTS

BLANCHE SWEET

IN

UNPROTECTED

A thrilling drama of the Southern prison camps by James Hatton.

Produced by

JESSE L. LASKY FEATURE PLAY CO.

JESSE L. LASKY
President

ARTHUR S. FRIEND
Treasurer

CECIL B. DeMILLE
General Director

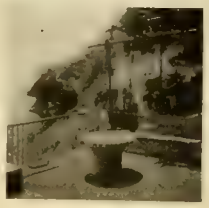
Canadian Distributors, Famous Players Film Service Limited
Calgary, Toronto and Montreal

Released by
Paramount Pictures Corporation
Monday, November 6

Paramount Pictures

Paramount

BURTON HOLMES TRAVEL-PICTURES



SOUTHERN ITALY

"The Garden Spot of the World"

Released October 16th

The historic and romantic

ISLAND OF CAPRI

Released October 23d

VESUVIUS IN ERUPTION

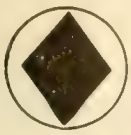
Released October 30th

These Travel-Pictures will send patrons to Paramount Theatres—take them on "easy-chair journeys" across the trackless ocean to foreign lands.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

FPC CASTLE Paramount Pictures M R

BLACK DIAMOND COMEDIES



RELEASED BY PARAMOUNT

Paramount

ANNOUNCES
THE THIRD ONE-REEL

BLACK DIAMOND COMEDY

ENTITLED

A TROUBLESOME TRIP

Released October 30th. From then on watch this nation hold its sides for laughter. These Black Diamonds *do* lift the laughs.

Produced by

UNITED STATES MOTION PICTURE CORPORATION
WILKES-BARRE, PA.

J. O. WALSH, Pres.
F. W. HERMANN, Vice-Pres.
D. L. HART, Treas.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

WORLD PICTURES BRADY-MADE

The Pictures by which other pictures are judged

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

LEW FIELDS
and
DORIS KENYON
in
"The Man Who Stood Still"

LOUIS MANN'S Great Stage Success
By JULES ECKERT GOODMAN

DIRECTED BY
FRANK H. CRANE

PRODUCED BY
PARAGON FILMS Inc.

Unicorn

WE DON'T GUESS - WE ANALYZE

WE HAVE "TRIED-OUT" EACH AND EVERY ONE OF OUR PICTURES IN A MERCILESS TEST-TUBE
FOR THE BENEFIT OF THOSE EXHIBITORS WHO WANT TO **KNOW** BEFORE THEY **SPEND**.

IN THE WHITE-HOT CRUCIBLE OF CRITICISM OUR FEATURES PROVE 100% EFFICIENT.

ADVANCE AGENTS OF SATISFACTION

ONE AND THREE REEL FEATURES
TWENTY-ONE REELS PER WEEK

STIRRING DRAMAS - UPROARIOUS COMEDIES - ZIPPING WESTERNS

UNICORN FILM SERVICE CORPORATION

EXECUTIVE OFFICES · ONE-TWENTY-SIX; WEST-FORTY-SIXTH-STREET
NEW YORK CITY

TWENTY-EIGHT BRANCHES CENTERED IN EVERY PRINCIPAL CITY

Films

BLUEBIRD PHOTO PLAYS
PRESENT
"GLORIANA"
A DRAMA of HAPPINESS
WITH A REMARKABLE CAST,

BLUEBIRD PHOTOPLAYS, (INC.)

NO star is big enough to be "the whole show." In subordinating the star to the play BLUEBIRDS set two new and higher standards. The policy of "The Play's the Thing" makes for better plays—while the adequate filling of all parts greatly improves the acting and the production as a whole.

Thus all BLUEBIRDS are smooth, even performances; made so by choosing perfect types for every part, no matter how small, or seemingly unimportant. If a star fits a part a star fills that part, but the play, the basis of all dramatic entertainment, must come first and the actor or actress must be chosen to fit.

It is easy to find stars to fit plays, but it is not easy always to find plays to suit stars. You can offer BLUEBIRDS in your theatre with the confident assurance that you are presenting perfect moving picture entertainment which will not only please, but which will draw the patrons back to your house to see other BLUEBIRDS.

These facts told to over ten million people every week in the Saturday Evening Post, are packing theatres showing BLUEBIRDS with the very best class of audiences. You can come in for your share of this constantly increasing business by showing BLUEBIRDS in your theatre.

Book through your local BLUEBIRD Exchange, or Executive Offices

BLUEBIRD PHOTOPLAYS (Inc.)

1600 BROADWAY NEW YORK

POPULAR PLAYS AND PLAYERS INC.
presents

Mme PETROVA

IN

EXTRAVAGANCE

Written for the screen by Wallace C. Clifton
from Aaron Hoffman's play

A Five Act METRO wonderplay
of beauty and power directed by
BURTON L. KING

H. Cooper Cliff and Arthur Hoops
in the supporting cast.

Released on the METRO Program.

The Year's Great Picture

METRO'S
$250000 Production of

Romeo and Juliet

FRANCIS X. BUSHMAN
AND BEVERLY BAYNE

Directed by John W. Noble
with Francis X. Bushman

Unprecedented Bookings assure Sensational Success for the Greatest Eight Act Picture in the history of the screen *and as wonderful as the* Birth of a Nation

BOOKING NOW
AT ALL METRO EXCHANGES

"We will down all records for this theatre with

The SHIELDING SHADOW"

Lester E. Matt, Manager,
THE STRAND,
Flint, Mich.

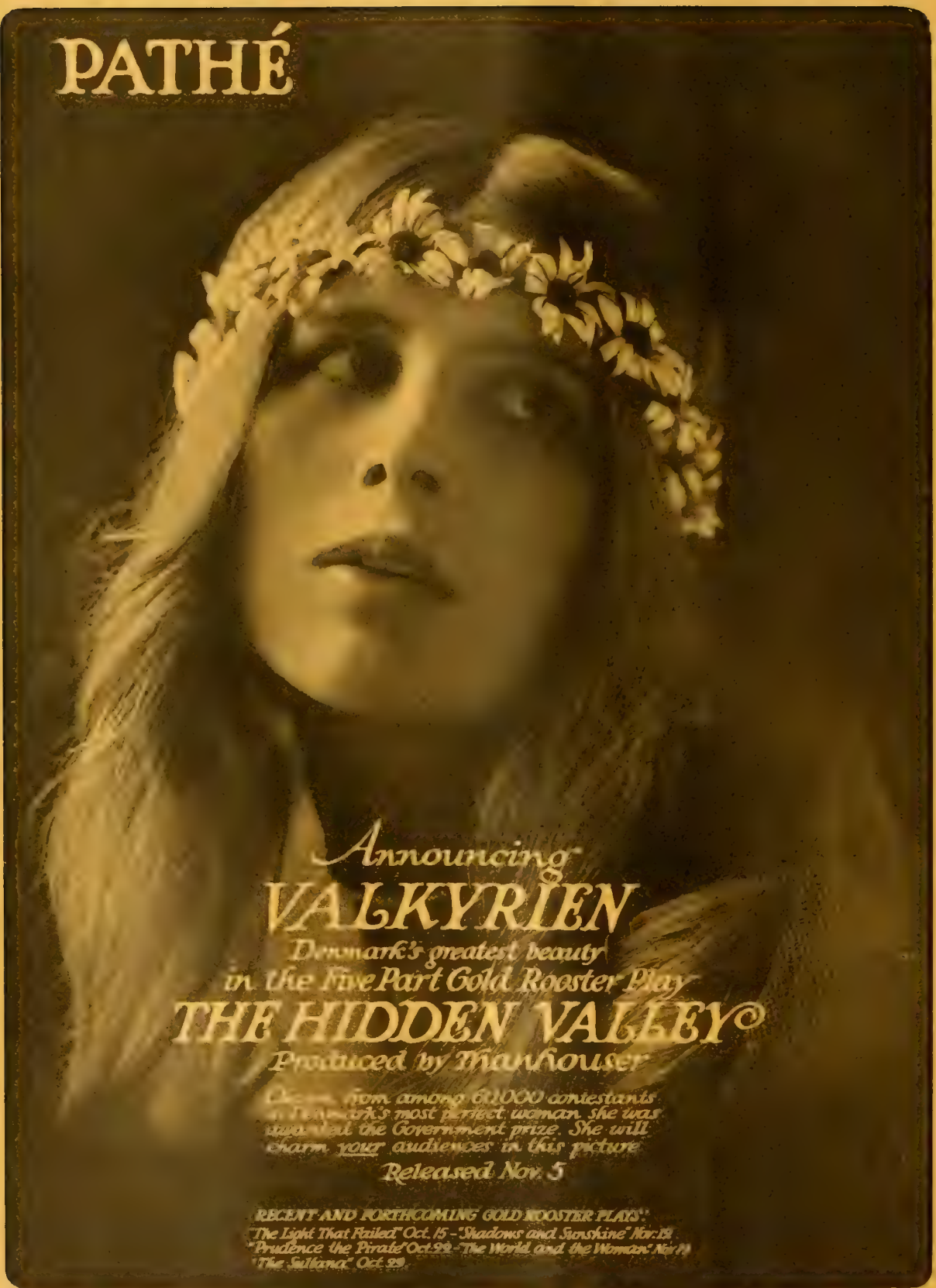
Mr. Matt further says this great serial brought the theatre a jam from opening to closing and that he never started a serial that went as strong as this.

Be guided by his experience, Mr. Exhibitor. You can make big money with this serial too!

Produced by ASTRA
under the direction of
Louis J. Gasnier and
Donald Mackenzie

PATHÉ

PATHÉ



Announcing

VALKYRIEN

Denmark's greatest beauty

in the Five Part Gold Rooster Play

THE HIDDEN VALLEY©

Produced by Thanhouser

Chosen from among 60,000 contestants as Denmark's most perfect woman, she was awarded the Government prize. She will charm your audiences in this picture

Released Nov. 5

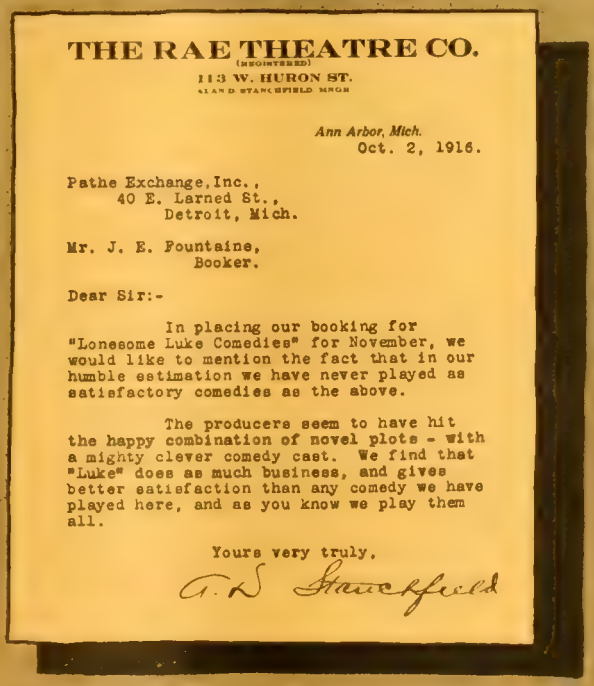
RECENT AND FORTHCOMING GOLD ROOSTER PLAYS:
"The Light That Failed" Oct. 15 - "Shadows and Sunshine" Nov. 12
"Prudence the Pirate" Oct. 22 - "The World and the Woman" Nov. 19
"The Sultana" Oct. 29

PATHÉ

"LUKE" comedies do as much business and give better satisfaction than any comedies played."

The Rae Theatre Co.,
Ann Arbor, Mich.

Read their letter. It contains facts for YOU!



THE RAE THEATRE CO.
(INCORPORATED)
113 W. HURON ST.
ALAN D. STANCHFIELD, MNGR.

Ann Arbor, Mich.
Oct. 2, 1916.

Pathe Exchange, Inc.,
40 E. Larned St.,
Detroit, Mich.

Mr. J. E. Fountaine,
Booker.

Dear Sir:-

In placing our booking for "Lonesome Luke Comedies" for November, we would like to mention the fact that in our humble estimation we have never played as satisfactory comedies as the above.

The producers seem to have hit the happy combination of novel plots - with a mighty clever comedy cast. We find that "Luke" does as much business, and gives better satisfaction than any comedy we have played here, and as you know we play them all.

Yours very truly,

G. D. Stanchfield

Lonesome Luke Comedies will increase your business.

Produced by
ROLIN

The film to which the whole world contributes

The Pathé News

is the film the whole world wants to see.

Twice a week a money getter for you!

SELZNICK PICTURES

MUST THIS GIRL BE A VICTIM TOO?

HERBERT BRENON'S

PORTRAYS THE STRUGGLE OF ONE VICTIM OF MILITARISM = TO SAVE HER SISTERS

NEXT GREAT CREATION

NAZIMOVA

In Marion Craig Wentworth's

"WAR BRIDES"

LEWIS J. SELZNICK - SOLE DISTRIBUTOR
NEW YORK

SELZNICK PICTURES

A WORTHY SUCCESSOR TO "THE COMMON LAW"

CLARA KIMBALL YOUNG

WILL NEXT BE SEEN IN A TREMENDOUS SCREEN VERSION OF

"THE FOOLISH VIRGIN"

BY THOMAS DIXON
AUTHOR OF "THE BIRTH OF A NATION"

A STORY OF MONEY-MADNESS

ALBERT CAPELLANI
DIRECTOR GENERAL

SELZNICK PICTURES

JOSEPH M SCHENCK
Announces
The First
Of The New

NORMA TALMADGE
"PRODUCTIONS"
PANTHEA

A Photo-dramatic Presentation
of Monckton Hoffe's
Drama That Created A Furore
Throughout Europe
And America

UNDER THE DIRECTION OF
ALLAN DWAN

LEWIS J. SELZNICK-SOLE DISTRIBUTOR
NEW YORK

RELEASED ON REGULAR PROGRAM

THE STORY OF LOVE TRIUMPHANT

The tale of the world's most famous lovers, parted in life by the malignant hand of fate, reunited in death by their own deed, this is Shakespeare's Masterpiece of the Ages

Romeo and Juliet

in which

WILLIAM FOX

presents the international actress

Theda Bara

Supported by a cast of unqualified excellence. . . .

Scenario by Adrian Johnson

Directed by J. Gordon Edwards

FOX FILM CORPORATION

A FIGHT FOR HAPPINESS

The battle of a woman against a man who deliberately plots her ruin is the theme of the

WILLIAM FOX

PHOTOPLAY WITH

Mme. Bertha Kalich

QUEEN OF EMOTIONAL ACTRESSES

SUPPORTED BY

STUART HOLMES

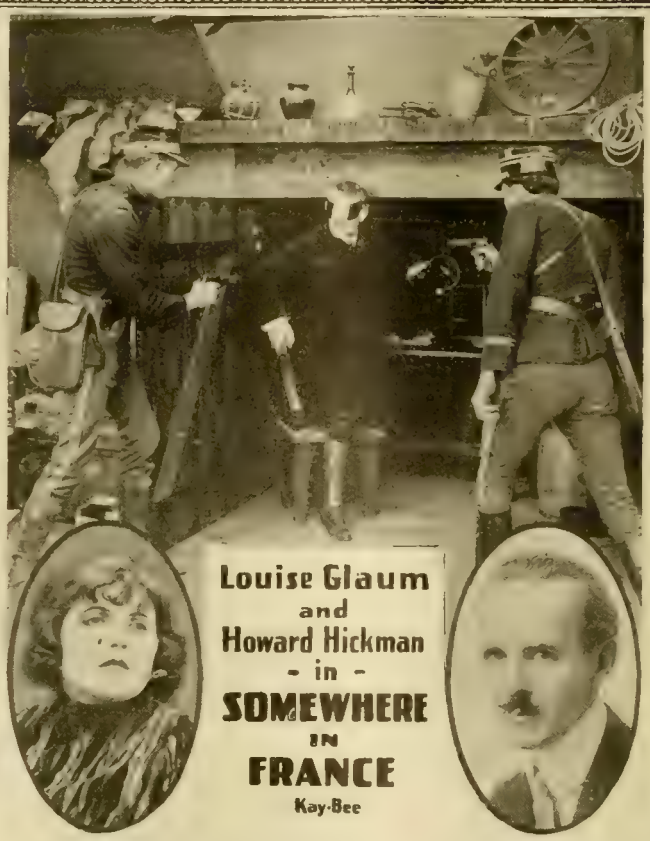
IN

LOVE *and* HATE

STORY BY JAMES GAREY - SCENARIO BY MARY MURILLO

DIRECTED BY JAMES VINCENT

FOX FILM CORPORATION



"Somewhere in France" the latest Triangle-Kay Bee Picture is a thrilling war story of mystery and secret service intrigue that is sure to fascinate every motion picture enthusiast. Written by the late Richard Harding Davis it is a daring tale that is truly thrilling.

With two such popular stars as Louise Glaum and Howard Hickman, a story from the pen of such a well-known writer and Triangle Production, exhibitors are assured of a success.

TRIANGLE

RELEASES FOR WEEK OF OCTOBER 29

Bessie Love in "Sister of Six"

FINE ARTS

There's a "something" indefinable about this dainty, demure little star that's irresistible. Her sweet, winsome manner reaches right down to the heart of every moving picture patron and "gets" it. Somehow they can't help loving Bessie Love.

And when you show "Sister of Six," the latest picture in which this star appears, you will understand why this is true. You'll enjoy it—and so will your patrons. They'll go away loving Bessie Love more than ever.

Louise Glaum and Howard Hickman

in "Somewhere in France"—Kay Bee

A picture that holds you in suspense until the very end—a tale so full of mystery that you cannot guess the outcome—a story so gripping that hours pass like minutes. Such a picture is "Somewhere in France," the new TRIANGLE PLAY co-starring Louise Glaum and Howard Hickman, written by the late Richard Harding Davis.

There's no question about the way this picture will be received.

Keystone Comedies

Two Gatling-guns of fun and frolic as usual.

"A BRASS-BUTTONED ROMANCE"

FEATURING

BETTY COMPSON
THE PRETTIEST GIRL IN PICTURES

NEAL BURNS
A REGULAR HUMAN BEING

Personal Supervision of
AL. E. CHRISTIE

Open Market Release, November 6th

A STATEMENT OF CHRISTIE POLICY

Supply actual need of Exhibitors.
Good Comedies — clean, laughable, entertaining.
1 release each week — 52 a year.
Independent Exchanges — the foremost everywhere.
Open Market Release — look, then leap.

Come on, let's all go together.

Christie Film Co.

HEAD OFFICE AND STUDIOS—
SUNSET BLVD. AT GOWER ST.
LOS ANGELES, CALIFORNIA

NEW YORK OFFICE
LONGACRE BUILDING
F. J. HAWKINS, REPRESENTATIVE

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

NOVEMBER 4, 1916

Countless Thrills Abound in "A Lass of the Lumberlands"

DARING deeds, reckless risk of life and limb, and countless other thrills abound in "A Lass of the Lumberlands," the new chapter-play in which Helen Holmes is appearing. Many exhibitors thought the acme of daring had been reached in "The Girl and the Game." The public held its breath and believed that nothing more daring or toolhardy could be accomplished than some of the feats they witnessed in that series of railroad tales. But now "A Lass of the Lumberlands" is proving that the limit has not yet been reached. Helen Holmes and the company supporting her have staged sensations that outdo anything that happened in "The Girl and the Game."

Auto Plunges Off Bridge.

Chapter one is largely introductory of what is to follow. It is the foundation stone upon which the rest of the structure is erected. It closes with the scene depicting the breaking of a log-jam with dynamite just as a mother and baby are crossing the river on the logs. With chapter two big thrills begin. First of all, you see a five-passenger automobile driven at reckless speed through road obstructions, set up to bar all traffic across a certain bridge. Arrived at the center of the bridge, the driver loses control of his car. It swerves to one side. It dashes against the frail barrier at the side of the bridge. It turns end over end and plunges 75 feet into the river beneath. Its occupants are hurled far out into space.

Daring Helen Holmes.

Following close upon the first thrill comes another. Helen Holmes and Leo Maloney drive a locomotive out on a lofty railroad trestle. Stopping the engine at the middle of the structure, they fasten ropes to either end of a canoe. Helen seats herself in the birch-bark fabric. You will fairly hold your breath as she is slowly lowered down, and down and down into a chasm of immense depth. It seems she will never reach the bottom. Just as the last inch of rope seems payed out, the frail canoe sinks to rest on the bosom of the river. Another second and the ropes are loosened. Helen seizes a paddle. A moment more and she is off again on her race to save the timber claim. And these are only two of the sensations in "A Lass of the Lumberlands." Those exhibitors who have not yet arranged to show this powerful chapter-play can make bookings now at any of the 68 Mutual exchanges.

The Week's Releases

Mutual Star Productions.

Brand.	Title.	Leads.	Reels.
American,	Faith	Mary Miles Minter.	5
Pollard,	The Pearl of Paradise	Margarita Fischer.	5

Monday, Oct. 30th.

Mutual,	Paying the Price		2

Tuesday, Oct. 31st.

Beauty,	The Last Thrust		1
Beauty,	The Spartan Spleen		1

Wednesday, Nov. 1st.

Mutual,	Mutual Weekly No. 96		1
Gaumont,	See America First and Kartoon Komics		1

Thursday, Nov. 2d.

Mutual,	Canned Curiosity	Edwin August.	2

Friday, Nov. 3d.

Cub,	Nearly a Hero		1

Saturday, Nov. 4th.

Eclair,	The Eternal Challenge	Norbert Miles and Helen Aubrey.	2

Sunday, Nov. 5th.

Vogue,	Bungling Bill's Bow-Wow	Paddy McQuire.	2
Gaumont,	Reel Life		1

"Behind the Screen" Is Newest Mutual-Chaplin

A perfect hurricane of mirth will sweep across the country with the release of "Behind the Screen," the newest of Chaplin-Mutual features. Never before was Charlie in a funnier mood. Never before did he depict for the screen so many absurd and ridiculous adventures. In times gone by various comedians have attempted to enact a comedy of studio life. The public has been given a peep behind the scenes and shown how certain types of production are staged by motion-picture directors. But never before has anybody played horse with the serious business of film-making in the fashion that Charlie Chaplin does. The mere thought of Charlie, turned loose in a big motion-picture plant to do as he wills, brings smiles to the lips. "Behind the Screen" is the seventh of the Mutual-Chaplin Specials. The previous releases are "The Floorwalker," "The Fireman," "The Vagabond," "One A M," "The Count" and "The Pawnshop."

The Saturday Evening Post, the world's greatest weekly magazine, pays homage to Charlie Chaplin, the world's greatest comedian, by alloting to him space on its front cover in the issue of October 14.

Mary Miles Minter & Margarita Fischer This Week's Stars

DAINTY MARY MILES MINTER and beautiful Margarita Fischer are the stars of this week's Mutual Star Productions. Both are famous wherever films are shown. Both are known box-office magnets of real worth. The features in which they appear are widely varied in character. The Minter Star Production is a convincing little human-interest tale entitled "Faith." The first of the series of Fischer Star Productions is a thrilling tale of the South Sea islands, and bears the title "The Pearl of Paradise."

"Faith."

"Faith" is the third of the Mary Miles Minter Features—the two previous ones being "Youth's Endearing Charm" and "Dulcie's Adventure." Miss Minter finds herself a servant in the house of John Thorpe, her grandfather, though both are ignorant of their relationship. Faith, the character impersonated by Miss Minter, becomes a friend and loyal comrade to Laura, her grandfather's daughter by a second wife, even going so far as to assume the guilt of a theft by the other girl. Eventually Faith's real position in the household is determined, and she finds happiness and a real mother's love. The production was made under the direction of James Kirkwood, Mary Pickford's former director, at the studios of the American Film Company, Inc., at Santa Barbara, Cal.

"The Pearl of Paradise."

Beautiful Margarita Fischer, star of many Mutual productions in the past, is once more back in the fold, and this week will be presented in one of the most lavish offerings ever released by the Mutual Film Corporation. The title of the first of the Fischer Mutual Star Productions is "The Pearl of Paradise." Its scenes are laid on a South Sea island, and Miss Fischer appears as Yulita, a true daughter of nature, who disports herself about the wild caves and along the silvery sands of the seacoast in nature's own garb. She is completely innocent, and has never beheld a man other than her father. Suddenly John Dellow, a wealthy young American, shipwrecked on the coast, comes into Yulita's life, and the remainder of the story is concerned with her struggles to win his love and make him content on the island. It was made at the studios of the Pollard Picture Play Company. Bookings on both these productions are now being taken at all 68 of the Mutual exchanges.

MUTUAL

AMERICAN FILM COMPANY, INC., *Presents*

AMERICA'S DARLING

MARY MILES MINTER

IN

FAITH

The Story of a Foundling's Search For Her Mother. Five Acts. Released The Week of Oct 30th Through 68 Mutual Exchanges. Directed By James Kirkwood.

Third of a Series of Mutual Star Productions. *Now Playing:*
"YOUTH'S ENDEARING CHARM"
"DULCIE'S ADVENTURE"

MUTUAL

POLLARD PICTURE PLAY CO *Presents*

THE BEAUTIFUL STAR

MARGARITA FISCHER

IN

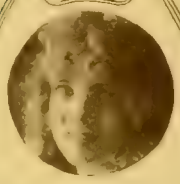
THE PEARL OF PARADISE

A Love Story Of The South Sea Islands. Five Acts. Released The Week Of Oct. 30th Through 68 Mutual Exchanges.

First of a Series of Mutual Star Productions Featuring Margarita Fischer. Bookings Now Being Made At All Mutual Exchanges.

MUTUAL
STAR PRODUCTIONS

Below are listed a few of the Mutual Star Productions now being booked at the 68 Mutual Exchanges. Each is in five or six acts. Each is an extraordinary Feature. Write or visit your nearest Mutual Exchange for rates and dates.



Mary Miles Minter
FEATURES

Now Playing:
"Youth's Endearing Charm."
"Dulcie's Adventure."
"Faith."

Coming:
"Dream or Two Ago."
"The Innocence of Lizette."
And Others.

Richard Bennett
FEATURES

Now Playing:
"Philip Holden—Waster"

Coming:
"The Sable Blessing."
"The Law Makers."

William Russell
FEATURES

Now Playing:
"Soulmates."
"The Highest Bid."
"The Strength of Donald McKenzie."
"The Man Who Would Not Die."
"The Torch Bearer."
"The Love Hermit."

Magarita Fischer
FEATURES

Thursday, Nov. 2nd—
"The Pearl of Paradise"
Thursday, Nov. 30th—
"Miss Jackie of the Navy"
Thursday, Dec. 28th—
"The Butterfly Girl"
Thursday, Jan. 25th—
"The Knight of Tarquizzi"
Thursday, Feb. 22nd—
"Birds of Passage"
Thursday, Mar. 12th—
"The Light of Heaven"

Kolb & Dill
FEATURES

Now Playing:
"A Million for Mary."
"The Three Pals."
"Bluff."

Coming:
"A Peck O' Pickles."
"Buttin' in Der Vest."
"Decent Deuces."

Florence Turner
FEATURES

Now Playing:
"Far From the Madding Crowd."
"A Welsh Singer."
"Doorsteps."
"Grim Justice."
"Redeemed."

Coming:
"The First Settler's Story."

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American Film Co., Inc.

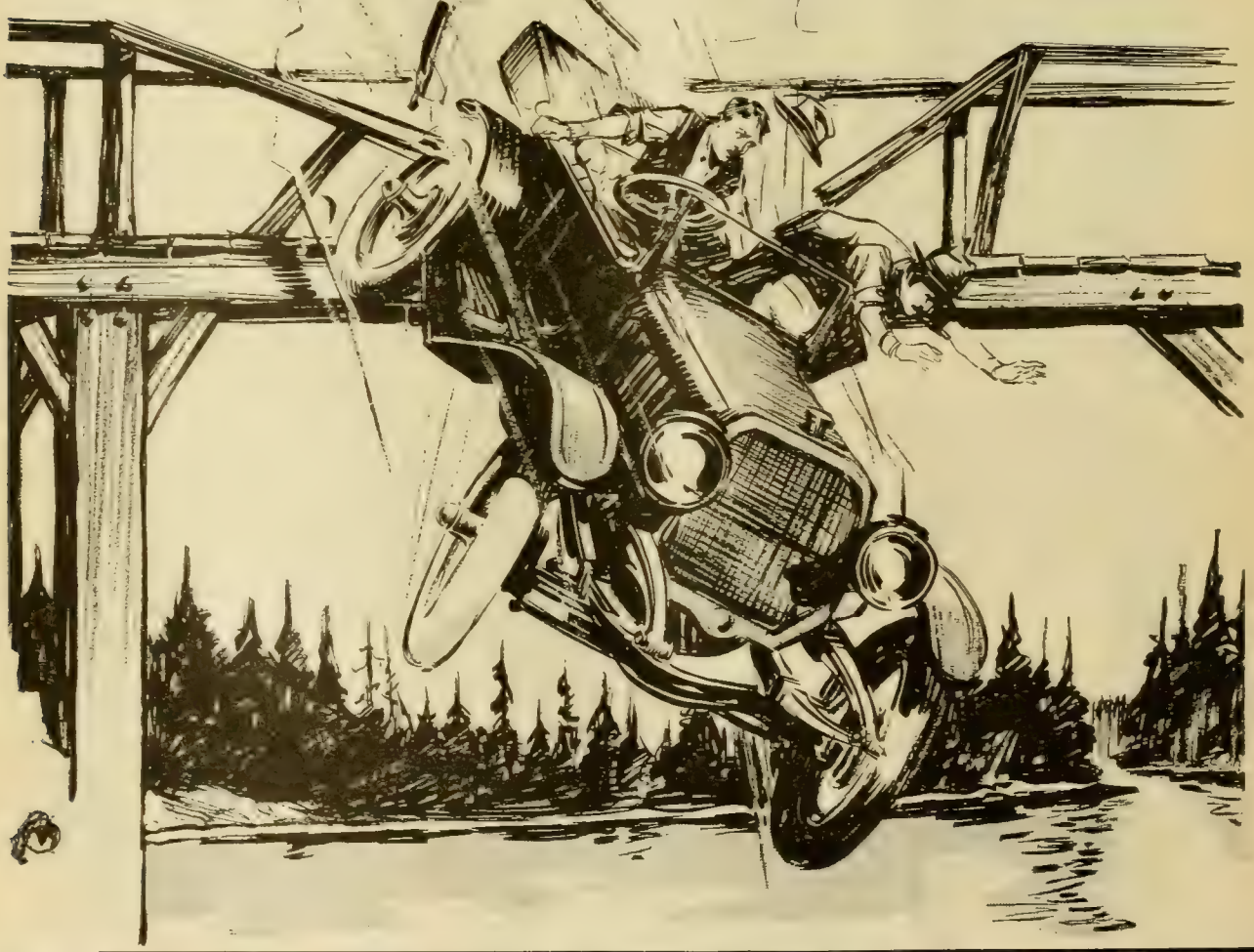
SAMUEL S. HUTCHINSON, President

Chicago, Ill.

MUTUAL

Big Scenes IN A LASS OF THE LUMBERLANDS

An actual scene in Chapter Two of "A Lass of the Lumberlands"



MUTUAL

LUMBERLANDS

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RELEASED OCT. 23rd

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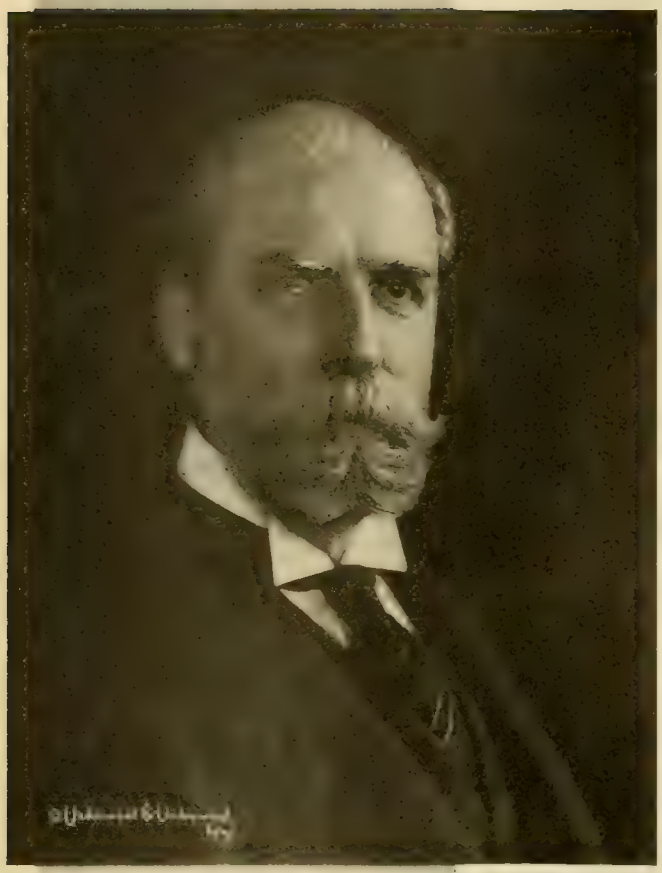
"A Reunited Party"



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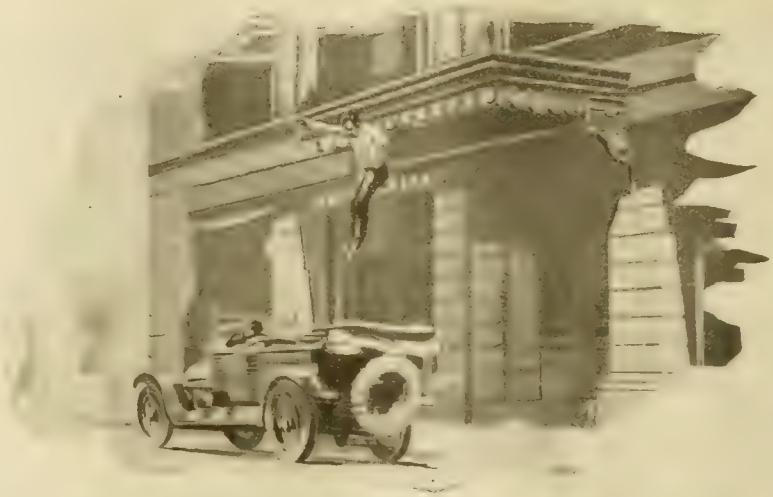

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Other Kalem Super-Money-Makers

"THE SON OF CAIN"

Surcharged with swift-moving action, this two-reel episode of "The Girl from Frisco" ranks with the strongest releases of that sensationally successful series. Featuring Marin Sais and True Boardman.

Released Wednesday, November 1st

The "Merry Motor Menders"

The strongest comedy cast in pictures—Ham, Bud, Ethel Teare and Henry Murdoch—in a one-reel that shows them at their best.

Released Tuesday, Oct. 31st

"The Gate of Death"

The smashing big thrill shows Helen Gibson in a four hundred foot slide down a mountainside, narrowly missing a terrible fate under the wheels of a speeding train.

Released Saturday, Nov. 4th

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KALEM COMPANY

235 West 23rd Street **New York City**

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. CHALMERS, Founder.
Published Weekly by the
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NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*Index to this issue will be found on page 790.*)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, November 4, 1916

Facts and Comments

CONSIDERABLE dissatisfaction exists among exhibitors in The District of Columbia, Delaware and Virginia over the action of an exchange manager who wants to force the exhibitors of the states just mentioned to run the Maryland Board of Censorship trailer. His excuse is that if these censorship strips are removed and put back on their return to Maryland he is subject to a heavy fine. One of the indignant exhibitors writes to us: "In your opinion would it not be proper for him to have these strips removed in his own exchange by his own competent help and again put back on the return to Maryland?" Well, you can just bet that such IS our opinion. An exchangeman who cannot see further than this man is shortsighted indeed. Our correspondent expresses a fear that by reason of his refusal to acceed to the manager's request he will lose his service. We find it most difficult to believe that such a state of affairs exists anywhere in the United States when we are all agreed that the exhibitor is coming into his own and is learning to use his power. There seems to be an epidemic just now of shortsighted over-zealous branch managers who cannot get it through their brains that the decent treatment of the exhibitor is the one thing they are getting paid for. They neither understand nor serve their employer's interests if they work on any other theory.

* * *

THE MOVING PICTURE WORLD is doing all it can to keep the screen free from bad pictures. We feel sure we have done more good along these lines than all the censors combined because we have carried conviction. To convince a man is so much better than calling him names or hounding or bulldozing him. We want to say at this time that we have no patience with people who are hypercritical and censorious. Recently we received complaints about pictures that may be inartistic but are certainly not immoral. There is a boundary between taste and ethics, but it is hard to define. Charity and tolerance of other people's tastes and opinions is most fitting in a democracy like ours. We have seen pictures that made us yawn and grieve while they made others hilariously happy. On the other hand we have admired pictures which our neighbors found tiresome and soporific. Let's not be too quick to "knock" and condemn.

* * *

OUT in Kansas where they have state censorship some one connected with the Screen Inquisition delivered a lecture "before hundreds of women in the first M. E. Church." The ladies wanted to know about the personal morals of some scintillating screen stars of their own sex. The inquisitor professed ignorance on the question, no doubt bitterly disappointing the assembled ladies. We know of some old gossips in the industry—some wearing skirts and others wearing pants—who might be induced to spin a little scandal out there if that is what the dear ladies want. The censorial activity always drifts back to the sewing circle whence it often originates. Censors just feed on scandal and gossip. The lecturer in the course of his remarks says that he has in the course of the past year "gone over about sixty issues of the MOVING PICTURE WORLD, one of the leading magazines of its kind." We have much hope for the lecturer. If he keeps reading the MOVING PICTURE WORLD he is bound to be converted.

* * *

THE motion picture men of New York City and State will have an exceptional opportunity on the morning of Tuesday, October 31, to show by a large attendance at the Rialto theater meeting the solidarity of the trade on the censorship issue. It is an occasion out of the ordinary. Governor Charles H. Whitman and Congressman Calder will be introduced by President Ochs of the Motion Picture Exhibitors League of America. The candidate for governor and the candidate for United States Senator will talk to the assembled film men about censorship. Governor Whitman is especially known to the trade throughout the country for his action in vetoing the Christman-Wheeler censorship bill at the last legislative session. This fact alone will lend exceptional interest to anything he may say on the topic that is among the first in any formal gathering of the film industry. The views of Congressman Calder, a possible representative of the Empire State in the United States Senate, likewise will be well worth learning. The expressions of opinion of these two men, uttered on the eve of a great election, will come at the psychological time. It is to be hoped that every exhibitor, every manufacturer, every exchange man within reaching distance of New York City will be in attendance at the Rialto theater at 10:30 o'clock on the morning of Tuesday, October 31. It is an exceptional opportunity to show cohesion and strength.

Who Makes the Winner?

By Louis Reeves Harrison

ASHTON is a discriminating student of horses, especially of those possessing natal qualities to win in a race. He traces various strains and closely examines successful combinations until he reaches a final decision which he believes to be a forecast of success, though he is aware that failure is always staring him in the face. He breeds a colt that shows spirit and strength in every line, one that has the heart and soul of a winner, but it is quite another matter to prove this to others. He does not find an immediate opening for his colt Zampa.

Barclay has a stable full of running horses, good, bad and indifferent and he has won some mediocre races, losing quite as often. He has a large number of colts offered to him, but it is such a matter of chance from his viewpoint that he will not pay a high price for any of them. His expert trainer, Calhoun, approves of Zampa and negotiations are opened with Ashton. Barclay has fixed his price, and he is not handing out any gambling chances. Ashton reasons that he can breed another fine colt and finally parts with Zampa at Barclay's established price.

Calhoun not only knows his business, but he has a thoughtful man by the name of Darcey in the stable to give Zampa the exact nourishment required to establish a powerful background of vigor. With Darcey satisfying the moods of the spirited animal and Calhoun treating him with intelligent care, Zampa begins to show his quality before he is entered in any race. Barclay now decides to enter his new possession for the Grand Prize, worth twenty times the cost of the colt, and expends money with that combination of daring and prudence which has enabled him to keep a big stable as a source of yearly profit rather than of loss.

An effervescent jockey by the name of Epsom is engaged to ride the horse and made acquainted with his mount. Epsom has a way of getting there when others fail. He gets all there is out of an animal, making the most of his opportunities, and he is fairly boiling with enthusiasm over Zampa. The jockey is boyish in ordinary life, but he has a knack all his own of winning with poor material. He is a youth of peculiar wisdom—he knows all the little tricks of his own profession, but his personality is so intense at times that it is far from easy to give him instructions.

Calhoun now takes full supervision, and his troubles are many. He is often annoyed by the nervous anxiety of Barclay; he must carefully harmonize Darcey's background with the action of Zampa, Epsom has his own ideas of how the horse should be run, which have to be modified to suit the nature of the beast. He has never bred a successful colt himself, but he imagines that he could do so and cherishes secret plans to that end. He feels that he is making a mere breeder famous and a mere owner rich, but he does his duty, and Zampa is finely groomed for the great contest.

As was expected from the beginning by the man who took the initiative, whose very first steps were on the right lines and directed by intelligence, Zampa, all other conditions being favorable, could not do other than win the race. There are some fine competitors in the field, naturally superior, or trained to perfection, but they lack here or there in the absolute essentials and they are distanced. Zampa romps home. Ashton is encouraged to try again; Epsom wears a circlet of flowers around his neck and a wad besides; Darcey receives a salary advance; the wages of Calhoun are doubled, and the Grand Prize, twenty times the cost of the colt, is buttoned up safely in Barclay's coat pocket.

Success, resulting from a harmony of intelligent effort, has the effect of making each individual concerned dwell on his own particular importance. Each one fully appreciates the essential part he has played and is so blinded by the egotism it fosters that he fails to see how his distinctive contribution gained heavily in being combined with others of equal merit, each in its own way. Each may safely say that he was essential, but that fact is apt to be misleading. There is not the slightest doubt that intelligence is essential to success, but it is that of combination.

Barclay gets the big money and the big self-confidence that goes with it. There are other colts and other breeders of them in the world. If Ashton feels sore, let him market his creation somewhere else—it was a mere piece of luck anyway so far as he was concerned. "I paid the highest market price for that colt," says the owner, "I hired the best trainer I could find and I doubled his wages; I advanced the stable boy, and I gave the jockey a wad. I took all the risk, and I spent my own money to get a big slice back—what more do you want?"

The motion-picture producer is more or less in the same position. He not only provides the capital, but a lot of time and patience besides, together with whatever amount of business sagacity he may happen to possess. One of the varied elements of composite production himself he reasons along fairly safe lines that he has paid for services rendered to create a finished product and thus becomes the sole owner. One little item is overlooked. *The first man was an owner.* Between author and producer there are no owners, only valuable men whose services are paid for as they do their work. No one of them risks a dollar nor a moment of time. Only the first owner and the last do that.

Of all men between the first owner and the final one the most valuable has been the director of multifold duties. He has been called upon to do more than supervise production—he has been asked to give professional value to the work of amateurs, most of them mere tyros. It has also been expected of him to transform material for two or three reels into a five-reel story. He may do this once or twice, with the assistance of high-priced stars, and get away with it, but the sun is setting on that day. Even a star performer, with directorial assistance, may exhaust all his tricks in two or three releases, but trainers and jockeys can not keep this up—they must be given some blooded colts to run.

Here is where the hitch occurs. The creator of blooded colts realizes that their value can not be determined by an arbitrary price, especially when that arbitrary price involves allowing the purchaser to take his pick. The author does not always breed to his best form. He may work for months on a story which only goes to cold storage. The only way in which he can be compensated for time and energy expended in honest effort not paid for is to share in the success of what has been formulated in the womb of his mind, the child of his creative imagination.

The stage producer, like the publisher, recognizes the necessity of giving an author some incentive to release the best that is in him. "I will give you so much down to clinch the sale and a gambling chance on profits over and above certain returns." An author is only at his best when he feels that he is bound to succeed and share in the results of success. Without that stimulus to effort, with only a fixed compensation before him to compensate for exhaustive effort, would any sound business man start out to make winners?

A Chapter on the Foreign Film

By W. Stephen Bush

OUR admiration of Italy as the home of art and beauty is well known; to Italy we owe some of the greatest of film creations. Italy gave us "The Fall of Troy," "Quo Vadis" and "Cabiria," all of them important milestones on the road of kinematographic progress. Of late Italy has played a deplorably minor part in the higher realms of film art. Less than three years ago several great Italian firms had their permanent agencies here. Quite aside from the commercial aspect of the thing we felt that these houses helped to increase the reputation of the motion picture as an entertainment with high ambitions and noble achievements. Such pictures as "Grandmother's Lamp," "The Promised Bride" (a filmed version of Alessandro Manzone's immortal "Il Promessi Sposi"), "The Last Days of Pompeii" are still held in vivid and pleasant remembrance by the exhibitors and the public of America.

We have in the past hesitated to concur in the prevailing opinion that the foreign-made film of just ordinary quality has no more chance in the American market. Today we feel convinced that the prevailing opinion is right.

We believe that two simple causes have been operating to bring about this result. The first cause we think is the steady improvement of the American made film; the second is the deterioration of the European film.

We may be challenged as witnesses because of a supposed natural bias in favor of our own country. We might reply to this that we have in the past unsparingly and some times perhaps harshly denounced the poor pictures here and that we never paused for a moment in awarding ample praise to the foreign made film. We hope that the screen has internationalized our judgment and that we can see quality on either side of the water.

Happily we are now in a position to call a witness whose competency is thoroughly established and to whom no flight of the imagination is able to impute a pro-American bias. In La Vita Cinematografica, one of Italy's foremost motion picture journals, a distinguished film critic of many years' standing, who may fitly be described as an expert speaks in a most illuminating way of American and of Italian motion pictures. One of his friends had introduced the products of a famous American group into Italy and called upon Umberto Paradisi, the distinguished film critic for an opinion on these American films. Now before we go any further we wish to compliment our Italian contemporary and the writer of the article we are about to quote upon their splendid courage. Such independence, such devotion to the truth, such absolute frankness as we find in our Italian contemporary are rare and we congratulate the Italian film men on the possession of such a journal.

In judging of the merits of the American films the Italian film critic wonders at the strength and logic of the plots, at the fresh and happy originality which reminds him of a "fountain playing in the midst of a flowery garden." He pays a tribute to the detail work and to the perfection of the mechanical end. He comments upon the absence of artificiality and exaggeration of any kind. The study of psychology both clever and profound displayed in the American films appeals to him.

Mr. Paradisi does not hesitate to contrast the "most recent Italian productions" with the American pictures he has reviewed. He says that too often an Italian film is just composed of the name of a great artist, of a rapid display of pretty exteriors, of an enormous ball room, of a few "tableaux" and a long chain of explanatory titles. He speaks of the vast labor on the part of Italian producers in constructing bridges and airships and artificial lakes and similar contrivances, all of them built to be quickly destroyed for the benefit of the camera. There is a tone of gentle irony in his admonition not to waste time in educating acrobats to be screen artists and teaching screen tricks to dramatic monkeys and histrionic serpents. "Why," he asks, "do we in Italy put forth all this effort when the same effort might be devoted to attaining greater simplicity, to giving the spectator sane sensations in closer and truer touch with the human heart. Why not strive after originality which is not void of good sense and which comes nearer to our art."

The distinguished Italian critic is quite frank in his conclusions: "The Americans have beaten us." He does not by any means, however, despair of Italy regaining her place in the film world. While freely declaring that in many respects the Italian producer may learn from his American rival he holds—and we think most justly—that the present aberration of taste in Italian studios is a passing phenomenon. We most emphatically agree with him when he says that art in films as in other fields is Italy's patrimony by temperament and by tradition. Our able friend says: Let America be welcome in Italy, but let Italy try to find welcome in America." He says that the features he saw—not less than ten in number—might have been made in Italy when Italy was true to her best traditions and her best inheritance.

To be perfectly fair we must point out that the films he saw represent a rather high average of our domestic workmanship. There is no doubt much on our side of the water which is inferior, but very little if any of that inferior stuff is sent to Europe. We, too, have pictures that are open to the objections urged by our Italian contemporary, but they are on the decrease. No market in the world is today more critical than the American market; the American public will infallibly and invariably reject the cheap production.

We hope that nobody will infer from what our colleague or we ourselves have said that Italy at present does not produce many good films. In fact we know of a dozen which fully sustain the old Italian film prestige. What our colleague means and refers to is the recent average. We have every hope that Italy will in quick order regain the reputation it enjoyed in this country, but a very short while ago. Several Italian producers have lately visited this country in their desire to study and to cater to the American market. There has been much talk of making American stories in Italy with consulting American directors. While nothing practical and definite has resulted so far, we believe that Italy will not long endure a poor average whether for home consumption or for export. Not the least hope for a return to better things is the fearless criticism we have just mentioned.

No one appreciates and admires such courage more sincerely than we do ourselves. To stand up and to tell your own friends and countrymen where they are wrong and where they may learn from the foreigner shows two things: First—an independent journalism which rises to its highest functions and which has never been touched by the taint of "house-organism," and second—a class of directors and producers intelligent and liberal enough to recognize the need of fearless criticism.

We thank our Italian friends for their splendid words of welcome to the American films. We cannot think of a higher tribute than praise from such a source. Italy is justly jealous of her renown as the historic mother of

arts; no country in the world's history with one great exception has shown such love for art and such aptitude and genius for works of art as Italy. Americans may well be proud and thankful for this recognition of their films; a recognition doubly valuable because of its spontaneous and unsolicited character.

We wish to assure our Italian friends that the American public has no prejudice against foreign films because they are foreign-made; they welcome quality from any quarter. We are glad to add that from no part of the globe have we had more quality than from Italy.

We are very much of the opinion of our able colleague who in the course of his article says: "Art is not bound by rules and regulations, wherever exists the spell of beauty there you will find an artist; from whatever quarter the beautiful may hail we are bound to revere it. What America has accomplished may be accomplished in Torino, in Rome, in Naples or in Milano."

British Censorship

Details of the New Harassing Official Proposals to Hamper the Picture Industry Which Have Engendered a Formidable Trade Opposition

(From Our Own Representative.)

London, Sept. 22.

THE censorship situation in Great Britain is now more than ever in the melting pot. Since my last letter outlining the Home Secretary's first announcement the trade has had opportunities of analysing his proposals and although usually, in such a divided industry as ours, a general opinion is impossible to gauge, not one faction of the trade endorses the proposals as they now stand. The common interpretation is a united indictment of their harsh futility; against the imposition of a more drastic code of censorship than even America has known, and that is certainty saying something. Mr. Samuels' scheme can best be comprehended in three sections—new licensing conditions for exhibitors, the censorship administrative, and the censorship legislative.

Licensing Conditions.

The first of these concerns the licensing of halls or theaters for the exhibition of films. What the Home Secretary proposes to do in this respect, via. the local licensing authorities in every district, I give in extenso:

(1) No film shall be shown which is likely to be injurious to morality or to encourage or incite to crime or to lead to disorder or to be in any way offensive in the circumstances to public feeling or which contain offensive representations of living persons. If the licensing authority serve a notice on the licensee (exhibitor) that they object to any film on any of the grounds aforesaid, that film shall not be shown.

(2) No film which has not been passed by the Official Board of Censors for exhibition shall be shown unless three clear days' notice stating the name and subject of the film, together with a copy of any synopsis or description used or issued in connection with the film, have been given to the licensing authority, and the licensee shall within that period, if the licensing authority so require, exhibit the film to such persons as they may direct.

(3) Films which have been passed by the Official Board of Film Censors and films which have been examined by persons on behalf of the licensing authority shall be exhibited exactly in the form in which they were passed for exhibition without any alteration or addition unless the consent of the licensing authority to such alteration or addition has previously been obtained.

(4) No poster, advertisement, sketch, synopsis, or program of a film shall be displayed, sold, or supplied inside or outside the premises which is likely to be injurious to morality or to encourage or incite crime, or to lead to disorder or be in any way offensive in the circumstances to public feeling or which contains any offensive representations of living persons.

(5) Every part of the premises to which the public are admitted shall be so lighted during the whole of the time they are open to the public as to make it possible to see clearly over the whole area.

Before proceeding further it must be stated that the above conditions are just about the reverse of those expected by the trade from the Home Secretary. The main argument in the industry, even by those not opposed to the basic principles of censorship, has been for the establishment of a central official censor only at the sacrifice of the local censors, which the foregoing scheme clearly does not. The first clause reserves the right of the local authorities to object to a film even when it has passed with the approval of the official censor while the second clause establishes the censoring as official but not compulsory and makes possible many grotesque anomalies. A film, for instance, could be sanctioned by the official censor and then vetoed by the parish censors. The same picture under another title might conceivably be banned by the official censor yet sanctioned by special application in the local area. So much for the licensing conditions.

The Official Censorship.

The official censorship proper, according to Mr. Samuels' proposal promises to be an administrative body only. Its constitution would be:

A Chief Censor.
An adequate number of assistant censors.
At least one woman assistant censor.

All of whom would be appointed by the Home Secretary, yet remunerated at the expense of the trade by the collection of a fee from the manufacturer of each film examined. What the fee will be is discreetly left unstated. None of censors would be connected with the trade.

The Advisory Committee.

The great bone of contention with the industry is, however, the legislative side of the official censorship—the Advisord Committee—which will establish standards to be observed by the censoring body. Its constitution would be:

Representatives of the Local Authorities.
Representatives of Educational Authorities.
Well known members of the General Public.
At least one female member.
Authors of standing .
One representative of Film Manufacturers.
One representative of Film Exhibitors.

With the exception of the two last named no member of the Advisory Committee would, in any way, be connected with the trade and the whole of the committee would be appointed by the Home Secretary. To comment upon the constitution of the proposed Advisory Committee would be entirely superfluous, but one can hardly pass unnoticed the grossly inadequate trade representation whose property, after all, is at stake, or such a ludicrity as "well known members of the general public." The latitude of this proviso is unparalleled. A well known member of the general public may mean a Luden or a Crippen!

Joint Trade Action.

The above scheme—which, by the way, is stated by the Home Office, to be set forth merely as a basis for negotiations—has been debated at length by the three factions of the industry, the Manufacturers' Association, the Renters' Society and the Exhibitors' Association, and as an outcome of these meetings a joint conference of the trade was held in London a few days ago. The Author's Society was also represented. A joint resolution condemning the Home Secretary's scheme was passed unanimously, with an additional clause indicating the opposition of the trade to any form of censorship that does not include finality. A deputation of two members of each association, Manufacturers, Authors, Renters, and Exhibitors, was formed to draft out a reply to the Home Secretary and to submit, if necessary, alternative proposals. The whole question now stands at the juncture and needless to add, the Home Secretary's reply to the report of the trade deputation is being awaited anxiously.

J. B. SUTCLIFFE.

London, September 22, 1916.

THOMAS MEIGHAN COMES EAST.

Mae Murray was the first Lasky star to be transferred across the continent as a result of the merger of Jesse L. Lasky Feature Play Company and the Famous Players. She has since returned to the Hollywood studio and now Thomas Meighan is to be sent east at the completion of "The Silent Partner," in which he is appearing as leading man with Blanche Sweet under the direction of Marshall Neilan.

Mr. Meighan has won such great success in the Lasky productions that now he is to appear in support of Marguerite Clark and Pauline Frederick. The transfer of Meighan from the west coast to the east is another instance of the mobility of the combined resources of the Famous Players and Lasky companies, now to be extended to the operation of the Pallas and Morosco concerns, which permits of this interchanging of players in order to obtain just the required type for any given role of production.

"A Daughter of the Gods"

Reviewed by W. Stephen Bush

A Marvelous Film Spectacle Which Exalts the Eternal Feminine Framed by the Glories of the Tropic Sea

THE great and growing gallery of American screen classics has been enriched by a new production, which ranks with the very best. Enthusiastic as this may sound, it is still far from anything like a full appreciation of "A Daughter of the Gods." The play with this singularly happy and strikingly appropriate title was presented to an invited audience at the Lyric Theater on the night of October 17.

Of all the great film spectacles now appealing to popular favor few will enjoy greater and, I think, longer popularity

Scene from "A Daughter of the Gods" (Fox).

than "A Daughter of the Gods." To begin with, the subject is the most cheerful and the most charming of any of the big features. Every man, woman and child that goes to the theater wants to be delighted and entertained first of all. Now, here is a spectacle which fills us with genuine wonder. No nursery was ever hushed into more attentive silence than the audience which followed the marvelous succession of scenes of supreme beauty unfolding themselves on the screen. I would as soon think of testing Grimm's fairy tales for syllogisms or dramatic sequence as applying ordinary standards to this clever and most delightful flattery of the human eye. No need for the title-builder to urge a return to the days of our childhood. The spirit of this happiest time in our lives grips us before the film is fairly under way. We are beguiled, we are bewitched, we lose the perception of time and we get back to the naked realities of life like one who is waking from a lovely dream.

Beauty is the keynote of the film. Beauty and symmetry of the female form, grace, suppleness, strength, glowing health, modesty are but single items in this catalogue of human beauty. Added to this are natural beauties which overpower the most blasé of critics and knock his best epithets and adjectives into smithereens. Even the colorful word-painting of such a master as Lafcadio Hearn could not translate into language the ineffable majesty of this sea and must fail to portray its moods which are in turn calm and alluring, tempestuous and terrifying, now wooing with gentle waves the favor of the sweet and elusive mermaids, now tossing its angriest billows against "the daughter of the Gods." And the glowing beauties of the shore. The one scene where Miss Kellermann, in obedience to the Good Fairy's command, begins to arm her troops of gnomes and elves, is one of ravishing beauty. Not that this scene is in any way more glorious than any other; there are no blanks anywhere in this production as far as art and beauty go. The dive from the high tower, the race with the expert swimmers, the battle with the treacherous surf and the jagged rocks, the dance of the mermaids on the shore, the play of the mermaids, their sweet sleep in the water, the marvelous performance of Miss Kellermann in the rapids and in the falls of unexcelled beauty, the crystal clearness of the ocean, whose waters for a depth of many feet allow free access to the camera, the splendors of the Oriental City, the glories of the Sultan's palace, the great and agitated masses, the exquisite charm of the children, the ingenious uses of the animal creation, the miracles of sunrise and sunset on the waters on whose brow "time writes no wrinkles," the dashing movement of mounted troops in full gallop, the burning of a city, the tragedy of the slave market, the clash of arms, the hosts of gnomes and elves and their strange homes and habits—all these are but a few leaves from this animated album of beauty. In all my experience as a film critic I have never seen such a fascinating and gripping prologue. It must have taxed the patience and the ingenuity of the director to carry out his very subtle and very appealing conception. To make the illusion of these early scenes perfect and win the spectator's heart without a moment's delay he not only had to have a real "picture mind," but he must have given infinite pains to all the details. His success here was complete. The spell works from the very rising of the curtain and it is most cunningly sustained to the last. I, for one, kept no track of the reels, nor cared to keep track; all I know is that I was sorry when it was over.

A Fairy Tale—this much I have concluded—is the screen's own favorite expression; the master of the screen most revels in his task when he can tell all his story in pictures.

Miss Kellermann, aside from her daring feats, acted with great skill and gave a most creditable impersonation. Little fault can be found with the acting of the old Sultan (Hal de Forest). The rest of the cast was good enough with the exception of the Prince (William E. Shay), and Zarrah (Violet Horner). Outside of the principal these two were the only persons who had a chance to show histrionic talent, but neither succeeded in showing it. I cannot say that the title builder is entitled to congratulations. He had a puzzling task, for there is no sense or sequence to the story, no more than there is logic in Arabian Nights, but he might have smoothed the path by not obtruding himself and avoiding verbiage.

Much must be said in praise of the music, which fitted the picture and every part thereof like a glove. Here and there I recognized a Wagnerian motif handled with uncommon skill and well adapted to the tale on the screen.

Summing up I might say that there was a touch of

Scene from "A Daughter of the Gods" (Fox).

"Cabiria," a touch of "The Last Days of Pompeii," a touch of "The Birth of a Nation," but that not one of these touches was at all plagiaristic. Then I will say that this magnificent production has one great merit of its own, not to be found in any part of our screen literature: the magic and dazzling spell of the Southern Sea and greater than even this—the irresistible "eternal feminine."

It is a feature which seems destined to add to the prestige of the screen by exciting new wonder and admiration for the art of the camera—it is a feature which will particularly delight the children.

Candidates to Address Film Men

Governor Whitman and Congressman Calder to Express Views on Censorship at Rialto Theater Meeting

A MEETING of vital importance to the film industry of New York State is scheduled for 10:30 in the morning of Tuesday, October 31, at the Rialto theater, New York City. Governor Charles H. Whitman, a candidate for re-election, and Congressman William M. Calder, Republican candidate for United States Senator from New York, will address the gathering. Governor Whitman in vetoing the Cristman-Wheeler censorship bill at the last legislative session brought himself prominently before the motion picture men of the country. That he had positive views on one of the big questions before the industry was evidenced by his communication to the Legislature on that occasion. Congressman Calder, it is said, also has views on censorship, and it is confidently believed he will on this occasion give utterance to them.

The meeting at the Rialto is the direct result of a conversation between George Kleine, president of the General Film Company, and Congressman Calder. The two men are old friends. President Kleine, while he has refrained heretofore from actively participating in the controversies over the censorship question, nevertheless has strong views on the subject. Congressman Calder agreed to talk to the motion picture men if a meeting could be arranged. It was decided also to ask the Governor to attend. It was not until the evening of Sunday, October 21, that Mr. Kleine was able to secure Governor Whitman's assurance that he would be present.

In the meantime the president of the General Film had been in touch with Lee A. Ochs, president of the Motion Picture Exhibitors' League, and Samuel L. Rothapfel, managing director of the Rialto, who readily agreed to give his theater for the gathering. Mr. Rothapfel also stated he would have musicians in attendance. As at present outlined Mr. Rothapfel will call the meeting to order and introduce as chairman Mr. Ochs, who will present the two distinguished speakers.

Mr. Kleine said at his office in the General Film headquarters this week that he had every reason to believe the meeting would be one that would be truly representative of all divisions of the industry. "I feel every exhibitor who can possibly attend should be present at this reception to Governor Whitman and to Mr. Calder," Mr. Kleine added "In his vetoing of the oppressive censorship bill that passed the Legislature last winter, the Governor did the industry a distinct service. The influence of that action was not confined to New York State, but was felt in every part of the country where censorship was actually in force or was being agitated. That bill would have imposed a tax of 10 per cent. on all first prints and 5 per cent. on every succeeding print put into use in the state. I am speaking, of course, of what is considered the standard price of film, average film, which sells to the exchange at approximately 10 cents a foot.

"I happen to know that Congressman Calder has decided opinions on censorship and that he will state them. We know what the Governor has done. I hope the gathering will be representative of the industry, that it will reflect the great importance to all of us of the issues involved in the general question of censorship. Primarily it is an exhibitors' meeting, because to the theater men the subject is of the most direct and vital importance."

Mr. Kleine said he intended to send out letters to as many of his friends in the trade as he could reach and was anxious that the word should be passed along to all in any way connected with the motion picture industry.

"While I have been careful in the past not to express publicly what I think of censorship I feel this is a good time for saying that I do object to the many manifestations of censorship that are prevalent. I am as firmly opposed as any other man to pictures that are, to say the least, unwholesome—or, calling them by their right name, bad pictures. But I haven't heard a single argument in favor of censorship which to me seems practical or fair. My chief objection is the enormous power that is given to persons of little intellect and less sense of responsibility. Many of those who are acting as censors are too limited in experience, in education, in knowledge of the world to be fit for their jobs.

"Above all, I feel it is far too much power to place in the hands of comparatively irresponsible people, whose decisions too often leave the manufacturer without further recourse. He must abide by them even if they be outrageous."

Plans of the N. A. of M. P. I.

It Is Proposed to Extend the Corporate Activities Through Formation of Advisory Committee.

THE National Association of the Motion Picture Industry announces its plan to campaign for constructive motion picture legislation and to combat oppressive legislation in every state of the Union. Mrs. Millie R. Trumbull, of Portland, secretary of the Oregon Child Labor Commission and member of the National Advisory Committee of the National Board of Review, has written a letter to the association expressing her admiration for the wonderful civic and educational possibilities of the motion picture.

The chairman of the Committee on Legislation is William M. Seabury. Lawyers who have consented to act in an advisory capacity are Gabriel Hess, Albert H. T. Banzhaf, Nathan Vidaver, Samuel Field, James Cowdin Meyer, Walter N. Seligsberg, Bainbridge Colby, J. Robert Rubin, Arthur S. Friend, Siegfried Hartman and Arthur Butler Graham. Mr. Seabury, speaking of the functions of the Legislative Committee, says that all questions of legislation will be approached not only from the standpoint of the industry itself, but from the standpoint of public welfare as well. Among the objects to be striven for are matters relating to municipal ordinances, fire regulations, building regulations and other matters of this kind.

Another plan of the National Association is the extension of its corporate activities through the establishment of separate advisory committees in the various states or centers of film activity. Plans to form such committees in California and Illinois are already under way. Judge A. P. Tugwell and Walter J. Reynolds, secretary of the Motion Picture Producers' Association of Los Angeles and San Francisco, will work for the formation of such a committee. In Illinois the presidency of the Advisory Committee has been offered to John R. Freuler, president of the Mutual. Mr. Freuler has not accepted, but may accept later. Other names mentioned in the association's literature for membership in the Illinois Advisory Committee are those of George K. Spoor, W. N. Selig, Frederick J. Ireland, Donald J. Bell and Alfred Hamburger. The Advisory Committees are to be representative of each of the five classes composing the directorate of the association. No specification of the number from each class was made and these matters are to be settled wholly by the locals. There are more than fifty membership classifications, even including railroad and insurance companies, and in fact every interest and individual doing business with the industry.

STRONG PART FOR CLAIRE McDOWELL.

Claire McDowell, Universal star, has the strongest part in several months in a forthcoming five-reel feature on which work has just been begun. Miss McDowell has "taken on" immensely at Universal since she went there from Biograph, and the part assigned to her is a measure of the high esteem in which she is held. The picture, which is to be directed by Charles Swickard, is to be called "Mixed Blood."

NEW MAN IN PARAMOUNT'S PITTSBURGH OFFICE.

J. W. Loranger was recently appointed special traveling representative for the Famous Players Film Service, Inc., of Pittsburgh, distributors of Paramount pictures in that territory. He is spreading the gospel of Paramount throughout Ohio, at the present time showing exhibitors the aids that are being put forth by this organization in their endeavor to present better pictures in better theaters for a better public.

LYONS, MORAN AND DEAN FEATURED IN "THE GREEN-EYED MONSTER."

The Universal Nestor Company, working under the direction of Louis Chaudet, is filming a one-reel comedy, "The Green-Eyed Monster," featuring Eddie Lyons and Lee Moran with Priscilla Dean. The story was written by Bess Meredyth, of the Universal staff.

The Motion Picture Exhibitor

STRONGER ORGANIZATION NEEDED.

Minnesota Exhibitors Have Many Battles to Fight and Reinforcements Are Necessary.

By John L. Johnston.

ALTHOUGH the membership of the Motion Picture Exhibitors' Association of the Northwest has increased rapidly within the last few months the need for a much stronger organization is apparent. The association has begun a big campaign to get new members but those behind the move find it very tedious work trying to convince the exhibitor that by joining the association they are doing the best possible thing—they are helping themselves. As slow as the exhibitors of the territory seem to be in realizing the great good that the association is doing for them the fact remains that if the membership is not increased more rapidly in the future than it has been in the past some of the small exhibitors will soon have to fight against some big obstacles individually with little or no chance to win out.

Minnesota exhibitors will undoubtedly have an uphill fight the coming year and unless their organization is much stronger than at the present time they may possibly find their "meal ticket" missing. According to President James G. Gilosky of the Northwest Association bills providing for a $500 license fee for theaters with seating capacities of 500 or under, $1,000 for theaters seating between 500 and 1,000 and $1,500 for theaters seating from 1,000 to 1,500, will be brought before the legislature at its next session as well as censorship, tax and other measures. These license measures, unless vigorously battled by an organized body, will be passed and as a result will bring about the closing of about 15 per cent. of Minnesota's show houses. The smaller exhibitors now find it difficult to pay city licenses and if these state measures should be put into effect the small theater owners will find themselves out in the cold.

The exhibitors' association headed by Mr. Gilosky is willing to battle unjust legislation to the last ditch, but the association must have more power than just a name. The dues of the association are ridiculously low, the rules of the association just and its purpose to help the small exhibitor as well as the big one.

The association holds weekly meetings at the Bijou-Jitney theater building, Minneapolis, every Monday when applications for membership, grievances and other matters of interest to exhibitors of the territory discussed. Secretary William Koenig has a reputation for being "on the job" early each morning and he welcomes inquiries and visitors to Minneapolis will find Mr. Koenig always ready to receive them with an outstretched palm and some good advice.

At the last meeting of the association Lowell V. Calvert, manager of the New Garrick theater, Minneapolis, was appointed to succeed W. A. Scott, Red Wing, on the executive board.

DR. HESPE DEFINES HIS ATTITUDE.

President of New Jersey Exhibitors Urges Firmness In Stand Against Exactions of Exchanges in Film Service.

THE Moving Picture World takes pleasure in giving space to the subjoined letter from Dr. H. Charles Hespe, a well-known exhibitor, who is specially prominent in organization work and who holds the office of president of the New Jersey State League and the Hudson County, N. J., organization. The text of Mr. Hespe's letter is as follows:

Editor Moving Picture World:

Dear Sir: An answer to a [illegible] question. It has not been the custom of the film companies to charge express on return of film, and according to our best information it is not generally done throughout the country. We have no quarrel with those film companies who in defending the new movement claim a return charge from the exhibitor when the charge is on one reel of pictures. That has been advanced as a fact of

The condition as the exhibitor sees it, doesn't involve the express charge incident as much as it does the resistance by the exhibitor of an organized effort to increase the exhibitor's burden by the concentrated purpose of the film agencies who [illegible] under form of a social club, secretly and against all the spirit of fair play expressed in the recent effort made by the various branches of the industry for a get-together policy. Deliberately attempting to disorganize and break up the Exhibitors Associations by the short-sighted policy of offering lower prices, stirring up distrust of one exhibitor by the other in the same organization, an open boasting that the exhibitor as an organized body did not amount to anything and would never stick together.

The interests behind the obstinate continuance of this rule have, to my mind, caused the situation that might arise between the customers and themselves, possibly more fully than I suspect, and therefore I openly question their honesty in their expressed opinions on their desire for organizations, especially exhibitors' organizations, to exist. It is apparent to anyone of moderate intelligence that a line has been defined. The separation of the interests of the film industry as between renter and exhibitor will widen or narrow to just that extent, that each interest by their fairness or their lack of consideration may determine. So this question, actually so trivial, is but a rock in the stream on which we are traveling, that may be the beginning or the end of a serious situation.

The Mutual Film Corporation, under the branch management of Mr. A. F. Beck, has been the openly-advertised leader of this movement. The unfortunate situation that has been developed by the wholesale cancellation of contracts by the exhibitor of the Mutual Film Company's service, is due largely because the action of Mr. Beck in his attitude to the exhibitor was offensively irritating. While holding no personal feeling against this particular concern, and believing that there is none in existence as far as the exhibitor is concerned, it is absolutely necessary as far as the exhibitors interests are affected, to stamp out forever this form of procedure, and to punish in some way any one man, agency or corporation, who by their method or methods create a situation similar to this.

If the exhibitors will realize that by their support of this movement will depend their own immunity from future annoyance, the evils that they now complain of, and which seem so distressingly unfair, can be remedied instantly and effectively by the united understanding that the firm or corporation that practices these methods will have such a volume of business withdrawn, that the disaster to them will be greater than their stockholders and money interests will stand.

I submit this expression of opinion to you, sincerely believing that we merit the support of all trade papers and all exhibitors' organizations. The public, I know, are with us. It is lamentable that there are some trade journals, subsidized of course, who will not present our side of this question fairly. They will come into their own reward. I earnestly desire and hope that the great intelligence in the minds of the men behind the film companies will enable them to quickly grasp the situation and by their co-operation assist in its settlement.

Very sincerely yours,

H. CHARLES HESPE, D.D.S.,

President New Jersey State Exhibitors' League, Hudson County Exhibitors' League.

SPLENDID WORK IN KANSAS.

President of the State Branch M. P. E. L. A. Writes Interestingly to the Moving Picture World.

THE exhibitors of the country with one egregious exception has always been opposed to censorship. Nowhere has this opposition among exhibitors been more unanimous or more vigorous and militant than in the censor-ridden state of Kansas. The president of the Kansas State Branch of the Motion Picture Exhibitors' League of America, C. E. Glamann, has written a letter to the Moving Picture World touching on this subject. We think the letter, both in its contents and its spirit, of far more than passing interest and are herewith printing it in full:

Gentlemen: I was very much interested in the debate which took place in New York in regard to censorship, which you covered in your last edition of the Motion Picture World. It seems very strange to us Kansas exhibitors that there are still manufacturers who seem to think that National censorship would be a step forward in helping us combat the present State censorship. We are at the present time doing all in our power in paving the way to eliminating this awful nightmare which the last Legislature was so kind to wish upon us.

Censorship in this state has proven a big joke, and if nothing unforseen happens I believe I am safe in saying that it will be repealed at the next meeting of the Legislature in January. The Motion Picture Exhibitors League, through its members, is doing personal work with the representatives and senators of this state, we are finding out how each stands in regard to censorship, and are making a list of those who are in favor of its repeal, and those who are against its repeal, in this way we will be in a position to know our friends, for to be our friends they must stand with us for the repeal of the censorship law, and we do not hesitate in telling them that this is what we expect from them.

Another way I am using to eliminate the wrong impressions which some people seem to have in regard to pictures is to work with the schools and put on an Educational program once every week. I am inclosing a clipping from our paper which will explain just what I am doing. On each Thursday immediately after my regular matinee I run an Educational program assisted by the teachers from the schools, the pictures we get from the Kansas University, and are furnished to us free. Last Thursday we showed to 1,000 school children, the teachers showed their appreciation by attending the show in a body the following night. It is my intention to educate the students of my city in educational [illegible]

pictures, and to then set aside a certain day in each week when I will show nothing but educational pictures. It will give me a clientele which at the present time I do not get, and at the same time it will deal a death blow to censorship.

The clippings of which Mr. Glamann speaks in his letter prove the interest and support of the daily press of Wellington. The papers in Wellington devote no little space to the commendation and the advertising of Mr. Glamann's plan which has proven a great success. A prominent highschool teacher lectured in connection with the program, while the music was provided by the best orchestra in the city.

PATERSON EXHIBITORS ORGANIZE.

Local League of Picturemen Formed and Officers Elected at Meeting Held Tuesday, October 17.

AT a meeting of the exhibitors of Paterson and Passaic, N. J., on Tuesday evening, October 17, an organization was completed and officers were elected. State President Hespe was there and assisted in the details of organization. These exhibitors were present:

Max Gold, Lyric; William Anderson, Grand; Peter Adams, U. S. Playhouse; Henry Fleigh, Royal; David Marks, Garden; Peter Johnson, Washington, and M. Greenman, Colonial, Paterson. Alfred Murry, Montauk and Playhouse; Frank Zimmerman, Pleasant Hour; Heclet & Gold, City; Harry Hecht, Garden, Passaic.

The following officers were elected: President, T. L. Dooley; vice-president, Frank Zimmerman; secretary, David Marks; treasurer, Max Gold.

Membership committee, Fleigh, Johnson, Hecht and Murray. Committee on by-laws, Anderson, Zimmerman and Marks. Committee on campaign, Marks, Greenman and Anderson.

After the meeting a banquet was served at the United States Hotel, at which time Mr. Hespe explained the workings of the state league. All members present voted to join that body.

BOOSTING THE MARITIME LEAGUE.

In order to include as many as possible of the exhibitors in the Maritime Provinces in the new exhibitors' league that has recently been organized, President Walter H. Golding of the Imperial Theater, St. John, has had the minutes of the last meeting printed and put up in pamphlet form and sent to every moving picture theater in this section of Canada. With the minutes he is inclosing a copy of the new rules and by-laws. This will enable both members and non-members to become thoroughly familiar with the issue.

One of the leading law firms in this section has been engaged to represent the league, and any member of the Association may have his differences adjusted by the league's attorneys, without any extra cost over his initial fee and dues.

The shield of the Moving Picture League of America, has been adopted by the Eastern League with the substitution of the Maple Leaf for the American Eagle. In the center of the Maple Leaf is a roll of film.

DISTRIBUTING POLITICAL FILM.

Mortimer D. Metcalfe, in charge of the moving picture bureau connected with the Republican National Campaign Committee, expresses great satisfaction with the success which is being achieved in the distribution of "A Reunited Party," the two-reel picture which has been made for the purpose of helping to elect the Hon. Charles Evans Hughes the next President of the United States. Mr. Metcalfe has been handling the picture as a regular release, offering it to exhibitors throughout the country through the advertising columns of the various trade papers; each print shipped from the various subsidiary agencies of the bureau in New York is accompanied by special one and three-sheet posters.

"A Reunited Party" is a series of views of the big men of the Republican faith taken during the progress of the present campaign. Candidate Hughes is the central figure, but other notables, including Col. Theodore Roosevelt and the Hon. William Howard Taft, have prominent parts in the action. Introductory titles and a number of political cartoons have been added with good effect.

METRO-ROLFE STUDIO PROPERTY MEN TO HAVE BALL.

Property men of the Metro-Rolfe studio will have an old-fashioned minstrel show and ball at Palm Garden, 57th street and Lexington avenue, on Dec. 18. Technical Director Edward Shulter is president of their organization; Patrick Carey is vice-president; Ray Evans, treasurer; Charles Shaffer, sergeant-at-arms; William Bradley, assistant sergeant-at-arms, and Frank Namsey, secretary.

Daniel B. Hogan, once famous in the boxing world as "Kid" Hogan, will act as floor manager of the ball. Hogan is floor manager of the studio. He manages very well. No one ever talks back at him.

Screeners Settled in New House

Five-Floor Structure at 117 West Forty-fifth Street Is a Credit to Club and Industry.

THE five hundred members of the Screen Club are now comfortably settled in their new home, at 117 West Forty-fifth street. It is declared by some who think they are in a position to speak with authority that there is not in the city a finer clubhouse of its size. That is saying much, but there would seem to be justification for the statement. It is not so long ago a previous tenant expended $35,000 in the decoration of the building. These fittings are apparently in as perfect condition as the day on which the big job was finished. The result is that the Screeners have a sumptuous home—and that they are proud of it goes without saying.

The building is of five floors. Not only is this one floor more than was contained in the old house at 165 West Forty-seventh street, but the structure is seven feet wider and twenty feet deeper. The club has made extensive alterations to the ground floor, where a grill has been installed. The floor is of tile. The furnishings are in mission, with a high wainscoting. On this floor also is a cafe in a room by itself at the rear and also a kitchen, with a chef in regular attendance.

The second floor is divided into two rooms, furnished with easy chairs and comfortable lounges. The front room is in pale blue with satin wall decorations. The rear room has a high mahogany wainscoting and a decidedly novel ceiling decoration in the same wood. Here a piano, a large mahogany table and a giant grizzly bear skin add to the attractiveness. The third floor is the billiard room. Two tables already are in position and a third is coming. On this floor, too, is a buffet.

The fourth floor is devoted to the library and the writing room. The library, in front, is finished in mahogany and furnished with leather upholstered chairs and lounge. The rear room is fitted with double writing tables, vis-a-vis. The upper floor is divided into a half dozen rooms, devoted to official purposes—committee rooms, treasurer's office and board of governors' rooms.

The date for the housewarming has not yet been set. The house will be thrown open to the women friends of the members, however, on the day of the Screen Club ball, which will be held at the Hotel Astor on Saturday, November 18.

METRO'S "ROMEO" AT BROOKLYN CUMBERLAND.

The Metro Production of "Romeo and Juliet," with Francis X. Bushman and Beverly Bayne, will receive its initial Brooklyn presentation at the Cumberland theater, on Thursday, Friday, and Saturday, October 26, 27, and 28. An orchestra of sixteen soloists with the combined effects of the pipe organ will properly render the specially arranged musical score. Manager Francis A. Mangan has tastefully transformed the interior of the theater to harmonize with the period of the action.

EARLE FOX JOINS METRO FORCES.

Earle Fox, who has won fame in the "legitimate" as well as in motion pictures, has joined the Metro forces and is supporting Mme. Petrova in her new production at the Popular Plays and Players Studio. In the play now being produced Fox is seen as weakling who fails in everything he attempts because he is unable to control a craving for drugs.

JAY BELASCO IN "THE RIVALS."

Jay Belasco, whose work in "The Caravan," the highly successful short photoplay produced by the Universal recently, won him many compliments, is supporting Phillips Smalley in another two-reel picture—"The Rivals." Another picture soon to add to Jay's credit is a Bluebird recently produced by Director De Grasse in which Belasco had the juvenile lead. It is to be called "The Price of Silence."

SELIG'S BASEBALL SERIES POPULAR.

The Selig Company's special release, "The World's Baseball Series, 1916," in four reels, is proving very popular, according to reports from the Kleine-Edison-Selig-Essanay branch exchanges. The pictures are strictly exclusive, the Selig Company being given exclusive rights to film the series at Brooklyn and Boston.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

THE TREND OF THE POPULAR MIND.

As AN index to the trend of the popular mind in this country, perhaps the moving picture serves the purpose best, is the opinion of the "Oakland Enquirer"—Cal. Taking it for granted that the theater managers offer the mental aliment most desired by their patrons, it is significant that the trend of the times is away from fiction and frivolity, toward fact, scientific study and all educational subjects in general. The evidence of the moving pictures in this respect, coincides with that of publishers of books and magazines, both sustaining the conclusion that Americans are essentially a scientific people. Time was in the early days of the pictures when mere creations of the minds of film producers sufficed. The pictures often shown were somewhat buffoonery, coarse comics, and sob stuff of most ordinary mentality. At first the novelty of the moving picture sufficed to draw audiences, merely because the scenes were novel; as the pictures offered lightening like action, lurid pictures of wild life with excitement they were a tremendous success.

Now, however, all this is changed, in ten years the change has been marked, although the last year has seen the greatest and most rapid advances, pictures of ten years ago will not attract today, while the pictures of today would not have been acceptable ten years ago; such is the educational value of present day kinematography. Not only have the class of pictures changed but the audiences have also changed with them, the careless and uncultured have become critical and hard to please with anything short of that which can only be classed as good. The cultured classes also, which at the first despised the picture shows, often treating them with contempt, are now the largest supporters of the higher priced picture houses.

The Educated Trend.

There was a time when the supply and demand were in conflict, the standards of each being at variance, in those days these pages were constant in the call for those conditions which now prevail; today the supply and demand are in agreement. Pictures now must be good, entertaining, enlightening with interest, and withal educational. Pleased with the example set them by some of the leading theaters, audiences now expect a program made up of subjects of sterling value, the drama and the comedy fufill certain conditions which are known but unwritten, the addition of real life, the sciences and the arts must also be included, because it has been proved that these give character to the whole. Classifying these the Oakland Enquirer says: "We have now our 'daily' and 'weekly' news budgets, fresh with pictures of actual happenings. We see conventions in session, noted persons in real life, ships launched, canals operated, great fires, and various scenes from farms and factories. We are shown the marvelous struggle for existence in a drop of water, wherein the microscopic hydra assails with fang and claw his mortal enemy, that he may have life and food with freedom. Tragedies among the insects and flowers are brought home to us. The action of the heart with the rush of the crimson tide within our arteries and veins is pictured as plainly as marching armies. In the preparation of the pictures everything is sought and nothing is neglected, you may find anything from a railway smashup to a gnats hind foot in the course of a day's work, such are the pictures of today."

The Trend Toward the Future.

What will be the standing of the moving pictures twenty-five years hence, imagination fails to grasp? With the possibilities of "Intolerance" now, what great picture will be in the front then? With the educational actualities now, what the possibilities then? Schools and churches will rely upon them as a means of education and the spread of knowledge, the world's fifth industry will be the world's first educator and entertainer. Europe has taken the moving picture more seriously than America, the war has been a great present hindrance, but afterward its impetus may be considerably augmented, for the war itself will have furnished cause to use the pictures more largely, indeed, it may be that their very speed as a teacher will be required to recompense for the lost time, if so, they will prove equal to the task. There are times in the history of a great movement when it needs encouragement and support, later the time seems to come when it seems to grow and advance by its own inward power or outward momentum; so also with a popular movement, until it enters into the trend of the life of the people its progress is hard, but, once in that trend nothing can hinder its progress and advancement; this is the place of the moving picture today, it is in and with the very life of the people, bound up with them in their interests, together they are living, growing and developing in one common education and power, like the boat riding upon the ocean billows, so is that which rides upon the wave of public opinions and tastes becomes popular, and if it fills all expectations and demands it endures. Such is the relation which exists between the public and the moving picture, the trend of the one is the direction of the other, together they will develop and prosper; the pictures belong to the people who will keep and use them and benefit by them; the education resulting being mutual.

Recently the editor of the Pathe News received a request from a large wrecking firm for enlargements from the film showing the sinking of the U. S. collier Hector. They said that with these pictures they could estimate the raising of the ship without going to the spot. The photos were sent them, and by studying them, they were able to get all the information they required in a new and most economical manner; another tribute to the commercial value of the moving picture.

NEW PICTURES.

The leading New York theaters are just now running an unusual number of educational films, doubtless this means that the public is better pleased with a well assorted program and one that appeals to the intellect as the pleasures.

In the Rialto theater some very good Scandinavian pictures are seen which are particularly helpful to any program and give breadth thereto; they are also a valuable asset to distinctly educational work. "Bits of the Yosemite" are good travelogue pictures, the fact that many are of winter scenes lends additional value to those that already exist in their well known summer loveliness; in such a charming region winter has its own beauties often more entrancing than other seasons. In the Strand theater, "Behind the Scenes in Japan," as viewed by Dr. Dorsey, a new and closer view of Japanese life and refinement as found among the better classes is shown with much interest, the pictures being entertaining and interesting in an unusual degree. "The Living Book of Nature," also shown in this theater, is a splendid series of least known animal and nature pictures, with descriptive lecture by Mr. Raymond L. Ditmars, Curator of New York Zoological Park. This very fine, interesting and educational series is given in many parts and will evidently cover a period, the name of Mr. Ditmars is a sufficient guarantee of its value and, no doubt, when this series goes out it will readily and rapidly be seized by the educational authorities. The Topical Reviews are of ever increasing interest, the monotonous stage into which they had fallen a few weeks ago and of which we complained has passed away and the pictures have assumed more than their old interest; from all parts of the world notable events are chronicled, and an alive up-to-date service rewards those who see them, they should be shown everywhere.

PROF. LUCAS NO LONGER WITH M. P. WORLD.

The Moving Picture World wishes its readers to know that Professor Hardin Lucas is no longer connected with this paper, either as a contributor or in any other capacity.

Warde In "King Lear"

Pretentious Shakespearean Production Announced by Thanhouser for Release on Pathe Program.

EDWIN THANHOUSER announces that his mammoth production of Shakespeare's "King Lear," starring Frederick Warde, the eminent Shakespearian actor, will be released through the Pathe Exchanges on December 17. Mr. Warde has played "King Lear" and other Shakespearian productions throughout the United States and is noted as an authority upon the works of the immortal bard.

Scene from "King Lear" (Thanhouser).

The Thanhouser "King Lear" is Shakespeare in every detail, except that, of course, it is produced upon a vastly larger scale than ever was possible on the speaking stage. Mr. Thanhouser believes that Shakespeare knew how to write and made no attempt to improve upon the story. He did improve, however, upon the production itself and never before has "King Lear" had such a mounting as is given Mr. Warde's characterization.

Castles were built and thousands of persons were employed in the making of the play. "King Lear," with its pathetic story of the old father who banishes the daughter who loves him and gives his all to the daughters who despise him, lends itself readily to the screen. The battle between the forces led by Cordelia against the warriors headed by Goneril and Regan, the faithless sisters, is splendidly done with heart wrenching scenes as swords and spears bite into the bodies of the fighters.

Mr. Warde is majestic as the king and portrays with fine feeling his transformation, as his mind weakens, into a doddering, persecuted old man.

The cast supporting Mr. Warde is especially fine. Ernest Warde, son of Frederick Warde, directed the picture and plays the Fool, the same part he played on the speaking stage with his father. J. H. Gilmour, famous for his work with Edmund Booth, is the faithful Earl of Kent. Lorraine Huling is Cordelia and Ina Hammer and Edith Diestel are the faithless daughters. Wayne Arey, as the Duke of Albany, Boyd Marshall as the King of France, Hector Dion as Edmund and Edwin Stanley as Edgar are among the other prominent players in the cast.

Thanhouser Releases for November.

Valkyrien (Baroness Dewitz) in "Hidden Valley" and Jeanne Eagels in "The World and the Women," are the two five reel features that Thanhouser will release through the Pathe exchange in November. "Hidden Valley," a South African drama, was made by Ernest Warde from a story by Emmett Mix. Valkyrien appears as an explorer's daughter who is captured by savages and hailed as their white goddess. The tribe is on the point of sacrificing her to the god of water when a young divinity student, played by Boyd Marshall, appears and by adroit tactics rescues her. Ernest Warde, the director, himself plays the part of the villainous high priest of the African tribe. Arthur Bauer is the feather importer who sends the young man to Africa. "Hidden Valley" is to be released on November 5.

"The World and the Woman" was directed by Eugene Moore from a story by Philip Lonergan. Miss Eagels, famous for her work on the legitimate stage in "Outcast" and "The Great Pursuit," plays the part of a girl of the streets who, through the influence of a child, is spiritually regenerated and becomes a faith healer. It is to be released on November 19. Miss Eagels is supported by Boyd Marshall, Thomas A. Curran, Wayne Arey, Grace De Carlton, Carey Hastings and Ethelmary Oakland.

Bluebirds for November

Four Subjects Scheduled That Are Better Than Usually Offered.

FOUR subjects of unusual interest to Bluebird exhibitors and their patrons will be released in November productions of a widely varying nature and of unusual appeal to all classes of moving picture devotees. The announcement is made by Bluebird that there has not been in the eleven months the program will have been by that time in operation a similar period when four such evenly strong features have been released in the series.

The atraction for election week will be "Gloriana," a feature based upon the theory that charity should begin at home. In demonstrating the contention, little Zoe Rae will be the principal player with a strong supporting company of adults, and a numerous assemblage of children. This feature is presented as an unusually potent matinee attraction because of its especial appeal to women and children.

"A Stranger from Somewhere," to be released November 13, will have Franklyn Farnum and Agnes Vernon as features of a company otherwise including Arthur Hoyt, Barney Furey, Helen Wright and Claire MacDowell. Franklyn Farnum plays a dual role. The plot starts off as a gripping drama, but when everything is set for business complications arise and a riotous comedy is the outcome with a "surprise finish" to cap the climax.

J. Warren Kerrigan and Louise Lovely, formerly lone stars in the Bluebird series, will make their second appearance as co-stars in "The Measure of a Man," on November 20. They lately appeared, jointly, as stars of "The Social Buccaneer," but in the November feature they have entirely different opportunities. "The Measure of a Man" is a rugged drama of Western caste, with scenes laid in the Sierra Nevada Mountains.

Bluebird expects that "The Bugler of Algiers," to be offered November 27, will create more comment than any picture they have released, regardless of the vogue of "Undine and Shoes." Of an entirely different nature than those widely discussed features, "The Bugler of Algiers," is a play based on patriotism and loyalty. It is a military drama unusual among its kind. The scenario was written by E. J. Clawson and based on "We Are French," a book by Robert H. Davis, editor of Munsey's Magazine, and Perley Poore Sheehan collaborated in writing. Ella Hall will, after three months, return to Bluebird as the star with Rupert Julian and Kingsley Benedict featured. Mr. Julian made the production.

GAUMONT PROGRAM FOR WEEK OF OCTOBER 29.

The week of October 29 sees three single-reels issued by the Gaumont Company through Mutual. The first one to reach the screen is "Reel Life" No. 26. On it are these magazine articles: "Operating a Submarine Mine-Layer," an animated exposition of the work aboard an undersea boat; "Training a Hunting Dog," "Developing Truant Boys" and "Making Potash from Seaweed." The last article was crowded out of "Reel Life" No. 25.

The second release of the week is "See America First," No. 60, released November 1. It gives beautiful views of the Battlefield of Gettysburg. On the same reel is an animated Gaumont Kartoon Komic by Harry Palmer.

The third single-reel is The Mutual Weekly. As this is made of the latest news to reach the screen, no program can be announced for it even two days in advance of issue.

Gaumont's newest single-reel, "Mutual Tours Around the World," is to be a weekly release also, but it will not have its first issue until November 7. Bookings are coming in very satisfactorily for it, and the Mutual is highly gratified with the manner in which the mere announcement of it has met with a response from exhibitors.

PICTURES INFLUENCE STYLES.

One of the leading trade journals in the field of women's wear contains a long article in its November issue on the influence of the motion pictures on styles. It points out that whereas a short time ago a new style of women's clothing in New York would only be the current "style" in cities and towns of 10,000 and less two years thereafter, today all this has been changed. The change it alleges is due entirely to motion pictures. Much of the article is based on George Kleine's motion picture novel Gloria's Romance which stars Billie Burke and which is running at theaters the country over in cities of large population and in towns scarcely large enough to support a single theater.

Greene Outlines Artcraft's Scope

President of New Distributing Organization Declares Company Is Prepared to Handle All Headliners.

WALTER L. GREENE, president of Artcraft Pictures Corporation, said this week there seemed to be a misunderstanding in some divisions of the trade as to the scope of his company's activities. He said the idea that Artcraft was formed solely for the exploitation of Pickford pictures was erroneous, that his company was prepared to distribute any of the larger subjects possessing unusual merit —"headliners" was the exact expression Mr. Greene used.

"Artcraft was formed with the idea of distributing the headliners of motion pictures, as I would describe them," said Mr. Greene, "pictures that have the right quality to go into big theaters for long runs. We claim, too, that the smaller exhibitor can use these subjects as a stimulus, as a tonic, as an extra attraction for his house. Very often a manufacturer will produce a picture that is too costly to go into a regular program—through ordinary channels he would be unable to get back the money he had invested in the subject. We believe there is an increasing number of theaters which will put on these larger productions for long runs. On the Pacific coast and in the Middle West the movement is in full swing. We believe that for these big pictures there is sooner or later going to be a steady demand, and we are preparing to meet it."

Mr. Greene called attention to the fact that at present there are practically only a half dozen cities where pictures can run for a full week. He cited offhand New York, St. Louis, Detroit, Los Angeles, San Francisco and Boston.

"As an indication of how this movement actually is extending I may call your attention to the fact that we have booked Miss Pickford's 'Less Than the Dust' for a full week's run in no fewer than eighty theaters," went on the president of Artcraft. "In eleven of these houses the runs will be for two weeks and in two of them for three weeks. This shows what we have acomplished for a beginning. At the present time we are negotiating with several manufacturers for extra large productions. We now have fifteen exchanges in the United States for handling this business and one in Canada. We will have three more across the line, too. We intend eventually to furnish at least the larger theaters with all their requirements in the way of big attractions.

"Some exhibitors feel we are trying to get too much money for our pictures. Actually we want from the exhibitor only what the star and the production is worth, based upon the conditions surrounding his house—such as, for instance, seating capacity, population of the city or town and the general exhibiting conditions of the community.

"Artcraft, then, is prepared to give this producer his real incentive, obtain adequate presentation for his work and pay him sufficiently for it. At the same time the motion picture theater is protected. The new big feature houses are able to obtain the kind of pictures that their policy requires and the smaller theater may share in the profits by engagements of big productions that have been successful in the long run houses. Together we can keep our masterpieces out of the opera houses and combination theaters. This is the opportunity Artcraft gives to the exhibitor: To have and to hold the best in motion pictures."

MUTUAL SETTLES WITH BARRY.

The case of Richard Barry against the Mutual Film Corporation has been settled out of court and the suit for damages brought by Mr. Barry has been discontinued by stipulation. The action was brought on account of the production of the serial, "The Secret of the Submarine," which was made by the American Film Manufacturing Company. Mr. Barry claimed authorship and protection of the copyright. The Mutual claimed to have bought the rights to the book from Russell Smith, but Smith afterward admitted that he did not own such rights. When the case came to trial in the New York Supreme Court the defendants offered to settle and an agreement was reached whereby a very considerable sum was paid Mr. Barry, together with an agreement to give him proper credit on the screen and in the advertising as author of the story from which the picture was taken.

BEAUDINE DIRECTING "THE TRAMP CHEF."

Director W. W. Beaudine, of Universal City, is filming a one-reel comedy, "The Tramp Chef," written by himself and C. J. Wilson, Jr. Gale Henry and William Franey take the featured leads with Lillian Peacock, Milburn Moranti and C. Conklin in their support.

Seeing San Francisco's Chinatown

Captain Lewis Holds Forth at Daly's Theater with a Pictured Trip to Famous Golden Gate Resorts.

CAPTAIN H. J. LEWIS, pioneer guide of San Francisco's Chinatown and Barbary Coast, has filmed these famous districts in five reels, and is at present showing the production at Daly's Theater, Broadway near Thirtieth street. As the reels are run Captain Lewis delivers an entertaining and instructive lecture, interjecting many anecdotes of his experiences during the many years that he was official guide of Chinatown and the Barbary Coast.

The production is really a personally conducted tour of San Francisco's Chinatown. The pictures show everything of interest in the Chinatown of today. Captain Lewis has endeavored to film the district so that the spectator of his picture sees just about what he would see if brought through the Oriental quarter of the coast city.

Many of the scenes are instructive as well as interesting. The guide has screened several places of interest in Chinatown that he claims have never before been filmed. These include the interior of the famous Chinese Six Companies building and the Chinese court of arbitration. Capt. Lewis has also secured scenes showing an aged Chinaman smoking opium—showing just how the drug is prepared for smoking, etc. There is nothing sensational or offensive in the film. The production makes an entertaining and instructive travelogue, whose interest is greatly added to by the captain's talk

William Welsh

NEARLY six years with one motion picture company is an unusual record for a player. William Welsh, who has figured in the casts of the three greatest Universal subjects, has just signed a contract with Herbert Brenon to work for him in the making of the pretentious photoplays to be released on the Selznick program. Mr. Welsh was one of the old-time members of the Imp stock company. It was while at the Eleventh avenue studio he portrayed Father Neptune in "Neptune's Daughter," under the direction of Mr. Brenon. It was there, too, under George L. Tucker he played one of the prominent parts in "Traffic in Souls," one of the screen's strongest melodramas. Mr. Welsh also participated in the making of "Twenty Thousand Leagues Under the Sea," the marine spectacle now "cleaning up" in Chicago.

William Welsh

Mr. Welsh was born in Philadelphia. Possessing a fine baritone voice, in his youth he did much singing in churches. This led to his engagement by H. W. Savage to sing at the Grand Opera House. He remained with the Castle Square company for several years, acquiring a repertoire of fifty-two operas. His first venture in New York was with the original "Way Down East" company. Later he played in Augustin Daly's "The Runaway Girl," "Geisha" and other productions. With Blanche Bates he was a member of Belasco's "Under Two Flags" company; he toured the country in "Quo Vadis," and for two years was with the American Theater stock company in New York. He managed on tour Joseph Santley in "From Rags to Riches" and also managed Laurette Taylor, Richard Byhler and others. He also managed the Manhattan and Circle theaters in their pioneer picture days.

Six years ago Mr. Welsh joined Mr. Laemmle's Imp company. During this connection the player established himself as one of the best character players on the screen. Besides the subjects already mentioned some of his more notable appearances were in "Conscience," "Court-martialed," "His Hour of Triumph," "Peg of the Wilds," "Robespierre" and "Price of Sacrilege."

Scenics by New Process

Pathe Acquires Rights to Series of Subjects by the Combitone Pictures Corporation.

PATHE has acquired the exclusive rights to a series of pictures treated by a new process of combination toning, invented by F. W. Hochstetter and known as the Hochstetter process of combination toning, which, it is confidently expected, will revolutionize present methods.

The pictures to be made under this process will consist of a carefully thought out exposition of the most beautiful scenery in the United States, and will probably be released under the title of "Know America, the Land We Love." Every place of national interest in the country will be visited and photographed. Two touring cars with a crew of six persons under the direction of A. L. Westgard, president of the National Highways Association, has already started from Trinidad, Colorado. The first place visited will be "The Garden of the Gods." The Grand Canyon and other scenic wonders of the Southwest will then be filmed and the winter will be spent in visiting the most scenically beautiful sections of the south. Beginning with the spring the various national parks will be included in the itinerary, as will also be the most interesting sections of every state.

The pictures will be made under the auspices of the National Highway Association with the co-operation of Franklin K. Lane, Secretary of the Interior. Mr. Westgard, who will supervise the taking of all of the pictures will be remembered as the Director of Transcontinental Highways. In connection with those duties he accumulated much map data and an experience which will be of great value to him in this new work. L. E. Taylor is the head cameraman. The National Highways Association, of which Charles H. Davis is the president, and T. Coleman Dupont the chairman of the Board of Governors, is taking great interest in the expedition. C. H. Claudy, publicity director of the association, is now in New York perfecting plans whereby his organization can obtain the benefits of the great amount of publicity which will naturally result from the expedition.

The name of the company making these pictures will be the Combitone Picture Corporation. F. W. Hochstetter and A. L. Westgard are the moving spirits of this organization which has a paid in capital of $200,000.

The new process of toning achieves really marvelous results. An ordinary black and white negative is so treated that from five to ten different tones are given to each inch of film, and yet only one toning bath is necessary. This bath causes the various tones to automatically register in proportion to the varying density of the film. While not color photography the results approximate it and pictures treated by the process show wonderful color effects. It may be described as a "super color process" and permits of all gradations of tone in browns, greens, blues and reds. The finished pictures have wonderful depth, so much that the effect is almost stereoscopic.

Pathe is paying more for these pictures than has ever been paid for pictures of the class. But no one who has seen the results of the new process will deny that the pictures are worth the greater price.

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Indian Notes

J. F. MADAN is opening a Bioscope theater at Delhi, under the name of "The Empire Picture Palace," very shortly. A short time ago, a picture theater there was closed, as it did not pay. Mr. Madan now owns three Bioscope theaters in Calcutta, one at Madras, one at Rangoon, one at Darjeeling, and one at Mussaorie. Mr. Madan knows his business from A to Z, and, therefore, his Delhi venture will, I make no doubt, prove a success.

* * *

"The exploits of Elaine," has completed its run in the Elphinstone. We shall shortly see "At Bay," and "Neal of the Navy," and also "Who Pays?" Mr. Madan has the advantage of the choice of Pathe's best productions. It may therefore, be taken for granted that these two films will be seen by thousands.

* * *

At the Cornwallis theater (Calcutta), Mr. Madan is now showing "Bootle's Baby," and "In the Jaws of Death," which are drawing big audiences. At the Ripon, we have seen "The Wages of Crime"—a really sensational drama, which holds the spectators' attention from first to last. As for the comics, one misses Wiffles and Max Linder. We get a Charlie Chaplin or a Keystone comic frequently, but many long for their old favorites.

Mr. Ducasse continues to maintain his own in spite of hard competition. He has lately shown "Goodness Gracious," "The Romany Rye," and "The Girl From His Town." "The Earl of Pawtucket" was screened some days ago, and was seen by hundreds. The comics were uniformly good, and were highly appreciated.

* * *

The Imperial Cinema of Bombay was the first theater to screen "Neal of the Navy." It is now being shown at Shmedabad. The Imperial has just screened Pathe's "Love's Frailty," in which Mme. Robinne of the Comedie Francaise, plays the leading role.

* * *

The Royal Opera House of Bombay has just screened the first Anglo-Indian drama ever produced, called "The Faith of a Child." It is a splendid thing and I hope it will be shown in Calcutta. I may state, in passing, that the Royal Opera House authorities have given a part of the proceeds to the Lord Roberts Indian Soldiers' Fund.

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Another Bombay theater, which never lacks patronage, is the New Alexandria Cinema. It has shown "Somewhere in France," "The Queen of Diamonds," "Modern Mephisto," and "The Last Ghost Dance"—all very powerful plays.

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Mention should also be made of the Excelsior where we will see very shortly two big Pathe Productions:—"New York," and "The New Adventures of J. Rufus Wallingford." I have hopes that the Calcuttaites will have an opportunity of seeing these two films at an early date. Messrs. Pathe Freres are very energetic in India. Sometimes they offer us pictures before they are seen in England. They advertised "The Exploits of Elaine" on a huge scale and helped to make it one of the greatest successes of the season. "Something New," iis their motto, and they do not belie it. Whoever thought Kipling could be filmed? But Messrs. Pathe have filmed his "Light That Failed" with the greatest success. I trust they will arrange for its exhibition in Calcutta.

* * *

Detective stories attract very large audiences. Why do not some of our film producing companies arrange to treat their Indian patrons to a series of Indian detective stories? Messrs. Gay and Hancock of Henrietta street, London, have published a remarkable volume entitled "Indian Detective Stories." Some of the stories in this series may be filmed with advantage. Here is a tip worth considering perhaps.

* * *

I note from a home paper that, at many places, people have begun to grumble at films of an objectionable character. I was witness to a remarkable scene in Calcutta recently. An exhibition was being held in a well-known club, which is frequented by students mostly. As soon as any objectionable film was being screened, the authorities of the club were taking immediate steps for its removal. The show was not successful, but, for once, the public exercised their right to object—and successfully too. I for one hope that the moral of the action taken in the case referred to above will not be lost on Bioscope proprietors, who, I trust, will exercise greater vigliance in the selection of films, whether for exhibition in their own theaters, or for renting or selling them.

S. S. BANERJEA.

KATZENJAMMER KIDS KOMING.

Among the comic screen novelties for November will be "The Katzies," founded on Rudolph Dirks' drawings of the original "Katzenjammer Kids." The announcement by K-Film Corporation promises a big popular series, to be seen in an unusually wide distribution throughout the United States and Canada. G. Gregory La Cava and other animators of the first rank are putting their best work into this new feature.

"KATE O' THE KITCHEN" SOON TO COMMENCE.

As soon as "Her New York" is finished, Gladys Hulette, the Thanhouser star, will begin work on "Kate o' the Kitchen," by Agnes C. Johnston, who also wrote for Miss Hulette "Her New York," "Prudence, the Pirate," and "The Shine Girl." Miss Hulette will be supported by a notable cast, including Doris Grey, Wayne Arey, George Marlo and Arthur Bauer.

JUANITA HANSEN JOINS TRIANGLE.

Juanita Hansen, who was starred in "The Secret of the Submarine," has joined Triangle. She is to head a Mack Sennett Keystone company directed by Harry Williams.

Chicago News Letter

By JAS. S. McQUADE

DIVIDING THE PROFITS.

Jones, Linick & Schaefer Share Stock With Employes in New Venture—Recognition of Faithful Service.

THE firm of Jones, Linick & Schaefer, well known Chicago exhibitors, at present operating several downtown playhouses, has divided a large part of the capital stock in the new Rialto Theater project with its employes. A certain amount of shares were given gratis to each employe with the understanding that like amounts would be bought from the company by each individual. As this stock is not on the market, and the venture promises to outdo all previous successes of the firm, it will be readily seen that this is simply an act of sincere generosity.

Speaking in behalf of his firm, Aaron J. Jones said: "I am only repaying, in part, the faithful continued services of my staff, for I consider each and every department head is eager to see the firm of Jones, Linick & Schaefer succeed to its highest ambitions, and I feel that in making them my partners, I have created a spirit of comradeship and trust among our executives."

The new shareholders are Samuel J. Levin, Ralph T. Kettering, John G. Burch, Louis J. Jones, Norman E. Field, Emil Mayer, George H. Moore and Harry E. Earl, all well known in moving picture circles.

The Rialto Theater, which is at present in process of construction, is situated on State street near Van Buren, a few feet away from one of Chicago's busiest corners. The structure is being built along the most modern lines, and when completed will represent an expenditure of about $600,000. It will open with vaudeville about November 1.

Amalgamated Theaters Corporation Buys Cook County Rights to Ince's "Civilization."

The Cook County rights to Thomas H. Ince's "Civilization" were purchased last week by the Amalgamated Theaters Corporation for a reported consideration of $25,000. The deal was closed on Thursday, October 19, Mr. Ince being represented by James Grainer.

It will be recalled that this spectacular production had a lengthy run at Cohan's Grand Opera House last summer at $1.00 prices, and the buyers are greatly elated over the possibilities of the picture this coming winter.

The Amalgamated Theaters Corporation operates a string of twenty-four theaters in the outlying districts of Chicago, among them being the Gold, Shakespeare, Circle, Germania, Crown and California, all with seating capacities of about 1000.

The booking policy for "Civilization" will be announced by the owners shortly.

Chicago Film Brevities.

James S. McQuade, our own colleague, good friend and boss of this column, is at present away on his vacation. He left this city on October 14 to be gone about three weeks.

* * *

Exhibitors are warned to beware of a fellow representing himself as Zack Miller, of the 101 Ranch, Bliss, Okla. He may want to "borrow" your theater for a while, or request a loan of five or ten dollars. He has been operating recently in the vicinity of Galveston, Tex., where it is reported he has swindled several exhibitors out of amounts ranging from $5 to $50. Representing himself as one of the Miller Brothers, owners of the 101 Ranch moving pictures, it appears that he is always just waiting for a check from home. His dimensions are: Six feet one inch tall; weight, 170 to 180 pounds; dark complexion; about 35 years old.

* * *

Since the opening presentation, on October 9, of the Universal production, "20,000 Leagues Under the Sea," the Studebaker Theater has been packed nightly. This remarkable under-sea photodrama has been cordially received by the Chicago public, and present indications point to a long and successful run. Eight hundred school children attended a special showing of the picture on Saturday morning, October 14. The interest and enthusiasm expressed by the children has prompted the management to announce that the special Saturday morning exhibitions will continue throughout the engagement.

* * *

Andrew J. Cobe, vice-president and general manager of the Unity Sales Corporation, left this city for a trip to the Pacific Coast, on Sunday, October 15. He will visit most of the principal cities, attending to matters concerning "The Yellow Menace" serial, and will return to Chicago on or about October 28. It was announced this week that Mr. Cobe and Frank Zambrino, one of the directors of the Eagle Film Company, this city, have formed a new company to be known as the Unity Photoplay Exchange, occupying offices at 207 South Wabash avenue. The Tweedledum comedies made by the Eagle Company will be released weekly through the Unity Exchange. "The Unlucky Tramp," the latest of the Tweedledum comedies, is now being shown at the Ziegfeld Theater.

* * *

A private showing of "The Garden of Allah," the latest of the Selig super films, was held in the projection rooms of the Selig Polyscope Company's offices last week. Although the production has not yet been completely trimmed and assembled, it is said that there are a number of fine scenic effects, and the pictured story follows very closely to the famous novel by Robert Hichens. A court gown worn by Miss Eugenie Besserer, in the character of Lady Rens, in the production, is an heirloom that has been handed down through Miss Besserer's family for more than a hundred years, and is one of her most valued possessions. Over a thousand people have parts in "The Garden of Allah," the leads being taken by Helen Ware and Thomas Santschi. The date of release has not yet been decided on, but plans are being formulated and will be made public in due time.

Director Al Green, of the Selig Company, assistant to Colin Campbell, arrived in Chicago from Los Angeles to discuss with Mr. Selig the making of some of the forthcoming Selig releases. Mr. Green is one of the youngest directors in the profession, and it is stated that he will begin work soon on a new Selig Red Seal play, a part of which will be filmed in the Chicago studio of the company.

* * *

W. A. Baier, of the Jacobs Film Booking Offices, of Milwaukee, was a Chicago visitor last week. Mr. Baier is negotiating for the purchase of several large features for the state of Wisconsin. In talking to a representative of the World, he stated that business conditions in Milwaukee are exceptionally good just now.

* * *

The Burton Holmes travelogue course, which recently succeeded the regular weekly moving picture programs at Orchestra Hall, is showing to good houses this season. The program consists of five travelogues in colored slides and moving pictures. One travelogue will be presented each week until the close of the engagement November 11. The moving pictures used in the course were produced under the supervision of Oscar B. Depue, director of the Paramount-Burton Holmes laboratory, this city.

* * *

Some of the most recent installations of projection equipment by the Kleine Optical Company, this city have been in Chicago high schools. Manager Walter E. Green has informed us that the Sabin, Austin and Herzl High Schools have all purchased complete equipment from the Kleine Company, including Power 6B machines, generator sets, spotlights and supplies.

* * *

The Rothacker Film Manufacturing Company is issuing

listed a number of good suggestions for securing the best results in motion photography. There are 50 blank pages in the booklet, allowing for the complete description of 50 scenes and subtitles. It is altogether a very useful addition to a cameraman's equipment, and can be had by sending 15 cents in stamps to the Rothacker Film Manufacturing Company.

* * *

The eighth episode of "The Yellow Menace" serial, which is now running in nearly 200 theaters in and around Chicago, will be released on Monday, October 30. Manager Simeon Greiver, of the General Feature Film Company, which controls this production in the states of Illinois, Indiana and southern Wisconsin, reports that keener interest is being shown in this subject with the release of every episode. The General Feature Film Company also controls the bookings of all Ivan film productions and juvenile comedies in the aforementioned territory. The initial release of the juvenile "Katzenjammer Kids" series will be made next week, and will continue one a week thereafter.

* * *

The families of all Chicagoans enlisted in the First Illinois Cavalry were treated, on Monday, October 16, at Orchestra Hall, to an exhibition of moving pictures taken at the border camp in Brownsville, Tex. The picture, entitled "On the Rio Grande," depicts the soldier's life on the border, showing the men in drill, maneuvers, trench digging, etc.

* * *

The latest acquisitions to the Alfred Hamburger circuit of theaters is the Gayety, located at Ninety-second street and Commercial avenue, South Chicago. The Gayety was purchased by Mr. Hamburger from the Allardt Circuit. It is a 1,200-seat house, and has always been devoted to vaudeville and the spoken drama. Under the present management the house will be given over to moving pictures exclusively, with a daily change of program. After being thoroughly renovated and overhauled, the Gayety had its formal opening under the new management on October 21.

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In the future all Greater Vitagraph features will be shown in the Hamburger Circuit of theaters first, two weeks prior to their general release in this territory. Mr. Hamburger has also aranged for the revival of several old Mary Pickford subjects produced by the Famous Players Company, to be booked over his entire circuit. The Clune production, "Ramona," has also been booked over this circuit.

* * *

D. Leo Dennison, formerly manager of the Chicago office of Paramount, and who now holds the position of personal representative for James Steele, general manager of the Famous Players Film Service, Inc., recently left New York for a tour of the Paramount offices under his jurisdiction. After visiting Pittsburgh, Cincinnati, Cleveland and Detroit, he arrived in Chicago on Tuesday, October 17. Mr. Dennison is very enthusiastic over the prospects this winter for Paramount, and advises us that a new Paramount office has just been opened in the Sinecure Building, Cleveland, O.

The following exhibitors were callers at Paramount's Chicago office last week: H. J. Clauer, manager Dreamland Theater, Galena, Ill.; Mr. Wilson, Kai Gee Theater, Rochester, Ind.; C. E. Irvin, manager Irvin Theater, Bloomington, Ill.; J. A. Terman, manager Ideal Theater, Sheridan, Ind., and E. J. Brewer, manager Brewer Opera House, Shabbona, Ill., all of whom are doing good business with the Paramount service. Manager H. J. Clauer, Galena, Ill., was the first exhibitor to book Paramount service out of the Chicago office. He began with the first release, over two years ago, and has been running the service continually ever since. Previous to using the Paramount program he booked nearly all of the old Famous Player subjects.

* * *

Earl J. Ferney, city salesman for the Enterprise Optical Company, reports exceptionally good business for his company within the last month. Some of his most recent sales and installations of Motiograph machines have been two each in the Hub, Ideal, Morris, Vilas, Esthena and Melrose, and one each in the Hermosa, Warsaw and Grand Theaters. The Strand Theater, of Maywood, Ill., has also recently purchased two machines. Mr. Ferney has been given the use of an automobile by his company to help facilitate his transportation in and around Chicago and he is highly enthusiastic over future prospects for the Motiograph.

* * *

Harry Watson, formerly with the George Kleine forces in New York, arrived in Chicago on Tuesday, October 17. Mr. Watson has joined the Essanay Film Manufacturing Company and will begin work soon on a new series of "Musty Suffer" comedies, to be released through the Kleine-Edison-Selig-Essanay service.

* * *

The regular Thursday evening meeting of the Reel Fellows Club of Chicago was held in the Morrison Hotel on October 19. Matters concerning the Reel Fellows ball were brought up and discussed by the members. The date of the ball has been set for November 10.

* * *

J. J. McCarthy, general manager, and Theodore Mitchell, director of publicity for the Epoch Producing Company, arrived in Chicago last week. An effort will be made by them to make permanent the temporary injunction which allows for the exhibition of "The Birth of a Nation" in Chicago. Arrangements are being made for a hearing of the case before Judge Gridley next week.

* * *

On Friday, November 3, the Universal production, "Where Are My Children?" will make its final appearance at the La Salle Theater, completing an unusually successful engagement of fifteen consecutive weeks. It will be succeeded on Saturday, November 4, by "Less Than the Dust," the first Mary Pickford release of the Artcraft Pictures Corporation. This picture is looked forward to with great interest by the trade. Wells Hawkes, representing the Mary Pickford Company, is in Chicago attending to the publicity.

* * *

The following programs have been announced at the prominent downtown theaters in Chicago for the ensuing week:

Studebaker—"20,000 Leagues Under the Sea" (Universal) enters its second successful week at this house.

Ziegfeld—"The Chattel" (Vitagraph), featuring E. H. Sothern and Miss Peggy Hyland, is retained for another week.

Colonial—"The Birth of a Nation" (D. W. Griffith), begins another successful week of its return engagement.

PAUL C. HINZ.

Nell Shipman Returns East

NELL SHIPMAN has returned to New York after two years of activities upon the Pacific Coast. She will be here to see the first metropolitan presentation of "The Black Wolf," the Lasky photoplay starring Lou-Tellegen, in which she played the leading feminine role. This production will be released shortly on the Paramount Program. Miss Shipman's connection with the Lasky Company was the crowning success in a series of important engagements among the western studios, she having reached this eminence after playing opposite William Farnum and being featured in the Vitagraph releases, "God's Country and the Woman," and "Through the Wall."

Nell Shipman.

Miss Shipman, although a star in her own right, accepted the assignment of the Lasky Co. in support of Lou-Tellegen because she realized, she said, the artistic promotion that a connection with the Lasky Company contained. Prominent connections mean more to Nell Shipman than the size of the weekly check, as her income from photoplays, books, etc., annually, is a considerable one. On two different occasions, she had an opportunity to star at the head of her own company. The first was to be featured as "The Mermaid," in the photoplay of the same name by Captain Peacock, author of "Neptune's Daughter," but she declined on account of the fact that "The Daughter of the Gods" was under way, and the market was then being surfeited with other water pictures. Later, she obtained a release from the Palo Alto Co., which had given her a contract to star in plays from her own pen, in order to play "the woman" in "God's County and the Woman."

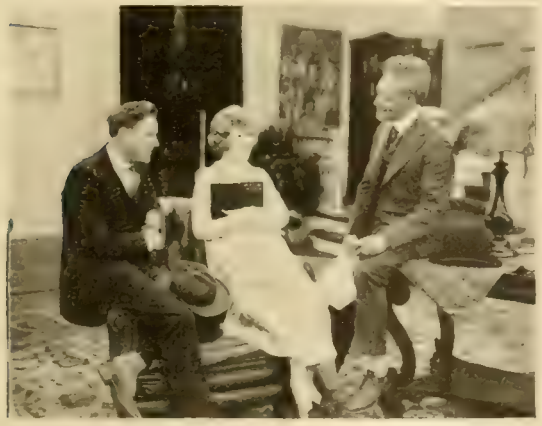
News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

FRED J. BALSHOFER FILMING "PIDGIN ISLAND."

Picturesque and Elaborate Photoplay Is Now Being Produced at Yorke Studios.

PRODUCTION has been started this week at the Yorke Metro studios of a five-reel photo drama, "Pidgin Island," an elaborate motion picture play from Harold MacGrath's novel. General Manager Fred J. Balshofer and Richard V. Spencer colaborated in preparing the scenario. The popular Metro stars, Harold Lockwood and May Allison are playing the leading parts supported by a carefully selected cast. Part of the action is laid in San Francisco's



Talking Over a Comedy Scene in "Pidgin Island"
Left to right: Harold Lockwood, May Allison and Fred J. Balshofer

Chinatown and in order to secure a real Oriental atmosphere, Mr. Balshofer and his stars will journey this week to San Francisco to film some of the scenes with this picturesque background. In the meantime a complete street set and exact replica of the San Francisco Chinatown is being reproduced at the Metro studios by technical director Irving Martin. Phillip Gastrock, who created the part of Tomasso Benda, the heroic Italian in Thomas Dixon's "Fall of a Nation," and who was a prominent member of David Wark Griffith's forces and is well remembered in "The Birth of a Nation" has been engaged by producer Fred J. Balshofer to play an important part with Harold Lockwood and May Allison. In "Pidgin Island," Gastrock figures in the underworld scenes and plays a slum type. Lester Cuneo and Lillian Hayward are also included in the cast, and so is Elisa Zerr, who played with Ida Schnarr in the Universal production, "Undine."

The last scenes of "Big Tremaine," were filmed last week and Director Henry Otto is now busily engaged in the process of assembling and titling the production. "Big Tremaine," is booked for early release on the Metro programme. It follows Harold Lockwood's and May Allison's recent Yorke production "Mister 44."

KEYSTONE ACTIVITIES.

Mack Sennett is Back on the Job and Proceeds to Make Things Hum.

Mack Sennett's arrival to Los Angeles during the past week and the renewal of his personal supervision of productions was a cue for the return of the usual dynamic activities at the Keystone studios.

Since his return, Mr. Sennett has been in constant consultation with his assistant directors.

Director William Campbell and Harry Williams have completed the final scenes and a few "retakes," on Chester Conlin's farce, "A Tugboat Romeo." This was the first production to occupy Mr. Sennett's attention. He spent several hours in the cutting room with the directors putting the finishing touches upon this new picture.

Considerable attention is being given by the Keystone chief to a new Mace comedy now being filmed. The picture is entitled, "His Last Scent," and contains no end of funny situations for Fred Mace.

Roscoe Arbuckle has not yet "found himself," since his return to the Keystone "lot," from Fort Lee, New Jersey. Though he is not actively engaged in manufacturing laughs he is at the Keystone mirth center each day in consultation with the scenario department. It is expected that Sennett's scribes will have a new comedy ready for "Fatty" some time during the forthcoming week.

Frank Griffith, has commenced work on a new production featuring Charley Murray and Louise Fazenda. The title will be announced later. Supporting Murray and Miss Fazenda are Wayland Trask, Harry Booker, Ed Kennedy, Mary Thurman and others.

The star cast selected by Mr. Sennett for "The Police Chief," now being directed by Victor Heerman, justifies the prediction that this new picture will prove one of the greatest comedies ever turned out by the Keystone fun factory. Ford Sterling, Harry Gribbon, Hugh Fay, Gene Rogers, May Emory and other notables constitute the cast.

Variety and eccentricity have always been predominant factors in the Sennett comedies. This is strongly evidenced in Walter Wright's new production dealing with circus life. In this picture, "The Circus Girl," the real atmosphere of the sawdust ring and the big white top forms the basis of the story. Several of the scenes in this comedy show an aeroplane in flight. In order to put realism in these scenes the Kyestone company secured the right to make a picture of Joe Boquel, the aviator who holds the world's record for looping the loop. Boquel has been the center of interest for several weeks at Seal Beach, California, where he has been making exhibition flights. It was at Seal Beach that Boquel made a thrilling fight to supply real sensation for this new Keystone. Ora Carew, "Baldy" Belmont, Joseph Callahan and Blanche Payson are favorite Keystone players, who will appear in the circus comedy.

DRIVES AUTOMOBILE INTO BAY.

Thursday noon the people of Seal Beach had an opportunity to witness the leap of a man in an auto off the bank west of the city into Altamitos Bay. The trick was performed by a daredevil actor for a moving picture corporation.

The scene was supposed to represent an accident, the auto leaving the road, falls over the cliff, killing the occupants. A frail fence was set up a few feet back from the bank and the big car came thundering along, smashing the fence and running right into the bay.

A trial run was made first and then the daring driver went back about three blocks and with a full head of gas went through the fence at the rate of 40 miles an hour. A small incline was built at the edge of the cliff in the plank road that had been constructed for the purpose, hurling the machine about fifty feet from the shore.

It was a great sight and the driver stayed right with the car until after it went under the water. A dummy was placed in the back seat, which in the picture will make it appear that there were two persons in the machine. The auto was an old machine and is being taken out of the bay today. The engine and running gear will be overhauled and used again. Morosco made this picture, with Bill Taylor directing.

Los Angeles Film Brevities.

The Pollard Picture Players in San Diego, have recently completed "The Pearl of Paradise," a muliple reel feature production soon to be released on the Mutual program. The company is now working on "Miss Jackie of the Navy," and when in San Diego, a while back, we were invited to attend a fancy dress costume ball to be held at the Hotel del Coronado, which many of the Pollard players were going to attend

Scene from "The Pearl of Paradise" (Mutual)

The main attraction of the evening was the staging of a scene at the masquerade ball in which the Pollard Players were supported by the guests of the big hotel. Many of the prominent society people asked to meet the star of the feature, Miss Marguerita Fischer, very charming and cute in her sailor boy costume. The ball was the most brilliant affair of the season, and the society people enjoyed the staging of the moving picture scenes immensely.

Lasky's general director, Cecil B. De Mille has started for New York, with the first print of the Farrar production, the story of which is based on the life of Joan of Arc. Mr. De Mille will be accompanied by the author, Jeanie MacPherson, and her mother, Alvin Wyckoff, director of photography, and Howard Ewing, director of lighting will also go. These three people toiled with the Lasky chief on an average of eighteen hours a day during the entire time required in the making of the gigantic production, and Mr. De Mille is taking them east with him for a brief vacation, while he is superintending the presentation of the picture in New York.

E. D. and I. L. Yost, of Santa Anna, have bought the Myrtle theater, are remodeling it and expect to re-open it with some of the higher grade pictures. The interior of the theater is being re-arranged so that the screen will be at the back of house, and a stage on which vaudeville acts may be presented or on which local entertainments may be given will be built.

"It will change to the name "Colonial," said E. D. Yost, "the name of the theater I. L. Yost operated in Kansas City. It is our intention to show the higher class pictures believing there is an opening here for such a theater. Within ten days or two weeks we expect to get going."

* * *

Neptune Theater at Venice will soon pass into new hands, the M. & M. Amusement Company having secured a long lease dating January 1st, of the coming year. The company will equip the theater with all the latest and most up-to-date appliances. C. C. McClentack, a former manager will probably take charge for the new company.

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Juanita Hansen has deserted Fox, and has made up with the Keystone, to do pictures in her own way under the direction of Harry Williams.

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Bessie Barriscale, Ince Star, returned to the coast this week to resume work at the big plant. She had a fine vacation.

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E. D. Horkeheimer, secretary and treasurer of the Balboa company, says that financing a motion picture concern is a different proposition from the financing of any other kind of business, especially when no stock is to be sold. Balboa company has grown from $7,000 to $350,000 in less than three years. and the problems to be solved were many and puzzling, but not a single share of Balboa stock was ever offered in the market.

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Fred J. Balshofer of the Yorke-Metro studio soon will move into a new and greater studio.

* * *

The M. P. soldiers of Lasky Company of Coast Artillery Federal Reserve, held their first drill recently under the command of Captain T. E. Duncan and Second Lieutenant Walter Long. The entire drill was practiced with a big dummy gun under the direction of a Federal army officer. The company is composed of members of the Lasky organization and other picture companies. The army officers gave them a talk on big gun firing, explaining the low visibility, range firing, calling of the directions of aiming, plotting the harbor, and firing the gun and then left them for a few moment. The army school of instructions was promptly dismissed as being too technical, and the officer returned, he heard the observer who was watching the army's vessel come into the harbor, giving the following directions: "Raise your foreground two turns—pan right two turns—props." A mythical shell was placed in the breech—"Smoke pot." A powder bag was shoved to them—"Action."—The breech block was locked—the Company stepped aside—"Camera"—the lanyard was pulled and the mythical shell sped seaward.

* * *

Tom Forman, the Nimrod of the Lasky Company, upon being presented with a week's vacation, promptly fastened on his fire arms and started on a hunting trip. He ransacked every nook and corner of Southern California in search of wild animals, but did not see anything worthy of his gun, and discarding his collection of fine rifles, he rigged up a fishing pole and gathered in a bunch of fish. Before he could bring them to the studio for an alibi, he was snowed in and had to throw them away.

An all-day Board meeting of the Y. W. C. A., took place at the Hollywood Studio Club, when the members of the Los Angeles Board and the Hollywood committees were in attendance and partook of a delectable luncheon.

Marcus P. McClure, pastor of the First Presbyterian church, opened the meeting with a short, inspiring talk, after which special reports on each department were given. Each department presented a new idea or plan.

The two most important pieces of branch work now being carried on by the Y. W. C. A. International Institute is the Hollywood Studio Club and the Club for the foreign girls in the city.

The Hollywood club is the third of the Studio clubs ever organized and the only one in existence for the motion picture girls. The other clubs are in Paris and New York City. At present there are 80 paid-up members, with more joining every day.

* * *

We are advised that the Triudential Film Company, a new concern, is opening an office in the Elks Bldg., at San Pedro. H. Lloyd Brown will be general manager of the new company and with him will be associated several local Elks. It is the plan of the new company to produce films for rent to Elk's lodges.

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Vivian Rich has contracted to play with William Farnum, at the Fox studio. She was for a long time with the Flying "A."

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Bill Keefe who is Griffith's publicity man says, "Winifred Westover, daughter of Clyde Westover, the well known magazine writer and president of the San Francisco Press Club, is making her debut on the screen in the Triangle Fine-Arts production, "Bugs."

Miss Westover, in her character of the little queen of the kitchen whose love affairs go astray, is said to have unusual opportunities to display real suppressed emotional acting in the Triangle drama, "Bugs," by the way, is being directed by Paul Powell from a scenario by W. E. Wing.

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A derelict believed to be the scow schooner Ruby, which sailed from San Francisco for Catalina on March 21, and which was never heard from again, was encountered in the high seas by the steamer Enterprise, bound for Honolulu.

Four men, Capt. Harry Lynch and a crew of three, are believed to have perished in the wreck of the schooner.

The Enterprise reported by wireless that the derelict was encountered 160 miles off shore.

The Ruby was sold by John Erickson to the Fox Company for use in producing a shipwork film off Catalina island.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"Romeo and Juliet"

Metro's Eight-Part Adaptation of the Shakespearean Classic, Featuring Bushman and Bayne and Directed by John W. Noble, Is a Great Production.

Reviewed by George Blaisdell

METRO Pictures Corporation has produced for the screen Shakespeare's "Romeo and Juliet." It [illegible] production one that easily will rank with [illegible] graphic efforts that have gone before. It [illegible] that should appeal alike to the Shakespearean student and the man to whom the linked names of Romeo and Juliet have only the remotest significance. Plainly, it has been the aim of the producers to visualize the story of the world's greatest love tragedy just as it was penned by the hand of the master. They have neither subtracted from it in any essential detail nor have they added to it.

Best of all, the textual accompaniment to the photographed action is the language of Shakespeare. Right here is a good place to say that the leaders constitute of this picture a thing apart. We have all heard it said that the works of the Bard of Avon are not for the screen—that the "upright stage" robs them of their matchless dialogue. The Metro production measurably disproves the assertion. Elaborate use has been made of the text. Artistically and clearly presented are these gems of the world's best literature; there is no possibility that their majesty will be marred by those who are "capable of nothing but inexplicable dumb-shows and noise."

To the making of the picture Director John W. Noble has contributed his best work for the screen. The scenario was prepared by John Arthur, Rudolph De Cordova and Mr. Noble. The director was assisted in the staging by Edward Elsner and Mr. De Cordova. There is no need to tell us these men were given carte blanche. The result speaks for itself.

Francis X. Bushman and Beverly Bayne head the cast. It is an ideal combination. Mr. Bushman, above all else, possesses the physique of a "well-governed youth," of "a man to encounter Tybalt"; he appears to unusual advantage in the scanted garb of the period—in the language of Juliet's Nurse, "his leg excels all men's." He fits the part, and he plays it. Miss Bayne is a rare Juliet. Kindly endowed by nature in figure and feature, she has entered into the interpretation of the role of the heroine with marked sympathy and feeling.

Supporting these two is a splendid cast—and also perhaps the longest in the history of motion pictures. There are exactly one hundred names in the list furnished by the company. Space forbids mention of more than a few. Robert Cummings is Friar Laurence, a fine performance. Adella Barker is the

Scene from "Romeo and Juliet" (Metro).

portly Nurse to Juliet. Joseph Dailey is Peter, the Nurse's servant. These two contribute to the somber story the sole touches of lighter color. W. Lawson Butt is Tybalt, a heroic figure; Edmund Elton and Helen Dunbar are the Capulets, Eric Hudson and Genevieve Reynolds the Montagues; Horace Vinton is the Prince.

"Romeo and Juliet" will appeal to [illegible] as [illegible] productions. It will possess a distinct double appeal to the eye and to the mind—that of the action and that of the text. At the Broadway theater on the initial presentation, October 19, nearly two hours and a quarter were devoted to the running of the eight thousand feet of film; yet the movement at this normal speed is sharp, the best of evidence the scenes have been trimmed to a hair. Approximately a full reel

Scene from "Romeo and Juliet" (Metro).

is devoted to the single scene of the balcony—that where Romeo climbs the Capulet wall following the "accustomed feast" of the Capulets and from the ground underneath Juliet's window converses with his new-found love. Of the twelve thousand inches of film devoted to the portrayal of this great epic of the stage not a single one is superfluous. It is the dramatic height of the play as we see it on the screen. The remainder of the story holds, but this particular scene markedly moves.

As has been said, the story runs with fidelity to the text. It is told so clearly that lack of knowledge of the book is no bar to full enjoyment of the production. Pictorially the subject is notable. The studio interiors and exteriors—especially those of the streets of Verona—are unusually elaborate. For the home of the Capulets Director Noble has employed a great castle which he discovered in the neighborhood of the metropolis, a setting which most happily fits the requirements of the story.

Metro has done the screen a distinct service. Not only has it lavished its best on the adaptation of a great tragedy; not only has it brought it out in all its strength and beauty, its glamor and romance, for the education as well as entertainment of countless thousands who heretofore may have had slight acquaintance with it or concern about it. It has demonstrated that Shakespeare dead three hundred years penned in his youth lines that stamp him the greatest title builder in the world of to-day.

"The Isle of Life"

Five-Reel Red Feather Production, Based on Novel by Stephen F. Whitman, Proves Exceptionally Pleasing.

Reviewed by Robert C. McElravy

IN ADDITION to having an original and [illegible] this production has a strong pictorial lure. The director, Burton George, has apparently gone out of his way to procure attractive settings, and is to be congratulated on his success in obtaining them. There are occasional scenic flashes which bring exclamations of pleasure to the lips of observers and do much to maintain the enjoyment of the number.

The plot, however, needs no particular bracing in a scenic way. It is of itself a splendid example of the semi-adventurous type of story, and is enacted by a good cast. Frank Whitson makes the character of Sebastian stand out notably. He gets strong feeling into this role of the man whose love for a girl led him to wrongdoing in order to win her. The gradual change in his character is nicely worked out, and there

is quite an emotional appeal about the closing scenes especially. Roberta Wilson is attractive as the girl and makes the most of her opportunities. Hayward Mack is also appealing in the role of next importance.

The story in brief. Sebastian Moore, a resident of Rome, is famous for his elaborate entertainments. At one of his affairs he discovers a newly-engaged couple, the girl being exceptionally attractive. He holds the theory, which he has openly expressed, that no human virtue is incorruptible. Desiring

Scene from "The Isle of Life" (Universal).

the girl for himself, he boards a steamer on which she is sailing with her aunt, and in mid-ocean throws her overboard. He plunges after her and they are picked up by some nearby fishermen and taken to the "Isle of Life," described as the last resting place of the gods on earth. What follows is in no wise as obvious as the observer anticipates. Sebastian's regeneration and the girl's final acceptance of his love are led up to in an eventful, entertaining manner.

There is perhaps a little slowness in the opening scenes of this production, but once under way it well repays watching.

"A Lass of the Lumberlands"

Helen Holmes the Star of a Spectacular Chapter-Play Produced by the Signal Film Corporation.

Reviewed by Edward Weitzel.

"The Lumber Pirate."

THE opening chapter of the Signal Film Corporation's new serial, "A Lass of the Lumberlands," gives the story an excellent start. The two reels that compose the chapter are entitled "The Lumber Pirate," and E. Alexander Powell, the author of the screen play, has selected an interesting theme. The big timber country of the Northwest is the scene of action, an authentic picture of the vast lumber industry being shown. The method by which the logs are carried to the mill is given in detail, and real logrunners have been employed in the making

Scene from "The Lass of the Lumberlands" (Signal).

of the films. The human interest of the drama is compelling and consistent with its surroundings. In "The Lumber Pirate" Helen Holmes takes only a small part. When first introduced, she has just opened her eyes on life, and most of the events in the chapter take place before her birth. "Dollar" Holmes, Helen's father, has two ambitions: First, to become a lumber baron; second, to have a son to inherit his wealth. He manages to trick a tribe of Indians out of a huge tract of standing timber, but is bitterly disappointed when he learns that his wife has given birth to a girl. He bitterly reproaches the poor woman and leaves her at the camp, while he hastens to meet the men that will help him to develop his lands. Broken-hearted, Mrs. Holmes determines to quit her husband. She is injured while crossing a log jam with her baby, is taken home by a stranger and dies without revealing her name. The baby is brought up by her foster parents; in the meantime, Helen's father marries again. The new wife is the daughter of a man of wealth and position, and Holmes feels that he has had every wish gratified when she presents him with a son. This introductory chapter contains no superfluous matter, and is competently acted and directed. J. P. McGowan is in charge of the production, and Thomas C. Lingham has been intrusted with the character of "Dollar" Holmes. Aside from a tendency to overact, his impersonation is meritorious. Katherine Goodrich, William Behren, Will M. Chapman and Paul C. Hurst have other important roles.

"The Wreck in the Fog."

Chapter second moves the action forward about eighteen years. Helen is now known as Helen Dawson. Her half-brother, Stephen Holmes, is the pride of his parents. The young man, after finishing at school, starts for home on a coast steamship. The boat is wrecked and Helen saves Stephens life. The two young people become greatly interested in each other, and the elder Holmes gives the girl a position on his railroad, in gratitude for saving Stephen. One or two minor defects detract slightly from the shipwreck scenes, but, in the main, it is impressive, an actual shipwreck having been utilized. The chapter closes with Helen using one of her beloved engines to beat her father in having a claim filed on some lumber land.

Miss Holmes' likable personality and knowledge of the art of acting serve her in good stead in this new serial. Leo D. Maloney has a congenial role as Tom Dawson, Helen's foster-brother. A number of the scenes in this chapter are of great pictorial beauty.

"The End of the Rainbow"

Story Laid Among the Redwoods of California Features Myrtle Gonzales and Val Paul for Bluebird Program.

Reviewed by Margaret I. MacDonald.

THE story on which this five-part production is based is of a pleasing and more or less red-blooded type, working up to a fitting climax which possibly loses some of its snap by the prolonging of the tale into the usual reconciliations, explanations, etc. However, there is much to be enjoyed about "The

Scene from "The End of the Rainbow (Bluebird).

End of the Rainbow." The title as applied to the story has little significance. The perpetration of a blue and white rainbow on the innocent spectator is made palatable only by the wonderful glimpses of the redwood country, and San Francisco Bay with which it appears.

Myrtle Gonzalez and Val Paul as the leads of the play are pleasing; and the fighting propensities of the latter as displayed in the last reel are exceedingly admirable. George Hernandez as Elihu Bennett, father of the heroine and viciously opposed to paying the owners of the lumber land a fair price for their property, acquits himself in a natural and delightful manner. A bit of comedy, however far fetched it may be, creeps into the otherwise melodramatic atmosphere of the production, with Sheriff Connelly's difficulties of transportation.

The plot of the story concerns itself with an effort of the lumber monopoly headed by Elihu Bennett to obtain possession of the standing timber in the redwood forests of California and the villainy of Bennett's representative at the lumber land, and his foreman, in trying to make away with the company's money, and also to under-estimate the offer of Bennett to the owners of the land. Bennett's daughter impersonating a stenographer who is being sent from San Francisco, goes to the lumber woods and is the means of discovering the plot by which her father is to be robbed.

The story of the production was written and produced by Lynn Reynolds.

"The Man Who Stood Still"

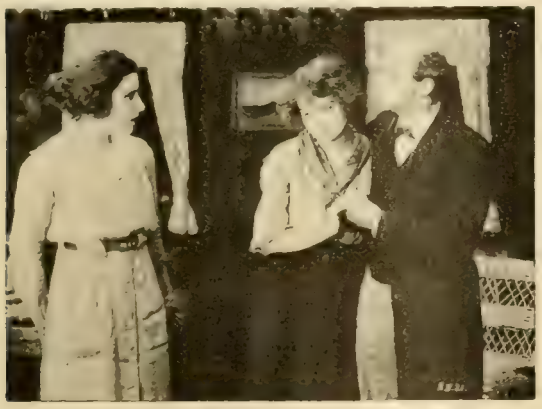
Paragon Five-Reel Screen Version of the Jules Eckart Goodman Play, in Which Louis Mann Is Starred—Released by the World Film Corporation.

Reviewed by Edward Weitzel

LOUIS MANN'S pleasantly remembered stage vehicle, "The Man Who Stood Still," a five-reel screen version of which has been produced by the Paragon, is as far removed from the realistic school of playmaking as it is possible to go in this day and age. Simplicity is the keynote of plot and characterization, and the story has been built with an eye to giving the star the best of the situation. The characters are all from the humbler walks of life, and the main motive is the conventional one of the betrayed maiden who returns to the shelter of her father's house, with a nameless child in her arms. The author has handled his theme with real feeling and sound judgment, however, and the human quality of his work insures it a wide appeal.

The part played by Mr. Fields is that of a gentle old German, the owner of a small jewelry store. He is satisfied to plod along at his usual rate of speed and accumulate more friends than dollars. His one pride is his daughter. Marie is loved by the son of his best friend, Otto Spiegel, but the girl listens to the promises of young MacPherson, whose father is the business rival of the old jeweler, and becomes a mother without becoming a wife. Deserted by the man in whom she trusted, Marie is taken in by the Spiegels, a reconciliation with her father follows, and young Spiegel makes her his wife.

Something of the simplicity of the theme seems to have found its way into Frank Crane's direction of the photoplay—Marie's escape from the picnic is an example in point; the way in which she eludes observation could not possible be



Scene from "The Man Who Stood Still" (World).

more artless. Obvious but kindly humor lightens the atmosphere all through, and the general effect of the production is pleasing.

Lew Fields plays Krauss with his customary understanding and liking for character work. To an actor of his methods, the loss of his amusing struggle with the English language deprives him of a large portion of his stock in trade. Nevertheless, Mr. Fields is able to put over his points clearly, without undue effort. Doris Kenyon lends her charm of person and skill as an actress to the character of Marie and George Trimble is seen in his capital impersonation of Otto Spiegel. Other well considered bits of acting are contributed by Edward O'Connor, Dave Ferguson, Viola Trent, Harry Fraser, John Powers and Auguste Bermester.

"The Crimson Stain Mystery"

Episodes Five, Six and Seven of the Consolidated Serial Teem With Interesting Action.

Reviewed by Margaret I. MacDonald

"The Figure in Black."

CHARACTERIZED by the rapid and old time spirit of melodrama that marked the first two episodes of "The Crimson Stain Mystery," the fifth episode, "The Figure in Black," is distinctly absorbing. The effort to discover the murderer of Truxton Lambert forms the main pivot of the action of this number, and the kidnapping of Florence Montrose with the incidents leading up to it along with the cleverly staged rescue provide plenty of suspense and moments of real thrill. Interspersed with these incidents are weird glimpses of what transpires in the laboratory of Dr. Montrose. Again we see the victims of Pierre La Rue, master criminal, begging for application of the dread discovery of Dr. Montrose, which in place of developing genius stimulates criminality. The close of this episode shows the thrilling escape from justice of the murderer of Lambert. Maurice Costello and Ethel Grandin both continue to interpret their respective roles satisfactorily.

"The Phantom Image."

The sixth episode concerns itself with Stanley's determination to gain from Vanya Tosca, a victim of Pierre's, the truth about the Crimson Stain Mystery. He is about to win his point when the face of Pierre appears in a suddenly opened panel in the wall, and Vanya immediately succumbs to his hypnotic influence. Later a photograph taken of Vanya's

Scene from "The Phantom Image" (Consolidated).

face by Stanley reveals the picture of her tormentor in her eyes. Parrish, a supposed detective acting in Florence's interests, shows his colors by accidentally dropping and breaking the photographic plate, forming thereby another link in the mystery.

"The Devil's Symphony."

Episode six gives an account of a thrilling circumstance which occurs at a masked ball at which the Crimson Stain gang are instructed by their master to steal the Clayton fifty thousand dollar necklace. At eleven o'clock one masked figure finds its way to the basement of the house and turns off the electric light, while another possesses itself of the necklace. Florence faints and is carried to an upper room where from a box evidently containing flowers creeps a snake which is almost upon the young woman when Stanley in the guise of a Pierre steps from a closet and flings the snake from the window.

"Essanay-Chaplin Revue of 1916"

From Three of the Comedian's Successes Five Reels of Typical Chaplin Mirth Have Been Drawn.

Reviewed by George Blaisdell.

THE followers of Charles Chaplin will enjoy the "Essanay-Chaplin Revue of 1916," released through the General Film Company on October 21. The Essanay studio has from three of the comedian's old-time successes taken five reels of action. Through the five thousand feet several things happen

Scene from First Essanay-Chaplin Revue, 1916.

every minute. It is literally a Chaplin riot. Supporting the comedian are Ben Turpin, Leo White and Edna Purviance. Turpin cuts some figure himself in the way of funmaking; ably he supplements the efforts of his chief to make the millions laugh.

The three subjects chosen by the Essanay company are "The Tramp," "His New Job" and "A Night Out." By the insertion of a few sub-titles the action of the three is welded into a running farce. We see the tramp-farmhand "fired" and seek a new job. After a strenuous day as a motion picture actor Charlie and Ben go out to celebrate. Perfectly simple, as you may see.

The five parts are filled with characteristic Chaplin stuff, the stuff which solidified a reputation already world wide It is of the sort of material perhaps best described by Heywood Broun, who declared in effect that it caused him to blush for shame for his fellow-Americans and—to laugh his head off. And so it is with the Revue. We sympathize with those who find in it abundant matter for laughter; and we express that sympathy by laughing with them. We can't help it.

Undoubtedly the Revue will have a wide vogue. It ought to be well worth the while of any exhibitor to take a look at it, to see what the Essanay company has accomplished with "water that is past."

"The Shielding Shadow"

No. 7 of the Pathe Serial, Entitled "The Awakening," Shows Ravengar and Leontine in a Thrilling Balloon Ascension.

Reviewed by Edward Weitzel

MOST of the thrilling incidents in "The Awakening," the seventh episode of the Pathe serial, "The Shielding Shadow," take place in the air. One Lamp Louie learns that Leontine has accepted an invitation from Bob Hamilton to be his passenger in a balloon race and, with the help of Sebastian, plans to take her life. Hamilton is drugged just before the race, and Avery, his assistant, is told to take his place. Knowing Avery to be an ex-jail bird, Louie bribes him to set fire to the balloon and escape by a parachute. The plan is carried out, except, that when the balloon bursts

Scene from "The Shielding Shadow" (Pathe)

into flames Avery helps Leontine to descend with the parachute and then makes his way, hand over hand, down the anchor rope and drops into the sea. When Leontine meets him at the edge of the water she discovers that her protector is Ravengar, the mysterious one having disguised himself as Avery and made the ascension in his place. Such an array of incidents cannot fail to grip the attention of the spectator with a liking for melodrama, especially as the illusions are skillfully handled.

"The Kiss"

Owen Moore and Marguerite Courtot Featured in Famous Players Dramatic Comedy of Society.

Reviewed by George Blaisdell.

AN INTERESTING dramatic comedy of polite society is "The Kiss," released by the Famous Players on October 19. Featured are Owen Moore and Marguerite Courtot, Mr. Moore as an American aviator on furlough from foreign service, Miss Courtot as Louise, the companion of the hero's grandmother and along with a dozen other girls very much in love with the lion of the hour. Dell Henderson produces the story from the pen of Elizabeth Frazer. The result will be especially liked by the feminine division of a house.

As the title indicates, a kiss figures largely in the working out of the story—not one, indeed, but several of them. This is due to the efforts of the hero to identify the young woman who in the dark had favored him with a definite token of her regard and promptly disappeared from the landscape. The situation resolves itself into a study of the psychology of the kiss; it affords opportunity for speculation on the part of the observer whether there was in the brief contact sufficient of the tangible, recognizable or definable to set apart the particular young woman from her fellows. The evidence seemed to favor the affirmative.

There is a sterner side to the story, however—wherein the daughter of the employer of the heroine loves unwisely if well a man who seeks to profit financially through her affection for him; who hesitates not to "trim" her at cards and to insist upon prompt payment of the obligation, even being so insistent as to cause the weak-willed woman to rifle her mother's safe. There was hardly justification for the accusation that Luise was the thief, but the denunciation led to a train of exciting incidents.

Virginia Hammond was Mrs. Van Vechton and Adolph Men-

Scene from "The Kiss" (Famous Players).

jou was Pennington, the two who caused trouble for the heroine. Gus Weinberg was Castigne, the grandfather of Luise. The work of the cast is good. "The Kiss" will make an acceptable release.

"The Ragged Princess"

June Caprice Has Lead in Fox Picture—Light-Heartedness and Capricious Youth Are the Film's Long Suit.

Reviewed by Hanford C. Judson.

IF ITS story was the chief reliance of this picture by the Fox players it might hold an audience; but I am not sure of it. There is little or no real plot construction in it; but it plays up other things. In the early scenes, which are laid in an orphan asylum, it has besides June Caprice, who leads all through and is here as a slavey, the often perfect acting of the kiddies—they please the audience as did the leading woman from the start.

June has to run away from the Home and seeks for work in

Scene from "The Ragged Princess" (Fox).

a boy's suit. She is taken on by a farmer with whom Harry Hilliard works. Here the not very dramatic love story begins after Harry has seen her with her hat off and "knows"; we catch a glimpse of June taking a morning dip in the swimming pool; but it is in the distance. The other hired man has glanced across the fields and Harry has to fight him. The girl escapes, hides in an automobile and is taken to the city where she falls into the hands of a not at all melodramatic bad club man.

Harry comes to the city, too, and finds June and rescues her "in time." It is a likable picture, has many pretty scenes, some humor and a good deal of capricious youthfulness. The audience at the Academy of Music seemed to enjoy it.

"Common Sense Brackett"

Six-Reel Adaptation of Stage Drama of Same Title Presented by Monarch Photo Play Company, Inc.

Reviewed by Ben H. Grimm.

"COMMON Sense Brackett," a six reel motion picture version of the rural stage drama of the same title and the first release offered on a state right basis by the Monarch Photo Play Co., Inc., is hardly an average production. Much of the strength of the story has been lost in its visualization, and at intervals the action is allowed to drag considerably. Often during the unreeling of the celluloid spools, however, a human note is struck, and a few touches of wholesome humor are found. The leading character in the picture is Bruce Brackett (William Frederick) who, through his common-sense philosophy, smoothes out the rough spots in the lives of various residents of a small New Hampshire village.

Scene from "Common Sense Brackett" (Monarch).

The story proper is preceded by a prologue in which Brackett, the proprietor of the village hotel, marries a girl member of a stranded theatrical troupe. A child is born, and the mother, tired of drudgery, goes to the city with the child. The mother dies, and the child is put in an orphan asylum. Sixteen years later the daughter gives up her stage work to become a teacher in the village in which she was born. Brackett does not know the girl is his daughter. Through all the following episodes we see Brackett, grown older, dispense his philosophy in a manner that unites broken ties. His is a lovable character, and is done justice to by Mr. Frederick.

The interior settings in the picture are not all that could be asked. The cast includes William J. Sorelle, John E. Mackin, Barbara Gilroy, Mildred Gregory, Bradley Barker, Dallas M. Fitzgerald, Adele George, Mrs. Fitzgerald, Walter Hiers and baby Joan.

"The Last Man"

Five-Reel Photoplay of Military Life, Written by James Oliver Curwood and Released on the V-L-S-E Program.

Reviewed by Edward Weitzel.

THE opening scenes of "The Last Man," the five-reel Vitagraph Blue Ribbon feature, released October 30, have the merit of giving the spectator an insight into the plot without loss of time. Major Harvy, a regimental surgeon of the Sixth Cavalry, U. S. Army, is shown leaving his post in the Philippine Islands for a station in Montana. The next episode shows the Major's wife, in New York, consoling herself for the absence of her husband by permitting two men of her acquaintance to make love to her. The Major, who believes his wife is everything she should be, has her join him at his new post. She has been there but a short time when she starts a flirtation with Lieutenant Horne, one of Harvey's brother officers. The next move in the drama brings into view a highwayman named Sandy MacDonald, and his daughter Jeanne. The girl is young, beautiful and unsophisticated. She discovers the love affair between Mrs. Harvey and Horne. She also attracted the attention of the [illegible] during a struggle with him, learns the truth about her father. Sandy promises never to commit another robbery, [illegible] his promise, however, and is killed during a hold-up. Before this, Jeanne, who has made friends with Major Harvey, becomes a nurse in the post hospital. The surgeon discovers the true state of affairs between Horne and his wife and tells Lorna he will help her get a divorce. He returns to the Philippines, and Jeanne goes with her as a nurse. Horne and Lorna are married, and events again bring them across Harvey's path. The three find themselves at Fort Gordo in the Philippines. The fort is attacked by a superior number of Moros, and Harvey, as the commanding officer, directs Horne to take his wife and escape, while he covers the retreat. He is the last man to leave the fort and [illegible] conduct awakens Lorna's old love for him. She estranges Horne in trying to bring Harvey back to her side, only to learn that the Major and Jeanne are soon to be married.

The telling of the story makes this somewhat familiar plot take on a new lease of life. The incidents are well knit together, and events move forward at a brisk pace. The variety and color of the scenes, the glimpses of military life, and the able direction of William Wolbert all contribute to the deserved success of the photoplay. The fight on the rope footbridge is a novel and exciting feature of the production.

Scene from "The Last Man" (Vitagraph).

It goes without saying that it is impossible to make good pictures and not have the assistance of good actors. "The Last Man" is acted by a cast that maintains its artistic level at a gratifying height. Mary Anderson is the Jeanne, William Duncan the Major, and Corrinne Griffith plays the unfaithful wife. Jack Mower is the Lieutenant Horne, and Otto Lederer the highwayman.

"The Rainbow Princess"

Ann Pennington Scores in Famous Players Story of a Circus Dancer.

Reviewed by George Blaisdell.

THE Famous Players released on October 23 "The Rainbow Princess," a five-part subject featuring Ann Pennington, the little dancer of the Follies. For Miss Pennington Shannon Fife has written a good story which J. Searle Dawley directs. It carries the atmosphere of the circus. In securing this Mr. Dawley has employed a sure-enough show, with all its paraphernalia and its people, freaks and all. The picture has its thrills due to the putting over of stunts, and it has its dramatic suspense, too.

Scene from "The Rainbow Princess" (Famous Players).

Miss Pennington is seen as a girl who has known no other home but the showman's tent and who through a family resemblance is foisted upon a town dignitary as his granddaughter. As a departure from the usual rule it turns out she is of no relation to the judge. Hope is not returned to the circus, however. The friendships she has established are too strong. She finds a home and a husband in the nephew of the judge. It is a pretty story.

Grant Stewart is Judge Daingerfield, a strong character well portrayed. Charles Sutton is the unscrupulous Pop Blodgett, the manager of the circus and the chief of the swindlers who lead the judge to believe Hope is his granddaughter. William Courtleigh, Jr., is Reynolds, the nephew of the judge, who falls in love with the little performer.

There are some spectacular acts, such, for instance, as the parachute ascension and the unexpected drop of the diminutive dancer into the stream and her rescue by Reynolds. There are dramatic situations, as in the arrest of Hope for pocketpicking and her examination by the judge; the uncovering of the swindlers by the judge's friends; and the burglary frustrated by Hope and the stiff fight that resulted. There is comedy and there is heart interest, too, when the freaks descend on the home of the judge and are entertained by the little dancer. There is also real entertainment in the hula-hula dance put on by the Follies company. It is a many-sided picture.

Two Single Reel Kalems

"The Pencil Clue," Third Episode in the "Grant, Police Reporter," Series, and "The Merry Motor Menders," a Ham and Bud Comedy.

Reviewed by Ben H Grimm.

"The Pencil Clue."

IN "The Pencil Clue," third episode in the "Grant, Police Reporter" newspaper series by Robert Welles Ritchie, George Larkin, as Grant, unravels a puzzling murder mystery and furnishes a thrill when he jumps from a canopy on a level with the first floor of a building into an automobile that has just started to move. This is a daring feat, and the camera has recorded it faithfully. The jump is followed by a fight in the automobile.

The screened mystery story moves fast in this film, and tells of the unaccountable death of an aged lawyer. Suspicion points

Scene from "The Pencil Clue" (Kalem).

toward his partner, however, when the stenographer tells the reporter what she saw. With a heavily penciled line as the clue, Grant proves that the old man died from the effects of poison on the point of a pencil, the pencil-point having been prepared by the junior partner. Ollie Kirkby plays the part of the stenographer. The junior law partner is played by Director Robert Ellis. Others in the cast are Arthur Albertson, William McKey and G. Chira.

"The Merry Motor Menders."

This number of the Ham and Bud comedies is not up to the standard set in preceding releases. The action is rather slow. Ham and Bud become the owners of a garage, and to increase their business use all sorts of methods to cause punctures so that autoists will come to them. Business is slow, nevertheless, and the pair are glad when they get a telephone message. Here Ethel Teare and Henry Murdoch enter the action—in a broken auto. Ethel smiles on Ham, and Henry becomes jealous. But his wrath is somewhat cooled when an auto with Helen and Bud is sent to the skies by an explosion.

"The Land Just Over Yonder"

Six-Reel Adaptation of Peter B. Kyne's Story Is Virile Photodrama—Distributed by Unity Sales Corporation.

Reviewed by Ben H. Grimm.

THE Land Just Over Yonder," a six-reel adaptation of the story by Peter B. Kyne, is a virile motion picture drama of the West—the mining West—and is a picture of considerable merit. It is a visualization of the story that appeared in the Saturday Evening Post, and was produced by the Dudley Motion Picture Manufacturing Company for distribution by Unity Sales Corporation.

Two strong characters dominate the action throughout the six reels, and these characters have been delineated with a fine sense of understanding by George N. Chesebro and Arthur N.

Scene from "The Land Just Over Yonder" (Unity)

Millett. The latter, as Toyiable Tom Jennings, "desert rat" and later sheriff, is a lovable old man whose devotion to his young comrade and partner (Mr. Chesebro) is touching. The work of Jane Vernon as the quarterbreed wife is also good.

Mr. Kyne's story has lost little interest in the filming, and it is to the credit of the director that none of the Western mining-town scenes are overdone. Continuity throughout is fair, although considerable footage is used before the real story is gotten to. Photography could have been better. The story is rife with dramatic situations. After Toyiable and "Billy Boy" have struck it rich, the youth becomes enamored of a quarterbreed maiden. This leads to a breach between the two. Toyiable goes back to the hills, and "Billy Boy" after his marriage to the quarterbreed, discovers that she married him only for his money, and that she has been carrying on an affair with another man. The husband intercepts his wife and the other man as they are about to run away, and turns the man loose on the desert. The man dies and the husband, through the duplicity of his wife, is held for first degree murder. Toyiable comes back from the hills and becomes sheriff. He is to take his former pal to the county seat to be hanged. They spend several weeks in the hills, and, returning to the prison, the sheriff obtains a pardon for his young comrade.

Besides those mentioned, the cast includes George Best, Elsa Fox, Charles Eichman, Julius Frankenberg and Sidney Lang.

"The Voice of Love"

Five-Part Mutual Masterpicture Presents Unusual Romance With Winnifred Greenwood in the Stellar Role.

Reviewed by Margaret I MacDonald.

IT IS a notable fact that moving picture stories that cannot stand the pressure of the fifth reel without crumbling, are legion. And indeed frequently when by careful treatment they might be made to stand the strain, they fail to reach the

Scene from "The Voice of Love" (Mutual).

last notch with honor. The latter seems to be the case with the production under discussion; the theme while not an altogether pleasant one, under the development given it descends rather to the commonplace toward the close of the picture, in

an almost finished-anything-will-do-now sort of manner. Up to a certain point the production is artistic. Winifred Greenwood, George Field, Edward Coxen, Laura Sears and other popular American players do their best to make it so with the help of Rea Berger, who directed it.

The story treats of the career of a wife living under the delusion that she has murdered her husband, who was an army officer, with the real murderer extracting money from her at intervals under a pretense of keeping her secret. Making her living by astrology she supports and educates her daughter in the east, who is kept in ignorance of her mother's mode of earning a livelihood. Mother and daughter, one in the east and one in the west, meet and fall in love with the same man. Here it is that a weakness of development is noticed. A few paltry subtitles do little if anything to help matters along at this juncture. The affair ends by the mother, after having unknowingly plotted against her own daughter, marrying a man of mature age who has been devoted to her for some time; but not before she has mended the breach which she caused between the young people. The characterization, especially as regards the older woman is not always consistent.

Triangle Program

"American Aristocracy," Five-Reel Fine Arts, Featuring Douglas Fairbanks, and "The Criminal," with Clara Williams and William Despond, Five-Reel Ince.

Reviewed by Louis Reeves Harrison

"AMERICAN Aristocracy" not only aims to be a real story, but it starts out bravely enough as a satire. The author soon after takes off his hat to the audience and explains that Mr. Fairbanks will do the rest. The reputation of Mr. Fairbanks, and his intense personality added, puts a high selling value on almost any picture in which he appears, so this release will sell and will please many who welcome the star on his own account, but it drivels out into a mere vehicle. The producer of to-day is continually urged on by the necessity of filling a program, and he is practically compelled to give the public a view of stars without plays. It is generally claimed that a poor play with a big star brings in a larger profit for all concerned than a well-told, interesting story, strongly typed, performed with skill, beautifully treated and a gem from the audience point of view inside a theater.

Would it not be possible to give Mr. Fairbanks more opportunity as an actor and less as an acrobat. We all enjoy seeing him jump fences and scale walls for a while, not that these feats are novel or particularly interesting in themselves, but it becomes inane after frequent repetition, unless the vehicle is converted by Keystone ingenuity and intensity into a roaring farce. The intention of "American Aristocracy" is not that of farce, into which it is painfully forced, but of satire, and it would have made a corking good satire if followed out consistently, giving Fairbanks better opportunity and adding to his reputation instead of forcing him to carry a heavy burden.

"The Criminal" is a story of pretty motif, but it is painfully attenuated, drawn out over a long number of scenes which contribute to footage rather than to live interest. The author has taken up a vital situation and built around it as best he could under stress of hurried play making, and the director has done some skilled picturing of what is provided, but not enough material has really been provided to more than fill two or three reels. Those of us who thoroughly appreciate Mr.

Scene from "The Criminal" (Triangle).

Sullivan's fine work in the past, and those of us who highly commend the progressive policy of Mr. Ince, who realize that he has made some beautiful and thoroughly artistic contributions to this growing young art, feel that we must exercise consideration for hard-working authors and directors who have demonstrated their high value. We have a great deal to thank them for, and so has the whole world. But the plain truth is that "The Criminal" is not up to Ince standards.

A young Italian emigrant girl, very ignorant and superstitious, finds an abandoned baby on the stairs of her tenement home and takes care of it. She asks a young writer on whom she has waited at the restaurant to read the note explaining that the baby is illegitimate. The girl is arrested on no evidence whatever for kidnapping. The refuses to tell that the babe is fatherless, because she is so herself, confessing that she stole it in order to save the child's name. The young writer goes to the jail and elicits the truth. He thereupon proposes to marry the girl and adopt the baby. To disregard consistency, plausibility, the necessity for suspense, adequate preparation and the principles involved in creating a strong drama is, as a rule, to create something that is not a drama.

"The Brand of Cowardice"

Military Life on the Mexican Border Shown in a Five-Reel Screendrama Produced by Rolfe Photoplays, Inc., and Released by Metro Pictures Corporation.

Reviewed by Edward Weitzel

THE Rolfe photoplay, "The Brand of Cowardice," story and scenario by Charles Maigne, is a worthy contribution to the screen. Its sole aim is to entertain and as a consequence, it is not burdened with any didactic thesis or moral

Scene from "The Brand of Cowardice" (Metro).

uplift. The story of the play belongs to the order of fiction that is frequently referred to as "a rattling good yarn." No matter if the hero is perfection and the heroine also and everything comes out just as it should! No one expects such a tale to be a reflex of life, and it accomplishes its mission, in its humble way, just as surely as do those immortal classic, "Robinson Crusoe" and "Mother Goose."

The time of the play is the present. Cyril Hamilton, a wealthy young New Yorker, is engaged to marry Marcia West, whose father is a Colonel in the regular army. Hamilton, an officer in a militia regiment, resigns his commission when the National Guard is ordered to the Mexican border, regard for his physical comfort having influenced his act. Marcia denounces him as a coward, returns his ring and goes to Texas with her father. Cyril determines to show the girl that her estimate of himself is not correct. He enlists as a private in another regiment, and gets into trouble with his corporal, a bully named Mallin. The exciting events that follow Hamilton's arrival on the border keep the interest at high pressure. In trying to aid the child of a Mexican Indian, he disobeys orders and is accused of assisting in the theft of a machine gun. Mallin is the guilty person, but attempts to fasten the crime on Cyril. The young fellow is arrested, but escapes and accompanies the Indian across the Rio Grande. Navarete, a Mexican bandit chief, who has met Marcia in New York and is in love with her, takes possession of the stolen machine gun and captures the Colonel's daughter at the same time. The girl is held a prisoner in Navarete's house, and is freed by Cyril, after an encounter with the Mexican in which the bandit is killed. The two Americans escape from the town, but are overtaken the next morning. Cyril puts up a good fight, but the enemy is too strong for him. At the request of Marcia, he saves his last cartridge that he may prevent her from falling into the hands of the Mexicans. As he presses his gun against her breast, a Mexican bullet reaches him. The arrival of Colonel West and a detachment of troops make "the happy ending" easy to accomplishment.

John W. Noble has directed "The Brand of Cowardice" with excellent judgment, and received valuable assistance from the cast. Lionel Barrymore and Grace Valentine as Cyril Hamilton and Marcia West are the featured names. They both merit the distinction. Robert Cummings, Kate Blancke, John Davidson, Frank Montgomery and L. Wolheim are other names that deserve their meed of praise. A special line must be given little Tula Belle for her acting of the Mexican's daughter. The young lady is a credit to her profession.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

THE WHITE ROSE OF THE WILDS (Biograph), Oct. 16.—Blanche Sweet is featured in this reissued "Western" reel, which was directed by David W. Griffith. The cast and the production of the film are what make it worth while. In the cast are found Wilfred Lucas, Robert Harron and Joseph Graybell. The story tells of an outlaw who comes into a girl's life as such, and who leaves with the "White Rose of the Wilds" as an indication that he may come back as a suitor. Reviewed in the issue of October 7, page 62.

THE SELIG-TRIBUNE, NO. 83, 1916 (Selig), Oct. 16.—Steamship Kansan, which was held up by U-53, reaches Boston; San Francisco's "Path of Gold" celebration; President and Mrs. Wilson attend Omaha Centennial celebration; Seven hundred children take part in Golden Harvest Festival, San Mateo, Cal.; Fire prevention day in Chicago; Old frigate Franklin is burned at Eastport, Me.; Charles W. Fairbanks attends G. O. P. luncheon in San Francisco; Views of Fort Bliss taken from the basket of war balloon, El Paso. Survivors of torpedoed steamers arrive in Newport, R. I.

A SAUERKRAUT SYMPHONY (Kalem), Oct. 17.—A funny number of the Ham and Bud comedies. In this reel Ham, Bud and Ethel Teare are assisted in the funmaking by Henry Murdoch. He adds a number of laughs to the reel, the background of which is a sauerkraut factory. This comedy was reviewed in the issue of October 21, page 378.

DREAMY DUD IN THE AFRICAN WAR ZONE (Essanay), Oct. 18.—A split-reel sharing animated cartoons and scenic. The novelty cartoons by Carlson are funny, and they embrace some good double exposure work which brings into the action a human character—Harry Dunkinson. Dud, Dunk and the dog put out to sea, and their adventures are numerous and humorous. The scenic is good.

A PERSISTENT WOOING (Vim), Oct. 18.—Harry Myers and Rosemary Theby are featured in this number of the Vim Feature Comedies. The care that the picture has received in its production make it acceptable. Many of the sub-titles are mirthful, as is much of the action. The story hardly gives the two leading characters an opportunity to display their laugh-provoking capabilities. It tells of a young woman's persistent wooing of the man she wants.

THE SELIG-TRIBUNE, NO. 84, 1916 (Selig), Oct. 19.—Fire destroys dome of Main Hall, University of Wisconsin, Madison, Wis.; National Guard of several States in maneuvers, Las Cruces, N. M.; Crowds watch baseball bulletin in Denver; Ambassador Gerard arrives in New York from Germany; Fire destroys large Chicago plant; "Machine Gun Board" meets, Washington, D. C.; Lina Cavalieri and Sarah Bernhardt among arrivals from Europe, New York; Champion goat roper at work, Brownwood, Texas; Mrs. Sharpless celebrates 106th birthday, Los Angeles, Cal.; Miss Nancy Power arrives in New York to go on stage—sold $6,000 worth of Red Cross tags in London; Earthquake makes ruin of town of Pesaro, Italy; President and Mrs. Wilson attend Indianapolis centennial.

A PRECIOUS PARCEL (Vim), Oct. 19.—A quite humorous reel with Plump and Runt as the chief laughmakers. The story burlesques in an entertaining manner the old plot of the shipment of gold to a lonely express office and the conspiracy to steal it. Runt is the bad man and Plump the hero. Plump (Babe Hardy) and Runt (Billy Ruge) are assisted by Edna Reynolds and Florence McLoughlin.

THE CODE LETTER (Kalem), Oct. 20.—This is the first of Kalem's new "Grant, Police Reporter" series, and it is a winner. It is a fast reel and thrills as well as entertains. George Larkin, does several stunts in this number—he travels hand over hand an iron pipe suspended between two skyscrapers; he walks along a narrow ledge from one window to another high above the street, and he crawls down a rope to a scaffold only to have the rope cut by the villainess. George Larkin and Ollie Kirkby play the leads. They are supported by Director Robert Ellis, Arthur Albertson, William McKay and G. Chira. Reviewed at length on page 410 of the issue of October 21.

HERE AND THERE (Vim), Oct. 20.—Pokes and Jabbs do considerable fast knockabout work in this reel. The film is a fair comedy. Pokes lands in a Western town where the sheriff, Jabbs, has advertised for a wife. The ad is answered by a showgirl and Pokes makes a play for her favor. He gets rid of Jabbs for a while, but the latter comes back in the guise of a bad man, and to add to Pokes's worries his wife appears on the scene. Robert Burns and Walter Stull are supported by Ethel Burton.

A DARING CHANCE (Kalem), Oct. 21.—A good number of the "Hazards of Helen" railroad series. Billy Boy, a youngster of tender years, takes as much chance on his young life in this film as does Helen Gibson. He is traveling alone on a runaway gasoline handcar and is saved from colliding with a stalled car when Helen reaches down from the cab of a speeding locomotive and pulls him to safety. An exciting reel. Reviewed in the issue of October 21, page 379.

AN EVENTFUL EVENING (Selig), Oct. 21.—This comedy reel cannot compare with some preceding Tom Mix productions. The reel is lacking in cowboy feats and the action drags. The story was written by Victoria Forde, who is a member of the cast with Tom Mix, the producer; Betty Keller and Pat Chrisman. It tells of the happenings when a young man elopes with one of the daughters of a ranchman, believing her to be the other sister. However, the youth learns that the girl he loves—the drudge—is at home, and he goes there and gets her.

General Film Company Specials

FROM THE DEEP (Knickerbocker Star Feature), Oct. 13.—A strong but rather morbid story of the underworld screened in three reels. In the picture have been used almost all of the ingredients that go toward the making of thrilling melodrama. Technical details are good, and the cast able. The story has for its background repellant phases of life, and tells of the happenings to the sister of a girl ruined by a man who becomes a grafting detective, and of the detective who reaps the wages of sin. The cast is composed of Joyce Moore, Phyllis Grey, Thomas A. Rector, Philo McCollough, Daniel Gilfeather, Florence Horkheimer, Jay Herman, Henry Stanley and Bruce Smith.

ONLY A ROSE (Selig), Oct. 26.—A three-reel drama quite evidently made some time ago. It does not rank as high as some of Selig's later productions. The story is absurd, although at intervals appealing. It tells of an aged employer of a broker who saves the latter's life. Another employe, who is in love with the old man's daughter, takes credit for saving the broker's life, and the broker does not learn his real savior's identity until the old man dies, when he gives the daughter a check, which she tears up. On the last reel is a rustic comedy of several hundred feet which is rather good. The cast of "Only a Rose" includes Robyn Adair, Virginia Kirtley, Leo Pierson, E. J. Brady, Eugenie Forde and Luella Maxam.

THE FABLE OF "THE KITTENISH SUPERANNS AND THE WORLD WEARY SNIPES (Essanay), Oct. 17.—This two-reel number of the George Ade fables is pleasingly mirthful. The film is an adaptation of a fable printed in the Cosmopolitan magazine, and has lost none of its piquancy and delightfulness in the filming. The sub-titles are funny, too, and the slangy philosophy of the author is borne out in the picture. The moral is "Youth is the time for gravity," and the visualized fable certainly makes one believes so.

CLASSMATES (Biograph), Oct. 18.—A virile three-reel drama of West Point and the jungles of South America. The cast is headed by Henry B. Walthall and Blanche Sweet. In their support are Marshall Nielan, Gertrude Robinson and Lionel Barrymore. The picture has a strong dramatic appeal. It tells of a poor storekeeper's son who wins the hand of the girl over a wealthy but unscrupulous youth. Henry Walthall has an especially difficult piece of character delineation to do, and he does it in the manner that has made him famous. An acceptable reissue.

THE YELLOW HAND (Kalem), Oct. 18.—Oriental mystery and melodramatic thrills make this a strong two-reel number of Robert Welles Ritchie's "The Girl from 'Frisco" series. A review printed on page 378, of the issue of October 21, says "plenty of fighting occurs during the action of the plot, and its element of mystery centers attention on the screen throughout." The leads in the cast are Marin Sais and True Boardman. They are assisted by Ronald Bradbury, Frank Jonasson and Edward Clisbee.

TREADING PEARLS (Knickerbocker Star Feature), Oct. 20.—A quite acceptable drama with several bits of good character delineation. The four main roles are well played. The story concerns two sisters and two brothers—the sisters poor and the brothers sons of a wealthy merchant. One of the girls is rather backward, and the dying mother advances the fear that she will never get anywhere. Later, however, it is the backward girl who is responsible for the more flighty sister's salvation. The element of romance helps this picture.

Bluebird Photoplays, Inc.

THE END OF THE RAINBOW (Oct. 30).—A five-part production made among the redwoods of California, and featuring Myrtle Gonzalez and Val Paul. The picture is an enjoyable one, takes the form of melodrama and savors delightfully of the great out-of-doors. A full review of the production will be found elsewhere.

Greater Vitagraph V-L-S-E-Inc

THE LAST MAN (Vitagraph), Oct. 30.—The atmosphere of this five-reel photoplay is colored by military life in Montana and the Philippines. The plot is an absorbing one, and the incidents are varied and skilfully joined together. The picture takes its title from a desperate attack on Fort Gordo by a party of Moros, and the heroic conduct of an American officer, who is the last man to leave the fort. The drama is reviewed at length in the present issue.

International Film Service.

HEARST INTERNATIONAL NEWS PICTORIAL, No. 8, Pathe, Oct. 17.—Despite submarine danger many ships leave New York for Europe; Lewis machine gun tested for accuracy; Utica, N. Y., fire; Canadian troops depart on 250 mile coaching trip New York; U. S. coast artillery practices drowning National Guardsman Brownsville Texas; Gun crew of U. S. S. Pennsylvania make target record; Brooklyn Navy Yard; Vessel to stabilizing instrument tested at Hempstead Plains by President Wilson's cousin; Footlights and Fashions; Old U. S. submarine Holland is dismantled, Philadelphia; Delegation of Pennsylvania Democrats visit President Wilson at Shadow Lawn; "Cheese Day" is celebrated by thousands in Monroe, Wis.; New Japanese ambassador visits State department, Washington; Rutgers College students celebrate 150th anniversary of the institution, New Brunswick, N. J.; scenes in the strike zone of Bayonne, N. J.

Kleine-Edison-Selig-Essanay.

THE HEART OF THE HILLS (Edison), Oct. 30.—A five-part subject containing an excellent motion picture cast among whom are Mabel Trunnelle, Conway Tearle, Bigelow Cooper, Herbert Prior, George Wright, Robert Conness, Charles Sutton and Crawford Kent. The picture is well staged and will interest. It is reviewed in another column.

Metro Pictures Corporation.

THE BRAND OF COWARDICE (Rolfe), Oct. 23.—Lionel Barrymore and Grace Valentine are the stars of this five-reel photo-play which has most of its scenes laid on the Mexican border. It is a well told story of today and shows how a wealthy young chap proves to his sweetheart and his friends that he is not the coward they think him. The picture is reviewed at length on another page of this issue.

THEIR DIVORCE (Drew-Metro), Oct. 30.—Mr. and Mrs. Sidney Drew are the married couple in this one-reel comedy who "agree to disagree." After bickering over trifles during the first years of their married life, they come to the conclusion that they cannot get along together. Once the wife is started on her way to Reno, they discover their mistake and settle their differences for good. In the hands of such able comedians as the Drews, the reel is bound to yield fifteen minutes of clean-cut amusement.

Mutual Film Corporation

SEE AMERICA FIRST, NO. 58 (Gaumont), Oct. 18.—"James River Country, Virginia," is the subject of this number. Old historic spots such as the home of Pocahontas, the battlefield of the Seven Pines, the house in which General Lee's mother was born, form an interesting part of the film. It is finished with a clever cartoon by Harry Palmer entitled "Inspiration."

MUTUAL WEEKLY NO. 94 (Mutual), Oct. 18.—Interesting items of this number are the landing of the Russian troops at Salonica, a million dollars in gold on view at San Francisco, a view of the U-53 at Newport, R. I., Ambassador Gerard arriving from Germany, the "Dodgers" and the Red Sox battling for supremacy at Brooklyn, N. Y., and the fall race meet at the Latonia, N. Y. tracks.

REEL LIFE NO. 25 (Gaumont), Oct. 22.—An interesting number showing "French Women Munition Workers," at work making rifles, bayonets, flying machine motors, shells, etc. Women at work in the Gaumont factories making munitions is also a part of this subject. "Ferrying Trains Across the Sacramento River" is another interesting subject, "Eastern and Western Barbecues" showing a mutton barbecue in the east, and a venison barbecue in the west forms an appetizing subject.

SEE AMERICA FIRST, NO. 59 (Gaumont), Oct. 25.—This opens with some entertaining and comprehensive views of Hot Springs, Va. The surroundings are picturesque, showing Fort Dinwiddie, the home of Daniel Boone, an old grist mill, and various cascades.

I'M INSURED (Gaumont), Oct. 25.—An animated cartoon by Harry Palmer, showing the efforts of a man carrying insurance to meet with an injury. Fairly amusing. On same reel with above.

SPARTAN SPLEEN (Beauty), Oct. 31.—Orral Humphrey is presented in this farce comedy as a soldier of his majesty sent to protect a lone family who are surrounded by natives of the country where they live. These natives are reported to be about to make a raid on the wine-cellar, and the lone soldier is expected to fight them single handed. This he does and finally proves himself a hero by rescuing a pet rat from a fire.

Mutual Film Corporation Specials.

A WOMAN'S DARING (American), Oct. 00.—This five-reel subject, by W. H. Lippert, features Winifred Greenwood, Edward Coxen and George Field. It tells the story of a country girl, raised in poverty by her miserly uncle. She falls prey to a mining promoter, who pretends to marry her and thus wins her love. George Field, who is always interesting as the debonair villain, does splendid work in this number. The girl is seen in the city five years later, with her child, living under an assumed name. She wins the love of an honest man, but the villain again appears. There is good drama in this production, particularly in the closing scenes. The plot material, though not entirely new, is excellently handled.

THE VOICE OF LOVE (Mutual Masterpiece de Luxe), Oct. 19.—A five-part production in which Winnifred Greenwood plays the feminine lead. The story which weakens about the middle of the fourth reel is otherwise interesting, and deals with the career of a woman who lives under the shadow of believing she has murdered her husband. The real murderer uses her delusion as a means of extracting money from her. The conclusion of the [illegible] refused many times, while her daughter marries a young man with whom the mother had believed herself in love.

HER PAINTED PEDIGREE (Vogue), Oct. 22.—A two-reel comedy number, featuring Paddy McGuire, Gypsy Abbott and Arthur Moon. The English lord marries an educated Indian girl. His rival, an Indian, induces the lord to invite the girl's parents and relatives to England for a visit. The lord consents and the atrocious manners of the red skins shock his relatives. This is quite well presented, but the incidents do not develop a very strong humor. Paddy McGuire is pleasing in the role of the English lord. A fair subject.

PROF. JEREMEY'S EXPERIMENT (American), Oct. 23.—An amusing two-part comedy with Orral Humphrey, Vivian Rich and A. Vosburgh in the cast. Prof. Jeremey discovers a powder that when inhaled will cause people to tell the truth. Through a newspaper article concerning the discovery he is so deluged with orders that in desperation he destroys the formula. The remaining box of powder is stolen by a burglar.

HE DIED AND HE DIDN'T (Vogue), Oct. 29.—Quite an entertaining two-part comedy (barring a few vulgar touches) in which the meeting of two sworn enemies after years of separation results in one of them being carried away for dead, while the other barely misses being lynched. The latter is saved from death by a recitation of his grievance against the other.

Pathe Exchange, Inc.

FLORENCE ROSE FASHIONS (Pathe), Oct. 30.—The title of this chapter is "Betty Entertains an Out-of-Town Guest." The guest is taken around the shops and closely follows the showing off of many bits of feminine finery.

Luke, Chauffeur (Pathe), Oct. 30.—This single reel Rolin comedy contains much speedy action of the ultra-slapstick type.

Pathe Exchange, Inc. Specials

THE SHIELDING SHADOW, NO. 5 (Astra), Oct. 29.—This is a thrilling episode of the serial in which the mystery increases. Some excellent scenes take place in the hidden apartment of Bianca where the Shielding Shadow again protects Leontine. A full review will be found elsewhere.

THE SULTANA (Gold Rooster Play), Oct. 30.—A five-part subject in Pathe-color. The subject is one containing many settings of unusual picturesqueness. On the dramatic side the story increases in interest, the last half containing the situations of strength. The picture is reviewed in another column.

Signal Film Corporation

A LASS OF THE LUMBERLANDS, NO. 1 (Signal), Oct. 23.—"The Lumber Pirate" is the title of the first chapter of this promising serial featuring Helen Holmes. It concerns itself chiefly with outlining the character of "Dollar" Holmes, and showing under what unhappy circumstances his unwelcome little daughter came into the world. The scene of the story is laid in the forests of the Northwest. The story is a pleasing one thus far with a promise of strength and interesting developments. This serial is divided into fifteen two-part episodes, one of which will be released each week.

A LASS OF THE LUMBERLANDS, NO. 2 (Signal), Oct. 30.—"The Wreck in the Fog" is the title of the second chapter of this serial, which introduces the grown-up edition of "Dollar" Holmes' daughter. Herein she rescues her own half brother whom she knows nothing of from drowning, and is rewarded by her father also unknown to her, by being installed as assistant agent at one of the way stations on the railroad in which he is a stock owner. One of the thrills of this chapter shows an automobile falling from a bridge into the water a distance below.

Triangle Film Corporation.

A SOCIAL CUB (Keystone), July 16.—An attempt to depart from the Keystone method which does not register a success, lacking nearly all the elements which make farce bearable.

SKIRTS (Fine Arts), July 30.—A two-reel comedy with Fay Tincher and Tull Marshall in the cast, working hard to be amusing.

SHE LOVED A SAILOR (Keystone), Sept. 10.—One of the most amusing Keystone comedies shown in a long time, replete with old time ingenuity and melodramatic thrill.

SOMEWHERE IN FRANCE (Ince), Oct. 29.—A spirited story of adventure and struggle between two military secret-service agents in the European War, with Louise Glaum in a fascinating role.

A SISTER OF SIX (Fine Arts), Oct. 29.—A drama of early California life with Bessie Love in the title role. A stirring story of action.

Universal Film Mfg. Company

LUCILLE THE WAITRESS (special Laemmle), Oct. 25.—A [illegible] number featuring Jennie Nelson and Paul Panzer. The waitress substitutes herself for the artist's broken statue. The deception is discovered and a wild chase follows. This will amuse persons who have never seen this before, but the substitution of a live person for a statue is a very familiar comedy situation.

LOVE AND A LIAR (Nestor), Oct. 30.—A farcical number, by Tom Gibson, featuring Eddie Lyons, Priscilla Dean and Lee Moran. It is the familiar situation of the nephew and niece fooling their uncle and aunt in matrimonial affairs. The old folks come and take a liking to each other and all ends happily. While this is familiar in many situations, it is done in a fresh, breezy style which will please many observers.

FELIX ON THE JOB (Special Victor), Oct. 31.—A fair slapstick num-

ber in which the story amounts to little and the laughs depend upon the antics of George Felix, who has all sorts of adventures in and around a dilapidated house. Finally the framework gives way and Felix is deposited in a nearby pond.

HER VANISHED YOUTH (Rex), Nov. 5. This story, by Mae Havey, tells of a married woman, who, having passed her youthful years, unjustly charges her husband with unfaithfulness. Later she changes her mind and a reconciliation follows. The husband's affair with La Paloma, a fast woman, is pictured rather broadly. The story has no particular dramatic merit, though quite well constructed.

A SHADOWED SHADOW (Joker), Nov. 4. This is a spook comedy, by Jack Byrne. The Joker company appears in its usual burlesque style and the appearance of two ghosts brings much laughter in certain scenes. This will amuse children without unduly alarming them and adults will also enjoy it.

Universal Film Mfg. Co. Specials

THE ISLE OF LIFE (Red Feather), Oct. 30. An excellent five-reel subject, based on a novel by Stephen F. Whitman and directed by Burton George. The cast is very pleasing and includes Frank Whitson, Roberta Wilson and Hayward Mack. The story is semi-adventurous in type. Sebastian, a resident of Rome, desires a girl who is engaged to another. Holding the theory that no human virtue is incorruptible, he boards the vessel on which she is sailing and casts her overboard in midocean. He follows and they are rowed by fishermen to an island. Here follows his own regeneration, wrought out in a convincing, effective way, and the girl's final acceptance of his love. The story is in every way above the average and some fine pictorial effects are also achieved.

THE MASKED WOMAN (Gold Seal), Oct. 31.—A three-reel number, by Tom Gibson, featuring Gretchen Lederer, Lloyd Whitlock, Wm. Quinn, Jessie Arnold and George C. Pearce. This is a crook story and has a better plot than most of the type, though the close is not very strong. A vampire woman, well portrayed by Gretchen Lederer, has in her toils a wealthy young man. Her home is headquarters of a gang. A doctor, in love with the young man's sister, is brought into the story. The construction and presentation are good and the offering, as a whole, has considerable strength.

THE TERRORS OF A TURKISH BATH (L-KO), Nov. 1.—A two-reel knockabout comedy, featuring Dan Russell as flunkey in a bath house. He manages to extract many laughs from this part. The middle part of the offering slows up a little, but the opening and close are both very funny. Dan smuggles his wife into the bath house and gets her employed as manicurist. The proprietor takes a fancy to her and trouble begins. The action contains nothing offensive, and closes with a general mixup and a chase.

HER WEDDING DAY (Laemmle), Nov. 2.—A two-reel subject, by E. M. Ingleton, featuring Francelia Billington, Douglas Gerrard and Ruth Clifford. The opening scenes pique the interest, being less obvious than frequently happens. One girl marries a man who has just wrecked the life of another. The latter is confined in a sanitarium, but escapes, tells her story to the bride, and then kills the man who wronged her. This is not a powerful subject, but it well handled and contains several dramatic moments.

STUMBLING (Imp), Nov. 3.—A two-reel story of the underworld, by Max Ginaski, featuring Jack Livingston, Malcolm Blevins, Agnes Vernon, Ray Hanford and others. The young man, about to be married, is lured into the underworld on his first expedition by his rival. Here he meets a crook and his girl pal, who gain a hold upon him. The scenes toward the close are dramatic, where Jim's father is shot and the hero blamed. The type of story is melodramatic and not particularly new; at the same time this is well handled and has good action.

FOR LOVE AND GOLD (Bison), Nov. 4.—A two-reel subject, featuring Edith Johnson, L. C. Shumway and Edward Hearn. The story concerns a young mining engineer who becomes engaged to the daughter of a mining king. He takes charge of an important mine for the father and the rival plots to bring about his death. The opening scenes in the city have a good social atmosphere and are attractive. The Western scenes are full of dramatic action. The number, on the whole, is one that carries the interest very well. It is stronger than the average.

World-Pictures.

THE MAN WHO STOOD STILL (Paragon), Oct. 30.—This picture is a five-reel screen version of the stage play in which Louis Mann starred for several seasons. The part played by Mr. Fields is that of a lovable old German, whose daughter is lead astray. The story is a simple one, but contains true feeling. The comedy touches are many and of excellent quality. A longer review will be found in this issue.

Miscellaneous.

COMMON SENSE BRACKETT (Monarch), Oct. 17.—A rural drama in six reels, picturized from the stage play of the same title. The story is laid in a New Hampshire village, and is mostly used as a means of delineating the character of Brackett, who, by his common sense phisosophy, is instrumental in smoothing out the bumps in the lives of various residents. Details of production are not what they could be. A full review is printed in another column of this issue.

TOM MIX DIRECTS "TWISTED TRAILS."

Tom Mix, who has been out of the directorial harness while playing a leading role in the Selig Western feature, "The Light of Western Stars," has again assumed command, beginning work on the three reel Western drama "Twisted Trails," which is being produced at the Los Angeles studios. Bessie Eyton and Tom Mix will once more be seen as co-stars, this winning team being supported by a company that includes Eugenie Besserer, Al W. Filson, Vivian Reed, Will Machin, and others.

Changes in Vogue Comedy

Al Ray and Robin E. Williamson Are New Members—New Casting Arrangements.

TWO additions of unusual interest to the comedy photoplay world have been made to the directing and scenario staff of the Vogue Comedy Company at Los Angeles. Al Ray, the well-known magazine writer, actor and director, has become scenario editor for this company, whose output is released through the Mutual. Robin E. Williamson, formerly director with the Vim Company at Jacksonville, Fla., has just agreed to give his services exclusively to the making of Vogue's "slapstick with a reason."

During the last two weeks there have been several changes in the casting at the Vogue studios. Ben Turpin, who has been playing for the past few months in comedies with Rube Miller, will appear with "Bungling Bill," as Paddy McQuire is known, in a series of world-beaters. Robin Williamson will direct this company.

Rube Miller will head his company alone. He will direct as formerly, with the assistance of Henry Kernan.

In the studio supporting cast, members of which are chosen to play with either Paddy McQuire and Ben Turpin or with Rube Miller, as occasion demands, are Lillian Hamilton, the charming blonde; Gypsy Abbott, the black-haired beauty; Linna Templeton, Arthur Moon, Owen Evans, the company's dare devil, and the two fat men whom everbody loves, Larry Bowes and E. J. Laurie.

Aside from the players a trained dog belonging to Paddy McQuire is gaining many honors for his work as an intelligent actor.

Paddy, with a company consisting of Gypsy Abbott and Arthur Moon, is now at work on Al Ray's first scenario, which finds its setting in a restaurant. Paddy himself is cast as the restaurant keeper.

The Vogue studios are situated in the center of the beautiful grounds that formerly surrounded the mansion of ex-Senator Cole of California. J. R. Cole is the general manager of the company.

Essanay Subjects Popular

"Return of Eve" Made Hit—More Just as Good on K-E-S-E Service.

ESSANAY reports that the reception of its feature, "The Return of Eve," second Kleine-Edison-Selig-Essanay release, by exhibitors and public has been most gratifying, and that the film is now experiencing strong first runs in practically every large city of the country. The play, unique in plot and setting, has proven a powerful attraction, due, it is believed, to the large amount of advertising and publicity which preceded its release.

This certain hit, followed by another sure winner, "The Prince of Graustark," will get the new distributing agency away to an excellent start. Kleine-Edison-Selig-Essanay Service reports to Essanay that its branch offices are deluged with inquiries concerning "The Prince of Graustark," exhibitors believing this an attraction of superior grade if for no other reason than because it is a sequel to "Graustark," one of the most popular photoplays ever produced.

This play will be obtainable November 6. It featured Bryant Washburn and Marguerite Clayton with Ernest Maupain and Sydney Ainsworth. Reviewers pronounce it greater than its original, and President George K. Spoor believes it a high comedy of decidedly unusual merit and attractiveness. It possesses box-office possibilities from more than one angle. The book is a sequel to a great novel and a highly successful photoplay. It has sold upward of ten million copies. The author is a popular one. The stars are extremely well known.

It is such stories as "The Prince of Graustark" that exhibitors and public may expect from Essanay henceforth, according to Mr. Spoor. Only stage plays of superior grade and successful novels will be adapted by that company.

"The Chaperon," from the stage hit by Marion Fairfax, and "The Breaker," from Arthur Stringer's story in the Saturday Evening Post, are examples of this policy. These will follow "The Prince of Graustark" on the Kleine-Edison-Selig-Essanay Service.

BATTLEFIELD OF GETTYSBURG IN "SEE AMERICA FIRST."

The Battle of Gettysburg was one of the ten decisive battles of the world fought before the great conflict now raging in Europe. Over half a century has elapsed since the battle, and in that time so many monuments have been raised by federal and state authorities that it ranks as the best marked battlefield in the world. Hence, it is of great interest to learn that the field will be pictured in "See America First" No. 60, issued November 1.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

From T. N.

TOM NORTH sends in a big budget of samples that have come to the Seattle V-L-S-E office. The first time he hits Broadways, we are going to fill him so full of firemen he can fight a conflagration single handed.

The top sample is from the Ray, Olympia, a neat four page printed, with a nice clean self respecting make up. One of those places that you know has been done by a printer, only they put the program anywhere they feel like it. Sunday is on column one of page two with Monday and Tuesday over in the corner. Wednesday and Thursday is in the center of page three, hiding behind some advertising, and Friday and Saturday is on the back page. The idea is to get the program on the same page with the write up, but it looks disorderly if not drunken. It would be better to run a complete program all in one place; preferably the front page, though in this issue the front page splurges the fact that they have taken the Big Four service for their town. E. H. Zable is the manager and he runs a "Kick Box," a convenient receptacle in which the patron may suggest changes in house or subjects. This is a good scheme. People might hesitate to mail a letter or to speak to the manager personally who would drop a hint into the box.

The Crystal, Blaine, Wash., uses a fake telegraph blank, but does not hold to the telegraphic form, which is the only excuse for the use of a blank. A glance shows this to be a fake, but the copy is well worded to advertise "The Girl from 'Frisco."

Ralph Ruffner, who used to write his letters, is represented by a lack of uniformity that detracts from the effectiveness of this. A more neat quarter page display advertisement. It would take too much space if reproduced, but the essential is the reproduction of an envelope addressed to "The Suspect, Spokane, Wash., U. S. A.," and in the corner the name of the Liberty Theatre. It is postmarked Petrograd and bears a rough suggestion of the Russian Imperial Coat of Arms. This is set diagonally across the space. Above and below are type sections that do not detract from the effect of the envelope. It is even more effective than a full page would be. A full page *might* be passed over. This cannot be overlooked while the reader glances at the type matter. For a quarter of the cost you can get a better display than a full page, if you do not try to tell too much. It is not the space you take that counts—it's the use you make of it, and Ruffner knows how even if he is saving of his postage stamps.

Jensen and Von Herberg, of the Coliseum, Seattle, have a cut out that is odd and therefore curiosity rousing. It is a greenish four-page folder on heavy paper stock. The front page shows the numerals 10 with the naught larger than the one. The outline of this cipher is cut out, giving the unfolded page a sort of condensed dumb bell effect. Inside the oval is "Parts. Read about it inside." Inside it tells of "Whispering Smith" and at the bottom of each page is a six-point ("read on"). Another sample is a folder 3 by 9½ inches, rather unwieldy as to length, giving announcement of "The Spell of the Yukon," with the poem from which the story is taken. The back page talks for the house, and talks convincingly.

The Orpheum, Moscow, Idaho, uses a straight four-page program, brown on white, mostly display, with undated days. There is a certain orderly layout would make for better results, perhaps the program all in display on the first three pages and the other announcements on the back. Now they are on page three, which makes a break in the appearance of the sheet.

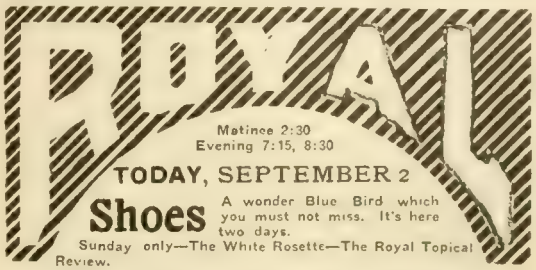
Another Crystal stunt is the wall paper handbill, but to advertise a new serial they give out free tickets to the first installment; not at the house, but through various merchants, possibly dividing the expense with the latter in return for the advertising received, for in the list of stores where tickets may be had there is a mention of the merchant and his wares, as "the home of finest groceries" for Holtzheimer and "painless fillings" for the Blaine Cafe. Seats are on sale at the regular prices at the box office.

The Tivoli, "somewhere" in that territory, offers three admissions for ten cents at matinees.

The Helig, Portland, offers something new in permitting patrons to dance to the music accompanying the comedy films. The stage is unusually large and you can dance or look at the pictures, as you elect; no uncommon thing at Coney Island, but new to real theatres. Several special nights, charitable and otherwise, have marked these dances.

For Shoes.

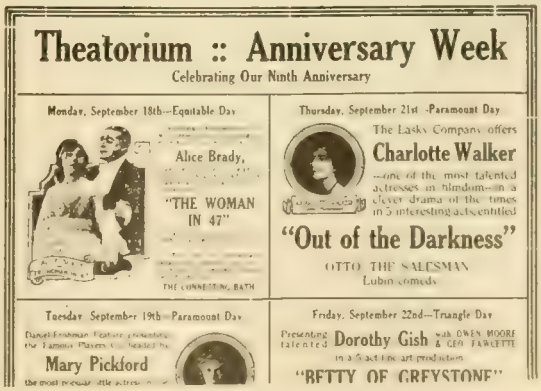
Geoffrey Jefferson, of the Royal, Calumet, Mich., writes that when he had "Shoes" he got all the old shoes he could find to decorate the lobby with and one patron wants to know if he had been newly married. The scheme might be enlarged by offering a free admission to the matinees the previous week for a pair of old shoes. The kiddies will tell their parents and spread the word, and help advertise in advance, while many will come just to see how many shoes were brought in. Mr. Jefferson adds "I've cut out changing every day and am glad I did. I've been getting better subjects this way." And he might have added that when he has a good subject, the first day he sends out a crowd of personal press agents to recommend the show to others. Exhibitors were a long time finding this out. Mr. Jefferson has a new trade mark cut, a white letter on a black and white background. It


Matinee 2:30
Evening 7:15, 8:30
TODAY, SEPTEMBER 2
Shoes
A wonder Blue Bird which you must not miss. It's here two days.
Sunday only—The White Rosette—The Royal Topical Review.

looks unfinished, for there is no definite form to the letters. He will note that with a pencil we have roughly sketched in the outline of the final letters, giving a more definite form. As the original stands, the white of the shading weakens the letter. He should have the artist draw in the letter on the original design, making a decided black line. The cut will but faintly give the idea, but will at least suggest the change.

Most Certainly Not.

W. E. L. Reger, of the Theatorium, Mt. Carmel, Pa., expresses the hope that he does not "annoy" us by his frequent butting in. The way to annoy us is not to send in your good ideas. His letter covers an anniversary program and newspaper advertisement. It is the ninth anniversary, at that, a ripe old age for a picture theater. This birthday they are also celebrating the eating of the canary and the swiping of the cage. In other words, the opposition sold out and quit the town so that they now own all three houses. The newspaper advertisement is


Theatorium :: Anniversary Week
Celebrating Our Ninth Anniversary
Monday, September 18th—Equitable Day
Alice Brady,
"THE WOMAN IN 47"
THE CONNECTING PATH
Thursday, September 21st—Paramount Day
The Lasky Company offers
Charlotte Walker
—one of the most talented actresses in filmdom—in a clever drama of the times in 5 interesting acts, entitled
"Out of the Darkness"
OTTO, THE SALESMAN
Lubin comedy
Tuesday, September 19th—Paramount Day
Mary Pickford
Friday, September 22nd—Triangle Day
Dorothy Gish
"BETTY OF GREYSTONE"

four twelves and is very simply planned. The cut shows a little less than half, displaying two of the six boxes and parts of two more. In a program the display should have been uniform, but in a newspaper advertisement, a change in the composition gives the effect of six advertisements held together and is better where so large a space is used. The program is a Hennegan cover with the program on the inside columns of the middle pages and chat outside that with the underline on the back page. There is a brief but friendly greeting and announcement of an improved feature service which reads well in connection with the fact that they now have a monopoly. That is just the time to do one's best and then the monopoly continues. We felicitate the birthday keepers and hope to be around to write up the nuptials with anniversary presently.

Doing Well.

For a new chum John Koetting, of the Lyric, St. Genevieve, Mo., is doing pretty well. He has only lately started his program, but it is a nice little sheet, though a bit too open in its make up, specially on the

back page. In one recent issue he gives Dave Udell a run on the fake letters that Dave is most happy in, and in another issue he has this, which might be useful to you if your film service is new stuff:

"KEEPING UP WITH THE JONESES."

The Jones family bought a brand new 1917 model Welie automobile, and now everybody looks up to them. The Smiths are tired of seeing them at the head of the procession, so they've decided to sell their old 1912 model Gord and get a new and better car. But nobody wants the old one—the tires are worn almost to shreds, the top is torn, one of the headlights is all bunged up, the gears are stripped very nearly toothless, and what is worst of all, it has an old type of engine—one of those pioneers that run on three cylinders four-fifths of the time. You can't blame anybody for not wanting that old "ice-wagon."

The same way with pictures. Nobody wants to buy "ice-wagon" entertainment, because, besides being a poor investment, it puts them "behind the procession." True enough, old pictures have no shredded tires, but "rain-scratches" are just as bad; their lamps are not bunged up, but the film is dingy with age; their gears are not toothless, but wear and tear have torn out many a scene that is essential; they have not a "three-cylinder" engine, but what is woefully worse, they have an old 1912 model story that is nothing more than a succession of scenes without artistry, and without any engaging sequence. You can't blame any one for not wanting to pay for "three-cylinder" entertainment.

The motion picture industry is the fastest-growing industry in America, and every day achieves new success built upon the experience of yesterday. The pictures of a twelve-month ago are virtually an experiment in the light of the up-to-date photoplays, and beyond that age they are only the A-B-C's of this art of arts. Since those times, each day has brought a higher degree of perfection, has taught new points of artistry, new ways of appealing to popular taste; and the result is found in the latest photoplays.

These latest pictures are to be seen only at the Lyric, as those who are familiar with release dates will attest. We earnestly wish that in every family there were some picture magazine, so that you might keep in touch with the newer and the better things in the motion picture world. We should then have no difficulty in proving our contention.

Steve Improves.

Steve uses the Hunting License, recently reproduced from the George Kleine Denver Exchange, but Steve adds a kink so brand new that we love him for it. The licenses are marked in pairs; in this case numbered in duplicate. If you can find the holder of the mate to your card, you can come in free—both of you. Steve has the whole town of Eldorado (for, of course, "Steve" is Steve Farrar, of the Casino, Eldorado, Ill.) engaged in comparing cards, and now and then a chap breezes in with some other fellow's wife or some other chap's best girl and the entire town is enjoying the joke. It's mighty good stuff for small towns where everyone knows everyone else, and the talk the matching up makes is worth many times the cost of the free admission. Steve never does sleep very soundly, but this idea is an inspiration. He sagely suggests that the better plan is to change the wording to place the name of your house where the copy (in the issue of Sept. 23d) uses the words "United States." That may make trouble somewhere. And, of course, the text must be added to explain the new kink.

Get This Line.

Many states now require the use of individual drinking cups. If you have to invest in the paper article, make capital of it, as shown by the Famous Players Exchange, Philadelphia. They invented the line: "We use sanitary, not cemetery, cups." A bit gruesome, but forceful and to the point. Some other suggestions from the same batch are:

Teach your cashier to say "Thank You."

The winter is coming. Tell your ushers to help patrons on with their coats.

Be the first one to have the snow shoveled off the walk in front of the theater. You have no idea how the townspeople will notice these little things.

Devote your spare time to finding out something to do around your own theater, and not worrying about your competitor. Let him do his own worrying.

Get out a house organ and mail it to your prospective patrons as well as regular patrons. If you don't know how to go about getting one up, ask the Publicity Manager, who will be only too glad to assist you.

Don't stand out in front of your theater on the sidewalk with a cigar stuck in your mouth, and your hat on the back of your head. You can be a better manager.

Some morning have your electrician switch on the house lights, then sit in different parts of the house to see if any of them interfere with the vision to the screen. A light in someone's eyes oftentimes sends them away with a bad impression.

That last item is a borrow from Picture Theater Advertising, and it is a mighty good hint. Every seat in your house should give a good view of the screen. If it does not, you are sending dissatisfied patrons out of your house at every performance and some of them will stay away.

Some Service.

Service to Exhibitors is becoming more and more the slogan, but the Paramount exchange in Seattle has something brand new in its proposition to address lists for its patrons. The theater sends in its list of names with the cost of making the stencils (which is only two cents each). Then all envelopes sent in are addressed on the machine without charge, or the exchange will arrange to have envelopes printed in lots and delivered in addressed sets, charging only cost price for the envelopes and nothing for the service. This exchange is now getting out a house weekly that is well done, though it still lacks the touch of intimacy that it needs. Make part of it a sort of a letter amount "the boys" to the same and they will read the whole sheet. It's a good start, though, and that addressing stunt sets a new pace, and should help to increase the number of theater house organs.

Wrongly Folded.

William A. Lochren, of Minneapolis, is handling the Inferno picture and sends out a little folder. The front page carries his business card and begins with "Speaking of Hell" and goes on to say that Dante divided his Inferno into 25 parts, but that the writer, "Mephistopheles," has brought hell up to date. This is in imitation typewriting. The third page carries a striking device in red and black. It would have been better to have folded the sheet in reverse so that this design formed the front page and the letter the third. But either way gives two runs through the press for each color. A more competent arrangement still would have been to have printed both these two-color impressions on one side of the paper, using the design for the title and the letter for the back. Then the matter appearing upon the enclosure slip could have been run on the inside pages instead of on an insert, saving paper, holding the advertisement together and saving the cost of two impressions. The advertisement is a good one, but economy is lacking.

Two Colors.

We are not particularly strong for the average two color run, for as a rule the cost of the second color is partly wasted because the effect does not repay the cost, but we think that Ed. G. Gidley, of the Strand and Elite theaters, Athens, Ga., supplies his own excuse in a recent program, for his green and black on white paper is good enough to return a profit on the extra printing. It does not show in the reproduction, but on the front and back pages the heading and cuts are in green with the rest in black. Inside the type is all black with the

trade mark in green. They hurt the display to some extent, but it makes a striking effect. Where the same brands are used the same day of each week, these programs can be printed up on one side in advance at a saving, unless they are printed two at a time, making only one impression for each color. The pages are 2½ by 4¼ inches. All four are shown.

Bettered.

The Regent, Philadelphia, seems to have changed printers and comes out with the well-done, two-color programs, purple and green on a sort of non-committal green stock. It is a poor combination unless done just about right, but they hit it the first try. And they are trying program chat, too, which is a good sign. This is from a late issue.

A CURE FOR THE BLUES.

Do you enjoy the blues? No. Well, if a case should come on next week, make your way to THE REGENT THEATER at once. Most people regard the blues as something like a cold in the head—or evil that must attack once in so often, and then, when it occurs, must be patiently endured rather than sensibly cured. I think that absurd.

Unless you really like to be in that state of mind in which you are sure everything is wrong again, that nobody loves you, and that life is not worth while living, I think there are plenty of things you can do to help yourself when you feel the spasm coming on.

So if they start to hit you, come at once to THE REGENT THEATER and see a wonderful program of perfect photo plays, hear a selected orchestra of talented musicians—and the organ with the human voice.

You'll be so pleased that you will forget the blues. Try it, you'll win out.

Maybe, after a time, they'll get so they send their programs over themselves.

Resumes.

The Crescent theater, the Bronx, has resumed publication of its house program for the winter. It is in a new form, just envelope size, without text, and is very nicely put together. If it would reproduce you should see it, but blue on cream will not photograph, though it looks well. With the initial winter issue is sent a discount ticket good for a ten cent seat when accompanied by a nickel, and on the reverse is a blank form for addresses. The tickets are good only

for the dull day matinees and are unlimited otherwise, [illegible] it is better to make a thirty or sixty day limitation [illegible] tuff, and [illegible], if thought desirable.

More About the M. M.

Charles L. Decker writes that his second Merchants' Matinee was a far greater success than the one for 1915. As explained, they [illegible] gives one each year at the Majestic, Grand Junction, Colo., and they [illegible] to 1,618 people between ten in the morning and [illegible] and eight reel program with a seating capacity of 721 [illegible] merchants' matinee was a scheme for getting the country people to town on Saturday on some other day of the week instead of Saturday, if preferred, but the Decker scheme does not limit the admissions to the merchants' rural patrons. The merchants combine [illegible] at the house, send advertising broadcast and make a quasi holiday of it, with special bargains and free tickets to all who purchase goods to a certain value.

Saves Envelopes.

The Diamond, Oakland, Cal., springs a new one. They use a throwaway program, 5 by 11 inches, and fold it to about envelope size, sealing with a bit of gummed tape, addressing the back and mailing out under the one cent rate. It is simple and serves every purpose. The tape is the same as that used for sealing packages to save string, but passepartout tape will serve, and a ten cent roll will seal a thousand circulars or more. The tiny red legal seals would do as well. The main point is that the cost of envelopes is avoided. The drawback is that the list cannot be addressed in advance.

Use Flat Paint.

H. A. Chenoweth, of the Opera House, Westfield, Mass., in reply to recent comment on his "paint" program, says that a flat color will dry quickly enough to make painting the posters practicable. If you use his idea get the "flat" paint, which dries by the evaporation of the dryer instead of the slower oxidization of the oil. He sends in a card 2¾ by 12½, so out of proportion that it comes into size again. It is folded twice to get it into the envelope and we would suggest that by folding these as the Diamond, in Oakland, does, he can use them for mailing cards without envelopes. The prime use of the extra length is to use the Triangle one column ready-set advertising blocks. He also gets good results with a throwaway 8 by 12, using two of these cuts. More still, he promised a photograph soon of the new house the Goldstein Brothers are building in Westfield.

Neatly Done.

H. E. Jameyson, of the Pathe Exchange, Kansas City, sends in a card put out by F. A. Wesley, at Holyrood, Kan. It is a fabric finished card, 2½ by 4 inches, printed in six point for body with an eight point bold "'tonight" line. It reads:

SPECIAL ANNOUNCEMENT

KIND FRIEND:—

I have been fortunate in booking an extra fine photo play entitled "LITTLE MARY SUNSHINE." It is a Masterpiece from every standpoint. Space here is too small to tell you all about it. I want you to see it, not because I want your admission price so much, but because I believe it is one of the finest pictures I have shown in my eight years of show business and I want you to enjoy it. This fine picture will be shown

TO-NIGHT AT THE ELECTRIC GARDEN

Yours, F. A. WESLEY.

Sometimes, for a change, this quiet, assured style will beat the biggest herald ever printed in getting them in. Try it some time when you are specially certain of a subject, but we would suggest that "Kind friend" is a bit too servile. "Dear Patron" would be better.

In Brief.

Miss Dolly Spurr, of the Royal-Grand, Marion, Ind., is a true woman. She writes that she knows the form letter recently commented upon was too long and then she adds:

> P. S. This is the P. S. that *wasn't* in the circular letter, and it is just to tell you that that long letter DID get a lot of business even though I'm *sure* people did not read half of it.

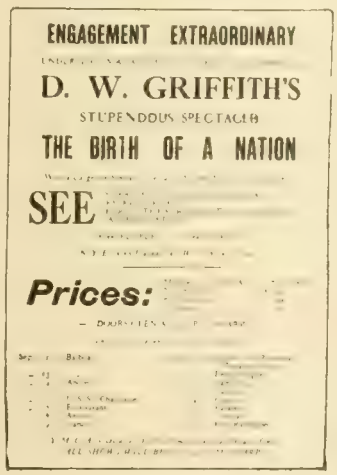
You cannot get the last word on them, try as you will. Perhaps it was not the long letter that brought the business, but the show about which she was so enthusiastic. Anyhow, she did another (on a Hennegan cover) that falls within the page. It was exposition week, and she tells what a good show she is going to have. And taking the fight into the enemy's camp, she took space in the exposition for a projection machine, a miniature stage, and some running films. Triangle, Paramount, and Kleine loaned the films, and Paramount sent a lecturer. Miss Spurr writes some capital editorials, but she does them like she does her letters. Being her own editor, she does not have to condense. It is good stuff, but it is too good to cut and too long to run. A lot of men in the exhibition end have the same trouble. They talk too long. If Miss Spurr would get her two pages into a page—and boil it down—she would have more punch. It is the short, snappy article that goes home. You need always to remember, in writing to the public, that your hobby may not be their own and give an exhibition canter rather than a long-distance ride. Miss Spurr is doing good work in educating her public, but they have not her personal and intimate interest in film exchange methods, for example.

More About the Stillman.

C. L. Madden sends in the opening program and souvenir of the Stillman theater, Cleveland. The souvenir is a heavy white card folder with the house cipher as the only decorative material. It carries five frames of film, but, doing it just right, it is not an old reel cut up, but a clipping from one of the scenes shown the opening performance, something that the recipient can compare with what he has just seen on the screen. The opening attraction was Vitagraph's, "The Chattel," with E. H. Sothern, and new cuts were obtained from the company. It was attached to the card with bits of orange colored silk. The opening was a real social success, and was treated as a social function by the papers. The house program is neatly done in black and green, but the first issue was rather horribly [illegible] the house, and there is a running story of eight and a half pages that is kept readable to the end. Some of the special schemes were taken from Picture Theatre Advertising, including a time clock considerably elaborated over our own suggestion. Here there are three signs giving the running feature and the time of showing of the next. These are operated electrically from the projection room by the chief operator, the clock faces being of the master clock type. One of these clocks is in the reception room which adjoins the entrance lobby, and a person may drop into this room and wait until time for the next subject to start. A check room, ladies room, with maid, writing desks, and other conveniences are provided, and the room is opened at nine in the morning for the convenience of shoppers, though the performance does not start until eleven. Short film is used until one o'clock when the feature starts and runs again at half past four, seven and nine. There is a spedometer for the projection machine that repeats at the leader's desk, which is a novelty, and the whole house is so full of tomorrow's ideas that some day we are going out there just to look it over. The house has its own camera man for local stuff, and at the first performance the men who made the Stillman were introduced via film.

From the Zone.

This reproduction shows the advertisement of "The Birth of a Nation" down on the Canal Zone. It was taken down by the Y. M. C. A., and if you strain your eyes a little you will see that it costs only six bits if you belong to the Y. M. C. A., or $1.25 if you do not, but a majority of those in the "gold list" do belong to the Association, and it will work out on an average of a dollar a head. A man was taken down to run things, and it was made quite an event. Most of the films are a bit old by the time they get to the Zone, and a man who was up the summer of last year writes that he is still getting stuff now that he saw then, but they like the pictures, and both the Y. M. C. A. and independent houses use many reels. No special advertising has to be done for the big pictures. The towns are hungry for amusement out of the ordinary, and money is not scarce, for a paternal government is liberal to its employees, and they have the cash to spend for amusement and not overmuch chance to spend it. It is probably the smallest advertising showing "'The Birth of a Nation" will receive for a year or so yet, and even at that, in proportion to the population this rather unenthusiastic advertisement will draw more than much paper will in the States.


ENGAGEMENT EXTRAORDINARY

D. W. GRIFFITH'S

STUPENDOUS SPECTACLE

THE BIRTH OF A NATION

SEE [illegible]

Prices:

Another Birthday.

The Clansman, the Kansas City organ of the Vitagraph Exchange, celebrates its first anniversary by dropping the old V-L-S-E for the new title. Also it comes out in twenty-eight page form; more than three times the size of the initial issue. Between E. R. Pearson and L. J. Scott they have done a great deal to educate their clients in the use of advertising as an aid in paying exchange rentals, and they are still at it. One stunt in the recent issue is not to be recommended. An Exhibitor booked "What Will Happen to Father," and then got married. If it has that effect generally the film should be avoided. Between a convention and the change in the lineup of the exchange there is not the usual space for stunt write-ups.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Comedy Synopses.

WHEN you write the synopsis for your comedy, try to suggest *in the* synopsis the business you have written into the action. Of course the synopsis should tell the story and not detail the business, but in comedy it is a good plan to write in some hint of the better bits of business instead of merely reciting the plot. You do not say that John elopes by mistake with his mother-in-law-to-be. You tell how John rushes her into the auto in spite of her protests, how he presses her to his loving heart and gets a box on the ear that throws him out of the car. The editor wants comedy business as well as comedy idea, and it will help to make a sale if you prove to him in the synopsis that both business and idea are to be found in your script.

Kiddies in Comedy.

"Can you suggest how children might be used to advantage in comedies where they are not required to carry the heavy work?" Naturally this inquiry comes from a comparatively new writer, for old hands know that children are best left out of comedies. The rule-proving exception, of course, is the comedy planned for all child players on the lines of work done by Lubin, Mutual and Universal, but evidently this correspondent means to casually introduce kiddies into comedies to get the benefit of their presence.

The trouble is that most comedies are too rough to permit the use of children. In knockabout they have no place whatever, no matter how much they may appear to enjoy their work. Audiences do not like to see children thrown about and such comedies react. Coming higher in the scale, what is properly farce comedy does not permit the extended use of children. They have been and probably always will be employed now and then in farces of the Peck's Bad Boy type, but here they are apt to be bothersome, for a "fresh kid" is never pleasant, and by the very nature of their work they must assume a smartness if they do not possess it and generaly they have too much self-esteem.

Only in the true light comedy may children be used, and then casually in those scenes in which there is the least comedy. Two little children stumbling upon Henry proposing to their Aunt Jane might bring a laugh and their diffidence would give charm to the scene, but they are out of place in any scene of marked comedy activity. The child and comedy business seldom go together well. Few comedy directors care to work children, since this makes for waste of time in trying to teach the youngsters to do the required work, but where they must be used or where it is desired to employ them, they must, as a general rule, appear only in scenes remote from rough work or at least be held free from any effects of knockabout.

Things that read humorously may not be humorous when done into picture. The idea of a father and mother taking a child for an outing at which all but the child enjoy themselves may be humorous as a story, but graphically depict the child being yanked about in the fiction that it is having a good time, and the stronger appeal made by the graphic showing will bring sympathy for the kiddie instead of laughs. So fixed is this rule that a couple of years ago the Lubin company abandoned an attempt to utilize the services of a dwarf in rough comedy. The ideas might be amusing, but the sympathy went to the little fellow and overbalanced the laughs.

Ripening Ideas.

The best idea file lists only fragments of plots, these to be assembled later on into more complete form. These semi-finished plots should take the form of a rough synopsis, and unless the impression is so vivid that the complete play is fully realized in the mind, it is better to let the ideas lie in this form for several weeks, taking them up as time permits, revising or reworking until it seems that the best possible development has been arrived at. As Louis Reeves Harrison lately said, it takes several months to write a really good play, but he should have added that several plays should be in hand at the same time.

Don't Get Sore.

Just the moment you get soreheaded you stop writing good stuff. You cannot do your best work while you mutter cuss words under your breath, you cannot work with enthusiasm at a task you know to be useless, and if you are soreheaded you know the game is on the blink. Van Buren Powell's Optimist's Club seems to have surrendered its charter, but you can be an optimist all by yourself and some day it will get you somewhere if you live long enough, but if you write stories or try to write them knowing that they will be stolen, or that they will not be bought or that they will be butchered, you'll write junk that will neither be stolen nor purchased. If you know they steal stuff and still you want to write, at least have enough pride to send in stuff so good that it will be worth stealing. There will be some small comfort in that if you are built right mentally.

Same Thing.

A deadly paralleler sends in a poem by Walt Mason that runs in part: "My trifling boil will gall me more than big carbuncles three or four which may adorn my neighbor's neck, and make his life a gruesome wreck." Then he points out that we first said that your own sore toe interests you more than another man's broken leg. We would like to think that we were good enough for Walt Mason to swipe from, but we do not suppose he ever heard of us, and we assuredly are not going to accuse him of plagiarism. In the same way the story you wrote last year may be written by some one else this year who never heard of you or your story.

Getting Plots.

Ideas are everywhere, but you must know them when you see them. Last night, going home in the street car, an elevator runner just getting over a week's drunk and still communicative, insisted on telling about it. Before he came to his street corner he had supplied the basic ideas for two farces and a drama, and in another moment the conductor's apt comment had raised the farce score to three. Possibly the next ten drunks will be unproductive, but there is always the chance for a plot in the people you speak to and the people who will not speak to you. Keep your eyes open and see what you get.

The Difference.

Here is an extract from a letter from one of the brainiest men in America, the leader in his particular line and a man who is known the world over:

> As I am always most satisfied not by praise but by criticism from which I can learn, I appreciated especially your introductory paragraph.

And the same week brought a scathing letter from a person to whom we ventured to suggest that only original ideas were wanted by the studios. He wrote:

> I did not ask you what I could do. I asked you could I take a copyrighted story for an idea for a play.

He did not want the additional information that ran counter to his conceit. He did not want to be told that he must think his own ideas before he could become an author. He resented even implied criticism.

The man who gets ahead is he who can be taught and who is not only willing to be advised but who eagerly seeks advice.

Two Blurbs.

Al Santell, of the American's comedy department, sends in a couple of really rich blurbs, though the only thing that will do justice to them is photo reproduction. One of them is on a note size sheet with a heavy indent and reads:

> you can have this Play for a $1.50c. I woodniet it go but it as no sub-title so I hope you will by it.

A dollar and a half for a play, even though it lacks leaders is a ruinous rate and we do not blame the authors' league for joining the American Federation of Labor in an effort to keep up prices and be able to call upon its blacksmith brothers for "entertainment committees" for the scabs. Exhibit B is guiltless of the greeting and starts right in to business with a preliminary "Submitted to (!) the usual rates" in the corner. The author remarks:

> Please do the Best you can for me I am out for Big game and noteriety. In the feuture I Will give you Something That Will tickle you from the nose to the toes. and more that will Raise your hair & pull your Boots off of your feet. A hair Spliter. Now old Socks do your best & help a Weary Wandering Brother.
>
> P. S. This is my first: I have several diferant kindes & Styles. Border. Precepts. of Early days Wild and Wooly & full of flees.

Possibly that last statement refers to hairbreadth escapes, as the spelling leaves the matter in doubt. Mr. Santell also has a letter from "the author of a thousand plays," which is going some.

Perhaps.

If you do not sell your stuff, perhaps it's because it is you and not the editor who is a fool.

The THIRD Edition of

Technique of the Photoplay

IS NOW READY

This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.

By Mail, Postpaid **Three Dollars**

Address all orders direct to nearest office

THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps, (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now reads and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 161.

Could two 30 ampere rectifiers be used in multiple to supply 60 amperes at the arc?

Roll of Honor on Question No. 150.

I hardly think it would be proper to have any Roll of Honor on a question of this kind, which does not involve any question of practice or theory, but merely calls for an expression of individual opinion, therefore the Roll of Honor is dispensed with.

All of the answers except one favored the publication of the questions and answers in book form, and I am not prepared to say that it won't be done. A good while ago I called for an expression of opinion on the matter, and while many favored it, very few opposed. If those who oppose publication do not think it worth while to inform us as to their views, why I don't see that their views are deserving of much consideration.

As a matter of fact the questions and answers would make a book very similar to the Hawkins' Electrical Guide, and I have yet to find an electrician who has voiced objection to the publication of that work. If the questions and answers are published in book form the answers will, of course, be carefully revised.

I am publishing the replies of both Brothers Charles S. Stuckey, and W. B. Allen.

Reply to Question No. 150.

By Charles S. Stuckey, Niagara Falls, Ont.

The Question:

How much do you feel you have benefited by this series of questions, and do you think the questions and answers ought to be published in book form?

The Answer:

In order to properly answer Question 150 one must take a great many things into consideration, since a person who has answered the entire list of questions by digging the necessary information up for himself has derived far more benefit than has another person who was already well advanced and well up in the knowledge of the subjects covered in the questions. But even such a one would to a considerable extent benefit, even though he already knew the answer to the question, since the mere act of exercising his brain to set the answer forth in writing, even though he might copy it from a book, would help to "brighten him up" on that particular subject. It is difficult for me to say to just what extent I have benefited from the questions, as I did not keep at them consistently at first—that is, as to the answering part of it. I did, nevertheless, take great interest in all the answers, and feel that, taking everything together, I might class myself as being benefited about 90 per cent. I think had I answered them all I would perhaps have derived the other 10 per cent. of benefit. I believe the publication of the questions and answers would make one of the greatest technical books ever put forth, and I am in favor of its publication. It should be a well bound book, to be sold at a respectable price.

Reply to Question No. 150.

By W. B. Allen, Edmonton, Canada.

To set forth on paper the precise extent to which I have been benefited by the questions would be quite an undertaking. But, to make a long story short, they have been very beneficial to me. I have followed them since the beginning, but have only answered a few. However, failure to answer does not stop a fellow from studying them does it? I wonder how many men followed the questions who never have, and probably never will, correspond with the department. How many "men" are there who knock the department and its editor, but purchase a copy of the Moving Picture World from their local newsdealer, carry it home in their *inside* pocket, and there devour the projection department, and, incidentally, study the questions? all of which goes to show that one cannot form any idea as to how many are following the questions, or how much good is being done merely by looking at the Roll of Honor.

As to the second part of the questions, yes, if the questions and answers can be put into book form and make a book that would be beneficial to the operator I certainly would like to see it done.

Important.

With Regard to the Coming Trip.

There seems to be a misunderstanding, in some quarters, with regard to my coming trip through the south, west and north. First let it be clearly understood that *there is no business of any kind whatsoever* I am NOT coming among you soliciting subscriptions for the Moving Picture World, sales for the Handbook or anything else. Second: So far as the towns in the itinerary be concerned, *the Moving Picture World bears absolutely all the expense,* except such as may be incurred in making the local arrangements. You don't have to pay me anything, nor would I accept anything if you offered it. Third: The only thing I do is give you an illustrated lecture on practical projection, which same has been universally commended by all operators' unions and exhibitors' leagues who have heard it. Some have even been kind enough to say that the lecture was of huge value, both to the individual operator and manager, and to the local industry at large. Fourth: You can make my visit the occasion for a general "get together" meeting in the form of a banquet, a smoker, or anything else you desire; or you may simply secure the loan of one of the theaters, after the shows close at night, and get the operators and managers together therein. This latter should be a very easy matter to do, since we only need from four to five lights burning, therefore the expense to the theater will be practically nothing, and the only expense will be sending out invitations to those you desire to be present.

I name these things because, as I said in the beginning, some of the smaller locals and leagues have expressed a desire to have me come, but have hesitated on the score of expense. Let me say right now, that it is utter nonsense for a small, weak exhibitors' league, or operators' union to try to put up a big, elaborate entertainment. I don't want it. It is not necessary. On the other hand, where it is practical, I do believe that a greater amount of good is accomplished by giving a nice supper, or buffet luncheon, preferably, however, a supper, with the lecture at the end of it. My experience has been that this works out best, and it need not be expensive, either; also each participant can pay his small share by ticket.

There, that ought to be plain enough so that you can all understand it. The only reservation is that this applies only to towns which are included in the itinerary. Those cities which lie off the route will have to stand the round trip railroad fare and pullman from the nearest point on the main route. For the benefit of all concerned the main route is again set forth, a stop in those cities followed by a question mark not yet being definitely settled upon. If anyone has been overlooked let us hear from them at once:

Richmond, Va. (?); Norfolk, Va. (?); Raleigh, N. C. (?); Durham, N. C.; Charlotte, N. C. (?); Columbia, S. C. (?); Augusta, Ga.; Charleston, S. C. Savannah, Ga.; Jacksonville, Fla. (?); Miami, Fla.; Tampa, Fla.; Macon, Ga.; Atlanta, Ga.; Chattanooga, Tenn.; Knoxville, Tenn.; Cincinnati, Ohio (?); Louisville, Ky.; Evansville, Ind.; Paducah, Ky (?) Nashville, Tenn; Birmingham, Ala. (?); Montgomery, Ala.; Mobile, Ala.; New Orleans, La.; Jackson, Miss (?); Memphis, Tenn.. Little Rock, Ark. (?); Springfield, Mo. (?); Fort Smith, Ark. (?); Oklahoma City, Okla.; Sherman, Texas.; Ft. Worth, Texas; Dallas, Texas; Waco, Texas; Palestine, Texas; Houston, Texas; Galveston, Texas (?); San Antonio, Texas; Austin, Texas; El Paso, Texas; Tucson, Arizona; Los Angeles, Santa Anna, San Diego, Fresno (?), Stockton, Sacramento, San Francisco, Oakland and San Jose, California; Portland, Oregon; Tacoma, Wash.; Seattle, Wash; Bellingham, Wash. (?); Aberdeen, Wash. (?); Spokane, Wash.; Walla Walla, Wash. (?); Everett, Wash. (?) North Yakima, Wash. (?) Boise City, Idaho; Butte, Mont. (?); Great Falls, Mont. (?); Helena, Mont. (?); Missoula, Mont. (?); Anaconda, Mont. (?); Billings, Mont. (?); Ogden, Utah (?); Salt Lake City, Leadville, Col. (?); Pueblo, Col.; Colorado Springs Col.; Cripple Creek, Col. (?); Denver, Col.; Wichita, Kansas; Topeka, Kansas; Fort Scott, Kansas (?); Kansas City, Mo.; Leavenworth, Kansas (?); St. Joseph, Mo.; Omaha, Neb.; Sioux City, Iowa; Des Moines, Iowa; Ottumwa, Iowa (?); The Tri-Cities (Davenport, Iowa; Rock Island, Ills., and Moline, Ills.); Winona, Minn. (?); La Crosse, Wis.; Minneapolis, Minn.; St. Paul, Minn.; Duluth, Minn.; Racine, Wis. (?); Oshkosh, Wis. (?); Sheboygan, Wis (?), and Milwaukee, Wis. (?).

In this connection I wish to add that during the past sixty days I have

written several unions in the South concerning the coming trip through that territory, but, up to this date, I have not heard from a number of them. As it is important to the success of the trip that some response should be had from all, I give here a list of those who have not replied with the request that they let me hear from them as soon as possible:

Richmond, Va. Secretary, Chas. L. Weston, Local, 305 N. 22d street.

Columbia, S. C. R. W. Beatty, secretary, Local Union, No. 347, 1000 Main street.

Augusta, Ga. J. H. Sanderin, secretary, Local Union, No. 547, Box 558.

Charleston, S. C. F. E. Condon, secretary, Local Union, No. 333, 217 St. Phillip street.

Savannah, Ga. Secretary local Union, No. 320. Box 30.

Macon, Ga. Charles L. Leonard, president, Local Union, No. 594, Princess theater.

Atlanta, Ga. Secretary Local Union, No. 225, Box 365.

Louisville, Ky., H. P. Nicoulin, secretary, Local Union, No. 163, Box 317.

Birmingham, Ala. L. D. Mitchell, secretary, Local Union, No. 263, Box 247.

Montgomery, Ala. L. L. Liston, secretary, Local Union, No. 92, Box 203.

In most cases unions or exhibitors' leagues on the main route wrote voluntarily and promptly, on the publication of the itinerary, and some unions lying off the route expressed willingness to bear what, in some instances, amounts to pretty heavy expense, if I would make a side trip and visit them. The organizations named are the only ones, up to date, who have failed to reply.

Is in Trouble.

I. Rosenberg, Brooklyn, N. Y., writes:

> Am a constant reader of the department, and am in deep water just now, therefore come to you for advice with regard to the following: Am using two Simplex projectors on 110 volt D. C., with a meter direct through to the operating room cut-out. In the basement there are 60 ampere fuses, and in operating room 50 ampere ones. We are pulling 35 amperes through each rheostat. On coming to work I put in a trim, struck my arc at 12.30, and after burning for about five minutes the 60-ampere neutral fuse in the basement blew. I replaced it, and it blew again in about ten minutes. The next fuse lasted until six o'clock when it too blew, and I had three more blow-outs at 7, 9, and 10.45, always on the neutral fuse. It blew five times on one machine and one on the other. Three days ago I had all the connections on machines, switches, lamphouse, leads, etc., cleaned; also tested lamphouse, rheostats and main line for ground, but have not found any. On calling up the Edison people I was assured there was no overload.

According to your statement, plus the report of the Edison Company, the fault apparently lies in the fuse itself; that is to say, in the fuse contacts not being tight enough. On the other hand, this is the case either there is a considerable difference in the amperage of the two arcs, or the fuse ought to blow the same with both machines. You say you have tested the lamp, lamphouse and rheostats for grounds, but have found none. You also say you have tested the main line and have found no ground. Now if this is true, then it seems to me you certainly must look in the fuse block itself for the trouble, or, rather, in the contacts, because if the trouble was due to a ground in the rheostat or between the rheostat and the arc, then the 50-ampere fuse would blow and not the 60; also, of course, there might be a ground on the line between the 50-ampere fuses and the 60?amperes fuses, but you say you have tested and found none. Are you sure you made the right kind of test, remembering it is an Edison three-wire system, which means that the neutral is grounded, probably at the transformer. And, by the way, I wonder how many of you can tell me how to test an Edison three-wire system for ground where the neutral is already grounded. Let us hear from the wiseacres on this particular proposition.

From Oklahoma City.

Bert Bell, recording secretary of Motion Picture Machine Operators' Local Union No. 380, Oklahoma City, says:

> I noticed in the department a report from Oklahoma City which if allowed to stand unchallenged would tend to discredit the work of some of the members of our local. I would, therefore, ask space to answer the correspondent, who came from a small town in this state, who says that he visited certain theaters while in Oklahoma City. In the first place, we have a strike in progress, and if the gentleman carries a card in the I. A. I would like to inquire why he went into the theaters named at all? This strike involves the operators, musicians, stage employes and actors, and any report he made with regard to projection, with the exception of the Metropolitan and Dreamland theaters, would be a report of the work done by the strikebreakers imported here to take the place of union operators who walked out. This statement is made in order that an injustice may not be done the operators of Local 380, and I hope to see it in the next issue of the World.

It is a physical impossibility to get an article of this kind in the "next issue." I am, however, very glad to publish your letter. It is due the members of Local 380 that the matter be given equal publicity with the criticism. It is furthest from the intention of this department to do any injustice to anyone, much less to the members of a local which I have always understood were progressive and up to date.

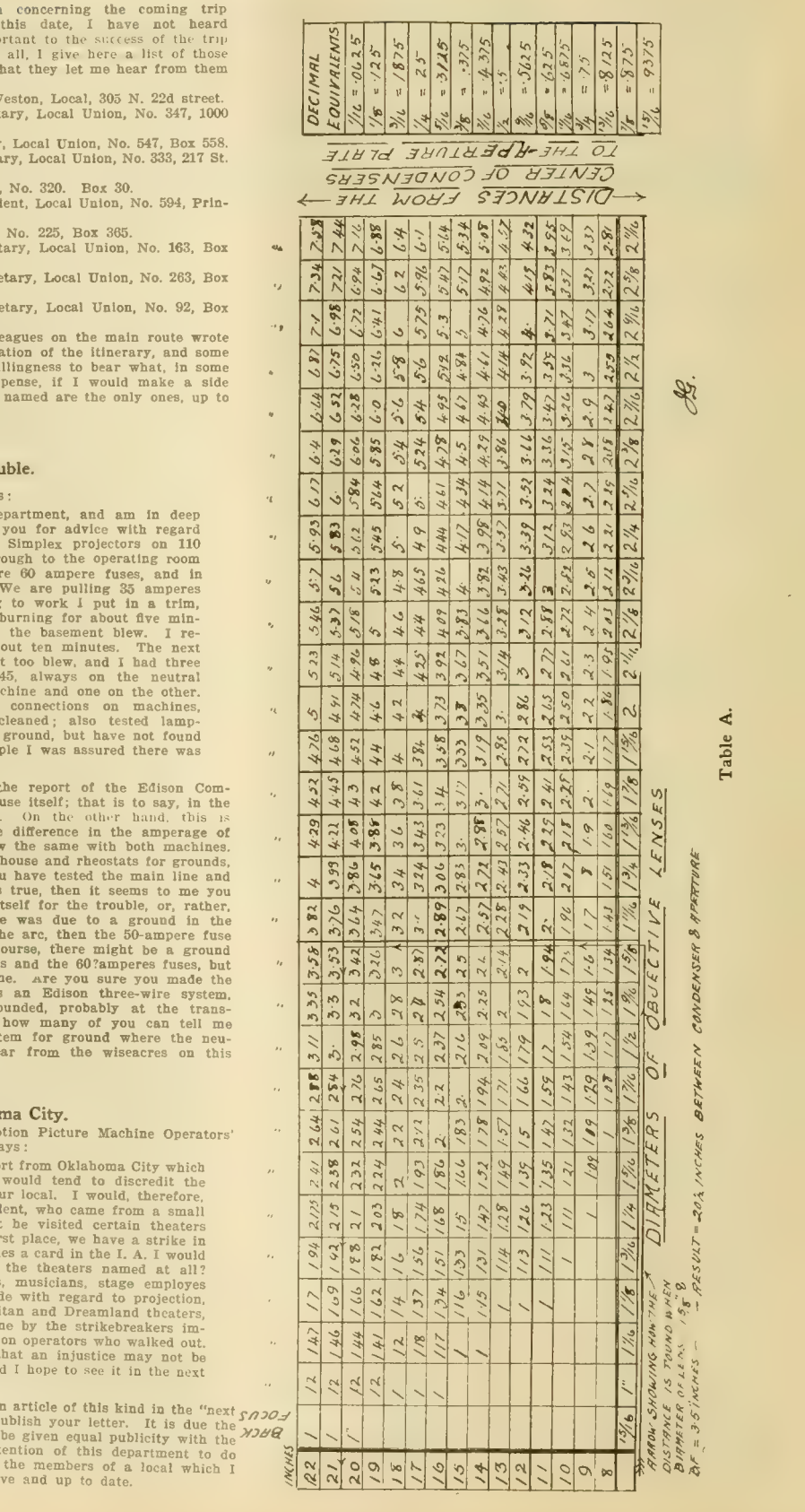

DECIMAL EQUIVALENTS
1/16 = .0625
1/8 = .125
3/16 = .1875
1/4 = .25
5/16 = .3125
3/8 = .375
7/16 = .4375
1/2 = .5
9/16 = .5625
5/8 = .625
11/16 = .6875
3/4 = .75
13/16 = .8125
7/8 = .875
15/16 = .9375
DISTANCES FROM THE CENTER OF CONDENSERS TO THE APERTURE PLATE
DIAMETERS OF OBJECTIVE LENSES
FOCUS BACK
INCHES
ARROW SHOWING WHERE DISTANCE IS FOUND WHEN DIAMETER OF LENS IS KNOWN.
DF = 3.5 INCHES — RESULT = 20½ INCHES BETWEEN CONDENSER & APERTURE

Table A.

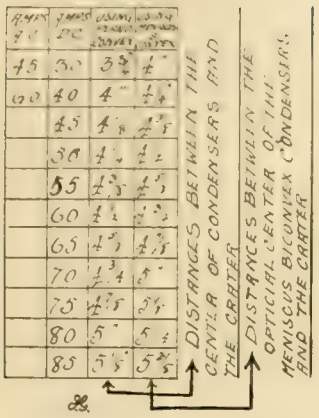

DISTANCES BETWEEN THE CENTER OF CONDENSERS AND THE CRATER
DISTANCES BETWEEN THE OPTICAL CENTER OF THE MENISCUS BICONVEX CONDENSERS AND THE CRATER

Table B.

Valuable Tables.*

From John Griffiths, Ansonia, Conn. comes an article which has very distinct value. I regard it as a long step in advance in the matter of matching lens systems. The first tables, which were published in the issues of October 16 and 23, 1915, were a big jump in the right direction and the present table is a perfection of those that have gone before. In Figure 1, we see Table 1, page 141 of the Handbook, in a somewhat different form. Table A is followed by Tables B, C and D, the modus operandi of using these tables is as follows:

First: Using Table A, find the distance from condenser to film according to the diameter and back focus of the objective lens. For instance: Supposing the lens to be 2 inches in diameter, and to have a 4-inch back focus. First find the figure 2 in the lower horizontal column, then look up the column of figures immediately above until you find 4, then following out horizontally to the left hand column you find the figure 17, which means that with a 2-inch lens working at 4 inches back focus there should be 17 inches between the apex of the front condenser lens and the aperture. Now consulting Table B, we choose the distance from crater to rear lens according to the amperage. Supposing you are using 60 amperes D. C., and plano-convex condensing lenses. You should then have 4½ inches between the center of the condensers and the crater, assuming the condensers to be close together—say with 1/16 of an inch between the apex of the lenses. If the current is A. C. and the amperage 60, then the distance should be 4 inches. If the lenses be meniscus-bi-convex, then the distance should be 4¾ inches for D.C. or 4¼ inches for A.C. Having determined this we then consult Table C to find where the X and Y values meet. (In these matters we consider the distance from the crater to the center of the condenser as being represented by "X," and the distance from the center of the condenser to the aperture as being represented by "Y") and choose the curve passing nearest that point, which in this instance (plano-convex condensers), would be the horizontal line half way between 3 and 4 and in the vertical column of figures at the left and the vertical line passing up from 17 in the horizontal row of figures. This indicates curve No. 1, and referring to Table D we find that the condition will best be met by one 5½ and one 6½ inch plano-convex condenser.

This is the only point in this I would question. A 5½ inch lens has pretty heavy curvature, and will, I think, set up some added spherical aberration, though whether this will be serious enough to amount to anything in practice I don't know. *I WOULD LIKE TO HAVE OPERATORS CAREFULLY TEST OUT THESE TABLES AND REPORT RESULTS.* Study the tables carefully and I think you will have no trouble in understanding how to use them.

Conjugate Foci Points of the Condenser.

W. B. Allen, Edmonton, Canada, writes:

Many thanks for answering my questions in August 26th issue. I think, however, you misunderstood me on one point, viz: question E, the last one. We will say, for example, the arc is 3 1-2 inches from the rear condenser, and where the light comes to a focus is 22 inches from the front condenser. These two points are what I understand to be the conjugate foci points of the condenser combination. Am I right? Well, if your slide, for example, is 2 inches from the front condenser, and your stereo lens is 2 inches ahead of the point where the condenser rays come to a focus, then by moving the slide 2 inches closer to the condenser you will bring the stereo lens 2 inches closer to the slide, or, in other words, nearer to one of the conjugate foci points of the condenser beam. In this you are altering the conjugate foci point of the stereo lens, and not that of the condenser combination. And now with regard to the color. The shorter the E. F. of the condenser combination the greater the angle of the refracted rays, and if the condensers are very short it will actually cut the corners of the slide, which is the reason I suggest keeping the slide as close as possible to the front condenser. Now, Brother Richardson, you say the stereo does cross the rays. Well, maybe so, but I cannot see it. You put the slide in the carrier inverted, and the condensers reverse it, don't they? Then if the lens crossed them again the slide would be upside down on the screen. I would like to say that the idea of operators sending in questions and their version of the answers is good, and I am sure will meet with approval. In closing, I wish both yourself and our department the greatest of success.

CURVES SHOWING CRATER POSITION UNDER VARYING CONDITIONS	
CURVE NUMBER	CONDENSER COMBINATION
1	5½" | 6½"
2	5½" | 7½"
3	6½" | 6½"
4	6½" | 7½"
5	6½" | 8½"
6	7½" | 7½"
7	7½" | 8½"
8	7½" | 9½"

Table D.

All right where are your questions? As to the conjugate foci points, why read over the article "Conjugate Distances," in which John Solar answers you very completely on another page of this issue's Projection Department. As to the crossing of the rays, don't overlook the fact that with the stereopticon lens the front conjugate foci point of the condenser is presumed to be at or about the center of the stereopticon objective, so that you may say that the condenser crosses, or the objective crosses the rays. The stereopticon of the motion picture lens system presents very different problems.

Address Wanted.

On page 464 of the Handbook I published an illustration of a film waxer. I have had several inquiries for this machine, but the address of its manufacturer seems to have been entirely lost. Will the manufacturer of this particular device kindly communicate with the Projection Department, so that I may be in a position to refer to him the inquiries received to date?

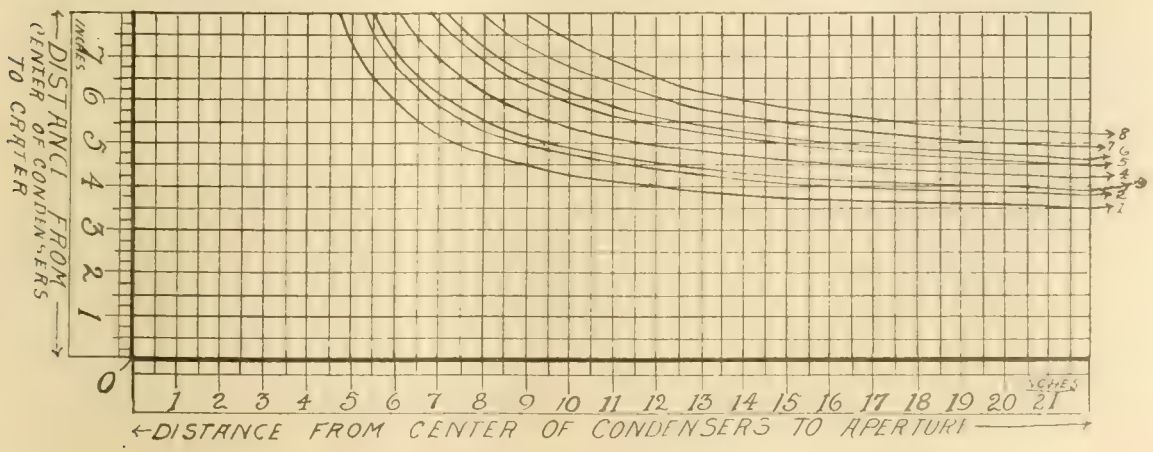

←DISTANCE FROM CENTER OF CONDENSERS TO CRATER
INCHES 7 6 5 4 3 2 1 0
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 INCHES
←DISTANCE FROM CENTER OF CONDENSERS TO APERTURE
8 7 6 5 4 3 2 1

Table C.

*Copyright 1916 by John Griffiths, Ansonia, Conn.

Conjugate Distances.

John Solar, Watertown, N. Y., comes in with the following:

I am replying to the call for enlightenment on Mr. W. B. Allen's questions. First I will explain conjugate distances. If an object such as the film or slide is placed at a given distance from the lens, this distance is the first conjugate distance, and, always providing it be greater than the focal length of the lens, an

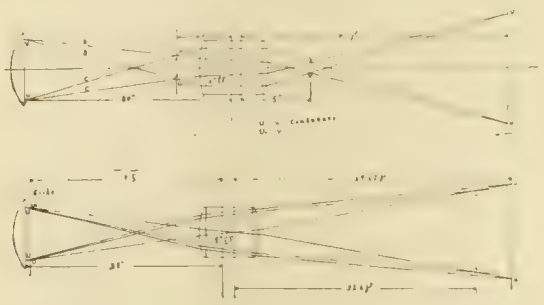


image will be formed on the opposite side of the lens, and the distance from the lens to this image will be the second conjugate distance. The sum of the reciprocal of these distances will always equal the reciprocal of the focal length of the lens, just the same as the sum of the reciprocal of two lenses equals the reciprocal of the focal length, E. F. for instance, if we represent the two conjugate distances by the symbols U and V, then $\frac{1}{U} + \frac{1}{V} = \frac{1}{F}$ and, as we have seen, the formula for the focal length of two lenses or E. F. is, $\frac{1}{f_1} + \frac{1}{f_2} = \frac{1}{F}$. Mr. Richardson's formula, the sum of two focal lengths divided by four, will be true only for two lenses of equal focal lengths. Taking the distance U, as 20 in, the same being the distance from the condenser to the lens, and V, the distance from the lens to the condenser image or dissolving point, referred to by Mr. Richardson, as 5 in., we then have $\frac{20 \times 5}{20 + 5} = 4$. The focal length of the lens. If we take the focal length of one combination of this lens as 10 in. and the other as 6.666 in., we have $\frac{10 \times 6.666}{10 + 6.666} = 4$. The same result we had from the conjugate distances. If we shift the position of the object (first conjugate point), the position of the image (second conjugate point), will always change, so that the sum of the reciprocal will be equal to the reciprocal of the focal length of the lens. Therefore, if we have a given lens and one conjugate point, we can always locate the other conjugate point. $\frac{1}{F} \quad \frac{1}{U} \quad \frac{1}{V} = \frac{1}{F}$ or $\frac{1}{F} \quad \frac{1}{V} \quad \frac{1}{U} = \frac{1}{F}$. For instance if we take the values for F and U, as given above, we have $\frac{1}{4} - \frac{1}{20} = \frac{1}{5}$. Then 5 is the value for V, or $\frac{1}{4} - \frac{1}{5} = \frac{1}{20}$ and 20 is the value for U.

Referring to Fig. 1, which represents a 4 inch E. F. lens, this shows two pencils of light proceeding from U U at the condenser. If we trace these through the lens we see that they focus at V V, at a distance of 5 inches as calculated above. A A represents the aperture position. Again we have two pencils proceeding from A A, but these pencils are made up from a B and C ray, whereas in the first case one was made up from two B rays and the other from two C rays. If we trace these pairs of B C rays through the lens we see that they pass, one through each V, and must focus at some point farther than V, from the lens. This distance may be calculated the same as in the case of the condenser image $\frac{1}{4} - \frac{1}{4.022} = \frac{1}{720}$. In this case V equals 720 in. or 60 ft. if we shift the lens from this position, × 4.022, say to 4.25, we then have $\frac{1}{4} - \frac{1}{4.25} = \frac{1}{666}$, and in this case V equals 666 in. or 55.5 ft.

Fig. 2 represents a 19 in. stero lens. In order to focus a real image the slide must be placed at some point farther than the focal length of the lens from it.

Taking U as 20 inches, the same as in Fig 1, we then have, by the same formula, $\frac{1}{19} - \frac{1}{20} = \frac{1}{384.61}$, so that V equals 384.61 inches, or 32.5 feet, which is the point in question, and corresponds with position V in Fig. 1. The distance of the slide image, assuming the slide to be ½ inch, in front of the condenser, would be $\frac{1}{19} - \frac{1}{19.5} = \frac{1}{714.21}$, or 59.52 feet. The distance from the lens to the slide image. These examples are stated briefly, but I will work out the last one in explanation: 1 ÷ 19 = .526, and 1 ÷ 20 = .5; then .526 — .5 = .026. This remainder is the value for the first side of the equation, and is equal to the second side of the equation, $\frac{1}{V}$.

Then if 1 divided by V equals .026, 1 divided by .026 must equal V. 1 ÷ .026 = 714.21 in., or 57.52 feet.

In comparing the points V in Fig. 1 with Fig. 2 we must remember that conditions are not the same in both cases, and we must not expect similar results. Taking Fig. 2, if we trace one of the pencils of light from U, we see that in passing through the slide the pencil carries only a small part of the whole picture, consequently only a small part of the picture passes through each V. If we trace these same pencils in Fig. 2 we see that they have spread out to such size that they cover the whole object, or aperture, and each pencil carries a complete image of the aperture, consequently a complete image passes through each point V.

Referring to the position of the slide with relation to the condenser, changing the position of the slide will not effect the focusing of an image more than refocusing the lens. Moving the slide up to the condenser as near as possible will eliminate some, if not all, of friend Allen's color trouble.

I hesitate about giving space to some of Brother Solar's articles, because I very much doubt the ability of many of our readers to understand them. This particular article, however, seems to contain matter which may tend to give operators a very much clearer idea of conjugate foci points. Solar's letters have large value, but I would caution him to avoid the use of technical terms, complicated formulas and reciprocals as much as possible, since a large number of the men do not understand them.

EXPLANATION OF RECIPROCALS.

Reciprocals are used very extensively in optical formulas. The reciprocal of a number is one divided by the number in question, for instance $\frac{1}{2} = .5$ and $\frac{1}{.5} = 2$, so that, 2 and .5 are reciprocals, and one divided by either will equal the other. A form that is frequently used is the sum of reciprocals equals the reciprocal of a number, as $\frac{1}{f_1} + \frac{1}{f_2} = \frac{1}{F}$, in this case f_1 is the focal length of one lens and f_2 the focal length of another, and F the equivalent focus of the two, if we represent f_1 f_2 by 2 and 3 respectively, we have $\frac{1}{2} + \frac{1}{3} = \frac{2+3}{2\times 3} = \frac{5}{6} = .833$, just the same as simple fractions, the equation indicates that $.833 = \frac{1}{F}$.

Then if .833 equals one divided by F, one divided by .833 must equal F, which it does, and gives 1.2 as the value for F. A simple and the usual way of calculating the sum of two reciprocals is to put them in the form of the first result in the above fractions, $\frac{2+3}{2\times 3}$, then invert this fraction, and we have $\frac{2\times 3}{2+3} = 1.2$, the same value we had for F, in the first case.

Why we must use reciprocals to obtain the equivalent focus of two lenses. The greater the power a lens has to deflect or bend a light ray, the less its value will be numerically, for instance, a 2-inch lens is more powerful than a 4-inch lens, and we see that 2 is less numerically than 4. So that in adding the power of two lenses, it must be in such a way as to reduce the value numerically, as we saw above a two and three inch lens combined has a power 1.2 inches much greater than either of the lenses, but less numerically.

Richardson's

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Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

A Criticism.

The article by Mr. P. D. Hugon published in the issue for October 14th has called forth a very interesting letter in regard to certain points made by Mr. Hugon. Unfortunately for the clarification of all of the points brought up, Mr. Hugon is at present in England, and until he can be heard from, certain of the questions cannot be answered.

Mr. Hugon's article differs in several instances from the views held by myself, but as it is by means of discussion and not by dogmatically adhering to certain doctrines that we arrive at the truth. Mr. Hugon's article was published as submitted. We are pleased to publish Mr. A. C. Abadie's letter.

I have read in the issue of October 14th an article on "Soft Focus and the Angle of the Lens."

As an active participant in motion photography for twelve years past, having circled the globe making agencies several times for a well known firm, and since becoming a producer myself having employed some of the brainiest cameramen in the business, and having bought and sold and imported motion picture cameras of every known make from the time when cameras first became procurable, I believe some criticisms which I have to make concerning the before mentioned article are entitled to consideration.

The author enshrouds the important points in his article in a certain ambiguity which causes me to state that nothing is proved. I should like to know what lens (among all of the lenses sold for use in making cinematographic pictures) is referred to as "giving a soft focus." While it is known to some of the more expert cameramen that lenses of like make and focal length frequently vary greatly in their defining powers (in the case of imported lenses this being frequently due to lack of precision work in the mounting operation done here), still it is a fact—and has been so demonstrated to me in the testing laboratories of the most famous photographic lens makers of Germany and England—that all of the lenses supplied for cinematography are tested, corrected and adjusted to produce a *perfectly sharp* reproduction of test charts and also of natural objects.

According to the makers of the various cinema lenses, and according to tests made by the writer of every procurable lens of such type, no cinematographic objective which produces a soft (or unsharp) image is intentionally issued by any of the well known optical firms producing lenses for use in motion photography. I base this assertion on statements made by experts of various lens factories (mostly European) and by the demonstrations which they have made in my presence, as well as on personal tests of an exhaustive nature.

Furthermore, I would like to know what "leading French camera outfit" the writer of that article refers to as "including a lens of one and one-half inch focus." I have imported all makes and models of French cinematograph cameras, both from London and direct from Paris, and while I am aware that the Pathe and one or two others sometimes include both a Zeiss "Tessar" and Voigtlander "Heliar" (of two inch focus), and that in a few instances Pathe outfits have been equipped with a 45 mm. Special Cinema Objective (Heliar). This comes quite a ways from being a one and one-half inch focus lens.

This 45 mm. Heliar just barely covers the standard film image, and experienced camera men are aware that lenses of shorter focal length than this will not cover to the corners.

While on the subject of covering power I would also like to inquire if the author of that article can show any photographic results to prove his assertion that a 2-inch cine objective will cover a plate 1½x1.3 in., even with small stops. If he can do this he sure must have "some lens." I have tested (during the last ten years) hundreds of 2-inch cinematographic lenses as to covering power, and I find that the average 2-inch lens *just about* covers the average size camera aperture, the best performance in this respect being generally exhibited by the German lenses. When testing on an aperture filled out to the full ¾x1 inch, I find that the best lenses will just cover this satisfactorily "wide open," and stopping down does not increase their covering power appreciably, at least in no instance which has come under my observation. This is probably attributable to the construction (type) of the lenses used in cinematographic work.

In passing through Mr. Hugon's attempted description of image formation, it seems that he means to convey that when a lens is stopped down the improvement in definition is due to the fact that the oblique pencils (of light) have been cut off by the diaphragm. Can it be that the author of the article under discussion does not know that stopping a lens down decreases the diameter of the pencils of light, and consequently decreases the diameter of the "circles of confusion," thus improving the sharpness of the image?

Again, I notice the statement of "depth of focus is *entirely* due to focal strength and iris aperture." I am not sure (and it seems the author is also some confused) as to whether "depth of focus" or "depth of field" is meant here. Which is it, please?

I am assured by prominent lens makers that depth (either of focus or of field) is *not* entirely dependent on focal length, and "effective aperture." Type construction is also a factor in securing depth in the results produced by an objective.

Pursuing Mr. Hugon's test I again come to remark: "Why is it, then, that a certain 2-inch lens gives 'soft focus'?" I am so curious about this mysterious "certain 2-inch lens" that I again ask: What lens does the writer of that article refer to? It is important that this be known in order that the accuracy (or inaccuracy) of his statement can be verified. As the matter stands nothing has been proven. As I have previously remarked no maker of cinematographic objectives intentionally issues lenses for such work which are "intentionally imperfect in their optical corrections," but, rather, every energy has been bent by the several makers of cinematographic taking lenses toward producing objectives which, when properly focussed, give microscopically sharp definition.

I find it to be appreciated by all expert cameramen that one particular make and type of lens (presumably the one Mr. Hugon calls a soft focus lens) shows much greater depth of field than any of the others. Tests have established the fact that this particular lens is equal (if not superior) to any other lens in the sharpness of results which it produces, while it leads all others in depth of field at a given stop.

An extensive experience in producing pictures in England and an acquaintance with all of the "honest to God" cameramen in London, England, and vicinity has not revealed a preference for the lens which is termed (in the article) a soft focus lens, over the other popular lens, or, in fact, over any of the other recognized makes.

In closing I wish to state that this communication is not written in the spirit of controversy, but a technical article to be of value must present facts with proofs. Therefore, I request that the points brought up be explained, through the Motion Picture Photography columns or otherwise.

Mr. Abadie's statement that lenses for cinematography are adjusted to produce *perfectly sharp* reproductions is one which I believe requires a limiting clause. There is an appreciable limit to mechanical accuracy, and there is also a limit to the resolving power of a photographic emulsion.

Taking a certain limit of resolving power as being the finest difference which an emulsion is capable of recording it is manifestly absurd to go to the useless trouble of grinding a lens very much finer than is necessary to fall within that limit, and while, in justice to several firms of lens makers, it must be said that they produce lenses well within the resolving power of an emulsion. The usual figure used in calculating depth of focus, &c., for cinematographic lenses is 1-250 part of an inch. In other words, that what is theoretically a point may be represented by a spot 1-250 of an inch in diameter without transgressing what is called a sharp image on the screen.

For ordinary photographic objectives where the image is not designed to be so greatly enlarged, the ordinary limit for such calculation is 1-100 of an inch.

It is natural that manufacturers of lenses should be unwilling to admit that the lens of another maker possessed superior definition; nevertheless, it is evident that they cannot all be equal, and it is customary to charge a considerable addition when a maker is even required to match one of his own lenses.

Mr. Abadie raises several very interesting topics, will some of the other optical sharks give us their opinion?

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Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Suggestions for "The Heart of a Hero."

Released by the World Film Corporation.

(Prepared by S. M. Berg.)

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 58¼ T "Morning" is a sub-title and is printed reading matter on the screen. But 57¼ "When Hale thinks of freedom" is a description of action.

"The Heart of a Hero" depicts the life of Nathan Hale, a young ambitious schoolmaster, who when urged on by his sweetheart Alice, takes up the side of the Colonists in their fight for liberty against England. Through his heroic efforts, he is soon made a captain and later volunteers to obtain the enemy's plans. Disguising himself, he gains the plans, but not until he is recognized by Alice's cousin, Fitzroy. His arrest as a spy follows, and when about to be hung his last words were: "I only regret that I have but one life to lose for my country."

It will be found impossible for the musician to endeavor to fit every scene in this picture, owing to the continual changes of action. Care should be used in not overdoing the use of patriotic music.

Note particularly: English Airs at 38¾; English Patriotic Airs at 46½; Spirit of '76 with drums and fife only at 57¼; Direct cue of Bugle Call at 63½. Especially note drums only, slow beat at 80½. Dawn (on the way to scaffold).

The THEME selected is "One Who Has Yearn'd Alone"—Tschaikowsky.

Time schedule 87 minutes (six reels—5,800 feet).

"THE HEART OF A HERO."

Time		*Sub-titles or descriptive cues.*	*Music.*
0	D	Opening.	The Wooden Soldier—Bratton. (Allegro Moderato)
2	T	"It says that 2 days ago—"	
3¼	T	"Let us give three cheers—"	An Odd Number—Davis. (Allegretto Moderato)
6	T	Col. Fitzroy arrives—	
7¼	T	"I wish life were one long recess."	One Who Has Yearn'd Alone —Tschaikowsky (Andante Moderato) (THEME)
9	T	"Tom, for your impertinence—"	
11	T	"What! Is it true, Alice?"	The Land of Dreams—Driffill. (Idyll Moderato)
14¾	T	"Nathan, this is my cousin."	
15¼	T	Young America.	Cavalry Parade No. 4—Andino.
17¼	T	Col. Knowlton.	
18	T	"Let us organize and drill."	Joyous Allegro No. 25—Borch
21	T	"This is your last opportunity—"	Hurry No. 2—Simon
23¾	T	Two weeks later.	American Patriotic Air
26	T	"God grants liberty only—"	
26¼	T	"Col. Knowlton Reviews the—" (Drums and Fifes Only)	The Girl I Left Behind Me.
27¼	T	After 12 long, weary months—	Canzonetta—Nicode. (Non troppo lento)
28¾	T	A British sloop laden with—	
29	T	Unobserved by the sentries—	Agitato No. 6—Kiefert.
30	T	The stores captured by Hale—	
31	T	Hale is summoned to headquarters.	
32¼	T	Col. Knowlton's Home.	Repeat THEME
33¾	T	"Gentlemen, I will read you—"	Dramatic Andante No. 32 —Berge.
37½	T	"No, I refuse to free you."	
38¾	T	Three months later.	Sounds from England—Langey. (A selection of English Airs)
44¾	T	"We can go to the North of—"	
46	T	"Go on, bussie, give us a kiss."	Hurry No. 33—Minot.
46½	T	"If you are a Loyalist—"	English National Air.
47½	T	"You're afraid to stay—"	Silent Woe and Secret Greetings. (A von Fielitz) (Andante tranquillamente) (Sentito)
49	T	"If she won't be my wife—"	
50¾	T	"Take a horse and ride like Hell."	Anathema—A. von Fielitz. (Molto adagio)
53½	T	Throughout the night.	
54	T	"And you sound a warning—"	Hurry No. 26—Minot.
56	T	Midnight. Cunningham arrives— (Horses Hoofs)	
57¼	D	When Hale thinks of freedom. (Drums, Fifes Only)	Spirit of '76.
58¼	T	Morning.	Prelude Op. 28, No. 15—Chopin. (Sostenuto)
60½	T	"If Cunningham has carried out—"	
62½	T	"Last night you thanked me—"	Nocturne Op. 15, No. 2—Chopin. (Larghetto)
63½	D	When Hale takes up saddle. (Bugle Call)	Direct Cue.
65½	T	"That's your lover, Nathan Hale."	Repeat: THEME.
67¾	T	"Make some excuse to come inside."	Cavatina-Faust—Gounod. (Larghetto)
71	T	"No, it isn't true."	
71¾	T	"Nathan Hale, in the name of—"	Allegro Agitato No. 8—Andino.
72½	T	Where the trail divided. (Horses' Hoofs)	
74¾	T	Nathan Hale condemned to be hanged—	Repeat: THEME.
76½	T	"That letter is sacred—"	Allegro Agitato No. 1—Kiefert.
77½	T	Alice implores Gen. Howe—	Reverie—Vieuxtemps. (Andante con espressione)
80½	T	Dawn. (Drum—Slow Beat)	No music, drums only.
82¾	T	"Nathan Hale, have you anything—"	Dramatic Andante No. 24 —Borch.
84¼	T	140 years later.	Patriotic March.
87	T	The End.	

Pictures vs. Vaudeville.

By S. M. Berg.

ON almost any important thoroughfare in New York City, attention will be drawn to a building brilliantly illuminated. Upon investigation one will find it is a theater given over to vaudeville and picture entertainment. Possibly the large electric sign will blazen to the world, the title and make of some important feature picture advertised as their star attraction, together with six acts of vaudeville.

The thought must suggest itself that the day has passed when the vaudeville performance closes with the presentation of some film. It is no more vaudeville and picture, but today "pictures and vaudeville." However, the idea is not which is of premier importance as the star attraction, but rather to the musical interpretation presented with the film in some of these theaters.

Most of these houses change their programs on Monday, Thursday, and on those days the manager and his assistants, together with the orchestra leader and his musicians, are on the job early in the morning. Rehearsal is called and the artists run through their acts. Stage and light cues are provided for, and everything is arranged for the afternoon performance, but what about the rehearsal of the star act—"the picture." What time and thought is given to this by the average manager?

In a discussion with a musical director in charge of an important circuit, he frankly stated that "if my musicians do not play the vaudeville right, the artists will kick, but nobody will kick for the picture; besides which few musicians who are experienced in playing vaudeville will not bother much with the picture."

Vaudeville managers, wake up! To stop your patrons from flocking to the exclusive movie theater your star act today is a feature film. But put it over right. Motion pictures are dumb, but music can make them speak. It can interpret and enhance every motion depicted on the screen. Get together with your musical director. Let him know you expect some effort from him. Help him financially by paying for some of the music. Consider the instrumentation of your or-

chestra. Listen to your own orchestra play a picture and then visit the exclusive picture house and see what they are doing. Your orchestra probably consists of piano, violin, cornet, trombone and drums. Sit on the right of the house and you have a charming melange of cat rocking music. The exclusive picture theater possibly has a string trio, a quartette with clarinet or cornet, or perhaps a quintette with an organ or harmonium. The atmosphere is different, the music is subdued. Each scene and change of action shows that some care has been exercised in the selection of the music. The orchestra plays the picture as an individual picture and give it a distinct interpretation, not a haphazard hit-or-miss continuation of melodies that at the best are distracting. It should not appear as though two distinct forms of entertainment were being given at the same time, viz: a concert and a drama, one having scarcely any relation to the other. It is not good policy to run an entertainment on the three-ring circus basis. The music and the picture must work together. The picture is willing, so the music must co-operate. When two forces harmonize a certain satisfactory result is obtained.

Music gives to the film an atmosphere and enchantment which only experience can realize. By changing somewhat their combinations of musicians and if a little more care were given to the selection of music, their entertainment will take on more real value than before, and their audience will leave appreciating everything that has been offered for their entertainment.

Alice Brady, Multiple Star

Hard-Working Little Actress Appears in Many Features for World Film.

ALICE BRADY is the star of seven of the picture plays to be released by the World Film Corporation before the end of May, 1917. These are "Bought and Paid For," "A Woman Alone," "The Girl and the Wager," "Darkest Russia," "The Madness of Helen," "Sinners" and "Frou Frou."

At this rate of productivity as an actress Miss Brady is portraying one new role every month, which is regarded as something of a feat considering that the process covers a long stretch of time and is not operated under special pressure.

Alice Brady.

"Of course this is hard work," said Miss Brady. "Not in spots, but regularly, without the slightest break. I should call it memorable, for its exactions are never relaxed. But it is wonderfully stimulating, for the variety is entirely unlimited, and you go from one role to another like roaming through some vast building with an endless number of rooms, all different and each one with something in it to fasten the interest.

"When I was very new to the speaking stage I realized that I lacked experience, and I thought the best way to acquire it was to join a stock company where they changed the bill every week. So I played all summer in Dayton, Ohio, appearing in a new role every Monday and beginning to rehearse another every Tuesday morning.

"This seemed to me to be great experience at the time, but as I look back I doubt if it was of any special benefit, excepting that it may have given me confidence and familiarity with the technical side of my profession. But as for any considerable help, the drive was too great and too aimless.

"The plays were changed so often that we scarcely knew one of them before we were plunging into another, and of course we fell into a rut in spite of ourselves. And then, if we were imperfect in our lines, we 'sensed' them as best we could, and slipped through somehow.

"This cannot be done in the pictures. One phrase may be made to do duty for another in the speaking drama, but you cannot make a substitute expression or action take the place of the real thing. In other words it is impossible to slur a scene or any portion of a scene in the pictures, because the camera is sure to catch you at it if you try.

"On account of this the picture player must be on his or her mettle all the time in order to succeed, which means that the interest is keyed up every instant. If this lets down the whole scene is gone and must be made over, which does not improve your own temper or those of the other actors and the director.

"This is what I meant by describing the work as unenjoyable. On the other hand, it is satisfying in a great many respects. For one thing the picture gives us opportunities to see ourselves as others see us, and incidentally to study our own imperfections. On the speaking stage we have to take the word of the critics or our friends regarding the value of our work. On the screen we have ample opportunity to judge for ourselves—so that if we do miss the applause there are other advantages which overbalance it immensely."

Enid Bennett Becomes Triangle-Kay Bee Star

RARELY has the initial work of a new film star aroused the interest that is being accorded the debut of Enid Bennett at the Triangle-Kay Bee studios in Los Angeles. Possessing all of the qualities considered essential in a screen favorite, Miss Bennett's success is predicted by impartial observers who have witnessed her opening scenes before the camera.

Little Miss Bennett is the special "find" of Thomas H. Ince, who was so impressed by her dramatic talent and photographic possibilities during his recent sojourn in New York that he urged her to return with him to California and become one of the stars of the Kay-Bee Company.

Enid Bennett.

The far-away settlement of York, in Western Australia, is the birthplace of Miss Bennett. She is a blonde of the vivacious type with a clear, fresh coloring and wide blue eyes that poets are fond of describing as typical attributes of English beauty.

"It was through meeting Katherine Grey that I came to go on the stage," said Miss Bennett when asked about the incidents that affected her in choosing a career. "My friends gave me a theater party when I was sixteen. I was taken to Perth to see 'The Third Degree,' in which Miss Grey was then appearing. After the performance the star received me in her dressing-room, and was kind enough to help me secure an engagement as Modesty in 'Everywoman' within a few days. My work attracted the attention of Fred Niblo and Josephine Cohan and I became an ingenue in their company, appearing in 'Seven Keys to Baldpate,' 'The Fortune Hunter,' 'The Whip,' 'Excuse Me,' 'Broadway Jones' and other plays in their repertory.

"I feel that the most fortunate incident in my life, however, will prove to be my meeting with Mr. Ince in New York last summer, as I think motion picture acting is perfectly thrilling, and I am very eager to make good all the confidence that has been placed in me."

POLI MEN SEE CHAPLIN REVUE.

Manager H. H. Buxbaum of the Twenty-third Street General Film Exchange entertained last week a quartet of Poli chiefs, General Manager R. C. Miller, W. L. Sandercock of Bridgeport, O. C. Edwards of New Haven and A. Vicars of Hartford. The four were in town to take in an exclusive showing of the Essanay Chaplin revue of 1916. Others who viewing the same bill looked upon this bunch of laughs were Mr. Graves of the Proctor forces and Messrs. Mitchell and Bernstein of the Loew circuit.

1916 MODEL MOTIOGRAPH USED IN ALASKA.

D. Nicoll, of Ketchikan, Alaska, paid the Motiograph factory a visit on his tour through the States. He reports the Motiograph very highly having used it for several years with entire satisfaction. He also ordered a [illegible] to be shipped to his Dream theater, Ketchikan, Alaska.

When the "Cinch" Peters Out

By Frank G. Andrews

Exhibitors Who Won Success by Chance Usually Are "Up Against It" When Competition Comes Along

HANK RUMSEY felt quite sure there was money to be made in the "store business" in Peetsburg, so he proceeded to prove it to the Doubting Thomases. He rented the front room in Squire Peck's building and budded forth. And he grew and he grew—like the proverbial little peach in the orchard. He became one of the leading "cits" of the community.

As business success came, he threw his head back and placed his finger on his chest, the prototype, man-size, of Little Jack Horner. He was A Success and he really pitied the other fellows who were working around by the day in a land where Opportunity is simply trying day and night to burglarize the house.

Now the real facts are that Hank wasn't suchamuch. He was a success when it came to measuring success by a dollar-and-cents standard, but he had never done anything to really deserve success. He was a victim of chance. He simply opened up a store and the store did the rest.

In front of the store he had swung a sign which cost him a dollar and a half. On it was painted: "Henry Rumsey, Dealer in General Merchandise." He carried an ad in the town paper reading the same way. And his business policy consisted of opening the store at six in the morning, closing it at ten evenings and being there every minute during business hours. Hank had absolutely nothing else up his sleeve.

You couldn't blame Hank for feeling that he was a superior man—the Wanamaker of his section—and he liked to have people tell him about it. He was so successful that whenever any native wanted to raise money he never thought of giving his mortgage to anybody except Hank Rumsey. It wasn't long before Hank had a part interest in all the town real estate.

After Hank had been doing business for twenty years and had become known for miles around as "the merchant prince," there came to Peetsburg a modern city fellow who desired to summer there. He saw Hank's bonanza and started an opposition store. It is a tearful tale, so why dwell on it? It was soon proved that Hank Rumsey wasn't a Wanamaker at all nor was he a merchant prince. He was simply a chance success. It wasn't him that was succeeding at all, even though he was getting the benefits. It was the store—the opportunity.

The modern storekeeper soon had him on the toboggan and a few years later Hank Rumsey was sold out by the sheriff. He died penniless and his widow at the present time is being looked after by the Helping Hand Society of the First Presbyterian Church.

As George Ade might say: Some men are born great and some have it thrust upon them, but the trouble is they live too long.

Having now shown the moral, let us apply it to the picture business.

Many small exhibitors have succeeded because they got into the business by chance and there was no alternative but success. Things came their way in bunches and the Lord stayed with 'em. There are many who are succeeding who are ranker misfits than hundreds who have failed. They haven't the first idea of what constitute good business policies or good showmanship. They are doing practically everything they should not do and still succeeding. If you tell them in a friendly way of a fault they will ask you what you know about it—what have you ever done! At the same time they will tell you to look at them. There seems no refutation of the argument and a man is a fool who will argue with them. Always the proof of the pudding is in the eating, and when they are using the only spoon they have nine-tenths of the argument on their side.

But every intelligent exhibitor of experience knows that there are right methods to be employed in the conduct of a picture theater, even admitting that misfits have succeeded and that competent showmen have failed. Fundamentally, the picture business is a lottery. You succeed or you don't succeed. But when success once starts the competent showman has an ace in the hole to the other fellow's deuce.

A novice may sit into a game of draw poker and draw the cards out of shape against experienced gamblers for an entire evening, but if he comes often enough the experienced card players will get his watch and shirt. Now and then a player wins at a slot machine, but it is a mathematical impossibility to keep it up because the percentage is 40 per cent. against the player. The law of averages must prevail in the long run. Yet an egotistical sport will tell you that he can beat a slot machine and, with his paws full of winnings, he seems to have all the argument on his side. All you can do is play for time.

So it is in the picture business. There are exhibitors succeeding in spite of themselves and this type of exhibitor is quite sure that his superior wisdom and showmanship is entirely responsible. It is far from the truth. His success is due to chance, opportunity and a rabbit's foot. When he loses any of these—well, it's a puff of smoke for him.

Personally, I have seen hundreds of business mistakes in the exhibition end of the business. There is no question but that they were mistakes even though the perpetrators apparently had for the moment the best of the argument.

Here is the case of Peter Potts. Peter saw a chance to open a picture show in the virgin town of Gazelle, population 2,000. He spent $7,000 building a nice little theater. He opened at ten cents a head, six night a week. Knowing nothing about the business, he made the mighty mistake of showing eight and ten reels every night, with twelve reels Saturday nights. He started doing this right at the outset, despite advice to the contrary from persons who knew. Within two weeks the attendance was so poor that he had to cut down to three nights a week and now he is showing only on Saturday nights, just to clear enough money to pay his rent.

Such policy is simply suicide. Besides surfeiting the public with cheap pictures it means that when reverses come there is nothing to do but sit down and admit defeat. You have shot off your whole bunch of firecrackers at once.

Another small exhibitor took a Paragraph service. At the best his theater was a hard proposition and he had just about all he could do to make ends meet. His service was good and he might have won out but he resorted to old-time methods which had made money for him in the early days of the industry. He schemed to put something over on his patrons. He made a new contract with Paramount and took their very earliest releases (nearly three years old) at half the money. He confided to his friends that he had pulled off a slick trick. Did he? Not so you could notice it. He fooled none of his patrons. He lost two-thirds of them and now the theater is boarded up. What he should have done was to have taken twice as costly a service instead of one twice as cheap. His chance to succeed would have been far better.

Another small exhibitor has for ten years been getting his daily service from a Pennsylvania exchange, although his theater is located in an adjacent state. He has received fine treatment and naturally has a warm place in his heart for this exchange. But he does not know that Pennsylvania is the film slaughter house of the Union in the matter of official censorship and he has been getting films that are nothing more than remnants of the original stories. All the while his patrons, ignorant of the true cause, have been groaning and wondering what has come over the films—they are not as good as they once were.

This exhibitor is quite unaware of the cause. When the fine feature—"God's Country and the Woman"—comes to an exhibitor with 1,325 feet deleted out of an original 6,000, making the story so ridiculous that it cannot be comprehended, then it is time for an exhibitor to look around for whatever relief may be in sight.

A nice theater was built in a live town of something less than 5,000 people. It looked like a gold mine and several persons tried for the lease. Along came a big city showman with money in both hands and by offering twice the rent anybody else offered, and twice as much as the stand was really worth, copped the lease inside of ten minutes. He opened at ten cents and did a land-office business. The money was too easy—the city fellow wanted all the golden eggs at once. So he stuck the price up to fifteen cents and put over some miserably cheap stuff. Business suicide! The public dropped him and unsightly boards now "adorn" the entrance. He had an exceptionally good opportunity but ruined it by one bad, unpardonable business stroke.

There are exhibitors who adhere to the policy of drumming people into their theater instead of trying to attract them by superior pictures. It seems hard to believe but there are still some small exhibitors who are using a piano and drums, and advertising the combination as "an orches-

tra." It takes a mighty good drummer to work in a picture show without "disturbing" the pictures, to those of esthetic tastes especially, and when you meet one who thinks the audience came to hear how well he can drum and to see the pictures incidentally, then you are going against the impossible. The trick work of some amateur drummers, and the crashing of cymbals at a critical stage in an engaging drama, is not what you would exactly call "a joy and a delight." Some exhibitors cannot understand that the purpose of music is simply to provide a soothing accompaniment to the pictures and should not in any instance, except where effects are required, be permitted to disturb the screen story.

The same applies to an orchestra in a small town. The exhibitor who excuses his orchestra by using the argument that the Strand theater in New York employs an orchestra has got another guess coming. There is a lot of difference. The Strand orchestra renders its music with intelligent appropriateness and in no instance does it disturb the thoughts of the audience or jar their finer sensibilities.

The small town orchestra, composed of mediocre musicians, and playing indiscriminately from a repertoire of cheap ragtime and popular waltz songs, is a far, far different proposition, and its chief virtue is to make a noise that will draw people in from the streets rather than provide entertainment for those who have already passed the box office.

The problem of order in a small town theater is also a serious one that few exhibitors consider worth while to interest themselves in. Some care little when the entrance to their theater is blocked up with a gang of foul-mouthed boys and hoodlums that may keep decent people from coming to see their show. They are apparently afraid of offending some of the loafers because they might lose a nickel that one of them occasional spends with him. They do not comprehend that for every nickel they might lose (which they won't because the hoodlum will come anyway), they would probably gain a dollar in patronage from more desirable patrons.

And when we witness a proprietor who, without lifting a hand to prevent it, permits the rougher and more or less undesirable element in his audience to shuck peanuts, throw them boisterously at refined patrons, to guffaw and utter catcalls upon the first suspicion of suggestiveness in the screen picture, then we are convinced that this particular exhibitor is a misfit, even though he may be making some money for the time being. At any rate, he is not a credit to the industry and we feel sure a really competent man could be making two dollars with the same stand for every one that this fellow makes.

The mistakes that are made in advertising pictures is another phase that could be referred to at length. The methods employed by some exhibitors is disgraceful. To them any plan is considered permissible providing it will draw the people. Every form of misrepresentation is employed, with no regard for the truth and no consideration whatever for the character of the house or the good name of the industry as a whole.

One of the most flagrant examples of misrepresentation was when an exhibitor advertised a certain feature of a lurid type. He used these words: "Look what the Moving Picture World says about this great feature!" Then he quoted copiously about the wondrous production.

Now the truth is the Moving Picture World didn't praise the feature at all. Quite the reverse, that journal roasted it unmercifully. The quotations that the exhibitor used in his ad were taken out of the department known as "Manufacturers' Advance Notes."

Exhibitors who employ such methods may succeed for a time, but they cannot become fixtures. God is always with the right, even though one's faith falters at times.

Harold Edel, The Strand's Manager

HAROLD EDEL, managing director for America's largest motion picture theater, the Strand, is the youngest man on Broadway holding a similar position. He was born in Greenville, S. C., 27 years ago and is a graduate from Georgia University.

Mr. Edel's entry into the entertainment field was in 1904, when he was given charge of a penny arcade on East Fourteenth street, New York, owned by Mitchell H. Mark, now president of the Mark Strand Company, owners and operators of the Strand theater, New York.

Harold Edel.

Mr. Mark soon discovered in the youthful manager unusual capabilities, worthy of positions of greater responsibility, and transferred him to Lawrence, Mass., to take charge of a small motion picture theater seating 125 persons. After managing this house for six months he was transferred to Cleveland, O., and given charge of the Coliseum and Globe theaters, both of which he managed successfully for two years. At that time the Alhambra theater, in Cleveland's exclusive section, was opened and Mr. Edel was appointed managing director. The Alhambra was one of America's most luxurious picture theaters and possibly the first which had a pipe organ installed. Mr. Edel inaugurated entertainments which have since been elaborated upon by others.

Later Mr. Edel accepted the position of general manager for the Kinemacolor Company of Canada, in which capacity he presented the famous Durbar pictures in every Canadian theater of consequence from the Atlantic to the Pacific coasts. Later he was made general manager for the Mark-Brock Theatrical Enterprises in Buffalo and served with this firm until the new Strand theater in Buffalo, in which he had purchased an interest, was built, when he took charge as managing director. A few months ago he was transferred to New York.

Mr. Edel's experience has given him a keen insight into the motion picture field, and he has the happy faculty of studying his audiences and make up programs to their liking.

Emerson Back With Triangle

Goes to Coast to Direct Douglas Fairbanks in New Features.

DIRECTOR JOHN EMERSON, loaned by Triangle to the Famous Players for the past two months, has been recalled, and has departed for the Triangle-Fine Arts studios at Hollywood, Cal. The reason for the haste in the departure of Director Emerson lies in a telegram received by Harry E. Aitken, President of Triangle, from Douglas Fairbanks, the same day the ebullient and athletic star hopped off the train at Hollywood. In his wire Fairbanks announced that he was on the ground and ready to start on his next picture, but that he craved two boons—first, that John Emerson act as his director; second, that Anita Loos, busy scenaroist of Triangle-Fine Arts, write the titles for his plays.

Miss Loos, it happened, had just left for the coast after a brief vacation in New York, and is ready for her assignment. Emerson will arrive at Hollywood within the next week or ten days, and Fairbanks will then begin work on his first coast picture since "The Half-Breed." Meantime he has made in the East "Manhattan Madness" and "American Aristocracy."

Emerson directed Fairbanks in "His Picture in the Papers," one of the earliest Triangle-Fairbanks releases. The last production he made for Triangle before coming East two months ago was the Sir Herbert Tree film presentation of "Macbeth."

The northwestern Triangle territory, with headquarters at Seattle, Wash., has been assigned to Peter N. Brinch and associates. The territory takes in the States of Washington, Oregon, the northern half of Idaho and that portion of the State of Montana, lying west of the Rockies. Mr. Brinch will assume almost immediate charge of this district under the contract just signed. The contracts covering five other territorial districts are now pending, and announcement will be made concerning them in a few days.

MOTION PICTURES IN FOOTBALL TRAINING.

The motion picture camera has been brought into play at Rutgers College as one of the factors in training the 1916 football squad. It is believed the men on the team will through watching their own work on the screen more readily remedy defects in play. The result of the experiment should prove of interest to other athletic aggregations.

Australian Notes

JOHN F. GAVIN, who recently produced "The Martyrdom of Nurse Cavell," now playing under the Famous Players Co. of Canada, is at present busy on "The Birth of Australia," which he states will be by far the most stupendous and expensive production yet attempted in Australia. The scenario, which covers a period of 150 years, will necessitate nearly 600 scenes, and over 1,500 people, including 63 principals, will be employed in the spectacle. The picture will portray all the leading events in the history of Australia from the landing of Captain Cook to the Dardanelles campaign. Gavin considers that, when completed, the picture will be a feature worthy of being screened in any theater in the world.

* * *

C. Post Mason, who was mentioned in the "Moving Picture World" of June 24, was sent to America by Mr. Gavin to exploit the latter's big box office attraction, "The Martyrdom of Nurse Cavell." Mr. Gavin informs me that Mason has been successful in disposing the Canadian and English rights at very satisfactory figures, and that he is at present making arrangements for it to be screened in the U. S. A. Mason is best known in this country as a singer of popular ballads on the Harry Rickards and Fuller Vaudeville Circuits.

* * *

Gavin has also just completed a two-part production, entitled "The Revue Girls." This features Gwen Lewis, a member of the Royal Strollers Theatrical Company, at present playing in Sydney.

* * *

Franklyn Barrett, formerly with Pathe Freres and more recently with the George Willoughby Photoplay Company, has begun operations on his own account, and has built a studio in Parramatta, near Sydney, and is at present engaged on the production of two single-reel comedies.

* * *

Higgins Brothers, a local firm, is making a special feature of topical films at present, and is not producing any dramatic subjects for the time being.

* * *

I understand that Marion Marcus Clark has negotiations under way for the purchase of the motion picture rights for the novel written by her father, Marcus Clark, entitled "For the Term of His Natural Life." A film version of the book was made by an Australian company about five years ago, and was released in America by Sawyer's, Inc., in 1913, under the title, "The Convict Hero." Some time later Miss Clark was successful in obtaining an injunction against the screening of the film, which has not been in circulation for nearly two years.

"For the Term of His Natural Life" is a story of the old penal settlements in Tasmania, and the plot is highly original, and suitable for picture presentation. I hear that the rights will probably be offered to an American concern.

* * *

The Hippodrome, which opened only a fortnight ago as a photoplay house, closed down again last Saturday, the venture not having proved a success.

The management has not announced any future arrangements.

* * *

I would like to draw the attention of film manufacturers and exporters to the fact that a very strict censorship is being exercised at present by the Commonwealth military authorities. I gave the names of a few pictures that had been stopped last week, and to this list may be added "Sold for Marriage" (Triangle) and "The Yellow Passport" (World). These pictures were stopped because they showed the Russian Government in a bad light, and also contained scenes that might influence feeling against our ally. There are a number of similar pictures being produced, and it is just a waste of time sending them to this country—during the war, at any rate. The law seems to provide that the "villain" of any picture may be an American, an Englishman or a neutral, but if he happens to be a Russian, Frenchman, or Japanese, the picture is not allowed to pass.

"The Yellow Passport" was taken off after two days screening at the new Sydney theater, "Hoyt's," where it was one of the opening attractions.

* * *

A meeting is to be held next week by the Federated Showmen's Union (N. S. W.) to discuss the proposed raising of prices of admission to all Sydney and suburban theaters. The proposed minimum price is six-pence, against the present three-pence.

* * *

"The Phantom," the Triangle subject that was held up by the police department, was passed by the chief secretary, Mr. George Black, last week. It is now the current screening at the Crystal Palace, where it is proving a great drawing card.

* * *

Lieut. Jim Anderson is back in Sydney from New Zealand, where he went to establish the Fox Films throughout the Dominion. "Yes," said the rotund lieutenant. "I'm back. So is Carey Wilson, who went with me.

"We left Sydney on August 11, returned September 4, and during the intervening time leased quarters, furnished them, built up an organization, and started the sign which will soon reach throughout both islands of the Dominion.

"Our New Zealand home is situated in 65 Willis street, Wellington, in the center of the business district, and beautifully furnished offices have been established."

* * *

The Australian rights for "Gloria's Romance" have been secured by Australasian Films, Ltd. The release date has not yet been announced. This will undoubtedly be one of the best box office attractions offered by this firm for a considerable time.

* * *

Another serial nearly due for release is "The Adventures of Terence O'Rourke," which are being handled by Fraser Films, Ltd. The first episode will be released in a few weeks, immediately upon the finish of their present serial, "The Broken Coin."

* * *

A new news-gazette is to be released by Fraser Films, Ltd., in the near future. There are two local gazettes at present, one being produced by Australasian Films, Ltd., and the other by the Co-operative Exchange.

* * *

"The Mutiny of the Bounty," a five-part picture produced by Raymond Longford, is easily the best historical subject yet produced in this country. The story, which is taken from an event in the early history of Australia, makes a very good picture, and the acting is consistently good, especially that of George Cross, who plays the leading character. The photography is a special feature of the production, containing some of the finest artistic work I have seen in any production, American, English or local. It is understood that negotiations are under way for the release of the picture in America.

* * *

Although common enough in the United States, so far Australia has not had a picture theater which changed the program six days in the week. The Boomerang theater, situated in Coogee, a suburb of Sydney, has the distinction of being the first theater to have a daily change of program. This theater was opened last week, and is one of the finest picture shows in the suburbs. Erected at a cost of £10,000, the building contains all the latest improvements, including a large sliding roof. Every modern convenience has been installed for the convenience of the patrons. Manager Bray says that the name Boomerang was chosen because it means "come back again." It is admittedly very appropriate.

Sydney, N. S. W., Australia. TOM. S. IMRIE.
September 13, 1916.

"MOTHER" BENSON DIES.

After having been confined for several months to her home in Hollywood, Mrs. May Benson, known in the photoplay world as "Mother" Benson, died on September 29. "Mother" Benson had been three years with the Universal West Coast studios and for a long time played in films with the late "Daddy" Manley, whose death greatly grieved her. The little old lady was a great favorite at the film capital and her services always were in demand by directors. She had had a long and varied career on the legitimate stage and in pictures and her death was mourned sincerely by the Universalites with whom she had been so intimately associated.

LOIS WEBER STARTS NEW FEATURE.

"The Mysterious Mrs. Musselwhite" is the title of a new feature production started at Universal City by Lois Weber. The story originally was published in a current magazine but has been adapted for the screen by Miss Weber. Mary McLaren will be featured.

Among the Picture Theaters

NEWS AND VIEWS OF PHOTOPLAY HOUSES EVERYWHERE

REGENT THEATER, DETROIT, MICH.

New Photoplay Palace Is Magnificent in Equipment and Superb in Construction—Owned and Operated by Company of Which William F. Klatt is Head—Occupies Plot of Ground 107 by 220 Feet—Operating Room Is 14 by 26 Feet in Size—Prices Range from 10 to 50 Cents.

THE new Regent Theater, Detroit's largest theater, was opened with an invitational entertainment Monday, September 18, 1916. The Regent is owned and operated by the Regent Theater Company, of which Wm. F. Klatt, the well-known theater man, is president; Judge John B. Whelan, treasurer, and C. A. McVicker, general director and booking agent. C. W. Porter is house manager. The Regent Theater is situated in the new heart of Detroit, the intersection of the Grand Boulevard and Woodward Avenue, Detroit's principal business street. The building occupies a plot of ground 107½x220, and has probably the largest and finest auditorium outside the city of New York. The entire structure is built of brick, stone, steel, and reinforced concrete. The Woodward Avenue elevation is composed of a marble base with the second and third stories of brick trimmed with stone. This portion of the building, three stories in height, contains the entrance, lobby and offices. On each side of the main entrance are steel poster frames set in the masonry and glazed with plate glass. A large marquise of steel and glass affords protection from the elements.

Wm. F. Klatt.

Above the marquise is a large electric sign consisting of an oval, in which is the word "Regent." Below this is a three-line interchangeable sign, while standing at each end on top of the interchangeable sign are two rampant lions which support the oval. Around the oval are exposed incandescent lamps which are operated on a flasher. Along the front of the marquise is also an interchangeable sign.

Interior of the Regent Theater, Detroit, Mich.

All lights except those operated on the flasher are concealed. Above the electric sign at each side of the building are suspended two huge lamps of beautiful design 9 feet in length and weighing 1,250 pounds each. These lamps are cast iron, covered with gold leaf and glazed with Cathedral glass. The panels between the brackets in the cornice are also picked out with lights. In addition to these lighting effects there are six reflectors on the top of the marquise for flood lighting.

To the right of the entrance lobby, which has walls of brick and marble and a ceiling and frieze of terra cotta tinted in tone with the brick work, the large and commodious ticket office is situated. The ticket office is of marble and glass and is fitted with the latest ticket vending and change making machines, also with burglar and police arrangements within easy reach of the cashier. A handsome brass rail separates the ticket buyers from the outgoing patrons. The ceiling of the lobby is studded with lamps, and a magnificent fixture of unique and original design, which contains fifty-five lamps, is suspended from the center. On the left is a door leading to the offices. There are six mahogany doors glazed with plate glass leading into the foyer from the lobby. The floor of the lobby is graded with an easy rise from the sidewalk to auditorium level and is made of non-slipping vitreous tile in beautiful colors, ranging from light to very deep red. The walls of the lobby are paneled with mirrors and poster frames, and the radiators are set in the recesses behind wrought iron screens of striking design. A beautiful marble wainscoting of Alps Green marble extends entirely around

Regent Theater, Detroit, Mich.

this room. The color scheme of the lobby is in rich, warm French grays and paneling is brought out in beautiful blue tones. The ceiling is beamed and the excellent arrangement of the lighting fixtures throws the paneling in strong relief.

On each side of the foyer are drinking fountains. There are four of these fountains, two in foyer and two in lounge room on the second floor. The foyer is divided with a row of handsome brass posts connected with chains. The foyer is 20 feet wide and 105 feet long with doors of beautiful tile. As one passes through the foyer he is impressed with the

huge size and dignity of the auditorium. This magnificent room occupies the full width of the lot, is 105 feet long and has a ceiling height of 60 feet. From a point about midway in the house the side walls are gradually curved in with an easy sweep to intersect the proscenium opening which is 48 feet wide and 32 feet high. The balcony extends from the back over less than half of the house, thereby leaving a very high and airy room. The walls of the room show a base with pilasters surmounted above by a frieze 12 feet in height, then a richly ornamented cornice. Around the entire outside walls of the auditorium the ceiling is heavily beamed in striking design, while the field is worked out in square flat panels. The base of the walls is done in a grayish brown; the pilasters in gray with caps of gold; the wall panels in old ivory with green stenciling. The frieze is richly ornamented in deep blues of striking strength and gold, while the lesser ornament is in different tones of red. The cornice is cream, with the panels between in strong blues and gold.

There are twenty exits in the auditorium, all being of generous size and conveniently located so that the building can be emptied quickly. The auditorium floor is of concrete, except the aisles, which are of non-slipping vitreous tile. There are no boxes on the sides of the auditorium, but at a point about seventy degrees from the stage front, on the parquette floor there are two rows of boxes extending across the house, and one row of boxes in the front of the balcony. There are 1,900 seats on the first floor, about 900 in the balcony and 288 box chairs. There are no columns in the house, and every seat has a perfect sight line to the stage. The orchestra pit is large and roomy and accommodates a thirty-two piece orchestra. The stage is 75 feet in width. The stage setting

Beautiful Lounge Room of Regent Theater, Detroit, Mich.

designed by the architects after Versailles, is a beautiful piece of work as well as the asbestos curtain. The asbestos curtain is decorated in a manner similar to the wall panels. The medallions which are the motif of the frieze is repeated on the center of the curtain so that when the asbestos is down the walls seem to be carried across the arch opening.

The big pipe organ is one of the largest in the country and is distributed in five parts. It is a five-manual organ with fifty-five "speaking" stops. The great organ and the orchestral organ are placed in rooms on the south side of the auditorium; the swell organ on the north side; the echo organ in the clear story above the ceiling of the auditorium and percussion organ under the stage. The screens over the shutters are beautifully designed and form a decorative part of the auditorium walls.

All stairs are of reinforced concrete with tile treads, iron risers, and wrought iron balustrades. Ascending the stairs to the mezzanine level, one steps into a magnificent lounge room which is about 22 feet in width and 96 feet long. The ceiling of this room is curved in the fashion of a barrel and along one side, the space that is usually unoccupied under the balcony has been made use of by a series of alcoves. The lounge room is beautifully furnished in French gray wicker furniture and velour draperies of blue and old rose. Standing lamps are liberally distributed. These lamps have shades decorated to conform with the various colors used in the room. On the walls are large mirrors. The floor of this room is of small tile of beautiful soft colors ranging from light tan to deep reds with a design worked through it in green tile. The tile is laid in basket pattern. The colors used in this room have been so carefully selected that the whole scheme blends in a beautiful ensemble.

The inclines giving entrance to the balcony from the lounge room are floored with non-slipping tile. The center incline from lounge to balcony is a bridge. This unusual feature was brought about by opening the under side of the balcony to a point about 12 feet above the mezzanine, or lounge floor, so that those in the lounge room may look down on the people on the main floor. Opening off the lounge room is a women's room 28 by 30 feet in size, which is floored in the same tile as the lounge room. The walls and ceilings are decorated in French grays with bands of nasturtiums worked into the general scheme. There is a fireplace in this room of beautiful and odd design. The furnishings here are wicker done in old ivory with upholstering in old rose and tan. The hangings are old rose. Ascending to the balcony level one finds the men's smoking room, 28 by 30 feet in size.

The lighting in the house deserves special mention, the fixtures in the auditorium ceiling being designed as part of the ceiling. In addition to the general illumination there are also additional 20 outlets in the ceiling which, when special lighting is desired, give the appearance of stars in the sky. Lighting fixtures are in deep, ruddy gold, relieved by blue and red. The house is protected by an automatic sprinkler system in addition to the stand pipes. The projection room is 14 by 26 feet in size with reinforced concrete floor and ceiling, and tile and brick walls. The screen is 18 by 24 feet in size. Essentially the projection equipment consists of three Powers 6B machines, two spot arcs, two General Electric compensarcs, three arc transformers and the switchboard.

William F. Klatt, who promoted the Regent, is one of Detroit's oldest exhibitors, if not the pioneer, having started the Bijou theater on Monroe Avenue more than eleven years ago. In addition to the Regent, he operates the Vendome, Gratiot, Jewell and Rosedale theaters in Detroit, all of which are booked by C. A. McVicker, who is Mr. Klatt's "right hand man." The admission prices range from 10 to 50 cents.

DONALD THOMPSON, WAR PHOTOGRAPHER.

TO SECURE motion pictures of actual fighting in the European conflict requires a mixture of skill, courage, official influence and knowledge of military affairs. All these qualities are combined in the person of Donald C. Thompson, staff photographer for Leslie's Weekly and official cinematographer to the French Government. For that reason his collection of films stands in a class apart from the mass of stuff which has been exhibited in this country in the guise of "war pictures" and which has been in so many cases either utterly spurious or taken so far from the actual front line of battle as to be of little more than academic interest.

Donald C. Thompson.

Mr. Thompson returned from France recently to recover from the effects of a shell wound which he received in the front line trenches and he has been employing his period of convalescence in assembling ten reels of the most thrilling scenes which he pictured during many months with the Allied forces. When he had them arranged as he wanted them, under the self-explanatory title, "War As It Really Is," he took them to S. L. Rothapfel, managing director of The Rialto, and offered him the exclusive right to show them in public. After a thrilling two hours during which the complete set was run off for his benefit, Mr. Rothapfel promptly closed with Mr. Thompson on his offer and an arrangement was entered into whereby selected portions of the pictures will be included each week on The Rialto program as an added feature, beginning Sunday, October 15. Furthermore, when Mr. Thompson leaves for Russia this week, to join the army of Grand Duke Nicholas on the Roumanian front, he will begin sending back a weekly reel of pictures to The Rialto whenever transportation facilities and the censorship will permit.

McIntyre in "The Traveling Salesman"

Noted Comedian to Repeat His Stage Success Before Famous Players Camera for Paramount Program.

BY AN arrangement effected this week, Frank McIntyre, the celebrated comedian, will make his debut on the screen under the auspices of the Famous Players Film Company, in a picturization of his greatest stage success, "The Traveling Salesman," by James Forbes.

This typical American comedy created a mirth-sensation during its engagement at the Liberty theater, New York, a few years ago, when under the management of the late Henry B. Harris, Mr. McIntyre's inimitable interpretation of the funny drummer was received as one of the most humorous character creations ever contributed to the stage.

Frank McIntyre.

"The Traveling Salesmen" was considered to possess unusual screen material by many of the larger feature producing companies, who have made frequent and flattering offers to Mr. McIntyre to enact this characterization before the camera. His consent to make his photoplay debut with the company through which so many of his contemporary stage stars have been introduced to the motion picture public, is therefore in the nature of a managerial triumph.

Mr. McIntyre has had an interesting stage history, having traversed all the theatrical paths that lead to stardom, including stock and one night stand engagements in the earlier years of his career. After his success in "The Traveling Salesman" he toured the country with it, repeating his metropolitan hit in all the cities, towns and hamlets in which he had formerly appeared under far more trying circumstances as a struggling artist. Among the plays in which he has won personal triumphs are "Captain Malley," "A Poor Man," "My Wife's Husband," "Major Andre," and "The Hat Salesman."

The plot, in brief, has to do with the romance which develops from the first meeting of the traveling salesman and the girlish telegraph operator at Grand Crossing. The girl has some property that two schemers plan to get away from her by bidding for it when it is up for sale for taxes. The traveling salesman learns of the plot, foils it and finally wins out after undergoing all the conditions of misery because the girl mistrusts him and believes in her enemies.

This photoplay comedy will appear on the Paramount Program during the next few weeks.

At Leading Picture Theaters

Programs for the Week of October 22 at New York's Best Motion Picture Houses.

"The Rainbow Princess" at The Strand.

AT THE Strand theater Daniel Frohman presented Ann Pennington in a new photodrama entitled, "The Rainbow Priness," by Shannon Fife. Miss Pennington enacts the role of Hope, a waif who has been picked up by "Pop" Blodgett, owner of a circus, and forced to do most of the dangerous turns in the show. There are many thrilling situations in the play. In support of Miss Pennington are: William Courtleigh, Jr., Edwin Sturgis, Charles Sutton, Harry Lee, Clifford Gray, and Augusta Anderson.

The first installment of the Battle of the Somme, the fourth chapter of Ditmar's "Living Book of Nature," Travel and Educational studies, and the Strand Topical Review were also shown.

On the musical program were the original Hawiian Players from Ziegfeld's Follies, Grace Hoffman, soprano, and Irene Stolofsky, violinist.

"Jim Grimsby's Boy" at the Rialto.

Frank Keenan and Enid Markey shared honors in "Jim Grimsby's Boy," a Triangle feature, at the Rialto. Mr. Keenan departs from the [illegible] been identified hitherto, and in this story plays a rough old mountaineer who has hardened his heart against the world because Fate has made his only child a girl. He brings the child up as a boy, and it is her blossoming into womanhood and eventually winning his reluctant affection that forms the delightfully human theme of the story.

War Pictures taken by Donald C. Thompson, and Roscoe Arbuckle and his dog in "Fatty's Loyal Friend," were added features. Brind's "Intimate Studies of Bird Life" and the topical digest were also on the program.

The Russian Balalaika Orchestra, Hilda Goodwin, and Elizabeth Murray furnished the extra musical numbers. Claire Niles gave a dance novelty.

Romeo and Juliet at the Broadway.

Shakespeare's immortal love story, Romeo and Juliet was presented for the week at the Broadway theater by the Metro Pictures Corporation. Francis X. Bushman and Beverly Bayne have the title roles. The screen version is in eight reels, and six hundred persons were used in the production.

The program also contained the Paramount-Burton Holmes travel pictures, the pictograph, news events, cartoons, and a comedy.

The Eighty-First Street Theater Bill.

At the Eighty-First Street theater four Triangle pictures were shown. Monday, Tuesday, and Wednesday. H. B. Warner in "The Vagabond Prince," and a Keystone comedy were given. Thursday, Friday, Saturday, and Sunday, Norma Talmadge in "Fifty-Fifty," and a new Sennett Keystone comedy were on the program.

Frances Nelson in Metro Feature Play

FRANCES NELSON, Metro star, soon will begin in the Rolfe studio on a new feature play which has been adapted for her by Harry O. Hoyt. The production will deal with a woman's reverie in a police station. The story is filled with dramatic incidents, and the part is admirably adapted to the emotional powers of Miss Nelson. John W. Noble will direct the production.

Born in St. Paul, Minn., her childhood spent in Boston, Miss Nelson's first stage experience was with Lew Fields in

Frances Nelson.

"The Wife Hunters." Next she appeared in stock in Philadelphia and in Indianapolis. Her last experience on the speaking stage, before going into motion pictures, was with Thomas A. Wise in "The Silver Wedding."

Her first motion picture experience was at the old Biograph in "The Chieftain's Sons," in which she was seen as an Indian girl. Among the pictures in which she has been seen are "Love's Crucible," "The Family Cupboard," "The Revolt," "Human Driftwood," "Sins of Society," "The Stolen Voice," "The Almighty Dollar," "The House of Fear," "Ambition," and "So Runs the Way."

DORIS KENYON IN "THE MAN WHO STOOD STILL."

Co-starred with Lew Fields in "The Man Who Stood Still" is Doris Kenyon, an amazingly prety girl who is coming along very rapidly as a motion picture actress.

Elaborate Features on Paramount Program

Marguerite Clark Makes First Appearance Since the Renewal of Her Famous Players' Contract.

THE week of October 30 will be remembered in the history of Paramount Pictures Corporation by reason of the fact that Marguerite Clark makes her first appearance on this date after the renewal of her contract with the Famous Players Film Company, to remain on the screen rather than succumb to the inducements of the footlights. Miss Clark will appear in "Miss George Washington," one of the most exceptionally clever productions Paramount has ever been able to offer its exhibitors.

The phenomenal rise of Miss Clark to a position of preeminence among screen stars, has been one of the most remarkable chapters of motion picture history. Coming fresh from the musical comedy stage, Miss Clark became a favorite overnight when she made her screen debut in the Famous Players picture "Wildflower," in which she created a veritable sensation. From that time she has ranked as one of the foremost motion picture stars in popularity and in accomplishment. Exhibitors throughout the country are looking forward with keen delight to the reappearance of Miss Clark as a regular star on the Paramount Program.

The other feature for this week is "Seventeen," a picturization of Booth Tarkington's humorous masterpiece in which Louise Huff and Jack Pickford co-star. "Seventeen" was produced under the direction of Robert G. Vignola, and marks the return of Jack Pickford to the Paramount Program as a member of the Famous Players forces after a long absence. His last appearance in the productions of this company, having been in "Poor Little Peppina," in which he appeared in support of his sister Mary. Miss Huff was last seen on the screen in "The Reward of Patience" in which she played the Quaker girl. "Seventeen" is one of Booth Tarkington's greatest successes and deals with a phase of life which no normal youngster escapes, and is, therefore, universal in its appeal. This is the first time that Miss Huff and Mr. Pickford have been co-stars. Throughout the country booksellers are co-operating with exhibitors in advertising this production, as this book was for many years, one of America's "best sellers."

In addition to the two features on the Program, Paramount will release four single reel features, the 38th edition of the magazine-on-the-screen Paramount Pictographs. The 39th of the series of "Little Trips Around the World" conducted by Burton Holmes, in which he takes his fellow travelers to view the wonderful "Vesuvius Volcano in Eruption." The Paramount-Bray Cartoon drawn by L. M. Glackens, entitled "Greenland's Icy Mountains," and Paramount's third comedy "A Troublesome Trip," produced by the United States Motion Picture Corporation.

The 38th edition of the Paramount Pictographs, the magazine-on-the-screen, contains four very interesting subjects, the first of which is "Art and the Etcher," in which Walter Raymond Duff, one of the most skillful etchers in the world, consented to pose for the screen and give the public a more intimate idea of how this delicate work is done and show conclusively that their artistic genius has developed great skill in the more mechanical details required to produce the finished etchings, as most etchings are simply reproductions of paintings which are done by skilled craftsmen and which have little value compared with the original work of a real artist—these pictures are indeed unusual.

Another subject is "The Passing of the Cowboy," which romantic and picturesque figure has been associated with daring feats of the western plains and who is rapidly disappearing before the march of so-called civilization, is shown in a series of exceptional trick riding and broncho busting features. Among the famous riders who consented to pose for these pictures, are Dolly Mullins, the most fearless woman rider in the world, famous for her daring; Bert Gudgeon, who carried off first honors at the 1916 Stampede at Sheepshead Bay, where he surpassed his rivals with his dexterity in using the lariat, and Buck Moulton, who has been broncho busting since he was 15 years of age and is world famous for his fearlessness in handling outlaw horses.

The other two features in this screen magazine are "Fall Sports on Lake Ontario," which were posed for by E. F. Warner, editor of "Field and Stream," and the second of the series of Sculptured Plastiques, executed by the famous sculptor, William d'A. Hopkins. The subject this week is entitled "Everybody's Uncle Sam."

Burton Holmes in the 39th travel which he is conducting for Paramount, goes to the Island of Vesuvius, visiting it during the time this volcano is in eruption. To witness the violent and destructive eruption of any mighty volcano is a startling experience and not always an enviable one. The awfulness of the scene, the helplessness of human beings at such a time, and the dreadful uncertainty as to what may happen to an entire community, unfortunate enough to be in immediate vicinity when nature undergoes one of these convulsions.

Mollie King with Pathe

ONE of the latest screen stars engaged for the Pathe Gold Rooster productions is Miss Mollie King, who is featured in "Kick In," which has just been produced by the Astra Film Corporation. Miss King also plays the lead in a serial now being made for Pathe.

"Kick In" is a famous Woods' success which will be released in a short time and in which Miss King was co-starred with William Courtney.

Mollie King was born in New York City on April 18, 1898. She attended the New York public schools, graduating from Wadleigh High School. Her first stage appearance was at the age of eight months, and she has been on the stage ever since. She played in several Broadway successes and was a feature at the Winter Garden after a two-year tour of the Orpheum Vaudeville Circus, where she and her sister Nellie did a sister act. She has been starred in several of the productions of the World Film Corporation and is well known to the motion picture audience throughout the country. Miss King can sing and dance charmingly as millions of vaudeville fans throughout the country can attest.

Mollie King.

Mollie King's first actual stage engagement after she had passed the infant stage, was an important child part she played with Maxine Elliott in "Her Own Way." She was then seven years old and made a hit both in New York, and in London As a child actress she also play in "The Royal Family" and "The Little Princess," as well as with the leading Denman Thompson in his vaudeville sketch "Joshua Whitcomb."

After leaving school, Miss King acted as an understudy for Elizabeth Brice, in the musical comedy "The Winsome Widow," playing the star's part on many occasions. She was then 15 years old. Afterwards she played a season in vaudeville with her sister Nellie, then filled an engagement with the passing show at the Winter Garden, and then supported Sam Bernard in "The Belle of Bond Street."

Miss King comes from a theatrical family. Her brother, Charlie King, is known through the world as a member of the famous team of Brice and King, and her sister Nellie is a vaudeville artist.

DR. FREEBURG TO ADDRESS THE PHOTODRAMATISTS.

At the next regular meeting of the Photodramatists, to be held in the rooms of the Balboa Feature Film Co., Mecca Bldg., 1600 Broadway, on Tuesday evening, October 24, Dr. Victor O. Freeburg, instructor in photoplay writing at Columbia University will be the guest of honor, and will address the club on "Characterization in the Photoplay" and "Dramatic Symbolism of the Screen Drama." Members of the Playwrights' Club and the Society of American Dramatists and Composers will be present as the guests of the photoplay organization, and a cordial invitation to be present on this occasion is extended to anyone—writer, editor, director or player—who is really interested in the development of the photodrama. The meeting will be called to order at eight o'clock sharp.

Mutual Program

Mary Miles Minter, Margarita Fischer and and Edmund August on the List for the Week of October 30.

MARY MILES MINTER and Margarita Fischer, both famous screen beauties, will head a release schedule of more than ordinary interest and excellence for the Mutual Film Corporation the week of October 30.

Miss Minter, the fourteen-year-old "lovely Mary," will appear on Monday, October 30, in "Faith," the third of her series of Mutual Star productions for the Mutual produced at the studios of the American Film Company, at Santa Barbara, Cal. In it the charming star appears in the role of a girl in search of mother love. It is a story especially designed to bring out the young player's highest powers of interpretation, as well as her greatest charm and sweetness, for "Faith" was written especially for her by James Kirkwood, her director.

There is a great deal of excellent work done in this picture by Miss Minter, by her director and by the supporting cast. Perry Banks is especially noteworthy in his role of a one-time brilliant lawyer degraded by drink, who summons all his past powers together for the supreme effort which saves "Faith," the only one who has befriended him, from the dishonor that others would place upon her.

Miss Minter's sister, Margaret Shelby, is also seen in the cast, as is Lizette Thorne, Mrs. Gertrude Le Brandt, Josephine Taylor and Clarence Burton.

Margarita Fischer's perfect beauty of countenance and form equips her exceptionally for the role of "Yulita," a daughter of the South Seas, in the five-part drama "The Pearl of Paradise," which will mark the exquisite actress's first appearance in Mutual Star productions, and her return to the Mutual after an absence of considerably over a year.

"Miss Jackie of the Navy," a drama in which Miss Fischer plays the role of a girl masquerading as a boy, formerly announced as the first of Miss Fischer's five-part pictures made by the Pollard Picture Plays Company, under the direction of Harry Pollard, has been postponed until a later date.

As "Gomez," the father, appears Joseph Harris. Harry Pollard plays the role of the beloved "John Dallow," J. Gordon Russell is the trouble making element as "Captain Piete Van Dekken," an uncouth suitor for "Yulita's" hand. Beatrice Van appears in the role of the fiancee of "John Dallow."

There will be three dramas of short length, strong, tense, concise and full of scenic and pictorial beauty during the week.

"Paying the Price," a two-reel Mutual, will appear on Monday, October 30. "Canned Curiosity" will be released on Thursday, November 2, and "The Eternal Challenge" will go out on Saturday, Nov. 4.

"Paying the Price" and "The Eternal Challenge" are strong problem plays all the more impressive for the lack of padding which makes it possible to limit their exceptional plots to two reels.

Edwin August will appear in his third Mutual short drama release in "Canned Curiosity," a charming drama with an infectious comedy touch pervading. It is the story of a young writer imbued with sceptical ideas concerning women. He thinks them possessed of overpowering curiosity, and swears that he will never marry until he finds a woman who is free from this fault. Mr. August is supported in this playlet by Iva Shepard, William Bailey and Ruth Blair.

Orral Humphrey, the eccentric American comedian, appears to great advantage in two very diversified comedies in one-reel on Tuesday, October 31. "The Last Thrust" is purely comedy, being the story of mix ups and funny rivalries, but "Spartan Spleen" contains enough of the dramatic and the real heroic to make it rather a drama with strong comedy element. It is the story of an absent-minded and seemingly weak-livered soldier who discloses unusual bravery.

"Nearly a Hero," an amusing Cub comedy, will be released on Friday, and on Sunday, November 5, Paddy McGuire, the Vogue's screaming comedy hit, will appear in "Bungling Bill's Bow Wow." Between a mongrel cur which has brains, and Paddy McQuire, this two-reel Vogue is a continual laugh.

The Mutual's usual weekly output of scenic, current news and magazine material produced by the Gaumont Company will appear on Wednesday and Sunday. Mutual Weekly No. 94 and the split reel-scenic-comic "See America First" and "Kartoon Komic" will appear on Wednesday. "Reel Life," the Mutual's magazine in film, will appear on Sunday.

ALBERT COWLER WITH TRIANGLE.

Triangle-Kay Bee has annexed another eastern scenario writer, in the person of Albert Cowles, who has left New York for Culver City to turn out plays for the Ince stars.

Boyd Marshall, Thanhouser Leading Man

BOYD MARSHALL, like Wayne Arey, another Thanhouser leading man, came from a small town in the middle west. Mr. Marshall's home is Port Clinton, Ohio, on Sandusky Bay, and he never has forgotten his birthplace. Whenever he has a vacation it is to Port Clinton that Mr. Marshall goes.

In his early youth Mr. Marshall thought he was born to be a professor of Greek and Latin. He was a star pupil in the dead languages in the Port Clinton High School and went to the University of Michigan to continue his studies. He got into the glee club there and Orpheus battled with Caesar and won. Mr. Mar- Marshall decided to become a singer.

Boyd Marshall.

He attended the Michigan Conservatory of Music for three years, then invaded New York. After a season with Fritzi Scheff in "Mlle. Modiste" he went into vaudeville with "The Pianophiends" and later with "A Night on a Houseboat." He toured in a sketch called "The Wall Between," then joined Kolb and Dill in San Francisco, playing leads. He was juvenile baritone at the Hippodrome in New York in "Under Many Flags," after which he joined a musical stock company in Elmira, N. Y.

Three years ago he decided to try motion pictures and joined the Thanhouser company, with whom he has been ever since. Mr. Marshall and Muriel Ostriche were featured in a number of Thanhouser-Princess plays. Mr. Marshall is leading man with Valkyrien in "Hidden Valley," to be released through Pathe on November 5, and in "The World and Woman," starring Jeanne Eagels, to be released on November 19. He also has important parts supporting Frederick Warde in "King Lear" and "The Vicar of Wakefield."

CONCERNING THE CHRISTIE COMEDY COMPANY.

Neal Burns is playing his second week of the "Yankee Prince" at the Los Angeles Burbank Theater, having been loaned to the cast by Al Christie of the Christie Comedy Company. It is a strenuous life, Mr. Burns has decided, making pictures from nine to five and dashing onto the Burbank stage at eight-thirty in George M. Cohan's rollicking role. The box office receipts indicate that this musical comedy will run a third week. C. H. Christie leaves for New York this week and expects to remain for a busy month in the interests of the Christie Film Comedy.

William E. Wing, who wrote one hundred and eighteen comedies for Mack Sennett in the "old days," has prepared a series of six two-reel comedies to be produced by the Christie Company. The one slated for early production is "Undone," "The Purity Hypocrite." Mr. Wing says you can take his word for it that it will be a thriller. The title predicts as much.

LITTLE MARY SUNSHINE STARS AGAIN IN A PATHE PLAY.

All babies are valuable to the state and to society, but Baby Helen Marie Osborne, now known as "Little Mary Sunshine," is the only one on record who is capable of earning the salary of a bank president. Fame came to Baby Osborne over night. She starred so delightfully in the Pathe Gold Rooster play, "Little Mary Sunshine," that the whole world took her to its collective heart. Now Pathe announces the wonderful baby as the star in "Shadows and Sunshine," a Gold Rooster Play to be released on November 12.

Beban Re-engaged by Morosco-Pallas

Popular Star Returns to Paramount Program By Popular Request—Donald Crisp to Direct All His Subjects.

GEORGE BEBAN, the well known delineator of Italian character roles, has signed a long term contract with Morosco-Pallas and left New York on the Twentieth Century Tuesday afternoon, October 17, for the studios of these companies in Los Angeles. The engagement of Mr. Beban was effected by Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, and marks the first stellar addition to the Famous Players-Lasky-Morosco-Pallas companies since their combination announced recently.

Mr. and Mrs. George Beban Leaving Grand Central for Morasco-Pallas Studios, Los Angeles.

The initial Beban production under the new contract will be an Italian character subject written by himself in collaboration with Lawrence McCloskey. Other subjects of different Latin types will follow.

Shortly after Mr. Beban signed his name on the dotted line, Donald Crisp, who has been connected with D. W. Griffith in an advisory capacity for many years, was engaged to supervise the production of all the Beban photoplays. Mr. Crisp is prominently known as director of many subjects, including "Ramona."

Accompanying the star on his transcontinental trip is John Clymer, the well known photoplay author, who has been engaged to collaborate exclusively with Mr. Beban on all his future productions. At the Grand Central depot to see him off were Mr. and Mrs. Carl H. Pierce, Lawrence McCloskey, J. Parker Reed, Jr., and a delegation from the Friars Club who sang the Friars' song as the train pulled out. Mrs. Beban also accompanied her husband.

An Interesting Industrial

Cotton Growing and Manufacturers Illustrated in a Four Reel Subject Produced for Advertising Purposes.

FOUR reels of clearly photographed film covering in detail the cotton industry from the sowing of tire seed to the shipping of finished fabrics, were exhibited at Carnegie Hall on Wednesday evening, Oct. 18, before an appreciative audience. These films were made by the Universal Film Manufacturing Company for the Amoskeag Manufacturing Company of Manchester, N. H., to be shown by them in the various large cities of the United States for purely advertising purposes, the exhibition rights to be retained by the Universal Film Manufacturing Company.

The first of these reels is taken up with the preliminaries of the industry, such as the sowing of the cotton seed, the harvesting of the cotton, its transportation to the gin where it is stripped of its seeds, pressed into bales and shipped to the manufacturing plant. Here it is put through the cleaning, dyeing, and carding processes which are some of the first steps toward making it ready for the loom.

The second and third reels show the actual manufacture of attractive ginghams and other cotton fabrics. The fourth reel besides escorting us from end to end of the huge manufactory occupying at least a mile and a half, covers the manufacture of worsted goods and the making of seamless bags. In addition to what has already been recorded we are also introduced to the print shop, where all the literature, letter and bill heads, etc., for the firm are made. Glimpses of the beautiful Amoskeag Falls from which the manufactory derives its name, views of the neat tenements erected by the company for the accommodation of their employees, the children's playground and swimming pool, sports indulged in by the employees, and the outpouring of a portion of the thousands of employees from one of the many general exits of the factory, are also included.

Some Job of Cutting

Joe Brandt Proud of His Work on "Twenty Thousand Leagues Under the Sea."

COMPLETELY fagged out by the three weeks of day and night work on the Universal submarine spectacle, "Twenty Thousand Leagues Under the Sea," Joe Brandt, general manager of the Universal, returned to New York on Monday, October 16, from Chicago, where he superintended the opening of the spectacle at the Studebaker Theater. President Carl Laemmle preceded Mr. Brandt to New York by two days.

The task of making "Twenty Thousand Leagues Under the Sea" a success was put directly up to Mr. Brandt by President Laemmle and judging from the encomiums of the Chicago newspaper critics, Joe has made good.

Joe Brandt.

When the Universal's greater picture was received in the rough from the Pacific Coast the editorial staff at 1600 Broadway figuratively threw up its hands in despair. It took just seven days for Mr. Brandt and his able associate, Jack Cohn, to view the 110,000 feet of film.

Each scene had been "shot" from three or four different angles and Brandt's first task was to choose the best "shot" of each scene. When this tedious work had been completed the picture had been cut to 38,000 feet. The picture was then run off from the beginning for the second time, a proceeding which required three days of night and day work.

During this second showing Mr. Brandt and the indefatigable Jack Cohn viewed the picture with an eye to eliminating all "waste motion" and of ridding it of scenes not absolutely essential to the story. This process reduced the film to 17,000 feet. On the third run a determined effort was made to "tighten up" the whole play and to accelerate the action. This resulted in the cutting of the picture to 11,000 feet. The fourth run was for the purpose of continuing the elimination of all excess scenes and the shortening to "flashes" of those which, while necessary, could be reduced in length to the benefit of the picture as a whole.

On the fifth run suggestions and orders from Mr. Laemmle and R. H. Cochrane and Pat Powers as to the rearrangement of the scenes were put into effect. A different continuity, adding materially to the strength of the story, was introduced and many scenes which had been considered essential to the story were thus eliminated.

At the end of the sixth run the play was considered ready for a general viewing by the entire Universal organization. Discussion was invided at the end of each reel and all worth while suggestions were noted and acted upon before the seventh showing. It was at this point that Jack Cohn made a suggestion which cut out a whole reel and gave the picture a finish "punch" which had been lacking.

This suggestion involved the shifting of a scene showing a burial ceremony beneath the sea from a mere incident in the middle of the play to the end of the picture where it served as a logical and striking climax to the tragic end of Captain Nemo, the hero of "Twenty Thousand Leagues Under the Sea."

Universal Program

Week of October 30 Marks the Tenth Year of Laemmle Service with 33 Reels of Pictures.

THE week of October 30, 1916, marks the tenth anniversary of Carl Laemmle's entrance into the exchange field. On October 30, 1906, Carl Laemmle, then proprietor of the White Front Theater at 909 Milwaukee avenue, Chicago, and of the Laemmle Theater at 1233 South Halsted street, Chicago, issued his first program of Laemmle releases and took the first steps in the incorporation of the Laemmle Film Service which a year later had branches in Minneapolis, Omaha, Evansville, Memphis, Salt Lake City, Portland, Winnipeg, Montreal and Des Moines.

The first program of Laemmle films was issued from the Laemmle Film Service offices in the Crilly Building at Monroe and Dearborn streets, Chicago, on November 1, 1906. That first Universal Program listed two feature films, "Roosevelt in Africa" and "The Crusaders; or Jerusalem Delivered." Whereas that first program had only two releases, Carl Laemmle's Universal Program for the week of October 30, 1916, contains thirty-three reels of film.

Carl Laemmle's interests have made tremendous strides in the past ten years and the quality of his pictures has kept pace with the increase in output. From the beginning the "Laemmle Program" has been a moneymaker for exhibitors. It is an interesting fact that President Laemmle received this week a letter signed by 47 exhibitors in the Middle West who have been using Laemmle Film Service for the last ten years, thanking him for providing them with the opportunity to make snug little fortunes.

"We have been using Laemmle service since October, 1906," read the round robin letter, "and it has carried us through panics and business depressions. In normal times it has been a moneymaker beyond compare. Ten years is a long time in the picture game, but the exhibitors old guard is ready now to sign up for ten years more of Laemmle service."

To celebrate the tenth year of Laemmle programs, the president of Universal announces the following banner releases for the week of October 30:

First and foremost, the patriotic Universal Special serial, "Liberty," featuring Marie Walcamp, Jack Holt and Eddie Polo in the two-reel episode "For the Flag." This episode was written and produced, as have all the preceding episodes, by Jacques Jaccard on the Mexican border. Supporting the principals are L. M. Wells, Bertram Grassby, Neal Hart, Maude Emory and G. Raymond.

The week's Red Feather five-reel drama is "The Isle of Life," the story of which, by Stephen French Whitman, was scenarioized by Fred Myton and produced by Burton George. Roberta Wilson and Hayward Mack play the principal roles, supported by Frank Whitson, T. D. Crittenden, Lillian Concord, Hector V. Sarno, Dick Ryan and "Babe" Sedgwick. On the same day "The Isle of Life" is released the Nestor comedy, "Love and a Liar," featuring Eddie Lyons, Lee Moran and Priscilla Dean, will be submitted to an indulgent public. The story of this comedy was written by Tom Gibson and produced by S. Chaudet. Fred Gamble plays an important role in the production.

On October 31 Gretchen Lederer and William Quinn, co-star in "The Masked Woman," a three-reel Gold Seal underworld and society drama scenarioized by Harvey Gates from the story by Tom Gibson and produced by A. W. Rice. The principals in the drama are supported by Lloyd Whitlock, George C. Pearce and Jessie Arnold. The Victor comedy, "Victor on the Job," also will be released on October 31. This special one-reeler was written by Harry Wulze and produced by Joseph De Grasse. George Felix, Eva Loring, Lon Chaney and Lydia Yeamons Titus play the principal roles.

"Terrors of a Turkish Bath," a two-reel L-Ko comedy, featuring Dan Russell, will be released on November 1 as the feature of the day. No. 44 of the Universal Animated Weekly and "The Midnight Toll," a one-reel Laemmle drama, will also be released on this date, in addition to a Special one-reel Laemmle the title of which has not yet been decided.

On November 2 Douglas Gerrard and Francelia Billington will be seen in "Her Wedding Day," a two-reel Laemmle society drama produced by Mr. Gerrard from the story by I. M. Ingleton, which was scenarioized by Harvey Gates. Ruth Clifford and Willard Wayne play important parts in the production. On the same day "Sea Mates," a Big U drama featuring Claire McDowell, will be released with Clyde Benson, Harold Sinner and C. H. Mailes appearing in support. The story of "Sea Mates" was written by Francis Powers, scenarioized by F. M. Wiltermood and produced by Francis Powers. The third release on this date is a Powers split reel, including "Sammie Johnson Minds the Baby," a comic animated cartoon, and "Ceylon," an educational split reel of the Dr. Dorsey series.

Agnes Vernon and Malcolm Blevins co-star on November 3 in "Stumbling," an Imp two-reel underworld drama, the story of which was written by Max Genaske, scenarioized by Harvey Gates and produced by Leo Kent. Jack Livingston, Ray Hanford, Constance Johnson and Edwin Clark appear in support of the principals. "Us Kids," a Powers juvenile comedy produced by Lule Warrington, also will be released on November 3 with Ray Clark, George Hupp, Clara Horton, Dorothy Clark, John Sterling, Elizabeth Janes and Beth Roland in the juvenile roles. There will be no Rex released on this date. Wallace Reid also will appear on November 3 in "Starlight's Message," a Special Big U one-reel Indian drama with a most exciting plot.

On November 4 Edith Johnson and Edward Hearn will co-star in "For Love and Gold," a Bison two-reel Mexican mining drama. The story of "For Love and Gold" was written by E. M. McCall, scenarioized by William Parker and produced by Henry McRae. L. C. Shumway, Marc Fenton, E. N. Walleck and Charles Dorien play important roles in the picture. "A Shadowed Shadow," a Joker comedy written by Jack Byrne and produced by W. W. Beaudine, also will be released on November 4. Gale Henry and William Franey play the principal roles, supported by Milburn Moranti, Lillian Peacock, Charles Conklin and Dan Duffy. There will be no Laemmle release on November 4.

Peggy Coudray and Dana Ong will appear in "Her Vanished Youth," a Rex drama, on November 5, with Walter Yant and Virgle Foltz appearing in support. "Her Vanished Youth" was written by Maie Havey and produced by O. C. Kelsey. The feature of November 5, however, will be "The Bandit's Wager," in which Francis Ford and Grace Cunard, most popular of all co-stars, will be presented. This Big U drama was written by Miss Cunard and produced by Mr. Ford. "The Secret Cellar," a two-reel detective drama featuring King Baggot, will be released as a special Imp on this date. There will be no L-Ko release on November 5. This closes President Laemmle's banner anniversary program.

INTERNATIONAL HAS NEW BOSTON MANAGER.

Following its established custom of advancing employees who display ability, the International has appointed Dan Horgan manager of the Boston branch of the International, succeeding F. H. Vine. Mr. Horgan was born and reared in Boston and has been connected with the film industry the past two years, first as roadman for Pathe, later going with the International when they opened their Boston office. He is well and favorably known by the New England exhibitors.

District Manager B. F. Lyon has been in Boston the past week "breaking in" the new manager and reorganizing the sales force. Two new salesmen have been added to the Boston office. E. L. Knight, for several years manager of the Bijou Theatre, Springfield, will cover the territory vacated by Mr. Horgan, which is western Massachusetts and Connecticut east of Hartford. S. P. Levenburg, formerly of the Unicorn, has been assigned to Maine, New Hampshire and Vermont territory that has heretofore been covered by W. S. Davidson, who is transferred to Rhode Island, Boston and vicinity and the Cape.

DAUGHTER BORN TO COMEDIAN.

Another leading lady was added this week to the juvenile ranks at Universal City when a baby girl arrived at the home of Mr. and Mrs. Milburn Moranti.

A little daughter last week gladdened the hearts of Milton Moore and his wife, know professionally as Laura Oakley and Jack Mulhall, one of the leading juvenile actors, is boasting of the arrival of a son. The three happy fathers have a daily meeting in which they boast of their wonderful babies.

"CIVILIZATION" SOLD FOR CHICAGO.

Big money continues to roll in for Thos. H. Ince's "Civilization." After the Argentine Republic sale for $20,000 comes Cook County, Ill., otherwise Chicago, with $25,000 for the city rights. The Amalgamated Theatres Corporation, Chicago, paid this sum of money for "Civilization" on Friday, October 13. The deal was handled and completed in Chicago by J. P. Grainger, acting for Thos. H. Ince.

Nine Stars in Kalem List

Quartette of Releases Each Week Presents That Many Luminaries to General Film Patrons.

CONTINUING along the lines of the policy of concentration recently declared, the Kalem Company announces that exhibitors booking the four releases issued each week through General Film are now in a position to present nine widely featured stars to their patrons. George Larkin,

Scene from "The Merry Motor Menders" (Kalem).

True Boardman, Marin Sais, Ollie Kirkby, Helen Gibson, Ham, Bud, Ethel Teare and Henry Murdoch constitute the roster of players who have for years been featured individually in screen productions and are now found in the Kalem weekly quartette.

In outlining the concentration policy to a Moving Picture World representative Mr. Wright, of the Kalem Company, declared, "We are aiming with all our resources and strength at the exhibitors who complain that they are unable to book short features with stars and advertising value. Nine stars in four productions each week is considerable of an achievement, but we feel that the heavy expenditure is justified by the reception exhibitors are according our productions.

"I doubt if Kalem has ever presented a stronger programme of pictures. There is the 'Girl from Frisco' series, which we have had to extend ten episodes to meet the demand. There is the one reel 'Grant' series that has already scored a bull's-eye hit. And then there are the 'Ham Comedies' and 'Hazards of Helen,' two of the most popular releases listed by any manufacturer."

Kalem's list of releases for the week of October 30 presents the nine stars in an unusual variety of subjects. The week starts with the release on Tuesday, October 31, of "The Merry Motor Menders," a "Ham Comedy" in which Ham, Bud, Ethel Teare, and Henry Murdoch are the principal funmakers. Ham and Bud are seen as the proprietors of a wayside garage, where business is so dull that the two are forced to use all sorts of expedients from tacks to dynamite to force opportunity to knock.

On Wednesday, November 1, Kalem will issue "The Son of Cain," thirteenth episode in "The Girl from Frisco" two-reel series. Marin Sais and True Boardman are seen solving a puzzling murder mystery. In one scene of this episode a stage-coach plunges over a two hundred foot cliff, providing a stirring thrill.

"The Pencil Clue," third episode of the new "Grant, Police Reporter," series is issued on Friday, November 3. George Larkin and Ollie Kirkby are the stars in this series of one reel "thrillers." A reckless leap from the first floor window of an office building into a speeding automobile is one of the exciting moments in the action of the one-reel story of newspaper life.

For "The Gate of Death," the "Hazard of Helen" release scheduled for Saturday, November 4. Kalem found it necessary to construct a gigantic "cut-out," a four hundred foot slide down a mountain side and over the railroad tracks. The structure required over three weeks to complete and enough timber to erect a good-sized house. It is used to smashing effect when Helen Gibson, in one of the thrilling scenes of the picture, makes the four hundred foot slide down the monster chute and misses death under the wheels of a train speeding along the tracks below by a matter of inches.

Essanay Northland Pictures

Many Scenes from the Far North Taken for the Canimated Nooz Reel.

INTO the "Norway of America," the inland water route to Alaska and the last land of romance in North America, Essanay camera men have been forcing their way for the past five months, encountering varied dangers that scenic film might be obtained. Now 20,000 feet of this film, picturing natural beauties in localities never before photographed, has been received at the Essanay laboratories. This will be compressed to half length and issued as ten 500-foot educational films with Wallace A. Carlson's Canimated Nooz Pictorial and other half-reel releases.

The photographers set out from Vancouver and penetrated all untouched spots on the trail to Dawson. The famous trails and passes, famed in song and story since the gold rush to the old Klondike, have been gone over and the contrast shown in the films. Dead Man's Gulch, where scores of the old prospectors perished, is shown as is White Pass, the Yukon river and the old mining camps.

The treacherous rapids where hundreds lost their lives because they preferred a two-minute chance against death to a two-week's trip around, has been shown. All beautiful sounds, glaciers and some gigantic icebergs have been filmed.

Sub-titles explaining the historical conenction of this romantic country with the old days of the gold rush made it a worthy educational series. So completely have the photographers gone over the ground that even the famous old boats that carried the adventurers of '98 have been pictured where they lay falling to pieces on the beach. Their names are stil to be made out on the bows, however, and seeing them in the film will make real to thousands the scenes pictured in the novels of Jack London, Rex Beach and in the poems of Robert W. Service and others.

President George K. Spoor wishes exhibitors to know that Essanay will now be able to announce through its usual mediums the titles of the scenic that accompanies each split reel release. The first called, is now being issued. It deals with the beauties of South California, Yosemite National Park, Crater Lake, Oregon and other Pacific Coast wonders, up to this time untouched by the camera.

TRIANGLE NOVEMBER 12TH RELEASES.

Douglas Fairbanks and Frank Keenan are the stars of the Triangle feature releases for the week of November 12. Mr. Fairbanks appears in a Fine Arts play entitled "American Aristocracy," by Anita Loos, recently completed under the direction of Lloyd Ingraham. Mr. Keenan has a vehicle well suited to his personality in "Jim Grimsby's Boys," a Kay Bee production by Lanier Bartlett, directed by Reginald Barker.

"American Aristocracy" is novel drama with plenty of comedy to add zest to its thrills. Douglas Fairbanks takes the part of an adventurous young scion of an aristocratic family who quits the conventional life of the leisure class to

Scene from "American Aristocracy" (Triangle).

seek the excitement that he craves as a secret service agent of the government.

In "Jim Grimsby's Boy" Frank Keenan takes the part of a rugged old prospector of the California mountains. The victim of a chronic grouch, he has looked forward to the birth of a son who should be his boon companion. His entire outlook on the world sours, however, when his wife dies, leaving him a girl-baby. In desperation, Grimsby names the child "Bill" and resolves to treat her like a boy in all things.

General Film Program

A Selig All-Star Production Heads the List for the Week of October 30.

GENERAL FILM SERVICE for the week October 30-November 4, inclusive, will begin with a Selig three-part comedy "Small Town Stuff," which Selig's publicity department says, was made by an all star cast which included William Hutchinson, John Lancaster, Leo Morris, Ralph McComas, William M. Chapman, Harold Howard, Martha Mattox, Lyllian Brown Leighton and Irene Wallace. This comedy was made under the direction of Norval MacGregor, and, according to Selig, reaches the top notch of excellence. This will be followed by a one-reel Vitagraph comedy, "The New Porter." Selig-Tribune will then tell pictorially all the big events of the world. This will be followed by a Biograph one-act drama featuring Blanche Sweet in "The Goddess of Sagebrush Gulch."

An Essanay comedy in two parts, "The Beachcomber," presenting Harry Dunkinson, and Virginia Bowker, will be the first picture screened the following day. Then will come a Kalem comedy, "The Merry Motor Menders," with "Ham" and "Bud," Ethel Teare and Henry Murdock furnishing the fun.

The following day, after an Essanay split reel of Canimated Nooz Pictorial and scenic, will come a Vim comedy, "Gertie's Garters," with Harry Myers and Rosemary Theby in the titular roles. Then will be seen the thirteenth episode of Kalem's "The Girl from 'Frisco," under the caption, "The Son of Cain," presenting Marin Sais and True Boardman. "The Power of the Press," a three-part Biograph drama with Lionel Barrymore featured, will be the last picture shown that day.

A reel of Selig-Tribune and a Vim comedy, "Twin Flats," with Babe Hardy and Kate Price, will comprise Thursday's offering.

Marguerite Nichols will be featured in a two-reel drama a Knickerbocker Star Feature production, as the first of Friday's offerings, entitled "Jess of the Hill Country." This will be followed by the third episode of Kalem's "Grant, Police Reporter," in which George Larkin and Ollie Kirkby have the chief roles. Then will come a Vitagraph one-reel comedy, "The Game That Failed," with Mary Anderson and Webster Campbell as funmakers. Still another comedy in a one-reel Vim, "In the Ranks," with "Pokes" and "Jabbs" featured, will be shown.

An Essanay three-part drama, "The Heart of Virginia Keep," with Marguerite Clayton and Edward Arnold as stars, will be shown Saturday, November 4. This will be followed by a three-part drama from the Vitagraph studios, "The Heart of a Fool," in which Harry Davenport has opportunity to display his acknowledged ability. This will be followed by an episode of "The Hazards of Helen Series," from the Kalem studios, featuring Helen Gibson. The week's offerings will be concluded by a Selig one-part drama, "Tom's Sacrifice," with Tom Mix and Victoria Forde as stars. The scenario for this picture was written by Tom Mix himself.

GALA PERFORMANCE AT THE WEBSTER.

A special gala performance with three distinguished film stars in the ascendant and personally present occurred on Thursday, Oct. 19, in the well-known Webster theater, Webster avenue and 167th street, Bronx. The film stars were Lucille Lee Stewart, sister of Anita Stewart, who gave a vocal selection; Huntley Gordon and Ralph W. Ince. The two men stars gave most entertaining and instructive addresses, which were much enjoyed by a full capacity audience. Herman Pollak, the owner of the Webster theater, acted as master of ceremonies. Next week he will have Earl Williams as a special guest in his theater.

MAILES A SCREEN PERENNIAL.

Charles Hill Mailes, the all-round actor with the Universal Company, may be said to be a screen perennial; he is never absent from it. At this time he may be seen in the pictures he worked in for the Biograph and which they were holding back. He's in most of the old-time pictures being re-released by the same company and he is never idle one moment at the big U studios. It is a tribute to his excellent acting that he has never had a prolonged holiday from the day he first went into the picture game.

Not Interested in New Company

Carl Laemmle Denies Story That He Is to Form New Manufacturing Concern.

THE New York Clipper in its issue of October 14 published a story headed "Laemmle to Start New Film Company, Is Report." I have no idea where the Clipper secured all the misinformation contained in the article in question, but it would be difficult to pack more misstatements in a few paragraphs than was done in this case. It is totally untrue that I have any idea of heading any oher organization.

It is totally untrue that the Spreckles Sugar interests hold or have any interest in even a single share of Universal stock. Practically all of the Universal stock is owned by Mr. Powers, Mr. R. H. Cochrane and myself, with the exception of a few scattering shares among our close friends. Never has an outside dollar of capital been put into the company. The Universal's earnings have paid for all of its improvements and extensions all over the civilized world.

It is totally untrue that our Fort Lee studio has caused trouble of any kind. Our plant at Universal City has been enlarged and systematized in such a way that it is much easier and less expensive to make pictures there than at Fort Lee. There was a time when the Fort Lee studio was absolutely essential to us. We are still using it, but only for one or two producing companies.

It is totally untrue that we used only two or three scenes made at the Coast for our submarine picture, "Twenty Thousand Leagues Under the Sea." I have not counted the scenes used, of course, but the picture would be far from complete without them.

In fact, the story is untrue from start to finish. I don't know who started it, but it must have been some one who desired to vent a petty spleen against the Universal.

CARL LAEMMLE.

H. B. Warner Leaves Triangle for McClure's

McCLURE Publications announces that H. B. Warner, who has recently finished six important pictures on the West Coast for Triangle Film Corporation, has signed a contract to appear in McClure Pictures, and will be the star of "Wrath," one of the superseries of seven five-reel feature plays McClure Publications will soon release under the title Seven Deadly Sins.

H. B. Warner.

H. B. Warner, newest of the McClure stars, is the son of Charles Warner, the great English actor whose powerful acting left a lasting impression on the American theater-going public when he toured this country in the sensational play "Drink."

It seems peculiarly appropriate, in view of the elder Warner's success in this part, that his no less distinguished son should be the chief exemplar of "Wrath" in Seven Deadly Sins. Those who saw "Drink" will have the chance to see in "Wrath" a striking instance of the descent of strong dramatic talent from father to son.

H. B. Warner's greatest stage success was as Jimmy Valentine in "Alias Jimmy Valentine." His work is well-known to the motion picture public, for he has appeared in "The Raiders," "The Beggar of Cornpaw," "The Market of Vain Desire," "Shell 43" and "The Vagabond Prince."

Mr. Warner is the fifth eminent star to join the McClure forces. With Ann Murdock appearing in "Envy"; Holbrook Blinn in "Pride"; Nance O'Neill in "Greed"; Charlotte Walker in "Sloth;" and H. B. Warner in "Wrath," each play depicting one of the Seven Deadly Sins, the McClure program has already become one of the most impressive and attractive in motion pictures, and amply substantiates the McClure statement that "stars of all programs will appear in McClure Picures."

Rita Stanwood, Mr. Warner's wife, will play opposite him.

Manufacturers' Advance Notes

Hayakawa Co-stars With Myrtle Stedman

Lasky and Morosco-Pallas Stars Seen on Screen in "The Soul of Kura-San."

"THE Soul of Kura-San," which is to be presented on the Paramount Program by the Jesse L. Lasky Feature Play Company on Nov. 13, and has the unique distinction of having both a Lasky and a Morosco-Pallas star in

Scene from "The Soul of Kura-San" (Lasky).

its cast, has just been completed under the direction of E. J. Le Saint. Sessue Hayakawa, the celebrated Japanese actor who was last starred by Lasky in "The Honorable Friend," is the star of this production. With him appears Myrtle Stedman, Morosco-Pallas star who was last seen on the screen in "The American Beauty," a Pallas production. This is the first time that the players of these two organizations have ever been seen together on the screen, Miss Stedman having been loaned to the Lasky Company for the one picture by their allies on the Paramount Program.

The story of the photoplay concerns a young Japanese whose impoverished condition makes him an undesirable suitor for the hand of Kura-San in the eyes of Naguchi, her wealthy father.

"The Soul of Kura-San" is an exceptionally powerful drama which receives added interest from the fact that the Japanese roles in the story are taken by real Nipponese—the members of the Japanese stock company of which Sessue Hayakawa is the head. With the many bonafide Japanese settings to be found near the Lasky studio in Hollywood, the production is realistic in every detail.

"THE OCEAN WAIF" THIRD GOLDEN EAGLE FEATURE.

The International announces the five-reel drama "The Ocean Waif" the third of its successful Golden Eagle Features, its predecessors being "Jaffery" and "The Flower of Faith." "The Ocean Waif," which is declared to be a worthy associate of the other two Golden Eagle Features, will be released on November 2. "The Ocean Waif" is a clean, wholesome drama, devoid of sensationalism but of absorbing interest. The various scenes are remarkably beautiful and the settings more elaborate. A splendid cast, headed by Carlyle Blackwell, "the prince of popularity," and Doris Kenyon, one of the daintiest and most vivacious of screen actresses, has been engaged for the production.

Miss Kenyon appears as Millie Jessop, the sea waif. The waves washed up Millie on an island in the Atlantic when she was a baby and deposited her on the doorstep of Hy Jessop, a disreputable, drunken fisherman. She grew into beautiful womanhood as his drudge, with no knowledge of her parentage and loved and protected only by "Sem," a hunchback neighbor boy.

To her island home comes Ronald Roberts, played by Mr. Blackwell. He is an author, seeking solitude to complete a novel. He rents a deserted mansion, supposed to be haunted, and takes possession of it the day after Millie leaves the hut of Jessop following a beating. She hides in the attic of the supposedly haunted house and furnished delightful comedy by assuming the role of the ghost. Then Ronald discovers her and promptly falls in love with her and she with him.

But a cloud appears when Ronald's fiance and a party of friends come to visit him. Millie realizes her position, discards the fine raiment in which she has arrayed herself, and goes back to her rags and the fisherman's hut.

AL WOODS BOOKING "CIVILIZATION" IN NEW YORK.

"Civilization" the Thomas H. Ince motion picture spectacle, is now being booked by A. H. Woods throughout the State of New York. George F. Miller is in charge of the bookings at Mr. Wood's general offices in the Eltinge Theatre Building, New York.

DUSTIN FARNUM IN "A SON OF ERIN" (Pallas).

As its next release on the Paramount Program, Pallas Pictures announces "A Son of Erin" starring Dustin Farnum. The subject is particularly timely in that it treats with metropolitan politics and offers Dustin Farnum in the role of an honest young Irishman who succeeds in breaking up a big political machine. In contrast with the complex unseen currents of graft in a big American city, "A Son of Erin" presents also the daily life of the poor farm tenants in Ireland. The quaint charm of old Erin together with various incidents of particular heart appeal are displayed with typical Pallas Pictures effectiveness.

In addition to its stirring dramatic theme, offset by scenes of heart interest, the new Dustin Farnum vehicle presents a big thrill in the way of the spectacular collapse of a poorly built viaduct. It was only after extended search and negotiation that the desired location was secured for this scene which presents the actual destruction of a portion of a big viaduct now in the course of construction near Los Angeles. Five camera-men were used to insure the filming of this scene.

Never has Dustin Farnum appeared in such a human, likeable role as that of Dennis O'Hara the frolicsome though strong-willed young Irish lad in this photoplay. The charactor is different from anything in which he has appeared on the screen before and offers another example of his versatility. Appearing opposite the star is his well known leading lady Winifred Kingston, in the role of the sweet Irish lass. Others in the cast are Jack Livingston, J. Wallace,

Scene from "A Son of Erin" (Paramount).

Winfred McDonald, Wallace Pyke, Lee Willard, Mabel Wiles and Hugh B. Koch.

Staged under the direction of Julia Crawford Ivers, who is also its author and photographed under the supervision of J. O. Taylor, "A Son of Erin" offers another Pallas Pictures masterpiece as regards detail and thoroughness of settings, together with artistic photographic effects. It will be released on the Paramount Program, November 9.

MICROBE ACTORS IN NEW FINE ARTS DRAMA.

The latest addition to the acting forces of the Triangle-Fine Arts company are a troupe of remarkable "microbe actors" that play a prominent part in the solution of "The Microscopic Mystery," a unique comedy-drama by W. E. Wing that has recently been completed with Wilfred Lucas and Constance Talmadge in the leading role.

The use of bacilli and infinitesimal insect life in motion pictures has been brought about by the invention of Louis H. Tolhurst of Los Angeles, who has perfected apparatus which

Louis H. Tolhurst and W. E. Wing.

makes it possible to photograph the tiniest particles of sentient protoplasm. Application has been made by Mr. Tolhurst for patents on his invention. Meanwhile, the original model, used in the filming of "The Microscopic Mystery," is being carefully guarded to prevent its secret from being learned.

In this feature they have not been dragged into the action "by their heels." Mr. Wing has written a vehicle for the microbes which bring them into the story in a perfectly logical manner. In fact, the solution of the mystery is solved by the leading character—and the audience—through observing the antics of the tiny disease germs under the microscope.

The first four reels of the play are largely comedy, involving a country doctor and his rivals, a firm of quacks. Suddenly, in the fifth reel, a revolver shot turns the comedy into the grimest of dramas. In his effort to save an innocent girl from the charge of murder, the country doctor at the coroner's inquest puts his microscope upon the handle of the revolver. The spectators look through the lens with him, by the aid of the Tolhurst invention. They see what he is seeing, and with him solves the riddle of the crime.

A MARGARITA FISCHER SERIES.

From the Mutual offices comes the announcement of the titles and dates of the Margarita Fischer series of feature dramas to be released beginning in November. The pictures are the product of the Pollard Picture Plays Company, which, under the direction of Harry Pollard, the actor-director long associated with Miss Fischer, are being made at the Exposition grounds at San Diego, Cal.

"The Pearl of Paradise," already announced as Miss Fischer's first release of the series, will appear on Thursday, Nov. 2. This is a story of the South Sea Islands. "Miss Jackie of the Navy" will be the second drama. It is scheduled for release on Nov. 30. In this picture the graceful and charming star masquerades in the clothes of a jolly little tar and gets herself into all sorts of trouble.

On Dec. 28, "The Butterfly Girl" will appear, the third of Miss Fischer's pictures, carefully selected and excellently adapted to her own joyous charms. Then will come "The Knight of Tarquizzi," a drama with a great deal of punch and a still greater surprise. That is booked for January 25. "Birds of Passage," the fifth picture will go out, it is expected, on February 22. On March 22, "The Light of Heaven," the last picture so far chosen, will make its apearance.

Supporting Miss Fischer, aside from Harry Pollard, are Beatrice Van, Jack Mower, Joseph Harris, John Steppling. Julian Louis Lamothe is the scenario editor for this photoplay company.

WHO IS AUTHOR OF "THE CHALK LINE."

Understanding that two parties claim to be the authors of his comedy, "The Chalk Line," Watkins Eppes Wright wishes to state through the columns of the Moving Picture World that he is the sole author and originator of the said comedy. This comedy was recently released by the Vim Picture Corporation starring Miss Rosemary Theby and Harry Myers. Mr. Wright is also the author of "The Lemon in Their Garden of Love" another Theby-Myers Vim comedy.

"THE END OF THE RAINBOW" (Bluebird).

Lynn F. Reynolds, who created for Bluebird "The Secret of the Swamp" and "The Girl of Lost Lake" has produced, with practically the same acting company, a third feature breathing the atmosphere of the Sierras and particularly the redwood forests of California. "The End of the Rainbow" carries a few scenes made in San Francisco, but very largely the locations are among the giant trees in the foothills.

Myrtle Gonzalez, Val Paul, Fred Church and George Hernandez are the principal players in "The End of the Rainbow," and they tell an interesting story of the fight the squatters in the redwood forests made against the lumber monopolists. One of the sensations in the piece shows the attempt of a man to escape his pursuers by sliding down the water-chute used to carry timber down the mountainside. The man sails along on a plank until there comes a break in the chute and then he falls to destruction.

"THE WEALTH LURE" READY FOR SCREEN.

The Latin-American Producing Company, of 1482 Broadway, reports that its first production in "The Wealth Lure," a five-reel modern society drama, with Vera Sisson and Sidney Mason in the leading roles, will be completed at the end of this week.

This picture, directed by Paul Trinchera, gives wide scope for Miss Sisson to show her remarkable ability as an emotional actress, and the public can look forward with pleasure to work that Mr. Mason will present upon the screen.

The Latin-American Producing Company has contracted with C. Lang Cobb, Jr., to market the company productions. Mr. Cobb will handle the sales department from his offices in the Columbia Theater Building.

MARSTON DIRECTS "GREED."

Having completed his direction of the McClure play "Sloth," of which Charlotte Walker is the star, Theodore Marston is now directing "Greed," another play of the McClure series, "Seven Deadly Sins," in which Nance O'Neil is starring.

Mr. Marston, in his previous connections with Pathe Freres, Kinemacolor and Vitagraph, was unusually successful in photographing the curb market without having his scenes marred by those curb brokers who take special delight in causing a director trouble.

His experience in such scenes is being utilized by him in the filming of "Greed" in which crowds are depicted pursuing their passion for wealth in the hectic atmosphere of metropolitan financial circles.

"SMALL TOWN STUFF" (Selig).

"Small Town Stuff" is a three-reel comedy-drama of rural life produced by Norval MacGregor, from the story written by Maibelle Heikes Justice. "Small Town Stuff" will be released through General Film Co., on Monday, October 30th.

The village of Bloom Center is excited when Othello Booth arrives and interests the Ladies' Art Embroidery Club in the production of a drama, entitled "Rita, the Beautiful Snake Charmer." Constable Plum longs to be a detective and studies text books on the art of sleuthing. He searches long for an escaped crook called "Micky, the Mick."

Following the home talent performance, Othello Booth in-

Scene from "Small Town Stuff" (Selig).

forms the villagers that the box office receipts are missing. Then it is that Johnny West, instigated by Constable Plum, figures in the climax, which uncovers the identity of Micky, the Mick, and recovers the funds earned by the home talent performance.

"Small Town Stuff" is filled with funny situations, and is enacted by an all-star cast, which made "The Chronicles of Bloom Center" series, released by the Selig Company, so popular.

"GLORIANA" (Bluebird).

In this feature little Zoe Rae becomes a featured player. This little girl, barely arrived at her "teens" has played many roles in earlier Bluebirds where a child has been required to enact the role of the heroine in earlier scenes. With Master Gordon Griffith, who also appears with her in "Gloriana," little Zoe Rae carried almost the entire first act of "Naked Hearts" in the Bluebird series.

Virginia Foltz, Clarissa Selwynne, Irene Hunt, Mary Talbot,

Scene from "Gloriana" (Bluebird)

Wm. Canfield and John J. Cook are the "grown ups" who assist Miss Rae, Master Griffith and twenty-five other children in telling a story that will appeal particularly to women and children. It is believed that "Gloriana" will be one of the greatest matinee attractions of recent times.

W. H. Pippert wrote the scenario from E. Mason Hopper's story and Mr. Hopper directed the production. Particular attention was paid to the photography and S. S. Norton is said to have produced some skillful results. This feature is depended upon to particularly demonstrate the artistic and photographic beauties of Bluebirds in particular and to show how moving pictures may generally appeal through the beauties of construction to the better classes.

WILLIAM RUSSELL AGAIN SEEN IN STRONG ROLE.

William Russell, the virile American-Mutual actor, has played many stirring rules, but none more interesting and convincing than that of "Tom Weston" in "The Love Hermit," the Mutual Star Production of October 26th.

In this drama, Mr. Russell plays the role of an ambitious young man who, finding himself unfairly treated by the girl he loves, who is also the daughter of his employer on Wall Street,

Scene from "The Love Hermit" (Monarch).

becomes a recluse from the society of women, and bends every energy to the accumulation of a great fortune.

He succeeds in his plan and brings the employer, who had discharged him through the perfidy of his daughter, on the verge of ruin. The girl, played by Charlotte Burton, in the years has come to see the folly of her move and to recognize her love for young Weston. Throwing pride to the winds, she goes to see the successful young man, not so much to plead for her father, as to apologize for her early actions. A reconciliation is brought about, and they are married.

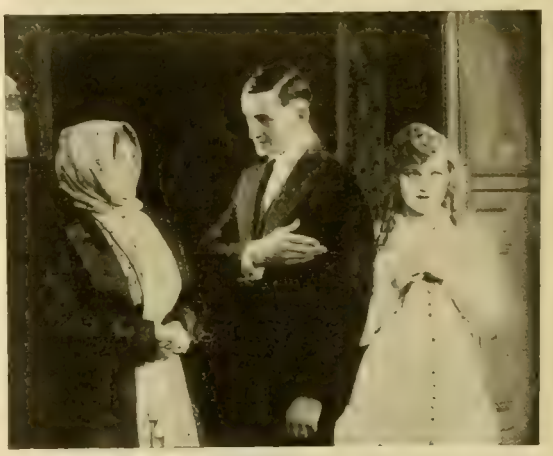
Both Mr. Russell and Miss Burton are at their best in this drama. They are supported by a strong cast consisting of William Stowell, Queenie Rosson, Harry Von Meter and Ashton Dearholt.

SELIG'S KATHLYN WILLIAMS SPECIALS POPULAR.

The Selig Polyscope Company reports great popularity of Kathlyn Williams Specials released as Selig Red Seal Plays through Kleine-Edison-Selig-Essanay Exchanges. These productions, five or more reels in length, include "The Rosary," "The Carpet From Bagdad," "Thou Shalt Not Covet," "Sweet Alyssum," "Into The Primitive," etc. "The Rosary" presents Miss Williams supported by an all-star cast including Wheeler Oakman, Frank Clark and Charles Clary. "The Carpet From Bagdad" is a story by Harold MacGrath featuring Miss Williams. "Thou Shalt Not Covet," founded on the biblical commandment "Thou Shalt Not Covet Thy Neighbor's Wife," was written by James Oliver Curwood, and Kathlyn Williams has an unusually strong part. Her scenes with Tyrone Power in this production are very powerful. "Sweet Alyssum" and "Into the Primitive" recently enjoyed extended runs in a Seattle, Wash., theater.

"THE HEART OF VIRGINIA KEEP" (Essanay).

This is a three act adaptation of Edwin Baird's story, and it offers a plot stronger than is generally to be seen in a film of this length. There are some situations which afford thrills, such as the girl indulging in a pistol fight in the slums, and others intensely dramatic. The hero is a young millionaire who goes to work as a reporter on his own paper, becomes interested in defending an unjustly accused banker, and later falls in love with his daughter. Marguerite Clayton is the



Scene from "The Heart of Virginia Keep" (Essanay)

dainty heroine, and her experience through part of the picture in the disguise of a messenger boy lends a suspense to the story that will thrill any group of spectators Edward Arnold appears in the masculine lead.

"BOBBY BUMPS QUEERS THE CHOIR" (Paramount).

Earl Hurd is giving to the lovers of animated cartoons, the most laughable single reel cartoon comedy that has ever been flashed on the screen, in "Bobby Bumps Queers the Choir," a Paramount-Bray cartoon which will be released as a single reel feature by Paramount on October 26.

As usual, little Bobby is out for mischief, and his ever-constant companion, his faithful dog, is with him, the canine being the one part of the household that Bobby's mother dislikes most.

The church choir, which meets every Friday night in Bobby's house, arrives, and when Bobby hears the bell ring, he happens to be in the parlor with the pup, a room which is never used in their home except for choir rehearsals and for Sunday afternoon gossip.

Realizing that he would be severely chastised if caught in the room, he places the dog inside the piano and tells him to be as quiet as a mouse until the choir practising is over. It is screamingly funny to watch the church choir march through the house and get ready to sing, with Bobby hiding behind the portieres.

Neva Gerber, pretty Universalite, is being featured in a three-reel drama, "A Serpent's Tooth," under the direction of Stuart Paton. The story was written by S. R. Jones and prepared for the screen by Harvey Gates. In the play Miss Gerber does some clever emotional work, relieved by several scenes of such sprightly comedy that one wishes she were a comedienne more often.

"TWEEDLEDUM" AND THE AUTOPEDE.

When Tweedledum was in New York recently with Billy Dunn his director, he was much attracted by the style of the new autopede machines, which he saw being exhibited on Broadway, and he promptly persuaded Dunn to purchase a couple of machines and have them shipped to Jacksonville for use in a new comedy.

The Eagle Film Company reports that Tweedledum is busy

Tweedledum on His Auto-Pede.

now in a comedy which will show him performing all manner of stunts on one of these unique machines.

Tweedledum made his greatest reputation in the old Eclipse comedy, called "The Near Sighted Cyclist," so that by using an autopede he simply brings himself up to the minute in appliances and a screaming comedy is expected from Tweedledum's experiences on the autopede.

The title of the new comedy will probably be called "A Near Sighted Autopedist, and it will be released in the near future as one of the regular Tweedledum comedies.

CLEVER ARTCRAFT ADVERTISING.

Following out its policy of a co-operation of deeds as well as a co-operation of words, Artcraft Pictures Corporation last week ordered the free distribution of several thousand 24-sheet stands to the exhibitors who have already booked the new superior Mary Pickford productions. These stands are divided among the regular stock posters which the exhibitors are encouraged to use between the various features in the Pickford series and the special production printing prepared from artistic designs for the first release, "Less Than the Dust," on November 6.

This departure from the usual methods of handling accessories was the result of a chance meeting between Mary Pickford and Walter E. Greene, president of Artcraft, in Boston. Mr. Greene had just left New York and was able to give the famous star the latest reports on the enormous bookings obtained through the sixteen Artcraft exchanges. Her enthusiasm took the form of a desire to show some tangible recognition of the hundreds of enterprising exhibitors who have revised their policy in order to show the new Pickford productions. Before they separated Miss Pickford and Mr. Greene had agreed to share on a generous contribution of the attractive line of posters designed to exploit star and production.

Wells Hawks, Mary Pickford's personal representative in charge of publicity, is nearing the end of a trip that has covered practically every large city north of Dallas and east of Kansas City. His work with the newspapers is expected to prove of valuable assistance to the exhibitor.

WARNING TO EXHIBITORS.

Look out for a crook representing himself as Zack Miller. He is a man between 30 and 35 years old, weighs 170 to 180 pounds, about 6 feet 1 inch, dark complexioned, two lower teeth out in front, wears big Western hat, stamped "101" in sweat band. He claims to be placing "101" pictures and borrows small amounts from theater employees. Has been operating all over the United States from Iowa to Texas. This man goes under various Miller aliases and sometimes claiming to be a relative of Miller Brothers' 101 Ranch. He beats automobile men, liverymen, hotels and barrooms. Notify officers to arrest him and wire us.

MILLER BROTHERS 101 RANCH,
Bliss, Okla.

PATHE'S FLORENCE ROSE FASHION FILMS.

Pathe's Florence Rose Fashion pictures showing what the women will wear this winter, are being booked in the best houses of the country. Reports from Pathe's thirty offices show an increasing demand for these pictures on the part of all exhibitors. In New York they are being shown at the Strand theater among a number.

What the women will wear this winter is shown in the Florence Rose pictures. In these scenes there are dainty dresses of chiffon and crepe de chine. Morning dresses in serge with an unusual combination of satin. Luncheon frocks particularly remarkable for the original way in which fur is introduced. Dressy afternoon hats, a beautiful wedding gown showing many new features are noted by Miss Florence Rose.

Volume 4, showing Betty and her school chums, and Volume 5, showing Betty and the bride selecting costumes for the great day were also particularly fine. Miss Rose points with particular pride to these three releases.

"The sixth is almost universal in its appeal," she says. "No woman will miss it, and the men may pretend to want a slapstick comedy, but you'll find them watching the screen very intently for all that."

"THE WITCHING HOUR" SOON.

Frohman Amusement Corporation Announces That It Is About Ready for Trade Showing.

CHARACTERIZED by a cast of remarkably well-known personalities, including C. Aubrey Smith, Marie Shotwell, Jack Sherrill, Robert Conness, Helen Arnold and Etta De Groff, "The Witching Hour," the current Frohman Amusement Corporation's feature, is now complete and will be given a trade showing within the next fortnight.

"The Witching Hour" as produced by the Frohman enterprise, stands as a dramatic spectacle, in every sense of the word. The story of the play, as taken by Augustus Thomas from the book "Caleb Powers," was the most intense dramatic production of its day and in stage form, was the popular hit of the decade. When Anthony Kelly was commissioned to construct the scenario, he demanded three weeks in which to complete it. When the story was turned over to Director Irving, Mr. Kelly nominated it the very best scenario he had ever written.

Every effort of George Irving was concentrated upon securing dramatic effects. The wonderful opportunity of bringing out in the character of Clay Whipple, the awful fear he has for the cat's eye pin. The continual torturing of the boy's brain by the gambler, who shows this pin at every opportunity, and finally the mighty scene in which Clay, driven to desperation by the sight of the cat's eye, kills his tormentor, will, according to those who have seen portions of the picture, stand out as the greatest situations ever conceived.

Extremely successful situations lead up to many series of highly thrilling dramatic moments, punctuate the entire seven reels.

Aubrey Smith as Jack Brookfield, Marie Shotwell as Helen, Robert Conness as Hardmuth and Jack Sherrill as Clay Whipple are burdened with the heavier dramatic work, with the bulk falling to Smith and Miss Shotwell.

"The Witching Hour" will be state-righted by the Frohman

Scene from "The Witching Hour" (Frohman).

Companies and will follow the former production, "The Conquest of Canaan." It is thought that those who have secured "The Conquest of Canaan" will also have the control of the "Witching Hour," at least, the intention of Mr. Sherrill is to have one outlet in each territory and to develop and create only big productions of more than extraordinary interest, at the rate of twelve features a year.

ATTRACTIVE BOOKLET FOR MUTUAL FEATURE.

The new Signal Film Corporation offering, "A Lass of the Lumberlands," starring Helen Holmes, heroine of "The Girl and the Game" and a number of Mutual Star productions, was announced to the trade by some tasty little eight-page booklets, 8x8 in size, which were enclosed in sepia envelopes bearing on the surface a reproduction of the bark of a tree, across which was lettered in white: "Announcing a Big New Chapter-Play," and in the lower left-hand corner appears a portrait of the star.

The cover of the booklet is a two-color reproduction of a huge log, on one end of which appears the announcement of the picture and the title. The back cover shows another log-end, on which appears the face of Miss Holmes, and the inside back cover contains a full list of all sixty-eight Mutual film exchanges. Each of the eight pages of the booklet is illustrated and printed in two colors. "A Lass of the Lumberlands" is described in detail on the first page, while other pages are devoted to E. Alexander Powell, the author of the story; Helen Holmes, the star of the production; J. P. McGowan, the director; a description of some of the earlier thrills in the picture; a mention of the nation-wide advertising campaign in newspapers and trade journals, the helps the exhibitor is offered in the way of the presentation of the fiction story by hundreds of newspapers, and a page devoted to the profit-making possibilities of the attraction.

The booklet and their enclosing envelopes were designed and written by the Burnet-Kuhn Advertising Company of Chicago, the same firm which handled the advertising and publicity campaigns on several other motion picture serials. Undoubtedly the tasty and attractive nature of the announcements of "A Lass of the Lumberlands" will greatly assist the Mutual in booking the production.

GRIFFITH FILM, "A DAY WITH GOVERNOR WHITMAN."

As a testimonial to Governor Whitman, who last spring vetoed the Christman-Wheeler Motion Picture Censorship Bill, which would have worked untold hardships on producers, distributers and exhibitors of motion pictures in New York state, David W. Griffith at his own expense and gratis, has produced a one-reel film entitled "A Day with Governor Whitman." Many of the big motion picture producing and distributing companies have united to take care of the making of one hundred prints and their distribution throughout the state.

In addition to spending several days himself in Albany, Mr. Griffith took with him to the state Capitol his personal artistic staff which he brought on from the West. He also has circularized the exhibitors of the state and sent broadcast free slides for screens in an effort to materially aid the Whitman campaign for re-election. The plan for the distribution of the Griffith-Whitman film was conceived by John C. Flinn of the Famous Players-Lasky Corporation, working in co-operation with Thomas Hanley of the Whitman Committee.

"THE LAND JUST OVER YONDER" (Unity).

"The Land Just Over Yonder," the first of the special features being produced by the Dudley Motion Picture Manufacturing Company, and distributed through the Unity Sales Corporation, will be released to exhibitors on October 23. The story from which the six reels of the picture have been made was written by Peter B. Kyne and appeared some months ago in the Saturday Evening Post. It is a wonderfully dramatic tale of mining life in the great West and hinges for its action upon the absorbing devotion of an old man, whose heart is wrapped up in a young comrade and partner.

The picture was filmed in the actual setting of the story, and the character parts are taken by actors of recognized ability. George Chesebro as "Billy Boy," the young man, carries his way to the heart in manly fashion and with finished acting; and it is not possible to portray a more lovable and whole-souled prospector than Arthur Millet, as the old "desert rat." Jane Vernon, as the intriguing quarter-breed, combines attractiveness, at the same time that she arouses genuine hatred through her treachery and faithlessness. The other parts are in the capable hands of Elsa Fox, George Best, Julius Frankenberg and Charles Eichman.

NEWMAN'S LACQUER.

The Newman Lacquer Co., 3317 Hackberry Street, Cincinnati, Ohio, has issued some new literature describing their transparent lacquer, which is furnished to theaters and banks throughout the country. This lacquer is a transparent liquid which prevents brass poster frames, railings, etc., from tarnishing, and is easily applied with a brush similar to varnishing. It can easily be brushed on metal and is quickly air dried, sets fast and becomes hard. This lacquer will stand lots of wear, and can occasionally be washed off with water. This lacquer prevents the metal from tarnishing and considerable labor is saved in keeping brass work polished. It comes in half pint, pint and quart size cans. Literature will be sent to any interested parties by writing to the above firm.

"PIDGIN ISLAND" (YORKE-METRO).

For months Fred J. Balshofer has been endeavoring to explain to his various directors the distinctive type of screen productions he thought the public were demanding. By the time this story is in print Mr. Balshofer will have started on the first scenes of an elaborate picturization of Harold MacGrath's popular novel of romance, "Pidgin Island," laid in a picturesque sea coast environment, and dealing with a baffling smuggling mystery and a beautiful love story.

Harold Lockwood and May Allison, with Mr. Balshofer, have already departed for San Francisco, where the first scenes of "Pidgin Island" will be staged. Part of the story transpires in Chinatown, in order to secure the real Oriental atmosphere.

Lester Cuneo and Lillian Hayward head the supporting cast selected by Producer Fred J. Balshofer to appear with Harold Lockwood and May Allison. Philip Gastrock, of "The Fall of a Nation" fame, plays a prominent part, and Elizah Zerr, who played with Ida Schnall in "Undine," is cast for the part of Harold Lockwood's fishing guide. Unusual care is being exercised by Producer Fred J. Balshofer in the selection of his cast, he being very keen to secure types that are talented.

"MY COUNTRY FIRST" FOR PREPAREDNESS BAZAAR.

Louis Rosenbluh, the president of Variety Films Corporation, announces a record-breaking business with the new feature, "My Country First." This picture has been adopted as the official feature of the National Preparedness Bazaar, which is to take place at the Grand Central Palace. The entertainment committee of the Preparedness Bazaar, headed by its chairman, Sterling P. Story, viewed "My Country First," and out of a total of more than one hundred pictures which they examined, they decided that this was the one to be most highly recommended for the purposes of the Bazaar. Tom Terriss, the noted international star, Helene Ziegfield and and Jill Woodward, head the cast of this six-part modern photo-drama.

"GRANT" OFF TO A GOOD START.

Last Friday, October 20, saw the release of "The Code Letter," the first episode of Kalem's new series, "Grant, Police Reporter." The order of prints on the first and succeeding episodes by the General Film exchanges sets a new record for one reel G. F. releases, while early reports of first-run bookings indicate that in this report the new feature will also surpass the exchange marks.

In the Greater New York territory alone eight prints of the initial episode of the series featuring George Larkin and Ollie Kirby are at work. Forty-seven theaters ran the one reel as a first-run attraction for one or more days.

Kalem officials are also enthusiastic over the co-operation shown by the exhibitors in the use of the various publicity aids. The line includes a stock half-sheet, one and three sheets on each episode, slides, newspaper cuts, and fictionizations of the stories in newspaper mat form.

DEMOCRATIC POLITICAL CARTOON.

Louis J. Beck, of the Associated Art Films Co., who secured the contract to turn out the first animated film argument ever produced, will release today 35,000 feet in Brooklyn, New York and other states, of the animated cartoon entitled "Where Do You Go From Here?" made for the Democratic party.

By clever artistic and mechanical work the drawings of the original pictures are made by the camera to move animatedly upon the screen exactly as pictures of real persons would, had actors posed for the pictures instead of being reproduced from drawings by Mr. MacDougall. Mr. Beck and the Associated Art Film Company made a record in the production of the film.

NORMA TALMADGE, IN "PANTHEA."

"Panthea," the drama that created a furor in Europe and America when presented by Mme. Olga Petrova, has been chosen as the vehicle for Miss Norma Talmadge in the first of her Selznick-Picture productions.

It had been announced that Miss Talmadge would be presented at the head of her own producing company in a film version of David Graham Phillips' novel, "The Price She Paid," but Mr. Joseph M. Schenck, president of the Norma Talmadge Film Corporation, succeeded last week in obtaining motion picture rights to "Panthea," and at once decided to use this powerful drama for his initial presentation of the popular young film star.

TRADE SHOWING OF PATHE FASHION PICTURES.

Miss Florence Rose, the well known fashion's expert, is to give a private showing of the fashion's motion pictures which she has produced for the Pathe program at the Broadway theatre on Thursday, October 26, at 10.30 a. m. Miss Rose will have present six of the beautiful girls who pose in these films and they will appear upon the stage. Four of the most recent pictures which Miss Rose has made will be shown.

New International Serial

"Patria" Is the Title and Mrs. Vernon Castle Is the Star—A Patriotic Subject.

"PATRIA," the great preparedness photoplay serial of the International, with Mrs. Vernon Castle, famous dancer and beauty in the title role, will be released throughout the United States on Monday, December 4. "Patria" has been many months in the making, and now that it is about ready for pre-

Scene from "Patria" (International).

sentation to the public is a super-motion picture of unrivaled artistic beauty and epoch-making magnificence.

"Patria" was conceived for the dual purpose of furnishing the highest quality of photoplay entertainment possible, and of instilling into the American public the deep obligation of preparing the country against invasion. Nothing has been left undone to accomplish these purposes. "Patria" is a motion picture masterpiece that teaches a lesson, the far-reaching influence of which will live for centuries.

Louis Joseph Vance, one of the foremost American authors and playwrights, wrote "Patria." He has welded together in a series of episodes a story of remarkable interest bristling in every scene with that kind of excitement that makes one quiver with patriotic enthusiasm. The International has staged the production in sumptuous grandeur.

Patria Channing, which character is impersonated by Mrs. Castle, is left an orphan early in life, bereft, too, of all other relatives. She knows little about herself, except that she possesses a vast fortune and that she must some day take her place at the head of the great manufacturing industries, including vast munitions plants, that is part of her inheritance.

When she reached her twenty-first birthday, Patria discovers that in addition to her vast fortune, she has been left to administer an heritage of $100,000,000. This vast fund was created to be used when needed to prepare the nation against attack.

Mrs. Castle, as Patria, has amazed even her greatest admirers by her remarkable impersonation of the part. Internationally known as a dancer and beauty, she possesses ability as an actress that could best be demonstrated by the impersonation of Patria. The same intelligence and enthusiasm that made her the most famous dancer in the country she applied to her motion picture work.

The International has surrounded Mrs. Castle with an excellent cast. Foremost in her support is Milton Sills, one of the foremost American actors, who plays Donald Parr; Warner Oland, who appears as the scheming Baron Huroki, and Dorothy Green, who plays the part of Fannie Adair, an accomplice of the plotters. Mr. Sills is best known in motion pictures for his work in "Deep Purple," "Under Southern Skies," "A Woman Who Lied," "The Rack," and "The Honor System." As a legitimate actor he won fame as leading man in "Just Boys," "The Law of the Land," and "Panthea."

Mr. Oland is known as one of the most finished actors in the profession. Before he became a screen actor he played "heavies" with Viola Allen, Sothern and Marlowe, Nazimova and in "A Fool There Was," and "The Yellow Ticket." His greatest previous work as a moving picture actor has been with Theda Bara.

Miss Green is famous for her "vampire" characterizations. She has had many successes, the most notable recent ones having been "The Devil at His Elbow," "Souls Aflame," "Parisian Romance," "The Spirit of the Poppy," and "Women and Wine."

KALEM'S "HAZARDS," A JAPANESE FAVORITE.

Archie Bell, the well-known dramatic authority of the Cleveland Leader, writing in the current issue of The Theater Magazine, gives an interesting description of the popularity of American motion pictures in Japan. Incidentally it is interesting to note that Kalem's releases, "The Hazards of Helen" and "Ham Comedies," are met with great frequency throughout the Land of Nippon.

An interesting passage in Mr. Bell's article says, "The Chinese like the 'movies,' so do the Japanese. There are few occasions, excepting a patriotic or religious festival, where the Japanese will so unbend himself and forget his dignity. At Kyoto, the ancient capital, where I had seen the people festive and gay during the day as they participated in the Great Aoi festival at the Kamo shrine, I observed them in the evening as they witnessed the American thriller, 'The Hazards of Helen.' They made about as much noise at one as the other, giving outbursts of applause, and even rising to their feet and shouting, just as much when the hero saved Helen and a baby by venturing to a railroad bridge and jumping in with the two in his arms as the express train whizzed across the screen, as they did when the Sugekasa pasasal and the sacred horses passed through the streets on their stately journey toward the Shinto temple."

PAULINE FREDERICK IN "NANETTE OF THE WILDS."

The first screen vehicle in which Pauline Frederick will be presented on the Paramount Program since her renewal of contract with the Famous Players Film Company recently announced will be entitled "Nanette of the Wilds," written expressly for her by Willard Mack, and that popular dramatist and actor will appear in the production in support of the star.

In the course of this production Pauline Frederick will return to the screen in a primitive characterization, a type that she has so well exemplified in her previous productions—"Aubrey," "The World's Great Snare" and "The Spider." Unlike these former characterizations, however, Nanette's environment is in the Northwest, and the characters with whom she comes in contact and conflict are far different from those whom she met in her screen travels through these former subjects. The famous mounted police of that region and the law-breakers whom they relentlessly pursue are the personal factors about whom the drama is woven.

For the purpose of obtaining the exact atmospheric surroundings for this production, Pauline Frederick and a supporting company under the direction of Joseph Kaufman, who was responsible for the direction of Pauline Frederick's recent success "Ashes of Embers," have gone to the western part of Canada, where all the exteriors will be staged.

A corps of the Northwest mounted police will be utilized in the production of this subject, and the love scenes between Pauline Frederick as "Nanette" and Willard Mack as O'Brien against the rugged background contained in this story will undoubtedly supply a series of scenes of pictorial and dramatic value. The production will be released on the Paramount Program, November 27th.

SCHLANK SAYS UNICORN IS BOOMING.

Ike Schlank, the newly elected president of the Unicorn Film Service Corporation, is more than pleased with the volume of business which has accrued here in the past week, since its reorganization and the announcement of its new policy. "Unicorn is on the map to stay," said Mr. Schlank, in discussing the rush of business, "and our policy has proven that exhibitors everywhere are anxious to get the very best in films. At the present time we are releasing 21 reels a week, the features embracing one and two-part dramas, comedies, and western photoplays of the highest character. I would like to impress upon the exhibitor that each feature that is put out by Unicorn, and which bears the Unicorn endorsement, has been selected by a jury of capable men.

During the past week reports from the twenty-eight branch offices of the Unicorn Film Service indicates that business is booming. At the present time Unicorn, through its exchanges, covers the entire territory of the United States, and each branch manager is enthusiastic over the volume of business that is rolling in. In fact, it can be said that judging from reports received, that business so far as Unicorn is concerned, was never better.

ESSANAY ENGAGES HARRY WATSON, JR.

George K. Spoor, president of Essanay, is planning a strong line of one and two-reel comedies to be released on the Kleine-Edison-Selig-Essanay Service. Harry Watson, Jr., is the first comedian to be engaged for this work. Negotiations practically have been completed for several other of the best comedians of the world to work for Essanay in putting out comedies for this service.

Mr. Watson already is at the Essanay studios in Chicago and will begin work on the floor at once. The "Mishaps of Musty Suffer" will be continued. Mr. Watson has a brand new line of comedy, however, which is declared to be better than anything he has yet produced.

Mr. Watson has had a long stage and screen career and needs no introduction to the motion picture public, being known from coast to coast. He was born in West Bay City, Mich., and began his stage career when quite young in "Me, Him, and I." He was with Ringling's circus for a time and later with the "Ziegfeld Follies," and with Anna Held in vaudeville.

He has recently been engaged with George Kleine in the production of the "Mishaps of Musty Suffer."

Unicorn Announces New Pictures

Billy West Said to Be a Good Screen Comedian—Other Dramas and Comedies.

THE newly elected president of the Unicorn Film Service Corporation, Ike Schlank, announces that he has had the good fortune to discover a new comedian who is entirely different in rank and file from the screen fun-makers. The personage in question is Billy West, who has been well known to audiences everywhere for his extremely funny work. While Billy West bears a striking resemblance to a certain famous comedian of the films, at the same time his methods are so original that the pictures in which he appears mark a distinctly new epoch to the screen. According to Mr. Schlank, Billy West is destined to make a distinct impression upon exhibitors and patrons of the Unicorn program.

"The Billy West pictures," said Mr. Schlank, "are each in two reels, and what metropolitan critics have pronounced to be screaming comedy. Each picture is directed by a producer who is skilled in knowing the desires of lovers of quick action comedy. I have made it a personal task to supervise the selection of every inch of the Billy West pictures, and I think I can safely say that they are the "speed limit" for riotous comedy. They will be released every other Monday, beginning November 9, when the first Billy West picture, entitled "His Married Life," will be offered to exhibitors through Unicorn's twenty-eight exchanges. "His married Life" shows the vicissitudes of a much mated man whose spouse pursues him through a series of rollicking adventures including a bomb explosion and a runaway. The spectator who cannot laugh at this picture is not entitled to be alive, and the same holds true of the other comedy features in which this newly-discovered comedian appears. Important among Unicorn's announcements is a three-reel drama, "The Path of Darkness," which was produced by the Norbig Film Company, and which deals with a topic of present day interest, vitally important to every modern man and woman. Questions which are of the most timely interest are fearlessly dealt with in this striking feature."

Yet another of the novelties on the Unicorn program is the new two-reel society drama "When Hands Are Idle," in which a new and beautiful star in the person of Barbara Castleton, one of the best known of the younger stage emotional actresses, is introduced to the picture-loving public. "When Hands Are Idle" shows the dangers into which a neglected married woman may be drawn, owing to the engrossment of her husband's business. Miss Castleton portrays with wonderful sympathy and power the part of a neglected wife who innocently is drawn into an orgy of the basest character. The climax of "When Hands Are Idle" is remarkable for its divergence from the ordinary run of picture plays, and forms a fitting culmination to the screen drama which is marked from the first scene to the last by unusual situations.

"The Vengeance of Dan McGrew" is a production which is strictly up to the Unicorn standard. Good dramatic action characterizes the scenes throughout. The scenes take place in a rugged country, and deal with the lives of real human beings, in whose veins the red blood runs strong. "The Vengeance of Dan McGrew" is just as good a picture, according to the Unicorn Film Service Corporation, and will attract big interest in a theater showing it. An interesting feature for the present week is entitled "The Honor of the Tribe." This is a two-reel feature which graphically describes the love story of a rough western trapper who was redeemed from the consequences of a careless life by a beautiful Indian maiden who was snared in one of his traps in the snow-covered wilderness.

Just by way of variety, Unicorn offers another comedy to which the alluring title of "Disposing of a Lover" has been given. Other features which the Unicorn says are worthy of the exhibitor's attention are "An Indian Maid's Vengeance," in two reels; "The Lost Ring" and "U. S. Fighting Craft." This latter picture is particularly timely at the present moment, as it shows Uncle Sam's mammoth warships in active maneuvers and will serve to show audiences the exact status of the American navy. One look at this picture will utterly rout all questions as to the preparedness of our "bull-dogs" of the sea, to defend our coast. Mr. Schlank states that within a few days he will have further announcements of great interest to the exhibitors. His plans embrace several important features additional to the Unicorn program, which he is confident will result in a great benefit to all concerned. Reports coming to the Unicorn home offices from its various branches indicate that business throughout the country is excellent.

LAST SCENES OF "BIG TREMAINE" FILMED.

The last scenes of "Big Tremaine," starring Harold Lockwood and May Allison, were filmed last week at the Metro-Yorke California studio, and Director Henry Otto is now busily engaged in the process of assembling and titling this Metro production. Lester Cuneo, it is said, stands out like a monument in the supporting cast of this Metro-Yorke picture, and the same applies to Lillian Hayward, William Ephe, Virginia Southern, William De Vaull and Josephine Rice. "Big Tremaine" is booked for early release on the Metro programme. It follows Harold Lockwood's and May Allison's Metro-Yorke production, "Mister 44."

"The Vampires" Series Starts November 24

Gaumont Thriller Will Run Nine Weeks Through Mutual in Episodes of Three Reels Each.

HAVING given the "Fantomas" series time enough to act as an effective introduction to the Gaumont style of quick-fire detective stories, that company now announces the first release of "The Vampire," for November 24. The series will appear in nine weekly instalments of three reels each. "The Vampire" has never before been shown in America, but exhibitors are not being asked to book a new, unknown series, since "The Vampire" has been remarkably successful both in France and in England.

The Vampires are a band of powerful law breakers who have all France terrorized. At the head are men of superior intelligence. They plot so craftily that their reward is great wealth stolen from the rich and murder which remains undiscovered. Against them is pitted an energetic young reporter of a Paris newspaper. The Vampires are really the Crime Trust of France. Criminals who seek to work independently are either crushed or taken into the organization. Hence, the reporter is fighting practically single-handed against the cunning ingenuity of a highly organized gang of desperate, resourceful men.

It is just such a setting as this which develops the ingenuity and tests the skill of a French director. The success with "The Vampire" has been attested by broken records at the Palais Gaumont in Paris, and the long runs in other large cities in France. Those familiar with film facts in England will recall the success of this series there, where it appeared under the general title of "Charles de la Rue, Crime Investigator."

The first release of the series is called "The Detective's Head." It plunges the spectator immediately into a mystery which is compounded of intrigue, crime and desperate daring. The French are masters of screen detective stories, just as they are of detective fiction, and in "The Vampires" this style of sensational photoplay is seen at its best.

CLARA KIMBALL YOUNG IN WORLD PRODUCTION.

The second release of the World Film Corporation's Clara Kimball Young service is due for November 13. Its title is "Without A Soul," and it is a picturization of the novel "Lola."

This story not alone carries a strongly developed love interest but raises a question of vital import to all who are interested in the research of scientists aimed at the restoration of human life when it has departed. Supposing re-animation of the dead to be possible, as many believe, is it also possible to reinstate the soul when it once has fled?

The principal role in "Without A Soul" is the charming daughter of an elderly savant whose labors of years have been devoted to the perfection of rays which will create new life in the body of one who has passed beyond. Just when success has crowned his efforts the scientist's beloved daughter is struck by an automobile and killed, and he applies the vivifying rays to her inert body.

In this play Miss Young enjoys a singularly broad range of emotions for portrayal. Prior to the accident Lola is a sweet, gentle, guileless girl, serene in filial affection for the elderly scientist and genuine love for the worthy young man she has promised to marry. From the instant her pulse begins to beat anew she is utterly transformed in thought, word and action. She steals from the father she has so tenderly regarded, deceives the lover who has possessed her whole heart, falls willingly into the arms of men she previously scorned, and pursues a general course of thorough depravity.

Those who have witnessed "Without A Soul" in its present state are free in expressing the conviction that Miss Young has rarely if ever been seen to such complete advantage as in the present instance.

REPEATS ON TWENTY-FIVE-WEEK SERIES.

Repeat bookings on individual features are sometimes heard of, but it has remained for an enterprising Michigan exhibitor to plan a repeat run of an entire twenty-five week series. This unusual tribute to a picture's popularity has been paid to Kalem's "The Girl From Frisco," by Lester E. Matt, of the Strand Theater, Flint, Michigan. With his order for the second-run Exhibitor Matt sent the following letter to the General Film office at Detroit.

"I wish to reserve the right on second run on 'The Girl From Frisco,' and I would thank you to keep it out of any other theater here until we have repeated on ourselves. I expect to run this series again after I have nearly completed the first run and if anything happens that we change our mind I will pay you second run on the entire series."

NEW YORK AND JERSEY RIGHTS.

Mr. Rosenbluh announces that the Variety Films Corporation has also the exclusive New York and New Jersey rights to "The Pursuing Vengeance," of which probably the most important feature is the fact that it stars Sheldon Lewis, who was the big sensation of the "Exploits of Elaine" and the "Iron Claw," besides numerous other serials. Mr. Rosenbluh states that he is of the opinion that in "The Pursuing Vengeance," he has a very remarkable five-part feature, inasmuch as it deals with a subject not hitherto treated upon the screen. "The Pursuing Vengeance" is based upon Burton E. Stevenson's master work "The Mystery of the Boule Cabinet."

MOSS SELLS RIGHT TO "POWER OF EVIL."

During the past week, B. S. Moss disposed of [illegible] states on his initial release, "The Power of Evil." Among the concerns which purchased territory were the Kriterion Film Company of Boston, who bought the New England states; Electric Supply Company of Philadelphia, Southern New Jersey, Eastern Pennsylvania, Delaware, Maryland and [illegible] Federal Film Corporation, Kansas City, Kansas, Missouri, Nebraska and Iowa; and the Independent Film Corporation, Minneapolis, Minnesota, Wisconsin and North and South Dakota. The rights for Australia and New Zealand have been taken by the Co-operative Film Exchange, Ltd. The English rights have also been disposed of.

Notes of the Trade

SIX of the twenty-five principals in the Frohman production of "The Witching Hour" are: C. Aurey Smith, Marie Shotwell, Robert Conness, Jack Sherrill, Helen Arnold and Etta De Groff.

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When "The Breaker" was being filmed by Essanay, various scenes were necessary in the worst district of Chicago. Nell Craig, playing the feminine lead, supplied herself with several dollars' worth of pennies and made all the little children of the slum neighborhood happy by distributing them between scenes. When she started to play "Lady Bountiful" there were about a dozen urchins in sight. A minute later there were three hundred. An entire vacant tenement was leased for a month by Essanay so that the scenes, requiring half a day, could be taken without inconvenience.

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The Yosemite Valley Lumber Company has granted permission to the Helen Holmes Signal-Mutual Company which is filming "A Lass of the Lumberlands" to use the former's camps in the production of that fifteen-chapter serial. Also to use an inclined timber railway 8700 feet long and laid on a gradient of 3,400 feet to the top of a range of mountains.

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Florence La Badie, the Thanhouser star, Frederic Sullivan, her director, and Philip Lonergan, author of "Enemies of Society," recently consumed nearly an entire week visiting Sing Sing, the Tombs, the New York district attorney's office and the criminal courts, searching for color to be used in Miss La Badie's next picture.

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Ethel Clayton and Carlyle Blackwell will be seen next in "The New South," a World-Brady picture made from the stage drama of the same name, which was immensely popular for years among theater patrons.

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J. G. Hawks is author of a Triangle-Ince play in which Dorothy Dalton has just begun work, under direction of Raymond B. West.

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Featuring Dorothy Phillips, Lon Chaney and Maude George, Director Joseph De Grasse is filming at Universal City "The Piper's Price" in five reels. The story was written by Mrs. Wilson Woodrow and prepared for the screen by Ida May Park.

Picture Theaters Projected

HOT SPRINGS, ARK.—The Royal Theater has been remodeled and the seating capacity increased.

MILL VALLEY, CALIF.—Mary E. Nichols has taken over the Hub Theater.

DENVER, COLO.—Bishop Cass Investment Co., 912 Sixteenth street, has let the contract for the erection of a four-story theater and office building; 100 by 125 feet, to cost $100,000.

HARTFORD, CONN.—A number of changes have been made in the Empire Theater and the seating capacity increased.

BLOOMINGTON, IND.—The Crescent Theater has been remodeled and reopened.

NORTH VERNON, IND.—A new moving picture theater, the Jennings, has been opened by the North Vernon Amusement Co. The house has seating capacity of 560.

NEW CASTLE, IND.—A new addition has been built to the Starette Theater and the seating capacity increased.

PRINCETON, IND.—The Yale Theater has been remodeled and the interior redecorated.

AMES, IA.—C. Gerbracht plans to erect a two-story moving picture theater, 54 by 100 feet, to cost $30,000.

BUCK GROVE, IA.—A new moving picture theater has been opened here by Hamer & Hemphill.

CALLENDER, IA.—[illegible] by Lawrence Edward.

PAMA, IA.—The Star Theater [illegible] & Yerkes.

LANSING, IA.—A new moving picture [illegible] by L. L. Wittbecker.

FORT SCOTT, KANS.—Miss C. Smith who recently purchased the Pictureland Theater, is having the interior and exterior of the house remodeled and redecorated. More than $3000 will be expended for the improvements.

STAFFORD, KANS.—F. A. Hirsh has taken over the Mystic Theater.

NEW ORLEANS, LA.—Ernest Boehringer has let the contract to Fromherz & Drennan, Queen and Crescent Building, to erect moving picture theater on Charles street.

BAY CITY, MICH.—A fireproof moving picture theater is being constructed at the corner of Fourth and Washington streets, for the Commercial Building Company. The house will have a seating capacity of 1100.

FLINT, MICH.—Walter S. Butterfield, Majestic Theater Building, is having plans prepared for a two-story theater and office building, 76 by 153 feet, to cost $150,000.

PORT HURON, MICH.—The seating capacity of the Family Theater has been increased.

DULUTH, MINN.—Work is progressing rapidly on a moving picture and vaudeville theater at the corner of Eleventh street and Tower avenue, for the Cook Amusement Co. The structure when completed will represent an investment of about $100,000.

KANSAS CITY, MO.—The Empress Theater, recently leased by John C. Donnelly, has been thoroughly overhauled, including the redecoration of the interior.

ST. LOUIS, MO.—The Astor Theater, at 7 North Broadway, recently taken over by the Rainbow Amusement Company, has been renovated and redecorated.

BELVIDERE, NEB.—A new opera house has been opened here by Frederick P. McCord.

CRETE, NEB.—A new moving picture theater is being constructed for J. L. Saul.

HARVARD, NEB.—P. G. Heald has purchased the Star Theater.

MURRAY, NEB.—Paul and Gasemer have opened a new moving picture theater.

WALTHILL, NEB.—The Silverlight Theater has been taken over by John Shear.

BROOKLYN, N. Y.—Plans are being prepared for the erection of a theater on block bounded by Bedford and Atlantic avenues and Bedford and Brevoort places. The estimated cost, including site, will represent an investment of about $1,000,000. Paul M. Herzog, president of the Palher Realty Company, is interested.

MASSENA, N. Y.—W. L. Pratt plans to erect a one-story moving picture theater, 50 by 90 feet, to cost $8,000.

FAYETTEVILLE, N. C.—Dr. H. W. Lilly and F. H. Stedman have plans by J. M. Kennedy, Raleigh, N. C., for a moving picture theater to be leased to H. F. Drake. The house is to have seating capacity of 435.

HIGH POINT, N. C.—Simmons, Penny and Kirkman will erect a building for store and moving picture theater.

WINSTON-SALEM, N. C.—A. F. Sams will remodel and erect addition to Paramount Theater, increasing capacity to 1600.

GENEVA, O.—Company is being organized here for the purpose of erecting a two-story moving picture theater, to cost, $25,000.

READING, PA.—Carr & Schad have opened a new moving picture theater here.

UNION, S. C.—J. A. Cheshire has the contract to erect an opera house and moving picture theater, 150 by 50 feet, brick and concrete, metal ceiling, metal roof, wood floors, steam heat.

CHILHOWIE, VA.—George Henniger has plans by Clarence B. Kearfott, Bristol, Tenn., for a moving picture theater, one-story high, with balcony, 30 by 65 feet, tin roof, probably instal private lighting plant with gasoline engine.

NECEDAH, WIS.—C. E. Babcock will erect a one-story moving picture theater, 42 by 90 feet, to cost $6000. To be leased by Toby & Williams.

MILWAUKEE, WIS.—Langenberger Construction Company, 302 Sixth street, have the contract to make interior alterations to the Princess theater, operated by the Saxe Amusement Enterprise, to cost $10,000.

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Boston Judge Enjoins Union

Forbids I. A. T. S. E. Operators from Displaying Banners, Signs or Cards Proclaiming the Apollo Theater or Its Owners as Unfair to American Federation of Labor and from Intimidating Theater's Operators.

By William M. Flynn, 80 Summer St., Boston, Mass

BOSTON.—In the equity session of the Superior Court this week Judge Jenney ordered a final decree restraining and enjoining William C. Francke and other officers and members of Moving Picture Operators' Protective Union of Boston, I. A. T. S. E., Local 182, from displaying banners, signs or cards declaring that the Apollo theater or its owners, Raymond T. Gammon and Theresa Harkins, are unfair to the American Federation of Labor, or refuse to employ members of the A. F. of L. The decree also enjoins them from interfering with the employment by Gammon & Harkins of Harry Martin of Wellbrook, by representing that they will suffer by employing them. The decree is on a bill in equity brought by the Apollo theater owners and by Martin and Wellbrook, moving picture operators employed there and members of the Knights of Labor, following the parade of banners declaring the Apollo theater unfair. The decree is ordered following the court's overruling of exceptions of the defendants to a master's report case.

Majestic Under New Management.

Arctic, R. I.—The fireproof Majestic, seating 1200, has opened under new management at Arctic, R. I., population 25,000, presenting a program of feature plays and vaudeville with a week of repertoire every month.

Alfred Bevin Expects to Resign.

Boston, Mass.—Alfred Bevin, manager of the Bangor office of the Pathe Exchange, Inc., is expected to sever his connections with that firm on Saturday, October 21. Bevin, it is said, will hereafter be connected with the enterprises of Cy Bunts. Grafton Corbett, who is resigning from the local office of the General Film Company, will go to Bangor as Bevin's successor.

Fred Sweet Here—L. J. Hackett Also.

Boston, Mass.—Fred Sweet, the Powers' representative was in Boston this week after an extended trip through the South. Fred called on several of his friends while in town, and said he was about to start on a long trip through Canada. L. J. Hackett, formerly New England manager of the General Film, and who was later connected with the moving picture business in New Haven, Conn., and Albany, N. Y., was also in Boston this week. Mr. Hackett has been taking a vacation, and is undecided as to what he is going to do.

New East Boston Picture Show.

Boston, Mass.—A license to conduct a moving picture theater was granted this week to the Orient Heights Amusement Company. The theater is situated at Boardman and Ford streets, East Boston, and will be a welcome addition to Boston's fast growing list of picture houses. Nobody appeared in opposition to the issuance of the license at a hearing held in City Hall, although one letter of protest was received by Mayor James M. Curley. The mayor did not believe the letter warranted holding up the license so he approved the application and Clerk Casey made out the papers for the new company.

Samuel Haas to Join Metro.

Boston, Mass.—It has been reported in Boston film circles that Samuel Haas, who for years has been connected with the General Film in this city and also in Texas, is to join the Metro staff of road men. Haas is one of the most popular young men in the business in New England. He has a wide acquaintance and much experience in the moving picture field. If the rumor is true he should prove a valuable acquisition to the Metro people.

G. A. Whitney Going to Sell Out.

Boston, Mass.—It is rumored in moving picture circles here, that George A. Whitney, of Fitchburg, has sold or is about to sell all of his theatrical interests in Fitchburg and Springfield to Spitz & Nathanson of Providence, R. I.

Ralph Pinkham Assisting at the Mutual.

Boston, Mass.—Ralph Pinkham, who will be remembered as one of the bookers in the local office of the General Film Company in the old days, has been made assistant manager of the Boston office of the Mutual under Joseph Roth. Pinkham is one of the best known moving picture men in New England, and has received a host of congratulations on his promotion.

Boston Gives Fund for School Picture Shows.

The Boston school committee has voted $1,000 to be expended to entertain the school children during the winter months with moving pictures. Superintendent of Schools Franklin P. Dyer was strongly in favor of the pictures for the school children. These picture shows will be in the manner of entertainments and frequently there will be a lecturer along with the picture.

Baltimore Still Enforcing Plague Ban

Schools Are Open for Children Over Thirteen, But Theaters Cannot Yet Admit Them—Serial Release Date Put Off.

By J. L. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

BALTIMORE, Md.—The lid is still clamped down tight on the infantile paralysis situation in this city, and it is understood from statements made by Health Commissioner Blake that his new ruling, which has recently gone into effect, that children over thirteen years of age may attend the schools, regardless of what grade they are in, does not mean that the ban on theaters has been lifted or that it has been changed in the least. However, there is a persistent rumor which seems to have some foundation, that within two or three weeks the exhibiting business will again resume normal.

Through the activities of O. D. Weems, manager of the Mutual exchange, in this city, the release date of the Helen Holmes serial, "A Lass of the Lumberlands," has been changed and the first chapter of this serial will not be released on October 23, as scheduled, but on November 15, for Mr. Weems took this matter up with the New York office and after explaining that the serial would have a better showing if released after the paralysis ban had been lifted, and the theaters would have a chance to get the children in on the first episode.

Charles E. Anderson, manager of the Grand theater, Hylandtown, has booked this serial, and the first episode will be shown on November 14, and as a special inducement to his patrons he will admit the public at the matinee performance on this date free of charge. He expects that this will be a drawing card for the picture.

Gordon Theater Opens.

Baltimore, Md.—On Thursday, October 12, the Gordon theater, located at Baltimore and Catherine streets, was opened to the public under the management of H. Cook. This is a new house and is owned by the Waverly Theater Company.

New Hippodrome Manager.

Baltimore, Md.—Last week was anniversary week at Loew's Hippodrome, and for the event an especially arranged program of nine reels, including "The Return of 'Draw' Egan," with William S. Hart, direct from the Rialto theater, in New York City. But a greater surprise than this was attendant to the anniversary in the event of a new manager being installed in the person of George A. McDermit. Mr. McDermit, a former newspaper man, was at one time associated with Proctor's, in Newark, N. J.

Berman Theater Reopens.

Baltimore, Md.—On Tuesday, October 17, Berman's theater, 1 and 3 South High street, opened its doors to the public under the management of J. B. Fields, who has recently been at the Leader theater, on South Broadway. This house has been practically rebuilt and now presents a neat appearance. A new system of ventilation and a gold fiber screen have been installed and everything is being done by Mr. Fields for the comfort of the patrons. The entrance has been changed from Baltimore street to High.

Spokane Class A Gets Fox Films

Manager Stilwell Now Has Big Fox and Metro Contracts.

By S. Clark Patchin, E. 1811 Eleventh Avenue, Spokane, Washington.

SPOKANE, WASH.—The Stilwell Theaters company has closed a contract with the Fox corporation whereby all its releases will be shown regularly at the Class A theater. B. W. Copeland, assistant manager, announced that the first Fox releases would be shown October 25. Some of the features will be shown at the Casino theater, also operated by the company. The first Fox picture to be shown at the Casino will be Theda Bara in "Under Two Flags."

In securing the exclusive contract of the Fox pictures, Manager Stilwell now has two of the big film services, having closed for the Metro pictures a few weeks ago. He also has the call on the best things of the Mutual program.

Vampire Popularity—Why?

Spokane, Wash.—A parody on Rudyard Kipling's "Vampire" has been composed by Mrs. Harry Hawkins, society editor of one of the Spokane dailies (The Spokesman's Review) which she dedicated to moving picture shows. The verse and her story on the vampire plays as it appeared, follows:

A goose there was, and she spent a dime. Even as you and I. Watching a screen Vamp have a time. Even as you and I.

O, the gowns Vamp wore, and the words Vamp swore. As would you or I. If a movie director told us to, and we could get such work to do. Even you or I.

Why do women adore vampire plays? They flock to a vamp production in droves; old ladies in bonnets, young flappers in high white boots with the whole skin of an extinct fox across their shoulders and more than a legal allowance of chewing gum clamped between their teeth.

There are mothers with infants in their arms and young ladies, and they pack a theater that is producing vampire plays to the last rows of the balcony. Why? Not because the plays are naughty, for naughtiness is no longer a lure, the screen subjects have been so wicked for so long. But it is a combination of the attraction of fine clothes and a desire to see some film heroine get even with the male sex.

Take an old lady who has worn the same black dress for five years and has turned it three times. Doesn't she like to see some lithesome creature ooze over the screen in a gown of a million sequins or carelessly trail a real lace train down a flight of steps?

For that hour the old lady revels in a vicarious sort of extravagance. And the woman who trembles when her husband fusses over the overdoneness of the morning's poached eggs just loves to fancy herself making cringing, creeping slaves of about five men at once and delights in imagining herself going to roof garden suppers with a retinue of groveling and abject swains in her wake.

The woman who has always been conventional takes an unholy delight in watching the dame of the screen perk up and get wicked enough to smoke a real cigarette.

Or, the young thing who never has her dances taken at parties sees herself bringing the best fox trotter of the crowd to his knees by her charms. It is a satisfying way of spending the afternoon for all of them.

Welsh-White Fight Films at Orpheum.

Vancouver, B. C.—A private showing of the Welsh-White fight pictures was given on a recent morning at the Orpheum theater, and they were then shown for three days at the National theater under the auspices of the local Aero Club, which was donated ten per cent. of the receipts during the engagement.

Vancouver Censors Up Again

Have Left the Reservation to Which They Were Chased by Fiasco Over "The Spoilers" a Year Ago—Dig Up Scissors and Hit the War Path in Paint and Feathers—Already Flaunting Many Scalps.

By E. C. Thomas, 821 Rogers Bldg., Vancouver, B. C.

VANCOUVER, B. C.—The British Columbia board of censors has recently broken out into spasmodic activity, and in some quarters conditions are almost as bad as before the approach toward sanity noted in the censoring department about a year ago. Since the "Spoilers" fiasco of last November, when the big Selig feature, after being rejected as too immoral to be shown in British Columbia, was passed without a cut by Attorney-General Bowser, there have been comparatively few rejections, but in the past few weeks the lines have been tightened again, and the pressure on some of the exchanges has been especially heavy.

At the Mutual exchange, for example, it was found that a large number of features have recently been rejected. Among these were: "The Love Liar," a five-reel Horsley production, which was condemned as "immoral"; "Fear," a three-reel Thanhouser, as "immoral and gruesome"; "The Quality of Faith," (Thanhouser, 5 reels; "Four Months," (Ince, 4 reels), "The Profligate," (American, 5 reels)—all as too immoral for public exhibition. A Centaur five-reeler, "The Heart of Tara," was condemned because it is a "story of Hindu intrigue, and against public policy," while "A Law Unto Himself," of similar length and produced by the same company, falls under the ban because it is alleged to be "nothing but gun-play, robbery, violence and gruesome scenes; no redeeming features." This makes a total of forty-three reels from a single exchange rejected within a space of about ten weeks, and a circumstance which makes these wholesale rejections particularly offensive is the fact that these pictures are considered to be no more objectionable than a large number of others which have been passed in British Columbia, and are being shown continually without interruption.

"It would appear that the best solution of the trouble," said a local film man, "would be the appointment of a new censoring board to take office under the new Liberal government, and the establishment of an appeal board to review the censors' decisions. Under present conditions a part of the exchange managers are satisfied with the present conduct of the department, while others decidedly are not."

It has been pointed out that as in the case of many others, some of the films mentioned above have been brought back to the province for reconsideration following a previous rejection, and it is hardly to be expected that the present board would concede that their original decisions were wrong, and thus be prevailed upon to pass such pictures as are resubmitted. It is stated that in the case of at least one of the pictures listed, the reason given for the second rejection was entirely different from the one given when the film was originally submitted.

Censorship Dissatisfaction in Winnipeg.

Winnipeg, Man.—The recent activities of the inter-provincial censor board for Manitoba and Saskatchewan, with headquarters in this city, have proven so obnoxious to local exchange managers that concerted action is about to be taken with a view to securing some form of relief, and a meeting has been arranged with Hon. Edward Brown, provincial treasurer, for the purpose of thoroughly discussing the matter.

Another matter which probably will be taken up on behalf of the exhibitors at the same time is the situation which has developed in the picture shows being given at churches, as there has recently been considerable complaint on this score, the exhibitors feeling that they are being subjected to a sort of unfair competition.

National Amusement Activities.

Vancouver, B. C.—W. P. Nichols, managing director of the National Amusement Company, has just engaged William Hanscher, who formerly conducted the Royal theater in New Westminster, and more lately took over the Opera house in the same city. He will act as a general assistant in looking after the various houses maintained by the National company. It is stated that Mr. Hanscher will retain the opera house for the present, at least, but will spend the greater portion of his time in Vancouver.

Mr. Nichols has installed N. B. Maysmith, former manager of the company's Columbia theater in Victoria, in a similar position at the Columbia in Vancouver, while the house at Victoria now has E. Clark as house manager. E. H. Benson, formerly manager of the Vancouver Columbia, is out on the road with his own legitimate show, called "Somewhere in France."

The delayed seats for the company's new Broadway theater have arrived, and the house will open on October 16, with Frank Gow as manager.

The alterations planned for the Globe theater have been started, and the work will be carried on without the necessity of closing the house. A battery of very powerful lights has just been put up in front of the house, and it is now one of the bright spots on Granville streets. The Globe is doing better business than ever before, using Paramount service exclusively.

Camera Man Keen on a Whaling Trip.

Vancouver, B. C.—In connection with the picture of the display of photographs of moving picture stars in the window of a local jewelry store, which appeared in the WORLD some weeks ago, credit should have been given to A. D. Kean, who took the picture. The "Cowboy Photographer" favored the WORLD man by standing around until midnight taking time exposures. Mr. Kean is now on a trip securing films dealing with the whaling industry.

New Pantages House in Vancouver.

Vancouver, B. C.—The permit for the construction of the new Pantages theatre has just been issued by the city building department, and the plans call for a beautiful building costing $300,000. The structure will be of steel and concrete with brick facings and terra cotta trimmings, and will have a width of 103 feet and a depth of 120 feet. The seating capacity will be 1,800.

The work of demolishing the buildings formerly occupying the site has been completed, and work has begun on the new foundations. Skene & Christie of this city have been awarded the contract for the erection of the building.

A suit over commissions in connection with the deal whereby the Pantages house was to be built on this property, tried in a local court, has just brought out the fact that Alexander Pantages is to pay to C. A. Godson, the owner of the land, a rental of $1,000 per month for the use of it.

Happenings in Philadelphia

Outlook for Winter Business Bright—Calehuff Supply Business Moves to 1233 Vine Street—Special Children's Shows at the Park—New Strand Theater to Be a Beauty—Censors Pass "The Devil's Needle."

By F. W. Armato, 144 North Salford Street, Philadelphia, Pa.

L. Chamberlain Sees Bright Future.

PHILADELPHIA, PA.—L. Chamberlain, owner of a chain of theaters up the state, finds little fault with the present conditions of the picture business. He is charging 10 cents admission at all of his houses showing all of the standard and recognized programs.

He finds that the interest in photoplays from the public's point of view is on the increase.

First Run of Fox Films at the Broadway.

Philadelphia, Pa.—J. E. Cohen, manager of the Broadway theater in South Philadelphia, is showing the first runs of all the Wm. Fox features.

Chas. Segall Takes Over the Garden.

Philadelphia, Pa.—Charles Segall has taken over the Garden theater at 53rd and Lansdowne Ave., which he will manage in conjunction with the Apollo.

Calehuff Moves to 1233 Vine St.

Philadelphia, Pa.—Charles A. Calehuff has leased for a term of years the large and commodious quarters at 1233 Vine St. where he will take possession the 20th of the month. The building is three stories and is now being remodeled. A full line of motion picture machine and supplies will be carried in stock.

Local 307 Improves Its Headquarters.

Philadelphia, Pa.—Lou Krouse, the business manager of local 307, Operators' Union, is now busily engaged in attending to the alterations now being made at their headquarters.

New Strand to Be a Beauty.

Philadelphia, Pa.—Herbert Effinger and Dr. Walter Stuemp figure the completion of their theater (The Strand), now under construction at Germantown Ave. and Venango streets, will give to Philadelphia one of the handsomest and largest theaters built along an entirely different plan.

"Romeo and Juliet" at the Victoria.

Philadelphia, Pa.—Frank Buhler, the progressive general manager of the Central Market Street Amusement Co., has booked The Metro's "Romeo and Juliet" for one week at the Victoria theater, 9th and Market St.

Secure Selznick Picture Rights.

Philadelphia, Pa.—An important rumor from reliable sources makes known the fact that Stanley V. Mastbaum, of the Stanley Booking Co., and William E. Smith, of the Paramount Exchange, have acquired the control of the Lewis J. Selznick pictures for this territory.

Censors Pass "Devil's Needle."

Philadelphia, Pa.—"The Devil's Needle," which offended a few members on the staff of the Board of Censors, and was held up on the Triangle program, has eventually been passed and is now booking.

Joseph Harris Back in "Cits."

Philadelphia, Pa.—Joseph Harris, of the Mutual Film corps, has returned from the Mexican border where he was stationed with the first N. Y. Regiment.

"Daughter of the Gods" Attracts.

Philadelphia, Pa.—Anetta Kellerman in "A Daughter of the Gods" was given its premier presentation at the Chestnut St. opera house last Tuesday night, October 17. In view of the enormous crowds which were unable to obtain admission at the opening night, M. J. McSween, the manager, announced that he fully expected to have his entire reservations sold for the week by Thursday. The picture was acclaimed by the critics and the newspapers the following morning as an achievement worthy of the highest praise.

"A Daughter of the Gods" is expected to have a long run here.

Special Children's Show at Park Theater.

Philadelphia, Pa.—A special children's morning performance was inaugurated by John Weber of the Park theater on Saturday, October 14, upon the presentation of "The Battle Cry of Peace."

The performance was arranged for 11 a. m. and the results were most satisfactory. Mr. Weber is now advertising his Triangle and Paramount program in the trolley cars.

Many Requests for Fairbank's Photo.

Philadelphia, Pa.—Many letters from ardent admirers of Douglas Fairbanks are finding their way to the Triangle's local office. In most every instance, Herbert Given, the manager, finds that there is a request for an autograph photo of Mr. Fairbanks. His increasing popularity has undoubtedly resulted from the instantaneous success achieved in his latest sucess, "Manhattan Madness." This picture played a solid week at the Arcadia and was booked for a week at the Victoria.

Church Aids Sunday Show

Pastor Basham, of Akron, N. Y., Conducts Picture Show and Lecture on Sunday Evenings.

By Joseph A. McGuire, 5 Lewis Block, Buffalo, N. Y.

BUFFALO, N. Y.—In Akron, N. Y., a village located a few miles from Buffalo, the Rev. R. Arthur Bashman, pastor of the First Presbyterian church there, has begun what is for that locality an innovation at the Park theater. During the fall and winter months he will conduct Sunday evening services consisting of moving pictures, singing, talks, etc. Pictures of an educational and religious character will be featured. The pastor says the Sunday night moving pictures at the theater does not meet with the approval of several of his congregation, but he expected such would be the case. He says he went to Akron to do good for all the people. He says nothing grips like action and that this is an age of motion. He and his committee therefore decided to move with the age and attract to the theater, by means of moving pictures, many who never enter a church. He says he believes in taking none of the personal rights away from anyone. "The Holy City" was recently screened at a Sunday night performance and sung by Pastor Basham, who has an exceptionally fine voice. All available Bible and appropriate educational pictures will be used. According to reports of the minister's Sunday shows, truths of life are made clear to the eye and carried home to the hearts in talks by the Rev. Mr. Basham.

Rogson Film Auto Touring State.

Buffalo, N. Y.—The Rogson Film Co., located in the Chapin block, Buffalo, is showing considerable enterprise in advertising the Jules Verne Feature, "Around the World in Eighty Days." The Rogson Co., of which Charles R. Rogers is general manager, has the New York state rights on this picture, exclusive of New York City.

An automobile carrying attractive advertising of this film is being sent by Mr. Rogers on a tour of the state. The machine is driven by Sherman Webster, the new road representative of the Rogson Co., who is extensively booking the feature. Mr. Webster appears at the left of the picture. He was formerly with the Universal in Cleveland. On hundreds of announcements sent out by Mr. Rogers to New York state exhibitors, regarding this feature, he uses the words: "See our advertisement in the Moving Picture World." His company also has the New York state rights on "The Prima Donna's Husband," featuring Holbrook Blinn, and "Where Are My Children?" on which he is receiving extensive bookings. The Rogson Co. has opened an office in the Gayety theater building, New York.

Hughes Service Opens Office.

Buffalo, N. Y.—The Hughes Feature Film Service has opened an office at 39 Erie street, Buffalo. Harold Hughes, the proprietor, has been Buffalo manager of the Unicorn for several months. His successor to that position will be announced later.

"We will handle a medium-priced feature service," said Mr. Hughes.

J. C. Hemment Editing "Toto" Film.

Buffalo, N. Y.—The Lady Mackenzie Film Co. of Buffalo has completed the "Toto" series of pictures and is assembling them at the company's studio in Franklin street. "Toto," an ape, whose antics place him among the comedians of the first rank, is featured in the film. J. C. Hemment is aiding in assembling the pictures. Mr. Hemment introduced Rainey's African hunt pictures in this country. A new screen and a well equipped assembling table have been added to Lady Mackenzie's studio.

Phoenix to Have Two Theaters.

Buffalo, N. Y.—Out of the ashes of the village of Phoenix, N. Y., which was recently swept by fire, two moving picture theaters will arise, instead of one, which was there formerly. One of the houses will be erected by Emmett Cornell, manager of the Echo theater, Syracuse. Details of the second house will be given later.

Ben Abrams With Triangle.

Buffalo, N. Y.—G. H. Hickey, manager of the Triangle Film, Buffalo, has appointed Ben Abrams, Triangle road representativein this territory. Mr. Hickey reports that Jack Farren, manager of the Victoria theater, Rochester, is getting fine results with Douglas Fairbanks in "Manhattan Madness." St. John's Military School at Manlius, N. Y., is using a Triangle feature each week from the company's local office. Mr. HiHckey has complied with the school's request to send "The Coward."

Manager Christoffers Visits Binghamton.

Buffalo, N. Y.—G. H. Christoffers, manager of the Mutual Film, Buffalo, recently visited Binghamton in the interests of the Mutual's Star series. He called on Ned Kornblite of the Star theater, and Dave Cohen of the Symphony theater, Binghamton; and W. H. of the Endwell theater, Johnson City, N. Y. Mr. Christoffers had an enjoyable motor trip through this territory.

"All exhibitors are beginning to realize that a two-day booking will make them more money than the daily-change program," said Mr. Christoffers.

New Directors of Theatrical Managers Assn.

Buffalo, N. Y.—The following compose the board of directors of the Buffalo Theatrical Managers' Association, organized recently: Peter C. Cornell, Henry J. Carr, John R. Oishei, Earl L. Crabb, Jules H. Michael, Ira M. Mosher, and William F. Graham. The objects are to advance the theatrical business of Buffalo through com-

binations, and to foster and maintain a permanent friendly and fraternal spirit among the members.

Heard at W. L. Sherry Office.

Buffalo, N. Y.—S. J. Stoughton, general sales manager of the W. L. Sherry Feature Film Co., recently called on D. J. Savage, Buffalo manager. Howard F. Brink, local traveling representative, has completed a long trip through the state.

No Line of Talk for An Auto.

Buffalo, N. Y.—Charles Taylor, Metro representative, Buffalo, is digging up good business despite a handicap. He recently broke an arm while arguing with his automobile. Mr. Segal, formerly with the World Film, Buffalo, has joined Mr. Taylor's sales force.

Joseph Lee Out for Merit.

Buffalo, N. Y.—Joseph Lee, Merit representative in Buffalo, is on an eastern trip in the interests of "Her Surrender," the Merit's latest release. In Mr. Lee's absence his office is in charge of F. W. Wycoff.

Harry Hall Leaves Rand's Troy House.

Troy, N. Y.—Harry Hall, owner of the Novelty and Plaza theaters of Troy, and the Colonial, Rochester, has just leased Rand's opera house of Troy, which was closed for a year. He will spend upward of $15,000 in improving the last-named house.

Geo. Stockton Managing Keiths.

Erie, Pa.—George Stockton, formerly manager of Keith's theater, Buffalo, is now in charge of the Wilkay theater, Erie, Pa.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

C. H. Saunders Unicorn Manager.

Albany, N. Y.—Charles Barlott, of Syracuse, district manager of the Unicorn Film, has appointed C. H. Saunders manager of the Unicorn branch at Albany to succed Mr. Lawrence.

Al Sardino Takes Regent at Syracuse.

Syracuse, N. Y.—Al Sardino, former manager of the Savoy theater, Syracuse, has taken over the Regent theater, that city, and is specializing on big features.

Sister of Happy Hour Manager Dies.

Rochester, N. Y.—Miss Curtis, manager of the Happy Hour theater, Rochester, N. Y., is receiving the sympathy of her friends on account of the recent death of her sister, Mrs. John Kelly, of that city. Among those who attended the funeral was G. H. Christoffers, manager of the Mutual Film, Buffalo.

M. Unger Reopens the Globe.

Buffalo, N. Y.—M. Unger has reopened the Globe moving picture theater, Buffalo. He was formerly manager of Carnival Court, a summer park of this city.

Buffalo, N. Y.—A new stage setting, consisting of a rich velour curtain, has been installed at the Elmwood moving picture theater, Buffalo, by Elmer S. Davis, manager. The drop is in green, trimmed with gold. A new grand piano has been added to the orchestra equipment.

Buffalo, N. Y.—Harold E. Hughes, Buffalo representative of the Unicorn, is covering Western New York in a campaign on the Unicorn's new fall programme.

New Theater at Bathurst, N. B., is Ready

P. J. Lever's New Opera House Will Seat 900—Embodies Many New Ideas in Theater Construction—Has a Stage.

By F. P. Sully, 68 Lansdowne Avenue, St. [illegible], N. B.

BATHURST, N. B.—P. J. Leger has completed his new theater at Bathurst, N. B., to be known as the opera house. Mr. Leger has embodied many of the latest improvements in theater equipment, in his small but well built house. It has a seating capacity of 900, a large stage, with room enough to produce legitimate plays, a rear elevation over the lobby, which is said to be the largest lobby in the provinces with opportunity for a splendid display. The ventilation system is of the best. The operating room is admirably situated, and is equipped with two Powers machines.

Joseph Partridge Expected on Visit.

St. John, N. B.—Joseph Partridge, general sales agent for the Greater Vitagraph company, and well known in Canada through his connection with the General Film, is expected to visit the theaters in this section within a few weeks. Mr. Partridge has many friends in the provinces; all will be glad to see him back.

Imperial Books "Heart of Maryland."

St. John, N. B.—The Imperial theater, St. John, has already closed negotiations with the Metro representative for the exhibition of Herbert Beaupreau's production of "The Heart of Maryland," with Mrs. Leslie Carter in the leading role.

The Night Was Dark When Three Weary Travellers.

St. John, N. B.—Mitchell Bernstein, Louis Rosenfeld, of the Paramount, and Carl Crawford, of the Fox service, are now firm believers in the old saying that "there is no place like home." All three representatives landed at Campbellton, N. B., rather late one evening, recently, and were anxious to lay them down to sleep as soon as possible in order to get an early start on the business of the next day. The few hotels in the town all displayed the S. R. O. as soon as the three travelers marched up to the desks to sign the register. Then began a quest for shelter for the night. Finally one kind-hearted family consented to take them in; it was 2 a. m. when all three found themselves snugly tucked into bed after a long tramp for shelter. They say it was a close call from taking to the haylofts.

"Britain Prepared" Coming Nov. 1.

St. John, N. B.—"Britain Prepared," the ten-reel feature, will be released in this section of the Dominion about the first of November. The advance bookings are exceedingly heavy, and exhibitors announce that [illegible] will be [illegible] admission charges.

To Begin on New Picture Theater.

St. John, N. B.—According to the latest plans, ground will be broken in St. John about April 1st for the new moving picture theater that is to be opened by F. C. Spencer in King's Square. Specifications and drawings of the building will be submitted early in the winter, and the contract let probably by March 1st. This means the theater will be ready for occupancy by the summer. Mr. Spencer now has fourteen theaters in his chain. This will make his 15th. Mr. Spencer is now in Halifax for a few days on business.

M. S. Bernstein to Manage Social Exchange.

St. John, N. B.—Mitchell S. Bernstein, formerly traveling representative from the Toronto office of the Famous Players, has been appointed branch manager of the St. John office. Mr. Bernstein is well known in the Maritime Provinces, having represented the Metro service in this territory. Louis Rosenfeld, whom Mr. Bernstein is succeeding, will be connected with the Toronto office, managing the distribution of the Monarch and Artcraft features. Mr. Rosenfeld will assume his new duties within the next three or four weeks.

Closes Theater for Winter.

Athol, N. B.—S. W. Dimock has closed his theater at Athol for the winter. The business during the summer has been satisfactory, but Mr. Dimock feels that with the summer colony gone, the place cannot very well support a theater.

Carl Crawford Back.

St. John, N. B.—Carl Crawford, local manager for the Fox service, has returned from a business trip to the Montreal office.

"Crimson Stain" Hereabouts.

St. John, N. B.—Jules H. Wolfe, manager of the local Metro exchange, announces big bookings for the opening installment of the new serial, "The Crimson Stained Mystery," which is soon to make its first appearance in this section. A metropolitan run has been secured at the Strand theater, Halifax, where the picture will be shown for a full week.

Interior of P. J. Leger's Opera House at Bathurst, New Brunswich.

Children's Shows in Washington

Club Women and Film Men Meet to Consider Problem of Better Pictures Without Censorship—Prominent Club Women Firmly Against the Latter—Will Lend a Hand in Advancing Good Programs.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—An interesting disclosure was made at a joint meeting of members of the motion picture committee of the District of Columbia Federation of Women's Clubs and members of the film industry of Washington, held to discuss the possibilities of children's matinees. In calling the meeting to order, Chairman Mrs. Jacob John Locher announced that there was no desire on the part of the Federation to bring about the censorship of motion pictures, that she herself was unalterably opposed to Federal censorship, that it was abhorrent to her and to her associates, BUT THEY DO WANT CLEANER PICTURES for adults as well as for children.

The children's matinees are to be the regular shows of the theaters that may be selected for this purpose, plus a one or two-reel subject of particular interest to the youngest of the children that may attend. It is not to be a real educational exhibition, but a well-balanced program that has in it material that will by its makeup be educational, a program that will appeal to the parents as well as the children. There is to be only one difference—a lack of sex problem features and of that comedy which is or closely borders upon vulgarity.

Theater Men to Do Their Part.

There were a number of speakers for both sides. Frank B. Spurrier, manager of the Vitagraph exchange, offered free reels to be used for a period of one month in trying out the scheme of children's matinees, and there also came offers of several theaters, including the Circle, Home and Leader theaters.

It was pointed out that of themselves the purely educational programs would not prove popular in Washington. Other facts of this kind were brought out by Mr. Ferguson who as Gardner Mack, edits the motion picture column of the Washington Times. He stated that the fact that there had not been such matinees established years ago was due to lack of co-operation and initiative on the part of the very women who are now seeking the aid of the exhibitors. He also told them that they were expecting the exhibitors to do all the work.

The suggestion was made that the exchange managers would be glad to submit to the members of the committee for examination various films which they felt sure would meet with approval, and to these the ladies could give their endorsement. That this savored too much of censorship, even in an amateur way, was pointed out by the representative of the Moving Picture World, who suggested that when the ladies saw a picture which particularly impressed them as being of a type they would wish their friends and the juveniles to see that they spread the news by word of mouth. This was agreed to as being much better than censorship, which none of the ladies desired, nor did they want to take it upon themselves to select the various programs that would be required for the purposes under discussion.

Co-operation Needed.

Mr. Walraven, publicity manager in this territory for the Paramount corporation, gave an interesting talk on the possibilities of these matinees, pointing out that the lack of co-operation on the part of the various women's organizations throughout the country that had been agitating the matter had deterred the manufacturers from going too deeply into it. He denied that there were as many bad pictures as the ladies had been led to believe really existed, and corroborated the statement of Mr. Ferguson that hardly more than ten per cent. of the average audience was made up of children sixteen years and under, as shown from a recent two months' census of the theaters.

Dr. William P. Herbst, of the Circle theater, stated that he was exhibiting many films of interest to children and would continue to do so, and Robert H. Campbell, of the Olympic theater, stated his willingness to co-operate with the ladies if they would assume more of the responsibility of operating the theater in the way of selecting the program they would desire, and seeing to it that the exhibitions were advertised in a way to produce patronage, this despite the troubles that had been heaped upon him when he gave seven exhibitions for the benefit of the school children of the neighborhood of his theater, the entire receipts from which had been contributed toward the playgrounds fund.

C. R. Milliman Succeeds J. L. Yates.

Washington, D. C.—Among the week's changes in Washington's filmdom is noted the advent of C. R. Milliman, who comes to assume the management of the Washington Film exchange which markets the Universal product in this territory. He virtually succeeds the late J. Leo Yates, whose sad death was reported in a previous issue of The Moving Picture World, and replaces Joseph A. Lavalle, who has been in charge since early in July.

Mr. Milliman is an old showman with thirty years' experience to his credit and an intimate knowledge of the film business, both from the theater and the exchange end of it. Before entering the motion picture business he was with the Bostock shows for seven years, having been employed as an assistant director handling the transportation of animals. His next step was to become an exhibitor, and he has since conducted several theaters, being at present the owner of a motion picture theater in East Stroudsburg, Pa., which he has leased to another exhibitor, but which he himself operated for a number of years.

He saw better possibilities in the exchange end and soon became associated with the enterprises of Harry M. Warner. Pathe held his services for about a year and a half and he was one of the first employees of the Philadelphia offices. He then entered the employ of the Paramount, remaining with that concern for about a year. About six months ago he joined the International, also in Philadelphia, covering his old territory of eastern Pennsylvania, southern New Jersey and Delaware through which he had traveled for his other employers.

It is rather a hard matter to judge a man at first sight, but Mr. Milliman seems to have the punch and the personality that is going to bring him many friends.

Picture Man May Be National Committeeman.

Washington, D. C.—Barry Bulkley, who is prominently connected with the Hy-Art Masterplays Company, and with other large motion picture interests now in prospect, has just received the indorsement of the Republican Interstate League for the position of Republican national committeeman for the District of Columbia. Mr. Bulkley is very well known in both social and financial circles, and has always taken a great interest in all civic matters. He will also have the endorsement of all connected with the motion picture industry here, for the motion picture men would be highly gratified to see one of their number secure the honor.

Fire Marshal's Annual Report on Theaters

Asks Change in Method in Licensing Operators and a Bill to That Effect Is Now Before Congress—Inspection of Theaters.

WASHINGTON, D. C.—In his annual report, just presented to the Commissioners of the District of Columbia, Fire Marshal P. W. Nicholson, in dealing with the subject of motion picture theaters, says that the manner in which the operators of motion picture theaters are licensed is very unsatisfactory.

"At present," says Mr. Nicholson, "the operator to obtain a license is compelled to pass a written examination to questions in writing, which is a very easy matter for the operator to make copies of, and which is known to have been done in several instances. These written lists of questions have been copied and furnished to persons desiring to obtain a license by paying a certain fee. Some of these same persons after having obtained a license have shown that they are incompetent, and the only proper way is for the operator to pass and show that from a practical knowledge he is competent to be licensed as a motion picture operator.

The fire marshal has drafted a bill recommending to the commissioners that they request and recommend to Congress the enactment of a law providing for a board of three expert examiners; also making appropriation for a sufficient amount to purchase a motion picture machine for the use of the examining board. Such examinations will provide only proficient operators, and requiring the operator when passing a satisfactory examination to pay a small fee for his license, which will provide a fund for the running expenses of the examining board. The commissioners approved the bill and forwarded the same to each branch of Congress, recommending enactment into law. The bill as presented has been introduced and is now before the proper committee in each branch of Congress, but has not become a law at the time of writing this report.

Only One Violation of Regulations.

"There was only one case of violation of the regulations governing the motion picture theaters during the year on the part of the managers of these theaters. Daniel Thompson, colored, manager of the Chelsea theater, was charged with the violation of article 14, section 13, of the police regulations, operating a machine without a license. He was allowed to forfeit $5 collateral in the police court as a warning to the other managers and operators, notwithstanding the fact that he was severely burned about the face and arms and hands and was confined in the hospital for a period of about six weeks.

Seventy Theaters Inspected.

"From November 1, 1915, the beginning of the license year, up to and including June 30, 1916, the end of the fiscal year, seventy motion picture theaters were examined and approved as being in conformity with the regulations and licenses issued. Although seven have closed their doors since the beginning of the license year, others have been opened to make the quota the same as last year. During the year 21 open-air motion picture parks have been examined and approved and licenses issued; a decrease of two over the preceding year. These motion picture theaters and parks are scattered over different sections of the city and are visited at least once a week, especially on Saturday and Sunday evenings and holiday performances, when the largest crowds are found, in order to be certain that the regulations are being adhered to, which regulations are strictly enforced by the fire marshal."

ARTCRAFT'S NEW OFFICES.

Attractive Exchange Has Been Got Ready by Manager Whitaker—Is Conveniently Arranged.

Washington, D. C.—The Artcraft Pictures Corporation has obtained possession of a second room in the building at 1320 F street, northwest, and will soon secure another which will give it possession of the entire second floor of the double building. The room just acquired is to be used for the storage of posters and advertising matter, and films. At the left of the entrance from the main hall are the paper racks, with one rack for the storage of cuts. In front of these is the rewinding and inspection table, with four metal film cabinets nearby. The booker's desk is near the window at the front of the room.

The room is fitted out in a very neat manner. The floor is covered with a heavy linoleum. The room is well lighted for the entire front to within a few inches of the floor and ceiling is of glass. In addition, in the center of the room is an electric fixture with four lamps of high power.

TO FRIENDS OF THIS PAPER.

Our New Washington Office Is at Room 622, Riggs Building—Telephone No. Is 1710 Main.

Washington, D. C.—The moving Picture World wishes to announce the establishment in Washington, D. C., of an office in Room 622 Riggs building. The Riggs building itself is modern in every particular, and the office is equipped in like manner, both being in line with the progressive ideas of this publication.

Exhibitors, exchange managers, and all others connected with the film industry in this territory, are invited to mail to this office or to telephone Main 1710 such items of news as they believe will be of interest to others in the same line of business. Attention is also called to the fact that our Washington representative is authorized to accept subscriptions, and all orders placed at this office will receive the same prompt attention as in the home office.

CELEBRATES A YEAR'S RECORD.

Carl F. Senning—Modern Exchange Manager—Has Anniversary as Head of Local Fox.

Washington, D. C.—Carl F. Senning is this week receiving the congratulations of his many friends on having reached the first anniversary of his appointment as manager of the Fox Film Corporation's Washington branch.

Carl F. Senning.

During the short period of his connection with the film industry, Mr. Senning has made a record well worth while. He is a good fellow all around, and of the type that will meet one just a little more than half way when called to do so. He is very popular among the patrons of the Fox Film Corporation, and he can count on all of his fellow-exchangemen as his friends.

He is the modern type exchange manager. Clean-cut, both physically and morally. When he makes a statement one can bank on it; he never goes back on his word. And he has a suave manner that makes friends; a character that keeps them.

Mr. Senning first broke into the limelight in 1903, when he was appointed deputy city assessor for Louisville, Ky. He resigned that position to become special traveling representative for the Washington-Sunset route, and for two years, until April, 1915, he ran between the National Capital and San Francisco, Cal., with special tourist parties.

His First Film Job.

He was in San Francisco with a party of government officials when he received a telegram from Lieut. Jim P. Anderson, then manager of the local exchange, to hurry to Washington as there was a vacancy for him. These two had been friends for fifteen years; from back in the days when Lieut. Anderson was manager for the Moissants, aviators. No mistake was made in picking Mr. Senning for the road job, for he made friends from the start and that meant business for his firm.

The following September he was transferred to the Atlanta branch to investigate conditions and carry the Fox gospel into South Carolina, Georgia, Florida and Alabama. He carried the same tactics with him, and when he left the Sunny South on a rush order from the home office, he received the congratulations of his newly made friends there—he was brought back to Washington to succeed his old friend, Lieut. Jim Anderson, the latter having been promoted to the position of foreign representative with headquarters for the time being in Australia.

Intimate Gossip of Fox Lair.

Washington, D. C.—Alan Moritz, who has been traveling through this territory for the Washington office of the Fox corporation, has been transferred to the Philadelphia office, and thereon hinges a tale. He kept it a secret for two months, but it leaked. To be brief, Mr. Moritz had been going to New York to visit Miss Priscilla Bronwitz all too often not to excite the suspicion that a knot would soon be tied—and it was, early in July. But no one is supposed to know about it, so, dear reader, do not pass the news along. Mr. Moritz was accordingly transferred to the Philadelphia office in order that the railroad expenses to New York might be cut down, for even there it is a secret.

J. Hildebrand, who formerly served as road man out of the New York office of the Fox Film Corporation, has been transferred to the Washington branch to succeed Mr. Moritz, and will travel through North Carolina, Virginia and West Virginia. He arrived here last week to take up his new duties. Dorsey Richardson, a well-known newspaper writer, is another new addition to the Washington office.

Work Begun on Ellwood City's New Theatre

T. V. Barnes Building Beautiful Picture House of Brick and Steel—Will Be Ready to Open This Winter.

From Pittsburgh News Service, 6016 Jen kins Arcade, Pittsburgh, Pa.

ELLWOOD CITY, Pa.—The erection of a beautiful new theater has been started at Ellwood City, Pa., by T. V. Barnes, who operates the Majestic. The house will be of fire-proof construction and modern in every respect. Mr. Barnes is an exhibitor of many years' experience, having set a high standard in moving picture entertainment in Ellwood City and elsewhere. The new theater was to have been built during the past summer, but negotiations for a site were not completed until a short time ago. The contract was let to J. E. Dwyer, local architect and builder. The structure will measure 44 by 140 feet and will be of brick and steel, with a striking enamel brick front. The work is to be rushed, Mr. Barnes states, so as to have the house completed this winter.

Mt. Union House to Open.

Mt. Union, Pa.—The new 1,000-seat theater of the Shapiro Amusement company at Mt. Union, will be formally opened to the public on November 1, according to an announcement just issued by the management. The building is of brick and concrete and is designed along the most up-to-date lines. The interior is one of the best equipped and most handsomely arranged in western Pennsylvania. A $4,000 Seeburg organ is being installed. The house will represent an investment of $25,000. The promoters intend to give the people of Mt. Union and vicinity the best that the photoplay field affords and a policy of high-class features will be inaugurated.

Four-Day Runs at Olympic.

Pittsburgh, Pa.—The Olympic theater, Fifth avenue, Pittsburgh, one of the largest of the down-town houses, is about to institute a new policy of four-day runs on all Fox productions. This is a distinct departure in this city, as the limit on the showing of features in the Fifth avenue theaters is usually two days. The first four-day run will be on "The Straight Way," featuring Valeska Surratt. The result of the experiment is awaited with interest, as Mr. Antonopolis is determined to give it a fair trial.

Ground Broken for New Theater.

Beaver Falls, Pa.—Ground has been broken for a modern moving picture theater and business block combined on the present site of the Colonial theater, at Beaver Falls. The building will front on Seventh avenue and will extend back to an alley to the rear, with a handsome arcade entrance for the theater. The building will be of brick, steel and concrete construction and will cost about $20,000. The owner is Mrs. J. L. B. Dawson.

Butler Theaters Meet Union Demands.

Butler, Pa.—Aften pending adjustment for some time past, the wage scale of the union was finally signed recently by the four moving picture theaters of Butler, Pa. The houses entering into the agreement are the New Grand, the Majestic, the Lyric and the Comique. Only one local theater remains out.

"Less Than the Dust" at the Regent.

Pittsburgh, Pa.—The Regent theater, at East Liberty, Pittsburgh, the finest of the Rowland Clark chain of houses, has booked the latest Mary Pickford production, "Less Than the Dust," for an entire week, which will be its first run in this city. Plans are made to put the picture on in an elaborate manner and it is being advertised effectively.

Belle Vernon Theater Reopens.

Belle Vernon, Pa.—The Bijou theater, at Belle Vernon, has been reopened after having its doors closed about two months for extensive remodeling and redecoration. The house presents a bright and attractive appearance and the auditorium has been nicely arranged to increase the seating capacity somewhat. A strong bill of features is being offered daily and the admission price has been raised to 10 and 15 cents.

Camerascope to Incorporate.

Pittsburgh, Pa.—Application is being made for a state charter of incorporation for the Camerascope Company, of Pittsburgh, Pa., to manufacture and deal in [illegible] machines and accessories. The applicants are Harry S. Calvert, Edward N. Jones and William L. Danahey, all of this city.

Detroit Outskirt Theaters Assoc.

A Get-Together of Neighborhood Houses—Find There Are Times When Their Interests Need the Kind of Special Attention That Only an Organization Can Give—Meetings Are Held to Perfect the Association.

By Jacob Smith, 503 Free Press Building, Detroit, Mich.

DETROIT, MICH.—Thirty neighborhood or outskirt motion picture exhibitors held a special executive session at the Hotel Griswold, Monday afternoon, Oct. 16, for the purpose of mutual co-operation and with the idea in view of ultimately having an organization of their own. Another meeting was held Oct. 19. F. A. Schneider, president of the Stratford Theater Co., Dix and Ferdinand avenues, acted as chairman, and Jack Mowitt of the Globe theater, Grand River and Trumbull avenues, as secretary. A permanent association is under formation and permanent offices will be elected.

"We simply feel that the outskirt theaters have interests in common with each other," said Mr. Mowitt. "By getting together once or twice a month and talking over trade conditions as applied to the neighborhood theaters, we can undoubtedly do a lot of good for ourselves. The downtown houses do business differently from the neighborhood houses, and in many instances what concerns us does not concern them, while what concerns them does not concern us. We have a lot of important matters under consideration, which, if properly carried out, will revolutionize some things pertaining to this industry."

Five Houses with Full Week Runs.

Detroit, Mich.—Up to two years ago there wasn't a single theater in Detroit booking feature photoplays an entire week—it was thought impossible and positive suicide for the house attempting such a thing. What a change in comparison to present-day conditions. Detroit now boasts of five theaters playing pictures an entire week, three of which are downtown and the other two more than a mile and a half from downtown—the Broadway-Strand, the Washington, the Liberty, The Majestic and the Regent.

Thieves Get War Films.

Detroit, Mich.—Thieves broke into the offices of the Wolvertine Film Co., 71 Griswold street, Detroit, on Oct. 17, and stole four reels of "Fighting With the Allies." A few days previous they stole a projecting machine from an east side theater; several other theaters report minor thefts. All that the thieves need now is a theater. Better watch out, exhibitors and lock your doors securely.

Detroit Sanitation Ordinance Killed.

Detroit, Mich.—Through the efforts of Peter Jeup and other exhibitors, the proposed Detroit ordinance on Health and Sanitation as pertaining to motion picture theaters has been "killed." It contained some very drastic requirements and would have given the Board of Health the right to close up theaters if it saw fit to do so.

"The Common Law" in Michigan.

Detroit, Mich.—Everybody in Michigan seems vitally interested in the first Clara Kimball Young Film Corporation release, "The Common Law," which opened at the Broadway-Strand, Oct. 2, for a two weeks' run, which broke all records of the house. During this engagement all orchestra and balcony seats sold at 25 cents, with loges at 50 cents. On Sunday, Oct. 15, the same picture opened at the Isis theater, in Grand Rapids, recently taken over by Harry I. Garson, of the Broadway-Strand theater. Tremendous business was also reported there. The second run of "The Common Law" goes to the Liberty theater, owned by John H. Kunsky, and from there starts on a long tour of the leading outskirt theaters, most of whom will play the feature two days.

Rocking Chairs in Theater Boxes.

Jackson, Mich.—In talking the other day with C. A. Kuhlman, who operates the Rex theater, in Jackson, Mich., we were very much interested in learning that the Rex was the first theater in America to install rocking chairs in its mezzanine boxes. "My object in putting rockers in these boxes was to make the patron as comfortable as if he or she was in their own home," said Mr. Kuhlman. The Rex is now a theater of 1,000 seats, of which 950 are on the main floor, the balance being on the Mezzanine floor.

Two New Muskegon Theaters.

Muskegon, Mich.—Two new, modern and strictly up-to-date motion picture theaters, one with 700 seats and the other with 800 seats, are assured for Muskegon. Plans for the new buildings have been ordered by the owners, P. J. Schlossman Company, at once, from C. Howard Crane, Detroit, architect.

Erker Bros. Open Supply Store Here.

Detroit, Mich.—We take pleasure in announcing that the Erker Bros. Optical Co., of St. Louis, Mo., has opened a Detroit branch at 35 Grand River avenue east, corner of Broadway, which is temporarily in charge of Harry G. Lihou, advertising and sales director. The Detroit store is a most complete one, and carries everything that motion picture theaters could ask for in the way of equipment. Erker Bros. carry Power, Edison, Simplex, Motiograph, Baird and Standard machines and parts, slides, supplies, motion picture apparatus and complete theater equipment—everything, in fact, except film. With a Detroit office, it will be in a position to give excellent service to exhibitors in Detroit as well as Michigan and northern Ohio, and for that reason its Detroit office is sure to be successful. Already several large sales are reported.

Mutual's Prepayment Works Out Well.

Detroit, Mich.—Manager Trask, of the Mutual Exchange in Detroit, reports: "Our business has picked up considerably since the first of October. Our series of features with individual stars are proving very popular and are showing splendid results. Our prepayament plan, now in effect, is also working out satisfactorily."

Local Business and Personal Notes.

Detroit, Mich.—The local Paramount, through W. M. Elliott, its publicity manager, has gone to great expense in fitting up a special department with everything in the way of cuts, reading and advertising matter that exhibitors can use, either in the newspapers or in their programs. It is all absolutely free for the asking.

Petoskey, Mich.—Mrs. Wade B. Smith has purchased the Alcazar theater, this city, and is now operating same.

Detroit, Mich.—Dow Thompson, manager of Detroit office of the Fox Film, is planning to attend the annual convention of Fox exchange managers, which takes place in New York City Oct. 28 to 31. The Detroit office broke all records for the weeks ending Sept. 30 and Oct. 15. There are now seven downtown theaters using Fox pictures—Broadway, one week; Family, three days; Empress, one day; Grand Circus, one day; Woodward, one day; Bijou, two days, and Empire, one day; Out of something like 140 theaters in Detroit 62 are booking Fox pictures. Some record.

Farwell, Mich.—J. R. Gardner has opened a new theater here called the Royal, which seats 300, devoted to pictures.

C. E. Holah Resigns--S. W. Hatch Succeeds

Cincinnati Office of Greater Vitagraph Has a New Manager—Mr. Holah Will Probably Open a New Exchange.

By Kenneth C. Crain, 610 First National Bank Building, Cincinnati, Ohio.

CINCINNATI, OHIO.—A change in the management of the Vitagraph, formerly the V-L-S-E, office in Cincinnati, has taken place and S. W. Hatch is now in charge, succeeding C. E. Holah, one of the livest and most popular film men who ever did business in this territory. Before leaving for New York a few days ago Mr. Holah intimated that he would have some news to give to his friends when he returned, and it is understood that he will return as manager of a new film exchange of high rank. Mr. Hatch is by no means a stranger in Cincinnati, as he was manager of the local office of the General Film Co. up to a year or so ago, going to St. Louis as manager of the V-L-S-E branch in that city, and coming back to Cincinnati as a promotion. The question of Mr. Holah's new connection has been the subject of much comment, especially in view of the reports heard of large new consolidations in New York.

Empire Theater Burned.

Cincinnati, O.—The Empire theater, at 3831 Spring Grove avenue, owned by the Fricke estate, was gutted by fire on the morning of October 16, when fortunately, nobody was in the building. The blaze involved several other structures, and had obtained good headway before the fire department arrived on the scene. The damage to the building and equipment is estimated at $1,000.

Film Hits at the Alhambra.

Cincinnati, O.—The Alhambra, Charles Weigel's house, was "turning 'em away" during the engagement of Edna Mayo in "The Return of Eve," the popular star drawing heavily in this unique production. Another good drawing card was the Triangle feature, "The Wolf Woman," featuring Louise Glaum with her wonderful gowns. Manager Weigel has been bemoaning the fact that his house is comparatively small, as he could do double the business, he declares, if he only had the seating capacity.

Take Long Lease on Colonial Theater.

Youngstown, O.—A deal recently closed here places the Colonial theater in the hands of a new concern, the Federal Holding Co., under a long lease, and it is understood that the company contemplates extensive improvements, including the construction of a new moving-picture theater to the rear of the Colonial, fronting on Federal street. The lease covers a period of fifty years, indicating the company's intention of doing things in a permanent manner. Operation of the Colonial will be discontinued after next spring, it is understood, in order to enable the construction of the new building, which will not only house a handsome and roomy theater, but will have an arcade, a number of stores and several office floors.

Indiana Trade News Letter

From the Indiana Trade News Service, 861 State Life Building, Indianapolis, Ind

Brookville's Crystal Theater Sold.

BROOKVILLE, Ind.—A. L. Popper and Harold Lapish, two local business men, have purchased the Crystal theater and are planning extensive improvements in the place. The Crystal is one of the most popular photoplay houses in the city.

Frank Fogel Buys Theater.

Churubusco, Ind.—Frank Fogel, of Columbia City, has bought the Olympic theater, and will assume active management of the place next week. It was formerly owned by a stock company.

Star Theater Opens at Jeffersonville.

Jeffersonville, Ind.—Preston Grubbs, who has been making extensive improvements in the interior of the Jefferson theater, which he purchased recently. The house was formally opened Saturday night, October 21, and hereafter it will be known as the Star theater. Manager Grubbs has arranged to present a series of special feature films during the next few weeks.

Mrs. Sadie Henry Buys Crystal Theater.

North Manchester, Ind.—Mrs. Sadie Henry has moved to North Manchester, Ind., where she has purchased the Crystal theater, an attractive photoplay house.

Palace Theater Company Incorporates.

Indianapolis, Ind.—The Palace Theater Company, of Fort Wayne, has filed incorporation papers with a capital stock of $75,000. The incorporators are F. E. Strouder, J. J. DeWald and Ralph L. Magee.

Verne Young Buys Another Machine.

Gary, Ind.—Verne Young, proprietor of the Orpheum theater, has returned from Chicago, Ill., where he purchased a new moving picture machine for the theater. The Orpheum has had one first class machine for some time, and now its equipment is first class in every respect. The new machine cost approximately $400.

Burned Out, Will Build Again.

Bryant, Ind.—Bowen & Son's moving picture theater and electric light plant were destroyed by fire last week, causing a loss estimated at $3,000. The fire, the origin of which was not determined, started in the electric light plant, and then was communicated to the theater, only a short distance away. For a time it was thought the entire town was doomed to destruction, and a call was sent to surrounding towns for aid. Immediately after the fire Mr. Bowen announced that he will build a new theater and electric plant on the same site, the new buildings to be constructed on a much larger scale.

South Bend Theater Opens.

South Bend, Ind.—The fact that no admission was charged proved an additional attraction at the opening of the Colonial theater, a new motion picture house at 129 North Michigan street, which was held Friday, Oct. 20. The theater was thrown open for general inspection throughout the day, and a special musical program was given between the hours of 1 o'clock in the afternoon and 10 o'clock at night. It was estimated that several thousand persons attended the opening. The new theater is under the management of Frank E. Chapman, who has been connected with the motion picture business in South Bend for several years.

Fire in Anderson Theater.

Anderson, Ind.—About 250 patrons of the Cozy theater were almost thrown into a panic last week when a reel of film took fire and filled the room with a dense, black smoke. The sight of the flames at first caused considerable confusion, but ample exits in the theater enabled the crowd to file out orderly.

Film Titles in Bi-Lingual Canada

A Struggle Is Expected Over Quebec's Double Language Situation and the First Gun Fired May Be Over the Proposal to Have Subtitles Written in Both Tongues—An Interesting Situation.

By W. M. Gladish, 1263 Gerrard St., E. Toronto, Ontario.

TORONTO, ONT.—Practically every Candian film general manager was present at a conference in Toronto, October 16 on the bi-lingual question—that is with regard to dual sub-titles in films screened in the Province of Quebec. According to an order recently issued by the authorities of Quebec, all films exhibited in the eastern province must shortly have sub-titles in both the English and French languages on account of the great number of French-speaking people residing there. The French-Canadians are preparing to fight to establish further the French language throughout their own province. One of these moves has been to call upon the exchanges to provide French as well as English subtitles in all pictures exhibited in Quebec.

There are indications that the struggle over the sub-titles in question will be the opening gun in the bi-lingual struggle which may, according to the opinions of many, lead to serious proportions. The film people do not want to comply with the order for the French titles because of the time, trouble and expense involved in the extra sub-titles. The latter would be of no use, it is pointed out, in any other part of Canada. The situation is a delicate one and the Canadian film interests have already held one or two meetings for the purpose of going into the matter at length. An unfortunate feature is that the picturesque French-Canadians have been led to adopt a spirit of animosity, apparently, through the activities of several politicians in encouraging the issue in order to better their own personal interests. In spite of the fact that English is generally spoken throughout the world and is the language of the United States as well as of Canada, a large section of the inhabitants of Quebec have announced their intention to go any limit to force the adoption of the French tongue for official business in Quebec.

L. E. Ouimet of Montreal, Canadian general manager for the Pathe, came to Toronto for the conference, which was attended by Clair Hague of the Universal, C. B. Price, Mutual, W. E. Gookin, Greater Vitagraph, D. Cooper, K. E. S. E., Phil Kauffman, Famous Players, and others. No announcement has been made regarding the outcome of the deliberations.

Grace Darmond Visits Toronto.

Toronto, Ont.—Toronto film magnates and screen fans were all a-flutter on Monday and Tuesday, October 16 and 17, because of the formal visit to Toronto of Grace Darmond, leading figure in the Pathe serial release, "The Shielding Shadow." Miss Darmond made the rounds of all the important theaters on the two days, after which she boarded the train for Montreal. She is a native daughter of Toronto and her relatives still reside on Dovercourt road, this city. She came in advance of the release of the new serial, as the first episode will not be screened here until about November 6.

Reopening of Beaver Theater.

Toronto, Ont.—The Beaver theater, 1784 Dundas street, West Toronto, has been opened under the management of R. S. Marvin, president of the new Beaver Theater Company, Limited. The entire interior and front of the house was refurnished and redecorated under the direction of Bill Dineen. Manager Marvin is also the executive head of the Metropolitan Theater company, which controls the Strand theater, Toronto. The opening feature was the Fox attraction, "Under Two Flags." A mixed program of vaudeville and pictures made up the first bill. The range of prices for the Beaver runs from 5c to 10c in the afternoon to 25c at night.

Loew Circuit in Canada.

Toronto, Ont.—Marcus Loew, accompanied by Joe Schenke, dropped off at Toronto from New York on October 15 with an eye to the theatrical and moving picture situation in Toronto and elsewhere in Canada. Mr. Loew said a circuit of his theaters with vaudeville and pictures would soon be found in the Dominion. His new theater in Montreal will seat 3,300 and will be the largest house in Canada. After Montreal will come Hamilton, Ontario, as the site for a new Loew theater, and the next Canadian city under consideration is London, Ontario. According to present plans, the Loew houses at Hamilton and London would probably split to enable a change of bill twice each week.

Schenke has a new film project, it is understood, and he came to Toronto for the purpose of examining the local field to size it for future business.

Edison Week in 12 Local Houses.

Toronto, Ont.—An unusual advertising campaign was launched in Toronto when an "Edison Week" was held in twelve local moving picture theaters during the week of October 16. The twelve theaters selected are located widely throughout the city.

Operators Want Christmas Off.

Toronto, Ont.—Following up the cue of the Doninion Trades and Labor Congress in passing a resolution asking for a complete holiday on Christmas Day for as many workers as possible, the members of the Toronto local of the International Moving Picture Operators' Union are preparing to present a petition which, it is hoped, will lead to the closing of picture houses on the coming holy day.

Hostelries May Become Theaters.

Toronto, Ont.—As a result of the adoption of prohibition for Ontario, a number of hotel-keepers are contemplating the plan of changing houses of rest into houses of recreation. Arrangements have been made at St. Thomas, Ontario, to this effect. Manager McLean of the Columbia Hotel has decided to enter the moving picture field and has started to reconstruct his hostelry. He has interviewed a number of Toronto exchange managers regarding service.

Walter Liscombe Has Returned.

Toronto, Ont.—Walter Liscombe, a former prominent exhibitor of Toronto, has returned to this city from California to assume the management of the Bloor palace, which he has re-christened the Kitchener theater. Liscombe formerly directed the destinies of the Greenwood theater in the East End of the city.

Powassan Village Has Theater.

Toronto, Ont.—The village of Powassan, population 664, and 175 miles north of Toronto, now boasts of a moving picture theater, the manager of which is J. Dufresne. Powassan was known in pioneer days as the site of an extensive Indian encampment. Western photoplays will undoubtedly find an instinctive acceptance here.

Social Workers to Start Film Exchange

Find that Exhibitors Have Too Much Trouble in Getting Proper Pictures for Children's Matinee Programs.

By Frank H. Madison, 623 S. Wabash Avenue, Chicago.

OAK PARK, ILL.—The ambition of the social service committee of the Illinois Congress of Mothers and Parent-Teacher associations to establish a juvenile film exchange was revealed in an address by Mrs. Frederic Michael of Chicago, before the River Forest Women's club. Mrs. Michael was chairman of the social service committee of the state organization for two years. This body has sent to women's clubs all over the state a circular letter reciting the need of better pictures for children. One of the difficulties in securing programs for children, it is announced, has been that the exhibitors have been unable to get a complete program easily. By forming an exchange, which makes a specialty of children's films, the work of the local picture show men will be minimized.

Mrs. Michael said that the committee hopes to see Illinois pass a law forbidding the use of the lurid poster in advertising films. While she decried the intemperate attendance of picture shows by school children, she praised the photo-play house for its wonderful influence upon the family. She especially approved of its leading fathers to go out with the mothers and the children instead of frequenting the saloon and club alone.

Illiscope Co. to Make Pictures.

Rockford, Ill.—The Illiscope Motion Picture company is in process of organization here. Edwin J. Burley is general manager of the concern which has opened general offices at 612 Trust building. The incorporators have been negotiating for the lease on the Coliseum for studio purposes. The transaction is said to include an option for its purchase. W. E. Clode, who has had experience, has been appointed director general.

Proposes Free Educational Shows.

Waukegan, Ill.—The commercial association, which under the direction of Secretary Paul Willis, is carrying out a community idea, may extend the plan until it is similar to the practice of German municipalities. The organization contemplates securing a theater and devoting it on certain days free to the public. On these days (and evenings) a program of educational and industrial moving pictures would be enlivened with films that would prove attractive because of their entertaining properties.

Important Theater Changes.

Danville, Ill.—Balfe & Morris of LaFayette, Ind., have sold the Palace theater to a stock company formed by Danville men. Nate Erber has some stock in the new company and will continue his present position.

Lawrenceville, Ill.—J. C. Pinkerton has purchased the Bijou theater. His announced plans promise well for his patrons. The high school orchestra will furnish music each Friday night and every other Saturday he will give a matinee of Chicago Herald travelogues, to which children will be admitted free when accompanied by their parents.

Rockford, Ill.—Johnson Brothers have re-opened the Olympic theater and will operate it for the present on Saturdays and Sundays.

Rushville, Ill.—The Princess theater, owned by Carl Pearson, was destroyed by fire, causing a loss of $3,500 with no insurance. Pearson contemplates rebuilding at once a modern theater 40x135 feet.

Pekin, Ill.—M. McDonnell has re-opened his moving picture theatre at South Pekin. He will give three shows a week. The South Pekin orchestra will furnish music.

Litchfield, Ill.—Manager Pirtle has re-opened the Lyric theater.

Alton, Ill.—"Ramona," the William H. Clune feature, broke a 25-year record for attendance at the Temple theater.

Coon Hoped to Cash in.

Duquoin, Ill.—A package containing an episode of the "Iron Claw" was lost from an express wagon. The Grand theater discovered the loss in the middle of the afternoon in time to telephone to St. Louis and have the film replaced for the evening show. About an hour before the film arrived a negro telephoned to the express office and asked if anthing had been lost. He intimated that he knew what it was and where it could be found, but that he must have a reward before he would divulge this information. Two officers went out and got the package—and the negro.

Pullman Car Show to Be Sold.

Springfield, Ill.—The receiver of the Jones Brothers Railroad Moving Picture Show has asked the Sangamon County Circuit Court for permission to sell the property, which consists chiefly of the Pullman car, which was converted into a theater.

Grand Rapids, Mich.—The Majestic Gardens has substituted for its Venetian canal screen setting a chariot race scene with appropriate lighting effects. The members of the orchestra will be garbed in Roman costumes. It is the plan of the Majestic

Port Huron Commissioner Calls a Halt

No More Morbid Picture of Disorderly Houses in the Underworld Will Be Tolerated in the City—Gives Warning to Exhibitors.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

FORT HURON, Mich.—Commissioner of Public Safety David T. Monteith, of this city, is one of the first municipal authorities in the middle west to take steps against white slave plays as a class. In the last few months the advertising of sensational films and pictures with an appeal to the erotic have loomed upon the horizon of local photo-play patrons. Commissioner Monteith has issued an order that this class of pictures must not be shown.

He followed this with a statement:—"There have been a number of pictures exhibited in Port Huron lately which are not fit to be viewed by children, young people, or even old people for that matter. They appeal to the morbid instincts, and while they are presumed to teach a lesson they are in reality staged for the purpose of getting the money by proposing to reveal sidelights of the underworld and the seamy side of life. Other pictures have been shown of the dime novel type in which there is a murder on the screen about every five minutes and blood flows in rivulets.

"I believe that Port Huron people have had enough of such pictures and they will be tabooed. Such productions as 'The Little Girl Next Door' and others of the same type, including 'Damaged Goods' and sensational subjects, will be barred. Moving picture theater managers should take warning from this order, for a violation of it means that I will apply to the city commissioner for a revocation of the theater's license."

The commissioner has the support of the local press in his plan to stop the exhibition of this class of moving pictures.

Two New Houses in Muskegon.

Muskegon, Mich.—Real estate deals have been effected here, which means two new moving picture theaters for Muskegon. The P. J. Schlossman company has secured title to property on Western avenue. It will raze buildings now on the site and erect a modern theater and business building similar to the Regent, which it operates. It will seat 700, cost about $30,000, and the equipment will include a big pipe organ. Howard Crane, architect of Detroit, who designed the Regent and the new Majestic, which is being erected on Western avenue, will draw the plans for the new theater. The new Majestic, also on Western avenue, is to be created by cutting off the rear of a business block, converting it into an auditorium and using the present Majestic as the foyer. The new house will seat 800.

Worth a Passing Glance.

Petoskey, Mich.—Mrs. Wade B. Smith has purchased the People's theater from the Cory-Sorden theaters and will operate it as a moving picture house. She also has leased the Alcazar theater for the winter season ending June 1.

Lansing, Mich.—Wilson & Cady, proprietors of the Colonial theater, gave a special morning show to 800 boys from the Michigan Industrial School. "Hulda from Holland" and a Burton Holmes travelogue were on the program. The entire orchestra furnished the music.

Marquette, Mich.—Manager Zerbal of the opera house has booked a return engagement of "God's Country and the Woman."

Last Week in Kansas City

From Kansas City News Service, 206 Corn Belt Bldg., Kansas City, Mo.

Eastern Theater Sold.

KANSAS CITY, Mo.—Mrs. J. H. Hughes has sold the Eastern theater, Lister avenue, and has dropped out of the moving picture theater business—at least for a while. It is the opinion of several of the exchange managers that Mrs. Hughes will not be able to stay out of the business. She has been in the business four years and is one of the successful women operators of the city.

E. R. Pearson a Rotarian.

Kansas City, Mo.—W. B. Tuteur, an exhibitor with several houses, has until recently been the only representative of the moving picture industry in the local Rotary club. Recently, however, through Mr. Tuteur's connivance, E. R. Pearson, manager of the local Vitagraph exchange, was welcomed into the organization, as a representative of the exchanges. The order was glad to get him—and the industry will be well taken care of there.

Pathe Serial Changes Houses.

Kansas City, Mo.—"The Shielding Shadow," which was put on at the Twelfth Street theater by the Kansas City Post, with special invitations to children, has been moved to the Wonderland, owned by the same company. The Twelfth Street had contracted for big features, and did not have room for the serial. "The Common Law" is now in its second week here, running at 25 cents, and to pretty full houses—the house seating 750.

H. A. Higgins Joins Local House.

Kansas City, Mo.—H. A. Higgins, for many years known throughout Nebraska as a successful showman and later as connected with one of the successful supply houses on the Coast, has recently joined

the forces of the Motion Picture Supply House of Kansas City. Mr. Higgins is a very competent man and a very likable fellow as well, which combination ought to make him valuable to the Supply House. Mr. Higgins will be a salesman for the company.

Applegate to Manage Local Exchange.

Kansas City, Mo.—Mr. Applegate, who was formerly manager of the Pathe exchange at Denver, Colorado, will have charge of the new branch of the International Film Co., which will open in Kansas City shortly. The company expects to locate on the second floor of the Boley building. Mr. Epperson, booker for the Pathe exchange at Denver, is temporarily in charge of that office until arrangements are made to fill Mr. Applegate's place.

H. G. Gill's New "Dope Sheet."

Kansas City, Mo.—Among the most enterprising men in the motion picture business in Kansas City, H. G. Gill, manager of the Motion Picture Supply House, ranks with the best. One of his latest ideas is the "Dope Sheet," the first issue of which he published October 7. The purpose of this sheet, which will be published twice monthly on the second and fourth Fridays of the month, is to give a fair and concise idea of the various happenings in the motion picture supply business. Mr. Gill reports that he already has a mailing list of 1300 and he expects it to grow.

"Pep" Balsly Back from Trip.

Kansas City, Mo.—"Pep" Balsly, manager of the advertising and promotion department of the Kansas City Feature Film, distributor of the Paramount, has just returned from a trip to Nebraska, where he was visiting with customers and investigating various advertising plans and conditions. Mr. Balsly reports that the outlook in Nebraska points to a very favorable future in the motion picture business.

The Elite Theater Remodeled.

Great Bend, Kan.—W. S. Nelson & Son, owners of the Elite theatre at Great Bend, have just completed remodeling the theater and will open October 19, showing the Paramount feature, "Poor Little Peppina," played by Mary Pickford.

Auditorium as a Benefit House.

Kansas City, Mo.—The Auditorium theater has been opened as a place for the exhibition of moving pictures. It is not a moving picture theater, since each week the house is let to a society or club for benefit purposes. One of the latest of these "lettings" was to the Young Women's Christian Association for October 22, 23 and 24. On those nights a five-reel, home talent picture will be presented. The scenario was written by a Kansas City boy, Julius Davidson, and is causing much comment throughout the literary as well as theatrical circles. The actors of the picture are members of the association. The picture will be taken in Kansas City.

Unity Absorbs Associated Film.

Kansas City, Mo.—The Associated Film Service, a local company in Kansas City, has recently been absorbed by the Unity Film corporation, which is opening a branch in Kansas City in the quarters occupied by the Associated film service. The Unity company will handle the "Mutt & Jeff," "Handsome Press," "Katzenjammer" and other releases formerly handled by the Associated. The new company will handle the entire outfit of the Unity sales corporation, including the "Yellow Menace" and "The Marriage Bond," and will also buy the bigger special features released on the open market. G. B. Howe, former manager of the Associated, who will have charge of the new company, says the sales and office forces will be increased and every facility introduced which will tend to increase efficiency.

St. Louis Theater Managers Elect

Motion Picture Exhibitors and Theater Managers' Association Holds Annual Election of Officers—Joseph Mogler, Chosen President; Frederick Wherenberg, Vice-President; F. L. Root, Financial Secretary—Other Officers.

A. H. Giebler, 206 Vanol Building, St. Louis, Mo.

ST. LOUIS, MO.—The Theater Managers and Motion Picture Exhibitors' Association of St. Louis held the annual election of officers at the last meeting of the League, at the headquarters of the association in the Benoist building. Joseph Mogler, proprietor of the Mogler theater on Bremen avenue, was elected president; Frederick Wehrenberg, of the Best theater, on South Jefferson, vice-president; Frank L. Root, of the Eagle theater, on South Broadway, financial secretary; John H. Gentner, treasurer; O. H. Damon, secretary, and F. A. Klockenbrink, sergeant-at-arms. The installation of the newly-elected officers will take place at the next meeting of the League.

V-L-S-E Changes Managers.

St. Louis, Mo.—S. W. Hatch, who established the V-L-S-E office in St. Louis, at 3630 Olive street, when the exchanges of the organization were being opened in all the large cities of the country, has been transferred to the Cincinnati office of the company, where he will take charge of affairs immediately upon his arrival. Mr. Hatch has been in the moving picture business almost since its beginning, and came to St. Louis from Buffalo, N. Y., where he had been connected with the Mutual Film Corp.

A. N. Webster, who comes to St. Louis from New York, will take charge of the St. Louis branch of the V-L-S-E.

Selling Force of Local World Film.

St. Louis, Mo.—The picture of forceful men printed below shows the newly organized selling force of the World Film exchange, at 3626 Olive street, St. Louis. It has been gathered together and is presided over by Manager George W. Fuller. Mr. Fuller says he is proud of the bunch, and since they have been putting Brady-made pictures on the map and on the screens of the theaters in St. Louis and contiguous territory in a manner to reflect credit on his judgement of salesmen, he has a right to be strong for them. Top row, left to right: E. E. Erickson, city salesman; O. C. Marquitz, Missouri territory; Wm. J. Fitzpatrick, Illinois. Bottom row: George W. Fuller, manager; John W. Fuller, Missouri territory.

Top Row—E. E. Erickson, O. C. Marquitz, Wm. J. Fitzpatrick. Bottom Row—Geo. W. Fuller and Manager J. W. Fuller.

Important Changes at K. E. S. E. Office.

St. Louis, Mo.—The Kleine-Edison-Selig-Essanay have moved their distributing plant from the Empress building to a fine, new and up-to-date suite of offices at 3315 Olive street. I. P. Rosenberg, the former manager, has been made special representative of the organization, and Jack E. Burthorn has been made exchange manager, with F. H. Craenbroeck as assistant manager. The new offices are in the Plaza building, which houses the Triangle, the International and the L. C. F. exchanges. The offices have two entrances, one on Olive street and the other on Lindell boulevard. New vaults have been built, and the office force added to, and big preparations are being made to take care of the large business that came to the office with the addition of the Selig, Essanay and Edison releases to the Kleine output. Mr. Burthorn, the new manager, came here from Indianapolis, where he was connected with the Kleine offices. Mr. Burthorn, while a young man, is a veteran in the amusement world, and was at one time a well known actor on the regular stage.

Two Memphis Magnates Visit St. Louis.

St. Louis, Mo.—"Why Pay More" Trimble, of Memphis, was a St. Louis visitor last week. Mr. Trimble is one of the leading exhibitors of the south, and has made himself and his theater known all over the south and west by the use of the slogan, "Why Pay More?" Mr. Trimble gave the local exchanges and theaters an inspection, and made a very pleasant impression on all with whom he came in contact.

Abie Coffman, manager of the United exchange, of Memphis, was also in St. Louis shaking hands with Film Row, and renewing many acquaintances and friendships among picture people of St. Louis.

Cleveland Film News Letter

By Hubert Persons, 401 Standard and Streeter Building, Cleveland, O.

"War's Women" at the Orpheum.

CLEVELAND, O.—Women ushers, garbed in uniforms to represent European peasants, officiated at the Orpheum theater the week of October 22, during the run of "War's Women." After the Cleveland engagement the feminine ushers are to go on a tour of Ohio cities with the picture.

John Clinton Scott Visits.

Cleveland, O.—O. Clinton Scott, assistant director of the Triangle, was in Cleveland during the week of October 16 visiting his parents before leaving for Los Angeles and Honolulu in company with Director John Emerson. Mr. Scott directed the last scenes in Mary Pickford's picture, "Less Than the Dust," recently completed. He attended the Western Reserve University here and his 'varsity nickname was "Great Scott."

James Woods Morrison in Cleveland.

Cleveland, O.—James Woods Morrison, Ivan picture motion star, was in Cleveland early in October visiting C. A. McGowan, one of Cleveland's pioneer motion picture exhibitors. He was en route from New York, where he had just completed work on "The Battle Cry of War," a companion picture to "The Battle Cry of Peace," to his old home at Mattoon, Ill. Morrison recently left the Vitagraph to sign with Ivan.

New Cleveland Screeners.

Cleveland, O.—These new members have been elected to the Cleveland Screen Club: J. J. Mooney, Phil Isaacs, T. E. Surrell, John Pekras, W. W. Kulp, M. D. Gugerman, George Shenker, David Olmsted and Maurice Spitalny. The club is planning for the biggest New Year's Eve ball ever held in Cleveland.

Boehringer Gets Triangle Rights

Will Distribute Triangle Pictures in Louisiana, Mississippi and Arkansas, and Also Secures the Triangle Exchange in Memphis with Other Territory—An Important Transaction from Several Angles.

From N. E. Thatcher, Times-Picayune, New Orleans, La.

NEW ORLEANS, La.—Among the events of the early part of the month which caused an unusual stir in film exchange and other motion picture circles here, was the acquisition by Ernst Boehringer, vice-president and general manager of the new Boehringer Amusement company, of the rights to the Triangle film service for the states of Louisiana, Mississippi, and Arkansas, together with the Triangle exchange at Memphis, and the northern portion of Florida and western portion of Alabama. By this deal which was consummated in New York, Mr. Boehringer takes full charge of the business of distributing Triangle films in the territory named, and in addition he becomes half owner of all the films released.

Ordinarily such a deal would not attract especial attention, but in this case it will have, it is expected, a wide influence upon the future film conditions adjacent to New Orleans. There was an earnest effort on the part of others to secure the Triangle service for the southern states. C. E. Tandy, who is at the head of the Southern Paramount Pictures corporation at Atlanta, which controls the Paramount business in eleven southern states, and which is also in control of the World films through a constituent company for the same territory, was interested in the Triangle change from the fact that it would, had he secured the business for his territory, have given him a very strong leverage because, with the Triangle service he would have had six feature releases per week. This would have been almost equivalent to a positive control of the market; there not being enough other releases to give the exhibitor much of a choice in event he failed to use the films under Mr. Tandy's control.

The Hulsey interests in Texas were also vitally concerned in the Triangle change on account of that service being in use in several of their largest houses. Still another angle was given to the situation because of the position of possible purchasers of whom Herman Fichtenberg was the New Orleans representative. While the matter was supposed to be still open and under advisement, Mr. Boehringer went to New York and closed the deal for the territory named, Mr. Tandy having left New Orleans for New York on the day the deal was closed.

Local Exchangemen Pleased.

Local Film exchange managers are breathing easier since the announcement of the Boehringer acquisition. Some of them had gone so far as to predict the withdrawal of their concerns from the New Orleans territory had the plan of Mr. Tandy to secure the control of the Triangle for this territory materialized. It may hardly have been as bad as that, but it is a certainty that the most of the managers were on the verge of sleepless nights.

The new owner announces that the service is open to the exhibitor who is prepared to do the best by the Triangle films. Since their advent to the New Orleans territory they have been given their first run exclusively in the Triangle theater, the success of which has changed the whole motion picture situation here. Nevertheless the new proposition is to let the Triangle theater stand squarely beside all other theaters in its claim upon the service. Another innovation which is announced to come with the change in the active management of the exchanges on November first, is to be the inauguration of a newspaper advertising campaign for the sale of Triangle films. Mr. Boehringer ascribes his theater successes to good management and newspaper advertising.

Winter Business in the South.

New Orleans, La.—With the coming of cooler weather motion picture theaters in nearly all sections of the South show a marked increase in patronage. Complaint is made in a few isolated sections that business is not what it should be, but in nearly every instance where such complaint is made, the conditions are due to local influences. In some localities in North Louisiana and Mississippi the boll weevil—which is blamed for about everything in the South except yellow fever and bubonic plague—is said to cut off patronage and in some of the lumbering sections the theaters are only open on stated nights in the week, but, generally, there is much for which the exhibitor may well be thankful.

Strand Gets $15,000 Organ.

New Orleans, La.—The Strand theater, which is now dated to open on February 15 with every appointment of the highest class, has just arranged for the installation of a Hope-Jones Werlitzer unit orchestra. The Sanger interests, who have the Strand under lease, are leaving nothing undone that will add to the attractiveness of the new theater or contribute to the pleasure of its patrons. The instrument will cost $15,000

J. J. Lehon to Manage Isis Theater.

New Orleans, La.—J. J. Lehon has succeeded P. A. Blankenship as manager of the Isis theater, one of the most prominent of the suburban theaters in the city, and Mr. Blankenship will take a rest of uncertain duration which he believes he just earned. For several years he was the manager of the Pearce interests here, and he was a manager who managed. Every detail of the business was given scrupulous care and success was a natural consequence. Then came "Blank's" chance. The Isis was a decrepit theater which had nothing but its location in its favor. Blankenship took the place, and soon had it making money. Then he began to improve the place physically, and he kept it up until he had a model show house. He won the distinction of having an official city board visit his theater, and then direct public attention to it as the best appointed theater to be found in the city at that time. It is a very bad night when the Isis is not crowded to the doors. The new manager is a young man with a lot of pep and puts his shoulder to the wheel like an old-timer right at the start off.

Rialto to Be Managed by John Douglas.

New Orleans, La.—The Rialto theater, situated in one of the best neighborhoods of the city, has passed under the management of John Douglas, who succeeds Joe Fabacher, who now devotes all of his time to the management of the Portola, the new Fabacher Canal street theater. The Rialto has always been a good amusement proposition, and Manager Douglas is seeing that its reputation does not suffer.

A. G. Levy Will Build Theater.

Plaquemine, La.—A. C. Levy, until recently connected with the Nola Film company in a managerial position, is making preparations to erect a new and modern picture theater at Plaquemine. It is to be a ground floor fireproof structure, and will have a seating capacity of 1,000. Local capitalists are furnishing some of the money, and the venture has every promise of success. Plaquemine is a city of 7,500, and has but one photoplay theater at present, and that is an upstairs theater. Mr. Levy was a former resident of New York, and is an experienced showman.

Lomo Again Changes Hands.

Hattiesburg, Miss.—The Lomo theater at Hattiesburg, Miss., has again changed hands, the new manager being Walter G. Hammack. The Lomo is a good theater, and has only one other show house with which to compete. Under efficient management it is regarded as a little gold mine.

E. Savini to Manage Unity Films.

New Orleans, La.—E. Savini, of New Orleans, brother of R. M. Savini, of Atlanta, has been made manager of the New Orleans branch of the Unity film corporation, and will handle the serial, "The Yellow Menace," in that vicinity.

New Capitol Theater at Macon, Ga., Opens

Howard, Wimberley and Hazelhurst Have Spent $60,000 on the Theater—Manager R. H. DeBruler Is to Be in Charge.

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

MACON, GA.—The Capitol theater, at Macon Ga., opened its doors October 15. The owners, Troup Howard, Brown Wimberly and R. C. Hazelhurst, have spent $60,000 on this beautiful house. They have secured the service of R. H. DeBruler to manage the house, and in obtaining this gentleman they have displayed keen insight to securing one of the best men in the theatrical profession in the South. He is a man of executive ability, and a musician as well, marking him the ideal type for the owners as well as the patrons.

Patterson in Charge of Criterion.

Atlanta, Ga.—Willard Patterson, for many years treasurer of the Forsyth theater, Atlanta, and recently on the road selling pictures, has been made manager of the Criterion theater, Atlanta, and assumed charge Monday, succeeding Harry Goldberg, manager, since the house opened, but who resigned last week.

Mr. Patterson is one of the best known theatrical men in the South, and will doubtless keep the Criterion up to its high standard of excellence in picture programs and refinement.

Many Atlanta Sunday Shows.

Atlanta, Ga.—An unusual number of Atlanta theaters were open Sunday, some for charity, others for war sufferers and educational benefits, which will doubtless again bring in the limelight the Sunday closing agitators. The South-Eastern Fair gates were closed during Sunday and the theaters were crowded with fair visitors. No admission was charged, a free will offering being made at the door.

Charlotte, N. C., Notes.

Charlotte, N. C.—Frank P. Bryan, traveling representative of the V. L. S. E., was a Charlotte, N. C., visitor during the week.

Charles Chivers, of the Southern Paramount company, spent Sunday in Charlotte.

Charles Moss has opened a branch of the Unicorn Film Company in Charlotte, N. C. This is a branch from Philadelphia, Pa.

Manager Wall Robbed.

Louisville.—Adger Wall, manager of the Gayety theater, of this city, was recently held up and robbed of $11 as was attempting to crank his automobile shortly after midnight on October 1. A negro offered to assist him in the effort, but then produced a gun and made the hold-up. No trace of the man was found.

Plenty of New Business.

Owensboro.—The new Auto Arc Co., manufacturers of an improved appliance for use in connection with moving picture machines, reports that it now has orders on hand which will keep the plant busy until the first of the year. The company is considering enlarging to meet the demand for the new electrical contrivance.

New Kentucky Theaters and Changes.

Coxton, Ky.—The moving picture theater operated under direction of the Harlan Coal Mining Co., at Coxton, Ky., is making a big hit on Sundays with the Old Testament pictures.

Greensburg, Ky.—J. D. Carter has opened the moving picture theater at Greensboro, Ky., for the winter.

Bowling Green, Ky.—A grocery concern in Bowling Green, Ky., has leased the building now occupied by the Elite theater, which will have to seek new location.

Lancaster, Ky.—G. C. Walker has sold his lease on the Lancaster opera house and the Rex theater to the owners of the property. The opera house reopened its doors October 14, and the Rex will run serials and moving pictures of various kinds. Mr. Herron is in charge of the moving picture theater. Both houses have been closed for some time.

Winchester.—The Cozy theater has received the equipment for its private lighting plant after a delay of several weeks, and the equipment is now being installed.

Business Good in Louisville

All Lines Feel Prosperity and Pay Rolls Are Ample All Around—Five Large Ten-Cent Houses Down Town and Within Three Blocks of Each Other, and Six Five-Cent Houses Within Four Blocks Are Doing Fine Business.

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

LOUISVILLE, Ky.—According to both the downtown and outskirt show house managers, business is improving steadily, and is far better than at this time last year. Business is generally good in all lines, payrolls are full, and everyone apparently has a share of the loose coin. Business in the downtown district theaters has become so widely distributed during the past few months that it is hard to make comparisons for any set period, there being several large houses getting good runs. There are now five large ten-cent houses within a radius of three blocks downtown, and six five-cent houses in a radius of four blocks. All of these houses are apparently doing a nice business. Fred Dolle, of the Broadway Amusement Company, which controls two ten-cent houses and a five-cent house in the district, and a number of houses on the outskirts, reports that the entire chain is doing well, including the out of town houses. The downtown colored houses, located some six blocks from the actual business center, but figured in the downtown or colored district, are also keeping good and busy, there being no outskirt colored houses in Louisville.

"The Common Law" Makes Hit.

Louisville.—"The Common Law," the new Clara Kimball Young picture, made a great hit last week at the Walnut theater, where prices were advanced to twenty cents, and still the management was unable to take care of all of the business offered. According to officers of the Spencer Amusement Co., operators of the Walnut, the film made the greatest hit of any film shown by the house for some time.

Paducah's Star Opens Brilliantly.

Paducah, Ky.—Opening of the remodeled and redecorated Star theater in this city was a good deal of a society event. Packed houses were the order of the day and Manager Desberger was much complimented on the appearance of the house. All of the lady visitors were presented with roses as souvenirs. A special orchestra under the direction of Prof. Frank Gardner, played a program of music selected to harmonize with the pictures as they were shown.

Fire Marshal Closes Theater.

Winchester, Ky.—The Winchester Opera House has been ordered closed until certain alterations in the interest of safety are made. This action was taken by the state fire marshal's department.

The Strand Brightens Up.

Louisville.—The Strand theater, formerly the old Masonic, was re-opened to the public on Monday, October 9, after having been dark for several months. The theater has been brightened up, and the lighting effects improved. An eight-piece orchestra, under the leadership of Sig. Pappalardo, is furnishing excellent music, and good films are being shown with success. The initial attraction was "The Prince Chap," a delightful Selig Red Seal production. Adrian Humphreys and H. R. Bcone, active members of the recently incorporated Chestnut Street Amusement Co., are in charge of the house. Ernest Carpenter, formerly of the film firm of Carpenter & Johnson, is in charge of the operating end of the house. Good crowds were in attendance at the opening performances, and the management reported that it was well pleased with results.

The Mary Anderson Begins Its Children's Shows.

Louisville.—Following a recent meeting of the Louisville Board of Censorship for motion pictures for children, it was announced that the Mary Anderson theater would open with its first fall children's show on Saturday, October 21. Mrs. Frederick Levy presided at this meeting, which was the first the board has held for several months. As a sign of the rapid growth of children's special shows, Mrs. Levy read a letter from the Edison Motion Picture Co., stating that the company had decided to begin the manufacture of special films for children after having watched with much interest developments in this special field. The meeting decided that one member of the board should be present to chaperone the children at each special show.

No Minor Oporators in Paducah.

Paducah, Ky.—Following a controversy between the exhibitors and the operators relative to apprentices being allowed to operate moving picture machines when under age, and ordinance was recently passed by the City Commissioners in which all operators of moving pictures machines must be at least twenty-one years of age, and their assistants eighteen. The ordinance further requires each operator to obtain a permit from the city electrical inspector, and each applicant for license must show that he has had at least three years' experience.

Nashville Theater for Whites and Blacks

New House, Owned by John C. Krech, Will Entertain Negroes in Rear Half of His Auditorium—Front Seats for Whites.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

NASHVILLE, TENN.—What is considered to be one of the handsomest houses in the city is rapidly nearing completion on Fifth avenue south, and will be open for business in about three weeks. The theater occupies a new structure of brick and concrete, and will be made thoroughly fireproof throughout. The operating booth has been carefully planned, with a view looking to absolute safety at all times, and will be equipped with two modern Powers 6-A projectors. Gradually sloping floors insure a full view of the screen from any point in the house, which will have a seating capacity of several hundred. The screen at the front of the house near the exits and all seats face the street.

John C. Krech is the owner of the new theater. No name has been decided upon as yet. It is the purpose of Mr. Krech to use a mixed program, although no particular service has been selected. Prices will be on a 5 and 10-cent basis, and a novel feature in connection with the theater is the fact that both white and colored people will be admitted. There is no picture house in the city embracing this system, and the success of the plan seems problematical. It is proposed to draw the color line through the center of the house, with accommodations for white people in the front seats and negroes in the rear. It is Mr. Krech's intention to try out this plan, and if not successful to convert the house into either a white theater exclusively or the opposite.

Sudekum Scores Booking Success.

Nashville, Tenn.—In keeping with his customary progressive policy, President Tony Sudekum of the Crescent Amusement Company has made arrangement with Paramount whereby Nashville has been placed at the head of the southern theaters exhibiting its pictures. The new system will place these productions in Nashville four days after the release date instead of several weeks afterwards, as heretofore, which means that the Paramount subjects will be on the Nashville screens simultaneously with the first runs in the northern and eastern cities.

New Organ at Alcazar.

Chattanooga, Tenn.—A magnificent new organ has been installed in the Alcazar theater, and is an added stimulus to the Chattanooga public to patronize this popular uptown house. The new instrument is under the capable direction of Prof. Julius Bach, and represents quite an outlay of money. The Alcazar is controlled by the Signal Amusement Company, Frank H. Dowler, manager.

Tennessee Topics.

Nashville, Tenn.—M. Y. Brockett, formerly manager of the Crescent Amusement Company's Clarksville house, the Elite, has for the last few weeks been located at Nashville, where he is supervising the Crescent, one of the company's local houses.

Nashville, Tenn.—Mr. McTyre, from the Atlanta office of Artcraft, paid a visit to the city last week, and discussed Pickford plays with the local trade.

Murfreesboro, Tenn.—Manager Oscar Altman, Murfreesboro manager of the Crescent Amusement Co.'s holdings, is critically ill with typhoid fever, and at this writing confined to the hospital.

Nashville, Tenn.—After a successful run throughout the summer season, the last of the park pictures have been removed.

Denver Club Wants to be Star-Led

Screeners Put Off Grand Ball Till They Can Find First-Magnitude Stars to Lead Across the Dance Hall Floor in Grand March—Magnificent Prizes Offered for Ticket Selling—Big Things Promised.

By E. C. Day, Denver Times, Denver, Colorado

DENVER, Colorado.—Wanted by the Rocky Mountain Screen Club—A Charlie Chaplin, a Mary Pickford, a Fatty Arbuckle, a Marguerite Clark or some other equally notable screen star. Applicants must appear in the flesh. Hundreds of still and moving pictures of scores of film favorites are available, but these can't lead a grand march. And until a leader for the grand march is found the long contemplated Grand Ball is hanging in the balance.

Officers and members of the Screen Club have been writing and wiring for almost a month now in an effort to land the services of a really famous actor or actress. To date the work has borne no fruit.

At the regular weekly luncheon of the Screen Club Thursday a new committee was named to take charge of the arrangements for the ball, and it was the concensus of opinion of the members that if this body is unsuccessful in inducing Chaplin, Pickford, Clark or some other notable to come here the club should go ahead and hold the ball anyway.

Three exchange managers are on the new committee. They are Scott of the Mutual, Fair of the General, and Harris of Vitagraph. Pending responses to the latest invitations sent to the screen stars the trio is going ahead with plans for the ball. The fixing of a date and the renting of a hall will be left to the last. If Chaplin or another equally famous film favorite agrees to come to Denver the date will be fixed to suit his convenience and the mammoth City Auditorium will be engaged to accommodate the crowd that will surely attend.

Regardless of this feature, however, the committee is planning to make the ball the biggest event of its kind held in Denver in years. Handsome prizes are to be awarded those selling the greatest number of tickets and trophies are to be hung up for the best dancers on the night of the ball. Just to give an idea of the high aims of the committee, a large diamond ring is most favored as the grand prize for the ticket selling contest. The other awards will be of the same exalted character.

Two Exchange Managers Resign.

Denver, Colorado.—Two more changes in the management of local film exchanges were recorded last week. They marked the retirement of J. A. Applegate as head of the Pathe office, and H. Bradly Fish as manager of the United Film Service.

Mr. Fish resigned as manager of the United to accept a position as manager of the Princess theater, one of the large downtown houses. He succeeds S. Barrett McCormick, who recently went to Indianapolis to take charge of the Circle theater. He has had a varied experience in the moving picture industry. In addition to owning several neighborhood theaters at different times, he conducted a brokerage office for the sale and exchange of photoplay houses and put in several months as an exchange manager.

L. J. Schlaifer is the new manager of the United. He comes from Kansas City, where he had been in charge of the United Film office for several months.

There are now only five exchanges of the fifteen or more in the city that have not installed new managers within the last six months, and in some cases two or more managers have changes have been made in one office in this time.

Ward Scott of Mutual, Milton Cohn of Paramount, W. S. Rand of Triangle, Frank Harris of Vitagraph and H. H. Buckwalter of Kleine are the exceptions.

Mrs. Denham Palmer Dies.

Denver, Colo.—Sorrow entered the ranks of Denver's moving picture family last week, death removed Mrs. Lucile Jurey Palmer, one of its youngest and most popular members. Mrs. Palmer was the wife of Denham Palmer, former western division manager and Denver exchange manager of the World Film, and now road man in the Colorado territory for Vitagraph.

Heart Disease was the cause of death. Mrs. Palmer had been in failing health for months. Because of her illness Mr. Palmer gave up his position as western division manager of the World and located in Denver, believing that the climate would benefit his wife.

Members of the Rocky Mountain Screen Club, of which Palmer was a member, attended the funeral in a body.

Orpheum Theater Reopens.

Glenwood Springs, Colo.—W. R. Mosley has reopened the Orpheum theater at Glenwood Springs, Colo., after a fire which nearly destroyed the playhouse.

IN WISCONSIN.

By Frank H. Madison, 623 S. Wabash Avenue, Chicago.

PORTAGE, WIS.—George Koberstein, who managed the Crystal theater at Kilbourn for several years, has assumed the management of the Majestic theater in this city.

Sturgeon Bay, Wis.—Thomas Nelson, of Washington Island, has purchased the moving picture outfit of Frank Welter, and with Bernie Richter will conduct a moving picture show at Nelson's hall on the Island.

Kendall, Wis.—H. F. Beckmark has sold his moving picture show to Roy Archer.

Sharon, Wis.—Darwin Karr, of the Essanay, appeared in person at the Unique theater.

Milwaukee, Wis.—When the Strand theater played "The War Bride's Secret" it had a back ground of heather.

Use Two Theaters for Showing Big Picture

Romeo and Juliet Competition Gave New Idea to Brown and Megahan, Owners of the Strand and the Rialto Theaters.

Denver, Colo.—Brown and Megahan introduced a new feature in the exhibiting branch of the moving picture field in Denver last week. They are the owners of the Strand and Rialto theaters, two of the city's newest and largest downtown theaters. They booked Metro's "Romeo and Juliet" for the Rialto theater for the early part of November, and had planned an extensive advertising campaign. When it was learned that Fox was to release the same play in regular program they were forced to alter their arrangements completely. It was Tuesday that they learned of the Fox picture, and at once started a whirlwind campaign of billboard and newspaper advertising announcing the first showing of the Metro production for Friday. The films didn't arrive on schedule and the opening of the engagement was necessarily put over until Saturday. In the meantime the innovation was decided upon. When the picture began its run on Saturday instead of being shown alone at the Rialto it was also staged at the Strand. The theaters are only a half block apart on Curtis street. The first show was started an hour apart in each theater so that while four of the eight films were being run in one house the other four were being shown in the other theater.

Tickets sold at either theater were good at the other. Persons who arrived after the picture had been started at one house and did not want to go in the middle of the picture were sent to the other house, thus eliminating the long wait that would have been necessary if the film production had to be run in its entirety before another performance would start.

The plan was pronounced a success. In addition to its other advantages Brown and Megahan were given double capacity by the combination arrangement, and sometimes this is a big factor in putting over a big "special."

High Wages Given by Butte Theaters

Every Amusement House in the City Has Met New Wage Scale Demanded by the Union—What Employes Now Get.

BUTTE, Mont.—Every amusement house in Butte having met the new wage scale adopted two weeks ago, theatrical employees in this city receive probably the best pay for their work. The new scale is said to provide for $42 per seven-day week for moving picture machine operators, stage managers $35, grips $27.50, props $31.50, orchestra leaders $45 to $52.50, and musicians $40. The results obtained appear to bear out Henry Ford's assertion that better paid men are more efficient and economical. Butte can boast of well-nigh perfect projection in every house, ghosts and brown edges are practically unknown, and there is a noticeable lack of petty annoyances that generally accompany projection put on by less competent men. All but two smaller houses have orchestras made up of real artists in their line, and the musical accompaniment to the pictures is an attraction of itself.

Pathe Moves to Granite Street.

Butte, Mont.—The Pathe exchange moved into larger and more convenient quarters this week, from the Silver Bow block, where they were on the fifth floor, to the ground floor of a fireproof building at 124 West Granite street. Metro and Mutual are also considering moving to the same building, and if they do the other exchanges will probably follow, making it the exchange center of the town and a short block and a half from the theater center.

Notes and Changes.

Butte, Mont.—Building operations on the New People's theater seem to have slowed down the last month, while Jensen and Von Herberg's new house is going up rapidly and should be completed in about two months.

Phillipsburg, Mont.—"The Star" is the name of the new theater at Phillipsburg, Montana, and is being operated by Frank Pappas, who used to run the Grand at Boulder.

Theaters in Northwestern Montana are opening up after being closed for about three weeks by a smallpox quarantine.

F. L. Langtree, of the Universal, Denver, Colorado, was a visitor this week at the local U. exchange.

Prairie States News Letter

By Harry H. Marks, 1553 S. Wabash Avenue, Chicago.

Woman's Club to Work for Better Children's Shows.

OMAHA, Neb.—A censorship, but one as opposed to censorship was advocated by Mrs. E. M. Syfert, president of the Omaha Woman's Club, who sees the need of the campaign for better motion pictures for children. Mrs. Syfert saw this need as the first work of the club this season. The work will be carried on by the club's educational committee. "We wish to cooperate with producers, not arouse their antagonism," said Mrs. Syfert.

Federal Film Gets Charter.

Omaha, Neb.—A charter has been granted to the Federal Film company of this city to do a general exchange business in the manufacture, leasing and sale of moving picture films. The company, which is authorized to have a capital stock of $50,000, was incorporated by Jacob E. Schlank and Philip Goldstrom.

Nebraska Theater Changes.

Oakdale, Neb.—George E. Bowen and Cloyd Lawrence of O'Neill have purchased the Oak theater.

Red Cloud, Neb.—The Orpheum theater has been sold to Hauserman & Retzman.

Bartley, Neb.—P. N. Ledon of Yuma, Colo., has purchased the opera house and will conduct a moving picture show.

Beatrice, Neb.—Manager Lucey of the Jewel theater has installed a new projector.

Iowa Theater Changes.

Council Bluffs, Ia.—The Strand theater, which is the name of the remodeled Dohany opera house, opened with "The Common Law."

Allison, Ia.—J. B. Weires has sold his moving picture theater to Ave and Hattie Weires.

Hawarden, Ia.—F. L. Jones & Son of Sioux Falls have purchased the Lyric theater.

Nashua, Ia.—M. Larson has purchased the Grand moving picture house from T. L. Foltz.

Mason City, Ia.—The Star theater, which was closed for two weeks for remodeling, was re-opened. The interior changes are complete, but the marble for the lobby was delayed in shipment and this improvement is to follow.

ON THE PACIFIC COAST.

San Francisco Jottings.

Fred Hesse, of the Fresno theater, Fresno, Cal., was a recent visitor in this city.

G. E. Melcalfe is furnishing the new projection equipment being installed in Walter's auditorium at Dunsmuir, Cal.

California Newslets.

Haywards, Cal.—The Haywards theater is being improved and new projection equipment installed.

Sausalito, Cal.—The Swastika theater has been re-opened by J. Eliot, who also conducts the Princess theater.

Tulare, Cal.—The Majestic theater has been opened by L. H. Willis and the name changed to that of the Lyric.

Alameda, Cal.—The Bay Station theater is now being conducted by Gertrude Malone.

Manteca, Cal.—M. D. Serrano has disposed of his moving picture business to A. Jacobson.

Berkeley, Cal.—A moving picture machine has been installed in the Hawthorne school in West Berkeley and it is planned to give an entertainment each week.

For Higher Admissions in Frisco

Down-Town Theaters Trying to Get Together for an Advance in Admission Prices—Cost of Running Constantly Going Up—Fifteen Cents for Matinees and Fifteen and Twenty-five Cents for Evening Shows Proposed.

By T. A. Church, 1507 North St., Berkeley, Cal.

SAN FRANCISCO, CAL.—The steady increase in the cost of film service to exhibitors, combined with other increasing expenses, has led to a meeting of downtown theater interests at which the proposition of advancing admission prices was thoroughly discussed. It was pointed out at this gathering that theaters that but a comparatively short time ago paid an average of $125 a day for service were now paying not less than $175, with further advances in prospect. In addition to this, competition has become very keen, exhibitors have been compelled to increase their advertising appropriations and almost all have installed orchestras or have made heavy investments for better music, all without a change in admission prices.

It was proposed at this meeting to advance prices at all of the large downtown houses to 15 cents for any seat in the afternoon and to 15 and 25 cents for evening performances, instead of 10 and 20 cents. The recently opened St. Francis theater has been making a success of the higher prices and it was pointed out that at Los Angeles the average price for admission in downtown houses is higher than here. The chief drawback at the present time to an increase in prices seems to be the fact that the large vaudeville houses, which are featuring moving pictures extensively, are still offering from six to eight acts of vaudeville, with five or six reels of pictures for 10 cents. In case prices are raised in these houses an advance may be expected at once at the exclusive moving picture theaters.

Pathe Exchange to Move.

San Francisco, Cal.—The Pathe exchange, which has been located on Turk street, near Market, since entering this field, is to remove at an early date to greatly enlarged and improved quarters on the third floor of the Musical building at 985 Market street, near the home of the Film Exchange Board of Trade of San Francisco. Manager H. E. Lotz promises a number of innovations in the arrangement and conveniences to be found in the new quarters and expresses the belief that exhibitors will take kindly to these.

Fox Manager Visits Coast.

San Francisco, Cal.—Harry Leonhardt, with the William Fox corporation, was a recent visitor here, and after making a stay of a week left for Los Angeles. William Citron, manager of the local branch, is to leave for New York at once for a conference with the management of this concern.

Savoy Opened as Picture House.

San Francisco, Cal.—The Savoy theater, on McAllister street, just off Market, has been opened as an exclusive moving picture house by James Beatty, of San Jose, and associates, under the personal management of M. E. Cory. Many marked changes have been made in the house, the Oriental decorations have been removed and the general appearance of the theater changed, both within and without. The opening attraction was the Metro production, "Romeo and Juliet." Music in this new house is furnished by an orchestra and recently installed organ. The prices for the opening week were 10, 20 and 30 cents, but it is the plan to increase these as occasion may demand.

Long Auto Trip With Films.

San Francisco, Cal.—The Golden Gate film exchange recently missed making a shipment of films to the Edison theater at Newman, 120 miles distant, and rather than have the owner of the house incur a loss hired an automobile and succeeded in landing the films there in time for the evening performance. Sol. L. Lesser, head of this concern, recently returned from a business trip to Los Angeles, and announces that the California rights to "A Trip Through China" has been secured, as well as extensive rights to "The Libertine," featuring John Mason.

Arthur S. Kane in San Francisco.

San Francisco, Cal.—Arthur S. Kane, Western representative of the Artcraft Pictures corporation, is in this city, making his headquarters in the offices recently opened in the Pacific building. He recently completed a tour of all the large cities in his territory and expresses the belief that the moving picture industry in this part of the country is in good shape, calling special attention to the number of very large houses now in course of construction. C. Mell Simmons, manager of the local branch, is making an auto trip to Los Angeles, visiting exhibitors on the way down and back.

Maniac Terrorizes Audience.

San Francisco, Cal.—During the course of a recent performance at the Palace theater, Union and Gough streets, Max Nanni, a machinist, leaped upon the stage flourishing two revolvers and threatened the audience. Policemen were summoned, and upon their entry the maniac fired two shots into the ceiling. While he was being overpowered the audience made its way out of the house, no one having dared to stir while he was holding the stage.

"Intolerance" at the Columbia.

San Francisco, Cal.—The D. W. Griffith production, "Intolerance," opened at the Columbia theater on October 9th at prices ranging from 25 cents to $2, and packed houses have been the rule at every performance since then. Mr. Griffith was here to personally supervise the initial presentation of the spectacle and was greatly pleased with its reception.

Film Concern Incorporated.

San Francisco, Cal.—Articles of incorporation of the Supreme Feature Films, Inc., have been filed here, the capital stock being placed at $50,000. The incorporators are: L. S. Dunham, H. Sallinger, G. A. Platt, T. Bacigalupi and C. de Y. Elkus.

San Francisco Jottings.

A building permit has been taken out by the Market Street Realty company for the erection of the California theater at a cost of $225,000. Contracts for the steel and foundation work have already been awarded.

During the absence of Fred Peachy, manager of the Film Exchange Board of Trade of San Francisco, on a short vacation, the duties of this office have been attended to by Harry W. Oviatt, formerly manager of the local Pathe exchange.

J. J. Unger, Western district manager for Metro, recently returned from a trip to Salt Lake City.

C. Howell, of the Gaiety theater, Potterville, Cal., was a recent visitor here to inspect film productions.

The All-Star feature distributors has booked the Clara Kimball Young productions over the Fred Geisa circuit, which includes Sacramento, San Jose, Stockton, Fresno and Oakland.

Why Some Small Houses Fail

Seattle World Man Has Heart-to-Heart Talk with a Few Exhibitors and Gets Good Reasons to Explain Success and Failure of Small Town Picture Shows—The Exhibitor Himself on the Job Is the Big Factor.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—In our conversations with small town exhibitors for the last month or so we have heard a great deal of talk about poor business, attributed, generally, to the hard times in this part of the country.

"But I might be making a little more than expenses," one of them explained in a burst of confidence, "if it were not that my competitor has got the program that the people like best. If I didn't have my store I don't know where I'd be."

"Oh, you keep a store then, too?"

"Yes, I run the store in the daytime and the theater in the evening, you see. I had hopes, when I opened the theatre, that it would furnish spending money for my wife; but, instead, it threatens to take all MY spending money to keep it going."

We have heard that sentiment voiced by more than one small town exhibitor, and it set us to thinking on where the real trouble lay. So thinking we went to several men who were familiar with the business in both this and other territories. Their undivided opinion was that the program had not nearly so much to do with the success or failure of a motion picture theater as the manager himself.

Where Personality Comes In.

"Why," said one of these men who has just come from a section of the country where even the smallest exhibitors go into the business with all their resources and their business sense concentrated, "how can a man who keeps a grocery store all day and comes to his theater at night tired out, expect to compete with a man who makes running a theatre his soul business. Naturally, the people think the store keeper's show can't be as good. They like to see a theater have an air of business about it, and not look deserted all the time except when running. They like to see the manager about in the morning overseeing the cleaning, putting up new lobby displays, hustling about as if running a motion picture theater were more than a play job. The business men of the town respect that exhibitor and his business who is always on the alert for new advertising ideas, who goes about his work as if managing a theater were something worth while. In short, it is particularly true of a small town, where everybody likes to know what everybody else is doing, that a theater gains in prestige according as the exhibitor shows by his work the importance which he himself attaches to it."

"I have always maintained that two-thirds of the business depended upon the service at the door," declared another film man who is familiar with the small town exhibitor in different parts of the country. "And so many exhibitors pay no attention to this. Of course people don't want to go to a house where the door man is discourteous. I once saw a door man chewing tobacco, and just as a lady was turning in to the box office, he carelessly let fly a mouthful that landed square on her silk dress. I also have seen the manager himself selling tickets and smoking as he did so, and when patrons came up he filled their faces with such a volume of tobacco smoke as to nearly choke them. Yes, indeed, there are a lot of other things beside the program that determines the success or failure of a motion picture theater."

Emil Erickson Comes to "U" Office.

Seattle, Wash.—The local Universal office has announced a successor to Al Bloom, who resigned the post of booking manager of that office. The new man is Emil Erickson, formerly in charge of the booking department of the Portland office. Mr. Erickson is a man who combines the capacity for work with the power and the will to really use his brain for the betterment of the film industry, and Manager Hager considers himself fortunate in getting his services. Mr. Erickson has already been on a short trip as far as Pasco, Washington, to acquaint himself with exhibitors and conditions in the state. He reports that business is picking up in that agricultural community, owing to the big crops. Every other farmer you meet, he says, is driving a new Ford, and it looks as if they intended treating the wife and kiddies to a picture show quite often. Apropos of this he informs us that the Cord theater, a beautiful big house in Pasco, is going to open every night, instead of just three nights a week.

Exchange Managers Make Trips.

Seattle, Wash.—H. G. Rosebaum, Northwest manager for Artcraft, has just left the city on a tour of the larger cities and towns in his territory.

Fred C. Quimby, Northwest manager for Pathe, recently returned from a trip making the larger towns in the vicinity of Seattle. Mr. Quimby reports the business done on "The Shielding Shadow" as more than twice as large as that of any other Pathe serial in the first fifteen days after release.

New Theaters Going Up.

Burlington, Wash. R. K. Dunham, of the Grand theater, is soon to build a new theater of concrete in this city. The name by which the new house will be known has not yet been decided upon.

Unalaska, Wash.—A new motion picture theater which is being erected here by Richard J. Charles will be open on October 17.

New Representative for De Luxe.

Seattle, Wash.—Mike Rosenberg, manager of the De Luxe Feature Film Company, announces that he has secured the services of Bert Lipman, former newspaper man, as special representative for the Clara Kimball Young features, of which the De Luxe holds Northwest states rights.

Minneapolis News Letter

By J. L. Johnston, 814 Produce Exchange, Minneapolis, Minn.

William F. Tobin Back at His Desk.

ST. PAUL, Minn.—General Manager William F. Tobin of the Great West Film Co. has returned to this city from Malta, Mont., where he has spent two weeks watching the taking of the firm's first release, "The Golden Goddess," a five-reeler.

Unity Feature Exchange Opened.

Minneapolis, Minn.—Harry Rathner and Myron Conhaim have opened the Unity Features Corp. exchange on the fifth floor of the Film Exchange building here and will have amongst their first releases. "The Marriage Bond," with Nat Goodwin and the Tweedledum comedies.

Hopes for Big Business with "Purity."

St. Paul, Minn.—Manager Maitland of the Strand theater here has advertised "Purity," which opens an indefinite engagement at his theater Oct. 22, in the street cars, every available billboard and in numerous display windows. "Purity has been praised by press, censors and clergy and Manager Maitland looks forward to a big business.

One of Seelye's Home Runs.

Minneapolis, Minn. That C. R. Seelye is a good judge of exchange managers is acknowledged all over the United States but his batting average was about .950 when he selected Henry E. Friedman, of Washington, to manage the Minneapolis Pathe exchange. In the three months that he has been in charge of the Mill City Pathe exchange Mr. Friedman has brought the office up to a standard that few exchanges in the country can equal, he has reported a phenomenal increase in business and a glance at the books of the office will prove that 80 per cent of the theaters of the Twin Cities are now using Pathe service of some sort, either weeklies, comedies, Gold Roosters, full service or serials.

Henry E. Friedman.

Since taking over the Mill City office, Mr. Friedman has won the friendship of numerous exhibitors, exchanges and almost every meeting of importance recently has been held at the Pathe exchange where Mr. Friedman has surrounded himself with a capable force of assistants and has instilled into each a spirit that makes for success. The exchange which has taken a new lease on life, is located at 712 Produce Exchange where people, not acquainted with Mr. Friedman and his staff will find all that this story implies.

Mutuals Trimmed by Reel Fellows.

Minneapolis, Minn.—A big surprise was sprung in the Film Man's bowling league last week when the Reel Fellows team trimmed the league-leading Mutuals and the De Luxe five beat the Unicorn-Metros three straight.

R. C. Fox Joins Mutual Forces.

Minneapolis, Minn.—R. C. Fox, former road man for the V-L-S-E., has joined forces with the Mutual exchange here and will cover Northern Minnesota. G. M. Fosdick, formerly of the Mutual, has joined the Vitagraph exchange as booker.

Phillip Lewis Opens Office.

Minneapolis, Minn.—Phillip Lewis has opened spacious quarters in the Film Exchange building for the Selznick enterprise.

Minneapolis News Notes.

Minneapolis, Minn.—Manager L. V. Calvert of the New Garrick has had the interior of his theater completely re-decoreted for the indefinite run of "War's Women," which began Sunday, Oct. 14. The Japanese garden effects have been replaced by French decorations and an elaborate stage setting has also been procured and the orchestra enlarged.

Minneapolis, Minn.—Manager Mendel Gottleib, of the Favorite Features Film Corp., Film Exchange building, has gone to New York for a week's visit. The Favorite recently acquired the rights for "The Unwritten Law" from the Supreme Features exchange and has secured "The Katzenjammer" cartoon comedies.

Northwest Brevities.

Hendrum, Minn.—N. C. and A. C. Englere contemplate opening a moving picture theater here.

Jeffers, Minn.—The Fish brothers are making extensive improvements on the Cozy picture theater here.

Lester Prairier, Minn.—Clarence Schulz and E. C. Wiggs will open a picture theater in this place shortly.

St. Cloud, Miss.—Frank Nemec has put out several traveling picture shows playing various small towns near here and having a special orchestra which furnishes music for dancing following the exhibition of the pictures.

Delavan, Wis.—The Stahl building here is to be remodelled and made into a first class picture theater, according to reports.

Elkhorn, Wis.—It is said that Manager Peters of the Rex theater here is contemplating the erecting of a new show house.

New Diggings, Wis.—Construction of the new opera house has been begun.

Butte, Mont.—A new $100,000 theater will be erected here shortly by William Stegge and Maurice Weiss. The former gentlemen will manage the theater.

Coleman, S. D.—An addition is being built on the local picture theater here.

White Rock, S. D.—Archie Hess has bought the picture theater here from Theodore Huls.

Forbes, N. D.—The opera house is now showing films regularly.

Beach, N. D.—Charles Haigh is now managing the opera house here.

Killdeer, N. D.—J. H. McMadin has taken charge of Auditorium theater.

Montevedio, Minn.—Carl F. Starbeck, manager of the Star building, died last week from blood poisoning caused by appendicitis.

Argyle, Minn.—R. L. Cooper, former owner of the Star theater here, has purchased a theater at Wapello, Iowa.

Black River Falls, Wis.—Through clever advertising Manager G. W. Turner of the local R-K theater, has built up a big business in the few weeks he has owned the theater.

No Settlement Yet in Portland

Portland, Oregon, Musicians and Exhibitors Still Debate Wage Scale—Small Theaters Are Particularly Affected—Vaudeville Houses Give Increase to Stage Hands—Overtime Demands by Unions.

By Abraham Nelson, 601 Journal Building, Portland, Oregon.

PORTLAND, Ore.—September first was set as the day when the labor unions composed of the musical employees would demand increased wages and different working conditions. The day came and went without action by either employees or employers, and the matter is still being debated.

The wage increase demanded by the unions effects the five and ten-cent shows more vitally than those that charge fifteen cents. Under the proposed wage scale musicians working in five and ten-cent theaters demand nearly as much as those employed in fifteen-cent theaters. The union musicians, under the demands of Labor Council, will be compelled to turn in accounts of their overtime to the union headquarters, which will bill the charge to the theater. This is one of the sticking points between the managers and the unions.

Recently the vaudeville theaters granted their stage hands an increase in wages which practically settled the differences between the unions and the variety houses. All the theaters of the city are united in the Portland Protective Association, and it is anticipated that the musical end of the controversy as it relates to picture shows will be considered by the entire association.

Manager of Rosebud Theater.

Portland, Ore.—Here is a picture of E. T. Pittmon, manager of the Rosebud theater, standing in front of his house, showing his patrons his new projector.

The installation of a modern projecting machine is in line with "Pitt's" policy of getting the business for his suburban

Manager Pittman Pleased With His New Projection Machine.

house by giving his patrons up-to-date shows in an up-to-date manner, and even if he hasn't such a pretentious theater, he puts on his picture just as good, if not a little better, than the bigger show houses across the river. Mr. Pittmon is getting away from the idea of surfeiting his patrons with long programs and four reels for a nickel with a feature twice a week constitute a show at the Rosebud. His policy is successful, and the Rosebud has a god crowd any night in the week.

G. F. Traveler Reports Luck.

Portland, Oregon.—C. H. Feldman, road man for the General Film, who has been spending the past month in Portland territory, reports good business during his stay, and was especially pleased with his trip from Ashland north. He left for Seattle Oct. 14, which territory he will cover next. He expects to be back in Portland about the first of the year.

The Lyric Theater Reopens.

Portland, Oregon.—Keating & Flood reopened the Lyric theater to a combination of musical stock and pictures. "The Yellow Menace" has been booked for the house.

Oregon Notes.

Grants Pass.—The Star theater has been opened by C. W. Birum. It has been renamed the Joy.

Lostine.—Spence and Goodman have purchased the theater here from Oliver Wood.

Prineville.—L. C. Morgan has sold the Lyric theater to W. J. Pancake.

From Portland's Film Row.

It is understood that Turner & Dahnken have been unable to make satisfactory arrangements respecting the lease of the Portland T. and D. theater, and that the house may withdraw Oct. 21.

John R. Meldrum, the popular booker at the Universal, is the proud father of a baby boy.

W. A. Crank, road man for Metro, was in Portland recently exploiting features.

Emil Ericksen, former publicity man for Bluebirds, has gone to Seattle as booker for Universal. He was formerly booker in Portland.

"Ramona," under the direction of Sherman, Elliott, Inc., was the bill at the Heilig commencing Oct. 12.

Association Asks Picture Men to Vote "Yes"

No. 312 on Ballot to Repeal Oregon Sunday Laws Should Vote "Yes"—Trouble Is Expected Unless the Repeal Wins.

Portland, Oregon.—The Oregon Motion Picture Men's Association is urging the exhibitors for the last time before the election Nov. 7 to vote "yes" on No. 312 on the ballot to repeal Oregon's Sunday closing law. Recent arguments by some valley exhibitors that the repeal of the law will leave the Sunday closing issue to Home Rule are not considered sound by those in charge of the campaign for the law's repeal. The last named say if the repeal fails, the so-called reformers will become emboldened by their victory, and that the most drastic blue laws will follow, but that a decisive vote for the law's repeal will put the reformers away forever.

Dallas, Oregon.—Since the victory of O. C. Smith over the local Sunday closing law, the city council raised his license to such an extent that he closed his new theater. Mr. Smith is not a man who lets people step on him, and it is anticipated that the Orpheum will soon be open under the most favorable conditions.

Corvallis, Ore.—A city censorship ordinance has been invoked here and a new board selected. Two men, one an instructor of music and the other a minister, and three women, composed the board. Whether or not the new board is a sequel to the failure of the city fathers to close the shows on Sunday has not been ascertained.

They Had a Good Time, Anyway.

Portland, Oregon.—Friday the 13th was sure a Jonah day for a bunch of the boys on Film Row. We promised we wouldn't mention any names, so we won't. But here's what happened: The Clackamas county grand jury returned an indictment against twelve of the flowers of Portland's filmdom, charging them with trespass, and it was a law-fearing dozen that arrayed themselves before Circuit Judge Campbell to plead to the charge on the Friday aforesaid.

The indictment was a sequel to the picnic at Clear Creek park heretofore reported. This park had for years been a favorite rendezvous for auto outing parties, but a few months before the film men's picnic it had been acquired by C. S. Jackson, of the Portland Journal, and closed to the public. This fact was not known to the film men and they held their picnic there, notwithstanding. When apprised of their mistake, the boys wanted to settle with the Journal publisher, but it seemed that that gentleman wanted, by Heck, the law on the culprits, and R. W. Hagood, the Journal's attorney, appeared as private prosecutor and secured the indictment. Judge Campbell and District-Attorney Hedges made it as easy as possible for the boys. At Hedges' suggestion lots were cast, one of the boys took the brunt of the affair, pleaded guilty, received the minimum fine and everybody chipped in to pay it. Prominent Seattleites who attended the picnic and then went home, were also indicted. They will please note.

Bergner Goes to 'Frisco.

Ashland, Oregon.—O. F. Bergner, manager of the Vining theater, has gone to San Francisco where he has become connected with Foster & Kleiser, outdoor advertisers. Mrs. Bergner is managing the Vining, awaiting the arrival of her brother who, it is reported, will assume its management. Mr. Bergner was employed by Foster & Kleiser in Portland before they built the Columbia theater, of which he was manager before coming here.

New House for Pendleton.

Pendleton, Oregon.—The Round-up City will have a new palace of photoplay. The deal is being engineered by J. B. Welch, who bought the Temple theater a few weeks ago. A stock company has been organized to build the theater which will cost $20,000.

Calendar of Daily Program Releases

Releases for Weeks Ending November 4 and November 11

(For Extended Table of Current Releases See Pages 762, 764, 766, 768.)

General Film Company.

Current Releases.

(Serial No.)

MONDAY, OCTOBER 30, 1916.

SELIG—Small Town Stuff (Three parts—Drama) 21340-41-42
VITAGRAPH—The New Porter (Comedy) 21343
SELIG—The Selig-Tribune No. 87, 1916 (Topical) 21344
BIOGRAPH—The Goddess of Sagebrush Gulch (Drama—Biograph-Reissue No. 93) 21345

TUESDAY, OCTOBER 31, 1916.

ESSANAY—The Beachcomber (Two parts—Comedy) 21346-47
KALEM—The Merry Motor Menders (Comedy) 21348

WEDNESDAY, NOVEMBER 1, 1916.

ESSANAY—Canimated Nooz Pictorial No. 19 (Cartoon-Comedy) 21349
—A Scenic subject on the same reel..... 21349
VIM FEATURE COMEDY—Gertie's Garters (Comedy) 21350
KALEM—The Son of Cain (No. 13 of the "Girl From Frisco" (Two parts—Drama)..... 21351-52
BIOGRAPH—The Power of the Press (Three parts—Drama) (Biograph Reissue No. 94)..... 21353-54-55

THURSDAY, NOVEMBER 2, 1916.

SELIG—The Selig-Tribune No. 88, 1916 (Topical)... 21356
VIM—Twin Flats (Comedy)..... 21357

FRIDAY, NOVEMBER 3, 1916.

KNICKERBOCKER STAR FEATURE—Jess of Hill Country (Two parts—Drama)..... 21358-59
KALEM—The Pencil Clue (No. 3 of "Grant, Police Reporter") (Drama) 21360
VITAGRAPH—The Game That Failed (Comedy).... 21361
VIM—In the Ranks (Comedy)..... 21362

SATURDAY, NOVEMBER 4, 1916.

ESSANAY—The Heart of Virginia Keep (Three parts Drama) 21363-64-65
VITAGRAPH—The Heart of a Fool (Three parts—Drama) (Broadway Star Feature)..... 21366-67-68
KALEM—The Gate of Death (No. 104 of the "Hazards of Helen," Railroad Series) (Drama)..... 21369
SELIG—Tom's Sacrifice (Drama)..... 21370

General Film Company.

Advance Releases.

MONDAY, NOVEMBER 6, 1916.

SELIG—As Ye Sow (Three parts—Drama).
VITAGRAPH—New York Rapid Transit (Comedy).
SELIG—The Selig-Tribune No. 89, 1916 (Topical).
BIOGRAPH—The New York Hat (Drama) (Biograph—Reissue No. 95).

TUESDAY, NOVEMBER 7, 1916.

ESSANAY—Easy Ed. (Comedy.)
KALEM—A Desperate Duel (Comedy).
BIOGRAPH—The Science of Crime (Two parts—Drama) (Biograph Reissue No. 96).

WEDNESDAY, NOVEMBER 8, 1916.

ESSANAY—A Safe Proposition (Comedy).
VIM FEATURE COMEDY—Marked "No Fund" (Comedy).
KALEM—The Witch of the Dark House (No. 14 of the 'Girl From 'Frisco") (Two parts—Drama).

THURSDAY, NOVEMBER 9, 1916.

SELIG—The Selig-Tribune No. 90, 1916 (Topical).
VIM—A Warm Reception (Comedy).

FRIDAY, NOVEMBER 10, 1916.

KNICKERBOCKER STAR FEATURE—The Question Mark (Two parts—Drama).
KALEM—The Man From Yukon (No. 4 of "Grant, Police Reporter") (Drama).
VITAGRAPH—Weary Willie's Birthday (Comedy).
VIM—Gay Deceivers (Comedy).

SATURDAY, NOVEMBER 11, 1916.

ESSANAY—What I Said Goes (Three parts—Drama).
KALEM—"Hazards of Helen" Railroad Series No. 105, "The Lone Point Mystery."
SELIG—When Cupid Slipped (Comedy).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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HARRY MYERS & ROSEMARY THEBY
IN "GERTIE'S GARTERS"
NOVEMBER 1

Calendar of Daily Program Releases

Releases for Weeks Ending November 4 and November 11

(For Extended Table of Current Releases See Pages 702, 704, 766, 768.)

Universal Film Mfg. Company.

	Serial No.
SUNDAY, OCTOBER 29, 1916.	
REX—The Moving Finger (Drama)	01873
SPECIAL BIG U—A Daughter of Dixie (Two parts—Drama)	01874
VICTOR—The Burglar (Comedy)	01875
SPECIAL FOR WEEK OF OCTOBER 29, 1916.	
UNIVERSAL SPECIAL—Liberty No. 12 "For the Flag" (Two parts—Drama)	01895
MONDAY, OCTOBER 30, 1916.	
RED FEATHER—The Isle of Life (Five parts—Drama)	01877
NESTOR—Love and a Liar (Comedy)	01878
TUESDAY, OCTOBER 31, 1916.	
GOLD SEAL—The Masked Woman (Three parts—Drama)	01879
VICTOR—(No release this day)	
SPECIAL VICTOR—Felix on the Job (Comedy)	01880
WEDNESDAY, NOVEMBER 1, 1916.	
LAEMMLE—(No release this day)	
L-KO—Terrors of a Turkish Bath (Two parts—Comedy)	01881
UNIVERSAL ANIMATED WEEKLY—No. 44 (Topical)	01882
SPECIAL LAEMMLE—The Midnght Toll (Drama)	01391
THURSDAY, NOVEMBER 2, 1916.	
LAEMMLE—Her Wedding Day (Two parts—Drama)	01884
BIG U—Sea Mates (Drama)	01885
POWERS—Sammie Johnson Minds the Baby (Comedy-Cartoon)	01886
—Ceylon (Educational)	01886
FRIDAY, NOVEMBER 3, 1916.	
IMP—Stumbling (Two parts—Drama)	01887
REX—(No release this day)	
POWERS—Us Kids (Juvenile-Comedy-Drama)	01888
SPECIAL BIG U—Starlight's Message (Drama)	01889
SATURDAY, NOVEMBER 4, 1916.	
BISON—For Love and Gold (Two parts—Drama)	01890
LAEMMLE—(No release this day.)	
JOKER—A Shadowed Shadow (Comedy)	01891
SUNDAY, NOVEMBER 5, 1916.	
REX—Her Vanished Youth (Drama)	01892
BIG U—The Bandit's Wager (Comedy-Drama)	01893
L-KO—(No release this day)	
SPECIAL FOR WEEK OF NOVEMBER 5, 1916.	
UNIVERSAL SPECIAL—Liberty No. 13 "Strife and Sorrow" (Two part—Drama)	01914
MONDAY, NOVEMBER 6, 1916.	
RED FEATHER—The Place Beyond the Winds (Five parts—Drama)	01896
NESTOR—A Political Tramp (Comedy)	01897
TUESDAY, NOVEMBER 7, 1916.	
L-KO—Alice in Society (Three parts—Comedy)	01898
VICTOR—(no release this day)	
SPECIAL IMP—The Voice Upstairs (Drama)	01899
WEDNESDAY, NOVEMBER 8, 1916.	
GOLD SEAL—The Cry of Conscience (Two parts—Drama)	01900
L-KO—(No release this day)	
UNIVERSAL ANIMATED WEEKLY—Number 45 (Topical)	01901
SPECIAL VICTOR—A Roaming Romeo (Comedy)	01902
THURSDAY, NOVEMBER 9, 1916.	
VICTOR—(No release this day)	
REX—The Mantle of Deceit (Two parts—Drama)	01903
POWERS—A Pen Trip to Palestine (Cartoon-Educ.)	01904
FRIDAY, NOVEMBER 10, 1916.	
IMP—The Eel (Two parts—Drama)	01905
REX—The Eyes of Love (Drama)	01906
NESTOR—Sweedy the Janitor (Comedy)	01907
SPECIAL BIG U—The Evidence (Drama)	01908
SATURDAY, NOVEMBER 11, 1916.	
BISON—The Quitter (Two parts—Drama)	01909
LAEMMLE—(No release this day)	
JOKER—In Love with a Fireman (Comedy)	01910

Mutual Film Corporation.

	Serial No.
SUNDAY, OCTOBER 29, 1916.	
VOGUE—He Died and He Didn't (Two parts—Com.)	05132-33
GAUMONT—Reel Life No. 26 (Mutual Film Magazine)	05134
MONDAY, OCTOBER 30, 1916.	
MUTUAL—Paying the Price (Two parts—Drama)	05135-36
MUTUAL STAR PRODUCTION—Faith (American—Five parts—Drama) (No. 148)	
TUESDAY, OCTOBER 31, 1916.	
BEAUTY—The Last Thrust (Comedy)	05137
BEAUTY—The Spartan Spleen (Comedy)	05138
WEDNESDAY, NOVEMBER 1, 1916.	
MUTUAL WEEKLY—Number 96 (Topical)	05139
GAUMONT—See American First, No. 60 (Scenic)	05140
—Kartoon Komics (Cartoon-Com.)	05140
THURSDAY, NOVEMBER 2, 1916.	
MUTUAL—Canned Curiosity (Two parts—Drama)	05141-42
MUTUAL STAR PRODUCTION—The Pearl of Paradise (Five parts—Drama) (No. 149)	
FRIDAY, NOVEMBER 3, 1916.	
CUB—Nearly a Hero (Comedy)	05143
SATURDAY, NOVEMBER 4, 1916.	
ECLAIR—The Eternal Challenge (Two parts—Dr.)	05144-45
SUNDAY, NOVEMBER 5, 1916.	
VOGUE—Bungling Bill's Bow-Wow (Two parts—Comedy)	05146-47
GAUMONT—Reel Life No. 27 (Mutual Film Mag.)	05148
MONDAY, NOVEMBER 6, 1916.	
FILM D'ART—The Ten O'Clock Mystery (Three parts—Drama)	05149-50-51
MUTUAL MASTERPICTURE DE LUXE—And the Law Says? (American—Five parts—Drama) No 150)	
TUESDAY, NOVEMBER 7, 1916.	
GAUMONT—Mutual World Tours (Travel)	05152
WEDNESDAY, NOVEMBER 8, 1916.	
MUTUAL WEEKLY—No. 97 (Topical)	05153
GAUMONT—See America First, No. 61 (Scenic)	05154
—Kartoon Komics (Cartoon-Comedy)	05154
THURSDAY, NOVEMBER 9, 1916.	
MUTUAL—The False Clew (Two parts—Drama)	05155-56
AMERICAN—The Fight on the Dam (Drama)	05157
MUTUAL MASTERPICTURE DE LUXE—East Is East (Turner—Five parts—Drama) (No. 151)	
FRIDAY, NOVEMBER 10, 1916.	
CUB—His Blushing Bride (Comedy)	05158
SATURDAY, NOVEMBER 11, 1916.	
ECLAIR—The Unpardonable Sin (Two parts—Dr.)	05159-60

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Stories of the Films

KNICKERBOCKER STAR FEATURE.

JESS OF THE HILL COUNTRY (Two parts —Nov. 3).—John Austin, a wealthy bachelor, whose health is poor, is told by his physician that the only hope of recovery is to go to the hill country and rough it alone. Reluctantly, Austin goes to the hills where he rents a small shack. Jess, a child of nature, and her brother, Tom, live in a shack not far from Austin's place. Austin makes friends with the little girl, and teaches her to read. As the months pass love comes, and Jess is very happy. Then Austin has an attack of illness. Tom has gone to the valley many miles away, and Jess observes that she must nurse Austin all night.

In the morning, Tom returns, finds Jess' bed undisturbed, gets his rifle, and makes for Austin's shack. There Tom threatens Austin with death, telling him that he has compromised his sister. Austin replies "Don't shoot, Tom; I love Jess and will marry her if she is willing." And they are married.

In the months that follow, Austin entirely regains his health due to Jess' tender care. Later, however, Austin becomes tired of his hill girl wife, and longs for his old life. One day when Jess enters the shack she finds a note from Austin saying that he has gone to the city and leaving her some money. Jess, heart-broken, fearing the ridicule of her people, runs away, is picked up by Dr. Riggs, a kindly hill physician, who has a small sanitarium. Jess finally persuades the doctor to let her stay at the sanitarium and makes him promise not to tell anyone where she is. Tom finds Austin's crumpled note on the floor of the deserted shack, has one of the men in the nearby village read it to him, and swears that he will kill Austin if the latter ever returns.

Meanwhile Jess is studying to be a nurse under the guidance of Dr. Riggs. In the city as the months pass, Austin's gay life palls on him, and he longs for the quiet hills and the gentle love of Jess. Tom has been unable to find Jess. Austin finally leaves the city and again goes to the mountains. There he finds his shack deserted and goes to Tom's house to ask about Jess. Tom points a revolver at him. There is a struggle; the gun is discharged accidentally, and Tom falls to the floor, wounded and unconscious. The villagers, fearing trouble and having determined to run Austin out of the country for his desertion of Jess, arrive on the scene. One of the men is dispatched on horseback for the doctor, while the others bind Austin's arms, take him to a lonely spot where they plan to deal violently with him for shooting Tom.

Jess, hearing that Tom has been shot, hurries to his shack with Dr. Riggs. Tom becomes conscious and states that the shooting was accidental, but that he wanted to kill Austin. Jess rescues Austin just in time from the threatening villagers, but she will not listen to his pleas for forgiveness. Austin goes to his lonely shack. The next day, Jess' heart softens and she joins Austin in the other shack. Tom recovers.

VIM FEATURE COMEDY.

GERTLE'S GARTERS (Nov. 1).—Harry is a young business man. Rose, his wife, is jealous to the extreme. Harry, with an eye for beauty in distress, loans a young woman carfare and walks with her to the car to see that she gets the right one. She sees a man coming as they stand waiting for the car and slips a pair of diamond set garter buckles into Harry's pocket. The man accuses the fair one of being Gert the Goat, a shoplifter. She claims Harry as her husband, and says she is a respectable married woman. Harry is too much of a gentleman to call a lady a liar and helps her along by putting his arm protectingly around her. But he does not value his "position" so well when the detective decides to take them both to the station house, where Harry makes a clean breast of it and proves who he is. The sergeant sets him free.

Harry hustles home because he will be late for dinner at best. Arrived home, he steals into the flat and finds the dining room dark. Rose seems to be there, so he seizes and kisses her. There is a scream, the lights are turned on and Harry sees Rose at the electric switch while he stands with his arms about the half fainting maid. He squares himself on this, but a moment later when he wipes the perspiration from his dripping brow the garter buckles clatter to the floor. Rose has them in an instant. Harry, trained in lying, is quick to explain that he obtained them for her and that is the reason why he was late for dinner. Then he has to explain why he brought them loose in his pocket and he tells (in a vision) how he was held up, but dashed after the burly ruffian and forced him to give up her property. His wife believes him and he is about to sit down to dinner when the police come in. They took his address when he showed his papers and Gertie confessed that she slipped the buckles into his pocket. The detectives give him his pocketbook and watch, which Gertie managed to get hold of, and they leave him to his fate.

VITAGRAPH.

THE HARBOR OF HAPPINESS (Broadway Star Feature—Three Parts—Oct. 21.)—John Winton, noted author, is going swiftly on the down-path with drink as his vehicle. Years before his wife had gone away with another man, who gave her her much-desired opportunity to return to the stage. Dorothy Winton's child cries continually for her mother, and would not be comforted. In desperation, Winton, unable to bear the child's sorrow, which augments his own grief, takes her to an old governess of his. He instructs the woman to care for the child, and he will furnish the money. The child is to be told that her parents are dead. After this, the embittered man takes to drink.

In his few and far between lucid intervals, he writes the brilliant stories that make him famous. His wife returns, remorseful, but Winton sternly sends her away, and adds to her grief by telling her that her child is dead. As years pass, Dorothy grows to womanhood, and, following her mother's footsteps, becomes an actress, attaining some little popularity. Her ambition is to star in a play. Winton now begins to feel pride in his daughter, whom he meets without revealing their relationship. Dick Townsend, a young playwright, writes a play that is rejected by Bradford, a theatrical manager. Dick has become friendly with Winton, and when he shows the play to Winton, and tells him it would be a great play with Dorothy in it, Winton becomes interested.

He takes the play home to read it, and finds it a work of genius. He comes to a decision, and gives Bradford twenty thousand dollars to produce the play, with Dorothy the star. Bradford is not to say where the money comes from. Dorothy and Dick (who are in love) are overjoyed when Bradford informs them he will produce the play. Winton, determining to end his useless life now, goes that evening to the wharves intending to jump off. Fate, in the guise of the mate of a shorthanded ship, happens along, and Winton is shanghaied. He is forced to work on board ship, and gradually gains in strength and health. Bradford, meanwhile in love with Dorothy, pretends he is advancing the money to produce the play. She repulses his advances, and he refuses to star her. Winton, a new man, returns cured of his drink-craving, in time to expose Bradford and have Dorothy starred. Mrs. Winton, acting as her own daughter's maid, recognizes Winton, and there is a happy reunion.

TROUBLE FOR FOUR (Oct. 23).—Author, Edward J. Montague. Director, John Robertson.

The Walters return from their honeymoon and settle down. Widow Hartley visits Florence, who raves about her husband. The widow tells her all men are true—until you find them out. Florence is indignant and the widow suggests putting Harry, the husband, to a test. She writes a letter asking Harry to meet her at the Hotel Norman that evening. She has never seen Harry. That evening Harry gets the letter and tries to get away to keep the appointment, but Florence pleads so hard he stays home.

Bobby Carroll, an old bachelor friend, visits the Walters. Florence sees a good chance to run over to her mother's while the men chat. Harry shows the jolly bachelor the mash note, and Bobby begs to keep the appointment. He goes, meets the widow and they dine together. Feeling she has proved her point the widow slips away from Bobby leaving him to foot the bill. He discovers he left the money in another suit, and pleads with Harry to come down and help him out. When Florence returns, Harry is gone, and the maid tells her he went to the Hotel Norman. When Harry returns home, his wife will not listen to him.

Next morning when Harry leaves for his office, Florence is unchanged. Bobby Carroll visits Harry and begs him to help find the widow; he is mad about her. Harry tells him he has troubles of his own, and orders Bobby out. Bobby sees the widow go by in a machine and follows in a taxi. The widow goes to Florence and, of course, breaks the news that she dined with her husband the night before. Florence says she will go home to mother. The widow sees Bobby from the window and says, "Here is your husband, now." Florence does not want to meet her husband, hurries to her room, packs up and goes home to mother.

Bobby makes love to the widow, but she tells him he ought to be ashamed of himself, has he no consideration for that little woman in that room. Puzzled, Bobby exits to look for the woman. Harry returns, and when the widow learns who he is, she faints in his arms. Florence returns with her mother in time to witness this spectacle. She faints. When both women are revived explanations are in order, and everything ends happily.

BETTY'S AFFAIR (Oct. 27).—Betty has a most unusual and amusing adventure in her quest for matrimonial bliss. She loves Bob, who has every delightful qualification, except money. Therefore, her stern father objects to the match and plans to wed his darling to a nondescript by the name of Ferdinand, who has only one point of attraction, namely, the prospect that he will inherit a wad when his wealthy uncle passes in his checks, sometime in the din, distant future.

Ferdinand comes to the home of Betty, to claim his bride, whereat the cook, who belongs to the Stew Experts' Union, quits rather than cook for "company." Bob, disguised as a member of the female species, takes the cook's place in the kitchen and maltreats the food to such an extent that flirty Freddie longs for home and mother. Meanwhile, of course, Betty and Bob put one over on the visitor by being married on the sly and, when, finally, foolish father insists upon the crime of marrying his offspring to the distant legacy, he finds that he has been famously foiled by the lovely lovers—and there you are.

KALEM.

THE LOVE MAGNET (Oct. 10).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Flossie (Ethel Teare); Prof. Bunkem (A. Edmondson).

Bud secures a "love magnet" from Prof. Bunkem that attracts all the pretty girls to him. Jealous, Ham goes to the professor for a magnet also. He takes his when the professor is not looking and by mistake gets one that attracts only old maids. When Ham and Bud meet they are up against it for women of all ages and conditions of beauty flock to them by the score. Finally the pursuit brings them to the edge of the sea into which Ham and Bud plunge in desperation. Far out on the wild waves even the mermaids answer the call of the magnet, but as there are only pretty mermaids Ham and Bud do not object in the least.

THE REFORMATION OF DOG HOLE (Episode No. 10, "The Girl from Frisco"—Two Parts—Oct. 11).—The cast: Barbara Brent (Marin Sais); John Wallace (True Boardman); Ace Brent (Frank Jonasson); Hawk (Ronald Bradbury); his tool (Edward Clisbee); Hogan (Steve Murphy); "Pretzel" (Jack Wilson). Directed by James W. Horne.

The favorite sport at Dog Hole, the "toughest town west of the Sierras," is destroying the property of the railroad headed by Ace Brent. As sheriffs and detectives have failed to settle the problem, Brent assents to Barbara's pleas that she be given a trial. Barbara succeeds "Pretzel," the station agent at Dog Hole, and finds that Hawk, proprietor of the Red Copper saloon, is the evil influence of the town, and gambling the Red Copper's chief attraction. She sets up a counter game in her own shack and by clever manipulation of the cards wins all the cowpuncher's money. Hawk, finding his business ruined, schemes to ruin Barbara, but, after an exciting series of events leading to stirring dramatic action, she outwits him. She then informs the punchers that their losses at cards have been applied to purchase stock in the railroad and it is now up to them "to protect their own property."

THE BATTERED BRIDEGROOM (Oct. 13).—The cast: Nell (Ivy Close); Jack (Arthur Albertson); Ban the Barber (Henry Murdoch); Minnie the Manicure (Mary Taylor-Ross); Algernon (William McKey). Author, Samuel J. Taylor. Directed by Robert Ellis.

Nell plans to elope with Jack on the day set by her fond parents for her marriage to Algernon Addlepate. Ben the Barber finds business bad because his ugly wife is his manicure. He closes up the shop and gives his wife an afternoon off, while he takes a stroll. Fortunately for Ben he passes Nell's house just as that young lady, who has been made a prisoner in her room by her parents, is leaning out the window seeking a possible

means of escape. Ben offers to aid her if she will be his manicure for the afternoon. She assents and business is great in Ben's shop. But the mix ups that follow when Algernon drops into the shop for a shave and Ben's wife returns furnish a whirlwind ending.

TO SAVE THE SPECIAL (No 101 of "The Hazards of Helen" Series—Oct. 14).—The cast: Operator at Lone Point (Helen Gibson); Dick Benton (P. S. Pembroke); Strang (George Routh), the railroad president (G. A. Williams). Author, E. W. Matlack. Director, James Davis.

A runaway team is bearing a wagon loaded with dynamite down the tracks toward the oncoming President's Special when Helen sets out in pursuit on horseback. She overtakes the runaway and by a daring leap through the air lands on the back of one of the horses and swerves the team from the tracks in the nick of time.

A SAUERKRAUT SYMPHONY (Oct. 17).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan), Miss Spondolix (Ethel Teare); Krazy Killsky (Henry Murdoch); Mr. Spondolix (A. Edmondson).

Ham and Bud are the working force in the Spondolix sauerkraut factory, and Ethel the object of their jealous attentions. Krazy Killsky is an anarchist who has sworn the downfall of all sauerkraut factories. Between the sauerkraut workers' strike for a twenty-five hour day and the activities of Killsky there is an abundance of laughs leading up to a rapid-action finish.

THE YELLOW HAND (Episode No. 11, "The Girl from Frisco"—Two Parts—Oct. 18).—The cast: Barbara Brent (Marin Sais); John Wallace (True Boardman); Ace Brent (Frank Jonasson); Sing Lee (Ronald Bradbury); Jameson (Edward Clisbee). Directed by James W. Horne.

Barbara comes into possession of the mysterious seal of the Dragon Brotherhood, an Oriental society engaged in smuggling Chinese into this country. She is marked for death and has one narrow escape, but Wallace arrives in time to save her and capture her assailant. The latter is forced to take them to the meeting place of the Brotherhood, but here their spying is discovered. A bitter battle amidst the mystic hangings of the joss-house ensues, and Barbara, Wallace and her father are about to be overpowered when help arrives.

THE CODE LETTER (Episode No. 1 of "Grant, Police Reporter"—Oct. 20).—The cast: Tommy Grant, of The Chronicle (George Larkin); "Mamie the Rose" (Ollie Kirkby); "Baron" Litchfield (Robert Ellis); Cadogan, a detective (Arthur Albertson); Mansfield, the city editor (William McKey); Police Commissioner Brophy (G. Chira). Directed by Robert Ellis.

At a fashionable hotel Grant, police reporter of The Chronicle, sees a face that seems strangely familiar. To his memory there comes a flash of a certain day in the Bertillon room at Headquarters and he recognizes the man as Litchfield, a clever "gentleman crook." His suspicions aroused, he follows Litchfield to the writing room and there sees him scribble some figures from a letter he has just received. When Litchfield departs Grant takes some scraps from the waste basket and piecing them together finds it a code message. By clever deduction he finds the message to read, "Meet me at 1350 Seventh avenue at three o'clock, Mame."

Grant recognizes Mamie as the notorious "Mamie the Rose" and further investigation at the address given shows that the crooks are planning their getaway with their loot for many months already packed. When Litchfield arrives at three o'clock, Grant and Detective Cadogan are close behind. Grant goes upstairs to Mamie's apartment while Cadogan remains to guard the front door with instructions to follow in fifteen minutes if Grant does not return. From the hall window Grant crawls along the narrow ledge of the building until he reaches the window of Mamie's apartment and then jumps in, surprising the crooks.

In the scuffle that follows he is overpowered, and Litchfield and Mamie make their escape to the roof. Grant follows and reaches the roof in time to see Litchfield escaping on a planking across a twelve foot areaway to another roof, after which he pulls the plank over. Grant takes the only remaining chance and goes hand over hand across a slender pipe to the other roof. Litchfield is already half way down the fire escape, however, and seems certain of escaping when Grant decides to adopt the perilous expedient of sliding down the rope of a painter's scaffold. He is half way down and still many stories above the pavement when Mamie the Rose in a fiendish plan to aid her accomplice, cuts the rope.

Grant makes a breath-taking swing through the air but manages to retain his grasp on the rope. The end of his swing carries him to the fire escape and he lands plump on top of Litchfield, who is soon pummeled into submission. Meanwhile Cadogan has gone upstairs and from the apartment sped to the roof where he captures Mamie.

A DARING CHANCE (No. 102 of "The Hazards of Helen" Oct. 21).—The cast: Helen, day operator (Helen Gibson); the night operator (George Routh); his son (Billy Boy); Dick Benton, lineman (P. S. Pembroke); President of the road (G. A. Williams). Author, E. W. Matlack. Director, James Davis.

The seven-year-old son of the night operator is on a handcar racing to certain destruction when Helen pursues on an engine. By a daring feat she succeeds in lifting the youngster from the handcar to the engine in the nick of time as the handcar crashes to splinters under the wheels of a passenger coach.

THE BOGUS BOOKING AGENTS (Oct. 24).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Stella (Ethel Teare); Mike (Henry Murdoch).

Stella is stage-struck, so is Melodramatic Mike, her chauffeur, so too are Ham and Bud. In fact, all the world's a stage. Ham and Bud visit Bunkem's Theatrical Agency in search of a job, and decide to wait when they find that worthy is out and the office unguarded. The 'phone rings and Ham answers it. Stella's father says "My daughter has started for your office. If you can induce her to stay off the stage there is $5,000 in it for you. You'll know her by the little dog she is carrying." Ham and Bud decide to run the office—until they get the five thousand anyway.

Melodramatic Mike arrives and is put through a course of training in the dramatic art, after which he is given a contract to play Mr. Hamlet. Serena Hatchetface, a highbrow investigating stagelife, arrives with a dog under her arm. Ham decides that it is Stella and launches into a tirade against the stage. When the real Stella arrives Bud takes her in hand and gives her a contract to play Mrs. Hamlet. There is swift justice for all and rapid action when Stella's father arrives closely followed by Bunkem.

THE HARVEST OF GOLD (Episode No. 12 of "The Girl from Frisco"—Oct. 25).—The cast: Barbara Brent (Marin Sais); Ace Brent (Frank Jonasson); John Wallace (True Boardman); Kirby (Ronald Bradbury); Piedro (Edward Clisbee); Santone (Hart Hoxie). Directed by James W. Horne.

The Fruit Syndicate seeks to corner the orange crop and attempts to force Ace Brent and John Wallace to sell their holdings. Kirby, their agent, stops at the Brent home, and while attending to his business mission, pays ardent attentions to Barbara. The latter's intuition and quick wit enable her to frustrate the first attempt of the Syndicate to force a sale, and they determine to use extreme measures. Santone, a discharged employe, is their tool. A scheme to ruin the Brent and Wallace crops by blowing up the irrigation pipe leads up to a thrilling climax.

THE MISSING HEIRESS (Episode No. 2 of "Grant, Police Reporter"—Oct. 27).—The cast: Tommy Grant (George Larkin); Miss Carter (Ollie Kirkby); Mansfield, city editor (William McKey); Police Commissioner Brophy (G. Chira); Detective Cadogan (Arthur Albertson); Miss Harding (Bettie Dial). Directed by Robert Ellis.

The disappearance of the wealthy Miss Harding opens a problem for Tommy Grant, police reporter of The Chronicle. The only clue is a letter demanding ransom, but by clever detective work Grant succeeds in placing the blame for the crime on the shoulders of Miss Carter, the Harding private secretary. But her accomplice, the butler, spirits the kidnapped girl away and boards a tug headed down the bay to catch the liner Trieste.

Grant arrives at the docks too late, but when wireless inquiries inform him that the butler and girl have boarded the Trieste off Sandy Hook, he speeds to the aeroplane sheds and sets out in pursuit of the liner. A thrilling chase by air, with the camera following in another aeroplane brings us to the climax when Grant by a leap through the air reaches the ship's ladder.

THE LOST MESSENGER (No 103 of "The Hazards of Helen" Oct. 28).—The cast: Operator at Lone Point (Helen Gibson); Benton, express messenger (P. S. Pembroke); President Landers (G. A. Williams); express agent (George Routh). Author, E. W. Matlack. Director, James Davis.

Benton, the express messenger, is known to be in money troubles, so that, when he disappears with a valuable package, circumstantial evidence points to his guilt. Helen, while delivering a telegram on motorcycle, is crossing the drawbridge when she finds the missing package. A wharf gang, which has secreted the package there, pursues to recover it, while one of their number raise the bridge to prevent Helen's escape. But that plucky girl dives to the river, and swims ashore to her motorcycle. The pursuers follow in an automobile.

Coming to a flimsy wooden bridge over the railroad tracks they attempt to cut her off, and Helen swerves aside and crashes through the rail, barely missing the wheels of a speeding train. The trainmen come to her aid and capture the wharf gang. The third degree brings out the fact that Benton had fallen from the express car at the bridge and been rescued by the wharf men who made him a prisoner in their cabin. His delirious ravings about the valuable package caused them to secrete that until a favorable opportunity came to dispose of it.

SELIG.

SELIG-TRIBUNE, NO. 82 (Oct. 12).

Berkeley, Cal.—Frank H. Probert, Dean of the College of Mining, has put a blast under old methods of teaching the science of mining by opening a full-fledged mine tunnel in which the students cook.

El Paso, Texas.—Under the command of Colonel Langhorne, the officers of the Eighth United States Cavalry indulge in a strenuous Sunday morning ride.

Cleveland, Ohio.—Several persons killed, and many seriously injured, is the result of the collapse of a bridge span over the Baltimore and Ohio tracks, when two trolley cars collide in the center of the span.

Redwood City, Cal.—Miss Helen Hodge, Miss Jeanne Doty, and other society girls, learn aviation with the view of offering their services to the government.

Chicago, Ill.—Enthusiasm reigns when Chicago soldier boys com ehome from their duty on the Mexican border.

New York, N. Y.—The women's Hughes campaign special comes for a whirlwind transcontinental boosting tour for the Republican Presidential candidate.

Byron, Ill.—Fulfilling a promise made last summer by Medill McCormick when he announced that the President of the United States for 1960 was just born to the McCormick family, a barbecue for 2,000 neighbors is held on the McCormick estate.

Denver, Colo.—This city made manifest its claim of being the live stock marketing center for the entire Rocky Mountain and West Coast region, by breaking the world's record with the receipt of 72,000 sheep in one day.

SELIG-TRIBUNE, NO. 83 (Oct. 16).

San Francisco, Cal.—Chas. W. Fairbanks, Republican nominee for vice-president, attends the G. O. P. luncheon.

El Paso, Texas.—Some idea of the value of the aero corps to an army may be gained from these views of Fort Bliss taken from an observation balloon.

Omaha, Neb.—Graced by the presence of the President and Mrs. Wilson, the Omaha Centennial celebration is a great success.

Eastport, Me.—The old frigate Franklin, one-time pride of the navy, is burned to the water's edge for the purpose of recovering the old lead, iron and copper in the hull.

Chicago, Ill.—Teaching fire prevention by reproducing the Mrs. O'Leary incendiary cow incident, which started the great Chicago fire, is a feature of fire prevention day.

Newport, R. I.—Survivors of the ships torpedoed and sunk by the German submarine U-53, arrive aboard U. S. destroyers, which picked them up at sea.

Boston, Mass.—The Kansan, which was held up, examined and allowed to proceed by U-53, reaches this port.

Denver, Col.—Members of the local Rotary Club visit Pike's Peak for their annual outing.

SMALL TOWN STUFF (Three Parts—Oct 30).—The cast: Constable Plum (Wm. Hutchinson); Ira Pash (John Lancaster); Phil Pickle (Lee Morris); Johnny West (Ralph McComas); Othello Booth (Wm. M. Chapman); Percy Pinkham (Harold Howard); Selina Tubbs (Martha Mattox); Mrs. Plum (Lyllian Brown Leighton); Margaret Tate (Irene Wallace). Written by Maibelle Heikes Justice. Directed by Norval MacGregor.

The village of Bloom Center is excited when

Othello Booth, a strolling player, arrives, and interests the Ladies' Art Embroidery Club in the production of a thrilling drama, "Rita, the Beautiful Snake Charmer." This home talent performance is ready to be presented in Melodeon Hall after strenuous rehearsals.

Othello Booth is jealous of Percy Pinkham, who is in love with Margaret Tate, editress of the Bloom Center Bugle. Johnny West is also in love with Margaret, and Othello resolves to utilize Johnny as a means of Othello's vengeance on Pinkham. He induces Johnny West and also Postmaster Pash, unbeknown to each other, to pose as wild men in order to scarce Percy Pinkham from Bloom Center.

The two villagers in outlandish costume, endeavor to frighten the young man, but fail, much to the chagrin of Othello Booth. Constable Plum longs to be a detective and studies text books on the art of sleuthing. He searches long for an escaped crook, called Micky, the Mick.

After the home talent performance, which breaks up suddenly, Othello Booth and others meet in the general store to investigate the loss of the proceeds. Then it is that Johnny West, instigated by Constable Plum, lowers a blindfolded cat from the attic, and the cat's claws fastening in Othello Booth's hair, proves that that hair is only a wig, and Othello Booth stands revealed as Micky, the Mick. He is jailed by Constable Plum and the stolen money is found on his person.

TOM'S SACRIFICE (Nov. 4).—The cast: Tom Miller (Tom Mix); Maude Warner (Victoria Forde); Dan Miller (Howard Farrell); Wm. Miller (Joe Simkins); Sid Jackson (Sid Jordan); Joe Warner (Joe Ryan). Written and directed by Tom Mix.

Rather than tell on his brother, Dan Miller, who is discovered to be a thief, Tom shoulders the blame and leaves for the West to try and make good as a cowboy once more. On the ranch Tom is heartily greeted by his old pals.

Joe Warner, the ranch owner, has two daughters, and one of them, Maude, falls in love with Tom much to the resentment of Sid Jackson, a cowboy. Intense rivalry ensues between the two for the hand of the girl, but finally Jackson is cleverly outwitted and Tom and Maude decide on their wedding day.

BIOGRAPH.

THE GODDESS OF SAGEBRUSH GULCH (Reissue—Oct. 30).—The cast: The Goddess (Blanche Sweet); her sister (Dorothy Bernard); her father (W. Chrystie Miller); Blue Grass Pete (Charles H. West); his pal (Charles H. Mailes); the tenderfoot prospector (Harry Hyde).

The Goddess, the prettiest and best natured girl that ever graced the little mining town of Sagebrush Gulch, meets the tenderfoot prospector and leaves him another worshipper of her. His chances, however, are slim, for Blue Grass Pete has won her affections, he having at an opportune moment saved her from the fangs of a snake which was about to attack her. Pete, however, is weak willed and is fascinated by the Goddess' sister, who visits her. He later gives the sister his savings to keep.

The Goddess, heartbroken over the loss of her sweetheart, is now sure they will be married and determines to leave. Pete's pal, knowing the girl has the savings, plans to steal them. The Goddess overhears the plot, but nature asserts itself, and securing aid, she and the miners arrive in time to save her sister from a horrible death, for Pete's pal has been recognized by the girl and tied her to a post in the cabin. He and his companions then made a hasty departure, forgetting a lighted cigarette which fired the cabin, leaving the girl helpless amidst the raging flames.

THE POWER OF THE PRESS (Reissue—Three Parts—Nov. 1).—The cast: Steve Carson (Lionel Barrymore); Turner Morgan (William Russell); Annie Hosford (Vivian Prescott); Mary Hosford (Betty Gray); Mrs. Harold Norwood (A. C. Marston); Joe Hawes (Charles Graham); Harold Norwood (Hector V. Sarno); Sam Freeborn (Alan Hale); Anstey, cub reporter (William Jefferson).

Turner Morgan, foreman of Warner's shipyard, is discharged, and Steve Carson, a carpenter, is appointed in his place. Steve and his sweetheart, Annie Hosford, marry and make their home in New York. Annie's sister, Mary, and Sam Freeborn, Steve's assistant, are sweethearts. Annie's uncle, George Hosford, a gold prospector in Alaska, dies unknown to all save Joe Hawes, a fellow prospector. Hosford entrusts his bank deposit book (which has a record of his gold deposits) to Joe Hawes to deliver to Annie and Mary Hosford, his nieces, who will inherit the gold.

Joe Hawes arrives in New York and meets Morgan, who is now a counterfeiter. Morgan induces Hawes to join him in an attempt to secure the Hosford girls' legacy. Armed with a forged power of attorney, Morgan arrives at the Alaskan bank, but is told by the bank president that Annie Hosford's signature must be certified by a bank in her home city before he can secure the gold. Morgan returns to New York.

Steve, who is now a father, attends the Labor Union meeting and Morgan plans to get Steve out of the way by fastening a crime upon him. Morgan induces Steve to drink and while he is intoxicated, Morgan assaults the bartender and robs the saloon. Morgan escapes and the crime is fastened on Steve. Annie makes every sacrifice to engage counsel to defend Steve, but he is proved guilty through Morgan's perjured testimony and sentenced to prison for five years.

Dewitt Norwood, president of the banking firm of Norwood & Company, learns that his brother, Harold, the paying-teller, is a defaulter. Harold is sentenced to a term in prison, meets Steve and friendship springs up between them. Annie struggles for existence and is constantly persecuted by Morgan. She finally secures a position in the Grand Opera chorus where she is befriended by Julia Seymour, the prima donna, who is the wife of Steve's cell-mate, Harold Norwood. Annie, in her letters to Steve, urges him to be patient and brave and leads her little girl to believe that her father is in California.

Steve and Harold are unexpectedly released on Christmas morning as a reward for good behavior. Annie and her baby are overjoyed to have Steve home again and Mrs. Harold Norwood effects a reconciliation between her husband and his brother, Dewitt Norwood. Steve applies for a position in the shipyard, but is prevented by Morgan from securing a place. Morgan loses the bank book, which is delivered to Annie and the motive for Morgan's persecution is clear. Mrs. Norwood induces Steve to consult her brother-in-law, the bank president, and he promises aid.

Through the press a raid is made on Morgan's counterfeiting den and all are arrested but Morgan, who escapes and is pursued by Steve. The third degree is applied to Joe Hawes to obtain a confession of Morgan's guilt. Anstey, a cub reporter on the "Herald," gets through his first big story and Morgan is run down to earth. Morgan is arrested and the press proclaims the innocence of Steve, who served five years for another's crime. Steve is vindicated through the power of the press and Morgan's infamy is bared to the world.

ESSANAY.

THE BEACHCOMBER (Two Parts—Oct. 31).—The cast: Andy Laflin (Harry Dunkinson); Sylvia Gonzales (Virginia Bowker); Hal Benson (Royal Douglas).

Things are slow at Resthaven, until Andy Laflin, traveling salesman, comes to town. The drummer ignores all snubs from the resorters and finally wins favor in the sight of Sylvia, daughter of the resort owner. Hal Benson, her sweetheart, is out to show up the usurper. Andy does well with the ukulele and soon is a favorite with the girls on the beach. However, his firm fires him by mail and he finds himself minus money. A life saver is required and the desperate Andy, who cannot swim a stroke, gets the job. To the accompaniment of the ukulele he is rowed out to each drowning person, but all manage to be saved before he arrives. Hal Benson suspects the doughty life guard cannot swim, and effects a "fake" drowning, which brings the great denouement. The girls quit him in disgust; but he gets his old job back and flugres that selling neckties is a better business than saving lives, anyway.

CANIMATED NOOZ PICTORIAL, NO. 19 (Nov. 1).—At Cheesecake, Pa., Andy Carnegia is caught by the Canimated Nooz camera man in the acting of distributing a whole flock of hero medals. Simp Hoosis gets one for saving the half of the population from asphyxiation by eating a ton of limburger cheese. Gabby Talkalong saved the other half when she lost her voice, so she gets a medal, too. Canimated Nooz inaugurates a Pistograft section. The first number shows how huntsmen capture the Oola-boola bird, that society women of New York and Oshkosh may have hats trimmed with its rare eyebrows. The bird is caught off guard and a huge rock affixed to its tail. Then its capture is simple. Scenes about Crater Lake, Oregon, make up the five hundred feet of scenic. This odd lake lies in the hollow base of a volcanic cone.

THE HEART OF VIRGINIA KEEP (Three Parts—Nov. 4).—The cast: Virginia Keep (Marguerite Clayton); her father (John Cossar); Arnold Dempster Trude (Edward Arnold); Lewis, Keep's attorney (Thomas Commerford).

The father of Virginia Keep has been accused of a murder supposed to have taken place twenty-five years before. At this time a young man visits the managing-editor of "The Publicist" and announces that he is Arnold Dempster Trude, the millionaire owner, whom the editor has never seen. Bored by his idleness, he goes to work as a reporter, his identity a secret, and the Keep case is his first assignment. He returns and orders the managing editor to inaugurate a campaign to defend Keep, whom he believes innocent.

Nevertheless, Keep is convicted and his daughter asks for a position on the paper. Trude has her put on as a reporter at an unusual salary. When she learns that Trude, who has asked her to marry him, is responsible for her large salary she disappears. Seeking evidence to establish the innocence of her father she goes into the slums disguised as a messenger boy. Worn out from her night of danger she hurries to the "Publicist" office to give Trude the information, but in the meantime the governor has pardoned her father. Trude recognizes Virginia in the boy's uniform and, exhausted but happy, she falls into his arms.

Universal Film Mfg. Co.

BISON.

FOR LOVE AND GOLD (Two Parts—Nov. 4).—The cast: Jack Wilson (L. C. Shumway); Gladys Vane (Edith Johnson); Kingman Vane (Marc Fenton); Charles Massey (Ed Hearn); Ricardo (E. N. Walleck); Bob (Chas. Dorien). Scenario by Wm. Parker. Produced by Henry McRae.

Charles Massey is scheming to get possession of rich mining claims owned by Kingman Vane and which adjoin Massey's in Mexico. Massey and Jack Wilson, a mining engineer, are suitors for the hand of Gladys Vane, daughter of Kingman Vane. Massey is assisted in his plotting by Ricardo, a Mexican, and his scheming has succeeded to a point where Vane's income has been seriously affected.

Gladys loves Jack, but when he asks her to marry him she is forced to put him off because she knows her father would object. One day a telegram comes from Vane's mine in Mexico, saying that the Mexicans have forced the superintendent to flee for his life. Vane is nonplused until Gladys suggests that Jack take charge of the mine. This Jack consents to do, and Massey is pleased, because he now sees an opportunity to rid himself of his rival.

At Zuracca, Ricardo arranges to have Jack lured into a new tunnel where a charge of dynamite is about to be exploded. The plot is foiled and one of the perpertrators confesses, who is the instigator. When Bob learns of the Mexican's confession he wires his father, suggesting he come to Zuracca. Massey insists on accompanying Vane and Gladys and writes Ricardo to hold up the train, capture Vane, Gladys and himself and hold them for a big ransom, which would be the mine.

The Mexican, whose child Jack saved, reveals this plot to Jack. The telegraph wires being down, Jack starts to ride to Caspro, on the American side, to summon the rurales to prevent the kidnapping. He is pursued by the Ricardo gang and his horse is shot from under him. He escapes to where Mexican laborers are operating a steam shovel. He throws the pursuers off his track by jumping into the steam shovel bucket as it bites into the embankment alongside him. One of the mounted Mexican chases him. He jumps up back of the Mexican, hurls him to the ground and rides like the wind for the rurales.

Jack notifies the rurales. They get trace of the Mexicans and a running battle ensues. Massey is wounded as is Ricardo, and the latter with his dying breath brands Massey as the one who is behind the trouble. At last the mystery of the trouble is solved.

UNIVERSAL SPECIAL FEATURE.

LIBERTY (Episode No. 11, "A Daughter of Mars"—Two Parts—Oct. 23).—As the last episode closed the aeroplane in which Liberty and Pedro were making their escape was fired upon by the Mexicans and they had to descend. They were captured and imprisoned in the camp of the bandits. There they were quite downcast, as they thought that there was no hope of getting the troops to come to the relief of Captain Bob and his men, who were besieged in the hut on the top of the hill. But Liberty at last began to look about and see how they could get out.

In the cabin where they were confined were some old clothes and these Liberty donned so as to effect their escape. When they were all dressed up like Mexican vaqueros, Liberty put her head outside the door and when the sentry came at her she killed him with the butt of a revolver that she had managed to obtain. Then she and Pedro made a dash for liberty. They took the horse that the sentry had and

made good their escape while the Mexican camp was fast asleep.

When they were well out of reach of the bandits Pedro left Liberty to find the American troops and warn them of the danger that Bob and his men were in. He ran past bands over the desert country until he reached the road. There fortune favored him as an automobile came along at this time. He commandeered the machine and sped on his way to find the troops. But the road was in a terrible condition and before he knew it the steering gear of the car was broken and the auto was careening down the road at about seventy miles an hour. Just as the episode closes the machine with Pedro in it tumbles over a hundred foot embankment.

IMP.

THE GOVERNOR'S DECISION (Special Release—Oct. 26).—This is the story of a young man of excellent family who is living at home with his father. They are people of importance in the little country town where they live and are respected by all the townfolk.

Then there comes to the town a man and a woman who are nothing short of adventurers. The woman gets the young man in her clutches and it is not long before the two of them have succeeded in stealing from the boy all the respectability that he ever had. But that is not all for the couple plan to murder the father of the boy and then have it appear that the boy was the real murderer. The plan almost succeeds. The weak point is that the young man's sweetheart sees the crime, and it is through her efforts that he is at last cleared and the true culprits are brought to justice.

STUMBLING (Two Parts—Nov. 3).—The cast: Jim Benson (Jack Livingston); Clyde Sterling (Malcomb Blevins); Jackie Shark (Ray Hanford); Grace O'Neil (Agnes Vernon); Stella Cox (Constance Johnson); John Cox (Edwin Clark).

Jim Benson is the son of a wealthy man who has always been sheltered from the seamy side of life. He is engaged to be married to Stella Cox. Clyde Sterling also is in love with Stella, and in order to estrange the two he decides to corrupt Jim. So Clyde makes an appointment with Jim and the two go on a debauch. They visit all the dives of the town and at last end up at a "fast" place. Here they meet a woman by the name of Grace who has been hired to stimulate an interest in Jim. The plan works and it is not long before the boy is infatuated with the woman.

Jim's parents hear of all this and remonstrate, but it does no good, and Jim becomes a frequenter of the dives of the city. Stella is heart-broken and her feelings are played upon by Clyde. There is also another complication in that Grace really falls in love with Jim much to the disgust of her erstwhile admirer, Jackie. One night Clyde tells Stella that Jim has been untrue to her and offers to prove it. He takes her to the dive where Jim and Grace are usually to be found and there they see the couple in each other's arms. This convinces Grace and the next day she breaks the engagement. This makes Jim very angry and he goes from bad to worse. He is finally disowned by his parents.

Things go on in this way until Jim is at last accused of the murder of Grace's father. The real culprit is Jackie and Grace knows it. But her hands are tied. At last she decides to save the boy that she loves and goes with the officers to arrest Jackie. But when he sees that she has betrayed him he draws a revolver and mortally wounds her. On her deathbed she tells Jim and Stella that they should marry and convinces Stella that through it all Jim has ever been true to her. The picture ends with the marriage of Jim and Stella.

THE SECRET CELLAR (Special Release—Two Parts—Nov. 5).—John Hardin, a detective of international reputation, lived in one of the small Western towns. When old Reeser, the miser of the town was murdered Hardin was called in on the case. The evidence seemed to point to a young girl who came to the town a few months before. She was employed in the office of the District Attorney and on the morning that the murder was committed she left the office at ten o'clock without telling where she was going. The postman had seen her coming from the house of the miser and shortly afterward the body of the old man was found.

When Hardin began the case there was another circumstance that must be taken into account. The body of the man had strangely disappeared. The girl had a rather peculiar story to tell. She said that on the morning of the crime she had received from Reeser a note asking her to call at ten o'clock and went. But when she arrived she found the man dead on his couch.

Hardin went to look over the ground and, while examining the bed he was suddenly precipitated into a cave under the house. It seemed very queer as the house was supposed to be empty. He crawled out another way and [illegible] was a part of the [illegible] with [illegible] crossed each other through the [illegible] the house. At last [illegible] terrific explosion. In the tunnel was found the body of old Reeser. He had manufactured the murder case for some unknown reason. Of course this cleared the girl who was then at liberty to marry the District Attorney.

L-KO.

THE HEROES OF A TURKISH BATH (Two Parts—Nov. 1).—Dan is the proud possessor of a wife and a job. It is hard to say which of the two he values more highly. Each morning when he goes to work he has an awful time parting from his better half; he loves her so much. Dan has a hard position. He is flunkey in a Turkish Bath establishment. He has to see that all the customers are happy and contented. One day there came to the place a man and his wife. The man was big and strong, and the woman was of the sentimental type that has an idea that she is not the soul mate of the man that was ordained for her. She gets one good look at Dan and then decides that he was the one that she should have married.

It also happened that on that day the management wanted a new manicurist. Dan thought that he could get his wife in this capacity, so telephoned her to come down. In order to secure the position she had to say that she was single. The manager and the husband of the sentimental lady were both very much taken with the charms of Dan's wife. They were so persistent in their attentions that Dan was just the least bit jealous. Then the amorous lady came after him and he could not get away from her husband. The whole affair ended with a chase that finished just where the whole thing began, for as the pictures fades out Dan is seen retiring after his strenuous day.

BIG U.

A DAUGHTER OF DIXIE (Two Parts—Oct. 29).—The action of this play takes place during the great struggle between the North and the South. A young lieutenant in the confederate army is called upon by his commander to carry an important message to another part of the line. It so happens that the road he has to travel is near his old home, so that when he is pursued by some of the enemy he takes refuge in the old home of his sweetheart. There he hides under the model of a dress while the officers are searching for him.

Then the girl entertains the men while he disposes of their officer. He attires the Federal officer in his clothes, and sends him down the road in a carriage. The Union men follow the carriage for some time before they discover their mistake. By that time the Confederate has escaped, and it is too late to capture him, although a long, running fight ensues. At last he arrives at the camp with the message, and is lauded by his superior officers for his presence of mind and bravery in the way he escaped.

SEA MATES (Nov. 2).—The cast: Karl (Clyde Benson); Joseph (Harold Sinner); Jane (Claire McDowell); John (C. H. Malles). Scenario by F. M. Wilterwood. Produced by Francis Powers.

John Lavoir, a thirfty fisherman and his daughter, Jane, live alone. He is a quiet man, somewhat religious. He guards his daughter carefully, and is anxious that she will marry well. His mind is set upon Joseph, the next prosperous man in the village. Joseph is instinctively religious and is liked and respected by every one. Finally they are engaged.

Now, all goes well until the return of "Karl, the Wild," whom Joseph loves, and Karl returns his affection. They are a modern Damon and Phythias. Karl is the direct opposite to Joseph. Karl is secretly in love with Jane.

On the wedding day Karl is brought by Joseph to Jane's house, where he for the first time learns that Joseph is to marry Jane. Overwhelmed at the thought of losing her, he steals from the house and prepares to put off to sea.

A fight for the girl follows, and at last Joseph, realizing that love will have its way, consents to the marriage and later enters priesthood.

STARLIGHT'S MESSAGE (Special Release—Nov. 3).—When a baby Starlight's mother was killed, her father disappeared, and she was adopted by the colonel of a western regiment. Years later she is the belle of the post, although she has never discovered her father. She is admired by all, but especially by the handsome young lieutenant Reid. They ride together and a romance is developing.

One day an Indian chief is captured who says that he is the father of Starlight. She then realizes that her duty is to stop the fighting that is going on, so she dons an Indian costume and goes among her people. She stops the battle that is raging, but at the cost of her life, as in the fray she is killed. But her message has not been in vain, as the war is then stopped.

THE [illegible]

dit (Francis Ford). Written by Grace Cunard. Produced by Francis Ford.

Nan comes West to keep house for her brother. She is considered, out in the land of cactus and sand, a mere child when it comes to the real nerve that is required out in that country. But Nan thinks otherwise.

[illegible] in their motor car and the machine breaks down as they near a hut. The brother says that he will go to get aid and tells Nan that she better look out for a bandit that has been terrorizing the county.

Nan enters the cabin and finds that it is the home of the bandit. She is frightened when the man himself comes in masked. A struggle follows when the man says that he will kiss her; she rebels and gets hold of his gun. When he still persists she fires and he falls as though dead. She is frightened at what she has done and calls for help. Then her brother, who is the bandit in disguise, gets up and tells how the whole thing was to test her nerve and how he removed the bullets from the gun beforehand. Nan has proved her nerve.

NESTOR.

LOVE AND A LIAR (Oct. 30).—The cast: Eddie (Eddie Lyons); Bess (Priscilla Dean); Lee (Lee Moran); Uncle (Fred Gamble). Story by Tom Gibson. Produced by S. Chaudet.

Eddie and Bess marry secretly while attending college. Eddie's uncle, who is sending him through college, is greatly opposed to women, and upon the stipulation that Eddie leave women alone, the uncle promises to bequeath to Eddie his entire fortune. Bess' aunt is as much opposed to men as the uncle is to women, and she, too, is forever warning her niece against the terrible men.

Eddie and Bess are living in a little cottage, and one day are startled by the advent of Lee, Eddie's chum, who has seen the uncle arriving at the station. They are in a quandary. While debating what to do, the uncle arrives and Bess hides in the couch, but the uncle discovers some of her clothing about the place and demands an explanation. Lee tells him that he has married, and that Eddie is living with them. The uncle takes Eddie away with him, fearing that he may get the idea, too.

Then Bess' aunt arives; she is very angry and decides to have the marriage annulled. Lee manages to get away from the two and meets Eddie, who has deserted the uncle. The uncle returns to the house for Eddie and there meets Bess, and the aunt—and the aunt and uncle recognize each other—they are old sweethearts who had quarreled. They become reconciled and finally learn that their niece and nephew are married, and so all ends happily.

JOKER.

A SHADOWED SHADOW (Nov. 4).—The cast: Timothy Old Top (Milburn Moranti); May (Lillian Peacock); Tony (Charles Conklin); Alonzo (William Franey); Evangeline (Gale Henry); Hercules (Dan Duffy). Written by Jack Byrne. Produced by W. W. Beaudine.

May is in love with Alonzo, a detective, but her father will not hear of the match as the young man is not wealthy. So she is delighted to hear that her uncle has left her a house, even though the will states that she must live in it alone for a couple of months in order to get possession. She sets out to live the required time in the house.

The housekeeper and her husband conspire to frighten May away so as to get the house themselves. But Alonzo arrives at the house in search of a crook who is wanted. The crook gets into the house and dresses up as a ghost to rob the house. At the same time the housekeeper also dresses as a ghost to frighten May away so as to get the house. The ghosts meet and are frightened at each other as they each think that the other one is real. In the end the crook is captured by Alonzo, who gets the reward that is offered for him, and the housekeeper and her hubby are foiled.

POWERS.

SAMMIE JOHNSIN MINDS THE BABY (Animated Carton—Nov. 2).—Sammie Johnsin is told to mind the baby by his mother, and he goes in the fields with the child. But while there the wiles of old Morpheus are too strong, and he falls fast asleep. And the dream he dreams is one that is enough to make the hair of the most unemotional old maid stand on end. At last he wakes to find that after all it was only a dream, but the remembrance of the awfulness of it makes him a better boy for many weeks to come.

US KIDS (Nov. 2).—The cast: Bob (Ray Clark); Jimmy (George Hupp); Clara (Clara Horton); Dot (Dorothy Clark); Harley (John Sterling); The City Cousin (Elizabeth Janes); Mother (Beth Rowland). Produced by Lee Morrington.

Bob, the [illegible] boy, is fond of reading [illegible] and

Dick novels, and he neglects his work in consequence. Mother is quite exasperated because she wanted all the chores finished before the city cousins arrived.

The two cousins, Harley and Elizabeth, soon become very well acquainted with their country cousins. As is usual, the boys take keen delight in teasing the girls, stealing their dolls and making life miserable for them. Harley also plays some pranks of his own, much to the discomfiture of Bub.

Bub advances the idea that he will organize a gang after the fashion of the Diamond Dick novels; this quite meets with the aproval of the others, and they start "framing" on the girls. The girls take horses and go to one of the neighbors. Unknown to them the boys follow and take the horses, which causes no little consternation on the part of the girls when they discover the horses missing, but everybody is made happy when they return and find the horses ahead of them.

REX.

HER VANISHED YOUTH (Nov. 5).—The cast: John (Dana Ong); Mary (Virgie Foltz); Ted (Walter Yant); La Paloma (Peggy Coudray). Written by Male Havey. Produced by O. C. Kelsey.

John and Mary are happy in their country home, until the advent of Ned, a young society chap. Subtly he implants the seeds of jealousy in Mary's mind, making no charges, but insinuating cleverly. Mary will not even give it a thought for a time, but later when some of her gossiping neighbors come in with the story that John has been riding with a friend of theirs, the seed of jealousy begins to bear fruit. As a matter of fact, John had only courteously assisted the young lady when she had met with an accident.

When he returns home his wife haughtily tells him that he is a base deceiver and not worthy of her love. Knowing that he is innocent of any wrongdoing, he becomes angry and the breach widens. Ned then suggests a visit to the actress, La Paloma, and John finally agrees to go. Before long John and the actress are very good friends, and she finally persuades him to purchase her a beautiful bracelet.

Next door to Mary lives a small child who has frequently been their visitor. One day, finding Mary in tears, she tells her that John has a beautiful present for her, for she has seen him admiring the bracelet. The little girl takes Mary down the stairs and shows her the bracelet, and also the note which John had written. Thinking he meant the gift for her, she throws herself into his arms when he appears and confesses that everything was her fault, and that she had no right to be suspicious.

VICTOR.

KITTY FROM THE CITY (Special Release—Oct. 24).—The cast: Bobby (Bob Vernon); Kitty (Marcia Moore); Pa (Lou Dunbar); Ma (Miss Perry); Dan (Dan Russell). Written and produced by Harry Wulze.

Kitty arrives at her father's ranch from college. Her father at once decides she shall not marry a cowboy. Dan and Bob, pals, are punchers for her father. Both fall in love with Kitty, but she falls in love with Bob only. Dan grows jealous when he sees them spooning and informs father. The old man starts in to load his shotgun, but is interrupted. Dan sees the gun, however, and not wanting Bob to be killed, exchanges the shot in the shells for salt. Kitty and Bob plan an elopement, and while she makes ready he phones the justice, who starts for the ranch accompanied by the sheriff who is looking for an outlaw.

Meantime the father takes his stand on the porch with his shotgun. Bob returns to the house, but seeing pa on the porch, gets a ladder, and by its use takes Kitty from an upper window and goes to the corral where the justice is waiting and they are married. Meantime Dan comes along and sees the ladder, also pa on guard on the porch, and thinking its a good chance to get Bob in wrong, climbs the ladder to see if he is in the girl's room above. Instead of the young lovers, Dan runs into ma changing her dress, and her screams call pa who fills Dan with the salt in the shotgun.

FELIX ON THE JOB (Special Release—Oct. 31).—The cast: Felix (George Felix); His Wife (Eva Loring); Tad (Lon Chaney); His Wife (Lydia Yamons Titus). Written by Harry Wulze. Produced by Joseph De Grasse.

Felix goes to work on the fatal morn that is the time setting of this film. He finally gets to his work after taking a forced ride on a moving "dolly." His work for that day consists in shingling a roof belonging to Tad. He goes to work and makes a mess of the whole affair, and then gets into a quarrel with Tad and his two boys. He finally sets fire to the house and then when it all collapses is thrown into the nearby river. But that is not the end, as he manages to throw the whole tribe of Tad into the river for revenge. This is not all that happens in this little comic classic, but in any case it is enough to know that in the end Felix comes to grief.

LAEMMLE.

ARE YOU AN ELK? (Special Release—Oct. 16).—This subject takes the place of "A Case of Beans," which was originally scheduled for release on this day but which has been withdrawn until a future date. The cast of "Are You an Elk," follows: Stewart King (King Baggot); His Wife (Edna Hunter); His Pal (Jack Ridgeway). Written by King Baggot; produced by Harry M. Webster.

Stewart King is a salesman for a clothing company and is very much in love with a wife, although the latter is not as trusting as a well regulated wife ought to be. One day at the office the boss asks King if he is an Elk. The latter says that he is not, and then the boss says that it is an essential and that he ought to join at once. So all the arrangements are made and King's pal tells his wife that he may not be home that night. That night the wife has all sorts of fears of the torture to which her husband is being subjected and has visions of King with his head off, etc.

What really happens is that King goes to the meeting and gets royally "tight." On the way home he thinks that every one he meets must be an Elk. When at last he does get home he has the most terrible dreams about all the animals in the world and thinks that they are all elks. Then he gives his wife the mysterious sign of the order and the whole picture fades out into one large Elk.

LUCILE THE WAITRESS (Special Release—Oct. 25).—The cast: Lucile (Jennie Nelson); The Artists (Paul Panzer); Mr. Skids (Jack Rigeway); Mrs. Skids (Nellie Slattery). Written by Bide Dudley. Produced by William Bailey.

Lucile is the waitress in a restaurant that is frequented by all sorts of people. One of the customers is an artists who admires Lucile very much, and one day he persuades her to pose for him. At the studio she breaks his masterpiece that he is about to sell for a high price, and he tells her that she must pose as the statue so that he can get the money for the sale. This she does, and it all goes well until the prospective buyer, while examining the statue, happens to tickle Lucile, and she cannot contain her laughter. Then the whole plan falls through, and there begins a chase after Lucile, who takes to the streets in spite of her abbreviated costume.

The chase leads in various directions, and at last ends in an apartment house, where Lucile takes refuge on the top floor. There she tips over the lamp and so starts a fire. The old maid who inhabits the apartment is frightend, so Lucile pushes her out of the window, and then runs down the stairs to catch her. For this she is lauded as a hero.

THE MIDNIGHT TOLL (Special Release—Nov. 1).—Little Bubby is unhappy because his mother is sick. He pesters the cook until, to get rid of him, she says that the only thing that will cure his mother is some of the rust on the old church bell. Bubby believes this, so that night, when all is quiet, he steals out and makes his way to the top of the church to scrape off some of the rust.

But in getting the rust he moves the bell and it begins to toll in the middle of the night. There is a great commotion caused in the town, as they do not know the cause of the trouble. The townspeople come to see what the trouble is and see the little child coming out of the church. Then the real cause of his presence comes out, and he is taken home. But the strange part of it all is that his mother has really recovered from her fever, and the doctor says that she will surely get well.

HER WEDDING DAY (Two Parts—Nov. 2).—The cast: Dorothy (Francelia Billington); Jennie (Ruth Clifford); Dr. Hastings (Willard Wayne); Michael (Douglas Gerrard). Scenario by Harvey Gates. Produced by Douglas Gerrard.

Dorothy's mother has finally persuaded her to marry the millionaire, Michael Stone, and this is her wedding day. As Dorothy is dressing for the ceremony, Jennie, in a nearby sanatorium is suddenly much disturbed over the perusal of a newspaper item, and Dr. Hastings, the physician in charge, orders her to her room. Noticing the paper he starts looking it over to find, if possible, what had caused her actions, and notices the picture and announcement of Dorothy's marriage. This saddens the doctor, for he is in love with Dorothy.

Owing to the stress of business, Michael and his bride are to remain at his mansion for a short time before leaving on their honeymoon. Dorothy is afraid of Michael, and all her thoughts are for Hastings. As she stands at the window in pensive mood, she notices a woman stealthily moving in the grounds below, and goes down to investigate. It is Jennie, and to Dorothy she sobbingly tells her story—of the wrong Michael had done her while she was employed by him as a housemaid—and then after that her mind was a blank.

Dorothy leaves Jennie to bring Michael to her—but the latter only laughs and reminds her that now she is his wife. That night, Michael, finished with his work, phones to Dorothy's apartments that he is now coming up. So great is her fear and hatred of the man that she arms herself with a knife and awaits his coming—but the seconds lengthen into minutes, and at last her straining ears hear some commotion below and many voices. She goes downstairs to find Michael dead at the hand of Jennie, who is crouching in a corner of the room, while Dr. Hastings and his men who have been in search of Jennie pronounce Michael dead.

And then after time has worked its healing powers, Dorothy and the doctor are united.

GOLD SEAL.

THE MASKED WOMAN (Three Parts—Oct. 31).—The cast: Nitra (Gretchen Lederer); Morton Davis (Lloyd Whitlock); Dr. Farnell (Geo. C. Pearce); Nell (Jessie Arnold); Felgo (William Quinn). Scenario by Harvey Gates. Produced by A. W. Rice.

Morton Davis is infatuated with Nitra. So completely has Nitra got the man in her coils that he attempts stealing a valuable necklace belonging to his sister, Nell, which Nitra admires and demands. Dr. Farnell, a physician, is affianced to Nell, and it is he who surprises Morton in the act of taking the jewels; he delivers a lecture to Morton, and places the jewels in his own pocket. At this moment the maid announces to him that his valet, Felgo, has phoned for him on an urgent call.

Felgo is really a tool of Nitra's, and when he puts away Farnell's clothes, discovers the jewel and steals it. An auto comes for Farnell, and he is blindfolded and taken to Nitra's underground den where one of the gang is wounded. Farnell treats the man and is paid by Nitra, who is masked. Felgo takes the necklace to Nitra, who is greatly pleased. Later, Morton calls upon Nitra, but when she refuses to see him, he forces his way to her apartment and there discovers the jewels about her neck. Knowing that Farnell had taken the jewels from him, Morton accuses Nitra of being the sweetheart of the doctor—and she lets him believe this to shield Felgo. Angry, Morton visits the doctor and accuses him of giving the jewels to Nitra; Farnell disclaims any knowledge of such a person and offers to get the jewel, but is greatly surprised when he cannot find it.

Felgo, overhearing the conversation, makes his getaway. He hurries to Nitra who plans to capture the two men when they come to her apartment. Farnell, having discovered on Felgo the same perfume that was on the money given him by Nitra, suspects his connection with the theft. When the doctor and Farnell get to Nitra's they are attacked, but manage to get word to the police.

The police arrive and find no disturbance. They are about to leave when the officer hears the faint sounds of a scuffle—Morton and Farnell have regained consciousness and are fighting with their captors for liberty. The police then round up the gang, and Morton, although heartbroken to learn that the woman he loves could be guilty of such perfidy, realizes that Farnell is innocent and sees the folly of his erstwhile infatuation.

UNIVERSAL.

ANIMATED WEEKLY, NO. 42 (Oct. 18).

Welcome "Boys" from Border.—Thousands cheer 1st Pennsylvania Infantry, back from Mexican line—Philadelphia, Pa. Subtitle: Warm greeting for 2d Illinois regiment—Chicago, Ill.

President Reviews Parade.—Nation's Chief witnesses historical pageant, picturing State's history—Omaha, Neb. Subtitle: The last of the Sioux Indians.

Saved from Sea-Fire.—Liner Antilla, winning race against flames, reaches port—Norfolk, Va. Subtitle: Fire-ravaged decks. Crew that battled blaze.

Lifting Up a City.—Puts props under whole town to raise grade of streets—Astoria, Ore.

"Grand Daddy" of Submarines.—Holland's first under-sea fighter on way to museum—Philadelphia, Pa. Subtitle: Acetylene torch to cut plates. Horses replace engine.

Von Mackensen in Serbia.—Germany's famous warrior and staff leaving church—Nish, Serbia. Subtitle: Field Marshal Erzherzog, reviewing German and Austro-Hungarian troops—Belgrade, Serbia.

Three Die in Triple Wreck.—Crash of three engines strews death and wreckage along rails—Fernbank, Ohio.

To-Day's Sea Terrors.—U-boat brings submarine warfare to American side of ocean, sinking five ships in twelve hours. Subtitles: The U-53 type of submarine. A quick dive. Up again. The deadly torpedo. Victims.

U. Boat's Rescued Victims.—U. S. destroyers land 2,814 survivors of five ships sunk by sea raider—Newport, R. I. Subtitle: Sailors saved from sea.

Notables Reach America.—Ambassador Gerard and wife, back from Berlin, land in United States—New York City. Subtitles: Ex-Ambassadors Straus and Morgenthau help welcome envoy at City Hall. Carrying Sarah

Bernhardt off ship; 72, but young yet Lina Cavalieri, opera's beauty.

West Point's Giant Class.—Record number of "Plebes" march with future generals—West Point, N. Y.

Winning World's Championship.—Red Sox capturing baseball title and crowds that saw Dodgers defeated. Subtitles. And they paid $3 to $5 a seat. Subtitles: Out at first. "Dead-hill" hill. Boston fans "seeing" the game. The winners got $3,910 each for five days' work.

Cartoons by Hy Mayer.

RED FEATHER.

THE ISLE OF LIFE (Five Parts—Oct. 30).—The cast: Sebastian Maure (Frank Whitson); Ghirlaine Bellamy (Roberta Wilson); Vincent Pamfort (Hayward Mack); Ernesto Sangallo (T. D. Crittenden); Mrs. Bellamy (Lillian Concord); Ilario (Hector V. Sarno); Annibale (Dick Ryan); Fannia ("Babe" Sedgwick). Scenario by Fred Myton. Produced by Burton George.

Sebastian Maure has never known the influence of a good woman's love. He is the type of man who takes a keen delight in knowing that he is held in awe and extends that feeling still further by his daring books. Ghirlaine Bellamy, a young American girl, with her aunt, Mrs. Bellamy, is visiting Rome. She is being courted by Vincent Pamfort, a young English officer of good standing. He is called to England, but before he goes he receives Ghirlaine's promise to marry him.

Ghirlaine exerts a new influence over Maure. When he learns that she and her aunt are returning to England on account of the latter's health, he manages to be a passenger on the same vessel. His desire for the girl gets the better of him. Under the name of their mutual friend, Ernesto Sangallo, he asks her to meet him on the deck the first night out, and then he picks her up bodily and drops her overboard. They are picked up by Ilario, a fisherman, and are taken to a small island where dwell fisherfolk. The girl is cared for by the housekeeper of the native priest, and when she is somewhat recovered, Maure arranges for her removal to a certain haunted villa.

It seems that Fannia, the daughter of Ilario, was in love with Annibale. Her father wanted her to wed the schoolmaster, so Annibale took the girl and they established themselves in the villa at the top of the cliff, where he guarded her day and night. The superstition of the natives kept them from coming near. But this does not in the least deter Maure from engaging the villa, and thence Ghirlaine is removed and placed under the care of Fannia, who is about to become a mother.

An epidemic of cholera breaks out in the village, and the natives credit Maure with producing the plague. With his strong personality he dissuades them from their belief, and he does all he can to alleviate the sufferings of the stricken ones. Eventually he finds a cure for them. Meantime, the child has been born to Fannia and the motherly devotion displayed by Ghirlaine arouses for the first time in the heart of Maure a desire to become a better man. He goes on his way without thought of self aiding the poor natives and becoming to them almost a god.

Then one day in the harbor a yacht is sighted, just as Maure is stricken with the dread disease. On the boat are Vincent Pamfort and Ernesto Sangallo, who has come in search of Ghirlaine. At first Vincent is angry, but he finally is calmed and the three leave. But weeks later, when Maure has recovered from his illness though the efforts of the kind priest, and at last has stricken from his soul all of the evil and has become a man true to his better and higher self, Ghirlaine returns to him, as she has discovered that she loves him more than any one in the whole world

Mutual Film Corporation

AMERICAN.

PROFESSOR JEREMY'S EXPERIMENT (Two Parts—Oct 23).—The cast: Prof. Jeremy (Orral Humphrey); Janet (Vivian Rich); Thorpe Willis (Alfred Vosburgh); 'Smoothy' Smithers (George Gebhart); Bridget (Louise Lester.

Prof. Jeremy, an eccentric old scientist, compounds a liquid which, if sprinkled on a person's face, will cause that person to speak the truth and nothing but the truth. He first experiments on the cook, whose sweetheart, the policeman, hears her tell the professor that she gives him the professor's whiskey and cigars. Then the professor's daughter and her lover, Thorpe Willis, a young newspaper man, appear upon the scene, and Thorpe accidentally getting a spray of the liquid on his face, begins to lay bare his soul. The professor kicks Thorpe out and the next morning reads an account in the paper of his discovery. 'Smoothy' Smithers, a crook, also reads the notice. The professor is finally so pestered by requests for the formula that he destroys it and locks the liquid in the safe. Smithers manages to get the liquid from the safe, but drops the bottle, allowing some of the liquid to spatter in his face. He then emerges from the house declaring to the world that he has just burglarized a house. The professor is finally so harassed by requests that he turns to Thorpe for help. The reporter writes up the whole affair as a hoax on the public and then is accepted as Jeremy's son-in-law.

CUB.

LOVERS AND LUNATICS (Oct 27).—The cast: The girl (Betty Compson); the Wealthy One (Dave Morris); the Youthful One (Neal Burns); Father (Harry Rattenberry); the young Doctor (Harry Lyons); the Superintendent (George French).

Nathan Grey and his daughter, Betty, live in the suburbs. Betty is in love with Jimmie Gordin, a young fellow of small means but great attraction. All goes well until the villain, Olden Rich, of vast wealth, appears. He falls in love with Betty, and Nathan favors the wealthy suitor. Betty disobeys her father, who swears she shall marry Rich before another week. Betty communicates with Jimmie and they devise a plan. She will go to visit an aunt in a distant city. Jimmie is to call and they will marry before she returns. They did not reckon on the craft of the villain rich, and he follows on the same train on which Betty leaves.

In the distant city Betty sends a telegram to her lover to come at once. This message is intercepted by Rich and he wires to father. In trying to regain her message Betty scuffles with Rich. The police come up and Rich announces that Betty is a harmless lunatic whom he is taking to an asylum. The police believe him. By bribing the superintendent Rich has her placed in the asylum. Father, on getting Rich's wire, leaves for the city and by chance Jimmie also leaves on the same train. Father joins Rich and they go to the asylum, where father informs Betty that she will either marry Rich or never leave the asylum. Despite Betty's protests, they send for a minister.

Jimmie arrives in the city and while waiting around the hotel meets a young physician, an old college friend, who is in charge of the asylum. He invites Jimmie to come up and look over the place. Jimmie goes with him and he discovers that Betty is incarcerated in the asylum. The minister arrives and the ceremony between Betty and old Rich is about to take place. The young physician and Jimmie frame a plot and Jimmie has the doctor declare the father and Rich are insane. The minister is now called to unite Jimmie and Betty. Father, seeing all is useless, blesses his children and leaves old Rich to pace his cell in baffled rage.

DAD'S MASTERPIECE (Oct. 28).—The cast: Mr. Morton (Harry Rattenberry); Mrs. Morton (Stella Adams); their daughter (Betty Compson); the Artist (Neal Burns).

Mr. Morton, a wealthy man, has decided to take his wife and daughter for a vacation on their farm. Neal, a young artist, has selected a spot in the canyon where he is painting. Betty, the daughter of Morton, meets Neal, who, mistaking her for a real country girl, asks her to pose for him. Betty consents. After a few sittings Betty and Neal are in love. Neal proposes and Betty accepts under the condition that father's consent is secured. Neal goes to Mr. Morton at once. But when father reveals his name and tells Neal that no poor artist shall ever marry his daughter, Neal walks away. Betty pleads with father, who finally says that he will give his consent if the artist paints something good enough for him to buy. Betty tells the good news to Neal. Encouraged by Betty's hopes Neal starts to paint his masterpiece. The day the masterpiece was presented to father Neal knew his fate, and when father said "This is the

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worst I've ever seen," he walked away, heartbroken.

Harry, a friend of Neal, was on his way with two girl friends to visit him. In a few words Neal told them the whole story. Ethel, a quick-witted girl, saw a way out and taking Neal apart, explained her scheme. She gave her kodak to Neal and walked away. Father was fishing in the creek when Ethel approached him, and soon father was engaged in a flirtation with her. At the moment he kissed her a kodak was at work. The next day Neal was seen putting the finishing touches to an enlargement of the scene of Ethel and father. Betty was with Neal, and together they go to see father. Betty hides in a bush and Neal goes to father and offers him his painting for the amount of $10.000. What was the use or arguing. Betty came just in time to see the check father handed to Neal, and when Neal kissed Betty father wanted to object, but they held him to his bargain. What a delight it was to see father, dodging mother, sneak in the back yard and put a match to that masterpiece of damaging evidence.

WHEN CLUBS WERE TRUMPS (Oct. 28).—The cast: Heeza Nutt (Dave Morris); Hubby (Neal Burns); Wife (Betty Compson).

Mrs. Parker had a decided aversion to cards and late hours, but hubby was a normal creature and loved the little game. On a certain evening of June the boys at the club were shy a hand at the poker game and phoned for Parker to come and join them. Parker refused, saying his wife won't let him. The boys think a moment and figure on a fine plan. They will dress one of them as a policeman, go and arrest Parker and bring him to the club. This would have worked, only snoopy Mrs. Brown, who has a passion of listening on the party phone, overheard the plot and told Mrs. Parker. Mrs. Parker determined to give the fake cop a run for his money.

At about this time Heeza Nutt, an inmate of the asylum, escapes; he imagines that he is a great detective. The police force is notified and begins to look for Nutt. Bill, a cop in the neighborhood of the Parkers, sees Nutt at a distance, and before he can get to him, Nutt disappears. The policeman comes to Mrs. Parker's door and she, taking him for the fake cop, locks him in the closet.

Meanwhile, Hubby, going into the kitchen, encounters Nutt and is locked in the pantry by him. Mrs. Parker, hearing the noise, goes in the kitchen, where she is frightened to death by a wild scream from Nutt. She dashes out and locks herself in the bedroom. The fake cop now arrives and seeing Nutt believes him to be Parker and takes him away to the club. The real policeman bursts out of the closet, rushes to the kitchen, unlocks the door of the pantry and, believing Parker to be the lunatic, takes him away. Parker, thinking him the fake cop, goes willingly. When the fake cop and Nutt arrive at the club the boys are surprised, and when Nutt says he is a detective they all bolt and run.

Mrs. Parker, finding hubby gone, also the policeman, thinks they have tricked her and she at once goes to the club. Here she finds the Nutt in possession. He chases her out and down the street. Here she runs into Bill, the cop, who has meantime put Parker in jail. The cop recognizes her as the woman who locked him up and Nutt as the lunatic. He arrests both. Here the triangle is unraveled and Parker, on being forgiven, swears never again.

SIGNAL.

A LASS OF THE LUMBERLANDS, NO. 1 (Two Parts—Oct. 23).—"Dollar" Holmes, so called because of his greed for money and power, is a small timberland owner in a region where both the trust and a tribe of Klamath Indians hold similar lands. He is under contract to the combine to deliver to it 10,000,000 feet of timber by a specified date. It is a rich deal. His wife is about to become a mother, and Holmes has set his heart fiercely on a boy to inherit the fortune he means to pile up.

A forest fire sweeps away half of Holmes' standing timber. Greer, president of the trust, learning of this, writes a sneering letter hinting at Holmes' ruin unless he fulfils his contract on time. This he cannot do unless he obtains possession of the Indian lands adjoining his. Sleepy Dog, chief of the tribe, refuses to sell.

Holmes' wife gives birth to a daughter, and he in a wild rage of double disappointment curses her and the babe, and rushes out of the cabin into the deep woods. He comes upon Dill, a bootlegger, surreptitiously selling whiskey to his loggers. Holmes promises to forebear punishing him if he will go into the Indian camp, from which Sleepy Dog is absent on a trip, and sell his stuff to the savages.

The Klamaths are made drunk, and when they demand more whiskey Holmes offers them $100 apiece if they will deed their timber lands to him. They do so, and Holmes wires Greer that he will fulfil his contract; also that with acquisition of the Indian lands he has obtained exclusive right to use of the region's one river for log-floating purposes, thus cutting off the trust's lands from the market. The trust capitulates and accepts Holmes' terms, by which he is given a heavy interest in the combine and made a director.

Sleepy Dog returns. Holmes quarrels with him, murders him and throws his body over a cliff. The crime is witnessed by Holmes' wife—a fact which he discovers. In terror of her life, the woman flees the cabin, carrying her infant in her arms. In trying to reach the farther bank of the river over a jam of logs she is hurled into the stream when a blast of dynamite blows up the king-log, and is whirled away in the current, clinging to a log and holding the babe in her arm.

GAUMONT

REEL LIFE NO. 24 (Oct. 15).—Since the potter's wheel is probably the first mechanical aid invented by man, unusual interest will attach to the pictures which show the modern duplication of methods of making ancient pottery in this issue of "Reel Life." Every process is shown from the separation of the pulverized clay from dirt and stones to the final baking. Among the entertaining views are tempering the clay, the final kneading, moulding upon the potter's wheel, retouching and baking. This pottery is manufactured near New York City, and the only modern device employed is the application of power. Electricity is used in turning the wheel.

The second section of this issue shows Uncle Sam's weather kites in service at the government aerological station at Drexel, Neb. The weather is the topic of conversation most in use, and these pictures show one of the methods of providing weather forecasts. There are pictures of the reel house, on its revolving foundation, from which the kites are flown. The kites are fastened by strong piano wire to an electric reel. The height is measured by a theodolite, and the electricity gathered by the wires by a voltmeter. The latter occasionally registers 50,000 volts. Each kite carries a meteorograph to record the humidity, temperature, wind velocity and barometric pressure in the cloud region. More than forty kites are used at this station.

The third section of this subject shows a cat and her kittens at play.

SEE AMERICA FIRST NO. 58 (Oct. 18).—This number of the series takes the spectators for an interesting trip on the James River in Virginia. The James is widely noted for its beautiful scenery and the historical events which have made it famous. This was the first great highway to the line of defense of the Confederates during the Civil War. Along the banks many important things took place during that time, and many of its most beautiful spots were scenes of encampments and battles. The James River is rich in scenery and historic spots and the more important of these were "caught" by the Gaumont cameraman. Among the interesting places shown in the Weekly is the place where in 1864 part of the Northern army was sent on an expedition against the Confederates. Here the Confederates came down from Fort Darling on Drewey's Bluff and tried to break the obstructions at the lower end of Dutch Gap, which is also shown. Dutch Gap was built by General Butler at the beginning of the war, but at that time was not successful. At the present time it is used daily by large boats steaming up the river. Fort Fisher, Fort Brady and other smaller forts used during the war, are now intact along the James River and these are also among the interesting things shown.

On the same reel is a cartoon contribution by Harry Palmer, the portraiter of Gaumont Kartoon Komics.

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MUTUAL STAR PRODUCTIONS.

FAITH (American, Five parts—Oct. 30).—The cast: Faith, Mary Miles Minter; John Thorpe (deceased father), His Daughter, Helen (Charlotte Burton); His Step-daughter, Laura (Margaret Shelby); His Wife (Josephine Taylor); Mark Strong (Terry Barker); Mrs. Stimson, Thorpe's Housekeeper (Gertrude Le Brandt).

Faith, the granddaughter of John Thorpe, a ne'er-do-well, was left at the doorstep of an orphanage with a note. Her mother contracted a marriage that Thorpe thought a disgrace. The little girl is carefully watched over by Mrs. Stimson, Thorpe's housekeeper, and when Faith is old enough to leave the orphanage and go out into the world she is taken into the home of her grandfather, as a servant girl. Thorpe's step-daughter steals money to pay a blackmailer and the theft is laid at Faith's door. In court her case is given into the hands of Mark Strong, a young lawyer, who has started on the downward path through the influence of drink. He, however, braces up and proves Faith's innocence of the theft and also restores the girl to her mother.

THE PEARL OF PARADISE (Five parts—Nov. 2).—The cast: Yulita (Margarita Fischer), Gomez her father (Joseph Harris), John Dellow (Harry Pollard), Denise, his fiancee (Beatrice Van), Captain Piete Van Dekken (J. Gordon Russell).

Yulita is known to the inhabitants of one of the South Sea islands as "The Pearl of Paradise." Her father Gomez, a Spanish fugitive from justice, has reared her in ignorance of the evils of the outside world. Piete Van Dekken, the captain of a Dutch schooner and the only other white man the girl has even seen, is infatuated with her.

John Dellow and his fiancee on a yachting cruise are forced to jump from the yacht and the next morning Dellow is found on the beach by Yulita. Gomez orders John shot, but Yulita saves his life and Gomez tells Dellow of how years before he married an American girl after accidentally killing her husband and another man. They fled to the island and there the mother died shortly after Yulita was born.

Later John realizes his love for the girl but also remembers that she is a child. Van Dekken comes to the island and engages in a fight over Yulita. Denise, Dellow's fiancee, is also saved and found by John, who takes her with him and leaves Yulita alone on the island. He then sees Yulita start out in a boat after them and plunge into the sea. Dellow awakens from his dream in time to save Yulita from Van Dekken and the next day sails for home with his "Pearl of Paradise."

BEAUTY.

THE LAST THRUST (Oct. 31).—The cast: Monsieur Alaparte (Orral Humphrey); Celeste, fairest of the fair (Jo Taylor); Dr. Jake L. Hyde (Joe Massey); Mrs. Doc, wife of Doc (Marion Rogers).

Monsieur Alaparte, a fencing master in Paris, has quite a clientele of fair ones. Celeste, fairest of Monsieur's pupils, uses her eyes as she does her sword and the professor accompanies her home every day. Dr. Jake L. Hyde leads two lives and has a wife. He also had Celeste. One day Celeste and Alaparte while strolling meet Dr. Hyde and his wife. This meeting results in a challenge to each other for a hundred duels. Celeste and Jake's wife decide to intervene. They wait in another room and in the midst of the duel Alaparte pins Jake's left hand to the wall, the sword goes through and takes off the blonde wig worn by Celeste, leaving her quite bald. Finally they get Jake from the wall; he gets it from his wife, Celeste secures a bottle of hair tonic, and Monsieur has obtained a lot of experience.

SPARTAN SPLEEN (Oct. 31).—The cast: Tim Dwiggins (Orral Humphrey); Mrs. Aiken (Jo Taylor); May, her baby (Teddy Lynch); Olga, her slave (Mita Drinkwitz); Concha (Joe Massey).

Dwiggins, an officer in the king's army, is sent to the general's house at the edge of the pampas to protect the woman and her daughter from the natives, who have become crazed with drink. He arrives, riding on his horse backwards and when the general's wife sees him she is convulsed with mirth. Her baby, May, comes out with a white rat in her hands and upon seeing it Dwiggins hops onto a chair and screams madly. He is the butt of the servant's laughter and the idol of May and the slavey. He plays his trump card when he routs the natives and they, maddened, set fire to the pampas. Dwiggins saves the general's wife and little May and then goes into the raging fire to rescue the May girl. The [illegible] the general's wife [illegible] been sent to protect [illegible] Spartan spleen.

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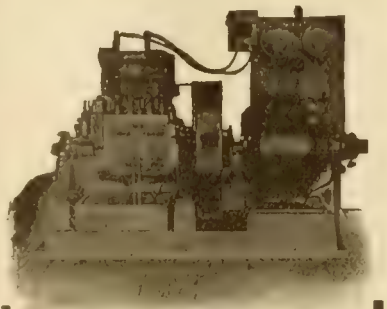

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VOGUE.

BUNGLING BILL'S BOW WOW (Two parts—Nov. 30).—The cast: The Musician, [illegible] McQuire), Assistant Mine Manager (Oscar Moore), His Sweetheart (Lucy Knight).

A fire blower and an adventurous search of a shipment of coal made to the home of a mine manager. They plan to get the gold while the family is at dinner. An itinerant musician also has befriended a homeless mongrel, goes to the mine manager's home for something to eat. The dog does some very good work in the kitchen and the yard. The crook manages to get the gold and the musician is accused of the theft and locked up in the shed where he is freed by the dog. Later Paddy rescues the gold while the dog carries two sticks of dynamite to the excavation in which the crook and adventuress are hiding, drops the dynamite into the excavation, and blows the two crooks up.

MUTU L.

AT TWELVE O'CLOCK (Two parts—Oct. 26).—The cast: A dramatist (Frederick Church), The fair Lillian (Lillian Hamilton).

A dramatist, seeking an inspiration for his new novel, falls asleep at his typewriter. In a small cattle town Lillian is the sweetheart of a handsome adventurer who is connected with a band of counterfeiters. The dramatist lands in town and is suspected of being a secret service man. He is kidnapped by them and tied to a chair.

Next to him is a shot gun so arranged that when an alarm clock attached to it reaches the hour of twelve the gun will emplode and kill him. The hands creep towards the fatal hour and at the stroke of twelve the dramatist is staring into the barrel of the gun, when he awakens with a start and begins to pound out his dream-story.

PAYING THE PRICE (Two parts—Oct. 30).—The cast: Mary Vail (Marion Swayne); Robert Trent (Joseph Lavering); Forbes, the boss (Fritz Orlamond); Vera Desmond (Flavia Arcaro).

Robert Trent and his friend Hal are both in love with Mary Vail, as is Forbes, a political boss. Trent is engaged to the girl and Forbes manages to steer him from the straight and narrow path, by the means of an adventuress, Vera. Trent loses Mary, and at the same time loses his position. Vera straightway throws him over and he chokes Mary and Forbes tells her that he has proof that Hal killed Vera and that he will have him arrested unless Mary will wed him. Trent hears of this and comes East, where he engages in a duel with Forbes and kills him. This leaves Mary free to choose her husband and the end brings her happiness.

MUTUAL.

MUTUAL WEEKLY NO. 95 (Oct. 25).

Washington, D. C.—New machine gun board inspects weapons to be used in army service.

New York City.—Lion Cubs named at Central Park. Commissioner Ward christens them "Aquadilla," "Isabella" and "Guayama."

Waycross, Ga.—Dixie Flyer Is Wrecked. Fast train in rear end collision injures score.

San Francisco, Cal.—Thousands cheer beauties of path of gold. New lighting system floods Market Street with marvelous brilliance. New York outclassed in its Great White Way. Subtitle: Beautiful Maidens Dance. Typifying the spirit of the Path of Gold.

Brooklyn, N. Y.—Most powerful battleship afloat now part of U. S. Navy. Simple ceremonies put the "Arizona" in Commission.

Norfolk, Va.—Burning liner arrives here. The "Antilla" afire at sea rushes to this port with fire still burning between decks.

Newport, R. I.—U. S. Jackies hold society circus. They even Burlesque the "Movies."

Newest New York Fashions.—Photographed in the Italian Gardens of the Hotel Biltmore (gowns by Dalbisby, Fifth Avenue, New York). Subtitles: Afternoon dress of midnight blue velvet, green satin facing on inside collar and sleeves; brocaded evening gown with blue and red tulle; Louis XVI dancing frock of Georgette crepe; black velvet dancing frock; cerise velvet evening wrap trimmed with Kolinsky fur.

Washington, D. C.—New Japanese Ambassador arrives here. Mr. Aimaro Sato calls on Secretary Lansing.

Bridgeport, Conn.—City firemen stage spectacular entertainment. Benefit performance at

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annual field day to raise funds for sick and injured.

New York City.—Police as soldiers. Men trained in Summer Preparedness Camp are reviewed by mayor. Sub-titles: The wireless outfit for field service; machine guns mounted in automobiles.

Philadelphia, Pa.—First undersea boat is prepared for shipment to New York, the "Holland," mother of submarines, leaves here for Bronx Exposition.

St. Louis, Mo.—Episcopalians in convention here. Procession of dignitaries at Moolah Temple.

Chicago, Ill.—Resta wins speedway race. Accident mars great event. Cigar spark ignites gas-soaked car.

Miscellaneous Subjects

UNITY SALES CORP.

THE YELLOW MENACE (Episode No. 10, "A Message From the Sky"—Two parts—Nov. 6).—Sato, one of Ali Singh's Japanese helpers, obtains lessons in aviation and while presumably a novice, is so expert in the handling of the machine that he steals a fine new monoplane, with which he succeeds in dropping a message in Manning's garden, showing that Margaret Bronson and May Manning have been captured again by Ali Singh. Their release from torture is promised if Man will surrender himself to Ali Singh.

Hong Kong Harry is lashed almost to death for his disloyalty to Ali Singh, in interfering with the torture meted out to Najla. Najla, however, grateful to him for his heroic services to her, again braves the Arch Fiend and nurses Hong Kong Harry; dressing his wounds and ministering to his comfort.

BLUEBIRD PHOTOPLAYS, INC.

THE END OF THE RAINBOW (Five parts—Oct. 30).—The cast: Ruth Bennett (Myrtle Gonzalez); Elihu Bennett (George Hernandez); Jerry Simpson (Val Paul); Thursday Simpson (Jack Curtis); Ferdinand Stocker (Fred Church); Bill Hardy (Joe Ryan); Sheriff Connelly (Jack Connelly). Elihu Bennett represents the lumber monopoly and leads its fight to corral the standing timber in the Redwood forests of California. His daughter, Ruth, has, of her own desire, acquired a business education, including stenography. Her father objects to her working in his office so she devotes her time to charitable purposes.

One day she discovers a young man, who has just separated two street fighters, being taken away, with one of the fighters, by a policeman. She intercedes and secures the young man's release. The man Ruth befriended is Jerry Simpson, the son of one of the mountaineers who owns large and valuable tracts of timber which her father's business associates are trying to secure at an unreasonably low figure.

Jerry, who has been studying law, goes to Bennett to make an appeal for justice. Ruth sees Jerry and at her request her father tells her who Jerry is and why he is in San Francisco. Jerry's mission is fruitless because Bennett decides to abide by the advise of Ferdinand Stocker, who represents the lumber monopoly in the Redwood forests. Ruth, at her father's office, learns that Stocker needs a stenographer. This so interests Ruth that when a girl has been selected from a number of applicants, Ruth prevails upon her, in return for money which Ruth gives her, to surrender her credentials. Ruth goes to the lumber camp as the stenographer assuming Kitty Mitchell's name. It develops that Kitty Mitchell has deserted her children and husband, and this fact, being published in the San Francisco papers, comes to the eyes of Stocker. When Stocker makes advances to Ruth and is repulsed, he shows her the newspaper clipping and Ruth is silent. Ruth and Jerry become friends and he is her most enthusiastic assistant in establishing a library for the lumbermen.

Bill Hardy is Stocker's foreman and Ruth learns that these two men are conspiring to rob her father by making false reports. Stocker determines to cut down "Old Sentinel," a famous land mark. The fact that the giant Redwood stands on Simpson's property does not alter Stocker's determination. Jerry tries to prevent by physical means the felling of the tree, but is unsuccessful. He is terribly beaten. Ruth has learned of the proposed raid upon Simpson's timber and goes to the scene in time to find Jerry lying almost insensible upon the ground. She revives him and gives him a revolver with which Jerry shoots and badly wounds Hardy who is doing the work for Stocker. The next day inhabitants of the camp are mystified as to who shot Hardy. Stocker having witnessed the incident from his hiding place behind a tree knows that Ruth gave Jerry the revolver. He invites her to go with him to a questionable resort at another camp and have dinner, threatening unless she complies to expose her as the person who did the shooting.

Ruth having consented, Stocker goes to his wounded confederate, Hardy, and tells him of his plans for taking Ruth to dinner. When Hardy asks Stocker for his share of the loot that has come from stealing the company's money, Stocker laughs at him, believing that Hardy, being wounded and helpless, cannot resent Stocker's refusal. When Stocker leaves with Ruth, Hardy alarms the lumber men. Jerry and the men quickly pursue Stocker and arrive just in time to save Ruth from Stocker's second and most vicious assault. Stocker, in escaping, uses a waterchute down which timber is carried to the valley. There is a brake in the chute through which Stocker fails to his destruction. In response to a letter Ruth has written, her father comes to the lumber camp, straightens out the difficulties and consents to Ruth's marriage to Jerry.

WORLD PICTURES.

THE SCARLET OATH (Peerless—Five Parts—Oct. 23).—The cast. Olga Pavloff and Nina Pavloff (Gail Kane); Ivan Pavloff (Philip Hahn); Victor Karenin (Carleton Macey); Mrs. Victor Karenin (Lillian Paige); John Huntington (Allan Hale); Caganov (Boris Korlin); Nicholas Savaroff (Montagu Love). Scenario by Gardner Hunting. Directed by Frank Powell and Travers Vale.

Driven from Russia by the persecution of the police, who had caused the death of his wife, was Ivan Pavloff, a Nihilist, accompanied by his two infant twin daughters Olga and Nina, enroute to America in search of freedom. During the voyage Pavloff becomes acquainted with Mr. and Mrs. Victor Karenin, wealthy Russians returning from a tour of the Continent, and who had lost their only child while abroad. Mrs. Karenin becomes devoted to Pavloff's little daughter, Nina, and offers to help Pavloff when they arrive in America if he is unable to secure work. After becoming located in America, Pavloff finds that he cannot obtain employment, and goes to the Karenins to seek their aid. He consents to their proposition that they adopt Nina as their own child.

Twenty years pass. Pavloff, now an American leader of the Nihilists, has won fame as a writer on Nihilism. His daughter, Olga, now educated, assists him in his work. Olga, through a newspaper discovers that her sister, Nina, is soon to marry John Huntington, connected with the State Department at Washington. As time passes Olga's father is induced to return to Russia and assist in the destruction of Savaroff, Chief of Police. The following day Olga and her father take solemn oath to revenge the death of her mother, and in order that they may not be discovered, or in case of arrest, that one or the other may reach Russia, and thus escape to fulfill their oath, they travel over different routes. They meet in Russia at the appointed time and place and become affiliated with the Nihilists.

Back in America John Huntington has received an appointment to the diplomatic post in Warsaw. He pleads with Mr. Karenin to permit the marriage of his adopted daughter, Nina, to himself before he departs for Warsaw. Karenin objects, saying that he has arranged for Mrs. Karenin to tour Europe for the sake of her health, and he wishes Nina to accompany her. But upon their return he will consent to their marriage. A few weeks after Mrs. Karenin has sailed, Huntington receives final notice of his appointment and sails for Warsaw.

At a meeting of the Nihilists, held at their headquarters in the Lamond Chateau, final arrangements are made for the killing of the chief. One of Savaroff's spies learns of the meeting and notifies him. The soldiers make a raid on the chateau. Pavloff and Olga are captured. Savaroff tries to secure the secrets of the Nihilists by torturing Pavloff with the horrible death rays. Pavloff refuses to reveal the secrets. Savaroff attracted by Olga's beauty agrees to save her father if she will give herself to him

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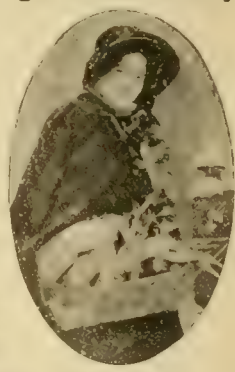

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for the night. She finally consents and Pavloff is released.

Olga goes to Savaroff's home and awaits his arrival. While there she overhears a conversation between Savaroff's secretary and the Assistant Prefect of Police, and learns that her father has died. Savaroff enters, and she asks him what has become of her father. He tells her that he has recovered. During a struggle in which she pretends to appreciate his embrace, she stabs him to death with a knife. Savaroff having previously given instruction to the guards to permit Olga to leave the palace unmolested, she escapes easily. She goes to the Bristol restaurant, the rendezvous of the Nihilists, to meet Gaganov, a comrade.

The same evening, John Huntington, having arrived in Warsaw to undertake his duties at the American Consulate, goes forth on pleasure bent, and drops in at the Bristol restaurant for refreshments. He is recognized by Olga as her sister's fiance. It immediately occurs to her that if she can convince him of her peril he will aid her to escape to America. Huntington sees her, and knowing that Nina is in Europe, mistakes her for his sweetheart and rushes over to greet her. Instantly she conceives of a scheme to get out of the country without trouble, and permits Huntington to believe that she is Nina. Through this misidentification they escape to America.

Meanwhile in Paris, Nina and her mother having failed to locate Huntington, decide to return to America before the holidays. In Warsaw the police are making every effort to locate Olga and send detectives, one to Hamburg and one to Paris. Petrovitch, the spy of the Russian police, on arrival in Paris, mistakes Nina for Olga. He determines to follow her to America and avenge the death of his cousin, Savaroff. Amazov, the Hamburg detective, having lost the trail, proceeds to America in the hope of doing his duty after locating Olga. As the story ends the real destroyer of Savaroff pays the penalty, while Nina and her sweetheart are reunited in eternal happiness.

CHRISTIE FILM CORP.

HIS WEDDING NIGHT (Oct. 9).—The cast: The Bride (Billie Rhodes); the Groom (Nolan Leary); the Best Man (Harry Ham); Mother (Stella Adams); Father (Harry Rattenberry). Scenario by W. E. Wing. Produced by Al. E. Christie.

"Decidedly no: I won't be married on Friday the 13th," says Nolan as he is looking at the calendar the morning of his wedding day, and off he went to notify Billie, his fiancee. Billie had ideas of her own; she loved Nolan, Fridays, thirteens and other unlucky things, and Nolan, after arguing, had to capitulate.

Then things started. A black cat crossed Nolan's path; a minister who later proved to be of the absent-minded kind, agreed to perform the marriage ceremony; a careless driver nearly ran over our hero, and to make things look darker to Nolan, a picture fell from the wall as he entered his apartment.

As the time set for the wedding ceremony approaches, Harry, Nolan's best man, comes in and finds his friend in the throes of anxiety. As he tries to cheer him up, the long-expected package from the tailor arrives. Instead of the wedding suit Nolan finds some one else's tweed suit. Harry runs to the tailor shop, only to find it closed. While thinking of a place where to find a full dress suit for his friend, he happens to see in an alley a waiter enjoying a smoke. A fair compensation could not induce the waiter to part with his suit, so Harry resolves to secure the suit at any price, and after a short struggle the waiter was hiding in a barrel and Harry ran away with the coveted clothes, which, however, had sustained a considerable amount of damage. Arriving at Nolan's room, Harry mends the rent in the trousers and Nolan manages to get into the clothes and passes inspection with strict instructions not to stoop.

At Billie's home, anxiety prevailed. The minister, who had mislaid the address, was late; the bridegroom and the best man failed to appear, and Billie was thinking of Friday the 13th. But finally the [illegible] by Nolan and Harry. Everybody [illegible] at first, but Nolan dropped [illegible] got Harry's advice. He stooped [illegible] his trousers. He rushed with [illegible] next room, and turned a [illegible] off and asks Billie to repair them. Some of the guests in the confusion following the accident enter the room where our hero was standing in his B. V. D.'s. To avoid detection he backs through a door into the reception hall, where he creates a sensation. After a chase all over the house Nolan finally lands into a bedroom, followed by Billie, who hands him his trousers, the cause of such a disturbance. As they come into the reception hall everybody laughs and Billie swears that she will never get married on a Friday again.

THE MAKING OVER OF MOTHER (Oct. 16). The cast: Mr. Newlywed (Neal Burns), Mrs. Newlywed (Betty Compson), Mother (Stella Adams), Ethel (Ethel Lynne); Mons. Stratmem (Dave Morris). Scenario by Robert F. McGowan. Directed by Horace Davey.

Neal, married recently, is expecting his wife, who is visiting her mother. Betty wants to take mother home with her, so that she may meet her son-in-law, but Neal objects and Betty comes home alone. This was the cause of the first quarrel between the newlyweds. Ethel, a friend of Betty, succeeds in getting Neal to allow mother-in-law to come, but he escapes under the cover of an urgent business trip. Stella, although young in years, was an old-fashioned and quiet lady. Betty and Ethel decide to make mother over and, after a steam bath and pretty clothes, mother was rejuvenated and looked twenty years younger.

The two girls then decide to take mother out to a cafe, and they tell her that if she wants to have some fun she has to flirt a little. Neal comes back from his trip and, finding his home empty, goes to the same cafe. Betty and Ethel have met some friends and leave mother alone. Neal sits at a table next to Stella and is attracted by her good looks. They flirt and pretty soon Neal comes, sits at the same table and buys drinks. He even kisses Stella. A picture of Betty in Neal's watch attracts Stella's attention and she recognizes in Neal her son-in-law. She enjoys the situation and promises Neal that she will see him again.

Neal goes home. Betty takes Ethel home after leaving mother at the door of their house. Neal sees Stella enter the apartment and is puzzled. He insists that she leave, saying that he is a married man, and nearly faints when Stella tells him that she intends to spend the night there. Betty comes back and Neal hears her opening the door. Afraid to be caught with another woman, he pushes Stella into the bedroom and tries in vain to keep Betty away from said room. When Betty comes out of the bedroom and asks why he has hidden mother there, Neal nearly collapses, but recovering, says: "Oh, just a little joke; mother and I are great friends." Betty is delighted, but mother and Neal decide that the wisest thing to do is to keep mum.

HE LOVED THE LADIES (Oct. 23).—The cast: Dr. Pullem (Neal Burns); Dr. Cuttem (Eddie Barry); Mr. Gordon (Dave Morris); Mrs. Gordon (Betty Compson). Scenario by W. McBeth. Produced by Horace Davey.

Neal was a dentist and had rented offices with his friend Eddie, a surgeon. It was a matter of very little importance to Neal how much pain he inflicted on his patients. Among Neal's patients was Betty, the wife of jealous Mr. Morton. Neal loved the ladies, and Mr. Morton was not entirely wrong when he didn't trust him very much. Forgetting his patients to flirt with their wifes was a habit with Neal, and besides he had methods of his own, and used freely laughing gas.

As George, one of his patients, left the office still under the influence of the gas, Betty entered. Neal looked at her teeth. But with pretty women Neal forgot that he was a professional man, and flirting was his main occupation. Mr. Morton went to the office and found his wife flirting with

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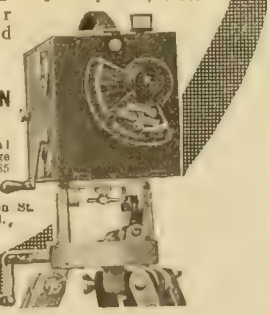
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Neal. Betty was dragged home. But she had a will of her own, and after Mr. Morton had left her home, she went back to see Neal. Our dentist, however, had his troubles with Gertie, who could not get over the influence of the laughing gas and who had been taken back to his office by his wife.

Mr Morton was still suspicious and called up his home from his office only to find that his wife was out. Enraged he took a cab and went to Neal's headquarters, where he found Neal in the act of kissing his wife. Neal rushed out through the hall, pursued by Mr. Morton and Betty. After having upset the surgeon's operating table, Neal took to the roofs, where a wild chase went on until finally he got into his office again, where Mr. Morton caught him. Neal is put under the influence of the laughing gas, which at the same time affected jealous Mr. Morton, and thanks to that gas, Neal's life was saved.

CONSOLIDATED FILM CORP.

THE CRIMSON STAIN (Episode No. 10, "The Tortured Soul"—Two parts—Oct. 28).—As the Crimson Stain Gang perpetrate atrocities to the absolute discomfiture of the police, Dr. Montrose, considering himself as the fundamental cause, finds himself tortured by a guilty conscience. Asleep or awake, there come to mock him visions of his victims—The Crimson Stain Gang.

While in his laboratory experimenting in the hope of discovering some element to counteract the activities of Pierre La Rue and his gang of super-criminals, he is interrupted by Pierre La Rue, who demands the drug. The Doctor refuses, putting La Rue out. The Doctor then takes an oath to exterminate the gang, and pocketing a gun, follows La Rue.

Unknown to Pierre, Doctor Montrose trails him to the den. From there the Doctor follows Pierre, Vanya, Tanner and Kiel to a notorious dance hall. The place is infamous for having a clientele of denizens of the underworld.

Pierre, Tanner and Kiel enter a private room, and Vanya leaves. A moment later a waiter carrying a tray of drinks to the gang stops by the Doctor's table, and during the instant that his back is turned, the Doctor drugs the glasses. Shortly afterward, the gangsters come out of the room and as they pass him Doctor Montrose looks inside. Tanner catches him at it, and with a quick movement pushes him inside the room and proceeds to strangle him.

Outside, another struggle is going on between Pierre and Kiel on the one side, and Clayton and Florence on the other. Clayton and Florence were decoyed to the place by a false message. Clayton is knocked unconscious and Pierre and Kiel, carrying the unconscious Florence, enter the dance hall and then the private room.

The Doctor is bound and gagged in a chair with a black robe thrown over him. The glasses of whiskey which he had drugged are on the table untouched. Pierre attacks Florence and taunts the helpless Doctor. Clayton, recovered, rushes in and attacks Tanner and Kiel. Pierre drops Florence and rushes out to his lieutenant's rescue.

Left alone, Florence picks up the Doctor's gun and fires just as the door opens and Clayton runs in. The bullet strikes Clayton and he falls to the floor. Believing she had killed Clayton, Florence falls into a faint. Pierre picks up a glass of whiskey from the table and puts it to her lips.

Gagged and bound, Doctor Montrose struggles to tell Pierre that the whiskey is poisoned, but Florence drains the glass and slips out of Pierre's arms to the floor. In the midst of it all, someone screams "Police!" Tanner and Kiel cut the doctor's bonds and make good their escape. The Doctor drops on his knees beside Clayton and Florence and picks up the gun just as the police break into the room, finding him in this compromising situation. Like a thunder bolt out of a clear sky, a startling revelation is made.

KLEINE-EDISON-SELIG-ESSANAY.

THE PRINCE OF GRAUSTARK (Essanay—Five parts—Nov. 6).—The cast: (Prince Robin of Graustark (Bryant Washburn); Princess of Dawsbergen (Marguerite Clayton); Count Quinnox (Sydney Ainsworth); William W. Blithers (Ernest Maupain); Mrs. Blithers (Florence Oberle); Baron Danglos (John Cossar). Directed by Fred E. Wright.

Graustark needs thirty million dollars to satisfy a Russian loan. The Prince of Dawsbergen, ruler of the adjoining principality, will advance the money if the young Prince of Graustark marries his daughter. Prince Robin, however, inherits an independent spirit, his father having been an American. He refuses absolutely to marry a Princess whom he has never seen. His councilors plead in vain.

With the ruin of his country imminent, the boy ruler hastily sails for America to negotiate the loan, hoping at the same time to meet the girl of his dreams. The money is readily advanced by William W. Blithers, a self-made millionaire anxious to have his daughter marry into royalty. The daughter, however, avoids the Prince and he does not see her. He rescues a girl from drowning and falls in love with her. He believes her to be Blithers' daughter, but she does not reveal her identity. Simultaneous with the Prince's departure for home comes a note to Blithers from his daughter that she has sailed for Europe to escape the Prince. Blithers is elated. He is certain they will meet on shipboard.

The Prince does meet the girl he loves. In Paris he makes a tryst with her and they are arrested for speeding. Before any sentence can be passed upon her, however, a diplomatic document reaches the court and they are freed. The Prince believes the power of Blithers to be world-wide. The night of his return to Graustark with the welcome news of the loan, the Prince of Dawsbergen is a guest at the palace. A mysterious note calls the younger man to the terrace. There he meets the girl. He tells her that even though she is Blithers' daughter, he wants to marry her.

Taking her into the palace he announces her to the councilors as his future bride. He cannot account for their approving smile.

"There is your father," he tells the girl as Blithers, who followed them across the ocean, enters the room. She laughs.

"No, my father is over there," she exclaims, pointing to the Prince of Dawsbergen.

The energetic Blithers explodes when he learns the news. He recovers himself, however, and says:

"Congratulations, Prince; I can be a good loser."

INTERNATIONAL FILM SERVICE.

HEARST INTERNATIONAL NEWS PICTORIAL, NO. 82 (Oct. 13).

Ebbet's Field, Brooklyn.—The Brooklyn baseball team, champions of the National League, make a game fight for the World's Series championship, and defeat the Boston Red Sox in the third game of the 1916 World's Series.

Omaha, Neb.—President and Mrs. Wilson attend the Centennial Celebration here and review a monster parade.

New York.—A new tunneling machine like one which soon is to begin the tube under the English Channel at Dover, England, is operating beneath the Grand Central Railroad Terminal here, digging its way through solid rock.

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New York.—James W. Gerard, Ambassador to Germany, and Mrs. Gerard return to the United States on board the liner Frederick VIII, and are greeted at the dock by 2,000 persons.

Bishop, Cal.—Pretty Piute papooses pose for pictures at the first Indian Baby Show ever held in this section.

Footlights and Fashions.—Miss Patricia Collinge, starring with the Pollyanna Company at the Hudson theater, New York City, poses exclusively for the Hearst International News Pictorial in the latest gowns of her own creation.

San Francisco.—Charles Fairbanks, Vice-Presidential nominee on the Republican ticket, is greeted here by Mayor Rolph and other officials. Mr. Fairbanks visits the Union Iron Works and shakes hands with grimy toilers.

McAllen, Texas.—General Frederick Funston reviews the New York Division of the National Guard and watches the Frontier Day Celebration of the Guardsmen.

West Orange, N. J.—Charles Evans Hughes, choice of the Republican party for President, greets the members of the National Association of Motion Picture Industry.

Near Salonika, Greece.—Exclusive pictures by Ariel L. Varges showing the great difficulties encountered by the British Army in the Balkans, in transporting wounded troops over the mountains to hospitals back of the fighting line.

HEARST INTERNATIONAL NEWS PICTORIAL NO. 83 (Oct. 17).

New York.—In spite of the danger attending the voyage, many ocean liners, loaded with war munitions, leave this port for Europe. Fearing attack by German submarines already on this side of the Atlantic, the White Star liner Adriatic, carrying 355 passengers and 18,000 tons of munitions, departs for Liverpool, but waits inside the three mile limit at Ambrose Channel for nightfall before proceeding.

Utica, N. Y.—The Lewis machine gun, the invention of an American army officer, which is being used extensively by the armies of the Allies, is tested for accuracy, and proves its ability to rivet a target.

New York.—Eight millionaires, whose combined wealth is about $150,000,000, departs on a 250 mile coaching trip to the home of Banker William Woodward. August Belmont is one of the amateur whips who holds the lines.

Brownsville, Texas.—Private Archie Van Horn, of the Indiana National Guard, falls into the water and is rescued by members of the United States Coast Guard after a thrilling struggle.

Brooklyn Navy Yard.—The gun crew of the U. S. S. Pennsylvania makes a remarkable record with 14-inch guns.

Hempstead Plains, L. I.—An instrument to stabilize an aeroplane during its flight is demonstrated at the Aviation Field here by John Wilson, cousin of the President of the United States.

Footlights and Fashions.—Miss Frances White, of the Ziegfeld "Midnight Frolic," poses exclusively for the Hearst International News Pictorial in the latest gowns of her own design.

Philadelphia, Pa.—Its usefulness ended, the submarine Holland is dismantled and reduced to junk. The steel hull of the submarine is cut in half with an acetyline torch.

Shadow Lawn, N. J.—A delegation of Democrats from the State of Pensylvania visit the summer White House here, and listen to an address by President Wilson.

Monroe, Wis.—"Cheese Day," the gala event of the year in this center of the cheese-manufacturing industry of the United States, is celebrated by thousands who gather in the public square to eat cheese.

Washington, D. C.—Ambassador Sato, new envoy of the Japanese government at Washington, pays his first official visit to the State Department.

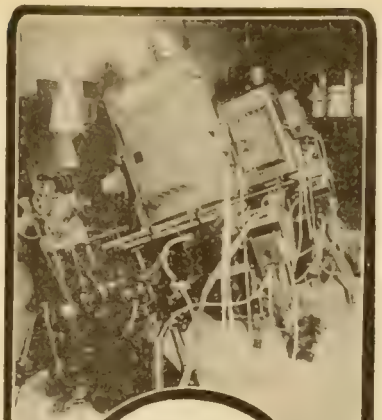
New Brunswick, N. J.—150th anniversary of Rutgers College is celebrated with a parade of students and alumni. Rutgers' eleven plays a 13 to 13 tie on the gridiron with Washington and Lee.

Bayonne, N. J.—The police are taxed to their utmost efforts in handling the rioting striking employees of the Standard Oil Company, whose battles have resulted in many deaths and the wounding of scores of other persons. Exclusive pictures taken in the rioting regions show the caring for the wounded and the arrest of strikers responsible for outlawing.

HEARST INTERNATIONAL NEWS PICTORIAL NO. 84.—(Oct. 20.)

London, Eng.—Two giant Zeppelins, sent from Germany to raid the British metropolis, fall to earth and are destroyed by fire, the crew of one warship burning to death, and the crew of the other being captured. Only the metal frame of the Zeppelins remains after the fire had completed its work.

In Russian, Poland.—Exclusive pictures from the war zone, showing Austrian engineers re-



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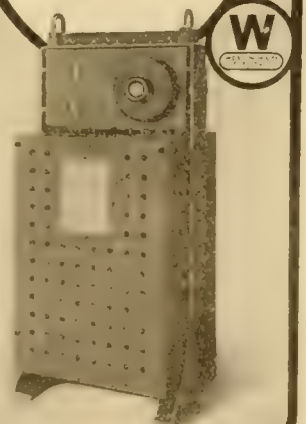

building a bridge over the Vistula River, which had been destroyed by the Russians.

Chicago, Ill.—Beautiful models in training for the strenuous work [illegible] Show are [illegible] daily [illegible] Lake Michigan.

Brownsville, Tex.—Troopers of the Minnesota National Guard at work and at play [illegible] snapped by the Hearst International cameraman on the Mexican border.

Footlight and Fashions.—Miss Laura Hamilton, star of "Very Good, Eddie," appears in exclusive showing of the latest gowns of her own creation.

Alameda, Cal.—Miss Frances Cowells sets a new Pacific Coast record for women's 440-yard swim, covering the distance in cold water in 7 15 2-5.

Indianapolis, Ind.—President and Mrs. Wilson are royally received here when they appear publicly to attend the State Good Roads Celebration. With Governor Ralston, they review a monster Good Roads parade.

New York City.—The U. S. S. Pennsylvania, new flagship of the Atlantic Fleet, steams down the East River to begin target practice for her prize gun crew. Remarkable views taken from the Manhattan and Brooklyn bridges, showing the progress of the warship down the river. Another cameraman of the Hearst International News Pictorial rides aloft in the Pennsylvania's fighting top, and his camera registers the picturesque journey from the Brooklyn Navy Yard to the open sea.

Pathe Exchange, Inc.

PATHE NEWS NO 83 (October 14).

Monroe, Wis.—The European war has increased the home production of cheese, and this little burg, famed for its inimitable brand of Swiss, celebrates the conclusion of a prosperous year. Subtitle: Thousands of Epicureans gather to celebrate the event and also to taste the products.

Bayonne, N. J.—Armed with guns and clubs, the police set out to quell the riots of the oil strikers, in which two people were killed and a dozen injured by stray bullets.

Charleston, S. C.—Heavy seas render difficult the work of raising the United States Collier Hector, which was recently sunk during a severe storm. Subtitles: 1. The operations continue while waves break over the partially raised decks. 2. The contents of the hold are being quickly removed so as to lighten the vessel.

Fay, France.—The Allied offensive on the Somme front is advancing slowly on a wide line and German third-line trenches are being captured by the French. Subtitles: 1. A German commander's headquarters now serve the French general in good stead. 2. The French also capture German field pieces. 3. But ruin and destruction are added to the terrible toll of the war, as these fighting legions battle for even a yard of the enemy's ground.

Hans Across the Sea.—An Animated cartoon by John C. Terry.

Derby, Conn.—A new non-recoil gun, which is being used extensively by the Allies in the present war on aeroplanes and portable platforms, is tested for use here. Subtitles: 1. The recoil is neutralized by a "dummy" shot discharged simultaneously from the rear of the gun. 2. The two-pounder can be easily fired while held on the shoulder.

Bishop, Cal.—Piute Indian squaws are not to be outdone by their white sisters of the East, and exhibit their little papooses in a native American Baby Show. Subtitle: 1. Prize winners.

New York City.—Many friends bear the beloved Mme. Sarah Bernhardt in triumph from the steamship Espagne, when she returns after months of noble sacrifice at the front to cheer up the soldiers of France.

Calais, France.—Fast dirigible airships are sent out to cruise over the English Channel in search of enemy submarines that may be lurking about to raid Allied vessels. Subtitles: 1. The airship keeps watch over the hospital boats that cross the Channel. 2. Its patrol completed, the dirigible returns to its hangar.

PATHE NEWS NO 84 (Oct. 18). New York City.—Three little cub lions, recently born in the Zoo, are now the proud possessors of a name and hereafter desire to be addressed as Aguadilla, Guayama and Isabella.

Wilkes-Barre, Pa.—Former President Theodore Roosevelt visits the mining town where he settled the famous anthracite strike, to urge the election of the Republican candidate. Subtitle: The Colonel has lost none of his energy.

How Uncle Sam Keeps the Time Correct (Magazine Section).—Subtitles: (1) The United States Naval Observatory at Washington, where the correct time is ascertained. (2) An astronomer carefully observes the stars as they cross the meridian at Washington. (3) The Master clock, which is the standard timepiece of the country and is hermetically sealed, is set automatically the instant the star under observation crosses the meridian. (4) A graphic record of the beats of the standard clock is made to set

the transmitting clock. (5) At noon Eastern time the transmitting clock operates a master relay which flashes out the exact moment to all parts of the country and thus the time is set.

Newport, R. I.—Sailors at the torpedo station combine their arduous duty of maintaining the neutrality of the United States with a public circus in aid of sick benefits. Subtitle: The boys exhibit promising histrionic ability.

Washington, D. C.—Viscount Aimaro Sato, the newly appointed Japanese Ambassador to the United States, leaving the State Department after his first call on Secretary Lansing.

Washington, D. C.—A committee of ordnance experts is appointed to examine into the merit of the Lewis machine gun, which was rejected by this government and accepted by the Allies. Subtitle: The Lewis gun in action.

London, England.—Their time now come to take their place in the firing line, a contingent of Australian troops starts off on its way to the French front, reviewed by King George. Subtitles: (1) The mascot which is expected to bring good luck to the boys. (2) The field artillery equipment of each regiment is complete.

Asbury Park, N. J.—Pennsylvania sends five thousand staunch admirers of the administration to Shadow Lawn to pledge the warm support of its Democracy to the President. Subtitles: (1) President Wilson assures the Nation of his determination to hold responsible any infringement on our peace by belligerent vessels warring near our shores. (2) He is presented with an oak gavel, a symbol of his hardy rule to keep the nation out of war. (3) The president also visits Indianapolis to attend the Hoosier State Centennial Celebration.

Portland, Ore.—A new life buoy for use on ships to replace the present rafts and boats, is launched by a local inventor. Subtitle: It is claimed to be absolutely unsinkable and will ride upright at all times.

Ottawa, Can.—The Duke of Connaught, retiring as the Governor-General of the Dominion of Canada, reviews a battalion of volunteers before he sails on his return voyage. Subtitle: The regimental colors are presented to the new recruits to Britain's ever-growing army.

THE SHIELDING SHADOW (Episode No. 5—"Through Bolted Doors"—Astra—Two Parts—Oct. 29).—Leontine, to secure One Lamp Louie's written confession of a forgery, which has unjustly sent Jerry Carson to prison and later to his death, contrives to enter a closely guarded gambling house, where Ramanoff, a master crook, who has stolen the paper, is consulting with Bianca, a Queen of Blackmailers, concerning its value. Within is a "hidden house," the only entrance to which is through a secret panel. Leontine, pretending she has fainted, is carried into the secret chamber by a servant. On the other side of the wall she finds herself before the beautiful Bianca surrounded by her band of gentlemen crooks, and is astounded to discover her husband, Sebastian, who is bargaining for the paper, the disclosure of which would implicate him.

The tense scene suddenly has an invisible intervention. The paper is mysteriously snatched from Bianca by an unseen force, and Leontine finds it in her own hand. One by one the crooks, who attempt to seize it from her, are knocked down by a powerful invisible antagonist. Sebastian, fighting with the unseen foe, is felled by a vase which rising in the air hurls itself at him. Step by step to the door Leontine is shielded by her unseen defender and escapes. After a fight she pauses breathlessly beneath a street lamp and begins reading. Suddenly it is snatched from her by One Lamp Louie, who has followed her.

THE SULTANA (Balboa—Five Parts—Oct. 29).—The midnight son of the House of Kirkland, inspired by the reading of a daring holdup by a band of masked bandits, makes a wager with his club mates that he can duplicate the stunt by holding up a man named Sauterelle and stealing from him The Sultana, a priceless jewel, and then return it to him without his knowing who took it.

The foolhardy lark is accomplished, young Kirkland barely escaping detection, and then his nerve deserting him he asks Virginia Lowndes, a guest at the Kirklands, to help him out by returning it. She agrees to do it for him, but the jewel's presence has been discovered by the butler, a man with a doubtful past, who follows her auto and gets possession of it.

From that time The Sultana changes hands in rapid sequence, once at the cost of a human life, but finally it finds its way back to its rightful owner, and is also the means of two hearts finding each other.

THE MOTH AND THE FLAME (Pathe—Two Parts—Oct. 29).—This subject has for its central characters a backwoodsman, his pretty wife and the polished stranger from the city. Her husband's petty jealousy over an innocent greeting develops into a constant storm and the wife's life becoming unbearable, she listens to the tempter and goes with the stranger to the city. There she is nearly caught in the whirlpool but over the intervening miles she feels her baby's hold on her heart-strings, returns and receives forgiveness. Harry King as the husband lends the right touch to a difficult role.

LUKE THE CHAUFFEUR (Rolin—Oct. 29).—Luke is the guardian of the taximeter. Seated on his benzine buggy's throne he "rips her into high" and describes some geometrical figures not recognized by Newton in his laws of gravitation.

FLORENCE ROSE FASHIONS NO. 7 ("Betty Entertains an Out of Town Guest"—Pathe—Oct. 29).—Betty pilots her out-of-town chum through the maze of fashionable maisons. A splendid reel of this series wherein splendor vivies with styles.

Triangle Film Corporation

A SISTER OF SIX (Fine Arts—Five Parts—Oct. 29).—The cast: Amos Winthrop (Ben Lewis; His children are Prudence (Bessie Love); Jonathan (George Stone); Eli (Violet Radcliffe); Priscilla (Carmen DeRue); Benjamin (Francis Carpenter); Abigail (Beulah Burns); and Allan (Lloyd Pearl); Caleb Winthrop (Ralph Lewis); Joaquin Sepulveda (Frank Bennett); Don Francisco Garcia (A. D. Sears); John Longstreet (Charles Gorman); Diego (Charles Stephens); Miss Zuth, Caleb's housekeeper (Alberta Lee). Directed by C. M. and S. A. Franklin.

This is a story of California in the period of 1860, when the state, once a Mexican possession, was slowly adapting itself to the new regime. A conspiracy existed between Don Francisco Garcia, hereditary owner of a large Spanish grant in Southern California, and his friend, John Longstreet, a geologist, to obtain possession of the rich adjoining acreage of a New Englander, Caleb Winthrop. The discovery by Garcia and Longstreet of the presence of a valuable quartz deposit on Winthrop's property adds zest to their desire to get possession of the property. The ranch being under the management of Amos Winthrop, Caleb's brother, it falls to the unfortunate lot of Amos to die at the hands of Garcia, because of his attempt to warn his brother of the plot.

Meantime, a romance has developed between Joaquin Sepulveda, Winthrop's head vaquero, and Miss Prudence, daughter of the deceased Amos Winthrop. As Prudence has six little brothers and sisters, Sepulveda realizes his inability to care for the orphans, and dispatches them by overland coach to their uncle Caleb in New England. Arrived in Boston, Prudence and her brothers and sisters find the New Bedford shipowner, Caleb Winthrop, a forbidding person, miserly, and a recluse, wrapped up in business affairs.

Garcia has been active in his persistent efforts to secure the Winthrop property, and young Sepulveda, fearing a lawless aggression from that quarter, requests Caleb Winthrop to immediately hasten west and take charge of the situation. Arrived in California, the New Englander, accompanied by his flock of nieces and nephews, settles himself on his western estate and prepares to make a defense. By means of a fake Spanish grant, Garcia and Longstreet secure the authority of the sheriff, with an order to force Winthrop to vacate the property. But the old Puritan fighting blood of the Winthrops has been aroused, and Caleb defies Garcia to force the issue. Winthrop hastens to the district court and begins a contest to prove the validity of his title. In his absence he leaves Sepulveda in charge, under the pledge of defending the ranch and Prudence and the children against an attack.

An attack is made by Garcia and his small army of vaqueros on the Winthrop ranch house. The hazard is increased through a trick, by which Garcia manages to decoy Sepulveda and his retainers away from the ranch house. Prudence and the children and the old servants of the household are suddenly surprised by the attackers, but they put up a vigorous defence until Sepulveda and his men return. But the Winthrop retainers are strongly outnumbered by Garcia's vaqueros, and the little band of defenders is almost worsted, when one of the youngsters, who is a skillful rider, is dispatched on horseback to the nearby town for assistance. Although pursued by one of Garcia's half breeds, the boy manages to reach the town, where he meets his uncle, Caleb, who has just returned from the district court, having won his case. The small troop of U. S. Cavalry quartered there dash to the rescue. The rescuers arrive just at the time when Prudence is closely beset by the infuriated Garcia with evil intent. To protect her honor, Prudence fires the shot which ends the despicable life of the lawless Garcia. Sepulveda and his men are relieved at the point where they are badly beset and Garcia's men are either routed or slain.

The finish of the story sees the marriage of Sepulveda and Miss Prudence. Caleb Winthrop, having won the fight, settles down to a pleasant existence, surrounded by the frolicsome nieces and nephews who are now the pride of his heart.

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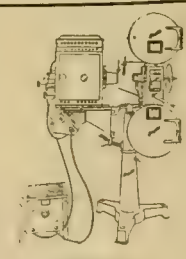

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ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 742, 744.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

Oct. 23—Friends (Drama) (Biograph—Reissue No. 91).

Oct. 24—The Battle at Elderbush Gulch (Two parts—Drama) (Biograph—Reissue No. 92).

Oct. 30—The Goddess of Sagebrush Gulch (Drama) (Biograph—Reissue No. 93).

Nov. 1—The Power of the Press (Three parts—Drama) (Biograph—Reissue No. 94).

Nov. 6—The New York Hat (Drama) (Biograph Reissue No. 95).

Nov. 7—The Scene of Crime (Two parts—Drama) (Biograph Reissue No. 96).

ESSANAY.

Oct. 10—Money to Burn (Two parts—Comedy—Drama).

Oct. 11—Canimated Nooz Pictorial, No. 17 (Cartoon—Comedy)
—A Scenic subject on the same reel

Oct. 14—Lost, Twenty-four Hours (Three parts—Comedy).

Oct. 17—The Fable of "The Kittenish Superanns and the World Weary Snipes" (Two parts—Comedy).

Oct. 18—Dreamy Dud in the African War Zone (Cartoon—Comedy).
—A Scenic subject on the same reel

Oct. 21—Maroon-d (Three parts—drama)

Oct. 21—Essanay-Chaplin Revue of 1916, arranged from "The Tramp," "His New Job" "A Night Out" (Five parts—Comedy).

Oct. 24—Borrowed Sunshine (Two parts—Dr.).

Oct. 25—Canimated Nooz Pictorial No. 18 (Cartoon—Comedy).
—A scenic subject on the same reel.

Oct. 28—It Never Could Happen (Three parts—Drama).

Oct. 31—The Beach Comber (Two parts—Comedy).

Nov. 1—Canimated Nooz Pictorial No. 19 (Cartoon—Comedy).

Nov. 4—The Heart of Virginia Keep (Three parts—Drama).

KALEM.

Oct. 13—The Battered Bridegroom (Comedy).

Oct. 14—To Save the Special (No. 101 of "The Hazards of Helen" Railroad Series) (Drama).

Oct. 17—A Sauer Kraut Symphony (Comedy).

Oct. 18—The Yellow Hand (No. 11 of the "Girl from 'Frisco") (Two parts—Dr.).

Oct. 20—The Code Letter (No. 1 of "Grant, Police Reporter") (Drama).

Oct. 21—Hazards of Helen Railroad Series No. 102, "A Daring Chance" (Drama).

Oct. 24—The Bogus Booking Agents (Comedy).

Oct. 25—The Harvest of Gold (No. 12 of the "Girl from 'Frisco"—Two parts—Drama).

Oct. 27—The Missing Heiress (No. 2 of "Grant, Police Reporter"—Drama).

Oct. 28—Hazards of Helen Railroad Series No. 103, "The Lost Messenger" (Dr.).

Oct. 31—The Merry Motor Menders (Com.).

Nov. 1—The Son of Cain (No. 13 of the "Girl from 'Frisco"—Two parts—Dr.).

Nov. 3—The Pencil Clue (No. 2 of "Grant, Police Reporter"—Drama).

Nov. 4—"Hazards of Helen" Railroad Series No. 104, "The Gate of Death" (Drama).

Nov. 7—A Desperate Duel (Comedy).

Nov. 8—The Witch of the Dark House (No. 14 of the Girl from Frisco) (Two parts—Drama).

Nov. 10—The Man from Yukon (No. 4 of Grant, Police Reporter) (Drama).

Nov. 11—Hazards of Helen railroad series No. 105, "The Lone Point Mystery."

SELIG.

Oct. 2—The Selig-Tribune, No. 79, 1916 (Top.).

Oct. 5—The Selig-Tribune, No. 80, 1916 (Top.).

Oct. 7—The Canbyhill Outlaws (Western—Drama).

Oct. 9—Converging Paths (Two parts—Dr.).

Oct. 9—The Selig-Tribune No. 81, 1916 (Topical).

Oct. 12—The Selig-Tribune No. 82, 1916 (Topical).

Oct. 14—A Mistake in Rustlers (Western—Drama).

Oct. 16—Only a Rose (Two parts—Drama).
—A Boomerang (Comedy).

Oct. 16—The Selig-Tribune, No. 83, 1916 (Topical).

Oct. 19—The Selig-Tribune, No. 84, 1916 (Topical).

Oct. 21—An Eventful Evening (Comedy).

Oct. 30—Small Town Stuff (Three parts—Dr.).

Oct. 30—The Selig-Tribune, No. 87, 1916 (Top.).

Nov. 2—The Selig-Tribune, No. 88, 1916 (Top.).

Nov. 5—Tom's Sacrifice (Drama).

VIM FEATURE COMEDY.

Oct. 4—A Grain of Suspicion (Comedy).

Oct. 11—Their Installment Furniture (Com.).

Oct. 18—A Persistent Wooing (Comedy).

Oct. 25—Green Eyes (Comedy).

Nov. 1—Gertie's Garters (Comedy).

Nov. 8—Marked No Fund (Comedy).

VIM.

Oct. 19—A Precious Parcel (Comedy).

Oct. 20—Here and There (Comedy).

Oct. 26—A Maid to Order (Comedy).

Oct. 27—The Frame-Up (Comedy).

Nov. 2—Twin Flats (Comedy).

Nov. 3—In the Ranks (Comedy).

Nov. 9—A Warm Reception (Comedy).

Nov. 10—Gay Deceivers (Comedy).

VITAGRAPH.

Oct. 9—Billy's Melodrama (Comedy).

Oct. 13—The Mayor's Fall From Grace (Com.).

Oct. 16—The Curse of the Forest (Educational).

Oct. 20—Strong Evidence (Comedy).

Oct. 21—The Harbor of Happiness (Three parts—Drama) (Broadway Star Feature).

Oct. 23—Trouble for Four (Comedy).

Oct. 27—Betty's Affair (Comedy).

Oct. 30—The New Porter (Comedy).

Nov. 3—The Game that Failed (Comedy).

Nov. 4—The Heart of a Fool (Three parts—Drama) (Broadway Star Feature).

Nov. 6—New York Rapid Transit (Comedy).

Nov. 10—Weary Willie's Birthday (Comedy).

General Film Company Features

BROADWAY STAR FEATURES.

Oct. 21—The Harbor of Happiness (Three parts—Drama.

Nov. 4—The Heart of a Fool (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

Oct. 13—From the Deep (Three parts—Dr.).

Oct. 20—Treading Pearls (Two parts—Drama).

Oct. 27—The Chorus Girl and the Kid (Three parts—Drama).

Nov. 3—Jess of the Hill Country (Two parts—Drama).

Nov. 10—The Question Mark (Two parts—Drama).

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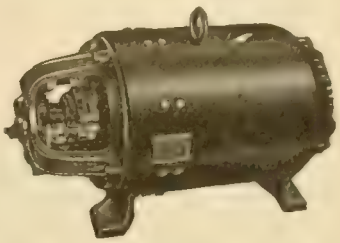

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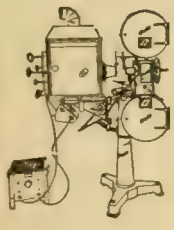

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INDUSTRY

List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 742, 744.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Nov. 8—Number 45 (Topical).
Nov. 1—Number 44 (Topical).
Nov. 8—Number 44 Topical).

BIG U.

Oct. 19—No release this day.
Oct. 26—The Narrow Creed (Two parts—Dr.).
Oct. 27—A Price on His Head (Drama).
Oct. 29—A Daughter of Dixie (Two parts—Drama).
Nov. 2—Sea Mates (Drama).
Nov. 3—Starlight's Message (Drama) (Special release).
Nov. 5—The Bandit's Wager (Comedy—Dr.).
Nov. 10—The Evidence, (Drama) (Special Release).
Nov. 12—The Powder Trail (Two parts—Dr.) (Special release).

BISON.

Oct 21—The Conspiracy (Two parts—Drama).
Oct. 28—The Better Man (Two parts—Drama).
Nov. 4—For Love and Gold (Two parts—Dr.).
Nov. 11—The Quitter, (Two parts—Drama).

GOLD SEAL.

Oct. 10—Cheaters (Three parts—Drama).
Oct. 17—The Wrath of Cactus Moore (Three parts—Drama).
Oct. 31—The Masked Woman (Three parts—Drama).
Nov. 8—The Cry of Conscience. (Two parts—Drama).

IMP.

Oct. 16—The Missing Witness (Drama) (Special Release).
Oct. 19—The Decoy (Drama).
Oct. 20—No release this day.
Oct. 22—No release this day.
Oct. 26—(Special release—title not decided).
Oct. 27—Through Solid Walls (Two parts—Dr.).
Nov. 3—Stumbling (Two parts—Drama).
Nov. 5—The Secret Cellar (Two parts—Dr.) (Special release).
Nov. 7—The Voice Upstairs, (Drama).
Nov. 10—The Eel (Two parts—Drama).

JOKER.

Oct. 21—Beans and Bullets (Comedy).
Oct. 28—A Crooked Mixup (Comedy).
Nov. 4—A Shadowed Shadow (Comedy).
Nov. 11—In Love With a Fireman (Comedy).

LAEMMLE.

Oct. 14.—No release this day.
Oct. 16—Are You an Elk? (Comedy) (Special Release).
Oct. 18—Through Baby's Voice (Two parts—Drama).
Oct. 21—No release this day.
Oct. 25—Lucille, the Waitress (Comedy) (Special Release).
Oct. 28—(No release this day).
Nov. 1—The Midnight Toll (Drama) (Special Release).
Nov. 2—Her Wedding Day (Two parts—Dr.).
Nov. 4—No release this day.
Nov. 11—No release this day.
Nov. 12—Shadows of Suspicion (Drama).

L-KO.

Oct. 18—Safety First (Comedy).
Oct. 22—She Wanted a Ford (Comedy).
Oct. 25—A Rural Romance (Two parts—Com.).—An Alligator Hunt (Ditmar's Educational).
Nov. 1—Terrors of a Turkish Bath (Two parts—Comedy)
Nov. 5—No release this day.
Nov. 7—Alice in Society (Three parts—Comedy).
Nov. 8—No release this day.
Nov. 12—No release this day.

NESTOR.

Oct. 13—Pat Rooney in "It's All Wrong" (Comedy).
Oct. 16—His Own Nemesis (Comedy).
Oct. 20—Pat's Pasting Ways (Comedy).
Oct. 23—The Bar Fly (Comedy)
Oct 30—Love and a Liar (Comedy).
Nov. 6—A Political Tramp (Comedy).
Nov. 10—Sweedy, The Janitor (Comedy).

POWERS.

Oct. 19—No release this day.
Oct. 26—Windsor McCay and His Jersey Skeeter (Comedy—Cartoon).
Nov. 2—Sammie Johnson Minds the Baby (Comedy—Cartoon).—Ceylon (Educational).
Nov. 3—Us Kids (Comedy).
Nov. 9—High Life on a Farm with Hy Mayer (Cartoon—Educational).

RED FEATHER.

Oct. 9—A Romance of Billy-Goat Hill (Five parts—Drama).
Oct. 16—Barriers of Society (Five parts—Dr.).
Oct. 23—The Black Sheep of the Family (Five parts—Drama).
Oct. 30—The Isle of Life (Five parts—Drama).
Nov. 6—The Place Beyond the Winds (Five parts—Drama).

REX.

Oct. 6—No release this day.
Oct. 8—The Human Gamble (Two parts—Dr.).
Oct. 9—The Unfinished Case (Drama) (Special Release).
Oct. 13—No release this day.
Oct. 15—No release this day.
Oct. 20—The Gold Band (Drama).
Oct. 29—The Moving Finger (Drama).
Nov. 3—No release this day.
Nov. 5—Her Vanished Youth (Drama).
Nov. 9—The Mantle of Deceit (Two parts—Society—Drama).
Nov. 9—A Pen Trip to Palestine (Educ.).
Nov. 10—The Eyes of Love (Drama).

VICTOR.

Oct. 10—No release this day.
Oct. 16—Room Rent and Romance (Comedy) (Special Release).
Oct. 16—The Five Thousand Dollar Dream (Comedy) (Special Release).
Oct. 17—No release this day.
Oct. 22—Main 4400 (Two parts—Comedy—Dr.).
Oct. 24—Kitty from the City (Drama) (Special Release).
Oct. 27—A Plumber's Waterloo (Comedy).
Oct. 29—The Burglar (Comedy).
Oct. 31—Felix on the Job (Comedy) (Special Release).
Nov. 7—No release this day.
Nov. 9—No release this day.
Nov. 12—Any Old Duke'll Do (Comedy).

UNIVERSAL SPECIAL FEATURE.

Oct. 6—Somewhere on the Battlefield (Two parts—Drama).
Oct. 9—Breaking Into Society (No. 9 of "Timothy Dobbs That's Me"—Two parts—Comedy).
Oct. 9—Liberty No. 9, "Trapped," (Two parts—Drama).
Oct. 12—Behind Life's Stage (Two parts—Dr.).
Oct. 16—Fame at Last (No. 10 of "Timothy Dobbs, That's Me"—Two parts—Comedy).
Oct. 16—Liberty No. 10, "The Human Targets" (Two parts—Drama).
Oct. 23—Liberty No. 11, "A Daughter of Mars" (Two parts—Drama).
Oct. 24—Society Hypocrites (Three parts—Dr.).
Oct. 30—Liberty No. 12. "For the Flag" (Two parts—Drama).
Nov. 6—Liberty No. 13 "Strife and Sorrow" (Two parts—Drama).

UNIVERSAL (STATE RIGHTS.

October—Idle Wives (Seven parts—Drama).

Bluebird Photoplay, Inc.

Oct. 2—Wanted—A Home (Five parts—Dr.).
Oct. 9—The Chalice of Sorrow (Five parts—Drama).
Oct. 16—The Social Buccaneer (Five parts—Drama).
Oct. 23—Love Never Dies (Five parts—Drama).
Oct. 30—The End of the Rainbow (Five parts—Drama).

Mutual Film Corp.

AMERICAN.

Sept. 4—Atonement (Two parts—Drama).
Oct. 9—Citizens, All (Two parts—Drama).
Oct. 16—The Franchise (Two parts—Drama).
Oct. 23—Professor Jeremey's Experiment (Two parts—Drama).

BEAUTY.

Sept. 26—The Deacon's Card (Comedy).
Oct. 3—Slicking the Slickers (Comedy).
Oct. 10—That Sharp Note (Comedy).
Oct. 31—The Last Thrust (Comedy).
Oct. 31—The Spartan Spleen (Comedy).

CENTAUR.

Sept. 23—The Father of Her Child (Two parts—Drama).
Sept. 30—Foiled (Two parts—Drama).

CUB.

Oct. 7—Won by a Fowl (Comedy).
Oct. 7—That Wonderful Wife (Comedy).
Oct. 13—Inoculating Hubby (Comedy).
Oct. 14—Those Primitive Days (Comedy).
Oct. 14—Their College Capers (Comedy).
Oct. 20—He Wouldn't Tip (Comedy).
Oct. 21—That Doggone Baby (Comedy).
Oct. 21—The Deacon's Widow (Comedy).
Oct. 27—Lovers and Lunatics (Comedy).
Oct. 28—Dad's Masterpiece (Comedy).
Oct. 28—When Clubs Were Trumps (Comedy).
Nov. 3—Nearly a Hero (Comedy).

ECLAIR.

Nov. 4—The Eternal Challenge (Two parts—Drama).

GAUMONT.

Oct. 5—The False Magistrate (No. 5 of "Fantomas" (Three parts—Drama).
Oct. 8—Reel Life, No. 23 (Mutual Film Magazine).
Oct. 11—See America First, No. 57 (Scenic).—Kartoon Komics (Cartoon—Comedy).
Oct. 15—Reel Life, No. 24 (Mutual Film Magazine).
Oct. 18—See America First, No. 58 (Scenic).—Kartoon Komics (Cartoon—Comedy).
Oct. 19—Stepping Westward (Two parts—Dr.).
Oct. 22—Reel Life No. 25 (Mutual Film Magazine).
Oct. 25—See America First, No. 59 (Scenic).—Kartoon Komics (Cartoon-Comedy).
Oct. 29—Reel Life, No. 26 (Mutual Film Magazine).
Nov. 1—See America First No. 60 (Scenic).—Kartoon Komics (Cartoon—Comedy).
Nov. 5—Reel Life No. 27 (Mutual Film Magazine).

MUSTANG.

Sept. 1—The Gambler's Lost Love (Two parts—Drama).
Sept. 8—Matchin' Jim (Two parts—Drama).

MUTUAL.

Oct. 17—The Law of Nature (Three parts—Drama).
Oct. 24—The Folly of Fear (Two parts—Dr.).
Oct. 26—At Twelve O'clock (Two parts—Dr.).
Oct. 30—Paying the Price (Two parts—Drama).

MUTUAL WEEKLY.

Oct. 11—Number 93 (Topical).
Oct. 18—Number 94 (Topical).
Oct. 25—Number 95 (Topical).
Nov. 1—Number 96 (Topical).

MUTUAL CHAPLIN.

The Vagabond (Two parts—Comedy).
One A. M. (Two parts—Comedy).
The Pawnshop (Two parts—Comedy).

MUTUAL MASTERPICTURES DE LUXE.

Oct. 19—The Voice of Love (American—Five parts—Drama) (No. 145).
Oct. 23—The Undertow (American—Five parts—Drama) (No. 146).

MUTUAL STAR PRODUCTIONS.

Oct. 26—The Love Hermit (American—Five parts—Drama) (No. 147).
Oct. 30—Faith (American—Five parts—Drama) (No. 148).
Nov. 2—The Pearl of Paradise (Five parts—Drama) (No. 149).

(*Mutual Releases continued on page 766*)

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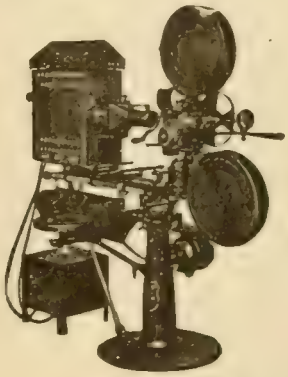

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 742, 744.)

(*Mutual Releases continued from page 764*)

SIGNAL FILM CORPORATION.

Oct. 23—A Lass of the Lumberlands, No. 1, "The Lumber Pirates" (Two parts—Drama).

THANHOUSER.

Oct. 13—At the Edge of the Aqueduct (Two parts—Drama).

VOGUE.

Oct. 22—Her Painted Pedigree (Two parts—Comedy).
Oct. 29—He Died and He Didn't (Two parts—Comedy).
Nov 5—Bungling Bill's Bow-Wow (Two parts—Comedy).

Metro Pictures Corporation.

COLUMBIA.

Oct. 30—The Gates of Eden (Five parts—Dr.).

POPULAR PLAYS AND PLAYERS.

Oct. 26—The Iron Woman (Five parts—Dr.).
Nov. 6—Extravagance (Five parts—Drama).

QUALITY.

Oct. 16—In the Diplomatic Service (Five parts—Drama).
October—Romeo and Juliet (Five Parts—Dr.) (Special Release).

ROLFE.

Oct. 23—The Brand of Cowardice (Five parts—Drama).
Nov. 13—The Wager (Five parts—Dr.).
Nov. 27—Sunbeam (Five parts—Drama).

YORKE.

Nov. 20—Big Tremaine (Five parts—Dr.).

Paramount Pictures Corp.

BLACK DIAMOND COMEDIES.

Oct. 16—Bridget's Blunder (Comedy).

FAMOUS PLAYERS.

Oct. 23—The Rainbow Princess (Five parts—Drama).
Nov. 2—Seventeen (Five parts—Comedy-Dr.).
Nov. 20—Miss George Washington (Five parts—Drama).

LASKY.

Oct. 26—The Heir to the Hoorah (Five parts—Drama).
Oct. 30—The Soul of Kurl San (Five parts—Drama).
Nov. 6—Unprotected (Five parts—Drama).
Nov. 13—The Plow Girl (Five parts—Drama).
Nov. 16—The Years of the Locust (Five parts—Drama).

MOROSCO.

Oct. 12—Her Father's Son (Five parts—Dr.).

PALLAS.

Oct. 9—The Intrigue (Five parts—Drama).
Nov. 9—A Son of Erin (Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Oct. 25—Bobby Bumps Helps "Helps" a Book Agent (Cartoon—Comedy)
Nov. 1—Greenland's Icy Mountains (Cartoon—Comedy).
Nov. 8—Farmer Al Falfa Sees New York (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES.

Oct. 23—The Island of Capri (Scenic).
Oct. 30—Vesuvius in Eruption (Scenic).
Nov. 6—In Classic Greece (Scenic).
Nov. 13—In Modern Athens (Scenic).

Pathe Exchange, Inc.

ASTRA.

Oct. 22—The Shielding Shadow, No. 4, "The Earthquake" (Two parts—Drama).
Oct. 29—The Shielding Shadow, No. 5, "Through Bolted Doors" (Two parts—Dr.).
Nov. 5—The Shielding Shadow No. 6 "The Disappearing Prisoners" (Two parts—Drama).

GOLD ROOSTER PLAYS.

Oct. 22—Prudence the Pirate (Five parts—Comedy-Drama).
Oct. 29—The Sultana (Five parts—Comedy-Drama) (Colored).
Nov. 5—The Hidden Valley (Five parts—Drama).

PATHE.

Oct. 22—In the Mesh of Her Hair (Two parts—Drama).
Oct. 22—Athletic Movements Analyzed (Colored—Educational).
—Blossom Time in Japan (Colored—Scenic).
Oct. 29—Florence Rose Fashions, No. 7, "Betty Entertains an Out-of-Town Guest" (Fashions).
Oct. 29—The Moth and the Flame (Two parts—Drama).
Nov. 5—Pearl of the Army No. 1 "The Traitor" (Two parts—Drama).
Nov. 5—Scratch of the Pen (Two parts—Drama).
Historic New Orleans (Scenic).
Nov. 5—Fowls and Game Birds (Educational—Colored).

PATHE NEWS.

Oct. 21—Number 85, 1916 (Topical).
Oct. 28—Number 86, 1916 (Topical).
Oct. 28—Number 87, 1916 (Topical).
Nov. 1—Number 88, 1916 (Topical).
Nov. 4—Number 89, 1916 (Topical).
Nov. 8—Number 90, 1916. (Topical).
Nov. 11—Number 91, 1916. (Topical).

ROLIN.

Oct. 15—Luke and the Bang-Tails (Comedy).
Oct. 22—Heinie and the Magic Man (Comedy).
Oct. 29—Luke, the Chauffeur (Comedy).
Nov. 5—Luke's Preparedness Preparation (Comedy).

Triangle Film Corporation.

FINE ARTS.

Oct. 15—The Old Folks at Home (Five parts—Drama).
Oct. 22—Fifty-Fifty (Five parts—Drama).
Oct. 29—A Sister of Six (Five parts—Drama).
Nov. 5—Atta Boy's Last Race (Five parts—Drama).

INCE.

Oct. 15—The Return of Draw Egan (Five parts—Drama).
Oct. 22—The Vagabond Prince (Five parts—Drama).
Oct. 29—Somewhere in France (Five parts—Drama).
Nov. 5—A Corner in Colleens (Five parts—Drama).

Unicorn Film Service.

BUFFALO.

Oct. 16—The Slumbering Memory (Two parts—Drama).
Oct 22—The Honor of the Tribe (Two parts—Drama).

HIAWATHA.

Oct. 18—Fear (Three parts—Drama).

GAYETY.

Oct. 17—Wife's Frame-Up (Comedy).

JOCKEY.

Oct. 17—The Foolish Romance (Two parts—Comedy).

JUDY.

Oct. 7—The Model (Comedy).
Oct. 16—The Lost Ring (Comedy).
—U. S. Fighting Craft (Educational).
Oct. 19—Over the Hills (Comedy).
Oct. 22—Disposing of a Lover (Comedy).

LILY.

Oct. 3—Thru the Wall (Drama).
Oct. 8—The Web (Three parts—Drama).

PURITAN.

Oct. 6—The Live Corpse (Comedy).
Oct. 19—The Honor of the Gardells (Two parts—Drama).

SUNSET.

Oct. 5—A Daring Mission (Drama).

SUPREME.

Oct. 2—Pen and Sword (Two parts—Drama).
Oct. 6—The Guilty One (Two parts—Drama).

UTAH.

Oct. 21—When Hands are Idle (Two parts—Drama).
Oct. 21—The Vengeance of Dan McGrew (Drama).

Feature Releases

ARTCRAFT PICTURES CORP.

Nov. 6—Less Than the Dust (Mary Pickford—Six parts Drama).

CHRISTIE FILM CO.

Oct. 9—His Wedding Night (Comedy).
Oct. 16—The Making Over of Mother (Comedy).
Oct. 23—He Loved the Ladies (Comedy).

CONSOLIDATED FILM CORPORATION.

Oct. 16—The Crimson Stain Mystery, No. 9, "The Hunting Specter" (Two parts—Drama).
Oct. 23—The Crimson Stain Mystery, No. 10, "The Tortured Soul" (Two parts—Drama).
Oct. 30—The Crimson Stain Mystery, No. 11 Two parts—Drama).
Nov. 6—The Crimson Stain Mystery No. 12 (Two parts—Drama).

EXCLUSIVE FEATURES INC.

October—La Tosca (Two parts—Drama).

FOX FILM CORPORATION.

Oct. 9—The War Bride's Secret (Five parts—Drama).
Oct. 16—The Ragged Princess Five parts—Drama).
Oct. 23—Romeo and Juliet (Five parts—Dr.).

FROHMAN AMUSEMENT CORP.

October—The Conquest of Canaan (Drama).

GREATER VITAGRAPH (V-L-S-E, INC.).

Oct. 9—Scarlet Runner, No. 2, "The Nuremburg Watch" (Vitagraph—Two parts—Drama).
Oct. 16—Scarlet Runner, No. 3, "The Masked Ball" (Vitagraph—Two parts—Dr.).
Oct. 16—A Prince in a Pawnshop (Vitagraph—Five parts—Drama).
Oct. 23—The Blue Envelope Mystery (Vitagraph—Five parts—Drama).
Oct. 23—Scarlet Runner, No. 4, "The Hidden Prince" (Vitagraph—Two parts—Drama).
Oct. 30—Scarlet Runner, No. 5, "The Jacobean House" Vitagraph—Two parts—Drama).
Oct. 30—The Last Man (Vitagraph—Five parts—Drama).
Nov. 6—The Scarlet Runner, No. 6, "The Mysterious Motor Car" (Vitagraph—Two parts—Drama).
Nov. 6—The Devil's Prize (Vitagraph—Five parts—Drama).
Nov. 13—The Scarlet Runner No. 7 "The Red Whiskered Man" Vitagraph (Two parts Drama).
Nov. 13—The Second Mrs. Tanqueray (Vitagraph Five parts Drama).

HERALD FILM CORPORATION.

October.—Prima Donna's Husband (Five parts—Drama).

INTERNATIONAL FILM SERVICE, INC.

Oct. 16—Beatrice Fairfax, No. 11, "The Wages of Sin" (Two parts—Drama).
Oct. 17—Hearst-International News Pictorial, No. 83, 1916 (Topical).
Oct. 20—Hearst-International News Pictorial, No. 84, 1916 (Topical).
Oct. 23—Beatrice Fairfax No. 12 "Curiosity" (Two parts—Drama).
Oct. 24—Hearst-International News Pictorial No. 85, 1916 (Topical).
Oct. 27—Hearst-International News Pictorial No. 86, 1916. (Topical).
Oct. 30—Beatrice Fairfax No. 13 (Two parts—Drama).
Oct. 31—Hearst-International News Pictorial No. 87, 1916 (Topical).
Nov. 2—Hearst-International News Pictorial No. 88, 1916. (Topical).
Nov. 2—The Ocean Waif (Golden Eagle—Drama).

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 742, 744.)

IVAN FILM PRODUCTIONS.

October—Her Surrender (Drama).

KLEINE-EDISON-SELIG-ESSANAY.

Aug. 21—Gloria's Romance, No. 14 (Two parts—Drama).

Aug. 23—The Mishaps of Musty Suffer Series No. 2, No. 10 (Comedy).

Aug. 28—Gloria's Romance, No. 15, "The Murderer at Bay" (Two parts—Dr.).

Sept. 4—Gloria's Romance (No 16, "A Modern Pirate"—Two parts—Drama).

Sept. 11—Gloria's Romance No. 17, "The Telltale Envelope" (Two parts—Dr.).

Sept. 18—Gloria's Romance, No. 18, "The Bitter Truth" (Two parts—Drama).

Sept. 25—Gloria's Romance, No. 19, "Her Vow Fulfilled" (Two parts—Drama).

Oct. 2—The Country That God Forgot (Selig—Five parts—Drama).

Oct. 16—The Return of Eve (Essanay—Five parts—Drama).

October—World Series Baseball Film (Selig—Topical).

Oct. 30—The Heart of the Hills (Edison—Five parts—Drama).

Nov. 6—The Prince of Graustark (Essanay—Five parts—Drama).

Nov. 13—The Cossack Whip (Edison—Five parts—Drama).

MORTIMER D. METCALFE.

Oct.—A Reunited Party (Two parts—Topical).

THE MOTION PICTURE FORUM.

Oct. 2—Motion Picture Portrait Studies of President Wilson and His Cabinet—the U. S. Government in Action.

SUNBEAM MOTION PICTURE CORPORATION.

Oct.—Somewhere in Georgia (Drama).

SELZNICK PICTURES.

Oct. 16—The Common Law (Young Film Corp—Five parts—Drama).

October—The Price She Paid (Drama).

November—War Brides (Herbert Brenon—Dr.).

WORLD PICTURES.

Oct. 2—The Revolt (Five parts—Dr.).

Oct. 9—The Gilded Cage (Peerless—Five parts—Drama).

Oct. 16—The Hidden Scar (Five parts—Dr.)

Oct. 23—The Scarlet Oath (Five parts—Dr.).

Oct. 30—The Man Who Stood Still (Five parts—Drama).

States Right Features

CALIFORNIA MOTION PICTURE CORP.

Nov.—The Woman Who Dared (Seven parts—Drama).

GRAFTON PUBLISHING CO.

Oct.—Argonauts of California (Ten parts—Drama).

PIONEER FEATURE FILM CORPORATION.

October—The Soul of a Child (Five parts—Dr.).

GREAT NORTHERN FILM CO.

Sept.—Pages from Her Life (Five parts—Dr.).

B. S. MOSS MOTION PICTURE COR.

Oct.—The Power of Evil (Drama).

MONARCH PHOTO-PLAY CO., INC.

October—Common Sense Brackett (Six parts—Drama).

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.).

SUPERIOR FILMS CO.

Sept.—The Faucet (Drama).

UNITY SALES CORPORATION.

Oct. 9—The Lottery Man (Comstock—Drama).

Oct. 9—Yellow Menace, No. 6, "The Torture Chamber" (Two parts—Drama).

Oct. 9—Some Hero (Comedy).

Oct. 16—The Yellow Menace, No. 7, "Drops of Blood" (Two parts—Drama).

Oct. 16—A Scrambled Honeymoon (Two parts—Comedy).

Oct. 23—The Yellow Menace, No. 8, "The Time Clock" (Two parts—Drama).

Oct. 30—Tweedledum's Busy Night (Two parts—Comedy).

Oct. 30—The Yellow Menace, No. 9, "The Time Clock Bomb" (Two parts—Drama).

Nov. 6—The Yellow Menace, No. 10, "A Message from the Sky" (Two parts—Drama).

Oct. 16—The Land Just Over Yonder (Six parts—Drama).

Nov. 6—Humanizing Mr. Winsby (Five parts—Drama).

Nov. 13—The Yellow Menace No. 10 "The Half Breed's Hatred" (Two parts—Drama).

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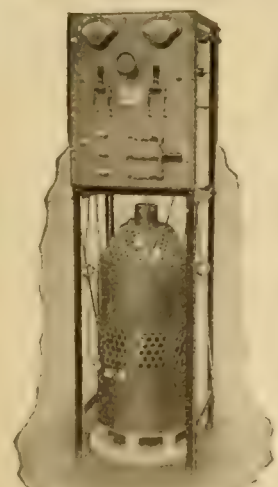

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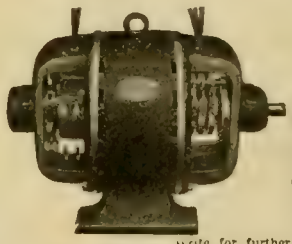

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HELLO CENTRAL, GIVE ME HEAVEN
BETTER THAN GOLD
CAST ASIDE
ONE NIGHT IN JUNE
FALLEN BY THE WAYSIDE
FOR SALE, A BABY
I'M TRYING SO HARD TO FORGET YOU
IN THE CITY WHERE NOBODY CARES
WAS I A FOOL
KISS, AND LET'S MAKE UP
THERE'LL COME A TIME
WHILE THE DANCE GOES ON
A RABBI'S DAUGHTER
ALL FOR THE LOVE OF A GIRL
THE STORY OF A SOUL

Also the following original plays from the pen of Chas. K. Harris:

THE LUCKIEST MAN IN THE WORLD
THE BARKER
A LIMB OF THE TREE
IT NEVER RAINS BUT WHAT IT POURS
THE GIRL FROM TENNESSEE
A ROMANCE OF A WEEK
A WOMAN OF TODAY
THE GIRL WHO FORGOT
HUMAN NATURE
IDLE GOSSIP
LIGHT O' LOVE
BROKEN CHAINS OF LOVE
PLAYING WITH FIRE
FOR THE SAKE OF HER SOUL
DOWN THE PRIMROSE PATH
THE END OF THE CHAPTER
WAS SHE A THIEF?
THE DREGS OF LIFE'S CUP
THE SACRIFICE
THE AWAKENING
THE DARLING OF BROADWAY
WHAT WOULD YOU DO?
THE RECORDING ANGEL
WOULD YOU FORGIVE?
THE WAY OF THE WORLD
WHEN THE HEART CALLS
WANDER-LUST
WHO'S TO BLAME?
FOOLS IN BOHEMIA
SHOULD A GIRL BE TOLD?

The Censors throughout the United States have accepted the five pictures that have been made, of Mr. Harris's famous scenarios, and never has one scene been cut, or omitted. They have always stood as written and produced.

The above scenarios are the kind that the American people are looking for—clean and wholesome—and at the same time, with strong, human situations—each and every one taken from life, and on some popular subject of the day. Pure, clean, heart stories, making photoplays to which you can take your wife and children, and feel safe.

Such are the above plays and scenarios which are fully protected.

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47th Street and Broadway
New York City

ADOLPH H. ROSENFELD
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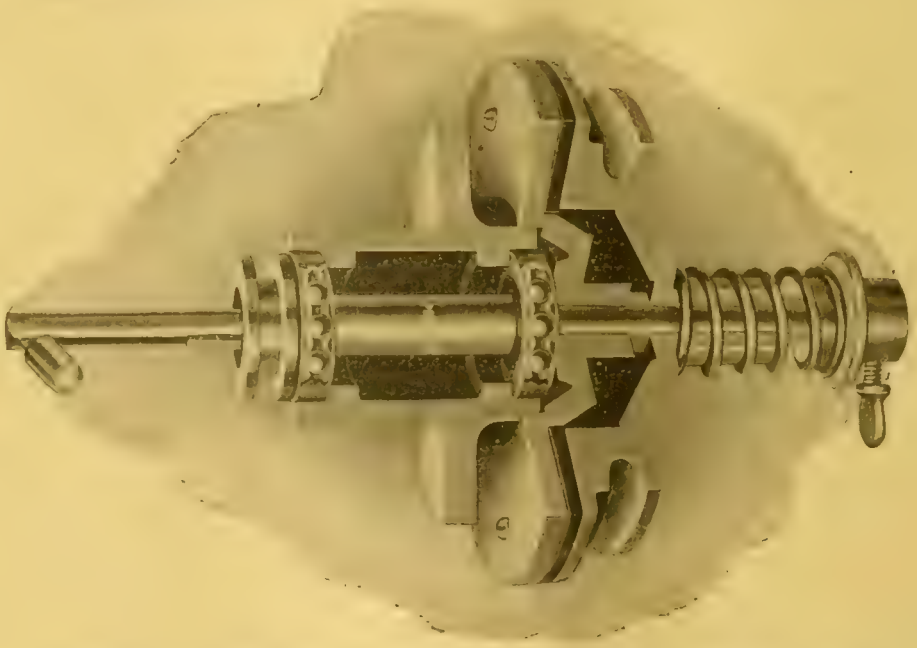

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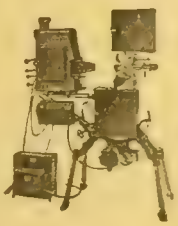

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Mailed Upon Request

NICHOLAS POWER COMPANY
NINETY GOLD STREET NEW YORK

Vol. 30, No. 6 November 11, 1916 Price 15 Cents

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

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PHOTOPLAYS
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"The Devil's Bondwoman"
The story of an evil purpose and a strange retribution
With Dorothy Davenport
and Emory Johnston
Directed by LLOYD B. CARLETON
BOOK THROUGH ANY
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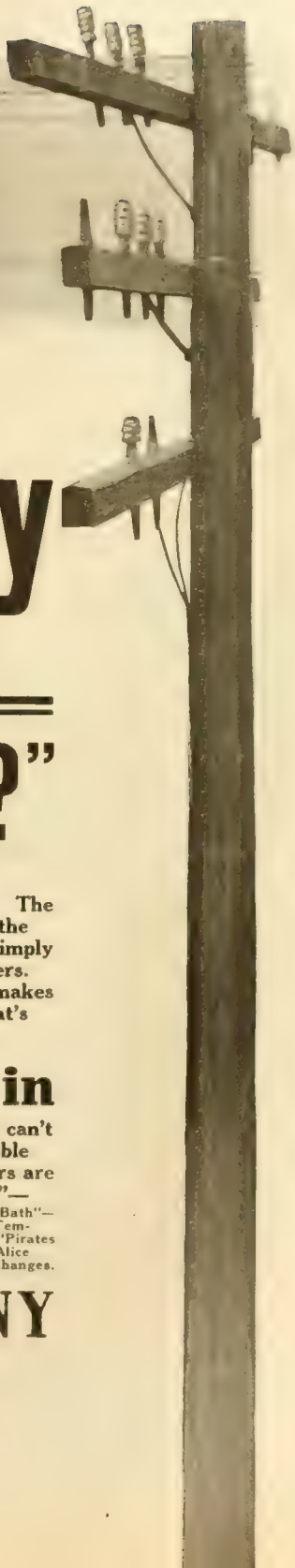

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"Where Is My Wife?"

WITH BILLIE RITCHIE

One right after the other—L-KO smashes come in rapid succession. The latest release, "WHERE IS MY WIFE?" is a side splitter. From the first flicker to the last it's an uproar. "WHERE IS MY WIFE?" is simply another one of the popularity producers, profit makers and house packers. Book it. Advertise it. Go to it strong. It's the kind of a comedy that makes the crowds come back for more and more and then some more. That's the very good reason why—

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in hundreds of theatres all over this country and abroad. You simply can't hold L-KO'S back. They are sweeping the field with an irresistible force. Just a few of the releases that will also pack 'em in for Exhibitors are these—"Crooked from the Start"—"Cold Hearts and Hot Flames"—

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Another WORLD Triumph

Please accept my heartiest congratulations on the splendid picture you have made of "Bought and Paid For." The central story is directly and dramatically told and the comedy element is admirably handled.

I can see no reason whatever why your picture should not equal the success of the play itself both in this country and abroad.

George Broadhurst

Released Nov. 13th. with ALICE BRADY as the Star

Reviews forcast tremendous success for "The Man Who Stood Still"

DRAMATIC MIRROR
October 28th

There is plenty of humanity in it, which is well brought out in the excellent acting and the direction. Lew Fields plays the title-role with sincerity, and there are just enough humorous touches in his characterization to make the old jeweler most lovable and human. Doris Kenyon has the part of the daughter, and is appealing in the various vicissitudes of fortune that fall to her lot.

MOTION PICTURE NEWS
November 4th

The picture version of Jules Eckert Goodman's play follows the original very closely, and for that reason alone it becomes an interesting and entertaining offering. In addition to this, it contains two big stars in the leading roles: Lew Fields and Doris Kenyon, and it is hard to tell which pleases the most. Considered from the box office standpoint, this is a picture on which the exhibitor can go the limit on advertising and general methods of exploitation.

MOTION PICTURE MAIL
October 21st

Placed on the Honor Roll for the week's pictures Of all the pictures we have seen not one has a stronger appeal than "The Man Who Stood Still" For the qualities which make up drawing power, we have rarely seen a picture to surpass this.

MOVING PICTURE WORLD
November 4th

The author has handled his theme with real feeling and sound judgment, and the human quality of his work insures it a wide appeal. Mr. Fields is able to put over his points clearly, without undue effort.

SUNDAY TELEGRAPH
October 22nd

Here is a friendship; a homely and beautiful one spread upon the screen so that it hits you between the eyes. Here is plot. What do you wish? Here is life.

Lew Fields & Doris Kenyon—Supreme Acting

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

ROBERT WARWICK and GAIL KANE in

"The Heart of a Hero"

(IN SIX PARTS)

A Visualization of the life of Nathan Hale, founded on the play "Nathan Hale" by CLYDE FITCH

Directed by EMILE CHAUTARD

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LEWIS J. SELZNICK

NEW YORK

THE COMMON LAW OPENED A TWO WEEKS ENGAGEMENT AT PORTOLA THEATRE TODAY TO CAPACITY BUSINESS AT INCREASED ADMISSION PRICES. THOUSANDS CROWDED LOBBY ALL DAY NECESSITATING MIDNIGHT MATINEE. EVEN THEN THOUSANDS TURNED AWAY. EIGHT FULL SHOWS TODAY. THEATRE MANAGEMENT ENTHUSIASTIC OVER CLARA KIMBALL YOUNG AND SELZNICK'S TRIUMPH

SOL. L. LESSER

SEATTLE, WASH.

LEWIS J SELZNICK ENTERPRISES

NEW YORK NY

COMMON LAW BROKE ALL RECORDS IN PORTLAND LAST WEEK AND OPENED UP YESTERDAY AT APOLLO TACOMA AND CLEMMER THEATRE SEATTLE THEY HAD THEM STANDING OUT ON THE STREET FROM TWO IN THE AFTERNOON UNTIL THE LAST SHOW AM SENDING YOU FLASHLIGHTS OF THE WAITING CROWD

M ROSENBERG

DELUXE FEATURE FILM CO.

CLEVELAND, O.

CLARA KIMBALL YOUNG FILM CORPN

NEW YORK, N. Y.

COMMON LAW OPENED YESTERDAY TO CAPACITY BUSINESS. THE LARGE ATTENDANCE COMPELLED US TO RUN AN EXTRA PERFORMANCE. THE ADVANCE SALE OF RESERVED SEATS INDICATES A RECORD WEEK. PICTURE RECEIVES EXCELLENT COMMENT FROM PRESS AND PUBLIC. ACCEPT OUR CONGRATULATIONS

THE STILLMAN THEATRE CO

CLEVELAND, O.

CLARA KIMBALL YOUNG FILM CORPN.

NEW YORK

PLAYING COMMON LAW SECOND WEEK SHOWING IN CLEVELAND FOLLOWING STILLMAN, BUSINESS GRATIFYING AND BETTER THAN ALL ELSE PLEASED PATRONS. COMMENTS WONDERFUL. CONTINUE TO GIVE US BOX OFFICE ATTRACTIONS LIKE THE COMMON LAW AND WE ARE SATISFIED AND YOUR SUCCESS IS ASSURED.

METROPOLITAN THEATRE CO

A L FREEMAN GENERAL MANAGER

1154 AM

ST LOUIS MO.

MIDWEST PHOTOPLAY CORPN.

KASCITY MO.

ON FIRST NIGHTS SHOWING OF COMMON LAW OUR THEATRE WAS PACKED JAMMED AND HOLDING THEM OUT AT 25 CENTS ADMISSION BEFORE WE KNEW IT FOUND IT NECESSARY TO STOP SALE OF TICKETS LOOKS LIKE LONG RUN ENTHUSIASTIC AUDIENCES DECLARE COMMON LAW GREAT PRODUCTION WITH CLARA KIMBALL YOUNG

SIEVERS NEW GRAND CENTRAL

DES MOINES IA.

LEWIS J SELZNICK

NEW YORK, NY

THE WONDERFUL SUCCESS AT THE SHOWING OF CLARA KIMBALL YOUNG IN ST LOUIS KANSAS CITY OMAHA AND DES MOINES EXCEEDED ALL EXPECTATIONS. CONTINUE TO GIVE US AS GOOD PRODUCTIONS AS COMMON LAW AND YOUR SUCCESS IS ASSURED NEW GRAND CENTRAL ST LOUIS STOPPED SELLING TICKETS AT EIGHT OCLOCK ON OPENING NIGHT UNABLE TO TAKE CARE OF ENORMOUS CROWDS

A. H. BLANK

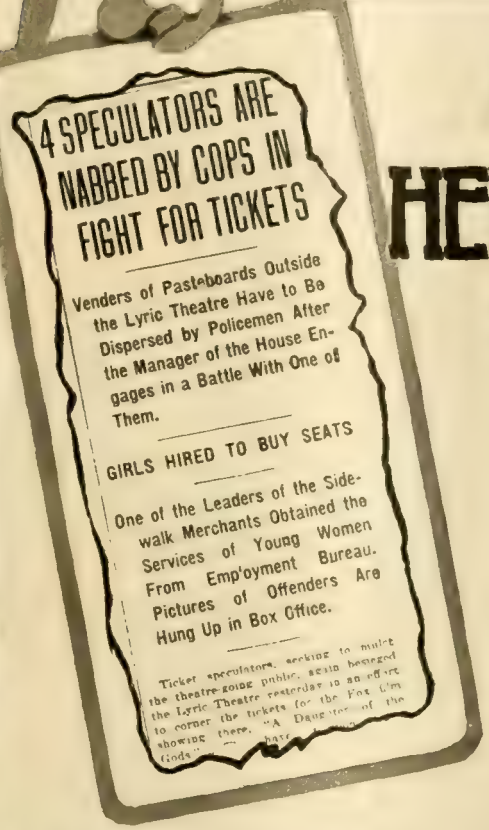
CLARA KIMBALL YOUNG'S

NEXT PRODUCTION

"THE FOOLISH VIRGIN" By Thomas Dixon

ALBERT CAPELLANI DIRECTOR GENERAL

SELZNICK PICTURES



4 SPECULATORS ARE NABBED BY COPS IN FIGHT FOR TICKETS

Venders of Pasteboards Outside the Lyric Theatre Have to Be Dispersed by Policemen After the Manager of the House Engages in a Battle With One of Them.

GIRLS HIRED TO BUY SEATS

One of the Leaders of the Sidewalk Merchants Obtained the Services of Young Women From Emp'oyment Bureau. Pictures of Offenders Are Hung Up in Box Office.

Ticker speculators, seeking to mulct the theatre-going public, again besieged the Lyric Theatre yesterday in an effort to corner the tickets for the Fox film showing there. "A Daughter of the Gods."

HERE IS MORE EVIDENCE FOR MOTION PICTURE EXHIBITORS THAT

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Productions That Bring Police Details to Handle The Crowds In The Ticket Line

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BY MARION CRAIG WENTWORTH

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"PANTHEA"
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SELZNICK-PICTURE
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FOR
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A mother's sacrifice on her death bed brings reconciliation with the daughter she scarcely knew—in the
WILLIAM FOX
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WRITTEN BY THOMAS FORMAN
DIRECTED BY FRANK LLOYD
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Nothing ever conceived for the screen or stage, compares in intenseness, superb acting, powerful situations, colossal moments, mastodonic climaxes and tremendous story, with AUGUSTUS THOMAS'

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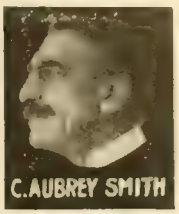
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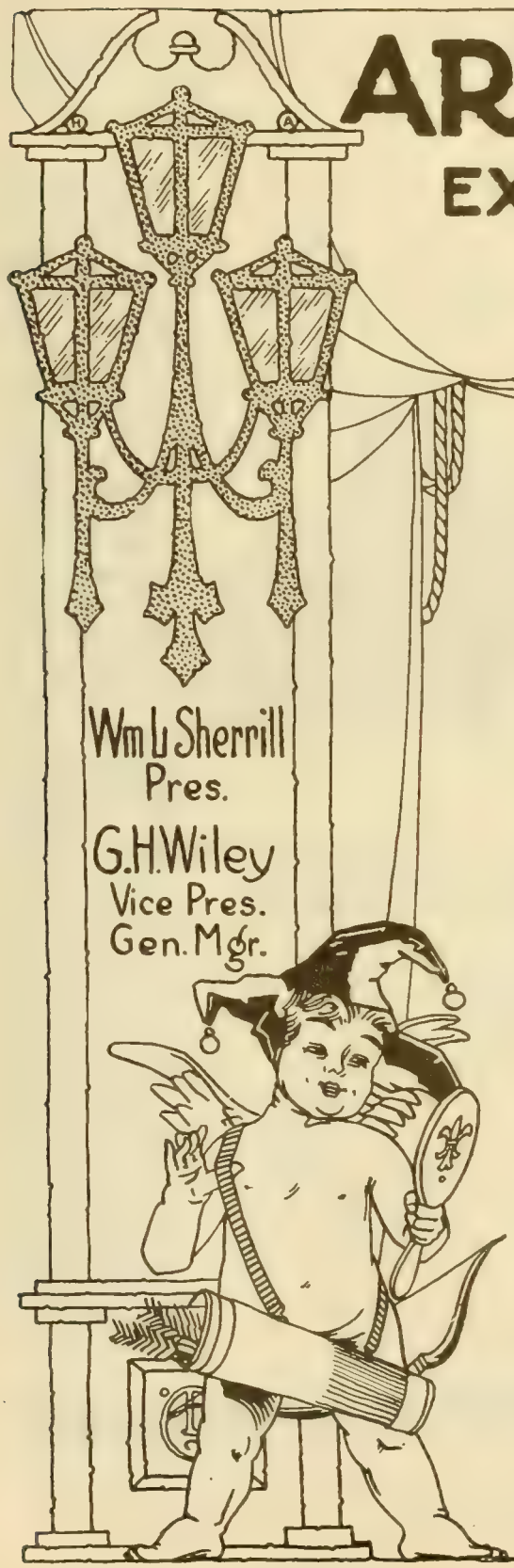

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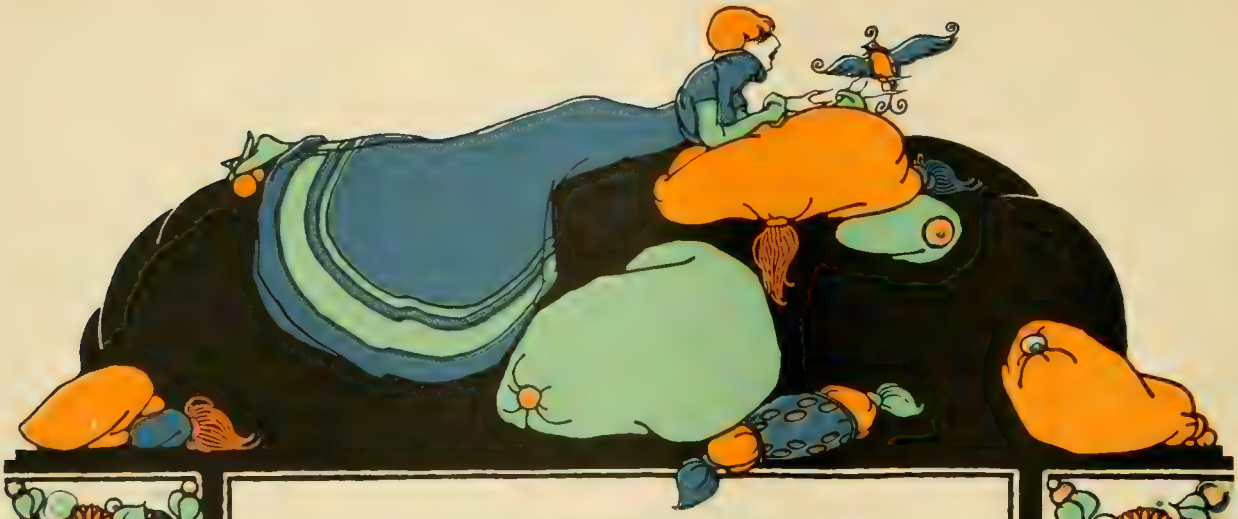

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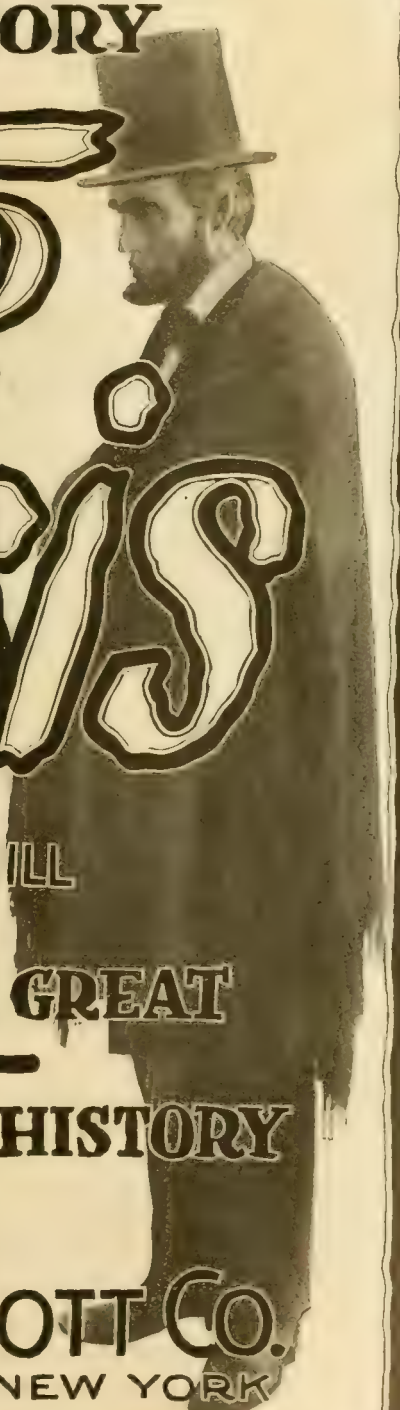

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RELEASED NOVEMBER 6TH.

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WHETHER YOU KNOW OR NOT
UNICORN
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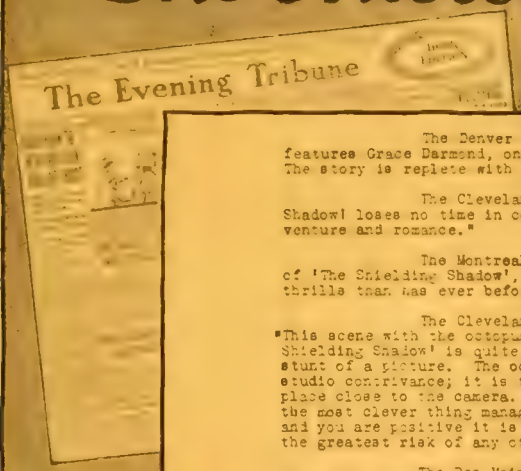
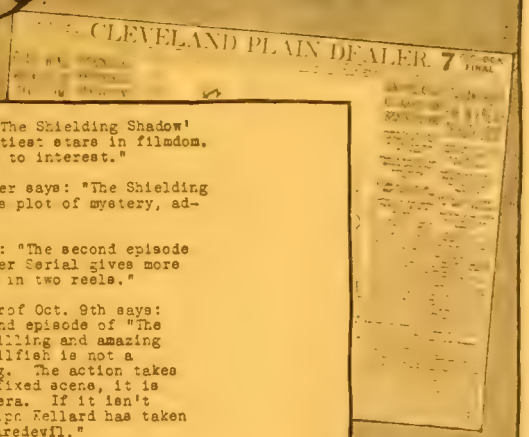
IKE SCHLANK, PRESIDENT

"More thrills than have ever before been given in two reels!"

Read what prominent newspapers say of Pathé's Greatest Serial

The Shielding Shadow





The Denver News says: "'The Shielding Shadow' features Grace Darmond, one of the prettiest stars in filmdom. The story is replete with thrills bound to interest."

The Cleveland Plain Dealer says: "The Shielding Shadow! loses no time in controlling its plot of mystery, adventure and romance."

The Montreal Herald says: "The second episode of 'The Shielding Shadow', Pathe's Master Serial gives more thrills than has ever before been given in two reels."

The Cleveland Plain Dealerof Oct. 9th says: "This scene with the octopus in the second episode of "The Shielding Shadow' is quite the most thrilling and amazing stunt of a picture. The octopus or devilfish is not a studio contrivance; it is the real thing. The action takes place close to the camera. If it is a fixed scene, it is the most clever thing managed for a camera. If it isn't and you are positive it is not, then Ralph Kellard has taken the greatest risk of any other screen daredevil."

The Des Moines Tribune of Oct. 4th says: "You will find yourself truly interested in "The Shielding Shadow" without being spellbound by bloodshed and mystery. The cast is fine, the settings are superb and the story so far seems to be one that will grow on one. This new serial is one that you will like for many reasons.1.Pathe has been putting serials out so long that they have been able to guage the public's desire to a nicety. 2. They have gone about "The Shielding Shadow" with the idea of producing the best serial they have ever put out, and to do this, they have employed a fine cast, placed them in the most elaborate setting and the task of telling a real story in the very best manner possible."

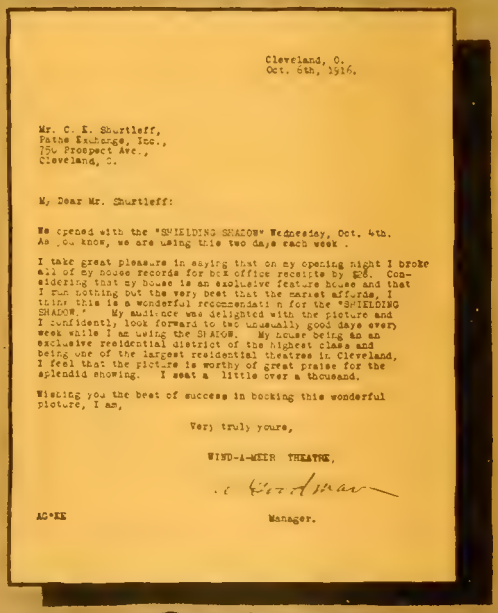
Produced by ASTRA under the direction of Louis J. Gasnier and Donald Mackenzie

Pathé

A. Goodman

The Shielding Shadow

Breaks Box Office Records



Cleveland, O.
Oct. 6th, 1916.

Mr. C. K. Shurtleff,
Pathe Exchange, Inc.,
754 Prospect Ave.,
Cleveland, O.

My Dear Mr. Shurtleff:

We opened with the "SHIELDING SHADOW" Wednesday, Oct. 4th. As you know, we are using this two days each week.

I take great pleasure in saying that on my opening night I broke all of my house records for box office receipts by $68. Considering that my house is an exclusive feature house and that I run nothing but the very best that the market affords, I think this is a wonderful recommendation for the "SHIELDING SHADOW." My audience was delighted with the picture and I confidently look forward to two unusually good days every week while I am using the SHADOW. My house being an exclusive residential district of the highest class and being one of the largest residential theatres in Cleveland, I feel that the picture is worthy of great praise for the splendid showing. I seat a little over a thousand.

Wishing you the best of success in booking this wonderful picture, I am,

Very truly yours,

WIND-A-MERE THEATRE,

A. Goodman

AG:KE Manager.

Produced by ASTRA

under the direction of

Louis J. Gasnier and Donald Mackenzie

Book it to-day

PATHÉ

Pathé

"LITTLE MARY SUNSHINE"

(Baby Marie Osborne)

IS BACK AGAIN!

The world's most charming and talented baby stars delightfully in

SHADOWS AND SUNSHINE

A five part Gold Rooster Play

Produced by Balboa

Her first picture, "Little Mary Sunshine" played to enormous business. This one will do even better!

Released Nov. 12

Recent and forthcoming Gold Rooster Plays:
"The Light That Failed" Oct 15 — "The Hidden Valley" Nov 5
"Prudence the Pirate" Oct 22 — "The World and the Woman" Nov 19
"The Sultana" Oct. 29

FLORENCE ROSE FASHIONS

More than a little different-costumes that will please your audiences. Beautiful pictures that will bring you business. Try them-you'll like them.

PATHÉ

SEVEN DEADLY SINS

A new thing in films
a series of seven
five-reel features
each complete in itself

McCLURE PICTURES

McCLURE
PICTURES

TRIANGLE

RELEASES FOR WEEK OF NOVEMBER 5

Bessie Barriscale in "A Corner in Colleens"

Kay Bee

YOU and your patrons will be amused—and delighted—when you see Bessie Barriscale try to impersonate a man in "A Corner in Colleens," her latest TRIANGLE PLAY.

Never did a daintier bit of femininity try to wear trousers, and the comedy of the whole situation is immense.

In fact the entire play is just one big rollicking piece of fun and frolic throughout—the story of a bright, happy, Irish maid, who plays all manner of jokes on her ardent lover. She never gives him a moment's peace, and your patrons won't have a moment to take your eye from the screen.

Dorothy Gish in "Atta Boy's Last Race"

Fine Arts

EVERYBODY loves a snappy racing tale—an exciting picture of adventure on the turf—and when this is coupled with a pretty love story it's a combination that can't be beaten.

"Atta Boy's Last Race," the latest TRIANGLE offering with Dorothy Gish as the star, is a rushing, exciting racing story and its expectations are more than lived up to. There's the "peppy" little jockey, the sweetheart who hated racing, and the villain. Then there's the real horse race that makes the boy's fortune and a corking climax.

Keystone Comedies

Then, too, there are two tearing half miles of Keystone fun and frolic

FAMOUS PLAYERS . LASKY
MOROSCO . AND . PALLAS
not only *make* PARAMOUNT
paramount, but will *keep* PARA-
MOUNT paramount

THE PLAYS BEHIND THE STARS—AND THE SERVICE BEHIND BOTH

PARAMOUNT PICTURES first win an Exhibitor by the sheer weight of their *plays* and *stars.* They permanently win him by a service that looks after his interests, beginning with effective publicity and ending with the pledge that his territory will be protected.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE AT FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures of the Week

RELEASED MONDAY, OCTOBER 30th

JESSE L. LASKY

PRESENTS

SESSUE HAYAKAWA

AND

MYRTLE STEDMAN

IN

THE SOUL OF KURA-SAN

PRODUCED BY

JESSE L. LASKY FEATURE PLAY CO.

JESSE L. LASKY, President — ARTHUR S. FRIEND, Treasurer — CECIL B. DeMILLE, General Director

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Released by
Paramount Pictures Corporation

Paramount Pictures of the Week

RELEASED THURSDAY, NOVEMBER 2nd

DANIEL FROHMAN

PRESENTS

JACK PICKFORD

AND

LOUISE HUFF

IN

SEVENTEEN

A picturization of Booth Tarkington's humorous masterpiece.

PRODUCED BY

FAMOUS PLAYERS FILM CO.

ADOLPH ZUKOR, President

Special notice for this production may be obtained at your exchange
Canadian Distributor, Famous Players Film Service, Limited
Montreal, Toronto and Winnipeg

BLACK DIAMOND COMEDY

A TROUBLESOME TRIP

is the name of the newest
one-reel roar

BLACK DIAMOND COMEDY

Released by Paramount
Monday, October 30th

Produced by

UNITED STATES MOTION PICTURE CORPORATION

WILKES-BARRE, PA.

J. O. WALSH, Pres. F. W. HERMANN, Vice-Pres.
D. L. HART, Treas.

RELEASED BY

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y.

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

NOVEMBER 11, 1916

Margarita Fischer Series Is Latest Mutual Offering

THE first of the Margarita Fischer Series of Mutual Star Productions has just been released. "The Pearl of Paradise" has been warmly welcomed by exhibitors. Many of them recall the big business they did with such former Mutual productions as "The Miracle of Life," "Infatuation," "The Quest," "The Girl From His Town," and others. Miss Fischer was the star of all these pictures. And now Miss Fischer is again back with Mutual. Her return is signalized by the release of "The Pearl of Paradise." But this is only the first of the Fischer Series. There are many others to come.

On November 30, the second Margarita Fischer picture will be released. It is another Mutual Star Production made by the Pollard Picture Plays Company and bears the title "Miss Jackie of the Navy." In it Miss Fischer appears as a jolly little tar and gets herself into all sorts of trouble. A charming love story runs through the production. "The Butterfly Girl," the third of the Fischer Series, is scheduled for release on December 28. The story was carefully selected and is splendidly adapted to Miss Fischer's ability.

The fourth Fischer Mutual Star Production is entitled "The Knight of Tarquizzi," and is booked for January 25. After this comes "Birds of Passage," a story with a tremendous punch, due on Mutual screens on and after February 22, and a few weeks later "The Light of Heaven," the last picture so far chosen, will make its appearance. March 22 is the date of its release. Hundreds of exhibitors who made big profits on the earlier Margarita Fischer productions released by Mutual have hastened to book this entire new series of Fischer pictures. They feel confident that this new series will be even better and make them more money than did the original releases. Bookings can now be made at any of the sixty-eight Mutual Film Exchanges.

Huge Schooner Wrecked

In one of the early installments of the new Helen Holmes chapter-play, entitled "A Lass of the Lumberlands," a full-rigged schooner is seen driven ashore on a rock bound coast. This scene was taken off the California coast at a point where a real ship was actually battered to pieces on the jagged rocks that line the shore. Players in the new chapter-play actually took their lives in their hands to enact the thrilling scenes that mark this portion of the story.

Mutual Star Productions For November

Week Beginning November 6th.

Title.	Leads.
And the Law Says.....	.....Richard Bennett
East Is East.....	Florence Turner

Week Beginning November 13th.

Peck O' Pickles.....	Kolb & Dill
Immediate Lee....	Borzage & Little

Week Beginning November 20th

Lone Star.....	William Russell

Week Beginning November 27th

A Dream or Two Ago.....	.....Mary Miles Minter
Miss Jackie.....	Margarite Fischer

CHAPLIN'S NEWEST IS

Expose of Secrets of the Picture Studios Entitled

"BEHIND THE SCREEN"

November 13 will be a red letter day for hundreds of motion picture exhibitors. On that day Mutual releases the seventh and newest of the Chaplin-Mutual Specials, entitled "Behind the Screen." This is the picture in which Chaplin exposes studio secrets and makes fun of the motion picture studios and the methods of production. The whole world has marveled at and laughed over his satires on other themes. He has ridiculed the humble floorwalker. He has kidded the fireman. He has parodied the nobility. He has made fun of the pawnbroker. But now he is going to play hors with the motion picture industry. Surely there is no one more competent to undertake such a task. Surely there is no one who can so skillfully hold up to laughter the serious work of picture making as Chaplin. Everyone who has been privileged to obtain an advance glance at "Behind the Screen" is ready to concede that Charlie has made a thorough job of it. Hundreds of exhibitors are awaiting this subject. Bookings can be arranged at any of the Mutual film exchanges. Many exhibitors are finding it profitable to play return dates on the earlier Mutual-Chaplin Specials. They are "The Floorwalker," "The Fireman," "The Vagabond," "One A. M.," "The Count" and "The Pawnshop."

Mary Miles Minter in "Youth's Endearing Charm" was the feature offering at the opening of the Fairyfield theater, a big new house just opened in Detroit, Mich.

2nd Bennett Mutual Star Production Released This Week

THIS week Richard Bennett, who scored such a tremendous success in "Philip Holden—Waster," makes his appearance in another Mutual Star Production. This is the second of the series of Bennett Star Productions. Its title is "And the Law Says." It is powerfully dramatic. Richard Bennett appears in one of the strongest roles in which he has ever been cast either in pictures or on the speaking stage. The other Mutual Star Production is a Turner Feature, the fifth of the Turner Series, entitled "East Is East." It features, of course, the former famous Vitagraph star, Florence Turner, who is known and loved by thousands of motion picture fans.

"And the Law Says."

Tensely dramatic is every scene in "And the Law Says," the Bennett Feature offered this week. Mr. Bennett appears in the role of a judge at the trial of his own son. Previously he had strongly advocated capital punishment as a cure for crime. He had even publicly stated that he believed circumstantial evidence strong enough in most cases to convict. His charge to the jury is one of the most bitter arraignments of a criminal ever shown on the screen. The jury brings in a verdict of guilty. The judge sentences the convicted man to be electrocuted. A week later he discovers the prisoner at the bar was his own son. His struggle between love and duty is one that will bring tears to the eyes of any audience. Eventually he yields and seeks a pardon for the condemned man. The pardon is delayed. The current is turned on and the prisoner pays his debt to society. The father is naturally well-nigh heart broken. To tell you more of the story would spoil the picture for you, since this drama has one of the biggest surprise endings ever portrayed. Mr. Bennett's role is sure to be proclaimed a triumph of character work.

"East Is East."

Florence Turner is too well known to exhibitors and picture goers to make comment on her ability necessary. "East Is East" is a grimly powerful story of East Indian life, and the beautiful star makes the most of every situation. The photography is excellent. The picture is most capably produced, well acted and a feature attraction of real worth. Bookings on both these subjects can now be made at any of the Mutual film exchanges.

Al Ray, writer, and Robin Williamson, director, have recently joined the Vogue Comedy Company.

MUTUAL

TURNER FILM COMPANY *Presents*

The Emotional Star

FLORENCE TURNER

IN

"EAST IS EAST"

An Inspiring Drama In Five Acts. Remarkable Exteriors And Exceptional Photography.

Fifth Of A Series Of Mutual Star Productions Featuring Florence Turner. Released The Week Of Nov. 6th. Bookings NOW At All Mutual Exchanges.

Now Playing: FLORENCE TURNER in "REDEEMED" "FAR FROM THE MADDING CROWD" "DOORSTEPS" "A WELSH SINGER" "GRIM JUSTICE"

Coming: "THE FIRST SETTLER'S STORY"

AMERICAN FILM COMPANY, INC., Presents

The Famous Star

RICHARD BENNETT

IN

"—AND THE LAW SAYS"

A Powerful Problem Play In Five Acts.
The Theme Is Based On Circumstantial
Evidence And Capital Punishment.

Second Of A Series Of Mutual Star Productions
Featuring Richard Bennett. Released The Week Of
Nov. 6th. Now Booking At 68 Mutual Exchanges.

Now Playing: "PHILIP HOLDEN,—Waster."

Coming: "THE SABLE BLESSING"

MUTUAL

MUTUAL

MUTUAL FILM CORPORATION, *Presents*

The $670,000.00 Per Year Comedian

CHARLIE CHAPLIN

IN

BEHIND THE SCREEN

Newest Mutual-Chaplin Special And Acknowledged
The Funniest. Released Nov 13th. Seventh Of
A Series Of Mutual-Chaplin Specials Now
Booking ONLY At Mutual Exchanges

MUTUAL-CHAPLIN SPECIALS
Now Playing
THE FLOORWALKER THE FIREMAN
THE VAGABOND ONE A M
THE COUNT THE PAWNSHOP

REPEAT
The Mutual-Chaplins You've Shown
Prove Good For Several Showings

MUTUAL PICTURES

Bungling Bill's Bow-Wow

This VOGUE Comedy, with Paddy McQuire in his well known character—Bungling Bill, will send your attendance up to the capacity mark.

Released Nov. 5th Book It Today Sure!

PICTURE PIRATES

—presents Ben Turpin and Rube Miller in a fast action VOGUE Comedy that is bound to be a big money-making attraction.

Released Nov. 12th Secure Your Booking Early!

AT ANY MUTUAL EXCHANGE

VOGUE Comedies are extremely popular with photoplay-goers everywhere. They build up patronage fast—and hold it. Make them a regular part of your program.

Slapstick with a Reason

VOGUE COMEDIES

Vogue Films, Inc. Studio: Santa Monica Blvd., at Gower Street, Los Angeles, Cal
General Offices: 6235 BROADWAY, CHICAGO, ILLINOIS

Action In Every Chapter!

A LASS OF THE

Scene from
"A Lass of the Lumberlands"

SIGNAL FILM CORPORATION *Presents*

HELEN HOLMES *IN*

A NEW AND SPECTACULAR CHAPTER PLAY

LUMBERLANDS

FIFTEEN STUPENDOUS CHAPTERS!
NOW BOOKING-AT ALL MUTUAL EXCHANGES!

Dashing, daring Helen Holmes is setting new records for recklessness. She is absolutely without fear. In "A Lass of the Lumberlands" she is performing feats that make one gasp—outdoing all her past accomplishments in the way of her hair-raising, dare-devil "stunts." Big box-office receipts are sure for the exhibitor showing this phenomenal chapter-play in fifteen exciting episodes. The picture is backed by a nation-wide advertising campaign. You can book it today!

NOW- *See Your Nearest*

MUTUAL EXCHANGE

MUTUAL SERIES

Ask at Mutual Branch about this Vampire Suit for Clever Local Advertising

COMING

"THE VAMPIRES"

OR, THE ARCH CRIMINALS OF PARIS

Every second exciting—every minute thrilling—every episode sensational

The Vampires?

First Time in America

More desperate than the Apaches of Paris
More daring than the Motor Bandits of Paris
More elusive and more relentless than Fantomas

9 Weekly Episodes
3 Reels Each
First Release
November 23

Europe's Greatest Detective Series

Gaumont Co.

JACKSONVILLE, FLA. FLUSHING, N. Y.

MUTUAL PICTURES

Gaumont

Begin with the First Release of the new Gaumont Single-Reel of Places and Peoples under Foreign Flags

A Galician Town
Picturesque Kamenez-Podolsk

La Rochelle
The French Fishing Fleet

In the Heart of Egypt
The Nile at the Assouan Dam

Gaumont

Gaumont Co.

Gaumont

JACKSONVILLE, FLA. FLUSHING, N. Y.

THE SEX

This Boy had never seen a woman. He knew nothing of sex, or of the real world. All of the life he could remember was spent on a secluded estate.

Then he returned home to find his parents separated by an ungrateful but alluring fiend-girl.

How was he to proceed? How overcome the lure of sex? This startling and unique theme is masterfully presented and solved in this IVANPLAY

THE CAST

JAMES MORRISON	AS THE BOY
LOUISE VALE	AS THE MOTHER
FRANKIE MANN	AS THE FIEND GIRL
DONALD HALL	AS THE FATHER

Directed by IVAN ABRAMSON
Story by DON DUNDAS

IVAN FILM PRODUCTIONS

LURE

Bound to create intense interest, this picture will be booked by the enterprising exhibitor for a long run. Are you that exhibitor ?

EXCHANGEMAN HAVE YOU AN IVAN FRANCHISE ?
THE SAFEST AND SANEST FILM PROPOSITION IN THE INDUSTRY. BETTER WRITE US AND FIND OUT WHY.

130 West 46th St. New York City

PURITY

A THING OF BEAUTY IS A JOY FOREVER

To the Exhibitor

It is an opportunity to give your patrons something out of the ordinary. The most striking and original publicity ever given a picture will enable you to play to capacity business at advanced prices.

It is a Business Tonic

To the Patron

It gives a pleasure seldom found in a pictureplay. It will entertain them in a new and startling way. It will attract all classes and will be so pleasing to them that the theatre will gain valuable prestige.

It is a Mind Tonic

AUDREY MUNSON

IS THE STAR IN THIS BEAUTIFUL PRODUCTION.

"Purity" is a pictureplay with a distinct moral. Miss Munson's posings are so beautiful and refined that artists, educators and the clergy have highly endorsed them. Ready for bookings.

MASTERPIECE FILM ATTRACTIONS

LEON D. NETTER, General Manager **1325 Vine Street, Philadelphia, Pa.**

Controlling states of Pennsylvania, New Jersey, Ohio, Indiana, West Virginia and Kentucky

INTERNATIONAL

CARLYLE BLACKWELL
in
The Ocean Waif
featuring
DORIS KENYON
Released November 2nd.

JAFFERY, with C. Aubrey Smith supported by Eleanor Woodruff and Florence Deshon, is being shown now in the best theatres everywhere. Audiences demand it; exhibitors are glad to show it.

JANE GREY
in
The Flower of Faith
with FRANK MILLS
The October Release.

ALL GOLDEN EAGLE FEATURES
ALL BIG SUCCESSES

INTERNATIONAL

Mrs. Vernon Castle

IN PATRIA, the International's splendid new production. Mrs. Castle is supported by a great cast including :

MILTON SILLS as Captain Donald Parr of the U. S. Secret Service.

WARNER OLAND as Baron Huroki of the Japanese Secret Service.

DOROTHY GREEN as Mrs. Fanny Adair.

GEORGIO MAJIERONI as Senor Juan de Lima, Secret Agent of Mexico.

Mrs. Castle appears in the dual role of PATRIA CHANNING, Society heiress

and

ELAINE, the dancing girl of the Montmartre.

PATRIA

The supreme serial—a romance of preparedness.

MRS. VERNON CASTLE as Patria Channing in "Patria," the superb new serial, shows remarkable versatility.

She shoots with the dead sure aim of a frontier maid.

She swims with the grace and abandon of a mermaid.

She dives from dizzy heights.

She drives a motor at a speed that defies all law.

She rides with the easy daring of a "cowgirl".

She laughs, cries, dances, makes love—she portrays all womanly emotions with the power of a great artist. But—

As Arthur Brisbane advises—

"Why waste time describing Mrs. Castle. When you mention her name you tell the whole story.

"If you had engaged Theodore Roosevelt to play the part of a cowboy, you would not attempt to tell the public he had once been a rough rider."

Produced by WHARTON, Inc.

INTERNATIONAL

Presents

The Fashion Drama

GIRLS and GOWNS

In the new fashion play, "The Adventures of Dorothy Dare," the International offers this winning combination:

New costumes of smart women!

Pretty girls to wear them!

A dramatic story, well acted!

Every woman loves to see new and pretty gowns; most men like pretty girls; everybody loves a dramatic story, well told. This unusual one reel combination is to be released bi-weekly.

FIRST RELEASE NOVEMBER 14.

KLEINE-EDISON-SELIG-ESSANAY SERVICE

By arrangement with F. Ziegfeld Jr.
GEORGE KLEINE Presents
Miss
Billie Burke
in
GLORIA'S ROMANCE
Supported by HENRY KOLKER
A Motion Picture Novel by Mr. and Mrs. RUPERT HUGHES

This wonderful photodrama de luxe has established a new high standard in cinematography. Marvelous lighting effects and unexcelled photography stamp "Gloria's Romance" as unique in picture production. Magnificent gowns and gorgeous scenes at Palm Beach, Florida and famous Riverside Drive, New York, furnish a brilliant setting for America's star supreme—Miss Billie Burke. Exhibitors everywhere enjoy tremendous box-office receipts while showing this George Kleine masterpiece. 20 chapters complete the story—a new feature chapter each week. For full details wire or write your nearest Kleine-Edison-Selig-Essanay Exchange or

GEORGE KLEINE
80 Fifth Avenue New York City

KLEINE-EDISON-SELIG-ESSANAY

SERVICE

Winsome

VIOLA DANA

"Broadway's Biggest Little Star"

In EDISON'S super-feature

The Cossack Whip

By JAMES OPPENHEIM

Five reels of pulsing drama, moving swiftly through mighty scenes to a tremendous, smashing climax—A virile story of the master passions.

Plotting Nihilists — The Imperial Ballet Behind the Scenes — The Luxury of the Ruling Classes — Furious Cossack Raids — All masterfully pictured in this Edison marvel play

COMING, WEEK OF NOVEMBER 13th
BOOKINGS NOW
WRITE OR WIRE OUR BRANCH OFFICE NEAREST YOU

KLEINE-EDISON-SELIG-ESSANAY SERVICE

KLEINE-EDISON-SELIG-ESSANAY

SERVICE

SELIG Presents

Vivacious

GRACE DARMOND

in

"A Black Sheep" "A Texas Steer"

"The Millionaire Baby" "House of a Thousand Candles"

Good Plays! A Widely Exploited Star! Cash In!

RED SEAL SELIG PLAYS

BOOK NOW

KLEINE-EDISON-SELIG-ESSANAY SERVICE

Selig Polyscope Co., 58 East Washington St., Chicago, Ill.

KLEINE-EDISON-SELIG-ESSANAY

SERVICE

THE ONLY SEQUEL GREATER THAN THE ORIGINAL

"The Prince of Graustark"

in 5 acts

presenting

BRYANT WASHBURN

and

MARGUERITE CLAYTON

Written by George Barr McCutcheon
Arranged and Directed by Fred E. Wright

Released Nov. 6

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

General Film Service

Mr. Exhibitor

Crushing Rentals—

A persistent diet of high price features makes a poor man of you. Many feature makers take what you are entitled to—your legitimate profits. You're lucky if you manage to exist.

Footage—Not Quality

In many cases where you rent features you get and PAY FOR LENGTH—NOT QUALITY. A first class 1, 2 or 3 reel picture would be shamed if reckoned amongst them.

Monotony Kills Patronage—

Theatre patrons demand variety. If you don't give it to them they will go where they can get it.

General Film Service

assures

Fair Rentals Quality Pictures Variety Program

GENERAL FILM COMPANY, Inc.
440 FOURTH AVENUE NEW YORK

General Film Service

NOV. 9th
BABE HARDY,
KATE PRICE
IN "A WARM RECEPTION"

NOV. 10th
BURNS & STULL AS
POKES & JABBS
IN "HOT DOGS"

General Film Service

Knickerbocker

Star Features

PRESENT FOR NOV. 10

DOROTHY DAVENPORT

IN

"THE QUESTION MARK"

Supervised by

H. M. & E. J. HORKHEIMER

General Film Service

KATHLYN WILLIAMS

IN

"The Temptation of Adam"

Could **you,** believing your husband innocent of theft, become a Siren and permit passionate love to be made to you by the very man you secretly think responsible for the disgrace that has come into your once happy home?

Could **you** heed his hot words of unholy love, endure his embraces with but one great incentive—to lead the man on and on and on until——

Could you???

Kathlyn Williams could and did in **"The Temptation of Adam,"** a Selig three reel drama, directed by **Al Green** and introducing an all-star cast, including **Guy Oliver, Eugenie Besserer** and **Vivian Reed.**

RELEASED MONDAY, NOVEMBER 13th, IN REGULAR SERVICE GENERAL FILM COMPANY

SELIG POLYSCOPE CO.

CHICAGO, ILL.

General Film Service

It's a Safe Proposition

to book Essanay plays, for its comedies and dramas have an established reputation for drawing crowds and pleasing the public. The theatre that uses Essanay's short classics on its variety program is a money making house.

HARRY DUNKINSON
is presented in
"Easy Ed"
2 act comedy Nov. 7

BEN TURPIN
is presented in
A Safe Proposition"
1 act comedy Nov. 8

RICHARD C. TRAVERS
with
GERTRUDE GLOVER
is presented in
"What I Said Goes"
2 act comedy drama Nov. 11

BOOK NOW!
ESSANAY-CHAPLIN
comedy
"POLICE"
Give your patrons a treat. It's a riot of fun.

Essanay
GEORGE K SPOOR PRESIDENT
1333 Argyle St. Chicago

General Film Service

Here Are Facts!

Star Theater

REEDLEY—CALIFORNIA

General Film Co.,
San Francisco, Cal.

Gentlemen:

Competition is getting pretty keen and in order that you may book me intelligently, I am outlining what I desire. Give me Kalems whenever available, comedies, dramas, and all their releases. They seem to be using all their efforts in the short stuff, so I believe they are the best bet all through. I note for this week you have not sent me a "Hazard of Helen." Can understand that you did not have one available owing to my doubling up, but please do not omit Helen Gibson again.

Very truly yours,
W. L. SHEIBLEY.

Try these Competition-Killers on Your House:

"The Witch of the Dark House"
Two Reel "Girl from Frisco" Episode
With MARIN SAIS and
TRUE BOARDMAN
Released Wednesday, Nov. 8th

"The Man from Yukon"
One Reel "Grant, Police Reporter" Episode
With GEORGE LARKIN and
OLLIE KIRKBY
Released Friday, Nov. 10th

"A Desperate Duel"
One Reel "Ham Comedy"
With HAM, BUD and ETHEL TEARE
Released Tuesday, Nov. 7th

"The Lone Point Mystery"
One Reel "Hazard of Helen" Episode
With the fearless HELEN GIBSON
Released Saturday, Nov. 11th

"THE SOCIAL PIRATES" IS ANOTHER COMPETITION-PROOF SERIES

KALEM COMPANY

235 West 23rd Street **New York City**

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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Saturday, November 11, 1916

Facts and Comments

WITHIN the last year the educational picture has progressed slowly. We still hear it said that the educational film is at last reaching out for universal recognition, but we exaggerate when we indulge in such sweeping phrases. Truth of the matter is that the development of the educational film suffers from lack of proper financing. To devise a system whereby the school and the kinematograph can be brought into practical co-operation requires an enormous capital which up to this time has failed to put in an appearance in spite of tremendous rumors bobbing up and down on the surface of things. As one of the pioneers of the educational movement put it: At first the demand for the educational film seems overwhelming, but on closer view it shrinks.

* * *

IT IS quite true that the review of a picture in these columns is the opinion of but one man and that no opinion is infallible. On the other hand, it is equally true that the reviews in the MOVING PICTURE WORLD are the opinions of tried experts. The opinion of a lawyer may be wrong on points of law and a doctor may err in his diagnosis notwithstanding his medical training. Just the same we all think that a lawyer's judgment on law and a doctor's opinion on sickness is better than the ordinary layman's view. Our reviewers are all trained men and thoroughly able to divorce their personal tastes from their judgment as to the public reception of a picture.

* * *

SHAKESPEARE on Fourteenth street—playing to capacity in two big theaters within one block of each other—is a most interesting phenomenon. Shakespeare "turning them away" on the lower East Side, where vast audiences sit spellbound by one of his greatest tragedies, is proof enough of the timely educational character of the screen. It is strong meat, incomparably more wholesome than the melodramatic "mush" and the studio-room stuff that is frequently offered to the public. The centuries have not robbed the great play of any of its flavor and have left its appeal to the heart as fresh as ever. Such pictures, be it emphasized once more, are of the greatest value and importance to the reputation and the prestige of the screen. Now we are waiting to see what the censors will do to the old play and what new leather medals they will qualify for.

* * *

THE rumor which tells of the motion picture theater as the coming companion of the cigar store and the drug store on all prominent corners persists despite all denials. Great financial interests are said to be back of the plan. A thousand of these "concomitant" motion picture theaters are to be built. However undignified it may seem to us to have our noble calling be brother to the drug store and the tobacco store the proceeding looks profitable to the "great financial interests," of course you can see the power which must come to the corporation which owns a thousand motion picture theaters. In the great cities where these triangular enterprises would of course be most numerous they would in a short time control the whole situation. Nothing will be easier than to force the rest of the theaters into an unholy booking "alliance" and then dictate terms to the producer. If that day ever comes we fear for the prestige of the screen. The natural tendency will be to cheapen production and forget quality. There is but one force to combat the consummation of such a plan and that is a strong, compact and well-led exhibitors organization, which will guarantee liberty of action to the small no less than the big theater owner.

* * *

WHEN will our screen actors and actresses learn that violent motions of the lips, the mouth and the jaws have very little expressive force before the camera? Unless words are heard falling from the lips all these maxillary exercises mean nothing at all to the spectator. A dialogue may aid at times in indicating certain emotions, but the dialogue is only a contributory cause. There may be some justification for the use of a dialogue, but there is none whatever for passionate soliloquies. A screen actor depending for expression on lips, mouth and jaws is intolerable. The more violently he talks the less we understand what he is talking about. The camera does not record and cannot reproduce this dreadful mouthing. Emotions exist before the words expressing them are uttered. It is the art of the screen artist to express these emotions without words. We have seen lately how several otherwise fine plays have been ruined by foolish mouthing. A good director ought not to tolerate mouthing as a form of motion picture expression except perhaps in an occasional comedy, where "everything goes."

Behind the Scene

By Louis Reeves Harrison

"WHAT is holding back the development of the stage," says Robert Edmond Jones in a New York Tribune interview, "is the fact that people concerned in a production work independent of one another. The author turns his finished manuscript over to the manager. The manager reads it and turns it over to me. I try to carry out the author's intention as well as I can. But I may not be wholly in sympathy with some of his ideas any more than he is with some of mine. Under ideal conditions—conditions that will come some day—the dramatist will take his idea, just the outline of it, you know, to some producer who is equally an artist.

"The producer will call in the actor and the scene painter. Then all four will work out that idea together. They will try to clothe that idea as well as they can. That is all that counts—the idea. We don't matter, any of us. At our best we are the medium through which the idea is transmitted." Such is the view of a painter of backgrounds who fully appreciates the difficulties of attaining artistry in his own work. It does not seem to have occurred to him that "the idea" was not presented to the author's mind in anything like the shape which it finally takes after months of self-criticism and formulation.

That is the way of the world. A man comes in direct contact with the difficulties of his own work, and his pride in overcoming them often blinds him to the accomplishments of men in other fields. Mr. Jones admits that the idea is what counts—why does he not furnish it? He imagines that the author is a lucky fellow who picks it up at random, but Mr. Jones is a thinker, and he will reach a much broader view in time.

Exactly the process of getting together in the formulation of a complete product has been advocated in this column for many years. The author sees his play as he writes it. The pictures pass before his mental vision much faster than they are shown on the screen, too fast for him to set them all down, the ones in front being crowded continually by those in the background, and he may lose sight of many elements calculated to beautify and clarify a story through sheer excess of creative imagination. Even while engaged in formulating one story others come pressing forward, begging to be given a chance for materialization.

On this account, and because he is obliged to keep ever in mind the many guiding principles of his craft, the author does not produce what might be regarded as sacred. His script may be greatly altered to its advantage. He can benefit quite as well as any other worker from intelligent suggestive criticism. But the fact that he has seen the pictures in process of describing them enables him to contribute greatly to the composite effect.

The idea of going beyond merely photographing the scenes of a screen story into their idealization, of doing as skilled painters do on their canvases, would take a powerful hold upon the imagination of those who visit the picture shows. A great photo-drama might be more than a drama—it might easily be a rhythmic spectacle, while preserving the charm of storied existence. Let us agree with Mr. Jones that the author only furnishes the subject matter, and that all he has done can be greatly improved by focusing other minds on his scenario in the interest of composite artistry—why not add his own mind to the total of criticism?

Some of the interiors now being shown in moving pictures are beyond the wildest dreams of Mr. Jones and other talented artists of the background. They imagine that they have made a great advance in getting away from the stock sets, the flapping canvas dropped from above, and the wobbly canvas pushed out from the two sides, the palace, the drawing-room, the prison, and the "forest"—oh, that forest! They have made great progress. So has the author of stage plays. Only in moving pictures are preserved the stock characters, the villain who perishes when the persecuted hero and heroine embrace in the last scene.

We are rarely depicting on the screen the abstract forces which furnish material for all true drama, the inner revelation and the interaction of mind and heart. Most of our photo play characters are of the traditional kind long discarded by the intelligent dramatist, but all this unreal stuff will vanish, along with the axioms and tenets of the stage which have been forced on moving pictures by old-time theatricalism, an inheritance through actors and directors who were received by the new art with open arms, regardless of their past performances on the stage.

Art directors of moving pictures have made radical departures from theatricalism and many of them are on their way to creating small palaces of wonder and delight in the exhibition halls. They have reached the point of arranging the setting to the mood of the play and are on the edge of transforming the exact scene into a veritable picture in arrangement, grouping and contrasts of light and shade. Many of the interiors we now see are really beautiful in design and execution, but most of our exteriors show a painful lack of the picture eye. They are principally distinguished by their inappropriateness.

Where an art director is unhampered, and where he has a story worth his while, the first thing for him to consider is what is behind the scene. There are many questions of fine proportion and harmonious arrangement to be considered, but they must primarily harmonize with the subject. The values he brings to the composite composition, like those brought by actor, director and author, are made more intensive by a unity of feeling. He must get behind the scene to what Mr. Jones calls "the idea" in order to find his true source of inspiration.

"The idea" is back of all to be accomplished. It is as true of the screen as of the stage that "We need not fear such an institution will become rigid and dogmatic," like a bad system of politics, "the instrument of powerful men for blinding vision and suppressing thought. The whole system is too vast and flexible; somewhere its audiences will demand self-expression and the flame will spread. *The artist is the last man in the world to become effectually gagged.* It is only where such an institution is under central authority that such suppression is possible."

The theater of which Hiram Kelly Moderwell dreams, the picture of which we may dream, "will be a collection of independent units. The individual voice smothered in one part will speak in another. Because men need to know themselves and their world they will always, in the long run, listen to the individual artist or thinker, providing that artist or thinker has a fit instrument to transmit his message. This theater of ours," like the smaller ones of the picture show, "will become one of the most complete, flexible and noble instruments ever conceived by man."

"Splendid Openings"

By W. Stephen Bush.

THERE is probably no business in the world with as many curious angles as ours. The things we do and the things we don't do when we ought to do them would fill volumes. Some day we will have a distinguished historian write a book about it all. As some one cleverly put it, "our business is full of loose ends but not chaotic."

Now this is the tale of a man who two years ago went to an exchange in a city in the state of Oregon in search of a theater for sale. The man in question is an old reader of the Moving Picture World, he has been in the show business for twelve years and in the exhibiting ranks for seven years. When our friend asked the exchange manager whether he knew of a good theater for sale the manager said he knew of none, but he did know of a "splendid opening." The manager mentioned the name of the town with the "splendid opening." Our friend and reader went on there and investigated. He found that the town was well supplied with good theaters. It was a fact, however, that the exchange of the manager who had given this advice was not represented in the town. "The manager was willing to have me take a chance," he says. "In fact, he encouraged me to take a chance so he could get his service into the town." Of course this manager did not care what became of the exhibitor as long as he was able to serve him with a few weeks of film service. We now quote from our correspondent's letter:

"Shortly after a theater in which I was interested in a town of less than a thousand people had occasion to cancel a service. Two weeks later a man arrived in town with no prior experience in the business, and endeavored to secure some one to build for him, representing on data furnished by the above exchange that the chances for opening a new theater were excellent. The exchange had informed him that the town offered exceptional opportunities. Again it looks as if the exchange encouraged a man to open a competing house in order that they might have their service in the town."

Here are other significant examples and extracts from our friend's letter:

A few weeks ago a farmer in a community not far from here sold his farm and "moved to town." He informed the manager of the only theater in the town (1,200 population) that he had decided to go into the picture business. The manager, who was obliged to sell life insurance part of each day in order to support his family, told the farmer that locations were hard to find, but if he could help him get started in any way his experience and knowledge was at his disposal. The farmer went to the city supplying that territory, was informed by an exchange manager that the town offered great opportunities, that the present owner was getting rich. The farmer returned and is now preparing to build a second theater in a town of but twelve hundred population!

I can relate other instances of this kind.. I can name many towns in the States of Idaho, Utah and Montana, absolutely spoiled—yes ruined—by second and third theaters coming in when business conditions in no way warranted them.

I have in mind a man who put his "all" into a new theater in a town really needing a good theater. This man had absolutely no experience or knowledge of the business. He was loaded up on service at exorbitant prices. Today the theater, so I am informed, is for sale at a sacrifice. Exchanges and supply men played an important part in encouraging this man. The town needed a theater and an experienced manager and owner—not a novice.

I can furnish complete data on the instances I have quoted and am convinced that in the West at least, this "wildcatting" is so extensive as to justify some editorial comment. The public have mistaken ideas of theater profits in small towns. A wholesale house will not encourage a merchant to go into a town where there is no opening; his account would be no good. Why, then, should exchanges and supply houses encourage every "Tom, Dick and Harry" to enter a town where a new house is not needed? Surely it will not lead to a lasting and profitable business for the exchange.

Just before receiving the communication from our friend and reader we heard of a well-substantiated story concerning a film salesman who had induced a hotelkeeper in a small town to invest his life's savings in an impossible motion picture enterprise. The eagerness to sell film had made this salesman lose sight of the decent respect he ought to have for his fellow man. Of course there are other managers who are thoroughly honorable and who would shrink from any such contemptible policy. Indeed, most of the managers with whom the writer has come in contact belong to that variety.

Give Credit Where Credit is Due

By W. Stephen Bush.

THE mail coming to this editorial desk is burdened more than ever with complaints made by exhibitors regarding their treatment by exchanges. It would be easy enough to fill a few pages with these complaints, even should we print them in small type. Then we hear complaints of a similar nature wherever a representative of the Moving Picture World attends meetings, or even social gatherings of exhibitors. Of course there are two sides to every story, but there could not be so much smoke without a little fire.

The chief cause of complaint is the attitude of the exchange toward the high-class exhibitor who has been in business for years and whose credit is excellent everywhere except in his film exchange. Though he may have been dealing with the same exchange for years, always paying his bills promptly, he receives no better treatment than the unknown man just entering the business. The writer knows of several cases where an exhibitor failed to receive his service because, according to the bookkeeping department, he owed ten dollars to the exchange, although in reality he owed nothing whatever and held receipts for everything he had paid.

One man who has been in the business for at least ter years and who has always paid his bills promptly owns several theaters. It happens that all his film bills are paid on a certain day in the week. One of the bills came one day late from the film exchange, and there was a few days' delay. He was immediately notified that he would get no more service unless he paid forthwith. The man is thoroughly responsible, is well known and owns real estate. The boy he had sent to the film exchange and who was told "that the boss could not get service until the money due [about ten dollars] was paid" rushed to a telephone and tried to get in touch with his employer. After considerable delay he succeeded and the "boss" dispatched another messenger with the ten dollars to make sure of getting his show. Worse was to follow. The bookkeeper was not notified by the cashier of the payment and the man was still debited on the books of the company and was again called up by the manager of the exchange and urged to pay up immediately if he wanted his service continued. Name and address of this exhibitor, with his views of film exchanges, will be cheerfully furnished upon application.

This is only a typical case. In this matter of giving credit where credit is due it seems to us that the exhibitor's argument in favor of a credit system similar to that in other lines of business is unanswerable. No one will expect an exchange to extend credit without some knowledge of the man to whom credit is given. It is an indisputable fact that thousands of exhibitors have been in the business for a long time, are the owners of many theaters and have always paid their bills promptly.

If they were in any other line of business there would be no question whatever about their being entitled to credit. Why make an exception in the motion picture business? It is no answer to say that "the good exhibitors must suffer for the sins of the bad exhibitors." This is poor logic indeed and a very gross injustice besides. Why not discriminate? It is entirely proper to investigate a man's credit to see how he has met his obligations in the past and what his commercial reputation is. If the inquiry is satisfactory then credit should be extended to the exhibitor. The exhibitor is the foundation of this industry, and it seems to us preposterous to assume that the majority of the exhibitors are unworthy of credit.

A Word About Ourselves

IN the course of its career of nine years THE MOVING PICTURE WORLD has never spoken of its own affairs and policies but once, when back in 1910 we took occasion to define our attitude and our views of the duty of THE MOVING PICTURE WORLD toward its readers. We pointed out that the interest of the reader was paramount at all times and that we know no other course. A square deal to all and special favors to none was our motto then as it is now, and as it will be always.

Again there are certain interests seeking to dictate to the management of THE MOVING PICTURE WORLD. Threats of withdrawals of advertising have been made because of our refusal to extend special favors in the way of publicity. Our policy of printing the news just as it happens has given offense in certain quarters. THE MOVING PICTURE WORLD has always felt bound to discharge its duty to the reader by printing all the legitimate news of the industry.

The pliant and even servile attitude of a rival publication has been pointed out to us as an example which we might follow with profit. We hold firmly to our old ideals of fairness, fearlessness and independence. We will not, and we cannot, crook the pregnant hinges of the knee that thrift may follow fawning. Our success has been built upon unswerving loyalty to the readers. There is no other sound foundation of success. The publication which is willing to merely serve as the dumping ground of free press matter may achieve a temporary success, but its readers will eventually repudiate it, and its usefulness both to reader and advertiser will end quickly.

False claims of circulation, prostitution to special interests, indiscriminating and fulsome praise of every picture which is advertised sooner or later lead to destruction. We have been asked by scores of friends why we let this campaign of false pretenses go on without protest, and why we do not invoke the lightning of truth against this disciple of Ananias. We can only reply that no campaign of false pretenses will be or can be successful in the long run. We think that the exhibitors and advertisers are on the whole altogether too intelligent to be deceived for any great length of time. Minding our business, which consists in giving the best and biggest value, we have no time and feel no inclination for the pursuit of modern Munchausens.

We are confirmed in this policy by the knowledge that we enjoy the esteem and confidence of the best elements in the industry. They recognize THE MOVING PICTURE WORLD as one of the great assets of the industry, and they look upon its established policy as a valuable factor in the development of the best artistic and ethical standards of the screen.

The latest rumor is that THE MOVING PICTURE WORLD is to be further disciplined out of its habits of independence by having a rival publication declared "the official organ" of certain special interests. We never have aspired to be the "official organ" of special interests. We know we would look foolish in a livery, no matter how neat and smart its cut or how bright its buttons. We own no master or masters. Our vision, we trust, is too wide and keen, our intentions are too honest to serve any interest but that of the industry as a whole. In passing we might say that THE MOVING PICTURE WORLD unaided except by the exhibitors, without reward and without expectation of reward, has done more for the general good of the industry both as a journal and a champion than any organization. It has seen the rise of many an organization called into being with excessive noise and boasting only to see it fall by the wayside and assist in providing decent burial. We are satisfied to be what we always have been, the authentic and acknowledged mouthpiece of the *whole industry,* serving with equal zeal and intelligence *every branch of the industry,* but with all the fervor of our soul clinging to the conviction that our welfare must always be identical with the welfare of our readers and especially do we seek the benefit of the exhibitor.

To Our Friend and Reader the Exhibitor

IS THERE in your community or in your neighborhood any church or any social or civic club or any educational institution or any library association which is interested in motion pictures, not as a spectacle, but as a factor and problem in our daily lives? Have you, perhaps, been asked to appear before them for a talk on the subject? Do you feel that such societies and institutions are ready to give a fair hearing to the motion picture side of the problem? Is there censorship discussion or agitation in your town which might be arrested by a strong plea on behalf of reason?

If such is the case the MOVING PICTURE WORLD is ready to help you. If you are not too far from New York we will send a competent member of our staff to give an entertaining talk on the origin and the making of motion pictures, on the development of the screen, on its educational possibilities diversified with humorous sidelights and ending with an appeal for rational regulation in place of drastic and arbitrary censorship. The lecture may be accompanied by or illustrated with pictures if you will furnish the projection machine and the pictures, or it may be given without any such accompaniment.

In either event the good resulting to the industry in general and to the exhibitors in the respective localities in particular is obvious. Such work will promote a better understanding between exhibitors and the public at large. It will show the public, whether they are patrons of the screen or not, that motion picture men are progressive and intelligent, that they take a serious and enlightened view of their vocation and that it is their desire to keep pace with the best civic spirit in every community. A letter to the MOVING PICTURE WORLD will bring you all further information you may want to have. We are willing and anxious to co-operate, but wish to emphasize the fact that the present scope of this service does not look beyond a reasonable distance from New York.

Hungry for American Pictures

By W. Stephen Bush

Latin-American Countries Have Changed Their Attitude Towards Yankee-Made Pictures Our Great Features Breaking Records and Smashing Barriers in the Lands of the Dons

THE American-made picture is in the ascendant all the world over, but nowhere has it won more golden opinions of late than in Latin-America. There, in a market of wonderful possibilities, the American motion picture has advanced in popular esteem with Seven League boots. Let's give credit where credit is richly deserved. In this case the laurel wreath belongs on the brow of David W. Griffith—a brow now thoroughly used to such floral decorations.

If our reports were to be given any credence time was when the American-made picture was a by-word all through the big and little Latin republics. The very poorest samples of our kinematographic work found their way into this great territory until the Latins either scoffed or turned away in candid disgust. Even before the Griffith school made itself known in that vast region there had been a perceptible improvement, but the landslide came with Griffith and with the Griffith South American standard bearer, a capable young man by the name of Guy Croswell Smith. Now all South America talks about the marvelous Yankee pictures. They want to see more of them. Thus Griffith has rendered a lasting service to the industry up here. Now the presumption is in favor of the American made picture; in the past the presumption was against it and it used to require evidence to overcome that presumption. Mr. Griffith has supplied the evidence in an overwhelming quantity.

Guy Croswell Smith.

"Cine-Mundial" Popular in South America.

"I saw Cine-Mundial, your Spanish edition, wherever I went in South America," said Mr. Smith to me when I told him I had come to ask him for his experiences in Buenos Aires and other big South American towns. "I went down to Buenos Aires," continued Mr. Smith, "last winter to exploit South America for 'The Birth of a Nation.' I may well say that we came, saw and conquered. From the first the supreme merit of the production was recognized. For the first time in the history of motion pictures in South America the great dramatic theaters opened their doors to the motion picture. In Buenos Aires the picture was shown in the finest theater in all Latin-America, the Teatro de la Opera, where it continued for two hundred performances. The same triumph for the American picture came to pass in Chile, in Peru, in Bolivia and in Uruguay. Not only did the public appreciate our picture, but they became tremendously interested in American productions generally, and now the name of Griffith is known throughout the whole Latin-American countries.

The Great Market to the South of Us.

"There is indeed a wonderful opportunity in Latin-America for the American producer. Let me point out to you that the South American market is a great absorber of both quantity and quality. The theaters there go the daily change one better; they have three new programs a day, running sections of three different hours, the price averaging about ten cents for a performance or thirty cents for any one who wants to see the three shows in one evening, and there are many who do. It is truly remarkable how the Latin-Americans are turning toward our pictures and getting away from their old popular staple—the Italian picture. They are getting tired of the eternal triangle with its accompaniment of impossible sensations and fearful crimes. Having glimpsed the 'Art-Quality' in the American picture, they ask for more and ever more. The soil of South America is indeed ready for the American producer. One of the things that have heretofore held many producers back has been their experience with the curious copyright and registry laws prevalent in Latin-American countries. These laws afford a great chance to unscrupulous persons to steal names and trademarks away from their rightful owners. A little legal precaution, however, will remedy the evil. I had no difficulty in protecting the pictures intrusted to my care and the same measures may be taken by others.

Conditions That Call for Reform.

"What they need down there is not only the American picture, but American ways of regulating supply and demand at least to some extent. Of course, a system which means three changes in one day cannot go on forever. We ourselves are suffering from too many daily changes and are getting away from the daily change as much as possible. The Latin-American situation needs attention along the same lines, only a good deal more of it. As regards projection conditions, they are almost primitive in even some of the best places, and your Cine-Mundial with its projection department is for this reason having a great vogue with managers down there. The exhibitors and managers of Latin-America have no other means than Cine-Mundial for keeping in touch with the rest of the kinematographic world; that's why your paper established itself so widely and firmly in such a short time. I am going back to South America with 'Intolerance,' which I have booked very extensively on the trail of 'The Birth of a Nation.' I look forward to a very successful tour. The theatrical season in South America is the antipode of our own, lasting from April to November."

Mr. Smith called attention to the fact that every town of any size at all in South America has its municipal theater; a show house devoted strictly to the legitimate and maintained at the expense of the government. His picture went into many of these houses, being the first motion picture enjoying that distinction. Now that the way has been opened all these theaters will be ready to open their door to the motion picture of quality. In parting from Mr. Smith I carried away a very lively impression to the effect that the Latin-American film market for the first time in its history was hungry for American-made pictures.

MUSIC OF METRO'S "ROMEO" UNUSUAL.

Metro's "Romeo and Juliet" is attaining an unusual degree of success wherever shown. One of the important factors contributing to this result undoubtedly is the quality of the musical accompaniment. The score was compiled by Irene Berge and Samuel Berg. As has been prevously pointed out in these columns, they transposed the music of Gounod's "Romeo and Juliet" and Tschaikowsky's symphony of the same name. Present at the initial showing at the Broadway Theater were many representative musicians, and Mr. Berg was the recipient of compliments from them at the close.

As an example of the manner in which "Romeo and Juliet" was received throughout the country the Rialto Theater of Denver before the end of a week's engagement booked the subject for an indefinite run. Heretofore there have been but few productions that have held its screen for a week.

HARRY CAREY RETURNS TO UNIVERSAL.

Harry Carey, the actor of Western characters, has returned to the Universal Pacific Coast studios. Mr. Carey will play the leads in several big stories now under preparation for him and will co-direct the productions.

Vice President H. O. Davis has not announced as yet Carey's associate from the production department or the players who will support him in the photoplays.

Film Men at The Border

Find Time While Working for Uncle Sam to Keep in Touch with What Is Going On in Industry

THE Moving Picture World has received an interesting letter from Howard Irving Young, a member of the scenario department of the Metro—that is, when not on duty with the New York National Guard at the border. It is written on the letterhead of the Rio Grande Rattler, the novel publication issued by the New York division, the headquarters of which are at McAllen, Texas. Mr. Young is a member of the staff of the Rattler. It is plainly to be seen that the performance of soldierly and writing duties has not prevented the young New Yorker and his fellow-film men from maintaining interest in the picture world. So, too, it is evident that even far from home the camaraderie characteristic of the film business is in full bloom. It's a safe bet that Proprietor Logan of the Amusem Theater is glad to

Group of Soldier Film Men at McAllen, Texas.

have his fellows of the film around him. But here is Mr. Young's letter:

I am enclosing a picture which I think may be of interest to you and your readers. It is a photograph of the moving picture men with the New York division at McAllen, Texas. All of the boys belong to various organizations that are now serving on the border and back home are connected with different producing companies. The picture was taken in front of the Amusem Theater, an airdome located near the Seventh Regiment camp, which is owned and managed by T. R. Logan of Corpus Christi. Mr. Logan is a wideawake exhibitor who puts on a fine, new program each night for the entertainment of the boys in khaki. Mr. Logan is a friend of all the boys and he knows the kind of pictures they like.

I need not tell you that the "movies" mean a great deal to us down here, for they are the only real connecting link between our military life in the cactus and the world of fun and pleasure that we left behind when we cheerfully and quickly answered the president's call last June. And let me tell you that the boys are just as critical in their tastes as they were back home and that a bad picture never gets by.

Although the posters on the billboards are mostly of Essanay Chaplins, do not think Mr. Logan's regular program isn't right up to the minute or as near to it as it is possible for a border town picture house to be. He is running all the newest Mutual Chaplins also, and these Essanays are merely a part of his all-Chaplin program, which means that every Wednesday and Sunday night the inimitable Charlie has the screen to himself.

The names of the men in the picture are: Left to right, standing—Alexander G. Duane, Metro; John M. Donovan, Eggers Engraving Company; Howard Irving Young, Metro; T. R. Logan, proprietor; Al Katz, Bluebird; W. A. Crites, operator at Amusem Theater; Bill Foley, Epoch Company.

Left to right, seated—Francis V. Wallace, Concord Theater (Brooklyn); Edward C. Bernius, Thanhouser; Sergeant William B. Love, military director; Frank O'Neil, Pathe; Jack Harford, Solax; George Penny, Balboa.

I hope you will find space in your valuable magazine for this picture, for one feels after being away from home and business four months that the "bunch" is apt to forget him. We are proud of the fact that we are serving Uncle Sam and we are proud to be connected with the motion picture profession. We'd like to have everyone know how proud we are.

Wishing you continued success and prosperity, I beg to remain, Your sincere friend and well-wisher,

HOWARD IRVING YOUNG.

McAllen, Texas, October 20, 1916.

Chester Beecroft in New Role

Resigns as Eastern Representative of American to Take Up Project for Marketing Film Abroad.

THE resignation of Chester Beecroft as eastern representative of the American Film Company is announced from that company's office, effective at the end of this week. The step is taken by Mr. Beecroft to enable him to put into independent action a plan of foreign distribution which will bring maximum returns to the manufacturer.

Mr. Beecroft's new connection is with the Overseas Distributing Company of America, an organization which has made arrangements to market American Film Company-Mutual productions abroad through the foremost foreign distributors. Mr. Beecroft will also continue to handle the sale of the Chaplin-Mutual pictures in foreign countries and will in addition deal in the product of any other high-class film companies looking for the widest foreign market. The proposition is worked out on a bigger and broader scale than has been applied before in marketing films abroad and every indication is that it will be a huge financial success. Mr. Beecroft will be located for the present at 71 West Twenty-third street, New York.

Harry H. Poppe and Eleanor O'Keefe, who were associated with Mr. Beecroft during his term as general manager for David Horsley, and who have been with him in the American Film Company's office, will go along with him in his new venture.

Chester Beecroft first attracted attention as advertising manager of the Patents Company. Later as advertising and publicity manager of the General Film Company he wrote a startling line of copy in the interests of that releasing concern's product.

One of his notable achievements in this position was the sale of the rights to the Mutual-Chaplin releases in the United Kingdom for a sum equal to more than half of the total salary the Lone Star Company is paying the famous comedian.

Libel Suit Against Variety

Lee A. Ochs, President National League, Sues for Damages from Editor and His Informants.

THE owners of the periodical Variety have been served with papers in a libel suit instituted against them by Lee A. Ochs, president of the Motion Picture Exhibitors' League of America. The suit has been brought by Mr. Ochs to recover $100,000 damages for a libel alleged to have been committed by the publication in Variety of an article in which Mr. Ochs is charged with having used his office as president for improper purposes. The defendants named are Sime Silverman and Joseph Lowe.

Mr. Ochs, speaking to a representative of the Moving Picture World, declared that he had nothing to say for publication, but that he felt the attack of Variety to be a slap at the organization as much as an attack upon him personally. He said the charges were ridiculous and could easily be disproved.

Fleischman & Goldreyer, the theater owners whose statement in Variety formed the basis of the allegations against Mr. Ochs, have also been served with papers in a libel suit. Mr. Ochs' attorneys are Goldsmith, Rosenthal, Mork & Baum, of 32 Nassau street.

Chicago News Letter

By JAS. S. McQUADE

Chicago Would Enjoin "The Birth."

An effort is now being made by the city of Chicago to dissolve the temporary injunction obtained by the Epoch Producing Corporation about a year ago, which permits the exhibition of "The Birth of a Nation" in Chicago. J. J. McCarthy, general manager, and Theodore Mitchell, director of publicity for the Epoch Producing Corporation, were in Chicago last week attending to their defense to the bill of complaint prepared by the city. The case was set for a hearing before Judge Gridley on Monday, October 23, but was continued until a later date by appeal of the counsel for the defense.

In referring to the controversy, Mr. McCarthy said: "It is a matter of regret with us that we should be here now fighting for 'The Birth of a Nation.' Here is a theatrical attraction that has been making stage history for America. We have played 'The Birth of a Nation' to upward of 8,000,000 people. Our record is as clean as anything could be. We have been going ahead attending to our business, and not mixing up in the political schemes that have been hatched out to interfere with us, and now, after a run of nearly a year and a half, with millions of pleased patrons behind us, we are compelled to return to Chicago and face another attack upon our contract rights. If it were not so serious it would seem ridiculous enough to be almost unbelievable."

According to the terms of the existing injunction, children are still barred admittance to the Colonial theater, where the production enters its fourth successful week of its return engagement. An attempt will also be made by the Epoch Corporation to abolish this restriction when the case is brought up before Judge Gridley.

F.I.L.M Club Business Meeting.

Wednesday, October 25, the regular meeting day of the Chicago F.I.L.M. Club, again saw that body gathered around the table. The meeting was well attended by members and out-of-town guests. The meeting was directed by the club chairman, J. L. Friedman. Through the club secretary, H. A. Spanuth, the exchangemen, members and visitors were acquainted with the wonderful results already in evidence as reward for effort extended more to closely associate the exhibitor and exchangeman.

Through the assistance of a reporting company, to whom all daily reports are submitted, it has been possible already to eliminate several bad accounts. The local express company heads have guaranteed more co-operation to the club, thereby assuring the exhibitor of prompter delivery. A thoroughly tested pick-up and delivery system for films has been indorsed and put into operation. With this system once in good working order, with its bonded film handlers, the club expects to be in a position to guarantee its members against present annoyances, viz., loss of film through theft or otherwise, damaged shipments, etc.

The violation of any one of its rules will be reason why the F.I.L.M. Club shall ask for the resignation of the violator.

Mr. Hoy, a member of the club's central bureau, is now in New York interesting the Eastern exchangemen in similar co-operation with the exhibitor, while in Detroit, Milwaukee and Des Moines similar activities have been started.

Cresson Smith Shifts to Chicago.

Cresson E. Smith, formerly manager of the Des Moines (Ia.) office of the Metro Pictures Corporation, has been transferred to the Chicago office of that company, to succeed R. O. Proctor, recently resigned. Mr. Smith has been in the employ of the Metro Pictures Corporation for a number of years, and is a film man of wide experience. He first entered the busines as an exhibitor in Pittsburgh, and at one time held the office of president of the Pittsburgh Exhibitors' League. Later he became associated with the exchange end of the business, exploiting features for the Weilan Film Company, of Pittsburgh, and left that company to assume the management of the Cincinnati office of the Alliance Film Corporation. After leaving the Alliance Mr. Smith was identified with the Crelle Feature Film Company and the Alco Film Corporation, of Pittsburgh. The reorganization of the latter concern, which resulted in the birth of the Metro Pictures Corporation, gave Mr, Smith the position of manager of the Des Moines office.

Frederick R. Martin, who has worked under Mr. Smith in the Des Moines office for the past year, has also been transferred to the Chicago territory, and will henceforth represent Metro in Southern Illinois.

Harry R. Skirball, until recently connected with the Metro Kansas City office, has also been transferred to the Chicago territory, to assist Mr. Smith.

Chicago Film Brevities.

A. "Watso" MacArthur came out here from New York last week, and immediately upon his arrival enrolled as a student in the "College of Sin," located underneath the Sherman House. He has found time, however, to rattle off a few "Flickers," which follow the brevities.

* * *

Maurice Fleckles, special representative of the Universal and the Bluebird, returned to this city Tuesday, October 24, after a six weeks' sojourn in New York.

* * *

It has been officially announced that the second annual reception and ball of the Reel Fellows Club of Chicago will be held at the Hotel La Salle on Friday evening, November 10. Tickets can be had from Secretary M. G. Watkins. An unusual entertainment program has been provided for, and two leading film stars will lead the grand march. A meeting of the various committees appointed to attend to the general business attached to the affair was held in the office of the secretary on Thursday evening, October 26. The affair is being profusely advertised.

* * *

The Selig Company has been the recipient of the following unsolicited compliment by Miss Carrie M. Simpson, of Topeka, Kan., and member of the Kansas State Censorship Board. It is not often moving picture censors voluntarily commend any film production, which makes Miss Simpson's testimonial all the more appreciated. She writes: "Will you kindly place my name on your mailing list for Selig's 'Paste Pot and Shears' and other publications that will help your pictures with the Kansas State Board. Not that you need help, as I personally review all Selig pictures, and never to my knowledge has one been rejected."

Colin Campbell, the Selig director, returned to Los Angeles last week after a two weeks' sojourn in Chicago, where he has been occupied in assembling "The Garden of Allah," the latest Selig superfilm produced under his direction. Mr. Campbell will begin work at once on a new picture taken from a story written by Gilson Willets. Al Green, assistant to Colin Campbell, will direct the production of "The Princess of Patches," the interior sets of which will be filmed in the Selig Chicago studios. An all-star cast is being selected for the picture, and will be made public later.

* * *

Frank A. Dempsey, traveling representative for the Kleine-Edison-Selig-Essanay service, was a caller at the World office October 23. Mr. Dempsey has been covering Wisconsin territory for about three weeks, and reports excellent conditions all through the state.

* * *

M. Frank, owner of the Rex theater and the Mozart, Popular and Bellevue airdomes, Memphis, Tenn., visited the

Chicago office of the World recently and renewed his subscription. Mr. Frank uses the World and V-L-S-E service and charges 10 cents admission for programs of five or six reels. He reported good business in all his houses.

* * *

F. M. Brockell resigned from his position as manager of the Chicago office of the Paramount Pictures Corporation last week. He has not yet made public any future plans. Mr. Brockell's resignation comes as a surprise to the trade, as he has been in the employ of the Paramount and its subsidiary companies for a long time and has a wide acquaintance among exhibitors. He will be succeeded by Frank Rutledge, who comes from the Detroit office of the Artcraft Pictures Corporation. Mr. Rutledge began his duties on October 30.

* * *

J. W. Smith, manager of the Central Opera House, McHenry, Ill., was a recent caller at the Chicago Paramount office. The Central Opera House has a seating capacity of 500, and is supported by the 900 inhabitants of McHenry.

* * *

The Bismarck Gardens, one of Chicago's most popular restaurants and amusement resorts, which was recently equipped with complete projection apparatus, is now showing the Paramount-Burton Holmes travelogues on Monday and Tuesday, for the entertainment of its guests.

* * *

According to W. H. Jenner, Chicago branch manager of Kleine-Edison-Selig-Essanay, this program is meeting with marked success. The New Strand theater, Fort Wayne, Ind., a 1,400-seat house, and the New Colonial theater at South Bend, Ind., with a seating capacity of 1,200, opened their doors with K-E-S-E service. The Ascher circuit of eight local first class houses is doing business through Mr. Jenner's offices.

Merle E. Smith, general branch manager for K-E-S-E, reports good business conditions existing. Mr. Smith is finishing a hurried western trip, and expects to be back in Chicago within a few days.

* * *

W. J. Patterson, sales manager of the Motion Picture-Scope Company, advised this office that the agricultural department of the state of Wisconsin is using the Portoscope portable machine to project moving pictures of land development in Wisconsin, taken under its supervision. A tour through the middle western states is being made by members of the board, and daily exhibitions of the films are given in a railroad coach completely furnished with the necessary projection equipment.

* * *

S. G. Sladdin, general representative of the Consolidated Film Corporation, producers of "The Crimson Stain Mystery" serial, released through the Metro offices, stopped off in Chicago for a few days last week. Mr. Sladdin is on a trip which will cover every booking office of the firm in the United States. He reports "The Crimson Stain Mystery" is playing to capacity houses all over the country.

* * *

The following programs have been announced at the prominent downtown theaters in Chicago for the ensuing week:

Studebaker—Third week of "Twenty Thousand Leagues Under the Sea" (Universal).

Ziegfeld—"A Prince in a Pawnshop" (Vitagraph), featuring Barney Bernard; Earl Williams in the Vitagraph serial, "The Scarlet Runner," and a Tweedledum comedy.

Colonial—"The Birth of a Nation" (D. W. Griffith).

FLICKERS.

Terry and Mrs. Ramsaye, now comfortably located in Chicago, are working harder than ever to teach the exhibitor to say "Mutual" to the exchangeman on booking day.

* * *

A visit to the Selig offices permitted of a few moments of Herbert Hoagland's time. Friend Hoagland has been in Chicago so long that now he doesn't even care if Broadway ever happens again.

* * *

"Good morning—glad to see you again," is all Maurice Fleckles, the Universal district manager, had time to say before he started to New York for a short visit. Some busy man!

* * *

E. D. Hopson, manager of the Hamburger circuit of nine Chicago houses, was a visitor at the office this week.

* * *

He's in again—Hector J. Stryckmans, always talking films, has a new song he is rehearsing. Hector, well known as a press agent and film promoter, is now boosting a new automobile accessory—and it's for a Ford, boys.

"Come in, sit down, and let me tell you about all my Bluebirds." This was the reception extended by I. Van Ronkel when I called at his office. Our birds are flying higher than ever. Just think of it—out of five houses on one street Bluebird photoplays are playing four of them.

* * *

When they get through spending money for alterations the Laemmle Film Service offices at 205 West Washington street will be a most attractive and comfortable place to do business.

* * *

The old saying, "You have to hand it them for their nerve," is being repeated quite often in Chicago.

With the help of the dailies, a picture too poor for any consideration at all in the East has been put over in this city and is playing to capacity attendance. After trying various methods to dispose of said picture, the owners sold "world's rights" for a few dollars more than nothing. Since the newspapers carried advertising notifying the public that women only would be permitted for two weeks, after which mere man could take a peek, the Bandbox theater has had a crowd lined up daily, and sometimes a block long, waiting for admittance. It is with this class of advertising of a very poor picture that is bound to hurt the industry.

At Leading Picture Theaters

Programs for the Week of October 29 at New York's Best Motion Picture Houses.

"The Soul of Kura-San" at the Strand.

THE photo-dramatic feature at the Strand Theater for the week of October 29 was "The Soul of Kura-San," in which the distinguished Japanese actor Sessue Hayakawa and Myrtle Stedman enact the leading roles. The scenes of the play are laid in Japan and America and the story deals of the love of Toyo, a poor Japanese artist, for Kura-San, the daughter of a tea-house proprietor. The second and last installment of the Battle of Somme was shown, also another chapter of Ditmar's "Living Book of Nature," scenic and educational studies, a new comedy and the Strand Topical Review. The soloists were Irene Audrey and Irene Stokogsky.

"The Microscope Mystery" at the Rialto.

Wilfred Lucas and Constance Talmadge played the leading roles in "The Microscope Mystery," a Triangle comedy drama offered as the feature story of the program at the Rialto. Actual fighting in the French front line trenches, where the opposing lines were only forty feet away, brought the Donald C. Thompson war pictures to a dramatic climax. Views of Egypt's storied ruins and color photographs of the Maori Islands were the educational feature of the bill. Mr. Rothapfel's "Literary Digest of the Screen" gave the current news in picture form and a selected comedy completed the program. Elsa Diemer and Bernard Bogoulawsky were the soloists. Two girls from the Helen Moller School interpreted Grieg's "Butterfly" as a dance number.

"The Heir to the Hoorah" at the Broadway.

"The Heir to the Hoorah," the Paul Armstrong drama which won great fame on the stage, and has been adapted for the screen by Beatrice C. De Mille and Leighton Osmun for Thomas Meighan and Anita King, was presented by Jesse L. Lasky at the Broadway theater for the week. The usual weekly events, cartoons, colored scenic and a comedy rounded out the program.

Eighty-first Street Theater Bill.

At the Eighty-first Street Theater four Triangle pictures were shown. Monday, Tuesday and Wednesday Louise Glaum in "Somewhere in France" and a Triangle Keystone comedy were shown. Thursday, Friday, Saturday and Sunday Bessie Love in "A Sister of Six" and a Mack Sennett comedy furnished the picture program.

BUFFALO UNICORN CHANGES HEADQUARTERS.

Charles H. Barolet, manager of the Syracuse branch of the Unicorn Film Service Corporation, announces that the Buffalo headquarters of the company has moved from the third floor of 39 Erie street to 23 West Swan street. The new headquarters are in the heart of the film district, and elaborately designed to meet the requirements of visiting exhibitors. The fact that the Buffalo headquarters is now on the ground floor of the new building is an added convenience, as most of the other exchanges in Buffalo are "walk-ups." Harry Sonnerville, a film man of great experience, and known to practically everyone in the industry, will be in charge of the headquarters. As Mr. Sonnerville has been an exhibitor himself for the past ten years, he is well qualified to look after the needs of those in quest of the Unicorn Service.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

DOINGS AT UNIVERSAL CITY.

This Week's Principal News From Big Film Capital.

ABOUT the youngest actor who has worked in scenes at Universal City in a long time was a baby one week old who appeared this week under the direction of Joseph De Grasse in a five-reel feature. The baby worked during the morning with Dorothy Phillips and is featured with Lon Chaney in the photoplay, "The Piper's Price."

Three stories by Eugenie Magnus Ingleton, the scenario writer, are being put into production at Universal City this week. They are, "The Girl in the Check Coat," directed by Joseph De Grasse; "The Opal Ring," directed by Rex Ingram, and "The Organ Grinder," directed by Douglas Gerrard. The two former will be made in five reels and the latter in two.

"The Opal Ring" is a strong Russian story, and the principle role is taken by Betty Schade who is supported by Wedgwood Nowell and Nichola Dunaew, formerly with the Vitagraph Company.

"Of Such Is the Kingdom" is the title of a five-reel drama being produced by Director Lloyd Carleton. The lead is played by Gretchen Lederer with Emory Johnson opposite, and with Lois Wilson and Adele Farrington in the supporting cast.

Lois Weber is now at work filming "The Mysterious Mrs. Misslewhite," a five-reel Universal feature written by Thomas Edgelow and from a scenario prepared by Miss Weber.

A notable cast has been assigned to this production by vice-president and general manager H. O. Davis. Mary McLaren and Jack Warren Kerrigan will play the featured leads. They will be supported by such well known character players as Evelyn Selbie, Charles H. Mailes, Willis Marks, and Bertram Grassby.

Lois Weber was so delighted with work of her company that she gave them a feast this week. A barbecue was arranged by Wallace Kerrigan, superintendent of the ranch.

Our friend Herbert Rawlinson, who has been confined to the hospital at Universal City for about a month since his accident in a picture in which one of the ligaments of his right leg was broken, had his first night out this week.

He was taken to Morosco's theater in Los Angeles, where Maude Fealey was giving a party to a number of theatrical friends and moved around on crutches among the guests. "It made me feel like I was really living again," said the Universal star on his way back to the hospital.

MANY THRILLS STAGED AT KEYSTONE STUDIOS.

At Mack Sennett's fun factory this week more than usual hair raising stunts were pulled before the cameras to supply thrills for Keystone comedies.

Earl Soveren, astride his diving horse, "Jasper," made a twenty-five foot plunge into the studio tank. Water had been pumped into the big tank till it was filled to the rim, and a runway constructed and let down over one side, which was to enable the horse to emerge after his jump. Big timbers held up a platform and another runway twenty-five feet in the air. When everything was in readiness Jasper was led along the high runway, shivering and head held high in expectation of what was to come. The boards were carpeted to prevent his slipping. He came to the end of the runway with Soveren on his back, and in the twinkling of an eye horse and rider shot out in midair. Down they came and with a mighty thud sprayed water in all directions. The big pool heaved and swayed while two men in bathing suits jumped in to assist Soveren to handle his mount. The dripping head of the animal rose above the surface of the tank. As the two scrambled over the side cheers and applause greeted them.

The stunt was "shot" by a battery of cameras, and it will be shown in a forthcoming Keystone Triangle release.

Another daredevil, Bobby Dunn, Keystone comedian, leaped from an automobile going twenty-five miles an hour into Hollenbeck Park lake from the bridge which is forty-two feet above the water surface. All this to furnish a few feet of real thrill film for a Keystone comedy. Dunn's sporting blood prompts him to shun "doubles" and "dummies."

The picture in which the Keystoner's daring stunt will appear is now in the making under the direction of Frank Griffin. Hollenbeck Park was selected as the location for the scene because it is one of the most attractive spots in southern California, and the picturesque bridge that spans Hollenbeck Lake is the highest in the vicinity of Los Angeles.

KALEM "HAM" COMEDIES CELEBRATE BIRTHDAY.

With the production of "Fashion Plates" (temporary title), the Kalem Hollywood Players this week celebrate the 100th release of the popular "Ham" comedies under the direction of Lloyd V. Hamilton.

These comedies were put on the market by the Kalem company about two years ago with practically the same principal cast, Lloyd Hamilton as big funny "Ham"; Bud Duncan as comical little "Bud," and charming Ethel Teare as the leading lady. At first the Kalem company did not give Mr. Hamilton's release the name of "Ham" comedies, but later funny Hamilton's work suggested this abbreviation. Many of the scenarios have been written by Mr. Hamilton, and for the last six months the direction of the stories have been done by him. A valuable addition to the company has been the recent acquisition of Henry Murdock and Al Edmunson, well known players.

Members of the Hollywood studios will celebrate the 100th birthday of the "Ham" comedy releases with a dinner dance at a popular downtown restaurant. Lloyd Hamilton will be the host and Miss E. M. E. Gibsone, manager of the Hollywood studios, the hostess.

PLAYERS CLUB SLOWLY PROGRESSING.

Last Monday evening the Hollywood hotel was a busy place. The meeting of the new Players' Club was in session with about fifty prominent film makers present. Officers were named, directors appointed, and the business of the young organization gone over.

Cecil B. De Mille was selected to fill the president's chair, James Young was named for vice-president, Frank Garbutt, second vice-president, and H. O. Davis, third vice-president. Syd Chaplin and the Hollywood National Bank were named as treasurers. Wallace Reid, assisted by Jack Sacker, was named as secretary. The directors chosen were C. B. De Mille, James Young, H. O. Davis, Wallace Reid, M. H. Hoffman, Fred Kley, H. M. Horkheimer, George Melford, Thomas H. Ince, E. H. Allen, D. W. Griffith, C. C. Hall, G. G. Greenwood, and Mack Sennett. No other officers or committees were named, however, a house and finance committee will be selected at the next meeting, which will be on Tuesday night at 8 o'clock in the Hotel Hollywood, the temporary headquarters of the new club. It was reported that $1,500 had been collected from prospective members.

EDITH STOREY IN LOS ANGELES.

Edith Storey, the charming star, has arrived here accompanied by her mother. Miss Storey will begin work some time this week on a big feature in which she plays the role of an Arabian girl. Trouble with her eyes as the result of working under studio light is said to be one of Miss Storey's reasons for coming west.

LOS ANGELES FILM BREVITIES.

Mrs. Lule Warrenton's children's photoplay company has been incorporated we are informed for $50,000. Actual work on production will start sometime this week.

The directors of the new corporation are, Mrs. Warrenton,

Mrs. Harriet H. Barry, Eva Bird Bosworth, Winfield Hogaboom, and J. Herbert Welch.

Mrs. Warrenton is at the present time looking over studio sites at Culver City, Lankershim, and Monrovia, but is probable that the company may use the Superior Film Company's indoor studio in the Knickerbocker Building.

All the children to be used in the plays to be made for children have been secured, and a number of fairy stories and other plays prepared so that there will be no delay in the new work which Mrs. Warrenton has planned.

* * *

The Nevada Film Company is now in Guatemala, filming scenes for "The Planter." Director John Ince and several other principal players departed from Los Angeles about three weeks ago. The remaining members left this week for New Orleans where they took a boat for South America. Those who went were Tyrone Power, Edith Sterling, Lamar Johnson, Lewis Fitzroy, Norbert Myles, Maud Emery Taylor, Grace Lewis, Mrs. Harry Davenport, John E. Ince, director; Joseph Boyle, assistant director; William Black, photographer; Robert Turnbull, assistant photographer; Carlyle R. Robinson, publicity director; Philip Hansen, Manager Ward's personal representative, and Mrs. Hansen. They will be absent about twelve or thirteen weeks. Mr. Ward will remain here to secure a studio and attend to the local business interests.

* * *

Napoleon and Sally the eminent chimpanzee stars of the E. & R. Jungle Film Company, we are informed, will not appear in one-reel comedies in the future. They will be featured in only five-reel stories—regular photoplays—so that they will be given an opportunity to display their talents.

* * *

The Mex-American Film Company is a new concern and we are informed that they are contemplating to build a studio in Glendora, California. The Mex-American Film Company, it is stated, has signed an agreement with Don Luis Terrazas and his son, Guillermo Terrazas, for the staging of a ten reel feature picture. William Stoermer is the managing director of this company.

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Another film company was launched this week in Monrovia, California, by Henry Christine Warnack, the dramatic critic of the Los Angeles Times. Mr. Warnack is the president of the company; Captain Charles A. Montgomery, vice-president and general manager, and William Lowery, Griffith director, is the producing director. The company will build a studio of their own and produce large feature productions. The personnel of the actors will include David Hartford, Fred Warren, Frank Bowman, Jas. M. Warnack, George McDaniels.

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It is stated that the Fujiyama Feature Film Company intends to build a studio in Redlands, California. This company will produce Japanese plays and will send a company of actors to Japan.

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At the Signal studios, J. P. McGowan is this week having built a replica of the logging camp of the Yosemite Valley Lumber company, which he used while at El Portal in the production of "A Lass of the Lumberlands."

* * *

Harry Ham, the Christie comedian, is a famous automobile racer, and it was racing which brought him into pictures. Harry was living in Mexico City where his father was a banker, and journeying to Los Angeles he took part in the road race to San Francisco. He won the race, and was cranked on to some film. This led to visits to the studios, and an engagement with Elsie Janis at the Morosco headquarters. Then he joined the Metro, Famous Players, Universal, and so to the Christie Company with which he is now.

Harry Ham was educated at the Exeter Prep., and later graduated from Yale. He has been across the ocean six times, and before appearing on the screen was a favorite in amateur theatricals. Harry is always ready to advise any of his friends regarding the ailments of their automobiles.

* * *

Baby Virginia Corbin, who supports Harold Lockwood and May Allison in the Yorke-Metro adaptation of Harold MacGrath's "Pidgin Island," recently entertained hundreds of patrons of the large Broadway Department Store in Los Angeles. After being introduced by May Allison, Baby Virginia recited a descriptive poem, "Tears," written for her by Harold Lockwood, and after delivering same in an admirable manner, was applauded most enthusiastically. For an encore, the talented child actress related the story of the "Three Bears and Goldylocks." The program was arranged by Miss Bertha Wilcox, and consisted of folk dancing pantomime and songs, all in which the Yorke actress was the principal character. Baby Virginia has appeared with Geraldine Farrar and other recognized stars of the silent drama, and makes her Metro debut with Harold Lockwood and May Allison in "Pidgin Island," under the direction of Fred J. Balshofer.

* * *

We received a letter this week from our good friend Wallace MacDonald, the popular young film star formerly with the American Film Manufacturing Company. Wallace writes that he will start work this week on his first picture with the Famous Players Company in support of Pauline Frederick and Willard Mack. Wallace MacDonald as his friends know is a very good singer, and he says in his letter that he may desert the films for a while and accept an engagement in a Broadway Musical production. He sends his very kindest regards to all his friends in sunny California.

* * *

It's like old times to find Myrtle Stedman and Kathlyn Williams working together in the same studio. They were both members of the Selig Company in the early days. Miss Stedman left to join the Bosworth, Inc., now the Pallas and Morosco, while Miss Williams remained with Selig until she accepted her present engagement with Oliver Morosco.

* * *

Mae Murray has a baby ostrich, presented to her by a farm, and she is looking for a cell to keep it in because the Hotel Hollywood manager told her to take the darned thing away because it ate all the tacks out of the carpets.

* * *

Anna Little is probably in New York by this time. She left here at date of writing, on a vacation.

* * *

Harry Leonhardt, accompanied by Carl Ray, a prominent exhibitor, and Field Carmichael, local Fox exchange manager, left for Chicago Thursday. They will attend the convention at the Biltmore next month.

* * *

The New theater, 632 South Spring street, is the latest addition to the ranks of screen theaters in Los Angeles. It opens with a gripping problem drama, "The Faucet," by Robert Davis Sorber of Pasadena.

This portrayal of life features romance, a bit of humor, much pathos, and overwhelming tragedy with a startling moral from first to last. In leading roles appear Virginia Kirtley as Dorothy Drake, the heroine, and Barney Furey in the role of her lover, Jack. Other casts are Edna May Cooper as Kathlyn, and Jack Fraser as Drake, Charles Wheelock and Josephine Dillon. Wm. Wing directed the story.

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D. L. Levitt, sales manager for the Desert Film Co., of Salt Lake City, was a visitor to the World office this week. He is on a trip through the coast states looking for films. He has territory in Utah, Idaho, Montana, Nevada, and Wyoming, and is in touch with people all along the line. He desires to meet manufacturers who have film for sale. He has gone to San Francisco.

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Richard V. Spencer, whose recent Ince-Triangle play, "The Deserters," received enthusiastic recognition from the press and the public, has been engaged by Fred J. Balshofer to take charge of the Yorke scenario department. Mr. Spencer is collaborating with producer Balshofer on the picturization of Harold McGrath's "Pidgin Island," the present Harold Lockwood-May Allison starring vehicle. Richard Spencer is one of the pioneers in the motion picture game, and wrote stories for the New York Motion Picture Company in the early days when the 101-Bison, Broncho, and Domino one and two-reel releases were first started. He remained with T. H. Ince until recently, and then took a much needed vacation touring the northwest and camping out doors. Upon his return to Los Angeles, he immediately joined the Yorke-Metro forces.

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Members of the Motion Picture Director's Association are making extensive preparations for their ball on Thanksgiving night. The event, according to the committee, will surpass anything ever attempted by the screen folks. Bob Daley has charge of the arrangements. The new motion picture club (The Players) will also hold a dancing festival as recorded elsewhere in paper at the Shrine Auditorium, Thanksgiving Eve.

* * *

Little Mary Sunshine was tendered a reception by the children of Riverside, California, at the Orpheum, Saturday,

last week. More than one thousand children attended, and the Balboa "Baby Grand" was given a remarkable testimonial. Little Mary Sunshine is in such demand at children's receptions that President H. M. Horkheimer has been forced to refuse scores of invitations as they conflicted with the baby star's work.

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It has been announced that the Dudley Motion Picture Company of Redlands is being reorganized, and J. Palmer has been appointed secretary of the company. The Dudley Motion Picture Company is planning to produce "The 13th Commandment," a photoplay from the story by Rupert Hughes.

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Under the supervision of art director Robert Brunton, work was started this week at the Ince Triangle studios in Culver City on the construction of one of the largest and costliest interior sets ever seen in a Triangle play. It will depict the interior of a theater, and will be in a current Ince drama by J. Hawkes, in which Dorothy Dalton and Howard Hickman are being starred. The set complete will occupy virtually the entire floor space on one of the indoor stages.

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Dorothy Dalton, the popular Ince star, has renewed her contract with the New York Motion Picture Corporation for a period of two years. Miss Dalton associated herself with the Ince forces a year ago, and her initial appearance was made with William S. Hart in "The Disciple." Her latest vehicle is "The Vagabond Prince."

Two other members of the Ince Triangle staff signed contracts this week to remain with Thos. H. Ince for the next two years. They are John Lynch and Olga Printzlau, well known scenario writers.

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Frank Keenan and Director Walter Edwards with a company of 56 players returned this week to Culver City from Norwalk, a small town 40 miles from Los Angeles, where they had been filming scenes for a current Ince Triangle play. Included among the players were Thelma Salter, Gertrude Claire, Agnes Herring, and J. Frank Burke.

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William Russell, the popular American star, has signed another year's contract with Mr. Hutchinson for the making of a new series of William Russell productions at the American Film plant at Santa Barbara.

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The newly incorporated Nat C. Goodwin Photoplay Company, capitalized at $1,000,000, is planning to erect several buildings in connection with its proposed new studio on the Goodwin ranch, near San Jacinto. The incorporators of the company are Nat C. Goodwin, T. Morgan, John W. Gorman and Byron Totten.

* * *

A farewell dinner was given one night this week to Harry Leonhardt, western representative of the Fox Company. There were present Fred and Roy Miller, exhibitors; William Farnum, Carl Ray, prominent amusement man; Field Carmichael, exchange manager; H. H. Bosley and Guy Gunderson, in addition to the following keyboard artists: Henry Christeen Warnack, Maitland Davies, C. R. Gates, Reed Heustis, Clarke Irvine, and, oh, yes, we could not forget Mr. A. Carlos, who is at present guiding the destinies of Fox's two big studios—you know, last but not by any means least.

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Heavy fogs and thick mists have hindered production on the coast this week.

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Director Frank Reicher and Fannie Ward, the Lasky star, with the company, have been up in the mining district photographing mine interiors for the forthcoming production of "Betty of the Orange Country." In order to secure juice for the Kleig lights, it was necessary to run a special wire from the power line to the mine, a distance of two miles.

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Jay Hunt has joined the Yorke Metro and is at work.

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Forty real Chinamen have been secured by Producer Fred J. Balshofer for the scenes that he will stage in the opium den, modeled under the supervision of an erstwhile proprietor of this type of joint. The underworld atmosphere in these scenes is remarkably realistic, which, according to Harold Lockwood, is half the battle in motion pictures. He recently said: "Realistic settings help the action of the scene fifty per cent. What would a stage play be without appropriate scenery?"

This week the well rounded completeness of the Christie Comedy stock company, as well as the seasoned versatility of one of its members, was shown by the request of the Lasky Company for the loan of Harry Rattenberry, the character man who has been with Mr. Christie for three years. Mr. Christie readily consented, and Mr. Rattenberry will play the part of "Bumble," for which he is a wonderful type, in the all-star production of "Oliver Twist," under the direction of James Young.

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William A. Brooks says that the largest number of Indians ever used in a moving picture, will be brought from Pine Ridge reservation in South Dakota to the Fox studio in Los Angeles. Many of the chiefs and most prominent Indians of the reservations will be in the first party to arrive, and later other Indians, making a total of 1,500, will be brought for the picture, which will be the largest Indian story photoplay ever produced, according to the plans of the company managers. The first party of redskins is expected in Los Angeles this week.

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The Christie release for December will be "The Sea Nymphs," with Betty Compson. Christmas audiences in snowbound Eastern cities may be expected to shiver when they "see nymphs" in their 1917 model California bathing suits.

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Henry Otto has left the Yorke-Metro Company with which he was directing Harold Lockwood and May Allison. He will take a short holiday, but already has two or three good offers.

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Myrtle Gonzalez and the feature company under the direction of Lynn Reynolds, this week went to the Grand Canyon, where at least ten days will be spent filming scenes for Reynolds' story, "The Man With the Peanut Soul," in which George Hernandez plays the title role.

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Nell Shipman left for New York last week, thus heeding the call of certain definite connections to be made by her in New York, both as regards a film engagement and the publication of Miss Shipman's latest book, written by her during her year in southern California.

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Charles H. Christie, business manager for the Christie Comedy Company, arrives in New York next week with considerable news of interest regarding the company for certain interested exchanges. During his absence events generally are running along satisfactorily under the guidance of Al Christie.

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At the Ince studio William S. Hart soon will be seen in another of his famous and beloved "bad-man" roles, a drama of the west, entitled "The Devil's Double," a Triangle-Kay Bee play from the pen of J. G. Hawks. This play, it is said, contains more powerful situations than has any other recent Hart vehicle, and offers this forceful actor in what is declared to be one of his really great roles.

* * *

Vola Smith is Smith no longer. She is now Vola Vale, which re-christening dates back to a week ago and the beginning of an engagement with the Lasky company to play a distinctive lead opposite Sessue Hayakawa in a feature directed by Edward J. La Saint. That the name Smith affords an ambitious and pretty girl no help whatsoever in the climb up the ladder of fame has been a contention of the several companies interested at different times in the success of the girl who is now Vola Vale. It took Kenneth McGaffy and the Lasky company to effect this change of name and now that it is done, Vola Vale is greatly pleased with her new identity.

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A rumor this week was to the effect that Henry (Pathe) Lehrman had put over a deal with William Fox and was expected within ten days to begin producing comedies under a Lehrman brand, to be released under the Fox banner. Calling up the Fox studios, there was a refusal to confirm this rumor, stating that Mr. Lehrman was not at the present time connected with them.

* * *

Lois Weber, the well known Universal directress, is the only woman ever to be chosen a member of the Motion Picture Directors' Association. She was made an honorary member this week, after which the doors were again closed to women.

Notables in General Film for Nov. 6

Week's Program Starts with Selig's "So Shall Ye Reap"—Biograph Reissues "The New York Hat."

THIRTY ONE notables who may be classed as film stars are featured in General Film Service program for November 6-11. Selig two-part drama, "So Shall Ye Reap," presenting Virginia Kirtley and Robyn Adair, will be the first of the offerings screened. This will be followed by a one-reel Vitagraph educational film, "New York Rapid Transit," which will precede a reel of Selig-Tribune. The final picture for that day will be a Biograph production (reissue), "The New York Hat," presenting Mary Pickford and Lionel Barrymore.

Harry Dunkinson is featured in the Essanay comedy, "Easy Ed," in two acts, being the first picture shown Tuesday. This will be followed by Kalem's one-act comedy, "A Desperate Duel," in which "Ham" and "Bud," Ethel Teare and Henry Murdoch provide the fun. "The Science of Crime," in two parts, by Biograph (reissue), featuring Franklin Ritchie, will conclude that day's offerings.

"A Safe Proposition," by Essanay, in one reel, with Ben Turpin and Victor Potel in the titular roles, will be the first picture screened Wednesday. A Vim comedy with Harry Myers and Rosemary Theby, "Marked 'No Funds,'" will follow. The fourteenth episode of "The Girl from Frisco," by Kalem, entitled "The Witch of the Dark House," will conclude the day's screens.

Selig-Tribune in one reel and a Vim comedy presenting Kate Price and Babe Hardy in "A Warm Reception" will be Thursday's offerings.

A Knickerbocker Star Feature three-part drama, "The Question Mark," in which Dorothy Davenport has the leading part, will be the first film screened Friday. Then will come the fourth episode of Kalem's "Grant, Police Reporter," presenting George Larkin and Ollie Kirkby in "The Man from Yukon." This will be succeeded by a Vitagraph one-reel comedy "Weary Willie's Birthday," presenting Ralph Whiting and Dorothy Long. "Hot Dogs," a Vim comedy in one act, with Pokes and Jabbs in the limelight, will be the final picture of that day.

An Essanay three-part drama, "What I Said," in which Richard Travers and Gertrude Glover shine as stars, will be the first picture shown Saturday. This will be followed by a one-reel episode of Kalem's "Hazards of Helen" series, in which Helen Gibson figures in some startling feats in "The Lone Point Mystery." The final picture of the week's offerings will be a Selig one-part comedy, "When Cupid Slipped," presenting Victoria Forde, Pat Christman and Sid Jordon.

Kane Writes of Big Theaters

Western Representative of Artcraft Tells of Six Houses to Be Dedicated with Pickford Films.

AT least six mammoth motion picture theaters are projected or are now in process of construction on the Pacific Coast, all of which have given to Mary Pickford the honor of dedicating them to the film industry, according to Arthur S. Kane, who represents Artcraft Pictures Corporation in that territory. One of the first to open will be the T. & D. in Oakland, a magnificent structure seating 4,000 persons. This is being erected by the famed Turner & Dahnken Circuit, with headquarters in San Francisco. Miss Pickford's full week there in "Less Than the Dust," is scheduled for November 26, which will serve as the formal opening.

Eugene Roth, the progressive San Francisco exhibitor, now has under way the $350,000 California Theater, at the corner of Fourth and Market streets—the heart of the city. This house is to seat 3,000 persons, and will be the largest as well as the finest cinema palace in San Francisco.

W. H. Clune, the Los Angeles producer and operator of theaters, who is to show the Mary Pickford Productions first run in his city, has announced a great new photoplay auditorium to be erected on ground which he owns at Ninth street and Broadway, valued at $500,000. Upon its completion Miss Pickford will, of course, be the star attraction at the new house.

In Santa Rosa, a city of 10,000, the King-Reavis Amusement Company is erecting a 1500 seat house. This theater, the Cline, will be one of the handsomest in any city of anything like the size anywhere in the United States.

Stockton has enjoyed a great growth in the past few years and those live showmen of northern California, Turner & Dahnken, have not been unaware of this. The result is that they have started building in this city of 40,000 inhabitants a 2400-seat theater, which from the architect's drawings and designs will be one of the handsomest in their mighty chain.

Jensen & Von Herberg, the Seattle and Portland photoplay magnates, expect to finish in December their Beauty Theater in Butte. This house will seat around 1500 persons and in design, construction and fittings will be a grand tribute to the Copper Capital. The 2300-seat Coliseum in Seattle, over which Jensen & Von Herberg also preside, hastened to contract for the Pickford pictures, as did their high-class Columbia in Portland.

"Civilization" Territory Going Well

Controlling Corporations Are Meeting with Great Success—Remaining Territories In Negotiation.

GREAT has been the success achieved by the State right buyers of the Thomas H. Ince cinema spectacle "Civilization,'" since the picture was released on this plan a few months ago. Earliest to take advantage of the privilege of handling "Civilization" was the Western Civilization Corporation, with offices in the Pantages Building, Seattle, Washington, and controlling the production in the following states: Washington, Oregon, Idaho, Arizona, Utah and Wyoming; an option is also held on Alaska.

The A. G. Fontana Productions, Inc., with offices at 907 Longacre Building, New York City, has acquired the rights of "Civilization" for Ohio, Pennsylvania, Maryland, Delaware, West Virginia and the District of Columbia. The transaction was completed last week. In order thoroughly to exploit the spectacle to the best advantage in this field, branch offices will be opened by the Fontana Company in Philadelphia, Baltimore and Pittsburgh.

A boom in "Civilization" started as soon as the Superb Feature Film Company, Minneapolis, of which H. Rathner is general manager, secured the rights for Minnesota, Iowa, Wisconsin, Montana, North and South Dakota.

David A. Lourie is president and N. Pinanski is treasurer of the New England Film Distributors, Inc., which controls "Civilization" in New England.

The New Jersey State rights are controlled by the Civilization Film Corporation, of which Arthur A. Werner and Frank H. Hall are the active heads, with executive offices in the Strand Theater Building, New York City.

Greater New York; all of Long Island, and Westchester County, have just been obtained by the Civilization Feature Company, 130 West Forty-sixth street, New York City, of which Nathan Hirsch is general manager.

The Amalgamated Theaters Corporation, secured the rights of "Civilization" for Cook County, Ill., which means, of course, the city of Chicago.

Other state right deals are pending. In addition to the foregoing a number of States in South America have been disposed of at big figures, and it is understood that several European countries, notably France and England, are about to be purchased.

Peters and Stedman to Co-Star

Popular Screen Artists to Appear in Adaptation of Albert Payson Terhune's "The Happiness of Three Women."

HOUSE PETERS, who has just become connected with the Oliver Morosco Photoplay Company, and Myrtle Stedman are to co-star in a forthcoming release on the Paramount Program under the Morosco trade mark. The subject is "The Happiness of Three Women," by Albert Payson Terhune, well-known author of many prominent works, including the story upon which the current Lasky release, "The Years of the Locust," was based.

"The Happiness of Three Women" created considerable attention when it appeared in "The Red Book," and presents an admirable subject in which to display the talents of the co-stars. As Billy Craig, the young attorney who becomes enmeshed in a mass of complications, House Peters will characterize a part that demands much of his exceptional dramatic finesse. Myrtle Stedman, who has just completed her characterization in Lasky's "The Soul of Kura-San," in which she appears in chief support to the noted Japanese actor Sessue Hayakawa, will appear as Constance Burr in the next Morosco photoplay.

Aside from its stirring theme "The Happiness of Three Women" will present several exceptional displays in the way of artistic settings put on with true Morosco thoroughness. The production is to be staged under the direction of William D. Taylor. Several unusual photographic effects are also promised, particularly in the scenes of the big bank robbery. This work will be under the direction of Cameraman Homer Scott.

Mr. Peters and Miss Stedman are supported by a cast including L. W. Steers, William Hutchason, Lucille Ward, Daisy Robinson and Milt Brown.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

STRONG EVIDENCE (Vitagraph), Oct. 20. There are few laughs in this comedy. The story drags throughout the reel. The "strong evidence" is the scent of onions, by which several detectives attempt to trace the supposed thief who stole a woman's purse in a grocery store. It turns out that the purse dropped from the counter and, in falling, suspended itself around the neck of a cat. In the cast are Vallie Martin, Lloyd Hanman, Charles Haig and Lolia Bradley.

THE SELIG-TRIBUNE, NO. 85, 1916 (Selig), Oct. 23. Canadian recruits entrain at London for front; new Japanese Ambassador visits State Department, Washington; Sidney Hatch breaks 97-mile running record, Chicago; U. S. Army detachment leaves Golden, Col., to take place of National Guard at San Antonio; city departments active in quelling strike, Bayonne, N. J.; obsolete submarine, Holland, is reduced to junk, Philadelphia, Pa.; "Maid of Mist" suffers first accident, Niagara Falls; Newport society attends circus given by men of U. S. Naval Training School; acetylene torch hurries work of wrecking building to make way for railroad terminus.

TROUBLE FOR FOUR (Vitagraph), Oct. 23.—There is a humorous story told on the screen in this comedy reel. Details of production and the work of cast make it an acceptable reel. The many involved situations that come before the happy denouement are laughable. The "trouble for four" comes when the young wife puts her husband to a test as to his fidelity.

THE BOGUS BOOKING AGENTS (Kalem), Oct. 24.—A Ham and Bud comedy number that contains a number of laughs. Ham and Bud become booking agents and indulge in considerable funny antics. Ethel Teare and Henry Murdoch are also in the cast. A review was printed on page 536, of the issue of October 28.

ANIMATED NOOZ PICTORIAL, NO. 18 (Essanay), Oct. 25.—This number of the cartoon-burlesques of the news week is up to Standard. Cartoonist Carlson gets over quite an amount of humor. The reel is shared with a good scenic subject.

GREEN EYES (Vim), Oct. 25.—This number of the Vim Feature Comedies, in which Harry Myers and Rosemary Theby are featured, is better than have been several of their recent releases. There are quite a number of humorous situations, well carried out. The settings, photography, and other details of production add to the film's worth. The jealousy of a young husband furnishes the nucleus of the story. He becomes jealous of a long-lost uncle, who returns, and much fun is made in the film before the happy reconciliation.

A MAID TO ORDER (Vim), Oct. 26.—Plump becomes a maid in this comedy reel. As such he is the pet of the household, but his wife's jealousy starts things. Considerable fast knockabout work is done by the comedians during the running of the reel. The reel has a whirlwind finish when the maid is discovered to be a man. Babe Hardy and Kate Price are a plump pair of funmakers. Others on the screen are Raymond McKee and Florence McLoughlin.

THE MISSING HEIRESS (Kalem), Oct. 27.—This is the second episode in the "Grant, Police Reporter" series, and for thrills is on a par with the first number. In this film are seen close-up views of an aeroplane as it travels high above the city. George Larkin makes a flying leap from the aeroplane to the ladder of a steamer. A full review was printed in the issue of October 28, page 535.

THE LOST MESSENGER (Kalem), Oct. 28.—A number of the "Hazards of Helen" series, that contains more stunts than many preceding releases. In this film Helen Gibson crashes through a bridge over a railroad with a motorcycle and falls beside a speeding train. She also jumps from an open drawbridge, as does also P. S. Pembroke. The story is interesting. A review of the film was printed in the issue of October 28, page 536.

General Film Company Specials

THE HARBOR OF HAPPINESS (Broadway Star Feature) (Vitagraph), Oct. 21.—A fair three-reel drama in which Leah Baird is featured. The story often becomes very obvious, but is nevertheless able to hold interest. The three reels unfold on the screen the story of a young playwright and a young actress who are helped to success by a successful author. The denouement comes when it is revealed that the actress is the wealthy man's daughter. The life-ships of the leading characters surely do enter a harbor of happiness, for near the end of the picture the wealthy man's wife, from whom he has been estranged, comes to his arms; his daughter comes into her own, and the young playwright is to marry into the family. Others in the cast than Miss Baird are George Arvine, Donald Cameron and Jack Ellis.

MAROONED (Essanay), Oct. 21.—A three-reel drama of only average worth. Edward Arnold, Alice McChesney, Fred Malatesta and Arthur W. Bates are in the cast. The story embraces numerous situations that are hardly plausible. It tells of a woman novelist who is marooned on an island with a sailor who has saved her from the advances of a millionaire on whose yacht she was cruising, and which caught fire. On the island the woman and sailor fall in love. The millionaire, at the head of a searching party, finally finds the girl. She is taken aboard the yacht, but jumps into the water and swims back to the island.

OUT OF THE SHADOWS (Selig), Oct. 23.—A two-reel drama with a very "preachy" theme. The high moral note sounded in the action and in the sub-titles might please some audiences. On the second reel is a knockabout comedy in which the same persons as appeared in the drama are cast. The effect is rather ludicrous. The story of the drama tells how a father goes to a road house with the vampire with whom his son is infatuated. The father does this to prove the woman's falseness. The cast includes Robyn Adair, Eugenie Forde, Leo Pierson, Virginia Kirtley, Louella Maxam and E. J. Brady.

THE BATTLE AT ELDERBUSH GULCH (Biograph), Oct. 24.—A spectacular two-reel Western, directed by David W. Griffith. The cast is composed of Mae Marsh, Robert Harron, Lillian Gish, Henry B. Walthall and Charles Mailes. This re-issued picture is done in the inimitable Griffith manner. A full review was printed on page 378, of the issue of October 21.

BORROWED SUNSHINE (Essanay), Oct. 24.—This is a pleasing two-reel subject. Although the story is a trifle far fetched, the film is replete with human interest and is smooth and charming entertainment. Marguerite Clayton and Richard Travers are well-suited to the roles allotted. As Goldie, the child who borrows sunshine and dispenses it, Mary McAllister is excellent, and shows rare promise. She is a talented child.

THE HARVEST OF GOLD (Kalem), Oct. 25.—This is the twelfth two-reel episode in "The Girl from 'Frisco" series. It is an exciting and interesting number. In the story is interwoven the efforts of the syndicate to gain control of the California orange crop. Marie Sais does some good riding and fighting. True Boardman, Frank Jonasson, Ronald Bradbury, Edward Clisbee and Hart Hoxie are also in the cast. A review was printed on page 535 of the issue of October 28.

Bluebird Photoplays, Inc.

GLORIANA (Nov. 6).—Zoe Rae, a clever child actress, is the star of this five-reel comedy-drama. The story is only fair, but little Miss Rae's work in the leading role is more than clever. Lovers of the juvenile drama will give her a hearty welcome. The picture is reviewed at length on another page of this issue.

Fox Film Corporation.

A DAUGHTER OF THE GODS (Oct.). Annette Kellermann is featured in this spectacular film, showing glorious views of the tropic sea. The star and her supporters are charming in their fairy-like pranks. Beauty and charm are the two great fascinating factors which hold the interest of the spectator throughout. This feature drew a large crowd at the initial showing, which is a forecast of its coming popularity. A more extended review can be found in last week's issue.

ROMEO AND JULIET (Oct. 22).—A five-reel picture with Theda Bara and Harry Hilliard in the leading roles. It is a pretty offering, full of lavishly put on spectacles. We feel sure that it will be thankfully accepted by a large following. For longer review see elsewhere in this issue.

International Film Service, Inc.

CURIOSITY (International), (Oct. 23).—The twelfth episode of the "Beatrice Fairfax" serial gives Harry Fox a chance to impersonate an amusing type of Swedish servant girl. The curiosity of the wife of a Secret Service agent gets the husband into trouble, also Beatrice Fairfax and Jimmy, and almost defeats the ends of justice. There is plenty of lively action throughout the picture.

HEARST INTERNATIONAL NEWS PICTORIAL, NO. 85, 1916 (Oct. 24).—Big passenger steamers leave New York despite submarine menace; hundreds of rabbits rounded up in drive, Palmdale, Cal.; Governor McCall of Massachusetts, reviews Fifth Massachusetts Infantry on their arrival from border; Yale celebrates 200th anniversary with pageant in Yale bowl, New Haven; millionaire has private zoo, Montevidio, Uruguay; bathing girls stage fancy diving exhibition at Riverside, Cal.; Candidate Hughes exchanges greetings with crowd, Chicago; President Poincare, of France, attends christening of ambulances, Paris; on the

Austro-Italian front 300 prisoners marched to base; Rosetree Hunt Club holds fortieth annual steeplechase meet; Footlights and Fashions; crowds greet President Wilson at Albany

HEARST INTERNATIONAL NEWS PICTORIAL, NO. 86, 1916 (Oct 27).—Monmouth County Hunt Club holds drag hunt, Red Bank, N. J.; pictures showing women doing the work of men in Europe; Hughes Woman Special ends trans-continental journey, Oakland, Cal.; Thos. A. Edison visits Electrical Exhibition; Season's Latest Fashions; President Wilson receives Ambassador Gerard at Shadow Lawn. Palermo race track attracts crowd, Buenos Aires, Argentine; the Elephant Butte Dam is dedicated by the National Irrigation Congress, Sierra County, N. M.; women's hockey team wins hard fought contest; new police boat launched in Hudson River, N. Y., part of mountainside blown away to uncover raw cement, El Paso, Texas.

THE OCEAN WAIF (International), (Nov. 2).—The clever acting of Doris Kenyon makes this five-reel comedy-drama of the Atlantic coast good entertainment. The locations are picturesque and the story is conventional, but interesting. A longer review is printed on another page of this issue.

THE ADVENTURES OF DOROTHY DARE (International), (Nov).—The first episode of this series is called "It's Never Too Late." The story connected with the display of frocks brought into the picture illustrates the extent to which the female heart longs for pretty clothes and the temptation they present. Dorothy Dare, a secret agent, and a pretty shopgirl, are the leading characters. Fashion and fiction are neatly blended in the reel.

Kleine-Edison-Selig-Essanay.

THE PRINCE OF GRUSTARK (Essanay), Nov. 6.—Reviewed by James S. McQuade in the issue of October 21. Adapted from Geo. Barr McCutcheon's sequel to "Grustark." Excellently cast and acted and ably directed; with Bryant Washburn, Marguerite Clayton, Ernest Maupain, Sydney Ainsworth and John Cossar in the principal roles. The filmed story possesses strong interest and the settings are unusually beautiful.

Mutual Film Corporation

THAT DOG-GONE BABY (Cub), Oct. 21.—An amusing comedy, built around an old situation. The announcement of the arrival of a little dog from the west to a young couple, is mistaken by the wife's parents after a baby has been borrowed for the occasion from the photographer's to mean the birth of a baby. Among the complications that follow wife, the old people send for the photographer to photograph the baby, putting a climax on the affair. Very amusing.

MUTUAL WEEKLY, NO. 95 (Mutual), Oct. 25.—Interesting items of this number are: The new machine gun board inspecting weapons to be used in the army; lion cubs at Central Park; views of Market street, San Francisco, with its new lighting system in operation; the "Arizona" being put in commission at the Brooklyn Navy Yards, and the arrival of the new Japanese Ambassador at Washington.

LOVERS AND LUNATICS (Cub), Oct. 27.—A moderately entertaining comedy, but not especially commendable. A young girl, who is being forced into a distasteful marriage by her father, goes away, intending to meet her real lover. The villain follows her and the girl is eventually put in an asylum, where the father and the villain come with a minister to perform the ceremony. The lover appears on the scene in time to claim the girl and have the two other men locked up.

WHEN CLUBS WERE TRUMPS (Cub), Oct. 28.—Rather an amusing comedy in which a husband, too fond of a card game, is persuaded by his comrades to indulge one night, unknown to his wife. A mix-up with a fake cop, a real cop, and an escaped lunatic makes considerable fun. A fair offering.

REEL LIFE, NO. 26 (Gaumont), Oct. 29.—Three decidedly worthwhile features are included in this number. One gives a first rate idea of the way truant boys are developed at a large parental school in Flushing, New York. The second shows the manner in which potash is made from seaweed, or kelp, on the Pacific coast. The third is an animated drawing describing the manner in which a mine layer works. A fine number.

NEARLY A HERO (Cub), Nov. 3.—A comedy number, featuring Betty Compson, Neal Burns and others. Terrible Pete, the notorious hold-up, is greatly admired by the sheriff's daughter. She wants to wed a brave man like him. Two rivals go into the hold-up business, and the timid one wins, with the help of the girl's father. There is nothing exceptional about this plot, but it proves quite entertaining.

Mutual Film Corporation Specials.

THE LOVE HERMIT (Mutual Star Production), Oct. 26.—A five-part production based on rather an original story. The action of the picture is in some parts pleasing, but the theme, which deals with the vengeance of a young man who has been jilted by the woman he loves, is unpleasant. Considerable has been made of love scenes, perhaps too much. The production is not altogether one to be recommended, although it is not unentertaining. William Russell and Charlotte Burton are the stars.

DAD'S MASTERPIECE (Cub.), Oct. 28.—An amusing comedy, built on an old situation with a new twist. A young girl falls in love with an artist, who is, of course, not rich in worldly goods. Her father opposes the match, but promises to give his consent if the young man paints a picture he can buy. After an unsuccessful attempt, the artist takes the old man unawares and photographs him, making love to a young woman, after which he incorporates the scene in his painting. The comedy is clean and artistically staged.

PAYING THE PRICE (Mutual), Oct. 30.—A two-reel story of love and jealousy, featuring Marian Swayne and Joseph Levering. Robert makes the mistake of introducing his partner to his sweetheart. The latter schemes with an adventuress to win the lover away and succeeds in wrecking their love temporarily, though a happy ending is reached later. The plot is not handled very skilfully and numerous scenes are so lacking in conviction as to have almost a humorous effect. A fair subject.

CANNED CURIOSITY (Mutual), Nov. 2.—A two-reel comedy, featuring Edwin August, Ivy Shepard and Ruth Blair. The two young men, in order to test the curiosity of the girls of their acquaintance, fill some cans with smoke and leave them on door steps. All of the girls open the cans, but one refills her's with smoke from a cigarette of exactly the same brand the boys used. She wins a husband. This idea is rather slight for two reels, but is original and amusing in spite of its slow action. It would have made a better one-reel subject.

THE UNPARDONABLE SIN (Mutual), Nov. 11.—An interesting two-part number featuring Edna Payne and Norbert Myles. The picture, which deals with a not altogether pleasing subject, shows how a young man, who has wronged and then neglected a young woman, at a later date, and after she has died, unknowingly adopts his own son. The treatment given the story has made it very acceptable as an entertaining offering.

Paramount Pictures Corp.

THE HEIR TO THE HOORAH (Lasky), Oct. 26.—A Lasky picture of considerable merit and one that can be commended to exhibitors. A longer review will be found on another page of this issue.

THE SOUL OF KURA SAN (Lasky), Oct. 30.—Sessue Hayakawa, Myrtle Stedman and Tsuru Aoki have the leading roles in this five-reel Jananese-American photoplay. The story is a powerful one and has been skilfully produced. It is reviewed at length on another page of this issue.

A SON OF ERIN (Fallas), Nov. 9.—With Dustin Farnum in the star role, and scene laid in Ireland and New York City this five-reel comedy-drama offers a good quality of entertainment. The story shows how the city recruits and rewards its police force. The love story rings true, and Dustin Farnum and his support give the picture the benefit of a well-acted production. "A Son of Erin" is given an extended review on a different page in this issue.

Pathe Exchange, Inc.

HISTORIC NEW ORLEANS (Pathe), Nov. 5.—The French Market, the old French Opera House and the many interesting buildings in New Orleans which make the place seem like some foreign city, take up a portion of this reel. The remaining feet are given over to "Native Fowls and Game Birds," the value of the subjects being increased by the Pathecolor process.

LUKE'S PREPAREDNESS PREPARATIONS (Rolin), Nov. 5.—Lonesome Luke's efforts in this one-reel comedy are devoted to organizing and drilling a number of brave souls who yearn to win glory on the field of battle. By the time Luke has finished with his drilling, the recruits are ready to agree with Sherman's definition of war, before coming in sight of the enemy. A good tumble-about comedy.

Pathe Exchange, Inc., Specials

THE SHIELDING SHADOW, Episode, No. 6 (Pathe), Nov. 5.—"The Disappearing Prisoner" is the title of this chapter, by the denounement of which it would seem Ravengar has a double. Leontine and Ravengar have a thrilling ride down a hill toward a cliff, but through the employment by the latter of a sledge the two escape from the gypsy wagon just before it tumbles over the precipice.

A SCRATCH OF THE PEN (Pathe), Nov. 5.—The two reels of this picture are filled with strenuous action. The story has England for a background, and an attempt of one of the male characters to win the heroine by fair means or foul, leads to several thrilling fights and an escape from Portland prison. The photoplay is well acted, and contains a number of picturesque scenes.

HIDDEN VALLEY (Gold Rooster Play), Nov. 5.—This five-reel photoplay is a story of adventure among a savage tribe in South Africa. Valyyrian (the Baroness Hewitz) is the featured performer. The plot belongs to the Rider Haggard school of fiction. The production has merit. A longer review is printed on another page of the present issue.

Triangle Film Corporation.

ATTABOY'S LAST RACE (Fine Arts), Nov. 5.—A dull story of the race track and the mortgaged home, merely a repetition of what has been worn threadbare.

A CORNER IN COLLEENS (Ince), Nov. 5.—A charming story of Irish life with Bessie Barriscale in a very amusing and true characterization.

Universal Film Mfg. Company

THE BANDIT'S WAGER (Big U), Nov. 5.—A one-reel number, featuring Grace Cunard and Francis Ford. The bandit wagers he will be able to make the girl kiss him. He catches her in his cabin and wins his bet, but the identity of the bandit proves a surprise. There is a good deal of meaningless action in this, but proves a fairly convincing offering.

A POLITICAL TRAMP (Nestor), Nov. 6.—A very funny number, featuring Eddie Lyon and Lee Moran as two hobos. They escape the automobile of a touring politician. Eddie poses as the officer and Lee as his secretary. Their addresses at the probation meeting are laughable. The offering as a whole, is a decided success.

THE CRY OF CONSCIENCE (Gold Rooster), Nov. 8.—A two-reel story, with a tragic ending by Joe DeGrasse, featuring Marion Beeler, Chas. Cummings and Betty Schade. Spike [illegible] plans to kill his former pal whom he sees [illegible]. He finds him sick at home and while taunting him decides to drink what he supposes is a glass of whiskey. The drink proves a powerful medicine and Spike dies in the act of trying to shoot the other man. This is rather grewsome, but forcefully presented.

SWEEDIE, THE JANTIOR (Nestor), Nov. 10.—Walter Reed appears in his role as janitor. He deserts his wife temporarily to entertain a lady guest at the hotel, but her husband and his posse get on the trail. Many of the scenes are in night attire. This is rather funny at times, but the humor is not of a high class.

EYES OF LOVE (Rex), Nov. 10.—A number by Mary Fuller, featuring Agnes Vernon, Leah Baird and Jack Mulhall. A girl named Mary hesitates between an operatic career and marriage. Her lover becomes blind and she decides for the stage. Her sister steps in and marries the young man. The situation is a familiar one, but nicely presented here. It makes an entertaining subject.

IN LOVE WITH A FIREMAN (Joker), Nov. 11.—A comedy number, by Walter Newman, featuring Wm. Franey, Gale Henry, Chas. Conklin and Milburn Moranti. Most of the action occurs during a theatrical burlesque and is done in characteristic fashion. The burlesque is well-staged and has laughable moments. The number closes with a fire accidentally started by the village constable.

Universal Film Mfg. Co. Specials

THE HUMAN TARGET (Special Universal), Oct. 16.—Episode No. 10, of the "Liberty" series. In this characteristic number various stirring adventures are pictured. Pedro and Liberty are seen fleeing from the pursuing bandits. After being under fire on the cliffs they penetrate the open country. Here they take refuge in a cabin. The bandits again appear, kill the owner of the place and his wife. Pedro and Liberty are last seen in the cellar of the cabin, which the bandits burn to the ground. The instalment is well handled throughout.

A DAUGHTER OF MARS (Special Universal), Oct. 23.—Episode No. 11 of "Liberty." This number shows a continuation of the fighting around the 'dobe ruins. It also pictures further thrilling experiences of Liberty and Pedro in their escape. The fall of the aeroplane is well handled and realistic. Following this the two are again made captive and the number closes with them planning another escape.

FOR THE FLAG (Special Universal), Oct. 30.—No. 12 of the "Liberty" series. This is full of wild riding and fighting scenes. It continues the experiences of Liberty and Pedro in their efforts to bring help to the besieged 'dobe hut, where Capt. Rutledge and his men are holding out. The ambuscade and movements of American and Mexican troops are splendidly handled. Pedro's rescue of Major Winston is excellently done. A strong instalment.

THE PLACE BEYOND THE WINDS (Red Feather), Nov. 6.—A five-reel offering adapted by Ida May Park from a story by Harriet T. Comstock. The scenes are laid in the Canadian wilds and many attractive localities have been pictured. The story centers about a daughter of a woodsman, who learns to read from advertisements on coffee cans and packages. A half-breed [illegible] her and her stern father sends her away. She goes to the city, but returns later and marries happily. The story is not dramatic, but well rounded and nicely presented throughout. Dorothy Phillips, Lon Chaney, Jack Mulhall and others appear.

ALICE IN SOCIETY (L-KO), Nov. 7.—A three-reel comedy of the burlesque, farcical type, featuring Alice Howell, Fatty Voss, Phil Dunham and Joe Moore. This concerns a tailor and his two assistants. The girl's job is to bring customers to the shop and to do this she rips and cuts the clothing of passersby. She brings in the rich young Mr. Astorbilt and the tailor devises a fiendish plot for extorting money from him. Some of the humor in the first reel is a little rough, but generally acceptable. The last two reels are full of funny incidents, those at the reception being particularly amusing.

CRY OF CONSCIENCE (Gold Seal), Nov. 8.—A two-reel story, by Olga Printzlau, featuring Vola Smith, G. Raymond Nye, Edward Brown and Chas. Gunn. The plot concerns the shiftless son of a sheriff, sent out by his father to bring in a badly-wanted man. He takes mountain fever and the girl of the woods nurses him through an illness. Her mountain lover is the villain, and has been blackmailing the girl's father. The plot is conventional, but the presentation fairly strong. The young people get the sympathies and the closing scenes have considerable strength.

THE MANTLE OF DECEIT (Rex), Nov. 9.—A two-reel subject, written and directed by Robert F. Hill, featuring Claire Mesereau, Stanley Walpole and Joseph Grenby. The story tells of a young heiress, whose guardian dies suddenly. She is about to be victimized by a false friend, but cleverly exposes him at a masked ball. The first reel of this is rather vague and indefinite in action. The second reel is better and becomes quite interesting. An attractive cast and pleasing settings help out what would otherwise be a weak story.

THE EEL (Imp), Nov. 10.—A two-reel story of a criminal leader, known as "The Eel." The scenes are located for the most part in his dive, where a score or more of pickpockets and porch climbers report in to him. The atmosphere of the lower section is well suggested throughout. Some of the photography runs a little dark, but is generally acceptable. The [illegible] in which a girl detective and the young district attorney invade the thieves' den, is an absorbing one and well handled. Percy Challenger, Betty Schade and others appear. An entertaining crook story.

THE QUITTER (Rex), Nov. 11.—A two-reel number by M. L. MacGruder, featuring Roberta Wilson and Charles Perley. This tells of a young wife who tires of ranch life and leaves her husband to go back East. Eventually she realizes her love for him and returns. She saves the irrigation works from being blown up and captures the miscreant, thus proving that she is no 'quitter.' The theme is a good one and quite well worked out. The contrast between ranch conditions and city social life is good and the action in the closing scenes is first rate. This is better than the average.

World-Pictures.

THE HEART OF A HERO (Peerless), Nov. 6.—Nathan Hale, the hero of Colonial days, is the leading figure in this six-reel photoplay. Robert Warwick plays the part admirably. The picture is an interesting combination of well-constructed fiction and historical background. It is reviewed at length on another page of this issue.

Miscellaneous.

BOOTS AND SADDLES (B. S. Moss).—A five-part adaptation of Eugene Walter's play featuring R. Henry Grey. With the exception of one or two inconsistencies, the production is a good one. The plot of the story hinges about the double life of a man who did rescue work in the day time and gambled at night. Later he is manager of the Ajax mines. A full review will be found elsewhere.

RELEASE OF "THE VAMPIRES" MOVED BACK A DAY.

The first announcement made by the Gaumont Company of the release date of "The Vampires" as a Mutual Series was that the pictures would be released every Friday beginning November 24. A desire to make the series interlock with "Fantomas" when it comes to the day of the week, to simplify Mutual arrangements for release, has brought "The Vampires" back to Thursday as the release day. The first episode will be shown Thursday, November 23. Thereafter there will be a release each Thursday until the series has been completed. Each episode of the nine is complete in three reels.

For the benefit of exhibitors the Mutual is working out some methods of local advertising which are calculated to boost business for exhibitors. These are aimed directly at the patrons of the theater, and it is promised that there will be no waste in advertising "The Vampires." As a preliminary to "The Vampires" many exhibitors are now running "Fantomas." It is the same style of French detective screen fiction.

"SHIELDING SHADOW" (Pathe).

The sixth episode of "The Shielding Shadow," Pathe's wonder serial, produced by Astor, is called "The Disappearing Prisoner," and is announced for release on November 5.

In this thrilling episode Bianca and her band attempt to rob Leontine of the valuable Rajah necklace presented to her by her husband, Sebastian. They are prevented by the eyes and dead-white hands, which later appear to Bianca, who is infatuated with Ravengar, the mysterious stranger. She hears the spoken words: "But one thing can win the love of Ravengar. Sebastian Navarro has committed a crime. Draw a confession from him and the regard of Ravengar will be won."

Bianca captures Sebastian, but he refuses to confess, even though he is threatened with torture. Leontine has been imprisoned in a gypsy wagon and Ravengar, attempting to free her, is locked in the van with her by Romanoff, who starts the wagon at break-neck speed down a sharp incline toward a high cliff.

Can Ravengar save himself and the woman he has so chivalrously protected?

CANADIANS TO SEE PICKFORD SUBJECTS.

The Canadian invasion of the new Mary Pickford productions, presented by Artcraft Pictures Corporation, took a boom last week when the Regent theater in Toronto, and the Dominion in Winnipeg, signed with the Monarch Film Company, Ltd., for "Less Than the Dust," each for a week's showing. The Monarch is handling the entire Dominion of Canada for Artcraft Pictures Corporation, Ltd., 12 Queen street, East, and reports that interest in the new Pickford pictures is running at high tide from Halifax to Vancouver.

In the States the pile of contracts at the Artcraft offices mounts steadily higher. There is no longer any question about the ability of the exchange managers to keep eighty prints busy; the problem is to make this huge number cover the territory to the satisfaction of clamoring exhibitors. No territory has a monopoly on first run privileges; the demand for the first productions of Mary Pickford's own company are limited only by the number of progressive exhibitors in the United States.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

The Fox "Romeo and Juliet"

A Beautiful Shakespearian Production in Five Reels with Theda Bara as Chief Treasure of the House of Capulet.

Reviewed by Hanford C. Judson.

IT is better to be young and Juliet than to be a Sarah Bernhardt trying to be young when the cold screen refuses to be deceived. Theda Bara is young and her long dark curls make many a beautiful picture as she enacts in this Fox version of the great Shakespearean play, the fairest girl in all

Scene from "Romeo and Juliet" (Fox).

Verona. Harry Hilliard, as Romeo, also has the bloom of youth and an engaging personality that goes well with his role. It is a very worthwhile picture that any one might be glad to see. If it doesn't reach those heights of beauty that give to the critic who has seen great presentations of the richly magnificient play, it is beautiful enough to inspire many and give delight to them. It tells the story clearly. The

Scene from "Romeo and Juliet" (Fox).

story is full of suspense and that suspense remains in the picture. The scenes in which it is told are often glorious and hundreds seem to have been employed in making the full-manned scenes on street and in market place and in the funeral procession which was impressive till marred for one unhappy moment by the levity of one rose girl. The set scenes give a good suggestion of an Italian city and the chosen backgrounds are just about what was desired.

The nurse is a "rich" part and a hard part to play even in the spoken drama with all the aid of the poet's wit and humor. In the picture, the humor has largely to be created. Alice Gale deserves credit for her presentation of a humorously grumpy, but motherly old soul. Both Glen White, as Mercutio, and John Webb Dillon, as Tybalt, are as the real thing in the gentlemanly swashbuckler way and fill the bill to perfection. Helen Tracy, as Lady Capulet, is acceptable and more pleasing than the too stiff Lord, her husband, played by Edwin Holt. Lord Montague, by Elwin Eaton, has but a momentary part to play. Victory Bateman's Lady Montague is effective in the trial scene. Walter Law as Friar Laurence carries his part of the picture well.

The film stands as a pretty presentation of the "world's sweetest story." It is a valuable offering that would please any audience. The director, J. Gordon Edwards, deserves more credit, perhaps, than any one else interested in it. The scenario, by Adrien Johnson, ought also to be mentioned as economical, clear and able. It has drawn the story through many lovely scenes. It departs from the Shakespearan ending and follows the even more dramatic close of the original Italian.

"The Heart of a Hero"

Six-Reel Peerless Photoplay Visualizing the Life of Nathan Hale—Released by the World Film Corporation.

Reviewed by Edward Weitzel.

A SIX-REEL screen drama which follows along the lines of the stage play written by Clyde Fitch on the life of Nathan Hale has been produced by the Peerless. It will be released on the World Film program. The theme is one that should appeal to every American. The story follows the career of the young hero of Colonial days in its main points, the material supplied by the playwright giving it an added touch of romance. The opening reels are deliberate of movement, but the story gathers force as it progresses, and the last three reels are intensely dramatic. The atmosphere of the period is well reproduced, and Emile Chautard, the director, has handled his task with skill.

New London, Connecticut, where Nathan Hale conducts a country school, is the scene of the early action of the drama. Nathan and Alice Adams, one of his pupils, are lovers. At the outbreak of hostilities between the Colonists and England, young Hale joins the army, with the sanction of his

Scene from "The Heart of a Hero" (World).

sweetheart. He wins a Captain's commission, and, when a spy is called for to go inside of the enemy's line, volunteers for the duty. Fear for his safety makes Alice implore him to change his determination, but Nathan sticks to his resolve. Guy Fitzroy, a cousin of Miss Adams, also loves Alice. Fitz-

Roy is a British officer. When Hale enters the British lines, disguised as a loyalist, he is recognized by Fitzroy, who puts up a ruse to trap him. Alice is made a party to this, and the play ends with the scene in the apple orchard as Nathan bravely mounts the ladder to meet death as a spy.

Robert Warwick has the title role. He plays the part with the right feeling and the requisite physical endowment. Gail Kane is attractive and forceful as Alice Adams. Alec B. Francis, George McQuarrie, Clifford Gray, Henry West, Charles Jackson, Clara Whipple and Mildred Havens are the remaining members of an excellent cast.

"The Sex Lure"

Six-Part Ivan Subject Contains a Strong Story Interpreted By An Excellent Cast.

Reviewed by George Blaisdell

IVAN Film Productions will release on November 1 "The Sex Lure," a six-part subject containing situations of strength. As indicated by the title, the theme is of the vampire order, but by no means is the action as questionable

Scene from "The Sex Lure" (Ivan).

as that title might lead some to infer. The basis for the title is the presence in the story of a wayward girl who is befriended by a family of means. Believing the head of it, a manufacturer, is responsible through defective equipment, for the death of her father, she seeks from motives of revenge to disrupt his family. In the course of a decade, aided unwittingly by the wife of the household, who suffers from melancholy due to the tragic disappearance of her son, the plan succeeds. The new alliance continues in force until the appearance of the son, who in dramatically retributive fashion wins the regard of the woman, only to expose her to his father and later to reunite his parents.

The cast is a strong one. Louise Vale as the wife and mother gives us a remarkable characterization. The former Biograph player confirms her reputation for first-rank ability in emotional portrayal. Donald Hall is the father and husband who finally tires of the melancholy of his wife and succumbs to the lure of the vengeance-inspired woman. Frankie Mann is the woman. James Morrison portrays the son grown to manhood. George Henry is Colonel Denby, who appears late in the story as the friend of the mother-in-law and the wife.

There is a pretty subsidiary story running through the later portion of the play. That is the interest Denby displays in one of the two women of the family. We are not sure that his intentions are not directed toward the wife, and there is bound to be measurable disappointment that the reunion of husband and wife interrupts a friendship that seems more than a congenial and a happy one. There is apt to be present a feeling the husband in winning back his wife gets more than is coming to him or more than he deserves.

"The Sex Lure" is a strong picture and is finely played by men and women well known to the screen.

"The Masque of Life"

Italian-Made Seven-Reel Production Replete with Thrills—Should Please American Audiences.

Reviewed by Ben H. Grimm.

THE Masque of Life," a seven-reel picture produced in Italy by the Signet Film Company and sponsored in this country by Count G. de Cippico, who will distribute it on a territorial rights basis, is a production so full of thrills and story that it should be welcomed by American exhibitors. The film is so totally different from anything that has been seen in this country of late; so weird and startling in several of its idea-axis on which the plot revolves, and so filled with exciting moments and "stunts" that it can hardly fail to attract and hold the interest of its spectators.

Pete Montebello, an educated monkey, takes a leading part in the production, and that part of the picture in which the monkey appears is a vivid and weird visualization of the plot-workings of an imagination that borders on the gruesomeness of Edgar Allan Poe. The monkey crawls up a lightning rod on the side of the house in which the young king's baby lies sleeping. The animal slinks into the baby prince's chamber and steals the baby from his crib. Pete, the monkey, then escapes with his burden, climbs down the lightning rod, and is pursued by the entire household. Pete then climbs up a wire on the side of a brick smokestack that rises more than a hundred feet into the air. Here comes a real thrill, for we see the baby, in the arms of the monkey, on the narrow stone lip of the chimney, far above the ground. Then the girl climbs up the wire ascended by Pete and, reaching the top, endeavors to rescue the baby from the perilous perch. The monkey fights her, but is finally subdued and thrown into the chimney. The girl, after lowering the baby on the rope, attempts suicide by leaping from the chimney top, but is caught in a blanket.

Other thrills come throughout the unwinding of the seven reels, and several spectacular scenes are seen during the course of the fire that destroys the hippodrome in which the circus is playing, among the more thrilling of which are those scenes showing wild animals, frenzied with fear of the fire, leaping into a pool of water to escape.

During the performance of the circus there occurs an allegorical pantomime of fairies, which has several claims to recognition, among which are the spectacular appeal and the manner in which the scenes were staged. In this part of the film fantasy and fact are intermingled with a melodramatic appeal that gets over well.

The story visualized in "The Masque of Life" is unusual, and seven reels are not more than are required to tell the story. From the standpoint of production, "The Masque of Life" is, in many phases, on a par with many of the better American productions, still in other ways it does not rank with domestic pictures. The film is noticeable from this standpoint by the lack of close-ups. It is understood that much of the laboratory work on this film was done in this country. It was welded into finished form by Jacob L. Kempner and Count de Cippico. The artistic sub-titles are worthy of mention.

Rita Jolivet and Hamilton Revelle appear as the Pierrot figures, who are controlled by strings in the hand of Fate.

"Hidden Valley"

Five-Reel Pathe Gold Rooster Photoplay Produced by Thanhouser—An Interesting Story of Adventure.

Reviewed by Edward Weitzel.

VALKYRIEN is the feature player of "Hidden Valley," a five-reel Pathe Gold Rooster screen drama made by the Thanhouser Company. The important scenes take place in South Africa and suggest the tales of adventure of which Rider

Scene from "Hidden Valley" (Pathe).

Haggard has been so prolific an author. "Hidden Valley" has the necessary ingredients to make such a story palatable. There are savage tribes, a manly hero, a captive white girl and a mysterious temple that is her prison house. A young divinity student, who is "given the mitten" by his sweetheart, accepts an offer from his uncle to go to Africa and investigate a business matter. The uncle is an importer of ostrich plumes, and wants to learn why his supply has fallen off. At the remote station to which he is sent the young man hears of a hidden valley where plenty of feathers are to be found, but where the natives are anything but friendly. In spite of warnings he enters the valley and meets with several surprises. The natives take him for a god and insist that he restore the valley to its old fertility by bringing water again to their lands. The student succeeds in doing this, with the help of a beautiful white girl who has been captured by the tribe. It is their

intention to offer her as a sacrifice, so she dresses becomingly in white robes and is attended by a score of dusky maidens who teach her their native dances. The arrival of the divinity student opens the way for her escape, as she is able to show him a stream of water that flows under the temple and the tribe is tricked into believing that their new god has called it into existence. The student is allowed to depart with the girl.

Ernest C. Warde is responsible for the direction of the play. He shows patience and skill in drilling the cast and the extra people, and has given the African scenes considerable local color. Valkyrien, who is also the Baroness Dewitz, looks fetching as the captive maiden and acts with good effect. Boyd Marshall, Ernest Warde and Arthur Bower are the prominent members of the supporting company.

"Shadows and Sunshine"

Five-Reel Pathe Release, Featuring the Remarkable Child Actress, Marie Osborne, the Creator of "Little Mary Sunshine."

Reviewed by Edward Weitzel.

THE five-reel picture made by Balboa for the Pathe Company and featuring Marie Osborne, the creator of "Little Mary Sunshine," is in a class by itself. Written for the sole purpose of exploiting the remarkable personality of this mite of a child, it fulfills its mission in a thoroughly satisfactory manner. In other words, it permits this gifted bit of precociousness to dominate every scene and work her sweet will with the heart of the spectator. The gods have been lavish of their favors to this five-year-old girl. She is not a finished actress and it would be going beyond the facts to speak of her art; but, she has imagination, intelligence, a winning personality, and that indescribable something known as magnetism—the power to catch and hold the attention, no matter how many persons are on the scene. The spirit of happy childhood pervades everything she does, and it has not been found necessary to have her behave, or misbehave, so that she deserves a good spanking in order to keep up the comedy supply. One of her chief charms is her grace of movement, and every action is executed with engaging confidence and deftness.

A young man who marries a pretty working girl and is cast off by his wealthy father, furnishes the first motive of "Shadows and Sunshine." After the birth of a baby girl, the young man hits upon a scheme to win his father over. He has his wife and child establish themselves in a cottage next to his old home. Little Mary soon becomes friendly with her grandfather, and when the truth leaks out the old man is overjoyed. Most of the scenes take place in the house or out in the grounds of the old homestead. Charming bits of ingenuousness are Little Mary's bath in the brook and her attempt to scrub the colored boy white.

Scene from "Shadows and Sunshine" (Pathe)

The production and the supporting company are up to the mark. But the one big thing about the picture is little Marie Osborne, with her endowment of beautiful childhood and her power to please.

Miller to Direct Enid Bennett.

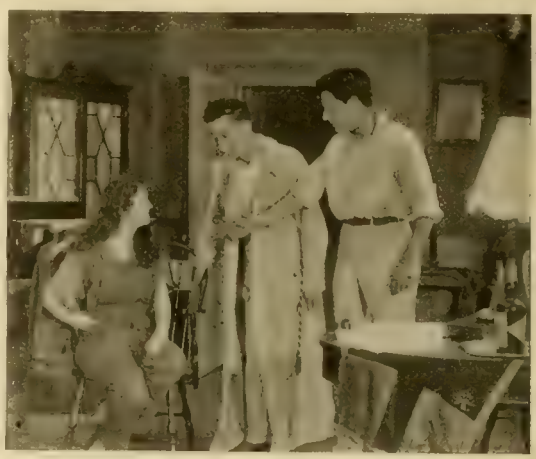
Charles Miller will direct Enid Bennett, the Thomas H. Ince "find," in her first Triangle picture, work on which will begin next week.

"The Ocean Waif"

Doris Kenyon Has the Leading Role of a Five-Part Photoplay on the International Program.

Reviewed by Edward Weitzel.

THE International Film Service has added "The Ocean Waif," a five-reel photoplay by Frederick Chapin, to its program. Carlyle Blackwell and Doris Kenyon are costarred in the announcements relating to the picture, but the author has failed to give the masculine member of the partnership equal opportunities with the woman who plays the waif. This condition receives added emphasis from the fact that Miss Kenyon meets every requirement of the character of Mollie. In fact, it is quite within bounds to credit her with giving the entire picture a value considerably above its inherent worth. For the most part, the moods she is called upon to portray are those of light-hearted ingenuousness. She accomplishes her task with a sureness of method and a charm of person that must win every spectator. The action in the last two reels introduces several dramatic incidents,—a murder,



Scene from "The Ocean Waif" (International).

among the rest—and here also Miss Kenyon is equal to the occasion. Carlyle Blackwell makes all that can possibly be made out of the part of Ronald Roberts; and it is entirely the fault of the author that he fails to divide honors with his fellow-payer.

Frederick Chapin's story contains a number of entertaining moments, but the material employed is somewhat familiar. An ocean waif who has been reared by a drunken fisherman on the Atlantic Coast is not a novel personage in stage or screen friction. Her adventures in a deserted mansion that has the reputation of being haunted and where she meets a wealthy young novelist are amusing, after the fashion of the fun in 'Daddy Longlegs" and "The Cinderella Man." Later in the play when the hero is accused of killing the drunken fisherman the plot follows a more conventional vein.

Many of the locations are picturesque, and the haunted mansion is particularly effective.

"The Heir to the Hoorah"

Lasky Five-Reel Picture of Famous Play—Directed by C. B. De Mille with Thomas Meighan and Anita King in the Leads.

Reviewed by Hanford C. Judson.

THERE is plenty of popular atmosphere in this picture by the Lasky studio, "The Heir to the Hoorah." It quite plainly pleased the kind of audience—not predisposed to enthusiasm surely—that one finds in front of the usual press screening, so exhibitors can pretty well rely on patrons carrying out of the show that desirable "more than their money's worth" feeling. The name is also more easily advertised than usual; for circumstances helped to boost the play and attracted wide attention to it—it is known to almost everybody.

It has quality and tells the kind of story that democratic audiences are apt to like. To begin with, it discredits that commercial spirit that tries to spoil youth's love story. To be asked to use love to butter one's bread has always disgusted youth. The picture's villainess is the heroine's mother, whose eye sees only the main chance. The hero is a rich Westerner who, with two partners, owns the "Hoorah," a gold mine. The two get it into their heads that the mine must have an heir and they try to choose a wife for the young partner. The only women they know are the dance hall girls, but these disgust the hero. The heroine, meanwhile, is in the East and refusing the witless moneybags her mother insists she marry. She and her mother come West and meet the hero. He is the kind any girl could love and they get married. The story tells how

they find out that they really love each other. But it is the good American characters that keep the action alive with humor and humanity.

Thomas Meighan plays the hero, with Anita King in the opposite role. The two partners, rich characters both, are

Scene from "The Heir to the Hoorah" (Lasky).

played by Charles Ogle and Horace B. Carpenter. Edythe Chapman plays the mother and all ably put substance into the action. A good picture for an audience.

"The Place Beyond the Winds"

Five-Reel Red Feather Offering, Based on Story by Harriet T. Comstock, Features Dorothy Phillips.

Reviewed by Robert C. McElravy.

THE usual story of the Canadian wilds suggests adventurous episodes of the red-blooded type. This production is not wanting in interesting action, but it is not to be so classified. It is more of a character study, or folk story, getting closer to the life of the people in those regions than the average offering with a Canadian background.

It follows the fortunes of a young girl, the daughter of a woodsman of stern, unrelenting mien and intense religious convictions. The girl learns her letters off the coffee cans and other groceries done up in packages, until fate throws her into acquaintance with a school-teacher. The latter individual is really a fugitive from justice, though not a criminal at heart. He killed a man for ruining the woman he loved and his story is brought out in detail as a side plot.

Priscilla, the trapper's daughter, offends her father by reading a novel and later by dancing in the woods. She is lured away by a half-breed named Jerry and, while returning unharmed, is unable to offer a believable excuse to her stern parent. He casts her off and she goes to the city. After numerous experiences as a hospital nurse, during which she learns more of the schoolmaster's life, she returns. The plot then moves on to a pleasing conclusion. Priscilla marrying

Scene from "The Place Beyond the Winds" (Universal).

Dick Travers, who had visited the region for his health years before.

This contains some very picturesque and enjoyable scenic views. The story, while not of a dramatic type, is well constructed and holds the interest.

Dorothy Phillips plays the part of Priscilla artistically; Lon Chaney portrays well the part of the half-breed, and C. Norman Hammond is good as the forbidding male parent. Others in the cast are Alice May Yousse, Jack Mulhall and Joseph De Grasse. The production was also directed by Mr. De Grasse.

Five New Kalems Are Shown

"The Son of Cain" and "The Man From Yukon" Head the List.

Reviewed by Ben H. Grimm.

INCREASED interest is aroused in Robert Welles Ritchie's "The Girl From Frisco" series in the thirteenth episode, entitled "The Son of Cain." The keynote of this two-reel release is action. The plot moves swiftly, and not for a moment is interest allowed to lag. Exciting occurrences follow one another in rapid succession, and any audience that likes melodrama will like the picture. Marin Sais as Barbara Brent, is called on in this chapter to do several daring stunts, and she does them with a realism that thrills. Her fall from a fast-running horse and subsequent slide down a steep embankment could hardly be improved upon. And, too, she leaps from a moving train, crossing a bridge, into a river, as does also Ronald Bradbury.

The plot visualized in the two reels is absorbing. The author has taken his inspiration from an actual murder mystery that occurred in Arizona several years ago. The story tells of Barbara's unraveling of the mystery surrounding the murder of a hermit bee keeper, who hides his gold coin in hardened beeswax. After the murderer has been identified he is pursued by Barbara, and her work on the top of a moving train is to be commended.

True Boardman is featured in the cast with Marin Sais,

Scene from "The Son of Cain" (Kalem).

others are Ronald Bradbury, Frank Jonasson, Edward Clisbee and Hart Hoxie. James W. Horne directed.

"The Man From Yukon."

The confidence game so long worked by the Gondorf gang of "wireless wire-tappers" has furnished Robert Welles Ritchie the suggestion for his scenario of "The Man From Yukon," third episode in the "Grant, Police Reporter" series, and with this nucleus the author has wrought a one-reel plot that has been excellently filmed by Director Robert Ellis. George Larkin, in this number, furnishes a sensation when he jumps to the sill of the sixth-floor window of a building and descends to the pavement on a rope used to hoist a tar bucket. Mr. Larkin and one of the wiretappers indulge in a fight in this picture that is realistic in the extreme.

Ollie Kirkby, Director Robert Ellis and William McKey are also seen in the cast. The story tells on the screen of how the reporter saves the ignorant miner from falling a victim to the gang of wiretappers, and how he brings about their capture.

"The Gate of Death."

Helen Gibson's feat in this number of the "Hazards of Helen" railroad series comes when she slides down a construction-camp chute in a small carrier and shoots across the top of a speeding freight train. Besides this stunt, there are other tense moments in this reel. There is some exciting fighting when two crooks try to get a satchel containing the pay roll for the mining camp. It is with this satchel that Helen takes a chance on her life. The story is melodramatically interesting and follows the same general lines as previous "Hazards of Helen." The cast includes Helen Gibson, P. S. Pembroke, G. A. Williams and George Routh.

"The New Salesman."

Ham, Bud, Ethel Teare and Henry Murdoch show up to fairly good comedy advantage in this reel. Ham and Bud as helpers at a dairy are funny. They get jobs as salesmen in

a department store where Henry is the house detective. Ethel is a shoplifter, who is succored from capture by Ham and Bud. There are enough laughs in this comedy to lift it a trifle above some that have gone before.

"A Desperate Duel."

There is not much to this number of the Ham and Bud comedies. The action is rather slow, and the story is by no means new. Ham and Bud are both suitors for the hand of Ethel (Ethel Teare), and when a Frenchman appears as a third suitor they are nonplussed. Ham insults the Frenchman, who challenges to a duel. Ham takes him up, and it is during the course of the duel and Ham's subsequent confinement in a hospital that what comedy there is in the film occurs.

"Gloriana"

Bluebird Five-Reel Photoplay with Zoe Rae, the Child Actress, as the Star, Released November 6.

Reviewed by Edward Weitzel

THE five-reel Bluebird release "Gloriana," starring little Zoe Rae, was written and directed by E. Mason Hopper, from a scenario by W. H. Lippert. A photoplay of this nature is in a class by itself. In the first place, the work of everyone connected with its making is secondary to the youthful star. On her young shoulders rests the task of carrying the production to success. If she possess the proper amount of precocity and "cuteness" to inspire the female spectator with a desire to exclaim, "Isn't she clever! Isn't she a dear!" the difficulties in the path of the director and the scenario writer are reduced over fifty per cent. Little Zoe Rae belongs in the front rank of child actresses, and bears her stellar honors in "Gloriana" with gratifying ease. The part she plays in the photodrama is that of a child of the stage, a winsome little miss of five who has faced the footlights almost from the day of her birth. The young lady's training has fitted her for the role. An ex-

Scene from "Gloriana" (Bluebird)

cellent quality of native talent has been supplemented by careful coaching in the art of the actor. Little Miss Rae has learned her lesson well, and acts her scenes like a veteran. She is an engaging little body, plump and pleasing of person, and is still unspoiled by her artificial environment.

The first reel of "Gloriana" shows the little heroine's connection with stage life. She is a lightning calculator, and is giving a performance when her mother receives a telegram that her husband has been killed "somewhere in France." The shock is too much for the poor woman. At her death Gloriana is adopted by a wealthy physician, who has a boy a few years older than the girl. The doctor's wife is a charity worker who is in the game for the glory she can get out of it, but too busy to pay much heed to Gloriana. The child has ideas of her own on the best way to help the poor, and puts them into practical use by helping herself to her foster mother's pocketbook and giving it to the aged parents of her governess. She also runs away and trades her fine new frock for the garments of a tenement child. Her actions open the eyes of the doctor's wife to the meaning of true charity.

The scenario serves its purpose fairly well. The action could be quickened to advantage, and some of the incidents made more convincing, but as the plot keeps Zoe in the center of the stage its minor faults need not be dwelt upon. Virginia Foltz, William Canfield, Clarissa Selwynne, Gordon Griffith, Irene Hunt, Mary Talbot and John J. Cook furnish satisfactory support.

Victoria Forde Produces Selig Comedy.

"When Cupid Slipped," a Selig one-reel comedy, released in General Film program, Saturday, November 11, is unusual in many respects. It was written and produced by popular Victoria Forde, who also assumes the leading comedy role. Miss Forde appears in an entirely new character.

Triangle Program

Two Interesting Five-Reel Features, "The Microscope Mystery," Fine-Arts, and "The Honorable Algy," Ince.

Reviewed by Louis Reeves Harrison.

NOT merely a detective story of the higher sort is "The Microscope Mystery." It presents some delicate characterization, usually absent from plays of this kind. The start leads one to think that there is to be only a comedy of

Scene from "The Microscope Mystery" (Triangle).

swindling, such as George R. Chester delights to create, and this part of the offering is maintained with interest by Wilfred Lucas and his support so well that we are not treated to a long and weary period of preparation during the early scenes. They portray the ingenious operations of three quack doctors of the "consultation-free" type in a small country town. Lucas impersonates the only real practitioner in the place, and he presents no active opposition to the swindling scheme.

When, however, the leading quack is mysteriously killed while swindling a wealthy old man, a patient who imagines that he has almost every disease described in a work on the theory and practice of medicine, the real physician comes to the front with a purely scientific discovery of the murderer, probably the last to be suspected. He does not rely upon finger prints, but delves deeper into the evidence offered by inanimate things, such as the handle of the weapon. His microscopic discoveries are admirably photographed, an introduction of the instructive which might be deemed dangerous under ordinary circumstances, but which heightens the effect and gives the whole story new value. In a general way, the release presents relief from the mediocre. It is bright, human and thoroughly enjoyable.

"The Honorable Algy" is constructed with a great deal of bright and entertaining ingenuity, and its characterizations are admirable. Charles Day has done his best piece of work as the cadet of an old and patrician family in financial straits. Dearly loving a sweet girl at home, he is sent forth on an adventurous trip in America to save the family fortunes

Scene from "The Honorable Algy" (Triangle).

by marrying in that great heiress mart of the world, our own society. His adventures begin aboard ship on the way. The purser's safe is robbed of jewels belonging to an American millionaire and a search follows. The thief hides his loot in a ventilator which chances to be that of Algy's stateroom, and the jewels fall into the hands of Algy. He is sorely tempted to make use of them to save his family, but he thinks better of it on shore and mails them to the rightful owner, claiming no reward. By an ingenious interchange of packages they

fall into the hands of a dissolute suitor for the hand of the heiress, and their final discovery clears the atmosphere in clever style.

There is more than ingenuity of plot to raise the value of this story. There is a fine human note and some charming characterization. Charles Day surpasses himself in the title role, showing a finish and craftsmanship in his impersonation that constitutes a distinct advance over his previous work. He is ably supported by a company without compare so far as unity and harmony of action is concerned. Not the least effective scene in the entire play is that of presenting Algy at a Christmas celebration with what is nearest to his heart, the Vicar's daughter he left behind. There is beauty and charm throughout, and this final scene makes a new, bright and fitting conclusion.

"A SON OF ERIN."

Dustin Farnum Is Seen in a Pallas Five-Reel Screen Play Of Good Quality—Released on the Paramount Program.

Reviewed by Edward Weitzel.

IN "A Son of Erin," starring Dustin Farnum, the hero realizes his ambition—he becomes a New York policeman. Having been born on the "ould sod" and thus qualified for the position, he loses no time in trying to get on the force, once he has landed at the Battery. The author of "A Son of Erin" has aimed to write an entertaining story about familiar phases of life, and has kept to well-beaten paths in his choice of material.

Events open in Ireland. Dennis O'Hara and Katie O'Grady are sweethearts. Both are poor, and a rascally landlord adds to their troubles. Learning that the manifest destiny of every Irish lad is to go to New York and become a policeman, Dennis accepts his fate and sails for America, after Katie has made

Scene from "A Son of Erin" (Paramount).

a great sacrifice and paid for his passage. After considerable trying experience the young chap passes his police examination and is just about to send for his sweetheart when he is made the scapegoat in a graft exposure and deprived of his uniform. He goes through several more trying experiences, in which his honesty is equal to the test, and eventually finds himself back on the force, the gold badge of a captain of police on his breast. Katie, who has been having an unpleasant time at home, with the rascally landlord, is sent for and almost overwhelmed at sight of Dennis in his new uniform.

In writing his scenario, if the author of the photoplay did not have Dustin Farnum in view it was a lucky day for him when this always reliable actor was given the part of Dennis O'Hara. Mr. Farnum has so many engaging qualities and embodies the character with so much manliness and so lively a sense of humor, that he wins and holds the admiration through the entire five reels. The story never rises to the superlative degree of merit, but it is clean, natural, and thanks to the star and his support, always entertaining. The atmosphere of the land of St. Patrick is well sustained, but using Los Angeles for the New York City scenes is not an absolute success.

Winifred Kingston plays Katie O'Grady effectively and makes a pretty little colleen. Tom Bates, Jack Livingston, Wilfred McDonald, Wallace Pyke, Lee Willard, Mabel Wiles and Hugh B. Kach are happily cast.

"Of Such Is the Kingdom of Heaven."

Director Lloyd Carleton is filming "Of Such Is the Kingdom of Heaven," a story written by Henry C. Warnack and prepared for the screen by A. W. Coldway, of the Universal staff. The photoplay will be made in five reels, featuring Gretchen Lederer and Emory Johnson, well-known players of Universal City.

"The Yellow Menace"

Thirteenth and Fourteenth Episodes of Unity Sales Corporation Serial Contain Thrilling Melodramatic Incidents.

Reviewed by Margaret I. MacDonald

"The Spy and the Submarine."

IN this the thirteenth episode of a serial remarkable for its melodramatic quality, Howard Smithson, inventor, is deceived by Ali Singh. In European clothing he misrepresents himself and gains the confidence of Smithson to the ex-

Scene from "The Yellow Menace" (Unity).

tent that the inventor takes him into the submarine and shows him the wonderful air-lock through manipulation of which the submarine's occupants may meet death within five minutes without means of escape. An attack on Smithson by Ali Singh's confederates knocks him senseless; but reviving more quickly than his enemies had counted on, he leaps to his feet, smashes the air lock and escapes as the ship sinks. Hong Kong Harry also distinguishes himself in this episode by kidnapping Najla.

"The Interrupted Nuptials."

The fourteenth episode concerns itself principally with the mistreatment of Najla, who is now in the den of Ali Singh, and about to be forced into marriage with Hong Kong Harry. An attack on the home of Ali Singh interferes with the last rites of the marriage ceremony. It is unfortunate that the Chinese makeup on Hong Kong Harry is so inartistic.

"Boots and Saddles"

Eugene Walter's Play Well Adapts Itself to the Screen, Presented by B. S. Moss.

Reviewed by Margaret I. MacDonald.

THE five-part production of Eugene Walter's well-known play as presented on the screen by the B. S. Moss Picture Corporation is pleasing, and of necessity red-blooded. "Boots and Saddles" is of that type in which the hero boasts

Scene from "Boots and Saddles" (Moss).

the old-fashioned quality of gallantry where a woman is concerned that will cause even the hardened modern audience to burst with applause at his noble deeds.

The director might have done better by "Boots and Saddles"; for there are times when he has allowed the insertion of a scene which was notable for its lack of true significance, such

as the little riding episode when Lucy walks off horse in hand and meets Sergeant James either intentionally or by accident, and walks back to her associates nearby shortly afterward, having merely spoken a few words to her former lover. Again he is at fault where Ferris after taking the pay roll from the safe in the Ajax Company's office to his house, bidding his wife guard it with a gun, meets his companions outside his door, is held up by them at the point of a gun, and forced to enter his own house. It is beyond reason that his wife would not have witnessed the affair from the window.

Apart from these trivial faults the production is convincing. The brawl in the saloon at the mines has been well staged. The characterization is good throughout, and well interpreted by an excellent cast headed by R. Henry Grey, whose work as Sergeant James is especially pleasing and manly. Robyn Adair as George Ferris impersonates well the cowardly fellow who lives a despicably double life. Others of the cast are Norman Luke, Charles Dudley, George Pheilen, Lillian West, and Claire Glenn.

"The Soul of Kura San"

Five-Reel Japanese-American Photoplay Produced by Jesse L. Lasky—Released on the Paramount Program.

Reviewed by Edward Weitzel.

EXCELLENT acting and skillful production make "The Soul of Kura San," the five-reel Japanese-American screen play from the Jesse L. Lasky studio, an unusually gripping picture. The story is hectic, but the motives are not overdrawn and lead up to a strong climax. Of the three principal characters, two are Japanese. These two parts are acted by Sessue Hayakawa, so favorably known to the screen, and Tsuru Aoki, his talented wife. Myrtle Stedman plays a young American girl who becomes the object of the Oriental's vengence. Hayakawa's character is that of Foya, a poor Japanese artist who loves Kura-San, the daughter of a teahouse proprietor. The pair are too poor to marry and are about to commit suicide when Foyo is sent for by his wealthy uncle in America.

While Foyo is away Kura-San's father makes her believe that Foyo has been married. The girl then consents to pose for an American artist and goes to live with him. When Foyo returns to Japan and Kura San learns the truth she kills herself after confessing that the artist has dishonored her. Foyo, now wealthy, returns to America, bent on avenging Kura San. He learns that the artist is engaged to marry Anne Willoughby, a beautiful American girl. Foyo lures the girl to his house and, before a picture of Kura San, attempts to repay the artist in kind. The American arrives in time to prevent Foyo from accomplishing his purpose, and the Japanese kills himself at the foot of Kura San's picture.

The offense that such a story might give under less intelligent handling is skillfully avoided in the present case. The settings throughout, Japanese and American, are correct in every detail,

Scene from "The Soul of Kura San" (Lasky).

and the artistic impersonations contributed by Sessue Hayakawa, Myrtle Stedman and Tsuru Aoki lift the picture into the field of tragedy. In the last scene the struggle between the Japanese and the American girl strikes a strong note—it almost becomes symbolic of a conflict between the two races. George Webb, Thomas Kurihara and George Kuwa share in the good impression made by the picture.

"Tilly's Vacation."

William A. Brady has granted a vacation to Marie Dressler so she may rehearse for the new Century Theater show, but as soon as it opens she must return daytimes to the World Film Corporation for her second picture.

The "Devil's Prize"

Five-Reel Vitagraph Production Is Study of Character—Scarcely Any Action.

Reviewed by Ben H. Grimm.

QUITE a mental effort is required on the part of the spectator to coherently transfer from the screen to his intelligence the story visualized in "The Devil's Prize," a five-reel Blue Ribbon Feature produced by Vitagraph. The story, written by Marguerite Bertsch, who also directed the

Scene from "The Devil's Prize" (Vitagraph).

production, has considerable strength, but none of its leading characters has any claim to the sympathy of an average person unless it be the newspaperman or the child. The picture is one that holds the attention throughout the five reels, but its effect is rather depressing.

Antonio Moreno and Naomi Childers are featured, and it is the work of character delineation on their part and on the part of Albert S. Howson and Clio Ayres that makes the picture acceptable. There is nothing elevating in the production, but it certainly has a claim to individuality. The story tells of a man who always manages to place the blame for his misdeeds on someone else, and who is beloved by rich and poor alike. He has betrayed a girl, who later marries a newspaper man. The man marries a wealthy woman. He is a power in the community and when Mark Stratton (Templer Saxe) decides to foist his worthless mining stock on the working people in the guise of philanthropy the man dares not refuse his aid because Stratton "has something on" him. The man finally murders Stratton and goes so far as to lay the blame at the door of another. His wife thus learns his true character.

Meanwhile the newspaper man (Mr. Moreno), whose paper was responsible for the sale of the worthless stock, learns that the man is the father of the child he believed to be his. The newspaper man goes to kill St. Clair, but before he is able to carry out his plans the Devil takes his own.

Mildred Platz is a child actress who pleases. Lark Taylor also does good work.

Does Big Business with "Quo Vadis"

That genuine feature productions of superlative merit never grow old, and that such subjects compare more than favorably with the average "first run" feature releases of the day as box office magnets, is the opinion of A. L. Robb, manager of the Strand theater, Washington, D. C. The Strand recently played George Kleine's classic masterpiece, "Quo Vadis," to capacity business for three days.

"It gives me great pleasure to inform you," writes Mr. Robb to the Kleine exchange, in Washington, "that the recent run of 'Quo Vadis' at our Strand theater was so successful that we desire to play the attraction again in the near future for another run of three days.

"The success of 'Quo Vadis' would seem to knock out the theory that a picture cannot be run to profit after it has played a town, for the Strand was crowded during the entire three days when 'Quo Vadis' held the screen."

All the George Kleine branch offices are reporting a revival of "big business" with "Quo Vadis," which shows that Mr. Robb is not alone in recognizing the worth of the feature that can "come back."

"Jealousy," Third Suratt Production, Out November 20.

Valeska Suratt has started on a new photoplay for William Fox. "Jealousy," the third Suratt picture to be released, will be shown on November 20. It is a photodrama as powerful as the title would indicate. Besides Miss Suratt, there are included in the "Jealousy" company, Charles Edwards, Walter Law, Charline Mayfield, Lincoln's grandniece, and Curtis Benton.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Merged.

ALTHOUGH merging seems to be claimed by the film making companies as their specialty, the Rowland and Clark houses in Pittsburgh have merged their programs, and one edition now does for the four houses, the Bellevue, a sort of half-sister, retaining the old form. The new Film Forecast is a tasty looking sheet, sixteen pages and cover, the latter a cream done in photo brown, pages 8 by 11 inches. In the new form the issue can be made much more useful to the four houses, but in the initial issue the layout lacks form. You look all through the sheet not knowing just where to set your eye, and the pages are broken with one and two column stories, and advertisements that add to the confusion. Since it is the purpose of the house to write up a coming attraction but once, though it will play the four houses, we would suggest that the middle page be taken a half page to a house for the formal program with a reference to stories in the current issue by page and "Page 3, last week" or whatever it may be for stories written up in previous issues. Then use a straight newspaper make-up for the other pages, and kill the printer if he gets it too mussy. There is so much good material in the old issues that in the new form it could be made to work even harder if only it could be displayed so as to be read without fatigue. At present it tires the eye to look at the pages. Very few worth while papers have hit their stride the first issue, and we shall watch for later numbers with interest. At present their best program is the underline on page 18 of the initial number. That is clear and exact. We would suggest that a somewhat similar table might be used for the running attractions. If a feature opens at the Regent and is found particularly good, those who saw it there can consult the list and find that it will play on certain days at the other houses, and either see it again in its new stand or recommend it to their friends. With a chain of houses they can capitalize to the full the better attractions, and people will follow the film if they know where they can find it a few days later. They have a set schedule for the releases, but they should give titles, houses and dates to get the full value for all houses. If we are any prophet the new Film Forecast is going to be a comer.

A G. F. Organ.

The Film General is the name of a new house organ, gotten out by the General Film in St. Louis. It is only a four pager, and the editor seems to have trouble in filling that. He starts to urge advertising upon the exhibitor, for example, but says he doesn't know how to tell because the weather, the picture, the neighborhood, and all local conditions have their bearing. That is very true, but it doesn't stop Tom North or L. J. Scott, or some of the Paramount exchanges from giving helpful hints. The paper would be better if more forceful. At present it is negative. But any start is a start in the right direction, so here's hoping that the General puts on a Lieutenant.

Booming Babies.

Charles Decker, of the Majestic, Grand Junction, Colorado, is starting a baby show along the lines suggested in Picture Theatre Advertising, but he does not limit the number of slides to be shown at a performance. It is better to state that not more than a certain number will be shown at one time, and show them in series, the winners in each series entering in the finals. This not only prolongs but sustains interest. A more permanent feature is a rest and baby room, which has been added. Mr. Decker was able to get a store room next the entrance, and will make it over for the benefit of mothers and kiddies. This is something more than a talking point; it is a business maker, for many a mother can now come with the family or by herself without the fear that the child will suffer through the excitement or annoy the others present. And in writing up the innovation Mr. Decker helps by the tone of the article, neither blatant nor over modest. He merely seems to take a real pride in what he can do to make things more pleasant for his patrons, and that is the real attitude to take.

A Film Missionary.

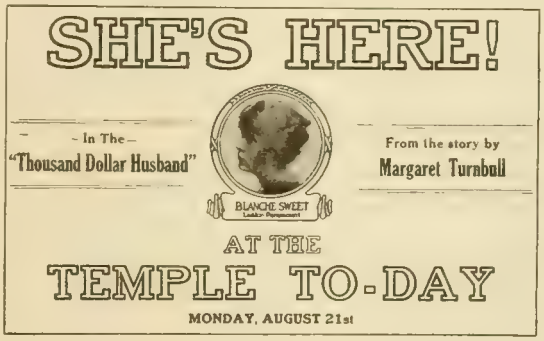
The Criterion, Rutherford, N. J., seems to have fallen into bad hands after a certain man in a green hat went to New York and then to Australia, and the management didn't seem to care about the patrons and even improved upon Commodore Vanderbuilt's reputed attitude toward the public. Then the house changed hands again—as it was bound to do—and J. A. Beattie took the reins. He saw that there was something needed to make apparent the change in attitude. He could do personal work, but slowly, so he took his reconstructed staff on film, and from himself to the smallest usher he introduced the house people to the public. And for a leader he used—

> Notice that everybody is smiling. This is the atmosphere we wish to create. Everybody happy. Our watchword is courtesy. Our slogan quality. We thank you.

This was run with some local films. People came to see the local stuff and were made acquainted with the new staff as well. It is impossible to be a grouch and an amusement purveyor simultaneously for any length of time. It cannot be done, and when you follow a grouch into the theater lose no time in announcing the change in the plainest possible manner. A house reflects the personality of the head.

Changed to Chat.

A. H. Cobb, Jr., of the Temple, Hartsville, S. C., has changed his program policy and now uses house chat instead of press agent junk on the back page of his programs. Now instead of spending money to popularize John Jones and Jane Jinks he takes the space to confirm his patrons in their belief that the Temple is about as good a place as there is. He makes it chatty and bright and so it is read with the same interest as would be some item about a player—and it does the house more good. Chat of the actors and about pictures is excellent in a large program, where there is space to spare, but Mr. Cobb uses a four pager folder that goes into an envelope without additional folding



and he needs the space for himself. This throwaway brought such good results that he is continuing their use. It is in red on a lemon stock 4 by 6½ inches. Note how the outline type top and bottom get the same attention as a heavy bodied type and yet looks vastly more inviting. It is a pretty piece of work and we hope that it helps to bring others to a more general use of outline, inline and shaded letters. Mr. Cobb has cause to be glad that he has a regular printer in a small town. The man really is a printer and not a butcher obtaining money under the false pretense that he can set type.

Here's Mr. Stanton.

Frank D. Stanton comes to the fore again. It has been a long time since he was a regular visitor, and now that he is back, we hope he stays for a long time. He is running the Fenway, in Boston, and he sends in a scheme for a direct appeal. It is a bit expensive, but it should work in proportion to the expense, and it is not what it costs, but what it brings back, that counts. He writes :

> What do you think of the following for securing a mailing list? I used the same idea a few years ago, but the territory to be covered was not so great as I have on my hands now.
>
> We have a lady going from house to house meeting people and making inquiries. When she leaves each family she knows how many go to theaters. What theaters they like best, and why. If they like the Fenway or not, and why; what kind of pictures they like best, and if they like vaudeville. This lady makes written daily reports, and they are very interesting. She also brings home a list of from one hundred to one hundred fifty names of people who desire that we put them on our mailing list. Before leaving each person, the lady hands over the latest house organ, a program and a couple of complimentary matinee tickets.
>
> The discouraging part of all this is that although we have a list of about three thousand names, we have only covered a small portion of our territory. Where should we stop? How big is a mailing list? Do you think a house organ like the enclosed, which announces two weeks shows, would be alright if sent every second week? I am trying to determine the best method of procedure after our mailing list gets twice its present size.
>
> I shall be glad to place all house organ fiends on our mailing list, and would like even better to be on their's.
>
> What has become of that autogobile that I sent to Steve Farrar? No, I don't want it back.

This is a splendid scheme for getting people interested in the house. With a tactful caller nothing could be better, but Mr. Stanton himself points out the weak point of the scheme from the mailing list angle. We take it that he has a large house, and an expense of $30 for mail-

ing will not be regarded as unduly proportioned, but it is a question of good, not of expense. We imagine that most persons who are approached by the visitor will express a desire to be placed upon the mailing list. It costs nothing and the program is interesting. But three thousand names should cover a clientele of at least ten thousand, some of whom should repeat on the week, and yet the territory is still open for development. We think it would be better to send the visitor out with tickets, but not to make a general offer of the free program. Work the house schemes to get the mailing list, with so large a clientele on the proposition that if everyone is approached directly, then those who come represent the utmost development of the territory. The general function of the house program is to make business, either through holding the interest of those already converted or through making converts. To hold the program distribution to those already patrons might lose to the house the patronage of those who might be interested. Possibly the best way would be to send the program to all addresses for from four to six week and then send a chaser in the form of a letter asking if the recipient wishes to be continued on the mailing list and enclosing a card to be filled in and returned. If they will pay a penny for the stamp or hand it in when they visit the house, it is reasonable to suppose that they are interested in pictures to the point of profit. But to offset the tendency to delay, it might be still better to send in a second week, using the Rowland and Clark form recently given in this department, in the issue of September 16th. The entire list should be checked up every six months or so, for dead names will creep in rapidly in a city of any size. If a special envelope is used the return form should be carried. The Garfield, Chicago, does well enough with a rubber stamp, which states that return postage is guaranteed in the event of non-delivery. Printed matter can neither be forwarded nor returned to the sender under the original stamp, but will be returned to the sender if the latter guarantees the return postage, and it is worth the stamp to get back a dead address. A mailing list should be as large as will increase business, but it seldom pays to have a list that represents much more than thirty per cent. of the house patrons for a week, and in most instances twenty per cent. should be sufficient. Steve is invited to tell what he knows about the Autogobile. The last report we remember was that Steve was ready to ship. We do not think that it was called for. Will Steve please write? And will all house programers please note that Mr. Stanton's address is The Fenway, 136 Massachusetts avenue, Boston. Send him your's and he'll send you his. He has both a house program and a house organ. The latter is four pages, 8 by 11 inches, printed in blue, no foreign advertising. There is a quantity of picture chat, enough to make it read, announcement of a special Kiddie Matinee Saturdays. It works for two week at a time, each change of program being a display advertisement. We think that a single page given to a more formal program would be more advantageous and look better. This would give a little more space for chat and house talk, and be more seemly. Every second week is plenty often enough. The house program proper is printed for the week and is intended for distribution in the house only. It carries a well done front page, but no house chat. That right hand column of page three should be readable house chat. It would tell the advertised facts more strongly than the display type does. Mr. Stanton knows how to write, and since this is the case, a running story is better than eighteen and twenty-four point type.

Wants a Comparison.

J. J. Marshall, of the Marshall theater, Manhattan, Kansas, sends in two newspaper advertisements and asks for a criticism and comparison. Both advertisements are the same size, a little more than four tens, and may be found on this page. For the purpose of identification Mr. Marshall refers to them as the light and heavy bordered advertisements, which is an easy identification. Mr. Marshall does not say whether he wants the criticism to apply to the copy or the composition. In the first place, these advertisements, which appear in two different papers, occupy practically a quarter page each and each is dominant on its page. It has nothing in the way of other large advertisements to fight against. This being the case, the heavy border is a mistake. It cuts down the type measurement one inch each way or eighteen square inches of actual space. This is the equivalent of about eight column inches, or one-fifth of the entire space paid for. This would be a good investment if the border was necessary in order to throw the announcement into relief on a page with other heavy type displays, but in this instance the light border serves its purpose and is only one-sixth as large; a six against thirty-six point. The heavy border is not only needless expense, but to some extent, on a white page, it masks down the display. It does not show up as well on the page as does the light bordered advertisement. This does not appear in the reproduction, of course, but it is the rule that a heavy border is of service only when it is necessary to cut off from similar heavy advertising.

Taking the heading, the copy is, of course, the same. As a rule the upper and lower case type of the light ad. should show better than the all capital of the heavy, but here a better letter is shown in the heavy advertisement and the rule forces the name up. On the light advertisement the matinee and night line should be in upper and lower and smaller, since the line is less important than the name of the house and yet, appearing in such close proximity to the house name, it dwarfs that type and gives it inferior prominence. Both lines are too heavy to match the importance of the fact.

In the heavy ad the "Today" and "Tomorrow" lines show up better than in the light. They would have shown up better still if the printer had not extended his boxes to cover some wholly unnecessary and non-ornamental ornaments. The ornaments do not help, and they assuredly do hurt the display. In the light example both of these lines are too large and come too close to the titles. This is a fault of the copy, apparently, if the printer followed copy, for in the light the titles rise too high, while in the heavy the copy gives a couple of lines between the dating and the play titles.

This brings us to the box for Shoes. The copy is almost the same, though in one case a cut is used and in the other there is no cut. The facts of the story are vastly more important than the cut of the comparatively unknown star. The light advertisement throws the facts up strongly. In the heavy the appeal is lost, both through the smallness of the type and the manner in which it is strung beside the cut. It would have been better had both layouts been planned as shown in the light ad. The facts are important. The cut tells nothing at all, and the name is given wrongly in the mortise. If the cut were kept in the text for the mortise should have read "The girl who 'sold out' for a pair of shoes." That is a lot of copy for so small a mortise, but set directly into the cut it would have been read, and, being read, would have carried an appeal. In both cases the quotation marks are wrongly placed. The quotes should have gone around "sold out" and no more. In the light advertisement an ignorant printer sticks in an extra quote mark before "shoes," though there is no reason why that word should be especially quoted unless it were to suggest that it was not shoes, but that the word was the polite equivalent of something less polite or to infer that the shoes were merely an excuse, neither of which is the case here. In the heavy advertisement the printer gets in some more alleged ornamentation. He probably carries it around by the handsful in his pockets.

In the other box it is more permissible to use the cut of Chaplin because he is known and the cut will attract the eye. The copy tells it is Chaplin and not Billie Ritchie. Here the copy for the heavy advertisement is better planned. Nine times the salary of the President

Marshall Theatre
MATINEES 3 O'CLOCK--NIGHTS 7:30 & 8:45
TONIGHT
"Shoes"
The most talked about Photoplay in America, featuring the new star
Mary MacLaren
As the shop girl who was compelled by inexorable fate to "Literally sell out for a pair of "Shoes."
Three eventful weeks in the life of a shop girl driven to sin through no fault of her own.
The greatest problem play ever presented on the motion picture screen. A lesson to parents and a warning to girls.
TOMORROW
'The Fireman'
Featuring the highest salaried star on stage or screen. The only
Charlie Chaplin
Don't Miss Seeing Your Old Friend Charles In This "Hook And Ladder Drama"
One of The Latest Of The Original And Only Chaplin Comedies We Show No Others
The new and clever stunts of Chaplin, the $670,000.00 star in "The Fireman" will enthuse his admirers.
Usual Scale of Prices.
Children 5 Cents, Adults 10 Cents
DON'T OVERLOOK THESE OFFERINGS
WEDNESDAY
Edith Story in "The Two Edged Sword"
THURSDAY
Virginia Pearson in "The Hunted Woman"

MARSHALL THEATRE
Matinees 3:00 o'clock. Evening Shows 7:30 and 8:45.
TONIGHT
The Greatest Sociological Problem Play Ever Presented on the Motion Picture Screen
"SHOES"
A Beautiful BLUEBIRD Photoplay Introducing the NEW STAR
MARY MACLAREN
The Shop Girl Who Was Compelled by Fate to "Literally Sell Out For A Pair of Shoes"
Three Eventful Weeks in the Life of a Half-Slave Shop Girl Driven to Sin Through No Fault of Her Own
A Lesson for Every Father and Mother who have made themselves responsible for the welfare of a Daughter
TOMORROW
The Highest Salaried Chuckle Inducer the Screen has Ever Known
Charlie Chaplin
Commanding a Salary Nine Times as Great as that of the President of the United States
This Time in ....
"The Fireman"
WITH CHARLIE AS
A Heroic Knight of Hose and Helmet.
Full of Original Antics, Jammed with Surprises and Sure Fire Laugh Producers
Three Performances Daily 3:00, 7:30 and 8:45 P. M
Prices: CHILDREN 5c ADULTS 10c
Other Choice Offerings of the Week
Wednesday "THE TWO EDGED SWORD" with Edith Storey
Thursday "THE HUNTED WOMAN" with Virginia Pearson

means more than the figures, since it is easier to grasp a fact than figures. The $670,000 00 looks a lot, but it means merely a large sum. Nine times what the President gets is a concrete fact. It sinks in as soon as it hits. But unless the copy had to be followed, the composition of the heavy advertisement should have used a larger type for Chaplin and have staggered that instead of the name of the play. It is CHARLIE CHAPLIN in The Fireman and not THE FIREMAN with Charlie Chaplin. Both compositors err in this. The rule is to play up the more important line, whether this be the star or the play, and here the star is vastly more important than the play. The display in the heavy advertisement is better, typographically, than would be a reverse with Chaplin in two lines, but typographical excellence means less to the box office than a featured "Chaplin."

For an immediate underline the light advertisement is better than the heavy. If the underline had been for the following week, the heavy underline would have been better. The price and time table line in the heavy advertisement is well done, and it would have been better had both ads carried this form with nothing similar at the top.

Since the display for the two attractions breaks 50-50 the Shoes of the light line and the Chaplin of the heavy bordered advertisement being about equally good, the question of value seems largely to be a matter of handling the entire space and here, because of the unnecessary border, the light advertisement has a shade the best of it, because it stands out better on the page and because the type faces of the Shoes are the best and most easily read. Apart from the border there is little choice, but the decision lies with the light and more roomy advertisement. If we were at it we would take the top line from the heavy advertisement and eliminate the second line altogether. We would take the boxed "Today" and "Tomorrow" without the ornaments from the heavy ad. and then follow with the Shoes from the light ad. and the Chaplin from the heavy border retaining the "Three performances" line from that advertisement and finishing with the underline from the light. Then we would give the printer a couple of passes to show him how pleased we were. We are taking all this space, not for Mr. Marshall alone, but for all the readers of this department. If you advertise yourself you need to study these very questions.

Another Oddity.

The La Salle, South Bend, Ind., offers a new folding for an eight-page folder and to go with it a new make-up. The cut shows one side of the sheet. The outside pages are folded to meet over on the

pages not shown. This leaves the middle pages to serve as the front and back covers. When the folder is open it opens on the two program pages (those with the black strip across the top) and these being opened, a running story four pages long is disclosed, covering the films for the week. The first four days' program are shown on the page to the right of the front page and the page to the left of the back page (which copies the Kodak style advertisement) offers five days more. The strip is 5¼ by 11½ inches. This makes a better folding for the eight pages than the usual style. The house also issues a card calendar 2¾ by 4½ listing the features. It would be better to use eight instead of six-point type and lose a few of the titles for the time being. Six-point is rather too small for the calendar, though it will do if leaded out, which will make each line eight points in height but will carry more words to the line than the eight-point letter.

Kill the Office Boy.

It would seem that the Liberty theater, Philadelphia, must let the office boy write the copy for its programs, for the stuff is bad enough to be funny at times and what the boy cannot think of the printer remembers. It's a nice house, appealing to a good clientele, but the patrons must wonder sometimes at these programs. They are four pagers about 5 by 8. The printing is poor, the form taking up dust and smearing badly. The impression suggests a country printer and a second-hand Washington press. One issue announces De Wolf Hopper and remarks that "De Wolf Hopper has a record of being one of the best comedians in the business. He has long been appearing as a featured member of the Gilbert and Sullivan Opera Company." Murdering Moses! They may have forgotten the old McCall Opera Company in Philadelphia, but they must remember Wang and Castles in the Air and Dr. Syntax even if the news is a little slow in getting over there. Mr. Hopper has played in a number of Gilbert and Sullivan revivals, but Gilbert and Sullivan never had an opera company. "Paying the Price" is described as "A vivid tale of love, the love that means two lives—means happiness. A highly amusing entertainment in five big acts." Robert Edeson in "Father of Men" gets this punctuation—or lack of it—and all: "In this production Mr. Edeson plays a dual role, that of John Howland the father of Robert Howland the son grown up he does this with that touch of artistry that has won him renoun and fame behind the footlights." Even that "renoun" is not going to help things if Edeson sees that. In the line of typographical errors, these are characteristic: "A Temperery Truce" in a headline and Mary Picford for Pickford and Bopgarph for Biograph, Vesnon Howe Bailey and "The Bachelor's Alliance." And then a last line announces: "Program subject to change." If it is, it should be changed immediately. Carelessness of this sort is inexcusable.

Udells.

Here are a couple more odd form advertisements from Dave Udell of the Majestic and Comedy, Paxton, Ill. (They are running a bit low, Dave.) These two forms are good only for a change. It is better to give the eye one or two lines to hold, even if the copy is not read, but

Jack Spratt
Could eat no fat,
His wife could eat no lean,
So in the Crystal they merrily sat
And saw 'Excuse Me' on the screen
If this be true and not contrite
For it must be true you see
How could you pass this pleasant night
Without a glimpse of "Excuse Me"?
So to the Crystal you must go
In rain or shine tonight,
It only takes 15c in dough
To see such a funny sight
The first show starts at 7:10;
This gives you time a plenty
But, in case you can't go then
The second will start at 8:20.
"Excuse Me!"
HELLO!
HELLO!
UNIVERSAL FILMS

Mr. Udell changes so constantly that they rather look for novelties all the time and most Paxtonites read them as regularly as they read the rest of the news.

Friday His Best.

R. P. Greer, of the Palace, Dawson, Ga., says that Friday has always been one of his best nights. Generally it is not one of the fat nights of the week. The other day he used the "This ticket when accompanied by one paid adult admission will admit a child under 12 free" idea, and says it nearly doubled his business when given out Friday afternoon, persumably at the schools. He sends the idea in for the benefit of others, as it is new to him. He runs seven reels in an hour, which is too fast. It would be better to cut the number of reels or the number of shows; preferably the latter since he gets five and ten cents in the afternoon, and five and fifteen in the evening. The free child's ticket is a good scheme to work when advertising a feature in a hurry. The tickets can be printed in the morning, distributed as school lets out at noon or after the second session, and the children will take them home, ensuring a good distribution.

Paste It.

The Opera House, St. Johns, N. D., is getting out a six-page house sheet, with the extra page set in loose. It is a clean-looking and nicely edited affair, but if the press can work it, it would be better to use the folder style. That loose sheet is not alone awkward, but many people will throw it down unread and the house loses the investment for type and printing. Until it can be raised to an eight and stitched it would be well to either make it a folder or lightly paste the extra sheet before inserting. This will add something to the cost, but a couple of school boys can do the work and will be glad to take their pay in passes or the freedom of the house.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

There.

SINCE Spec Woods laid down his pen on the Dramatic Mirror desk there have been several editors, but none who seemed able to ginger the photoplay department—at least, for editorial comment, but Frederick James Smith, recently gave up the vaudeville department for the pictures and he writes interestingly on scripts. In a late issue he remarked: "Yet the vision in the pictures is usually a primitive means to an end" There is a whole booklet—or at least, a booklet, in those two lines. Nine times out of ten the vision is a makeshift expedient to get something over the author should be able to tell it in another and **better way.**

Effects.

When you think of an effect (as distinguished from a plot idea), note it down. When the flurry is over and a different class of editors are in the chairs, it will be safe to offer effect stuff and either sell it or get it back, and you'll find that often an effect will suggest a plot to go with it

Studying the Screen.

Perhaps the writer of these lines has company. He says:

I am going to ask you if you can suggest any way by which an amateur writer of scripts can get a worth-while opinion about his work. I have several scenarios doing the Grand Tour, but as yet have had no acceptance. Please don't think I have any fancy notions of my skill as a writer, because I am as convinced as anybody can be that they are lacking, but where lacking? They may be rotten I am beginning to think they are, but if I only knew why rotten and where rotten I might not feel so rotten about it myself.

You have partly covered this identical question in your admirable book, in the chapter "How to Study," and recommend us poor unfortunates to study the screen itself. This is not much good to me, because I get so interested in the story that its construction escapes me and I don't have the time to sit it through twice.

I enter the theater in a cold, critical frame of mind, but before I am properly seated I am as anxious to know if the poor girl will get through all her troubles as the smallest fan there.

There seems to be only one answer to this question. If a student cannot concentrate upon the technique of the picture on the screen he should practice concentration until he finds himself able to do so, for this concentration upon one's work is the first requisite in any business. If he is so light-minded that pleasure makes the stronger demand, he is not yet fitted to be a workman. Perhaps by first looking at a picture and then trying to study it on a second showing he can acquire this habit, but until he can regard the theater as a schoolroom and not a place of amusement, he is not in line to study plays.

Here's a Chance.

John F. Prybil, for so many years right-hand man to Colonel Selig, is now in charge of the Barker-Swan Film Co., Peoria, Ill. He wants one-reel comedey stories "short cast, chuck full of axtion with a dash of *logical* slapstick — briefly the modern Keystone comedies." Comedies only.

Still At It.

Evidently the adage that a fool and his fortune are soon parted still holds good. A recent issue of a magazine printing and copyrighting synopses for authors contains the synopses of 140 plays of various sorts, all held under one copyright entry. The company charges a cent a word for publishing, though it will take half a cent now and the remainder "when a sale is made." No intelligent editor is going to buy from such a list, knowing that it has been sent broadcast in the hope of making a sale and that unscrupulous authors and others can take these themes, slightly change them and get a new story that will kill the original. As a matter of fact few of these stories are even worth stealing, let alone buying, and yet five issues of this particular publication have been made and the validity of the individual copyright is open to suspicion in each case since it may be argued that the publisher can copyright only material owned by them. There seems to be no precedent action to be guided by, since this is the first instance of wholesale copyrighting for protection, but it would seem that only individual copyright entry as a contribution to a publication, made by each author for himself personally would b legally free from attack. The Copyright Office cannot, of course, anticipate a ruling, so there is no means, other than a suit, for determining the exact degree of protection, but it would seem that only individual entry would give technical protection.

On Adaptations.

Van Buren Powell has been working with Hamlin Garland on the adaptation of some of his work for the Vitagraph. He is too near-sighted to get into a scrap with anybody, but that is not the reason he is not having the usual rows with the author. He puts the whole diplomacy of adaptation in a few lines when he writes:

I have found, in working with him, that if a script writer will only take a meet-you-half-way attitude toward the writer of a book, he will find the author glad enough to see his angel and their mutual efforts must make for better pictures. The usual trouble between the book man and the script adaptor is that the author's resentment is roused by seemingly futile and careless departures from his original; while the picturizer assumes, too often, that because a book IS a book it is fore-destined to alteration or HIS work won't be accredited. Both seethe with antagonistic sentiments and usually the author breaks into print with a wild wail of agony and often enough he has cause; then the script man retaliates with woful blasphemies against all books and their unfitness for the screen. If they'd both get together in a spirit of friendliness, the author taking the position that perhaps the other fellow has a fuller knowledge of the special technique that is involved in the translation of his work to the new medium of expression, the script-wright co-operating, and assuming that the author knows his own work perhaps better, and loves it surely more—why—the answer would often be the same as it is in the case of Mr. Garland and myself; we are going to make far better scripts together, and yet neither will the individuality of his work nor the practical efforts of the script writer be submerged in a sea of mutual hate.

It Does Seem Funny.

J. J. Inman-Kane says much when he writes:

Two, three and four years back they took what are known as "complex" plots and stuck them into one and two reels, when they should have been in five and eight, they were like tabloid versions of a given story, merely telling the tale in synopsis form, that's what I meant by "skeleton of a play." Nowadays they take miserable, dinky little plots and pad them into "features." If they get a story by a good author, an author who takes months, maybe years, to work his brain-child into magazine form, but who seems content to let his work be "adapted" and "properly reconstructed" by a hack writer, who as you say, is paid by the week—they do just that. Hence, one hundred plays, by one hundred different authors, all produced by the same company, have every one of them exactly the same deadly monotonous style. If the motion picture industry is going to revert to what it was, or stay where it is now, it will certainly travel south. But your suggestion about the two styles of picture houses is GOOD.

When the business was new, all plots were new. The companies did not have tame staffs and did not have to economize. They paid from $25 to $50 a reel for stuff and really paid it to such authors as presented themselves. Some of the old stories were little short of triumphs of condensation. Then the staff men got in and at first were paid for what they did on other scripts and were given bonuses for original ideas, and after that the free lance was gradually nudged out. At the same time they found the five-reel feature could be made with less effort than five good ones, and needed only a single story, so they padded the old stuff and some of the new ideas and went and spoiled the business with the padding and the profits with the stars. But even now there are signs that the program stuff is coming back. It would be here now if there was any one releasing organization that did as good average one and two reel stories as were current three years ago. It's only a matter of time when it comes, but it takes nerve to break back to ones when the demand *seems* to be only for fives, but you will presently note that some of the companies now making only fives will be making fours and threes, and at the same time will go in for ones and twos with which to balance **the program.**

The THIRD Edition of

Technique of the Photoplay

IS NOW READY

This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.

By Mail, Postpaid **Three Dollars**

Address all orders direct to nearest office

THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps, (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 162.

What would be the effect of connecting two rectifiers in series?

Roll of Honor on Question No. 151.

The Roll of Honor on Question No. 151 consists of C. E. Linstruth, Carthage, N. Y.; Wilson Hays, Barton, Md; W. B. Allen, Edmonton, Canada; F. F. Bell, Palestine, Texas; Dean A. Snyder, Bangor, Pa.; F N. Irvin, Lufkin, Texas; G. A. Yager, Anadarko, Okla.; Michael Capobianco, Roseto, Pa.; George H. Hopper, Jacksonville, Ill.; J. H. Marchand, Baton Rouge, La.; A. M. Malley, Edmonton, Canada

The reply of Brother Linstruth comes nearest covering the matter with reasonable completeness, therefore I have selectd his for publication.

Reply to Question No. 151.

By C. E. Linstruth, Carthage, N. Y.

The Question:

What size picture would you suggest for a house 50-75-100 and 125 ft. deep, meaning that these distances are from the screen to rear row of seats? Why do you select the sizes you mention?

The Answer:

The size of the picture for different distances from screen to back row of seats might perhaps have to depend on the width of the house, and whether or not there is a stage; also what type of screen is used. At 50 and up to 75 feet I prefer a 12 foot picture, by reason of the fact that at 75 feet this size picture is not too small and is economical in every way. I prefer the 12 footer at 50 feet because the images will be what is known as "life size." I approve this size for the distances named, if the screen is "home-made," or of the metallic surface type. For 75 to 100 feet this size should be increased by about two feet. At from 100 to 125 feet, I would use a Mirror screen with a 13 foot picture, by reason of the fact it is a difficult matter to sell front seats, even with the picture that wide, and when it is made larger the people will move farther back and there is always the dissatisfied patron who is compelled to occupy front seats when the house is full and the picture is over large.

I say "Mirror screen" because by reason of the added brilliancy the eye more clearly discerns the details of a picture than where the picture is projected to a less brilliant surface. I don't believe in having a picture any larger than is absolutely necessary, because large pictures are expensive to properly illuminate; also the images will be of unnatural size, and all defects are magnified in proportion. With a Mirror screen having a surface to fit the local conditions a 12 or 13 foot picture projected with direct current will be quite presentable at from 100 to 125 feet, and 30 to 35 amperes of current will do the trick.

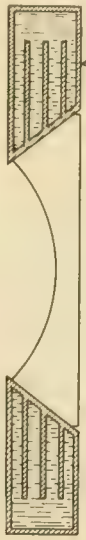
All of which is correct though some of the points are proper subjects for argument.

My own view of the matter is that no hard and fast rule can be laid down to fit all conditions. As Brother Linstruth has pointed out, the type of screen itself has considerable to do with the matter, the distance from the front row of seats to the screen has a great deal to do with it, and the width of the house is an extremely important factor. You cannot consider the question simply on the data given therein, and to this extent it was a "catch" question. Personally I favor a 16 foot picture, and under some conditions even an 18 foot one, but I do not believe that condition exists which demands anything larger than an 18 foot picture, provided the installation is made with due regard to the local connections, and provided further that it is made by one who is possessed of the up-to-date knowledge necessary to intelligently consider the various points involved.

I Am Afraid It Won't Work.

R. W. Martin, Los Angeles, Cal., says:

Here is a scheme for making the telephoto condenser practicable—possibly. It is merely a water-jacket lens mount for the lens next the arc. The conclave lens has a large area of surface in contact with the jacket, which would be kept constantly cool by a supply of running water, the main idea being to keep the temperature of the thick outer edge sufficiently lowered so that it will not expand radically to the extent of pulling away from the thin center and causing fracture. Anyhow, it is worth a look.



Yes, Brother Martin, and that is about all. My opinion is that it won't work. First, because after the lens became heated you would not want cold water in contact with it; second, because it would be impracticable to gauge a mount of this kind in such manner that breakage would be prevented.

No, Friend Martin, I am convinced that you cannot use that type of lens next a powerful electric arc. I think, however, that the aperture lens mounted in the same barrel with the objective is a practical proposition, and will go a long ways toward solving the problem; also I am not yet convinced that we cannot have an aperture lens mounted independent of the objective, though of that I am by no means certain.

I am giving much prominence to the aperture lens at this time because there is no manner of question, but, as I have time and again pointed out, there is tremendous loss of light, which means electric energy, due to the inadequacy of the present optical system of the projector. Of course, it is not to be expected that we can add another lens without first solving some new problems, because the added lens is going to alter either the E. F. of the condenser combination or the E. F. of the objective, according to which side of the film it is placed on. I am pretty thoroughly convinced, however, that this added lens must go on the screen side of the film, and that the only question yet to be determined is whether it can be placed, permanently, near the aperture, or must be carried in the objective lens barrel.

The Right Spirit.

Jack Scott, Des Moines, Iowa, says:

I enclose herewith two letters which speak for themselves. Am a reader of the department, and note your remarks with regard to proper care of the film while in the hands of the operator. It is for this reason I send you these letters, which you will kindly return to me. It is my belief that if more operators and house managers took a greater amount of pride and interest in their work more of them would be receiving letters like this instead of being called down by the exchanges. As I say there are only one or two things really necessary to enable one to send the film back to the exchange in as good, if not beter, condition than when received. First, the operator must absolutely understand every part of his machine, see to it that it is properly regulated and adjusted; also that parts are not allowed to become badly worn. A combination of an operator who takes real pride in the picture he puts on the screen and keeps his machine in first class condition is a combination which is bound to produce real projection. I am not sending these letters to "toot my own horn," but with a view of inducing other operators to speed up and get better results, because the sooner the operator realizes the importance of the position he holds in the industry, and of perfect projection, the sooner will the profession be elevated to the position it ought to occupy.

The letters read as follows. The first one is from the Des Moines Film and Supply Company, Utica Building, Des Moines, Iowa:

Mr. Jack Scott, Operator Garden Theater, Des Moines, Iowa.

Dear Sir—I feel it is due you that we take time to express our appreciation of the care you have used in handling our

films during the past year and a half. Unfortunately all operators are not as careful as they might be in handling film, but in all that time we have not had an occasion to criticise the manner in which you have handled Paramount pictures, neither have we had a complaint from the next exhibitor as to the condition in which you have turned the film over to him. This is an exceptionally good record, and one of which you should be proud. We know that Paramount pictures are good, but Paramount pictures properly projected are still better, therefore we hope you will keep up the good work.

Yours very truly,

Des Moines Film and Supply Company,

R. C. Lilliau, Secretary and Manager.

The next letter is from the Metro Exchange, Des Moines, Iowa. It reads:

Mr. Jack Scott, Garden Theater, Des Moines, Iowa. Dear Sir: Permit us to congratulate you on the care with which you have handled the Metro films shown at the Garden theater during the past year. It is a distinct relief to an exchange manager to know his films are in competent hands while they are absent from the exchange, and to feel sure they will be returned in as good condition as they were sent out. I am indeed sorry to say that this is not the case in most instances, as there are but few operators who seem to realize they are handling property of large value, and property which is very readily susceptible to damage. Most of them seem to get careless, sooner or later, and fail to take proper care of the films. It therefore gives me more than ordinary pleasure to say that you are not in this class. I also desire to compliment you upon your projection, which certainly can be classed as among the best in this territory. If we had more such operators we, the exchange managers, would be saved many a headache.

Very truly yours,

C. E. Smith, Manager, Des Moines Metro.

I am printing these letters, although it is likely to make some of Brother Scott's colleagues feel like heaving a brick at him. I would, however, call their undivided attention to the fact that if they "went and did likewise" they too could receive comment of this kind. When Friend Scott takes good care of the films he is not only helping his own theater, but *he is assisting to preserve the excellence of the screen results in all the other theaters which will run those films thereafter, and to make literally hundreds of thousands of shows more valuable to the patrons who pay the money.* Therefore I commend his course to other operators, and commend it to them strongly. An operator cannot do unnecessary damage to the film, either through careless handling or otherwise without directly or indirectly affecting literally thousands of people. An unnecessary splice, which cuts out three or four pictures, does not amount to very much, that is true, but by just that much it lessens the effect on the screen, which will probably be viewed thereafter by anywhere from 10,000 to 50,000 people; also unnecessary damage to the film works direct injury to the moving picture industry as a whole, since it operates to reduce the excellence of screen results, hence diminishes the popularity of the photoplay as a form of entertainment.

From Manchester, New Hampshire.

J. Wilfrid Remillard, Manchester, N. H., says:

It has been quite some time since you have heard from Manchester, but Local Union 195 is still here and prospering. This local has succeeded in raising both salaries and working conditions to a fair level, though there still is, of course, room for improvement. Manchester is 100 per cent. organized, and the exhibitors seem to be perfectly satisfied with union labor. They have cause to be, however, because the majority of the men are doing everything in their power to improve results on the screen, which we fully realize in the long run must mean better salaries. A drag is attached to their ambition, however, by the fact that a few of them think that the age of study lies between five and sixteen years of age. These men absolutely refuse to improve their knowledge after they have passed that age, but they nevertheless insist on being paid the same price as the more progressive men, and this tends to hold us all back. I am a constant reader of the department, and have been for four years past. I have the second and third edition of the Handbook, also Hawkins' Electrical Guide, and lose no opportunity of adding to my knowledge. For that reason I say, in answer to Question 150, I am absolutely in favor of having the questions and answers put into book form. *The fact that some non-union operator might secure knowledge from the book, and thus endanger my position, would not and does not worry me, for the very good reason that I myself would be one of the first to get the book, and I think I can very well hold my own when it comes to good projection,* though my work is still a long, long ways from what I would like it to be.

And now I am going to expose my ignorance. I have been a close student of your light ray experiments, and have come to the conclusion that I am using the wrong condenser combination. The machine is a Power's Six B, and the back opening of the objective is 1 11/16; back focus, 3 9/16. Using two plano-convex condensers, 6½ inch next the arc, and 7½ in front, with 17½ inches from convex side of front condenser to the film, crater 3¼ inches from plano surface of back lens, I set my lamphouse back 20 inches with two 7½ condensers, but could not bring my spot down small enough. What I want to know is what size focus meniscus-bi-convex condensers I must use to enable me to set my lamphouse back 20 inches and have a spot 1½ inches in diameter, using ½-inch upper carbon and ⅜-inch lower on 40 amperes D.C. You will probably tell me to look up Table No. 2, page 141, of the Handbook and find out, but I hope you won't, for I am waiting for your answer to see if I really understand the light ray dope.

As I am a Canadian, I was very much interested in your trip through Canada. Say, but haven't they got *some* roads up there? My sympathies to you—both.

Well, I am going to do a little investigating myself. I am sending a carbon copy of this article to both Griffiths and Martin, and I am going to compare their replies with what we already have and see how the advance knowledge "stacks up" with it.

Later: The replies from Brothers Martin and Griffiths have been received, and I have selected that of Friend Griffiths for publication, accompanied by a revision of Table 2, page 143, of the Handbook. I would suggest that those having the Handbook revise Table 2, as per the accompanying. Brother Griffiths says:

Brother Remillard has been getting a 1½-inch spot at 17½ inches with 6½-7½ condensers, and his crater 3.25 inches from the condenser. In order to prevent waste of light around the objective, he requires the focal length of meniscus-bi-convex condensers which will produce a 1½-inch spot at 20 inches. First let us get some idea of the size of his crater. His Y value (Distance apex of front condenser to film—Ed.) is 17.5 inches, and his X value (Distance crater to apex of front condenser—Ed.) is 3.25 plus the thickness of a 6½-inch condenser, or 3.25 + .82 = 4.07 inches, and if he increases Y to 20 inches, X will equal 4.65, because as 17.5 : 4.07 :: 20 : X, and X will therefore equal $\frac{20 \times 4.07}{17.5}$ = 4.65, which means that in order to have the same size spot at 20 inches, as he now has at 17½ inches, his crater would have to be 4.65 — .82 = 3.83 inches from the condensers, and it would require one 7½ and one 8½-inch lens to focus the image of the crater into a 1½-inch spot 20 inches from the condenser; therefore his only plan would be to use a larger spot with the same condensers, or change the position of the optical center of the condensers, and thus break up the ratio of enlargement by using the meniscus-bi-convex set. The equivalent focal point or plane of the meniscus-bi-convex condenser is situated between the lens at a point about ⅛ inch in front of the meniscus and at a point in the center of the bi-convex. (Seems to me you are a little bit mixed there, Brother Griffiths, though I may not understand your meaning—Ed.) Now in order to find what is the best focal length to use, we must first determine the correct distance the crater has to be from the meniscus. With 40 amperes D. C., I personally would prefer 3 inches, which, together with the thickness of the 6½ meniscus lens, plus ⅛-inch space in front of the lens, equals 4.25 inches, and, consulting Table 2 for corrected condensers—as the meniscus combination may be considered as such—we have the choice of two sets. The 6½-7½ combination gives the value of X as 4.17 for 20.88 inches, and for 19.5 it would be about 4.2 inches. I say 19.5 because the meniscus-bi-convex decreases Y about ½-inch, and 4.2 (1¾ + ½) = 3.36 inches. So it is a case of take your choice. 2.95 inches from crater to lens with a 6½ and a 7½, or 3.35 with two 7½s. My lenses stand up at 2.6 inches with 60 amperes A. C., but it is pretty close to the limit.

CORRECTED CONDENSERS — PLANO-CONVEX CONDS.

EQUAL	2	3	4	5	6+	ENLARGEMENT OF CRATER	
INCHES	INCHES	INCHES	INCHES	INCHES	INCHES	INCHES	
5½-6½ 11.29	58	435	386	36	348	338	X
	58	87	116	145	174	203	Y
6½-6½ 11.325	650	487	433	406	39	379	X
	650	975	13	16.25	195	2275	Y
6½-7½ 11.348	696	522	464	435	417	406	X
	696	1044	1392	1740	2088	2436	Y
7½-7½ 11.375	7.5	562	5	469	45	433	X
	75	1125	15	1875	225	265	Y

6½ 6½ | 6½ 7½ | 7½ 7½ | 7½ 8½

Table 2.

Nitrogen Lamps.

Glenn Stout, Los Angeles, Cal., says:

I am a boy sixteen years of age, but take the liberty of writing just the same. I own an Edison Exhibition Model. The sprockets are all in line, but the film keeps jumping the lower loop. I am pulling about 25 amperes, with a 20 foot throw. Please tell me if I can get a nitrogen lamp which will give the same result, and what the wattage would be.

Presumably you are giving a home exhibition. Probably the reason your lower loop pulls out is that the take-up tension is too tight, although this action may be accelerated by worn sprockets and the idler not properly adjusted. It might be that the spring which holds the idler down is too weak, though, on the other hand, you don't want to get it too tight. As I remember in the Edison Exhibition Model the lower sprocket idler roller rides on the film, and under that condition if the idler exerts too much pressure it has a tendency to make the film climb the sprocket teeth. No, I don't think you can get a suitable nitrogen lamp at this time. They are still in the experimental stage

The Projection Arc.

William M. Hyde, New Haven, Conn., sends in the following article:

In the study of the projection arc it is quite evident that the real source of illumination is the crater of the positive carbon, and that the value of the illumination depends upon the current density maintained at the crater (amperes per square millimetre of surface). It is therefore quite obvious that the arc should be handled in such manner as to give the maximum crater area to the maximum current strength, and this is only possible by maintaining a short arc, the minimum voltage in the following tests being thirty-nine to forty volts. In order to maintain this condition it is imperative that a solid negative carbon be used and that care exercised in selecting one of such diameter as will suit the amperage of the arc, in order that it may pencil slightly, and a small point or tip always be maintained. It has been argued that in the short arc the negative carbon obstructs the crater but if the foregoing conditions are maintained this cannot occur. The cross section area of the negative carbon being so much smaller than the crater of the positive, its relative current density is so high that it emits light of no less value than the positive crater itself. (See my comment. Ed.)

TABLE SHOWING COMPARISON OF [illegible]			
CARBONS: POSITIVE / NEGATIVE	[illegible]	[illegible]	[illegible]
LINE VOLTAGE	110	110	110
ARC VOLTAGE	40	50	50
ARC RESISTANCE OHMS	.0.69	1.0	1.0
REMAINING RESISTANCE "	1.2	1.2	1.2
AMPERAGE	58	50	50
CRATER AREA SQ. MM.	108	110	166
CURRENT DENSITY PER SQ. MM.	54	.45	.30

Chart 1.

The following table illustrates the relative current density of craters of low voltage and medium voltage, and their relation to each other, wherein solid and cored carbons are used.

The opinion has been advanced that neither the arc nor line voltage has any effect upon illumination; this is hardly so. In fact each is an important factor. The line voltage is important to the stability of the arc, for as the arc voltage increases the arc's stability is diminished and as its voltage approaches the generator voltage it also approaches the extinguishing point. The following chart illustrates this latter condition:

Furthermore, it is well to make mention of the fact that as the arc's length increases not only does its voltage increase, but the volume of the gas stream increases very rapidly, gases expanding much more rapidly than solids; hence the increase in volume of the gas stream requires much higher energy to puncture the air strata between the electrodes, and thus the energy is deflected from the positive crater and dissipated in a gas stream, the illumination of which is approximately 20 per cent below that of the positive crater. This condition is not only bad as itself but is much worse when we consider that this stream of gas is enveloping and veiling the true source of light, viz., the crater; also that positive crater is under this condition not only veiled, but its area being considerably greater it must occupy a position further from the condenser, which in turn again reduces our illumination. The following chart illustrates the change in amperage due to increased arc voltage.

One writer has advocated lengthening the arc, assuming that the free admission of oxygen compensated for the added potential drop, and caused the generation of an equally high temperature, whereby the crater burned as brilliantly as with the shorter arc. As a matter of fact the dielectric nature of the atmosphere retards the oxidation of the carbons, causing them really to burn at a lower temperature. This condition seems to be demonstrated by the enclosed arc. In reducing the temperature in the case of the positive electrode it merely reduces illumination, but in the negative electrode it jeopardizes the arc itself, as the arc depends for its existence wholly upon a high temperature being maintained at the negative electrode; for were the negative carbon kept in a condition of low temperature the arc would be quite likely to break [illegible] created by artificially cooling the electrode with the [illegible]

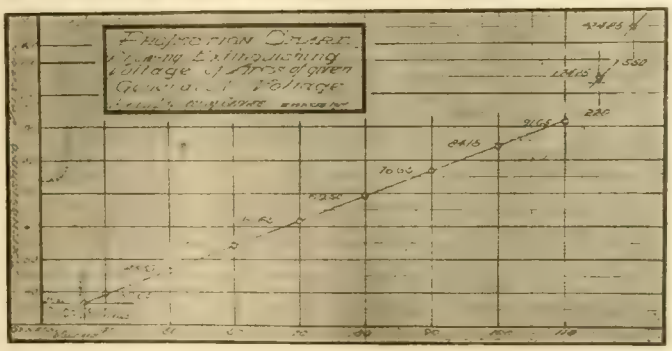


Chart 2.

There are several points in this article which I am obliged to take issue. First, I must dispute the statement that the illumination from the negative carbon, regardless of its [illegible] is any value as projection purposes. That is illustrated in our projecting current arc. It has always been freely granted that the operator can get a higher candle power by using both craters of the alternating current arc, but it is a well-understood fact that, whereas this is true, still the general result is inferior. Any attempt to utilize illumination from the tip of the negative carbon would be bad because it has no value [illegible] ably set up two very different sources of [illegible] for the condenser, since the negative tip is below and considerably nearer the lens than is the positive crater. Within certain limits line voltage is undoubtedly a controlling factor in the stability of the arc [illegible] is [illegible] obtained at heavy expense. It is a [illegible] that the breaking down of line voltage through resistance forms a cushion for the arc, and that it is impossible to handle a projection arc which has no such cushion except the generator be wound for this particular service; still, the cushion formed by the resistance necessary to break down line voltage is an expensive proposition, nor has it any large value beyond say, 20 or 25 volts.

With regard to the gas stream increasing with the length of the arc and rise of arc voltage, why, I hope you won't feel offended, Brother Hyde, when I say I was rather amused at your argument on this point. What you meant probably was all right, though it did not *sound* that way. It is quite true that the volume of the gas stream increases very rapidly, just as you say, but its density decreases with increase of volume; therefore its carrying capacity is very much lower. It is not the volume of the gas stream that makes a good conductor, but its density. But, after all, a close reading of your argument seems to disclose the fact that you are saying the same thing in rather obscure language. Your statement that the arc stream is enveloping and veiling the true source of light is absolutely right. This point I have many times called attention to, and is the reason why a solid negative carbon is preferable to a cored carbon which makes more gas. As to the long and short arc, I would refer you to an article by the National Carbon Company. It will be interesting to you. Personally, whereas I do not want to commit myself on this point as yet, I am inclined to believe that the very small negative carbon with a comparatively short arc is the better condition. Another point is that increase of amperage does not increase crater temperature per unit of arc appreciably, if at all. It does, however, increase crater *area*; hence the total illumination.

Watch His Projection.

L. F. Guimond, president of the Monticello Amusement Company, Monticello, N. Y., says:

Am enclosing a couple of copies of my house organ, which I have been sending you right along, though I doubt if you know it. (Oh, yes, I do, and take time to glance over them every week because they usually contain something interesting.

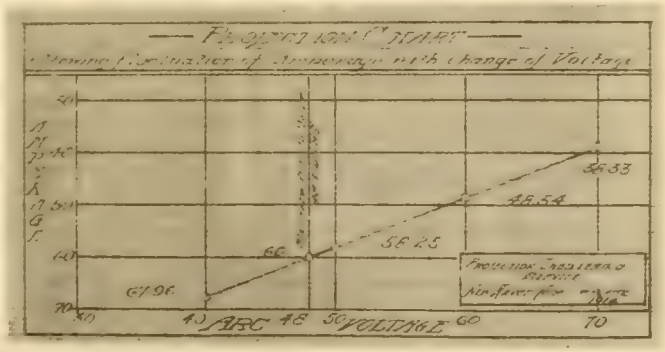


Chart 3.

Ed.). I am making this copy special because I want you to read "A Word About Breaks," since it chimes in with something you had in a recent issue concerning the operator stick-

ing to his knitting. On an average of about once a month Operator Brown may be alone in the operating room, but the rest of the time there are two men there, and the man at the machine IS the man AT the machine. With regard to the lens you spoke of, I am in correspondence with the manufacturer, and one of the firm is expected here in the near future. Will have a lot of dope for you soon. The transverter is there with the goods. I have had it now for quite some time and ought to know.

The house organ in question is a regular little newspaper, and inasmuch as Guimond is some artist with the pen, or, to put it in modern parlance, the typewriter, the aforesaid organ always contains good dope. The article he speaks of has to do with breaks in the film. It is too long to quote verbatim, but here are a few extracts:

> The inspection made by the exchange, plus the inspection made by us, does much to prevent breaks. But these inspections would, nevertheless, avail but little were our machines not kept in A1 shape at all times, and renewal of parts made before they become badly worn. And even if all the above conditions obtained, there would still be trouble if we were satisfied with careless, slipshod work during the projection of the picture As it is, there are usually two men at work in the operating room at all times when the picture is being shown, and the operator is absolutely expected to do but ONE thing, viz.: WATCH HIS PROJECTION. There is always much added work to be done in an operating room where two machines are employed, and in a great many instances the operator is expected to perform these extra tasks, such as rewinding, adjusting carbons on the dead machine, etc., himself. We CAN do it here and we do HAVE to do it occasionally, but such occasions are rare, which means that in this one item of labor we have practically doubled the cost of projection by the installation of a second machine.

The foregoing is indeed excellent, and I am sorry I cannot quote the whole article verbatim. Brother Guimond is, as I have said before, a real sure-enough live-wire exhibitor who is "there with the goods." He is in a small town, but is putting on a real picture, and has an operating room and equipment which would do distinct credit to many of our larger cities. In other words, he is a progressive, and that is the kind of chap I like to talk to.

From Halifax.

William B. Fox, Halifax, N. S., says:

> We appreciate your kindness with regard to the I. A. matter, but up to date have not heard from them. Enclosed find newspaper clippings which will explain why we would like to hear from them on or before the 15th of this month (September). We hope that some time in the future you might be able to visit our city. All the boys were disappointed that you could not come to Halifax when you were so comparatively close to us. We have no experts here, but manage to get good projection, the source of our knowledge being the Handbook, the department and the Hawkins' Electrical Guide. As to the World, why push her up another nickel if you want to. We don't care, for the projection department alone is worth 25 cents a week. In closing, I wish the World and yourself the best of luck and happiness.

The newspaper clippings have to do with the meeting of operators in Halifax for official examination. There were eighty-five motion picture machine operators gathered from all over the Province, and it would have been an ideal time to have formed an organization; in fact, the Halifax operators took preliminary steps for the formation of an organization of their own. This action is particularly appropriate at this time, since the exhibitors themselves are forming a league, and, as you all know, I am thoroughly in favor of a good, effective exhibitors' league and a good, effective operators' union.

In accordance with the request, received some time ago, I wrote the I. A. general headquarters asking them to communicate with Halifax at once, giving them the address, but apparently they did not do it, and I might add that this is a very long ways from being the first time that this particular thing has happened. I hope some day to be able to visit Halifax, but it is a long and rather expensive journey up there and we don't make a trip of that kind every day.

Too Late.

Harry Bowman, Jr., of Bowman's Shows, Glen Wilton, Va., says:

> I enclose money order for $4 for the Handbook, otherwise known as the "Bible." Would it be asking too much to request that you write your autograph on the fly leaf, as a favor to an admirer who has been following your advice for the past eight years? Have only been waiting for the extra change in order to purchase my copy. Have remedied the out of focus effect concerning which I wrote you, and my picture is O. K. now with my machine only 3 feet off center. Why don't you publish your route for the southern trip this winter in the World so we of the Southland can see you? Will you stop in Charlotte, N. C., or Lynchburg, Va.?

The Handbook order came while I was away. However, I keep a few autographed copies on tap, and, as I understand it, one was sent you. As to my route, why, it was published in the department some time ago, Brother Bowman, the exact date being issue of August 5. No, I did not figure on stopping in either Charlotte or Lynchburg. The route through that section as now laid out is: Richmond, Va.; Raleigh, N. C.; Columbia, S. C., and so on down to Miami and Tampa, Fla. Coming back up, I stop at Chattanooga and Knoxville, Tenn.; Louisville, Ky., and Evansville, Ind. Then back down to Nashville, Tenn., and then down to Mobile, Ala., and New Orleans, La. If you tell me how many men you can muster, possibly I can arrange to stop either in Lynchburg or Charlotte. This lecture tour is for the benefit of the industry, and is at the expense of the Moving Picture World. Please advise me as to how many men you can get together, operators and managers, either in Lynchburg or Charlotte, and I will see what can be done.

Lowell Operators Get Increase.

Local Union No. 590, I. A., Lowell, Mass., presented a new agreement to the managers, to take effect September 1. When the agreement was presented the managers were not organized and decided to fight the union, but a league was formed and a conference had with Local 590, which lasted for three hours. At its end the managers decided to grant an increase covering 57½ per cent. of the local's request, which was accepted by the local, and all agreements have now been signed.

This shows two things: First, the local had sense enough not to hold out for more than they could get without an expensive fight. In other words, they were willing to take a goodly per cent. of their demand and avoid a fight. This is a plan which I heartily agree with, always providing it can be done without sacrificing too much. Personally, I am a great believer in demanding (this is a deep, dark, deadly secret) considerably more than you expect to get. One of the most successful labor leaders in Chicago, who has long been a warm, personal friend of mine, has, during the past ten years, succeeded in far more than doubling the salaries of the two thousand men in his union and improving their working conditions enormously, without one single fight of any consequence, simply by following the aforementioned plan. He is great on compromise, but the compromise usually hits just about what the organization really expected to get, and thus everybody is made happy and reasonably well satisfied. Another point is that the unorganized managers of Lowell were going to fight. They were going into what would probably have proven an expensive battle for both sides, but as soon as they organized and conferred with the other organization that plan was changed and reason and argument cooled the blood of those who were eager for battle.

This is a thing which very often happens. As a matter of fact, always assuming that the operator has been diligent and has sought to improve himself, it is an easy matter to show the manager and to prove to him that he is worth more money than he was worth a year ago, and this fact, plus the considerable increase in the cost of living, forms an argument which the managers find very difficult to withstand; therefore if it can be brought down to an argument—if the combined managers can meet the combined operators and "talk it over," nine times out of ten the managers' organization will conclude to grant anything the operators may want which is within range of reason. The manager is not a bad sort of chap at all. In fact, a large percentage of him is a distinctly good sort of chap, and once you get him to "talk it over" and reason the matter he will grant your demands if they are, as I said, within the range of reason.

Appreciative.

Hugh W. Prettyman, secretary Local Union 578, I. A. Morgantown, West Va., writes the Moving Picture World as follows:

> Gentlemen:—As secretary of I. A. Local No. 578, I desire to thank you for the consideration you showed us in sending Mr. Richardson to our city. Although we could supply him with but a comparatively small audience, I assure you all who heard him were greatly benefited, but although (to use his own expression) he stepped pretty heavily on some of our corns, still I am sure that all will agree he told us nothing but the truth. Personally, I am convinced Mr. Richardson is doing a great work and I wish to commend you for the service you are rendering the motion picture industry.

To all of which it would seem that comment by yours truly would be superfluous.

Richardson's

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Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Answers to Correspondents.

A Canadian Amateur asks:

1. What is the most satisfactory photographic outfit for an amateur to buy, at a reasonable cost?
2. About what would it cost him to have his films developed and positives and titles made from them?
3. What book is most suited to instruct an amateur in motion picture photography?

Not knowing the class of work which the questioner wishes to do, it is rather difficult to answer satisfactorily his questions. If his intention is merely to make a number of films for his own pleasure without intending to utilize any of his negatives in a professional way, he might be able to obtain a great deal of satisfaction from one of the little $35 outfits, which holds 50 feet of film. This outfit, however, is scarcely accurate enough for taking pictures in a professional way since it is only intended for beginners and amateurs.

There are several small cameras holding from 100 to 150 feet which may be bought at prices ranging from $50 to $150, and while they do very satisfactory work on exterior pictures, they are not built to stand the strain of continuous professional work, nor are they sufficiently accurate for the finer class of studio work.

The Universal Camera, which sells for about $300, comes very near to supplying the happier medium, one of fairly moderate price, and is a camera accurate and strong enough for professional work. The magazines have a capacity of 200 feet, and while the professional camera generally has a capacity of 400 feet, there are very few firms able to develop any film in strips longer than 200 feet, so that this cannot be regarded as a drawback, except that it is necessary to load the camera more often than any of the higher-priced cameras with larger retort capacity.

The cameras referred to above have been used by the writer, and the Universal Camera has proven satisfactory in every respect and is able to compete in every way with all except the very highest-priced professional instruments.

There have lately come on to the market a few other makes of cameras ranging in price from $125, some of which are advertised in the columns of this paper. They have the appearance of being instruments which should fill satisfactorily the requirements of any amateur or beginner in the business, and the writer regrets that he has not yet had the opportunity of testing some of these instruments so that he could speak of them with authority.

The cost of developing negatives is about 1 cent per foot, and positives may be obtained from this negative for 4 cents per foot, which includes the cost of positive stock. Where positive stock is furnished by the customer a charge for printing and developing is from 1 to 1½ cents per foot. Tinting and toning of positives is a fraction of a cent more; probably one-half of a cent a foot is the average price for tinting or toning, although special jobs may cost more.

Titles may be obtained complete for 10 cents per foot, providing they are long enough to be read comfortably. That means that a title company will not make a long title and then make 5 feet on it for you for 30 cents, as it costs them too much to print a long title and then only photograph a short strip of it.

A list of books dealing with motion picture photography, with a short description of the contents, was published in this department for August 26, 1916.

Dark Room, New York, says:

I have a print of some fire scenes which I took some time ago, and I wish to use a negative of it in a picture which I am now taking. I made this picture of a fire several years ago and the negative has been burned and I wish to make a duplicate of the positive, but it is tinted a deep red and I have not been able to obtain a satisfactory negative from it.

I tried to make a duplicate on positive stock but cannot produce any impression whatsoever with the strength of light which I have in my printing machine, even after putting in a nitrogen lamp.

I tried negative stock also but while I got a sort of an image, it was so flat and bad that I am not able to use it. I have tried to soak out the dye, but it seems to have penetrated the celluloid and I cannot get it out. Is there any way by which I can make a negative from the film? The scenes are exceptional and it cannot be duplicated, otherwise I would have tried to make a new one.

It is sometimes possible to discharge color from dyed film by the use of acetic acid, but where the dye has penetrated the celluloid it is almost impossible to remove it. However, if you will get a roll of Panchromatic film from the Eastman Company, you will probably be able to make a satisfactory duplicate by using it, but you will have to perform all of your manipulations in the dark or purchase a Safe Light which is a very dim green light used for working with Panchromatic Film. If you only have this one small job it may not be worth your time to purchase a Safe Light as you can do very well in the dark by taking a little care.

It will be necessary for you to make a number of tests, developing them in a bath of known temperature in the dark, giving them different lengths of time to your development until you obtain a satisfactory result. After that you will be able to do the whole roll by adhering to the conditions under which your best test was made.

Panchromatic film is sensitive to red light and the red light in the printing room or in the developing room will fog it instantly if it is exposed to them. Short development gives you a soft negative and long development a hard, harsh negative, so that by changing the time of development you can obtain any degree of contrast that pleases you.

Experimenting with Long Distance Photography.

The possibility of photographing objects at a distance of several miles by means of a moving picture camera has attracted the attention of various government departments, particularly the army and navy departments, and has caused the Bureau of Standards to make an investigation.

There does not seem to be anything particularly new about this plan, for the Bureau of Standards found that a telephoto lens could be put in front of the motion picture camera lens in the same manner as it would be placed in front of the lens of a hand camera.

This practice is being followed in the taking of pictures in the war zone abroad and several samples of the work have reached Washington, some of the films having recently been exhibited at the National Press Club. It was thought that to some extent the motion picture camera could be used in time of war to good advantage, recording from long distances, such things as the eye would discern, giving that which is more permanent than a mere impression.

The Bureau of Standards officials were asked to try out the combination of the camera lens and the telephoto lens and they found that it worked. They had not previously done this, but since have been able to furnish something in the way of a report to the Department requesting the information. This report, of course, would be held as confidential.

Back Numbers.

So many inquiries have come to this department asking when the department started and whether back numbers can be obtained that the following information is given:

The department started in the July 1 number of the World in 1915, and back numbers may be obtained for 10 cents each up to September 2, 1916, when the price was increased to 15 cents per copy.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

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Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Suggestions for "The Brand of Cowardice."

Compiled by S. M. Berg

Released by Metro Pictures Corp.

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cases which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 32¼ T-"Idiqui a Mexican" is a sub-title and is printed reading matter on the screen. But 33 D—"Child falls down cliff" is a description of action.

Cyril Van Cortland, wealthy young bachelor, is engaged to Marcia West, daughter of Col. West of the U. S. A. While at a party, news is received that the National Guard of which Cyril is a member, is ordered to the border, because of trouble with the Mexicans. Due to his love for all the luxuries of life, Cyril resigns his commission and is termed a coward by all present, besides which his engagement is broken by Marcia. To prove he is not a coward, he secretly enlists and through his heroic efforts, later rescues Marcia from the hands of the Mexicans.

The character of this picture is a Modern Drama wound around the ordering of the National Guard to Mexico with short scenes of fighting between the Mexicans and the Americans.

Note particularly: Automobile effects at 6¾; Patriotic March at 22; Shots from 47 to close of picture and Direct Cue of Bugle Call at 68 "A call to arms."

The theme selected is "Evensong"—Martin.

When this picture was viewed it consisted of 5 reels, about 4950 feet, and had a projection speed of 75 minutes.

Time.		Sub Titles or Descriptive Cues.	Music.
0	D	Opening.	A Fabian Romance—Tyers. (Intermezzo moderato.)
21½	T	"Cyril Van Cortland—"	Pizzicato No. 28—Berge. (Petite ballet.)
51¼	T	"As usual, Cyril, the spoiled—"	Evensong—Martin. (Andante con expressione.) THEME
63¾	T	"The American girl, she is—" (auto effects).	Harry No. 33—Minot.
81½	T	"I'm glad you are an officer—"	
90¼	T	"I am giving an informal—"	Valse Boston—Lumbye.
11	T	"I am always a friend of the—"	Repeat: THEME.
103¼	T	"That makes no difference to me—"	
141½	T	"You Captain wanted to know—"	Dramatic Andante No. 32—Berge.
16	T	"Mr. Hamilton, I agree—"	
171½	T	"Was the [illegible]"	Repeat: THEME.
193¼	T	"Say do I look like a coward?"	Dramatic Andante No. 24—Borch.
213¾	T	After a sleepless night.	
22	D	When Hamilton reads letter.	Stars and Stripes Forever—Sousa. (Patriotic March.)
231½	T	To solve his problem.	Pulcinello—Aletter. (Allegretto intermezzo.)
271¼	T	"Above all, do not cross—"	
28	T	"Here, come back and empty this."	Serenade—Ern. (Allegretto.)
31	T	"I am Senor Navarette—"	
321¼	T	Idiqui a Mexican	Repeat: THEME.
33	D	Child falls down cliff.	Intermezzo—Arensky. (Presto.)
34	T	"Dear Colonel, I deeply "	
351¼	T	"Suppose now Corporal—$500.00—"	Stolen Moments—Friedmann. (Molto moderato.)
38	T	"Now my dear, you must "	
383¼	T	How Cyril found himself.	Agitato No. 6—Kiefert.
401½	T	"Hereafter, when you fight—"	
403¾	T	Under cover of darkness.	Misterioso Dramatico No. 22—Borch.
42	T	"I can't go, I'm on guard "	
433¾	T	The hourly guard patrol	Hurry No. 26—Minot.
461½	T	"Your story about the [illegible]"	
47	T	"But, Senor, my child—" (shots).	Allegro Agitato No. 1—Kiefert.
481¼	T	"Disobedience of orders—"	Repeat: THEME.
493¾	T	"My baby is better."	
501½	D	Mexicans see Marcia.	Hurry No. 2—Simon.
533¾	T	"I have Corp. Mallin to thank—"	Menuetta No. 20—Herbert.
56	T	"May I have the honor—"	La Estrella—Lansey. (Spanish mazurka.)
581½	T	"Now don't worry, dear—"	
59	T	"Senor General, a house—"	Galop No. 7—Minot.
62	T	"You—a soldier—"	Allegro Agitato No. 8—Andino.
641¼	D	Hamilton carries Marcia.	Repeat: THEME.
663¾	T	"This Indian tells me—"	
671¼	T	"The thought of cowardice—"	Serenade—Karganoff. (Moderato assai.)
68	T	A call to arms (direct cue, bugle call).	Bugle Call
690¼	T	"And you have kept my ring—"	
691½	D	Mexicans shoot at Hamilton (shots).	Battle Agitato No. 16—Minot.
721¼	T	"Remember your promise—" (shots).	Cavalry Parade No. 4—Andino.
733¾	T	"I love the bravest man "	Repeat: THEME.
75	T	The end.	

"Acoustics."

By S. M. Berg.

In "The New York Times" of Tuesday, October the 17th, appears a very interesting review upon the "Ballet Russe giving 'Sadko' as its Premiere." To quote the closing paragraph: "A record of the premiere would not be complete without a word in appreciation of the orchestra. Again the Diaghileff Ballet has shown its careful attention to the musical side of its work and has gathered a body of orchestral players which is something more than merely competent. No doubt the hall had something to do with this, for somehow the Manhattan Opera House seems the best setting in which the ballet has yet been displayed. Its acoustic properties are especially good."

Acoustics is one of the most difficult problems to be met with in a large building of any kind especially orchestra acoustics in a theater. When architects are called to design a theater no guarantee can ever be given that the acoustic properties will be perfect. I recall some years ago when a large new hall was constructed for the purpose of symphonic concerts, though the opening had been announced and the orchestra had rehearsed elsewhere. Owing to the incompletion of the hall, temporary seats had to be installed as the performance had to be given, but which turned out to be a positive failure. Critics had condemned the organization and disaster seemed apparent when someone a little more intelligent than the rest, suggested investigating the acoustics of the new building. Experts were called and by a series of draperies and wire stringing, it was ultimately overcome.

The modern design of theater having no second balcony gives to the side of a house a long blank sweep which has a peculiar habit of throwing sounds backwards and forwards. Perhaps my readers have at some time attended a theater wherein a traveling company is performing, and while one of the actors, who is standing close to the footlights, is speaking his lines, an echo is suddenly noticed. Theater Managers certainly should give some consideration to this subject.

Two theaters may be built, in different districts but exactly from the same plans, and yet the acoustics of one may be perfect and the other faulty. An orchestra may play in one house and perfect tonal qualities are noticeable. The same performance in a second house seems blatirish and distressing. Where such points arise, here are some remedies.

Frequently a theater orchestra is seated on a concrete floor and at their side is a series of iron doors. For such a problem a thin layer of asbestos, where fireproof conditions are met with, covering the iron doors will be found practical, and will have the beneficial effect. Again the solution is to raise the floor of the pit where the stringed and wood instruments are seated, sinking somewhat the brass and percussion. On a large expanse of blank wall, a tapestry hanging or a drop curtain often improves the acoustics, thus eliminating the echo.

In one instance I heard of, wherein there was an unusually large dome with ceiling lights to the theater, a good deal of trouble was caused by an echo which was overcome by suspending a series of drop lights with silken cords from the ceiling. Only a few weeks ago a theater in New York placed their orchestra upon a stage and upon the opening day the manager complained that one-half of the tone was lost, but on investigation it was found that the whole of the roof of the stage to the grid was open. A ceiling cloth was hung and the whole of the set covered in from the back, which immediately remedied the trouble.

Dr. Theodore Baker tells us that acoustics is the science of the properties and relations of sounds. A tone of sustained equal pitch is regu-

lated by regular and constant vibrations of the air whereas noise is caused by irregular and fluctuating vibrations. For example, were we to take any wind instrument and dent or bore a hole in a vital spot, the result would be a wretched performance by the instrument, and the effect would be noise instead of tone.

Perfect tonal qualities depend upon the acoustic properties of the theater. As previously stated no guarantee of this kind can be given, but considerable help can be found in carefully changing the setting arrangement of musicians and by judicious help of a few screens, wires, cards or a series of small draperies.

Real Thrills in Battle Pictures

Donald Thompson, War Photographer, Lectures at Private Showing of Ten Reels of War Scenes.

THE experiences of Donald C. Thompson, staff photographer for Leslie's Weekly, on the European battlefields, as caught by the motion picture camera, were given a private showing at Wurlitzer Hall, New York City, Sunday evening, October 22. Mr. Thompson was present in person and added to the interest of the occasion by his terse and lucid comments during the unwinding of the reels. The audience was composed of motion picture reviewers and other representatives of the press, and many of the scenes were greeted with hearty applause. Ten reels were shown, including two reels of hospital scenes that are not given in public.

The most impressive feature of Mr. Thompson's pictures is their authenticity. Nothing is faked. The photographer was under fire repeatedly, and scene after scene was taken at the risk of his life. Opening with some remarkable views taken from an aeroplane at a height of ten thousand feet above the harbor of Salonika, with the Allied fleet at anchor, the reels disclosesd a battle between French and German aeroplanes, taken from a French machine; the "curtain of fire," which cut off retreat from the trenches and drove their occupants to surrender; a front line battle where the opposing trenches were only forty feet apart; an English dirigible rising from its place of concealment in the hold of a ship, and other vivid scenes taken at Verdun, Fleurcourt and on the Somme.

One of the most impressive incidents is the complete obliteration of a portion of a trench and a number of soldiers by a shell. The men are seen hurling hand grenades in the direction of the enemy. The next instant the shell strikes squarely in the center of their ranks, the air is filled with flying debris, and nothing remains but a gaping hole in the ground.

The hospital scenes reveal the terrible suffering and marvelous powers of endurance of the wounded men. One Algerian, in particular, received a round of applause from the spectators in recognition of the confident smile with which he greeted the surgeons when they started to dress his wound.

In the course of his remarks Mr. Thompson said that 70 per cent. of the film that he has taken of the European battlefields is still in France, and will be held there by the authorities until after the war. The 30 per cent. brought to this country contains positive proof that the man who made the pictures never let any obstacle or danger stand in his way.

Two Prize Winners on Selznick Program

Miss Zintheo and Miss Marton Are Chosen from the Eleven Leaders in Recent Contest.

TWO of the eleven winners of the national "beauty and brains" contest conducted by the Photoplay Magazine have been engaged on three-year contracts by Lewis J. Selznick. They are Miss Lucille Zintheo of Spokane and Miss Aletia Marton of Dallas.

The eleven winners of the contest, which was conducted for the purpose of selecting the prettiest and cleverest girl aspirant for laurels as a motion picture actress, in each section of the United States, were escorted recently to New York where the various film companies tested their abilities and made selections. First choice was naturally given Mr. Selznick, as one of the prime movers in the contest, and after film tests of all the girls were taken by Albert Capellani and Herbert Brenon, the decision was made.

Miss Zintheo is a brunette with remarkably expressive eyes and a brilliant smile. She is a native of Detroit, having been born there twenty-one years ago. She is making her first screen appearance in a minor part of "War Brides."

Miss Marton is a blonde. She is a native of Dallas. Her photograph has appeared extensively in the newspapers of the Southwest, and when the announcement of her success in the contest was made in the Dallas papers, she was tendered receptions and dinners. Miss Marton will make her screen debut in a screen version of the drama "Panthea."

Artcraft Issuing Much Publicity

Included in the List Are a Monograph by Wells Hawks, Ten Styles of Posters, Press Book and Lobby Display.

ONE of the most comprehensive lines of publicity assistance ever devised for a motion picture production is the claim made by Artcraft Pictures Corporation for the campaign which goes with the release of Mary Pickford in "Less Than the Dust" on November 6. Not only has every detail of the routine and recognized methods of cooperating with the exhibitor been carefully attended to, but several interesting and unusual business-getting novelties have been included in the campaign.

The "special" which is expected to create the most favorable comment is the little volume, "How to Handle Mary Pickford Pictures," written by Wells Hawks. In fact, this booklet is so highly regarded as a genuine monograph on the subject of how to improve presentation of motion pictures that Artcraft has ordered a generous supply for general distribution to exhibitors, whether showing the new superior productions of Mary Pickford or not.

The printing gives the exhibitor a choice of ten artistic styles for billboard advertising. Four styles are stock posters, showing Mary Pickford in new straight poses; the other six comprise the special printing ordered for "Less Than the Dust." Many exhibitors have ordered the stock posters, consisting of one one-sheet, two three-sheet and a twenty-four-sheet, for their preliminary campaign, planning subsequently to cover these boards with the special production printing, of which there are two styles each of one and three sheets and also one six and one twenty-four sheet.

More than thirty different styles of still photographs and character poses of Mary Pickford are used in the lobby displays designed for Artcraft exhibitors. An artistic herald, atmospheric slides and the usual cuts and the like are also available.

The note of novelty in the lobby displays is provided by numerous oil paintings made for Artcraft by well-known artists. Several character poses are available on easy rental terms. In addition there are oil paintings of Mary Pickford in straight new poses, which are being obtained by exhibitors as permanent display in their theaters. The mailing lists have been well taken care of with fine reproductions of these expensive oils on small cards.

Completing the co-operating scheme between Artcraft and exhibitor is the press book. There is everything required for newspaper publicity in the twenty-four pages of this volume. Filler paragraphs grow into column special stories for the feature sections. There is a catalog of cuts and numerous sample advertisements, one of which is furnished free in matrix form for the advertiser who uses large space. The book also contains a complete list of accessories and sample order blank for placing orders with the exchange managers.

INDUSTRIAL FILMS CIRCULATED BY Y. M. C. A.

It may not be generally known that the International Committee of Young Men's Christian Associations maintain as an important part of their service an Industrial Bureau which now has placed at its service more than two hundred different industrial films. These have been donated to the work of the Y. M. C. A. by various manufacturers.

The circulation of film by the Industrial Department of the International Committee has been under way since 1912, and was established for the purpose of supplying a weekly service to local branches of the Y. M. C. A., which in turn offer the use of these films free to schools, churches and other institutions in their respective localities. We understand that at least seven hundred of the Y. M. C. A. buildings throughout the country are equipped with all projection necessities. The work of the Y. M. C. A. in this respect is far-reaching, and an endeavor is now being made, in answer to a request, to supply the National Committee of the Y. M. C. A. in China with 300,000 feet of industrial film.

INTERNATIONAL SUBJECTS AT WALDORF.

For the first time in its history the guests at the Waldorf-Astoria in New York will be entertained on election night with a moving picture performance, instead of receiving the election returns to the accompaniment of a cabaret.

Because of its varied attractive features, the International was selected by the management of the Waldorf to furnish the entire evening's entertainment. The program will include the current issues of the Hearst International News Pictorial, one of the episodes of "Beatrice Fairfax," the current animated cartoons of George MacManus, Tom Powers and other International cartoonists; a comedy feature and the current issues of fashions, in which prominent Broadway stars pose.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

CATALOGUE OF EDUCATIONAL PICTURES.

Released Between July 1 and October 1, 1916.

Compiled by Margaret I. MacDonald.

THIS list does not include the various news pictorials issued from week to week, such as the Animated Weekly, the Pathe News, the Mutual Weekly, the Selig-Tribune, the Hearst-International, etc.

NOTE:—Attached to this catalogue will be found a list of films suitable for children's programs, and also information regarding the addresses of the manufacturing and booking companies mentioned therein, and the locating of the different productions through their brand names.

ARCHITECTURE.

Architectural Masterpieces of Asia—(Reel Life No. 14)—Gaumont-Mutual—August 6.
Ornate Pagodas—(Picturesque China)—Pathe July 24.
Texas Missions—(Reel Life No. 19)—Gaumont-Mutual—September 17.

AGRICULTURE.

Better Pigs—Paramount Pictographs—September
Pear Growing (Oregon)—Pathe—September 11.

BUSINESS AND PROFESSIONAL.

Don't Cheat Yourself—Paramount Pictographs—July 2 (a warning to housewives to guard against the tricks of unscrupulous dealers).
Salesmen, Methods of Modern—Paramount Pictographs—July 9.

ENGINEERING AND MINING.

Bang Mun Gold Mines—Pathe—July 10
Coal, Mining Anthracite—(Ree Life No. 12)—Gaumont-Mutual—July 23.
Coal, Mining Soft—(Reel Life No. 10)—Gaumont-Mutual—July 10.
Electric Railroad Over the Rockies, Running of a—Paramount Pictographs—July 16.
Gold Is Mined in Georgia, How—(Reel Life No. 13)—Gaumont-Mutual—July 30.
Hydraulic Gold Mining in Southern Oregon—(Reel Life No. 18—Gaumont-Mutual—September 3.
Hydraulic Mining—(Reel Life No. 13)—Gaumont-Mutual—July 30
Marble Quarrying in Italy—(Reel Life No. 11)—Gaumont-Mutual—July 16.
Water Power—(Reel Life No. 16)—Gaumont-Mutual—August 20 (illustrating evolution in the use of water power from the time of the primitive turbine wheel to the present day of huge transmission plants).

INDUSTRIES.

Capturing Wild Oysters—Paramount Pictographs—September
Chewing Gum, The Manufacture of—Paramount Pictographs—September 3.
Converting Wood into Pulp—Paramount Pictographs—September (showing the manufacture of print paper in all the different processes).
Duck Raising on a Large Scale—Paramount Pictographs—July 23
Fishermen of the Deep, With the—Paramount Pictographs—September 3.
Fishing on the New Jersey Coast—(Reel Life No. 13)—Gaumont-Mutual—July 30
Hunting Whales in Japan—Powers-Universal—September 14.
Ice Cutting and Making of Artificial Ice—Paramount Pictographs—July 16
Indian Silversmith, The—Metro—June 26.
Leather Footprints—Paramount Pictographs—September (illustrates the latest scientific method of making a pair of boots for a fashionable woman).
Long Island Duck Farm, On a—(Reel Life No. 14)—Gaumont-Mutual—August 6.
Paper Parasols—Pathe—July 24 (giving a detailed account of the manufacture of fancy paper parasols in Java).
Pearl Industry, The—Powers-Universal—September 14 (on the same reel with "Hunting Whales in Japan").
Pottery in the Making—Paramount Pictographs—September.
White Leghorn Chicken Raising—(Reel Life No. 21)—Gaumont-Mutual—September 24.
Wool, Our Grandmother's Method of Handling—(Reel Life No. 9)—Gaumont-Mutual—July 2.

LITERATURE.

ABBOTT (Eleanor Halowell).

Little Eve Edgarton—(With Ella Hall)—Bluebird Photoplays, Inc.—August 21—(5 parts).

BRADY (Cyrus Townsend).

Southerners, The—(with Mabel Trunelle, Elgelow Cooper, etc.)—Biograph re-issue—General Film—June 27

BRADDON (Mary Elizabeth).

East Lynne—(With Theda Bara)—Fox Film Corporation—July.

BROADHURST (George).

International Marriage, An—(With Rita Jolivet)—Morosco-Paramount—July 24—(5 parts).

BROWNING (Robert).

Blot on the 'Schutcheon, The—(With Dorothy Bernard and Chas. Mailes)—Biograph reissue-General Film—September 12.

BUCHANAN (Thompson).

Woman's Way, A—(With Ethel Clayton and Carlyle Blackwell)—Brady-World—August 7—(5 parts).

CHAMEERS (Robert W.).

Common Law, The (With Clara Kimball Young)—Young-Selznick—date changed from July to October 16—(5 parts).

CHAPIN (Frederick).

House of Mirrors, The—(With Frank Mills)—Rialto-Mutual—August 7—(5 parts).

DANBY (Frank).

Heart of a Child, The—(With Edna Flugrath)—Red Feather-Universal—July 10—(5 parts).

DE JANNELLI (Alexandro).

Husband and Wife—(With Lou Tellegen)—Lasky-Paramount—August 28—(5 parts).

DODD (Lee Wilson).

Return of Eve, The—(With Edna Mayo and Eugene O'Brien)—Essanay-Greater Vitagraph—September 4—(5 parts).

DUMAS (Alexander).

Black, or the Tale of a Dog ("Where Is My Father?")—Exclusive Features Corporation—July—(7 parts).

ENGLAND (George Allen).

Alibi, The—(With James Morrison)—Vitagraph-V-L-S-E—August 7—(5 parts).

FITCH (Clyde).

Way of the World, The—(With Hobart Bosworth and Dorothy Davenport)—Universal Feature—July 3—(5 parts).
Woman in the Case, The—(With Pauline Frederick)—Famous Players-Paramount—August 7—(5 parts).

GABORIAU (Emil).

Evil Women Do, The—(With Elsie Jane Wilson)—Bluebird—September 25—(5 parts).

GIBBS (George).

Silent Battle, The—(With J Warren Kerrigan and Lois Wilson)—Bluebird—July 24—(5 parts).

HAGGARD (H. Ryder).

Mr. Meeson's Will—("The Grasp of Greed")—(With Louise Lovely)—Bluebird—July 17—(5 parts).

HALEVY (Ludivoc).

L'Abbe Constantin—("Bettina Loved a Soldier")—(With Louise Lovely)—Bluebird—August 14—(5 parts).

HARDY (Thomas).

Far from the Madding Crowd—(With Florence Turner)—Turner-Mutual—June 22—(5 parts)

HARTE (Bret).

Half Breed, The—(With Douglas Fairbanks)—Fine Arts-Triangle—July 30—(5 parts).

HEATH (Evelyn).

Saving the Family Name—(With Mary MacLaren)—Bluebird—September 11—(5 parts).

HOYT (Chas.).

Milk White Flag, A—(With Otis Harlan)—Selig-General Film—July 10—(3 parts).

IBSEN (Henrick).

Pillars of Society—(With Henry Walthall)—Fine Arts-Triangle—August 27—(5 parts).

ISHAM (Frederick S.).

Black Friday—Red Feather-Universal—September 18—(5 parts).

JOHNSON (Adrian).

Wall Street Tragedy, A—(With Nat C Goodwin)—Mirror-Mutual—August 14—(5 parts).

KENYON (Charles).

Husband and Wife—(With Ethel Clayton and Holbrook Blinn)—Brady-World—August 28—(5 parts).

KESTER (Vaughn).

Manager of the B. & A.—(With Helen Holmes)—Mutual Star Production—September 25—(5 parts).

KRAMER (Theodore).

Fatal Wedding, The—(With Millicent Evans, Irene Hawley, Chas. Mailes, etc.)—Biograph (re-issue)—General Film—August 9—(3 parts).

LAWSON (Thomas W.)

Friday, the Thirteenth—(With Robert Warwick)—Peerless-World Film—September 18—(5 parts).

LESSING (Bruno).

Aschenbroedel—(With Dorothy Phillips)—Victor-Universal—August 10—(2 parts).

LOCKE (William J.)

Jaffery—(With C. Aubrey Smith and Eleanor Woodruff)—Frohman Amusement-International—July—(6 parts).

MEGRUE (Roi Cooper).

Under Cover—(With Hazel Dawn and Owen Moore)—Famous Players-Paramount—July 20—(5 parts).

MOFFETT (Cleveland).

Through the Wall—(With Nell Shipman)—Greater Vitagraph—September 18—(6 parts).

OPPENHEIM (E. Phillips).

Under Suspicion—(With Douglas Munro and Laura Cowie)—Red Feather-Universal—October 2—(5 parts).

OUIDA.

Under Two Flags—(Theda Bara)—Fox Film Corporation—July 31—(5 parts).

PECK (Chas. Mortimer).

Stuff of Victory, The—(With Henry B. Walthall)—Essanay-V-L-S-E—August 7—(5 parts).

PEPLE (Edward).

Prince Chap, The—(With Marshal Neilan)—Selig-V-L-S-E—July 24—(5 parts).

POLLOCK (Channing).

Pretender, The—(With Emmy Wehlan)—Rolfe-Metro—August 21—(5 parts).

RAINE (Allen).

Welsh Singer, A—(With Florence Turner)—Turner Mutual—August 17—(5 parts).

RATH (E. J.).

River of Romance, The—(With Harold Lockwood and May Allison)—Yorke-Metro—July 17—(5 parts).

RINEHART (Mary Roberts).

Seven Days—(With Louise Orth, Chas. Marie, Walter Miller, etc.)—Biograph-General Film—August 23—(3 parts)—(reissue).

"RITA."

Grim Justice—(With Florence Turner)—Turner Mutual—September 11—(5 parts).

RIVES (Hallie Erminie).

Valiants of Virginia, The—(With Kathlyn Williams)—Selig-V-L-S-E—June 26—(5 parts).

SELWYN (Edgar).

Rolling Stones—(With Marguerite Courtot)—Famous Players—Paramount—August 21—(5 parts).

SHAKESPEARE (William).

Macbeth—(With H. Beerbohm Tree)—Fine Arts-Triangle—(7 parts).

Macbeth—Big A Film Corp.—July—(5 parts).

TENNYSON (Alfred).

Enoch Arden—(With Wilfrid Lucas)—Biograph (reissue)—General Film—September 29—(2 parts).

TILTON (Dwight).

Miss Petticoats—(With Alice Brady)—Brady-World—July 31—(5 parts).

VANCE (Louis Joseph).

Joan Thursday—("The Footlights of Fate")—(With Marc MacDermott and Naomi Childers)—Vitagraph-V-L-S-E—August 21—(5 parts).

WILLIAMSON (C. N. and A. M.).

Woman Who Dared, The—(With Beatriz Michelena)—California Motion Picture Corp.—May—(7 parts).

MILITARY.

A. U. S. Jackie, The Making of an—(Reel Life No. 15)—Gaumont-Mutual—August 13.

Fall of a Nation, The—Greater Vitagraph—September 18—(7 parts).

France Prepared, How—(Reel Life No. 11)—Gaumont-Mutual—July 16.

Germany's Battles at Verdun—Samuel Cummins—July—(4 parts).

Mexico, War-Ridden—Rex-Universal—July 11.

Oath of a Boy Scout, The—(Reel Life No. 17)—Gaumont-Mutual—August 27.

Our American Boys in the European War—Triangle—July—(4 parts).

United States Soldier, Making a—Powers-Universal—September 7.

Zeppelin Raids of London and the Siege of Verdun—Kemble Film Corp.—July.

NAVIGATION AND MARINE.

Day With the Yachtsmen, A—(Reel Life No. 18)—Guamont-Mutual—September 3.

Fresh Water Acrobats—(Sailing Craft)—Paramount Pictographs—September.

Lighthouses—Paramount Pictographs—September 3.

Merchant Marine Officers, Training—(Reel Life No. 20)—Gaumont-Mutual—September 17.

SCENIC.

(Including Peoples and Customs).

Adirondacks, Lake Placid region of the—(See America First No. 55)—Gaumont-Mutual—September 27.

Alaska, The Lure of—Dr. Leonard S. Sugden—August 1.

Austrian Alps, Climbing the—Holmes-Paramount—August 28.

Bavaria, Beautiful—Holmes-Paramount—July 10.

Bergen to Bandak, Tour from—Vitagraph—July 3.

Bohemia, The Real—Holmes-Paramount—July 24.

Bonnie Scotland—Holmes-Paramount—September 25.

Cape Cod, Quaint—(See America First No. 50)—Gaumont-Mutual—August 23.

Carlsbad to Moravia, From—Holmes-Paramount—August 7.

Catalonia, Some Ports in—Pathe—July 10.

Columbia River, Scenes Along the—(Oregon)—(See America First No. 52)—Gaumont-Mutual—September 6.

Crater Lake, Oregon—(See America First No. 46)—Gaumont-Mutual—July 26.

Danube to Vienna, Down the—Holmes-Paramount—July 17.

Delaware Water Gap and the Pocono Mountains—(See America First No. 48)—Gaumont-Mutual—August 9.

Devil Dancers of India—(Imperial India No. 2)—Powers-Universal—July 20.

England, Motoring in—Holmes-Paramount—September 11.

England, The Sunny South of—Holmes-Paramount—September 4.

English Town and Country, Glimpses of—Holmes-Paramount—September 7.

Egypt, Monuments of Ancient—(Reel Life No. 9)—Gaumont-Mutual—July 2.

Europe at Peace, Seeing—Holmes-Paramount—July 2—(including homes and habits of the Wendish peasants, and scenes in Nuremberg).

Ghent, Picturesque—(Belgium)—Pathe—September 4.

Glacier National Park—(See America First No. 44)—Gaumont-Mutual—July 12.

Glasgow to Edinboro—Holmes-Paramount—September 18.

Grand Canyon of Arizona, The—Metro Travelogue—June 26—(Giving a complete resume of the Canyon's wonders. Encompassing also "The Pagan People of the Painted Desert.")

Greater New York by Night and by Day, G. Pot Mason, August—(4 parts).

Havana, Picturesque—Pathe—September 4.

Head Waters of the Delalen, The—Vitagraph—July 17.

Historic Mobile, Ala.—Pathe—September 11.

Hopi and Navajos in New Mexico, With the—Metro Travelogue—July 10. (Showing the Navajo as the first American shepherd, including the driving of flocks of sheep into the water to wash them before removing the wool, the removal of the wool, the carding and spinning of the wool, and the final weaving of it into blankets. The Hopis are shown as our first basket makers. An observation trip with Henry B. Joy of Detroit, to watch the performance of Packard trucks on the expedition into Mexico is also included, and scenes along the Mexican border.)

Innsbruck, Capital of the Austrian Tirol—Holmes-Paramount—August 14.

Japan, Behind the Scenes in—Powers-Universal—September 28—(Dr. Dorsey's travels).

Japan's Gateway to the Temple of the Gods—Powers-Universal—August 31.

Lincoln Highway, Scenes Along the—Metro Travelogues—July 17.—(Showing John Alden, a direct descendent of the John Alden of Miles Standish fame, duplicating his journey of 1852 over the highway. At Laramie, Wyoming, a herd of 1,500 thoroughbred, white-face cattle; a bull flight on the open range; a flock of 4,000 registered sheep. This reel also includes a part of the educational series of bird and animal life prepared by Wm. L. Finley, Oregon, State Biologist). (Reel contains about 1,000 feet in all.)

Maine Coast, The Lure of the Picturesque—Metro Travelogues—July 24—(Showing Bar Harbor and other favorite spots on Mt. Desert Island; cruising among the many islands of Casco Bay; Pearl Cottage on Orr's Island, the old homestead of Harriet Beecher Stowe; Camden and the Penobscot Harbor; the old fishing port of Rockland. Contains also a part of William L. Finley's wild animal series, showing habits of bears—"With the Pueblo Indians of San Juan, N. M.," including Corpis Christi day in Santa Fe, the oldest processional in this country.)

Malay Archipelago, Across the—Pathe—July 3.

Massachusetts, Along the North Shore of—(See America First No. 53)—Gaumont-Mutual—September 13.

Mauch Chunk, Pa.—(See America First No. 51)—Gaumont-Mutual—August 30.

Mobile, Ala.—(See America First No. 43)—Gaumont-Mutual—July 5.

Munich, the Magnificent—Holmes-Paramount—July 9.

New Hampshire, Beauty Spots of—(See America First No. 54)—Gaumont-Mutual—September 20.

New Orleans—(See America First No. 45)—Gaumont-Mutual—July 19.

New Orleans, Vernon Howe Bailey's Sketch Book of—Essanay-General Film—July 19.

Pagan People of the Painted Desert, The—Metro Travelogues—June 26.—(Showing the Hopi and Navajo Indians in New Mexico, including some of their industries, such as silver working and the making of a common file).

Petrograd, Vernon Howe Bailey's Sketch Book of—Essanay-General Film—August 2.

Philadelphia—(See America First No. 47)—Gaumont-Mutual—August 2.

Prague, Picturesque—Holmes-Paramount—July 31.

Pueblo Indians of San Juan, N. M., The—Metro Travelogues—July 24.—(On the same reel with "The Lure of the Pictureque Maine Coast," and bear studies from Finley animal series).

Shoshone Valley, By Auto Through—Metro Travelogues—July 3.—(The trip taken over the government highway gives in the first part of the film, views of the scenic beauties of Shoshone Valley, while the latter part is given over to picturing the homes and habits of the cougar, the mountain lion, and the bear, finishing with a cartoon trailer).

Snoqualmie River, The—("Nature's Tireless Energy")—Pathe—August 14.

South Tirol, The Italian Corner of Austria, In—Holmes-Paramount—August 21.

St. Augustine, Historic—Pathe—August 28.

Switzerland, In—Holmes-Paramount—September 4.

Texas Missions—(Reel Life No. 19)—Gaumont-Mutual—September 10.

Tokio, Capital of Japan—Pathe—August 7.

Washington, Vernon Howe Bailey's Sketch Book of—Essanay-General Film—August 30.

Watkins' Glen and the Thousand Islands—(See America First No. 49)—Gaumont-Mutual—August 16.

SCIENCE.

Big Game Hunting in a Drop of Water—Leggett-Gruen Corp.—August 1.—(Showing, by means of a miscroscope, the minute animal organisms in pond water, such as the Green Hydra, the Cyclops, Entomostraca and Water Mite)—(one reel).

Chemicals in War, The Use of—Paramount Pictographs—July 16.

Creating Life from a Dead Leaf—Powers-Universal—August 25.—(Giving microscopic views of bacteria, water fleas, etc.). This reel includes also pictures of the Mexican Devil Fish and other denizens of the sea).

Crystallization, Experiments in—Paramount—September 28—(One reel with comic cartoon).

Fighting Infantile Paralysis—Powers-Universal—July 27.

Gasoline—(Reel Life No. 8)—Gaumont-Mutual—June 25.—(Demonstrating the fact that gasoline enclosed in cans will not explode unless overheated).

Jumping Analyzed—Pathe—August 7.—(Showing by means of a rapid camera the play of man's muscles in taking difficult jumps).
Palmistry, The Science of—(Reel Life No. 21)—Gaumont-Mutual—September 24.
Wonders of the Unseen World—Paramount Pictographs—September.—(Contains novel examples of microscopic life in brooks and rivers).

SOCIOLOGY.

Better Babies—Paramount Pictographs—(Running through several issues of the pictographs).
Dawn of Freedom, The—Vitagraph-V-L-S-E—August 14.—(5 part drama, which portrays the spirit of Richard Cartwright, returning after a century, to find the estate granted to him for his service to his country, in the hands of a grasping descendant who is conducting thereon a sweatshop system opposed to the liberty and true patriotism for which the Declaration of Independence stands).
Dust—American-Mutual—July 10.—(5 part labor story).
Garden City Fever, The—Paramount Pictographs—September.—(Showing children turning waste places into useful gardens and beauty spots).
Teaching the Blind to Become Useful—(Reel Life No. 10)—Gaumont-Mutual—July 9.—(Showing graduates occupied with industrial pursuits).

SPORTS AND HUNTING.

Corona Race, The Great—Imp-Universal—August 13—(2 parts).—(Showing Bob Burman, Barney Oldfield, Earl Cooper, Hughie Hughs, etc.).
Diving Experts—Paramount Pictographs—September.
Dueling With a Sword Fish—Paramount Pictographs—August 28.
Golf Playing, A Lesson in—Paramount Pictographs—June.—Alex Smith gives some pointers as to how club should be held.
Horsemanship, Lessons in—Paramount Pictographs—July 23.
Hunting Whales in Japan—Powers-Universal—September 14.
Man-Eating Shark on the Jersey Coast, Catching a—Paramount Pictographs—July 29.
Rough Riders of India, The—(Imperial India No. 3)—Powers-Universal—August 3.—(From Dorsey's travel pictures, including elephant and camel races and feats of horsemanship).
Selig-Athletic Feature Film Series No. 2—V-L-S-E—July 3.—(Molla Bjurstedt and Mrs. May Sutton Bundy decide the woman's tennis championship of the world; wrestling match between William Demetral, Greek wrestling champion, and William Berne, Russian heavyweight; champion pocket billiard match between Joe Concannon and Charles (Cowboy) Weston.) (1,000 feet).
Selig-Athletic Feature Film Series No. 3—V-L-S-E—July 10.—(Charles Morin and August Kickhofer, world's champions, play three-cushion carom billiards; Francisco Verri and Oscar Egg, champion long distance bicycle riders, ride one mile against time on indoor trainers; Stanislaus Zybszko, the great Polish wrestler, and Marion Pletsina, the Croatian heavyweight champion, wrestle to a finish.) (1,000 feet).
Selig-Athletic Feature Film Series No. 4—V-L-S-E—July 17.—(Adams and Pratt, champion high jumpers in contest; wrestling match between Sam Varrion and Ben Ruben; annual push-ball contest between freshmen and sophomores at Rensselaer Polytechnic Institute, Troy, New York; John Ertle, of St. Paul, Minn., world's bantamweight champion boxer, presents methods used in to train and condition himself for ring contests, and is also seen in scientific glove contest with Joe Burman, of Chicago.) (1,000 feet).
Selig-Athletic Feature Film Series No. 5—V-L-S-E—July 24.—(Golf demostration by Chas. Evans, national champion; Jake Schaffer, Jr. and Harry Cline, play balkline style billiards; Knock-about wrestling match between Kalla Pasha and Jack Dribbs; bowling contest at Crescent Club, Brooklyn, showing William H. Herbert, champion, and his trophy.) (1,000 feet).
Selig-Athletic Feature Film Series No. 6—V-L-S-E—July 31.—(Ralph de Palma and Dario Resta, world champion auto speeders, racing on various speedways; Gus. Schoenlein and Johnny Rogers engage in wrestling match; Theodore Combisar awarded prize for perfect physique; Frank Thoma and H. S. Merino present the finer points of the bowling game.) (1,000 feet).
Selig-Athletic Feature Film Series No. 7—V-L-S-E—August 7.—(Collier and De Walde engage in roller skating contest; students of Columbia University engage in tug-of-war; Greenleaf and Weinrich engage in expert billiard match; field day at White Sox Park, Chicago; Ed. Lewis wrestles against Cutler and Getstout).
Selig-Athletic Feature Film Series No. 8—V-L-S-E—August 14.—(Mrs. Arnold Jackson shows finess at golf; bout between Willie Ritchie and Lee Steffans; wrestling match between Frank Gotch and Jim Essen, also two swimming matches.) (1,000 feet).
Selig-Athletic Feature Series No. 10—V-L-S-E—August 28.—(Jiu Jitsu match between Otagawa, great Japanese exponent, and W. Berne; Miss Daly and J. D. Baker among world's champions in archery; winter sports, including ice skating, ski jumping, ice boating, obstacle races and hockey.) (1,000 feet).
Sports of the Rajahs—(Imperial India, No. 1)—Powers-Universal—July 8.—(From Dorsey's travel pictures, including a cheetah hunt, a tiger hunt, fights between rams, and between elephants, between wild boars, and a fight between a leopard and a hyena).
Taming a Lion—Paramount Pictographs—June.

TOPICAL.

Automobiles—Glimpses of How They Are Spirited Away—(Reel Life No. 11)—Gaumont-Mutual—July 16.
Correspondence School in Operation, A—(Reel Life No. 12)—Gaumont-Mutual—July 23.
Dining Automatically—Paramount Pictographs—September.—(Latest methods in quick-lunching).
Florence Rose Fashions—Pathe—(Commenced August 7)—Released periodically.
Paris Sewers Are Cleaned and Purified, How—(Reel Life No. 10)—Gaumont-Mutual—July 9.
Street Cleaning Department of New York City in Operation—(Reel Life No. 8)—Gaumont-Mutual—June 25.
St. John's Floating Hospital—Paramount Pictographs—August 28.
Uncle Sam's Immigrants—Pathe—July 31.

ZOOLOGY.

Animal Studies at the Bronx Zoo—(Reel Life No. 10)—Gaumont-Mutual—July 9.
Bird and Animal Life—From the William L. Finley educational series—Metro Travelogues—July 17.—(Showing how the children of the Audubon Society of Portland, Ore., build bird houses for the protection of our songsters; the children making friends with a family of white-breasted swallows; Mr. and Mrs. Wren moving in; Mrs. Bluebird taking a summer home in the plum tree, etc.) (On the same reel with "Scenes Along the Lincoln Highway).
Caterpillar, The—Pathe—July 17.
Dinner-Time in Zooland—(Ditmars)—Paramount—July 2.
Dueling With a Sword Fish—Paramount Pictographs—August 28.
Foreign Birds, Some—Pathe—August 28.—(Giving close-up views of the finch, the ringed African sparrow, the Java sparrow, and the white sparrow).
Imperial India, No. 2—Powers-Universal—July 20.—(Contains pictures of tame monkeys of India as well as of wild boars. The Devil Dancers of India are also shown, as well as scenes taken at the Festival of the Gods, and about the city of Delhi).
Kinkajou, The—Pathe—July 3.
Mexican Natural History—(Ditmars)—Powers-Universal.—(Including the horned toad, the gila monster, the Mexican prairie dog, the Mexican chuckwell, and the zebra-tailed lizard).
Nature's Tent Makers—Bray-Paramount—August 30.—(An exhaustive study of caterpillars, coccoons, moths, etc.).
Odd Animals of the Border—(Reel Life No. 17)—Gaumont-Mutual—August 27.—(Including animated photographs of the badger, civet, cat, ant bear, armadillo, iguana, coyote, opossum and gila monster).
Orang's Kindergarten, The—Bray-Paramount—September 7.—(On the same reel with cartoon comedy, "Bobby Bumps and the Stork.")
Our Servants and Our Friends (dogs)—(Reel Life No. 15)—Gaumont-Mutual—August 15.
Porcupine, The—Pathe—July 3.
Salmon from the Egg to the Table—Powers-Universal—August 10.
Sea Gulls Off the Maine Coast, Breeding—(Reel Life No. 12)—Gaumont-Mutual—July 23.
Snails, Their Growth and Habits—(Reel Life No. 8)—Gaumont-Mutual—June 25.
Ten-Minute Vacations—Paramount Pictographs—July 9.—(Including a study of wild birds and scenes photographed around New York).
Tropical Birds—(Reel Life No. 9)—Gaumont-Mutual—July 2.—(Including the emu).
Tropical Birds, Some—Pathe—October 1.—(Parrots).
Wild Animal Pictures—(From the Wm. L. Finley collection)—Metro Travelogues—July 24.—(Including the homes and habits of a certain species of bear. On the same reel with "The Lure of the Picturesque Maine Coast).

FILMS FOR THE ENTERTAINMENT OF CHILDREN BELOW THE AGE OF EIGHT YEARS.

Alice in Wonderland—Eskay Harris—(6 parts).
Brick Top—Big "U"-Universal—(comedy).
Conductor Kate—Vitagraph—(comedy).
Count, The—Chaplin-Mutual—(2-part comedy).
Just Kids—Powers-Universal—(comedy).
Little Brownie's Bravery—Powers-Universal—(Featuring a number of California's wonderful diving children).
Little Volunteer, The—Essanay-General Film—(3-part juvenile drama).
Pie—Powers-Universal—(Juvenile comedy).
Shine Girl, The—Pathe Gold Rooster Play—(5-part drama).
Spotted Wing, The—Powers-Universal—(fairy story).
Sonny Jim and the Great American Game—Vitagraph-General Film—(comedy).
Sonny Jim's First Love Affair—Vitagraph-General Film—(comedy).
When Little Lindy Sang—Powers-Universal—(juvenile number).
When the Minstrels Came to Town—Victor-Universal—(juvenile comedy).
When It Rains It Pours—Vitagraph-General Film—(comedy).

FILMS SUITABLE FOR THE ENTERTAINMENT OF CHILDREN OF EIGHT YEARS AND UPWARD.

Battle of Elderbush Gulch, The—Biograph-General Film—(spectacular western melodrama).
Bettina Loved a Soldier—Bluebird—(5-part drama).
Black Friday—Red Feather—Universal—(5-part drama).
Blind Justice—Dansk Biograph Co.—(7-part melodrama).
Bond of Blood, The—Vitagraph-General Film—3-part drama).
Brennon o' the Moor—Universal Special—(2-part drama).
Chimney Sweep, The—Essanay-General Film—(2-part romance).
Circuit Rider, The—Red Feather-Universal—(2-part melodrama).
Comedy of Terror, A—Nestor-Universal—(comedy).
Conquest of Canaan—Frohman Amusement Corp.—(5-part drama).
Country Cousins—Vitagraph-General Film—(2-part comedy).
Danger's Call, At—Kalem-General Film—(melodrama).
Daring of Diana, The—Vitagraph-V-L-S-E—(5-part newspaper story).
Dark Silence, The—World Film—(5-part drama).
Diamond Runner, The—Signal-Mutual—(5-part drama).
Dispatch Bearer, The—Nestor-Universal—(drama).
Donohoe—Imp-Universal—(2-part melodrama).
Dulcie's Adventure—Mutual Star Production—(5-part comedy-drama).
End of the Trail, The—Fox Film Corp.—(5-part northern drama).
Eye of the Night, The—Kay-Bee-Triangle—(5-part drama).
Enoch Arden—Biograph-General Film—(2-part drama).

Fantomas—Gaumont-Mutual—(Serial melodrama—2-part episodes)
Fare Lady—Falstaff Mutual—(comedy)
Firm of Girdlestone, The—Greater Vitagraph—(5-part melodrama)
Fore and Aft—Kleine—(comedy).
Fear of Poverty, The—Pathe Gold Rooster Play—(5-part drama)
Friday, the Thirteenth—World Film—(5-part Wall Street story)
Fun on the Farm—Powers-Universal—(story)
Getting the Grafters—Thanhouser-Mutual—(2-part melodrama)
Gilded Cage, The—World Film—(5-part costume romance).
God's Half Acre—Rolfe-Metro—(5-part drama).
Gretchen, the Greenhorn—Fine Arts-Triangle—(5-part melodrama)
Hams Strategy—Kalem-General Film—(farce comedy)
Heart of a Manikin, The—Victor-Universal—(2-part theatrical)
Her Father's Son—Morosco-Paramount—(5-part drama)
Hesper of the Mountains—Greater Vitagraph—(5-part melodrama).
He Sent Pursuit Her—L-Ko-Universal—(2-part comedy)
Hidden Valley—Thanhouser-Pathe—(5-part melodrama)
His Country's Call—Rex-Universal—(drama).
His First Tooth—Metro—(comedy).
His Wife's Good Name—Greater Vitagraph—(5-part drama)
His Wife's Mother—Metro—(comedy).
Holly House, The—American-Mutual—(3-part melodrama)
Home—Kay Bee Triangle—(5-part society drama)
Honorable Friend, The—Lasky-Paramount—(5-part farcical comedy)
Honor Thy Name—Kay Bee-Triangle—(5-part tragedy)
House of the Golden Windows, The—Lasky-Paramount—(5-part oil field story)
Hulda from Holland—Famous Players-Paramount—(5-part society story)
Humpty Dumpty Circus—Powers-Universal—(Matinkin drama)
If My Country Should Call—Red Feather-Universal—(5-part drama)
Jerry on a Vacation—Cub-Mutual—(comedy).
Jungle Wilds, The—Selig-General Film—(melodrama).
Kid, The—Vitagraph-V-L-S-E—(5-part drama).
Lady from the Sea, The—Big "U"-Universal—(drama).
Land of Lizards, In the—Mutual Masterpicture—(5-part western drama).
Laundry Liz—Keystone-Triangle—(2-part comedy)
Lesson in Labor, A—Lubin-General Film—(2-part melodrama)
Less Than the Dust—Artcraft—(multiple reel, Pickford drama
Light at Dusk, The—Lubin-Greater Vitagraph—(7-part melodrama)
Little Eve Edgerton—Bluebird—(5-part comedy-drama).
Little Lady Eileen—Famous Players-Paramount—(5-part drama, touching on the fairies of Ireland).
Little Liar, The—Fine Arts-Triangle—(5-part tragedy).
Little Schoolma'am, The—Fine Arts-Triangle—(5-part rural play)
Manager of the B & A, Mutual Star Production—(5-part drama)
Man Hunters, The—Vim-General Film—(comedy).
Mary Ann—Powers-Universal—(drama).
Marriage of Molly-O, The—Fine Arts-Triangle—(5-part comedy).
Mender of Souls, A—Imp-Universal—(drama).
Miss Petticoats—Brady-World Film—(5-part melodrama).
Mummy and the Girl, The—Fine Arts-Triangle—(2-part comedy).
Mystery of the Riviera, The—Gaumont-Mutual—(5-part melodrama).
Odd Man, The—Powers-Universal—(drama).
Pacifist, The—Essanay-General Film—(2-part farce comedy).
Parson of Panamint, The—Pallas-Paramount—(5-part western drama)
Partly Cloudy—Kleine—(comedy).
Patriot, The—Ince-Triangle—(5-part drama).
Pawnshop, The—Chaplin-Mutual—(2-part farce comedy)
Peter the Hermit—Essanay-General Film—(2-part comedy-drama).
Phantom Fortunes—Greater Vitagraph—(6-part comedy).
Philip Holden Waster—Mutual Star Production—(5-part comedy-drama).
Pillars of Society—Fine Arts-Triangle—(5-part tragedy)
Price of Dishonor, The—Lubin-General Film—(2-part melodrama).
Prince of Graustark, The—Essanay-Greater Vitagraph—(5-pt. romance)
Prudence, the Pirate—Pathe Exchange, Inc.—(5-part comedy).
Public Opinion—Lasky-Paramount—(5-part melodrama).
Puppets—Fine Arts-Triangle—(2-part costume play).
Quitter, The—Metro—(5-part comedy).
Rail Rider, The—(5-part drama).
Repentance—Essanay-General Film—(3-part drama).
Return of "Draw" Egan, The—Ince-Triangle—(5-part drama).
Return of Eve, The—Essanay-Greater Vitagraph—(5-part drama).
River of Romance, The—Metro—(5-part comedy).
Romance of Billy Goat Hill, The—Red Feather-Universal—(5-pt. dr.)
Saint, Devil and Woman—Thanhouser-Pathe—(5-part drama).
Sally in Our Alley—World Film—(5-part melodrama).
Scarlet Runner, The—Greater Vitagraph—(serial each 2-part episode a separate story).
Sea Foam—Powers-Universal—(allegory).
Seeds of Redemption—L-Ko-Universal—(2-part melodrama).
Selfish Woman, The—Lasky-Paramount—(5-part western story).
Shadow and Sunshine—Pathe Gold Rooster Play—(5-part drama).
Shell 43—Kay Bee-Triangle—(5-part secret service story).
Silent Battle, The—Bluebird—(5-part drama).
Social Cave Man, The—Universal Special—(melodrama).
Somewhere in France—Kay Bee-Triangle—(5-part war drama).
Spitfire, The—Powers-Universal—(drama).
Spring Idyll, A—Vitagraph-General Film—(2-part comedy).
Sting of Victory, The—Essanay-Greater Vitagraph—(5-part civil war dr).
Stolen Jail, The—Kalem-General Film—(farce comedy).
Stranded—Fine Arts-Triangle—(5-part drama).
Strictly Business—Vim-General Film—(comedy).
Stronger Love, The—Bosworth-Paramount—(5-part melodrama).
Summer Girl, The—World Film—(5-part comedy-drama).
Sunbeam, The—Biograph-General Film—(drama).
Surgeon's Revenge, The—L-Ko-Universal—(2-part comedy)
Taming of Grouchy, The—Selig-General Film—(comedy).
Test, The—Pathe Gold Rooster Play—(5-part drama).
Thorn and the Rose, The—Vitagraph-General Film—(3-part drama).
Thoroughbred, The—Kay Bee-Triangle—(5-part Southern story)
Too Much Pie—Power-Universal—(comedy)
Under Cover—Famous Players-Paramount—(5-part detective story).
Under Two Flags—Fox Film Corp.—(5-part melodrama).
Upheaval, The—Metro—(5-part drama).
Victory of Conscience, The—Lasky-Paramount—(5-part drama).
Waiters' Ball, The—Keystone-Triangle—(2-part comedy)
Way of Patience, The—Essanay-General Film—(3-part tragedy).
Weapons of Love—Powers-Universal—(mountain story).
Weakness of Man, The—World Film—(5-part drama).
Welsh Singer, A—Mutual Star Production—(5-part romance).
Why—Powers-Universal—(drama).
Yoke of Gold, The—Red Feather-Universal—(5-part drama).
Youth's Endearing Charm—Mutual Star Production—(5-pt comedy-drama).

ADDRESSES OF MANUFACTURING AND BOOKING COMPANIES INCLUDED IN THE ABOVE CATALOGUE OF FILMS.

Artcraft Pictures Corporation—729 7th avenue, New York City.
Bluebird Photoplays, Inc.—1600 Broadway, New York City.
California Motion Picture Corporation—San Rafael, Cal.
Cummins, Samuel—1476 Broadway, New York City.
Dansk Biograph Company—110 West 40th street, New York City.
Eskay Harris Feature Films Corp.—126 West 46th street, New York City.
Exclusive Feature Corporation—24 East 21st street, New York City.
Fox Film Corporation—126 West 46th street, New York City.
Frohman Amusement Corporation—18 East 41st street, New York City.
General Film Company—71 West 23d street, New York City.
Greater Vitagraph (V-L-S-E)—1600 Broadway, New York City.
International Film Service, Inc.—729 7th avenue, New York City.
Kemble Film Corporation—587 Fulton street, Brooklyn, N. Y.
Kleine, Geo.—829 7th avenue, New York City.
Leggett-Gruen Corporation—220 West 42d street, New York City.
Mason Enterprises, G. Post—220 West 42d street, New York City.
Metro Pictures Corporation—1476 Broadway, New York City.
Mutual Film Corporation—222 South State street, Chicago, Ill.
Paramount Pictures Corporation—485 5th avenue, New York City.
Pathe Exchange, Inc.—25 West 45th street, New York City.
Selznick Enterprises, Inc., Louis J.—729 7th avenue, New York City.
Triangle Film Corporation—1457 Broadway, New York City.
Universal Film Manufacturing Company—1600 Broadway, New York City.
V-L-S-E (now Greater Vitagraph)—1600 Broadway, New York City.
World Film Corporation—126 West 46th street, New York City.

Juliet Musidora

THE interest in Gaumont's "The Vampires," to be released as a Mutual Series, centers largely about a beautiful member of the band, Irma Vep. The part is played by Juliet Musidora, a popular French actress, who is a clever interpreter of leading roles. In America the word "vampire" has come to mean a soulless woman who lures men to destruction. The Gaumont "Vampires," however, are a band of lawbreakers, led by highly intelligent criminals. There are only a few women in the band, the most important being Irma Vep.

Juliet Musidora.

Miss Musidora is first seen as a companion of the King of the Vampires. She then comes under the influence of a resourceful Argentinian who, himself a criminal, seeks to operate in opposition to the vampires' crime trust. How she and her partner are forced into the combine form interesting episodes in the series.

Among the exciting events in which she figures are a flight over the roofs of Paris, the explosion of a passenger ship bound for Algeria, "riding the rods" to get back to Paris, and the fight to prevent the nuptials of the young reporter, who relentlessly pursues the vampires through all the nine episodes. The series, issued in weekly episodes, each complete in three reels, begins November 24.

NEWMAN EQUIPS DETROIT REGENT THEATER.

The Newman Manufacturing Co. of Cincinnati and Chicago furnished and installed all the brass railing and brass work for the new Regent theater, Detroit, Mich. This firm was selected from among a great many concerns who figured on the installation. The Regent theater is the newest and largest picture theater in Detroit, if not in the country, as it seats about 3,600.

Visit to Bridgeport Picture Shows

By Hanford C. Judson

Moving Picture World Man Looks Them Over —Finds Plenty of Prosperity

A WORLD writer, in the breathing spell while the Paper was on the press, took a run down to the American Essen for a peek at the prosperity, and he found plenty of it. Bridgeport has grown tremendously so that the streets are crowded all the afternoon and evening. At the last census Bridgeport had a few thousand more than a hundred thousand, but since the war bride's dot has made the city rich many more thousands have been attracted and the picture showman's problems have taken on a different complexion.

There are some twenty-eight theaters that cater to old residents and new. It was quite impossible for the writer to get in to see every exhibitor in the city, but he had a pleasant visit with five or six of the different typical managers and spent an interesting evening. The first call was on Peter Dawe, a type of the best in the business, progressive, wide-awake and successful. If we had met no other, our trip would have paid us well. We found him at his down town house, the Bijou, on Fairfield avenue and one of the first things we noticed was the home-like atmosphere about the well-filled house—it seats 900. We were interrupted five or six times in our ten minute talk by patrons coming up to speak to Mr. Dawe. It was about little things, some wanted to ask whether someone else had come in, some wanted to have a package checked and they all treated him as a friend.

Mr. Dawe has been in the business about six years and has made a comfortable fortune. He now owns, besides the Bijou, the Olive theater on Olive street, and the Palace theater out on East Main street. Unremitting attention to the business is his secret of success—he has been absent from his houses only four nights in six years. Six years ago he began with a vaudeville house and ran down to his last three hundred dollars. One morning he woke up in a sweat and with one idea in his mind—viz., that pictures only were what his patrons wanted. He woke up his wife and she said he was right so he caught the first train for New York and got the best pictures he could. He has made money ever since with the best films he can get. One statement he made with the authoritative way of one who had tried and found out for himself, is that the big star film doesn't pay in his house. The people will come to see it; but for the money, there isn't the same profit in the transaction. When the money all goes to the star and none for the cast or the story, he thinks it is bad for the trade. He is running selected five reel pictures—"The Unborn" was on while we stood there—and only makes a specialty of first runs on Saturdays when out-of-town people are in the city. He is running the "Yellow Menace" on Mondays and the "Scarlet Runner" on Tuesdays.

We next called on the Goodwin Brothers at the Arco, 1026 Broad street. This house has an unusual and attractive front with "Photoplays" in four foot letters run in a zig-zag, not flat but edgewise down the front. Mr. Goodwin seemed too busy to talk much. His theater was comfortable looking inside. It seats 300 and was about a third filled at four o'clock.

We enjoyed our visit at the Strand, 1414 Main street, with its intelligent and business-like manager, Pete Kontos. This theater is as neat as a pin and very attractive. It has 1,000 seats and asks 10 cents at evening shows with afternoon balcony seats at five cents. The patronage is of the middle class and Mr. Kontos has found that serials are about as popular as any kind of picture he can get. He has many children patrons, especially in the summer. He believes in five reel features and finds that the two and three reelers are no good at the Strand.

Far out on Main street, at No. 2328, A. G. Skidmore runs the Elite theater. His neighborhood is filled with dwellings that must have cost from five to twenty-five thousand dollars to build. His house seats 700 and he is favoring Metro, Paramount, V-L-S-E and World Film pictures. One, in looking into the auditorium feels a distinct liking for the place. It is comfortable and its cleanness is patent at once. Mr. Skidmore uses some very attractive publicity for local distribution and expressed his appreciation of Epps Sargent's department, "Advertising for Exhibitors." The man himself and all those about the theater give a pleasant, friendly, neighborhood atmosphere to the place—one would call it a home amusement place rather than a theater.

At the Empire theater, 840 Main street, seating 950 persons, we found I. C. Lown in charge. He is also the operator and a good one. George Green is the manager. Mr. Lown is full of his business and judging by his manner and talk, a live-wire, up-to-date film man.

We wanted to have a talk with Manager W. C. Lund of the West End theater, 1241 State street. He was too busy to give us the time and we had to catch the train in order to reach our suburban home outside of New York before the milk man. The West End is a beauty, and the patrons—it, too, is in one of the wealthy parts of the city—looked like good friends. Manager Lund's house attendants were we noticed courteous and attentive to all. Manager Lund's brother runs the South End theater at 410 Railroad avenue.

One block further up State street, at 1291, is the Liberty theater, under the management of Harry Cohen, a 900 seat house asking ten cents. It is of a peculiar kite shape and there are wide spaces both for aisles and between the seats that make it very comfortable.

The Pastime theater, at 1924 Main street, is a house that caters of the poorer class of patrons. It has had more successful days than recently. It is run by I. Mussante, seats 450 and charges five cents. The house is not new and shows it. Perhaps it has not kept up with the times. The management does little real advertising, and would get a happy change of luck, without a doubt, if it changed the house so as to make it look new, and put real life into his advertising. He has patrons aplenty all around him.

Miss Carmel Myers, New Griffith Protege

IN the person of Miss Carmel Myers it is believed that D. W. Griffith has discovered another potential star of the silent drama worthy of ranking in time with other Griffith proteges that have achieved distinction, such as Mae Marsh, Bessie Love and the Gish sisters.

Carmel Myers.

The daughter of Rabbi and Mrs. Isadore Myers, of Los Angeles, Miss Myers met Mr. Griffith during the production of "Intolerance." Her father is an expert on Hebraic archeology and was one of the chief authorities consulted by the famous director for the Jewish historical scenes in the big spectacle. The unusual Oriental beauty of the girl attracted Mr. Griffith's attention, and upon testing her aptitude for dramatic expression, he found her possessed of much latent talent. A recent high school graduate in her early teems, Miss Myers has only had a few months' experience in motion picture work, playing minor roles at another studio.

Her parents have now granted her permission to become a member of the Triangle-Fine Arts Company, under Mr. Griffith's supervision, and it is expected that she will make good the successful career that is being predicted for her.

SELECT "MYRA" AS BEST SERIAL.

The management of the New Garden theater at West Pittston, Pa., selected "The Mysteries of Myra," the serial of the International, with which to inaugurate its winter season on Monday, October 23.

Classics and the Screen

By W. Stephen Bush

Lessons Drawn from the Recent Filming of "Romeo and Juliet"—Evils of Unjustified Criticism

SHAKESPEARE in motion pictures I understand failed at the Rialto in spite of the magnificent efforts of Maestro Rothapfel. I had never seen a more splendid interpretation of Macbeth and to this day I am wondering why it found such little public response. I contrast this Broadway coldness toward the immortal bard with the exuberant welcome given to him by Fourteenth street. In that lowly section ten thousand miles removed from the higher criticism Shakespeare is just now the greatest popular favorite, casting all other names into the shade. In the Academy, for many years a hopeless morgue, huge crowds tread upon each other's heels to look at Fox's "Romeo and Juliet," while less than a block away Charley Steiner's big playhouse is playing to continued capacity with the Metro version of the immortal tragedy of love. Now old Fourteenth street may not be classic, but it is redblooded, and there is no section of the city which gives a livelier response to what is honestly human or picturesquely human or humorously human or tragically human. The elemental appeal may fail on sophisticated Seventh avenue where that thoroughfare joins Forty-second street, but it never fails on Fourteenth street. My hope for the success of a Shakespearean cycle among the common people grows and the hint is bestowed freely for the benefit of any farsighted producer.

Unfair Criticism of the Daily Press.

It semes that with all their hard striving the producers of "Romeo and Juliet" have failed to please the critics on the New York dailies. These gentry are indeed hard to please. They loftily condemn the choice of "inferior subjects" by the motion picture men and haughtily point to the unheeded possibilties of the screen. Then when a producer "gambles" heavily with a classic subject, spending his money lavishly, leaving no stone unturned to do the great Shakespeare fullest justice on the screen, consulting with Shakespearean scholars, utilizing to the utmost the advantages of screen over stage, these chronic "knockers" come along and sit in the seats of the scornful, belittling with empty phrases and with far more complacency than wit our honest efforts. They deal in generalities. They fail to point out in detail wherein these productions have failed, substituting after the manner of petty spirits the sneer for that good faith without which all criticism is worse than useless.

We do not claim that these two productions are without a flaw, indeed, in one of them flaws are obvious though more than counterbalanced by good points. What we want to emphasize here is the fact that all the dramatic qualities have been fully preserved, that the audience in both cases is stirred to profound pity. If the motion picture stands these two tests it will stand any test, but we are by no means satisfied with these two claims. We aver and we propose to prove that the screen has given us a far more complete visualisation of "Romeo and Juliet" than could any stage. We do not depend on "props." I have seen many a performance of "Romeo and Juliet" on the speaking stage, but never such a realistic street in Verona. The perspective of the camera gives us a vision such as no board-made stage can ever provide.

Popularizing the Immortal Bard.

As in all his tragedies Shakespeare moves swiftly at the very rise of the curtain. Both versions of the screen have fully caught this swiftness of action and have made it, I think, far more effective with the average spectator. Therein lies one of the great merits of the screen. I care not whether you ever heard of Shakespeare or of "Romeo and Juliet," you cannot in these pictures fail to grasp the full meaning of these early scenes and the foreshadowing of the tragedy. Perhaps this ability of the screen to make things plain and easy to the masses is obnoxious to our learned critics; perhaps their intellectual snobbery rebels at it.

I freely admit that I have the most profound respect and admiration for a medium which interprets Shakespeare to the masses without a word of dialogue and which holds these masses spellbound from the parting of the curtain. It is commonplace to say that in all that pertains to the spectacular side and to scenic perfection the screen is the master of the stage. I go a bit further.

The motion picture has the advantage of the "double exposure." Visions and apparitions on the speaking stage, though a vital element in dramatic representation, are always unsatisfactory. They always tremble on the verge of the ridiculous. Take the illusory dagger in Macbeth and the ghost of Banquo. The screen makes these "sick creatures of the brain" terribly real. Go back for a moment to "Romeo and Juliet." Juliet for a moment recoils from the thought of taking the mysterious draught. For a few agonized minutes there is the struggle between love of Romeo and love of life; between the horror of a forced marriage and the horror of lying in a tomb. Juliet expresses her fears in these words:

> If I live it is not very like
> The horrible conceit of death and night
> Together with the terror of the place
> As in a vault, an ancient receptacle,
> Where for these many hundred years the bones
> Of all my buried ancestors are packed
> Where bloody Tybalt, yet but green in earth,
> Lies festering in his shroud, where as they say
> At some hours in the night spirits resort;
> Alack, alack, is it not like that I,
> . . . . . run mad
> O, look, methinks I see my cousin's ghost
> Seeking out Romeo that did spit his body
> Upon a rapier's point: Stay, Tybalt, stay!

How far more eloquent than even these most eloquent words are the visions shown in the Metro version, showing these "buried ancestors" as "spirits" and showing the shadowy image of Tybalt. With what infinitely greater effect comes the final resolution of Juliet after all these visions:

> "Romeo I come, this do I drink to thee."

The audience which had shared the dread visions with Juliet now feels the full import of her sacrifice, her all-conquering love when in defiance of all the pictured horrors of the vault she drinks the friar's benumbing potion.

Other Advantages of the Screen.

Nor is the double exposure the only marked advantage of the screen over the stage. There would have been no tragedy had Friar Laurence's message to Romeo been delivered by Friar John, who had started to Mantua for that purpose. To show just how this happened might in the drama have the effect of digression, might necessitate a special scene for which it might be hard to find a proper place. We must assume that this was Shakespeare's own view, else he would have introduced such a scene instead of relating the failure of Friar John's mission in narrative form. Here is how Friar John tells the story of his failure to deliver the message:

> Going to find a barefoot brother out,
> One of our order to associate me,
> Here in this city visiting the sick,
> And finding him the searchers of the town
> Suspecting that we were in a house
> Where the infectious pestilence did reign,
> Sealed up the doors and would not let us forth
> So that my speed to Mantua there was stayed.

Now the screen quickly and in some detail visualizes these words and thereby makes the understanding of the tragic circumstance and consequence an easy matter for even the mind of a child. Why argue this further? Do we not all know that pictures give birth to words and that no force in this world whether material or spiritual can ever rise above or be greater than its source? The playwright of all creative minds thinks first in pictures. He must have a series of clear, strong, simple pictures in his mind before he begins to prepare his dialogue. In the screen we have a medium singularly adapted to the expression by picture, hence the inherent dramatic possibilities of the motion picture. Especially in regard to Shakespeare's tragedies is it true that the screen is a unique power for the translation, the visualization and the plain interpretation of all dramatic values. This does not per se mean that it will pay the manufacturer to put Shakespeare on the market. The matter of the taste or lack of taste of the current generation has a lot to do with the subject. Some of the greatest works of the world's literature were during certain periods almost forgotten and neglected.

I do believe that such a venture will be profitable for the producer with a revival of good sound literary taste. Heaven only knows when we may look for such a revival. The intellectual snobbery of the critics of the press will never promote any such revival. The enterprise of producers and the right spirit and skill on the part of the exhibitor may bring

about such a revival. There have been impurities in taste in our modern theater and to a far lesser taste on the screen. To me it seems as if we are outgrowing this period of bad taste. The screen has forced a general recognition of its improvement both in art and in ethics. We of the film world realize, by the way, that we far more than the critics of the daily press are responsible for molding the taste of the masses. That's why we welcome a successful excursion into the English classics.

Paramount Doings for Election Week

Lasky's "Unprotected" and Pallas' "A Son of Erin" Head the List—Several Short Subjects.

THE two leading features on the Paramount Program for the week of November 6 will be "Unprotected," a Lasky production, and "A Son of Erin," from the Pallas studio. "Unprotected" has a fineley conceived and well exeecuted plot abounding in human interest, with a role more suitable for the peculiar talents of Blanche Sweet than she has ever had. It is a thrilling drama of Southern prison camps, written especially for her by James Hatton. The story is based on an actual incident, and shows the evil effect of leasing convicts to private firms for labor. Miss Sweet is surrounded by an all-star cast headed by Theodore Roberts and including Ernest Joy, Tom Forman, Walter Long, Mrs. Lewis McCord, Robert Gray and Jane Wolf.

"A Son of Erin" features Dustin Farnum, who co-stars with Winnifred Kingston. The cast surrounding these two players includes Tom Bates, Jack Livingston, Wilfred McDonald, Wallace Pyke, Lee Willard, Mabel Wiles and Hugh B. Koch. This production has a screen story of beauty and charm.

Surrounding the features for the week are Paramount single reel releases, the thirty-ninth edition of the magazine-on-the-screen, Paramount Pictographs, the fortieth weekly "Trip Around the World" conducted by Burton Holmes, and the Paramount-Burton Holmes Travel Pictures, in which Classic Greece is visited, and a Paramount-Bray Cartoon entitled "Farmer Al Falfa's Prune Plantation."

Beginning with this week in the Paramount Pictographs, Dr. George Burbank Shattuck, Professor of Geology in Vassar College, will release his exceptional pictures recently taken in the heart of Alaska, and entitled "People of the Alaskan Wilderness," showing unusual and interesting conditions which exist among the native Indians and Eskimo inhabitants living in their semi-barbarous state on the outskirts of civilization.

Mutual to Release "Charity?"

Seven-Part Subject Directed by Frank Powell Will Be Given Unusual Promotion.

THE Mutual Film Corporation will release about the first of December "Charity?" a seven-part special feature, the work of Linda A. Griffith and directed by Frank Powell. Mr. Powell and his staff have just returned to New York after a week's sojourn in Chicago, where they completed negotiations with John R. Freuler, president of the Mutual. The production in untrimmed form has been subjected to a number of reviews by Mr. Powell and his staff. The picture is now practically ready for release after many months of painstaking effort.

"Charity?" will be put out by the Mutual as a special release and it will be given an unusual promotion calculated to awaken the public to the extraordinary nature of the production. Announcement of a definite release date and special plans for the picture may be expected from President Freuler's Chicago office shortly.

The picture, which was reviewed in the Moving Picture World, on page 380, in the issue of October 21, is a rather startling drama written about a bit of romance and an all too common life problem of poverty and institutional life for the unprotected child.

It is an expose. It is aimed at no particular institution, no particular locality, no creed, no organization. It takes its text simply against charitable abuses which the public prints prove to be frequent and many. It makes its appeal in behalf of common justice and fairness. Linda Griffith appears in the production, with Creighton Hale and Shelden Lewis, occupying roles of dominant importance.

PERSONAL NOTES.

Frank Howard, the well-known Boston film man, was in town last week for a day.

George Siegmann, Triangle-Fine Arts director, who has been visiting his parents in New York for several weeks, has left for the coast.

Diamond Trade Mark Is Selig's

So Declares District Court Judge, But Accounting from N. Y. M. P. Is Denied.

THE diamond trade mark adopted by William N. Selig in 1907, which is now used by the Selig Polyscope Company, is the exclusive property of that company and other moving picture companies have no right to copy it, Judge Learned Hand in the United States District Court decided on October 20.

The Selig Polyscope Company sued the New York Motion Picture Corporation alleging that the latter had infringed on its trade mark and the action was tried before Judge Hand, with the result that the validity of the registered trade mark was sustained, but the court refused the plaintiff corporation's demand for an accounting and the award of damages.

The diamond trade mark registered by the plaintiff corporation did not cover the symbolic letters "Selig" inserted within the diamond when the trade mark was used on the films produced by the company and the defendant contended that it had the right to use a diamond trade mark with other letters inserted within the diamond. The defendant corporation employed the letters "K. B." in its diamond trade mark.

The plaintiff corporation alleged the defendant simulated its trade mark for the purpose of misleading the public and trading on the reputation acquired by the Selig Polyscope Company in the production of films.

Banning & Banning represented the plaintiff and Arthur Butler Graham appeared for the defendant.

International Adds to Product

Will Issue Adventure Series, in Five or Six Reels, One Subject Each Month.

IN addition to its Golden Eagle Features, which are released about the first of each month, the International announces it will issue an Adventure Series, in five and six reels each, about the 15th of every month. The Adventure Series will be the most thrilling, exciting and at the same time entertaining and educational pictures that can be produced. With "Jaffery," and "The Flower of Faith," the International has set a high standard for its Golden Eagle Features, and that standard will be maintained.

The first of these will be "The Jockey of Death," an amazing photoplay in five reels, released November 15. It is a story of the circus—that most interesting and fascinating of all themes. Thrills follow one another in rapid succession. The two principals in "The Jockey of Death" are Mlle. Evelyn and M. Arturo. Before they became motion picture actors they were performers in one of the most famous circuses in the world—Mlle. Evelyn, a daring aerial artist and M. Arturo, a bareback rider.

Fashion Show Popular in Minnesota

Manager Axel Nelson of Red Wing's Auditorium, Has to Call in the Police.

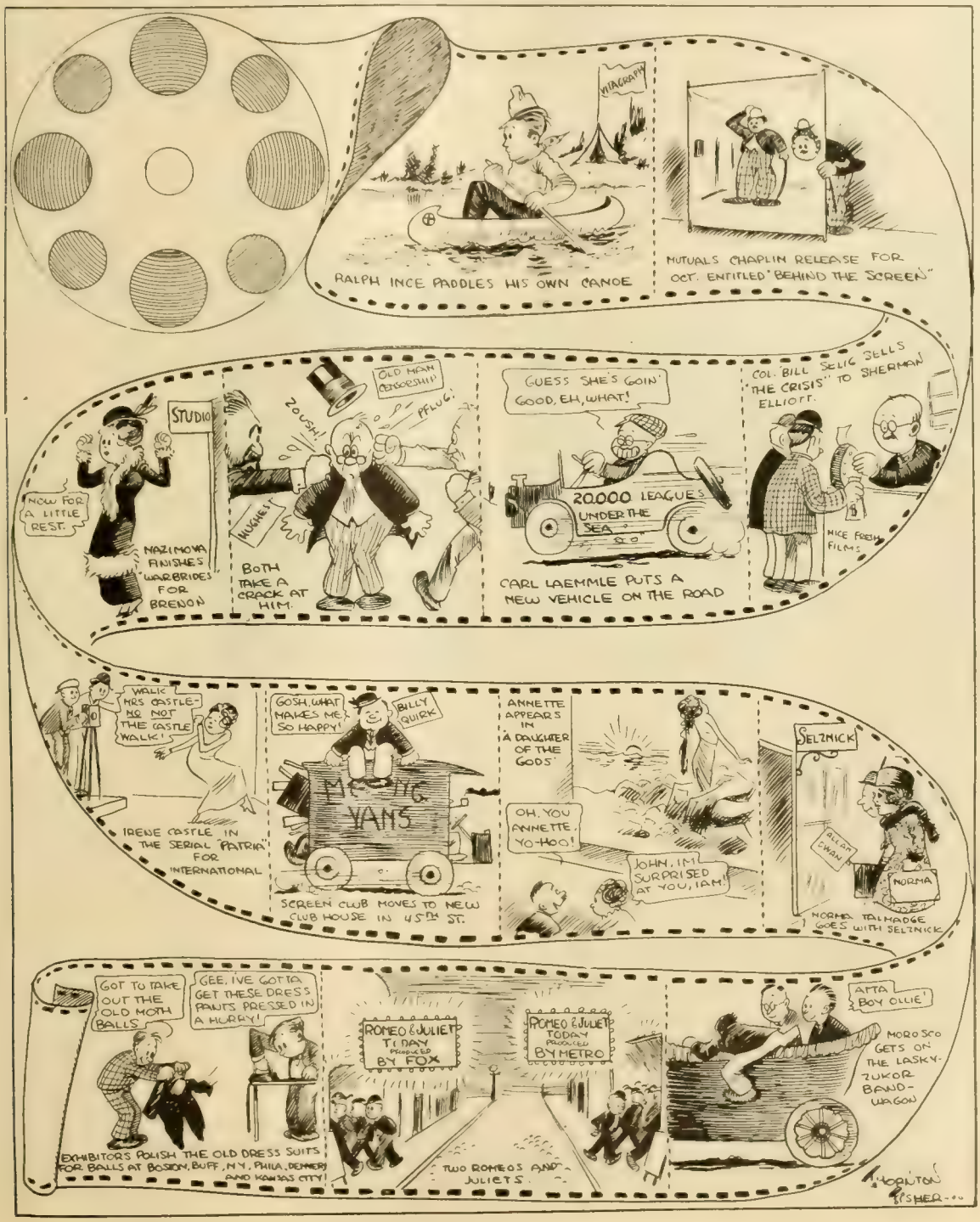
THE fashion show recently held in the Auditorium theater at Red Wing, Minn., where Paramount Pictures are shown exclusively, resulted, according to Manager Axel Nelson, in the largest business he ever did. Red Wing is not the largest city in the world, and it was originally believed the fashion show could be held only one night, but so many patrons were disappointed it was necessary to have it extend through the entire week, and will now be held semi-annually. The police in town were called out to keep the people from breaking into the show, as they were lined up across the street, and half way down the block.

All the leading merchants in the community participated, donating settings, draperies, and each contributing models who were used to show the new styles.

KLEINE BRANCHES TAKE MORE SPACE.

Growing business, particularly since they have begun handling the Kleine-Edison-Selig-Essanay Service, has compelled five of George Kleine's distributing offices to take larger quarters. The new addresses follow: Minneapolis, Rooms 304-310, at 16 North Fourth street; Denver, 729 Eighteenth street.; Indianapolis, Lyric Theatre Building; St. Louis, 3315 Olive street; Detroit, Peter Smith Building, Griswold and State streets, and Washington, Sixth and F streets, N. W. The facilities of these exchanges are now ample to take care of the business involved in handling the sixty-odd features which they already have in service as well as the continued output of the Kleine-Edison-Selig-Essanay studios.

MOVING PICTURE WORLD NEWS REEL for OCTOBER


VITAGRAPH
RALPH INCE PADDLES HIS OWN CANOE
MUTUALS CHAPLIN RELEASE FOR OCT. ENTITLED "BEHIND THE SCREEN"
STUDIO
NOW FOR A LITTLE REST.
NAZIMOVA FINISHES "WAR BRIDES" FOR BRENON
OLD MAN DISCOURAGED
ZOUSH!
PFLUG!
MUGHEY!
BOTH TAKE A CRACK AT HIM.
GUESS SHE'S GOIN' GOOD, EH, WHAT!
20,000 LEAGUES UNDER THE SEA
CARL LAEMMLE PUTS A NEW VEHICLE ON THE ROAD
COL. BILL SELIG SELLS "THE CRISIS" TO SHERMAN ELLIOTT.
NICE FRESH FILMS
MALIK "MRS CASTLE-NO NOT THE CASTLE WALK!"
IRENE CASTLE IN THE SERIAL "PATRIA" FOR INTERNATIONAL
GOSH, WHAT MAKES ME SO HAPPY!
BILLY QUIRK
MOVING VANS
SCREEN CLUB MOVES TO NEW CLUB HOUSE IN 45TH ST.
ANNETTE APPEARS IN "A DAUGHTER OF THE GODS"
OH, YOU ANNETTE, YO-HOO!
JOHN, I'M SURPRISED AT YOU, I AM!
SELZNICK
ALLAN DWAN
NORMA
NORMA TALMADGE GOES WITH SELZNICK
GOT TO TAKE OUT THE OLD MOTH BALLS
GEE, I'VE GOTTA GET THESE DRESS PANTS PRESSED IN A HURRY!
EXHIBITORS POLISH THE OLD DRESS SUITS FOR BALLS AT BOSTON, BUFF., N.Y., PHILA., DENVER AND KANSAS CITY!
ROMEO & JULIET TODAY PRODUCED BY FOX
ROMEO & JULIET TODAY PRODUCED BY METRO
TWO ROMEOS AND JULIETS
ATTA BOY OLLIE!
MOROSCO GETS ON THE LASKY-ZUKOR BAND-WAGON
HORTON FISHER

Famous Players End $100,000 Offer

One Hundred $1,000 Scripts Obtained—Famous Players-Lasky Corporation Wants More Material, However.

THE $100,000 offer for one hundred suitable scripts, at the rate of $1,000 for a thousand-word synopsis, the announcement of which by the Famous Players Film Company last July startled the motion picture trade, authors' and dramatists' circles, and the photoplay public, was terminated by the acceptance of the hundredth script last Monday.

The management of the company expressed itself as very gratified with the results of the record offer, having expected to secure the hundred scripts desired in not less than a year from the time the offer was made. Within exactly three months, however, so great was the response from the authors, dramatists and scenario writers to the advertisements containing the offer published in a selected list of national magazines, the full number of winning scripts have been procured.

In commenting upon the success of the offer, Adolph Zukor, under whose personal auspices this unusual attempt was made to induce the most important writers of the country to devote their ideas to the screen, said: "The cries of a dearth of screen material which have arisen from various photoplay producers for the past two years are now entirely hushed by the amazing response to the Famous Players' $1,000 offer, and the pessimistic belief that screen plots had been utterly exhausted is exploded by the interesting, novel and well-constructed themes which have been received.

"We are justified in believing, from the thousands of scripts submitted and the prominent authors who have manifested an interest in the offer, that the foremost authors of the day are now giving serious thought to the screen, and that this new form of dramatic expression is considered by them to be a sufficiently important medium of communication with the public to receive their first and best efforts."

This statement was accompanied by one from Jesse L. Lasky, who since the formation of the Famous Players-Lasky Corporation has had direct supervision of the producing departments of both companies. Mr. Lasky explains that, while the hundred scripts will furnish a plenitude and variety of material for some time to come, the companies are anxious to receive more photoplays which reach the standard of their output.

"Due to the recent combination of the Oliver Morosco Photoplay Company and Pallas Pictures with the Famous Players-Lasky Corporation," said Mr. Lasky, "we now require more screen material than ever to fill the producing requirements of these four concerns.

"While we do not feel obligated to pay $1,000 for all stories accepted in the future under the Famous Players offer, or $1,500, which is the maximum amount in the Oliver Morosco offer for scenarios, we will in every case remunerate the author in a degree entirely commensurate with the value of his work, and if unusual or extraordinary plots are submitted will pay more than the above mentioned sums as cheerfully as did the Famous Players for the hundred $1,000 scripts sought through its offer.

"Hector Turnbull, head of the scenario department of these companies, is sincere in his desire to co-operate with novelists, short story writers or dramatic authors who have not yet become associated with the motion picture, and will be glad to indicate to them the artistic and financial opportunities for creative work on the screen."

Real Color for "Frisco"

Author Ritchie Is Seeking Real Thing on "Lazy H" Ranch in Wyoming.

ROBERT WELLES RITCHIE, author of Kalem's series, "The Girl from Frisco," arrived last week in Buffalo, Wyoming, where he has gone to take up the task of writing the ten additional episodes demanded by the extension of that series.

Local color in the series of the West featuring Marin Sais and True Boardman now starts with the postmark on the envelopes bringing the scenarios to the Kalem office. Author Ritchie is devising the adventures of Barbara Brent, heroine of the series, on the "Lazy H" ranch amid the same sort of settings that are used in the filming of the pictures. Each week he rides thirty miles on horseback to deposit his stories in the care of Uncle Sam's mails.

The author's long trip was taken with the sole purpose of aiding the realism of the Kalem series. "There is enough inspiration in the characters and the atmsophere here," Mr. Ritchie writes on his arrival at the "Lazy H" ranch, to "provide plots for thirty more episodes. It's a hard task to eliminate and give you the ten best. By the way, I stopped over in Buffalo for a day before coming out here to the ranch to see the eighth episode of the series, 'A Battle in the Dark,' at the little local theater.

"It was an audience of ranchmen, cowboys and beside me sat a stolid Sioux. If you feel the necessity of a reward for the pains you have taken to secure absolute realism then you should come out to this theater. The surprise and enthusiasm at seeing motion picture cowboys who were not bedecked in chaps, or riding jeweled saddles, and a ranch-house that looked like the real thing and not the stage setting for the third act of 'Dead-eye Dick, the Boy Scout' would have warmed your heart. Though he did not say anything, I think the Indian beside me was speechless in his amazement at the spectacle of a western picture in which all the villains were not Indians."

Edwin Carewe in Hospital

Metro-Rolfe Director Insists, However, on Keeping in Touch with Studio Associates.

EDWIN CAREWE, Metro-Rolfe director, does not permit such a slight thing as an operation to interfere with his studio work. Nor is this operation such a trivial matter. A less sturdy man might be confined to his bed indefinitely, but Mr. Carewe, who spent many years of his life on a ranch, simply hates all the fuss that is being made over him at the private hospital of Miss Allston, 26 West Sixty-first street, and insists on having daily conferences with his studio associates. He is constantly in touch with the Rolfe studio, which is less than a block away from the hospital.

Edwin Carewe.

Fifteen years ago, while rounding up a bunch of mavericks on the X-Bar ranch in Oklahoma, Mr. Carewe sustained a painful injury to his side. He paid little attention to it at the time, thinking it was nothing to worry about. His strong constitution allowed him to throw off any evil results then, but recently the exacting duties of the studio aggravated his old trouble. Friends advised him to consult a specialist, who ordered an operation. He refused to leave until he had completed work on the Metro Wonderplay "The Sunbeam," a five-act human-interest drama in which Mabel Taliaferro is the star.

The fact that Mr. Carewe is one-eighth Chickasaw Indian may account partly for his stoical characteristics, but his penchant for hard, earnest work is more likely the true reason. He has directed Miss Taliaferro in all her Metro productions, and, although the dainty little star is at present under the direction of John H. Collins, Mr. Carewe advises daily by messengers with Mr. Collins.

At the recent election of the Screen Club, Mr. Carewe was chosen first vice-president, which automatically designated him chairman of the house committee, one of the most important positions in the club.

PICTURE PLAYERS ARE WARMLY GREETED

Resembling a small-sized floral shop was the appearance of the stage at the Webster Theater in the Bronx a recent Thursday night, in honor of Lucille Lee Stewart and Huntley Gordon, who appeared before the large audience, he with a clever, witty speech on his experiences and work since entering the moving picture profession, and she with a solo, rendered as only one with such a beautiful soprano voice can.

In spite of the inclement weather, the house was packed to the doors, and the ovation tendered the two favorites was extraordinary and spontaneous.

"His Wife's Good Name," a Vitagraph feature, was thrown on the screen, and was particularly well received, the two players mentioned above taking the leading roles.

General Film to Go After Thieves

As a Part of Its Declared Policy It Will Prosecute Case in Syracuse Against Van Orman, Charged With Receiving Stolen Goods.

THE theft of film from the General Film Company Exchange at Syracuse recently, in which a university graduate and baseball player is involved as the alleged receiver of stolen property, bobbed up again when a grand jury handed up an indictment charging John Van Orman with receiving stolen property.

Van Orman, it is said, is a graduate of Syracuse University and has attained considerable distinction as a football player. He furnished bail in the sum of $500 for his appearance at trial, which will take place at the next term of the County Court of Syracuse. There was powerful influence brought to bear looking toward the abandonment of the charge against Van Orman, but the General Film Company has determined to put a stop for all time to thieving at its exchanges and the charge against Van Orman will be prosecuted vigorously.

The film in question was bought from a sixteen-year-old boy, who afterward confessed he had stolen it from General Film Company Exchange. The police charged Van Orman with buying the film and he admitted it, but denied knowing it was stolen.

The arrest followed an investigation covering a period of nearly two weeks. General Film Company's offices were entered by burglars, and after an inventory was taken it developed that a dozen or more films had been stolen.

It is charged, and it is said, will be brought out at Van Orman's trial, that many film exchanges in Northern New York have been systematically robbed recently, the thieves apparently being satisfied that they could easily dispose of all films they stole. Two former employes of General Film Company at Syracuse are still in jail charged with theft.

REPORTS OF STOLEN FILM.

The Monarch Film Service, of 228 Union avenue, Memphis, Tenn., has reported the theft from their rooms of eight reels of film, and states it has reason to believe the pictures are being exhibited in Missouri and Tennessee by a man operating a fly-by-night traveling show. The subjects taken, the Monarch people state, are a two-reel Imp, titled "Uncle John;" a two-reel K-B titled "A Child of War," and four single reels—"Princess of the Valley," Nestor; "Miss Mischief," Thanhouser; "The Waiters' Picnic," Keystone, and "Their Last Haul," L-KO. The owners of the films ask that anyone who sees these subjects exhibited by the traveling showman notify them.

Another film theft is that reported by the Wolverine Feature Film Company, of 71 Griswold street, Detroit, Mich., which states that a copy of "Fighting with the Allies," a four-reel war subject, was taken from their office on October 14. Any information regarding an attempt to dispose of this film will be appreciated by the owners.

JOHN B. O'BRIEN JOINS THANHOUSER.

John B. O'Brien, for many years with D. W. Griffith, and later a Mary Pickford director, has been signed by Edwin Thanhouser and will begin work immediately. Mr. O'Brien's first Thanhouser picture will be "Mary Lawson's Secret," a five reel feature starring Charlotte Walker, to be released through Pathe.

The story is by Lloyd Lonergan, author of "The Million-Dollar Mystery," and is an unusual drama of circumstantial evidence, blackmail and unconquerable love. Mr. O'Brien is perhaps best known for his Mary Pickford productions, "The Foundling," "Hulda from Holland" and "The Eternal Grind."

In engaging Mr. O'Brien to direct Miss Walker, Mr. Thanhouser is carrying out his policy to produce for Pathe five-reel features second to none. As a result of the combined effort of Miss Walker, Mr. O'Brien and Mr. Lonergan, Mr. Thanhouser expects "Mary Lawson's Secret" to be an unusually fine production.

SMALL TOWN EXHIBIT PLEASES PARAMOUNT.

The Kansas City Film Company, distributors of Paramount Pictures in Kansas, Missouri, Nebraska and Iowa, is particularly proud of its contract in Gardiner, Kans., which community has a population of 511 people. The theater is backed by three young business men, one being Howard E. Bigelow, cashier in the Farmers' Bank, and the other two are merchants, J. C. Shean and C. Cramer. They have their own generating plant to run all the modern facilities which have been installed in the house. Three nights each week are devoted to motion pictures, two of which are Paramount.

Sievers Buys "Crisis" far Missouri

State Rights Company of Vicksburg Also Takes Over Big Feature for Three States.

WILLIAM SIEVERS, of the New Grand Central theater, St. Louis, has completed the outright purchase of the William N. Selig ten-reel production, "The Crisis," from Sherman-Elliott, Inc., for the State of Missouri. The deal was closed in Chicago by Harry Sherman. Mr. Sievers is preparing for a private review of the photo drama at St. Louis the latter part of this month, with press correspondents and various organization committees of Missouri. The price paid for "The Crisis" by Mr. Sievers is a big one.

Mr. Sievers will open "The Crisis" at one of the best theaters in St. Louis for an indefinite run.

The State Rights Company of Jackson, Miss., owned by A. B. Cook, A. H. Gross and R. E. Kennington, have purchased outright "The Crisis," for the States of Louisiana, Mississippi and Tennessee.

Mr. Cook announces he will open shortly in Jackson and will show "The Crisis" as a big road production with a full orchestra. He is ready to hear from all first-class exhibitors for booking.

Riley Chamberlin

RILEY CHAMBERLIN, who plays the funny butler in Thanhouser's "Prudence, the Pirate," a Pathe Gold Rooster play, starring Gladys Hulette, began his early career as a cowboy. Born in Grand Rapids, Mich., sixty-one years ago, he went west at an early age and was reared on a ranch. He was a cowboy in Colorado for several years and later traded in horses in the Dakotas.

Riley Chamberlin.

Mr. Chamberlin came east to Columbia, and after finishing his college career, decided to become an actor. He played with John McCollough, with Booth and Barrett and with Charles Coghlan in "The Royal Box." After a long stock career, including engagements in Chicago and other cities of the Middle West he joined Edwin Thanhouser's Milwaukee stock company. He was comedian and character man with Mr. Thanhouser's company for seven years.

After leaving Milwaukee he played with Mabel Barrison in "The Blue Mouse" and "Lulu's Husbands," with Marie Dressler in "Tillie's Nightmare" and in "Excuse Me." He also was in Proctor's New York stock company and in stock in Nashville, Tenn.

Mr. Thanhouser needed a man of Mr. Chamberlin's talents and five years ago engaged Mr. Chamberlin for the Thanhouser Film Corporation. He has been with the company ever since. He was "Conductor 786" in the famous series of Thanhouser comedies, he played Longfellow in "The Children's Hour" and the old gardener in "In a Garden."

PARAMOUNT ADDS TO SEATTLE FORCES.

C. O. Winrick and H. K. Brin, two well known salesmen in the film industry, have been added to the forces of the Progressive Motion Picture Company of Seattle, Wash., distributors of Paramount Pictures in that district. Each has had long experience in the film industry, Mr. Winrick having formerly been connected with Metro and Mutual companies and Mr. Brin was formerly an exhibitor in Chicago and later a co-partner in the Western Film Company, of St. Louis.

QUILL TO MANAGE TELEGRAM'S PICTURE PAGE.

L. A. Quill, a popular advertising solicitor, has been appointed manager of the motion picture section of the Evening Telegram of New York, which will on Sunday, November 5, issue a full-fledged motion picture page. This feature will become a regular department in its Sunday issue.

The page will be devoted to plays and players, will be well illustrated and will cater especially to the "fan" element.

The Cameraman and the Soldier

An Interview with Captain D. G. Hertz, Lately with the British Army in France and Lecturing on "Fighting for Verdun"

THE captain smiled: "Yes, I could give you a story about taking war films," he said. "To begin with, the cameraman is a horrible nuisance to the busy officer. He has a permit from headquarters and we are ordered to look out for him. The scene isn't staged for a film story at all. The major in charge has to detail some one to act as guide and protector. As soon as the camera is set up in some convenient place the major needs it for a gun and orders the camera out, so we have to take it where it will quickly be in the way of someone else. If we don't help the cameraman he'll complain to headquarters and a sharply worded note of inquiry is pretty sure to come from it, while if we do our best, the higher officer in charge is more than apt to say something sharp. But, of course, that's a part of the job."

"Tell us some actual experience," we asked.

Captain D. G. Hertz was resting between lectures at the Grand Theater in Trenton, N. J., when we dropped in for a news interview with the house manager. Captain Hertz is an Englishman in spite of his name; but he is black haired and looks like a Frenchman. He led a company of South Lancashires and was in action with other British regiments helping the French in the defense of Verdun. He has scars from two wounds that certainly would have been mortal to any average man ten years ago. One bullet passed within an inch and a half of his heart and pierced a lung. A big portion of his skull was removed from the top of his head by a burst of shrapnel. One can feel the edges of the silver plate that is now serving him in place of bone; it begins just above his forehead and extends under his growing hair well toward the back of his head.

"I was detailed," continued the captain, "to look after a cameraman one day during the fighting at Verdun. He came to us as we were starting out from the base toward the front and was carrying his apparatus; it looked pretty heavy. Things went well till we began to get up close, then a shell, one of the big ones, dropped alongside of us. It shook us up pretty well and we found that the camera had suffered; a couple of its lenses or something had been broken by the camera's fall. The cameraman had to go back for new supplies.

"It was fairly lively around that front trench that day; but the cameraman was back again before long. I don't know exactly how he managed to find the way, for he couldn't have taken our path. There must have been a communicating trench not far away. I had to find a place for the camera and we put it up on a machine gun embrasure, a little platform just high enough so that the barrel of the gun could point over the sand bags. It is seldom that a camera can get so advantageous a position as that. Most of the battle scenes are taken through a periscope, with the camera fastened to the glass. The major ordered it off the embrasure to give another gun room, and we could not find any good place for it for a while.

Then one of our airmen brought word that the enemy were bringing up artillery and were preparing to bombard our trench—we had been lobbing bombs over all the morning. This gave us about two hours' notice and we cleared out to our dugouts. There was some attachment on the camera so that it could run by itself and we set it up in the middle of the trench so that it looked lengthwise along it and left it. The enemy poured a terrific fire on that part of the trench. The camera wasn't hurt, but the part of the trench fifty feet from it and at which it was pointing was blown wide open. Even in the dugouts we lost 300 men that morning. The camera got it all.

"When our side gets ready to charge, the cameraman has to go to the rear. Another thing you often see in war films is a picture of the big guns firing and then a cut-in showing the effect of the explosion. It is quite impossible for the cameraman even to see the explosions. They may be from five to eight miles off. What he does do is to take the explosions while he is near the front and then, when he goes back take a couple of shots at the big guns in action and cut in the scenes to make the picture effective." H. C. J.

Photoplays Popular in Guatemala

Pictures of Dramatic and Serio-Comic Character Liked Best. American Productions Shown Indicate Excessive Use.

MOTION picture shows, or "cines," as they are termed here, constitute a popular form of entertainment in Guatemala, according to Consul Samuel C. Reat at Guatemala City, who writes in "Commerce Reports." There are five such theaters in Guatemala City, one in Quezaltenango, and one in Retalhuleu. During the week performances are given only in the evening; on Sundays there are two exhibitions. The patronage is especially good on Sunday.

The price of admission ranges from 7 to 30 cents United States gold. In case of features the prices are advanced. Each theater gives one performance of six to eight reels, some three-fourths of the program being a single feature such as "Quo Vadis," "Nero," or a historical incident. The remainder consists generally of a comedy, a section of Pathe's Gazette, or an illustration of some industry. Film titles are almost always in Spanish, though occasionally one is in English and Spanish.

The most popular films are those of dramatic and serio-comic character. The majority of those heretofore shown have been European, the principal marks being Pathe, Gaumont, Itala, Roma, Torino and Nordisk. Since the European war a few American films are coming in, but they seem, as did the European ones, to have had extremely hard service before being brought here. The average price paid for the European films is 10 to 15 cents gold per meter (meter= 3.28 feet). Very few films are brought from the United States, evidently on account of the cost, as the lowest price quoted was 8 cents gold per foot (equivalent to 26 cents a meter). A few films are rented from Europe at $4 gold per reel, time limit six months.

Films pay customs duty of 1 peso per kilo (2.2 pounds), including weight of inside wrappings, but not that of outside packing case, half of which is paid in American gold and half in Guatemala currency. The latter money being worth 2½ cents to the peso, the duty paid amounts to 23 cents per pound.

Again Refuse to Overrule Censors

Ohio Supreme Court Dismisses Request for Mandamus on "Birth," Saying It Is Without Authority.

FOR the second time the Supreme Court of Ohio has refused the application of the Epoch Producing Company, of New York, owner of the famous Griffith film, "The Birth of a Nation," for a review of the decision of the Ohio Board of Censors adverse to the film. The court dismissed the company's request for a writ of mandamus directing the board to approve the picture for exhibition on the ground that there is no provision made by law under which the court has any authority to review orders of the board.

Specifically, the court points out that there is no method provided by law under which it could inspect films whose exhibition is refused, in order to determine whether the action of the board is reasonable, and that therefore no action can be taken. Lawyers point out that this is in effect a holding that there is no appeal from rulings of the censors, and that the board is therefore supreme, until the Legislature shall take action to remedy this condition of affairs.

It is anticipated that the Epoch Producing Company will now resort to the Federal District Court, which refused to take jurisdiction of a former suit on the subject on the ground that the company's remedies in the State courts had not been exhausted. This obstacle has now been removed, by the final decision of the Ohio Supreme Court on the matter, and it is considered probable that the Federal tribunal, in a proper case, would go into the merits of the controversy.

THOMPSON LECTURES AT RIALTO.

Donald C. Thompson, war photographer, is making evening appearances at the Rialto in the week of October 29 to demonstrate the method of using the gyroscopic camera with which some of the sensational war pictures now being shown there were taken. The gyroscopic camera is unique in that it requires no tripod and is actuated by a motor strapped to the camera man's back.

Spoor Outlines Essanay's Activities

Chicago Manufacturer Also Says K-E-S-E Will Release Forty Features in Coming Year.

PLANS for feature releases on the Kleine-Edison Selig-Essanay program now practically have been completed for a year in advance, declares George K. Spoor, president of Essanay. "While these plans are in a way tentative, there will be little alteration except an elasticity in release dates of features scheduled for next year," said Mr. Spoor. "These will depend on the completion of productions. It is not intended to force releases.

"Features must be completed and pronounced good before definite releases are announced. Quality must always be the main point in view and quantity very secondary. This is one of the reasons for planning so far ahead, so that we may be sure of good productions and yet announce the release dates far enough in advance to be of advantage to exhibitors.

"The schedule provides for approximately forty feature releases during the year. This means three releases a month with the exception of December and probably January, April, July and September, during which months four releases are planned.

"This does not include the release of one and two-reel comedies. There probably will be a number of these presented before long. Essanay is planning in the near future to release the one-reel 'Musty Suffer' comedies on this program. These will harmonize well with features of five or more reels and will make a complete evening's program for those who wish it.

"Harry Watson, Jr., is already working on a new line of 'Musty Suffer' comedies and the first will be announced shortly. Comedies by other great comedians also are being planned. It is the aim of this service to make it as complete as possible, and while operating strictly on the open booking system, it yet will be possible to book a complete program if desired. This will save the exhibitor the trouble of rushing from one exchange to another to book a complete night's entertainment.

"In stating that the schedule for the year practically is complete, I do not mean that all plays have been decided upon. A tentative schedule of release has been worked out and features booked in far enough ahead so that exhibitors will have every advantage of advance showings and advance advertising on the photoplay he wishes to run. He will be given ample time for selection.

"Essanay plays practically are completed up to the first of January. This includes five plays in this new service up to the end of the year. They are 'The Return of Eve,' 'The Prince of Graustark,' 'The Chaperon,' 'The Breaker,' and 'The Truant Soul.' The latter play is the only one not yet completed. Henry B. Walthall, who is featured in this play, supported by Mary Charleson, has been at work on this seven-act feature for some time and it will be completed shortly.

"Essanay plays for the first quarter of next year have been mapped out. After that other features will be taken under consideration and booked from time to time, but always far in advance."

"Hazards of Helen" in Third Year

Kalem's Railroad Series Now Oldest Screen Feature, with Popularity Increasing.

THE "Hazards of Helen" celebrate their second birthday this month and swing into their third year of life "still going strong." The company working at the Hollywood studio-station has started work this week on the one hundred and fifth episode of the series featuring Helen Gibson.

"Do you know of any other photoplay series that can approach such a record?" William Wright asked a World representative last week. "Starting the third year and going stronger than ever. A single reel release every week for a hundred and four weeks is the mark reached by the 'Hazards' this month. Not a week's issue has been skipped.

"You might expect that after a long run like that the popularity of a series would begin to wane, but of the hundreds of letters which Kalem receives every week from exhibitors on all sorts of business scarcely a one ever fails to insert a word of praise for the Helen Gibson pictures. Here is a letter right before me on my desk that has been forwarded from the San Francisco office of the General Film. It is from W. F. Sheibley, of the Star Theater, Reedley, Cal., and he says, 'I notice that for this week you have not sent me a "Hazard of Helen." Can understand that you did not have any available owing to my doubling up, but please do not omit Helen Gibson again, for my Saturday show is not complete without her.'

"With dozens of letters like that coming every few days can you wonder that we look upon the 'Hazards' as a perennial feature? Such success is only the result of continuous effort and striving at keeping at a high quality level, for if we had set back upon our laurels at any time after the series established its popularity we would not now be starting the third year with such bright prospects."

Kalem's celebration of the second "Hazards" birthday is taking concrete form in the expenditure of close to $30,000 on elaborate additions to the Salt Lake Railway studio-station and the purchase of much additional railroad equipment. Interiors are being taken now in the actual station so that through the windows the activity of the railroad yards may be seen.

Essanay's November Output Large

There Will Be Two K-E-S-E Features and Several General Film Subjects.

THE November releases from Essanay offer what President George K. Spoor considers an inviting array of features and short reel subjects. To permit of more time than customary in picture productions, the facilities of the already extensive plant are being increased. Additional equipment in the third studio, the largest artificially lighted inclosure in the industry, will permit of sets being constructed and filming being accomplished at any hour, day or night. In order to maintain his promise of quality production Mr. Spoor plans to have his technical department construct sets at night, that directors may not be hampered during their work in the daytime.

The Essanay output for November will contain two strong feature offerings to be issued through Kleine-Edison-Selig-Essanay Service. On November 6 "The Prince of Graustark" will be ready. Bryant Washburn and Marguerite Clayton appear in this five-act adaptation of the famous George Barr McCutcheon novel. It is a sequel to "Graustark."

"The Chaperon," with Edna Mayo and Eugene O'Brien, is to be issued on November 20. This is a comedy-drama taken from the play by Marion Fairfax, which was a big hit with Maxine Elliott in the leading role. It is in five acts.

"The Breaker" with Bryant Washburn and Nell Craig, and "The Truant Soul," Henry B. Walthall's seven-act superfeature, will not be ready until December.

A quality production for General Film Service is promised by the following subjects: On November 1, Canimated Nooz Pictorial No. 18 will be released. This cartoon carries a half-reel scenic of Crater Lake, Oregon. "The Heart of Virginia Keep," Edwin Baird's story, is the three-reeler for November 4. Marguerite Clayton and Edward Arnold are featured.

Harry Dunkinson, so well known in Essanay comedies and comedy-drama, will appear in a semi-slapstick, "Easy Ed," a two-act piece offered on Nov. 7. He is in the character of a tramp, one of which he played for many years on the stage. "A Safe Proposition" is a one-reel comedy with Ben Turpin and Victor Pool, offered the following day. On Nov. 11, Richard C. Travers and Gertrude Glover appear in a brisk three-act comedy-drama, "What I Said Goes!"

"Not in the News" is the two-reeler to open the next week. Marguerite Clayton and Sydney Ainsworth appear in this, which will be offered on Nov. 14. Canimated Nooz Pictorial with Lake Tahoe, California, scenic, is the one-reel offering for the following day. "His Moral Code," the three-act piece for Nov. 18, shows Lillian Drew, E. H. Calvert, and Edward Arnold in the leads.

Little Mary McAllister, who made a hit in "Borrowed Sunshine," will have another two-act piece for Nov. 21. It is entitled, "Unto the Least of These." "Some Bravery" will be issued the next day. It is a comedy with Ben Turpin. The final releases for the month are in the making and titles will be announced shortly.

Harry Watson, alias "Musty Suffer," has completed exteriors for his first Essanay productions and has begun work in the studios. Louis Mylls is directing him at Essanay.

BEAVER FALLS, PA., TO HAVE NEW THEATER.

Beaver Falls, Pa., will have a new Paramount theater before the end of the winter. S. Goodman, of the Colonial theater in that city, is now building a new house with a seating capacity of nearly one thousand. He hopes to open the new playhouse, which is modern in its every detail, by the first of the year. He is installing one of the most up-to-date and largest organs in this section of the State.

Gaumont Has Program of Singles

List for Week of November 5 Contains Interesting Scenic and Educational Subjects.

THE last episode of "Fantomas" having been released and the first episode of "The Vampires" not due until Nov. 23, the Gaumont Company has only its excellent program of single reels to offer for the week of Nov. 5. The outstanding feature of the week is the first appearance of the new Gaumont contribution to Mutual Pictures, "Mutual Tours Around the World." This is to be released every Tuesday.

The first Gaumont picture of the week is "Reel Life" No. 27, issued Nov. 5. The leading section of the reels shows "The International Beverage—Coffee." The pictures were taken on a Brazilian plantation and show the care required from the planting until the sacked coffee is taken aboard ship at Santos. Fighting mosquitoes in New Jersey is entitled "Our Trench Warfare." It shows what is being done to rid the State of the pest. The third section shows how the neu autoped has developed from a boy's "push-mobile." The fourth pictures a new life-saving suit constructed upon the principle of the thermos bottle.

November 7 brings to the screen the first reel of "Mutual Tours Around the World." It pictures La Rochelle, France, and the fishing fleet, the Nile River at the Assouan Dam, and Kamenez-Podolsk, a picturesque town in Galicia.

"See America First" No. 61, released Nov. 8, is a continuation of a former release, "Along the Columbia River in Oregon." The current number is called "Oregon's Famous River." It is devoted particularly to views of the Columbia River Highway. On the same reel is a Gaumont Kartoon Komic, animated by Harry Palmer. It is another of his entertaining "Babbling Bess" series, cartoons that Mr. Palmer first made famous in the New York World and a syndicate of newspapers.

The fourth single-reel is The Mutual Weekly. This is devoted to news events of the world, and consequently no one is ever able to forecast the contents of this release. It is made up the day it is issued, in order that exhibitors may have the latest pictorial news possible for their screens.

Bushman and Bayne at Broadway

Stars of Metro's "Romeo and Juliet" Address Big House and Are Given Ovation.

A TREMENDOUS ovation at the Broadway Theater was given Francis X. Bushman and Beverly Bayne, Metro stars, when they appeared there on the second night of the marvelously successful run of the great Metro production of "Romeo and Juliet," in which they have the title parts.

This performance had been announced as a "Bushman and Bayne" night, and crowds of admirers of the two noted

Crowd Seeking Entrance to Broadway Theater to Greet Mr. Bushman and Miss Bayne.

stars filled the big theater. For almost two hours the thousands of people in the playhouse sat spellbound while Shakespeare's immortal love story was being told on the screen. Outside hundreds were waiting to gain admittance. Perched on a ladder in Broadway was an enterprising snapshot man who was waiting to get a flashlight of the stars as they entered the theater.

Shortly after 9 o'clock the two stars appeared. It took half a dozen attaches of the theater to keep the admiring throngs away from them. Accompanied by Helen Dunbar, who plays the part of Lady Capulet in the production, they were ushered to a box, where the spectators recognized them and applauded with such vigor that Samuel H. Berg, who composed the magnificent musical setting for the Metro production of "Romeo and Juliet," dragged them on to the stage. Instantly there were cries for a speech.

Mr. Bushman and Miss Bayne addressed the big house, and Mr. Bushman introduced Miss Dunbar as "my old side partner." Altogether it was a big night.

Bluebird Will Release a Special

"The Eagle's Wing" Is the Title, and It Will Contain Scenes Laid in Big Munitions Plants.

EARLY in December Bluebird Photoplays, Inc., will release as a special "The Eagle's Wing," with Herbert Rawlinson playing the main role. This will be a feature of unusual interest, offering, as it does, numerous views taken among industrial plants that have never been screened before. The process of manufacturing war munitions is pictured in actual operation, and there will be a preparedness motive running through the picture that combines industrial and military efficiency.

While "The Eagle's Wing" will be a Bluebird special, there will be a regular release on the program for that same date. Probably "A Living Lie" will be the title for the program feature, with Hobart Henley and Gertrude Selby playing the leads.

"The Bugler of Algiers," in which Ella Hall returns to the Bluebird series after three months' absence, will be the feature for November 30. Rupert Julian directed the production and will be featured along with Miss Hall and Kingsley Benedict. Robert H. Davis, editor of Munsey's Magazine, wrote the story in collaboration with Perley Poore Sheehan and published it in the All-Story Magazine under the title of "We Are French."

Franklyn Farnum and Agnes Vernon will be featured in the November 20 Bluebird entitled "A Stranger from Somewhere." In this feature Farnum plays a dual role, leading the progress of the plot from serious drama to rollicking comedy before the "surprise finish" is reached.

Charles Giblyn Now With Selznick

Well-known Producer Will Alternate with Director General Capellani in C. K. Y. Subjects.

CHARLES GIBLYN, a well-known Ince-Triangle director, has transferred his activities to Selznick-Pictures. He took charge last week of the third feature to be produced by the Clara Kimball Young Film Corporation, an adaptation of David Graham Phillips' novel, "The Price She Paid."

Mr. Giblyn was engaged by Mr. Selznick on the strength of the uninterrupted series of successes he has been producing for the past year.

Mr. Giblyn is a director who has grown up with the industry. He was an actor of prominence for many years prior to his first work on the screen as a player. Before he was engaged by the New York Motion Picture Corporation he was for a long time a director for the Western Universal Company.

Mr. Giblyn has specialized in the psychological end of motion picture acting and production, with the result that all his pictures are notabe for their power of mental suggestion and the subtle manner in which he handles his big climaxes.

Mr. Selznick engaged Mr. Giblyn for Miss Young by way of fulfilling his plan to keep that star working in two productions simultaneously. While Director General Albert Capellani is finishing Miss Young's second Selznick-Picture, a version of Thomas Dixon's powerful novel, "The Foolish Virgin," Mr. Giblyn will proceed with the filming of "The Price She Paid," the work of the two producers being systematized so as not to interfere with each other's use of Miss Young's time.

EARLY FAMOUS PLAYERS PICTURES IN DEMAND.

The Famous Players Exchange at Pittsburgh, distributors of Paramount Pictures in that section, recently commenced an advertising campaign on pre-Paramount releases by the Famous Players and within three days over fifty inquiries were received. Much interest is being shown in these productions.

Selznick Leases Great Biograph Studio

Clara Kimball Young, Norma Talmage, Kitty Gordon and Other Stars and Directors Move to New Quarters.

TO accommodate the ever-increasing number of producing companies whose output is done under the trade-name Selznick-Pictures, Lewis J. Selznick closed negotiations last week for the lease of the great Biograph Studio on East 175th street, one of the largest and most perfectly equipped in the country.

Within the next three weeks four Selznick-Pictures companies will be producing under the Biograph roof, while other companies continue their operations at the two studios already in use on the Palisades of the Hudson. By leasing the Biograph Studio Mr. Selznick has made possible the realization of one of his original plans, that of making use of Miss Clara Kimball Young's services in two productions simultaneously.

For the past three weeks Director General Albert Capellani of the Clara Kimball Young Film Corporation has been producing at the Solax studio in Fort Lee, N. J., the successor to "The Common Law," now achieving enormous success throughout the country. This, the second of the new producing company's features, is an adaptation of Thomas Dixon's noted novel, "The Foolish Virgin."

While Miss Young and her company were on a trip to the Catskills last week taking exterior scenes, Mr. Capellani's assistants, headed by Studio Manager Thomas A. Persons, moved all their paraphernalia from Fort Lee to the Biograph plant and this production will be finished in the new quarter. At the same time, Charles Giblyn will take charge of Miss Young's third production, a version of "The Price She Paid," by the late David Graham Phillips.

Allan Dwan, the director engaged by Joseph M. Schenck, president of the Norma Talmadge Film Corporation, began work this week at the Biograph on Miss Talmadge's first production under her management. This will be a screen version of Monckton Hoffe's notable drama, "Panthea."

Miss Kitty Gordon, who has just finished the first of her own company's productions, an adaptation of the novel, "Vera, the Medium," by the late Richard Harding Davis, will also begin producing her second offering at the Biograph studios, as will the producing companies of two additional stars of the first magnitude, whose names will be announced within a few days.

Herbert Brenon will continue to produce at the Ideal Studios on Hudson Heights, where he has a five-year lease.

The Biograph studio is admirably adapted to Mr. Selznick's needs, as it offers ample room for at least six companies working simultaneously in the production of feature photoplays. The main studio building gives floor space of 80 by 120 feet, and is really two studios of that size in one. The ground floor is occupied by the various workshops. The second floor is the artificial light studio, in which are installed walls of one thousand Cooper-Hewitt lights. The third floor holds the commodious dressing rooms with their marvelous shower baths and their up-to-date conveniences, while the fourth floor serves as the daylight studio, being entirely glassed in. It also contains an equipment for artificial light.

The Biograph plant has its own developing and printing facilities, its own electric lighting system and is equipped to the last notch of perfection, even to the extent of having its own restaurant. It is understood all of the laboratory work for Selznick pictures will be done by the Biograph Company, which has a reputation for efficiency and quality second to none in the country.

SIXTY-NINTH REGIMENT RELIEF FUND NIGHTS.

The Committee of the Sixty-ninth Regiment Relief Fund has requested Baroness Dorothy van Raven to take charge of the theatrical and motion picture booth at the Sixty-ninth Regiment Bazaar, to be held at the Sixty-ninth Regiment Armory, 68 Lexington avenue, and she is hereby appealing to all motion picture and stage actors to help her make this booth a success. Here follow the nights set apart for the different companies and stars: October 28, Saturday, Paramount-Mary Pickford night; 29, Frohman Amusement Company; 30, World Film Corporation; 31, Vitagraph; November 1, Universal Film Company; 2, Clara Kimball Young, Kitty Gordon, Norma Talmadge, Herbert Brenon; 3, Frank Powell Productions; 4, Saturday, Thanhouser and Mutual; 5, Pathe, Astra, Arrow; 6, Stage Stars; 7, Metro Film Corporation; 8, William Fox Corporation; 9, International Film Service; 10, McClure and Edison; 11, Saturday, All-Star Night.

The Florence Rose Fashion Show Films

Broadway Theater Scene of Exhibition of Volumes 5, 6, 7 and 8 of Exquisite Collection of Fashions.

TO emphasize more particularly the fact that the Florence Rose Fashions are the most elaborately and practically presented collection of fashions on the screen the Pathe Exchange, Inc., held a private exhibition at the Broadway theater on the morning of October 26, of the fifth, sixth, seventh and eighth volumes of fashions upon which Florence Rose, well known as a fashion writer, has set her approval. And it may be said truthfully that to the unsophisticated there seems no improvement to be made in the selection of designs, fabrics, etc., and surely the experienced eye can find little to criticise.

Without a doubt Miss Rose in her selection of rich and exquisite women's garments caters to the full pocket. The films are, however, no less interesting to the woman of limited means, by way of entertainment; and it may even suggest ways and means of imitation of the wonderful creations which the films exhibit. The women who wear the clothes in the film are never ill-bred enough to show the lack of a penny.

The most gorgeous and most expensive gowns, cloaks, shoes, furs, trinkets and neckwear are purchased by pretty Betty Young and her co-adherents to the fashion plate, without the quiver of an eyelash, or the arch of a dainty eyebrow at prices which perhaps were never mentioned. These women also move and have their being amid the most charming of settings; and considering that Miss Rose herself personally supervises the making of these films we are not surprised that the beautiful young women chosen to exhibit the various garments have been photographed in the most delightfully artistic surroundings.

The initial release of the Florence Rose Fashions happened sometime back in August. The volumes with which we are dealing at present are released as follows: No. 5, "Betty Selects Her Bridesmaid Frock," October 1; No. 6, "Betty at the Wedding," October 15; No. 7, "Betty Entertains an out-of-town Guest," October 29; and No. 8, "A Day in New York with Betty," November 12.

Through these four volumes the slim outline of a story runs—just enough to link the exhibition with reason, making the fashion film displaying styles for women only, a pleasing divertissement for men as well as women. And in the audience on this particular day there were many men who sat admiring and unabashed even through the display of dainty silken lingerie for the bride.

Miss Rose has struck a happy thought, the carrying out of which must be indeed a task through the legion of pretty things which she has to display; this is the giving of an individual name of each costume.

Each reel of film has in it 1,000 feet which has commercial value to the exhibitor, and instructive as well as entertainment value to theater patrons who are interested in the subject of how to dress becomingly. The only drawback which the film has is that the garments are not displayed in color.

M. I. Mac D.

Buy "Yellow Menace" for New York

William Merrill and H. W. Harwell Take Over Empire State Rights for Serial.

CHARLES W. ALLEN, president of the Unity Sales Corporation, closed a deal this week, whereby William Merrill and H. W. Harwell purchased the distributing rights of "The Yellow Menace" serial for the city and state of New York, as well as the franchise rights for various other features to be produced by Unity.

Both Mr. Merrill and Mr. Harwell are well known to the moving picture trade in this section, both having had wide experience as exchange men. Mr. Merrill was formerly manager of the New York Exchange of the Unicorn Film Service, where he developed an extensive acquaintance with the New York exhibitors. He also owned and operated for a long time the Independent Film Exchange of Minneapolis. Mr. Harwell is also a former manager of the New York Exchange of the Unicorn Film Service. He was formerly manager of the C. P. Walker Syndicate, the Western Canada Theaters Company, and has also represented the Mutual Film Company in Ontario and subsequently was manager of the Universal office in Montreal.

The offices formerly occupied by the Unity Film Service in the Godfrey Building, 729 Seventh Avenue, have been taken over by Messrs. Merrill and Harwell and the exchange will be operated under the name of the Unity Film Service. Besides handling "The Yellow Menace" and other Unity features, the new exchange will handle any state rights films that give evidence of sufficient returns.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITOR COMPLAINS OF BETRAYAL STORIES.

Rebels After Getting Three of These on Consecutive Nights —Coast Man Says Public Is Tired of Vampire Stuff.

THE following letters we consider worthy of space in our columns and we commend their perusal to film manufacturers and others who are looking ahead of the present moment for the welfare of the art. The first letter is from an exhibitor taking service from some of the highest class feature exchanges. The second is from a prospective investor in a new moving picture theater.

Fort Myers, Fla., October 12, 1916.

Editor Moving Picture World:

What are we to do, who have made the exhibiting of pictures our work for ten years, and who expect to make it our life work, when we are forced to exhibit for three consecutive days plays in which are shown the wrong-doing of girls * * *

Gentlemen, unless you, who publish our trade paper, can convince directors that such salacious stuff is not amusement, our business will go to the bow-wows. Imagine being compelled to foster this stuff on decent men and women, and then stand at your entrance and see them leave in disgust.

Too much of this stuff is what is killing our business. I am an exhibitor, know my people, and know that it does not pass muster as amusement, and I venture to say thousands will voice my sentiments.

If directors do not know what people like, it seems to me it would be a mighty good policy to confer with a few exhibitors in the business to stay, and who value their reputations more than a few temporary dollars.

This "betrayed" stuff is getting serious. We must do something. Will you please take it up for the benefit of our industry?

San Francisco, Oct. 14, 1916.

Editor Moving Picture World:

A friend having asked me to join him in a real estate venture, involving an outlay on a motion picture house, I have been studying the conditions of the picture business here. I have been reading your excellent trade paper to help post myself on the picture game. That is how I happen to be writing you.

I find a great field here, but such a dearth of the kind of attractions that could be relied on to hold the public interest that I confess the picture business, as now conducted, is a big conundrum to me. The people are not satisfied with the great mass of the attractions now being produced. The so-called "genteel comedies" all seem to be ground out of the same machine, like hamburger steak for a cheap boarding house. Once in a dog's age you see a fairly good thing that looks as if professionals that knew their work had handled it. The public is sick of the vampire stuff and the Rose of Pauper Alley, who triumphs over all temptations and goes to be married at last to her East Side hero with Grandma's old lace window curtain tied to her back hair.

What is the matter with this great big country of ours that we are so woefully deficient in dramatists who have imagination and originality? Instead of being dramatists they are preachers. Every play that is not a slapstick comedy is some kind of a disguised sermon. You go to the picture house to be amused and you get lectured to death.

This perpetual sermonizing is all the more intolerable to intelligent people, because it is disgustingly hypocritical. Every vampire play with most objectionable situations is garnished with short homilies in the shape of sub-titles, warning spectators to beware of the devil and his works. This may fool the censors, but it will not add to the money value of the picture house that exhibits such plays. You cannot fool all the people all the time. Little by little you lose the respect or the confidence of the better class, and the man who caters to the other kind only is a fool. In the long run he will lose more money than he will make.

The impression I have received from my investigation of the picture business is that the people at the head of it underestimate the public intelligence. It would seem that they wish to divide the sheep and the goats and look out only for the latter.

I notice that in the better class of houses here the loges at 20 and 30 cents are well patronized. That would indicate to me that if a house can put on clean, good, strong and really interesting attractions the price, provided it be not too high, is not the primary consideration. But if you give people in loge seats plays that send them away displeased, as I have seen them, that class of patrons will not come at all at any price, or even no price.

Producers will have to put more sincerity, art, and properly applied thought into their work if they wish to retain the public interest. I refer to American producers, of course. H. S. EVANS.

MEETING OF MIAMI VALLEY EXHIBITORS.

Ohio Film Men Get Together in Numbers and Discuss Motion Picture Conditions.

AT a special meeting of The Miami Valley Exhibitors' League, held Monday, October 23, in Dayton, Ohio, which was largely attended by exhibitors of the Miami Valley and by Cincinnati exchangemen, Stephen T. Maloney, secretary of the Personal Liberty League of Dayton, who is an organizer of many years' experience, made a strong appeal for organization. He explained how plans and policies can be more effectively applied by the maintenance of certain regulations with which all must comply.

H. Serkowitch, manager of the trade expansion department of the Cincinnati Chamber of Commerce and secretary of the Cincinnati Screen Club, advised co-operation and affiliation with the various business associations to the end that the moving picture men's business may have the support of the most substantial element of the community.

A brief talk was made by Charles Weigel, president of the Cincinnati Screen Club, who encouraged close association between the exhibitor and exchangeman and emphasized the importance of close relation and co-operation between them.

George F. Burba, editor of the Dayton Daily News, and secretary to James M. Cox when the latter was Governor, spoke briefly of the passage of the Ohio moving picture censorship law. Mr. Burba made it plain that throughout the discussions pertaining to the bill and its subsequent passage Governor Cox was friendly to the moving picture exhibitors and consulted many of them before the bill was signed.

It was pointed out that when the bill was pending in the Legislature that there were a number of censorship bills pending in the municipal councils that the passage of the state law prevented the enactment of a number of local laws that would have greatly hampered the moving picture interests of the state. Mr. Burba's speech was not partisan; he did not mention partisan politics. But when he had finished it was evident to all of the moving picture men present that ex-Governor Cox was always a friend of the moving picture men and that he did much to conserve their interests.

At the conclusion of Mr. Burba's talk there was a general discussion of existing conditions. Many good suggestions were offered and valuable points were brought out, which were very instructive and could be carried out by co-operation to the benefit of all engaged or indirectly associated with the moving picture show interests.

The meeting was full of life and a real success, pointing to enrollment of the name of every exhibitor in the Miami Valley.

NEW JERSEY CANDIDATE OPPOSES CENSORSHIP.

Otto H. Wittpenn, Democratic Gubernatorial Standard Bearer in New Jersey, Has Conference with Exhibitors.

A COMMITTEE of motion picture men composed of Dr. H. Charles Hespe, the president of the State League of New Jersey, and a number of prominent theater owners from Newark and Jersey City waited upon Otto H. Wittpenn, the Democratic candidate for Governor of the State of New Jersey. The interview took place on Saturday, October 21, at the Hotel Treat in Newark. W. Stephen Bush, of the staff of the Moving Picture World, had been asked to act as spokesman for the film delegation and he was introduced to Mr. Wittpenn by Dr. Hespe. Mr. Bush said the motion picture men asked for no immunities and for no special privileges, but only for an application of the constitutional guarantee to the screen. Like the press, the screen wanted to be free, but was willing to be responsible for any abuse of its liberty.

"We are asking for this freedom of the screen not alone because we are motion picture men, but because as

American citizens and lovers of popular government we are bound to protest against any encroachment on the freedom of expression. The two candidates for the Presidency have put themselves on record as opposed to the principle of censorship. The Governor of the State of New York has vetoed a censorship bill. Wherever censorship has been tried in this country in the states of Pennsylvania, Kansas, Ohio and Maryland it has been a ridiculous failure and we hope that you if elected Governor deal summarily with any censorship bill that may come before you."

Mr. Wittpenn said that he was opposed to the principle of censorship and that he drew a clear distinction between the question of regulation and the principle of censorship. A little informal discussion followed, all the men present taking part in it. The exhibitors on the breaking up of the conference expressed themselves as well satisfied with the soundness of Mr. Wittpenn's views.

MAYORALITY CANDIDATES AGAINST CENSORSHIP.

The motion picture exhibitors of Minneapolis and all the exchange managers, together with their employes, met at the Unique theater on October 24 to get an expression on the censorship question from the two candidates for Mayor. Both candidates appeared at the meeting and both of them gave free expressions as to their views on censorship. Both recorded their appreciation of the great mission of the motion picture and both of them expressed themselves as absolutely opposed to the principle of censorship as applied to motion pictures.

SMITH NOW PITTSBURGH PRESIDENT.

A. J. Barthell, president of the Pittsburgh branch of the Motion Picture Exhibitors' League of America, recently tendered his resignation. Fred M. Smith, vice-president of the branch, is now filling the office of president.

Unicorn Reports Successful Business

The Release Date of the Billy West Debut Has Been Shifted to November 6.

REPORTS coming into the home offices of the Unicorn Film Service Corporation from its twenty-eight branches during the past week indicate that the company's policy of issuing a varied program of twenty-one reels a week, consisting of one, two, and three-reel dramas, comedian, and thrilling western features is meeting with success. Ike Schlank, president of the Unicorn Film Service Corporation, states that, judging from advices received, there is no reason for the gloomy attitude which some independent producers have felt. On the contrary, he says, business, so far as the Unicorn is concerned, is getting more brisk every day.

The release date of the first of the two-reel Billy West comedies entitled, "His Married Life," has been shifted to Monday, November 6, the elaborate nature of some of the scenes necessitating this postponement. Billy West is expected to prove a sensation on the screen, as his methods are of an original character. He is supported by Ethelyn Gibson and a company of comedy makers who have been culled from among the best comedians of the screen. The Billy West releases will take place every other Monday following November 6. Each subject will differ from the one preceeding. It is rumored the Unicorn Film Service Corporation will shortly release a five-reel feature every two weeks, but this has not yet been confirmed by the officers of the company.

"The Seemingly rapid growth of the Unicorn is the result of applying plain sound methods," says Mr. Schlank. "We do not ask an exhibitor to take any more reels a week than he wants, and just as much attention is given to the man who books three reels a week as to the man who books twenty-one reels."

SLADDIN ON MONTH'S TOUR.

S. C. Sladdin, general representative of Consolidated Film Corporation, presenting "The Crimson Stain Mystery," left October 21 for Chicago as the first stop on a four weeks' tour in the interests of the Consolidated and "The Crimson Stain Mystery."

COSMOFOTOFILM HAS WAR SUBJECT.

The Count de Villafranca has brought some pictures into this country including one showing some life scenes of the Serbian-Bulgarian war. This film can be seen at any time at the offices of the Cosmofotofilm Company, Inc., 110 West Fortieth street.

A New Gloria in the Field

Star of George Kleine Serial Presents Florenz Ziegfeld with A Daughter.

ON Monday, October 23, Billie Burke, star of George Kleine's motion picture novel, "Gloria's Romance," became a proud and happy mother. The tiny edition of Billie Burke was ushered into the world at the Hotel Ansonia in New York City exactly at 3:15 o'clock in the afternoon. At that moment Florenze Ziegfeld was superintending the rehearsals of his now all-star show at a downtown theater. It was sometime before he could be found and the news imparted to him, but upon learning of his daughter's arrival he promptly dropped everything and hurried to the side of Billie.

Billie Burke.

And now for the real news of the event. Several days before Baby Ziegfeld was born, her mother told Ada Patterson, of the New York American staff, that, if the baby were a girl, there was every likelihood in the world that she would be named "Gloria," after the heroine's role in "Gloria's Romance," the last part in which Billie Burke appeared.

Billie Burke and Mr. Ziegfeld were married quietly in Hoboken in April, 1914. The ceremony was performed by the Rev. Dr. Enzelfeld, and so carefully were the arrangements for the ceremony made that no one outside the parents of the principals knew of it for several days. Miss Burke appeared in "Jerry," the play in which she was starring at the time, on the evening of her marriage, and it was some days later before the news of the wedding leaked out.

"WORLD AND WOMAN" HAS A FAITH-HEALING THEME.

It is not often that faith-healing is the theme of a motion picture feature. In "The World and the Woman," the Pathe Gold Rooster play for November 19, Thanhouser has taken such a theme and with it evolved a remarkable picture. Through faith a girl of the streets finds the soul within her awakening and through it becomes spiritually reborn. Then thrilled with the awakening comes the power to effect cure and to do good in the world. This may sound as though the story might be prosy and propagandist. It isn't. It is very interesting, very well worked out and very well acted. Miss Jeanne Eagle makes her Thanhouser debut in this picture. She is a Kansas City girl and was a member of the Woodward Stock Company in that city when she was twelve years old.

KLEINE OPENS BRANCH AT CLEVELAND.

George Kleine announces the opening of a new exchange at Cleveland for the purpose of handling the Kleine-Edison-Selig-Essanay Service in that territory. Exhibitors in that section were formerly served by the Kleine branch at Pittsburgh, but the growth of Ohio business has necessitated two exchanges in that state, which is now divided between the office at Cincinnati and the new Cleveland branch. Manager Harry Reavey is in charge of the new exchange which is located in the Sincere Building, at East Fourth street and Prospect avenue.

LOUISE OWEN JOINS UNIVERSAL.

Louise Owen has joined the big U forces at Universal City. Miss Owen has had a notable career on the legitimate stage and in pictures. She was born aboard a ship on Lake Michigan. Her education was completed in the convent of the Sacred Heart in New York. She has appeared under the direction of the Shuberts in the Princess Theatre and the Little Theatre in New York. She was for three years with Biograph, later joining the Mutual.

Bennett and Turner for Mutual Nov. 5

"And the Law Says" and "East Is East" Head a Varied Program.

DRAMA of more than ordinary interest, since Richard Bennett and Florence Turner will be found among the stars that work, and excellent comedy output, will characterize the Mutual Film Corporation's releases for the week of Nov. 6. Richard Bennett will be seen in a powerful drama, "And the Law Says," while Miss Turner will appear in "East Is East," a drama of striking presentation.

To those who have seen Richard Bennett in the delightful, subtly humorous role of "Philip Holden—Waster," a Mutual Star Production of recent release, his characterization of Judge Kirby in the stern preachment against capital punishment "And the Law Says" will come as a distinct surprise.

Mr. Bennett is supported by an unusual cast, consisting of Adrienne Morrison (Mrs. Bennett); William Carroll, George Periolat, Ashton Dearholt and Charles Newton.

Coming from an author of the stern unflinching fibre, the training in dramatic and color values which has come from a life lived all over the globe, and yet the delicacy of feeling of Captain Philip Hubbard, the English soldier-gentleman, the story of "East Is East," the fifth of the Mutual Star Productions featuring Florence Turner, could not fail of dramatic "punch" of colorful settings and of heart-touching moments.

"East Is East" is one of the strongest vehicles ever chosen to convey the charms of the beautiful Florence Turner to her screen audiences, and on this drama of racial differences, Larry Trimble, the producer, has left the stamp of typical Trimble handling. Miss Turner is exceptionally beautiful in this latest picture. Her role is of the sympathetic, wistful type which is best suited to her charms and abilities. She will delight her audiences as never before.

On Tuesday, November 7, a one-reel scenic of Gaumont production containing picturizations of little excursions into all parts of the world will make its first appearance under the title of "Mutual Tours Around the World." The one-reel release will continue making its appearance weekly on the same day of the week after that. With the issue of this scenic the weekly output of Gaumont studios through Mutual exchanges will consist of four single-reel scenic, cartoon comic and current topic releases.

The remaining Gaumont material will appear on regular release dates the week of November 6 the Mutual Weekly, the current news one-reeler, and "See America First" and Harry Palmer's "Kartoon Komic," the split-reel release, appearing on Wednesday, November 8, and "Reel Life," the Mutual's magazine in film, coming on Sunday, November 12.

On Thursday, November 9, two dramas of short length and of exceptional dramatic and pictorial value will go out. One, "The Fight on the Dam," will feature J. Warren Kerrigan. It is a tense drama of short length. The other is a two-part drama of mystery, "The False Clue," which is most satisfactory from all viewpoints. On Saturday, November 11, "The Unpardonable Sin," with Edna Paine and Norbert Myles in the leading roles, will go out.

Comedy lovers will find a barrel of laughs in "Picture Pirates," a two-reel Vogue comedy release of Sunday, November 12, a picture of the usual Vogue class. Ben Turpin and Rube Miller are screamingly funny in their make ups.

Another unusual comedy will be released on Friday, "His Blushing Bride," a Cub one-reeler.

William Farnum Returns to Screen

Popular Fox Player, Refreshed by Long Vacation, Will Be Directed by Frank Lloyd.

AFTER a prolonged vacation at the Catalina Islands, off the California coast, William Farnum, the screen favorite, has begun work in a photoplay carrying a dramatic indictment of child labor. The picture marks the return of Mr. Farnum to a "straight" part, and the distinguished Fox star will prove still again the versatility and finish of his acting. He is cast for the part of a United States Senator. The photoplay has an "unhappy ending" which serves to make sharper the tragedy of it all.

Incidentally, this will be the first time in almost a year that the talented actor has not worked under the direction of Oscar C. Apfel. Mr. Apfel has screened nine Farnum productions for William Fox. He is now filming a photo-drama with Gladys Brockwell in the leading role. Frank Lloyd will direct the forthcoming Farnum picture.

The chief members of Mr. Farnum's supporting cast will be Vivian Rich, Frank Clark, Brooklyn Keller, Charles Clary, Ray Hanford and Gordon Griffith. With the exception of Mr. Keller, who appeared in "Fires of Conscience," these photoplayers are new to Fox productions.

William Fox to Produce Comedies

Henry R. Lehrmann Will Supervise the Productions, Which Will Be Issued in Regular Program.

AFTER making a thorough canvass of the field and preparing a comprehensive plan of work, William Fox has decided to produce comedies. These will be released on the regular program.

Henry R. Lehrmann, former president and supervising director of the L-KO Comedies, has already gone to Los Angeles to negotiate with actors, directors and a large corps of technical workers for this purpose. He left for the West Coast immediately after a protracted conference with Mr. Fox and General Manager W. R. Sheehan.

Mr. Fox is determined that the comedies made by Mr. Lehrmann and other members of a highly competent and well-trained directorial staff shall take rank at once as the very best producible—in story, in acting, in photography.

"I can assure exhibitors and motion picturegoers everywhere," Mr. Fox said, "that the comedies will set a new mark in the field. I will not release a single comedy which does not show clearly that it is an uproarious success."

Mr. Lehrmann himself is a noted figure in the photoplay. He began his screen career as an extra with one of the pioneer companies and soon rose to a directorship with Kinemacolor. With two companions, he organized the L-Ko Company. He has written dozens of scenarios. A few of his productions are "Love and Surgery," "September Morn," and "After a Million."

New York Has a Monkey Dinner

Goes Newport One Better—Pete Montebello, Actor, Drinks Wine Without Telling How Good He Is.

CAN you imagine a luncheon during the entire course of which the guest of honor uttered not a single word? And this despite the fact that the guest of honor is featured in a seven-reel motion picture production, and the further fact that he was drinking wine and was surrounded by about thirty persons in animated conversation.

Unbelievable as it may seem, such was the case when Pete Montebello was tendered a luncheon at the Claridge Hotel on Monday afternoon, October 23, by Count G. deCippico and the Countess deCippico, better known as Rita Jolivet, the actress. But perhaps Pete might have had something to say if he were able to speak. Pete is the monkey who is featured in "The Masque of Life," which is now playing at the Park theater, New York, and the luncheon was given preparatory to a private showing of the film. About thirty persons were the guests of the Count and Countess, among them being representatives of the various motion picture trade papers. After the luncheon the party motored to the Park theater.

Poster Contest Under Way

Art Students of New York, Boston and Philadelphia Compete for Prize.

WITH a view to encouraging the use of artistic posters for moving picture theater advertising purposes a contest under the auspices of the National Committee on Films for Young People, has been opened, in which the art students of New York, Boston and Philadelphia are competing for the $25 and $10 prizes being offered.

The judges chosen for the occasion are Professor A. W. Dow of the Department of Art, Columbia University; Mrs. John W. Alexander of the Arden Art Gallery; Paul Coenoyer of the National Academy of Art; Mrs. Howard S. Ganz, chairman of the National Committee on Films for Young People, and Miss Louise Connolly of the Art and Texture Museum, Newark, N. J.

The contest closes November 20, when the posters designed and made by the various art students will be carefully examined by the judges and the prize-winning poster will be reproduced for use among the exhibitors throughout the country.

"INTOLERANCE" GOING STRONG ON COAST.

Advices from San Francisco and Los Angeles, convey the interesting information that D. W. Griffith's new spectacle "Intolerance" is "standing them up" in these cities. Receipts for the week ending October 21, at the Columbia theater, in the Golden Gate City, showed an increase over the best week "The Birth of a Nation" had at this house of $3,000. A Saturday matinee at Clune's Auditorium, Los Angeles, broke the former record attendance of the house by $200. The night's receipts topped by $150, the best gross ever earned at this theater by a motion picture.

Cecil De Mille Heads Morosco-Pallas

Lasky Chief Will Continue Supervision of Production—Garbutt to Be General Manager at Coast.

THE most interesting official move following the recent combination of the Famous Players-Lasky Corporation and the Oliver Morosco Photoplay Company and Pallas Pictures is the election of Cecil B. De Mille, director general of the Lasky studios, to the presidency of the Oliver Morosco Photoplay Company and the vice presidency of Pallas Pictures.

Mr. De Mille was one of the four organizers of the Jesse L. Lasky Feature Play Company and has had charge of all producing at the Hollywood studios since the inception of the company. The work he has done on the screen during this time has established him throughout the world as a master of photoplay production.

Mr. De Mille's exceptional ability in stagecraft and dramatic construction may be considered in the light of an inheritance, for he is the son of the late Henry C. De Mille, the famous dramatist, much of whose work was done in association with David Belasco, and of Beatrice De Mille, who is widely known in the theatrical world as one of the foremost authors' representatives. Mr. De Mille is also the brother of William C. De Mille, the noted playwright, who is at present associated with the scenario department of the Lasky Company.

Cecil B. De Mille.

Prior to his connection with filmdom Mr. De Mille was highly successful as a dramatist, actor and stage director. In collaboration with his brother William he wrote "The Genius" and "The Royal Mounted." As an actor he made his first appearance in "Hearts and Trumps" in February, 1900, and continued acting for about a decade, subsequently devoting his time to play management and producing. Since his entrance into the motion picture field he has produced the most ambitious Lasky offerings, including notably his superb photodramatic renditions of the great Belasco dramas, such as "The Rose of the Rancho," "The Girl of the Golden West," "The Warrens of Virginia," as well as "Carmen," in which the celebrated prima donna made her photoplay debut and through which she became a conspicuous screen favorite over night. These productions, and the general influence upon the screen of his association with the Lasky Company have undoubtedly advanced the entire art of the motion picture. Mr. De Mille has just completed an elaborate production, "Joan of Arc," starring Geraldine Farrar, which will shortly be presented to the public under his own supervision.

In addition to taking direct personal charge of the more pretentious and important Lasky productions, Mr. De Mille has attained a rare success in supervising the work of other directors and in building a studio and stock company which are without doubt the ultimate examples of combined screen and art efficiency. This supervision of all artistic activities at the Lasky studio Mr. De Mille will retain together with his new official duties of the Pallas and Morosco Companies.

It is now also revealed that as a result of the recent meeting held in New York City, at which the combination of the four companies that produced the Paramount Program was accomplished, Frank A. Garbutt, of the Morosco and Pallas Companies, has assumed the general executive management of all the West Coast studios of the Famous Players-Lasky-Morosco-Pallas Companies.

NEW ONE-REEL POSTERS FOR PARAMOUNT.

Realizing that the exhibitors' feature picture on his program naturally attracts the larger part of his audience, but that a great percentage of attractiveness to well rounded performance is due solely to the single reel little features that surround the program picture, Paramount Pictures Corporation is issuing with its single reel "little features" a new style poster, a classic in the lithographing line.

Miss White to Have New Serial

Long-Time Pathe Favorite Will Now Be Featured in "Pearl of the Army."

ASK a motion picture fan to name one Pathe player, and nine hundred and ninety times out of a thousand the answer will be quick and direct, "Pearl White." More than any other player is the little star identified with Pathe productions. Not only does she lead in length of service, but she has starred in Pathe's greatest successes, "The Perils of Pauline," "The Exploits of Elaine" and the other "Elaine" serials, and "The Iron Claw." In France she is reported to be the idol of the French soldiers who, while on furlough, throng the theaters where "Les Mysteres de New York" (The Exploits of Elaine) is playing. In Porto Rico she crowds the theaters. In Bombay she figures frequently in the newspapers. From Scotland comes a letter from a newspaper editor asking for the story of her life, and he runs it on the front page of his paper. Similar instances of her popularity could be quoted. And now Pathe announces that Miss White is to star in a new serial, the most elaborate yet, "Pearl of the Army." The choice of the title shows a recognition of the great drawing power of the star.

Miss White has been with Pathe for over four years. Prior to her getting into pictures she was, though very young, leading woman of a stock company playing road engagements. The hard work told on her. She applied for a position in the Pathe studios in Jersey City. The casting director liked her looks and employed her.

When the "Perils of Pauline" was first considered, the question as to who was best fitted to be the star received the most serious consideration. Much money was to be spent in production and advertising and the venture was a new one for Pathe leading into uncharted waters. It was essential that the girl chosen be not only of exceptionally good appearance and undoubted talent, but also nervy enough to take the most dangerous chances. "The Perils of Pauline" made film history. It was followed by even greater successes. That Miss White has been a most potent factor in the success of all of these serials cannot be denied.

Miss White has her home in Bayside, Long Island. She is athletic, fond of golf and motoring, and is absolutely unspoiled by her success. Ask any one who knows her what she is like and you will be told "she is a real 'good fellow.'"

With her as the star, "Pearl of the Army" should be an even greater success than those other Pathe serials with which she has been identified. And besides, Louis J. Gasnier, president of the Astra, which is producing the new serial, was director on "The Perils of Pauline," and Edward Jose, her director, was also her director in "The Iron Claw."

UNITY BUYS EXCHANGE IN KANSAS CITY.

As a further evidence of their determination to establish a nation-wide list of branch exchanges, the Unity Sales Corporation announces this week the purchase of the Associated Film Service, which has been operating in Kansas City, Mo., for some time. Andrew J. Cobe, general manager of Unity, concluded the arrangements during the trip which he is now making through the western cities.

G. B. Howe, who has been the general manager of the Associated, will be manager of the new exchange for Unity. Mr. Howe has already taken steps to enlarge the sales and office force and will immediately install additional facilities for more extensive and more efficient distribution of pictures.

In a letter Mr. Cobe said he was delighted with the progress for bigger business which the acquisition of this exchange will give his company. It is a thoroughly organized and going exchange.

DOINGS AT WORLD FILM STUDIOS.

In addition to the list of picture plays already published, to be released between the present time and the end of May, 1917, the World Film Corporation's production directors are actively at work upon three dramas simultaneously. These are "A Law Unto Herself," with Travers Vale in charge; "The Parasites," directed by Harley Knoles, and "The Bondage of Fear," which is being "put on" by Harry Davenport.

"Frou Frou," the last of the World-Brady plays previously bulletined, is completed, under the direction of Emile Chautard. Alice Brady is the star, and the support embraces Gerda Holmes, George McQuarrie, Edward Langford and Alec B. Francis. This drama was a very great success when produced on the speaking stage by the late Augustin Daly.

It will be released May 29 and the entire schedule will be maintained as officially announced three weeks ago.

Ralph Ince Leaves Vitagraph

Successful Director to Become Independent Producer of Subjects Featuring Lucille Lee Stewart and Huntly Gordon.

RALPH W. INCE, who for ten years has been identified with Vitagraph, and who, of later years, has been an integral part of the producing force of the Vitagraph Company of America, has severed connections with that organization and announcement is made that in the very near future Mr. Ince will begin independent production of pictures featuring Lucille Lee Stewart and Huntley Gordon. Mr. Ince will use the Bay Shore studios, which he has secured from the Vitagraph Company, and his pictures will be released through Lewis J. Selznick. It is Mr. Ince's intention immediately to form a large company, through which he will be enabled to put into operation plans that he has long had under consideration.

Ralph W. Ince.

The retirement of Mr. Ince from his post as producing director has in no way affected the extremely pleasant relations existing between him and the Vitagraph Company, he declares. He explains that his retirement from the Vitagraph forces was actuated only by a desire to carry out ideas of his own that are not in line with Vitagraph's policy. Mr. Ince becomes a "Vitagraph graduate" with mutual expressions of good will.

A great part of Mr. Ince's time as director has been spent in the supervision of production and the development of actors and actresses. He was instrumental in bringing out to their fullest possibilities the capabilities of many present-day screen favorities.

Mr. Ince was born in Boston in 1887. His parents were stage folk and the son followed in their footsteps. He has appeared in many screen productions and has done some notable character studies before the camera, chief among which was his study of Abraham Lincoln. He served a stage apprenticeship in the company of the late Richard Mansfield, and also appeared in the original productions of "Ben Hur" and "The College Widow." Mr. Ince produced the first three and five reel pictures released by Vitagraph.

In featuring Miss Stewart and Mr. Gordon, Mr. Ince believes that he has a combination of sterling worth.

FILM SERVICE FOR BORDER CAMPS.

One of the comforts of home being supplied to the soldiers in the military camps on the Mexican border is an instructive moving picture show. This matter is being attended to by the Army Y. M. C. A., for whose convenience the parent association has constructed forty-eight buildings. Some thirty-six of these have been equipped with motion picture projection machines, and at each entertainment given for the benefit of the soldiers, one or more industrial films are shown. Twenty-five points in the Big Bend District not provided with building or equipment are visited periodically by a motor truck which has been equipped with a generator and motion picture projector for field service. It is stated that at these entertainments audiences have numbered as high as four thousand men.

A special effort is being made by manufacturers and others toward supplying an adequate number of films for border work. In some instances new films are being made especially for this purpose; and we understand that between fifty and one hundred reels have been offered for use on the border. Following their service in the military camps these films will be placed on the regular Y. M. C. A. service.

JAMES KIRKWOOD WRITES ON SCENARIOS.

Two hundred newspapers in all parts of the country are publishing a series of six articles by James Kirkwood, the Mutual director, on the art of photoplay writing. Mr. Kirkwood's experience as former director of Mary Pickford and present producer of Mary Miles Minter, places him in a distinctive position in the realm of photoplay building.

Three Fox Photoplays Set for November

Gladys Brockwell, George Walsh and Valeska Suratt Will Be the Stars.

GLADYS BROCKWELL in a tensely dramatic photoplay of Alaska, in which she plays the role of a drink-besotted mother and her innocent young daughter; George Walsh, in an entertaining picture of the West, with a story that is "different;" and Valeska Suratt as a heartless, scheming woman who leads two men to ruin, these are William Fox's releases for the first three weeks in November.

Miss Brockwell's first starring vehicle is released November 6, under the title of "Sins of Her Parent." Frank Lloyd directed the production. The cast includes William Clifford, Carl Von Schiller, George Webb, Herschel Mayall and Jim Farley. One of the sets in the photoplay represents a big art gallery, and is hung with painting worth thousands of dollars. Another depicts a great Nome lodge.

George Walsh's new photoplay, "The Mediator," has been picturized by Director Otis Turner from Roy Norton's book. The story concerns Lish Henley, persistent pacifist—so persistent, in fact, that he spends his whole life battling others in the name of peace.

By the might of his fists, the powerful Lish quells all arguments of those who would interfere with peace. Juanita Hansan, in the role of a charming waitress, makes her debut under the Fox banner in this production. It is she who saves Walsh from eternal peace, when a gang comes to mob him, by serving a new dish at his table: "Pistol on Lettuce."

Most of the exterior work for this production was done in the Sierras and the "locations" are unusually fine. The subject will be shown on November 13.

On November 20, Mr. Fox will release "Jealousy," a powerful photodrama with the sirenic Valeska Suratt in the chief role. The supporting cast includes Walter Law, that splendid actor who has created such a wide vogue for himself in the few Fox pictures in which he has appeared already; Charline Mayfield, Abraham Lincoln's grandniece, and Curtis Benton and Joseph Granby.

Miss Suratt's new screen play has for its basis a discontented woman who tries to find happiness by forcing men to love her; but she is crushed and helpless in the end.

"Patria" to be Released December 4

Coming International Preparedness Serial Is From Pen of Louis Joseph Vance and Features Irene Castle.

THE preparedness serial of the International, "Patria," Mrs. Vernon Castle in the title role, will be released throughout the United States on Monday, December 4. "Patria" has been many months in the making. It was conceived for the dual purpose of furnishing the highest quality of photoplay entertainment possible and of instilling into the American public the deep obligation of preparing the country against invasion. Nothing has been left undone to accomplish these purposes. Louis Joseph Vance is the author.

The International has surrounded Mrs. Castle with a strong cast. Foremost are Milton Sills, Warner Oland and Dorothy Green. Mr. Sills is best known in motion pictures for his work in "Deep Purple," "Under Southern Skies," "A Woman Who Lied," "The Rack" and "The Honor System." As a legitimate actor he won fame as leading man in "Just Boys," "The Law of the Land" and "Panthea."

Mr. Oland is known as a finished actor. Before he came to the screen he played "heavies" with Viola Allen, Sothern and Marlowe, Nazimova and in "A Fool There Was" and in "The Yellow Ticket."

Miss Green is famous for her "vampire" characterizations. She has had many successes, the most notable recent ones having been "The Devil at His Elbow," "Souls Aflame," "Parisian Romance," "The Spirit of the Poppy" and "Women and Wine."

"AINT" LEADING MAN SEEKS A JOB.

When Vincent Serrano was at Block Island making water scenes for "A Modern Monte Cristo," a Thanhouser feature, a young man approached him.

"Need an aint?" the man asked.

"A what?"

"An aint. An aint actor. I dive an' swim an' do all the stunts. You know. I'm an actor when they're takin' it, but on the screen I ain't. On the screen the people think it's the leadin' man that does it, when it ain't. It's me."

The young man was informed that "aints" were not needed.

Kalems for November

First Half of Month Brings Variety of Subjects for Releases Through General Film.

KALEM'S list of releases for early November offers a variety of strong subjects on the General Film program. Interest is now divided between the "Grant, Police Reporter" series and the two-reel series "The Girl From Frisco."

In the former series George Larkin makes his appearance in "The Man From Yukon" on Friday, November 10. The one-reel story, replete with action, tells of the adventures of Porcupine Peterson, of Alaska, with a gang of New York wire-tappers. The other early November release of the George Larkin and Ollie Kirkby series is "The Pencil Clue" on November 3, in which the reporter hero unravels a murder mystery. On Friday, November 17, Kalem will release another episode in the "Grant, Police Reporter" series, "The Rogue's Pawn." "The Witch of the Dark House" is the episode of "The Girl From Frisco," scheduled for release on Wednesday, November 8. An unusual mystery story is unfolded in this episode. Ronald Bradbury, Edward Clisbee, Hart Hoxie and Frank Jonasson are others in the cast of the two-reeler which was staged under the direction of James W. Horne.

Ham, Bud and Ethel Teare are presented as the stars in "A Desperate Duel," the "Ham Comedy" release on Tuesday, November 7. For Tuesday, November 14, "The New Salesmen" is the "Ham Comedy" release. Ethel Teare is seen as a shifty shoplifter.

"The Lone Point Mystery" is the Helen Gibson thriller issued in the "Hazards of Helen" series on Saturday, November 11. This is the "second anniversary month" issues of the railroad series and thrills follow in rapid succession throughout the thousand feet. The climax finds Helen Gibson leaping from the pilot of a speeding engine to a racing automobile.

"Crimson Stain" Doing Big Business

President Goebel and Treasurer Erb of Consolidated Believe in Serial They Have a Record Breaker.

WHEN O. E. Goebel, president, and Ludwig G. B. Erb, treasurer, of the Consolidated Film Corporation planned "The Crimson Stain Mystery," the great sixteen episode superserial photoplay, it was their greatest ambition to set a new record for serials. They knew when they started that they would encounter many serious obstacles, one of which was that Consolidated Film Corporation was the youngest infant in the industry and that "The Crimson Stain Mystery" was its first production. Naturally, being the youngest in the field, Consolidated Film Corporation had no traditions or past records with which to dazzle the exhibitors and prospective customers. Exhibitors everywhere demanded to be shown.

"The Crimson Stain Mystery" is released through the Metro Exchanges. Last August Consolidated tended its first banquet to the Metro Exchange managers and officials at the Hotel Traymore, Atlantic City, N. J. President O. E. Goebel made a speech in which he set forth the fact that he and Treasurer Ludwig G. B. Erb were anxious to make a record with "The Crimson Stain Mystery." His guests left the banquet table vowing they would make "The Crimson Stain Mystery" the greatest moneymaker of its kind.

How well they have succeeded is apparent daily in the volume of business that pours into the main offices of Consolidated Film Corporation at 1482 Broadway. Marcus Loew and Alexander Pantages, two great showmen, booked "The Crimson Stain Mystery" for their respective circuits of theaters.

To prove to the exhibitors what a tremendous money-getter "The Crimson Stain Mystery" is, special showings were made in every large city in the United States, and immediately after the showing there was a rush on the part of the exhibitors to get on the band wagon. Nor have they had cause to regret it.

Voluntary telegrams of congratulations are coming in daily.

JOE SAMPLINER RECEIVING CONGRATULATIONS.

Joe Sampliner, the advertising man of 729 Seventh avenue, is receiving the congratulations of his friends on his approaching marriage with Miss Jeannette Friedman. The ceremony will take place on November 19.

STAGE SELLS HIS ROYAL.

W. H. Stage, of Marengo, Ill., has sold his Royal Theater there to Neil Wilson. Mr. Stage has gone to Crystal Lake, Ill., where he will operate another motion picture house.

Will Tour Forty Companies

William Fox Starts Biggest Campaign Ever for "A Daughter of the Gods."

WILLIAM FOX, producer of "A Daughter of the Gods," announced this week that he would forthwith send out forty touring companies. There has never been a film or legitimate production exploited by means of forty companies, and the experiment of booking up 1600 weeks of solid time in the United States for one play is, consequently, looked upon by theatrical sharps with unwonted interest.

The word "company" means a complete organization including a manager, two advance agents, a musical leader and musicians, and a crew to run the stage and the electrical and mechanical effects. For all the big city productions one, and sometimes two baggage cars will be carried. The entire business will be conducted in the usual theatrical way. The so-called "two-dollar" houses will be played, with the bookings in charge of Charles A. Miller, a veteran theatrical expert.

ETHEL BARRYMORE.

ETHEL BARRYMORE, stage favorite and star of many picture plays, was born August 15, 1879, in Philadelphia. Her father was Maurice Barrymore, a celebrated actor, and her mother Georgia Drew-Barrymore, and she is the niece of John Drew, so that supreme dramatic ability is her rightful heritage. Her first recorded experience on the stage was at the Empire Theater, New York, Sept. 23, 1895, as "Katherine" in Henry Guy Carleton's "The Independent Young Person," with John Drew and Maude Adams in the cast.

Ethel Barrymore.

Miss Barrymore became a member of the Empire Stock Company. She played Priscilla in "Secret Service," going to London with the company, and English society received her with open arms. Her beauty, accomplishments and rare talents have made her a welcome guest in the most exclusive society, both in this country and abroad.

Miss Barrymore played in Sir Henry Irving's company, being especially successful in "Peter the Great." In 1900 Charles Frohman made her a star. She has played in many successes. With marriage and motherhood a new depth came to her art and interpretation. Miss Barrymore excels as a screen artist. She has appeared in "The Final Judgment," and "The Kiss of Hate," and her new production is a picture version of "The Awakening of Helena Ritchie," by Margaret Deland. In private life she is Mrs. Russell Colt.

JACK RICHARDSON JOINS UNIVERSAL.

Jack Richardson, who is playing in "Giant Powder," under the direction of Henry McRae at Universal City, has a record of having been "killed" more than any actor in the motion picture business. Richardson has been playing Western "heavies" for the American company for five years, and no author ever thinks of sparing the life of a villain in a Western story. Richardson has worked opposite J. Warren Kerrigan and other stars.

NEW SCENARIO WRITERS FOR KAY-BEE.

Lambert Hillyer is the latest addition to the scenario department of Triangle-Kay Bee. Hillyer is the author of many sketches and scenarios, and for the past two years has been directing his own plays. He is expected to prove a valuable addition to this department, and is now at work on his first story.

Albert Cowles, a well-known eastern scenario writer, has been added to the Triangle staff of authors.

What's What on Universal Program

For Week of November 6 "The Place Beyond the Winds," Red Feather, Will Lead Off.

THE Universal calls attention to the fact that Grace Cunard and Francis Ford will be featured in its next serial, "The Purple Mask." This serial has been in preparation for two years. Twenty two-reel scenarios of unusual plots, the cream of those submitted in the last twenty-six months, have been set aside and incorporated in the serial.

Meanwhile, "Liberty," the current Universal serial, continues to exert its patriotic appeal. During the week of November 6 Episode 13, "Strife and Sorrow," will be released. "Liberty" was written and produced by Jacques Jaccard and features Marie Walcamp, Jack Holt and Eddie Polo. Supporting the principals are L. M. Wells, Bertram Grassby, Neal Hart, Maude Emory and G. Raymond Nye.

The week's Red Feather is "The Place Beyond the Winds," a five-reel drama featuring Dorothy Phillips and Lon Chaney, reviewed in this issue. Eddie Lyons, Lee Moran and Priscilla Dean will be featured on Monday, November 6, in the Nestor comedy, "A Political Tramp," the scenario of which was written by Charles J. Wilson, Jr., and the production made by L. W. Chaudet.

Alice Howell, the towsel haired comedienne, is starred on November 7 in an L-Ko comedy, "Alice in Society," which is released on November 7. Fatty Voss supports her as best he can with his 340 pounds fahrenheit. On the same day King Baggot and Leah Baird will be seen in the special Imp drama, "The Voice Upstairs." There will be no release under the Victor brand on this date.

On November 8 Vola Smith, G. Raymond Nye and Charles Gunn will appear in "The Cry of Conscience," a Gold Seal two-reel mountain drama written by Olga Printzlau and produced by C. S. Elfelt. Ed Brown, Marc Robbins and E. P. Evers appear in support of the principals. On this date No. 45 of the Universal Animated Weekly will be released. There will be no L-Ko release on November 8. Instead, a Special Victor, entitled "A Roaming Romeo," featuring Tweedledum, will be released.

"The Mantle of Deceit," a two-reel Rex society drama featuring Claire Mersereau, will be released as the feature on November 9 under the Rex brand. Stanley Walpole, Helen Slosson, Nellie Slattery and Joseph Granby will appear in support of Miss Mersereau. The Powers cartoon educational, "High Life on a Farm with Hy Mayer," also will be released on the same day. There will be no Victor release on this date.

On November 10 Betty Schade will star in "The Eel," a decidedly distinctive Imp underworld drama. The story of this play was written by Beth Boone, scenarioized by William Parker and produced by H. Millard. Harry Keenan and Percy Challenger appear in support of Miss Schade. On the same day Agnes Vernon is featured in "The Eyes of Love," a Rex drama scenarioized by M. B. Havey from the story by L. J. Benson and produced by Fred A. Kelsey. Leah Baird and Jack Mulhall take prominent roles in the pictures.

November 10 also will see the release of "Sweedy, the Janitor," a Nestor comedy featuring Wallace Beery and Belle Bennett. The Special Big U mining drama, "The Evidence," featuring Bob Leonard, also will be released on this date.

On November 11 Roberta Wilson and Charles Perley will co-star in "The Quitter," a Bison two-reel Western drama written by Mary Lanier MacGruder, scenarioized by Alice Von Samar, and produced by Burton George. On the same day Gale Henry and William Franey co-star in "In Love with a Fireman," a Joker comedy written by Walter H. Newman and produced by W. W. Beaudine.

Saturday, November 12, stands out particularly because of the release of "The Powder Trail," a Special Big U two-reel military drama featuring Francis Ford and Grace Cunard. Sherman Bainbridge appears in support of Mr. Ford and Miss Cunard. On the same day Harry Depp and Yvette Mitchell co-star in the Victor comedy, "Any Old Duke'll Do," written by R. A. Dillon and produced by P. C. Harrigan. On the same day Lee Hill and Maud George appear in "Shadows of Suspicion," a Laemmle drama written by Arthur Maude and Constance Crawley and produced by Donald MacDonald.

NEW REPRESENTATIVE FOR PARAMOUNT'S CINCINNATI OFFICE.

C. H. Powell, who was formerly connected with the Famous Players Film Service of Detroit, Mich., has been appointed special representative of Paramount's Cincinnati office. Mr. Powell is well known in the West and accomplished splendid work during his connection with the Detroit office. He is at the present time making a tour through Northern Ohio.

Brady Makes "Bought and Paid For"

World Film's Release of November 13 Said to Be an Unusually Attractive Production.

ONE of the most important photoplays ever made by the World Film Corporation is "Bought and Paid For," which will be released November 13 with Alice Brady as its star. The spoken drama, by George Broadhurst, was the first production at William A. Brady's Playhouse, New York, where it continued for two winters and one summer, without a break, by way of inaugurating the entirely extraordinary success of that beautiful resort.

With the beginning of this remarkable record Mr. Brady adopted a system of national advertising that had never been undertaken in connection with a theatrical attraction. He figured that the old system of producing a play in New York and allowing the country to find out for itself that the run was going on was out of date and useless. Under the supervision of Mr. Brady, and at a cost of many thousands of dollars, long before the companies to play it broadcast were organized, the drama was known to practically everybody. Presumably there will be general interest in the motion picture release.

That the author himself is entirely satisfied with the result of Mr. Brady's work in making the transfer to the screen is apparent from the following letter, written October 20:

"Dear Mr. Brady: Please accept my heartiest congratulations on the splendid picture you have made of 'Bought and Paid For.' The central story is directly and dramatically told and the comedy element is admirably handled. Also, I may add, it is extremely well played. I can see no reason whatever why your picture should not equal the success of the play itself both in this country and abroad.

"GEORGE BROADHURST."

Alice Brady in the role of Virginia Blaine in this picture finds unusually varied opportunities for emotional expression. At first a school girl winning by unanimous vote the post of class orator, she becomes a telephone operator and marries a wealthy patron of the hotel where she is employed. She does not love him at first, but soon gives her heart to him, only to find that when he drinks to excess he becomes an unbearable brute. In horror and despair she leaves him and goes to the meagrely compensated work of a shop girl, in the end becoming reunited to a man reformed and regenerated.

These diversified phases of a woman's life have stimulated Miss Brady's talents to their utmost, and persons favored by admittance to the private showing of "Bought and Paid For" unite in the conviction that this personaton is the most charming and effective in her rapidly growing repertoire.

CUPID VISITS UNIVERSAL CITY.

Two couples within the last week have been joined in the happy bonds of matrimony at Universal City, and three of the contracting parties are employees of Big U Lawn, where congratulations have been showered upon them by their associates.

Albert G. Windsor, in charge of the information bureau, took as his bride Laura E. Adams, a young woman of Van Nuys, Cal.

Shorty LaCross, one of the staff of Wallace Kerrigan, superintendent of the Universal Ranch, was wedded to Veta Jacobs, of the wardrobe department.

CAMPBELL PREPARING FOR ANOTHER FEATURE

Colin Campbell, who recently left Chicago for Los Angeles, will, shortly after his arrival there, start work on a production of unusual magnitude. The name of this production is being kept secret at this time. "It is positively the most elaborate production I ever directed," was Mr. Campbell's statement in reference to "The Garden of Allah." "This picture cost more money, more people are engaged in it, the effects are more novel, than anything I have ever before been connected with," said Mr. Campbell. "The work of Helen Ware and Tom Santschi are of unusual excellence and appeal."

SHAY TO PLAY OPPOSITE FLORENCE REED.

Herbert Brenon has engaged William E. Shay for a leading role in "The Queen Mother," which will be his next contribution of Selznick Pictures, and in which Florence Reed will be starred. Mr. Shay has appeared in nearly all of the big productions which Brenon has made in his entire career, including "Neptune's Daughter," "Heart of Maryland," "The Kreutzer Sonata," "The Two Orphans," "The Clemenceau Case" and "Sin." His last previous work under the Brenon direction was as leading man in "A Daughter of the Gods," now running at the Lyric Theater, New York.

Ty Cobb Pjaying Before Camera

Famous Baseball Artist Will Be Seen in Sunbeam's "Somewhere in Georgia."

THE same wonderful Ty Cobb of the baseball world, the greatest ball player of all time, has joined the ranks of motion picture artists. After having been besieged with offers to appear before the camera Cobb finally "fell" for the screen acting and affixed his signature to a contract to appear in a Sunbeam Motion Picture Corporation production.

Ty Cobb.

Cobb has proved since he started to work on his first picture, "Somewhere in Georgia," that he is not only valuable because of his world-wide reputation, but because he is a natural born actor.

"I was never so agreeably surprised in my life," says Director-General George Ridgwell, of the Sunbeam forces. "I will never forget the first scene that Cobb worked in. He seemed to understand what he was to do the moment we set the camera. Well, I was so stunned that I just instinctively yelled 'Shoot!' and started on the picture. Every move that Cobb made reminded me of a seasoned actor. And his facial expressions; it seemed that he could be happy and tragic at the same time. And best of all, Ty likes the work. He was uneasy when we were taking scenes that he does not appear in and wanted all the time to be in front of the camera acting. I must confess that I never saw Cobb play ball, but if he can play better ball than he can act I will not be at ease until I see him on the diamond."

Supporting Cobb in "Somewhere in Georgia" is an all-star cast picked from the Sunbeam list of artists by Director Ridgwell. Opposite the mighty Ty is little Elsie MacLeod. Prominent screen artists will be seen in the cast, including Harry Fisher, Will Corbett, Ned Burton and others.

KLEINE BRANCHES OFFER FINE PROGRAM.

That the Kleine-Edison-Selig-Essanay Service, offered to exhibitors through the distributing offices of George Kleine, is making good its promise of "consistent quality," is strikingly apparent in the October and November programs now booking. Already the releases of October 2d and 16th—Selig's, "The County That God Forgot," and Essanay's, "The Return of Eve"—are playing to capacity business in all sections of the country. So is Selig's five-reel film record of 1916 World's Series baseball games. Advance showings of Edison's, "The Heart of the Hills," coming October 30, convinced theater men of the October program's uniform strength and excellence.

An even stronger trio of five-part features is offered for November. First engagements of Essanay's, "The Prince of Graustark," will be played during the week of November 6. Edison's masterpiece, "The Cossack Whip," with Viola Dana as the features player, comes November 13, and Essanay's, "The Chaperon," November 20. Each of the three, it is said, really deserves the much-abused title "feature." Every one of the twenty-three George Kleine exchanges is reporting heavy bookings of each individual offering on the October and November lists.

McCLURE PLAYERS CALLED TO COLORS.

When motion picture audiences go to see "Pride," the second play of the McClure series, "Seven Deadly Sins," in which Holbrook Blinn is to star, they will see Le Comte de Frais and La Baronne d'Arboz moving through the play with all of the dignity necessary to their noble roles, but the players who created these part, Guido Colucci and his wife, Lena D'Avril, will be overseas, doing work for the Allies.

Mr. Colucci is an Italian reservist, who before his connection with McClure Pictures, appeared in Metro, World and Ivan Pictures. Recently he was featured by Edison in a five-reel feature, "The Tell-Tale Step." Just as he was completing his work in "Pride" he received word that his class had been called to the Italian colors, and he stepped out of his role of Count to serve as a common soldier in the ranks.

"The Honor System"

New Fox Ten-Reel Release Is Based on Prison Reform Movement.

WARDEN OSBORNE'S resignation from Sing Sing prison has made prison reform the topic of the hour. Just at this psychological moment William Fox is about to release a ten-reel prison problem film, "The Honor System." The Fox Film Corporation has been working on this production for more than a year.

It has been splendidly and vividly directed by R. A. Walsh, supported by a cast of actors famous in the motion picture world, and produced amid actual prison scenes. Real convicts enacted some of the parts.

One of the best criticisms on "The Honor System" has been sent to Mr. Fox by a convict, a "lifer" in the Florence penitentiary. He is Louis Victor Eytinge a literary genius, who though in prison makes more than $20,000 a year by his pen.

Scene from "The Honor System" (Fox).

The picture was made mainly in Arizona and along the Mexican border. In order to give this film every attribute of real life, Mexican raids were staged which are described by persons who have figured in actual raids, as absolutely correct in every detail. Thousands of men are shown taking place in cavalry charges and in battles in every respect similar to those being fought between the warring factions of Mexico to-day.

R. A. Walsh before screening the first scene of his battle pictures spent weeks in going over the ground and working out his strategic maneuvers under the guidance of military experts. To depict the prison scenes showing old, brutal methods, Governor Hunt of Arizona placed at the disposal of the Fox Film Corporation the old prison at Yuma, which in its time has been one of the most terrible hell-holes in existence.

Recently a representative of the Fox Film Corporation attended the Congress of the American Prison Association at Buffalo and brought the film to the attention of the five hundred delegates—governors of states, superintendents of prisons, wardens and prison experts throughout the country.

"It is a living, human document."

The writer of the scenario, Henry Christeen Warnack, has been interested in prison reform for many years. He is principal feature and editorial writer on the Los Angeles Times. All the educational value of his experience, combined with his expert knowledge as a writer, has been put into "The Honor System."

ROTHACKER FILMS "MODERN MOTHER GOOSE."

The Rothacker Film Manufacturing Company, of Chicago, has just completed the laboratory work on "Modern Mother Goose," a five-reel feature produced by the Fort Dearborn Photoplays Company, Inc. All the photography, which included the taking of many artistic interiors and exteriors, was done by Rothacker cameramen—Wesley Smith and Edwin Linden. According to the Fort Dearborn people, the laboratory work on the film has added in a considerable degree to its worth.

Manufacturers' Advance Notes

"A STRANGER FROM SOMEWHERE" (Bluebird).

The release for November 20 on the Bluebird program will be "A Stranger from Somewhere," with Franklyn Farnum playing the dual role that carries the plot. His leading woman will be Agnes Vernon. This play was written by Willis Woods and produced by William Worthington, who directed "Love Never Dies," in which Mr. Farnum lately appeared in the Bluebird series in conjunction with Ruth Stonehouse.

"A Stranger from Somewhere" is a work of peculiar construction, starting off as a serious drama, verging into riotous comedy and winding up with a "surprise finish" that leaves the observer well satisfied with the result. In playing the dual lead Farnum is about the busiest man ever on the screen, being almost continuously in evidence in one of the two roles he assumes.

Scene from "A Stranger from Somewhere" (Bluebird).

MILLETT IN "THE LAND JUST OVER YONDER."

When Peter B. Kyne, the author, was in Redlands, some weeks ago, in conference with M. B. Dudley, of the Dudley Motion Picture Company, regarding the filming of Kyne's Saturday Evening Post story, "The Land Just Over Yonder," the question arose as to what actor was available for the character of Toylabe Tom, one of the leads, and, as Mr. Kyne expressed it, the pet "brain child" of all the stories he had written.

Tobiabe Tom represents an old desert prospector of Nevada, around whom most of the principal scenes and incidents of "The Land Just Over Yonder" revolve. Negotiations to secure some one for the part were begun when Kyne was in Redlands, and Arthur Millett, identified for some time with the American Film Company, Santa Barbara was called to Redlands for a conference. He was immediately engaged by Mr. Dudley; and the fact that he is filling every requirement in the role is attested by some of the stills that have been taken of him at various intervals during the filming of the story.

"The Land Just Over Yonder," in six reels, will be released through the Unity Sales Corporation and will be followed by "Humanizing Mr. Winsby," another Peter B. Kyne story now being produced by the Dudley Motion Picture Manufacturing Company.

GLADYS HULETTE'S NEXT PLAY.

Gladys Hulette, the Thanhouser star, has nearly finished "Her New York," and Director Eugene Moore is preparing to start work on Miss Hulette's next play within a few days. Agnes C. Johnston, author of all of Miss Hulette's Pathe Gold Rooster plays—"The Shine Girl," "Prudence, the Pirate" and "Her New York"—has written for Miss Hulette a feature called "Kate o' the Kitchen," in which Miss Hulette plays a little girl, poor but happy, who has to go to work for four reasons—three sisters and a brother.

Edwin Thanhouser has given "Kate o' the Kitchen" a splendid cast, including, besides Miss Hulette, Doris Grey, Wayne Arey, George Marlo and Arthur Bauer.

DIVORCE AND THE DAUGHTER.

"Divorce and the Daughter," Florence La Badie's next Pathe Gold Rooster play, is nearing completion at the Thanhouser studios and will be released early in December. The story, by Agnes C. Johnston, is a powerful study of the causes and effects of an unhappy home. Florence La Badie plays the daughter of parents whose love for each other is dying.

Frederic Sullivan, the director, has staged beautiful scenes as well as strong ones, and Miss Johnston has embellished her story with delicate human touches. Miss La Badie makes the most of a strong emotional part. She is supported by an excellent cast, including Edwin Stanley, J. H. Gilmour, Sam. Niblack, Kathryn Adams, Zenaide Williams and two talented children, Ethelmary Oakland and Arthur Le Vien.

"A LUCKY TRAMP" (Tweedledum).

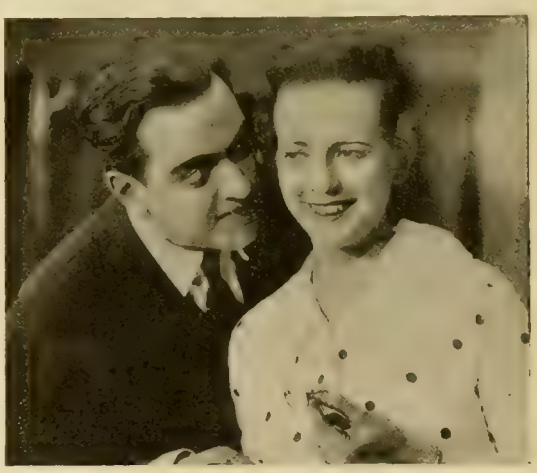
For this week's Unity releases "A Lucky Tramp," the latest of the Tweedledum comedies produced by the Eagle Film Manufacturing Company. The story hinges for its fun on the determination of the beautiful young heroine to avoid marrying the man her father has picked out for her. She decides the only way to dodge the wedding is to run away. Coming upon Tweedledum, she hits upon the novel idea of marrying him and thus secure herself against the forced marriage to the unattractive suitor.

Picture Tweedledum's amazement when the young girl steps up to him from the side of the road and calmly announces that she wants to marry him. To say the least, he is somewhat abashed, but the young woman will not be put off. She drags the tramp before a justice of the peace and the two are quickly married before the irate parents and the pursuing suitor can interfere.

The wedding is sudden, but seemingly sure.

"WHAT I SAID, GOES!" (Essanay).

Here is an Essanay story which carries its situations rapidly and punctuates them with a brilliant comedy spot now and then which makes the whole a desirable offering. The plot is unique—sufficiently so to give the well-cast players an opportunity to exert themselves. Richard C. Travers has a part for which he is exceptionally well suited, that of a wealthy young man who is working for his living as an employe of a business rival of his father. Gertrude Glover plays the young heiress who poses as a shop girl. The two meet under humorous circumstances, but together frustrate a plot and bring their fathers together for a consolidation of their businesses. It is an above-ordinary three-reeler, with plot, players and heart interest.



Scene from "What I Said, Goes!" (Essanay).

FRANCES NELSON IN WILCOX POEM.

Frances Nelson will appear as a Metro star in a powerful five-act human interest drama, "The Beautiful Lie," a film version of Ella Wheeler Wilcox's celebrated poem, "A Reverie in a Station House." This story was prepared for the screen by Harry O. Hoyt and is novel in theme and presentation.

The action takes place in a large city and the theme centers on a wife who permits unjust suspicion to fall upon her rather than cause anguish to her husband. She is arrested on a false charge, and though not guilty she allows her life to be sacrificed fearing lest she wreck the happiness of the man she loves.

The production will be started as soon as Director John W. Noble completes work on "The Awakening of Helena Richie," in which Ethel Barrymore is starred. A strong cast will be selected to support Miss Nelson in her appearance on the Metro program.

"THE YEARS OF THE LOCUST" (Lasky).

Unlike the fool and his money, Fannie Ward and her gowns are not easily parted. The Lasky star is famous for her wardrobe and she takes a personal pride in never being found unequipped for any emergency that might arise. It is her boast that she can dress for any part that a director calls upon her to play, without delaying the picture beyond the time necessary to fasten a few hooks and eyes.

When Albert Payson Terhune's story, "The Years of the Locust," was chosen by the Lasky Company as a starring vehicle for Miss Ward, it seemed as though she would find that she had boasted in vain, for the script of this Paramount picture called for almost every imaginable type of gown. One by one Miss Ward checked them off as she perused this script, until she had the following list: Morning negligees, four

Scene from "Years of the Locust" (Lasky).

street costumes, afternoon gowns, tea gowns, ball gowns, opera cloaks, furs for driving and motoring, girlish frocks, riding habits and all the hats, parasols and shoes that must accompany them.

The picture is, however, in no sense a fashion article. "The Years of the Locust" was written by Mr. Terhune with no thought of Miss Ward in his mind. But he drew a picture of a girl who is a society favorte—the wife of a diamond king—and the scenes shift from one continent to the other with such rapidity that a tremendous amount of changes in costumes are necessary. Furthermore, this girl goes through many vicissitudes of life, for each of which she must be correctly dressed in order to make them all effective.

One of the most remarkable single ornamentations which Miss Ward wears in this picture is a wedding veil which she wore when she was married several years ago to Joe Lewis, a South African diamond king. It was formerly owned by the Archduchess Isabella of Austria. This is the first time that it has been worn in a motion picture.

The Gish Sisters have each a new Triangle-Fine Arts picture nearing completion. Dorothy's is "The Feud Breakers," Lillian's "The Children Pay."

"WAR BRIDES" (Selznick).

Herbert Brenon's tremendous photodrama, "War Brides," introducing Alla Nazimova, the great Slavic tragedienne, for the first time to photoplay audiences, is now ready for release throughout the world. It will be presented as the second of the new Selznick-Pictures.

"War Brides" has been developed from a one-act drama by Marion Craig Wentworth, which was a vaudeville sensation for two years. It tells the story of a young woman whose husband has been drafted into the army soon after they were married. He is killed in an early engagement in the war and his widow comes out among the people of the little village urging women not to marry soldiers, as it will only bring upon them the same tragedy which has come into her life. The military authorities do their best to silence her, but she finally confronts even the King himself with her defiance of the militaristic rule.

One of the most tremendous scenes ever staged either in the theater or before the motion picture camera is that in which

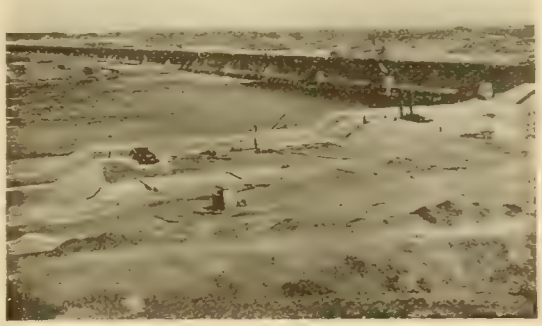
Scene from "War Brides" (Selznick).

Joan (Nazimova) receives word of her husband's death. Another scene which Mr. Brenon has created in this picture calls for the construction of a huge three-story trench, which shows the actual conditions of warfare as is carried on in the European battlefields without showing the armies at actual grips.

"MUTUAL TOURS AROUND THE WORLD" (Gaumont).

The promise of the Gaumont Company to provide pictures of places and peoples under foreign flags is fulfilled in its first release, November 7, of "Mutual Tours Around the World." This is a single-reel that supplements the three weekly single-reels already being issued by this company. There are three diverse subjects chosen for the first reel, each of which is both diverting and entertaining. First comes the ancient French town of La Rochelle. The pictures show the harbor, the quays, the fishing fleet as it sails and at sea, and the town hall built in 1606.

The second section shows the Nile at Assouan. Here is located the wonderful dam which is one of the world's greatest engineering feats. The granite formation responsible for the cataracts is shown, as well as the great mass of masonry



Scene from "Mutual Tours Around the World" (Mutual).

which now holds back the water for better distribution during the dry season. There are pictures also of native industries.

The third section of the reel takes one into the war zone before peace had fled. It shows pictures of the ancient Galician town of Kamenez-Podolsk. The streets, the bazaar, the fortress and the mosque pre-empted by the Turks in the seventeenth century provide quaint pictures of a life remote from our own. The native types shown give one an idea of the refugees who flee before the Russian advance in this country.

MABEL NORMAND HAS NEW "DRESSING TABLE."

Mabel Normand has a new roadster—a "dream of a car"—battleship gray and built like a submarine. "I had it made to suit myself," she declared, as she glided up in front of the Keystone studios in Los Angeles the other day.

She opened an inner panel fastened to the inside of the right hand door and revealed

A complete theatrical "kit" box filled with every imaginable requisite of make-up and for the toilet. Silver topped and

Mabel and Her Table.

French ivory boxes and bottles were fitted into niches especially designed for them and in the middle of the compartment a mirror reflected her pretty face.

"I drew a picture for them," continued Miss Normand—"and they made this box just as I wanted it. Now when I'm out on location, I can make up in comfort and when I want to take off the grease paint, I can do it." Miss Normand drives her own car and is rapidly becoming an expert mechanician.

STARRING VEHICLE FOR ENID BENNETT.

While he is not actively engaged in the work of production, Director Charles Miller is busy making preparations at the Triangle-Kay Bee studio for the filming of the play in which Enid Bennett will make her debut as a star.

Miss Bennett was engaged by Ince during the latter's recent visit to New York.

The subject in which she will appear is an unusual story of a blind girl and was written by Lanier Bartlett. Jack Gilbert has been cast to play the principal supporting role.

"AS YE SOW" (Selig).

Well worthy of prominent mention in the forthcoming General Film program is "As Ye Sow," a Selig feature drama pro-

Scene from "As Ye Sow" (Selig).

duced by Burton L. King, and featuring an exceptional cast of star players, such as Robyn Adair, Virginia Kirtley, Eugenie Forde and E. J. Brady. "As Ye Sow" is a gripping story of a man's temptation, his fall and his final redemption through his own efforts, assisted by the loyal love of a woman. There are many soul-stirring situations, and how with one mighty effort Robert Norton severs habit's cable and becomes a man again is a situation that will appeal to the most blasé audience. "As Ye Sow" will be released Monday, November 6.

"FAITH," WINTER SUBJECT, IS RELEASED OCT. 30.

James Kirkwood, the well-known director, is again responsible for an exquisite bit of screen work. "Faith," his second Mutual-American production, is all completed, with Mary Miles Minter in the leading role, and will go out to charm the picture-loving public on October 30.

"Faith" was written especially for Mary Miles Minter by Mr. Kirkwood. It is calculated to give wide scope to the talented young star's emotional and dramatic powers, so well as to furnish leeway for the charming little touches, the human, endearing bits of acting which Miss Minter knows so well how to give her characterizations.

NEW DALTON-HICKMAN STORY.

From a production standpoint the most important announcement emanating from the Triangle-Kay Bee studios this week is that Director Raymond B. West has commenced work on the filming of the new play by J. G. Hawks, in which Dorothy Dalton and Howard Hickman will be featured.

This is a story of the stage and offers Miss Dalton the part of an actress. The other two principal parts are those of a dramatic critic and an author and they are being portryed by Mr. Hickman and Charles Gunn, late addition to the Kay-Bee forces.

SAWYER PHOTOPLAY RELEASED SOON.

Joan Sawyer's first photoplay is scheduled for release by William Fox very shortly. The picture deals in part with gypsy life, but the latter has been filmed from a new angle. Tefft Johnson had charge of the screening.

TWO STAFFS MAKING "LUMBERLAND."

To increase the weekly production the last ten chapters ('twenty reels) of "A Lass of the Lumberlands," being filled by Miss Helen Holmes and her Signal-Mutual company in Cal-

Scene from "A Lass of the Lumberlands" (Mutual).

ifornia, Director J. P. McGowan has split his forces into a major and a minor company, the former under himself, the latter under the direction of Paul C. Hurst. While the McGowan staff is making the more important scenes the Hurst staff will make the subordinate ones.

"A VILLAINOUS PURSUIT" (Paramount).

Filled with a hundred and one comedy thrills and surrounded with a consistent comedy story that is side-splitting in its every detail, "A Villainous Pursuit," from the United States studio, the next single reel comedy to be released by Paramount Picture Corporation on November 13, will far surpass anything of its kind. This single reel is a "meller drammer" and is founded on nothing in particular. The trick photography that is used in this picture is said to be great.

LATEST DITMARS ANIMAL FEATURE FOR PARAMOUNT.

Curator Raymond Ditmars, for seventeen years associated with the vast collection of animals at the New York Zoological Park, has prepared a motion picture for Paramount called "Dangerous Animals." This picture has a startling climax that will cause an audience to gasp. The scenes portray the necessity of extreme caution in the handling of animals that are liable to turn in instant attack. This picture will be released in connection with a forthcoming Paramount-Bray cartoon.

Robert Conness, long associated with the Edison Company, but now of the Famous Players, appears in the all-star cast of "The Martyrdom of Philip Strong," which will be released by the Famous Players November 30th.

"THE WAGER," WITH EMILY STEVENS, RELEASED NOV. 13.

The Metro Pictures Corporation has just announced that the elaborate Metro-Rolfe production of The Wager, with Emily Stevens as the star, will be released Nov. 13. The Wager of the Law, "Destiny or the Soul of a Woman," or The House of Terus,' have been this popular star's previous motion picture productions, and these have brought forth enthusiastic praise on all sides.

The Wager' is a gripping story of business and the underworld. Miss Stevens never before has had such scope to her liking, than that of "Diamond Lucy Lessing," a girl but imperfectly educated who is known to the police as a shoplifter. As Diamond Lucy, Miss Stevens has a wealth of opportunity for dramatic characterization and she has taken full advantage of it.

George D. Baker is the author of "The Wager." He also directed the production.

METRO TO MAKE THRIFT PICTURE.

Further evidence of the wide scope of motion pictures is demonstrated in a picture now being made at the Metro Popular Plays and Players studio to develop the saving instinct and to teach frugality in families of moderate means. It will be released broadcast throughout the country before the holidays. The film is being taken under the direction of Burton L. King, with Violet Heming and William Courtleigh in the leading roles for the Christmas Club.

The Christmas Club is composed of hundreds of banks in all parts of the country which accept nominal sums on deposit throughout the year, and just before Christmas issue a special check for the amount on deposit, thus assuring the depositors sufficient funds for their Christmas shopping without causing inroads on the family treasury.

Wallace C. Clifford, a noted scenario writer, has written a story for the screen called "Three Christmases," showing how a family suffered before the beginning of the Christmas Club and the effects after the habit of putting away a small amount each week had been started.

GEORGE LE GUERE IN ELECTRIC CHAIR.

George Le Guere has been sentenced to the death chair. He has actually been strapped in, and unless Nance O'Neill can reach the electric switch in time, that heart of his will stop beating. It all happens in "Greed," the third play of the McClure series, "Seven Deadly Sins." George is wrongly blamed for the death of a sinister character in the play, and Nance O'Neill sets to work against tremendous difficulties to rescue him. It is a big scene.

This danger is a climax to the countless perils that Le Guere faces in this series of seven five-reel feature plays. His hosts of girl admirers will heave deep sighs of relief when the series is completed, and the love of Eve Leslie (Shirley Mason) rewards him for risking life and limb to save her from those who would tear her away from him.

GORGEOUS GOWNS AND GEMS FOR EMMY WEHLEN IN "VANITY."

In "Vanity," the five-act Metro wonderplay soon to be released with Emmy Wehlen as star, will be seen some magnificent gowns. These are worn by Miss Wehlen herself, who has the part of a model in an exclusive Fifth avenue store.

Miss Wehlen's blond beauty will be seen in a garment of flowing lines made of silver brocade ornamented with diamonds. The most notable feature of the gown is the huge buckle of cut rhinestones and sapphires which covers almost the entire back of the bodice. The skirt of the gown is short, except for its graceful train.

Another creation worn by Miss Wehlen is of white tulle, its bodice topped with rose brocade, and a rose brocade train, very long. The rest of the skirt is short, in the prevailing mode.

TRAVELS 500 MILES TO FIND LOCATION.

Steve Barton, assistant to Fred J. Balshofer, president of the Yorke Film Corporation, has returned from an extensive automobile tour of the Pacific Coast, for the purpose of finding a particular type of lighthouse and rocky coast location that is vividly described by Harold MacGrath in his novel, "Pidgin Island," now being picturized at the Metro-Yorke studio.

After pages of data and photographs had been submitted to Mr. Balshofer and his co-director, Jay Hunt, it was decided that "Point Pidgin" would be the best location. The name of the lighthouse corresponds with the title of the Harold MacGrath novel. Barton's trip was suggested by Harold Lockwood and May Allison, who will star in the production, and who are keen for realistic settings. The tour extended five hundred miles from the Los Angeles Yorke studio.

SELIG-TRIBUNE ADDS FASHION DIVISION.

The Selig-Tribune, the twice a week news reel, released through General Film Service, has instituted a departmnt of fashions. The fashion department will probably be a feature of each and every issue and will add to the interest of this news film. The latest fashion creations from New York and Paris will be presented by pretty models, and the department will prove attractive to the ladies. The fashion department will be installed in the near future.

GAUMONT NOW HAS FOUR SINGLE REELS A WEEK.

The time has gone by when the exhibitor used single reels merely as fillers. To his appreciation of the value of these shorter lengths of film the Gaumont Company has largely contributed by the excellence of its product. Now the company is reaping the reward of its insistence upon quality. It has developed a highly profitable program of single reels, giving the exhibitor four a week. The latest addition to this program is "Mutual Tours Around the World." It gives entertaining pictures of places and peoples under foreign flags. It is more than a scenic release, showing as well the customs, industries and pastimes of the people. The other Gaumont single-reels are The Mutual Weekly, "See America First," and "Reel Life."

SELF-DEFENSE WITHOUT WEAPONS (Paramount).

The art of self-defense without weapons, which depends fundamentally upon your ability to startle an assailant before he has an opportunity to do you any harm, has been brought to a high state of perfection lately in America, and comprises in principle with the jiu-jitsu practiced extensively in Japan. These principles will be shown in a particularly interesting and vivid manner in the forthcoming release of the Paramount Pictographs, the "magazine-on-the-screen."

The pictures were posed for by Professor Marcellus T. Hayes, former physical instructor of Columbia University, who demonstrates the leading points which may be used by a peaceful citizen when maliciously attacked under various circumstances.

HELEN WARE WILL WEAR FINE GOWNS.

Miss Helen Ware, who plays the leading feminine role in Selig's "The Garden of Allah," wears a large number of very expensive gowns during the course of the play. These gowns were designed especially for the use of Miss Ware in the film drama. During the opening she appears in a succession of creations, one gown alone costing, it is said, $1,500. Her wardrobe in "The Garden of Allah" includes morning robes, afternoon gowns, evening dresses, etc. Miss Ware's gowns will prove very attractive to the women, as they are of the latest fashions.

Notes of the Trade

FLORENCE LA BADIE has been invited as the guest of honor to the big Hallowe'en party of the employees of the Marcus Loew offices, which will be held in the huge general office next Tuesday night. Marcus Loew and all the heads of the Loew enterprises, managers and others, will be present and Marcus Loew has personally invited Miss LaBadie.

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The Universal Joker Company, directed by W. W. Beaudine, has under production a one-reel comedy, "The Dark Secret," adapted for the screen by Harry Wulze. The leads are played by Gale Henry and William Franey.

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A set including a bakery, confectionery shop and lunch room is being built on the Triangle Keystone lot at Los Angeles for the next Fatty Arbuckle picture.

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Keith Armour, having supported both the Gish sisters in their newest plays—Dorothy in "Atta Boy's Last Race" and Lillian in "The Children Pay"—has been summoned to Chicago by the serious illness of his mother.

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Ernest Maupain has made the character of the Italian in "The Breaker," Essanay feature, one of the best portrayals of his screen career. The photoplay has been taken from Arthur Stringer's story in "The Saturday Evening Post" and the part is familiar. Bryant Washburn and Nell Craig appear in the leading roles in "The Breaker."

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Lew Fields' photoplay, "The Man Who Stood Still," has made such a hit that the World Film Corporation has renewed its contract for three additional Fields pictures.

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Ruth Ann Baldwin, who has been given the direction of a company at Universal City, has under production "Bred in the Purple," by John Fleming Wilson. The story is being made in one reel, the principal players being George Pearce and Elizabeth Janes.

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A set occupying the entire floor space of one of the big glass-inclosed stages at Culver City is being built for a new Triangle-Kay Bee picture starring Dorothy Dalton and Howard Hickman. It shows the interior of a theater.

The appearance of Marguerite Courtot and Owen Moore as co-stars in the Famous Players-Paramount picture "The Kiss" marks the second appearance of that delightful little player with a member of the well-known motion picture family. It was while she was a Kalem star that she was presented on the screen with Tom Moore, brother of Owen.

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Carter De Haven is directing his own company and playing the lead in a two-reel comedy, "Her Man Friday," which is under production at Universal City. Flora Parker De Haven plays opposite.

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John Lynch and Olga Printzlau, of the Triangle-Kay Bee staff of scenario writers, have signed contracts to turn out stories exclusively for Thos. H. Ince for the next two years.

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Director William V. Mong at Universal City is picturizing "In the Days of '49," written by himself, in which he plays a featured lead with Nellie Allen opposite. It deals with the gold rush in California.

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Harry Rattenberry, one of the Christie comedians, has been loaned to the Lasky Company through the courtesy of Al Christie to interpret the role "Bumble" in the "Oliver Twist" production now in the course of making by Director James Young.

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Three new plays are simultaneously under way in the World Film Corporation's studio at Fort Lee. They are "The Bondage of Fear," "The Parasites" and "A Law Unto Herself." The more noted of the players appearing in the different productions are Robert Warwick, Ethel Clayton, Carlyle Blackwell, Gail Kane, Muriel Ostriche, June Elvidge, Arthur Ashley, Montagu Love, Henry Hull, and John Bowers.

• • •

Director Joseph De Grasse is producing at the Universal City a five-reel feature, "The Piper's Price," adapted for the screen by Ida May Park. The story is by Mrs. Wilson Woodrow, and the featured leads are played by Dorothy Phillips and Lon Chaney, supported by Maud George, Claire DeBrey, and William Stowell.

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Clyde De Vinna, of the Triangle-Ince staff of cameramen, is back on the job after three weeks in the Culver City hospital, due to a skidding motorcycle.

• • •

"The Madness of Helen," a new World Film play in which Ethel Clayton and Carlyle Blackwell have the star roles, contains certain "double exposure" effects which are said by experts to be entirely without precedent. The hero of this screen drama is a literary man who gets $1,000 apiece for his short stories, showing that he is some literary man.

• • •

Jasper, diving horse, appears with his owner and rider, Earl Soverin, in a new Triangle comedy of the Mack Sennett-Keystone brand entitled, "Bombs and Blunders." They do a 20-foot plunge into a tank erected over the well-known Keystone tank.

• • •

"A Daughter of Caliente," written by Helen Jonas, has been finished in two reels by Director Douglas Gerrard. The featured leads are played by Gerrard and Ruth Clifford. The story has a distinct Corsican atmosphere.

• • •

Charles Miller, brother of Henry Miller, has just signed a two-year contract as director for Triangle-Kay Bee.

• • •

Roy E. Aitken, head of Triangle's foreign service, with headquarters in London, has arrived at the coast Triangle studios to make an extended visit before returning to London via New York.

• • •

Bill Hart has a distinct novelty in a forthcoming Triangle-Kay Bee five-reeler called "The Devil's Double."

• • •

Mary McAlister, the little girl who pleased so many in "Borrowed Sunshine," a two-act Essanay drama, is now at work in another child picture of the same length. It is entitled, "Unto the Least of These."

• • •

Dorothy Dalton has signed a two-year contract to continue in Triangle-Ince pictures.

• • •

The second chapter of "The Voice On the Wire" is well under production at Universal City under the direction of Stuart Paton. The leads in this criminologist series are played by Ben Wilson and Neva Gerber.

Picture Theaters Projected

BRISTOL, CONN.—George J. Lacourse Company has the contract to erect a two-story addition, 40 by 50 feet, to the theater building of W. J. Tracy, 15 N. Main street, to cost $10,000.

VALLEJO, CAL.—Extensive improvements have been made to the Rex theater.

WEST PALM BEACH, FLA.—H. C. Bartholomew has the contract to remodel the Olympic theater for Sidney Maddock.

WINNETKA, ILL.—Gus Linduhl is having plans prepared by Carl W. Westerlind, 111 W. Washington street, Chicago, Ill., for a one and two-story moving picture theater, store and office building, 50 by 146 feet, to cost $50,000.

BUFFALO, N. Y.—The Dreamland theater is now being conducted by George Trevers.

CEDAR RAPIDS, IA.—A Bartola organ has been installed in the Isis theater.

FORT DODGE, IA.—A new Kimball pipe organ, costing $3,000, has been installed in the Majestic theater.

NICHOLS, IA.—The Nash theater has been purchased by C. L. Pike.

REINBECK, IA.—C. E. Aines has taken over the moving picture theater formerly conducted by C. F. Sperbeck.

WEBSTER CITY, IA.—The New Orpheum is the name of a new moving picture house opened here.

BALTIMORE, MD.—Henry Mann and Warren A. Blake plan to expend about $10,000 in making alterations to theih moving picture theater and bowling alleys.

BALTIMORE, MD.—The Red Mill theater, located at 1510 West Lafayette avenue, has been overhauled, the interior redecorated and reopened again.

MORTON, MINN.—C. E. Molling, who recently purchased the Unique theater, is making extensive improvements to the house.

BUTTE, MONT.—The Theatrical Realty Company has taken over the Broadway theater.

NEBRASKA CITY, NEB.—The Empress theater is now being conducted by E. W. Blakeslee.

OMAHA, NEB.—The Family theater has been purchased by A. H. Banks.

ROEBLING, N. J.—Under the direction of the owners of the big wire mills, a moving picture theater, with a seating capacity of 900 and costing $30,000, has been opened here.

NEW YORK, N. Y.—Cortlandt Corporation is having plans prepared by J. M. Felson, 1133 Broadway, for a two-story theater and roof garden, 80 by 120 feet, to cost $75,000.

BADIN, N. C.—Archts. H. E. Kennedy Company, Home Trust building, Pittsburgh, Pa., is preparing plans for a moving picture theater and lodge building.

RYDER, N. D.—Edward E. Fredeen is reported to be planning to erect a modern fireproof moving picture theater.

COLLINSVILLE, OKLA.—P. J. Duffy is having plans prepared by J. Thompson, Reeder building, Tulsa, Okla., for an opera house, 45 by 140 feet, two-story and balcony, to cost $8,000. It will be a brick structure.

SAND SPRINGS, OKLA.—Lewis Barnett, 6th and Elwood streets, Tulsa, Okla., is having plans prepared by MacDonald & Fabry, 405 First National Bank building, Tulsa, Okla., for a one-story moving picture theater, 50 by 140 feet, to cost $20,000.

DOYLESTOWN, PA.—The Princess theater has been sold by Sheriff Gantz to the Second Girard Avenue Building & Loan Association, Philadelphia, for $2,400.

STEELTON, PA.—The Strand theater, at the corner of Front and Pine streets, is now being operated by W. A. Kline.

SWISSVALE, PA.—T. J. Conlon, who recently purchased the Colonial theater, has installed new projecting machines and had the interior of the house redecorated.

CLOVER, S. C.—It is reported that J. Meek Smith will erect a moving picture theater, to be leased to J. J. Cronlin.

CHATTANOOGA, TENN.—D. S. Ethridge has purchased the Strand theater at 240 Main street.

DANVILLE, VA.—R. A. James, 968 Main street, is having plans prepared by Heard & Cardwell, Masonic building, for a two-story moving picture theater and store building, 43 by 188 feet, to cost $8,000.

LYNCHBURG, VA.—The Universal theater has been reopened by the Piedmont Amusement Company and renamed the Broadway.

ROANOKE, VA.—Robert H. Angel, 127 Center avenue, is having plans prepared by G. R. Ragan, Terry building, for a one-story moving picture theater, 50 by 85 feet, to cost $10,000.

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GATHERED BY OUR OWN CORRESPONDENTS

Maritime Protest Against Deposit

Local Theater Managers See No Need for the Deposit with Exchanges When Films Are Shipped C. O. D.—A Hang-over from Former Conditions—A Hardship to the Smaller Exhibitor—Not All Exchanges Demand It.

By Frederick F. Sully, 68 Lansdowne Avenue, St. John, N. B.

ST. JOHN, N. B.—Maritime Province exhibitors, through their league and individually, are loudly voicing their protest against the deposit system that is being exacted by some agencies in addition to the C. O. D. method of shipping films, which was put in effect a few months ago. Previous to the inauguration of the pre-payment system, the exhibitors were obliged to make a deposit with the exchange men at the beginning of the service. When negotiations were closed the money was returned. This, it is said, was to insure the agencies against any possible loss by non-payment for service. There was little remonstrance from the exhibitors along this line, but when the C. O. D. method of shipment was put in vogue and the deposit still demanded by some of the exchanges, managers felt that it was the intention of the service people to cudgel them into submission.

Accordingly, at the organization meeting held at Halifax, in September, a vote was passed protesting against this so-called double deposit. And it is now claimed that some of the exchanges still continue demanding the deposit and exacting pre-payment charges. This has hit the small exhibitor very hard. The injustice of it has been pointed out in that an exchange may demand $100 from a theater as deposit, and whether they continue business relations one week or ten years, the money is returned without interest at the expiration of that time. A hundred theaters depositing $100 would give the exchange the use of $10,000 without having to pay one cent of interest and at the same time they are guarding against possible loss by the C. O. D. system. When the new method was inaugurated some of the agencies withdrew their other demand, but some are continuing it, and it is against these that the exhibitors are directing their storm of protest.

Halifax's New Casino Ready.

Halifax, N. S.—R. J. McAwam has announced that the new Casino theater will be opened here Nov. 15th, with special features from the Metro and Fox agencies. The Casino will seat about 1000. It was erected at a cost of $55,000 and is said to be one of the best moving picture house in the provinces. Artists are now at work on the front of the building, which will be completed when this is read. The Casino is located in one of the most thriving suburban sections, and is expected to do a record business.

S. R. O. Signs in Halifax.

Halifax, N. S.—Carl Crawford, St. John manager for the Fox corporation, has just returned from a trip through the provinces and to Montreal. He announces heavy bookings in "The Daughter of the Gods" and "Romeo and Juliet." Both of these productions are soon to be released in this section of the dominion. Mr. Crawford says that in no other city in the provinces has he seen so much enthusiasm shown over moving pictures as in Halifax. The people have figuratively gone crazy over the fine productions that are being screened there, and practically every theater displays the S. R. O. sign by eight o'clock.

Mutual Manager Kerr on Tour.

St. John, N. B.—Charles Kerr, local manager for the Mutual, is now on a ten days' tour through the three provinces. One feature that is being received by the exhibitors with much enthusiasm is "Youths' Endearing Charm" in which Mary Miles Minter is the star. It is to be seen soon in St. John at the Lyric.

Walter H. Golding Back from Bangor.

St. John, N. S.—Walter H. Golding has returned from Bangor, Maine, where he visited Stephen Boggart, manager of the Bijou, and conferred with H. L. Watkins, of the New York office of the United.

Fred G. Spencer Returns.

St. John, N. S.—Fred G. Spencer, who controls fourteen moving picture theaters in the provinces, has returned from a week's business trip to Halifax, N. S., and New York.

"Battle of the Somme" Here.

St. John, N. S.—Arrangements have already been completed for the first exhibition in Canada on Nov. 13th at the Imperial theater, St. John, of the massive production, "The Battle of the Somme." A special admission price of 25 cents will be charged. The picture is to open a two weeks' run in Halifax on the 20th.

Mitchell S. Bernstein Back.

St. John, N. B.—Mitchell S. Bernstein, the newly appointed manager of the St. John exchange of the Famous Players has returned from a trip through New Brunswick.

Closes "the Palace" for Winter.

St. Andrews, N. B.—H. W. Chase has closed his theater, "The Palace" for the winter season. This leaves the winter's patronage with the "Acme." St. Andrews is a thriving summer colony and both houses did a record business during the season just closed. Winter patronage does not warrant the maintenance of two houses.

Left to right: Manager S. W. Hand; W. H. O'Brien, M. H. Keleher, Salesmen; J. W. Allen Jr., New Bedford; J. C. Bullwinkle, Joseph Mack, Salesmen; Asst. Mgr. Gus. J. Schaefer and Mr. Phillips of Boston Herald.

PINE TREE STATE ITEMS.

By John P. Flanagan, 147 Park View Avenue, Bangor, Maine.

Bangor Has a Camera Man.

BANGOR, Me.—Bangor now feels that it is an up-to-date moving picture city, as it now possesses its first moving picture camera man, Daniel Maher, operator at the Park theater. Mr. Maher is to be the first film news correspondent in eastern Maine and with the co-operation of his friends the newspaper reporters, he will be in on the big events that happen here before the men from Boston and New York can reach here.

Goodwill Farm's Picture Show.

Waterville, Me.—The new auditorium of Goodwill Farm for boys at Hinckley, just above here, contains, among other modern improvements, a moving picture booth of the latest design. The floor seats 500 and the balcony 250.

New Fellsway Theater Organization.

Medford, Mass.—The Fellsway theater,

Medford, Mass., which was recently incorporated, has been leased by the Fellows Theatre Co., a Maine corporation, of which W. L. Tedbume is president, Richard W. Brown treasurer and clerk. The above with D. Webb Hobart constitute the board of directors and own most of all the stock.

It is the purpose to put on high class picture productions and concert work. The above named with others are owners of the new Warwick theater, now building, at Marblehead, Mass., and which is expected to open some time in December. The president's address is Hotel Lenox, and the treasurer's, 34 School street, both of Boston.

Detroit Business Notes.

By Jacob Smith.

Frank Powers, now managing the New Isis theater in Grand Rapids, writes us that the house is doing far better than was expected. Each day is getting better and the ultimate success of the Isis has already been assurred. "Its just a case of giving people a good show, conducting your house right and catering to their wants," he concludes.

Detroit will see the first Herbert Brennon production, starting November 5th at the Broadway-Strand. The attraction will be his first release, "War Brides," with Nazimova.

E. C. Jansen, special representative out of the New York office of the World Film Corporation, was a visitor in Detroit on October 23 and 24.

The Detroit office of the Paramount is working tooth and nail to win some of the money in the $2,500 prize contest now being conducted among the various exchanges. Chances look mighty good, especially in view of the increased bookings which have been made during the past three weeks. J. O. Brookes is manager of the Detroit exchange, while Will M Elliott is in charge of the publicity department.

The civic department of the Detroit Federation of Womens' Clubs has evolved a scheme whereby nearly 200 motion picture theaters may be visited by club women each week with the object in view of finding out which productions are desirable and which are undesirable. The object, says the chairman of the committee, is to eliminate objectionable films, and to find which theater managements are observing the law.

Parkway's Brilliant Anniversary

Baltimore Society Attends Special Birthday Performance at the Theater on West North Avenue—A Bower of Beauty with Chrysanthemums, Roses and Autumn Leaves—Flowers for 1,500 Ladies—Souvenirs and Program.

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

BALTIMORE, Md., October 23rd, was the opening of the Parkway theater, 3-9 West North avenue, and all during last week a special performance for the celebration was used. This program is considered to be one of the best ever produced at the house. It opened with the showing of the "Beauty Spots of Baltimore," together with the playing of the national songs, then came a Keystone comedy, an orchestra recital, then "The Parkway Topical Review," then a harp solo, then the big D. W. Griffith feature "A Sister of Six," and during the short intermission an organ recital. On this day 1,500 roses were ordered by the management and one was presented to every lady patron who attended the performances. In addition to that a handsome souvenir in the form of a four-page booklet was presented with a cut of the interior of the house on the cover, a word of appreciation to its clientele and with the program for the week on the inside. The lobby, auditorium, tea room and stage were beautifully decorated with autumn leaves, chrysanthemums and palms and besides these flowers the tea room was a bower of roses on Monday night, when a special reception was held after the performance for sixty invited guests. At this reception a buffet luncheon was served and music was rendered by a stringed orchestra of six pieces. Many of Baltimore's most noted men and women attended, and the appearance of the lobby when visited by this writer about 9 o'clock seemed to resemble something that had been read about the first nights at the Parisian operas. At the curbing outside 26 limousines, touring cars and runabouts were banked and the thought came to us that how could any one use the word "movie" in connection with such dignity and such art as this.

Fire Destroys Cambridge Theater.

Cambridge, Md.—On Monday afternoon, October 23, the large Auditorium theater, located at Cambridge, Md., which was formerly used as a skating rink, but which was recently used for traveling shows and pictures, and which had a seating capacity of 1,000, was devastated by flames. A member of the Columbia Stock Company, which was engaged for the week, was nearly trapped in the dense smoke.

Nixon-Victoria Lease Filed.

Baltimore, Md.—On Friday, October 20, Cohen, Hartz & Gebhard leased the Victoria theater, 415 East Baltimore street, for a period of ten years, from October 1, 1916. According to the terms of the contract, $16,000 a year will be paid as rental and it is provided that the tenants will pay all taxes over the amount of assessment at the time the lease was made, which is $2,369.89.

Theater Ordinances Signed.

Baltimore, Md.—On Tuesday, October 24, Mayor Preston signed the two ordinances which have recently passed through the City Council, granting the permission to convert the old Casino building on North avenue at Charles street into a moving picture theater, and giving permission to the Southern Amusement Company to erect a photoplay theater on Light street, south of Poultney.

Party for Guy L. Wonders.

Baltimore, Md.—On Tuesday, October 17, Guy L. Wonders, manager of the Wilson theater, had a pleasant surprise awaiting him at his home, 1525 Linden avenue, after closing his theater. A number of film men were invited to the house by Mrs. Wonders to give her husband a party in honor of his birthday—which one Mr. Wonders refuses to state—and she had arranged a fine luncheon. Much speech making, singing and eating helped to make the boys enjoy themselves heartily. Among those present were: A. B. and E. R. Price, O. D. Weems, Solon Wonders and Harry Redisch.

"Youth's Endearing Charm" Liked.

Baltimore, Md.—A very complimentary letter was recently received by O. D. Weems, manager of the Mutual exchange in this city, from G. Horton Gaffney, manager and owner of the New Pickwick theater, 115 North Howard street, in which it is stated that when he ran the Mutual picture, "Youth's Endearing Charm," featuring Mary Miles Minter, he had received more favorable comments in regard to this picture over the phone from his patrons than he has for any picture he has screened for the past two months, and that it was a picture of which, he thought, the Mutual could be proud.

I. Ulman, of Salisbury, Visits.

Baltimore, Md.—I. Ulman, owner and manager of the first photoplay theater which was erected in Salisbury, Md., came to Baltimore last week to have a look around. Mr. Ulman states that business is going along at about normal. His theater is called the Ulman opera house and is located on the second floor and has a balcony.

L. H. Koch of Newport News Here.

Baltimore, Md.—L. H. Koch, proprietor of the Onyx theater in Newport News, Va., was a visitor in Baltimore last week and spent several days in the Monumental City. Numbered among the places he visited while here was the office of L. A. DeHoff at the New theater, with whom he had quite a lengthy chat upon various matters, filmwise and otherwise.

Film Bicycling Sure to Bring Trouble

Kansas City Film Salesman Has Little Trouble in Tracking a "Lost" Film and No Trouble at All in Getting It Back.

By Kansas City News Service.

Kansas City, Mo.—A Kansas City film salesman recently put a plug in a leak of films that will save various exchanges some money—and will, which is more important, protect the exhibitors of the district where the improper practice was being operated. Incidentally, he recovered for his exchange a picture that had been "lost" for six weeks, and informed other exchanges where some of their films were.

There has been more than one instance in the Western district during the past two years, in which an exhibitor has retained a picture beyond his contract, and leased it to other exhibitors. In most cases these were cheaper pictures, of the class that leases for a dollar a day; the exhibitor rented them for 50 cents a reel, or even less—it was all velvet for him. And since he simply refused to answer letters from the exchange, he didn't even pay his original contract of a dollar for the first day.

The assumption is that the exhibitor thought the exchange would never miss the picture, it being an older release, and at a cheap rental. There he was mistaken—for the exchanges are becoming more and more careful, with improved systems of bookkeeping. The traveling man had heard in the office that the last heard of a certain picture was in such and such a town. So he included this town in his itinerary. The exhibitor who was supposed to have the picture, denied that it was in his possession. But the traveler had done some detective work—he called up a nearby town, got on the line the exhibitor there who had subleased it, and found where the picture then was. And he went with the first exhibitor to recover it.

There wasn't any trouble—not much—in getting the films back. The exhibitor had very plainly misappropriated property that did not belong to him, and was leasing it without authorization, pocketing the money. A threat of replevin, and even further proceedings, was sufficient to secure the property.

The exhibitor will have difficulty in getting films from any exchange, for it is impossible to keep absolutely quiet the information as to his practice.

It is strange that any exhibitor could think he could "get away with" a plan of subleasing of this kind. The amount he could make out of the picture for himself is so small that it hardly seems worth risking so much for. It is, however, chiefly in the isolated districts that such incidents have arisen.

Eastern Pennsylvania Prospers

Not for Five Years Has Business Been So Good As Now—Big Features Are Doing Well and Runs Will Be Longer—Some Recent Hits—Annette Kellermann's Visit to Philadelphia—Other Notes of Interest.

From F. V. Armato, 144 North Salford Street, West Philadelphia, Pa.

PHILADELPHIA, Pa.—Eastern Pennsylvania is experiencing the greatest picture prosperity in the last five years. Especially does this obtain as to features of the first class which the big downtown theaters of Philadelphia book for one week stands, and the large neighborhood and suburban houses for three days. Philadelphia has been slow to accept the theory of long runs and a daily change of program is still considered necessary by many exhibitors. Today the signs are that pictures of real merit must be booked for more than one day if the exhibitor is to get their full patronage.

Selig's "The Ne'er Do Well" has forcibly demonstrated the value of long booking to many local exhibitors who were previously chary of risking the amount necessary to secure a booking of so much importance. "The Dumb Girl of Portici" made a successful circuit; "Manhattan Madness" did likewise, as did "The Common Law' 'and several other pictures.

The successful return engagement of "The Birth of a Nation" at a downtown theater, where it played a solid month, proved the same point, though it is admitted that this film has had the advantage of intensive advertising such as no other picture can boast. The rival productions of "Romeo and Juliet" by Fox and Metro and the Fox spectacle, "A Daughter of the Gods," have not as yet ended the "first run" stage, but it is safe to predict that they are good for "runs" almost anywhere in the local zone.

Such pictures as "The Battle Cry of Peace," "Hypocrites," "The Spoilers," "The Christian," "Carmen" and others, notably many Pickford releases, have played "runs," but it is only of late that enough exhibitors have awakened to the value of the "big" feature and so opened up a market here for pretentious productions.

Annette Kellermann Visits.

Philadelphia, Pa.—Annette Kellermann, the amphibious star, paid a flying visit to Philadelphia on Tuesday, October 23, as the guest of W. H. Taylor, special representative of the William Fox spectacle, "A Daughter of the Gods," playing to remarkable business at the Chestnut Street opera house. She managed to crowd a surprising number of activities into a few hours. A luncheon was given to her by Mr. Taylor at the Ritz-Carlton, which was attended by the dramatic and motion picture editors of the local newspapers. After lunch she visited for a few moments a Pure Food Show and then spent an hour witnessing the performance of Maud Allan, the classic dancer, who was giving a matinee at one of the local theaters. The crowning event of the day was a visit to the Chestnut Street opera house, where after the matinee of "A Daughter of the Gods" Miss Kellermann addressed an audience of women, many of them members of the State Federation of Women's Clubs, who were holding their annual meeting. Everywhere her appearance excited notable enthusiasm, especially at the theater. During the luncheon at the Ritz, Miss Kellermann talked freely of the thrilling experiences through which she passed in Jamaica, while "A Daughter of the Gods" was in the making.

Fox "Romeo and Juliet" Doing Big Business."

Philadelphia, Pa.—The William Fox production of "Romeo and Juliet" had its first showing in Philadelphia at the Broadway theater Monday, October 22, and has been doing remarkable business all week.

George Denbow, manager of the local Fox office, announces that he has already booked the picture in the following theaters: Broadway, Philadelphia; Nixon, Philadelphia; Colonial, Germantown; Hamilton, Lancaster; Lyric, Reading; Poli, Wilkes-Barre; Crandall, Washington; Blue Mouse, Baltimore, and a leading theater of Reading.

Metro "Romeo and Juliet" at the Victoria.

Philadelphia, Pa.—Frank Buhler, general manager of the Market Street Amusement Co., played Metro's presentation of "Romeo and Juliet," starring Francis X. Bushman and Beverly Bayne, for an entire week at the Victoria. Mr. Buhler was jubilant over the success of the picture, as he had spent nearly $1,000 in advance advertising. Advertisements covering nearly a quarter of a page were inserted in every Sunday newspaper, with the shrewd idea of attracting the serious public that patronize Shakespeare on the stage. The result vindicated Mr. Buhler's judgment, though it may be suspected that Mr. Bushman's feminine following helped to swell the crowds.

Abe L. Einstein Entertains.

Philadelphia, Pa.—Abe L. Einstein, head of the publicity department of the Stanley Booking Company, entertained a group of newspaper writers at a shore dinner on October 9. Abe was celebrating his birthday.

New Theater Opens at West Pittston.

West Pittston, Pa.—The Garden theater, a new and attractive motion picture house, opened last Wednesday evening, with an attendance that augurs success. The theater was constructed by the Unit-of Theaters Company, whose stock is largely in the hands of residents of this place. The house has a seating capacity of six hundred, is said to be absolutely fireproof, and is modern in every detail of construction. Charles L. Repass, the manager, is known as "a live wire" and a man who can show results. The company at present owns a chain of seven theaters in nearby territory and plans to build a chain of at least twenty houses.

They Wanted to See the Dragon.

Philadelphia, Pa.—Ed. Avelli, manager of Verdi hall, 711 Christian street, had some difficulty in explaining to several irate patrons why he did not show on the screen the big dragon displayed on a 24-sheet poster advertising "The Yellow Menace." However, he managed to explain to his alien patrons that the dragon did not have an important role in the picture, but was merely a symbol of China.

"Purity" Passed by Censors.

Philadelphia, Pa.—Leon D. Netter of the Masterpicture Feature Film Co. announced that "Purity" has now been passed by the Board of Censors to their satisfaction. It will be released and ready for booking after November 1.

Artcraft Color Scheme.

Philadelphia, Pa.—Conforming with Mary Pickford's ideas in color schemes, Boyd Cunningham, the local manager of the Artcraft Picture Corporation, at 1220 Vine street, Philadelphia, has employed light blue and grey decorating to offset the light woodwork of their large and roomy offices. Mr. Cunningham has booked their first release, "Less Than the Dust," to the Stanley theater for the week of November 6 and a week at the Palace, 1218 Market street, Belmont, West Philadelphia. The Alhambra and the Leader have given three days each.

A New Industrial Film Company.

Philadelphia, Pa.—Edw. Booth, formerly of the Lewis J. Selznick selling force, and Wm. Karrer, a pioneer of the film business, have formed a partnership to make industrial pictures. The yannounce that they will travel across the country in a high power car taking pictures for the various large firms when required.

J. Becker Takes Charge at Parkway.

West Philadelphia, Pa.—J. Becker has resumed the management of the Parkway theater in West Philadelphia, purchased by him recently. Mr. Becker is a clever showman and has had six years' experience in the picture business. He has two brothers, both local exhibitors, who are prospering in the picture business.

Eastern Pennsylvania Notes.

O. F. Bower, manager of the local Paramount, anticipates a prosperous season here. He announces that the new "Black Diamond" comedies, now being released, are booking rapidly and bid fair to become even more popular. He attributes their popularity to the fact that they are produced in Wilkes-Barre, in "our own territory, as it were."

The Spruce theater, 60th and Spruce streets, which has been closed during the summer, will reopen.

A Beautiful Roanoke Colored Theater

Work Has Been Started on the New Hampton Theater on High and Henry Streets—Details of an Attractive House—Men Behind It.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

ROANOKE, VA., October 25, 1916.—Ground has been broken at High and Henry streets as a first step toward the erection of a modern theater to be operated exclusively for colored people. This is to be known as the Hampton theater, named for the Hampton Industrial Institution.

The new building is to be of pressed brick, ornamented with magnificent marble trimmings. At the entrance a tiled floor will be laid. To the left will be located the president's office. This latter is to be enclosed in glass, giving him the opportunity of observing the interior of the building and to also supervise the work of the ushers and ticket-sellers.

The interior of the Hampton will be handsomely furnished and cushioned seats will be installed. There is also to be provided an asbestos drop curtain and appropriate scenery. Ventilation will be provided by a very modern system. The house is to have a balcony.

Tiffany Tolliver is the president of the company backing the proposition, the other officers being Green Penn, vice-president; Dr. E. D. Downing, secretary, and A. F. Brooks, treasurer. C. L. Andrews is named as manager.

It is claimed that the Hampton will prove to be the finest and largest colored amusement place in the south. The date for the opening has not been set, but the company hopes that the building will be in shape to be opened on or before December 1.

Motion picture features will be augmented by vaudeville. The house will be provided with a six-piece orchestra.

Local Theater Notes.

Washington, D. C.—H. E. Tracey, formerly connected with the Savoy theater, is now manager of the Carolina theater.

"Doc" Johnston is looking after the destinies of the Home theater, the house he assisted in organizing.

Sidney Lust Gets Selznick Films.

Washington, D. C.—Sidney B. Lust, proprietor of the New Film Corporation, is announcing the completion of arrangement under which he will market the Clara Kimball Young pictures, as well as all other of the Louis J. Selznick productions. These pictures will be handled by a corporation of which he is the secretary and manager; Harry M. Warner is the treasurer, and Mr. Selznick retains the presidency. It is said that a consideration of $60,000 is involved in this transaction, which contemplates a five-year franchise. Mr. Lust expects to market Nazimova in "The War Brides" within a very few weeks throughout this territory and he has already booked it for showing at a Ninth street theater for the week beginning November 25. He promises that when the first of the Clara Kimball Young pictures are shown in this city, he will bring that very popular star to Washington and hold a reception for her, to which all exhibitors and exchangemen in this territory will be invited.

Posters Hung From a Rock.

Washington, D. C.—Fritz B. Wathne, manager of the International Film Service in this city, has got away from a clumsy practice of laying out posters. He has a framework, and from this he has wires running to the wall six feet or more distant. When the six-sheets are mounted, large eyelets are riveted into each of the two upper corners and into these S-hooks are inserted. These hooks are looped over the wire and when a customer wants to see samples of the posters he is conducted to the rack and the different ones are brought into view by pushing them along the wire. The wire is kept taught by means of turnbuckles. Running at right angles to the six-sheet frame is another for the display of three-sheets.

Mr. Wathne has his large posters all mounted on a heavy wrapping paper at a saving over canvas of four cents a sheet. He has found that the life of a six-sheet is too limited to warrant the use of canvas. When the poster on display has served its purpose it is removed to make room for new paper, so that those of the latest releases are always on the line. The work of putting up the frame was done in the shipping department and the cost of the materials was very nominal.

Carl F. Senning in New York.

Washington, D. C.—Carl F. Senning, manager of the local office of the Fox Film, has gone to New York to participate in the convention of Fox managers coming from all parts of the United States. Headquarters are being maintained at the Biltmore Hotel. During his absence, the local office will be in charge of Miss Mary M. Jeffries, a very capable young film woman.

Get-Together of Exchange Men

Washington, D. C., Film Exchange Managers Meet at a Dinner at the Press Club—Committee Appointed to Form New Organization—Topics That Interested the Gathering—Next Meeting Scheduled for November 6.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—The film exchange managers of Washington, D. C., participated in a banquet meeting staged at the National Press Club by Clarence L. Linz, Washington correspondent of the Moving Picture World, which is declared to have been one of the most successful events in the history of the craft of the National Capital. The managers gathered together in the lonnging room of the club and, after waiting the usual time for the delinquents, proceeded to the grill room, where preparations had been made in advance of their coming. The table was attractively decorated with a huge bunch of Johann Mock roses bearing a card "To Clarence L. Linz and the Washington Exchangemen, with wishes of success. Gude Bros. Co."

Before proceeding to dispose of the good things that the waiters were ready to place before them, J. H. Butner was selected as toastmaster. Before the dinner was half over the word "toastmaster" was changed by acclaim to "chairman," for right then and there the managers decided to reorganize the old association and to start the coming year with one that would be better able to bring about efficiency in the business as a whole in this territory generally.

Perhaps the most important topic discussed was that of the new film exchange building, for each of the managers is wondering what is going to happen if the district commissioners accept the recommendations made by the fire marshal which would necessitate the erection of a film exchange building to house all of them. All agreed that it would be an excellent thing if not attended by a "hold-up" and if the exchanges were not compelled to enter into a long lease. There was a feeling that if the matter became too "strenuous" there would be a general exodus of exchanges to Baltimore and it is not very likely that the Chamber of Commerce and the Board of Trade would look with favor upon such a movement as this.

Next in importance was the problem of express charges and service. It was a general consensus of opinion that Washington should have an owl service with a collection at night that would guarantee delivery to the trains destined to southern points. As usual, there were many complaints of delayed C. O. D.'s, to say nothing of dilatory practices in the settlement of claims. There were other questions along the same line taken up, some of which are to be referred to the home offices of the exchanges, with the recommendation that they be further taken up with the heads of the express companies.

Committee on New Organization.

At the suggestion of Chairman Butner, there was appointed a committee consisting of H. C. Wales, of the World Film; D. F. O'Donnell, of Pathe, and E. G. Evans, of the Mutual, to bring in recommendations as to the form that the new organization shall take. These gentlemen will also be the members of a nominating committee to make suggestions as to the officers to serve for the first year.

Carl F. Senning, of the Fox Film, eulogized the late J. Leo Yates. He spoke of him as a man who always did his part in making things easier for his fellows and who would always do all that he could to further the best interests of the film business. Mr. Senning, with C. R. Milliman of the Universal, were appointed as a committee to draft suitable resolutions to be presented to the widow of the deceased. G. R. Mayo and N. H. Spitzer, of the Hy Art Masterplays Company, made their "debut" into "film society," for they, with Mr. Milliman, are newcomers in the film game in Washington. Mr. Mayo promised his co-operation towards perfecting organization. Mr. Spitzer gave an interesting account of how the exchange managers in Kansas City had been brought together in a similar manner.

Fritz B. Wathne, of the International, was chief entertainer of the evening and he put home some good shots in a humorous vein and there was considerable friction between him and his side-partner, H. C. Wales, as to who would be the most successful in keeping things humming throughout the evening.

Sidney B. Lust, of the New Film, gave some very illuminating views on the subject of "Purity" and local suppression. R. Berger, of K-E-S-E, Inc., offered some valuable suggestions as to how to curb some of the evils incident to the transportation of motion picture films.

Meet Again November 6.

It was at the suggestion of D. F. O'Donnell that these meetings be continued on a permanent basis, urging at the same time that in the organization of a club of this nature care should be taken that there be not too many rules and regulations for the guidance of the members that would in the end result in disorganization. It was, therefore, agreed that the next meeting of the exchange managers be held at the same place, on Monday evening, November 6, 1916, the meeting to be called at eight o'clock, and the suggestion is made at this time that he who misses the next meeting will have missed something very much worth while.

Regrets were received from William Mack, L. M. Day and Frank B. Spurrier, all of whom were called out of town, and from George Mann.

Loew's Columbia Has Celebration.

Washington, D. C.—Lawrence Beatus recently celebrated the first anniversary of Loew's Columbia theater. The Columbia, prior to Mr. Loew's advent in Washington, played high-class road attractions. It was made a photoplay house by Manager Mann, of the Paramount, and it was proven beyond a doubt that pictures would be a paying proposition in the Columbia and would draw for its patronage from the class of people who had formerly looked down upon pictures.

Start Campaign Against Local Bad Checks

Exchange Managers and Exhibitors Will Be Helped by Retail Merchants in Collecting—An Attempt to Stop the Practice.

WASHINGTON, D. C.—Exchange managers and exhibitors of Washington upon whom bad checks have been passed will now receive the co-operation of the Retail Merchants' Association. This organization has issued the following notice to business men and to the general public:

"Business men of Washington and the public generally are urged to send in the names and addresses of all those who have given bad checks, together with the amount, and the name of the bank on which they were given.

"This information is desired for use in the bad check campaign of the Retail Merchants' Association.

"All information thus gathered will be held in the strictest confidence, and when desired collections will be made, if possible, or prosecution will be brought."

It is said that since the association started this campaign it has been very much surprised at the developments. It has two cases in hand at the present time which will probably go to prosecution. The district attorney's office is taking an active interest in the matter and is aiding the association as much as possible.

The investigation has also developed remarkable examples of check kiting. All cases brought to the attention of the association are investigated and in all probability some startling news will be forthcoming within a very short while.

Washington exchange managers have considerable opportunity to complain from time to time of the return to them of checks given by exhibitors in this territory, bearing the stamp "Insufficient funds" or other phrase having the same or a very similar meaning. Naturally, they welcome the news.

Enterprise Amusement to Build

New Pittsburgh House to Be Built at 1714-1720 Center Avenue—Will Cost $60,000 and Will Embody All the Newest Ideas—Company Now Operates Four Theaters—New House to Take Place of the Victoria.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—The Enterprise Amusement Company, of Pittsburgh, have announced that they will add a beautiful new theater to their chain of four houses in this district. Plans are being prepared for a large, up-to-date house at 1714-1720 Center avenue. Louis O. Brosie is the architect. This company now operates with much success the Victoria theater in the same locality. The lease on the Victoria expires next spring and the new house will likely be named the New Victoria. It will have a seating capacity of 1,000 and the bleacher arrangement will be used. The construction and equipment of the house will embody the best ideas carried out in the other Enterprise theaters, and the builders will try to set a new high standard in their latest project. The structure will measure 60 by 100 feet, and four storerooms will front on Center avenue. The total cost will be about $60,000. The work is to be started within the next seven weeks, as it is planned to have the house ready for opening in the spring. Mark Browarsky is manager of the Enterprise Amusement Company, now operating the Orpheum, Squirrel Hill; the Rex, East Liberty; the New Regent, 1600 Fifth avenue, and the Victoria, Center avenue.

The Two Romeo's in Pittsburgh.

Pittsburgh, Pa.—Just now there is spirited rivalry between the Metro and Fox exchanges, due to the releasing almost simultaneously, of the two "Romeo and Juliet" productions. General Manager Skirboll, of the Metro, reports the demand for the Metro superfeature so great that seven prints will have to be used in the Pittsburgh office alone. The picture has been booked by the Pitt theater, Penn avenue and Seventh street, and by the other leading houses in the Pittsburgh district and nearby cities. It will be shown here soon.

Manager Eckhardt, of the Fox branch, states that a record-breaking business is expected on "Romeo and Juliet" and that most of his patrons are doubling their usual runs on the film, which is being released on the regular program. The Olympic theater, Fifth avenue, put on the Fox picture a week to capacity crowds, while the East Liberty Cameraphone ran it four days with equal success.

Art Dramas, Inc., Locally Represented.

Pittsburgh, Pa.—The Liberty Film Renting Company, sixth floor, Film Exchange building, Pittsburgh, will be the representatives in this territory for the new Art Dramas, Inc., who are preparing to launch a feature program soon. Manager Mayer Silverman states that arrangements are progressing well and he expects to announce all details here within the next ten days. One big subject is to be released weekly.

L. W. Loranger With Famous.

Pittsburgh, Pa.—L. W. Loranger, formerly with the Casino Feature Film Company, Detroit, Mich., was recently appointed special traveling representative of the Pittsburgh office of the Famous Players service.

The entire Rowland & Clark chain of theaters in Pittsburgh have booked the Vim comedies of the General Film.

Pittsburgh, Pa.—The Pittsburgh branch of the International service reports the booking of all the Golden Eagle features by the Strand theater, Erie, Pa., a 1,000-seat house, and one of the finest in northern Pennsylvania. The Curtis scenic films, released by the International, are also being run at the Strand.

KENTUCKY NOTES.

Mother Goose Film by Edison Coming.

Louisville, Ky.—Mrs. Frederic Levy, originator of the movement in Louisville for special pictures for children, after working on plans for a year or more to get producing companies to make special nursery pictures for children, is greatly pleased with action taken by the Thomas A. Edison Co., of Orange, N. J. "An Hour With Mother Goose," an amateur play produced at the Louisville Boy's high school last year, was written by Miss Myrtle Sproule, principal of the Kentucky-street school, and the scenario was submitted to the Edison company. The latter concern has just notified Miss Sproul of the acceptance of the play. Manager Lee Goldberg, of the Mary Anderson theater, Louisville, who has been one of the leaders in the movement, has announced that he will apply for the privilege of showing this film for the first time in Louisville.

Louisville News Notes.

H. B. Strube, head of the Empire Amusement Co., recently spent a few days in Cincinnati on a combined business and pleasure trip, the pleasure end being related to watching the wind-up of the fall racing season at the Latonia.

Joe Hebbert, of the Unicorn Film Co., out of Indianapolis, Ind., was in the city recently with a "Billy West," picture said to contain a good impersonation of Chaplin.

Charles Pressy, head of the S. & P. Film & Supply Co., is back in the city after having been on the road for nearly eight months with his park concession business.

The Owl Feature Film Co., recently closed a deal with Joe Schnitzer, of Indianapolis, Ind., for several hundred reels of film to be used by the local company.

The Central Film Service Co. has made a number of improvements in its local office, including the installation of two large metal film cabinets for storing reels, each having a capacity of 200 reels. A large storage cabinet has also been erected for carrying paper, the local office having been very busy since the recent consolidation with the local Universal office. Over thirty new accounts in the smaller cities came over with the consolidation.

Theaters Consolidate in Fulton.

Fulton, Ky.—Finding that there was not enough business to warrant the operation of two picture theaters, the Rex and the Orpheum have consolidated, the Rex to be closed, and the Orpheum operated under the old title. Mr. Mobley, who has been with the Rex, is now with the Orpheum, where he will assist Manager Chrisholm. The house is now running three serials, these being "Gloria's Romance," "Peg of the Ring," and "The Secret of the Submarine."

Bowling Green's Strand to Open.

Bowling Green, Ky.—The Strand theater which has been closed for several months will be re-opened about November 15, the house now being in the hands of the decorators who are giving it a thorough overhauling. The theater will be opened when the lease on the Elite theater expires, that building having been leased by a bakery concern.

Gem Theater to Be Auctioned Off.

Maysville, Ky.—Lawyers representing the creditors of the defunct Gem theater, which has been in bankruptcy for several weeks, have practically closed arrangements whereby the theater will be reopened for a run of a few weeks, after which time it will be sold to satisfy claims of the general creditors. It is proposed to offer the house at public auction on November 25 if present plans are carried out.

Atlanta News Letter

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

Atlanta Screen Club's Benefit.

ATLANTA, Ga.—The Atlanta Screen Club gave a benefit performance Sunday at the Piedmont theater for the charity fund of the club, which will be used in aiding the poor Thanksgiving and Christmas.

The performance began at 1 o'clock and continued until 10.30. Crowds attended.

Walk Out of Musicians.

Atlanta, Ga.—The musicians at the Piedmont theater, Atlanta, walked out just before the first performance Monday afternoon. An orchestra was secured before the first night performance, and the two Monday evening shows were given. A disagreement over the term of a contract was given as the cause.

New Attractions De Luxe, Inc.

Atlanta, Ga.—Attractions De Luxe, Inc., is the name of a new corporation whose charter was granted by Judge Bell, Wednesday morning, Oct. 25. William Oldknow, C. R. Beacham and W. H. Heyward filed the petition for charter for the new company, which is to deal with all phases of the moving picture industry. Capital stock of the company was named at $20,000, which is to be divided into shares with par value at $100.

"Daughter of the Gods" at the Pitt

Big Fox Spectacle Opened on October 25 at the Beautiful Penn Avenue House—The Star Present in Person.

PITTSBURGH, PA.—The great Annette Kellermann spectacle, "A Daughter of the Gods," produced by William Fox, opened at the Pitt theater, Penn avenue and Seventh street, Pittsburgh, Wednesday evening, October 25, and the event was a memorable one in local exhibiting history. The big theater was packed, every seat having been sold days in advance. Manager Patch outdid himself in the beautiful arrangement of decorations throughout the house and the elaborate stage settings that formed a fitting background for the lavish production itself. A ballet of dancers was used with pleasing effect. The Pitt theater symphony orchestra of forty musicians, directed by the composer of the score, Robert Hood Bowers, rendered a perfect musical accompaniment. The crowning interest of the Pittsburgh premier was the presence of Miss Annette Kellermann in person, who spoke briefly between the first and second acts. She was given a splendid ovation and was made the recipient of a beautiful floral tribute. William Fox was also present. The run of "A Daughter of the Gods" at the Pitt will continue for several weeks, with two performances daily. The initial triumph of the picture indicates that all previous attendance records of the Pitt will be broken.

Paul Engler With K-E-S-E.

Atlanta, Ga.—Paul Engler, a popular Atlanta film man, is now in the employ of the K-E-S-E Corporation, as traveling representative.

Prize Corn Growers Attend Show

Atlanta, Ga.—As a courtesy to the visiting members of the boys' corn clubs and the girls' canning clubs, attending their yearly convention, at the Southeastern Fair, the Criterion, Georgian, Piedmont and Grand motion picture houses admitted free to their performances on Wednesday and Thursday all members of the clubs; some of the boys and girls from the mountain sections, through the courtesy of the Atlanta managers saw their first motion picture.

I. A. Burdette Takes Over M. P. Co.

Atlanta, Ga.—Irvin A. Burdette, who has been with the Scenic film company for a number of months, has secured control of the Atlanta branch of the Motion Pictures Company of America, and will completely reorganize it.

Community Has More to Say Than Parents.

Swainsboro, Ga.—That the rule preventing pupils from attending moving picture shows on school nights is a reasonable one, was the decision of Judge R. N. Hardman of the superior court at Swainsboro, Ga., Monday. An injunction had been sought by some of the parents.

Does It Pay to Lend Theaters to Politicians

M. L. Woods, Jamestown, N. Y., Exhibitor, Says No—Found Four Years Ago That the Practice Did More Harm Than Good.

By Joseph McGuire, 5 Lewis Bldg., Buffalo, N. Y.

BUFFALO, N. Y.—Should an exhibitor comply with the requests of political parties to use his theater during the stress of a presidential election? If this question were put to M. L. Woods, of Woods and Peterson, who conduct the Winter Garden and Mozart moving picture theaters of Jamestown, N. Y., he would emphatically reply in the negative. Mr. Woods was recent visitor in Buffalo.

"Four years ago we permitted the various parties to run political slides and have speakers at our Mozart theater," said Mr. Woods. "Our purpose was to please everybody and create a good feeling. However, the very reverse of this condition was the result. The political speeches stirred up strife and confusion, and attracted the attention of our regular patrons from the screen. This effect was detrimental to business, so that this year, when the political leaders asked us for the privilege of making speeches and using slides in our Winter Garden theater, we considered it the best policy to turn them down."

Mr. Woods and his partner have conducted the Winter Garden for three years, and the Mozart for seven.

The Winter Garden is regularly a ten and fifteen cent house, but Tuesdays, when the bill has extra attractions, the prices are advanced to twenty and thirty cents. Mr. Woods says that the admission may be even raised to twenty-five and thirty-five cents. The Mozart is a ten cent house.

"We send out 100 window cards advertising our Winter Garden attractions," said Mr. Woods. "These cards are distributed not only in Jamestown, but in the surrounding towns, and they bring good results."

An interesting point in human nature is that the passes given out in return for the display of the cards are nearly all brought to the theater on Tuesdays, when the shows are the biggest and the prices are advanced.

Albert Teschemacher to Book for Pathe.

Buffalo, N. Y.—Albert Teschemacher has taken a position as booker with the Pathe, Buffalo. He was bookkeeper, cashier and later booker at the Mutual office, this city, for four years and a half.

Unicorn Office Moves to West Swan St.

Buffalo, N. Y.—The Unicorn office has been moved from 39 Erie street, to 23 West Swan street, Buffalo. The new manager is Harry Somerville, who formerly managed the Family and other theaters in this city. Charles H. Barolet, division manager of the Unicorn, was a caller at the local office.

"To meet a heavy demand for comedies," said Mr. Barolet, "we have just added a special subject, 'His Married Life,' featuring Billy West. We are having public screenings of this film. We are giving free to all our customers a full reel, with posters, entitled, 'A Day with Governor Whitman.' C. A. Saunders, in charge of our Albany office, reports a satisfactory business."

Harold Hughes to Visit Western New York.

Buffalo, N. Y.—Harold Hughes, who opened the Hughes Feature Film Service, Buffalo, will call shortly on the exhibitors of Western New York. Mr. Hughes is located at 23 West Swan street.

The Popular Exchange Moves to Chapin

Buffalo, N. Y.—The Popular film exchange has moved its offices from 23 West Swan street to the former exclusive office in the Chapin block, Buffalo.

Heralds in Three Languages.

Niagara Falls, N. Y.—Heralds printed in the Italian, Polish and English languages are distributed by Tony Travis, proprietor of the Columbus moving picture theater, Niagara Falls. Mr. Travis was a recent visitor in Buffalo. He has a five cent house located in a district thickly populated with a foreign population. His patrons have plenty of work these days, and his theater is nearly always crowded.

"My audiences are fond of action and show a preference to Western shows," said Mr. Travis.

Ithaca's New Cresent to Open.

Ithaca, N. Y.—Fred B. Howe and John B. Howe will open the new Crescent theater in Ithaca in a few days.

New Ithaca Theater.

Ithaca, N. Y.—Dillon Bros., of Courtland, will open their new moving picture theater in Ithaca about January 1st. The house will seat 1,500.

New Watertown House.

Watertown, N. Y.—Work on the new moving picture theater being built in Watertown, N. Y., by James P. Papayanakos is progressing. This exhibitor has the Wonderland and Lyric theater in the city.

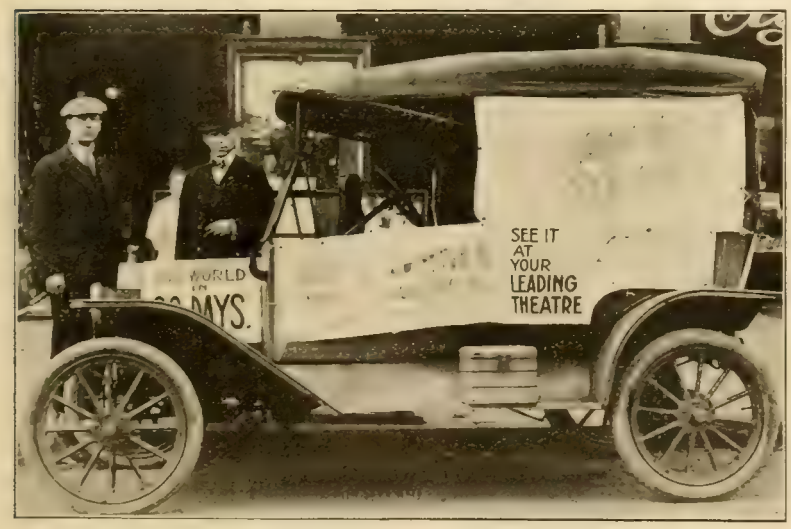
Made Money With Picture Shows on Border

Dave Edel Back at Buffalo Strand—Opened Three Picture Shows Near Texan Camps and Had Some Interesting Experiences.

BUFFALO, N. Y.—Dave Edel, drummer at the Strand theater, Buffalo, has returned from the Mexican border, where he had some interesting experiences in the moving picture business. Mr. Edel opened three temporary houses at different points. The cost of his mushroom theaters was kept down to rock bottom, and on account of the excellent patronage he received from the American soldiers, he was able to close the houses with substantial profits. The closing was caused by the withdrawal of troops from the points where he was located. Mr. Edel couldn't keep down his aspirations to have a real orchestra in one of his short-lived houses. He therefore scoured a Massachusetts regiment in his vicinity for talent and was able to get five good musicians who had played in "Bean town" high school and college orchestras. Of course Mr. Edel himself played the drums.

"The orchestra was such a hit," said Mr. Edel, "that it nearly caused a riot, and one day our receipts were increased $40 on account of the music."

Mr. Edel is now in the orchestra of the Strand, Buffalo, of which Earl L. Crabb is manager. Ever since the opening of the Strand, Mr. Edel's skill as a drummer there has attracted wide attention. Dave Edel is a brother of Harold Edel of the Strand theater, New York City. A report from Nogales says that a theater opened there by the young drummer has been taken over by the Mexicans.



Sherman Webster of Rogson Film Co. on Tour of New York State Boosting "Around the World in Eighty Days."

New Orleans—Its Picture Trade

A Good Patron City with High Daily Attendance for Its Population—Many Visitors Who Take in the Picture Shows—Suburban Theaters Doing Well—Some Interesting Local Statistics.

NEW ORLEANS, La.—According to one of the best informed and most conservative statisticians in the film business in this city, New Orleans is the best motion picture center from the standpoint of daily theater attendance in the United States, population considered. It is a tourists' town, and the floating population does much toward keeping the downtown theaters well-filled at all hours of the day. And, until quite recently, "Canal street" has been regarded as the thermometer of the business, not only for the city but for the towns in a wide territory as well. If a picture got over well on Canal street, it was enough, outside exhibitors booked it without question. If a picture had no Canal street record, it was regarded with suspicion. Recent events, however, have materially changed this attitude of the smaller exhibitors. The marked success of the Triangle theater, and the promotion of the new Strand theater by some of the most substantial financial interests of the city, have rather dimmed the old-time glamour of the Canal street houses although these new enterprises have not materially lessened the volume of their business. They have simply compelled a brightening up which may regarded as a good thing all around.

Beyond this, the picture-loving people of the city are blessed with a large number of substantial suburban houses. No other city of like size has so many of these little theaters. Nearly all of them have secured a substantial and a loyal clientele. They foster the neighborhood spirit which the wise exhibitor is not slow in turning to his benefit. And they help the picture business immensely. The feature releases and the stars become subjects of daily discussion. The daily newspapers are closely scanned for announcements of the coming of the favorites, and the wise exhibitor has his work cut out for him. These suburban theaters draw a daily attendance of 32,000 patrons in round numbers, and on Sundays the figures are swelled to slightly over 50,000. The downtown theaters show greater fluctuation in attendance, but the conservative estimate puts the week-day figure at 40,000, while on Sunday it mounts to over 60,000. The people of New Orleans and their visitors spend just about $1,500,000 for picture show admissions in the year, and this does not take into account special features at advanced prices.

Strand to Be Ready in February.

New Orleans, La.—Work on the new Strand theater is being pushed with all the haste, consistent with substantial building. The steel is being placed, and it is the intention to have the house ready for business early in February. Commissioner Newman, one of the projectors, is developing great enthusiasm for the enterprise, and he announces that the Strand will be one of the best appointed houses in the entire South.

No More Shows on Church Property.

New Orleans, La.—The Archbishop of this diocese promulgated a ruling, effective October 1, which sounded the death knell for motion picture theaters on church property, and several of the theaters in this section have been compelled to close and seek other quarters. This action was not taken because of any animosity toward photoplays as an institution, for that they were allowed to start is evidence of the kindly feeling which existed toward them. Of course a close scrutiny was kept on all of the releases in order that objectional features might be eliminated, but notwithstanding this precaution, it was found that frequently bits would appear in the best of subjects that caused adverse comment. The releases of one or two of the prominent producers were absolutely barred from these theaters, and still the danger was not entirely eliminated. At last the general order was issued. Among the most popular theaters that have been affected was the Mater Dolorosa, which boasted a select patronage, and afforded entertainment to a large clientele in the most aristocratic section of the city.

New Morgan City Theater.

Morgan City, La.—Manager H. D. Davis is putting the finishing touches on the new and modern photoplay theater which he expects to open for business within two weeks. It is to be a first-class theater in every respect. It will have a seating capacity of 600, and the equipment is to be of the latest pattern. Manager Davis has just returned from New Orleans where he was arranging his program which will be of feature releases almost exclusively. The seating will consist of upholstered opera chairs, thoroughly renovated, which have been doing service in the Tulane theater in New Orelans.

Two Romeos and Two Juliets.

New Orleans, La.—When two good theaters book the same special attraction made by rival producers, and open the initial showing of these attractions on the same date, there is naturally some lively business. At least it was so demonstrated when Pearce's Tudor theater put on the Metro spectacular seven-reel feature, "Romeo and Juliet," with Bushman and Bayne, and Miller's Empire began the showing of the Fox feature of the same title, featuring Theda Bara and Harry Hilliard, both shows beginning on Sunday, October 22. The Metro feature had been booked for exhibition on October 29, but when Fox made the flash for his release on October 22, there was some quick arrangements of bookings, and Manager Bugbee of the Metro was able to meet his competitor on even date. It made competition lively, but it gave both of the productions all the advertising they would stand.

The Mobile, Ala., Exhibitor and His Problems

Finds Plenty of Difficulties—Only Brain Work Keeps Him Prosperous, So He Is of a High Type and Progressive.

MOBILE, ALA.—Motion picture exhibitors hereabouts have not had the most rosy time for the past few months because of the interposition of events over where they have had no control. First came the European war and the consequent disruption of shipping, not that there was not an abundance of desirable material to be shipped, but the demand for bottoms to be used in the transportation of more essential commodities than lumber, which is the chief export from this port, was so great that vessels naturally sought the better cargoes with the result that business slackened, and with the reduced earnings of the wage-worker, there was a corresponding diminution in attendance at places of amusement.

Then came the severe tropical storm that did so much damage, and the city is just recovering from its ravages. However, it is worthy of note that on the day following the storm, when the entire city was in chaos, and the damage had not been approximately estimated, the picture shows were the only concerns that were opened for business, and, still more surprising, was the fact that the theaters were well filled during that time. It is a strange commentary on human nature that in times of dire distress, it should turn to pleasure as a diversion. It may be that the relaxation thus afforded prevented the break when men's minds were strained almost to the limit of endurance. In any event, the motion picture theaters took a brave stand against disaster, and they have been running ever since.

The Local Picture Theaters.

There are four theaters for whites now in operation, and there are also four theaters for negroes. The Crown, under the management of J. C. King, is the largest theater in the city with a seating capacity of 700. The Empire is a close second with 600 seats, and Manager William Luckel reports a good patronage under the present business conditions. I. J. Fienkel seats 250 in his Crescent theater, and the Queen, under the management of J. L. Speith, has room for 200. In addition to these four places of amusement the Dreamland runs a mixed program of pictures and vaudeville, and does an excellent business. The Royal theater is the only one that is not operating and its suspension is due more to the ambition of its manager than to his lack of enterprise. The Royal was doing a good business as a jitney house, and was presenting some very creditable second-run programs, but the desire of the operators to give the public something better, caused a change to higher-priced first-run features, and the load was evidently too heavy. At least that is the reason ascribed for the closing of the house. Later attempts to resume under the old policy were met with conditions in the film market that precluded the successful realization of the plan, therefore the Royal has been closed for the past three months.

Enterprise of Local Exhibitors.

Perhaps one of the reasons for the comparatively satisfactory business that is bestowed upon the Mobile motion picture theaters is that the managers spare no expense to give their patrons the best and newest releases, and that too in the face of adverse conditions. It is worthy of note that one of the Mobile theaters exhibited E. H. Sothern in "The Chattel," days before that feature was presented in New Orleans, and New Orleans is supposed to be the N'Yark of the film business in the South. The same is true of Charlie Chaplin in "The Pawnshop." In both instances the enterprising Mobile managers had the satisfaction of playing to capacity business and at advanced prices. It behooves the Alabama exhibitor to look out for the best that is going, and to make the most of every opportunity, for if he don't watch out, the tax collector will get him. Alabama heard something about putting on "all the traffic will bear" when it went about it to levy a tax on motion picture houses. On theaters of 500 or more seats the state tax is $400. Just to show that the state does not believe in Sunday desecration, it makes the $400 tax for six days' run, but if the manager wants to open his theater on Sunday, he must pay $200 additional annually. Then along comes the municipality with a legal permit to levy a local tax on the theater, which in Mobile, is 50 per cent. of the state tax. The tax is gradually lessened for theaters of smaller seating capacity, but it is enough in all cases.

No Rosy Bed of Ease.

It can readily be seen that the Mobile exhibitor must be a natural born optimist. He must be devoid of trust-magnate instincts, and nobody can accuse him of covetousness and furnish any concrete evidence to substantiate the claim. Nevertheless the Mobile exhibitors are a clever and hopeful company of gentlemen. They make the best of any condition with which they find themselves confronted. They study the film problems of the day, and the whim problems of their patrons. They make every endeavor to please the masses, and are content if they but measurably succeed in this endeavor. They dignify the motion picture business.

Metro Comedy Wins a Cup.

New Orleans, La.—Several weeks ago the New Orleans Press Club, at one of their regular functions, put on a novel entertainment. Each of the film exchange managers in the city was invited to exhibit a two-reel comedy, and the most of them responded to the invitation. The rivalry was spirited, but none the less friendly. At the close of the entertainment a rising vote was taken to determine which exhibitor had shown the best film. The vote was close — very close. Indeed it was whispered that the chairman, who may have been a little near-sighted in the darkened room, counted the shadow of one of the voters who stood near the wall and thus tipped the balance in favor of Karl A. Bugbee of the Metro exchange. Anyhow Bugee was the winner and the other exchange men were free in their congratulations, because they knew they had been in a race. Last week a committee from the Press Club invaded Mr. Bugbee's office and presented him with a silver loving cup in token of their appreciation of his aid in making the entertainment a success, and of the high character of the comedy film that won in such a good company. The loving cup now graces Manager Bugbee's desk.

First Prize Won by a Metro Comedy.

Paducah Star's Business Pleased Owners

Seats Only 450 and Runs Only Six Days—Charges Ten Cents for the Usual Programs and Gets Twenty-five Cents for Special Nights.

By Ohio Valley News Service, 1404 Starks building, Louisville, Ky.

PADUCAH, Ky.—Joe Desberger, of Desberger Brothers, operators of the New Star theater, is very much pleased with results obtained by the new house in the few weeks that it has been in operation. With a seating capacity of 470, and playing six days a week, the concern is making money, but, unlike conditions in most of the smaller cities in Kentucky, this house is getting fifteen to twenty-five cents for all of its good features, including Pickfords, Clarks, Youngs, Chaplins, Pearsons, Sweets, Baras, etc. No show is for less than ten cents, and by getting higher prices for the better shows the management has created a demand for high class features until to-day people are calling up and asking when a good feature is coming. In fact the higher priced films are the ones which are bringing attendence as well as shekels. While there is no real law against operating theaters in Paducah on Sunday, public sentiment has been so strong against it that the exhibitors have tactfully operated but six days for a year or two.

Strand, Owned by Masons, to Be Sold.

Louisville, Ky.—The Strand theater was recently closed for several days during the annual session of the Kentucky Grand Lodge of Masons, owners of the building, who reserved the right to use the auditorium during the annual session. At this meeting it was decided that the building would be sold as soon as a purchaser could be found, the property being valued at about $250,000. Whether the building is sold or not will not affect the theater, probably, the Chestnut Street Amusement Company having a lease on the property. The shows started again following the wind-up of the annual sessions, "The Return of Eve," featuring the reopening of the house.

H. R. Galloway Posters All Right.

Frankfort, Ky.—Pictures of water nymphs in front of the moving picture theater of H. R. Calloway, Frankfort, have passed the censorship of three courts, the Court of Appeals having affirmed judgment of the Franklin Circuit Court, acquitting Calloway, the final opinion being by Chief Justice Miller. Calloway was first haled into the police court, where the warrant was dismissed. Appeal was then taken to the circuit court where a favorable decision was obtained. Attorneys Guy H. Briggs and Ben G. Williams testified that they saw the pictures and were not shocked, nor did they regard the posters as lewd and immoral.

Invited the Whole Lodge to See Show.

Louisville, Ky.—Adrian C. Humphries, manager of the new Strand theater, has worked out something new hereabouts in that he has undertaken to build up business through getting the members of certain lodges and their families interested in the shows. Through Beckham Overstreet, deputy grand master of the Home Lodge of Oddfellows, Manager Humphries recently arranged for a big theater party of the lodgemen and their wives, and tickets were mailed to every member and their families, there being about 400 membrs in all. Edna Mayo, in "The Return of Eve," was the feature, while a special one-reel of "American Fashions," was run for the special entertainment of the ladies present. The performance was well attended.

Alhambra Theater Co. Buys the Opera House.

Richmond, Ky.—In connction with the recent sale of the Richmond opera house by W. P. Baxter to the operators of the Alhambra theater, an erroneous report got out to the effect that the house was purchased by the Colonial Amusement Co., of Lexington, Ky., which owned the Alhambra. In reality both houses are now operated by the Alhambra Theater Co., several of the stockholders of which are also stockholders in the Colonial Amusement Co. The Alhambra Theater Co. is incorporated with a capital stock of $27,500, the controlling interest being held by Miss Annabel Ward, who is general manager of the merged houses. Her associates are J. B. Eliott, president; B. J. Treacy, secretary-treasurer; Mayor Rogers, and several other Lexington business men.

New Albany Furnishings Sold for $286.

Louisville, Ky.—L. Grauman & Co., of this city, dealers in second hand office and other furniture, recently purchased at public auction from F. W. Sauer, receiver, the entire equipment of the New Albany Theater Co., consisting of scenery, seats, fixtures, etc., used in the house on Market, near Bank street. The purchase price was $286, and the local company runs a good chance to show a profit on the investment, the furnishings being valued at several times this figure.

Switow's Shows for Children.

Louisville, Ky.—M. Switow, head of the Switow Amusement Co., of Louisville, has made arrangements to show special pictures for children in his Jeffersonville, Ind., house, this action being taken in response to a movement started by the Jeffersonville Women's Literary Club. The club has appointed a board of censors to view all films shown for children.

Memphis Inaugurates Children's Shows

Prominent Social Club of Bluff City to Hold Special Picture Shows for Children on Saturdays at the Imperial Theater.

By J. L. Ray, 1014 Stahlman Bldg., Nashville, Tenn.

MEMPHIS, TENN.—In response to urgent solicitation on the part of parents in this city, it has been decided to conduct matinees exclusively for children on Saturday of each week. The move was brought about through the Twentieth Century Club, one of the leading social and civic organizations of Memphis, and arrangements have been completed to hold the exhibitions at the Imperial theater. Miss A. V. Cox, who is interested in the movement, is owner of the Imperial, and has agreed to show the pictures. Mesdames Liberman and Simmons, prominent in Memphis social circles, were largely responsible for the success of the project. These ladies, who have entire charge of the detail work, have arranged to secure some thirty or more children's subjects.

Princess Changes Program.

Memphis, Tenn.—The Princess theater, one of the largest and finest houses in this city, announces a change in its program service, and under the new arrangement will offer its patrons a diversified program, consisting of features, serials and short lengths. Manager Trimble recently returned from a trip to St. Louis, where he contracted with K-E-S-E, Pathe and several others. The serial now running at this house is "The Yellow Menace," booked through the local United office.

To Enlarge Alcazar in Spring.

Chattanooga, Tenn.—It has been decided by the Signal Amusement Company to forego the contemplated enlargement of the Alcazar, Chattanooga's beautiful feature house, until next spring. It had been previously announced by Manager Frank H. Dawler that work would begin this fall, but, owing to the fact that the company has concluded to close the smallest house on its circuit, it has been found advisable to postpone the construction.

"Scarlet Runner" Follows "Gloria."

Nashville, Tenn.—Following a most successful run of the "Gloria's Romance," the Knickerbocker has supplanted this part of its program with "The Scarlet Runner." On the opening day of the new picture, the entire back page of a local daily was devoted to a publicity announcement, and copy was set up in red and white.

Passing of the Lyric.

Nashville, Tenn.—The old Lyric theater is being torn down to make way for modern buildings. For many years the historic house has stood on Fourth avenue, and has seen a varied career. Many of the early feature films enjoyed profitable runs at the Lyric, the house later being remodeled and known as the Airdome.

Big Metro Feature Scores.

Nashville, Tenn.—"Romeo and Juliet," the eight-reel Metro masterpiece, scored a great success at the Strand during its engagement, at which time the admission price was increased to 25 cents. This picture also was shown at advanced prices at the Alcazar, Chattanooga.

Chattanooga.—"The Birth of a Nation" is billed for a return engagement at the Lyric November 23-24-25.

Holah to Head Local International Exchange

Arrangements Have Been Made to Open Local Office of the Big Hearst Film Service—Details Will Be Announced Later.

By Kenneth C. Crain, 610 1st Nat. Bk., Cincinnati, Ohio.

CINCINNATI, Ohio.—The news is out that the local branch office of which C. E. Holah, formerly manager, in succession, of the Pathe, the V-L-S-E and the Greater Vitagraph offices in Cincinnati, is to be the head of the International Film Service. Arrangements have been for the opening of an exchange by that organization, credited with being one of the most powerful in the distributing business, and Mr. Holah will have charge of this territory. Details of the move will be announced in a short time, with the territory to be covered out of Cincinnati, the organization of the office, its location and so forth. Mr. Holah is himself much pleased with the prospects opening before the company, and with the field which he believes it has in his old territory in this section.

McMahan & Jackson Buy New Films.

Cincinnati, O.—In their dual roles of exhibitors on a considerable scale and as owners of some valuable film rights, McMahan & Jackson have been extremely busy of late, a trip to New York on business connected with a recent acquisition being necessary. They have secured Ohio and Indiana rights for several new films credited with heavy drawing power, and are arranging bookings. "The End of the World," a big feature controlled by the firm, is to be shown in Cincinnati shortly, and much is expected of it, judging from advance notices.

Exit Cincinnati's Century Theater.

Cincinnati, Ohio.—The Century theater at Peebles corner, which has been at various times used with some success as a picture house, with interims of vaudeville, is to be turned into a public market, according to plans which have been perfected by local interests with capital behind them. The Century has been idle for the past two years, in spite of its apparently fine location, right at one of the busiest suburban corners in the city, its proximity to the popular Orpheum being largely responsible for its failure to prove a success. It was built in 1909 for use as a moving-picture house by John J. and Edward Ryan.

Shakespeare Classic Takes Well.

Cincinnati, Ohio.—The great Metro production of "Romeo and Juliet," has been shown for a week at the Walnut theater with the charges advanced to 25 cents for the entire lower floor. The unanimously favorable press notices and the enthusiastic reports of those who saw the picture served to keep the house crowded at every performance, in spite of the increased price. To make the week thoroughly classic in local theaters, the Fox production of "Romeo and Juliet" was seen at the same time at the Star, featuring Theda Bara, always popular in Cincinnati, and Miss Terry was at Keith's in a scene or two from the same play.

Charles Murphy Building Theater.

Wilmington, Ohio.—Charles Murphy, formerly a Cincinnati newspaper man, has made arrangements to go into the moving picture business, having let to N. P. Eveland, of Miamisville, the contract for the construction of a handsome and modern theater here to cost about $50,000. It will be much the finest house in this vicinity. Work is to start at once.

"Fall of a Nation" at Popular Prices.

Youngstown, Ohio.—A prosperous return engagement of "The Fall of a Nation," seen first here at high prices, was held at the Grand opera house at popular prices. The appeal of the story as a stimulus to patriotism seemed to be undiminished, and large crowds saw the picture for the second time.

Ontario License Officer Makes Statement

Questions to Be Given to Applicant for Operators' Licenses Are Prepared—No Ultra-technical and No Catch Questions Among Them.

By W. M. Gladish, 1263 Gerrard St. E., Toronto, Ontario.

TORONTO, ONT.—An announcement by R. C. Newman, official in charge of the moving picture office of the provincial treasurer's department, Parliament buildings, contains the information that examination papers for moving picture projection machine operators now includes one hundred and ten questions, mostly of a mechanical nature. According to Mr. Newman, there are no catch questions of any kind and all questions are very fair. They are intended to test the general knowledge of all new operators and can be correctly answered by every man after the required period of proper apprenticeship. No time limit is placed upon the applicant for an operator's license when the examination paper is placed before him and ultra-technical answers are not required. No details can be given as to the nature of the questions as practically the same paper is placed in the hands of every matured apprentice.

The original question paper for license applicants contained only thirty-five questions. The examination of operators was started about three years ago and the paper has been augmented because of the addition of new features to the work of picture projection. The aim of the department is to insure the safety of theater patrons and to qualify operators in such a manner that good picture projection will be the rule—says Mr. Newman.

Newman reports that conditions throughout the moving picture field in Ontario are bordering closely upon the ideal and that all exhibitors, generally speaking, are enjoying a flourishing business. "I am hearing no complaints," Mr. Newman told Moving Picture World.

Another Bi-Lingual Conference.

Toronto, Ontario.—So important do the exchange managers of Canada consider the question of providing French subtitles for all films screened in the Province of Quebec that another general conference of representatives from each photoplay distributing company in the Dominion was held at Montreal on Saturday, October 21st. An important session was held at Toronto the week before, but the Canadian magnates decided to delve deeper into the situation at a later meeting in Montreal, which is a city of Quebec. These conferences have been held behind closed doors and no announcement regarding the decision of the film interests regarding the order of the Quebec Government for bilingual sub-titles is yet forthcoming. The question of the use of the two languages, French and English, is a feature of a political situation which is becoming serious.

Start on New Theater in Cobalt.

Cobalt, Ont.—Another theater is to be built in Cobalt. Work has been started at the foundation for a theater and hotel on the north side of the Grand theater on Silver street. The theater is for pictures only. It will be on the English plan, the screen being in the front, with the audience facing the entrance.

Two Prominent Visitors.

Toronto, Ontario.—The Toronto exchanges received two prominent callers during the latter part of October when Joe Partridge, special representative of the Greater Vitagraph, and M. Auger, efficiency expert of the Mutual, appeared on the scene. Partridge conferred with W. C. Gookin, Canadian general manager for the Vitagraph, regarding a number of business arrangements, while M Auger spent several days at the Canadian headquarters of the Mutual.

Mr. Auger moved on to Montreal in order to see L. E. Ouimet, who is head of the Specialty Film Import Company, Canadian Pathe distributors.

"Intolerable" Sabbath Conditions.

Toronto, Ontario.—A deputation of Toronto divines waited upon Premier Hearst to raise objection to the manner in which moving picture shows had been held on Sundays of last winter for recruiting purposes. The speakers of the deputation admitted that they had interviewed the military authorities on the subject, but that the officers had expressed their approval of the use of moving pictures as a medium for attracting recruits to Sunday rallies. The clergymen desired the Government to exercise greater control over arrangements so that the Sabbath atmosphere would not become polluted—or words to that effect. The ministers asked that permission be granted in formal manner for the screening of pictures in theaters on Sundays for recruiting purposes only and that permits be not granted for the purposes of raising money at the performances in question "for philanthropic endeavor." The deputation declared that Sunday show conditions in Toronto last winter were intolerable.

MINNEAPOLIS NOTES.

By J. L. Johnston.

New Garrick's New Colors.

Minneapolis, Minn.—Manager Calvert of the New Garrick theater here has had the interior of the theater completely redecorated, with many subdued tone colored lights, French design woodwork and stage effects, and the theater now presents a very beautiful appearance.

Business Items.

Minneapolis, Minn.—Bert Barnett, Jr., assistant manager of the Paramount exchange, will return Wednesday from a vacation spent in New York and Atlantic City.

Minneapolis, Minn.—Manager Thayer of the Calhoun theater here has got out an attractive advertisement for coming features in the shape of a book. On the front cover appears what resembles a volume of "The Trail of the Lonesome Pine" and each of the other three pages is made to resemble some other novel, picturized and to be shown at the Calhoun.

Minneapolis Film Brevities.

Harry Rowe has put out two more road shows with "Uncle Tom's Cabin" film and pickaninny band.

M. R. Dick reports a good business for his four "End of the World" road shows.

The Kleine-Edison-Selig-Essanay in new quarters reports a big business with "The Return of Eve," played at the Minneapolis Lyric.

Manager Fred S. Meyer of the Universal exchange reports that "Liberty," booked in 31 theaters in Minneapolis alone, is doing a big business everywhere, and that he has worked nights trying to arrange dates for out-of-town exhibitors.

Manager C. C. Krupp of the General exchange has booked "The Girl from Frisco" serial in thirty houses in the Twin Cities.

Northwest Jottings.

St. Paul, Minn.—The Hamline theater has added Triangle features and Keystone comedies to its list.

Bismarck, N. D.—Manager Winstreen of the Bismarck theater has begun publishing a weekly house organ, assisted by the Minneapolis Paramount publicity department.

Canton, S. D.—Manager Clifford Bowman of the Empress theater has changed the theater's name to the Paramount-Empress.

Red Wing, Minn.—Axel Nelson of the Auditorium theater has arranged several novel features to advertise his future attractions.

Blue Earth, Minn.—Manager F. L. Andrews of the Royal theater here, played "The Birth of a Nation" five days at a $1.50 top, and did a big business.

Lisbon, N. D.—J. T. Conboy of the Scenic theater has returned from Minneapolis, where he booked several big features for the near future.

Portage, Wis.—George L. Koberstein, former owner of the Crystal at Kilbourn, Wis., is the new manager of the Majestic theater here.

Waverly, Iowa.—Messrs. Plorch and Bennett, formerly of Minneapolis, now control the opera house here.

Alexandria, Minn.—L. E. Blessener, manager of the Cozy theater here, has become part owner of the Grand theater at Clouquet, Minn.

Menomonie, Wis.—William Pierce of the Orpheum theater has returned from Minneapolis where he visited several exchanges and arranged for showing several big features here shortly.

Sioux Falls, S. D.—Manager A. K. Pay of the Colonial theater has returned from a visit to Minneapolis where he booked several big features.

Duluth, Minn.—A. Edeson has purchased Henry Herried's interest in the Lyceum theater, Deer River, Minn.

Montgomery, Minn.—Dan Novak has sold the picture theater here to E. E. Lynch.

Granite Falls, Minn.—William and Al Yaeger has purchased Juel Yaeger's interest in the Cameo theater here.

Aberdeen, S. D.—Roy Gilmore has bought the Maynard theater at Michell, S. D.

Langdon, N. D.—Work on the Electric theater is progressing rapidly, and it is expected to open to the public within a few weeks.

Maddock, N. D.—J. P. Kincaid contemplates opening a theater here shortly.

Hettinger, N. D.—Mr. Glassnapp has bought the Star theater here from P. W. Myron.

Butte, Mont.—D. E. Schmidt, manager of the Pathe exchange here, is beginning a whirl-wind campaign for business. The exchange is now located at 124 West Granite street.

Billings, Mont.—F. M. Hartness has taken over the Majestic, Billings, buying out W. A. Brockaway.

With Butte, Mont., Exchange Men.

Manager Walt Coughlin of Mutual, reports business jumping away up, and since putting on a road man, extra help has been employed in the shipping department.

Manager Tupton of Metro, also reports capacity business that makes close and heady bookings necessary. With "Tip" on the road supplementing his work, Booker Todd has to limp to keep up.

Manager Hudson of Universal is not saying anything. He hasn't time. Business keeps him at office nearly every night until late hours.

Pathe's force works every night, and business is good enough so that shortage of shipping cases made it necessary to borrow of other exchanges.

Harve, Mont.—F. D. Needham has bought out the interest of his partner, C. W. Koerner, in the New Lyric theater at Harve, Mont.

Detroiters Discuss Advance Prices

Some Downtown Exhibitors Are Seriously Considering Making Fifteen Cents the Regular Admission Price—Would Get As Many Patrons and Would Permit Better Show—Day of the Cheap Theater Seems Past.

By Louis Reeth, 705 Free Press Building, Detroit, Mich.

DETROIT, MICH.—The burning question of the hour with leading Detroit exhibitors is "shall we advance our prices?" It has been said to the WORLD Detroit correspondent that some of the downtown exhibitors are seriously considering making their evening prices fifteen cents straight, instead of 10 straight or dividing the house into ten and fifteen.

As Many Admissions at Higher Rates.

The Drury Lane, which started originally as a ten-cent house, advanced to fifteen cents, with no falling off in its business; the Princess and the Woodward went from five to ten cents without any loss of admissions, while their aggregate receipts materially increased. If a uniform scale of 15 cents instead of ten went into effect for the night shows, it would take in such theaters as the Empire Grand Circus, Family, all of the Woodward Theater Co. houses downtown and in the outskirts. The matinee price would continue at ten cents. "We are doing more business at fifteen cents than we did at ten and playing to more people," said Harry W. Smith, manager of the Drury Lane. "The Palace, National and Columbia theaters on Monroe avenue, who play a combination of vaudeville and pictures, advanced their evening prices for downstairs seats to 15 cents over a year ago and business is better than ever. The Washington theater advanced its prices in the balcony early this fall; the Knickerbocker theater has just announced a flat price of 15 cents for downstairs seats at night; the Majestic theater has not admission price at night less than 25 cents.

Cheap Shows Have Passed.

In other words, the day of cheap admissions is on the wane and exhibitors, in order to maintain the standard of their houses, and to meet the constantly increasing cost of doing business, are forced to get higher admission prices—that is 15 and 25 cents instead of 10 and 15 cents. The writer has yet to meet a single exhibitor who advanced his prices who is not more than satisfied with the results, and who is not playing to just as many people as he ever did.

Kunsky Books Vitagraph and Selznick.

Detroit, Mich.—John H. Kunsky announces that he has secured the first-run franchise in Detroit on Greater Vitagraph features. The first was E. H. Sothern in "The Chattel," which played to record-breaking business the week ending Oct. 28th. Mr. Kunsky has also signed up to play the Lewis J. Selznick productions in his chain of theaters. Starting November 5th, Clara Kimball Young in "The Common Law" plays a week at the Liberty theater, in spite of the fact that it recently ended a two weeks' engagement at the Broadway-Strand. Some important announcements regarding other bookings are shortly to be made by Mr. Kunsky.

Broadway Feature Moves.

Detroit, Mich.—The Broadway Feature Film Co. has moved to Suite 316 in the same building, 306 Broadway Market building. C. C. Beals, manager of the exchange, reports a big October business, and says he is getting many rebookings on "The Battle Cry of Peace," "The Christian," "The Melting Pot," "Where Are My Children" and others.

Blankmeyer Conducting Exchange.

Detroit, Mich.—Arthur W. Blankmeyer, formerly manager of the Grand Circus theater, Detroit, is handling the "Christie Comedies" for the state of Michigan, and makes his office at 71 Griswold street, Detroit. The business is conducted under the style of the Superior Film Co., and those associated with him are Mr. Randolph, formerly with the Wolverine Film Co., and Mr. Pelley, formerly with Warner's Features. Mr. Blankmeyer has also taken the Ohio rights on these comedies and is now negotiating for permanent offices in Cincinnati and Cleveland.

Geo. Lightman Running Wolverine.

Detroit, Mich.—George Lightman has taken charge of the Wolverine Film Co. business, 71 Griswold street, Detroit. He was formerly with Fox and the World.

R. Von der Goltz Heads Local International.

Detroit, Mich.—When John F. Bowman, of the International Film Service of Chicago, was here the other day he made official the appointment of R. Von der Goltz as manager of the Detroit exchange in the Campau building.

Louis Nathan in Peter Smith Building.

Detroit, Mich.—Louis Nathan, of the Kleine-Edison-Selig-Essanay Service, is now comfortably located in his new quarters at 712-713 Peter Smith building.

New Theater on Adams Avenue.

Detroit, Mich.—The Frank Farrington Co., Detroit, has been awarded the contract to build the new theater on Adams avenue west, which will be leased by A. J. Gilligham and John P. Harris. The cost of the building alone will be $85,000. It will be 90 by 120 feet in size, and will be of steel and concrete. It will be completed about the first of February.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Harry Trask With Artcraft.

Detroit, Mich.—Harry Trask, formerly with George Kleine at Detroit, is now assisting in the management of the Detroit exchange of Artcraft.

C. L. Pervey Appointed Manager.

Detroit, Mich.—C. L. Peavey has been appointed manager of the Detroit office of the Artcraft Film Corporation, located in the Peter Smith building. He succeeds Frank Rutledge, who resigned Oct. 21 to become manager of the Chicago exchange of Paramount. Mr. Peavey has been acting as assistant manager at Detroit since the exchange opened, and was previously with the Famous Players Film Co., at Pittsburgh.

E. R. Keef Takes Temple Theater.

Detroit, Mich.—E. R. Keef has taken over the Temple theater of Birmingham, Mich, a suburb of Detroit. Mr. Keef formerly operated theaters in Georgia, Alabama, Florida, North and South Carolina. He is conducting a very novel stunt of publishing a "Temple Theater Daily." It is a daily publication containing new matter each issue. It gives the program for that particular day.

St. Louis Is to Have a Screen Club

Meeting Called of Prominent Exhibitors and Exchange Men to Form New Organization—Will Accent the Social Side.

By A. H. Giebler, 236 Vandeventer Place, St. Louis, Mo.

ST. LOUIS, Mo.—It seems that St. Louis is to have a screen club at last. There has been much talk of an organization of this kind in the past, but action has never been taken. The subject has been revived, however, and a meeting of several prominent exchangemen and exhibitors will be called within a few days, and a nucleus formed that will no doubt become the parent of a permanent organization.

There is need of such an organization in St. Louis. It will promote good feeling and friendliness among the people in all lines of the film industry.

According to the plans discussed at an informal meeting recently, the social side of the screen club will be given the most consideration, and if the plans carry out successfully, club rooms will be fitted up and maintained for the entertainment of the members and visitors.

Changes at World Film Offices.

St. Louis, Mo.—George W. Fuller, who has been managing the World Film offices at 3626 Olive street, resigned his position last week to take charge of the Pathe exchange at Pittsburgh. Mr. Fuller left St. Louis for Pittsburgh on the 23rd to assume his new duties.

Jack Weil, of Detroit, succeeded Mr. Fuller as manager of the exchange. St. Louis is the "old home town" to Mr. Weil. He says it is coming back to the old "stamping grounds" to come here, and he anticipates a great deal of pleasure in renewing old acquaintances as well as making new ones. Mr. Fuller made a great many friends while in St. Louis, and his leaving was the cause of much regret to his many friends.

A Midnight Matinee for Lew Fields.

St. Louis, Mo.—Lew Fields, who has been playing in St. Louis in a musical comedy, was given an opportunity last week by George Fuller, of the World Film, and William Sievers, of the New Grand Central theater, to see himself on the screen in the Brady-made feature, "The Man Who Stood Still," in which Mr. Fields was starred.

The private showing took place after the regular closing time at the Central theater, and the guests comprised the entire Lew Fields company, the dramatic editors on the various newspapers, the World correspondent and a number of film men of the city. The Musical company enjoyed the film very much, to judge by their vigorous applause, and in the last reel, where Fields has the baby in his arms, he made a distinct hit with the selected audience. We hope that the film is received as well everywhere it is shown as it was by the little audience that sat up till one a. m. to see it.

Indiana Filmdom Notes

Special to Moving Picture World From Indiana Trade News Service.

New Hartley Theater Opens.

INDIANA HARBOR, Ind.—The new Hartley theater was opened Friday night with motion pictures and a vaudeville bill. The theater is a cozy and most attractive building, and, if the opening crowds are an indication, probably will become one of East Chicago's most popular photoplay houses.

Shoots the Villain from His Seat.

Hammond, Ind.—Members of the Hammond police department discovered a real up-to-date hero, last week, in John Sebastian, an East Chicago foreigner.

John was one of the many attending a very thrilling motion picture melodrama, Wednesday night, at the Lyric theater. The villain was choking the heroine, and was about to drown her. Everybody in the theater was quiet.

Just at this point John whipped out a revolver and punctured the screen. The sound of the shot was the signal for considerable confusion. The police arrived later, and, after quieting the crowd, took the foreigner into custody.

"I coulda not see that a man drown that a poor girl," was John's defense of his misconduct. The judge made it $5 and costs. Who'd play real melodrama in a theater with that kind of patron?

Illinois News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Two Weeks of Big Features.

MASON CITY, Ill.—A. W. Ackerman, a local exhibitor, is going to put on some big features after the manner of the Lyceum house. He has selected the following films and will give them two weeks apart: "The Battle Cry of Peace," "God's Country and the Woman," "Ne'er Do-Well," "The Light at Dusk," "The Law Decides."

Single admission will be 25 cents, but season tickets are sold for $1.

Burr Swan and "Pinched" Patrons.

Pittsfield, Ill.—Burr Swan tried to book "The Alien" for his last Christmas show but was unable to get it. He ran it October 11, giving but one show at 25 cents for everybody. He thought so well of the picture he announced that if anybody was "pinched" for the admission price he would see that they got to view the picture.

Princess Theater Man Embarrassed.

Quincy, Ill.—The Princess theater was closed by action of the sheriff, the Universal company having obtained judgement for the sum of $1,300, claimed to be due for the rental of films over a period of time in 1915. The Mercantile bank is said to handle a $6,000 mortgage on the place. By agreement between the film company and the bank the theater was re-opened with John Heisler in charge for the creditors. John Spanople was manager of the theater. Loss of money in another theater venture is said to be responsible for the present embarrassment. The location is good and it is believed the storm will be weathered.

N. M. Plociusky Goes to War Film Syndicate.

Chicago, Ill.—Nate M. Plociusky, who for the last twelve months has been connected with the General Feature Film Company of Chicago, is now representing the War Film Syndicate of that same city and is handling the Durborough War picture, "On the Firing Line with the Germans," in West Virginia, Virginia, Pennsylvania, Maryland and will probably work down to Florida. Mr. Plociusky finds things very favorable in this territory.

Illinois Theater Changes.

Urbana, Ill.—The Colonial theater, which was closed for a week for redecoration and installation of new equipment, reopened October 23 under the management of R. R. Harmison. Mrs. J. S. McCullough retains the ownership of the theater.

Oregon, Ill.—Mr. and Mrs. Ralph Cutting have sold the Star theater to Edward Coddington and his sister, Mae Coddington.

Rushville, Ill.—A stock company will be formed to rebuild the Princess theater, which was destroyed by fire.

East St. Louis, Ill.—Percy Knoebel has taken an option on the property at 209-213 Collinsville avenue with a view to erecting a theater. A previous option was held on the property by Frank R. Tate, a theatrical man of St. Louis.

Mattoon, Ill.—Loss of $150 was caused by a film fire at the "K" theater.

East St. Louis, Ill.—Darwin Karr, Essanay star, appeared in person at the Majestic theater.

Freeport, Ill.—The Princess theater reopened with "The Shadow of Doubt."

Peoria, Ill.—The moving picture operators' local held its annual ball at Eagle Hall, October 30.

Farmington, Ill.—The Strand theater has installed a new steel operating room and new seats.

Quincy, Ill. Loss of $500 was caused by a film fire at the Colonial theater on North Sixth street.

Marseilles, Ill.—The Board of Education has purchased a moving picture machine which it has installed in the public schools.

Elgin, Ill.—A home talent moving picture, "The Wreckers," was produced here to be shown at the Grand theater.

Profit in Theater Booth at a County Fair

Farmers Attracted by Chance to See Projector in Operation and Become Interested in the Picture Show.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

ADRIAN, MICH.—Elwyn M. Simons, manager of the New Family theater, believes that his enterprise in having a booth at the county fair was a satisfactory investment. In the matter of reaching the farmer, the plan is one of the best that can be devised. Of course, the exhibitor can always get in personal touch with the rural patrons, but his duties in conducting the house very often interferes. By having a booth at the fair, equipped with machines—the exhibitor would be surprised to know how many persons have never had a close-up view of a projector—he can get the farmer at his leisure and get him really interested. "It always appealed to me," said Mr. Simons, "that it would be a good idea to do this for several years back, as it would acquaint us with an entirely new clientele, the farmer, which was somewhat difficult to get. However, I believe the results of doing as I have this year will more than pay for the efforts."

Exhibitor Demonstrates Safety Projector.

Three Rivers, Mich.—Luther Warner, owner of the Vaudette theater, purchased a new projector equipped with automatic safety devices. In order to fully advertise his progress to his patrons, he placed it in the display window of the Constantine Hydraulic Company. It was connected, placed in operation and Manager Warner was on the scene.

Co-operation on Children's Films.

Grand Rapids, Mich.—Following an address to members of the Drama League by Miss Mary E. Peck of New York, representative of the National Committee on Films for Young People, the local league adopted a resolution to aid the national organization in its work. The resolution provided that the local president appoint a committee to co-operate with the managers of the local theaters.

Opera House Sold.

Williamston, Mich.—C. H. Bennett has sold the Williamston opera house to H. A. Thompson.

Fell in Darkened Aisle.

Flint, Mich.—While ascending a darkened aisle in a local moving picture theater, Mrs. Amander Raby, 56 years old, tripped on a step and fell, suffering a fracture of one hip.

Neil Jackson Lengthens Lease.

Three Rivers, Mich.—Manager Neil Jackson of the Rex theater has taken another two-year lease on that house.

NEBRASKA STATE NOTES.

By Frank H. Madison.

Mrs. Margaret Carnes Champions Films.

Hastings, Neb.—"Let me make the films of this nation and I don't care who makes the laws," was the plea of Mrs. Elizabeth Smith of Chadron, before the State Federation of Women's Clubs in convention here. She wanted pictures regulated, but suggested the co-operative method. Mrs. Margaret Carnes of Lincoln, championed the moving picture shows of her city, and said that the Lincoln club women had brought about remarkable changes. The penny arcade in Lincoln, she said, was far more debasing than the films.

Oakdale Picture Show Burns.

Oakdale, Neb.—The moving picture show owned by Bowen & Lawrence of O'Neill, Neb., caught fire prior to its initial performance. The films and equipment were destroyed and the interior of the building was badly damaged. The fire is believed to have been caused by electric wires.

Nebraska Joltings.

Alliance, Neb.—T. A. Busey, proprietor of the Lyric theater of Sterling, secured an option on the Imperial theater here which was operated by H. A. Dubuque.

Kearney, Neb.—The restriction against persons under twenty years of age, which was made while an epidemic of scarlet fever was in progress, has been removed by local officials and local moving picture houses have had an increase of business.

Lincoln, Neb.—Word has been received here that Mrs. Claire Lois Butler Lee, who was one of the winners in the Beauty and Brains Contest given by the Photoplay Magazine, has accepted a position with the Essanay company.

Miss Farrar Says "Joan of Arc" Is Splendid

Tells Minneapolis Correspondent of the World That She Did Her Best to Put Force Into Her Interpretation of the Part.

By [illegible] 811 Produce Exchange, Minneapolis, Minn.

ST. PAUL, MINN.—When Geraldine Farrar, Lina Cavaliera and Lucien Muratore arrived here last Friday with the Ellis Grand Opera Co. moving picture exchange men were the first to greet them. C. J. VerHalen, publicity manager of the Minneapolis Paramount Exchange, greeted Miss Farrar and when she was asked about "Joan of Arc" by the World correspondent Miss Farrar stated that "the story is a splendid one and she had done her best to put force into her interpretation of 'Joan of Arc.'" Being shown the cut of the leather on the last issue of the World, Miss Farrar smiled and asked for a copy of the magazine.

It took all of the cleverness of Manager H. E. Friedman and J. E. Schwartzbein of Pathe and the World correspondent and a secretary, Sig. Brunacci, to get statements from Mme. Cavaliera and her husband because the latter did not speak English and the former trio did not speak French. However, smiles and handshakes were plentiful and at length with assistance all Hearst-Pathe interest was made by the stars. "We enjoyed acting for Pathe very much," said Mme. Cavaliera, "and although my husband and I are wedded to our opera work we certainly will be glad when we can devote some more time to acting before the camera. Moving pictures offer so wonderful a field; one can feel so free and express so much without a spoken word, and just think of the many thousands who can see your work at once in so many different cities. It's wonderful."

"'The Shadow of Her Past' was much to my liking," added Mr. Muratore, in French, "for you know I am a painter as well as a singer, and in the film I actually worked on one of my figure paintings." Following the opera on Friday evening in St. Paul, Manager James Keough of the Minneapolis Strand put on a special showing of "The Shadow of Her Past" for the benefit of Mme. Cavaliera and her husband.

Snow Falls and Fills Theaters.

Minneapolis, Minn.—With the first snowfall last week attendance figures for local theaters took another jump skywards and as it looks as if the chilly atmosphere is here to stay a very cheery business for the rest of the year seems imminent. Competition is keen here this week inasmuch as the Strand and the New Astor are both showing "Romeo and Juliet." The Strand, which has made elaborate preparations for the Metro feature with Bushman and Bayne, is larger than the New Astor, which is displaying Fox's feature with Theda Bara, and is naturally getting the larger crowds, but the Astor reports a capacity business also. The New Garrick returns to the Paramount program Sunday, following a week's run of "War's Women," and the Lyric is starting the week with "The Chattel," featuring E. H. Sothern and Peggy Hyland. The Pantages, scheduled to open October 15, has not as yet swung its doors open.

Is Local Admission Limit 20 Cents?

Minneapolis.—It seems as though the public in St. Paul and Minneapolis will not spend more than twenty cents for moving pictures unless they are of "Civilization," "Birth of a Nation" or "Ramona" types, at least at this time. At the St. Paul Strand several big features have been displayed to capacity at twenty cents but "Purity" at fifteen and twenty-five began rather poorly, but picked up marvelously later. At the New Garrick, Minneapolis, "War's Women," at a quarter did a very fair business. Both "Purity" and "War's Women" are certainly worth twenty-five cents admission according to the writer, who has viewed them both, but it appears that a majority of the film fans of the Twin Cities agree with him.

Westcott Film Incorporates.

Minneapolis, Minn.—Westcott Film Corporation, with headquarters in Minneapolis, incorporates for $250,000. It is being backed by well known financial men of the Northwest.

E. A. Westcott, for two years local manager of the Fox Film, is to be secretary and general manager, to buy territorial rights for all Northwestern states. The company is organized and prepared to handle anything on the open market, but it is also incorporated to have its own theaters if necessary.

Film and Amusement Co. Fills Hurry Call.

St. Paul, Minn.—James A. Morrison of the Film & Amusement Company, Metropolitan Theater building, St. Paul, writes to this paper: "We have at last a real film exchange where the exhibitors of our city as well as those of Minneapolis can get a program of features on a minute's notice.

"It is the only exchange in St. Paul that handles features exclusively, and I might add proved a god send to the Starland theater last Monday evening, when they had the misfortune of burning up some 2,000 feet of a serial they were showing. After a hurried telephone call I had a program in his theater ten minutes from the time I received the call."

De Luxe Bowlers in the Lead.

Minneapolis, Minn.—At the end of the first month the DeLuxe team is leading the Film Men's Bowling league, with the Mutuals second. Considerably strengthened, the Reel Fellows are gradually creeping up and are expected to pull the DeLuxe five down when they clash on Monday.

Harry Rathner Back from Ince Visit.

Minneapolis, Minn.—Harry Rathner, manager of the Supreme and Unity exchanges here, has returned from a visit to Thos. H. Ince at Culver City, Cal. The Unity exchange has begun operations with a very prosperous first week and Mr. Rathner looks forward to [illegible]

What "No Children" Signs Did in Kenosha

Commissioner Beatrice L. Welles Begins Campaign Against Certain Houses That It is Claimed Let Children In, Notwithstanding.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

KENOSHA, WIS.—A fight upon the theaters which advertise pictures "For adults only" and "no one under 21 years admitted" has begun in Kenosha. The movement was inaugurated by Mrs. Beatrice Ives Welles, commissioner of the school board from the second ward, and she has the backing of the City Club of Kenosha. Mrs. Welles was instructed to appear before the Common Council and urge the necessity of an ordinance to make impossible the projection of sensational pictures. At the meeting of the school board it was said that some of the Kenosha exhibitors had not adhered to the announcement, and young boys and girls had been permitted to see pictures which had been advertised "For adults only." It is said the local exhibitors will co-operate, as a number of them are in accord with the fight made by the Moving Picture World against the disorderly white slave and other similar pictures.

A Milwaukee Protest.

In Milwaukee, the Rev. Herbert Noonan, S. J., president of the Marquette University, in an address before the Knights of Columbus, said: "I wonder if those who are responsible for films used in our movie theaters can book nothing but plays that deal with the underworld. Of course, they tell us these plays have a moral. This is true, but one does not have to be a keen judge of human nature to know that it is the lure of the senses.

Will Test Ill-Considered Ordinance.

Milwaukee, Wis.—A test will be made in the district court of the ordinance which prohibits motion picture theater proprietors from displaying pictures of murderous attacks. Hugo Heller, an exhibitor at Third street and North avenue, who recently was arrested for violation of the ordinance, determined to fight the case.

Local Idea vs. State Censorship in Kansas

Exhibitor in Kansas City Arrested for a Cigarette in a Theda Bara Film—Jury Finds Him Innocent of Harm.

By Kansas City News Service, 206 Corn Belt Building Kansas City, Mo.

KANSAS CITY, Mo.—Kansas exhibitors are safe showing any picture that has the stamp of the state board of censors - if they have no guilty knowledge of the film having been tampered with.

This precedent has been established by a case tried in the district court in Kansas City, Kan., in which T. L. Ricksecker, of Rosedale, Kan., was the defendant. Mr. Ricksecker had shown "The Trail of the Tigress"; some of the local people complained that it had smoking in it, and that they believed the picture had not been approved by the state board. The Parent-teachers association of Rosedale succeeded in having proceedings brought against Ricksecker; and his trial occured a short time ago. The wrangle over whether there was much smoking in the picture, resulted in the judge ordering the film to be shown to the jury. At the same time Miss Carrie Simpson, one of the Kansas censors, who had been called as a witness by the state, viewed the picture. In it, Miss Theda Bara was shown in a flash with a cigarette in her mouth, and for a second or so, the clouds of smoke were seen drifting over her shoulder, her head being turned away. Miss Simpson testified that apparently the picture was as recommended by the board, and she could suggest no changes, except possibly a very short cut.

This testimony, and the views of the jurors as to the amount of smoking shown and its probable demoralizing effect, had some weight in the decision, which was in favor of Ricksecker after only 10 minutes of deliberation. The court had instructed the jurors that if they believed the stamp of the board of censors was in its proper place on the film, and if they believed that Ricksecker had no guilty knowledge of any variation from the verdict of the board in the elimination, they must give a verdict for him. The fact that the jurors did not disapprove of the film when they saw it; and that they took into consideration Miss Simpson's testimony, helped them to their verdict, it is said.

Following his vindication, Mr. Ricksecker showed the picture in his theater, having invited the objectors to view it again. He invited them the next night, too, to see "Madam X," which had been passed by the board without a cut, and which contained smoking.

The verdict is particularly welcome to the exhibitors, since it relieves them of all worry in case their films have the stamp on the end piece, showing the approval of the board of censors or of the appeal board.

Mr. Ricksecker has fought the case at considerable expense, the fine of $25 possible in case of conviction being a small factor against the principle he was trying to establish. A feature of this principle is that the censor board would do well to inspect the pictures it orders eliminations on, if there is to be any responsibility attached to anybody after the film leaves Topeka.

THE ELECTRIC BLAZES FORTH.

Springfield's New Theater Showed to 12,000 Persons the First Day.

Springfield, Mo.—The new Electric theater at Springfield, Mo., opened recently in a blaze of glory, with a total attendance on the Sunday of 12,000. Henry Grubel of Grubel Bros., Kansas City, Kan., was present, and was delighted with the response of the people of the city to his efforts to provide so sumptuous a picture playhouse. A few days later, an equally striking event occurred at the theater, when W. B. Beckley, manager, made arrangements with the superintendent of schools, and with the manager of a home for children, for all the children to attend the theater. The house was crowded with the young folks from noon until 5:30, and more than 6,000 of them saw "The Lights of New York" as the guests of the Electric.

Maze Theater to Go.

Kansas City, Mo.—Bennie H. Allen, proprietor of the building in which is the Maze theater, is planning to convert the entire structure to hotel purposes in a few months, giving the Sexton hotel a corner entrance at Twelfth and Baltimore—and eliminating the Maze. Mr. Allen will, however, not abandon connection with the industry, for he is planning a suburban theater, the location of which has not yet been decided upon, and to which the equipment of the Maze will probably be taken.

Universal Publicity Plans.

Kansas City, Mo.—G. H. Bowles, publicity manager for the Kansas City branch of the Universal Film and Supply Co., reports that he gradually taking over the handling of the entire midwest territory which is under the direction of Mr. Cropper. This will include Kansas City, St. Louis, Oklahoma City, Omaha, and St. Joe, and also four branches at Wichita, Kansas, Fort Smith, Arkansas, Sioux Falls, South Dakota, and Cairo, Ill. Some man in each exchange will be appointed to give a part of his time to the publications sent by Mr. Bowles. P. L. Ryan, head of the sales department of the Universal Co., at Kansas City, is installing a publicity department.

Kansas City Screen Club's Friday Nights

Are Getting Popular—Entertainment Committee on the Job—"The Screen Club Rag" a Song Hit, by G. H. Bowles.

Kansas City, Mo.—The Kansas City Screen Club, which has been holding open house every Friday night, recently instituted an entertainment committee consisting of Lester Scott, of the local Vitagraph, and D. O. Reese, and G. H. Bowles, of the Universal. The committee has provided the entertainment for the past two meetings, consisting of vaudeville from the Empress and the Orpheum theaters of the city, and some local talent. At the last weekly meeting Pat Rooney from Orpheum gave some very good dancing. A song was rendered by G. H. Bowles. It was of his own composition, was entitled "The Screen Club Rag," and was received with enthusiasm. Messrs. Fazer and Dale, from the Empress theater, also gave some some good musical performances.

Dancing and refreshments are always a part of the weekly entertainment, and the new committee has been making such a good showing in producing good entertainment, that the attendance has doubled itself in the past few weeks.

South Dakota People Favor Sabbath Shows

There Have Been Many Arrests on Sunday Charges, but No Convictions—Latest Victim a Manager of Theater in Mitchell.

MITCHELL, S. D.—Dr. A. J. Dix, manager of the Gale theater, was arrested on charge of illegally operating his theater on Sunday. He pleaded not guilty in the municipal court and decided to stand trial. Prior to his arrest an ordinance which provided that a theater would forfeit its license by showing on Sunday was repealed.

This case is similar to many in South Dakota and it is the rule that no convictions have been secured. If there has been nothing objectionable in the performance or films the defendants have been acquitted. The number of arrests have attracted considerable attention throughout the state, and it is the conviction of the leading newspapers that the people are in favor of the Sunday shows. A special law prohibiting Sunday amusements was passed by the legislature. It was then referred to the people and approved by them by a majority of something less than 300. Inasmuch as the law was made when the moving picture did not amount to much, it is the consensus of opinion that a new test of sentiment should be had.

New Shows and Changes in the Dakotas.

Belfield, N. D.—Ed. Ziebarth has sold a half interest in the Princess theater to Colonel Hilke.

Mitchell, S. D.—Roy Gilmore has purchased the Maynard theater.

Bismarck, N. D.—Manager Wolf of the Grand will use vaudeville in connection with the Tuesday and Friday night programs.

Egan, S. D.—The moving picture theater has been sold to P. R. Matson.

Stanley, N. D.—Connor Brothers are erecting a moving picture theater here.

Forbes, N. D.—A moving picture show has been opened in the opera house here.

Files Suit Against Fox Corporation.

Ft. Madison, Ia.—L. V. Murphy has filed a suit in the district court against the Fox corporation, asking $3,000 damages for alleged breach of contract. He declares that on Aug. 26, 1915, he entered into a contract for showing the Fox films at the Empire theater here for a period of fifty-two weeks; that he paid as the first installment $140; that the company had signified that a feature bill, "The Two Orphans," starring Theda Bara, would be released to him for October 8, 1915; that the plaintiff went to considerable expense to advertise this attraction, which was to be a 15-cent program, but the company cancelled their contract on September 23. Murphy asks $50 for the amount he was out in advertising the feature, and $2,950 for loss of profit, etc., for the remainder of the year.

R. F. Crawford Representing the Laemmle.

Des Moines, Ia.—R. F. Crawford, manager of the Amuzu theater in Des Moines, was recently added to the sales force of the Laemmle film service, and is now representing that company on the road. Mr. Crawford was at one time booker for the General Film in Des Moines and Minneapolis, and later with the Laemmle Film Service here. He resigned to become an exhibitor. Mrs. Crawford is managing the theater during the absence of Mr. Crawford.

Manager Lederman Entertains.

Des Moines, Ia.—D. B. Lederman, manager of the Laemmle Film Service, Des Moines, recently entertained the thirty members of his force at his country home. The gathering followed a week of night work, due to taking an invoice. The first event of the evening was a lunch, followed by "stunts" given by various departments. One of the features of the evening was the singing of the Bluebird quartette, consisting of Messrs. Peel, O'Hare, Billings and Stevenson. Mr. and Mrs. Lederman entertained their guests with a series of

fancy dances. The latter part of the evening was spent in dancing. Mr Lederman is of the opinion that gatherings such as this tend to increase the efficiency of his force, and helps to increase the present spirit of co-operation and friendship, both as to the firm and to the individual workers.

New Iowa Theaters—A Swedish Film.

Strawberry Point, Ia.—A. A. Beghun has resigned his position as instructor in manual training in the Monticello schools and has purchased the Lyric theater through B. A. Smith.

Ida Grove, Ia.—Tom Dugan purchased a moving picture theater here.

Little Rock, Ia.—J. W. Consell and son Harry purchased the Gem theater from John Claussen.

Washington, Ia.—W. M. Griffin, for three years operator at the Fox theater, has purchased the Star theater from R. J. Diehl, who has been its owner and manager. The new proprietor will enlarge the stage so that vaudeville acts can be used and later will install a four-piece orchestra. For the present Mrs. Griffin will have charge of the musical program.

Fort Dodge, Ia.—Eight reels of Swedish pictures under the auspices of Swedish government were shown at the Lyric theater under the auspices of Adolphus Chorus.

San Francisco Notes

A moving picture outfit has been placed in commission aboard the steamer Great Northern, which plies out of this port.

The Masterpiece Film Attraction is the name of a new concern recently incorporated here with a capital of $20,000 by E. Salomon, Jacob Samuels and Oscar Samuels.

Louis Lurie, of the Rialto theater, has returned from a business trip of several weeks to New York and other Eeastern cities.

The All Star feature distributors are finding such a demand for "Dante's Inferno," that a fine lobby display has been prepared and the film will be featured strongly once again. It has been booked at the Empire theater for a week's run.

Ed. Jones, for several years operator at the Princess theater, is now with the "Intolerance" show at Columbia.

The Western Poster Company is now handling the posters and advertising matter for the International.

Alfred Smith, of the Rex theater, Lakeview, Ore., the only moving picture theater there, was a recent visitor.

Walter Preddy has furnished a moving picture outfit to be installed on the U. S. S. Yorktown, now off the coast of Mexico.

California Briefs.

San Juan, Cal.—C. Brixen has disposed of his moving picture interests to E. P Giacomazzu.

San Rafael, Cal.—Burglars entered the office of the Lyric recently, and rifled the cahs dramer, securing $180.

Sacramento, Cal.—The Fairyland has been closed and is being converted into a store.

Hanford, Cal.—B. E. Weaver and C. J. Shelton, of San Francisco, have purchased the Hanford opera house from C. Roberts, who is to go to Oakland to become assistant manager of the Macdonough theater.

Kings City, Cal.—A. J. Goetz has reopened the Novelty and is showing Fox features.

Atascadero, Cal.—The Colony holding company is erecting a temporary theater, and plans to feature educational films. Plans are being made for a theater to cost $150,000, but this will not be built for a year or more.

Monterey, Cal.—J. N. Rice has taken over the Star, and is conducting it as the Rex. His new house, the Strand, will be ready about the first of the year.

Dinuba, Cal.—Walter Evans is remodeling his moving picture house.

Pathe's Frisco Exchange Moves

Splendid Quarters in the Musical Building at 985 Market Street Have Been Occupied by Manager H. E. Lotz for Pathe Local Office—Arrangements Favor Efficient Work—Screenings at Any Old Time.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, Cal.—The Pathe Exchange, Inc., located for the past two years at 67 Turk street, has taken over splendid quarters in the Musical building, 985 Market street, the new home being on the third floor of this big fireproof structure, directly on Market street, the main artery of the city, and overlooking Film Row, as the lower part of Golden Gate avenue is known. In its furnishings and arrangement this new exchange marks a distinct advance, and it is now to be classed as one of the very finest of its kind to be found on the Pacific Coast.

A total of six thousand square feet of floor space is available in the new location, and the crowding of department, formerly such a disadvantage, has been done away with. The shipping and poster departments are near the main entrance, for the convenience of exhibitors, the offices being arranged along the front to take advantage of the excellent lighting facilities. All of these offices are of the open type, enabling visitors to know at a glance whether the persons they desire to see are in, and whether they are busy. An information desk, presided over by a charming young lady, is located just within the reception room, off which is the manager's office and a projection room. The latter has a capacity for fifty persons, and in addition to the usual furnishings there is a Wurlitzer player installed to enable the showing of films with appropriate music.

Screenings Any Old Time.

This projection room is expected to play an important part in the booking of films in the future. In speaking of this Manager H. E. Lotz said: "In the past we had certain days for reviews, in common with other exchanges, and if exhibitors did not find it convenient to come at the appointed time they did not get to see the pictures. Our new policy is service to the exhibitor, as we realize that exhibitors are very busy men, and in the future any picture will be shown for any exhibitor at any time it is convenient for him to come and see it."

Newspaper Advertising Increasing.

San Francisco, Cal.—One of the most noticeable developments in the moving picture business during the past few weeks has been the decided increase in the amount of newspaper advertising space that is being used. This form of advertising has never been taken up strongly by local exhibitors, due in a measure to the unusually high advertising rates prevailing here, as compared with those of other Coast cities. For a long time the bulk of the newspaper advertising was done by about three downtown houses, but with the advent of the Rialto and the St. Francis theater, and later the Savoy theater, in this field, there has been a marked increase in the number of houses using this form of publicity, as well as an increase in the space. The Market Street theater is now a regular advertiser, and the new Royal at California and Polk streets has also been added to the list. With this increase in advertising there has come some increase in the amount of reading matter allowed in some of the daily papers, but not in the proportion that might be expected, and billboards are still being used by many of the large houses to the exclusion of newspapers.

Warner Gets Rights to "The Crisis."

San Francisco, Cal.—J. L. Warner, manager of the Warner Film Attractions, 120 Golden Gate avenue, states that this concern has secured the California, Arizona and Nevada rights to "The Crisis," and expects to be booking the production within a short time. Rights to "The Ordeal" have also been secured, in addition to six two-reel releases based on Ella Wheeler Wilcox's poems. Bookings on "Purity" continue heavy, this film now being shown in the suburban cities.

Exchange Adds Supplies.

San Francisco, Cal.—The Independent Film Exchange, 122-124 Golden Gate avenue, owned by George Chamberlain, has taken over the quarters at this address formerly shared with the Union Film & Supply Co., and has fitted up this space for the carrying of a full line of theater supplies. This will not be an entirely new venture on the part of Mr. Chamberlain as he has carried a limited line of supplies, as well as machines, in the past. His stock will be much more complete than ever, and this line is expected to work in well with his extensive film rental business.

Atlas Man Visits Factory.

San Francisco, Cal.—R. R. Rehm, of the local office of the Atlas Educational Film Company, is making a trip to the factory at Chicago to look over some of the improvements being made in the Atlas projector and plans to be away about six weeks. Several complete outfits have been disposed of lately, among these being a machine and metal booth for the high school at Dos Palos, Cal., and another for the Modoc Union high school in Alturas county.

Fox Film Happenings.

San Francisco, Cal.—William J. Citron, manager of the local office of the Fox corporation, left a short time ago for New York to attend the second annual meeting of branch managers.

Charles I. Luntz, who recently joined the traveling force of this concern, has returned from a trip through Nevada and Northern California. He found business quite good in most places, and was well received by exhibitors. He will leave shortly on a three week's trip through the San Joaquin valley.

Harry Carney, who also joined the staff of this firm a few weeks ago, has just completed a trip through the southern Coast territory as far south as San Luis Obispo, and will soon go to Eureka and the northern part of the State.

Film Man in Train Accident.

San Francisco, Cal.—Dick Taylor, Los Angeles manager of the International, was a passenger on the Lark, which was recently wrecked about one hundred miles south of San Francisco. He was on his way to this city on a business mission, but escaped without injury.

Censor Bans Nature Films.

Oakland, Cal.—Chief of Police Walter J. Peterson has issued the fiat to exhibitors that moving pictures made apparently for no other purpose than to show nude figures will not be tolerated. Not only has he issued this warning, but he has stopped the exhibition of one, in virtue of his position as censor, declaring that it was without redeeming feature. H. H. Sallinger, who conducts the house in which it was being shown, applied for a restraining order to prevent the interference of the censor, but this was refused by Superior Judge W. H. Waste. Following this episode the production, "Purity," which was booked for the Macdonough theater, was shown to him at a private review, and was passed, the Chief of Police having been impressed with its artistic qualities.

Portland's T. & D. Theater Closes

Portland, Oregon's Largest Photoplay Theater, Quits—Turner & Dahnken Prepare to Move Equipment to San Francisco—Failure to Make Satisfactory Lease Arrangements at Expiration of Six Months' Option the Reason.

By Abraham Nelson, 601 Journal Building, Portland, Ore.

PORTLAND, Ore.—The T. & D. theater closed its doors and moved from Portland Oct. 21. Local film men were surprised at the action of the California corporation. The T. & D. had been rapidly building up a splendid patronage for its big show house. Patrons who heard the news a day or two before the closing were equally surprised. They liked the T. & D., they said, after they had come to know it; they liked the pictures and the way they were put on over there, they liked the way the employees theated them and they liked th big organ.

The reason for closing the house is that Turner & Dahnken were unable to make satisfactory lease arrangements with the Blodgett company, the owners of the building. Manager Leonhart stated that after operating the theater for six months, Turner & Dahnken concluded that they could not conduct the house profitably under the conditions demanded by the Blodgett company to renew the lease.

Turner & Dahnken have packed up approximately $50,000 worth of equipment to move to San Francisco. This included electric signs, curtains, machines, scenery, screens and organ. Three cars have been engaged to transport this material.

Manager Leonhart is the only one of the T. & D. staff who will be retained by the company and he will undoubtedly be placeded in charge of one of the California theaters. He has been an active member of the Oregon Motion Picture Men's Association and his departure from Portland is regretted by the film fraternity.

At the time of this writing no disposition of the showhouse had been made by the Blodgett company, nor of the seats and furnishings controlled by Ackerman & Harris.

More Labor Difficulties.

Portland, Ore.—Stage hands employed for vaudeville and musical acts in connection with picture shows are giving the Portland exhibitors some concern by demanding increased wages and more men on the stage.

H. C. Stevens, who manages the Casino and American theaters, and who uses a small 30 minute act in connection with his show, and who employs one stage hand in each house, was recently called upon by the union for an increase in wages of $5 a week. Mr. Stevens says he is giving his stage hands all his business permits. The picture men and the vaudeville managers met Oct. 21 and it was agreed to stand together throughout the controversy and a meeting with the union was scheduled for the near future.

Peoples' Changes Policy.

Portland, Ore.—The People's theater has stepped into the market for super-features. Commencing with "Purity" a few weeks ago, the new policy was put into effect. Following "Purity" came "The Common Law," which did excellent business, then "Romeo and Juliet." No change is being made from the regular program, Paramount service being retained.

Plans are being made to rejuvenate the Pickford theater, also owned by the People's Amusement Company. The management is seriously considering giving the theater a newer, shorter name.

The Two "Romeos" Here.

Portland, Ore.—The People's and Majestic theaters were rivals in presenting "Romeo and Juliet" during the week of Oct. 22. The Majestic had the Fox version with Robert Hilliard and Thedo Bara in the title roles and the People's featured the Metro production with Francis Bushman and Beverly Bayne. These theaters were rivals in presenting the Lasky and Fox "Carmen" about a year ago.

Centralia Censors May Go.

Centralia, Wash.—The city council intends to abolish the censorship of motion pictures. The city attorney is preparing an ordinance that prohibits the showing of objectionable films and it is apparent that it is the intent of the council to give authority to the chief of police to pass on the merits of films.

Elite Theater Sold.

Portland, Ore.—The Elite theater, located on the Sandy boulevard, in the Rose City park district, was sold recently by E. H. Young to J. E. Tauch. Mr. Young had made the show house very successful by holding children's matinees and giving special children's programs.

Heard on Portland's Film Row.

F. A. Parin, who recently sold his interest in the Savoy at Eugene, is scouting around for a new location. He was a visitor on the Row recently.

Chris Englemen, who used to run the Palace in Vancouver, Wash., was seen in his old haunts on Film Row. Chris is out of the game now, but says he is not happy. Only one house is running in Vancouver for the reason that the soldiers have all gone to the border.

Reports come from Corvallis that the Sunday closing situation is getting exciting. The students at the Agricultural College have entered the controversy, one of the theaters is said not to meet with their favor and 14 boys have been ducked because they attended the show. The college has 2,000 students. The city council is working on another theater ordinance.

Van D. Brink came to Portland recently to arrange service for the Lyric, Princeville, Ore., with which he is again connected. He formerly owned the house.

Theater License Situation in Dallas, Oreg.

Fees for Picture Shows Raised After Exhibitor Wins Fight for Sunday Opening —Business Men Petition for No License Fee Policy.

DALLAS, Ore.—We reported last week an increase in the theater licenses here, but did not have the figures to give. We have them now. The city council exacts $2.50 a day, $10 a week, $15 a month, $30 a quarter, $60 for six months and $100 a year if paid in advance. The license fees were raised to these amounts after Manager O. C. Smith, of the Orpheum, had won his fight for Sunday opening. Prior to that time the license was $15 a quarter or $40 a year.

On October 16, after the passage of the new license ordinance, Manager Smith presented to the city council a petition signed by 93 out of 100 of the representative business men of Dallas, to abolish the licenses on picture theaters entirely. The council turned down the petition. Another license ordinance was proposed by the council. This is still pending.

During the controversy the Orpheum was closed for two weeks. When it reopened Oct. 17, it did excellent business. Mr. Smith believes he has the public with him. The Orpheum is considered by Portland road men to be one of the most up-to-date theaters in the Willamette valley.

Prior to Mr. Smith's Sunday opening he had to compete with the Chautauqua, which paid no license, showed pictures on Sunday and even received a guarantee of $1,500 to come to Dallas.

Problems of Shopping District Theater

Manager of Small Seattle Picture House Talks of the Show Business—Says She Needs More Posters and More Short Films.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, Wash.—We were around the other day among the five cent theaters down on First avenue near the wholesale district. None of the managers could be located, however, except Miss B. M. Studebaker, of The Dream; but if the men who operate the neighboring theaters can talk business as ably as Miss Studebaker, we intend to keep going until we have interviewed every one of them. The Dream is a clean looking house, both outside and in, and the pictures are clean too. We found the manager right on the job at the box office.

"Of course I am in the business only in a small way," she said. "This house seats only 327. But, comparatively speaking, I expect my profits are almost as much as those of the larger houses uptown just now. I spend nothing for music and advertising. The piano furnishes one and the posters the other. We do need better posters, though, and more of them. Because we depend entirely on our fronts to draw the crowds, we've got to have really good posters if we expect to get the business. People who come to these theaters are no longer attracted by the overdrawn, overcolored sheets that once took their eyes and their nickels. What they want now are true pictures of the scenes in the play, and they like a variety; and that's what the manufacturers don't give us with the shorter features that we use. With a five-reel play we ought to have two good six sheets, two good three sheets, and at least more than one kind of one sheet, instead of just one of each."

"What kind of picture do you find most popular among your patrons?"

"Westerns."

"And the shorter lengths go better than the longer ones?"

"Yes, much better. You see, people who come here usually drop in to pass an hour or less while they wait, and naturally they had rather see one play through than to come in at the first of a long feature and have to leave before the end. And right here I want to say that the showing of too many reels by this class of theater is killing the game, not only for the one where the long feature is given, but for the others as well. By the time a person sits through one of those shows he doesn't want to go to another one for a week, and it's impossible for him to take in two or three in an evening as he used to do in the days of short programs. The exhibitor who runs the long features is paying more for them than he can afford to for the admission he charges, and he is making it harder all the time for the others to get the short subjects. Universal, Mutual, and General are about the only companies that produce short lengths now; and General hasn't nearly the number of them it used to handle, while Universal has just cut down the number of its short releases. Mutual is the only one putting out as many as it ever did, and they can't supply the market.

New Theater at Sprague.

Seattle, Wash.—Wilbur E. Moon, of Ritzville, was in the city several days this week attending to the equipping and furnishing of his new theater in Sprague. The

new house will have the same name as the Rex, which he is already operating in Ritzville. The best equipment has been bought.

Hippodrome Theaters Book Pathe.

Seattle, Wash.—While in Seattle on a tour of inspection, Sam Harris, managing director of the Hippodrome theaters on the Pacific Coast, operated by the Harris and Ackerman interests, closed a contract with the Pathe Exchange, Inc., to use Pathe service exclusively for the full week's change in all the Hippodrome theaters in the Pacific Coast States, and in Canada.

World Film Office Notes.

Seattle, Wash.—Hugh Rennie, Northwest manager for World Film, has gone down to Portland to spend a few days.

A new salesman, R. Clint Montgomery, has just been added to the World force. He formerly traveled for Fox through Oregon and Idaho. Mr. Montgomery will cover the territory in around Boise.

Takes Over Sun Photoplay Films.

Seattle, Wash.—"The Whirl of Life," featuring Mr. and Mrs. Vernon Castle, "Marvelous Maciste," and "The Burglar and the Lady," featuring James J. Corbett, formerly controlled in the states of Washington, Oregon, Idaho, and Montana by the Sun Photoplay Company, have been taken over by the Reel Play Feature Film Company.

W. S. Quinby Changes Policy.

Seattle, Wash.—W. S. Quinby, manager of the Liberty and Bell theaters, Bellingham, Wash., was in the city this week and contracted for Vitagraph films.

British Columbia Notes.

Calgary, Alberta.—Manager Belmont of the Bijou theater, one of the livewire managers of this city, has lately installed a very pretty fountain in the lobby of the house, and has also fitted up an attractive ladies' room, in charge of a colored maid.

Winnipeg, Man.—The Majestic theater, formerly managed by M. Sherman, has recently been taken over by M. J. Williamson, who also conducts the National and Osbourne theaters, and has reopened after a complete renovation, as the Imperial.

Vancouver, B. C.—W. P. Nichols, managing director of the National Amusement Company, has taken out a building permit for $5,000, covering alterations to the Globe theater, and the improvements called for are now under way.

Winnipeg, Man.—J. H. Boothe, manager of the local Mutual branch, recently returned from a trip covering the territory served by his exchange, and reports big bookings on the new Mutual Star Series, with Richard Bennet, Mary Miles Minter, and other favorites.

Prince Rupert, B. C.—The Westholme Opera House has just been taken over by new interests, and will be in charge of E. E. Stilwell, formerly manager of the Majestic theater. Mr. Stilwell is a progressive exhibitor, and has been giving consistently good programs here, using Paramount and Mutual productions, including "The Girl and the Game."

Winnipeg, Man.—A. L. Johnson, manager of the Winnipeg office of the General Film, has just returned from a trip to New York, wher he conferred with the heads of the organization.

Winnipeg, Man.—Manager E. J. Sullivan of the Orpheum theater gave the use of the house on a recent Sunday afternoon, when a concert was held for the benefit of the National Institute for the Blind. Musical selections were rendered by the band of the 222d Battalion, and by various individuals, and moving pictures of the care and training of blinded soldiers and sailors were shown.

Vancouver, B. C.—"Reel Life," the Greenmont educational film, has just made its appearance in this territory, and has attracted a great deal of favorable attention from exhibitors during the past week.

Vancouver's Broadway Now Open

New Picture Theater Has Its Premier on October 16—Has 750 Seats on Main Floor, with 250 in a Spacious Balcony—F. H. Gow to Be the House Manager—Other Members of the Company—Crowds on Opening Night.

By E. C. Thomas, 821 Rogers Bldg., Vancouver, B. C.

VANCOUVER, B. C.—The Broadway theater, the finest suburban house in British Columbia, and situated at the corner of Broadway and Main street, Vancouver, was opened to the public on the evening of October 16, and an immense crowd was on hand for the initial show.

Broadway Theater, Vancouver.

The theater is owned by the Broadway Theatre Company, Limited, formed by the following leading film men: W. P. Nichols, managing director of the National Amusement Co., Ltd., president; J. A. Schuberg, general manager of the Province and Bijou theaters in Winnipeg, vice-president; F. H. Gow, former manager of the old Broadway theater, managing director and secretary-treasurer; W. P. Dewees, general manager of the Rex Theatre Co., Ltd., director. These four men are interested equally in the new enterprise, and all were present at the opening, Mr. Schuberg having made a special trip from Winnipeg. The old theater, one block from the new house, has been closed.

The Broadway has a seating capacity of one thousand, with 750 on the ground floor and the remainder in a spacious balcony. All seats are upholstered in leather, and wide spaces have been provided between rows, so that patrons can sit in comfort. Fifty-three box seats occupy the front of the balcony.

The interior is finished in white, with the single exception of floral decorations flanking the screen. A continuation of the spacious lobby, 12 by 75 feet, extends across the rear of the auditorium, and is pleasingly decorated with potted palms and photographs of various film stars. Music is supplied by a large pipe organ. The operating room is equipped with two projection machines of latest model, spotlight, compensarc, etc., and is in charge of Ray R. Hanson and R. D. Freeman. Pauline Frederick in "The Moment Before" (Famous Players), was the opening attraction, and it is planned to use the Paramount program.

Mr. Gow is a popular and efficient house manager, and has the correct idea regarding the conduct of a theater. Although on the opening night his brother, W. A. Gow, had considerable difficulty in keeping an impatient crowd outside the doors until the first show was over, Mr. Gow remarked to the World man: "Every minute we delay the closing of the first show is costing us money, but I wouldn't allow any overspeeding on a good picture under any circumstances."

Sam Whitehead to Manage Local Standard.

Vancouver, B. C.—Sam W. Whitehead, joint owner of the Canadian rights for "The Spoilers," has just been appointed manager of the Vancouver office of the Standard Film Service, Limited, handling the distribution of the Metro program in Canada, and is now in charge of the entire British Columbia territory, with headquarters in the Orpheum theater building in this city. Abe Smith, formerly booker at the Metro office in Montreal, has come West to occupy a similar position in the local branch.

Mr. Whitehead will continue to handle "The Spoilers" in conjunction with the Metro features, and the big Selig production will undoubtedly prove a valuable asset. Out of his experience gained through four trans-continental booking trips, Mr. Whitehead counsels buyers of Canadian rights for pictures to investigate carefully the license fees demanded of traveling exhibitors before making any purchases, as the exhorbitant fees levied in Manitoba, Saskatchewan and Alberta are out of all reason, and throw an almost unbearable burden on buyers of provincial or Canadian rights. An example of this was the payment exacted from the owners of "Cabiria," who were forced to pay $874 before they were permitted to exhibit in Manitoba.

Herbert Lubin of the Metro forces, who has been in Vancouver for some weeks, has left for Winnipeg, where he will confer with A. H. Sawyer, president of the Standard Film Service.

Pythias Lodge Will Build Theater.

Trail, B. C.—N. M. Trafton of this city, and head of the O-Row-Nay circuit of theaters, has just announced that the local Knights of Pythias Lodge, No. 23, of which he is a member, has decided to build a theater for moving pictures on a plot of ground 75 by 100 feet, which is owned by the lodge. The building is to cost $20,000, and on completion will be leased to Mr. Trafton, who will add it to his string of houses.

Will Double Strand's Seating.

Winnipeg, Man.—The Strand theater has closed for a period of two weeks, during which extensive alterations will be made in the house, involving the vacating of the stores in the same building, and the use of this space for theater purposes. The seating capacity will be practically doubled, new seats will be installed, the lobby will be greatly enlarged, and countless electric light bulbs will be attached to the exterior. ladies' rest room will also be provided on the mezzanine floor.

After the reopening an episode of the Unity-Famous Players Film Service serial, "The Yellow Menace," will form part of the bill each week.

Dominion Theater as Picture House.

Winnipeg, Man.—The Dominion theater, considerably changed since its vacation by the Permanent Players, has opened as a picture house, and is now doing a heavy business with Paramount pictures, which have been secured for exclusive first run. W. E. Lawrence is general manager of the enterprise, with Glen Campbell as house manager.

Calendar of Daily Program Releases

Releases for Weeks Ending November 11 and November 18

(For Extended Table of Current Releases See Pages 922, 924, 926, 928.)

General Film Company.

Current Releases.

(Serial No.)

MONDAY, NOVEMBER 6, 1916.

SELIG—So Shall Ye Sow (Two parts—Drama).... 21371-72
VITAGRAPH—New York Rapid Transit (Educ.).. 21373
SELIG—The Selig-Tribune No. 89, 1916. (Topical).. 21374
BIOGRAPH—The New York Hat (Dr.) (Biograph-Reissue No. 95)..... 21375

TUESDAY, NOVEMBER 7, 1916.

ESSANAY—Easy Ed (Two parts—Comedy)..... 21376-77
KALEM—A Desperate Duel (Comedy)..... 21378
BIOGRAPH—The Science of Crime (Two parts—Drama) (Biograph-Reissue No. 96)..... 21379-80

WEDNESDAY, NOVEMBER 8, 1916.

ESSANAY—A Safe Proposition (Comedy)..... 21381
VIM FEATURE COMEDY—Marked "No Funds" (Comedy)..... 21382
KALEM—The Witch of the Dark House (No. 14 of "The Girl From 'Frisco") (Two parts—Dr.).... 21383-84

THURSDAY, NOVEMBER 9, 1916.

SELIG—The Selig-Tribune No. 90, 1916 (Topical).. 21385
VIM—A Warm Reception (Comedy)..... 21386

FRIDAY, NOVEMBER 10, 1916.

KNICKERBOCKER STAR FEATURE—The Question Mark (Three parts—Drama).....21387-88-89
KALEM—The Man From Yukon (No. 4 of "Grant, Police Reporter") (Drama)..... 21390
VITAGRAPH—Weary Willie's Birthday (Comedy). 21391
VIM—Hot Dogs (Comedy)..... 21392

SATURDAY, NOVEMBER 11, 1916.

ESSANAY—What I Said, Goes (Three parts—Dr.)..21393-94-95
KALEM—The Lone Point Mystery (No. 105 of "The Hazards of Helen" Railroad Series (Drama).. 21396
SELIG—When Cupid Slipped (Comedy)..... 21397

General Film Company.

Advance Releases.

MONDAY, NOVEMBER 13, 1916.

SELIG—The Temptation of Adam (Three parts—Drama).
VITAGRAPH—The Second Story Ringer (Comedy).
SELIG—The Selig-Tribune No. 91, 1916 (Topical).
BIOGRAPH—Near to Earth (Drama) (Biograph-Reissue No. 97).

TUESDAY, NOVEMBER 14, 1916.

ESSANAY—Not in the News (Two parts—Drama).
KALEM—The New Salesman (Comedy).

WEDNESDAY, NOVEMBER 15, 1916.

ESSANAY—Canimated Nooz Pictorial No. 20 (Cartoon-Com.). —A Scenic on the same reel.
VIM FEATURE COMEDY—His Wedding Promise (Comedy).
KALEM—The Mystery of the Braff Bound Chest (No. 15 of "The Girl from 'Frisco") (Two parts—Drama).
BIOGRAPH—Lord Chumley (Three parts—Drama) (Biograph-Reissue No. 98).

THURSDAY, NOVEMBER 16, 1916.

SELIG—The Selig-Tribune No. 92, 1916 (Topical).
VIM—Mother's Child (Comedy).

FRIDAY, NOVEMBER 17, 1916.

KNICKERBOCKER STAR FEATURE—Target of Dreams (Two parts—Drama).
KALEM—The Rogues' Pawn (No. 5 of "Grant, Police Reporter") (Drama).
VITAGRAPH—The Luck of Jane (Comedy)
VIM—Good and Proper (Comedy).

SATURDAY, NOVEMBER 18, 1916.

ESSANAY—His Moral Code (Three parts—Drama).
VITAGRAPH—The Man Who Went Sane (Three parts—Drama) (Broadway Star Feature).
KALEM—The Runaway Sleeper (No. 106 of the "Hazards of Helen," Railroad Series) (Drama).
SELIG—The Girl Detective (Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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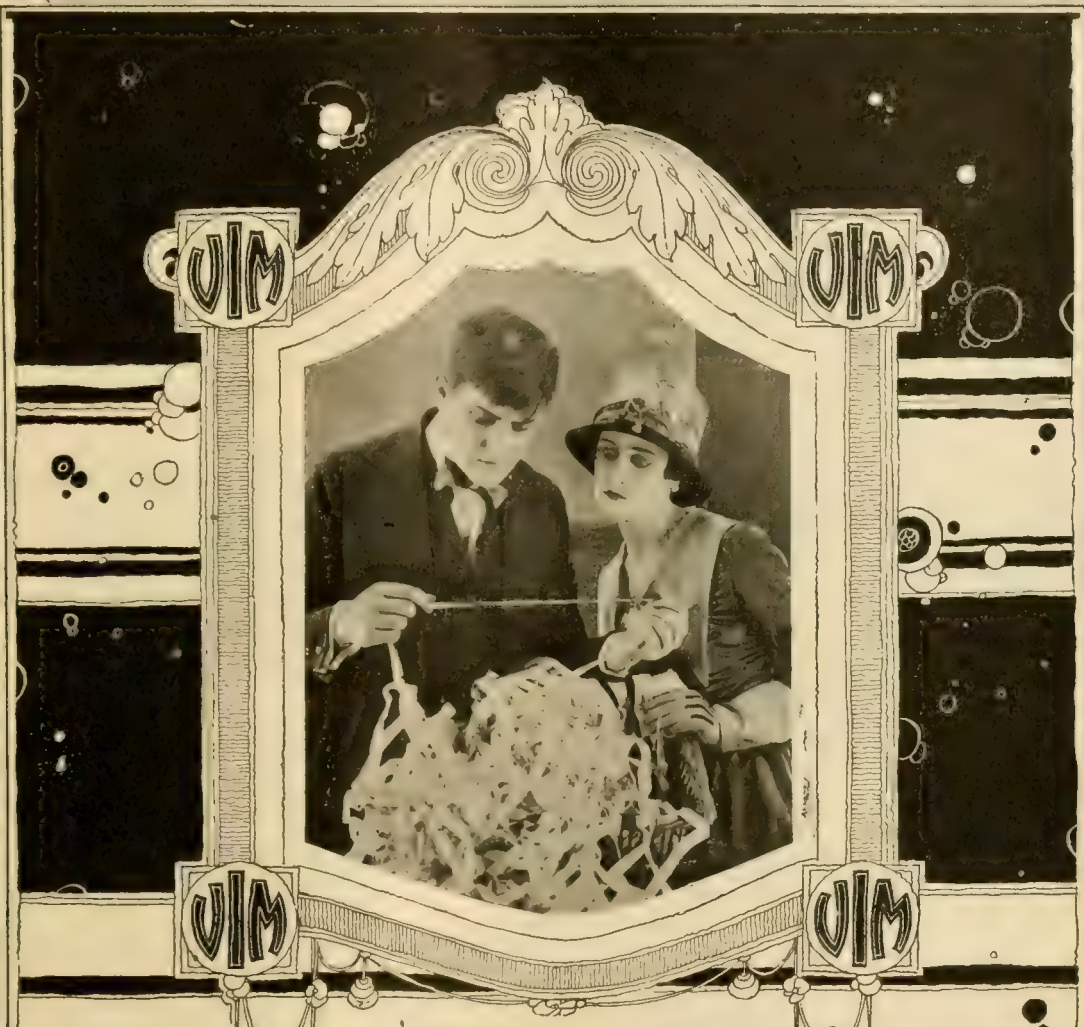

REFINED
FEATURE COMEDY
HARRY MYERS &
ROSEMARY THEBY
IN
"MARKED,
NO FUNDS"
NOVEMBER 8

Calendar of Daily Program Releases

Releases for Weeks Ending November 11 and November 18

(For Extended Table of Current Releases See Pages 922, 924, 926, 928.)

Universal Film Mfg. Company.

Serial No.

SUNDAY, NOVEMBER 5, 1916.

REX—Her Vanished Youth (Drama)..... 01892
BIG U—The Bandit's Wager (Comedy-Drama)..... 01893
L-KO—No release this day.

SPECIAL FOR WEEK OF NOVEMBER 5, 1916.

UNIVERSAL SPECIAL—Liberty No. 13 "Strife and Sorrow" (Two part—Drama)..... 01914

MONDAY, NOVEMBER 6, 1916.

RED FEATHER—The Place Beyond the Winds (Five parts—Drama)..... 01896
NESTOR—A Political Tramp (Comedy)..... 01897

TUESDAY, NOVEMBER 7, 1916.

L-KO—Alice in Society (Three parts—Comedy) 01898
VICTOR—No release this day.
SPECIAL IMP—The Voice Upstairs (Drama)..... 01899

WEDNESDAY, NOVEMBER 8, 1916.

GOLD SEAL—The Cry of Conscience (Two parts—Drama)..... 01900
L-KO—No release this day.
UNIVERSAL ANIMATED WEEKLY—Number 45 (Topical)..... 01901
SPECIAL VICTOR—A Romantic Romeo (Comedy)..... 01902

THURSDAY, NOVEMBER 9, 1916.

VICTOR—No release this day.
REX—The Mantle of Deceit (Two parts—Drama) 01903
POWERS—A Pen Trip to Palestine (Cartoon-Educ.) 01904

FRIDAY, NOVEMBER 10, 1916.

IMP—The Eel (Two parts—Drama)..... 01905
REX—The Eyes of Love (Drama)..... 01906
NESTOR—Sweedy the Janitor (Comedy)..... 01907
SPECIAL BIG U—The Explosive (Drama)..... 01908

SATURDAY, NOVEMBER 11, 1916.

BISON—The Quitter (Two parts—Drama) 01909
LAEMMLE—No release this day.
JOKER—In Love with a Fireman (Comedy)..... 01910

SUNDAY, NOVEMBER 12, 1916.

VICTOR—Any Old Port in a Storm (Comedy) 01911
LAEMMLE—Shadows of Suspicion (Drama) 01912
L-KO—No release this day.
SPECIAL BIG U—The Powder Trail (Two parts—Drama)..... 01913

SPECIAL FOR WEEK OF NOVEMBER 12, 1916.

UNIVERSAL SPECIAL—Liberty No. 14, "A Modern Joan of Arc" (Two parts—Drama)..... 01933

MONDAY, NOVEMBER 13, 1916.

RED FEATHER—The Heritage of Hate (Five parts—Drama)..... 01915
NESTOR—Knights of the Bath Tub (Comedy) 01916

TUESDAY, NOVEMBER 14, 1916.

UNIVERSAL SPECIAL—Honor Thy Country (Three parts—Drama)..... 01917
VICTOR—No release this day.
VICTOR—A Case of Beans (Comedy) (Special)..... 01918

WEDNESDAY, NOVEMBER 15, 1916.

LAEMMLE—No release this day.
L-KO—A Million Dollar Smash (Two parts—Comedy) 01919
UNIVERSAL ANIMATED WEEKLY—No. 46 (Topical) 01920
BIG U—The Tattooed Drama (Special)..... 01921

THURSDAY, NOVEMBER 16, 1916.

REX—The Diamond Lure (Drama)..... 01922
BIG U—Lola's Mascot (Two parts—Drama)..... 01923
POWERS—Motor Mat and His Fliv (Cartoon-Com.) 01924
—Ceylon (Educational)..... 01924

FRIDAY, NOVEMBER 17, 1916.

IMP—Guilty (Two parts—Drama)..... 01925
REX—No release this day.
NESTOR—A Capable Lady Cook (Comedy)..... 01926
BIG U—The Long Search (Drama) (Special)..... 01927

SATURDAY, NOVEMBER 18, 1916.

BISON—The Son of a Rebel Chief (Two parts—Drama)..... 01928
LAEMMLE—No release this day.
JOKER—Their First Artist (Comedy)..... 01929

Mutual Film Corporation.

Serial No.

SUNDAY, NOVEMBER 5, 1916.

VOGUE—Bungling Bill's Bow-Wow (Two parts—Comedy)..... 05146-47
GAUMONT—Reel Life No. 27 (Mutual Film Mag.).. 05148

MONDAY, NOVEMBER 6, 1916.

FILM D'ART—The Ten O'Clock Mystery (Three parts—Drama)..... 05149-50-51
MUTUAL MASTERPICTURE DE LUXE—And the Law Says? (American—Five parts—Drama) No. 150)..... 05152

TUESDAY, NOVEMBER 7, 1916.

GAUMONT—Mutual World Tours (Travel)..... 05152

WEDNESDAY, NOVEMBER 8, 1916.

MUTUAL WEEKLY—No. 97 (Topical)..... 05153
GAUMONT—See America First, No. 61 (Scenic)..... 05154
—Kartoon Komics (Cartoon-Comedy).... 05154

THURSDAY, NOVEMBER 9, 1916.

MUTUAL—The False Clew (Two parts—Drama).... 05155-56
AMERICAN—The Fight on the Dam (Drama)..... 05157
MUTUAL MASTERPICTURE DE LUXE—East Is East (Turner—Five parts—Drama; (No. 151)..

FRIDAY, NOVEMBER 10, 1916.

CUB—His Blushing Bride (Comedy)..... 05158

SATURDAY, NOVEMBER 11, 1916.

ECLAIR—The Unpardonable Sin (Two parts—Dr.) 05159-60

SUNDAY, NOVEMBER 12, 1916.

VOGUE—Picture Pirates (Two parts—Comedy).... 05161-62
GAUMONT—Reel Life No. 28 (Mutual Film Mag.).. 05163

MONDAY, NOVEMBER 13, 1916.

MUTUAL His Guardian Angel (Two parts—Drama)..... 05164-65
MUTUAL STAR PRODUCTION—Peck o' Pickles (American—Five parts—Drama) (No. 152)..... 05166

TUESDAY, NOVEMBER 14, 1916.

GAUMONT—Mutual Tours of the World (Travel).. 05166

WEDNESDAY, NOVEMBER 15, 1916.

MUTUAL WEEKLY—Number 98 (Topical..... 05167
GAUMONT—See America First No. 62 (Scenic).... 05168
—Kartoon Komics (Cartoon-Comedy).... 05168

THURSDAY, NOVEMBER 16, 1916.

FILM D'ART—(Title to be announced later)....05169-70-71-72
MUTUAL MASTERPICTURE DE LUXE—Immediate Lee (American—Five Parts—Dr.) (No. 153)....

FRIDAY, NOVEMBER 17, 1916.

CUB—Her Sun-Kissed Hero (Comedy)..... 05173

SATURDAY, NOVEMBER 18, 1916.

ECLAIR—The Bad Samaritan (Two parts—Drama) 05174-75

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Stories of the Films

General Film Company

BIOGRAPH.

THE NEW YORK HAT (Reissue—Nov. 6).—The cast: The girl (Mary Pickford), the minister (Lionel Barrymore); the girl's mother (Kate Bruce); the girl's father (Charles H. Mailes); villagers (Mae Marsh and Claire McDowell).

Before Mary's mother dies she gives to the minister a small pasteboard box, requesting that he open it in secret. At the parsonage he opens the packet and finds that it contains a few bills and numerous coins of various denominations. The minister also finds a letter which reads: "My Beloved Pastor: My husband worked me to death, but I have managed to save a little sum. Take it and from time to time buy my daughter the bits of finery she has always been denied. Let no one know. Mary Hardinge."

Some time after her mother's death Mary becomes dissatisfied with her small old black velvet hat. She summons up courage to ask her austere father for a new hat, but is met with an emphatic refusal. After further inspection of herself in the glass, Mary decides to go out without any hat. She passes two girls of the village who receive her smiling face kindly enough, but refuse to accept her society. At the local millinery store there has just been received a hat from New York with the magnificent price of ten dollars attached. Mary is gazing fondly on the beautiful creation when the minister happens along. He and Mary admire the hat together, and after her departure, remembering the bequest left by the mother, he goes into the store to inspect the hat. The ladies of the church within are aroused to a high pitch of suppressed excitement. After bidding him a polite departure, they at once begin to speculate. Mary at home is dreaming of the hat, when the minister enters with a bandbox. He presents it to Mary with little comment, and goes. Mary is greatly astonished upon opening the box to find the object of her desire.

The next Sunday morning Mary dons her new acquisition and marches off to church. On the way she passes and bows to other church-goers in her innocent endeavor to display the hat, but it is not until after church that the minister and Mary really are linked in a scandal. On her way out of church she passes the three ladies on the Church Board, the gossips at the store who witnessed the purchase, who show their disapproval. Later these three ladies meet the father of his way from church and acquaint him with the facts of the case. He arrives home before Mary. She enters guiltily, remembering the snubs received after church, and hides her hat behind her. He demands that she bring it forth, and in a tirade proceeds to tear it to shreds. He leaves Mary hugging the remains of the fond creation to herself, while he goes forth to seek reparation from the minister.

When Mary realizes this she hastens after him and meets the Church Board on the way to the minister's to investigate the scandal. Mary intercepts them and arrives before them. In telling him she sinks on her knees before him and he lifts her face the better to hear what she is saying. The men and women of the board enter and demand an explanation. The minister shows them the request of the dead mother, and they are about to retire with apologies, when the father, having failed to find the minister at the church, comes. He also is shown the letter, and perhaps sees his character in its true light for a moment. The board departs, while the minister is suddenly filled with desire to assume another trust.

THE SCIENCE OF CRIME (Two Parts—Nov. 7).—The cast: John Blackwell (Franklin Ritchie); Henry Jameston (William Russell); Frederick Blackwell (George Morgan); Mrs. Blackwell (Kate Bruce); Frederick Blackwell's Sweetheart (Louise Vale); Mrs. Jameston (Isabel Rea); Gangster (William Jefferson).

John Blackwell had a great reputation as a criminologist. A certain West had been terrorizing the district of late, but the little evidence which was obtained was insufficient to convict him. However, upon the eloquent testimony of Blackwell, the gangster was sent up for a term of five years. During that time John Blackwell's son Fred had also risen to prominence and had made a mark as a criminal lawyer. One of his theories seemed to be that a type was marked for a criminal—that crime came not so much by association as by heredity. It was by this argument that he won his first case.

Later, young Blackwell was also in the habit of going on frequent slumming trips to study criminology. On one of these occasions he was seen by West, now released from prison, and, mindful of the fact that young Blackwell was the son of the man who sent him up, he sought a chance for revenge. Coming into the front dance hall from the back saloon, he knocked against one of the party and at the same time the lights were suddenly put out by another member of the gang. Many shots were exchanged, but when the affair was over young Blackwell was missing. West had taken him to the headquarters of the gang. A blow on the head had caused loss of memory. Although the father, John Blackwell, put many detectives on the case, he was unable to trace his son, who, a changed man with loss of memory, now lived as a crook. The case reached a crisis at the annual Stedman ball, given by Senator Stedman on his return from Washington. Here he met the very girl whom he had previously promised to marry and robbed her of her necklace. She was unable to recognize him on account of the growth of his beard.

The head of the police department asked John Blackwell to take charge of the investigation against the burglars. In his den West read the account of Blackwell's taking charge of the case. He saw another chance for revenge. He wrote the following note to Blackwell: "Be at 132 Beverly Place tonight and youse can get your burglar." Blackwell went to 132 Beverly Place that night and the house was put in darkness ready to receive the burglar. Young Blackwell entered and was suddenly confronted by the police. The lights were turned up and there stood the father holding up his own son, yet both quite unaware of the fact. In his den West gloated over his revenge. At the trial the senior Blackwell used the same arguments which young Blackwell had used five years before in convicting the criminal under his first case. "He is a marked type, not a criminal by association, but by heredity." The surroundings, the face of the man before him and the words brought the light of reason to the young man's face. His memory was restored and son and father recognized each other. So the family was again united; but it is doubtful if the noted experts on crime ever used the argument that crime was a matter of heredity, not association again.

VITAGRAPH.

THE GAME THAT FAILED (Nov. 3).—The story tells of Mable and Willie, who are sweethearts. They quarrel. Each one plans to make the other jealous by appearing with other girls and other fellows respectively. Through unforeseen circumstances the plots of each go astray and they finally decide to beg one another's forgiveness and write tender letters. They meet at the mail box! Of course, the letters are never sent!

THE HEART OF A FOOL (Broadway Star Feature—Three parts—Nov. 4). The picture tells a story of a man named "Gash" who, through his love for children, attempts entering a burning building and loses his memory. He and his mother are soon in stringent circumstances owing to his mental deficiency and he continually hangs about the railroad station. One day a Mrs. Meredith stops at his station with a baby in her arms. She leaves the baby with "Gash," while she crosses the road to the dairy to get some milk.

Unknown to "Gash" she is run over and hastened to a hospital. Realizing that he is left with the baby, "Gash" returns home and he and his mother care for the child. The father, who is a wealthy man, receives a letter from a blackhand stating that the child will be stolen during the journey which his wife has undertaken unless he sends a large amount of money.

He immediately sends detectives to find his wife and baby who, he learns, never arrived in Chicago. Through an accident the men and father come across "Gash" and are soon led to the baby. The mother is then found and a happy reunion follows, wherein "Gash's" queerness is overcome by an operation.

VIM.

TWIN FLATS (Nov. 2).—Babe and Raymond, two pals, and tenants in the Riverside Apartments, are both ruled by wives who insist on their remaining home nights. The night of a big poker game at the club, the pals, frame up a scheme whereby, appearing to flirt with each other's wives, a fight will follow and in the melee, Babe and Raymond will beat it to the club. The scheme works fine, for after the fake fight is over an ambulance is summoned to carry Raymond off to the hospital. On the way to the hospital, Raymond makes a spectacular escape from the ambulance and reaches the club only to learn that Babe has not yet arrived.

Raymond with the assistance of the other club members, masked as burglars, force an entrance into Babe's flat. Kate, Babe's husky spouse, mistaking Raymond and his pals for regular burglars, enters the combat, and routs the entire crowd, reserving Raymond as her last victim. During the confusion, Babe escapes and arrives at the club, where he learns with consternation of the treatment meted out to his club mates. Raymond has fared even worse than the others, and when Kate gets through with him he surely is a fit subject for the hospital, and this time he makes no objection to being carried there, where he is bandaged and put into bed.

Babe, in the meantime, has been a heavy winner in the card game and also has partaken of innumerable liquid refreshments. When he arrives at the apartment house he stumbles into Raymond's flat. Mrs. Raymond, waiting with rolling pin armed for the return of her hubby, brings down meant for Raymond's reception. Stunned and battered. Babe is also carried to the hospital, where he finds himself in the next bed to his pal.

IN THE RANKS (Nov. 3).—The cast: Pokes (Robert Burns); Jabbs (Walter Stull); A Deserter (Frank Hanson); Pokes' Sweetheart (Ethel Burton).

Realizing the peculiar attraction that soldiers' uniforms seem to possess for all girls, Jabbs, after being rejected by Ethel, in favor of Pokes, decides to enlist in the army. In this case, however, the exception seemed to be the rule, for instead of admiring glances from Ethel, Jabbs receives only laughter and sarcasm. Later, Ethel has cause to regret her decision, for Poke's coming to Ethel's lawn fete attired in a soldiers uniform, which he has secured from a deserter, becomes enamored of the danseuse whom Ethel has engaged to entertain her guests. Enraged at Pokes' perfidy, Ethel, to secure revenge, informs the soldiers who are seeking the real deserter that Pokes is the man for whom they are searching. Pokes is led back to the camp grounds despite his protests that he is only wearing the uniform as a masquerade. At the camp he is brought before Jabbs (who is now a general) and other officers for trial, and Jabbs immediately sentences Pokes to be shot. Pokes is led off by a firing squad for execution but chance intervenes and Pokes, making the most of his advantage, pulls the bullets from the cartridges and makes a dash for liberty.

A WARM RECEPTION (Nov. 9).—Just because Mrs. Price, known to her old associates in Shanty Alley, as Kate, has suddenly acquired heaps of money, she decides that as a suitor for the hand of her daughter, Florence, Babe is as welcome as a glass of poison. Babe is in despair, but learning that Kate is planning a big reception in honor of Count Brokski, to whom she hopes to marry Florence, Babe has

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his friends kidnap Kate and with the help of Florence and the maid, dresses up in Kate's clothes and receives the guests.

What Babe does to the guests and the Count in particular, is a shame, and although the money looks over-inviting to the Count, nevertheless the wallops handed to him by the supposed mother, takes away all the ardor of the poor Count. Kate, meanwhile, is putting up the battle of her life with the kidnappers, but finally they subdue her and bind her securely. Babe appears on the scene, and after pretending a wonderful fight, succeeds in releasing Kate, and bringing her home. The grateful mother decides that our hero, even if he is fat and of humble birth, is good enough for her as a son-in-law.

HOT DOGS (Nov. 10)—Nobody could ever accuse Pokes of being afraid of hard work; he like it so well that he could sleep right alongside of it. The morning Mrs. Pokes receives word that her husband has received an appointment as City Dog Catcher, she loses no time in routing her tired spouse from his downy bed and rushes him over to the dog pound, where Jabbs is waiting for him. Jabbs instructs Pokes in the gentle art of swinging the net on all stray dogs and orders him to go out and make good.

In his anxiety to win the medal as champion dog catcher, Pokes tries to capture every dog he spies, no matter where they are or to whom they belong. After getting into all kinds of trouble because of his misplaced zeal, Pokes decides to partake of a little liquid refreshment. Inside the cafe, his attention is attracted by the free lunch. After devouring about a ton of "hot dogs," Pokes is transformed into a dog, and only after the strenuous action on the part of Jabbs and Mrs. Pokes is the would-be dog catcher subdued and safely muzzled.

ESSANAY.

EASY ED (Two parts—Nov. 7).—The cast: Easy Ed (Harry Dunkinson); Imogene Hey (Florence Oberle); Archibald Nasturtion (Royal Dezinger); Elsie Allcush (Virginia Bowker).

As the freight pulls in, Easy Ed clambers down from his side-door Pullman and takes a seat under the water tank. Feeling the need of food he takes it away from an Italian and is chased by the whole gang. He clambers up the fire escape of an exclusive hotel and finds himself in the room of Archibald Nasturtion, who mistakes him for his eccentric millionaire uncle, who goes about as a tramp. With his sweetheart, Elsie Allcush, Archibald takes his uncle out to dine. Ed finds a hair in the soup and goes back to the kitchen to discover its origin. It belongs to the French chef and a riot ensues. The party hastens out to attend a dance, where the real Uncle Ed appears. The hobo uncle is set upon by all the dancers and in escaping, finds himself in the room of Imogene Hey, spinster, who has determined to become a vampire. She tests her amateur wiles on the tramp until he screams for help. Leaping out of the window with the old maid vampire on his trail, Easy Ed plunges into the lake to escape. At this point the hobo wakes up and finds the train crew has turned the water pipe on him.

A SAFE PROPOSITION (Nov. 8).—The cast: The Burglar (Ben Turpin); the policeman (Victor Potel).

Ben Turpin decides to become a burglar. The first thing is to find a place to rob. He notices a householder installing a safe. The movers go from the house to the yard, back and forth as the man's wife, who doesn't want the safe, drives them out with bribes. The man raises the tip each time and the movers continue their trips with increasing profits. At nightfall Turpin and his accomplice break into the house and find the safe empty. This will never do. So they fill it with cigars, wines, tapestry and everything else available. Then it becomes a safe worthy of stealing. Victor Potel, the policeman, is frightened in the midst of his spooning with the maid so the burglars get out of the house with the safe. Before a squad of police can capture them the lady of the house comes out and presents them with plenty of money for removing the safe.

WHAT I SAID, GOES (Three parts—Nov 11)—The cast: Dick Mason (Richard C. Travers); Dorothy Manners (Gertrude Glover); her father (John Cossar); Mason, Sr. (Thomas Commerford); Frank Esmond (Fred Malatesta).

Shortly after the engagement of Dorothy Manners to Frank Esmond, manager of her father's contracting firm, is announced, she is visited by a girl who warns her against the man. Suspicious, Dorothy arranges to disappear, ostensibly on a visit to her aunt. Instead, she sends her aunt a series of letters to be sent her father, and obtains a position—disguised as much as possible—in her father's office to observe Esmond. The manager is puzzled. He is certain she is Dorothy, but he is constantly receiving letters from her in another city.

Dick Mason, has been put out by his father, a rival contractor. He meets Dorothy as a working girl in the same boarding house. Manners gives him work, thinking it is a good joke on his rival. Esmond, growing bold, makes advances to the girl and is frustrated by Dick.

When the elder Mason finds his son is making good he invites him to return home. Manners and his daughter are dinner guests. When the two clerks meet in these surroundings the girl produces a note written the day before by Dick. It reads, "I told you I was going to marry you. Well, what I said goes." "I found your note," she says, and everything is all settled before the father's reveal to the young persons their true identities.

SELIG.

SELIG TRIBUNE NO. 84 (Oct. 19).

Los Angeles, Cal.—Mrs. Shorpless, said to be the oldest white woman in the United States, celebrates her 106th birthday.

Pesaro, Italy.—This town lies in ruins as the result of the great earthquake felt here on September 10.

Brownwood, Texas.—It has remained for the Lone Star State in this country of champion worshippers, to develop the champion goat roper of the world, who ropes, throws, and ties in 91½ seconds.

Denver, Colo.—This picture proves that baseball's a national institution. Crowds here watching the score board of the world's series games.

Madison, Wis.—The graceful dome on Main Hall, University of Wisconsin, is completely destroyed by fire.

Indianapolis, Ind.—President Wilson, accompanied by Mrs. Wilson and his staff, attends the Centennial celebration.

Lascruces, N. M.—The boys of the Massachusetts, Ohio, Kentucky, New Mexico, and Tennessee militia, took part in a series of maneuvers between this place and El Paso, under command of Brigadier General Morton.

New York, N. Y.—Our ambassador to Germany, Mr. Gerard, reaches home and is rumored to be charged with personal communications from the Kaiser to President Wilson regarding peace proposals.

New York, N. Y.—Among the notables arriving in America is Lina Cavillieri, the beautiful prima donna on her way to join the Chicago-Philadelphia Opera Company.

Chicago, Ill.—Many lives are imperiled and more than a score of firemen are injured in a fire which destroys a huge furniture plant here.

New York, N. Y.—Miss Nancy Power, the prettiest girl to arrive on the steamship St. Louis, comes from London to fill an engagement on the American stage, after selling $5,000 worth of silk flags for the Red Cross on the streets of London.

Washington, D. C.—The distinguished body of experts appointed by the Secretary of War as the "Machine Gun Board," meet for the first time and are here seen examining the Lewis gun, adopted almost universally by European nations.

SELIG-TRIBUNE NO. 85 (Oct. 23).

Washington, D. C.—The new Japanese Ambassador, Aimaro Sato, pays his first official call on the Secretary of State.

Golden, Col.—In line with the policy of the War Department to replace national guardsmen, ordered home, with an equivalent number from state mobolization camps, the First and Second Battalions leave here for San Antonio.

Bayonne, N. J.—Members of the fire department, armed deputies, and all available officers are active here to prevent a continuance of the rioting, bloodshed and looting which have occurred during the strike of Standard Oil employees.

Newport, R. I.—Society attends the circus given by the "Jackies" of the United States Naval Station for the benefit of the Naval Aid Society.

London, England.—General Sir Sam Hughes of Canada, as an interested spectator at a baseball game between Canadians and Americans on the Queen's Club Grounds.

London, England.—Having received their final training, these young Canadian boys leave for the front to fight for "Old England."

Chicago, Ill.—Charles E. Hughes, Republican nominee for President, en route to Michigan, stops here for an hour to confer with Republican party managers. Mrs. Hughes is seen at her husband's side.

Niagara Falls, N. Y.—The "Maid of the Mist," with a record of many thousands of trips without a mishap, finally meets with an accident to her machinery which puts her out of commission for the balance of the season.

Chicago, Ill.—Using acetylene gas torches to cut steel girders, saves four months' time in the destruction of an old building to make room for a new railroad terminus.

Chicago, Ill.—Sidney Hatch, of the Mystic Athletic Club, breaks the record made in 1907 by Corey, for 91 miles from Milwaukee to Chicago, by four hours and twenty-three minutes.

Philadelphia, Pa.—The submarine Holland No. 9, first successful underwater craft ever constructed, is cut to pieces with acetylene gas before being taken to New York for exhibition at the Bronx International Exposition.

SO SHALL YE REAP (Three parts—Nov. 6).—The cast: Francis Norton (E. J. Brady); Madeline, his wife (Lillian Hamilton); Robert, their son (Robyn Adair); Mary Norton, Robert's wife (Virginia Kirtley); Agnes Welton (Eugenie Forde). Scenario by Leo D. Maloney and Leo Pierson. Directed by Burton L. King.

Madeline, wife of Francis Norton, has all her life been neglected, and on her death bed she is happy in anticipation of a sweet relief from misery and woe, for Francis Norton has taken into their once happy home, another woman; this fact unbeknown to Robert, their only son. When called by his mother's last illness Robert and his wife Mary, enter his father's home, and the young man is amazed to see another woman in the arms of his father. This fact, together with the sudden death of his beloved mother, causes Robert to become prostrated.

As he raves, his father urges the physician to give him morphine and this is done. A year has passed, and Mary Norton, the wife of Robert, is happy in the anticipation of approaching motherhood. Her husband, in the meantime, comes to the awful realization that he is bound with the shackles of the morphine habit. As time goes on, he sacrifices wife, home, happiness, everything, for the insidious drug.

Francis Norton has married the woman for whom he had an infatuation. However, he, too, realizes the wages of sin when he finds this woman in the arms of another man.

Morphine has exacted an awful toll, causing a childless wife to become poverty stricken, and a once loving husband to become a wanderer. One night a vision of what might have been comes to Robert Norton as he sleeps under the influence of dope. With one mighty effort, he severs habits cable and becomes a man again. With his wife, again comes happiness, while the father, the cause of his downfall, sinks into the dregs.

WHEN CUPID SLIPPED (Nov. 11)—The cast: Lizzie (Victoria Forde); her father (Pat Chrisman); Hiram (Sid Jordan). Written and produced by Victoria Forde.

Lizzie and Hiram, in love with one another, decide to elope. Lizzie's Pa does not favor the union. The sheriff of the county receives word that a couple of "nuts" have escaped from an asylum.

Lizzie and Hiram steal downstairs, clamber into a buggy and drive away, seeking a minister. Pa discovers their escape and starts in pursuit. He unfortunately spies the nutty couple, who are also driving along, and follows them, but too late discovers that they are strangers to him. However, he places them in jail.

The sheriff has gone forth in search of the two lunatics and mistakes Lizzie and Hiram for them. He arrests the elopers, and places them in jail as the supposed lunatics. There Lizzie and Hiram meet Lizzie's Pa. He escorts Lizzie home and sets her to peeling potatoes.

KNICKERBOCKER STAR FEATURE.

THE QUESTION MARK (Three Parts—Nov. 10).—George Harding, a farmer boy, driving home from the minister's with his young bride, is passed by a stranger who throws a bundle into his rig. A moment later another rig, containing a young couple, rounds the bend in the road and passes Harding in pursuit of the first team. After the two teams have disappeared, Harding and his bride open the bundle and discover a tiny baby girl. When George arrives home with his bride his mother is horror-struck at the sight of the baby and refuses to acknowledge her son's wife. George and his wife leave for the city, taking the baby with them, and a farmer who had seen the incident, tells George's parents about it. The old farmer writes George, confessing his error and pleading with him to bring his wife home. George chooses to locate in the city, where he opens a theatrical supply shop.

Ione, the adopted child, grows to young womanhood and becomes an expert costumer and wig maker. One day while at the seashore Ione ventures too far up the cliff. Harding, in trying to rescue her, breaks his hip and becomes permanently injured. Ione undertakes to row back to the resort. She is caught in a storm, breaks an oar, and is about swamped when Bert Alguire, the son of the rich Henry Alguire, discovers her boat and rescues the party, accompanying them back to the city.

Blair, a noted crook, and Neil, his accomplice, plan to rob the Alguire home. Blair visits the Harding store for wigs and becomes infatuated with Ione. He buys a blonde wig for Neil, who is later engaged as a nurse and companion to Alguire's invalid wife in order that she may locate the family jewels and money.

Bert Alguire goes to the store for wigs and costumes to use in private theatricals and induces Ione to take part in his play. While a rehearsal is in progress at the Alguire home, Nell admit Bert disguised with wig and beard bought of Ione. Bert succeeds in robbing the safe but is surprised by Bert. A fight ensues and Blair and Nell escape. Ione tells of the blonde wig and other goods sold to Blair. Bert requests his father to keep the affair out of the officers hands and let him and Ione ferret the case.

Among the papers stolen from the safe is a clipping nineteen years old, in which Alguire advertised for information concerning a kidnapped child, offering a reward, and stating the baby had a heart-shaped birthmark under the left arm. Blair finds the clipping. The next day he tosses the blonde wig back to Ione to dye. Ione raises her arm and he discovers a mark corresponding to the one mentioned in the clipping. Concluding he has discovered the lost child, he writes a letter to Mr. Alguire asking if his offer of a reward made nineteen years ago still holds good. Alguire is about to renew the offer when Bert again gets permission to work on the case.

During this time Bert and Ione become engaged, the engagement being sanctioned by both Ione's foster parents and Bert's parents. Ione is unsuspicious that she is other than the Harding's own child. Bert determines to visit the locality where his little sister was kidnapped. Ione is to disguise herself as an old woman and sleuth Blair. While in the park looking over papers and letters stolen from the Alguire safe, Blair drops the cliping telling of the kidnapped child. Ione is watching, secures the paper, hides it on her person and follows Blair to his rooms. The officers are sent to arrest Blair and Nell. Blair knocks both officers down and escapes. A chase ensues, Nell takes one direction and Blair another. He joins Nell at the docks and then jumps into a small boat. The officers arrive and shoot, wounding Blair. Nell endeavors to aid him when both fall overboard and are drowned.

Ione reads the clipping picked up in the park and learns that the Alguires once lost a child with a birth-mark similar to hers. She tells Harding and his wife, who realize that she is the daughter of the rich Alguires and that she is engaged to marry her own brother. Ione is prostrated.

In the meantime Bert visits the locality of the kidnapping and discovers that George Harding adopted the child which came to him so mysteriously and that he is engaged to his own sister. He returns heavy hearted, and tells his parents that Ione is their long lost daughter. Ione and the Hardings are sent for. The two young people are heartbroken. The invalid mother, however, tells them that Bert was taken from an orphanage by her shortly after Ione was stolen.

VIM FEATURE COMEDY.

MARKED 'NO FUNDS (Nov. 8).—Harry is a stock broker, but business is poor and he cannot buy Rose the new automobile coat she wants. He is sitting in the office worrying about last month's rent, when a prosperous stranger is ushered in. The stranger gives an order for ten thousand shares of General Munitions, preferred, and gives his check for ten thousand dollars to cover the margins. Harry is so overjoyed at the order that he does not take the precaution to ask the stranger who he is. He 'phones the order to another broker and gets the stock. Then he 'phones Rose to come down and get the coat.

They celebrate the occasion, and next morning Harry goes to the office hoping that more prosperous strangers will come in. He is taken aback when the first visitor is a bank runner with the check marked "No funds." He starts to "flirt" with a nice nickle-plated revolver when he takes a look at the tape. "G. M." is going up by quarters and halves and then some. Harry does not know how to conceal his joy. But in walks the prosperous stranger with a demand for his stock and a check to cover the entire amount. Harry shows him the other check and the stranger explains that he forgot that he no longer had an account there and offers to go over to the bank and get the larger check certified.

It looks very much as if Harry would have to be satisfied with a buying commission only, when in walked a couple of huskies who grab the stranger and explain that he is an escaped lunatic with a penchant for playing the market. Clearly the stock is Harry's and he takes down a handsome profit.

Universal Film Mfg. Co.

LAEMMLE.

THE EEL (Two parts—Nov. 10).—The cast: "Three-Armed Maggie" (Betty Schade); Jack Carter (Harry Keenan). "Eel" (Percy Challenger). Scenario by William Parker. Produced by H. Millard.

A hatless man, in evening dress, breaks the window on the eighth floor of a down-town office building and dashes down the fire escape, followed by a policeman, who is firing a revolver at him. The fugitive escapes.

"Three-Armed Maggie" is telling the "Eel" an amusing episode of stealing a purse from a society dowager, when the young man enters by way of a secret door. He is Jack Carter, a recent arrival in the criminal circles, but whose dash has endeared him to the Eel. Maggie is also a recent recruit and a love interest has sprung up between them. The Eel notes this and his fiendish jealousy is aroused. Jack says that the police have just raided the gambling establishment of "English Joe," the Eel's first lieutenant. In the raid the police kill "English Joe." The Eel says that the chief must die and determines to get rid of Jack at the same time. He juggles the ballot box so that when lots are drawn to kill the chief the job falls to Jack.

Maggie pleads with Jack not to carry out the deed, but he is determined. Maggie makes known to the chief over the telephone her identity as a Secret Service worker. She warns the chief of the death plot so that the man she loves will not be a murderer. To her surprise the chief laughs heartily and says he is not afraid of any one of the name of Jack.

At midnight as the crooks are all gathered in Eel's headquarters Jack leads a police raid on the place. In the thrilling battle that ensues Jack urges Maggie to escape and try to reform. She refuses to go. When all the crooks are subdued Jack urges the chief to give Maggie a chance to reform. The chief says:

"I guess you don't know each other. Miss Ruth Neal, shake hands with Stephen Gray, the millionaire vice crusader, recently elected District Attorney."

SHADOWS OF SUSPICION (Nov. 12).—The cast: Henry Dixon (Lee Hill), Oliver Dixon (Maude George); Frank Bryce (Clyde Benson); May Latham (Gertrude Astor). Written by Arthur Maude and Constance Crawley. Produced by Donald MacDonald.

Frank Bryce is infatuated with Olive Dixon and endeavors in a subtle way to poison her mind against her husband. Olive will not believe that her husband is unfaithful and spurns Bryce's love. But Bryce takes her for a stroll in the garden, and, coming to a small summer house, she observes through the curtain a man whom she supposes is her husband caressing a woman whom she thinks must be May Latham.

Leaving a note for her husband, telling him what she has seen, she goes to their winter apartment, which has been closed, followed, unknown to her, by Bryce.

She prepares to retire when there comes a knock at her door, and, opening it, she is confronted by Bryce, who madly declares his love for her. She repulses him, telling him that she still loves her husband. Suddenly they hear a knock at the door. She pushes him into the bedroom and opens the door to find her husband, who had followed her. He explains that the man whom she saw caressing her cousin was her cousin's husband.

For the moment, in the joy of being reunited she forgets the man in the bedroom, but is terrified when she thinks of him. Dixon declares that he could find her if he were blind, and she places a bandage about his eyes, declaring she will put him to the test. And so it is that Bryce makes his escape and the husband and wife are happy.

UNIVERSAL.

ANIMATED WEEKLY NO. 43 (Oct. 25).

One Dies Thirteen Hurt in Wreck.—500 passengers saved by engineer who slows up train before crash comes—Minneapolis, Minn.

250,000 Honor Slain Nurse.—Whole province join in demonstration at funeral of Red Cross girl, killed on battle line—Aritzo, Italy.

The "Drys" in War.—Camels replace horses and mules in transporting army over waterless desert.—Somewhere in Turkey.

Throng to See Wrecked Zeppelin.—Crowds of curious pleasure-seekers view warship of air, "sunk" by gun fire.—London, England.

Stork Visits Lioness.—Christening three baby lions in Central Park "Zoo."—New York City.

25,000 Glorify Cheese.—Record throng makes third annual "cheese" day pageant huge success.—Monroe, Wis. Sub-title: Handing out welsh rarebits.

Dewey's Ship in Drydock.—The Olympia, famous flagship, at the battle of Manila Bay, is given thorough overhauling.—Charleston, S. C. Sub title: Air choppers cleaning off barnacles.

She Cheats Death Often.—Ruth Law, queen of aviators, risks life at Fair.—Wichita, Kan. Sub-titles: Looping the loop. Throws dimes to newsies. Champion stilt dancer.

President Given Rousing Welcome.—Tremendous demonstration given President Wilson as he leads parade to reviewing stand.—Indianapolis, Ind.

Archers Show Skill.—Many compete with bow and arrow at tournament when ancient sport is revived.—Newton Center, Mass.

They're Cops, Not Soldiers.—Police who studied war game in preparedness plan, parade in khaki to show military achievement.—New York City. Sub-titles: In police uniform. As soldiers again. Mayor Mitchel and Police Commissioner Woods. The machine gun squad.

College Has Birthday.—Historical pageant marks the 200th anniversary of the establishing of Yale University in New Haven, Conn.

Giant "Baby" Joins Navy.—Arizona, newest and most formidable dreadnought, goes into commission—Brooklyn Navy Yard, N. Y. Sub-titles: Capt. John D. McDonald. Powerful 14-inch three-gun turrets.

Monkey Lives Like Millionaire.—Pete Montebello travels first cabin across ocean, then lives at high-priced hotel.—New York City. Sub-titles: Leaving his hotel for morning ride. Riverside drives pleases him. Carries $50,000 life insurance policy.

Cartoons by Hy Mayer.

BIG U.

"THE EVIDENCE" (Special Release—Nov. 10).—Bob is the head of a placer mine where they get the gold out of the ground by troughing great streams of water on the earth and then sifting the earth that is washed down. In the camp there is a girl who waits on the table, and a cook who is all the time trying to force his attentions on her. At one time Bob protects the girl and in this way earns the undying hate of the cook.

Then there comes about the camp a tramp, who refuses to leave at Bob's command. They have a fight on the hill, over where the streams of water have been arranged to play against the hill. In the struggle Bob is overcome and is about to be thrown to a sure death, as some one has turned on the water. But the girl sees his plight and turns off the stream in time to save him. They do not know who turned on the water, but at last it is found to be the cook, as his finger print on the handle gives him away.

"THE POWDER TRAIL" (Special Release—Nov. 12).—The cast: Captain Alverez (Francis Ford); Senora Alverez (Grace Cunard); Lieut. Jones (Sherman Bainbridge). (Written by Grace Cunard. Produced by Francis Ford.

Captain Alverez is the captain commanding the Spanish forces that are stationed at Manila at a certain fort that is essential to the Americans, who are invading the city. The captain is a dissolute sort of man, and, in spite of the fact that his wife is pretty, he prefers the company of the other officers and spends all his time in gambling. One day the Senora gets sick and calls the American army surgeon, who is in camp near by. As yet there are no actual hostilities between the armies. The doctor comes and a mutual interest arises between the two.

Then comes the actual battle, and the captain, fearful that his wife is going to give away some secret to the enemy, locks her up in a barn. There she finds a dead soldier and dresses up in his uniform. In the meanwhile the battle has been raging and there is not much to choose between the two armies. Lieut. Jones, although with the medical corps, is fighting with the troops, and they are in great danger from the battery that is commanded by Alverez. So the Senora gets a barrel of powder and, making a whole in it, rolls it toward the battery. Then she lights the trail that the powder makes, and the whole battery and her husband as well are blown to kingdom come.

JOKER.

"IN LOVE WITH A FIREMAN" (Nov. 11).—The cast: Bill (William Franey); Gail (Gail Henry); Heine (Charles Conklin); Lillian (Lillian Peacock); Moranti (Milburn Moranti). Written by Walter H. Newman. Produced by W. W. Beaudine.

Bill is the head of the fire department and boards at the house that is kept by Gail. They are in love with each other, but Heine interferes. Then there comes to town an actor by the name of Moranti. He suggests that they give a play with all the local talent, and they agree that it is a very good plan. But Heine is not allowed to be in it and gets peeved.

On the night of the performance he decides that he must break up the show, so he gets out and rings the fire bell. The firemen in the play all leave and the show has to stop until they go to the false alarm. But then a little while later the house that Gail runs actually takes fire and Heine rings the bell for all he is worth, but this time they all think that it is a joke and do not come. The old house burns, and when Gail finds it out she faints.

VICTOR.

"A ROAMING ROMEO" (Special Release—Nov. 8).—Nellie is of a romantic nature, and when she hears the tenor at the concert sing she thinks that she was made for him. So she starts to write a note, but as she begins there comes a tramp singer in the street outside and

she throws him a kiss com- in the spot on which the alarming note is written. The next three that she is in love with him and the next six comes at the invitation specified. The other that also sets a note and the two of them come to her house.

When both of her lovers are in the house she is terrified to hear her husband coming home. She put the two angry in a wardrobe that is in the room and then trusts to luck and her head. Her husband finds the men and then they are so angry at the reception that they receive that they beat up hubby and then depart.

"ANY OLD DUKE WILL DO" (Nov. 12).—The cast: Lord Dunraven (Ernie Shields); Tramp (Harry Depp); Mrs. Murfe (Countess Du Cello); Elizabeth (Verne Mitchell). Written by R. A. Dillon. Produced by P. C. Hartigan. Mr. Murfe decides that she will give a big party for her daughter, Elizabeth, and invites only the elite of the town. She learns that Lord Dunraven is visiting the Hermit Club, so she decides to invite him.

Lord Dunraven, upon receipt of the invitation, laughingly tells some of the club members that it is the title she is after. He makes a wager that he will secure a tramp, dress him in his clothing he himself will don the tramps attire, and Mrs. Murfe will accept the tramp as Lord Dunraven.

He carries out his plan, and the tramp is accepted as Lord Dunraven in spite of his crude and uncouth manner. The real Lord Dunraven watches outside the window, but not for long, for a policeman annexes him and hauls him off to the police station, from which he frantically phones some of the club members. They think it a good joke and leave him there for a while.

He finally manages to escape from the jail and bursts in upon the startled Mrs. Murfe and her daughter and tells them what has happened, much to their amazement and confusion.

IMP.

THE VOICE UPSTAIRS (Special Release—Nov. 7).—Pierre is an anarchist who makes bombs in a little cellar that the police have never been able to find, although they have tried many times, as Pierre is notorious. He is engaged to be married to Leah and the two are very happy in their love. But one day he sees her in the arms of another and thinks that she has been untrue. When she finds out that he is not going to marry her she is so incensed that she tells the police where his den is. Then later she repents and goes to warn him of his danger.

Just as Leah arrives the officers knock at the door. Pierre is about to blow the whole place to atoms with a bomb when he hears a child playing upstairs and he cannot bear to kill the innocent creature. So he allows himself to be taken into custody, although it means certain death.

POWERS.

HIGH LIFE ON A FARM (Nov. 9).—This is just a little film designed to show the progress that farming has attained in the last century. The methods of yesteryear are shown and beside them are demonstrated the way that things are done to-day. Interpolated in the film at appropriate points are some of the cartoons that have made the name of Hy. Mayer synonomous with mirth.

NESTOR.

A POLITICAL TRAMP (Nov. 6).—The cast: Pete (Eddie Lyons); Sandy (Lee Moran); Mayor (Fred Gamble), His Wife (Countess Du Cello); Jane (Priscilla Dean); Gurgle (Harry Nolan). Scenario by Charles J. Wilson, Jr. Produced by L. W. Chaudet.

Pete and Sandy, fellow tramps, come across the auto of Oscar Gurgle, the Prohibition candidate for Senator. Oscar is busy trying to get votes and the two seize the opportunity to examine the machine and get in.

Pete accidentally starts it, and as neither one knows how to stop it, they are finally halted by a tree in the village where they are greeted by the Mayor and his committee. They take Pete for Oscar Gurgle, the candidate, he being scheduled to give a talk on prohibition that afternoon at the town hall.

Pete finds a card in the duster which Oscar had left in the machine, and, presenting the card, impersonates the candidate, introducing Sandy as his secretary. The Mayor takes them to his home for luncheon and as they are about to sit down to dinner a boy enters and announces that the crowd in the hall are becoming impatient, so Pete and Sandy are marched to the hall for a speech.

In the meanwhile Oscar has discovered the loss of his machine and arrives at the village in the farmer's buggy, where he is informed that he himself is now lecturing in the town hall. He indignantly enters the hall, where he presents his card, and Pete realizes the jig is up.

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SWEEDY THE JANITOR (Two Parts—Nov. 1).—The cast: Janitor (Walter Rogers); Mr. Newlywed (Bill Bennett); Mrs. Newlywed (Ruth Hart). Produced by Wadsworth Harris.

Sweedy's wife is somewhat extravagant, and so when they married it proved a hard matter to make both ends meet, and she would never give them to be separated. Finally she finds a necklace that belongs to the wife of a man who lives in the apartment next to them. She tells her husband that she will pawn it and buy herself a new outfit. But then Mr. Newlywed comes home and finds the necklace and he and his wife both begin to regret having given it to Mrs. Sweedy to pawn. He tries to get it back, but his wife guards it so carefully that he has to wait for it at night.

When Sweedy brings it back to Mr. Newlywed's husband comes in and complications follow. There is a discussion as to who is the owner of the necklace and it ends in the police court. There Sweedy has to admit to her wife that the necklace is not hers and she takes him home to cure.

BISON.

THE QUITTER (Two Parts—Nov. 11).—The cast: Mavis (Hoberta Wilson); Kane (Charles Pearley); Tommy Eversley (Maywood Locke); Isabel (Jean Christie); Martinez (T. D. Crittenden). Olive Living Dope (Harry Schenck). Betty Livingstone ("Babe" Seidgwick). Scenario by Allen Von Samar. Produced by Burton George.

Kane Malloy has become a successful rancher by dint of a hard struggle. He came from the East a tenderfoot and now he and his wife, Mavis, are in comfortable circumstances. Mavis never has been in sympathy with her husband. She hates the ranch, she hates the desert, she even hates him because he compels her to live so far from luxuries. At last it becomes unbearable and she starts planning to leave it all and return East to her Aunt Julia.

Just as the train is pulling out she is much surprised to find Kane there to bid her good by.

Arrived in the East, she tries to forget all the seathing remarks of her husband and thinks to find enjoyment and happiness in the great swirl of society. But everywhere she goes she is reminded of her husband by the questions of her friends. One day she meets Isabel a former sweetheart of Kane's, and she is not a little perturbed some few days later when she finds that Isabel has started for a visit to some neighbor friends of Kane's.

She allows Tommy Eversley, a society fop, to take her about, but it is not long before Tommy oversteps his bounds and then Mavis awakens to the realization that this life that she longed for so long, does not spell happiness for her.

When Mavis arrives at the station out home the agent informs her that Martinez, a Mexican laborer, who has been causing her husband considerable trouble, must be somewhere in the neighborhood. He lends Mavis a horse and she starts for home. As she is riding through the country she is quite startled to notice a man crouching near the dam which her husband constructed. She finds that it is Martinez, and that he has lighted a fuse, intending to blow up the dam. Frightened, Martinez leaves and Mavis puts out the burning fuse. Mounting her horse, she starts in pursuit, intending to capture him before he can do any further damage. She shoots his horse from under him and the two exchange shots, in which both are wounded, but Mavis has the upper hand and compels Martinez to walk before her to her husband's home.

Some time later she explains to her husband what happened, and tells him that now she realizes where her heart is, and that she wants to make good in his eyes.

L-KO.

ALICE IN SOCIETY (Three Parts—Nov. 7).—The cast: Alice (Alice Howell); The Boss (Fatty Voss).

Alice and another girl who work in a tailor shop are much mistreated. They are not even allowed to have enough to eat, as the Boss is so greedy that it hurts him to see other people happy. After dinner he makes Alice and her friend go to work. But they rebel and try to get the old man in an uncomfortable position. This succeeds at first, but in the end he gets out of their clutches and begins to drive them all the harder.

Alice is told that she must go out to drum up some trade. This is done by ripping men's pants with a hook and then presenting him with a card that says that very neat pressing and mending is done at the Boss' establishment. In this way Alice hooks Mr. Astorbilt, who goes with her to the shop. Here he takes off his pants so that they can be mended and in them the Boss finds an invitation to a ball that is to be given that night addressed to a count. This he takes. Then he decides to hold up the wealthy man and throws him into the cellar. There he has an instrument of torture rigged up so that if the man does not sign a check for a million dollars he will be crushed by a rock that is hanging over his head.

Alice rescues him, and the grateful man invites her and her companion to the ball. At the affair Alice creates a sensation by a dance which she performs. The Boss arrives disguised as

a count. At last the time for the "eats" arrives, and the count sneaks upstairs to steal the jewels. He gets them, but as he is leaving the house the butler sees him and makes him come in to dinner. It is there that he is unmasked, as Alice remembers the music of his soup inhalation and exposes him. Then there is a great battle to see if they can catch the crook. At last they do get him and the dinner continues. At the end of the meal Mr. Astorbilt says that he is going to announce his engagement and Alice is excited as she thinks she is going to be the lucky one. But the man says that the other girl is the lucky one and Alice is crestfallen. Sadly she goes home to her Boss, cured of her high aspirations.

GOLD SEAL.

THE CRY OF CONSCIENCE (Two Parts—Nov. 8).—The cast: Betty (Vola Smith); Mart Oliver (Ed. Brown); Rush Enderby (G. Raymond Nye); Belden (Marc Robbins); Tot Belden (Charles Gunn); Toliver (E. P. Evers). Written by Olga Printzlau. Produced by C. S. Elfelt.

Betty Oliver is the little crippled daughter of old Mort Oliver, a woodman. They are poverty-stricken and Oliver is continually hounded by a brutal woodsman called Rush Enderby. Oliver is compelled to part with the greater part of his pay to keep Rush Enderby from revealing something mysterious in the past. At the same time Tot Belden, the dissolute son of Sheriff Belden, in a neighboring district, is sent out as deputy sheriff to hunt for a man called Mort Oliver, who is wanted in Carolina for murder. Tot goes on the mission and becomes lost in Hell's Mountain.

Betty finds him unconscious in the woods and cares for him. Her father is away for a week. Then she drags Tot into the cabin and here she nurses him. When he regains consciousness she gives him all the food her father left. When able to get up she takes him to a little grave and shows him an empty bird's nest, and tells him how Rush Enderby killed the mate, which she bruied. She adds: "Any man as would kill a married bird would kill a man as quick, wouldn't he, Mister Tot?"

The young sheriff sets out to find the man he is searching for and meets Rush Enderby in the woods. Rush tells him that the man he wants is Betty's father. Tot is crushed at this and goes into the woods to think things over, telling himself that he can not arrest the father of the poor little crippled girl. That night Rush attacks Betty in the cabin and her screams as she defends herself with her crutch brings Tot to her aid and a fight ensues. Dawn finds the room spattered with blood and Tot and Rush senseless, while Betty crouches outside trembling. Her father returns and finds them thus. Rush is dying and confesses that he himself is the murderer; that he killed the man in Carolina, and not Mort Oliver.

Mort Oliver is at last free and some time later Betty's foot is cured and she finds happiness in the love of the young sheriff, who has become a man through the regenerating effect of her innocence and love.

REX.

THE MANTLE OF DECEIT (Two Parts—Nov. 9).—The cast: Grace (Claire Mersereau); Ralph Benton (Stanley Walpole); Alice Benton (Helen Slosson); Mrs. Benton (Nellie Slattery); Albert Kruger (Joseph Granby).

Grace is left almost penniless by the death of her father. Her mother died years ago. Before her father passes away he places her in the guardianship of Albert Kruger, one of her father's old friends. It was not long, however, before he showed his true colors and asked that he be more than her guardian as the price for her support. Grace was hardly more than a child and was frightened at this man who had designs upon her. At the school where she went there was a girl by the name of Alice Benton, and the two soon became friends. Alice had a big brother by the name of Ralph, and it was not long before Grace and Ralph were on very good terms and a love interest grew between them.

Kruger, although he coveted Grace, did not want to marry her, as she was penniless and sought the hand of Alice. Her parents seemed to favor the match, as they did not know the man's true character. One time they were all invited to a house party at the home of the Bentons, and there it was that Kruger showed his colors. There was to be a masquerade ball and he dressed as a devil. Just before it was time to go down to the ball he entered Grace's room and tried to force his attentions upon her. She rebelled, but he said that if she made a fuss he would call the rest and say that he had been invited there.

Then Grace went in to see Alice and they had the happy idea of changing costumes, as Ralph had seen his sister, and they thought that that would spoil the fun. At the ball Kruger began to make very violent love to Alice, thinking that she was Grace. She took it in good fun until he became so forward that it was not longer possible to mistake his intentions. Then she unmasked and the jig was up. But Kruger was not to be foiled and as he was shown up he tried to wreak his vengeance upon Grace and said before the crowd that she had been his mistress. This Ralph could not stand and he threw the other out of the house. The picture ended happily with the defeat of the villain and the marriage of Ralph and Grace.

THE EYES OF LOVE (Nov. 10).—The cast: Martha (Leah Baird); Mary (Agnes Vernon); Robert (Jack Mulhall). Scenario by M. B. Havey. Produced by Fred A. Kelsey.

Mary and Robert are sweethearts and clever musicians, Mary possessing a very good voice and Robert ability as a performer on the violin. Mary receives many offers to join a certain opera company, but refuses. Martha, her sister, unknown to the others, is in love with Robert.

One day in saving the life of a child Robert is made blind for life. He offers to release Mary from her promise, but Mary affirms that she wants him just the same. Ere long, however, she changes her mind and takes up the offer of the opera company. Martha, so great is her love, cannot endure the thought of Robert's suffering, so she lets him believe that she is Mary and so marries him.

One day as Mary is lunching in a cafe one of the party suggests that she remain to hear the blind violinist. Much to her amazement it is Robert. She obtains his address from the waiter and finds that it is her old home. She learns what has taken place, but leaves the couple in their mutual bliss.

RED FEATHER.

THE PLACE BEYOND THE WINDS (Five Parts—Nov. 6).—The cast: Dick Travers (Jack Mulhall); Priscilla Glenn (Dorothy Phillips); Jerry Jo (Lon Chaney); Anton Farwell (Jos. De Grasse); Nathan Glenn (C. Norman Hammond); Mrs. Glenn (Miss Youse); Dr. Leydward (Mr. Powers); Joan Moss (Grace Carlyle); Mrs. Travers (Countess Du Cello). Adapted for the Screen by Ida May Park. Produced by Joseph D Grasse.

Priscilla Glenn is a product of the woods, a wild, impulsive, nature-loving child. Her father is her antithesis, seeing none of the beauties of nature, thinking women only creatures to be browbeaten. Between her mother and herself there existed a strong bond of love and understanding—understanding that they were companions in the same misery and unhappiness. Priscilla had to fight for an education. At last, through the efforts of Anton Farwell, the schoolmaster, Priscilla had the opportunity of beginning her education.

For a rest there came to the spot Mrs. Travers and her crippled boy, Dick, and later a specialist, Dr. Leydward, who was to eventually straighten the crooked limbs of the boy. Priscilla and Dick met and a romance between the two was begun.

Jerry Jo, a half-breed, coveted the girl, and lured her to a house on the hill where there was a library. Although the girl was as sweet and pure when she returned home the next day her father sent her from his roof. Priscilla went to her only friend, Anton Farwell, and together they started for a new country. For Farwell was hiding from the world.

In the long ago he had loved Joan Moss, and for the love of her killed the brother of Dr. Leydward. Before Priscilla and Farwell had gone far he received word that he must choose the alternative of living buried in the woods or in prison. So Priscilla went on to find her way alone in the big city with the mission to look for Joan. Priscilla devoted her life to the care of the sick, and so once more she and Dick Travers met—and worked hand in hand for suffering humanity. It was thus that she knew Dr. Leydward and his daughter, Margaret, who was to wed Clyde Hunter.

One day as Priscilla was strolling in the park she saw Jerry Jo, now a nondescript beggar. Towards him she bore no malice, but a strong desire to make life happier. On following Jerry Jo to the tenement room he called home, some of the inmates mistook her for an angel of mercy for a dying woman, who was none other than Joan. From her lips she learned that the crippled child belonged to the affianced of Margaret Leydward, and also secured Farwell's exoneration.

She showed Leydward and Margaret the true type of the man the latter was about to marry. Then she wandered back to the "place beyond the wind" to find comfort and peace. She found that her mother had died and her father had been stricken blind and still refused to own her as his own flesh and blood, and a second time sent her from his home. And then, crushed and wounded, she again found solace in her old friend, Anton Farwell, who a short time previous had returned to his home. To Farwell she told of the finding of Joan, but left with him his ideal of her—of her trueness and worth of trust.

Priscilla returned once more to her little sanctuary in the woods, where she had erected her own altar to her own God—and where, too, she first met Dick. And there he found her.

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CUB.

HIS BLUSHING BRIDE (Nov. 10).—The cast: The boys (Nolan Leary and Harry Hamm), the landlady (Stella Adams); the girl (Billie Rhodes); Ethel (Ethel Lynne); Constable Bibbs (Eddie Barry).

Nolan and Harry are temporarily financially embarrassed, and Mrs. Prune, the landlady, is not a person to be trifled with. Her keen nose detects the odor of the cooking which comes from the oil stove concealed in the boys' suitcase. She bounces in and demands her money by noon and the boys decide to pack their clothes and quietly sneak. The landlady is too sharp for them and holds their belongings until she gets her money.

Homeless and friendless the boys go out to face the world, and in search for work Nolan meets his sweetheart, Billie, and carrying her parcels forgets to give her a bag of doughnuts. This furnishes a feed for the two pals. They discover an ad in the paper that the New Hotel Honeymoon will give a week's board to the first married couple to arrive Saturday, May 25. This gives Nolan an idea and he insists on Harry being the bride. Harry reluctantly consents and has to part with his best suit of clothes for a bride's outfit.

Ethel, a friend of Billie, is the stenographer at the hotel, and invites Billie down to the opening. Billie accepts and leaves for Hotel Honeymoon. The bride and groom arrive and are welcomed as the first couple by the host and shown to the bridal chamber. Cupid, however, gets busy and the bride falls in love with the fair stenographer. By threats of disclosure he forces the groom to loan him his suit of clothes, and Harry goes to further his acquaintance with Ethel. He pretends to Ethel that he is a friend of the bride, and all is going smooth until Billie arrives with the news of the bride being ill. Harry hastens back and learns that Nolan, during his absence, has put on the bridal dress and attempted to go for a smoke. He runs into Billie and dashes back to his room, causing Billie to think "she" has a fit.

The constable of the town gets a notice that a desperate hotel crook, known as "Dolly, the Dip," a man who disguises as a woman, is likely to come to the new Honeymoon Hotel, and he is on the lookout for the crook. Dinner time arrives and Nolan and Harry, who is again the bride, go into the cafe. The bride drinks copiously of beer and after an argument she and her husband go into the lobby. Here their scrap continues and in the scramble the bride's wig comes off. The constable sees this and at once arrests the bride as "Dolly, the Dip." Billie identifies the boys, and Ethel, the stenographer, is very pleased. The host of the hotel forgives all if the four will marry and spend their honeymoon in his house.

NEARLY A HERO (Nov. 3).—The cast: The Sheriff (Harry Rattenberry); Betty (Betty Compson); Ma (Stella Adams); The Timid One (Neal Burns); The Brave One (Dave Morris.)

The town of Mosquite is excited over the exploits of a bandit, known as Terrible Pete. The Sheriff of Mosquite has a daughter and a loving wife, but his one weakness is cards. Many hours he spends in the Long Horn saloon, playing poker with the boys. Betty, his daughter, a romantic girl, hears of the daring of Terrible Pete and vows to her two ardent swains that the man who wins her must be as brave and daring as this bandit. The boys accept this challenge and Neal, the Timid One, and Dave, the Brave, decide to do and dare for their fair lady. Neal procures a couple of fierce looking guns and from a piece of black cloth makes himself a mask. Being now ready for his desperate attempt he rides forth to hold up the stage.

Dave, the Brave One, decides to loot the very house of his sweetheart. The sheriff, meanwhile, under the watchful eye of his wife finds it impossible to get away and join the little game at the Long Horn. The attack made by Neal on the stage coach proves a failure as the driver and the guard fire on him. He flees like a frightened rabbit and takes refuge under the bed in his room. The passengers report the attempted robbery to the Sheriff and he is liberated from his wife. Not finding a trace of the bandit, he retires to the Long Horn for a little game.

Dave, armed and with a sack for the plunder, now enters Betty's house and at the point of a revolver forces her to give him her pocketbook. He proceeds to load the sack with all the valuables he can find. Betty's mother hears the noise and running with the burglar is forced to hand over her rings. About this time Neal, the Timid, plans to rob Betty's house. Sneaking there, he enters through the window and chasing mother into the next room runs into the masked Dave. One burglar now chases the other. Dave is victorious and Neal dives through the window. Dave takes his loot, places the sack on the back porch, and re-enters the house.

The Sheriff meanwhile has lost at cards and returning home sees the sack of loot. He examines it and finds Betty's pocketbook. He extracts this and hikes back to the Long Horn saloon. Dave now unmasks and tries to impress Betty with his bravery. She sees the joke and demands her purse. Dave goes to get it, and finds it's gone. Mother, angry, takes his gun and accompanied by Dave and Betty sets forth to find the thief.

Meanwhile, Neal, discouraged, has gone to the Long Horn and in the game has cleaned a big roll. The Sheriff on leaving meets mother, Dave and Betty. He suddenly gets an idea and goes back into the saloon. He promises Neal that if he will loan him enough to replace Betty's money he will swear Neal was the brave robber. Neal agrees and when the purse is returned and Dave out-forced by the Sheriff's statement, Neal sees visions of future bliss as Betty gazes at him in hero worship.

SIGNAL.

A LASS OF THE LUMBERLANDS (No. 2, "The Wreck in the Fog"—Two parts—Oct. 30).—"Dollar" Holmes lays the foundation for and then builds upon it the vast power and wealth possible to one who dominates the great lumber industry. Believing that his wife and infant daughter have lost their lives in a river accident, Holmes weds the daughter of Greer, president of the Amalgamated, and a son is born to him. In reality, the wife and child he drove from his cabin in his humble days, have been rescued and given a permanent home in a logger's cabin.

Twenty years elapse. Holmes' son, Stephen, finished his university schooling and starts home on the steamship Marathon. Helen has developed into a young woman of beauty and courage. The Marathon runs on a reef in a fog, and Stephen, panic-stricken, leaps overboard and swims out to sea instead of into land. Helen, witnessing his plight from a high cliff, but not knowing he is her own father's son, dives into the ocean and rescues him. In appreciation the elder Holmes gives her a position in a station on his railroad.

Through that station he sends a telegram ordering his camp foreman to buy the holdings of a small timberman and thereby ruin a group of his neighbors. Helen goes to the man's cabin and warns him. When Holmes' emissaries come to the cabin he refuses to sell, and they shoot him to death. Then comes a wild race by Holmes' men in an automobile and Helen by locomotive and canoe, each intent on first reaching the recorder's office, miles away, and filing on the dead man's lands.

The automobile crashes through a condemned bridge and falls forty feet into a river. The occupants of the car swim to shore. On a high trestle Helen's locomotive is stopped, and by means of a rope sling she is lowered into a canoe surface of a stream far below, and starts paddling along a short cut to the recorder's office. At this point the chapter fades out.

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ECLAIR.

THE UNPARONALLE SIN (Two Parts—Nov. 11).—The cast: Simon Brower (Hal Wilson), Ruth (Edna Payne), Herbert Sloane (Norbett A. Myles), Grace Howard (Lucie Hamilton).

Herbert Sloane meets Ruth Brower and they are photographed together on an old tin type. Later the girl gives birth to a son, but Sloane has left her. Five years after Sloane marries Grace Howard and they decide to adopt a boy. They go to a home and there adopt Frank Sloane, own son. Ruth has passed away and after her father dies and there is a sale of his effects. Grace attends the sale and there she is shown the tin type taken years before and is told the story connected with it. She nurses her grief and determines to bring the boy up so that when the time comes his father can make amends to him. Frank grows up to be a splendid youth and falls in love with a young girl next door. His father objects to the boy on questionable parentage marrying the girl and then it is that Grace produces the photograph.

VOGUE.

PICTURE PIRATES (Two Parts—Nov. 12).—The Picture Pirate (Larry Bowes); the Norbo Webs (Rube Miller, Ben Turpin); their wives (Lillian Hamilton, Rosie Rosee).

Rube's and Ben's wives are waitresses. An art collector purchases a rare picture and the "picture pirate," representing himself as another collector, calls on the first collector. As he is leaving the place Rube and Ben try to pick his pockets, and admonishing them as amateurs, he tells them to join in with him and try to steal the picture. They take the art collector's wife with them to the same cafe wherein their wives are waitresses. Ben and Rube leave her there and hasten to her home to steal a copy of the picture the owner having hidden the original. They also drink some poisoned whiskey left for them and fall into a fit. Later the "picture pirate" pays Rube and Ben for the picture, thinking it is the original.

MUTUAL MASTERPICTURE.

AND THE LAW SAYS (American—Five Parts—Nov. 6).—The cast: Lawrence Kirby (Richard Bennett), Dr. Cartmell (George Periolat), his daughter (Adrienne Morrison); Kirby's son (Alan Forrest), Torry (William Carroll).

Lawrence Kirby, a young law student, meets the daughter of Dr. Cartmell and becomes infatuated with her. He, however, meets her under an assumed name and he is known under an alias when he leaves to escape the responsibility of the child which is later born to the young girl.

Years later we see Kirby a judge. His own son is arrested on circumstantial evidence and accused of a murder of which he is innocent. Kirby insists that circumstantial evidence is sufficient to convict anyone and sentences his own son, unknown to him, to the chair.

Dr. Cartmell is a staunch opponent of capital punishment and believes that even after the victim had supposedly been electrocuted there is a chance for them to be brought back to life. Just as the lad is being dragged to the chair his identity is revealed to Kirby. The lad is taken to the chair despite the judge's pleading, and Dr. Cartmell declares that he can bring him back to life. Within an hour the youth is brought back to his mother's arms and Judge Kirby with tear-filled eyes stands by.

EAST IS EAST (Turner—Five Parts—Nov. 9).—In the East London tenements lives one, Alexandra Vickers, better known as "Viccy." She is rough tongued, quick tempered, and generous as far as her slender means allow. Her parents died when the girl was very young and left her to shift for herself. Later she takes up her abode with Mr. and Mrs. Alfred Smith and their nephew, Albert Grummett. In the month of August the family decides to go to the hop fields and earn their living picking the sticky vegetable from which is made the national beverage—beer.

About this time in America a wealthy contractor dies and leaves his immense fortune to Victoria Alexandra Vickers, the only daughter of his brother. A search is made for the girl and she is finally located in the hop fields. She is placed under the care of a Mrs. Carrington, to become polished. After "Viccy" leaves, Grummett, with five hundred pounds given him by the girl, sets himself up in business and is soon prosperous. Mrs. Carrington's son asks "Viccy" to marry him, as he needs money to pay his debts, and the girl accepts him. She later sees Grummett, however, and after discovering that Carrington wants only her money she goes back to Grummett, and East returns to East.

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GAUMONT.

REEL LIFE NO. 25 (Oct. 22).—The great industrial changes brought about in Europe by the war are shown in startling fashion in pictures of "French Munition Workers." A second section of this issue contrasts Eastern and Western Barbecues in the United States. The third section shows the method of ferrying trains across the Sacramento River in California.

SEE AMERICA FIRST, NO. 59 (Hot Springs, Va.) (October 25).—This release is devoted to Hot Springs, Va. These pictures make plain to one why society has chosen it for a playground. The hotels, mountain drives, and springs have prominent places in the release. On the same reel is an animated cartoon by Harry Palmer.

MUTUAL.

MUTUAL WEEKLY NO. 96 (Nov. 1).

Somewhere in France.—With the Light Infantry men at the front.

New York City.—New floating station house for harbor police. Squad "B" takes possession of new quarters built by themselves.

Fresno, Cal.—Exploding 30 tons of dynamite; 30,000 cubic yards of rock are moved with giant blast.

New Haven, Conn.—The Yale Pageant. In commemoration of the 200th anniversary of the coming of Yale College to New Haven.

Newest New York Fashions—Photographed in the Italian Gardens of the Hotel Biltmore. (Gowns by Faibisy, Fifth avenue, New York.) Subtitles: Emerald green velvet empire evening gown, trimmed with brilliants and emeralds. Dancing frock, orchid taffeta, opalesque bodice. A rainy day coat.

Buffalo, N. Y.—Powerful magnets are used to lift cargo of pig iron. Works more efficiently than men.

Oakland, Cal.—Steamship "Capto" glides into water. First of fleet of seven ships is christened.

New York City.—One of New York's windy corners. West Indian hurricane blows at 70-mile-an-hour gait.

Provincetown, Mass.—American-made submarine for Spain has trial trip. The "Isaac Paral" is delivered to the Spanish government after successfull run.

Jersey City, N. J.—Signal Corps welcomed home. Boys of the First New Jersey Field Company return from border duty.

San Francisco, Cal.—The discovery of America re-enacted. Fifty thousand people witness spectacular aquatic event.

Riverside, Cal.—Milk maids and diving girls entertain visitors at Fair. Subtitle: From producer to consumer direct.

Chicago, Ill.—Northwestern defeats Chicago 10 to 0. Scores first football vistory over Maroons in 15 years.

Miscellaneous Subjects

GREATER VITAGRAPH.

THE LAST MAN (Five parts—Oct. 30). A young army surgeon returning from furlough finds his wife pretending to love another officer. In reality she is a butterfly of fashion flitting from conquest to conquest for the pure excitement of the game. Realizing his wife's true character he leaves her in order that she may get a divorce and marry the man she has captivated. This he does, at the same time falling in love with a slip of a country girl who journeys to the tropics with him and becomes a nurse. When he is called to quell an uprising of natives he promises to marry her on his return.

Arriving at the attacked post he finds his former wife and her husband in dire peril. He compels them to flee while he follows and finally

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saves them from a terrible fate. He then returns to the other post where he claims the faithful girl who awaits him. The despair of the butterfly comes when she realizes she has played her game and lost.

THE SCARLET RUNNER (Episode No. 6. The Mysterious Motor Car—Two Parts—Nov. 6).—Christopher Race, trying out his Scarlet Runner in a swift run along the beach, comes upon a group of fishermen gazing out at an automobile in the surf. Race attaches a line and hauls it ashore. A policeman arrives and the affair is recorded as murder or suicide. Hauling the car to the police station, Race learns there of another car which was found on a country road and which is similar to the one he has hauled from the surf.

Christopher thinks nothing further of the matter till the next day, when a representative of a newspaper calls on him offering him inducements to clear up the mystery for his paper. Race accepts and starts his investigations. He takes it for granted that the discovered cars are the same, and he traces its course from the road to the beach. He finds traces of a mysterious man, John Brown, and also of a young girl who is also looking for John Brown.

Christopher meets the latter while at a meal. The man makes a dash and gets away in an auto. Race follows him to London, notifies the police, and awaits developments. The girl calls upon him. She is quickly followed by John Brown himself. The entire affair is cleared up as evolving from a love spat between the two, wherein Brown faked an accident with his car, thereby bringing the girl back to him. Christopher gives up detective work as a bad job.

THE SCARLET RUNNER (Episode No. 7. "The Red Whiskered Man"—Two Parts—Nov. 13).—Wealthy Peter Maritz commissions his nephew, Ean Van Courtlandt, to get for him a valuable diamond which has been cut and is in Amsterdam. Tom Astley, a jewel thief, learns of this and plans to have the stone. Van Courtlandt hires Race and his Scarlet Runner on a pretext of making a pleasure tour of the continent. He gets the stone, unknown, to Race, then calls the trip off and returns to England.

He is to meet old Jacobs, a trusted servant, and Miss Warren, each of whom will carry a package similar to his own, one of which contains the diamond. Old Jacobs is caught and drugged. Astley takes his place, disguised, and meets the others in England. They all set out in Scarlet Runner. Astley arouses suspicions by his actions and Van during a delay caused by the disguised crook, hides his package in the car. They are held up by Astley's accomplices clad as policemen and placed under arrest.

Race escapes and sends back genuine policemen to the rescue. He speeds to an address which Van shouted as he ran away and which he recognizes as that of Peter Maritz. The latter is suspicious when he finds that no message is brought by Christopher. A search fails to reveal the package he seeks. Van and Miss Warren arrive and explain. Van produces the package containing the diamond from its hiding place and the affair ends happily for all, save the unlucky crooks.

THE DEVIL'S PRIZE (Five parts—Nov. 6.) The cast: Hugh Roland (Antonio Moreno); Adeline St. Clair (Naomi Childers); Arnold St. Clair (Albert S. Howson); Myra Roland (Clio Ayres); Emmy Roland (Mildred Platz); Mark Stratton (Templar Saxe); John Baldwin (Lark Taylor). Written and directed by Marguerite Bertsch.

When it is a question of "My Neighbor—or Myself?" Arnold St. Clair always manages to save his own skin. He became wealthy through his marriage to Adeline Stratton. Before his marriage he dishonored Myra Roland who, unable to face her shame, married Hugh Roland, a newspaper editor. She writes St. Clair a letter telling him of her marriage and the birth of a child which, although his, will be believed her husband's.

The note falls into the hands of Adeline's uncle, Mark Stratton, who manages to further his own ends by its possession. The coal mines which he owns are failing and he tells St. Clair that he has decided to divide the ownership of them with the people—in other words, he appoints a day when the workmen will be able to invest their hard-earned savings by purchasing shares. St. Clair dares not refuse his aid in this movement but not quite trusting his uncle he goes to his friend, Roland, and tells him that he wants him to get the credit for the philanthropic movement and for him to per[illegible] by means of his pre[illegible]

Roland trusting St. Clair and enthusiastic over the prospects for the poor orders his aspirations to land the movement with the result that the laborers everywhere have their savings. But eventually face them. St. Claire sees Mark Stratton's devotion to Myra and realizes that Myra may tell her husband of her past. To prevent this St. Claire saves his skin by killing Mark Stratton. This last move brings him into the power of John Baldwin, brother of Myra, and the childhood lover of Adeline, for both he and Adeline see the murder. St. Claire who is so in the habit of blaming others for his crime tells his wife Adeline, that he saw John Baldwin commit the murder. Disgusted with the man whom she now sees in his true light, Adeline turns to Baldwin for consolation.

Accidentally Roland learns the truth about the child he has believed his own, and, insane with anger, he rushes to St. Clair, intending to kill him. He arrives at the house to find that the Devil has claimed his prize. Adeline is bending over the dead body of her husband, who died of fear when the detectives learned the truth about the murder. Still infuriated he returns home and is greeted at the door by his little daughter whose love has made his life worth while, but his fury is beyond control and he reaches forth to choke the little girl, who cries that her mother has taunted. Coming to his senses he goes to his wife whom he had thrown from him in anger when he learned the truth, but the love that he has given her through their married life conquers his hatred and he takes her to his heart again.

UNITY SALES CORP.

THE YELLOW MENACE (Episode No. 11—"The Half Breed's Hatred"—Two Parts—Nov. 13). In this episode Manning decides to give himself up to Ali Singh, apparently resigned to his fate, in order to save his sister and his sweetheart, but Hong Kong Harry, moved by his desire for revenge, born of the fierce torture inflicted on him by Ali Singh, again turns traitor and leads the police to the arch-fiend's den. A fight ensues, in which the police, Manning, Margaret Bronson, and May Manning are well-nigh overpowered, but finally succeed in saving themselves and escape the clutches of Ali Singh. All efforts, however, to capture the Demon are of no avail, as Ali Singh continues to outwit his enemies and makes his escape.

IVAN FILM PRODUCTIONS.

THE SEX LURE (Six parts—October).—The cast: The Boy (James Morrison); The Mother (Louise Vale); The Girl (Frankie Mann); The Father (Donald Hall). Directed by Ivan Abramson.

The story concerns a wealthy manufacturer who years after his wife has befriended and helped an orphan girl and taken her into their home lures him away and causes him to cast aside his wife, pleading as an excuse the constant melancholy in which she is wrapped as the result of the loss of their only child, a son, who, they believe, was drowned, but whose disappearance was caused by the girl.

The son returns and meeting his mother learns of her separation from his father and its cause. Against his own inclinations, to please his mother he goes to his father's home to inform the latter that he is alive. There he meets the woman who brought about his own disappearance and his mother's woe. She becomes enamored of him and he, realizing the fact, determines to repay her in her own coin. He permits her to make love to him and thereby succeeds in releasing his father from the lure of sex and in addition effects the reconciliation and reunion of his parents.

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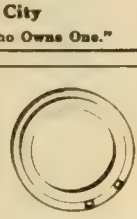

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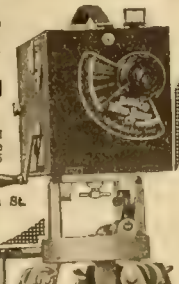

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WORLD PICTURES

THE MAN WHO STOOD STILL (Five parts—Oct. 30).—Kraus' little jewelry shop on the east side of New York is typical of that locality thirty years ago, and while his competitors advance with the times, he stands still in the simplicity of his kindly old soul, and devotes more time to his domestic affairs than to his business. In the rear of his small shop are the few immaculate rooms presided over by Katie, his mother-in-law's old housekeeper for many years, who also fills the vacancy of mother for Marie, the daughter of Kraus.

Kraus' most intimate friend and neighbor is Spiegel, a kindred soul, and the father of Fred. Both parents have planned for years the ultimate union of their children. Marie, however, has other ideas on the subject, and has given her heart to Frank MacPherson, a worthless young "sport" and the son of her father's keenest competitor. From time to time a pinochle game at the home of one or the other is arranged by the two old Germans, as a pretext to throw Marie and Fred in each other's company. Fred's attentions to Marie on these occasions mislead the old folks, who do not see that Fred's sincerity is not returned.

Marie's eighteenth birthday arrives, and in honor of the event, Kraus closes up shop, and with Marie, Katie and the Spiegels, journeys to the Jersey shore for a picnic in the woods. Frank follows them, and in the midst of their gayety calls Marie to him. She slips away unseen, and tells him of the predicament that her blind love for him has placed her in. Unsympathetic, he speaks of her delicate condition as his "rotten luck." His craven mind plans further deception, and she becomes the victim of a mock marriage. Before leaving with Frank she sends a boy back to the picnic with a note to her father, telling of her intention. Old Kraus' grief upon its receipt is pitiful, and the holiday's joy is turned to sorrow.

No word comes from Marie and Kraus broods over his loss until poverty and want confront him. He is at last compelled to accept a position in the store of his former salesman and a home with the Spiegels. Meanwhile, Marie and Frank have traveled down a parallel scale until he leaves her with her baby and goes away. Without support she is eventually dispossessed from her squalid room, and, going she knows not where, encounters Fred, her father's choice. He persuades her to come home with him, where his sister Alice makes her comfortable.

The Spiegels now plan a reconciliation, and by shrewd means bring father and daughter back to each other's arms. MacPherson has turned against his son Frank and is the means of bringing him to an accounting. With his grandchild in his arms, Kraus' anger melts, and the glances he detects between Fred and Marie, make him believe that his fondest hopes may yet be realized.

PARAMOUNT PICTURES CORP.

THE HEIR TO THE HOORAH (Lasky—Five Parts—Oct. 26).—The cast: Joe Lacy (Thomas Meighan); Geraldine Kent (Anita King); Mrs. Kent, her mother (Edythe Chapman); Bud (Horace B. Carpenter); Bill (Charles Ogle); Mr. Marshall (Ernest Joy); Mrs. Marshall (Joane Woodbury).

The Hoorah, richest mine in California, has made millionaires of its three bachelor owners, Joe, Bud and Bill. It occurs to the two latter men that this wealth, representing the labor and sacrifices of many long years, must, in the event of their death, revert to strangers. They decide that Joe, the most eligible partner, should marry and give them an heir. This Joe refuses to do. However, Bud and Bill set about to find a suitable wife for him. Their efforts are unrewarded, and Joe, in disgust, leaves town.

Geraldine Kent, daughter of a poor but aspiring society woman, accepts the invitation of a friend to take a western trip. The mother, of her own invitation, accompanies them. Arriving at the hotel, they discover Joe in an undignified position on the floor playing with a youngster of five. The mother is shocked, but when she learns that Joe is wealthy, she is attentive to him, and persuades Geraldine to accept his proposal of marriage. Joe's lack of polish is such a source of constant embarrassment to him and his wife that his suggestion to Geraldine that they run away from it all is gladly accepted. Discovered by her mother just as they are about to leave, Joe is enlightened by Mrs. Kent's expression of her sorrow at forcing Geraldine to marry such a boor because they were so sadly in need of money. Heartbroken, Joe gives them the money and departs.

At the end of a year, Geraldine sues for divorce. Bud and Bill leave Hoorah City for a trip to see Joe's baby. Not until Joe reads in the paper an account of the divorce proceedings does he know that he has a son. He also starts out to see the baby, and the three men meet. Both Bud and Bill claim the right to be the namesake of what they consider a "partnership baby," but learning the little one is a girl, they order at once baby wardrobes by the carload. Joe realizes the mother-in-law's responsibility for his unhappiness and sends her East by the first train. Geraldine has learned that Joe's greatest desire was for a child, and when he accuses her of marrying him for his money, she meets it with a statement that he married her for the baby. He suggests that she take the money and he the baby, but as the little one starts to cry, he is frightened, and hands it to the mother. As they look at the baby, and then at each other, they realize how foolish they have been, and Joe takes both mother and child into his arms.

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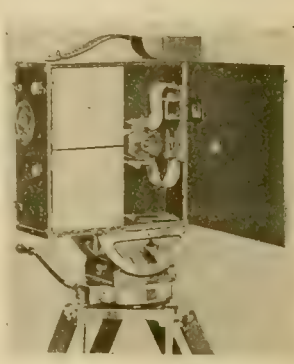

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METRO PICTURES CORPORATION

THE GATES OF EDEN (Columbia Pictures Corp.—Five parts—Oct. 30).—The cast: Evelyn, the mother, and Eve, her daughter (Viola Dana); Joseph (Augustus Phillips); William Bard (Robert Walker); Rodney Drab (Edward Earle); Eldress Sarah (Grace E. Stevens); Huxley (Fred Jones); a Brother of the Shaker Community (Harry Linson). Written and directed by John H. Collins.

When Joseph Case's wife dies, he takes his baby daughter, Evelyn, to the Shaker Community, where he lives. His life there makes irrevocable his vow to marry again, for the Shakers do not believe in marriage. The theory is all very well for Joseph, but works havoc in the lives of his daughter, Evelyn, and a foundling brought up by the community, William Bard. William and Evelyn love each other, but are not permitted to make their union legal. Evelyn confesses to Joseph, who has become Elder of the Shaker Community, and who no longer considers himself her father, but is simply the head of the community. Evelyn is reprimanded, and Bard is flogged and driven out of the gates of "Eden."

Five years later, Bard goes back to claim Evelyn and her child. Evelyn has died, and Elder Joseph, on seeing Bard, hides little Eve, the child, and tells him she, too, is dead. Bard leaves "Eden," swearing to be revenged on the community. The vow occupies his thoughts to the exclusion of almost everything else, and he becomes known as "the man of hate." He even changes his name, spelling it backwards, and is henceforth known not as Bard but as Drab.

He adops a son whom he calls Rodney. Rodney is fond of wandering about in his racing automobile. He meets with a slight accident near the Shaker village. Going there for aid, he sees Eve. Struck by her charm, he remains in the village, and the two young people fall in love with each other. Drab, in the pursuance of his plan of revenge, has from time to time loaned money freely to the Shakers. He has them so deeply in debt to him that they can never pay him back, and the time is ripe for the foreclosure of the mortgage. He writes a scathing letter to Elder Joseph, telling him of his decision. Joseph pleads for clemency, but Drab is obdurate. When Rodney tells Joseph that he is the foster son of William Drab, the great financier, both he and Eve believe that his coming there is only part of Drab's scheme, and Eve tells him to go.

Rodney on his return home asks his foster father for an explanation, and is told the old story of broken hearts and vowed revenge. Rodney is sorry his father cannot find room in his heart for forgiveness, and he goes back to help Eve. Drab reveals his identity to Joseph by means of a letter, which gives the reason for his pitilessness. "I am the broken-hearted man you flogged from your gates," he says, "Drab spells Bard turned to hate."

Rodney arrives in a storm, and the Elder shuts the door in his face, whereupon Eve calls him to task for not practicing the love and kindness the Shakers are sworn to consider. She shames him into admitting Rodney. Drab comes to oust the Shakers from their Eden. Joseph sends a messenger to ask that they be allowed to leave peaceably, but Drab strikes the messenger with a great snake-whip. As the Shakers pass out of the gates with their cattle, horses and wagons he strikes them all with the whip. Eve alone does not flinch at the touch of Drab's whip. She takes his hand and makes him come with her to see Joseph. He refuses at first, but goes with her when he sees the resemblance to her mother.

Joseph confesses that Eve is Drab's daughter, and that he has lied to him. Drab is deeply touched, and sends Rodney to bring back the Shakers, promising to build them a bigger and a better Eden. Joseph confesses that the dying wish of the mother had been that Eve on coming of age should be able to choose her future mode of life. Both Joseph and Drab leave her to her own decision. She calls for her father, and he and Rodney take her away to a home and happiness.

INTERNATIONAL FILM SERVICE.

HEARST INTERNATIONAL NEWS PICTORIAL NO. 85 (Oct. 24).

New York City.—Braving the dangers of lurking submarines in the Atlantic Ocean, the Holland liner Ryndham departs for Europe. The French liner Lafayette, carrying eighty Americans and armed for defence, sails past the Statue of Liberty en route for Bordeaux.

Palmdale, Cal.—Hundreds of rabbits are rounded up by hunters who pound the Mojave Desert and trap the long eared animals, killing them and taking them to Los Angeles to be sold for charity.

Boston, Mass.—The Fifth Massachusetts gets back from the Mexican border and marches in review before Governor McCall.

New Haven, Conn.—The 200th anniversary of Yale is celebrated with a gigantic historical pageant in the Yale Bowl, showing the progress of the university since it was founded here by Elihu Yale.

Montivideo, Uruguay.—Multi-millionaire Manuel Rios establishes a private zoo, costing him one and a half million dollars, for the entertainment of his children and their little friends. The zoo is filled with rare specimens of animal and bird life from all parts of the world.

Riverside, Cal.—Expert diving girls of Southern California compete in a fancy diving contest here.

Chicago, Ill.—Charles Evans Hughes, Republican nominee for the Presidency, is greeted by a large crowd when his special train stops here for a brief stay.

On the Austro-Italian Front.—Three hundred Italian prisoners and the flag of their regiment are captured by Austrians. The prisoners are marched over the mountains to the Austrian headquarters.

Paris, France.—President Poincaire attends a ceremony at which motor ambulances presented to the French government by wealthy Americans are sprinkled with holy water and blessed for their duties of mercy at the battlefront.

Media, Pa.—The Rose Tree Hunt Club holds its fortieth annual sweepstake races here, attended by Pennsylvania society folk.

Footlights and Fashions.—Miss Ivy Sawyer, leading lady of "Betty," a current Broadway success, poses exclusively for the Hearst International News Pictorial in the latest gowns of her own design.

Albany, N. Y.—President Wilson is enthusiastically received here by a large crowd as he proceeds westward on a speaking tour.

HEARST INTERNATIONAL NEWS PICTORIAL NO. 86 (Oct. 27).

Red Bank, N. J.—The Monmouth County Club holds a drag hunt over the rough country surrounding this city. The hounds and horses take sensational jumps in which the riders risk their necks.

Berlin, Germany.—Exclusive pictures by Nelson E. Edwards showing women doing men's work in the streets of the German capital. French women in conquered territory go into the fields to work as harvest hands. General Krause meets a fellow officer in a crowded Berlin street.

Oakland, Cal.—The Hughes' Woman Special ends its trans-continental journey here, and the women boosting the Republican presidential candidate are enthusiastically received by Oakland and San Francisco crowds. The women speakers address girl workers of the Alameda cotton mills.

New York.—Thomas A. Edison, the noted inventor, is the guest of honor at the big Electrical Show in the Grand Central Palace. Atop the building in which the show is held, a giant searchlight illumines the surrounding buildings. A remarkable feat of night photography.

Season's Latest Fashions.—The most recent creations of Lucille, Lady Duff-Gordon, are displayed by beautiful Lucille models in appropriate settings.

Shadow Lawn, N. J.—President Wilson receives Ambassador Gerard, who recently returned from Germany, and the two hold an important conference at the Summer White House.

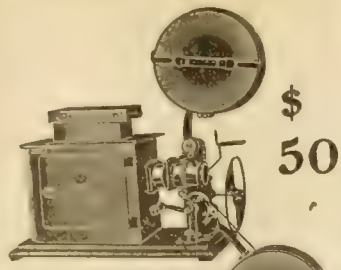
Buenos Aires, Argentine.—Palermo Race Track on Sunday, attracts a throng of South American society people, who watch a running race for a purse of $40,000.

Elephant Butte Dam, Sierra County, N. M.—The Elephant Butte Dam, one of the largest irrigation projects in the world, which cost $10,000,000, is dedicated here by the delegates of the National Irrigation Congress. A. A. Jones, who represents President Wilson, delivers the dedication address.

Haverford, Pa.—A Philadelphia team of girl hockey players wins a hard-fought contest here by a score of 7-2, the Philadelphians retaining their title of champions of the Women's Inter-Club Hockey League.

New York City.—A new police patrol boat is launched into the Hudson River, equipped for water duty. The new precinct station, which is to be used as a headquarters for police boats, is moved to its wharf in the East River.

El Paso, Tex.—Part of a mountainside is blown down by a giant blast of dynamite, which is set off to uncover 100,000 tons of raw cement.



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BEATRICE FAIRFAX (Episode No. 11—"The Wages of Sin"—Two Parts—Oct. 16).—The cast: Jimmy Barton (Harry Fox); Beatrice Fairfax (Grace Darling); Jane Hamlin (Betty Howe); Clayton Boyd (Nigel Barrie).

Jane Hamlin's father, a wealthy inventor, has just died and the young woman is going over his private papers. She finds a note addressed to her, which reads: "Open the safe and drop the contents into the ocean. Do not touch the third button. The machine is loaded with poison gas." She opens the safe and draws forth an infernal machine. As she does so, her fiance, Clayton Boyd, enters. He has a handsome face, but it displays weakness of character. They sit conversing in the dark room far into the night.

The scene changes and shows the interior of a room occupied by a gang of anarchists. They had tried to secure Hamlin's invention before his death and now plot to steal it. One of their number, Sverdrup, is delighted to commit crime. As Jane and her lover are talking in the dark room, they see Sverdrup at the window. As he jimmies it and enters they hide behind a couch. Covering the anarchist with a revolver, Boyd compels him to throw up his hands. Jane switches on the lights and leaves the room to phone the police. When she is gone, the anarchist offers Boyd $1,000 to free him and help him get the "only perfect infernal machine." He accepts, allows the anarchist to escape and then throws himself on the floor.

When Jane and the police arrive he feigns unconsciousness and as he recovers, claims the burglar beat him over the head. The police doubt his story and leave in disgust. Jane is greatly troubled and writes to Beatrice Fairfax for advice.

Meantime, Boyd and the anarchist lay the plot to secure the infernal machine. Boyd makes up as the ghost of Jane's father. That night he gains entrance to the Hamlin house and, as the ghost, tells Jane to give his secret to the man she loves. Jane falls in a faint.

Beatrice and Jimmy visit her the following day. After Jane has told her story, Beatrice agrees to spend the night with her. Jimmy has been shadowing Boyd and late that night follows him and the anarchist to the Hamlin house. He sees them go to the roof through an adjoining vacant house, sees Boyd disguise himself as Hamlin, wind a sheet about himself, and descend through the trap door to the Hamlin house. Sverdrup has been left on guard and Jimmy overpowers him. Then, winding a sheet about himself, Jimmy descends, too.

Boyd appears before Jane and frightens her almost to death. As he is talking to her, he hears a noise behind him. He turns to confront another ghost—and almost collapses himself from fright. Jimmy drops his sheet and covers Boyd with a revolver. But Sverdrup has recovered and enters behind Jimmy. He is about to deal him a blow over the head when Beatrice, emerging from the room adjoining that of Jane, fires from the doorway and drops the anarchist.

Jimmy then tears the sheet from Boyd and strips from his lips his false moustache, revealing him in his true character. Two policemen summoned by Jimmy take away the plotters and Jane takes Jimmy and Beatrice to the library to show them the infernal machine. As they are examining it, other members of the gang surprise them, compel them to surrender the infernal machine, and escape. As Beatrice scolds Jimmy for his carelessness he explains: "Don't worry. I pressed the third button."

BEATRICE FAIRFAX (Episode No. 12—"Curiosity"—Two Parts—Oct. 23).—The cast: Jimmy Barton (Harry Fox); Beatrice Fairfax (Grace Darling); Henry Hanson (Nigel Barrie); Mrs. Hanson (Evelyn Fariss).

Henry Hanson and his wife are newlyweds and Mrs. Hanson is much perturbed because of her inability to learn anything about her husband's business. At the close of a pleasant evening together, he sends her to bed. No sooner has she retired than he admits a disreputable looking man. Mrs. Hanson's curiosity overcomes her and she comes downstairs and overhears a part of the conversation between her husband and his visitor. Among other things, she hears her husband tell the man:

"You needn't fear me. I did two years in Atlanta prison and escaped."

Mrs. Hanson returns to her room, and writes to Beatrice Fairfax. Beatrice receives the letter and decides to go to Mrs. Hanson. Jimmy, the reporter, promises to call later.

The next scene shows the living room of the criminal gang. The man who called on Hanson at his home enters with him and introduces him to the chief as one who desires to join the gang. He is put through a rigid examination. After he has proved his worth, he is told that the big job the gang is pulling off is to place a bomb aboard an outgoing steamship, which the gang has been hired to destroy. An old hag is the housekeeper for the gang. As they are leaving the house Doyle, the leader, complains of the littered condition of the place

and suggests she hire a woman to help her with the work. She hangs out a sign bearing the legend "Strong Woman Wanted."

The gang with Hanson in the lead, shown riding through a country road in a rough wagon. In the bottom of the wagon is a long box resembling a coffin. At a lonely spot they meet an undertaker's cart. The box is placed in a long case, such as those in which coffins are shipped, and then into the wagon. As the gang completes its work they see Beatrice and Mrs. Hanson, who had followed the latter's husband, peering through the bushes. They had followed Hanson to the scene. Hanson rushes to protect his wife, but is prevented by Doyle. The two women are forced to go to the house occupied by the gang, where they are bound and thrust into the cellar.

Meantime, Jimmy, assigned by the city editor to investigate the actions of the gang, has located their headquarters. Seeing the sign for a strong woman wanted, he disguises himself as a Swedish girl and secures the place. He sees Beatrice and Mrs. Hauson brought in and thrust into the cellar. Jimmy releases them and prepares for the fight which is to follow. Hanson, upstairs, is seated by a window, smoking. Two men pass by the house. Hanson, nervously throws his cigar through the window to the sidewalk. One of the passing men picks it up and they hurry away. The gang hears voices in the cellar and attempts to descend. Jimmy holds them off with a revolver. Then Doyle throws a bundle of burning straw downstairs, smoking out the prisoners. As they come up the stairs a battle is fought, in which Hanson joins Jimmy and the two women.

While the fight is in progress, the scene changes again and shows the man who picked up Hanson's cigar. He tears it apart and finds a message inside. It instructs him to wireless the steamship "Mandalay" to throw the coffin overboard, as it contains a powerful bomb, to be discharged in midsea. Having performed this service, the two men return to the house of the gang, just in time to take part in the fight and place the gangsters under arrest. Then, for the first time, Hanson is disclosed as the chief of the Secret Service. As he clasps his wife to his breast he explains: "There would be no secrets in the Secret Service if we told them to our wives."

BEATRICE FAIRFAX (Episode No. 13—"The Ringer"—Two Parts—Oct. 30).—The cast: Jimmy Barton (Harry Fox); Beatrice Fairfax (Grace Darling); Cutie (Miss Cherrie); the Dwarf (Major Rice).

Whitestocking, a famous race horse, has mysteriously disappeared. Jimmy Barton ascertains of Bitney, the owner, that a thoroughly reliable stable boy slept in the stall with the door locked and the key in his pocket. He was found doped and the horse gone. The only opening to the stall except the door was an opening over the manger too small to admit a man.

About the time Jimmy is receiving this information, Beatrice Fairfax gets a letter from Cutie, the fat lady in a country fair sideshow, saying that her sweetheart, the dwarf, absented himself from the show for three days and would give her no explanation. She asks advice. Beatrice shows the letter to Jimmy, who explains about the stolen race horse. They go to the country fair and enter the freak tent. Beatrice talks with the fat lady, who points out the dwarf. Jimmy goes over to the dwarf's station and talks to him. He sees Wilder, a bookmaker, come in and slip a note to the dwarf. The note reads: "Sam arrested for shell game. We divvy after race." The dwarf laughs in delight and tucks the note in his belt. Jimmy, under pretense of whispering a joke to the dwarf, picks him up and filches the note.

The scene changes to the main avenue of the fair grounds, where Jimmy, disguised as a fakir, starts a shell game. He is arrested and locked in the jail in a cell next to Sam. As he is being thrust into the cell, Jimmy steals the keys from the jailer. Sam is induced to talk and tells Jimmy how the dwarf was put through the opening in Whitestocking's stall and doped the stable boy. Jimmy lets himself out of jail, and hurries off to stop the "Free-for-All" race. In the mean time, Beatrice urged on by Cutie, asks the dwarf where he was during his absence of three days. The dwarf is frightened and runs to warn Wilder, the bookmaker. He finds him in another box stall superintending the blacking of Whitestocking's legs, the name of the ringer being Black Joe, as indicated by a sign on the door. Wilder sends the dwarf back with directions and he, returning to Beatrice, says: "If you'll come with me, I'll tell you." Beatrice follows the dwarf to the stable, where Wilder and his stable boy seize her and bind her in the stall, while the ringer is led out to the race.

Jimmy ascertains from Cutie where Beatrice went and follows. He is recognized by the constable who arrested him and is followed by the crowd. At the stable he breaks down the door, overpowering the stable boy, who is on guard and rescues Beatrice. He explains to the constable and hurries off to stop the race. Too late, they are off, Black Joe, the ringer, in the lead. Wilder and his confederates, who have wagered immense sums on the ringer at staggering odds, are arrested and when the race is over, Jimmy rushes to the judges stand and protests the race. He proves his charge by washing the stain from Whitestocking's ankles and is applauded by the crowd.

Beatrice attempts to console the fat lady while the detectives carry away the struggling dwarf.

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THE OCEAN WAIF (Golden Eagle—5 Parts Nov. 2).—The cast: Ronald Roberts (Carlyle Blackwell); Millie (Doris Kenyon); Hy Jessop (William Morse); Sem (Fraunie Fraunholz); Beatrice (Lyn Donaldson).

Millie Jessop, is an ocean waif, who was washed up by the waves and deposited at the door of 'Hy Jessop, a disreputable, drunken fisherman on the Atlantic Coast. Millie grew into beautiful womanhood as the drudge of Hy with no knowledge of her parentage and loved and protected only by Sem, a hunchback neighbor boy.

To her island home comes Ronald Roberts, in a big splendid yacht. He is an author seeking solitude to complete a novel. He rents a deserted mansion, supposed to be haunted, and takes possession of it the day after Millie leaves the hut of Jessop following a beating he had administered. She hides in the attic of the supposedly haunted house and furnished delightful comedy by assuming the role of the ghost. Then Ronald discovers her and promptly falls in love with her and she with him.

But a cloud appears when Ronald's fiancee and a party of friends come to visit him. Millie realizes her position, discards the fine raimant in which she has arrayed herself and goes back to her rags and the fisherman's hut. Jessop attempts to beat her upon her return and Sem shoots through an open window and kills him. Ronald arrives soon after in hunt of his sweetheart and is found bending over the prostrate form of Hy and is accused of the murder. He is tried and there is a wonderful court scene. While the jury is out and just as he is about to be convicted, Sem appears and confesses and then escapes. Beatrice, Ronald's fiancee, had deserted him in his hour of need. As he is freed he takes Millie back to New York with him as his bride, while Sem is left behind to face the consequences of his crime, a martyr to his love for "The Ocean Waif."

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Pathe Exchange, Inc.

PATHE NEWS NO. 85 (Oct. 21).

Hammond, Ill.—The first armored steel car, which undergoes a successful trial, is added to the equipment of the United States Army.

Hoboken, N. J.—Flames leap high as the well-filled stock of a large lumberyard feeds a ravaging fire which threatens to consume many adjoining houses. Sub-title: Buildings collapse like toy structures.

Newark, N. J.—With several Civil War comrades of her deceased husband acting as a guard of honor, the first widow's pension is given to Mrs. Mary A. Lovejoy. Sub-title: Mrs. Lovejoy is now over a hundred years old.

Athens, Greece.—King Constantine, whose throne is seriously threatened as the turbulent Balkan tangle, gradually draws Greece into its grasp, with the royal family.

On the Somme.—The war on the Western Front has now settled down to a fierce artillery duel and the belligerents compete in the number of shells they can hurl from their hidden guns. Sub-titles: The hope of France—the great 450 mm. gun, which relentlessly sends its havoc-raising message into the enemy's lines. Every advance of the Allies nets many German prisoners.

Are We Prepared for the International Trade Hunt After the War?—An Animated Cartoon by A. D. Reed. Process patented by J. R. Bray, August 11, 1914; November 9, 1915; February 26, 1916.

New York City.—The value of military instruction is strikingly shown as three thousand policemen, fresh from Government training camp, march with true soldier bearing. Subtitles: The auto machine gun corps. Mayor Mitchel and Commissioner Woods are proud of this notable improvement in the police force.

Corbin, Ky.—"Teddy"—is he still to the great crowds that greet Colonel Roosevelt on his transcontinental trip in aid of the Republican party. Sub-titles: Crowds also gather around his train at Falmouth. "Dee-lighted."

New York City.—Built in record-breaking time, the powerful superdreadnought Arizona, is now ready to join Uncle Sam's navy, and is commissioned at the Brooklyn Navy Yard. Subtitles: The chief feature of the Arizona is the double turret with three 14-inch guns mountel in each. The Arizona is a sister ship of the U. S. S. Pennsylvania. The National standard, which this mighty ship shall sacredly guard, is then raised. The battleship Maine passing out to sea for target practice.

Massillon, Ohio.—A monster parade marks the industrial celebration held by this prosperous little city. Sub-title: Governor Willis attends.

PATHE NEWS NO. 86 (Oct. 25).

Brooklyn, N. Y.—The reward of their toil is at last to be reaped and school children studying the tasks of rural life eagerly harvest the crops they planted. Subtitles: 1. A prize farmer. 2. One of the happiest moments in a boy's life.

New Haven, Conn.—In the presence of thirty-five thousand graduates and friends, Yale celebrates the two hundredth anniversary of the founding of the college in this city. Subtitle: 1. Hundreds participate in an allegorical pageant illustrating the history of the institution.

New York City.—Thomas A. Edison arrives to visit the National Exposition of electrical devices and instruments which he made possible as the master of this mysterious force.

Las Cruces, New Mexico.—Eighteen thousand National Guardsmen, comprising a large part of the militia now left on the border, engage in battle practice. Subtitles: 1. Getting accustomed to trench fighting. 2. General Morton and staff direct the troop movements. 3. Some of the boys receive an outdoor sermon from the village priest.

Paris, France.—Mrs. W. K. Vanderbilt, the noted American millionairess, devotes her time to aiding wounded Americans now fighting with the Allies.

Salonica, Greece.—Russian troops are now ready to take an active part in the Allies' campaign to liberate Serbia. Subtitle: 1. Soldiers of the Entente powers are to be seen everywhere on the streets of Salonica.

The Battle of the Somme.—The light field guns are an important factor in the great artillery duel, and the Allies keep them in readiness for an attack after huge howitzers have blasted an opening. Subtitles: 1. A battery waiting for the order to advance. 2. Infantry make their way to the front line through the connecting trenches.

Most Advance Styles in Men's Smart Clothes for Fall and Winter (shown by courtesy of The Stein-Bloch Company, Rochester, N. Y.).—The Ennyweather (Cravenette proofed)—An extremely stylish overcoat for rain or shine. The Light-Weight Avebury—A coat combining jauntiness and dignity. The Dunmore—A smart belted ulster for street or motor wear. The Ormonde—Especially designed for the young athletic figure.

Chicago, Ill.—Suffragettes are out in large force to give a demonstration expressing their political feelings when President Wilson arrives in the Windy City. Subtitle: 1. Their banners are torn in riots that follow the demonstration.

Los Angeles, Cal.—The Hay-Chamberlain Act authorizing an increase in the National Guard is meeting with hearty response and one coast artillery corps of 900 men is quickly formed. Subtitles: 1. The new recruits pledge their country three years of active service and three years of reserve. 2. The coast defense guns which these men will learn to operate.

Boston, Mass. (Boston only).—Battery A of the Massachusetts crack corps of noted militiamen return from duty on the Mexican border. Subtitle: 1. Learning to be a soldier boy.

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San Francisco, Cal. (San Francisco only).—Many beautiful floats are entered in a gala water pageant depicting the Landing of Columbus. Subtitle: 1. The float carrying the King and Queen of the Carnival.

THE SHIELDING SHADOW (Episode No. 6 "The Disappearing Shadow") (Two parts—Astra—Nov. 5). The mercenary Bianca to her surprise finds her former calculating heart is capable of holding an honest love. Ravengar, kept a prisoner in her gambling house, is the unwilling object of her affections. While deep in thought over a means of winning his love she has a visitation from the Shielding Shadow and a message appears on the wall: "To win Ravengar's love, lure a confession from Sebastian concerning a crime committed by him." Hopeful, and her superstitious nature aroused by the weird visitation, she entices Sebastian to a onely shack where her men put him through a grilling third degree.

Leontine, her suspicions fully aroused by Sebastian's absence, finds a clue and follows him. Two of the men on guard before the shack seize her and block her interference by locking her in a Gypsy wagon nearby. Ravengar makes his timely appearance, overcomes the Gypsy set on guard and enters the wagon. The door is locked on them by two of Bianca's lieutenants who fiendishly start the wagon rolling down the steep incline towards the cliff with its dizzy drop. In the wagon Ravengar finds a sledge hammer and working feverishly against the seconds between their instant death, breaks the door and jumps with Leontine as it goes dashing to pieces on the rocks below.

Bianca, on being informed of Ravengar's reappearance, rushes to his prison room, unlocks the multi-bolted door and finds—Ravengar calmly sitting there!

SCRATCH OF THE PEN (Pathe—Two parts—Nov. 5). A criminal uses a forged check to blackmail another crook. To escape prosecution he uses a diabolical method to get him out of the way. An innocent man is sent to prison for the crime, but avenging justice pursues the wrongdoer, the dead returns alive and rights the deep wrong.

LUKE'S PREPAREDNESS PREPARATION (Rolin—Nov. 5). Luke begins his preparedness campaign with musical notes deliberately unfriendly, and as "Colonel Earache," acoustic rebel, he will raise a continual bombardment of laughs.

FOWL AND GAME BIRDS (Pathe—Nov. 5). An interesting reel showing the exquisite markings and iridescent colorings of our domestic and wild feathered friends brought out in Pathecolor.

HISTORIC NEW ORLEANS (On same reel as foregoing). This historic city was named after the Duke of Orleans. Besides being the second largest cotton center in the world, it has many spots of picturesque interest.

Triangle Film Corp.

A CORNER IN COLLEENS (Ince—5 parts—Nov. 5). The cast: Shamrock (Bessie Barriscale); Richard Taylor (Charles Ray); Rose, (Margery Wilson); Dan Allen (Roy Neill,; Annie Fahy (Aggie Herring); Manus McCoy (Walter Perry); Daisy (Alice Taaffe); Hyacinth (Alice Lawrence); English Commander (Charles French).

In a little cottage in Ireland lived a widow who was the self-appointed guardian to four orphan girls. The widow was poor, but was contented and happy to be surrounded by four of the prettiest girls in the country. Shammie, the eldest, was an incurable Tomboy. The family struggled along on little or nothing, without a thought or care, until one day news reached them that the owner of the cottage, where they lived rent free, was coming from America to claim his property. The widow was up in arms, vowing to protect her wards from any intruding foreigners. And so when Richard Taylor arrived and saw Shammie and her sisters he thought it wiser to conceal his identity, especially after he had seen Shammie. But the fact that he owned the property leaked out, and the girls resisted all his overtures of friendship and Shammie was obdurate. The young conspirator did everything to make Richard Taylor's life unhappy, tormenting him with a hundred tricks.

About the time when Richard Taylor's love affairs were faring worst all kinds of trouble were happening in Dublin. There was a general uprising with street fighting and shooting. The unrest spread to the little village where Richard Taylor was having his own trouble with Shammie. There were meetings in the village and a regiment was sent down from Dublin to keep watch.

One night a secret meeting of the rebels was held, in spite of the commanding officer's order. This so piqued the curiosity of Shammie that she determined to be present, and was enjoying herself immensely when the constabulary swooped down and put the rebels to flight. Rushing away frightened the dazed Shammie found herself at the door of Richard Taylor's house. To save her Taylor equips her with a suit of his old clothes and attempts to pass her off as his secretary. When the military break into the house a free-for-all fight ensues, in which Richard Taylor greatly distinguishes himself.

The good-natured colonel, divining the reason of Taylor's determined resistance, orders the captured Shammie to be brought before him and, with a wink, orders Taylor to be shot. This brings Shammie to a realization of a certain feeling that she has struggled to conceal, and she pleads for the life of the condemned man who owns her love. The colonel commutes Taylor's sentence on certain conditions, to which Shammie agrees.

ATTA BOY'S LAST RACE (Fine Arts—Five parts—Nov. 5). The cast: Lois Brandon (Dorothy Gish); Jim Spencer (Keith Armour); Jarvis Johnson (Carl Stockdale); Lucille Stone (Adele Clifton); Mrs. Brandon (Loyola O'Connor); Phil Strong (Fred H. Turner); Bill Golden (Tom Wilson); Jockey (Joe Neery).

Jim Spencer owns a small "string" of horses and is racing them at the Gilmont track. In order to keep down expenses and to be near his horses, he boards with Mrs. Brandon, near the track. The "breadwinner" of the string is Atta Boy and he keeps him apart from the others in a barn back of the boarding house.

Lois, the daughter of Mrs. Brandon, has an inherited affection for horses and likes Atta Boy very much. She later falls in love with the owner, Jim, and he proposes marriage. Despite her confession of love for Jim, she rejects him, and when pressed for a reason, declares her hatred for his business—a race-track man. In explanation, she tells how her father, a horse owner, was driven to ruin and suicide by betting. He promises to quit the game if she will consent to marry him, and Lois gladly agrees.

He plans to make one big "killing" and retire; so he mortgages his entire "string" of horses to Johnson and bets the money on Atta Boy. The gambler concludes that Jim has something up his sleeve and sends Lucille, his consort, to Mrs. Brandon's boarding house to obtain the information. Her efforts to infatuate Jim are unsuccessful, but she gets the tip on Atta Boy from Bill Golden, a trainer, who has just been discharged by Jim. Johnson pays the tip heavily and Jim stakes his all on the horse.

Atta Boy runs a strong race, but goes lame in the home-stretch and loses. Johnson forecloses on the horses. He is bitter against Atta Boy, and when no one will bid on him at the sale, orders him to be shot. Lois pleads for him, and Johnson lets her have the horse on her promise to pay $50.

Jim quits the track and gets a job. Atta Boy is brought back to the barn and under the tender nursing of Lois, recovers. The discharged trainer happens to see Jim try out the horse and reports to Johnson that the animal is in good order again. He still has the unsatisfied claim of $50, and disregarding the verbal agreement with Lois, he has the sheriff take the horse away. All try to scheme out some way to raise money to satisfy the claim. Mrs. Brandon has money put away for the last payment on the house she is buying and redeems Atta Boy.

Lois goes to the barn and mourns in the empty stall, when Atta Boy, who has broken away from the gambler's stable, canters in and muzzles her lovingly. She has a vision Atta Boy winning another race and getting them out of all difficulties. She decides to overcome her scruples, just once.

Johnson has a race "fixed" and Lois enters Atta Boy in the same race, without knowledge of the "frame-up." It interferes with the gambler's plans and he seeks some way to compel the withdrawal of Napier Boy. Learning that the last payment on the house is overdue, he buys up the claim and then threatens foreclosure if the horse is not "scratched." Lois is intimidated at first, but resolves to pin her faith to Atta Boy. At the last minute, Johnson learns that the horse will run and he conspires with several jockeys to "pocket" Atta Boy. Lois overhears and tries to reach Jim in the betting ring to tell him to "switch" the bets to Johnson's horse. As no women are permitted to enter the betting ring, she calls to him excitedly but cannot tell whether he has heard her.

Atta Boy breaks the pocket and wins. Lois collapses, fearing Jim has switched the bet; but the latter had not understood the warning and the bet remained on the winning horse. With the money won they save the house and quit the race track forever.

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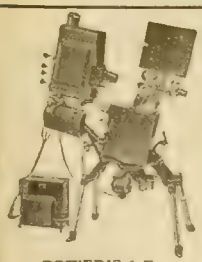

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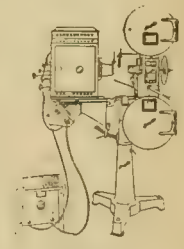

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Salvation Army 912
Standard Motion Picture Co 910
Superior Films Co 917
Willis & Inglis 911

MOVING PICTURE CAMERAS.
Los Angeles M. P. Co 909
Stern, D 913
Universal Camera Co 914

MUSIC AND MUSICAL INSTRUMENTS.
American Photoplayer Co 913
Berg, S. M 929
Seeburg, J. P., Piano Co 921
Sinn, Clarence E 912
Wangerin-Weickhardt Co 929

POSTERS AND FRAMES.
Menger & Ring 910

PROJECTION MACHINE MANUFACTURERS.
American Standard M. P. Mch. Co 912
Ring Bros 915
Enterprise Optical Co 927
Motion Picture-Scope Co 925
Power, Nicholas, Co 936
Precision Mch. Co 928

PROJECTION SCREEN MANUFACTURER.
Genter, J. H., Co., Inc 930
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ST. LOUIS 603 Princess Theatre Bldg
SAN FRANCISCO 52 Turk St

List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 902, 904.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

Oct. 30—The Goddess of Sagebrush Gulch (Drama) (Biograph—Reissue No. 93).

Nov. 1—The Power of the Press (Three parts—Drama) (Biograph—Reissue No 94).

Nov. 6—The New York Hat (Drama) (Biograph—Reissue No. 95).

Nov. 7—The Science of Crime (Two parts—Drama) (Biograph Reissue No. 96).

Nov. 13—Near to Earth (Drama) (Biograph Reissue No. 97).

Nov. 15—Lord Chumley (Three parts—Dr.) (Biograph Reissue No. 98).

ESSANAY.

Oct. 17—The Fable of "The Kittenish Superanns and the World Weary Snipes" (Two parts—Comedy).

Oct. 18—Dreamy Dud in the African War Zone (Cartoon—Comedy).
—A Scenic subject on the same reel.

Oct. 21—Marooned (Three parts—drama).

Oct. 21—Essanay-Chaplin Revue of 1916, arranged from "The Tramp," "His New Job," "A Night Out" (Five parts—Comedy).

Oct. 24—Borrowed Sunshine (Two parts—Dr.).

Oct. 25—Canimated Nooz Pictorial No. 18 (Cartoon—Comedy).
—A scenic subject on the same reel.

Oct. 28—It Never Could Happen (Three parts—Drama).

Oct. 31—The Beach Comber (Two parts—Comedy).

Nov. 1—Canimated Nooz Pictorial No. 19 (Cartoon—Comedy).

Nov. 4—The Heart of Virginia Keep (Three parts—Drama).

Nov. 7—Easy Ed (Two parts—Comedy).

Nov. 8—A Safe Proposition (Comedy).

Nov. 11—What I Said Goes (Three parts—Dr.).

KALEM.

Oct. 17—A Sauer Kraut Symphony (Comedy).

Oct. 18—The Yellow Hand (No. 11 of the "Girl from 'Frisco") (Two parts—Dr.).

Oct. 20—The Code Letter (No. 1 of "Grant, Police Reporter") (Drama).

Oct. 21—Hazards of Helen Railroad Series No. 102, "A Daring Chance" (Drama).

Oct. 24—The Bogus Booking Agents (Comedy).

Oct. 25—The Harvest of Gold (No. 12 of the "Girl from 'Frisco"—Two parts—Drama).

Oct. 27—The Missing Heiress (No. 2 of "Grant, Police Reporter"—Drama).

Oct. 28—Hazards of Helen Railroad Series No. 103, "The Lost Messenger" (Dr.).

Oct. 31—The Merry Motor Menders (Com.).

Nov. 1—The Son of Cain (No. 13 of the "Girl from 'Frisco"—Two parts—Dr.).

Nov. 3—The Pencil Clue (No. 3 of "Grant, Police Reporter"—Drama).

Nov. 4—"Hazards of Helen" Railroad Series No. 104, "The Gate of Death" (Drama).

Nov. 7—A Desperate Duel (Comedy).

Nov. 8—The Witch of the Dark House (No. 14 of the Girl from Frisco) (Two parts—Drama).

Nov. 10—The Man from Yukon (No. 4 of Grant, Police Reporter) (Drama).

Nov. 11—Hazards of Helen railroad series No. 105, "The Lone Point Mystery."

SELIG.

Oct. 12—The Selig-Tribune No. 82, 1916 (Topical).

Oct. 14—A Mistake in Rustlers (Western—Drama).

Oct. 16—Only a Rose (Two parts—Drama).
—A Boomerang (Comedy).

Oct. 16—The Selig-Tribune, No. 83, 1916 (Topical).

Oct. 19—The Selig-Tribune, No. 84, 1916 (Topical).

Oct. 21—An Eventful Evening (Comedy).

Oct. 23—Out of the Shadows (Two parts—Dr.).

Oct. 23—The Selig-Tribune, No. 85, 1916 (Top.).

Oct. 26—The Selig-Tribune, No. 86, 1916 (Top.).

Oct. 28—A Close Call (Drama).

Oct. 30—Small Town Stuff (Three parts—Com.).

Oct. 30—The Selig-Tribune, No. 87, 1916 (Top.)

Nov. 2—The Selig-Tribune, No. 88, 1916 (Top.).

Nov. 3—Tom's Sacrifice (Drama).

Nov. 6—So Shall Ye Reap (Two parts—Dr.).

Nov. 6—The Selig-Tribune No. 89, 1916 (Topical).

Nov. 9—The Selig-Tribune No. 90, 1916 (Topical).

Nov. 11—When Cupid Slipped (Comedy).

VIM FEATURE COMEDY.

Oct. 11—Their Installment Furniture (Com.).

Oct. 18—A Persistent Wooing (Comedy).

Oct. 25—Green Eyes (Comedy).

Nov. 1—Gertie's Garters (Comedy).

Nov. 8—Marked No Fund (Comedy).

Nov. 15—His Wedding Promise (Comedy).

VIM.

Oct. 26—A Maid to Order (Comedy).

Oct. 27—The Frame-Up (Comedy).

Nov. 2—Twin Flats (Comedy).

Nov. 3—In the Ranks (Comedy).

Nov. 9—A Warm Reception (Comedy).

Nov. 10—Hot Dogs (Comedy).

Nov. 16—Mother's Child (Comedy).

Nov. 17—Good and Proper (Comedy).

VITAGRAPH.

Oct. 20—Strong Evidence (Comedy).

Oct. 21—The Harbor of Happiness (Three parts—Drama) (Broadway Star Feature).

Oct. 23—Trouble for Four (Comedy).

Oct. 27—Betty's Affair (Comedy).

Oct. 30—The New Porter (Comedy).

Nov. 3—The Game that Failed (Comedy).

Nov. 4—The Heart of a Fool (Three parts—Drama) (Broadway Star Feature).

Nov. 6—New York Rapid Transit (Comedy).

Nov. 10—Weary Willie's Birthday (Comedy).

Nov. 13—The Second Story Ringer (Comedy).

Nov. 17—The Luck of Jane (Comedy).

Nov. 18—The Man Who Went Sane (Three parts—Drama) (Broadway Star Feature).

General Film Company Features

BROADWAY STAR FEATURES.

Nov. 4—The Heart of a Fool (Vitagraph—Three parts—Drama).

Nov. 18—The Who Went Sane (Vitagraph—Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

Oct. 27—The Chorus Girl and the Kid (Three parts—Drama).

Nov. 3—Jess of the Hill Country (Two parts—Drama).

Nov. 10—The Question Mark (Three parts—Drama).

Nov. 17—Target of Dreams (Two parts—Drama).

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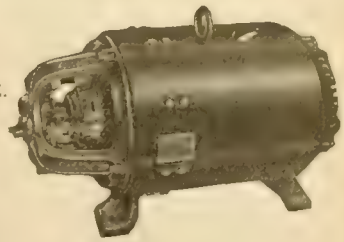

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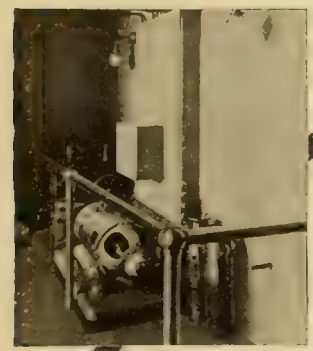

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473

List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 902, 904.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Nov. 1—Number 44 (Topical).
Nov. 8—Number 45 (Topical).
Nov. 15—Number 46 (Topical).

BIG U.

Oct. 29—A Daughter of Dixie (Two parts—Drama).
Nov. 2—Sea Mates (Drama).
Nov. 3—Starlight's Message (Drama) (Special release).
Nov. 5—The Bandit's Wager (Comedy—Dr.).
Nov. 10—The Evidence, (Drama) (Special Release).
Nov. 12—The Powder Trail (Two parts—Dr.) (Special release).
Nov. 15—The Torment (Drama) (Special).
Nov. 16—Life's Maelstrom (Two parts—Dr.).
Nov. 17—The Long Search (Drama) (Special).

BISON.

Oct. 28—The Better Man (Two parts—Drama).
Nov. 4—For Love and Gold (Two parts—Dr.).
Nov. 11—The Quitter, (Two parts—Drama).
Nov. 18—The Son of a Rebel Chief (Two parts—Drama).

GOLD SEAL.

Oct. 17—The Wrath of Cactus Moore (Three parts—Drama).
Oct. 31—The Masked Woman (Three parts—Drama).
Nov. 8—The Cry of Conscience, (Two parts—Drama).
Nov. 14 Honor Thy Country (Thre parts—Drama).

IMP.

Oct. 22—No release this day.
Oct. 26—(Special release—title not decided).
Oct. 27—Through Solid Walls (Two parts—Dr.).
Nov. 3—Stumbling (Two parts—Drama).
Nov. 5—The Secret Cellar (Two parts—Dr.) (Special release).
Nov. 7—The Voice Upstairs, (Drama).
Nov. 10—The Eel (Two parts—Drama).
Nov. 17—Guilty (Two parts—Drama).
Nov. 19—No release this day.
Nov. 19—The Thread of Life (Two parts—Drama) (Special).

JOKER.

Oct. 28—A Crooked Mixup (Comedy).
Nov. 4—A Shadowed Shadow (Comedy).
Nov. 11—In Love With a Fireman (Comedy).
Nov. 18—Their First Arrest (Comedy).

LAEMMLE.

Oct. 18—Through Baby's Voice (Two parts—Drama).
Oct. 21—No release this day.
Oct. 25—Lucille, the Waitress (Comedy) (Special Release).
Oct. 28—(No release this day).
Nov. 1—The Midnight Toll (Drama) (Special Release).
Nov. 2—Her Wedding Day (Two parts—Dr.).
Nov 4—No release this day.
Nov. 11—No release this day.
Nov. 12—Shadows of Suspicion (Drama).
Nov. 15—No release this day
Nov. 18—No release this day

L-KO.

Oct. 22—She Wanted a Ford (Comedy).
Oct. 25—A Rural Romance (Two parts—Com.).
—An Alligator Hunt (Ditmar's Educational).
Nov. 1—Terrors of a Turkish Bath (Two parts—Comedy).
Nov. 5—No release this day.
Nov. 7—Alice in Society (Three parts—Comedy).
Nov. 8—No release this day
Nov. 12—No release this day.
Nov 15—A Million Dollar Smash (Two parts—Comedy)

NESTOR.

Oct. 20—Pat's Pasting Ways (Comedy).
Oct. 23—The Bar Fly (Comedy)
Oct. 30—Love and a Liar (Comedy).
Nov. 6—A Political Tramp (Comedy).
Nov. 10—Sweedy, The Janitor (Comedy).
Nov. 13—Knights of the Bath Tub (Comedy).
Nov. 17—A Capable Lady Cook (Comedy).

POWERS.

Nov. 2—Sammie Johnson Minds the Baby (Comedy—Cartoon).
—Ceylon (Educational).
Nov. 3—Us Kids (Comedy).
Nov. 9—High Life on a Farm with Hy Mayer (Cartoon—Educational).
Nov. 16—Motor Mat and his Fliv (Com.-Cartoon).
—Ceylon (Educational).

RED FEATHER.

Oct. 16—Barriers of Society (Five parts—Dr.).
Oct. 23—The Black Sheep of the Family (Five parts—Drama).
Oct. 30—The Isle of Life (Five parts—Drama).
Nov. 6—The Place Beyond the Winds (Five parts—Drama).
Nov. 13—The Heritage of Hate (Five parts—Drama).

REX.

Oct. 13—No release this day.
Oct. 15—No release this day.
Oct. 20—The Gold Band (Drama).
Oct. 29—The Moving Finger (Drama).
Nov. 3—No release this day.
Nov. 5—Her Vanished Youth (Drama).
Nov. 9—The Mantle of Deceit (Two parts—Society—Drama).
Nov. 9—A Pen Trip to Palestine (Educ.).
Nov. 10—The Eyes of Love (Drama).
Nov. 16—The Diamond Lure (Drama).
Nov 17—No release this day.
Nov 18—Lost in Babylon (Drama).

VICTOR.

Oct. 17—No release this day.
Oct. 22—Main 4400 (Two parts—Comedy—Dr.).
Oct. 24—Kitty from the City (Drama) (Special Release).
Oct. 27—A Plumber's Waterloo (Comedy).
Oct. 29—The Burglar (Comedy).
Oct. 31—Felix on the Job (Comedy) (Special Release).
Nov. 7—No release this day.
Nov. 9—No release this day.
Nov. 12—Any Old Duke'll Do (Comedy).
Nov. 14—No release this day.
Nov. 14—A Case of Beans (Comedy) (Special).
Nov. 19—Her Chance (Comedy).

UNIVERSAL SPECIAL FEATURE.

Oct. 9—Breaking Into Society (No. 9 of "Timothy Dobbs, That's Me"—Two parts—Comedy).
Oct. 9—Liberty No. 9, "Trapped," (Two parts—Drama).
Oct. 12—Behind Life's Stage (Two parts—Dr.).
Oct. 16—Fame at Last (No. 10 of "Timothy Dobbs, That's Me"—Two parts—Comedy).
Oct. 16—Liberty No. 10, "The Human Targets" (Two parts—Drama).
Oct. 23—Liberty No. 11, "A Daughter of Mars" (Two parts—Drama).
Oct. 24—Society Hypocrites (Three parts—Dr.).
Oct. 30—Liberty No. 12, "For the Flag" (Two parts—Drama).
Nov. 6—Liberty No. 13 "Strife and Sorrow" (Two parts—Drama).
Nov. 13—Liberty No. 14, "A Modern Joan of Arc" (Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

October—Idle Wives (Seven parts—Drama).

Bluebird Photoplay, Inc.

Oct 23—Love Never Dies (Five parts—Drama).
Oct 30—The End of the Rainbow (Five parts—Drama).
Nov 6—Gloriana (Five parts—Drama)
Nov 13—A Stranger from Somewhere (Five parts—Drama).
Nov 20—The Measure of a Man (Five parts—Drama).

Mutual Film Corp.

AMERICAN.

Oct. 9—Citizens, All (Two parts—Drama).
Oct. 16—The Franchise (Two parts—Drama).
Oct. 23—Professor Jeremey's Experiment (Two parts—Drama).
Nov. 9—The Fight on the Dam (Drama).

BEAUTY.

Oct. 10—That Sharp Note (Comedy).
Oct. 31—The Last Thrust (Comedy).
Oct. 31—The Spartan Spleen (Comedy).

CUB.

Oct. 13—Inoculating Hubby (Comedy).
Oct. 14—Those Primitive Days (Comedy).
Oct. 14—Their College Capers (Comedy).
Oct. 20—He Wouldn't Tip (Comedy).
Oct. 21—That Doggone Baby (Comedy).
Oct. 21—The Deacon's Widow (Comedy).
Oct. 27—Lovers and Lunatics (Comedy).
Oct. 28—Dad's Masterpiece (Comedy).
Oct. 28—When Clubs Were Trumps (Comedy).
Nov. 3—Nearly a Hero (Comedy).
Nov. 10—His Blushing Bride (Comedy).

ECLAIR.

Nov. 4—The Eternal Challenge (Two parts—Drama).
Nov. 11—The Unpardonable Sin (Two parts—Drama).

FILM D-ART.

Nov. 6—The Ten O'clock Mystery (Three parts—Drama).

GAUMONT.

Oct. 11—See America First, No. 57 (Scenic).
—Kartoon Komics (Cartoon—Comedy).
Oct. 15—Reel Life, No. 24 (Mutual Film Magazine).
Oct. 18—See America First, No. 58 (Scenic).
—Kartoon Komics (Cartoon—Comedy).
Oct. 19—Stepping Westward (Two parts—Dr.).
Oct. 22—Reel Life No. 25 (Mutual Film Magazine).
Oct. 25—See America First, No. 59 (Scenic).
—Kartoon Komics (Cartoon-Comedy).
Oct. 29—Reel Life, No. 26 (Mutual Film Magazine).
Nov. 1—See America First No. 60 (Scenic).
—Kartoon Komics (Cartoon—Comedy).
Nov. 5—Reel Life No. 27 (Mutual Film Magazine).
Nov. 7—Mutual World Tours (Travel).
Nov. 8—See America First, No. 61 (Scenic).
—Kartoon Komics (Cartoon-Comedy).
Nov. 12—Reel Life, No. 28 (Mutual Film Magazine).

MUTUAL.

Oct. 17—The Law of Nature (Three parts—Drama).
Oct. 24—The Folly of Fear (Two parts—Dr.).
Oct. 26—At Twelve O'clock (Two parts—Dr.).
Oct. 30—Paying the Price (Two parts—Drama).
Nov. 9—The False Clew (Two parts—Dr.)

MUTUAL WEEKLY.

Oct. 11—Number 93 (Topical).
Oct. 18—Number 94 (Topical).
Oct. 25—Number 95 (Topical).
Nov. 1—Number 96 (Topical).
Nov. 8—Number 97 (Topical).

MUTUAL CHAPLIN.

The Vagabond (Two parts—Comedy).
One A M (Two parts—Comedy).
The Pawnshop (Two parts—Comedy).

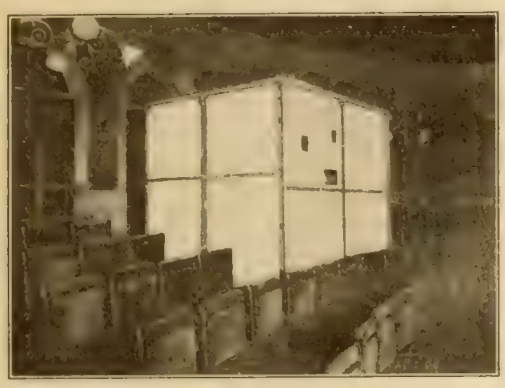
MUTUAL MASTERPICTURES DE LUXE.

Oct. 19—The Voice of Love (American—Five parts—Drama) (No. 145).
Oct. 23—The Undertow (American—Five parts—Drama) (No. 146).
Nov. 6—And the Law Says" (American—Five parts Drama) (No 150).
Nov. 9—East Is East (Turner-Five parts—Drama) (No 151).

MUTUAL STAR PRODUCTIONS.

Oct. 26—The Love Hermit (American—Five parts—Drama) (No. 147).
Oct. 30—Faith (American—Five parts—Drama) (No. 148).
Nov. 2—The Pearl of Paradise (Five parts—Drama) (No. 149).

(*Mutual Releases continued on page 926.*)



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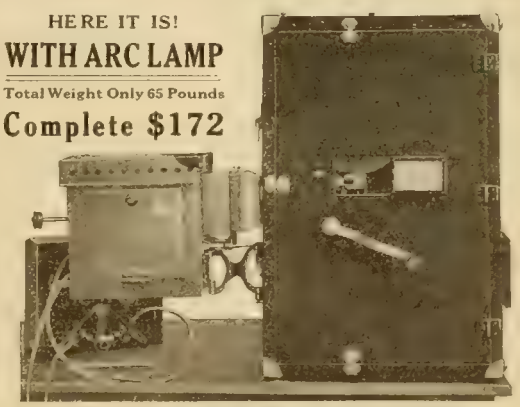

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 902, 904.)

(*Mutual Releases continued from page 924.*)

SIGNAL FILM CORPORATION.

Oct. 23—A Lass of the Lumberlands, No. 1, "The Lumber Pirates" (Two parts—Drama).
Oct. 30—A Lass of the Lumberlands, No. 2, "The Wreck in the Fog" (Two parts—Drama).

THANHOUSER.

Oct. 13—At the Edge of the Aqueduct (Two parts—Drama).

VOGUE.

Oct. 22—Her Painted Pedigree (Two parts—Comedy).
Oct. 29—He Died and He Didn't (Two parts—Comedy).
Nov 5—Bungling Bill's Bow-Wow (Two parts—Comedy).
Nov. 12—Picture Pirates (Two parts—Com.).

Metro Pictures Corporation.

COLUMBIA.

Oct. 30—The Gates of Eden (Five parts—Dr.).

POPULAR PLAYS AND PLAYERS.

Oct. 26—The Iron Woman (Five parts—Dr.).
Nov. 6—Extravagance (Five parts—Drama).

QUALITY.

Oct. 16—In the Diplomatic Service (Five parts—Drama).
October—Romeo and Juliet (Five Parts—Dr.) (Special Release).

ROLFE.

Oct. 23—The Brand of Cowardice (Five parts—Drama).
Nov. 13—The Wager (Five parts—Dr.).
Nov. 27—Sunbeam (Five parts—Drama).

YORKE.

Nov. 20—Big Tremaine (Five parts—Dr.).

Paramount Pictures Corp.

BLACK DIAMOND COMEDIES.

Oct. 16—Bridget's Blunder (Comedy).
Oct. 30—A Troublesome Trip (Comedy).

FAMOUS PLAYERS.

Nov. 2—Seventeen (Five parts—Comedy-Dr.).
Nov. 20—Miss George Washington (Five parts—Drama).
Nov. 27—Nanette of the Wilds (Five parts—Drama).

LASKY.

Oct. 26—The Heir to the Hoorah (Five parts—Drama).
Oct. 30—The Soul of Kurl San (Five parts—Drama).
Nov. 6—Unprotected (Five parts—Drama).
Nov. 13—The Plow Girl (Five parts—Drama).
Nov. 16—The Years of the Locust (Five parts—Drama).

PALLAS.

Oct. 9—The Intrigue (Five parts—Drama).
Nov. 9—A Son of Erin (Five parts—Drama).

PARAMOUNT.

Nov. 30—Martyrdom of Phillip Strong (Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Nov. 1—Greenland's Icy Mountains (Cartoon—Comedy).
Nov. 8—Farmer Al Falfa Sees New York (Cartoon—Comedy).
Nov. 15—Colonel Heeza Liar Hobo (Cartoon—Comedy).
Nov. 22—Bobby Bumps Queers the Choir (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES.

Oct. 30—Vesuvius in Eruption (Scenic).
Nov. 6—In Classic Greece (Scenic).
Nov. 13—In Modern Athens (Scenic).

Pathe Exchange, Inc.

ASTRA.

Oct. 29—The Shielding Shadow, No. 5, "Through Bolted Doors" (Two parts—Dr.).
Nov. 5—The Shielding Shadow No. 6 "The Disappearing Prisoners" (Two parts—Drama).
Nov. 12—The Shielding Shadow No. 7, "The Awakening" (Two parts—Dr.).

GOLD ROOSTER PLAYS.

Oct. 29—The Sultana (Five parts—Comedy-Drama) (Colored).
Nov. 5—The Hidden Valley (Five parts—Drama).
Nov. 12—Shadows and Sunshine (Five parts—Comedy—Drama).

PATHE.

Oct. 29—Florence Rose Fashions, No. 7, "Betty Entertains an Out-of-Town Guest" (Fashions).
Oct. 29—The Moth and the Flame (Two parts—Drama).
Nov. 5—Pearl of the Army No. 1 "The Traitor" (Two parts—Drama).
Nov. 5—Scratch of the Pen (Two parts—Drama).
Historic New Orleans (Scenic).
Nov. 5—Fowls and Game Birds (Educational—Colored).
Nov. 12—Florence Rose Fashions, No. 8, "A Day in New York with Betty" (Fashion).
Nov. 12—Baseball's Peerless Leader (Two parts—Drama) (Reissue).

PATHE NEWS.

Oct. 28—Number 87, 1916 (Topical).
Nov. 1—Number 88, 1916 (Topical).
Nov. 4—Number 89, 1916 (Topical).
Nov. 8—Number 90, 1916. (Topical).
Nov. 11—Number 91, 1916. (Topical).
Nov. 15—Number 92, 1916 (Topical).
Nov. 18—Number 93, 1916 (Topical).

ROLIN.

Oct. 22—Heinie and the Magic Man (Comedy).
Oct. 29—Luke, the Chauffeur (Comedy).
Nov. 5—Luke's Preparedness Preparation (Comedy).
Nov. 12—Luke—Gladiator (Comedy).

Triangle Film Corporation.

FINE ARTS.

Oct. 22—Fifty-Fifty (Five parts—Drama).
Oct. 29—A Sister of Six (Five parts—Drama).
Nov. 5—Atta Boy's Last Race (Five parts—Drama).
Nov. 12—American Aristocracy (Five parts—Drama).

INCE.

Oct. 22—The Vagabond Prince (Five parts—Drama).
Oct. 29—Somewhere in France (Five parts—Drama).
Nov. 5—A Corner in Colleens (Five parts—Drama).
Nov. 12—Jim Grimsby's Boy (Five parts—Dr.).

Unicorn Film Service.

BUFFALO.

Oct. 16—The Slumbering Memory (Two parts—Drama).
Oct. 22—The Honor of the Tribe (Two parts—Drama).

HIAWATHA.

Oct. 18—Fear (Three parts—Drama).

GAYETY.

Oct. 17—Wife's Frame-Up (Comedy).

JOCKEY.

Oct. 17—The Foolish Romance (Two parts—Comedy).

JUDY.

Oct. 7—The Model (Comedy).
Oct. 16—The Lost Ring (Comedy).
—U. S. Fighting Craft (Educational).
Oct. 19—Over the Hills (Comedy).
Oct. 22—Disposing of a Lover (Comedy).

LILY.

Oct. 3—Thru the Wall (Drama).
Oct. 8—The Web (Three parts—Drama).

PURITAN.

Oct. 6—The Live Corpse (Comedy).
Oct. 19—The Honor of the Gardells (Two parts—Drama).

SUNSET.

Oct. 5—A Daring Mission (Drama).

SUPREME.

Oct. 2—Pen and Sword (Two parts—Drama).
Oct. 6—The Guilty One (Two parts—Drama).

UTAH.

Oct. 21—When Hands are Idle (Two parts—Drama).
Oct. 21—The Vengeance of Dan McGrew (Drama).

Feature Releases

ARTCRAFT PICTURES CORP.

Nov. 6—Less Than the Dust (Mary Pickford—Six parts—Drama).

CHRISTIE FILM CO.

Oct. 9—His Wedding Night (Comedy).
Oct. 16—The Making Over of Mother (Comedy).
Oct. 23—He Loved the Ladies (Comedy).

CONSOLIDATED FILM CORPORATION.

Oct. 23—The Crimson Stain Mystery, No. 10, "The Tortured Soul" (Two parts—Drama).
Oct. 30—The Crimson Stain Mystery, No. 11 Two parts—Drama).
Nov. 6—The Crimson Stain Mystery No. 12 (Two parts—Drama).
Nov. 13—The Crimson Stain Mystery, No. 13 (Two parts—Drama).

EXCLUSIVE FEATURES INC.

October—La Tosca (Two parts—Drama).

FOX FILM CORPORATION.

Oct. 23—Romeo and Juliet (Five parts—Dr.).
Nov. 6—Sins of Her Parent (Five parts—Dr.).
Nov. 13—The Mediator (Five parts—Drama).
Nov. 20—Jealousy (Five parts—Drama).

FROHMAN AMUSEMENT CORP.

October—The Conquest of Canaan (Drama).
November—The Witching Hour (Drama).

GREATER VITAGRAPH (V-L-S-E, INC.).

Oct. 23—Scarlet Runner, No. 4, "The Hidden Prince" (Vitagraph—Two parts—Drama).
Oct. 30—Scarlet Runner, No. 5, "The Jacobean House" Vitagraph—Two parts—Drama).
Oct. 30—The Last Man (Vitagraph—Five parts—Drama).
Nov. 6—The Scarlet Runner, No. 6, "The Mysterious Motor Car" (Vitagraph—Two parts—Drama).
Nov. 6—The Devil's Prize (Vitagraph—Five parts—Drama).
Nov. 13—The Scarlet Runner No. 7 "The Red Whiskered Man" Vitagraph (Two parts—Drama).
Nov. 13—The Second Mrs. Tanqueray (Vitagraph Five parts—Drama).
Nov. 20—The Price of Power (Vitagraph—Five parts—Drama).
Nov. 20—The Scarlet Runner, No. 8, "The Glove and the King" (Two parts—Drama).
Nov. 27—An Enemy to the King (Vitagraph—Five parts—Drama).
Nov. 27—The Scarlet Runner, No. 9, "The Gold Cigarette Case" (Vitagraph—Two parts—Drama).

HERALD FILM CORPORATION.

October.—Prima Donna's Husband (Five parts—Drama).

INTERNATIONAL FILM SERVICE, INC.

Oct. 23—Beatrice Fairfax No. 12 "Curiosity" (Two parts—Drama).
Oct. 24—Hearst-International News Pictorial No. 85, 1916 (Topical).
Oct. 27—Hearst-International News Pictorial No. 86, 1916. (Topical).
Oct. 30—Beatrice Fairfax, No. 13, "The Ringer" (Two parts—Drama).
Oct. 31—Hearst-International News Pictorial No. 87, 1916 (Topical).
Nov. 2—Hearst-International News Pictorial No. 88, 1916. (Topical).
Nov. 2—The Ocean Waif (Golden Eagle—Five parts—Comedy-Drama).
Nov. 7—Hearst-International News Pictorial, No. 89, 1916 (Topical).
Nov. 7—Beatrice Fairfax, No. 14, "The Hidden Menace" (Two parts—Drama).
Nov. 9—Hearst-International News Pictorial, No. 90, 1916 (Topical).

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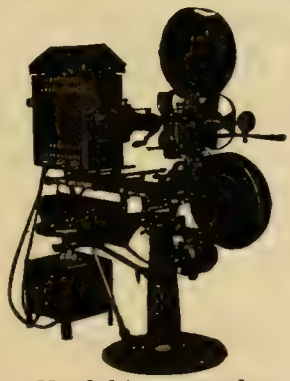

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 902, 904.)

IVAN FILM PRODUCTIONS.

October—Her Surrender (Drama).

KLEINE-EDISON-SELIG-ESSANAY.

Sept. 11—Gloria's Romance No. 17, "The Telltale Envelope" (Two parts—Dr.).

Sept. 18—Gloria's Romance, No 18, "The Bitter Truth" (Two parts—Drama).

Sept. 25—Gloria's Romance, No. 19, "Her Vow Fulfilled" (Two parts—Drama).

Oct. 2—The Country That God Forgot (Selig—Five parts—Drama).

Oct. 16—The Return of Eve (Essanay—Five parts—Drama).

October—World Series Baseball Film (Selig—Topical).

Oct. 30—The Heart of the Hills (Edison—Five parts—Drama).

Nov. 6—The Prince of Graustark (Essanay—Five parts—Drama).

Nov. 13—The Cossack Whip (Edison—Five parts—Drama).

Nov 20—The Chaperon (Essanay—Five parts—Drama).

MORTIMER D. METCALFE.

Oct.—A Reunited Party (Two parts—Topical).

THE MOTION PICTURE FORUM.

Oct. 2—Motion Picture Portrait Studies of President Wilson and His Cabinet—the U. S. Government in Action.

SUNBEAM MOTION PICTURE CORPORATION.

Oct.—Somewhere in Georgia (Drama).

SELZNICK PICTURES

October—The Price She Paid (Drama).
November—War Brides (Herbert Brenon—Dr.)
Nov.—The Foolish Virgin (Drama).
Nov.—Panthea (Drama).

WORLD PICTURES.

Oct. 30—The Man Who Stood Still (Five parts—Drama).

Nov 6—The Heart of a Hero (Five parts—Drama).

Nov 13—Bought and Paid For (Five parts—Drama).

Nov 20—The Madness of Helen (Five parts—Drama).

Nov 27—The Men She Married (Five parts—Drama).

States Right Features

CALIFORNIA MOTION PICTURE CORP.

Nov.—The Woman Who Dared (Seven parts—Drama).

GRAFTON PUBLISHING CO.

Oct.—Argonauts of California (Ten parts—Drama).

G M BAYNES.

Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.)

B. S. MOSS MOTION PICTURE COR.

Oct.—The Power of Evil (Drama).

MONARCH PHOTO-PLAY CO., INC.

October—Common Sense Brackett (Six parts—Drama).

PIONEER FEATURE FILM CORPORATION.

October—The Soul of a Child (Five parts—Dr.).

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.).

UNITY SALES CORPORATION.

Oct. 9—Some Hero (Comedy).

Oct. 16—The Yellow Menace, No. 7, "Drops of Blood" (Two parts—Drama).

Oct. 16—A Scrambled Honeymoon (Two parts—Comedy).

Oct. 16—The Land Just Over Yonder (Six parts—Drama).

Oct. 23—The Yellow Menace, No. 8, "The Time Clock" (Two parts—Drama).

Oct. 30—Tweedledum's Busy Night (Two parts—Comedy).

Oct. 30—The Yellow Menace, No. 9, "The Time Clock Bomb" (Two parts—Drama).

Nov. 6—The Yellow Menace, No. 10, "A Message from the Sky" (Two parts—Drama).

Nov. 6—Humanizing Mr. Winsby (Five parts—Drama).

Nov. 13—The Yellow Menace, No. 11, "The Half Breed's Hatred" (Two parts—Drama).

Nov 20—The Yellow Menace, No. 12, "The Aeroplane Accident" (Two parts—Drama).

Nov 27—The Yellow Menace, No. 13 (Two parts—Drama).

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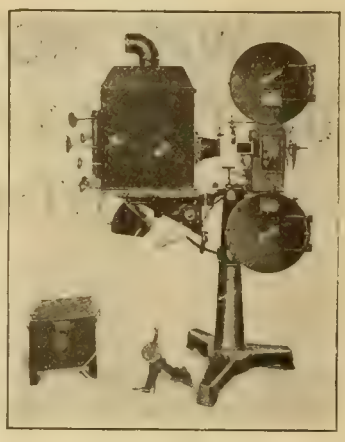

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5	Stampede—for western scenes	Walter C. Stuart
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9	Dramatic Tension—for subdued action	J. E. Andino
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16	Battle Agitato—Descriptive	Adolf Minot
17	Indian Intermezzo—for neutral scenes	Chas. K. Herbert
18	(a) Indian Love Song—characteristic	Chas. K. Herbert
	(b) Indian Lament—characteristic	Chas. K. Herbert
19	Indian War Dance—for fight scenes	Chas. K. Herbert
20	Mexicana—characteristic	Chas. K. Herbert
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23	Andante Pathetique—for general use	Gaston Borch
24	Dramatic Andante—for suppressed emotions	Gaston Borch
25	Joyous Allegro—Triumph or Victory	Gaston Borch
26	Hurry—for general use	Adolf Minot
27	Storm Furioso—Descriptive	Adolf Minot
28	Pizzicato (Petite Ballet)	Irene Berge
29	Misterioso—for general use	J. E. Andino
30	Pizzicato Misterioso—for burglary and stealth	Adolf Minot
31	Gruesome Misterioso—for infernal or witches' scenes	Gaston Borch
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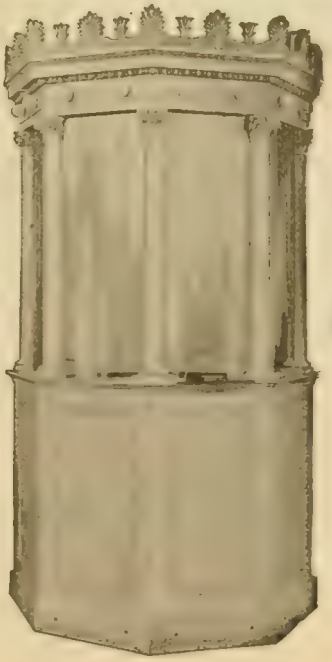

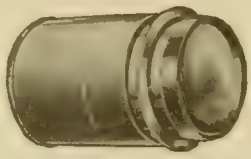

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American Correspondence by W. Stephen Bush
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Next Thursday evening, November 2nd, at eight o'clock, you are requested to attend a meeting to be held at Wurlitzer Hall, 113 West 40th Street, New York City.

Every person connected directly with the motion picture exchange business, doing business in Greater New York, New Jersey, Connecticut, and New York State including Albany and Buffalo is invited to meet with us.

We are going to put into operation a practical and feasible plan that will eliminate and rid the industry, among others, of the following evils, that have been and are rampant in this territory: Thievery and dishonest employees; inadequate express facilities between upper New York State, Connecticut and Manhattan; exhibitors holding over films without extra payment; exhibitors returning films C.O.D. to the exchange to collect fancied damages, knowing the necessity of prompt delivery to the next customer; switching or railroading films between two and more houses, illegally and without payment; films and features booked and contracted and left lying on the shelf uncalled for and unpaid; written contracts violated and broken; due notice not given on cancellations; enforced deductions from the face of invoices; excessive credits and non-payment of accounts; bad checks; no recourse against dead beats andfly-by-night exhibitors, or exhibitors who are judgment proof; no protection for legitimate exchanges against illegitimate exchanges and pirates, and for honest exhibitors against exchanges who are guilty of many crooked deals against them.

We are also going to submit a proposition to the Exhibitors' League that will undoubtedly bring their membership up to 100% for New York and adjacent territory.

If you want honest and honorable dealings to be enforced in the interdealings of the motion picture industry, meet with us, Mr. Exhibitor and Mr. Exchangeman.

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POWER'S CAMERAGRAPH 6B

SELECTED FOR THE PROJECTION OF THE WM. FOX PRODUCTION

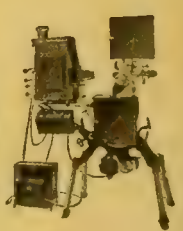
A DAUGHTER OF THE GODS

AT THE LYRIC THEATRE
NEW YORK CITY

WRITE FOR CATALOG G

NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK



Vol. 30, No. 7 November 18, 1916 Price 15 Cents

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Pearl of Paradise" (American).

Post Office Box 226
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NEW YORK

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Photograph by Underwood & Underwood

SEVEN DEADLY SINS

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THE CRITICS SAY "exceptionally good"

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THE FIRST

ESSANAY-CHAPLIN Revue of 1916

The Moving Picture World says: "It is literally a CHAPLIN RIOT. You will LAUGH YOUR HEAD OFF."

The Motion Picture News says: "The three pictures from which the 'Revue' is assembled are EXCELLENT. This, in addition to the original 'business' introduced ought to make it a SURE-FIRE RELEASE."

The Dramatic Mirror says: "It tells a complete story, dovetailing without a break, making a UNIQUE COMEDY feature."

The Exhibitors' Herald says: "It is a SUCCESS, EXCEPTIONALLY GOOD."

Motography says: "The arrangement should prove a delight. It is PACKED with COMEDY."

W. K. Hollander in the Chicago Daily News says: "It is Chaplin from beginning to end in every form of ludicrousness—one SOLID MASS OF MIRTH. There is genuine humor throughout and it actually forces one to laugh."

Robert McKnight in the Chicago Examiner says: "There are HEAPS of LAUGHTER in this revival."

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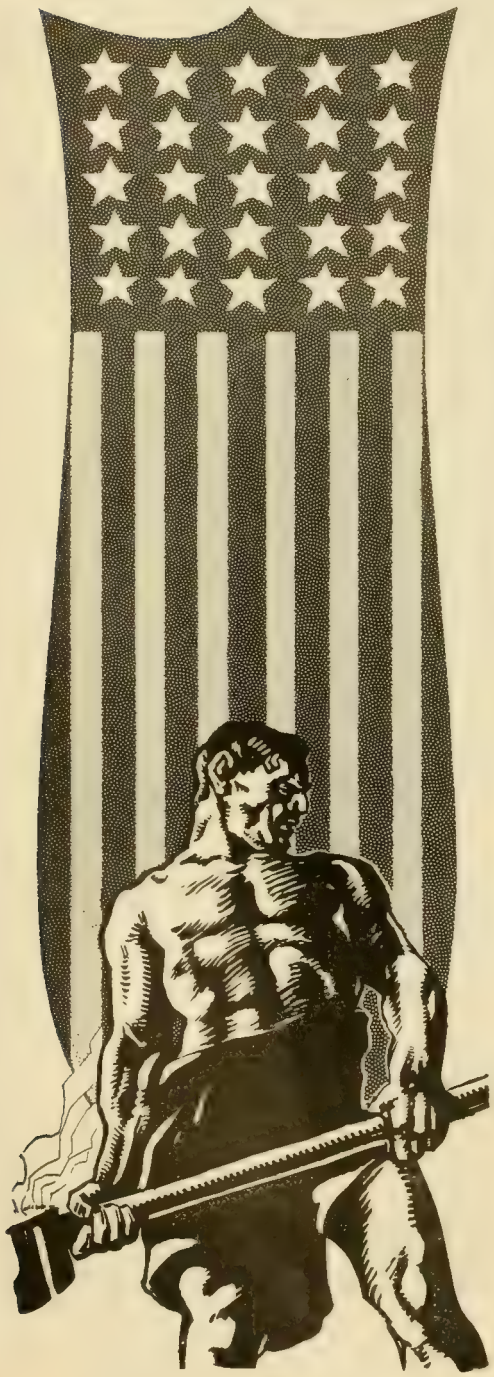
A Thundering Drama with

From the Virile

BLUE

EXTRAO



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WINGS"

a Thundering Message

Pen of Rufus Steele

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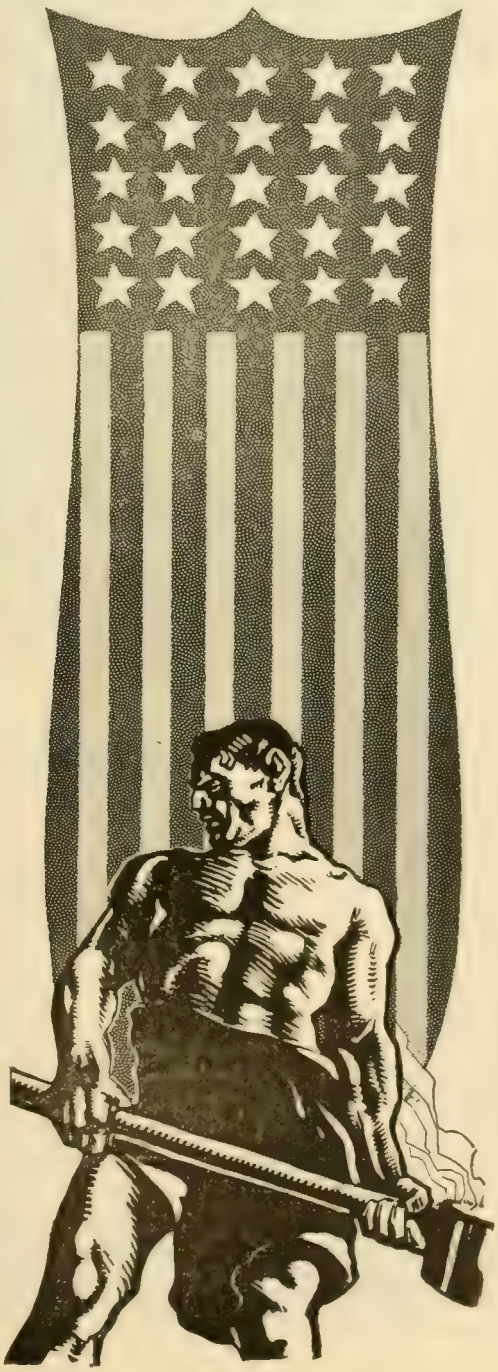

SPECIAL Notice to All BLUEBIRD Exhibitors:
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FRANCELIA BILLINGTON

Directed by
JACK CONWAY

Book through any UNIVERSAL Exchange

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PRESENTATION OF
NAZIMOVA in
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OPENS IT'S PRE-RELEASE RUN AT THE
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Albert Capellani
Director General

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PRESENTS

NORMA TALMADGE

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OF THE INTENSE
DRAMA

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by
Monckton Hoffe

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IN HER
GREATEST
PRODUCTION

DIRECTED BY
ALLAN
DWAN

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NEW YORK

PHOTO BY LUMIERE STUDIO

ELECTION EXTRA

Unicorn Banner

ELECTION EXTRA

VOL. 30 No. 7 NOVEMBER 18, 1916

ENTIRE COUNTRY SWEPT BY UNICORN

Huge Majorities In Every State Of The Union.

Landslide Probably Caused By Excellent Program.

Ike Schlank, Newly-Elected President Gives Interview.

New York Holds Solid

(Special to the Banner)

New York, Nov 8—Latest returns from the entire State give a sweeping victory to Unicorn The candidate came down to thé Bronx with overwhelming majorities from every exhibitor everywhere

Albany, Nov 8—Unicorn completely carried the Northern part of New York with its big program and record of promises performed

Central States Roll Up Plurality

(Special to the Banner)

Lincoln, Nebraska, Nov 8.—The middle-west states experienced a landslide for Unicorn and its service Indications are that, as returns come in from exhibitors the majority will [illegible] even heavier [illegible] first figures [illegible]

Buckeyes Rise To Banner

(Special to the Banner)

Cleveland, O., Nov 8—The Buckeye state has enrolled under Unicorn's banner, by a tremendous plurality The candidate invaded fields supposed to be solidly devoted to the opposition, but in every instance rolled up substantial victories.

Illinois Votes Big Majority

(Special to the Banner)

Chicago, Ill, Nov 8.—There was never any doubt in this and neighboring states but that candidate Unicorn would achieve a tremendous victory Still the returns from exhibitors [illegible] even more [illegible] coming to the [illegible] its standard [illegible] that Unicorn is what [illegible]

Rock-Bound State Swept

(Special to the Banner)

Augusta, Maine, Nov. 8.—New England has experienced a landslide for Unicorn Everywhere special Unicorn nights are being given and the candidate has been received with huge enthusiasm Unicorn's conquest of its opponents has been overwhelming.

Pennsylvania Is Solid Unit

(Special to the Banner)

Pittsburg, Pa, Nov 8.—A clean sweep is the only way to describe Unicorn's victory in this territory From one end of the State to the other Unicorn [illegible] with enormous gains [illegible]

"I WILL HOLD TO EVERY PROMISE MADE TO UNICORN EXHIBITORS"

President Schlank Says The Unicorn Platform Is To Be Religiously Carried Out.

(From a Staff Correspondent of the Banner)

New York, Nov 8.—"I will hold to every promise made to Unicorn exhibitors."

With these words President Ike Schlank, of the Unicorn Film Service Corporation, announced his policies.

"Every exhibitor taking the Unicorn Service whether he takes only three reels a week or the whole program of twenty-one reels of dramas, comedies and Westerns, will get a square deal.

"Unicorn Service means SERVICE in all the word im[illegible]. Our interest in Unicorn exhibitors does not cease the instant the ink on the contract is dry but continues with all the aid possible to be rendered by our twenty-eight branches."

Entire West Gives Victory

(Special to the Banner)

San Francisco, Cal., Nov 8.—The entire Pacific Coast has succumbed to a tidal wave [illegible] exhibitors [illegible] West [illegible] business men [illegible] like their brothers of the rest of the country they [illegible] der the other candidates for their favor with Unicorn

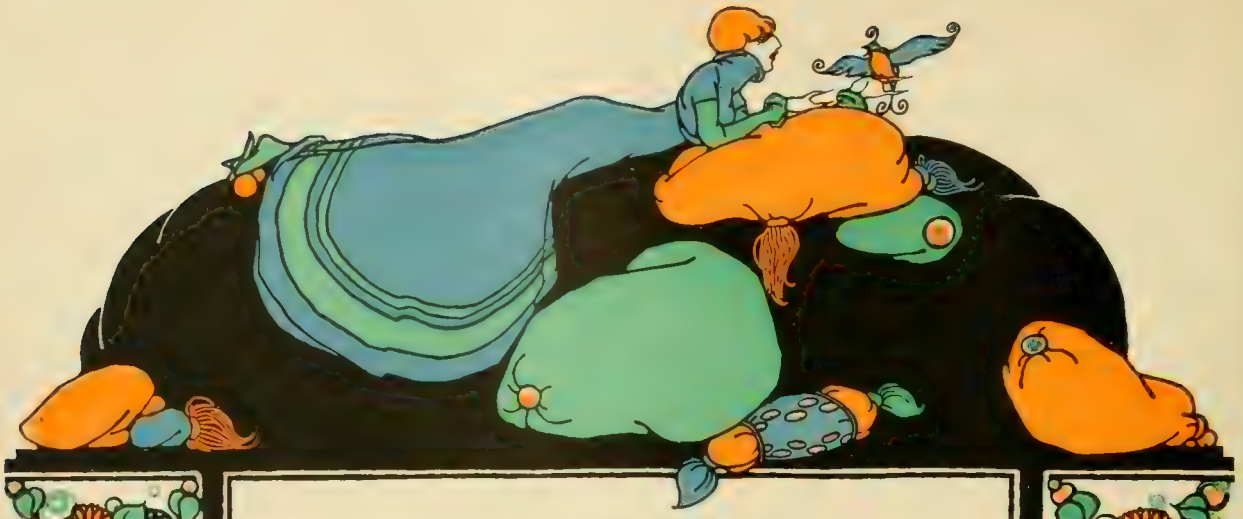
Unicorn Films
EXECUTIVE OFFICES
126-130 WEST FORTY-SIXTH STREET
NEW YORK CITY
EXCHANGES IN TWENTY-EIGHT CITIES

ANNOUNCEMENT EXTRAORDINARY

TWO SIGNIFICANT BLUEBIRD PHOTOPLAYS

BLUEBIRD
PHOTOPLAYS PRESENT
J. WARREN KERRIGAN
WITH LOUISE LOVELY
IN
THE MEASURE OF A MAN
A
STRONG SCREEN DRAMATIZATION OF
THE FAMOUS NOVEL
OF THE SAME NAME
BY NORMAN DUNCAN
DIRECTED BY
JACK CONWAY.

BLUEBIRD
PHOTOPLAYS PRESENT
AN EXTRAORDINARILY THRILLING DRAMA OF PATRIOTISM.
THE BUGLER OF ALGIERS
A SCREEN VERSION OF THE NOVEL WE ARE FRENCH, FROM THE ALL-STORY WEEKLY MAGAZINE BY ROBERT H DAVIS & PERLEY POORE SHEEHAN
WITH RUPERT JULIAN ELLA HALL, KINGSLEY BENEDICT, ZOE RAE & A HUGE CAST OF SUPPORTING PLAYERS
DIRECTED BY RUPERT JULIAN.
BURTON BUCK



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"The Bugler of Algiers" is a beautiful exposition of patriotism, friendship and true love. It is one of the most significant pictures ever presented. Its appeal is world wide. In sets, atmosphere, direction, photography; in that quality of charm which causes an audience to lose itself in the fascination of the play, "The Bugler of Algiers" is supreme.

"The Bugler of Algiers" was originally intended for a State Rights proposition. It made so strong an appeal to the BLUEBIRD executives that an enormous sum was paid for the privilege of releasing it under the BLUEBIRD brand. Remarkable as is its cast, including as it does four full-fledged stars, "The Bugler of Algiers" is a notable example of what can be accomplished under the BLUEBIRD policy of giving first importance to the PLAY.

If you are so fortunate as to have a BLUEBIRD contract you have only to wait until these magnificent plays come to you. If you have not, why not put yourself in line by an immediate communication with your local BLUEBIRD Exchange, or

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with those Exhibitors who do not use its program, remembering that it required 600 years for Noah to learn how to build an Ark.

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FOUR EIGHTY FIVE FIFTH AVENUE & FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures of the Week

RELEASED THURSDAY, NOVEMBER 9th

PALLAS PICTURES

PRESENT

DUSTIN FARNUM

IN

A SON OF ERIN

A story of old Ireland and of a fine young Irishman's strivings to make his fortune in America

PRODUCED BY

PALLAS PICTURES

Special music for this production may be obtained at your exchange.
Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Paramount Pictures of the Week

RELEASED MONDAY, NOVEMBER 13th

JESSE L. LASKY

PRESENTS

BLANCHE SWEET

IN

UNPROTECTED

A Sensational drama written especially for Miss Sweet by James Hatton.

PRODUCED BY

JESSE L. LASKY FEATURE PLAY CO.

JESSE L. LASKY	ARTHUR S. FRIEND	CECIL B. DeMILLE
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A VILLAINOUS PURSUIT

A single reel "meller drammer"

BLACK DIAMOND COMEDY

Released by Paramount
Monday, November 13th

Produced by

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Paramount Pictures Corporation
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LOVING PEACE, HE FOUGHT FOR IT-

That's Lish Henley, westerner, who finds trouble annoys him and undertakes to discourage lawlessness by battling

WILLIAM FOX
PRESENTS
George Walsh
IN
THE MEDIATOR
A THRILLING PICTURIZATION OF A WORLD FAMOUS BOOK
THE AUTHOR - ROY NORTON
THE DIRECTOR - OTIS TURNER
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WHAT IS YOUR VERDICT?

Comparison is now possible between the William Fox production of "Romeo and Juliet" with Theda Bara, and that of another producer who invited the parallel.

The two productions have been given to exhibitors and the box office "acid test" applied to each . . . . Your comment and criticism will be appreciated by Mr. William Fox, President, Fox Film Corporation . . . . 130 West 46th Street, New York City

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MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

NOVEMBER 18, 1916

Huge Success of New Serial Shown By Big Box-Office Receipts

A SMASHING success was scored by the first chapter of "A Lass of the Lumberlands," recently released through Mutual exchanges. Theatres the country over played this thrilling new Helen Holmes production to capacity business. It scored an even greater triumph than did "The Girl and the Game." In one big city motion picture fans stood in the rain for a half hour or more, waiting for a chance to see the opening chapter. Chapter two proved even more startling than chapter one and audiences went away enthusiastic over the daring feats they had witnessed on the screen.

Helen Holmes' Daring.

Gritty Helen Holmes is amazing exhibitors by her daring. Nothing seems too risky for her to attempt. She is absolutely fearless. Whether swaying in a frail birch-bark canoe suspended by two slender ropes from a lofty railroad trestle, or hanging on with one hand while she peers from the cab of an engine going ninety miles an hour, she seems equally cool. In "The Girl and the Game" she performed feats that are beyond any other actress. But in "A Lass of the Lumberlands" she is outdoing all that has gone before. One tensely dramatic scene follows another. Helen foils the plotters of the lumber trust only to find that she is enmeshed in a new scheme to deprive her of the timberlands coveted by the all powerful octopus. Grimly she battles on.

Thrills of Railroading.

Though the scenes of "A Lass of the Lumberlands" are laid in the big North Woods, all the thrills of railroading which made "The Girl and the Game" popular are again in evidence. Helen again appears in the role of a telegrapher. Again she takes wild rides in the cab of a locomotive. Runaway trains of logs, thrilling dashes down the mountainside and tense moments at the telegraph key are all mingled with floating logs, lumber jams and problems of delivery at the sawmills. Off to a successful start, "A Lass of the Lumberlands" is sure to develop headway as the story unfolds. Bookings on this stupendous chapter play can still be made at the Mutual film exchanges. Those who packed their theatres with the previous Helen Holmes serial were quick to take advantage of this newer and greater film offering.

The release date on the sequel to "The Diamond From the Sky," will soon be announced.

Mutual Star Productions For November

Week Beginning November 6th.

Title. Leads.

And the Law Says.....
.....Richard Bennett

East Is East.....Florence Turner

Week Beginning November 13th.

Peck O' Pickles.....Kolb & Dill

Immediate Lee....Borzage & Little

Week Beginning November 20th.

Lone Star.....William Russell

Week Beginning November 27th.

A Dream or Two Ago.....
.....Mary Miles Minter

Miss Jackie....Margarita Fischer

GAUMONT TO OFFER

Through Mutual New Picture Called "The Vampires" Which Is

9 CHAPTER THRILLER

Crimes of the most baffling sort, intrigues of the most complicated kind, and detective skill of a surprising character, will be revealed when "The Vampires" is released by the Mutual Film Corporation. Gaumont is the producer of this series of thrilling photoplays. "The Vampires" is a brand new series of stories, based on the operations of a band of powerful law breakers. There are nine stories in all. Each is three reels in length. November 24th is the date of release for the first story of the new series. "The Detective's Head" is the title of the first installment of "The Vampires." Every episode bristles with sensational events. There are sliding panels—traps in the floor—ingenious torture chambers and all the other unique elements that went to make the "Fantomas" series so sensational. Bookings on "The Vampires" can now be made at the Mutual film exchanges.

Kirkwood Newspaper Articles

James Kirkwood, producer of the Mary Miles Minter Series of Mutual Star Productions, is writing a series of articles for publication in newspapers all over the country. They will be read by millions. All these people will be anxious to see the production staged by the man whose articles they have been reading. The exhibitor who is running the Mary Miles Minter Series of Mutual Star Productions is sure to cash in on this interest of the fans.

Fourth Kolb & Dill Mutual Star Production Now Ready

TWO feature productions of widely varied character will be the Mutual Film Corporation's offerings to the exhibitor for the week of November 13th. The Mutual Star Production is the fourth of the Kolb & Dill Series and presents the famous vaudeville headliners in an entirely new atmosphere. Its title is "A Peck o' Pickles." The other is a Mutual Masterpicture, five reels in length, featuring Frank Borzage and Anna Little. It is a story of the West, with wild riding, cow branding and typical scenes of ranch life. It is released under the title "Immediate Lee."

"A Peck o' Pickles."

In "A Peck o' Pickles" the celebrated Kolb & Dill appear in a thrilling five-act Mutual Star Production that has as its foundation the stage play of the same name, popular a few years ago, which was written by Frank Stammers. It affords the stars innumerable opportunities to display their ability, and the production, stage settings and costuming are all in accord with the story. A lottery ticket numbered 131,313 and a keg of sweet cider have not a little to do with the plot of the drama, which includes many scenes of the period of 1860 in Washington, D. C. This is the fourth of the Kolb & Dill Series of Mutual Star Productions and can be booked now at any Mutual exchange. "A Million for Mary," "Bluff" and "Three Pals" are also available in the Kolb & Dill Series.

"Immediate Lee."

The real West with its cowboys, its cattle branding and grim justice are the background for "Immediate Lee," the five act Mutual Masterpicture featuring Frank Borzage and Anna Little. Such favorites as Jack Richardson, Chick Morrison and others are in the supporting cast. Beulah, a girl of the dancehalls, loved by Hurley, a brand-blotter, is the storm center of the story around whom revolves the whole plot. It is one of the most exciting and fascinating Westerns ever released by Mutual or made by the American Film Company, Inc., at its Santa Barbara studios.

BIG FEATURE COMING.

"Charity?" a seven-reel feature, will soon be offered as a Mutual Special Feature. This unusual production which was enacted under the direction of Frank Powell, and features Linda Griffith, among others, seems likely to rival for box-office merit the great Mutual Special Feature "Damaged Goods."

MUTUAL

AMERICAN FILM COMPANY, INC.,
Presents
The Celebrated Stars

KOLB & DILL
IN
A PECK O' PICKLES

An Odd Story of Small-Town Life. Five Acts. Fourth of a Series of Mutual Star Productions Featuring Kolb and Dill. Released The Week of November 13th.

Now Playing:
"A MILLION FOR MARY"
"BLUFF" "THREE PALS"

Coming:
"BUTTIN' IN DER VEST"
"DECENT DEUCES"

Now Booking At 68 Mutual Exchanges

MUTUAL

AMERICAN FILM COMPANY, INC.,
Presents
The Stirring Drama

IMMEDIATE LEE

Featuring

FRANK BORZAGE AND ANNA LITTLE

A Vivid Story Of The West With Love, Hate, Jealousy And Retribution Mingled In Thrilling Succession. A Five-Act Drama Released The Week Of November 13th.

Now Booking At 68 Mutual Exchanges

MUTUAL STAR PRODUCTIONS

UNANIMOUSLY ELECTED BY THE EXHIBITORS.

MARY MILES MINTER SERIES

Youth's Endearing Charm
Dulcie's Adventure
Faith
Dream or Two Ago
The Innocence of Lisette

MARGARITA FISCHER SERIES

The Pearl of Paradise
Miss Jackie of the Navy
The Butterfly Girl
The Knight of Tarquizzi
Birds of Passage
The Light of Heaven

WILLIAM RUSSELL SERIES

Soulmates
The Highest Bid
The Strength of Donald McKenzie
The Man Who Would Not Die
The Torch Bearer
The Love Hermit

RICHARD BENNETT SERIES

Philip Holden—Waster
—And the Law Says
The Sable Blessing
The Valley of Decision

FLORENCE TURNER SERIES

Far From the Madding Crowd
Doorsteps
A Welsh Singer
Grim Justice
East Is East
The First Settler's Story

KOLB & DILL SERIES

A Million For Mary
Three Pals
Bluff
A Peck O' Pickles
Buttin' In Der Vest
Decent Deuces

Booking NOW At 68 MUTUAL EXCHANGES!

MUTUAL
Gaumont
GAUMONT CO., Announces
The
VAMPIRES
A Series Of Nine
Detective Stories
-Three Parts Each.
EACH COMPLETE
Released November 23rd.
Booking Now At
MUTUAL EXCHANGES

MUTUAL

The VAMPIRES

Gaumont

Nine Sensational, Exciting Mystery Stories—Each Complete in Three Parts

FOLLOWING a tremendously successful run in France—direct from Paris—comes this new and startling series of nine detective stories, each a complete feature in three reels. "THE VAMPIRES" is a story of extraordinarily thrilling dramas produced by the Gaumont Company and released thru the 68 Mutual Film Exchanges in America.

"THE VAMPIRES" are a powerful, secret band of arch criminals who terrorize Paris. In this gripping series of features are depicted, in thrilling reality, the operations of this fiendish society. "THE VAMPIRES" comes to American Exhibitors direct from its big success abroad. This new series assures you nine weeks of tremendous box-office receipts. A new three-reel chapter will be released each week beginning November 23rd, thru the 68 Mutual Film Exchanges.

For bookings see your nearest MUTUAL EXCHANGE—AT ONCE

MUTUAL PICTURES

TOURS AROUND THE WORLD

ARCHANGEL

AMSTERDAM

ROUEN

GORGES OF THE VESUBIE RIVER

No. 2 Released Nov. 14

Places Your Patrons Talk About Are Shown

You will find "Tours Around the World" always brings to your screen pictures of foreign places people read about and are anxious to see. Just analyze the program of the reel released Nov. 2 and you will see that this is so.

ARCHANGEL—Russia's Arctic port, whither munitions worth hundreds of millions are being shipped.
AMSTERDAM—Capital of the Netherlands, where many diplomatic battles are being fought.
ROUEN—The "Pride of Normandy" behind the battle line in France.
GORGES OF THE VESUBIE RIVER—A celebrated beauty spot in France's Maritime Alps.

Other Popular Single Reels to Brighten Your Program

THE MUTUAL WEEKLY — NEWS on the Screen
REEL LIFE — The Mutual Film Magazine
SEE AMERICA FIRST — Scenic
with
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FLUSHING, N. Y. JACKSONVILLE, FLA.

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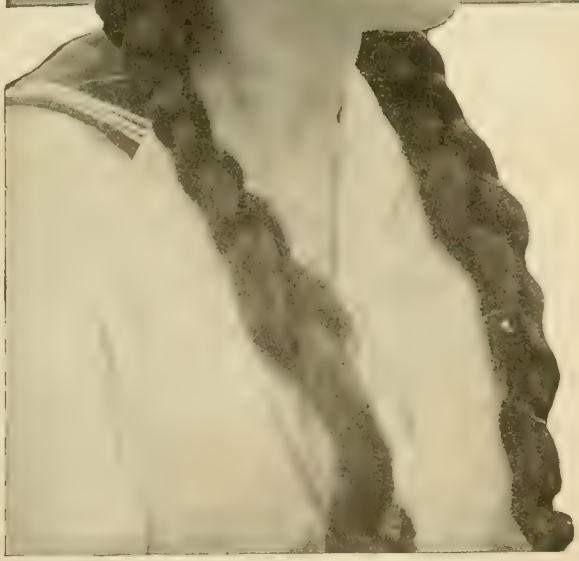


A LASS OF THE

A Smashing Success!

Big Box-Office Receipts Everywhere With "A LASS OF THE LUMBERLANDS."

DASHING, daring Helen Holmes has captured the public again! In "A Lass of the Lumberlands" she is scoring an even greater success than she did in "The Girl and the Game." Turn-away business is being done by the theatres presenting this fearless film star in the spectacular chapter-play, "A Lass of the Lumberlands"—fifteen sensational feature chapters. New and exceptional thrills are making this the most talked about picture of the year. You can pack YOUR Theatre by booking this amazing new chapter-play TODAY.

Booking NOW—At All MUTUAL EXCHANGES.

LUMBERLANDS

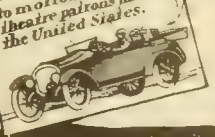
Featuring Fearless

HELEN HOLMES

Read the

From
among hundreds
we have chosen three
typical, unsolicited testimonials from exhibitors
They tell the story of a box-office success better than we can tell it.

FREE
To secure the best suggestion for a Five reel picture to be based on the mystery events and situations of the Crimson Stain Mystery we will give away
FREE 13 FREE
OVERLAND
6 CYLINDER 1917 MODEL
TOURING CARS
CASH VALUE $925 EACH
to motion picture theatre patrons all over the United States.



MAURICE COSTELLO
The Master Star and Charming
ETHEL GRANDIN
Directed by T. HAYES HUNTER
Novelized by Albert Payson Terhune

The Crimson S

Evidence

WESTERN UNION TELEGRAM

REX AMUSEMENT CO.
HIGH CLASS PHOTOPLAYS

Metro Picture Service,
Des Moines, Iowa.
Gentlemen, Kindest regards
the Erbograph Stein Mystery which
we are running every Saturday in
connection with your comedies
At the end of the fifth episode we
are enclosed herewith the amount
difference between the attendance increase
without preceding episode and the
natural tendency of serial programs to
show the biggest at the beginning and
then hunt its attendance run down
with last episode
It has many points of superiority
over any other serials we have seen and
is a strong box office attraction that we
can heartily recommend from all angles
Very truly
D. T. Baker Mgr.

Produced by the
ERBOGRAPH CO.,
Presented by
CONSOLIDATED
FILM CORP'N
O.E. Goebel, *Pres* Ludwig G.B. Erb, *Treas*
1482 Broadway, New York

BOOKING NOW AT ALL
METRO
EXCHANGES

tain Mystery

WORLD PICTURES BRADY-MADE

UNBIASED OPINION

From the BOX OFFICE angle

World Exhibitors Say:

LA BOHEME—ALICE BRADY. "Make more like it." "Thoroughly artistic." "Big success." "Perfect production."

WHAT HAPPENED AT 22—FRANCES NELSON and ARTHUR ASHLEY. "My first Brady-Made and its O. K." "Keep up the good work."

THE CRUCIAL TEST—KITTY GORDON. "A money maker." "Played it big and got big returns."

SALLY IN OUR ALLEY—CARLYLE BLACKWELL and MURIEL OSTRICHE. "Unusually clean." "Parents approve. Will repeat for special matinees."

PAYING THE PRICE—GAIL KANE. "A wonderful production." "Let us have more just like it." "Broke my house record."

MISS PETTICOATS—ALICE BRADY. "Great picture." "Made big hit. The kind of a production my patrons want."

A WOMAN'S WAY—ETHEL CLAYTON and CARLYLE BLACKWELL. "A fine play and well liked. Had many compliments." "Big pulling power."

THE RAIL RIDER—HOUSE PETERS. "A swell picture. No criticism." "Patrons all spoke highly of it."

HUSBAND AND WIFE—ETHEL CLAYTON and HOLBROOK BLINN. "Very strong." "True to life." "A splendidly cast picture. Received much praise."

THE DARK SILENCE—CLARA KIMBALL YOUNG. "Very excellent picture." "Played capacity. Want return."

THE GILDED CAGE—ALICE BRADY. "Pleased my audience immensely." "Settings and star's work of exceptional merit." "Big."

THE ALMIGHTY DOLLAR—FRANCES NELSON and E. K. LINCOLN. "Picture exceptional." "Photography and settings great. Subway scene very realistic."

THE VELVET PAW—HOUSE PETERS and GAIL KANE. "Give us more productions of this class." "Patrons liked every foot of it."

FRIDAY THE 13th—ROBERT WARWICK. "Whole picture A1" "Exceptional." "Extra fine"

THE REVOLT—FRANCES NELSON and ARTHUR ASHLEY. "Packed house." "Told big story" "Had real advertising possibility"

THE HIDDEN SCAR—ETHEL CLAYTON and HOLBROOK BLINN. "The right kind of a drama for big appeal." "I want it for three days more'

THE SCARLET OATH—GAIL KANE. "Simply great." "Played to a capacity house. All well pleased"

THE MAN WHO STOOD STILL—LEW FIELDS and DORIS KENYON. Has been repeatedly called "The Music Master of the Screen." "Acting supreme."

Coming

BOUGHT AND PAID FOR—ALICE BRADY. George Broadhurst's Great Play

THE MADNESS OF HELEN—ETHEL CLAYTON and CARLYLE BLACKWELL.

THE HEART OF A HERO—ROBERT WARWICK and Gail Kane.

THE MEN SHE MARRIED—GAIL KANE—Arthur Ashley, Montagu Love and Muriel Ostriche.

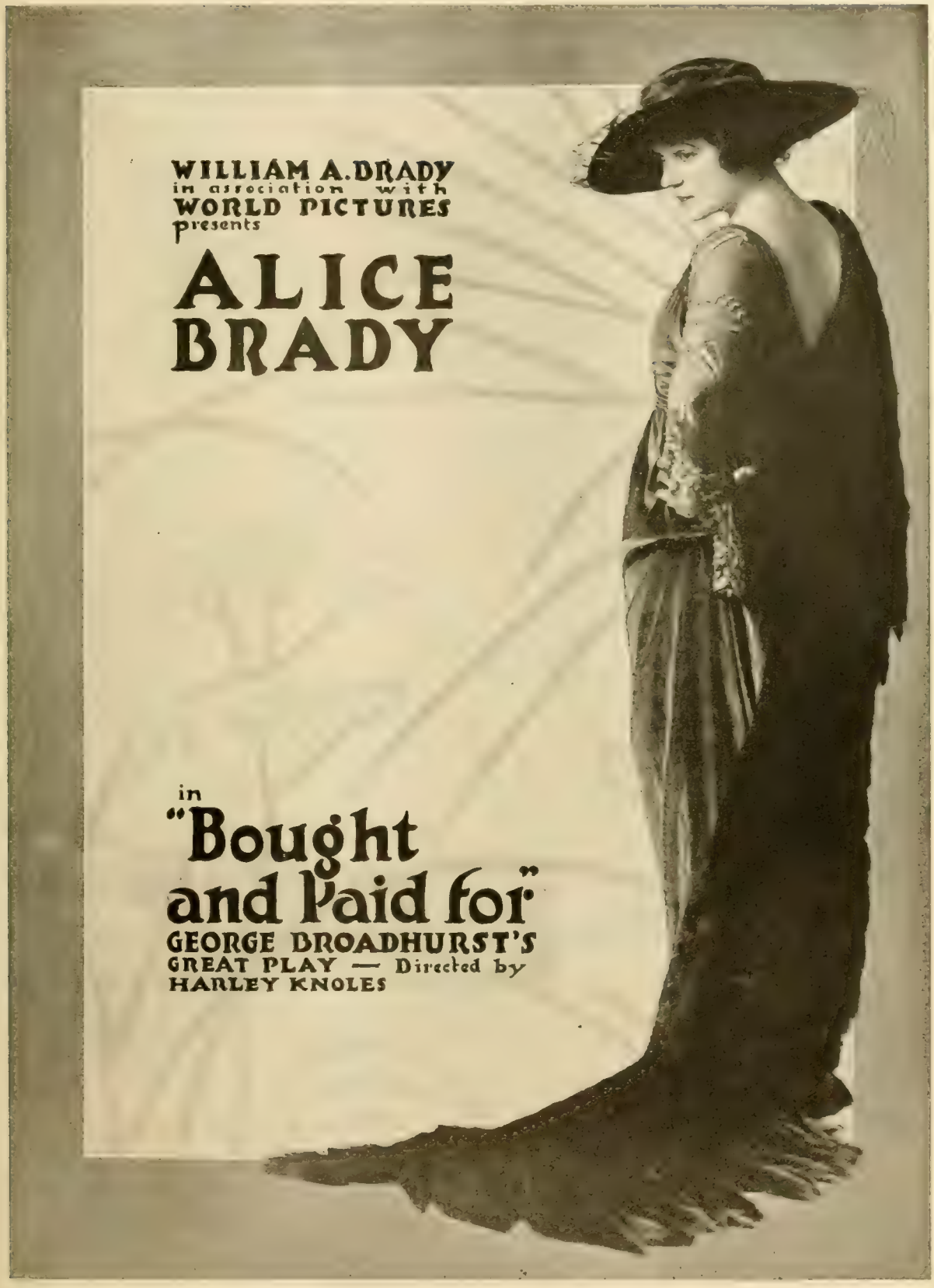
ALL MAN—ROBERT WARWICK and Mollie King.

THE RISE OF SUSAN—CLARA KIMBALL YOUNG.

BROKEN CHAINS—ETHEL CLAYTON and CARLYLE BLACKWELL.

A WOMAN ALONE—ALICE BRADY.

WORLD PICTURES BRADY-MADE ARE OCCUPYING THE MOST CONSPICUOUS PLACE IN MOTION PICTURE PRODUCTIONS TODAY


WILLIAM A. BRADY
in association with
WORLD PICTURES
presents
ALICE BRADY
in
"Bought and Paid for"
GEORGE BROADHURST'S
GREAT PLAY — Directed by
HARLEY KNOLES

CIVILIZATION BREAKS ALL RECORDS IN NEW YORK PICTURE THEATRES

WHO BOOKED THE PICTURE THROUGH US IN THE PAST TEN DAYS

CIVILIZATION
FEATURE COMPANY
NATHAN HIRSCH, PRESIDENT
130 W. 46th St., New York City
Phones Bryant 9037-9038

Announces

THOS. H. INCE'S
$1,000,000 Photo Spectacle
CIVILIZATION

WE ARE READY TO BOOK EXHIBITORS IN GREATER NEW YORK, LONG ISLAND AND UPPER WESTCHESTER

YORKE
FILM CORPORATION
presents

HAROLD LOCKWOOD and MAY ALLISON

in

BIG TREMAINE

From the famous book of Marie VAN VORST

A METRO wonderplay
of charm and power.
Directed by Henry Otto

Released on the
METRO Program
November 20*th*

Without Exception—Praised by the Critics

"A picture of universal appeal, that the multitudes can appreciate * * * will live forever as a classic masterpiece and a triumph of dramatic screen construction."—Motion Picture News.

"A great production * * Metro has done the screen a distinct service."—Moving Picture World.

"A picture that deserves to rank with the classics."—Dramatic Mirror.

"For the first time in the history of motion pictures Shakespeare has successfully been immortalized."—Morning Telegraph.

"All in the picture was wonderful."—Billboard.

"Not a dull moment."—N. Y. Tribune.

"The most prodigal film spectacle ever seen."—N. Y. American.

"Like a beautiful dream."—Zit in N. Y. Evening Journal.

"A masterpiece."—Phila. Record.

and a thousand of others

Romeo and Juliet

FRANCIS X. BUSHMAN
and BEVERLY BAYNE

METRO
PICTURES CORPORATION

KLEINE-EDISON-SELIG-ESSANAY SERVICE

By Arrangement With F. Ziegfeld, Jr.
GEORGE KLEINE Presents
The World-Famous Star

MISS BILLIE BURKE
IN
GLORIA'S ROMANCE

Supported by HENRY KOLKER
A Motion Picture Novel By Mr & Mrs RUPERT HUGHES

SATISFIED Audiences have been the rule at every theatre where Gloria's Romance has been shown. Its dainty star—its superb stage settings—Its gorgeous costuming—its interest-compelling story have made this twenty-chapter feature truly a production extraordinary. If you are seeking a box-office magnet of real drawing power get in touch with the nearest Kleine-Edison-Selig-Essanay Exchange or with

GEORGE KLEINE
80 5th Avenue
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KLEINE-EDISON-SELIG-ESSANAY
SERVICE

The Latest Great Hit!

"THE PRINCE OF GRAUSTARK"

George Barr McCutcheon's sequel to Essanay's success, "Graustark," is sweeping the country by storm. Greater even than the original, is the opinion of the critics.

Presenting

BRYANT WASHBURN

and

MARGUERITE CLAYTON

Directed by Fred E. Wright

Screen time 1 hour and 21 minutes

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

KLEINE-EDISON-SELIG-ESSANAY

SERVICE

NOW BOOKING!

Fascinating

VIOLA DANA

in EDISON'S Marvel-Play

The Cossack Whip

By JAMES OPPENHEIM

A Five-Part Drama of Romance and Revenge—Plotting Nihilists! The Imperial Ballet Behind the Scenes! Furious Cossack Raids!

Already booked for showing in a long list of America's leading theaters, headed by Marcus Loew's chain of New York houses. Arrange NOW for your date with this box-office winner.

EDISON'S

The Heart of the Hills

Five Parts

with Mabel Trunnelle and Conway Tearle

"Well made and will afford strong entertainment."—Blaisdell, Moving Picture World.
"A good offering for any house."—Ray, The Billboard.
"No first-class house need doubt its success."—"E. S.," Dramatic Mirror.
"A good lead feature for the average programme."—Buckley, Motion Picture Mail.

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KLEINE-EDISON-SELIG-ESSANAY SERVICE

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GET TO IT!

Get to it! Yep, the getting is **good**—mighty good! Referring, of course, to the Selig World's Series Baseball Games of 1916!

The Selig Company has exclusive rights to these motion pictures—they are the only genuine scenes of the games played by Brooklyn and Boston.

There's nothing to it but gladsome reports of fine and dandy business. Exhibitors everywhere these pictures are shown are **gathering in the sheaves!**

The World's Series Baseball games retain their interest, and wise Exhibitors cash in on the wonderful publicity accorded the World's Series in every newspaper.

Four reels of exciting action. Each and every play presented. All the stars of the ball field shown.

Ask your nearest Exchange about this money-making feature!

BOOK TODAY AND CASH IN

KLEINE-EDISON-SELIG-ESSANAY SERVICE

Selig Polyscope Co., 58 Washington St., Chicago, Ill.

KLEINE-EDISON-SELIG-ESSANAY

SERVICE

Edna Mayo

and

Eugene O'Brien

are presented in

"THE CHAPERON"

Screen time 1 hour and 19 minutes

By Marion Fairfax

Directed by Arthur Berthelet

The fascinating story of the love of a young American for an heiress; her wooing by a count and the final triumph of the American.

ESSANAY

GEORGE K. SPOOR, PRESIDENT

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HENRY B. WALTHALL
with
ANTOINETTE WALKER
is presented in

"The Sting of Victory"

Screen time 1 hour and 20 minutes

EDNA MAYO
with
EUGENE O'BRIEN
is presented in

"The Return of Eve"

Screen time 1 hour and 23 minutes

ESSANAY FEATURES

"According to the Code"
"That Sort"
"Sherlock Holmes"
"The Little Shepherd of Bargain Row"
"Charlie Chaplin's Burlesque on Carmen"
"The Havoc"
"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"

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The Crisis
SHERMAN-ELLIOTT, INC.
H·A·SHERMAN, PRES.
PRESENTS
WM N·SELIG'S
"The Crisis"
By WINSTON CHURCHILL
AMERICA'S GREATEST
AMERICAN STORY
220 W. 42ND ST.
NEW YORK CITY

THE FABLE OF THE BIG HEAVY MAN AND THE SMALL HAPPY MAN

Written for Children but Exhibitors may read between the lines.

CHAPTER II.

"HERE you are, young ladies," shouted MR. HEAVY FEATURES, the big Impressive Man. "Here's one of the most magnificent motion pictures ever conceived. Don't miss this. It combines all my knowledge of art, poetry and music. You never saw such wonderful acting; such tense situations; such a tremendous climax. Come right in and see Gladys Sadeyes in 'The Cup of Misery.'"

"Aw Nix," said a Sweet Young Thing, "let's don't, they bury everybody in the last reel. Let's go down and see Bougless Bareshanks in 'Crazy in New York.'"

The WISE OLD EXHIBITOR watched this incident. "Whew," he exclaimed, "I wonder if that isn't something for me to think about. I always knew people would rather laugh than cry."

"You just bet that's something to think about," said MR. CHRISTIE COMEDIES, the Small Happy Man. "You want to put some fun in those programs of yours. Let it be clean and jolly and kinda human. You'll be surprised at the difference in your receipts at the end of the week.

"Come over to the Independent Exchange man—ne's all right. He'll show you 'SOME KID,' my Open Market Release for November 20th. This features Betty Compson and Neal Burns. Directed by Horace Davey. You don't have to take it unless you like it, but you *will* like it. It's funny and good. Al. E. Christie saw to that."

MORAL: *The wrong time to do the right thing is after somebody beats you to it.*

Christie Comedies

Christie Film Co.

HEAD OFFICE AND STUDIOS—
SUNSET BLVD. AT GOWER ST.
LOS ANGELES, CALIFORNIA

NEW YORK OFFICE
LONGACRE BUILDING
F. J. HAWKINS, REPRESENTATIVE

Christie Comedies

PEARL OF THE ARMY

Announcing

PEARL WHITE

THE GREATEST DRAWING
CARD IN MOTION PICTURES

In a new serial, unmasking America's secret foes, directed by Edward José, the director of "The Iron Claw."

[redacted]

RELEASED DECEMBER 3

PATHÉ

Produced by

ASTRA FILM CORP'N

PATHÉ

THE SHIELDING SHADOW

Featuring GRACE DARMOND, RALPH KELLARD and LEON BARY

Produced under the direction of
Louis J. Gasnier and Donald Mackenzie

"THE SHIELDING SHADOW is a splendid serial—the best Pathe has put out. It is different, it is unique, it is thrilling."
P. Kearney in Motion Picture Mail.

"It will probably establish an epoch in the production of mystery serials, since it combines strong melodrama and rapid action with an almost impenetrable mystery . . . . Without doubt the best serial produced by Pathe and should prove to be one the most successful ever released."
E. Smaney in Dramatic Mirror.

"The serial question offers no unsolved problem to Pathe. The proven money makers they have handled in the past is enough of an attribute to their ability to pick a winner and make it go. . . . The Shielding Shadow possesses thrilling scenes in abundance."
P. Milne in Motion Picture News.

"The first four episodes convinces us that it is superior to any serial thus far offered by Pathe. . . . They are sufficient in every way to make The Shielding Shadow a huge success."
T. C. Kennedy in Motography.

Exhibitors can rely on these comments by expert reviewers.

This is the best serial ever produced.

Book it Now!
Complete Publicity Booklets.

PRODUCED BY
ASTRA FILM CORPN

Pathé

Announcing
Jeanne Eagels
The Stage Favorite
in the five part Gold Rooster Play
"The World and the Woman"

Produced by Thanhouser
Released Nov. 19

A striking story of the regeneration
of a fallen woman through faith.

Recent and Forthcoming Pathé Gold Rooster Plays:
"The Hidden Valley" Nov 5th - "Shadows and Sunshine" Nov 12th
"The World and the Woman" Nov 26th - "Divorce and the Woman" Dec 3rd

Luke - Gladiator

In one year a comedian previously unknown to the screen

Harold Lloyd

has won the distinction of being one of the two best comedy stars of the day.

In one year

Rolin

comedies have been found by Exhibitors to be <u>second to none</u> *in real value.*

Real merit in comedies is rare, Mr. Exhibitor. Ask our nearest Exchange to run off several of these "Luke" comedies for you. You'll recognize <u>real merit</u>.

Pathé

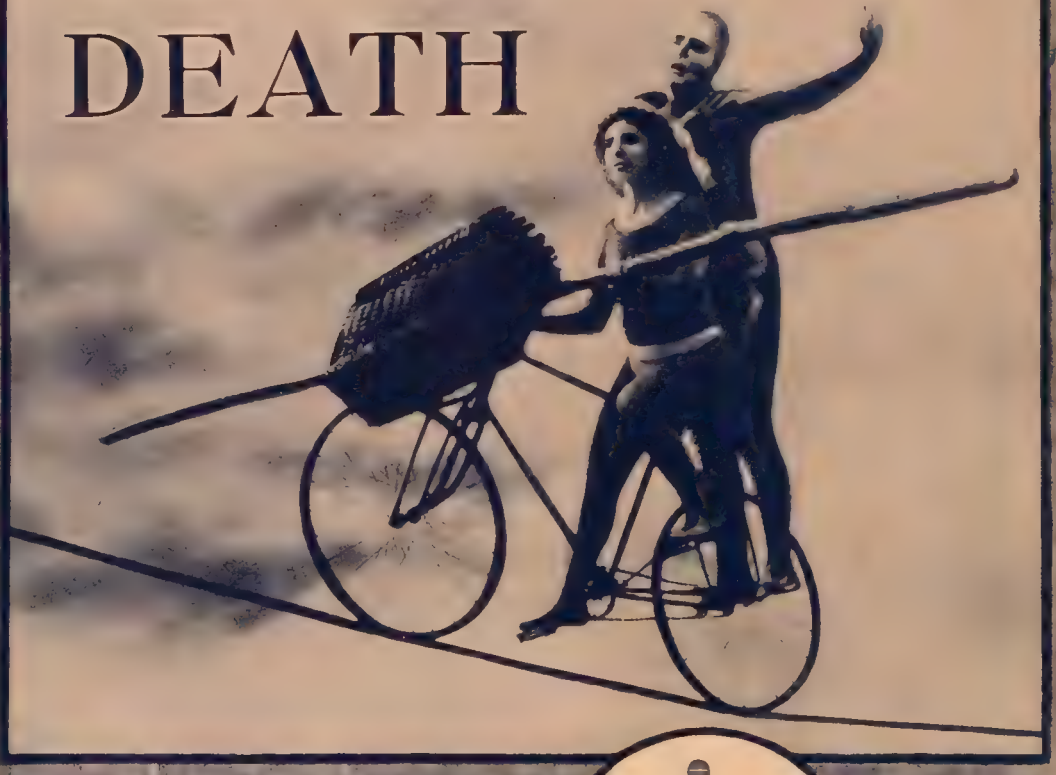
AN ATTRACTION that will bring money into the box office in a golden stream. You know Mrs. Castle's success as a dancer. She is just as wonderful on the screen.

Everyone will want to see this remarkable woman in this remarkable serial, whose patriotic theme is the nation's defense.

THE FIRST EPISODE OF PATRIA WILL BE RELEASED SOON. NOW BOOKING

INTERNATIONAL

THE JOCKEY OF DEATH



INTERNATIONAL announces the "Adventure Series" of five and six reel features, to be released each month.

First is **"The Jockey of Death,"** a thrilling story of circus life.

Dare-devil performers engage in amazing acts of heroism.

Every scene so intensely interesting and every act so daring that the spectators are held spell-bound.

The circus is always welcome.

This picture has all the elements of the circus, plus a clean, wholesome story.

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CINCINNATI 532 Walnut St.	PITTSBURGH 804 Penn Ave.	MINNEAPOLIS 606 Produce Exch. Bldg.
CLEVELAND 750 Prospect Ave., S. E.	SAN FRANCISCO 280 Golden Gate Ave.	NEW ORLEANS 315 Carondolette St.
KANSAS CITY 1305 Walnut St.	ST. LOUIS 3313 Olive St.	INDIANAPOLIS New Lyric Theatre Bldg.
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INTERNATIONAL

EVERY COMEDY A FEATURE

Maintaining the Record of Tweedledum's Famous Release "A Near-Sighted 'Cyclist."

TWEEDLEDUM

"The Scream of the Screen"

IN A SIDE-SPLITTING COMEDY

"Lend Me Your Wife"

IN TWO REELS

RELEASED OCT. 30th

PRODUCED BY
EAGLE FILM MFG. CO.
Jacksonville, Fla.

BILLY DUNN
Supervising Director

EXCLUSIVELY DISTRIBUTED BY

UNITY
729 7th AVE. NEW YORK

TRIANGLE

RELEASES FOR WEEK OF NOVEMBER 12

Wilfred Lucas and Constance Talmadge in "THE MICROSCOPE MYSTERY"

FINE ARTS

A photoplay that will grip and hold to the end.

There is mystery, humor, love, violence, retribution. The situations unfolded are an endless chain of surprises and the climax leaves satisfaction.

Fine Arts will not often excel this production, while Wilfred Lucas and Constance Talmadge leave nothing to be desired in telling the story of "THE MICROSCOPE MYSTERY."

Charles Ray, Supported by Margery Wilson and Margaret Thompson in "THE HONORABLE ALGY"

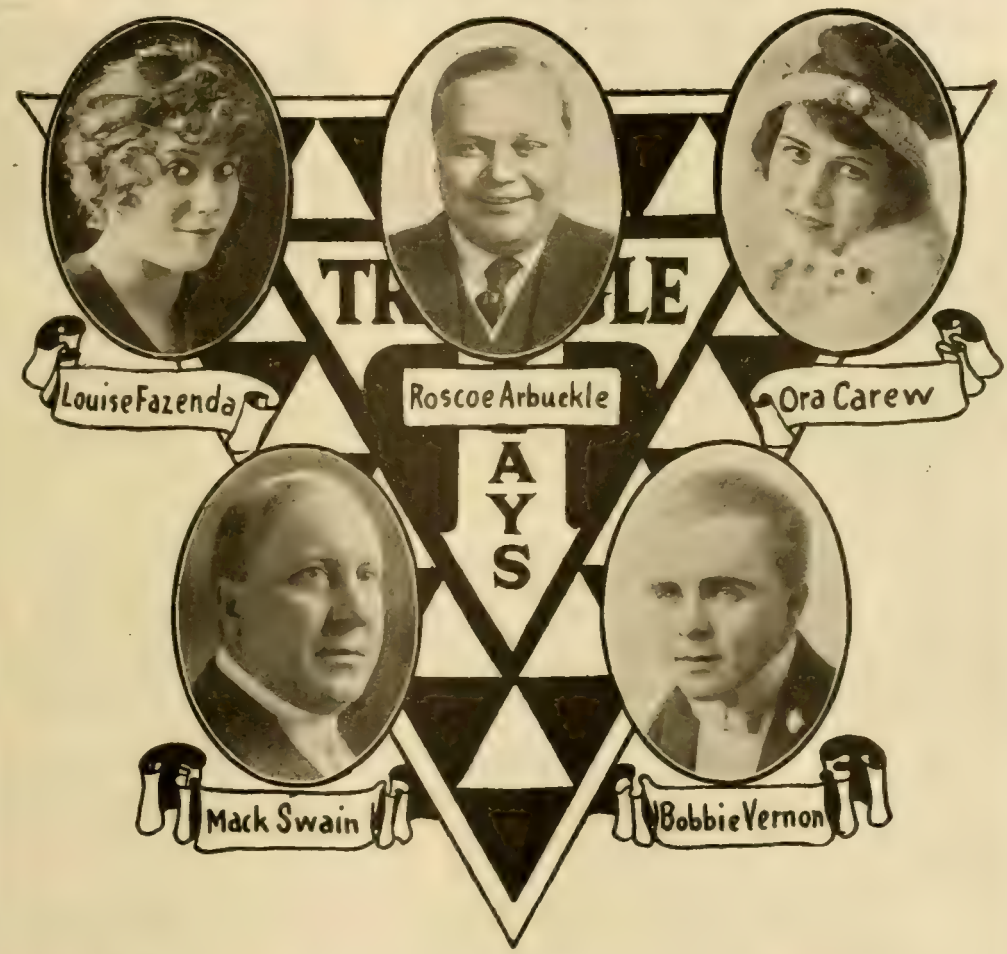
KAY-BEE

A King's ransom in jewels, a renegade English Lord, another of a different stamp, who wins fortune in America, but leaves his heart with little "Pat" back in Old England; these all combine in making a story of appeal and intensity, a typical Triangle Kay-Bee; and the interest is but heightened by the presence of Charles Ray, Margery Wilson and Margaret Thompson.

KEYSTONE COMEDIES

There are Two, Brimming with Snap, Fun and Cleanliness

Five Comedians Seen Only In TRIANGLE-KEYSTONE COMEDIES



Keystone Comedies

are released exclusively by

TRIANGLE FILM CORPORATION

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Already
a proven
box office
Success
SIGNET FILM Co
220 WEST 42nd St.
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J. L. Kempner

LIFE
BIGGEST FILM SHOW ON EARTH
REAL ROMANCE !
TERRIFIC TRAGEDY !
BEAUTIFUL ALLEGORY !
TREMENDOUS CIRCUS !
EXCITING SUSPENSE !
HEART THROBS !
LAUGHS !
TEARS !
7 REELS
ALL IN THIS ONE ABSOLUTELY DIFFERENT SPECTACLE
HESSER PUBLICITY BUREAU

ARTCRAFT PICTURES CORPORATION

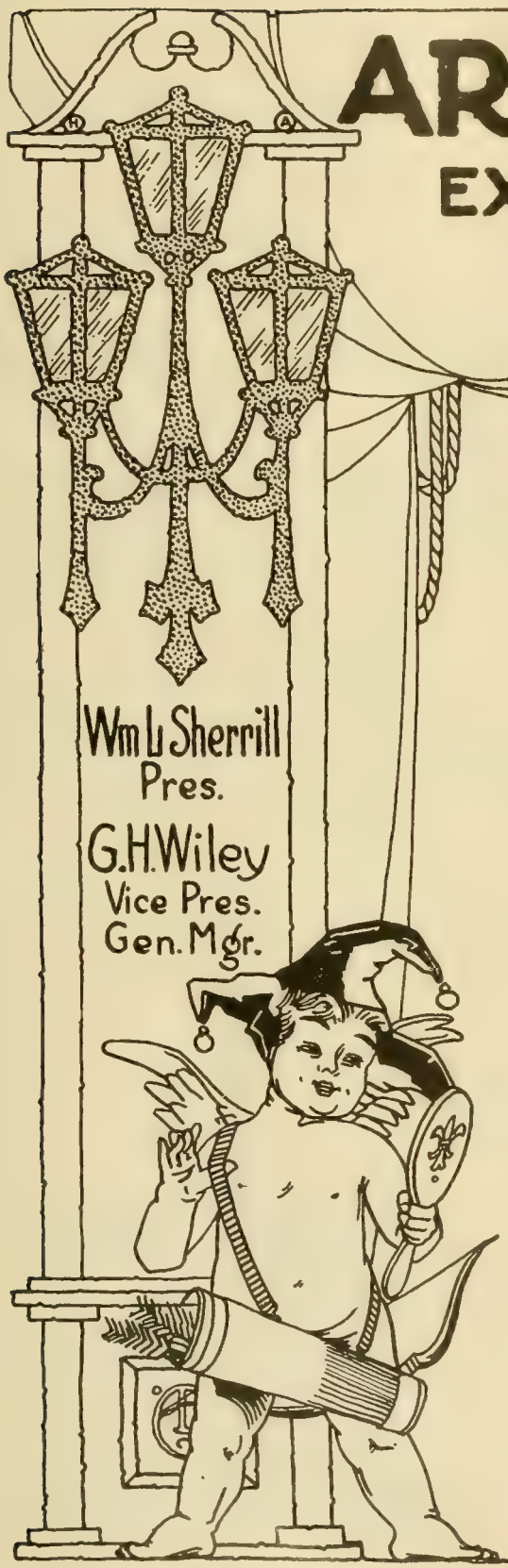
announce that the following eighty-one theatres will show Mary Pickford's first Artcraft production, "LESS THAN THE DUST," commencing November 5th, for *one week or more;* and that over a thousand other houses have already contracted to run the picture for shorter periods. The character of these theatres must encourage Exhibitors who have not yet contracted, to do so at once.

THEATRE	CITY	STATE
Strand	New York City	N. Y.
Broadway	New York City	N. Y.
Academy of Music	New York City	N. Y.
Keeney's	Brooklyn	N. Y.
Century	Brooklyn	N. Y.
Keeney's	Newark	N. J.
Majestic	Detroit	Mich.
Liberty	Detroit	Mich.
Strand	Syracuse	N. Y.
State St.	Trenton	N. J.
Olympia	New Haven	Conn.
Olympia	New Bedford	Mass.
Park	Worcester	Mass.
Emery	Providence	R. I.
Bijou	Springfield	Mass.
Shea's	Fitchburg	Mass
Strand	Lynn	Mass.
Merrimack Sq.	Lowell	Mass.
Arcadia	Reading	Pa.
Garden	Paterson	N. J.
Regent & Garden	Rochester	N. Y.
Globe	Boston	Mass.
Salem	Salem	Mass.
Palace	Philadelphia	Pa.
Stanley	Philadelphia	Pa.
Stanley	Atlantic City	N. J.
Queen	Wilmington	Del.
Granby	Norfolk	Va.
Parkway	Baltimore	Md.

THEATRE	CITY	STATE
Belmont	Philadelphia	Pa.
Columbia	Washington	D. C.
Wizard	Baltimore	Md.
Triangle	New Orleans	La.
Criterion	Atlanta	Ga.
Stillman	Cleveland	Ohio
Metropolitan	Cleveland	Ohio
Knickerbocker	Cleveland	Ohio
Strand	Akron	Ohio
Regent	East Liberty	Pa.
Dome	Youngstown	Ohio
Walnut	Cincinnati	Ohio
Pastime	Columbus	Ohio
Circle	Indianapolis	Ind.
Majestic	Dayton	Ohio
Temple	Toledo	Ohio
La Salle	Chicago	Ill.
Bijou Dream	Chicago	Ill.
Apollo	Peoria	Ill.
Alhambra	Milwaukee	Wis.
Strand	Minneapolis	Minn.
Strand	St. Paul	Minn.
Garden	Des Moines	Iowa
Orpheum	St. Joseph	Mo.
New Grand Central	St. Louis	Mo.
Twelfth St.	Kansas City	Mo.
Strand	Omaha	Neb.
Queen	Dallas	Texas
Queen	Houston	Texas
Pike	Colorado Springs,	Colo.
Strand	Denver	Colo.
Clemer	Spokane	Wash.
Beauty	Butte	Mont.
Columbia	Portland	Ore.
Coliseum	Seattle	Wash.
Portola	San Francisco	Cal.
Broadway	Los Angeles	Cal.
T & D	Oakland	Cal.
T & D	Sacramento	Cal
Cabrilla	San Diego	Cal.
Majestic Gardens	Grand Rapids	Mich.
Regent	Toronto	Canada
Dominion	Winnipeg	Manitoba
St. Denis	Montreal	Que.
Orpheum	Malden	Mass.
Strand	Buffalo	N. Y.
Empire	Bridgeport	Conn.
Isis	Richmond	Va.
Fairyland	Cleveland	Ohio
Eagle	Manchester	N. H.
Fifth Ave.	Nashville	Tenn.
Alacazar	Birmingham	Ala.

ARTCRAFT PICTURES CORPORATION
729 7th AVENUE **NEW YORK**

ART DRAMAS
EXECUTIVE OFFICES



No Crazy Salaries!

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"*Fired!*" are the temperaments that tack Wasteage onto picture costs.

"*DECEASED! FINISHED! DONE!*" is the Day of the thousands-per-week Stage Star in OUR pictures!

On this, the following leading manufacturers, composing the Art Dramas program, have finally and solemnly decided:

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Wm. L. Sherrill, President.

U. S. AMUSEMENT CORPORATION
Herbert Blache, President.

ERBOGRAPH COMPANY
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VAN DYKE FILM PRODUCTION CO.
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Liberty Film Renting Co., 934 Penn Ave., Pittsburg, Pa.
Art Dramas, Inc., 75 Broadway, Detroit, Mich.
Deluxe Film Lasky Corp., Humboldt Bldg., San Francisco, Cal.
Deluxe Film Lasky Corp., Los Angeles, Cal.

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Secretary Treasurer

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EDNA HUNTER

PAUL PANZER

Produced By

Monmouth Film Corporation

Harry McRae Webster *President*
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Brokaw Building New York

General Film Service

More Straight Facts!

Telegram

Kalem Company,
New York, N. Y.

T. F. McCullough, President San Francisco Exhibitors' League, after running seven day features a week, has returned to varied programme on certain days of each week. He has arranged to show your two-reel "THE GIRL FROM FRISCO" and one-reel "GRANT, POLICE REPORTER" series. He did not buy in the dark but made us screen the pictures and show the posters. His action proves that we delivered the goods.

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Gripping "Girl from Frisco" Episode.
With MARIN SAIS and TRUE BOARDMAN.
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"The New Salesmen"
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With HAM, BUD, ETHEL TEARE and HENRY MURDOCH
Released Tuesday, Nov. 14th.

"The Runaway Sleeper"
An Exciting "Hazard of Helen" Episode.
With the Screen's Most Daring Actress, HELEN GIBSON.
Released Saturday, Nov. 18th.

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KALEM COMPANY

235 West 23rd Street **New York City**

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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(*Index to this issue will be found on page* 1070.)

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Saturday, November 18, 1916

Facts and Comments

SPEAKING of present business conditions an experienced exchange man in a medium-sized town in the East referred to an improvement in the demand for single reels. This greater demand for short lengths he thought was largely due to a decline in the quality of features. "Slumps" in quality are unavoidable, but there are times when they last uncommonly long. An exhibitor, who had been getting poor features for what he deemed an unconscionably long time, complained to the exchange manager, and was told that he must take the "bitter with the sweet." "That's well enough," replied the exhibitor, "but I don't want to be poisoned." A good story and a true one.

* * *

THE Ladies Home Companion, which takes an active and intelligent interest in motion pictures recently conducted a canvass, country-wide, in scope to learn the views of its readers on motion pictures. The astonishing number of fifty thousand replies were received showing the deep interest which the public take in everything that pertains to motion pictures. The responses were particulary clear on the question of clean pictures. Out of the fifty thousand there were only a very few which were even ambiguous on this question.

* * *

A PROMINENT religious denomination has recently held a convention and adopted resolutions favoring national censorship. This protest against the motion picture seems founded rather on aberrations of taste than on any distinctly moral grounds. Our clerical friends protest against "distorted views of affection." Will they supply us with the only orthodox views of affection? We are also told that the screen shows "suggestions of lust and license and details which combine to develop a school of crime." We invite the reverend gentlemen to furnish us with more specific information on the subject. Will they be kind enough to produce a single concrete instance where motion pictures have led any human being to become a criminal? Just as soon as they do that we will take up the "school of crime."

* * *

THE keynote of the reply by Governor Whitman to the film men's plea against censorship is well worth dwelling upon. He abhors censorship, but hopes that the industry will kill all agitation for censorship by its own conduct. The industry fully realizes its responsibility. The trouble lies in the ease with which the occasional outsider is enabled to besmirch the screen. There have been prominent film companies whose skirts are not entirely clear on the question of doubtful pictures, but these instances have been exceptional and as a rule the so-called "purple" picture issues from the hands of the outsider who thinks the screen affords him a chance to get rich in a hurry.

* * *

NOT a bad idea to keep the boys out of mischief on election night by making them guests of the motion picture. The papers report that the Commissioner of Police is going to do this very thing next Tuesday. It's, of course, none of our business, but we respectfully suggest that no highly educational or sterilized films be used on election eve for the entertainment of the adolescents who otherwise would be engaged in hunting barrels for bonfires. In fact to judge from our own recollections of the joy the young savages find in celebrating election eve we feel that the program ought to be made up of detective stories and stories of wild adventure. We would make the educational item homeopathic in size—at least for this particular occasion.

* * *

WHEN this issue meets the eyes of the readers of The MOVING PICTURE WORLD the great political contests will have passed into history. One thing is sure as far as we of the film world are concerned: No matter which way the elections go we have emasculated censorship agitation all over the country. While two or three years ago it was by no means easy to get a political candidate to commit himself on censorship, today these candidates are glad of the chance. The counsel to the National Association states that his mail now is flooded with assurances from candidates who are anxious to get on the anti-censorial band-wagon. It looks as if the Crafts and Chases will have a much harder road to travel hereafter.

Infant Picturalysis

By Louis Reeves Harrison

NOT in the lower limbs—they travel along steadily as directed from above. Not even in the upper body of actors and art directors. Not in the medulla oblongata of distributive forces. In the cerebrums of authors and general managers, or in the directorial cerebellum, the insidious microbe lies in wait for its victims. The exhibitor has grown wise. He no longer wants only a flash on the billboard to bring people into his theater—he must have good plays to make the visit worth while and to establish that sort of good will which causes a very large number of people to go to this or that place because of *its own* reputation. He requires both flash and quality.

Americans may not be as deeply and strongly imbued with artistic appreciation as the people of older civilizations, but we are strongly inclined that way and learning so fast that we crave the best that can be shown. There is not the slightest doubt that we are being shown the best actors who can qualify for the interpretation of screen stories. The trouble is not with them—they play up very close to the limitations of their opportunities, but only a few of them are given that excess of opportunity, the intense limelight, known as the "vehicle."

A "vehicle" is a machine-made conveyance intended to contain all the little tricks of this or that popular performer, and it usually has wheels. It will run along fairly well for a short distance, but it is not very solidly built, and it soon begins to creak and jar the average audience. In every mixed audience there are people who do not like this or that star, who could tolerate him, or even learn to like him, in an interesting story, who become nauseated when he is spread all over the screen.

Now there are producers who have not suffered much from Picturalysis—perhaps they have had it in mild form and are immune—but they are very few in number. Most of them are men who have been long in the business and are established artistically and financially. Their path to right judgment of what the screen exhibit should be is a short and straight one cleared of embarrassments. They have grasped the fact that this new medium is intended to replace language to a certain extent.

It takes many long centuries for a community to acquire a system of signs and words for the purposes of communicating, recording and carrying on the processes of thought. Language is principally an expresion of thought, more or less intelligible. Are not moving pictures designed for the expression of thought without dependence upon signs or utterance? In language the clearness and beauty of interpreting thought lies in the *choice* of words and sentences and arrangement. That same process is carried on to an extent in moving pictures by author and director through the human interpreter, the actor.

The actor elucidates and unfolds the story, making its meaning clear and forceful more or less according to his personality and his intelllgence. It is plain to the stupidest audience of shockheads that the actor is of great importance. Nothing is more obvious in moving pictures than that we must have suitable interpreters of their meaning. This epidemic of picturalysis in our infant industry can only be cured by one or another form of enlightenment. The interpretation of thought on the screen is an art in itself. That far the half paralyzed can see—beyond that it is obvious to all but themselves that consideration must surely be given to the thought to be interpreted.

Take the case of a producer afflicted with the epidemic, Mr. Howe D'Zeno. D'Zeno has capitalized at a few hundred thousands and made a contract with a big Distributing Company. In this agreement, or out of it, is reference to the kind of story to be pictured. It must not be a "costume play," and therefore not a military romance. It must be a vital story of human life. The most vital subjects all over the world at this moment are deeply affected by the European War. What else is more vital that provides dramatic material for the photoplay?

Loaded down with this restriction, Mr. D'Zeno proceeds to add to his burden. He contracts with a "star." It is in his contract with the distributing company that he must have one or more "stars," or he is compelled by the demand for a billboard flash to bill a big name. He now looks around for a story that is big enough for a five-reel presentation, that is vital, that is not of the war, that follows no period but the present in costume. Where is he to find it. Aside from a few clever writers especially engaged by this or that concern to make adaptations and vehicles, there are possibly a dozen authors, most of them permitted to live on nothing a year.

No genuine author ever wrote a story to order. He may adapt what he has written to screen purposes, but it is impossible for him to create big and vital stories to be delivered when wanted unless he has an ample private income and writes for the love of it. Mr. D'Zeno is obliged to search for a modern novel or stage play and submit it to his "star." The thought must suit the interpreter, not the interpreter the thought. He ceases at once to be an interpreter—he is the whole thought. At least, he gets that impresion.

From the outset Mr. D'Zeno has given no consideration to putting on what is bright, new, entertaining or really vital. He has imposed limitations on himself, and he claims that the exhibitor imposes others. It makes little difference whether the story is suited to screen presentation, whether it contains enough material to keep people really interested through five reels and so greatly delight them that they will come again and bring all their friends. It must have a "big name." It may be stupid from today's viewpoint; it may be false to our latest ideals; it may represent nothing that people really care about.

Mr. D'Zeno feels that he must adhere to convention, and it is the rule just now to do so and so. He burdens himself with limitations and attempts to carry all the bigotries which have dulled screen presentation. Do not blame him. There are others in his company with Infant Picturalysis. He must suit them. He must make sure to pay them dividends by doing as others do. He is only half bright. The best paying concerns today are not guided by past performance—they are progressive.

It may be all right for a man entering a purely commercial pursuit to take the attitude, "they gotta come to me," but never where there is any art of expression concerned. Those authors who are big enough and broad enough mentally to compass all the difficulties of an adequate expression of vital thought and feeling are never responsive to that attitude. Only where the theater has thrown off the shackles is it reaching out powerfully to the people, and the same is true of printed fiction. Absolute liberty, always within decency, is essential to artistic production, but we are having an epidemic of stupefying Bigotry and Howe D'Zeno.

Give Us Your Opinion

By W. Stephen Bush.

WE ARE very glad indeed to give space to a letter from a reader in a small Southern town Here is the full text of the letter:

October 26th, 1916.

Editor Moving Picture World
New York, N. Y.

Dear Sir: I should like to know through the columns of your publication what are the general views of the successful exhibitors over the country and what percentage of the gross receipts should be spent for film service. I think this is a very important end of the business that has, so far as I know, never yet been touched upon by your magazine, and at no time has it loomed up with so much significance as at this writing.

In the old days when the exhibitors were doing business with one and two-reel subjects exclusively, and the prices were based on so much per reel, the question didn't arise, but, with these special star features now being released in the market (at least one costing as high as $100 per day), there should be some interchanging of ideas and views from the different sections of the country on the part of successful exhibitors as to what their business really can stand for.

A large theater, naturally, can pay more for a feature than a small one. But I am not discussing the large theaters. What I have in mind is the regulation moving picture house with a seating capacity averaging from 400 to 600, and charging an admission price of, say 10c. If an exhibitor is paying out an average of 35 per cent of his gross receipts for film service, and he finds that, on the day he puts in an extraordinary star feature at a large price of film rental, the same ratio of 35 per cent will remain, it conclusively proves that the feature is worth the money. Another consideration is whether his business for the other days of the week would drop off.

I think a little publicity on these ends with the suggested exchange of views, same to be published in your columns, will do a whole lot of good, and I sincerely hope you will see it in this same light and extend your friendly offices in the matter.

We have printed this letter in full because from our own knowledge we know that the same question which our friend has propounded is being asked by exhibitors all over the country. There is little that we can add to what our correspondent has set forth. We cheerfully comply with his request to publish the letter because we believe, as he says, "that at no time has the subject loomed up with so much significance as at this writing." We hope that our readers will take up the matter for discussion in our columns. Again quoting the language of our friend we do indeed believe that "there should be some interchanging of ideas and views from the different exhibitors as to what their business can really stand for."

* * *

The Prime Need of the Hour

By W. Stephen Bush.

THE best organizer in the world is stern necessity. Make a plea to a body of men, telling them about the advantages of organization, and they will agree with you in theory, whether they will keep up the work of organization after you are gone is quite another question. The very moment, however, that they are confronted with an actual danger they rally and take concerted action.

Necessity is the real organizing force. More than ever before in the history of filmdom is there need for a strong exhibitors' organization. It is common knowledge that in many cities scarcely ten per cent. of the exhibitors are making any money. The exhibitor who, to-day, does more than make a livelihood for himself is the exception. A very prominent owner of a chain of excellent theaters with an investment of a quarter of a million recently said he could not even get bank interest on his capital.

Unfair competition, petty exactions, and above all things the constantly soaring cost of film service are, generally speaking, responsible for this condition of affairs. We know of towns where three exhibitors might make a reasonable success, but where none are doing any good, because one man in a frenzy of competition has tied up all the principal feature programs. His competitors are just "existing," he himself barely manages "to get by." If these three men were to get together, talk over the situation, and divide the output fairly among themselves, the chances are that they would immediately cut down their film bills and exist comfortably. There are cities where this is done and where the exhibitors are a happy family, but they are the exception when they might just as well be the rule. When we except the big cities like New York, Chicago, Boston, Philadelphia and others with a large transient population it may be assumed as an axiom that each community will spend so much and no more for amusements. It is quite possible to increase the box office receipts on any particular night, but the weekly and monthly receipts will run about the same. Here is a basis for exhibitors to work on and get to a profitable understanding among themselves.

To Our Friend and Reader the Exhibitor

IS THERE in your community or in your neighborhood any church or any social or civic club or any educational institution or any library association which is interested in motion pictures, not as a spectacle, but as a factor and problem in our daily lives? Have you, perhaps, been asked to appear before them for a talk on the subject? Do you feel that such societies and institutions are ready to give a fair hearing to the motion picture side of the problem? Is there censorship discussion or agitation in your town which might be arrested by a strong plea on behalf of reason?

If such is the case the Moving Picture World is ready to help you. If you are not too far from New York we will send a competent member of our staff to give an entertaining talk on the origin and the making of motion pictures, on the development of the screen, on its educational possibilities diversified with humorous sidelights and ending with an appeal for rational regulation in place of drastic and arbitrary censorship. The lecture may be accompanied by or illustrated with pictures if you will furnish the projection machine and the pictures, or it may be given without any such accompaniment.

In either event the good resulting to the industry in general and to the exhibitors in the respective localities in particular is obvious. Such work will promote a better understanding between exhibitors and the public at large. It will show the public, whether they are patrons of the screen or not, that motion picture men are progressive and intelligent, that they take a serious and enlightened view of their vocation and that it is their desire to keep pace with the best civic spirit in every community. A letter to the Moving Picture World will bring you all further information you may want to have. We are willing and anxious to co-operate, but wish to emphasize the fact that the present scope of this service does not look beyond a reasonable distance from New York.

Governor Whitman Against Censorship

By W. Stephen Bush

Governor Stigmatizes It as Abhorrent to American Spirit—Senatorial Candidate Calder Decries Federal Censorship

THE reception arranged for Governor Whitman and Senatorial Candidate Wm. M. Calder, at the Rialto Theater for the morning of Oct. 31, failed of realization. As far as the Rialto and its general director were concerned the preparations were complete. General Rothapfel had his light infantry consisting of a battalion of highly uniformed ushers, in readiness for any military or spectacular action that might be needed. More than that. A bugler was ready and eager

Governor Whitman Receiving Film Men at Hotel Manhattan, New York.

to salute the Governor, keeping in practice by frequent rehearsal in different parts of the theater. General Rothapfel himself looked like the famous Hindenburg on the eve of one of his celebrated drives.

The ceremonies were to begin at 10.30 A. M. The tremendous crowd which had been confidently expected was not in evidence. There were probably a hundred persons in the lobby, while a score or two of optimistic Americans had taken seats in the orchestra. A good many of those present were New York exhibitors; the exchange and manufacturing interests being mainly represented by Walter W. Irwin.

As the hour of eleven approached the situation remained painfully obscure. Nobody seemed to know what the ceremonies were going to be. There was a hurried conference between some prominent figures in the film world. Then came the announcement made by Counsellor J. Robert Rubin, that "the size of the audience present did not warrant the Governor in coming." Mr. Rubin added that the best way might be for those present to form themselves into a committee and wait upon Governor Whitman and Mr. Calder at the headquarters in the Hotel Manhattan. The Governor, said Mr. Rubin, was quite willing to receive the film men and talk to them on censorship.

Rarely was a suggestion carried out more swiftly than this suggestion of Mr. Rubin. The strategic move was carried out in less than half an hour and presently the film delegation stood before the Governor of the State and the Republican senatorial candidate. Headquarters in the Manhattan are decidedly small and the delegation made a far better showing there than it would have made if distributed through the Rialto theater.

Governor Whitman Stigmatizes Censorship as "Abhorrent."

The Governor and the senatorial candidate gave the film men a pleasant and cordial greeting whereupon Mr. Irwin at once plunged into his speech. He gracefully thanked the Governor for his veto of the Cristman-Wheeler Bill. He emphasized the fact that the film men know that the Governor, in the exercise of his veto power, simply did his duty as he saw it and that therefore the expression gratitude would be absolutely out of place. Mr. Irwin then dwelt upon the vastness of our industry and rapidly sketched the dangers of censorship. He declared that censorship was not only an infringment upon our liberties but would mean confiscation of property.

The Governor responded to Mr. Irwin in a way which highly pleased the film men. He denounced censorship as abhorrent to American ideals and traditions. The keynote of his address was easily perceived. He made it clear that in his opinion the future of the industry and the very fate of censorship depended on the way the film men themselves would discharge their duties toward the public. The Governor's speech taken down verbatim was as follows:

The word censorship conveys an idea that is essentially inconsistent with our ideas of American liberty. It is my firm belief that the best, the only, safeguard against possible abuses of the motion picture art lies in public opinion and is in the hands of the people, whose wholesome entertainment is the business in which you gentlemen are all engaged.

Now the American public is wonderfully clean-minded and there is no country in the world where the schools, the parents, the churches and the press are so mighty in forming and maintaining a healthy condition of public morals. Public opinion, so influenced and directed, is and must be the ultimate power of censorship of motion pictures, and it is not in reason to suppose that you leaders in this greatest amusement industry will undertake in any marked degree to affront that public opinion.

As Governor of the State I refuse to bind myself with regard to future possible legislation for the regulation of the films. It would be manifestly unwise and improper for me to do that, and I know you do not expect it of me. Conditions may arise that would make new restrictions necessary. At present public sentiment in this State is all for cleanliness, wholesomeness and right living. I think this sentiment will increase rather than diminish, and I believe it is your desire and intention not only to cater to the pure and wholesome public desire for entertainment, but I know, as you certainly must know, that even your selfish material interests must deter you from anything objectionable in your output of pictures.

Censorship is a big word with a wide meaning. Thus every policeman is, to a certain sense, a censor. If someone goes out in the street improperly clad—or unclad—the policeman quickly exercises his power as censor, as the law requires him. Health departments censor the health of cities. These forms of censorship are necessary services, for, after all, they are based on expressed public opinion. I couldn't for a moment think that a body of men like you, would ever tolerate the output of pictures that could spread moral disease, or affront public decency by exposing vile pictures.

My attitude towards censorship now and in the past is known to all of you. It is based on conditions as they were or are. But it is possible that conditions may arise which would compel me to favor regulative legislation. Certainly I believe that no board of three men should be empowered to meddle with and legislate for an industry of such vital importance in the educational, amusement and business affairs of this State.

Mr. Calder followed Governor Whitman and declared himself unequivocally opposed to censorship of any variety and Federal censorship in particular. He stated that all his instincts and inclinations were against it and that he did not think any thing could occur to change his views. Like Governor Whitman, he emphasized the responsibility of the film men. "If," he said, "the men in whose hands the industry lies conduct their business—if they continue to conduct it as they have conducted it in the past, it is altogether likely that you have nothing to worry about. Public opinion is the censor; the only censor we recognize in this country."

SOL LESSER MAKES FIFTH TRIP ACROSS CONTINENT.

In the interest of the All Star Features, Inc., and the big possibilities for expansion which his eastern office has brought forth, Sol Lesser is making his fifth trip across the continent this year.

Stopping en route at his Denver and Chicago offices, he will transact the necessary business incumbent on his purchase of the Clara Kimball Young franchise for the coast, will confer with George K. Spoor, President of Essanay, regarding "The Little Girl Next Door," and then in Philadelphia in conjunction with Leon D. Netter, he will center his attention on the exploitation of "Purity."

Norma Talmadge and Joe Schenck Marry.

Norma Taldmage, who has made a considerable reputation since joining the Triangle forces in Los Angeles, has become the bride of Joseph M. Schenck, general manager of the Marcus Loew enterprises. The ceremony was performed quietly at Stamford, Conn., one day last week. Following this comes the announcement that Miss Talmadge will soon appear in "Panthea," directed by Allan Dwan and to be released by Selznick.

Max Linder, Celebrated Comedian, Is Due

French Screen Star Expected to Arrive in New York on November 7— Brought to America by the Essanay Company

MAX LINDER, the photoplay comedian of international reputation, is on his way to America with 46 trunks full of clothes. He sailed from Cherbourg, France, on Saturday, October 28, and is now dodging submarines on his way to the United States. He took a channel boat to Livepool, and from there went to London, where he had a conference with H. A. Spoor, the European representative for Essanay. On Tuesday, October 31, he sailed from Liverpool for New York, where he is expected to arrive about November 7. George K. Spoor, president of Essanay, will meet Mr. Linder in New York personally and take him to the Essanay studios in Chicago, where he will start work immediately on a new line of comedies.

Max Linder.

Mr. Linder probably is better known on the continent than in America, although his comedies are well known in the United States, he having been a leading photoplay comedian for eleven years, his comedies being released through the Pathe company. Two years ago he quit the stage and offered his entire personal fortune and his services to the French Government when the war broke out. He was a scout in both the automobile and the aeroplane service, furnishing his own machines. While on one of his aeroplane expeditions he was seriously wounded, so seriously that he was reported as dead. He was sent by the French Government to the military hospital at Contrexville and was there several months.

It was when at Contrexville, not yet recovered from his wounds, that President Spoor, of Essanay, opened up negotiations for his services. H. A. Spoor, the European representative in London, visited Mr. Linder and made the proposition. Mr. Linder was loath to leave the service of the army, but decided he could be of more use to his country in furnishing money he could earn than by re-entering the service. He has pledged a large part of his salary to the cause.

"I wish my American friends to understand, however," said he, "that I have no personal animosity toward any people. It is a great regret to me, as it is to every one in Europe, that such a stupendous war is in progress. I am, however, a Frenchman and my heart goes out to my country. I know that even the nations opposing us now will recognize the love of every individual for his own country and his duty and necessity to fight for and aid her. While Germany is now our enemy, I respect the German who battles for his country, and I do not think that even the bitterness that war engenders can make them feel otherwise for the Frenchman who fights for his country."

Mr. Linder is the top-notcher in dandyism. In this country he probably will be known as a dude. After leaving Contrexville he went to Switzerland for recuperation. He was there a month and then went to Paris to equip himself with a wardrobe. How well he succeeded is told in his cablegram to Mr. Spoor in which he stated he was leaving Cherbourg with 46 trunks. Why Max mentioned the 46 trunks is not explained. It sounds as though he either has a reckless disregard for cable tolls or else he is putting in his oar as a good press agent for himself.

The popularity of Mr. Linder abroad is shown in the fact that one company is negotiating with Mr. Spoor at the present time for the release of all his films in England, France, Germany and Russia. S. Hertzberg, who represents a Chinese film organization with headquarters in Shanghai, China, is now in Chicago negotiating for exclusive rights to Linder films in China and Japan.

Max Linder has signed a one-year contract with Essanay, holding an option on renewal for the same term. Each week the ex-soldier will make more than General Joffre, commander-in-chief of the French army, does in a year.

Europe disliked to see its idol depart. The following excerpts have been taken from "Le Film," a Paris motion picture journal:

"Sympathetic Max has gone! Before he leaves Paris, thinking of the famous engagement which he is entering into, we wanted to ask him a few particulars as to what he was going to do in Chicago. We found Max occupied with his packing, in the midst of his hampers, baskets and portmanteaux in his swagger apartment on the Champs-de-Mars.

"'I shall be working principally in Chicago,' he said, 'but if my health will not permit me to reside there, the Essanay company has very kindly promised to construct a studio in any place I may choose.'"

Both British, French, German, Russian and Italian journals have been filled with interviews with the famous warrior-comedian. The strange contrast between the bloody battlefields and the comedy cinema appeals to their romantic temperaments. Mr. Linder will select his own scripts from material obtained for him by Essanay. He will have the selection of his own comedy company. The creator of a billion laughs will soon be at work creating a billion more.

Juanita Hansen Becomes Triangle Star

JUANITA HANSEN is the latest addition to the Triangle-Mack Sennett-Keystone studios. Miss Hansen signed her contract Friday, the 13th of October, and declares that unlucky days and dates mean nothing in her life. The pretty golden haired, blue eyed Juanita received her first comedy experience under the direction of Mack Sennett and has been engaged to appear in a series of light comedies. She has resided in Los Angeles most of her life and entered the moving picture field about two years ago. Her last picture before coming to the Keystone studio was "The Secret of the Submarine," a serial in which she played the leading role.

Juanita Hansen.

Miss Hansen will head a company directed by Harry Williams, the well known song writer, who received his initial experience in the scenario department of the Keystone plant. Of late Mr. Williams has been co-directing with William Campbell in the company headed by Chester Conklin.

Playing across from Miss Hansen in the light comedies will be Lew Cody, who has been appearing in the Mabel Normand picture now nearing completion. Miss Hansen has had a most interesting and successful career in moving pictures and will no doubt prove a decided attraction in future Triangle-Keystone comedies.

To Review Machine Patent Case

U. S. Supreme Court Will Examine Papers in the Action on Latham Loop Infringement.

THE United States Supreme Court has granted a writ of certiorari upon the application of the Motion Picture Patents Company bringing its case against the Universal Film Manufacturing Company, Universal Film Exchange of New York, and Prague Amusement Company up from the United States Circuit Court of Appeals for the Second Circuit.

This is one of the most important cases coming before the court at this term. The Patents Company is the owner of a patent for improvements in projecting machines, which includes "a novel means for moving a quantity of motion picture film having considerable bulk through a moving picture machine, with an intermittent movement, in such manner as not to expose the film to excessive strain and wear and tear, and with a regular, uniform and accurate feed."

This company has licensed the Precision Machine Company, of New York, to manufacture and sell machines embodying one or more of its inventions, coupling with this the restriction that each machine put out by the licensee should be sold only "under the restriction and condition that such exhibiting or projecting machines shall be used (1) solely for exhibiting or projecting motion pictures containing the invention of reissued letters patent No. 12,192, leased by a licensee of the licensor while it owns said patents, and (2) upon other terms to be fixed by the licensor and complied with by the user while the said machine is in use and while the licensor owns said patents (which other terms shall only be the payment of a royalty or rental to the licensor while in use)."

The petitioner states that the sale and purchase of this machine gives only the right to use it solely with moving pictures containing the invention referred to. It is alleged in its brief filed with the court that the Prague Amusement Company, since November 2, 1914, without the payment of royalty, has been using a machine procured from the Precision Machine Company, in connection with "unlicensed" film made by the Universal company.

On March 18, 1915, the petitioning company filed a bill of complaint against the respondents in the United States District Court for the Southern District of New York. The respondents at the trial of the case urged in defense the alleged illegality of the conditions of use imposed by the agreement between the Motion Picture Patents Company and the Precision Machine Company. These contentions were upheld by the court, and upon an appeal being taken, the Circuit Court of Appeals affirmed the decree and denied an application for a rehearing.

The Motion Picture Patents Company contends "that consideration of these opinions shows that its contention as to infringement is and has always been that the use of the Precision machine by the Prague Amusement Company was an unauthorized one and therefore an infringement of the patent, because, in using said machine the Prague Amusement Company did not comply with the following conditions of use imposed by petition upon users of machines, namely:

"License Condition No. 1.—That the machine should be used only with motion pictures leased from a manufacturer licensed by the petitioner; and

"License Condition No. 2.—That the user of the machine should pay to petitioner a royalty or rental (to be fixed by petitioner), while the machine was in use.

"That non-compliance by respondent, Prague Amusement Company, with either condition, resulted, as petitioner claims, in an unauthorized use of the machine, and therefore an infringement of its patent."

The Court of Appeals held both of these conditions to be unlawful and unenforceable, and as constituting no lawful restriction upon the right of use of the machine purchased from the Precision Machine Company.

Broadway Theater Changes Hands

Laemmle, Selznick and Brenon Take Over Big Picture House at Broadway and 41st Street—To Show Big Features

IT HAS been officially announced that Carl Laemmle, Louis J. Selznick and Herbert Brenon have jointly negotiated the lease of the Broadway theater at Broadway and 41st Street, New York, and that they will take possession almost immediately. The house will be devoted to the showing of large screen productions of the Universal and Selznick companies.

The Broadway theater has been showing motion pictures for some time. For a while it was the New York home of the Paramount program. Later the Metro Company secured a regular showing of its productions at this house which was under the management of Stanley V. Mastbaum of Philadelphia. It was through Mr. Mastbaum that the present combination secured possession.

The first picture to appear at the Broadway under the new management will be Herbert Brenon's production "War Brides," in which Mme. Nazimova is featured. Following the Brenon picture the Universal will put on the big feature "20,000 Leagues Under the Sea," which is having such a sensational run in Chicago. This will probably be followed by Selznick's production "The Foolish Virgin," in which Clara Kimball Young is featured.

National Theater in Jersey City

A Big Opening Night Augures Well for Future of Jersey's Handsomest Picture House.

THE greatest event in the motion picture history of Eastern New Jersey, took place on the night of November 1, when the National Theater on Central avenue, was formally opened to the public. The splendid playhouse, which had been under construction for some months, had been the talk of the neighborhood. Long before the coming of darkness, crowds began to appear in the neighborhood, and by 8 o'clock the house, which has the comfortable seating capacity of 1,400, was jammed to the doors. The special details of firemen and policemen assigned to duty for the opening night had their hands full all the evening. The lobby was filled with testimonials to the projectors and owners of the new theater and there was an unceasing stream of congratulants not only from the immediate neighborhood, but from many people prominent in the social and political life of Jersey City. The program consisted of a splendid variety of motion pictures interspersed with songs and musical renditions, of which the organ recitals were a special feature. Just before the feature was projected W. Stephen Bush, of the staff of the Moving Picture World, made a brief dedicatory address in the following words:

LADIES AND GENTLEMEN:—In these days the opening of a big motion picture theater, like the one we are admiring tonight, is an event of considerable importance to the community in general and to the neighborhood in particular. It represents the confidence of my enterprising young friend, but it represents far more than that. It illustrates better than a thousand sermons or editorials the wonderful advance which has been made by the motion picture. Compared to the little houses of five and six years ago, this splendid structure is like the Twentieth Century Limited compared to a canal boat. In point of equipment and comfort, in lighting and in heating, in the art of projecting the picture in sharp, clear outlines and with absolute steadiness, in its policy of courtesy to patrons, in its rare musical features, it truly typifies the best there is in motion picture houses not only in this country, but throughout the world. I speak with some assurance on this subject, because I have seen thousands of theaters, both here and abroad. I know you will ask no further description from me when you are on all sides surrounded by the things which I am supposed to describe.

There is one topic, however, on which I would like to say a few words with your gracious indulgence. I want to say something of the pictures which you will see on this screen after you have made the National your favorite theater. We who know the young man who has built such generous hopes upon your patronage, know him for one of the best choosers of good, clean, suitable motion pictures. Now that means a whole lot. Any one can open a motion picture house and show an occasional good picture, but it takes a man of keen judgment and one who enjoys uncommon facilities of choice to provide a high average in your entertainment. This not only costs money and lots of it, but it takes infinite care and taste and experience. I assure you that the owner of this house measures up to the best standards, and the highest qualifications. He fully understand his responsibilities, and I want to assure you that no film which you do not want your children to see will ever be found on this screen. The first motto of this house will be to entertain. We assume that when you come here to spend your evening you are in search of genuine entertainment; you want to forget the cares of the day, the worries of business and all that grinding routine that makes us forget there are stars above us, that there is a beautiful world around us, and in the midst of the commonplace we always find the heroic, the noble, some times the tragic and often the sweet and the pathetic. Nor will we fail in our endeavor to give you the laughing treatment. Laughter has been called the twin sister of Hope, we will have a permanent home here for both sisters, I assure you.

I now dedicate this magnificent temple of amusement to you, my friends and neighbors, to you and to your families. The future of the National depends entirely upon the favor you may be pleased to show us. The sweat of the architect, the toil of the musician, the art of the picture-maker and all the zealous efforts of the management will go for nothing unless you give us your approval and your continued patronage. It is not in ourselves to achieve success, but we can at least try to deserve it. That will be the motto and the guiding rule of the National.

At the end of his remarks Mr. Bush introduced Congressman James A. Hamel, who spoke words of congratulations and encouragement, to be builders and owners of the National. The theater is under the personal supervision and direction of L. F. Blumenthal.

George Fawcett, the well known actor is in Chicago, en route to Los Angeles, Cal., where he will resume leading roles for the Selig Company.

The Picture Show Business in Trenton

By Hanford C. Judson

New Jersey's Capital City Shows Interesting and Somewhat Typical Development of the Exhibiting Business

THE City of Trenton has some 110,000 population, and while there is a healthy amount of business done there one sees little of the rush and boom noticeable in many of the New England towns in these War Bride times. There are about twenty-two theaters devoted exclusively or largely to moving pictures at present serving Trentonians and about eleven of these are not far from the corner of Broad and State streets, the business heart of the city. The picture business in what may be termed the neighborhood districts is largely controlled by a combination known as the Hildinger Enterprises, whose chief holders are Charles C. Hildinger, Phillip Papier, Russel H. Lamont, George D. Bishop and Fred. R. Parker. These different interests have been drawn together by community of business advantage. The combination has given the city and its suburbs a much higher class of theater and a much better class of picture on the screen than fierce competition would, it is probable.

The houses which this group control are the Star, with 300 seats; the Strand, with 700 seats; the Princess theater, seating 700 and on the corner of Mead street and Clinton avenue; the Park theater, with 650 seats, at 11-13 Pennington avenue; the Garden, with 350 seats; the Majestic, seating 800; the New Bijou, a fine new house that cost $35,000 and seating 900, and the Center Street opera house, with 650 seats. Beside these the company has a theater in Doylestown, a village with about 3,300 inhabitants, and a theater in Lambertville, a somewhat larger nearby village. The Hildinger Enterprises have no competition in the outskirt districts or in the two neighboring villages; but their downtown houses have to contend with vigorously conducted opposition, some of it combining vaudeville with pictures.

The advantages the combination has is chiefly in the buying. As one would expect, the booking is done from the head office at 135 Hanover street and the problem of getting the most out of each film is helped by the fact that a family living in the East End of a fairly spreadout community normally has little reason for travelingfi to the West End for its amusement. When special features are to be shown an extra nickel or dime is asked for admission; but the tendency in all Trenton theaters is to ask ten cents admission to the regular program. The house managers under these conditions are chiefly valuable on the score of their personality, and the more important theaters are put in charge of men who have made good in the smaller houses. For the programs Metro, Paramount, Pathe and other leading makers are drawn upon. The company believes in big advertisable features. "The more we spend for a picture, the more we make of it" was the expression of the member of the firm we interviewed. He also counted Trenton a good serial town.

Among the opposition houses the State Street theater comes first to mind. It is on East State street, only a few doors from Broad and includes four acts of vaudeville with first class features and other pictures. Triangle service is advertised and posters in the lobby promise the Pickford films. The prices asked are ten cents in the afternoons and five, fifteen and twenty cents at night. The house manager is H. Wahn. This house has profitably used "The Yellow Menace" and "The Shielding Shadow."

Also on State street and not far from the corner of Broad is the St. Regis theater, of which W. J. Vernon is the manager. It is an attractive looking house with 950 seats, makes good music one of its drawing cards and does a good business. Mr. Vernon is a pleasant man to meet and has clear-cut ideas about the picture business. He is running a Paramount, Fox, World Film, Metro and other of the good makes. They are not necessarily first runs, but they are new. Very few of the superfeatures are booked. It has been Mr. Vernon's experience that a superfeature, at a high price, comes sometimes after a program feature that not only tells a better story, but is apt to be better acted as a whole. The patrons who have paid less to see the good film the night before fail to see the profit in it and have a less ready opinion of the exhibitor's showmanship. He thinks that for the good of the business the manufacturers should tend rather to decrease the cost of pictures than increase it.

The Grand theater, four or five blocks south along Broad street, has been a burlesque house, but during the week of October 15 showed "Fighting for Verdun," which was lectured by Captain D. G. Hertz, an Englishman, who led a company of a South Lancashire regiment until a few pieces of schrapnel disqualified him from the kind of work that soldiers have to do in Europe these days. The Grand is under the management of Charles Finberg and is planning to include films in its regular shows from now on. While at this house we met R. K. Bartlett, formerly of the Stanley Film agency, who is handling the picture, "Fighting for Verdun."

The Trent theater, a legitimate house on Warren street, a few steps north of State, showed "The Fall of a Nation" as an attraction for three days from October 16; but this house is not directly in competition for the picture trade.

Taylor's Opera House, on South Broad street, advertises vaudeville and bills a few pictures.

One interesting phase of the picture business in Trenton is the automobile express service run on a co-operative basis between Philadelphia and the local theaters.

The local rates for theater licenses is $50 a year. In Lambertville $100 is asked. Doylestown asks only $25 for the year.

Adrienne Morrison Wins Recognition

FOR versatility, for finish, for screen presence and charm, Adrienne Morrison, the brilliant wife of Richard Bennett, the popular Mutual actor, has won a distinctive place for herself in the brief four months in which she played in supporting casts with her husband at the American studios at Santa Barbara.

The charmingly sympathetic and subtly humorous role of the sister-in-law to the "Philip Holden" of Mr. Bennett's characterization in his first Mutual Star Production which went out recently, "Philip Holden-Waster," which Miss Morrison created, is worthy of mention.

Her versatility, as well as her dramatic power is tried in the exceptionally strong drama, "And the Law Says," which will mark her husband's second appearance in Mutual Star Productions, as well as in "The Highest Good," a picture in which she will appear later.

Adrienne Morrison.

Mr. Bennett and his wife and their two daughters returned to New York October 14, in time for the popular actor to commence rehearsals in "Zack," the production in which he will appear on the stage in New York this winter.

THEATER CHANGES POLICY.

R. Wagner and James Wallingford have bought the Keith's theater on Main street, Buffalo, from J. A. Schuchert. This theater was previously a five-cent house, seven nights a week, and it is the intention of the new management to run two ten-cent nights for the time being and will endeavor to increase the price of admission to ten cents seven nights a week.

CHANGE IN SELIG TITLE.

"So Shall Ye Reap" is the name of a Selig production to be released Monday, November 6, in General Film Service. The name has been changed from "As Ye Sow." The production, "So Shall Ye Reap" is of unusual excellence, according to advance reviews.

George M. Cohan to Play for Artcraft

Famous Author and Actor Will Be Seen in His Own Popular Subjects.

FOLLOWING several years of absolute indifference to all inducements, even those of the most flattering and substantial nature, George M. Cohan, one of America's foremost figures in the theatrical world, has decided to enter the motion picture field. The announcement is made by Artcraft Pictures Corporation on the eve of its first release, Mary Pickford in "Less Than the Dust."

For several weeks Walter E. Greene, president of Artcraft, has been promising that Mary Pickford would soon have a famous companion in the Aircraft circle, which he describes as the foundation of a system to "handle the headliners in motion pictures." Certainly Mr. Cohan is a headliner. The new corporation is to be congratulated on the success of its negotiations with Mr. Cohan and the motion picture industry in general is fortunate in the acquisition of this popular American.

Perhaps the most interesting feature of the preliminary announcement of the formation of the George M. Cohan Film Corporation is the statement that in addition to his services as producer and player Mr. Cohan is to devote much of his time to original writing for the screen. That, in itself, is a matter of importance.

Work on the first production of the Cohan Corporation will begin at once. Mr. Cohan will, of course, appear as the star and the vehicle will be one of his most successful plays. The selection will be made from the group which includes "Little Johnny Jones," "Forty-five Minutes from Broadway," "The Governor's Son," "The Miracle Man," "The Yankee Prince," "George Washington, Jr.," "The Talk of New York," "Seven Keys of Baldpate," "Hit the Trail Holliday," "The Man Who Owns Broadway," "The Little Millionaire," and others.

As a writer of popular musical comedies and in more recent years of serious plays, Mr. Cohan has achieved a position as a writer for the stage which is fully as lofty as the niche he made for himself as an actor and producer. While his abilities as player and director are eagerly welcomed it is the acquisition of his talents as author of virile American drama that is of particular cause for gratification in the motion picture field. For some time he has quietly been absorbing the atmosphere of the new amusement giant and making a close study of its technique. When convinced that here was the opportunity for a tremendous amount of work of the highest order he began to consider seriously the offers which had come to him. Artcraft was able to convince him it possessed "the goods."

"Every one within the motion picture industry has a definite conception of the great potency of Mr. Cohan as a popular idol," said Mr. Greene. "Every motion picture exhibitor throughout the United States is asked frequently why he does not show pictures either written by Mr. Cohan or those in which he appears. It is of course a matter of extreme satisfaction to me and my associates that Artcraft can announce the Cohan pictures will be distributed through our exchanges. It looks like a busy year for Artcraft."

"WAR'S WOMEN" WIN AGAINST CENSORSHIP.

News has just come to Joseph Perl, the Eastern representative of the Pacific State Rights Company, at 547 West 147th street, of a sweeping victory which the company gained over the San Francisco and Los Angeles censorship, the courts having decided that the company's picture, "War's Women," was entirely fit for public exhibition and that the censorial rulings to the contrary must be reversed. This victory, Mr. Perl says, was largely due to the unremitting efforts of Ferd Bloch, the president of the Pacific State Rights Company.

SELIG CHICAGO STUDIOS TO OPEN.

The Selig studios, Chicago, will open next week. Al Green will direct the production "The Princess of Patches." Gilson Willets wrote the scenario version of the play. Many of the exterior scenes will be filmed in Louisiana.

GERRARD DIRECTING "THE ORGAN GRINDER."

"The Organ Grinder," an Italian drama in two reels, is under production at Universal City by Director Douglas Gerrard, who also plays the lead with Ruth Clifford and Al MacQuarrie in support.

"Conquest of Canaan" Rights Selling

New Lasky Exchange Takes California Territory—Abrams, Mastbaum and Greene Other Buyers.

HIRAM ABRAMS has closed with the Frohman Amusement Corporation for the rights to "The Conquest of Canaan" in the California territory controlled by the Lasky Pictures Corporation and covering California, Nevada, Arizona and New Mexico. Mr. Abrams, acting for his own organization distributing through New England, secured the New England rights and will give the picture immediate release. He acted as agent for the Lasky enterprise.

"The Conquest of Canaan" was the initial release of the newly organized Lasky exchange at San Francisco and was released by that concern November 2. Mark Lasky, who controls the new 'Frisco exchange, entered the film business about three years ago, but gave up his offices in Philadelphia when Paramount was formed.

Stanley Mastbaum has secured the Pennsylvania, Virginia, Maryland, District of Columbia and Delaware territory for "The Conquest of Canaan" and will issue it as the first important release through a new exchange recently opened.

Greene Photoplay Company of 729 Seventh Avenue, obtained New York and Northern New Jersey for "The Conquest of Canaan."

Kenneth O'Hara, Regular Writer

PROMINENT among the younger publicity men who have achieved an unusual measure of success is Kenneth A. O'Hara, of the Ince forces at Culver City. During the past two years as Coast publicity manager for the New York Motion Picture Corporation Mr. O'Hara organized the department of which he is head and directed its work so astutely that the fame of these Triangle producers widened perceptibly.

Having been a newspaper man, Mr. O'Hara is not given to the constant use of superlatives, but has a "nose for news," and puts the news in his copy. Every picturesque incident that took place in the Inceville studio, where his headquarters first were, drew many interesting recitals from Mr. O'Hara's typewriter and saw subsequent publication in many newspapers and magazines eager to get good copy about moving picture incidents.

Kenneth Anthony O'Hara.

Mr. O'Hara is only twenty-five years old, yet is credited with being one of the cleverest men in his branch of the industry. He is a writer of clean-cut English of magazine quality. He was born in Brooklyn and educated at Rockville Center, L. I. He went through Seton Hall, in South Orange, N. J., became a football star and won a gold medal for general proficiency. He entered Brooklyn College Prep School and Bishop McDonnell presented him with his sheepskin and also a medal for dramatic declamation. He studied at Fordham Law School for a year before he realized his was not a legal mind. He got a job as a cub on the Brooklyn Eagle, being assigned to scholastic sports. He became head of that department and gained a reputation throughout scholastic circles in the East.

Mr. O'Hara then joined the staff of the Los Angeles Tribune and during the fourteen months following handled almost every department of the paper. In August, 1914, Thomas H. Ince employed him to push the Kay-Bee, Broncho and Domino brands. It was rough traveling at first to establish a press agenting bureau. Then came the Triangle organization and O'Hara found himself face to face with a big opportunity—and made good. He is popular with the players and directors and newspaper representatives.

"LITTLE ITALY" ALMOST COMPLETED.

Hobart Henley has about completed at Universal City a five-reel drama, "Little Italy," in which he plays the featured lead with Gertrude Selby. The story is by Willard Mack.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

DISTRIBUTORS AND EXHIBITORS "DISCUSS THINGS."

A Protracted Meeting at Wurlitzer Hall Which Heard Much Debate But Got Small Results.

THROUGH the advertising columns of The Moving Picture World, an invitation had been extended by the F. I. L. M. Club of New York City to "every person connected directly with the motion picture exchange business" and to all exhibitors doing business in the Metropolitan District. The meeting was called by Arthur F. Beck, president of the Film Club; Edward Saunders, first vice-president; H. H. Buxbaum, second vice-president, and W. E. Raynor, secretary and treasurer. The call promised "to submit a proposition to the Exhibitors' League that will undoubtedly bring their membership up to 100 per cent. efficiency for New York and adjacent territory."

In response to the invitation about a dozen exchange men and about a hundred exhibitors came to Wurlitzer Hall on the night of Thursday, November 2. Among the exhibitors were Lee A. Ochs, president of the New York Local; John Manheimer, president of the Brooklyn organization; John J. Wittmann, president of the Bronx Local (Cinema Club), and Dr. H. Charles Hespe, president of the Exhibitors' League of the state of New Jersey.

Mr. Beck in the chair read the call and then outlined a plan of co-operation between exchanges and exhibitors, spoke of the Hoy Collecting and Rating Agency, which he said would hereafter act as the arbiter of any difficulty between exchanges and exhibitors. He said that a committee consisting of twelve exchangement and eighteen exhibitors would be formed to work in unison with the Hoy Agency. This statement at once precipitated a storm of dissent from the exhibitors. Representing the three presidents of the Greater City, Exhibitor Sanders, from Brooklyn, said there could be no discussion of any co-operative plan until the Mutual Exchange had rescinded its order compelling exhibitors in and around New York to pay the return express charges.

Mr. Beck countered by announcing that he considered the question of return express charges closed and that he would not under any circumstances consent to reopen it. He took occasion to say that the campaign conducted by the exhibitors against his exchange had made no difference whatever to him. "The sheriff," he said, "had not been at the doors of the Mutual, in spite of the penalties inflicted upon me and we propose to do business at the old stand for some time to come. There is nothing to arbitrate as far as the express charges are concerned."

Mr. Beck's statement was followed by a strong murmur of disapproval among the exhibitors and a dozen rose to their feet at once. It was not long before the debate degenerated into a wrangle. Exchangemen told of the troubles they had with exhibitors, citing cases and giving a wealth of detail, to which the exhibitors replied with great emphasis and with at least equal enthusiasm. Mr. Shafer of the World Film, Mr. Tobias of the 46th Street Exchange and Edward Saunders of the Metro, talking for the exchanges while Ochs, Wittmann, Manheimer, Charles Steiner, Charles Haring, Dr. Hespe and many others took the exhibitors' side.

Though the chairman declared again and again that he would not recede from the position of saddling the return express charges on the exhibitors, that subject always came back and easily occupied the centre of the stage. For almost three hours the battle raged with no semblance of parliamentary or business procedure. The chairman insisted that the presidents of the locals declare themselves on the proposition of the Hoy Agency and the Committee of Co-operation and the presidents pointed out they had no authority to bind their organizations without first calling a meeting and consulting them. It looked as if the meeting was to be wholly barren of any results whatever when after more discussion the chairman consented to have the future return charge policy referred to arbitration. This came on top of a statement by H. H. Buxbaum, of the General Film Company, who said he would personally reimburse exhibitors who felt that their return express charges were an unjust burden. This statement was loudly cheered and helped to create a better atmosphere.

A motion was then made and carried that the three local presidents and Dr. Hespe, of New Jersey, report the offers of the F. I. L. M. Club to their respective organizations and then get in touch with Chairman Beck in about two weeks time. Even after adjournment excited groups on the sidewalk gave themselves up to the discussion of the return express charges quite reckless of the cold winds that began to blow just before midnight.

SUBSTITUTE CENSORSHIP PROPOSITION.

Minneapolis Exhibitors Appeal to the Public—Have Plan for a Board of Review.

A JOINT meeting of officers of the Motion Picture Exhibitors' Association, Inc., of the Northwest, and the film exchange managers of Minneapolis, was held Monday, October 23, at the association headquarters, Bijou theater building. The following plan for trade regulation in lieu of the present censorship board was adopted:

AN OPEN INVITATION TO THE PEOPLE OF MINNEAPOLIS.

Addressed especially to the municipal authorities, the churches, the civic organizations and the great army of motion picture fans.

Your theatre manager will furnish you at any and all times an official blank which you are at liberty to fill out with any complaint against any film shown, or to be shown, at his respective theatre.

This in turn is immediately handed to the Motion Picture Trade Film Review Board of Minneapolis, or you can even send same direct to the board.

Quick action is taken by a democratically organized, unbiased board composed of men in keen competition in the following lines:

One state's rights film exchange manager.
One regular releasing feature exchange manager.
One regular releasing regular service exchange manager.
One exhibitors' supply house manager.
One local film producing manager.
One motion picture trade journal manager.
One representative appointed by the mayor.

And the nine active motion picture theatre proprietors forming the officers and executive board of the Motion Picture Exhibitors' Association, Inc., of the Northwest.

The various lines of the motion picture industry represented in the personnel of the above-mentioned board of fifteen will positively insure the public against unclean pictures, as no favoritism toward any particular picture or theater could be manipulated.

With the cordial help of the general public the motion picture industry feels perfectly able to run its own business to suit the public and does not propose to have a self-constituted so-called film censor board of busybodies to run the general public or the motion picture business.

Therefore, we ask your hearty co-operation, for, after all, you are the best judges and our board will act according to your desires.

President Gilosky appointed a grievance committee, Messrs. C. H. Hitchcock, W. B. Watson, J. A. Keough, S. Greene and F. W. Thayer, all of Minneapolis, and a legislative committee, Messrs. J. Agnew, D. G. Rodgers, D. W. Chamberlain of Minneapolis, M. L. Finkelstein, J. Friedman, O. Rowe and H. Breilein, St. Paul. A motion was made and seconded that the association insist that the operators' union have an agent that can be reached at any time necessary. Secretary Goenig read off a list of new members and told of his campaign for more. The association voted to hold its future meetings on Tuesday at noon, instead of on Monday.

MICHIGAN EXHIBITORS' MEETING CALLED.

Secretary Moeller Wants Them in Detroit on Dec. 12—President Ochs to Attend.

THE Detroit office of the World is in receipt of a communication from A. J. Moeller, of Howell, secretary of the Michigan State Branch of the Motion Picture Exhibitors' League of America. This communication should be read thoroughly because it is of importance. We would also like to suggest that exhibitors bear in mind the date of December 12 and plan to be in Detroit to attend the annual meeting. The Hotel Statler has already been decided upon as headquarters. The letter read as follows:

The article in the various trade journals relative to the $300 to $1,000 State license, was undoubtedly noted by the majority of Michigan exhibitors, and I regret to state the fact that I received three communications from interested exhibitors, asking for advice regarding same. Think of it—three exhibitors out of more than 800 in the State of Michigan cared enough about their business to inquire about it.

It seems to me that Michigan exhibitors are a lot of self-satisfied individuals who care for nothing but the present, unconcerned about the future, and absolutely unwilling to do anything except to kick about the existing conditions and poor business.

Unwilling to raise a hand or give support to the elimination of a legislative measure that means their bread and butter.

Willing always to tell you what a poor business their competitor did, and how he beat them to it. Caring apparently for nothing except the dimes that come through the box office window.

What kind of exhibitors have we in the State of Michigan?

Wake up, men, to the realization of facts and to the issues that are confronting you. Try to realize the fact that you are an individual factor in this fourth the largest industry in the world today. If there is an ounce of co-operation or an iota of progressiveness, make it known. I challenge every one of you.

Our next meeting will be held at the Hotel Statler, Detroit, on December 12. And I dare you to be there. National President Lee Ochs, of New York, and our old friend and counselor, Fred Herrington, will also be in attendance, and what will be put before you at this meeting will be, to say the least, something that will surprise you not a little. Make your preparations now and let your slogan be "Detroit on December 12."

MADISON SQUARE GARDEN BALL.

Organized Exhibitors of New York Are Making Big Efforts to Make it "the Biggest Ever."

THE Movie Ball, which will be held in Madison Square Garden, Thanksgiving night, November 29, promises to be the biggest social event of the season for the members of the moving picture fraternity.

Last year between twenty and thirty thousand people attended and the doors had to be closed at 8:30 because of the crowd. This year the jam promises to be greater than ever and it is feared that it will be necessary to close the doors earlier than last year.

All of the boxes with the exception of six have been sold and over seventy applications have been received for those that remain. Among the concerns which have bought boxes and the number taken are the following: Metro, 26; Universal, 9; Pathe, 8; Vitagraph, 5; International, 3. From one to three boxes have also been taken by the following: Essanay, Kalem, Brenon, Feature Film Company, Sherman Elliott, V-L-S-E, Powers, Simplex and Unicorn.

The contract for decoration involving an expenditure of over $6,000 has been awarded to W. H. Masten Co., of this city. During the evening six of the leading New York firms will conduct a fashion review of imported gowns which will be shown on living models. One of the novelties this year will be a cabaret which will be held in the basement from the time the ball opens until closing. A colored band consisting of fifty-five pieces will provide the dance music, and one of the new stunts will be the singing of the band members while the movie people and their friends dance the night away.

Three prizes of $100, $50 and $25, respectively, have been offered to the three manufacturers who provide the most novel stunt for th evening's entertainment.

BROOKLYN EXHIBITORS TO DANCE.

Committees Are Named to Make Arrangements for a Big Affair on Eve of Washington's Birthday.

THE annual ball and reception of the Association of Motion Picture Exhibitors' League of America, Brooklyn Local, will be held on the eve of Washington's Birthday at Stauch's at Coney Island. Brooklyn Local, which is one of the strongest branches in the United States, is planning to have at least 100 of the leading film stars present and to make the occasion the greatest in the history of the organization.

Two bands have been engaged to furnish the dance and concert music. The hall will be decorated from top to bottom and special arrangements will be made for automobile parties. The committees are arranging many features in which the film stars will have prominent parts.

The committees are:

Ball committee, William Hollander, chairman; Maurice Goodman, treasurer.

Arrangements committee, Louis Levine, chairman; Billy Bland, J. C. Wesserbach, G. Gerhauser, H. Shapiro.

Printing, William Brandt, chairman; Michael Glynn, Julius Caller, S. Barr.

Tickets, J. Foster, chairman; E. Fulmer, H. Schaeffer, S. Rosenthal, H. Weingarten, Fred Huchner, J. Ensler.

Entertainment, R. Sanders, chairman; S. Lesselebaum, C. F. Martin, Gus Koenigswald, E. Dunning, S. I. Berman, J. H. Vreeland.

Reception, H. C. Mooney, Ben Title, Louis Christian, E. Salkin, I. W. Richards, Paul Thiele, Harry Harring, Manuel Motta, S. Sonin, Harry Traub.

Publicity and program, H. C. Mooney, William Brandt, Otto Lederer.

Badges, E. Stockheimer, S. Schwartz.

Ladies' reception committee, Mrs. Reitmeyer.

Floor committee, J. Sokoloff, chairman; William Bigalli, J. Jenell, J. Bruno, S. Pellagrano, A. Flaum, Charles Cranidas, E. Chrystmus, B. Zeitlen, M. Seger, D. Kerman, T. Gate, S. Marcovitch, M. W. Lane, Louis Smith, D. J. Askin, H. Whitner.

Projection committee, M. Warshauer, chairman.

TEXAS AMUSEMENT MEN MEET.

Censorship and Sunday Opening Were Chief Questions of Discussion—No Change in Organization.

CENSORSHIP and Sunday opening were the livest topics discussed before the Southwestern motion picture exhibitors and theater managers at the convention Wednesday, October 25, at the Hall of the Chamber of Commerce and Manufacturers' Association, Dallas. This meeting marked the successful culmination of a state-wide organization campaign carried on by the organization known as the Texas Amusement Managers' Association, composed of the Dallas amusement institutions and their state affiliations. The organization work has been done by Robert H. Campbell, executive secretary for the organization, and has been in progress for the past three months.

Starting with an informal reception at the Oriental Hotel in the morning, the session was continued with a lunch by the film exchanges and supply houses. At this function James B. Dugger, Vitagraph man, presided, and E. T. Peter, of Little Rock, formerly of Dallas, was a guest of honor. At 1:30 o'clock a general conference was held in the auditorium of the Chamber of Commerce and Manufacturers' Association Building, where a program of addresses and discussion was heard.

E. T. Peter spoke on "Co-operation and Affiliation"; Joseph Phillips, Fort Worth, "The Theater and the Public." Mr. Phillips called attention to the power of the screen when he recited how Judge Harper, who had rendered an obnoxious decision, as a member of the Court of Criminal Appeals, was defeated by Judge Morrow before the last primaries. Harper read into the law a decision that all the employees, actors, stage employees, ticket sellers and takers, ushers, as well as the manager was guilty of violation of the Sunday law when they worked in a motion picture house or theater on Sunday. Slides advocating the election of Morrow, said Phillips, were run in picture shows all over Texas and Harper was defeated by more than 4,000 votes. James Hill, Dallas, "Theater and Censorship"; Robert H. Campbell, "The Theater and the Sunday Law"; Lawrence Stewart, "The Theater and the House Manager"; S. G. Howell, Motion Picture Journal, "The Theater and the Press"; Eph Charninsky, "The Theater and Organization"; Mr. Clegg, Mutual Film Exchange manager, "Action."

George M. Blackburn, vice-president of the Texas Theater Managers' Association, presided at the conference because of the unavoidable absence of President E. H. Hulsey, who was suddenly called out of the city.

After adjournment the members went to the Fair, where they spent the remainder of the day. At night they were the guests of the local theatrical managers, who divided the delegates among themselves as individual hosts. All were admitted free to the local theaters and playhouses.

No attempt was made at reorganization of the present state body, and the officers will stand until the next convention, which will likely be held in Dallas the latter part of January.

The officers now are E. H. Hulsey, president; George M. Blackburn, vice-president and chairman executive committee; Leon S. Gohlman, recording secretary; W. D. Nevills, treasurer; David Bernbaum, sergeant-at-arms. Members executive committee: George M. Blackburn, P. G. Cameron, E. H. Hulsey, W. E. Weatherford, S. von Phul and Phil H. Greenwall.

Finance committee: S. von Phul, W. E. Weatherford and

W. D. Nevills. Executive secretary and organizer, Robert H. Campbell.

Dallas will continue to be the headquarters for the association, as it is considered the leading amusement city of Texas.

What Constitutes a Guardian?

Law Governing Admission of Minors to M. P. Theater Contested in Court of Appeals at Albany—Section of Penal Code Claimed to Be Class Legislation.

W. Stephen Bush.

A CASE of extraordinary importance to the motion picture exhibitors, both in this State and throughout the the country, will shortly be decided by the Court of Appeals at Albany. The case may be argued any day this or next week. The title of the case is as follows: The People of the State of New York, respondent, against Jacob Van Brink, Defendant-Appellant.

The appeal which brings the matter before the court of last resort in this State, comes up on a decision of the Court of Special Sessions in New York. The decision resulted in a conviction of Mr. Van Brink on the charge of having admitted a minor under sixteen years of age to the Franklin Theater, Lenox Avenue and 132nd Street. The Franklin Theater is operated by Oestreicher and Van Brink. Mr. Oestreicher is the vice president of the New York local organization and very well known in exhibiting circles.

The Facts in the Case.

On the third day of January of this year three boys entered the Franklin theater, one being admittedly under sixteen years, while the other two claimed to be over sixteen years of age. An officer in plain clothes saw the boys enter the theater, went after them and took them into custody. He also arrested Mr. Van Brink and the doorman and immediately took them to the station house. Mr. Van Brink was tried at the Special Sessions and convicted in spite of the fact that the mother of two of the boys testified that she had permitted them to go to the theater and had put them in charge of the boy whose age was admittedly over sixteen. Sentence was suspended. Mr. Van Brink immediately took an appeal to the Appellate Division of the First Department, where the conviction was affirmed unanimously, but without an opinion. The attorneys of Mr. Van Brink thereupon obtained permission to appeal to the Court of Appeals.

Points Raised in Favor of Exhibitors.

In his brief for the Court of Appeals counsel for the appellant raises some very interesting issues. He contends that the following section of the Penal Code is unconstitutional: "A person who admits or allows to remain in any moving picture performance or in any place of entertainment injurious to health and morals any child, actually or apparently under the age of sixteen years, unless accompanied by its parents or guardian, unless such moving picture exhibition is given under the auspices of any school or church or educational or religious institution not operated for profit, is guilty of a misdemeanor." Counsel claims that the provision is unconstitutional because it is class legislation. The free and equal benefit of the laws has been defined as follows:

It is intended that there should be no arbitrary deprivations of life or liberty or arbitrary spoliation of property, but that equal protection and security should be given to all under like circumstances in the enjoyment of their personal and civil rights; that all persons should be equally entitled to pursue their happiness and acquire and enjoy property; that they should have like access to the courts of the country for the protection of their persons and property; that no impediments should be interposed to the pursuits of any one, except as applied to the same pursuits by others under like circumstances; that no greater burden should be laid upon one than are laid upon others in the same calling and condition and that in the administration of criminal justice no different or higher punishment should be imposed upon one than such as is prescribed to all for like offenses." Another point made by counsel for defendant is the definition of the word guardian as applied to the section of the Penal Code. Judge Gaynor gave an interpretation of this word in the following manner:

"The word 'guardian' does not there mean a guardian appointed by the court. If children be sent or taken into the theater by a person other than one of their parents or their legal guardian—by their elder brother or sister or by a neighbor or friend for instance—he or she is their guardian for the time being within the meaning of the said statute, if not excluded in some way or for some reason by law. Courts and police officials should not strain criminal statutes or try to be better in the administration of the law than the law itself is."

Mr. Oestreicher says that the decision of the Court of Appeals if favorable to the contention of the appellant, will affect every motion picture theater in the State and render it safe from arbitrary meddling by the authorities.

Counsel for Mr. Van Brink are Goldstein and Goldstein.

TROY EXHIBITORS FIGHT RETURN CHARGES.

At a meeting of the Motion Picture Exhibitors' League of Troy and vicinity, held on the night of the 2nd of November, at the League headquarters, 24 King Street, it was decided unanimously that the Troy exhibitors will absolutely refuse to pay express return charges on any films. Rather than do that the members of the League declared they will cancel all contracts with exchanges that insist upon return charges. In a letter to the State Secretary, Thomas Howard, it is stated by the Troy secretary, Benjamin Apple, that at present the minimum charges of admission to any motion picture theater in Troy or vicinity is 10 cents.

INVESTIGATING CHARGES AGAINST OCHS.

The Manhattan Local of the Motion Picture Exhibitors' League is reported to have considered the charges made by Fleischman & Goldreyer against Lee A. Ochs, president of the National and State League, which were published in a recent issue of Variety, to be of sufficient gravity to require an investigation. The committee appointed at a meeting of the Manhattan Local on Wednesday, November 1, consists of the following members: Messrs. Ronheimer, Ascher, Ostreicher, Steuer, Needles, Anson, Samuelson, Glynn and Trigger.

PRESIDENT OCHS TO ADDRESS MARYLAND EXHIBITORS.

Within the next two weeks a special meeting of the Maryland exhibitors is to be held at Baltimore in the Emerson Hotel when matters of considerable importance will be discussed. President Ochs has been invited to attend and will address the meeting on the importance of speedy and thorough state organization.

Smart Returns from Vacation

WILLIAM G. SMART, the technical expert who lately severed his connections with the Biograph Company, has just returned from his vacation. Mr. Smart looks fit, and announces he is ready to plunge back to work. This has been Mr. Smart's first vacation in nine years, for the life of a technical director has never been likened to a bed of roses. In Mr. Smart's case it has meant one hard work day after another ever since he first co-operated with D. W. Griffith on the many Biograph subjects produced by that genius. Among these was the wonderful masterpiece "Judith of Bethula," which owed not a little of its success to Mr. Smart's settings.

William G. Smart.

Among other prominent Biograph directors besides Griffith with whom Mr. Smart "worked" were James Kirkwood, W. Christie Cabanne, Frank Powell, Mack Sennett, Eddie Dillon, Lawrence Marston, Barry O'Neill, and many others. In fact, while the Klaw & Erlanger subjects were being produced he assisted nine directors at one time.

What Mr. Smart's plans are for the future is not known, although it is not very likely that the motion picture industry will lose the orginator of attractive stage settings.

Crosses Water for "Civilization"

William J. Hanley and J. Parker Read, Jr., to Negotiate Rights in England, France and Spain.

WILLIAM J. HANLEY, well known in the theatrical and motion picture business of Europe and America for the past twenty years, will sail for Spain on November 6 as a special representative of "Civilization." Mr. Hanley will stop at Barcelona and Madrid for the purpose of disposing of the rights to "Civilization" in Spain and Portugal.

From Madrid, Mr. Hanley will go direct to Paris, where he will arrange a special showing for the many Paris buyers who have flooded the New York office with inquiries for the rights to France. Then he will go to London and meet J. Parker Read, Jr., general manager of the Harper Film Corporation, who will make a flying trip to London to negotiate the British rights.

A social affair has been arranged by Mr. Read. Mr. Hanley is to give a private exhibition of "Civilization" for the Infanta Isabella at her palace in Madrid. Infanta Isabella is the aunt of Alfonzo, King of Spain.

Selling South American Rights.

J. Parker Read, Sr., who left New York some thirty days ago to represent "Civilization" in Buenos Ayres, cabled within forty eight hours after landing that he had sold the rights to Brazil and Uruguay. He reported that bidding was spirited and in consequence he was able to establish another record.

J. C. Searcy, film magnate of the Republic of Panama, made a special trip to New York to purchase the rights of "Civilization" for Panama, Costa Rica, and Jamaica. Immediately after the deal was closed, Mr. Searcy embarked for his home port with five prints in his possession.

J. Parker Read, Jr., general manager of the Harper Film Corporation, has just selected three special representatives who will shortly leave for Cuba, Porto Rico, China, Japan, the Philippine Islands and India to close negotiations that have been pending for the rights to "Civilization" in these different countries.

The efficiency with which the sales campaign for "Civilization" has been handled establishes a record.

Says Business is Picking Up

Mutual Sales Manager Bennett So Concludes After Extended Trip—Some Office Changes.

"I BELIEVE the film business of the South and East is in the healthiest condition that I have seen in the last two years," remarked Hunter Bennett, sales manager for the Mutual Film Corporation, as he breezed back into the Chicago home office to report to President John R. Freuler of the Mutual last week.

"Exhibitors are building their business more solidly. They are finding the public critical but ready to recognize and to patronize good pictures. The really capable, hard working exhibitors are forging ahead more rapidly today than ever before, I believe. The reward of merit is now coming to quality pictures and quality presentation. Certainly this makes for Mutual prosperity."

In Atlanta, Georgia, Mr. Bennett conferred with Charles E. Kessnich, exchange manager, in planning a number of important changes in operation to better service to the exhibitors of that territory.

At Philadelphia W. H. Rippard of the Wilkes-Barre, Pennsylvania Branch and C. K. Campbell, of the Harrisburg office, met with the sales manager.

A number of minor changes and reassignments have been made in the sales forces. Murry Beier of the New York branch has been transferred to Philadelphia temporarily. The Cincinnati offices will be moved into their new two-story building at 112 North Seventh street on January 1. The building has floor space of 8,000 square feet, a projection room and splendid equipment.

Mr. Bennett announces some changes in the Mutual's sales force, which numbers over 100 men, which have taken effect the past few weeks.

John Hardin has been sent from Chicago to sell pictures for the Mutual at Atlanta. George F. Law, an experienced film man from Winnipeg, Canada, has been made assistant manager of the Minneapolis branch, while R. C. Fox has been added to the sales force of that city.

A. R. Patten, salesman, has been transferred from Spokane to Los Angeles; Louis Baxley and J. W. Potter have been added to the Dallas, Texas, list of salesmen, and J. W. Critchfield has been changed from head booker to salesman at Oklahoma City, Oklahoma.

At the Leading Picture Theaters

Programs for the Week of November 5 at New York's Best Motion Picture Houses.

Mary Pickford at the Strand.

THE Strand theater presented Mary Pickford's first independent photo-dramatic production, "Less Than the Dust," for the week of Nov. 5. "Less Than the Dust" is an elaborate production. Its scenes are laid in India and England. Miss Pickford playing the part of a castaway, a girl of English birth who having been adopted by a Hindu swordmaker, is reared among the natives of the lower caste. Its story is full of realism and dramatic strength, with an appealing love story in which the girl and an English officer are the central figures. Miss Pickford and a company of unusual size appear in the various picturesque scenes.

Another chapter of Ditmar's "Living Book of Nature," a zoological feature of rare interest, was shown, and a new scenic study from India.

On the musical program Grace Hoffman and Jan Rubini were the soloists.

Douglas Fairbanks at the Rialto.

Douglas Fairbanks in his latest and liveliest feature picture, "American Aristocracy," was presented at the Rialto. Yachts, power boats, hydroaeroplanes, and even a government torpedo boat destroyer were among the requisites in turning out the picture. Anita Loos, who wrote the scenario for the Triangle Film Corporation, provides the agile Fairbanks with a full complement of thrilling feats to accomplish, and at the same time gives Jewel Carmen a fascinating role as the girl for whom Fairbanks repeatedly risks his neck. Fairbanks plays a young millionaire who has entered the United States secret service for the fun of it, and the excitement of the story is found in his uncovering a plot to make illegal shipments of munitions to Mexico.

The usual educational and topical numbers and a Keystone comedy were on the program. Hans Kronold and Hilda Goodwin furnished the musical features.

"Less Than the Dust" at the Broadway.

Mary Pickford in "Less Than the Dust," was the attraction at the Broadway theater the week of Nov. 6. This photoplay, written especially for Miss Pickford by Hector Turnbull, is the first production in which the star appeared under her own management. The East India environment of "Less Than the Dust" is interesting and picturesque. One of the scenes shows a street in an Indian city, with all the color and ever changing views of an Eastern thoroughfare. Other scenes are the British garrison, the great stone temple and the pool of the sacred waters. An effective picture is made of a storm in the desert. The big scenes during the uprising of the natives and their repulse by the troops are most effectively worked out. "Less Than the Dust" was the only picture on the Broadway program.

Eighty-First Street Theater Bill.

At the Eighty-first Street theater, four Triangle pictures were shown. Monday, Tuesday and Wednesday Dorothy Gish in "Atta Boy's Last Race," and a Keystone comedy were on the bill. Thursday, Friday, Saturday and Sunday, Bessie Barriscale and Charles Ray in "A Corner in Colleens" and a Sennett-Keystone comedy comprised the picture features.

Durant to Write for Kay-Bee

Scenario Editor with Wide Success in Authorship Will Have His Office in New York.

H. R. DURANT, who for a year directed the scenario department of the Famous Players Company, has recently been placed under contract by Thomas H. Ince and will in future provide material exclusively for Triangle-Kay-Bee stars. Mr. Durant will not, however, join the colony of Triangle editors and authors on the Coast. His headquarters will be in the Longacre Building, New York.

Mr. Durant comes under the Triangle banner with a record of striking achievements. Previous to his connection with the Famous Players he was for five years editor of the All-Story Magazine. He has had five productions on the legitimate stage, is the author of over two hundred short stories and novels, and has written more than sixty features for the Biograph, Equitable, World, Universal, Famous Players and Triangle-Fine Arts. In addition, Mr. Durant was for a number of years play reader for A. H. Woods, picking some of the biggest winners that astute manager has produced. He is the only modern American author to have a play accepted by the Theatre Antoine, of Paris.

His wide personal acquaintance among authors will undoubtedly aid him materially in selecting new material for the Triangle program.

France Increases Film Imports

Gets More Productions from United States and Italy to Replenish Home Supply Cut by War—Growing Demand for American Pictures.

IN "Commerce Reports," U. S. Vice Consul Paul H. Cram, Marseilles, France, says that Marseilles has about fifty motion picture theaters, most of which are small. The larger establishments have seating capacities of 800 to 1,100 persons each. The entrance fees in equivalent American currency vary from 2.8 cents to 23 cents, the average being about 5.7 cents. The present volume of business is as large, if not larger, than that of 1912 and 1913.

The trade in motion picture machines and supplies is largely in the hands of large Paris firms, which have established agencies throughout the provinces. Producers frequently exhibit their films in the Paris offices, which purchase, usually on a cash basis, the greater part of the production. These films are then exhibited to representatives of the theaters. In this city the larger establishments, which usually change their programs weekly, rent films which have not been locally exhibited. The price per meter (3.28 feet) for such films may vary from 0.2 franc ($0.038) to 2 francs ($0.386) per week, the average being about 0.4 franc ($0.077). These films are then rented to small theaters, which generally change their programs twice a week. In such cases, the price per meter (3.28 feet) for three or four days' exhibition varies from 0.05 franc ($0.0096) to 0.08 franc ($0.0154).

Prior to the war the weekly production in France of new films was estimated at 25,000 meters (82,020 feet) to 30,000 meters (98,425 feet), while at present probably it does not exceed one-third of that amount. In consequence French firms are importing films in larger quantities, particularly from Italy and the United States. There is a large and growing demand for American films in comic, sentimental, and detective subjects. Those representing cowboy or frontier life are less popular than formerly.

Two firms in Paris manufacture the greater proportion of the French motion picture machines and supplies sold in this region. Shortly after the commencement of the war prices rose 25 per cent., and at present they are at least 40 per cent. above the prices ruling early in 1914.

American firms should either send a competent agent to Paris, with power to appoint subagents in the provinces, or grant concessionary rights to large French concerns. The latter method has already been used with considerable success in exploiting American films. If it is a question of selling not only American films but also machines and supplies, together with the purchase of French films, the former method, perhaps, would be preferable. Films should be packed in tin boxes. Explanatory texts should be in French. The French customs duties on machines and films are as follows, per 100 kilos (220 pounds) net weight. On exposed films the general tariff is 165 francs ($31.84) while the minimum tariff is 110 francs ($21.23). On raw stock there is a general tariff of 300 francs ($57.90) and a minimum tariff of 200 francs ($38.60). Projection machines are subject to a general tariff of 150 francs ($28.95) and a minimum tariff of 100 francs ($19.30). American productions and projections are subject to the general tariff.

SECOND ANNIVERSARY OF THE OLIVER MOROSCO PHOTOPLAY COMPANY.

November 9 marks the second anniversary of the Oliver Morosco Photoplay Company. From its inception in the motion picture industry this company took its place in the first rank of feature producers and has continued on its steady course, always striving to better its high standard of product which it established from the beginning. To what extent its efforts in this direction have succeeded is evidenced by the fact that today the name of Morosco in motion pictures holds the same prominent position for quality and progressiveness as it does in the theatrical world.

Among the most prominent stars who have been presented on the screen by the Oliver Morosco Photoplay Company are Anna Held, Lenore Ulrich, George Beban, Kathlyn Williams, Myrtle Stedman, Fritzi Scheff, Rita Jolivet, Vivian Martin, Constance Collier, Lois Meredith, Elsie Janis, George Fawcett, Cyril Maude, Blanche Ring, Charlotte Greenwood and Sydney Grant and others of equal fame. Among its releases are included such well known successes as "Pasquale," "The Heart of Paula," "Peer Gynt," "Kilmeny," "Help Wanted," "The Tongues of Men" and "The Code of Marcia Gray." As a result of such plays on the screen the paraphrase, "A typical Morosco cast," achieved in the "legit" has also become current in speaking of Morosco photoplays.

The selection of Cecil B. De Mille to the presidency of the Oliver Morosco Photoplay Company, as announced recently, speaks well for the further advancement of this brand of screen plays as well as the industry in general.

Spedon Returns to New York

Reports Gratifying Success with "President and His Cabinet" Picture in Middle West.

SAMUEL SPEDON, after a month in the states of Illinois, Ohio and Indiana exploiting "President Wilson and His Cabinet," returned to New York the last week in October. He reports a most successful trip. The thousand feet of film, the product of the Macaulay laboratories, was everywhere received with enthusiasm. Mr. Spedon remarked had it not been shown in the heat of a campaign it would have been accepted as a most interesting educational picture. Prior to the departure for home of the publicity man, on October 28, the subject had been shown in 200 theaters in Illinois, in over 100 in Cleveland and the remainder of the state of Ohio, and there had been 150 applications from Indiana. The prints available were insufficient to fill the demand. In New York City over 500 showings of the print were made.

Mr. Spedon said that on his arrival in Chicago he was particularly fortunate in being able to meet 200 exhibitors assembled in convention and a few days later to meet up with another exhibitors' gathering in Cleveland. He added that owing to the fact he had been obliged to establish exchange headquarters in each state he felt as if he were in a fair way to add to his knowledge of the film industry some of the experience of an exchangeman.

In Indianapolis Mr. Spedon rented a store in Washington, between Illinois and Pennsylvania streets. The whole space, 50 by 180, was fitted up for showing the Cabinet picture and another single reel, "Peace, Prosperity and Preparedness," one more frankly partisan. The two, constituting a half-hour show, were exhibited to the public without charge from 11 in the morning to the same hour in the evening. The attendance was most gratifying.

Mr. Spedon said the wide interest in the Cabinet picture had been a source of keen satisfaction to the officials of the Democratic National Committee. It had demonstrated to them that national matters can be presented to the people at large through the medium of motion pictures, that questions of taxation, of army and navy expendiures, for example, can be so visualized on the screen that the public can be not only deeply interested but instructed as well.

WARWICK WILL HAVE HIS OWN COMPANY.

Well-known Player's Subjects to Be Directed by Ralph Ince and to Be Released in Selznick-Pictures.

THROUGH a transaction between Lewis J. Selznick and Harry Rapf, president of the Robert Warwick Film Corporation, Robert Warwick has been added to the roster of Selznick players. The late World Film actor will be the first male star on the new program. He will appear in about eight features a year. Two well-known novels are under consideration for the first subject in which he will be seen.

Ralph Ince, who recently left the Vitagraph Company to produce pictures at the head of his own corporation, has made special arrangements with Mr. Selznick and Mr. Rapf to direct the first of the new Warwick features. Work will begin immediately at the Biograph Studio, which has been taken over by the Selznick Enterprises.

R. K. BARTLETT OPENS NEW YORK OFFICES.

After two and a half years at the head of the Stanley Film Agency, with headquarters at Stanley House, 8-9 Sherwood street, Piccadilly Circus, London West, R. K. Bartlett has temporarily discontinued his business in the British capital and opened an office in New York. Here he will until further notice exploit the war subject, "Fighting for Verdun," for which Mr. Bartlett is now selling state rights, and also represent Western concerns. The English film man says the tax on film imposed as a war measure has probably reduced the importation of American subjects into Great Britain by fully 50 per cent. Mr. Bartlett's office is in Room 915, Brokaw Building, Forty-second street and Broadway.

HER DAY OF REST.

They had a Mabel Normand Day at the San Diego exposition, this week. Mabel went to the show, made two speeches, wrote 2,873 autographs, posed with the mayor for a news reel, had a flashlight taken at a banquet, and otherwise enjoyed a pleasant day's rest from studio work.

Australian Notes

A NEW exchange has been opened in Sydney by Crick & Jones. They are securing Australian rights for five-reel features, and current releases are "Tom Browne's Schooldays," from the Hepworth studios, and also a Barker subject, "Trapped by the London Sharks."

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The first four-reel picture ever produced in Australia was made by John F. Gavin, who also played the leading part in the production. The film, which was entitled "Thunderbolt," was a bush-ranging story. The average length of a dramatic film was from 800 to 900 feet, while a comedy was considered of unusual size if the end was not reached in 200 feet.

Everyone informed him that his venture was doomed to failure, but Mr. Gavin persisted that long features were what the people wanted, and the result of his persistance was "Thunderbolt." This film was a success from the moment it was screened, and, seeing that feature films were destined to be the great draw at picture theaters, and encouraged by his initial success, Gavin went whole-heartedly into the business and in six months produced six more features which were equally successful. These were "Keane of Kalgoorlie," "Assigned to His Wife," "The White Hope," "The Mark of the Lash" and "Frank Gardiner, King of the Road."

Owing to the business of producing and renting the pictures to the exhibitors becoming too big for one person to look after, Mr. Gavin decided to form the concern into a company, and the result was the Australian Photoplay Company. However, Gavin sold out his interests some time later. He has since produced "The Martyrdom of Nurse Cavell," which has broken all Australasian records, and is now showing with great success in America and Canada. Gavin is at present busy on a new production, "The Birth of Australia," which he says will outshine anything he has previously attempted.

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Some of the programs at present being presented in Melbourne and suburbs are, to say the least, startling. Unless an exhibitor can show at least two five-reel features each evening and support them with a few single-reel comedy and dramatic subjects he is not given even the right to live. For instance, the Palais de Danse, St. Kilda, screened the following about a fortnight ago on one program: Marguerite Clark in "The Prince and the Pauper," Mary Pickford in "Esmeralda," Charles Chaplin in "The Floorwalker," Roscoe Arbuckle and Mabel Normand in "He Did and He Didn't," and Lottie Pickford in a two-reel episode from "The Diamond from the Sky."

American showmen who think they give long programs wouldn't have a chance in Melbourne, I am afraid. In Sydney at present two houses are presenting a 12,000-foot program each evening, but a much shorter program is shown continuously during the day. Two five-reelers and a comedy is also getting into vogue for suburban shows.

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"New York by Day and Night," Post Mason's travel picture, has had a week's run at the Crystal Palace, and proved a great box office attraction. It is undoubtedly one of the finest production of its kind shown here.

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A new photoplay theater is shortly to be constructed in Sydney on very elaborate lines. It is understood that the Fraser Films, Ltd., are behind the venture. This firm at present controls the Haymarket theater, the biggest show in Sydney.

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The New York theater, a comparatively new building, is to be demolished shortly, to make room for a station of the new underground railroad, now being constructed. This is the second theater to suffer under this scheme.

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"The Birth of a Nation" Queensland tour has been given up, owing, it is understood, to bad business. When the big picture was first screened in Sydney the management advertised that it would not be shown at suburban theaters. In spite of this, it is now being screened to big audiences throughout the suburbs and is doing record business.

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If conscription is carried by the referendum on October 28, all single men between the ages of 21 and 35 will be called up soon after. This will affect the film trade here to a great extent, much the same as it has done in England.

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Alfred Rolfe has severed his connection with Australasian Films, Ltd., after a long period of service. He has just completed a big industrial subject for this firm dealing with practically every Australasian industry of note. Mr. Rolfe has not yet announced any future plans.

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Australasian Films, Ltd., have decided not to produce any dramatic films for the present, and are confining their efforts to the production of the weekly-news-reel, "The Australian Gazette."

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In connection with the Commonwealth Soldiers Repatriation Fund, the Premier of Western Australia proposes to raise that state's proportion to £16,000 by means of an amusement tax.

The form that this will take has not yet been stated.

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Australasian Films, Ltd., held a revival last week of Mary Pickford's "Tess of the Storm Country," with great success. This was the picture which made "Little Mary" so popular here, and it was when originally shown here that the money was subscribed for the silver loving cup presented to Miss Pickford by the picture fans of Sydney. T. S. IMRIE.

Sydney, N. S. W., Australia, Sept. 21, 1916.

"Civilization" Sold for Metropolis

Nathan Hirsh, the Buyer, Pays Record Price—To Use Ten Prints.

GRADUALLY the territory for "Civilization" is being disposed of. Greater New York has been acquired by Nathan Hirsh of 130 West Firty-sixth street, New York, who has formed the Civilization Feature Company, for the purpose of exploiting the picture in the territory of greater New York, all of Long Island and the upper section of Westchester County, as far as White Plains.

This is a big and lucrative field—one of the richest in the country for picture exploitation. The price paid for the rights approached "six figures," but the exact amount will not be divulged.

It is the intention of Mr. Hirsh to exploit "Civilization" first in the larger motion picture theaters, in one and two week stands, and then in houses of smaller seating capacity. This will be the first time that a photoplay of the importance and reputation of "Civilization" has been given to exhibitors with 600-seat houses, and by which the exhibitor may obtain the full benefit of the feature on a straight rental.

Ten print sof "Civilization" go with the Greater New York rights, and more will be released if necessary. Nathan Hirsh is well known to exhibitors as president of the Pioneer Feature Film Corporation.

DIRECTOR GREEN MAKING SELIG RED SEAL.

Al Green, the Selig director, is busily engaged in preparing for the production of the Selig Red Seal play, "The Princess of Patches," visualized from the play of the same name by Gilson Willets. Mr. Green was summoned from the Pacific Coast studios by Mr. Selig especially to work on this production. He will be furnished with an all-star cast. Some of the interior scenes, which will be most elaborate, will be taken in the Chicago studios. Others will be taken in Mississippi and the Southern mountainous country, the players being sent South to film scenes in the environment called for in the story. Mr. Selig will provide Mr. Green with every facility possible.

NEW PICTURE PAPER FOR "FANS."

Volume 1, No. 1, of the Photoplay Magazine of Johnstown, Pa., has just been received in the office of the Moving Picture World. The new publication is not a trade paper, but hopes to interest the rapidly growing motion picture public in its home city, which already has four or five photoplay theaters very much above the average in their general tone.

Byron Dean Bailey, son of the late E. H. Bailey, joint owner, with Congressman Warren Worth Bailey, of the Johnstown Democrat, a daily newspaper, is editor of the new publication. Byron Dean Bailey was for a time in the employ of the Equitable Motion Pictures Corporation, working out of their New York office.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The World and the Woman"

Five-Part Pathe Gold Rooster Play Presents Jeanne Eagels In Original Story by Philip Lonergan.

Reviewed by Margaret I. MacDonald.

IN the construction of his story Philip Lonergan has used as his basic idea the difficult part of the young woman alone in the city. While he does not impose the harrowing story of her downfall, he shows us in a series of effective scenes what is evidently the second stage of her career in an unwholesome atmosphere, where a friend of the man who caused her to be an outcast, a man of wealth, and a lover of wine and women, offers her what seems to be an avenue of escape.

The necessity of a competent maid at his country home brings the woman in touch with nature and the people who live close to it. The arrival of the proprietor with a bevy of his butterfly associates advances a situation in which the pretty maid again falls into the clutches of a licentious man. After a struggle, which ends in the man having his face soundly slapped while his friends look on and jeer, the woman rushes out into the world again, and eventually becomes a faith healer.

The wisdom of this latter development may be questioned. Miss Eagels with sufficient spirituality of expression to suggest the manifestation of divine influence, has not the forcefulness of personality which seems to be required for the successful impersonation of such a character. It is exceedingly difficult to make a story of this sort convincing.

The picture, which was made at the Thanhouser studios, has been supplied with pleasing settings, many beautiful out-of-door locations being used. Special mention is due the restaurant sets, with glimpses of carbaret performances, which have been used early in the production.

Scene from "The World and the Woman" (Pathe).

In the supporting cast appear the names of Boyd Marshall, Thomas A. Curran, Wayne Arey, Grace De Carlton, Carey Hastings and Ethelmary Oakland.

"Seventeen"

Booth Tarkington's Celebrated Novel Meets With Excellent Treatment in Adaptation by Famous Players Film Co.

Reviewed by Margaret I. MacDonald.

THERE are at least three people beside Booth Tarkington who have done much toward making this production a success. These are Harvey Thew, whose exceedingly clever adaptation of the novel has been used; Robert G. Vignola, director, who has lost no trick in exploiting the comedy possibilities of the story, and Jack Pickford, whose impersonation of the young hopeful of seventeen is inimitable. Louise Huff in the feminine lead is also pleasing; prettily dressed and dainty. She makes the most of her opportunities, which are of course fewer than those of what may be termed the title role.

Tarkington's story is brimming over with wholesome humor. The picture which he presents of the character of the boy of seventeen with his impossible ideas of life, and his unphilosophic treatment of the stumbling blocks which are bound to come the way of the unsophisticated boy, is so remarkably true that it must be enjoyed by all. William Sylvanus Baxter, for such is the name the novelist has applied to his youthful hero, has reached the age where he scowls on all womankind, from his meddlesome little sister on. This condition of affairs continues until the arrival on the scene of a trifling young miss who steals his heart away and causes him to be attacked by day dreams in which he himself poses as the redoubtable hero. The most amusing incidents which take place before his disillusionment are the wearing of his father's dress suit on the wrong occasion, his decision that he has arrived at the shaving period, and his negotiation for a thousand-dollar automobile in which to elope with the pretty newcomer. And no less amusing is his suicidal attitude when on his trial trip with the machine he smashes a wheel, and for his pains faces a fifty-dollar damage fee or jail.

The production is an excellent one, and may be classed as one of the most enjoyable film comedies of the season. An excellent supporting cast consisting of Winifred Allen, Madge Evans, Walter Hiers, Dick Lee, Richard Rosson, Julian Dillon, Helen Lindroth, and Anthony Merlo appear in the picture.

Scene from "Seventeen" (Famous Players).

"The Gates of Eden"

A Metro Feature in Which Violet Dana Takes the Leading Part.

Reviewed by W. Stephen Bush.

THIS story deals with the supposed fanatical zeal of the sect known as The Shakers. According to the director of the story, this sect punishes any member sinning against its creed of celibacy by whipping, and on this theory rests the whole plot.

A young Shaker falls in love with a young Shakeress and is cruelly punished for the consequent intimacy between himself and the girl. He is tied to a tree and his body is bared to the waist to receive a brutal whipping. The young Shaker, who is exiled from his sect after receiving this punishment, returns after five years to marry the girl. He learns that the girl is dead. The Elder conceals the fact that a child had been born to him. The Shaker thereupon becomes "a man of hate," as we are informed in one of the titles. He is thirsting for revenge, and in some way secures a mortgage on the Shakers' property. The mortgage becomes due, and as the Shakers cannot pay it foreclosure proceedings follow in the regular course of law, and the whole community of Shakers is driven forth from their home.

"The man of hate," who, appropriately enough, has changed his name from Bard to Drab, uses a whip to exact a blow for a blow. He has his revenge. At the last moment he discovers that his daughter lives and for her sake he forgives the men who had wronged him and the ending is as happy as could be expected after such a prolonged symphony in gray.

The acting of Violet Dana is entitled to much praise; she had a most difficult task and performed it well. This young woman

has evident talents and is manifestly capable of much better work than she is able to show in this feature. Her support was fair. There were many subtle touches of symbolism in the

Scene from "The Gates of Eden" (Metro).

play, and some of the scenes were affecting. Settings and photography are most satisfactory. The atmosphere of the play was one of sustained gloom.

"Less Than the Dust"

Artcraft Makes Its Debut with a Pickford Production, One That Furnishes Excellent Dramatic Entertainment.

Reviewed by George Blaisdell.

ARTCRAFT'S bow to the photoplay public is a most happy one. It provides in the first place an excellent story; in the second place it brings back to the screen Mary Pickford, now for several months among the absentees. "Less Than the Dust" is the title of the subject, and at the invitation showing at the Broadway theater on Thursday, November 2, the picture ran approximately two hours—an indication that if the picture is in seven reels it is in seven "strong" reels. The story is "very much Pickford," but by no manner of means is it "too much Pickford." The popular player dominates the production, but she has fine support—from every department that enters into the making of a picture.

Hector Turnbull has written a script that under the interpretation and execution of Director John Emerson entertains for the initial two thirds; the final third constitutes "Less Than the Dust" a fine picture. There is a blending of drama and comedy, of situations tender and humorous. Miss Pickford has entered into her work with enthusiasm. You are made to feel her heart is in it. Many occasions are furnished by the script for the display of the varied Pickford individual touches. That these latter exist would seem fully to be attested by the sustained popularity of the player.

David Powell, as Captain Townsend, the British army officer on duty in India and interested in little Rahda, gives a per-

Scene from "Less Than the Dust" (Artcraft).

formance that is a distinct factor in itself. His work stamps hime as an actor of the first rank. Others who figure prominently are Mario Majeroni, as the swordmaker, protector of Rahda; Francis Joyner, as a derelict; Cesare Gravina, as Jawan the patriot; and Russell Bassett, as Ahmed.

"Less Than the Dust" is adequately staged. The East Indian atmosphere is amply established; large numbers are employed in the "mob" scenes of soldiers and natives. The picture will qualify as a big one, one worthy of the claims that have been made for it, and of the star and her new company.

"The Price of Fame"

Vitagraph Five-Part Drama Features Marc MacDermott in a Dual Role, With Naomi Childers Opposite.

Reviewed by George Blaisdell.

THE Vitagraph will release on November 13 "The Price of Fame," a five-part drama featuring Marc MacDermott in a dual role. The script is by Franklin P. Coates, the direction by Charles Brabin. The story is of twin brothers—William, successful but inclined to be unscrupulous; John, not sucessful, but possessing a full share of integrity. In ability the two seem to be well matched. William is in love with Constance Preston, who does not appear particularly enthusiastic when in his company. When William is taken ill in the middle of his campaign for the Senate, it is deemed politically expedient to induce John to take the stump in his place. Likewise John, who for some years hitherto had been estranged from William, is in order to conceal the incapacity of William asked to call upon Constance. He does so against his wishes. The manner of indifference changes. Constance becomes the lover. On the death of William she reveals the fact that she has never been deceived for a moment.

Mr. MacDermott plays the two roles with his usual notable skill and judgment. Naomi Childers, as Constance, finely draws the role of the woman who as between two men of similar outward characteristics finds in one nothing much, and in the other the strongest possible attraction. One who has not for some time seen Miss Childers on the screen cannot escape the

Scene from "The Price of Fame" (Vitagraph).

feeling that she has improved greatly in her work. She has cast aside the frigidity, the absence of animation. In "The Price of Fame" she is a real woman, an attractive one, a magnetic one. The transformation is marked.

Mary Maurice again is "Mother" Maurice—one of the sweetest, most lovable players on the screen. L. Rogers Lytton is the "boss," the politician-capitalist who controls men and things. It is a strong quartet, and they make the most of a story that is entertaining, and at times dramatic. As to the latter, this is especially true of the denouement, where Constance declares to John that from the first she was aware of his identity.

"Love and Hate"

A Five-Reel Melodrama by Fox, With Bertha Kalich in the Leading Role.

Reviewed by Hanford C. Judson.

IT will be hard to tell any exhibitor just how much box office value there is in this picture, "Love and Hate," by the Fox company. Bertha Kalich has the lead in it and she and her acting are worth something to begin with. As for the story, by itself, it might be pleasing to a good many. I have seen the same kind go remarkably well in a country theater. But if we consider it for its art, it will weigh very light. It is one of those melodramas in which one almost hears the producer saying: "It doesn't matter at all how this story is going to be arrived at; but we're going to arrive at it." This makes it very painful for one who has to watch it getting under way, yet even the critic is interested toward the end.

Melodramas generally harp on one of two motives. The first is romantic love and the other is not love at all, but is called love in the sub-titles—it is the love of the villain who gets the heroine in his power through some one she loves—in this case it is her child, and makes her consent to "marry" him. Bertha Kalich here plays a heroine who consents; but when she has taken off her hat and gone into the back room, she finds

a revolver there and when the man (Stewart Holmes) comes leering in, she shoots him dead. He falls with his face beside a devil's head carved on the leg of a table. This kind of stuff is bound to get over when a Bertha Kalich plays it. There is a part in most spectators that likes it, and there is a part that feels a little disgusted at it, and it depends on whether or not the first part is dominant as to whether or not he will go to see another picture that he expects will be like it. The putting of this situation into a picture for its own sake and the making of it the chief thing in a picture, is done for a commercial reason, and one might almost add that it shows a belief that the lower part of the average spectator is the part that's dominant in him.

The hero in this picture is a weakly-played role. The other two characters, viz., the villain and villainess, are ably portrayed.

"A Stranger from Somewhere"

Five-Reel Bluebird Photoplay With Franklin Farnum in a Dual Role—Released November 13.

Reviewed by Edward Weitzel.

THE new Bluebird five-reel picture, "A Stranger from Somewhere," demands considerable credulity on the part of the spectator. This criticism applies to all plots containing dual roles, however, and, as they have been accepted in all classes of fiction, it is quite within reason that the latest Bluebird release will experience no difficulty in convincing its public that a pickpocket is able to disguise himself so successfully as the hero, that the hero's sweetheart cannot tell them apart. Once safely past this important point, the story lends itself to a number of interesting complications during which Franklyn Farnum does some ingenious doubling. The picture is on the comedy-drama order, and its only mission is to entertain.

The hero of "A Stranger from Somewhere" is one Sam Brockton, a millionaire from the West, who falls for the badger game while on a trip to the city, but turns the tables on the two crooks by handing them a fake roll of bills. The two adventurers have learned that Sam has fallen in love with a beautiful young girl, the daughter of a man of wealth named Darling. The family are spending the summer in the mountains, and the crooks have made the Darling town house the scene of their badger operations.

Knowing that Miss Darling has given Brockton an invitation to call upon her at the summer resort, the swindlers see a way to add to their bank account. A pickpocket known as "Dippy" Lewis is a friend of theirs. He bears a remarkable resemblance to Brockton, so he is given a suit of clothes like

Scene from "A Stranger from Somewhere" (Bluebird).

Sam's and sent to the mountains to make love to Sam's charmer. Miss Darling accepts "Dippy" as the real Brockton, but the pickpocket upsets the boat by relieving a number of the guests of their valuables, and then being obliged to flee. Another scheme of the crooks goes wrong. They have planned to have their gang seize Brockton and confine him in a cellar, but "Dippy" turns up at the wrong time and is mistaken for Sam. The Westerner goes to the mountains and meets with a cool reception, "Dippy's" behavior not having been an aid to his double's love affair. The closing scene takes place in the town house of the Darlings, and Sam is able to give Miss Darling a satisfactory explanation, after a lively fight with the whole band of crooks.

The production is excellent as to locations. Franklyn Farnum makes the millionaire a likable chap, and plays the pickpocket skilfully. Agnes Vernon, Helen Wright, Claire MacDowell, Arthur Hoyt, and Barney Furey comprise the rest of the cast. The picture was directed by Wm. Worthington from a scenario written by Willie Wood.

Two Kalems

"The Witch of the Dark House," an Episode of "The Girl from Frisco" Series, and "The Lone Point Mystery," a "Hazard of Helen."

Reviewed by Ben H. Grimm.

"The Witch of the Dark House."

IN the fourteenth two-reel episode of Robert Welles Ritchie's, "The Girl From 'Frisco" series, titled "The Witch of the Dark House," a counterfeiter's den in a lonely house is the ultimate point to which Barbara Brent's curiousity and adventurous spirit lead. But before the climax, in which the couterfeiting gang is brought to book, and the mystery of the "haunted" house is unraveled, there take place during the action of the story many exciting and tense occurrences. This chapter is fully up to the standard set in preceding episodes. Some daredevil horseback riding is done by Hart Hoxie in this

Scene from "The Witch of Dark House" (Kalem).

number, and further thrills are furnished by Marin Sais, who plays the part of Barbara Brent.

The element of mystery is not so well sustained in this release as in many preceding ones, but interest is not allowed to lag in the slightest. The plot concerns a counterfeiting gang who operate in the cellar of a house occupied by a "witch." A secret service man is shot, and when his injury brings him to a ranch house, Barbara takes up the scent. It is she who is instrumental in their capture.

In the cast are Marin Sais, True Boardman, Frank Jonasson, Ronald Bradbury, Hart Hoxie, and Edward Clisbee. Directed by James W. Horne.

"The Lone Point Mystery."

There are quite a number of sensational and daring feats performed by Helen Gibson in "The Lone Point Mystery," an episode of the "Hazards of Helen" railroad series. She is bound to the track in the path of an oncoming freight train, but manages to squeeze her body between the ties in such a manner that the locomotive does not touch her. The train cuts the rope and Helen grabs the brake beam of one of the cars, is dragged along for a ways, but manages to get the engineer to stop the train. Then the locomotive, with Helen on the pilot, pursues an automobile. Helen makes a flying leap from the locomotive pilot into the tonneau of the automobile. She captures the man who falsely tried to collect life insurance. The reel is exciting, and the manner in which the scenes showing Helen under the cars were photographed is to be commended. The cast includes Helen Gibson, George Routh, G. A. Williams, and P. S. Pembroke. Directed by Walter Morton.

On the International Program

"The Jockey of Death," Five-Reel Melodrama Made by the Milano Film Company, and "The Ringer," Thirteenth Episode of the "Beatrice Fairfax" Series.

Reviewed by Edward Weitzel.

"The Jockey of Death."

THE five-reel melodrama made in Italy by the Milano Film Company, which is now on the International program, and which bears the sensational title of "The Jockey of Death," lives up to the expectations aroused by so promising a name—if, as Abraham Lincoln once remarked, you like this sort of thing. It belongs to the order of drama that once flourished in the popular price theaters of this country, and whose watchword was "Thrills—and plenty of 'em." The picture is a story of circus life, and a number of the standard acts in that branch of amusements are utilized during the

action which makes up in vigor what it lacks in probability. The production by the Italian Company is often crude, some times amusingly so. The leading characters are supposed to be English, but the Italian company doesn't make them very convincing, many of the members overacting with that delight in their efforts which is characteristic of the Latin temperament. One of the minor slips is in having the police officers dress as London "Bobbies" and Italian Carabini in the same scene. To thoroughly enjoy this picture it is necessary to be a lover of the sensational for its own sake, and to put the deed before the doer. From this point of view, "The Jockey of Death" is good entertainment. The plot is conventional. The heiress of a titled English family is stolen when a baby and turned over to a traveling showman by a rascally cousin who has poisoned her father. The child is given the training of an acrobat, and at eighteen is a tightrope walker in the circus. Henry Claremont, another relative of the girl, gets on her track and obtains an engagement in the same circus as a rider, his act giving the play its title.

The circus scenes take place in a hippodrome in Naples, and there is no end of excitement. The villainous cousin arranges with the girl's supposed father to have her put out of the way. Young Claremont warns her while she is performing on the tightrope, and they make their escape from the building at the risk of their necks followed closely by their pursuers. Then follows dives from bridges, the riding of a bicycle over a river on a tightrope, a slide for life down a wire cable, and other thrilling feats. The story ends happily, with Claremont and his cousin in possession of the English estate.

Two members of the cast deserve praise for their efforts. In view of the fact that they are acrobats by profession, the nature of their histrionic endeavors are more than acceptable. The persons referred to are Mlle. Evelyn, as Elda the stolen girl, and M. Arturo, as Henry Claremont.

"The Ringer."

The thirteenth episode of the "Beatrice Fairfax" series, "The Ringer," has to do with the racetrack and the humors of the sideshow. A famous race horse is stolen from his stable and entered in a race as a ringer. A dwarf from a sideshow assists in the theft of the horse, and Beatrice and Jimmy undertake

Scene from "The Ringer" (International).

to trace the animal. The scenes shift from the sideshow to the racetrack, and a lively rate of speed is kept up. The way in which the villains are exposed and the horse restored to his owner makes an entertaining two-reel picture. Grace Darling and Harry Fox, assisted by several genuine "freaks," give a good account of the acting.

"Bought and Paid For"

Five-Reel Screen Version of the George W. Broadhurst Play Produced by Peerless, With Alice Brady and Montagu Love Featured—World Film Corporation Release.

Reviewed by Edward Weitzel.

THE Peerless screen version of George W. Broadhurst's successful stage play, "Bought and Paid For," with Alice Brady and Montagu Love in the principal roles, is in five reels. The production was directed by Harley Knoles. In its original form, the drama was one of the best acting plays turned out in the last decade. Aside from its dramatic strength, the vein of comedy running through it was one of the richest in humor and originality ever seen on the American stage. The sublime self-assurance and unfailing optimism of Jimmie Gilly was a source of constant amusement all through the play. Director Knoles has retained but a small portion of this excellent comedy. It must be admitted, however, that Gilly's laughs are in the lines and not in the situations.

Dramatically, the story lends itself readily to the requirements of the screen. The added material in the opening reel is hardly necessary. It is devoted to the early history of the heroine, Virginia Blaine. With the meeting of Virginia and Robert Stafford the real interest begins. "Bought and Paid For" is a play of one big scene. Upon this scene in the drama, the climax of the third act, depends the success of the entire play. It will also determine the popularity of the screen play. At times, this lacks the sharpness of the older version, but the strength of the Broadhurst denouement has been retained to a commendable degree. The incidents leading up to this climax are these: Virginia Blaine, a beautiful young girl of good birth but slender fortune, makes a conquest of a millionaire whose one fault is his fondness for liquor. The young man is more than willing to overlook the difference in their positions and make Virginia his wife. He lavishes his wealth upon her, and, except when he gives way to his falling, is all a wife could ask.

When intoxicated Stafford's actions are such as to offend Virginia; he assumes an air of ownership over her that wounds her sensitive nature. One night he leaves her at the opera and goes to a bachelor dinner. When he reaches home he stumbles into the house, and so revolts Virginia by his caresses that she cannot hide her disgust. Stafford then informs her that she has no right to object, as he has bought and paid for her—that she never would have married him if he had been a poor man. Stung by the truth of this remark, although she has since learned to love her husband dearly, the wife rushes into her room and bolts the door. Mad with passion, Stafford picks up a heavy andiron and breaks down the barrier. The next morning he has no recollection of what has occurred, but Virginia explains the meaning of the splintered door and leaves her husband, after failing to secure a promise that he will give up drinking for her sake. The rest of the action shows

Scene from "Bought and Paid For" (World).

Virginia supporting herself as a shopgirl, until a brilliant scheme of Jimmie Gilly's, her brother-in-law, brings about a reconciliation between the Staffords.

The weight of the acting in the screen production is carried by Alice Brady as Virginia and Montagu Love as Robert Stafford. Miss Brady makes Virginia an attractive young woman and indicates the refinement and charm of her personality in the quieter scenes. She does not, however, sound the full depths of the woman's nature in the big situation. The task is one demanding wide experience and exceptional gifts for dramatic expression. Montagu Love is an earnest and at most times a satisfactory Stafford. If there is any criticism to apply to his performance it is that his suggestion of tenderness and affection for Virginia might have been more marked when he was entirely himself. Frank Conlan acts Jimmie Gilly in the right spirit, and Josephine Drake is a fairly good Fanny Blaine.

The sub-titles are not always clear, unless one is familiar with the stage play.

Triangle Program

"The Devil's Double," a Fine Five-Reel Triangle Kay-Bee, by J. G. Hawks, with William S. Hart in the Best Work He Has Ever Done, and "Haystacks and Steeples," An Amusing Two-Reel Keystone.

Reviewed by Louis Reeves Harrison.

"The Devil's Double."

"THE Devil's Double" is one of those rare screen stories which deserve a very high rating because of the satisfying harmony and balance in all its parts. Hats off to the author for fine conception and construction, to the director for admirable handling, and to Hart for his intelligent interpretation of an extremely difficult role. This statute should include all those responsible for artistry of background and title setting. "The Devil's Double" can be laid away after it has run its natural course on the program and taken out again later on for a second distribution. The rare joy moments in a critic's life are when he can accord deep and heart-felt appreciation of good work done by those who are

trying to do their duty as sincerely as he is trying to do his, only he more rarely gets a kind word of recognition.

In first acknowledgment of fine work in this play must reference be made of an exceptional characterization, that of an artist truly temperamental. True genius is always temperamental, but not in the manner usually shown on the stage. The creative artist in this story is a singularly accurate protraiture of the creative artist in real life, not selfish, not egotistical, but so absorbed in his work as to appear both selfish and egotistical. It is characteristic of people born with intensely vivid imaginations to live in a world of their own while creating and to exhibit impatience with whatever interferes with their intense work. All this is clearly indi-

Scene from "The Devil's Double" (Triangle).

cated by the author and strongly interpreted by Robert McKim. This striking characterization heightens the intense mental revelations of Hart by contrast. Hart portrays the ruffian gambler whose environment and training have provided an alligator-like insensibility. He is impervious to the very things on which refined people set great store, but there is an unsounded depth within which is finally reached, as it usually is where a man has lost faith in humanity, by the great power of womanly purity, probably the most convincing argument ever made on earth of God's presence there.

Enid Markey very tenderly impersonates the artist's wife, very consistently and with a delicate appreciation of what is required in her role. Aside from these inspiring characterizations the whole story moves with the grace and ease of high craftsmanship, a strong and delightful contribution to the best screen stories of the year.

"Haystacks and Steeples."

"Haystacks and Steeples" provides amusement in the usual Keystone manner, but in relief to those of pure melodramatic farce. A touch of naturalness not ordinarily observable in this kind of release makes the action entirely possible and the effect quite plausible. There is a tendency toward higher comedy in these little stories which does not trangress in any way, but which gives a little piquancy now and then to the regulation thing. The farce is more human that usual.

Mutual Program

"Pearl of Paradise," Featuring Margarita Fischer, and "East Is East," Starring Florence Turner.

Reviewed by Louis Reeves Harrison.

"Pearl of Paradise."

"PEARL of Paradise" is principally distinguished by an unusual artistry in the selection of exteriors, many of which are chosen with exceptional taste and appreciation of the beautiful, appealing powerfully to the imagination, and general fine sense of appropriateness in the settings and costumes. Miss Fischer is a natural beauty who seems to be fired with enthusiasm for her work. She gives herself without stint to the role she enacts, that of an open-air girl brought up on a sequestered island far removed from the demoralizing influences of the world most of us know, innocent yet ardent, a fountain of boundless energy, who falls madly in love with a man who is saved from a shipwreck, more or less of a nonentity as far as characterization is concerned.

Margarita is in constant activity throughout the story, swimming, shooting, struggling in the hands of villains, exhibiting an abundance of physical strength in every movement, but there is failure to reveal that the beautiful young creature has either a mind or a heart—the play is mechanical, melodramatic and a concession to the demand that every release shall contain a mortal combat, a fire, an explosion, or other theatrical effect whether or not the natural course of the story demands it or not. This causes the events to appear forced and helps to dispose of human interest. It is all beautifully pictured, but it is as emotionless as a painted ship on a painted sea. Margarita of lovely eyes and impassioned face has the makings of a fine actress, but she is such a brimming tide of energy that she loses the powerful effects of suppressed emotion. It is not the woman who cries on the screen who makes us aware of her grief, any more than the man who laughs on the screen excites a laugh in the audience. The great pathos of disappointed love can be intensely shown without a movement.

"East Is East."

"East is East" is very disappointing to those who appreciate what Florence Turner can do when she has the opportunity. The story is a wretched old affair of the kind barred in theaters of today, one dependent upon an eccentric will forcing characters into an unwilling relation. This situation has done service so long that it is worn to a frazzle. It has gained nothing in the picturing, and some of the subtitles are so raw that they will get a laugh where the laugh was not intended. Miss Turner carries her role with her customary good taste and fine appreciation of what is appropriate, with occasional flashes of intensity, but she is so obviously at a disadvantage in a part where mental and emotional revelation are sacrificed to meaningless action that she merely holds the eye through her strong personality. She deserves a better play.

"The Libertine"

A Strong Six-Reel Production by the Triumph Film Co., Starring John Mason and Alma Hanlon.

Reviewed by W. Stephen Bush.

BY FAR the larger part of this feature visualizes the dream of a young woman who is tempted to make a great mistake, but who recovers her moral dignity just before it is too late. Up to the point where the play turns into a dream the action moved with dramatic swiftness, arousing the interest of the spectator and holding it every inch of the way.

Early in the feature three things impressed themselves on me: An absolute fidelity to life, a total absence of high colors and melodramatic exaggeration and splendid acting. John Mason lived up to a great reputation and Alma Hanlon's work abounded in artistic skill, force and magnetism. Indeed, the entire cast deserves unstinted praise. The direction by Julius Steger and Joseph A. Goldin showed uncommon ability. Perhaps we are rushed into the dream too suddenly; most spectators, I fear, will be puzzled by the unexpected and unprepared transmutation, but the vividness of the "dream" leaves them little time to wonder, and they are hurried on to new sensations, to constant surprises, to quite a number of shocks and thrills. We all breathe a sigh of happy relief when the libertine is balked of his prey and the dear little working girl wakes from her dreadful imaginings to rush into her mother's arms to precipitate herself a minute later into the arms of her honest, hard-working sweetheart. There could not be a happier ending than an engagement party drinking

Scene from "The Libertine" (Triumph).

sarsaparilla (or was it ginger ale?) to the health of the doting lovers.

Let the exhibitor be advised that there was a good deal of absinthe before the sarsaparilla. The theme of the story deals without exaggeration but with the utmost frankness of the efforts of an old rounder to break down the scruples and the decent impulses of a young girl. There was to me something satanic in the skill with which the net was woven. Not only was nothing left to the imagination, but the imagination, it seemed to me, was at times overwhelmed. The lure of wealth and luxury to the young girls of a big city, the crafty designs and machinations of an old roue, the complete moral disintegration of womanhood after the first false step

are depicted with such amplitude of realistic detail as to invite (perhaps) the attention of the censors.

I speak as one knowing the folly and narrowness of some censors. Personally I feel that the scenes which might lead to criticism are well connected with the story; indeed they come as a natural development of the plot and of the characterization in the play. The contrast between the sweet and honest simplicity of plain folks and their clean lives, and the false splendor, the fictitious happiness and hollow pretense of a gay and fast life is drawn with incomparable skill and is distinctly in favor of the old home.

The scenes in the underworld while always realistic are never offensive. Some eliminations might be made in the early part of the dream, though even here it must be said that a powerful and legitimate dramatic purpose is served which could not be attained better by any other means. The special musical score by Charles Lutz greatly heightened the effectiveness of the play and was a very clever piece of work. The Triumph Film Company is a new concern of which F. M. Backer is the head.

"The Cossack Whip"

Viola Dana Featured in Acceptable Five-Reel Russian Revolutionist Picture, Produced by Edison, for Release Through K-E-S-E.

Reviewed by Ben H. Grimm.

IT IS not often that a motion picture visually telling of Russian revolutionists and of oppression by the Russian police diverges from a rather tiresome sameness, but this is done to a considerable extent in "The Cossack Whip," a five-reel picture produced by Thomas A. Edison, Inc., for release through K-E-S-E. Good entertainment is furnished by the five reels of this production, and the work of Viola Dana in the leading role is flawless. She plays the part of the youngest member of a Russian household, which is crashed by the police, with a finesse of understanding and sympathy. As the plot develops, Miss Dana's screen characterization develops with it, but so gradually and so subtly does she change from a simple lass into a revengeful woman that the spectator is forced to feel for her.

The story has been superbly screened, and no little amount of credit is due Director John Collins. Many unusual and novel settings are seen in the film—especially the ballet scenes. Photographically, the production is excellent, and it is evident from a showing of the finished product that director and company worked in harmony.

The players appearing in support of Miss Dana make the story convincing. Richard Tucker pleases in the leading male role. Frank Farrington does commendable work as the superintendent of police, and Sally Crute makes a lovable Mme. Pojeska. Grace Williams, as the sister of the girl, and Bob Walker, as Alexis, both do good work.

Darya, the girl, keeps the scourge with which her sister has been flogged to death. She swears to avenge her sister and her father, and becomes a ballet dancer. She becomes famous in London and, returning to Russia, is entertained by

Scene from "The Cossack Whip" (Edison).

the chief of police. By a clever ruse she gets him to put his hands in the handcuffs which held her sister. She flogs him with the whip used on her sister. The despot is killed by a brother-revolutionist.

"Soul Bondage" is the title of a two-reel drama written by Grace Lytton and prepared for the screen by Maie Havey of the Universal staff which is under production by Director Burton George at Universal City. The story features Roberta Wilson supported by Charles Perley and Charles H. Mailes.

"Jimmy Dale, Alias The Grey Seal"

New Novelty Series in 16 Episodes—Each a Complete Story of a "Grey Seal" Adventure.

ADMIRERS of E. K. Lincoln, Paul Panzer, Edna Hunter and Doris Mitchell—and they are multitudinous—have a brand new set of thrills in store for them at an early date. The first of the "Jimmie Dale, Alias The Grey Seal" series, made by the Monmouth Film Corporation, will be released November 27, 1916, and the succeeding episodoes will appear weekly thereafter. The above mentioned quartet of stars openly proclaim that "Jimmie Dale" enables each and every one of them to display every atom of ability they possess. This is quite a statement for a star to make.

"Jimmie Dale, Alias The Grey Seal," is a story of New York—not as writers of fiction would have the great metropolis—but New York as it really is, with its high spots and its low spots. Joy is intermingled with misery; wealth and poverty rub elbows; respectability and vice—well, the line of demarcation is visible only as life itself is visible.

As the name implies, the stories concern themselves with the adventures of Jimmie Dale, a popular young multi-millionaire, society and clubman. Jimmie is the son of a famous inventor of safes. He has inherited his father's mechanical gifts. With it all, Jimmie has a romantic turn of eccentricity. Being very warmhearted, he takes the wrongs of others to heart, and in his own way seeks to right them. In his attempt to right the wrongs of others he is often forced to commit what is generally considered crime. In short, he is a combination of Sherlock Holmes, Arsene Lupin and Robin Hood. He takes his life in his hands by trailing a desperate criminal to his lair; he forces his way into an office and cracks a safe with equal daring; he stops at nothing that will save a deserving human being a cruel injustice. His adventures are replete with tense situations. He runs the gaunt of everything that is romantic, exciting and gripping to the human eye, heart and mind.

"The Vampires"

Episode One, "The Detective's Head," Will Reach the Screen November 23 from Gaumont.

THE first episode of Gaumont's long heralded "The Vampires" will reach the screen through Mutual November 23. This is called "The Detective's Head," and is a complete story in three reels. Were the story of the voyage of the film to America told in detail it would prove as entertaining as the most exciting chapter of this photoplay novel. Being the story of the great French crime trust, the pictures were made in Paris and wherever throughout France the mysterious bandits had operated. The film was sent to America through the war zone, and narrowly escaped the celebrated U-53, which was in its path off Nantucket. However, every episode is safely in America now and will be released weekly.

The first episode is called "The Detective's Head." A detective sent from Paris to St. Clement to investigate a crime supposed to be the work of the Vampires mysteriously disappears. His headless body is found and Philip Guard—the hero of the screen novel—undertakes to solve the puzzle of the missing head. He is a reporter for a prominent Parisian daily, and brings to his work a reportorial nose for news and youthful enthusiasm. The part is played by Edmond Mathe, one of the matinee idols of France.

Another important character destined to appear in the entire novel is Normandin, a member of the outer circle of the Vampires, who joins Philip Guard in attempting to bring them to justice. Through him a pleasing comedy element is introduced, something spectators are coming more and more to appreciate no matter how tense the drama.

Still Searching for Material

Famous Players-Lasky Corporation Purchasing Scripts from Well Known Authors.

IN ACCORDANCE with the recent announcement that the termination of the Famous Players Film Company's $100,000 scenario offer does not mean the cessation of the purchasing activities of the various producers on the Paramount Program, there comes the news of the purchase of several scripts from well known authors by the Famous Players-Lasky Corporation. Among these is "As Men Love," which was bought from Lois Zellner. The work of Miss Zellner is already well known to the motion picture public, as she is the author of "The Innocent Lie," which was produced by the Famous Players some time ago.

Two photoplays have been purchased from Paul West, well-known magazine writer, playwright, and scenarioist. They are, "The Deliverance," and "Each to His Kind." From Charles Tenney Jackson there was purchased "Golden Fetters," and "Making a Name" has been bought from Shirley Burns. Roswell Dague has sold "The Turning Point" to Famous Players-Lasky, making six scripts purchased by the producers since the termination of Famous Players' record-breaking offer.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

The Standard.

EVIDENTLY some managers think that it is the *amount* of advertising they do that counts. If they have an eight page program they feel they are doing more than with a program of only four pages. If they use a sixteen sheet they think it better advertising than two eights. This is the wrong standard. The best advertising is not always the most plentiful. One man can do more with a cheap news throwaway than another man can do with a sixteen page program with coated paper and a two color impression. It is not what you do, but what you do plus how you do it. You can get a sixteen sheet and stick it up in front of your house and make less money than you can with eight one sheets put out in good locations around town. It is less trouble to hang the sixteen in front of the house, but the only reason why you take any trouble at all is that you want to make money, so take a little more trouble and do it right. It is more trouble to write a program than to paste one up, yet the paragraph it takes you an hour to write may do you more good than four pages of gossip of the players. It is worth doing well if it is worth doing at all.

That Monticello House.

Several times we have asked for a picture of the Lyceum, Monticello, N. Y., and at last L. F. Guimond has sent one in. This is the house billed as "Behind the cobble wall," and it was because of this unique trade slogan that we wanted the print. Here it is. Mr. Guimond writes that the trees shown in an earlier photograph have been

cut down. The location was originally a residence estate and a mighty pretty one. The theater was built on the lot and stands up rather bleakly in a cut, though Mr. Guimond explains that the stucco is tinted to tone it down. Monticello is a well-liked summer resort and Mr. Guimond planned the house to suit the town and drew up the rough plans himself. He writes:

> Building is 60x110 feet, alleys in the basement and a complete lighting plant (Brush), in the sub-basement. This plant is only used in emergency as we have a Transverter accommodating two arcs and it is some mechanism, believe me. Current here is so miserable that the motor driving the Transverter plays a regular concert, but you cannot detect the slightest variation in the D. C. current delivered. Nor is it possible to detect when the second arc is cut in. Brother Richardson egged me onto the Transverter and I have mentioned him in my will.
>
> The first six months we were open we staged fourteen big productions, booked here by K. & E. and then quit disgusted. Now our shows come in in a box and "go out the same way." We are spared the vagaries of temper-mental, tank-town hamfats and what money we get stays with us. With shows we would split a gross of perhaps $250 and then starve to death for a week thereafter. Stage opening is 30x18 feet. Stage is twenty-five feet deep by sixty wide, forty-two feet in the clear to the grid, where we have $1,500 worth of perfectly useless scenery swung. Rent four or five times a year to aspiring amateurs and that's about all we ever use scenery. Have a complete stage switchboard, including full dimmer equipment, 300 lights on stage; wiring of entire building cost about $1,800. Small snap shows our place before I built and explains the peculiar location. We have 220 feet fronting on Broadway and I simply used up seventy-five of it for the theater. The cobble wall I had already built a year previous. As you look at the map the theater now stands to the right of the house. The enclosed "Souvenir" I got out my second year and shows several trees which I have since cut down. The large photo shows the front as it is today. We believe in electric advertising and I have two signs, one swung over the center of street (eighty lamps), reading "LYCEUM," and another weighing 1,200 pounds I bought recently from the house at 31 Park Row N. Y., (276 lamps) reading "PHOTO-PLAYS." The small photo is of my deceased opposition. How'd you like to take your wife and youngsters in a dump like that? He offered $5 for the best name and in "Motophotograms" I named no names but simply put in this paragraph: "Our suggestion for a name is 'Hole o' Cost' or 'Holocaust,' depending upon whether you feel humorous or serious." He is said to have spent nearly $4,000 and stayed open eight weeks.

The cut shows the opposition house. It certainly is unlovely. Some two or three years ago Mr. Guimond wrote that though he had the town to himself he was preparing against opposition by giving the best without waiting for the other man to come along, and probably he'll have the town to himself again for a while. It's hard to see how anyone can drop $500 a week in a hole in the wall but it was done and

stands an object lesson to others. Mr. Guimond writes that at least he has been able to get his bi-weekly program saddle-stitched and sends one in to prove it. The sheet is still a pretty poor job typographically, but the printer is a friend of the town and you can't go into one of those country shops and spank the printer with his proof press roller. If you do he goes out and tells all his friends how rude you were, and forms a cabal against you, but this particular printer could be prosecuted under the Pure Food act for using the stuff he calls ink. The object of printing ink is to print on one side of the paper only, and only a Chinaman plans to use but one side of the paper and the celestials are improving. But even the handicap Mr. Guimond makes the eight pager work for him, for he can write in a chatty, fluent style, and he makes his stuff a message and not merely something with which to fill in the spaces between advertisements. He takes all he needs before he sells space outside and he makes the sheet pay even for the high price he has to pay for an inferior job. And you'll notice that Mr. Guimond makes his place the amusement center; not merely a theater, but a place to go whatever you wish to do for amusement. This is not always possible, but it pays where it can be done. If you want entertainment you turn instinctively to the Lyceum and make up your mind when you get there.

Something New.

Lately a lot of horses have been working in with the local merchants on their discount checks. Several give "free admissions" to the

first installment of a serial. Now the Theater Louisiana, Baton Rouge, La., has a new one on its admirable program. It ran

Get This Signed by The
Farrnbacher Dry Goods Co.
On The Line Below
A rubber stamp will do, and it will be
Good for 5c in Admission
at this Theatre—The whole proceeds
must be presented.

We do not know just how the scheme is worked but probably the dry goods people want to get people into their store and pay a part of the admission price, the house profiting to the extent of the remainder through the new people brought in.

Has Another.

The Lehigh-Orpheum management, South Bethlehem, Pa., has taken on a third house the Broad to run with the Lehigh-Orpheum and Lorenz Good advertising seems to pay.

A Catchline.

"We watch your car while you watch our show" is the substance of an announcement by Frank Stanton that patrons of the Fenway Boston, can leave their cars with untroubled spirit. A slogan like that will drive home the fact far better than the most elaborate but prosy announcement. This is one of the real secrets of copy writing. Tell your facts in a way to make them stick. A line like that will linger where a formal announcement would be forgotten. National advertisers do not spend hundreds of dollars for a catchline just because they like to hear it. They get something that will be remembered Mr. Stanton's line is the best we've seen in this connection. Mr. Stanton has also started a series of letters in his programs on the Udell scheme.

Several Ideas.

Creque and Webster are opening the old Lyric at Dunsmuir, Cal., as the Strand. Their opening announcement is a four-page folder of merit. The pages are 4¼ by 5, cream paper and brown ink. The front page carries but the single line "The Play's the thing, Shakespeare" in the upper two-thirds and a twelve-point "To the public" and an eight-point announcement of six lines in the lower third. It gives a neat looking cover. On the second page is an explanation of their aims and policy with side heads and the third page gives the Celluloid Soliloquy with a four-frame piece of film. The back page gives the initial program, showing the doors will swing open on "Hell's Hinges," which is rather heated hardware. The anouncement is above the average in preparation and completion and gets the house off to a good start. A person seeing the announcement instinctively feels that this will be the right sort of house, run the right sort of way, since they evidently know how to do things well.

Won a Prize.

B. A. Cook, of the Quality Picture House, Wilmington, Vt., sends along a print of the float that brought the house first prize in the Labor Day parade. He says the film was light struck, but it looks to us like the shadow of the 340-pound man just in front of it. The skinny man at the other end only runs 290, Mr. Cook says. The men are more unusual than the float but the picture shows what can be

done even in a small town to boom things and we take it that Wilmington is a small town, even though it does grow large inhabitants. Mr Cook shows a very pretty combination in his letterhead of pink green on brown paper. It works very nicely.

Bettered.

Ross D. Rogers, of the Ruby and Olympic, Plainview, Texas, sends in a program altered to meet the suggestions recently made in this department. It is a much better looking sheet, with one page for each house, and the front page split in such a fashion that you know it is a dual program and which is which. Now we wish he would change the back page and use that to tell how good the houses are. That means more to the house than the facts that an artist has sketched Mae Murray and that Dustin Farnum is a fisherman. He gets a very orderly arrangement of program now with the dates in italic, the titles in bold face and the description in Roman. It is clear, easy to read and eye-inviting. He has an odd slogan which runs "The Best Shows for the Best People in the Best Town in Texas."

To Save Envelopes.

Here is another envelope saving scheme. This one is devised by Alyn H. Barrett, of the Palace, Petersburg, Va. It will be seen that the address page is a part of the program, which is folded so that this comes outside. It is fastened with a cheap clip. The page next the address is a general advertisement for the house and these two pages show in the mail With the price of envelopes constantly rising, the

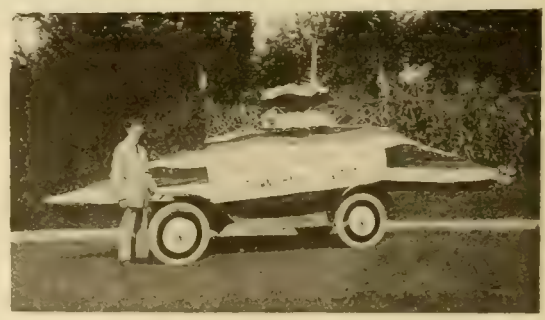
mailing proposition has become a serious matter and Exhibitors are rapidly turning to the self contained program. The paper clip seems to be the favorite seal, but these are apt to come off in the mail, are hard to handle when many programs are in one "pack" or letters, because they give undue bulk at one point, and are not as satisfactory as gummed seals which are as cheap or cheaper and almost as easy to affix. It will be noticed that in the cut the stamp has been inked out. It is against the strict letter of the law to photograph stamps; a fact it might be well to remember.

Paramount Pittsburgh.

J. S. King, of the publicity end of the Famous Players Film Service, Pittsburgh, sends in some interesting samples. We do not know whether these programs he sends are a local idea or part of the general Paramount service, but they print a four, eight or twelve-page program to suit the exhibitor's bookings at inviting prices. The four pagers, for instance, cost $3.50 a thousand, or 500 for $2 and $1.25 for 250. Eights cost $6 a thousand and twelves $8.40, which is cheaper than any local job can be printed. Printed envelopes of the proper size are $1.50 a thousand. The offer is limited to Paramount pictures only, other than the back page, which will be left blank on request for local printing. All programs carry a stock drawn design with the name, town and showing period in a mortise. Each page is a plate with the date and day added as is required. In ordering the exhibitor merely indicates his bookings by title and date on a blank with numbered lines and adds his underline, the quantity and house name. The exchange does the rest. Where Paramounts are not the full program the intervening days are skipped. Mr. King also gets out a special press notice for each release which he sends out to exhibitors to show them how to bet press stuff in the papers free. They merely fill in the blanks and send in better copy than any but a trained pressman can write. Mr. King gets this up himself with the assistance of the pages of the MOVING PICTURE WORLD. Another service is a set of advertisements that can be sent over to the printer as a guide. This is really more useful than a mat ready-set service. The Paramount scheme is good, but it is good only when locally handled by a trained advertising man who can add to the general stuff the special material his locality requires, and this Mr. King seems to have done.

Small Town, But——.

Here is a float that was gotten out for a parade in a fifteen hundred town. It is sent in by H. Burr Eldredge of the Majestic, Antrim, N. H.



Mr. Eldredge's letter makes the matter plain and gives a set of directions that any exhibitor can follow. Many theaters have used submarine floats for this serial, but they have nothing on this one.

Although I have read and enjoyed your department for a long time, this is my first attempt to "butt in," to your columns. Antrim is a small town of some 1,500 inhabitants but we

pride ourselves on presenting one of the best picture and feel reasonably certain that our projection will compare favorably with that produced by other exhibitors in this immediate vicinity.

I am sending you a photo of a "float" which I had in the parade here on Town Fair Day—Labor Day. The Board of Trade have held three of these fairs and they always attract a large crowd from neighboring towns. For our attraction that evening we had booked the V-L-S-E production entitled "The Hero of Submarine D-2," so we utilized the golden opportunity of advertising it via the parade.

Taking a Universal (Ford) car as a base, we built on a framework of hoops and covered it with red, white and blue bunting, taking care to have the forward and rear shaped as nearly like a submarine as possible. The conning tower was surmounted by a "periscope" for which a piece of eavespout did duty. An observation deck was built around the tower and painted red, with flags on each end. The propeller or wheel on the extreme rear end was made of red, white and blue feathers and kept constantly turning while the car was in motion. On both sides of the "submarine" we had 8-ft. signs announcing "Hero of Submarine D-2, Town Hall, To-night."

It is hardly necessary to state that the float was a big hit, winning a first prize and as an advertising stunt it worked to perfection, securing for us the largest crowd in two years—and the picture was satisfactory, too!

Standing near the "submarine" is yours truly, and peering out of the conning tower is my brother, Cranston Eldredge, who manipulated the "boat" around town, and to whom much of the credit for the success of the undertaking is due.

The wheels were covered with white cardboard, painted with red and blue circles. "D-2" was painted in blue on fore and aft.

A Bluebird Theater.

An unusual opening announcement comes from the Bluebird, Orangeburg, S. C. It is a sheet 7½ by 8½ inches, plain white printed in black. At the top is the line "Attend the opening of the Bluebird theater, Friday and Saturday, September 29 and 30." Below this is a cut for one of the opening attractions, and to the right of this is a list of shows each running an hour and a quarter. Below this is a white space for the greeting, printed in by an addressograph and then a straight type announcement of the usual Bluebird, "The Play's the Thing." On the reverse the sheet is divided into two parts, an announcement of the opening bill, flanked by a list of officers and stockholders, and below some house talk. It is all plain, almost ostentatiously plain, yet it carries its message simply and solidly. Two heralds back up the bare announcement. It seems to have been done by a business man rather than a manager, but it reads well and is in no way confusing, which is a common fault when ornateness is aimed at. It is mailed out with the top of the front page for the address, which explains the division of the sheet into halves. It is generally a good plan to spend a little money on the opening announcement, but we do not know but that this is about as good. It tells the facts and tells them well, and that always is the important part.

Bluebird Helps.

Five years ago this department was about the only regular and consistent help in advertising the Exhibitor had at his command. To-day nearly every concern gives some aid to its clients, and some of them even go down to the newspaper office and put the ads in for them. It is a marvelous change, and to-day there is probably no business in the country in which the retailer receives such ample help from the wholesaler in direct and indirect manner. We have just been looking over some Bluebird publicity sent in by M. H. Hoffman. Each week his "merchandising department" sends to the exchanges an idea sheet which each exchange, in turn, duplicates for the Bluebird Exhibitors in its territory, and mostly these are new stunts or at least new kinks to old stunts. The salient advertising features are recited to suggest street stunts with floats or pedestrians, and always there is some bit of matter to be sent to the mailing list, and in the Universal Weekly one of the staff gives some good suggestions for getting names. One of these is to send out the ushers in the morning to take off the names on letter boxes. The nearby territory is portioned out, and each boy is given a district to look after. The mailing list is valuable, if worked properly, and in the cities the ushers can be made to help more than a little, though we think that the names thus gained should not be made permanent until they have been tested out. But mail matter, unless it is the regular program, which comes to be regarded as an old friend, should be unusual in some manner, and the Bluebird aims to get something different for each week. Mr. Hoffman has just gotten out a booklet for salesmen on the stars and no-stars that should interest managers. But the whole attitude of the Bluebird is summed up on a slip that is attached to one of the ideas sheets. It reads "Send a copy of the attached letter to every Bluebird Exhibitor. If you are doing what you should do in regard to teaching them the value of a mailing list, every one of our productions should prove a money-maker for them." Note that "for them" and not for us, for the up to date men know that to help themselves they must first help the exhibitor to realize on *his* investment.

Carpenter Gets a New One.

George Editor Carpenter has found a brand new, home-grown stunt, and says: "At the risk of getting a peevish retort from Gotham we arise to ask 'Did the Mailing List Contest originate in the east?'" So we did get that goat, yes. Anyhow the Mailing List Contest seems to have originated precisely where George Editor says it did, to wit—Moab, Utah, which we take it is a pretty small town off the railroad with a full grown thinking man running a picture theater. He is R. C. Clark, who runs the Ides, and when George Editor, as editor for Real Reels, asked for some mailing lists for Paramount special service, he got one from Mr Clark that led him to write and ask the how, and this is the reply:

> You ask me how I conducted my mailing list contest. I will explain. I simply advertised in the local weekly paper that I would give the Central School students a chance to get some free tickets to the Ides, and gave for the first prize a ticket to the show good for the entire school year; second prize, 20 tickets; third prize 10 tickets, and the next five best, 5 tickets each.
>
> Conditions were the most complete list, that is, heads of families, and persons who lived at hotels, etc., so that there would not be several persons in the same family receiving the same announcements.
>
> Lists were to be arranged alphabetically and neatness would also count, and a stated time was allowed.
>
> I had about 75 students enter, and there was a great deal of interest shown, and I considered the contest a success.
>
> I find that if the children are given extra consideration and a chance to win prizes that it has a very good effect on the adults (let that sink in, Mr. Exhibitor), also I have set apart the last Saturday in every month as Widows' Night, when all widows and their families are invited free. My experience has been that it has made friends of all of these widows, and they take every chance to say a good word for the show. Also it is true in my case that these poor people are very good patrons when they have money and spend all they can afford for tickets, so I don't lose any way.
>
> These stunts together with running a story of each feature in the local paper have given me the best results.

It's a scheme so simple and so entirely practical that we can all wonder now why we did not think of it first, and it is as good for the five thousand town as for the five hundred if you go through the lists and merge them. And then Carpenter adds:

> If Moab can have a mailing list and believe in it, the pessimist in the 5,000 town should wake up.
>
> Summed up, the secret of Mr. Clark's success is that he advertises—and in a hamlet like Moab everybody knows where the Ides theater is.
>
> Some exhibitors we could name would promptly retort, "If everybody knows where the theater is what is the use of advertising?"
>
> When we hear a remark like that we feel like committing mayhem.

And we'll bite off the other ear. Everyone knows where the theater is, but the idea is not to stop there, but to keep them keeping on knowing that it is there and not only there but all "there." And advertising, steady, intelligent and persistent advertising is the only thing that does it.

And the same issue of Real Reels has a report on the Fashion Show from R. T. Hurtt, of the Huree, Caldwell, Idaho, who says that his first show was such a success that the next is already booked, and that the men's furnishing houses want to get in, too. And in its last analysis the Fashion Show is merely some good advertising, some noise, and the showing on living models of what the dry goods store generally puts in its show windows—and the store pays you most of the extra cost and you get all of the extra money.

And with a local cameraman George Editor has been making his own motion cartoon announcements for the screen of the Paramount-Empress, Salt Lake. That is going some.

Poetry.

It's been a long time since we let poetry creep into this department, but a jingle now and then helps programs along, and we take this from the program of The Censor, Albion, Mich. It works with most two syllable words accented on the first syllable.

> There was a dame in our town
> And she was wondrous wise,
> She read The Censor programs through
> Because they told no lies.
>
> She knew 'twas worth the price,
> And some she liked so very well
> She came to see them twice.
> Whene're they said a play was good
> But isn't "censor" an atrocious name for a picture theatre?

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Self Criticism.

INVARIABLY the young writer wants to be helped and he feels that he cannot be helped too much. He wants to have his hands held and his feet placed at every step. Without aid he feels that he cannot advance. This is largely a mistake.

We know how it is, because we were there once. We spent about four years floundering more or less in the dark. Possibly a year of this could have be cut off through competent aid, but looking back, we are not sorry that aid was not forthcoming at that time. This may be cold comfort to those just starting and who want to be successful at once. Words of advice such as these do not help to remove the sting from a rejection slip, and we are not writing with the intention of trying to take that sting out, and we do not believe that any part of this story is going to be comforting or reassuring save, perhaps, to the few. But it is comment that is based on twenty-five years of experience, and if it does not soothe it may at least enlighten a little.

To begin with, every man and woman who starts in to write must; positively must, go through a certain apprenticeship. To some proficiency comes earlier than others, but there is always the period of training, long or short, according to one's aptitude. This period cannot be shortened by so much as a single day by any outside aid whatever. You can be helped along certain lines, through personal instruction or advice or the study and assimilation of text books, and this aid will be helpful in the precise degree in which you are able to assimilate and fully understand what you are told or read, but all of this is absolutely without predjudice to the statement above. You may get all the help in the world and yet be required to gain a certain mechanical proficiency, through practise, and this holds good of any work, whether it be chopping wood or creating masterpieces. An expert woodchopper may be able to give you practical hints, but you must wield the axe until you learn the "feel" of it before you can chop a tree down with the least effort. If you have it in you to be a woodchopper you can become equally expert without assistance, but it will take a little longer for experimenting. Suggestion can help you, but there is a certain amount of mechanical practice that cannot be done for you by another. And you'll probably be a better woodchooper or a better author if you learn in the hard school of experience.

Some day you MUST go over the bumps. If you are helped over at the start they will come later on and hurt more because less to be expected then. The real, practical knowledge comes from experience and not through expert aid. No doubt you know someone who has studied painting, not in a school or art but with a private teacher. And you know that those fine landscapes that Mamie painted when she had had only ten lessons are mostly the work of teacher dear. She has to encourage Mamie and Mamie's mother by progress, or the lessons will be discontinued. And after the lessons are concluded Mamie will spoil a lot of canvas and waste a lot of paint trying to do for herself the things the teacher did for her so well. She has to waste just so much paint and spoil just so many yards of canvas before she can paint, and so far as results are concerned, it does not matter whether the spoiling is done before or after the alleged graduation.

In precisely the same way, you must do your 'prentice work in writing, and you cannot abridge the time. You must learn through your own mistakes and not through the advice of others. You must work past the point where you can see your faults for yourself. That is something that no one else can teach you. We gave up criticizing manuscript for three reasons. The most important, to be honest, was that we could not afford enough for the time we had to spend upon a script and do a decent job. The second reason was that we found too many persons leaning up against us. The third was that criticism is no real help at best.

Most criticism tells you that you should say "Sub-title" instead of "Leader," or "Leader" instead of "Sub-title." It all depends upon the critic's point of view. He tells you you should not have used a close-up here, and that you should have used one there. It is nine tenths form and one part plotting, because he can lay down general rules of form, and there is little to be said about only one plot. You can be told that it is old or that it is not properly motivated, and you can be told what motivation is, but that helps not at all. Until you go over all your plots and apply that same comment on motivation to all of them, and not only see that they *are* wrongly motivated, but *why*, the criticism is doing you no good. And if you have the right sort of a text book you'll know about motivation, and if you have the right sort of a brain you can study the motivation from your text as well as from a criticism.

There is only one criticism you can profit from, and that is your own. It is foolish to say that you could correct your faults if someone told you. You cannot. You cannot correct your faults until you yourself, unaided, can recognize them to be faults. To do that you must write a certain number of stories that you may have the material to practise on. By that time you'll have a better idea of what is meant by motivation, suspense, struggle, and all the other components of plot. You'll know from experience and you will remember because it was your own experience, because something in your own head tells you that this is to be avoided and that to be observed. Once you get your groundwork of practise you'll find that others will drop hints that are helpful because now you are able to understand and assimilate them, but first you must learn to be your own critic. You must do your own thinking. You cannot, no matter how long you may work, accurately gauge the exact value of any of your own stories, because you have a natural prejudice for your own work; for that matter most authors of experience are apt to be afraid of stories they like too well. But you can, if *you* study, get to the point where you can appraise, in a general way, the value of any particular story you have written.

If a man with a broken leg starts in to walk with a crutch and dares not try to walk unaided, he'll be a cripple for life, for presently his legs will become atrophied through disuse. Really intelligent and painstaking criticism from others may be helpful to a certain degree, for a time, but criticism is no more than a crutch, and it is unfortunate that most criticism is followed by a "get a copy of our book," or "we will revise this for $3.25," and that sort of criticism is worse than your own unaided effort.

A story must have a start and a definite object or aim, the attainment or loss of which is the end of the story. It must have a struggle or it will lack interest, and it must have suspense or there will be no doubt as to the outcome, and therefore no interest in the story. These are the essentials to any plot. These your plots must have. If they have these requirements, the rest is merely a matttr of practise and study, and this *you* must do. Study other plots. See wherein they succeed or fail, and you may more quickly gain proficiency in criticizing your own, but before you can really write stories you must know what stories are through personal dissection of your own efforts. You cannot succeed upon the experience of others. You must stand upon your own foundation. Start in right now and stop yelling for help.

Columbia Opens.

The Photoplay Class of Columbia University opened with fifty pupils on the roster, and the probabilities are that fifteen or twenty more students will be added before the course gets fully under way. Now lets all pull together and help Dr. Freeburg make the museum an accomplished fact. Is Vachel Lindsay in the audience?

Writing for the Magazines.

With so many photoplay writers looking to other enterprises for a means of augmenting their incomes, Writing for the Magazines, by J. Berg Esenwein, is particularly timely. This is, so far as we know, the first volume of its sort. Much has been said on the subject of selling to magazines, but this is the first volume to give full information in orderly and definite form. Dr. Esenwein was for many years editor for Lippincott's and knows the ground thoroughly, and he tells just what the novice writers wants and needs to know about the marketing of the various forms of magazine material. It is not so much a book on how to write as it is what to write, how to write it and where to sell it when it is written, and the various chapters cover in detail each item of magazine material. To any one wanting to try this broad field the book is worth many times its cost in the prevention of errors alone. It is uniform in style with the other volumes of the Writer's Library. (Writing for the Magazines, Home Correspdonce School, Springfield, Mass. Cloth, 260 pages plus XVI. By mail $1.62.)

Wisdom.

Don't throw up your job because you've sold five scripts. Wait until you've sold fifty and by that time you'll have more sense.

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THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps, (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every Live, progressive operation should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study

Question No. 163.

If there are 100 turns in the transformer primary coil and twenty in the secondard coil and the primary pulls amperes how may amperes will we get at the arc?

Roll of Honor on Question No. 152.

The Roll of Honor on Question 152 consists of Wilson Hays, Barton, Md.; G. A. Yager, Anadarko, Okla.; C. E. Linstruth, Carthage, N. Y.; D. A. Snyder, Bangor, Pa.; F. F. Bell, Palestine, Texas.

The reply of Brother Hays covers the matter more completely than does any other, therefore I have selected his for publication.

Reply to Question No. 152.

By Wilson Hays, Barton, Md.

The Question.

What would you regard as an extreme practical distance from screen to back row of seats? Why?

The Answer:

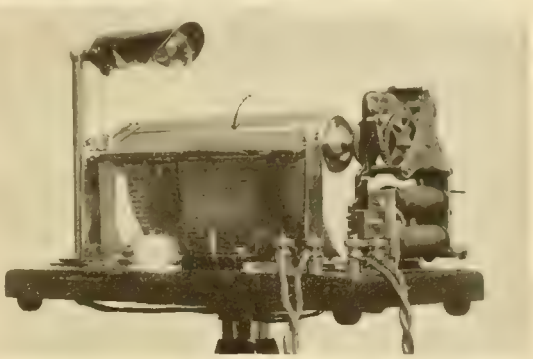
I would regard 200 feet as the extreme practical distance from screen to back row of seats. In a house where this distance is necessary, however, a large picture would be required. In fact a picture large enough to appear normal to a person 200 feet away would appear gigantic to one forced to take a front seat, and if made to suit the eye of the patron who is seated in the front of the house, the picture will then be too small for that portion of the audience in the rear seats. Some managers seem to think this can be remedied by extra brilliant illumination, but that is not the fact. A small very brilliantly illuminated picture has a sort of hypnotic effect on the rear seat patrons, while the ones in front generally complain of flicker, particularly where the shutter cannot be properly adjusted to meet the local conditions. Another thing against extreme length of throw is that it is a hard matter to eliminate floor and other machine vibrations so that all movement of the picture will be done away with on a long throw. This fault of course increases as the length of throw increases, whereas defects in photography and perforation increase with the size of the picture only. Long distance projection is costly, both at the time of its installation and afterwards, the only saving feature being that long focal length lenses produce better results than do short focal length lenses; also as the throw is increased the evil effect of projecting at an angle is decreased

All of which is very good, except that I don't quite agree with the natural conclusion one will reach from Brother Hays' statement that he regards 200 feet as the extreme. In my judgment 125 feet should be regarded as the maximum, though it is quite possible to project a good picture at as much as 300 or even 400 feet but that was not the question. As a matter of fact, now that I come to think of it, Friend Hays has mixed up two very separate propositions and whereas he has answered the question, he has put in a lot of extraneous matter regarding throw. It does not follow that because the distance to the rear row of seats is great, the throw is also long. I know of one house where the back row of seats is 175 feet from the screen, but the lens is only 50 feet therefrom. Taking everything into consideration, I believe that after all, Brother Yager says a whole lot in very few words. Here is his reply to Question 152.

I would suggest that the extreme practical distance from the screen to the back row of seats would be not over 125 feet, since with anything above that you would lose the use of the front seats as fast as you would gain the back ones, owing to the fact that the picture would have to be very large, and for that reason would lose definition very fast, and would be very trying to the eyes of those in the front rows.

The Oratoragraph.

A new machine has recenty been invented by George P. McDonnell, chief engineer of the St. Louis Public Library, St. Louis, Mo. It is primarily designed to enable a lecturer who is delivering a lecture illustrated by motion pictures to keep his lecture in exact synchronism with the action of the film. It may, however, also be used to keep "talking pictures" in synchronism. It is, in effect, a reading machine which is, as far as the writer knows, entirely new, both in this country and abroad. It is described by the inventor as "designed to furnish better means of introducing speech to motion pictures used in photoplays, educational work, campaign speeches and lectures." It operates in synchronism with the motion picture machine, and by



its use the claim is made that practical talking pictures are produced. Certainly this little device is a distinct improvement over anything we know of, at least as applied to lecture films and things of that kind. Mr. McDonnell says:

> In conjunction with this machine my camera prompting process enables a motion picture to be taken of an actor speaking his lines, a candidate delivering his speech or a professor giving his lecture, which, being previously prepared and reduced to writing, retain all the advantages of the careful wording and logic necessary to make the same effective.
>
> While the machine is projecting the picture to the screen the "Oratoragraph" is exposing the appropriate words to the reader or orator, who merely reads the lines as the words appear in the opening, the reader being, of course, out of sight of the audience, preferably behind the screen. It is not at all necessary that the orator see the pictures. He is concerned only with reading the matter, and is necessarily always reading in precise synchronism with the pictorial matter. He cannot read either too fast or too slow, since the reading space absolutely controls, and there is no limit to the time or length of the performance. In case more than one orator is desired with any picture, an additional reading machine is used for each additional character in the cast.
>
> The Oratoragraph is very simple in construction, weighing approximately four pounds. It consists of an electrical escapement which advances a typewritten roll at a predetermined speed. Electric wires connect the electric escapement on the Oratoragraph with the projection machine, and at each revolution of the projection machine crank an electric circuit is completed, and the Oratoragraph clicks off the words suited to the respective section of the picture being projected at the time. This machine is the result of more than eight years of hard work, careful research and study by the inventor, who is thoroughly conversant with previous attempts to produce talking machines and applying speech to pictures.
>
> If for any reason the reading matter is not in synchronism with the picture, it may be retarded or accelerated by opening or closing switches on the base of the machine until synchronism is reestablished. The Oratoragraph is especially designed for public schools, universities, colleges and commercial houes.

This little instrument, as I said in the beginning, is entirely new, and I have no doubt will prove of very distinct benefit in lecture

work. I must, however, take the same position that I took with the Edison and other attempts at synchronizing the motion picture with speech, viz., in a motion picture in order for the thing to be effective the synchronizing must be absolutely perfect, and in this machine, as in others, this item is left in the hands of the operator. The action in motion pictures is very rapid, being sixteen pictures to the second, and as a matter of fact, if the synchronism be out even as much as an ⅛ of a second it is plainly discernible to the audience. The inventor say it is not necessary for the talker to see the picture, and then admits it is possible for the machine to get out of time with the picture. Brother McDonnell, so far as theatrical motion pictures be concerned those two statements don't fit together at all. For lecture purposes I can commend your machine to careful consideration, but as applied to "talking pictures" for the theatre, honesty compels me to voice the same objections I set forth the moment I saw how Mr. Edison's machine was intended to work, concerning which time vindicated my position. In my opinion there will never be an effective mechanical synchronizing of either the phonograph or the human voice with motion pictures which will be sufficiently perfect to prove successful for regular theatrical work. So far as lectures and educational work be concerned that is something else again, and your machine may prove to be precisely the thing.

Condenser Breakage.

Guy Albert, Vinton, Iowa, says:

> This is my first letter to the department, and I come seeking information. I cannot keep a condenser whole for more than 20 minutes after striking the arc. We use a Wotton Revolux, pulling 35 amperes with a 50-volt arc. Use a 6½-7¼-inch condensers with the 7¼ in front. Cannot get my arc more than 3 inches from back condenser. Is it the heat from arc that breaks the lens? If so, would a different length condenser stop my trouble?

First, my brother, if you have a Handbook, I would recommend that you turn to page 266, and read it and the following pages up to page 273 carefully. But in case you haven't a copy of the Handbook I will answer you as completely as space in the department will allow. First, your arc ought not to be more than 3 inches from the condenser, second the trouble may be caused by: (a) lack of proper ventilation in lamphouse, which sets up unnecessarily high interior temperature, (b) poor condenser holder or improper adjustment thereof; (c) improper ventilation of the condenser holder; (d) what you very evidently need is one of the improved types of condenser holder described on pages 266 and 267 of the Handbook. I would suggest that you have your supply dealer get you either a Preddy or Elbert condenser holder, which will, I think, stop your trouble. As to the focal length of condensers, why I simply cannot enter into a discussion on that kind in the department, because in order to give anything like a comprehensive understanding of the principles involved, I would be obliged to consume pages. The thing for you to do, and the only thing for you to do, is get a Handbook and study "Matching Up the Lens System." To give you some idea of why I cannot answer questions of that kind intelligently in the department, this subject alone consumes 33 pages of the Handbook, with two tables and more than a dozen illustrations; whereas, the subject of lenses consumes more than 20 pages, with many illustrations and one table. And in any event I could not answer your question intelligently from the data you have sent. I would have to know the back focus at which the objective works also its diameter. Now please don't jump to the conclusion that I am trying to induce you to buy a Handbook simply in order to make a sale. I want you to get the Handbook because you NEED IT, and because I simply cannot, as I said in the first place, give you any comprehensive understanding of the underlying principles of the question you ask, without taking up literally the entire space for two or three weeks of the department, whereas it is fully and comprehensively treated in the Handbook.

He Is Right.

Texas sends in a list of questions for answers to certain questions by mail, and says:

> I get value received for a full year's subscription from every copy of the World. I would not be without it for many times its price. I also have the third edition of the Handbook, but some of the drawings are to me quite complicated, therefore I prefer to pay for advice rather than experiment at the expense of the patrons of theater, and also most likely at my own expense.

The brother has precisely the right idea about not experimenting at the expense of his patrons, and also at his own expense. There are altogether too many trying to save a little money that way.

From New Brunswick.

After asking that his name be suppressed, this correspondent writes:

> Allow me to thank you, at this late date, for the personal benefit derived from your lecture in St. John. I have only one regret, viz., that you did not have time to give us more of it and that you could not see my work, for I was counting very much on your criticism. Am enclosing postage for carbon copy of reply. (Canadian postage stamps are of no value here. Canadian operators should enclose five cents, Canadian money, in lieu of stamps.—Ed.) to the following questions: (a) Have you ever received complaint that it is hard to fit repair parts to Simplex machines? (b) Do the Gundlach people put out a lens costing about $40 or $50, and would they allow price of the lens that is part of the equipment of the machine in exchange for the higher priced one? (c) Our throw is about 100 feet, using 60 cycle, 110 volt A. C. My idea is that a suitable picture under these conditions is about 17 feet, and that 70 amperes on a Mirroroide screen would be good illumination. (d) What size meniscus-bi-convex condensers would I require, and do you think I ought to have a Preddy mount for same? (e) Have been using a motor drive on my present job and realize the benefits of same. My new employer does not favor motor drives. What is your opinion on this matter? In closing, I want to thank you for what you have done for me in the past, through the medium of our wonderful department in the World.

(a) No, I have had no complaints of that kind. As a matter of fact Simplex parts are very well made, and while they fit closely, there should be no trouble in the matter of duplication. It must be remembered, however, that parts that fit closely must be wiped perfectly clean and thoroughly lubricated before they are inserted, otherwise they may stick. The framing cam, see 107 B, plate 4, page 522 of the Handbook, which carries the fly wheel and intermittent is particularly an example of this kind. It fits very, very close, must be started in just right, and must be thoroughly cleaned and well lubricated before it is inserted. If any of these things are overlooked you will certainly have trouble in getting the framing cam in, but if you go about it right you won't have any trouble at all. In this connection I would call your attention to Instruction No. 8, page 516, and Instruction No. 10, page 517 of the Handbook. I would also suggest to the brother that inasmuch as he is going to take charge of mechanisms which evidently are new to him, he ought to get a Handbook without delay and study up on the Simplex. (b) I don't know. Would suggest that you write the Gundlach-Manhattan Optical Company direct, addressing them at Rochester, N. Y. The Gundlach people have, up to date, taken no pains to keep this department posted as to their goods. (c) Sixteen foot is large enough, and for a 16-foot picture, in order to secure a brilliant illumination I would recommend between 70 and 80 amperes A. C. I would, however, suggest the installation of a current rectifying device, and the use of D. C. at the arc. In the long run it will pay your manager to do it. (d) Try it out first, and if you find you break lenses get either a Preddy or Elbert mount. As to the lens, I would refer you to Table I, page 141 of the Handbook, with the suggestion that after lining up your optical system and finding out what plano-convex you need, per the table, you order a meniscus-bi-convex having the same E. F. (e) The motor drive is a thing I opposed for a long time, but there is no use in butting one's head against a stone wall. There are two things in favor of the crank drive, and two things only, viz., the operator is compelled to stay beside his machine, where he belongs, which, as experience has taught in thousands of cases, he simply won't do when he has a motor drive, consequently he is more likely to watch the screen closer and change his speed to suit the action of the film by crank than he is by motor drive. On the other hand, the motor drive gives a steadier, more uniform speed. It relieves the operator of a lot of drudgery, and it is the modern way of doing things; therefore, your manager might as well do as I did, viz., fall in with the line of march of progress. I would suggest, however, that if you get a motor drive you do not do as thousands of operators do and abuse it by wandering around the operating room when you ought to be right there at your machine, with your eyes glued to the screen; also that you keep your hand on the machine control lever and use it as occasion demands.

A Criticism.

John Solar, Watertown, N. Y., writes:

> Criticising friend Martin's article in the September 23 issue, he compares his article with Mr. Armstrong's in the February 12 issue. The principal difference between the two is that Armstrong understood the subject he was discussing, whereas it seems that Martin does not. First, I will take up optical center: A normal lens does not have an optical center. In calculating a lens, measurements are made from the principal points. In viewing a lens from one side, the first principal point may be considered as the optical center, but if we view it from the opposite side the other principal point must be considered as the optical center. These principal points do not coincide, therefore we cannot have one fixed optical center. In a thin biconvex lens of which both surfaces have equal curvature, the principal point will not vary much from the center of the lens. We can, however, have a lens in which both principal points coincide, or, in other words, a lens having a fixed optical center; but to have this the lens must be a true sphere. Say we have a sphere with 2-inch radius, index of refraction 1.5. The focal length of any surface would be 4 inches, the thickness reduced to an equivalent air space $\frac{t}{u}$, in which t is the thickness of the lens (4 inches) and u the index of refraction (1.5). We then have $\frac{4}{1.5} = 2.66$, and the E.F. of two surfaces would be $\frac{4 \times 4}{4 + 4 - 2.66} = 3$, and the principal points $\frac{2.66 \times 4}{4 + 4 - 2.66} =$ 2 inches, the center of the 4-inch sphere, and as all points of a sphere are equal, the principal points would always be at the center of the sphere. Consequently in this abnormal lens we have an optical center. And it is the only shape in which the principal points coincide.
>
> Next I will take his plano combination, which he gives as 6½ and 6-inch lenses. The E.F. for these two lenses is 3.2

inches. The first principal point for the first lens is .58 of an inch from the plano surface. He says the distance from this surface to the arc as 3 inches than 1 .58 = 3.58 the first conjugate distance. If we represent this by U then its formulae for conjugate distance $\frac{I}{F} - \frac{I}{U} = \frac{I}{V}$ in which V equals the second conjugate distance. We found F to be 3.2 and U to be 3.58, then we have $\frac{3.12}{1} - \frac{3.58}{1} = \frac{24.09}{1}$.

V = 24.09 inches. The second principal point for the second condenser is .67 of an inch, then 24.09 - .67 = 23.42 the second conjugate distance from the surface of the lens which Martin gave this as 14¼ inches. Martin should give his figures for locating his positions.

And now let us consider the meniscus biconvex system: The first principal point is 1.375 inches from the first surface to the right within the combination. The back focus he gave as 3 inches the same as in the last case. We have here 3 - 1.375 = 4.375, the first conjugate distance. The lens in this combination he gave as 6½ and 7 inches, and the E.F. for these is 3.37 inches. Again we represent 4.375 by U and 3.37 by F, we have $\frac{1}{3.37} - \frac{1}{4.375} = \frac{1}{13.53}$; in this case V equals 13.53 inches, and this minus the second principal point for the second lens (.375) equals 12.15 inches. Martin gave this distance as 16.5 inches, a greater distance then for the plano combination, whereas it is much less, with a smaller spot.

By simular angles, or proportion, we have for the spot of the plano combination $3.75 : 3.58 :: \times : 24.09$ $\frac{3.75 \times 24.09}{3.58}$ = 2.52 inches. For the meniscus biconvex set we have $.375 : 4.375 :: \times : 13.53$ $\frac{13.53 \times .375}{4.375}$ = 1.16 inch at diameter of spot for second combination.

Telephoto Combination: This he shows as focusing a 1.5-inch spot 32.5 inches from the combination, which is absurd. The positive power of the combination is two meniscus lenses 5.5 and 9-inch focal length. The E.F. of these two lenses is 3.41 inches. He gives the power of the negative lens as 2.14 inches. The negative power is greater than the positive, and must prevail; hence, the whole combination is negative, and could not focus a real image. The focal point would be back of the lenses, and virtual. The E.F. of the positive and negative powers is $\frac{(-2.14) \times (-3.41)}{-2.14 + (+3.41)} = \frac{-7.2974}{+1.27}$ (−5.74). The result is a minus quantity, which indicates a negative power. And the image is virtual and 5.74 inches back of the lenses. This calculation is for illustration, and is approximate only. I have not considered the separation or thickness of the lenses.

Martin should learn to calculate the E.F. of a combination of positive and negative lenses before attempting to explain the action of light through them or designing a combination.

Brother Solar seems to understand pretty thoroughly what he is talking about, and possibly Friend Martin has tackled some things which he should not have undertaken until he had given the matter more thought and study. However, regardless of any errors Martin may have made, I am going to defend him by saying that his articles have brought out a great many valuable points which in all human probability might have remained in hiding for a long time if he had not shied his hat into the ring. I feel very grateful, and I am sure the fraternity at large is very grateful to both Martin and Solar, as well as Griffiths [illegible] for their very able discussions on the lens matter. The worst trouble with Solar's articles is that they are very difficult for the layman to understand; but this, I presume, cannot be avoided. He certainly keeps the editor touching the high spots all right, and I guess it is that way with some of the rest of you.

Improving An Old Lamp.

William Call, Moroni, Utah, sends in description of his method of improving an old style lamp so that the bottom carbon may be moved sideways. He suggest it publication in the department, and asks if it is worth a patent.

No, Brother Call, it would not pay you to patent it, and while I thank you for the good intent in sending it in, still I am not going to publish it, for two reasons. First, I cannot quite grasp your idea from the description; second, I don't believe in attempting to improve an old style lamp. The moving picture business has become too large to indulge in the tinkering up of old, more or less worn and out of date equipment. The lamp which you might patch up in this way will be used to project photoplays which cost many thousands of dollars, and I thoroughly disagree with the idea of attempting to save perhaps ten or fifteen dollars, or even fifty dollars for that matter, in a way which cannot help but be at the expense of perfect projection, and therefore at the expense of costly photoplays.

Your intention, Friend Call, was all right, and I thank you for submitting the description, but I am nevertheless bound to take issue with the idea as per the foregoing.

Old Time Reader.

R. A. Root, Jasper, Ala., sends money order for Handbook and subscription, and says:

> I have been a reader of the World almost ever since it began publication; also I well remember the old Film Index. Have been operating for the past seven or eight years, and enjoy the projection department very much. I think no one gets too old to learn, although there are still a great many operators who *think* they know it all. But that type of man is usually the one who does not really know much of anything; also he he does not want to, or cannot learn. This is my first letter to the department, as I have been pretty busy holding down my job. And when you talk about big town projection in a small town, why, this is the place, and I will put mine up against any in Birmingham, Memphis or New Orleans. I say this after having worked in some of the best houses in the above named cities. I have been a member of Local 236, I. A. T. S. E., Birmingham, Ala., for the past four years. I have been in two strikes, one in Birmingham and one in New Orleans, and I am not hankering for any more, thank you, if it can be avoided. With regard to Brother Howe's article, September 9th issue, on "Slide Projection," why he certainly

WELL, THE OLD MOTOR WOULDN'T SCRATCH FILM IN LESS THAN SIX MINUTES SO I INVENTED THIS LITTLE ONE MAN FILM EATER
THIS LITTLE DEVICE WAS INVENTED BY SPEEDEMOB MELLY A MOTOR CYCLE CAM AL USED BUT IN TRIALS IT WAS FOUND TO GET UP SUCH A REMARKABLE SPEED, IT TOOK FOUR MINUTES TO STOP THE PROJECTION SO WE ADVISE THE BICYCLE DRIVE.
COME ON, DON'T TURN THAT CRANK SO FAST DO YOU WANT THIS COMEDY TO MOVE LIKE A FUNERAL ON THE SCREEN, WE WANT ACTION
I GOTTA TURN IT FAST SO AS WHEN THEM OPERATORS SHOOT IT THRU IN SIX MINUTES THEY MOVE NATURAL DON'T WORRY ABOUT ACTION, LEAVE THAT TO THE SPEED MANIACS IN THE BOOTH, I GET ME
HELLO MOFFIT WHATS THE IDEA OF ALL THE BANDAGES, BEEN TO WAR
NO, I AINT BEEN TO WAR I JUST CRANKED TEN REELS IN SIXTY MINUTES THATS ENOUGH TO PUT A GUY ON CRUTCHES
WHEN THE EXTRA REMINDER THE LEADER MOVE
I DUNNO, THEY'RE MOVIN SO FAST I CANT RECOGNIZE EVEN A TALL ONE
LOOK, IF THEY MOVE MUCH FASTER THEY'RE MOVE RIGHT OFF THE SCREEN
UP IN FRONT, WHERE ITS ALWAYS DARK
LISTEN — YOU MANAGERS AND OPERATERS, LET THIS AND LET IT SINK IN, YOU'VE GIVEN THIS SHEET AS SARCASM THE ONCE OVER—KNOW ITS FAULTS
P.W. GRIFFITH AND THOMAS INCE AND A LOT OF OTHERS LAY AWAKE NIGHTS AND LABOR DAY, OVER THOSE BEAUTIFUL FIVE AND SIX REEL MASTERPIECES YOU GET FROM YOUR EXCHANGE—
AFTER YOU GET THEM, WHAT DO YOU DO WITH THEM?
WHY, YOU SHOOT 'EM THRU AT SO ALMIGHTY FAST AINT'S YOUR AUDIENCE GOES HOME THEY DONT KNOW WHETHER THEY'VE SEEN A COMEDY OR DRAMA
THE OTHER FELLOWS DOING HIS PART RIGHT ITS UP TO YOU, YES YOU TO PRESENT THEM RIGHT
IF YOU DONT WELL ALL I'M LOOKING FOR DIFFERENT JOBS BEFORE LONG—AND BY THE WAY
DID YOU EVER HEAR OF ANY GUY EVER GETTING A MEDAL FOR SPEEDING—
BARNEY OLDFIELD GOT ONE ONCE BUT HE WORKS ON OFFICIALS

is right with regard to moisture collecting inside the slide. When I get a new slide I put it on top of my Powers' Six A lamphouse for a matter of fifteen minutes before running it, which heats it up and expels the moisture; also it will not crack so easily. My experience has been that if I run a slide without first drying it out the slide will crack nine times out of ten if exposed to the light for any length of time; also the glass farthest away from the arc breaks first. After drying the slides out I keep them in an ordinary cigar box I have attached to my Power's Six A between the lamp and the bottom magazine. This can only be done provided the lamphouse is back the width of a cigar box. I have two partitions in the box and keep certain kinds of slides in each compartment, therefore I know just where to get a slide, and am not all the time knocking them off and breaking them, also the position near the lamphouse keeps them dry.

All of which is of interest The Handbook has gone forward and the subscription has been entered. Speaking of the Handbook, I was amused on my last trip An operator in a certain town absolutely insisted that I go with him for a "drink," and along with us went, by his invitation, four or five others. The round of drinks cost him sixty cents. He had hardly paid the barkeep when he started in to explain to me that he needed a Handbook, but really had not been able to spare the money yet. You are quite right, Brother Root, with regard to the "know it alls." There is a surprising number of them, too. But some of them who came to my lecture doubtless got a tremendous jolt when I asked the assembled operators one or two perfectly simply, but highly important questions, and not one of them could give an intelligent, or even halfway intelligent answer. Really, I have watched some of the "know it alls" get pretty red in the face, and it tickled me to a considerable extent. I expect to be in Birmingham, New Orleans and Memphis during the winter trip Hope I shall have the pleasure of meeting you. I agree with you that strikes are not pleasant things, though unfortunately they are still sometimes a necessary evil. The slide glass most distant from the light cracks because it carries the emulsion.

New Theater.

A. C Hartman, manager of the Omaha Film, Machine and Supply Company, has opened another theater in Dundee, a restricted residence district of Omaha. This theater is a model suburban house, 30x114 feet in size. The construction is of brick and concrete. The lobby 28x30 feet, has a tile floor. Walls and ticket office are finished in tapestry brick and stucco. The windows are of leaded glass and the woodwork is mahogany finish. Seating capacity 410. Tiffany finished walls, varying from a brown to a light tan ceiling, overlaid with conventional designs in hand work, constitutes the interior decoration. Twenty-inch chairs, finished in French grey (waxed), are used, with thirty-two inches knee room. The screen is a 12x16 Gold Fibre, recessed in a four-foot black shadow box. The lighting is ten 20-inch baskets covered with gold silk and wistaria. There are twenty side lights finished in similar fashion. There is at all times sufficient illumination in the auditorium to enable one to read a newspaper. Both the Sturtevant and Vacuum Ventilation systems are installed, changing the air completely every threee minutes. There is a specially built Watson Picture Player. Baird projectors are used, taking current through a Hertner Electric transvertor. The remarkable thing, however, is the amperage used. The distance of projection is 97 feet with a 16-foot picture A Marlux lens and a 6½ and a 7½ inch meniscus-bi-convex condenser are used. The upper carbon is ½-inch cored with a ⅝-inch solid below, the amperage varying between 15 and 18 The picture is perfectly illuminated

The foregoing is the description sent in, and, accepting it at face value, the theater must be a beauty. However, whereas I do not for a moment doubt the possibility of illuminating a 16-foot picture with 15 to 18 amperes of current, still I most emphatically do doubt, not only the probability but the possibility of securing what I would call satisfactory illumination with that amount of current. Your revolving shutter cuts approximately 50 per cent. of the light, and there is an unavoidable loss at the spot, so that you are really telling me that you get a good 16-foot picture with about the equivalent of from 6 to 8 amperes effective light energy whereas it takes 15 to 18 amperes to produce really satisfactory stereopticon illumination, with almost no light loss at all. Sorry, old man, but I can't see it.

I expect to be in Omaha some time next spring, and at that time I certainly would like to see this particular thing.

From Texas.

J. W. Brown, Big Springs, Texas, contributes the following:

Having followed the department for some time with considerable interest, especially as to the letters from operators, I will try my hand at it. We have a modern, fireproof building, seating 800, with balcony and small stage. Gold fibre screen and a $10,000 "Fotoplayer" orchestra. The operating room is 10x15 feet, lined with black tin, and has a 16-inch vent flue. We have a Motiograph and a Powers' Six A, both motor driven; also motor driven rewind. I run on a G. E. mercury arc rectifier and warm up with a Fort Wayne compensarc, using an automatic switch for the change-over. Will describe the switch later if you wish, as it might be of some help to other operators. I use a miniature base 110 volt, 4 C. P., globe on each machine and over the rewind, which is all the light I ever have while the performance is going on. Will put one in each lamphouse later. As to the punch marks: It certainly is a shame the way some of the pictures are mutilated. It seems as if each operator who has handled them has punched his own private mark, and some guy has the habit of cutting holes, two or three to the reel, about an inch long and nearly one wide. In fact the last three or four feet of each reel is ruined, and the operator who is careful of results on the screen has to leave out this part, or else treat his audience to a fireworks display at the end of each reel. I have found that an operator can, after running a picture the first time, easily remember where to change-over, and I do not see why something can't be done to stop this practice of putting punch holes in. Your Handbook is my "bible." To be perfect in any line of work, one must follow the teachings of others and must accept all the advice he can get from one who knows. I have had my share of projection troubles, but the Handbook and department have always helped me to remedy them. "The best" is our motto, and although we have no competition we run the show as if we were fighting half a dozen others. In closing, I send best wishes for you and our department.

All right, Brother Brown, we will be glad to examine into the chronometer balance and cylinder escapement of that switch; shoot it along. As to the 4 C. P. globes, why I don't agree with that while the show is running. My system is black walls in the operating room, and *no light at all* except such as comes from the machine itself, and I don't want any from the machine which can possibly be avoided. The avoiding of the "fireworks" is something of a proposition. I am doing all I can to get action, but it is a slow process. I am particularly well pleased with your statement that although you have no competition you run the show as though you were fighting half a dozen others. That, my brothers, is the way to avoid competition. That is the mistake all too many small town men make. They get careless, put on a rotten show, and then the first thing they know there is competition They get busy then, and do what they should have done in the first place, but it is too late. I would particularly call attention to the sentence in question to all theater managers who are similarly situated.

In Returning Screens.

The J. H. Genter Company, Inc., Newburgh, N. Y., manufacturer of the Mirroroid Screen, voices a very valid complaint, as follows:

We have received a few screens in the past year in which the exhibitor claimed that spots or other faults had developed. We went to the trouble of either replacing their screen or offering to treat the same to a new surface gratis. Imagine our surprise, however, when the exhibitor returned the screen rolled up, in some instances, on ordinary square furring strips. In some cases they were even uncrated, and if crated, carelessness in making the shipping crates caused the total ruin of the screen. Also we have frequently found that the screen was packed in such a manner that great injury was done, and this entirely through the carelessness of the exhibitor.

This is certainly a legitimate complaint. To the best of my knowledge and belief there is no make of metallic surface screen which will not, in some instances, develop faults. Now if the manufacturer, under his five-year guarantee, offers to make this good, he is doing his whole and entire duty in the matter, and it certainly is up to the exhibitor to see to it that the screen is properly rolled on a round, NOT SQUARE, core and properly crated, so no injury will occur to it in shipment back to the factory. *THE MIRROROID, OR ANY OTHER SCREEN COMPANY WOULD BE FULLY JUSTIFIED IN REFUSING TO MAKE ANY ADJUSTMENT WHATEVER WHERE THE SCREEN IS DAMAGED IN SHIPMENT THROUGH CARELESSNESS ON THE PART OF THE EXHIBITOR IN PACKING IT.*

And while I am on the subject here is another thing: The hanging of a modern metallic surface screen is not properly a job for the stage carpenter. If it is left in the hands of such a one more than likely the result will not be the best, and quite possibly it will be highly unsatisfactory. Most, if not all, the recognized screen manufacturers either provide a frame or provide proper directions for building a frame for hanging and stretching their screens. And if the frame provided by the screen manufacturer is not used, then most emphatically at least the directions for making the frame and mounting the screen must be followed implicitly, otherwise the guarantee made by the manufacturer would very naturally become null and void.

The Genter Company sends a list of their intallations, giving name and address of the theater, during the past two weeks. This list shows fifteen screens to have been installed in theaters within fourteen days—a very good record. Most of them were good sized screens, too.

Richardson's

MOTION PICTURE HANDBOOK

For Managers and Operators

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever before been attempted, nor likely to be for many years to come. Price is $4.00 per copy, postpaid.

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Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Setting for "The Devil's Prize."

Released by The Greater Vitagraph

Musical Suggestions by S. M. Berg.

THIS Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 38½ T "The day of the sale" is a sub-title and is printed reading matter on the screen. But 69 D, "When Arnold dies," is a description of action.

Arnold St. Clair, brilliant and wealthy through his marriage to Adeline Stratton, sacrifices everything to obtain his own ends. Forced by his wife's uncle, he persuades Hugh Rowland, a newspaper owner, to boost some mining stock, which results in the poor miners losing their investments. In further scheming to cover his misdeeds, he murders Mark Stratton, then trying to place the blame on another. After a series of dramatic incidents, just as he is about to be arrested, death overtakes him..

The character of this picture is an intensely dramatic modern Society Drama. The music for this picture should be subdued at all times so as to enhance the dramatic and tense situations.

Note particularly: Piano only according to action at 6.

The required THEME to interpret this picture must be dramatic in character, so Irenee Berge's "Dramatic Andante No. 32" is suggested.

Time schedule—71 minutes (5 reels—about 4,750 feet).

Time		Sub-titles or descriptive cues.	Music
0	D	Opening.	Joy of Youth—Raymond (Moderato [illegible])
2	T	"See what Uncle Jonny—"	
3	T	"It is St. Clair and his—"	Dream Chimes—Wyatt (Andante moderato)
4½	T	"Mark Stratton, Mrs. St. Clair's—"	
6	D	Rowlands call on the St. Clairs. (Piano only according to action)	Dramatic Andante No. 32—Berge. Repeat: THEME
8	T	"It's too late now to be sorry."	
9½	T	When Emmy came.	Cradle Song—Mendelssohn (Andante sostenuto)
13	T	"I've heard so much about your—"	
14¼	T	Mark Stratton faces a weighty—	Reverie—Macdowell (Andante)
16	T	And determine to use this—	
19	T	"Are you sure you haven't—"	Impromptu in E flat (Poco Allegro, con affeto)
22	T	"How he loves children."	
24	T	"You know St. Clair's ever fallen—"	Andante Pathetique No. 23—Borch
25½	T	"So you've converted Stratton."	
27½	T	"See here, Stratton, if this deal—"	Dramatic Andante No. 24—Borch (a Work of Love—Pandix) (Andante sostenuto)
30½	D	Adeline enters child's room.	
31¼	T	St. Clair feels that he can't—	
32½	T	The booming of the Westfield—	Lyonis Allegro No. 25—Borch
35	T	"You backed out of this scheme."	Repeat: THEME
38½	T	The day of the sale.	Pizzicato No. 28—Berge (Petite Ballet)
41	T	Westfield News Panic—	
42½	D	When miners congregate.	Allegro Agitato No. 1—Kiefert
43¾	T	"They'll believe I was—"	
45¾	D	When miners leave office.	Repeat: THEME.
47¼	T	In the months that followed.	
49	D	Stratton embraces Myra.	Can I Forget?—De Koven (Andante con moto)
50¼	T	"You're afraid she'll tell."	
53	T	"Watch your chance to give—"	Misterioso Dramatico No. 22—Boreh
55	T	"Come, Baldwin, don't put it—"	
56	T	"I'll give you your last chance."	Andante Dramatic No. 15—Herbert
57	T	Stratton has just been murdered.	
58	T	"It was Baldwin who did it."	Dramatic Tension No. 9—Andino
61¾	D	Clock-face—10:30	
62	T	"John, you can't push this case."	Dolorosa—Tobani (Moderato con expressione)
64½	D	Rowland puts out light	
66	D	When child wakes up	Repeat: THEME.
69	D	When Arnold dies.	Misterioso Dramatico No. 22—Borch
70	D	When Rowland embraces child	Repeat: THEME.
71	T	The End.	

For Special Prices of the above Musical Suggestions, see Berg's advertisement.

Tempo.

By S. M. Berg

Every musical composition is always marked in some form or other with the speed at which it should be performed. When a composer writes a number he has in mind the way he desires it to be rendered. Musicians, however, do not always give a serious thought to this problem, or note with sufficient care, the marked tempo.

The word *Tempo* is Italian. In German, *Zeitmass*, meaning rate of speed, movement, time, measure or beat. A *Tempo* or *Tempo Primo*—return to the original tempo; *Tempo alla breve*—half tempo; *Tempo comodo*—at a convenient pace; *Tempo debole*—weak beat; *Tempo forte*—strong beat; *Tempo giusto*—strict tempo; *Tempo perduto*—irregular, unsteady tempo; *Tempo primo*—as first tempo; *Tempo ternario*—triple time.

Tempo-mark. A word or phrase indicating the pace or speed of a movement and thus establishing the absolute time-value of the notes—Generally accepted tempo-marks were hardly known before the beginning of the 17th century, and were used sparingly until the 18th.—There are 3 classes; (1) indicating a steady rate of speed, (2) indicating acceleration; (3) indicating a slackening of the pace.—They do not in themselves indicate a fixed and positive rate of speed, but only the general character of the movement; consequently, for the sake of precision, a metronome mark is often added to the tempo-mark. Furthermore, various qualifying words are added

CLASS I.

(Indicating a steady rate of speed.)

Group I General Signification of terms is SLOW

- Larghissimo, Molto largo
- LARGO (broad, stately)
- Largamente
- Larghetto
- GRAVE (heavy, dragging)
- Lento (slow)
- Adagissimo
- ADAGIO (slow, tranquil)
- Adagietto

Group II General Signification of terms is FAST

- Andantino
- ANDANTE (moving along)
- Moderato
- Allegretto
- Allegramente
- ALLEGRO (brisk, lively), (conmoto, vivace) agitato, appassionato
- PRESTO (rapid), (con fuoco veloce)
- Prestissimo

CLASS II.

(Indicating acceleration.)

- Accelerando (gradually accelerating)
- Stringendo, Affrettando, Incalzando (suddenly accelerating, usually with a crescendo)
- Doppio movimento (twice as fast)
- Piu mosso, Veloce (a steady rate of speed, *faster* than preceding movement)

CLASS III.

(Indicating a slackening in speed.)

Rallentando, Ritardando, Largando, Tardando, Slentando, Strascinando — (gradually growing slower)

Ritenuto, Meno mosso — (a sudden drop to a lower rate of speed)

Calando, Diminuendo, Morendo, Sminuendo, Smorzando — (growing slower and softer)

This question of tempo is of more importance to the Moving Picture Player, than to any other class of musician. I have always advocated in these columns that license should be allowed in the broadness of the interpretation of tempo, so as to carefully follow the action of the picture. But it is in the rendering of compositions suggested in what might be aptly described as the neutral scenes that more care of tempo should be taken.

As an instance of carelessness on behalf of the leader, a few nights ago, at a theater, the scene called for a Misterioso which the leader started to play. It happened to be the Pizzicato Misterioso No. 30 from Berg's Incidental Series, composed by Adolf Minot. The tempo-marking being Moderato 2/4, Strings, of course being Pizzicato. The leader, however, took it at allegro, the consequences being that the strings were unable to play the number at such a rapid speed, so that the whole desired effect of mystery was lost.

Take, for example, that well-known composition by Victor Herbert, "Badinage." Here is a composition which, under my impression, is a test of any orchestra's or director's ability, because so much can be added to the composition by carefully following the composer's markings and tempos.

Characteristic numbers are another stumbling block for musicians. A Metronome is not a very expensive outlay, and a little study given to one will doubly repay any musician in grasping by a momentary glance the tempo markings on music, and he will also find that his ability to read at first sight will be greatly improved.

Careful attention to marks of expression and tempo is but a further requirement in the make-up of a musician, earnestly striving to interpret the emotions of the film.

Increased Demand for Our Productions

Fully 60 Per Cent. of Productions Shown in Great Britain Are of American Make—Higher Import Duties Fail to Affect Market.

CONSUL C. M. HITCH, Nottingham, England, writes in "Commerce Reports" that American photoplays are popular throughout the United Kingdom. Fully 60 per cent. of the pictures shown here are of American manufacture, and the demand appears to be steadily increasing. The balance of the films shown appear to be chiefly British, French and Italian.

The prices on films released for the open market—those which may be shown at more than one place at the same time—range from $30 per 1,000 feet for the first three days of their release to $1.25 per 1,000 feet after they have been in use for a few months. Those for which exclusive rights to exhibit have been granted bring from $25 to $250 per week, a fair average being $30 per 1,000 feet for three days.

There has been considerable agitation in the press in favor of limiting film imports into this country. It was thought for a time that the recent imposition of a customs duty of two-thirds cent per foot on blank films, 2 cents per foot on positive films, and 10 cents per foot on negative films would have a tendency to lessen the imports, but so far there has been no apparent diminution in the demand for foreign films.

Picture houses are well patronized in all sections of Great Britain, although the average price of admission is somewhat higher than in the United States. The prices outside of London generally range from 3d. (6 cents) to 1s. (24 cents), with an additional war tax, which came into force on May 15, 1916, and which varies according to the price of admission. Where the admission exceeds 2d (4 cents), but does not exceed 6d. (12 cents), the tax is 1d. (2 cents). Where it exceeds 6d. (12 cents), but does not exceed 2s. 6d. (60 cents), the tax is 2d (4 cents). This tax is always added to the cost of the ticket, and is paid by the public.

American films are usually imported through Liverpool or Southampton, and prices are quoted f. o. b. New York. The usual terms of sale, when American firms are selling to agents in London, are cash against documents, with a discount varying from 2½ to 10 per cent. The common terms between English distributers and renters are cash against weekly invoices. To secure a footing in this market it is advisable to open a branch, or grant agency rights to some established firm. All the American film companies doing business in Great Britain have recognized this requirement. As London is the chief distributing center, it would be advisable to establish a branch or agency there, for the amount of business to be done in Nottingham and district would hardly warrant the location of a general agency here.

The present demand appears to be chiefly for films produced from the stories of prominent writers, particularly one-reel and two-reel dramas, with a leaning toward romance. This is attributed to the fact that most of the picture houses throughout this country are a present patronized largely by women and children. Apparently there is a good opening for the production of films illustrating American cities and life and reviews of current events, but there is no demand for war dramas, nor is any expected for some time.

Honduras Theaters Show Foreign Films

But American Subjects Are Popular—High Cost of Rental Precludes Use of Our Pictures.

THERE is not a playhouse for the spoken drama on the north coast of Honduras, and in the Ceiba consular district the only public amusements are motion picture shows, of which there are two, one in Ceiba, the other in Tela, says Consul Francis J. Dyer at Ceiba in "Commerce Reports." The house in Ceiba gives three shows a week—Thursday, Saturday and Sundays.

Both of these houses secure their films from Guatemala City. The Ceiba theater presents from 5,000 to 8,000 feet of film at each performance—French and Italian, and occasionally one from the United States; in the latter case usually a "wild west" film with cowboys and Indians, always popular with local audiences and provocative of boisterous applause. All comic and western films go well here. The foreign films are frequently of the society-drama type, which are less favored.

The Tivoli theater in Ceiba seats 1,000. The entire front of the frame structure is occupied by the "cantina," where soft drinks, beer, wines and liquors are served, as well as sandwiches. On the first presentation of a film the admission prices are 1.25, 1 and 0.50 pesos, local currency, equivalent in United States gold to 51.25, 41 and 20.5 cents. On the second presentation of a film the scale of admission is 1, 0.75 and 0.25 peso (41, 30.75 and 10.25 cents). When the lower scale prevails the house is often filled to capacity.

Usually the show begins at 8 o'clock and lasts until 11, with an intermission, which gives an opportunity to visit the "cantina," although drinks are served to patrons in their seats. Outside several little carts dispense popcorn, which meets with a ready sale, and the street venders also sell native cakes and sweetmeats and "frescoes," or cool drinks, consisting mostly of shaved ice and fruit syrup. The local American population contributes but little to the attendance.

Expenses are comparatively heavy. Frequently the box office receipts do not meet them, but the bar makes up the deficiency. The cost of the films is $18 gold a night. The proprietor (J. Figols) says that if he obtained his films from the United States they would cost him $23 a night, but he has had an offer from the Cuban office of an American concern to supply him with films for a period of three months at 1 cents per foot. As his contract for the Guatemala films has six months to run, he has not been able to close with this offer.

Dr. R. H. Wilson is lessee of the theater in Tela, which seats 400 persons and does a good business one night a week. Formerly it gave four shows a week, but now it is open only on Sundays. Like the Tivoli theater, in Ceiba, it is on the Guatemala circuit, and therefore it has to use French and Italian films, although the American films are more popular. The price paid is $4 per 1,000 feet for 30 days.

Dr. Wilson has been in negotiation with the manager of the cinematograph in San Pedro Sula for the use of that theater's films, which are procured from the United States, but the best terms offered him, he says, are 50 per cent. of the gross receipts. The Tela theater presents 8,000 feet of film at a performance which lasts an hour and a half, and the admission price is 1, 0.50 and 0.25 peso (41, 20.5 and 10.25 cents). There is no duty on rented films.

"LUMBERLANDS" OPENS IN THE CHIEF CITIES.

In many of the best theaters of the large cities of the country Helen Holmes' new fifteen chapter thrill picture, "A Lass of the Lumberlands," had its first chapter showing Monday, October 23, and managers report it was given "a critical and flattering reception." The Pantages Circuit of vaudeville and moving picture houses opened its Minneapolis theater Saturday, October 28, with "A Lass of the Lumberlands." This opening marks "the farthest East" movement of Pantages entertainment.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

TO IMPROVE FILMS FOR THE YOUNG.

Movement for Stimulating Interest in This Important Subject Steadily Growing.

THE most hopeful note in the present movement for better films for young people is the practical and systematic manner in which the work of stimulating interest is being pursued. The growth of a children's theater has been astonishingly slow. As far back as 1909 we find the Kalem Company trying to form a precedent in the manufacture of films designed to meet a condition that was not yet formally recognized.

In 1910 a western publication interested itself to the extent of soliciting and printing letters from children varying in age from eleven to fifteen years. These letters were intensely interesting, and in almost every case a preference was shown for the best that the market had to offer. Subjects that helped them in their studies found favor; and the boys, boy-like, did not forget to remind the reader of their devotion to Wild West pictures. About the same time the children's matinee was being advocated by staff writers of the Moving Picture World, following which the question of the moving picture in the school began to stir itself.

Nineteen hundred and thirteen found the American Museum of Safety requesting the New York exhibitors to give afternoon exhibitions of pictures bearing on the dangers of the streets of the metropolis. In the same year Mrs. Laura Cogswell, known at the time as the "Moving Picture Mother," advocated through the Children's Moving Picture League an appropriation of $12,000 a year for the establishment of Saturday exhibitions for children, to be held in certain theaters and aduitoriums in Greater New York. The first exhibition for children following this movement occurred in July, 1913. The program started at 9 o'clock and lasted until noon. Crippled children were admitted free of charge. It is also recorded that a couple of clean vaudeville numbers were included in the program, which consisted largely of pictures of a patriotic order, winding up with a portrayal of Lincoln's Address at Gettysburg.

What is usually referred to as the commencement of the present movement occurred in 1914 when the Parent-Teacher League of Louisville, Ky., busied itself with the subject and succeeded in instituting a Saturday morning performance for children at the Mary Anderson theater. In 1915 the movement toward the establishment of the children's theater as a more permanent thing spread rapidly, until at the present time the centers where the children's theater has become an established fact number in the neighborhood of three hundred; and an increasing demand for information as to how to make these exhibitions a success bears witness to the fact that the exhibitor is alive to the situation.

The residuum of what has gone before can now be summed up in the well organized effort which is being put forth by the National Committee on Films for Young People (affiliated with the National Board of Review) in co-operation with the Motion Picture Committee of the General Federation of Women's Clubs. The speaking tour throughout the Middle West arranged by these organizations for Miss Mary Gray Peck is proving eminently successful in that she has aroused great enthusiasm in the subject of the better film in those cities which she has visited.

On October 9 Miss Peck addressed the club women in the Court House at Erie, Pa. On October 10 she delivered an address at a dinner of the Social Workers' Club of Toledo, Ohio, and also at a meeting in the Commerce Building. In both cities arrangements are being made for special children's performances. At Grand Rapids, Mich., October 13, Miss Peck conferred with a committee of women and with the exhibitors, the exact result of which will be made known at a later date. In the same city she addressed an audience which filled the auditorium of the Ladies' Literary Club house to the doors, and which included the Mayor and many prominent women of the city. On October 16 she visited South Bend, Ind., and at Indianapolis she conferred with a committee of prominent women interested in a city-wide movement for better films. In Springfield, Ill., she addressed the women's clubs, and gave practical suggestions to women interested in the use of selected films in central Illinois, and on October 20 the Children's Section of the State Conference of Charities then being held at Alton, Ill., claimed her attention.

In addition to the work of Miss Peck, similar efforts are being put forth by other members of these committees. Dr. Cranston Brenton has addressed the women's clubs of Macon, Ga.; Miss Kate Oglebay has spoken on the subject of better films at Wheeling, W. Va.; Miss Louise Connolly delivered an address on the same subject at Philadelphia. Miss Mary Newell Eaton addressed a meeting at Jackson, Mich., and Miss Millie Trumbull, of Portland, Ore., at Seaside, Ore.

At the invitation of Mrs. Daniel Van Winker of the New Jersey Federation of Women's Clubs, Mr. Orrin G. Cocks, advisory secretary of the National Board of Review, addressed a large meeting of representative club women of New Jersey on October 17 in the parlors of the Y. W. C. A., Newark, N. J. The subject chosen by Mr. Cocks was the use of better pictures. Mr. Cocks' remarks were received with enthusiasm by those present, who went away thoroughly convinced that legal censorship by the state or by officials at Washington was no solution of the problem of the use of better pictures. All agreed that the weight of influence of the New Jersey Federation should be thrown in favor of the emphasis on better films, and films which were adapted for entertainment for boys and girls.

Other addresses that are scheduled to be delivered in the near future will be given by Dr. Cranston Brenton before the City Club of Boston, and Miss Helen Duey, who speaks before the Federation of Women's Clubs in Buffalo in November.

According to present statistics and whispered rumors of other developments of an interesting nature scheduled to take place in the near future the problem of better films for young people is nearer a solution than ever before.

MARGARET I. MACDONALD.

"THE CRISIS."

When a picture is founded upon a well known book, written by a well and favorably known author, the foundation is laid for a successful film. "The Crisis" is a widely known and read book. To all who have read it the picture will come with increased interest, an interest which will detract from the value of the picture if the book has not been read. In conjunction with other well known pictures along the line of this same story this picture might almost be called "The Saving of a Nation."

As an addition to pictures dealing with great events in American history, schools will welcome this film, which truthfully portrays the times from 1861 to 1865, and deals with the problems of the South, as well as the rise and rule of the great Lincoln. It might be suggested that this picture and that of "Uncle Tom's Cabin" show distinctly two sides of a great movement, both of which should be seen to broaden the knowledge which the respective books convey. "The Crisis" also gives an opportunity to study the political atmosphere of those days, and there are places where the student can find occasion to parallel events with those of today.

A general review of this film having appeared in the Moving Picture World it would seem more educative here to look at the picture along lines more distinctly advantageous to the student. Antedating his debate with Douglass, Lincoln is found in that semi-obscurity from which his famous debate rescued him for all time. The presentation of his question to Douglass is made an important event in the story and so on through meetings of the cabinet, and being interviewed

in the white house, a very careful study of his manner in general is a commendable feature of the film.

Strong Southern characters are seen in Col. Carvel and Judge Whipple, while the North is most characteristically represented by young Brice, who eventually becomes a leader, both in the army and in those paths which find favor with the great President. The author of the book tells us why he laid the foundation when and where he did. The picture reveals the wisdom of this more than the book could ever do. In this the picture is exceptional, in that it improves the idea of the book by giving a larger life, introducing more realism, so that not only do the characters stand out in greater prominence and faithfulness, but the people and problems of the times are borne in upon the mind of the student with a power which gives greater truth to and a deeper conception of those great events which the nation was called upon to solve.

The love story with Virginia Carvel as the central figure affords an opportunity for an easy and pleasant way to introduce home, social and political customs as they were so interwoven in the South of that time. The picture is full of interest from beginning to end, there is not a lost moment or a scene without its lesson, as a portrayal of life it is supreme and we have nothing yet which will give an immortal purpose to the life of Lincoln than is found here.

"The Crisis" may be classified under many heads according to the object of the user, but it will without doubt be always placed upon the educational columns, and that under many classes; but, whether it be as a Lincoln picture, or as illustrating the most important crisis in American history, or whether it deals with North or South, slavery or the war, it will be found always acceptable; as a story in which fiction is founded upon, and interwoven with fact, it will interest first and then thrill, it will always be successful. The credit for producing this picture must not be withheld from the Selig Polyscope Co., while the rights have been secured by Messrs. Sherman Elliot Co., of Chicago. W. H. JACKSON.

EDUCATIONALS SEEN IN NEW YORK.

Among educationals seen this week in New York are "Striking Scenes from America's Big Workshops." This seems to be the beginning of a series of pictures depicting the leading industries and will prove interesting from any standpoint. An addition to good scenics is "A Visit to Honolulu." This is an unusually picturesque city abounding in good views of beauty as well as interest and will be much admired.

"To the Rainbow," a trip to the Rainbow Falls, Northern Washington, photographed by Jesse G. Sills, under the direction of Robert C. Bruce, shows a series of the world's most varied and beautiful waterfalls. Extraordinary difficulties must have been encountered to secure these most beautiful views and great credit is due to those who have been so successful in doing so, while increasing one's knowledge of America they add to the rapidly growing list of Picturesque pictures.

In two new pictures, "The Lash" and "Witchcraft," the theme of intolerance is given a place in very similar ways and in a manner justifying the theme of the larger picture now so well known. Serving an educational purpose these pictures will together bring before the public various instances of applied intolerance which cannot fail to bear fruit in the condemnation of that spirit which has so long held many otherwise worthy people under a prejudicial spell.

W. H. JACKSON.

NEW IVAN PUBLICITY MAN.

L. Lawrence Baren, formerly publicity manager for the "To-Day" Company, which had quite a run at 48th Street theater, New York, about two years ago, and who has since been connected with film companies in New York and Chicago, has become director of the publicity department for the Ivan Film Productions, Inc. Mr. Baren has been connected with theatricals for the past twenty years, and has directed the fortunes of such stars as Blanche Walsh, Bertha Kalish, Jacob P. Adler and David Kessler. For the past year he has had an independent exchange in Boston, Mass., handling independent films.

HECTOR SARNO JOINS FOX.

Hector V. Sarno, has jointed the Fox forces and has been assigned to a forthcoming production. Mr. Sarno was born in Naples, and spent the first years of his adult life in the Italian army. Before going into motion pictures he played in stock with Novelli and other Italian stock companies.

Prize Contest Decided

Eleven Authors Win Awards in Traveler-Atlas Contest—Winner to Be Produced at Once.

WINNERS in the prize script contest conducted by the Boston Traveler in conjunction with the Atlas Film Company, of Boston, has been decided and eleven authors have been made happy by prizes ranging from $500 to $25. The list follows:

First—"Polly Pretend," by Eliot H. Robinson, 330 Tremont Building, Boston. $500.
Second—"Travers or the Cipher Code," by Theodore Sheldon, 40 Gramercy Park, New York City. $250.
Third—"The Dream Girl," by E. L. Leavitt, 74 Bloomingdale street, Chelsea. $100.
Fourth—"Santa Claus's Little Joke," by Mrs. Thomas Jefferson, 5 Summit Road, Natick. $50.
Fifth—"Billy's Breakfast," by Miss Helen Minshal Young, 509 East Seventy-seventh street, New York City. $25.
Sixth—"When the Dawn Came Up," by Miss Clara M. Carraher, 9 Homes avenue, Dorchester. $25.
Seventh—"The Pledge of Love," by Antone Rose, 129 Division street, New Bedford. $25.
Eighth—"The Fleet One," by E. W. Bodge, Bar Mills, Me. $25.
Ninth—"The Shop Window Orgy," by Addie F. Norcross, 582 Newbury street, Boston. $25.
Tenth—"The Dread Spectre," by Eliot H. Robinson, 330 Tremont Building, Boston. $25.
Eleventh—"In Her Father's Footsteps," by Mrs. Edward Pells, Windsor Hills, Baltimore, Md. $25.

Checks for the fifth to the eleventh prize have already been sent and the winners of the first four prizes will receive their awards at the Movie Ball in the Boston Arena, November 22. The judges were Winthrop Ames, of the Little theater; Prof. Hugo Munsterberg, Salito Salino, of the Traveler; Leon E. Dadmun, of the Atlas, and Epes Winthrop Sargent. The prize script will be given early production at the company's plant at Newton Highlands.

PATHE WINS CASE AGAINST DEALER.

The suit of Pathe Exchange, Inc., against the A. F. T. Corporation for the recovery of a complete set of "Who Pays?" which was found in the possession of the defendant, was tried before a jury in the Supreme Court in New York County on the 16th and 17th of October. The defendant claimed to have bought the films in good faith in ignorance of the fact that they had been stolen. In fact, it contended that it had been induced to buy them by a detective employed by the Pathe Company, who represented that he was acting for "a friend in Cuba" who wanted to buy. The judge instructed the jury that good faith was not an element in the case. In fact, there was no evidence in any way suggesting anything else than good faith on the part of the defendant. Yet Pathe won. The moral is: be sure the man who offers to sell is the owner of his goods.

GLOBE-TROTTER TALKS ON TRADE PROSPECTS.

Charles H. Bancroft, for several years a resident of St. Petersburg, Russia, and who has made several tours of the world, was a visitor at the Triangle-Ince studios in Culver City last week. He is deeply interested in the moving picture industry, and upon coming to Los Angeles for the winter decided to visit the studio where he could meet personally his favorite screen stars.

"I am certain," said Bancroft, "that the American motion picture producers will reap a harvest, at the conclusion of the European war, in every country on the continent. For that matter Russia, Australia, New Zealand and practically all of the foreign nations will patronize the American picture, as they far exceed in point of excellence the European output."

UNIVERSAL PLAYERS IN GRAND CANYON.

Director Lynn Reynolds and his company of Universal players have gone to the Grand Canyon, where at least ten days will be spent filming scenes for Reynolds' own story, "The Man with the Peanut Soul." George Hernandez, character actor in Reynolds' company, will play the feature lead, with Myrtle Gonzalez in his support.

PARAMOUNT'S MANAGER IN NEW POSITION.

P. K. Johnson, former manager of the Syracuse branch of the William L. Sherry Feature Film Co. of New York, distributors of Paramount pictures in that section, has accepted a position as assistant to Manager W. C. Bachmeyer of the Paramount Cincinati office. Mr. Johnson is well known and had a successful career as road man for Sherry.

Spokes from the Hub

By Marion Howard.

HERE in the Hub we have a motion picture house converted into a church on Sunday morning. It is our effete Fenway, managed by Frank Stanton. This theater, you know, is the one to show the skill of Mr. Rothapfel of New York. Therefore the stage and its settings take high rank, as well as the music kept up to the same standard for which he set the pace. Mr. Stanton introduced an innovation recently in having a flock of pigeons, differing in color and breed, fly from the wings to a rustic fence fronting the pictured back drop. There they picked at bites of bread crumbs and behaved remarkably well during the orchestral number. There are no gaudy decorations about this stage, simply a row of potted plants of gay hue just below the border lights. The use of colored arc lights is effectively managed. About that church? Well, it is used by the Second Universalist parish, the Rev. Stephen H. Roblin, pastor, and distinguished for its choir, made up of four big soloists. Mr. Roblin does not exactly preach, but talks from the heart in an informal manner. The organist, Harris Shaw, is enthusiastic over the fine organ at this theater. I happen to know that nine-tenths of that congregation are attendants at the picture houses and find much enjoyment. In passing, let me say that the Fenway resumes its activity in the evening and gives excellent picture plays to a large following. A marked feature of this theater is the air of hospitality which confronts one on entering the lobby and foyer, where a comely matron is on duty and a staff of well-trained ushers gowned in white. This also prevails on the balcony floor.

* * *

Pathe's two fine plays "The Shine Girl" and "The Light That Failed" went strong here and were "repeated" at various theaters. It was the consensus of opinion that "Bob" Edeson has done nothing quite so well as in the Kipling play. At the Boston theater, showing it first, I saw scores of business men, to say nothing of many members of the Boston Authors' Club, including one of its leaders, Nathan Haskell Dole, a frequent visitor to picture houses and one of the most critical of all the literary lights here. I was much amused at the remarks of a chatterbox in front who deplored the unhappy ending and said: "The idea of letting such a hero die!" Her companion volunteered the statement that Kipling killed him, whereupon she remarked, "Nonsense, one of those Arabs did." There you are!

* * *

"Romeo and Juliet," with Bushman and Bayne, made no end of a hit here, put on at the Globe theater, which is building up a growing patronage despite its location in a not overfascinating part of our busy thoroughfare named for George Washington. It is under able management and some features of this house are in pleasant contrast to others. For instance, the orchestra is on the floor, so that when the musicians move about they do not distract attention from the picture as they do when on the stage. The screen is hung low and there is no eyestrain experienced. The back set pictures an Italian city at night with lighted windows. This theater shows the Mary Pickford pictures first here, and we have "Less Than the Dust" early in November. "The Return of Eve," was seen here, and we get Herbert Brenon's "War Brides," a most interesting announcement in the Hub, as the author, Marion Craig Wentworth, wrote the little play and she hails from this village. Furthermore it was first put on at Keiths under her direction. Mrs. Wentworth is a member of the Professional Women's Club, which gave quite an affair in honor of Nazimova now in the pictures—happily.

* * *

It was not my intention to dismiss "Romeo and Juliet" so summarily, neither is it my province to review any play in these columns. New York critics have ably voiced the sentimens of Hub devotees of this classic. Unlike other cities, we have no regular critics sent to see the best pictures, evidently, therefore, the floating public is unaware of the great merits in this offering, but I venture to say that all who saw it (on at three theaters), became walking advertisements, as they should. At the Modern we have another "Romeo and Juliet" with Theda Bara as Juliet, put on, I hear, with much lavishness.

* * *

Among the best pictures with the Morosco brand seen here is "The House of Lies," featuring Edna Goodrich (Mrs. Nat Goodwin No. 4) doing her best work. Much has been said and favorably in print, about this play, but what we liked best was the surprise ending, when the fair Edna appeared in bridal robes minus the scar. "Home," with Bessie Barriscale, proved quite the cleverest satire on snobbery ever seen our way, and reflected great credit on the Triangle director, Raymond West. Here we had George Fisher, the Christus in "Civilization," in a part dear to the young things in front—the manly lover in modern dress. The story never lagged once and a marked feature was the good titling.

* * *

When the Metros put on "Henry's Thanksgiving," as a member of the Sunset Club of New York City I am going to make up a party of women past sixty and take it in. Why? Because several of my sister members take part, as pictured in recent issues of this publication. The Drews, for whom it was written, are enthusiastic over their new extras. The last three Drew pictures have perpetrated the impossible word "alright" despite private protests galore. Another picture by these producers featuring Mabel Taliaferro had this "Baloon."

* * *

Here are a few pictures seen of late to merit approval of our patrons: "The Daughter of Macgregor," with the reliable brand Famous Players; "Friday the 13th," "Ashes of Embers," strong in spots but weak elsewhere, though Pauline Frederick and Earle Foxe make it a go; "Little Miss Happiness," charmingly human, a play for young and old to enjoy, a good Fox play showing up the village gossips, and minus the sex stuff too common in their pictures; "The Combat," featuring Anita Stewart, whom fans have a weakness for; "The Wheel of the Law," with Emily Stevens after a long absence from the screen. Here we had a look at Harry Davenport and that dependable leading man Frank Mills, last seen here in "The House of Mirrors," a Mutual picture with Lillian Kemble and those dear kiddies; "Through the Wall," one of the best detective mystery plays offered us—better even than Sherlock Holmes (some of our lawyers say). The wreck scene in mid-ocean was some thriller.

* * *

"The Eye of God" was put on at a suburban theater and so I went again to see it, as it features Tyrone Power, whom all Greater Boston saw in "Where Are My Children?" In referring to this play earlier I inadvertently called it "The Eye of the Night," that strong Triangle play and bearing no resemblance to the Universal one, though quite as good.

* * *

"The Quest of Life" ought to appeal to believers in mind over matter such as C. S. teaches, for its lesson appears in this picture very appealingly. Maurice and Florence Walton's dancing is not so familiar to us here as that of the Castles, but I quite agree with the man behind us who said "Vernon hasn't anything on this chap." It was a good entertainment all through and the house applauded.

* * *

Two very strong offerings at the Park were "The Chattel," with Sothern and "Jaffery." At the Exeter I saw W. S. Hart in "The Patriot" and commend this to all managers for its lesson in patriotism and for the finished work of Hart and that dear little chap. "The Unwelcome Mother," a Fox film was seen at the Fenway, which is playing Fox and Paramount pictures and giving us Mary Pickford matinees.

* * *

Among short subjects put on by Mrs. Ayer at her select theater, the Exeter, "Blind Man's Bluff" and "Ashamed of the Old Folks," with Matt Moore and Jane Gail of the Universal, aroused enthusiasm owing to the fact that Mr. Moore directed them and they play doubles not disclosed until the end.

* * *

"The Yellow Girl," seen at the Globe, had one big unique feature, though well acted. It was a futurist picture arranged by that clever artist Edgar Keller, who designed and painted the sets and directed the costuming. It was not well advertised, else my word for it all the artists in town would have gone to see it.

* * *

Mary Pickford has left us after rehearsing her new play at Marblehead, where also a part of "The Heart of a Hero" was filmed by the World Film and which we are to see here at the Park, the home of first runs of that company. Miss Pickford's manager for New England, Sam Bernfield, became a benedict Friday, the 27th, when he married dainty Elizabeth Snyder of Somerville. They will live in Cambridge.

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The Film Club has a meeting Sunday, November 5, when Mrs. Fiske, seen in "Vanity Fair"; Donald Brian in "The Smugglers," and Sir Beerbohm Tree in "The Old Folks at Home," are bidden as guests of honor as they are playing here. A special program is being arranged by the club president.

Among the Picture Theaters

NEWS AND VIEWS OF PHOTOPLAY HOUSES EVERYWHERE

CIRCLE THEATER, INDIANAPOLIS, IND.

Dedication of Imposing Photoplay House An Event in Municipal Life of City—Patrons Mystified at Beauty of Interior—Lounge on Mezzanine Floor Delightful in Its Architecture and Decorations—Prominent Local Business Men Identified With Enterprise—Auditorium Seats 3,000 —Structure Represents Investment of $200,000.

THE circle was to the ancients the symbol of perfection. Likewise to the modern Indianapolis moving piciture theater goer the Circle, the latest and newest, as well as the most imposing of the cluster of new theaters in Indianapolis, is perfection. It was the wonder of wonders in Indianapolis when moving picture magnates dared build a theater which for size, beauty and excellence of service rivals the peer of "legitimate" theaters as they are known here.

It was with a great display of oratory, doled out by the best known of local orators, that the beautiful Circle threw open its doors to the public in the latter part of August. It was an event in the municipal life of the city and one deservingly commemorated. A crowd much too large to be accommodated tried to get into the big auditorium. The crowd came sightseeing, for the venture of the owners of the theater was a thing which had aroused the admiration of the citizens of the city. They came, they saw, and were satisfied. They are still coming. The house is sold out night after night in advance and the two weeks of Centennial celebration saw more seats sold than any other theater ever sold here in a similar length of time.

Circle Theater, Indianapolis, Ind.

The officers of the Circle Theater Company are well known in the business life of the city, although their names have not been prominent in the development of the moving picture theater. A. L. Block, president of L. Strauss & Co., clothiers, is president of the Circle Theater Company; Robert Lieber, a big figure in the business world, is vice-president; Meyer Efroymson is treasurer, and Ralph S. Norwood is secretary.

The board of directors consists of Arthur Strauss, A. G. Gillingham, of Detroit; Maurice Cohen and Isadore Fiebleman. Mark Gates, a theater man of long experience, was the first manager, resigning to enter business for himself, and being succeeded by S. Barrett McCormick, formerly manager of the Princes theater of Denver.

The theater is situated on the southeast sector of Monument Place, otherwise known as the circle. A brilliantly lighted marquee of heavy copper juts out from the terra cotta facade and is itself a compelling invitation to enter. Above the marquee is a panel, crossing the theater building, showing a Grecian pastoral scene. Above this is the Circle clock, a huge timekeeper, thirty feet across the dial, and capable of adjustment to one-tenth of a second per month, despite its size. The hands and numerals, as is also the border, are illuminated with electricity.

The lobby of the theater is one of its chief beauties. Lurid lithographs are eliminated and in their stead are handsome and life-like oil paintings, done by artists of ability. They are set in gilt frames, draped in green. Handsomely lettered posters tell of present and coming attractions. The color scheme of the lobby is ivory and gold, the ceiling decorated in the Adam period, showing groupings of conventional Grecian figures and other designs. The wainscoting is of white marble and the floors covered with "battleship" linoleum in squares of grey and white.

Four double doors hung with curtains of deep rose silk open from the lobby into the main promenade. These doors can not be locked on the inside—one of the precautions taken by the management for the safety of its patrons. The main promenade swings in a semi-circle behind the seats of the main floor and is as wide as many city streets. It is covered with heavy carpet of deep rose. The walls are of Caen stone in ashlar blocks. The ceiling is done in ivory. Along the walls are hung mirrors of quaint design and frames of gilt.

Looking Across the Auditorium from the Mezzanine Floor.

The furniture is of mahogany, with upholstery of deep rose. Sanitary drinking fountains and a telephone booth for use of patrons are features. Patrons occupying the rear seats of the theater are protected from draughts by a glass wall hung with deep rose curtains. The office of the management opens onto the promenade. A curved staircase divided by a mahogany rail with gilt posts leads to the lounge on the mezzanine floor. The lounge is the showplace of the theater and rivals those of the most luxurious hotel.

On this floor there is a wide oval balcony, in it are wide and richly upholstered divans and deep lounging chairs of the same rich and comfortable material. Rose color prevails again with a back ground of ivory and gold. Around the edge of the mezzanine rail are growing plants and tall lamps of varied colors. Pictures hung in this beautiful gallery are one of the real wonders of the theater. They are twenty in number and were lent to the Circle by one of the stockholders, Mr. Lieber. They are valued at $20,000. Each painting is individually lighted. The management plans to obtain the loan of collections from time to time. A Grecian frieze graces the top of the wall. To the right is the parlor for women patrons. Ivory walls are there, too, and ivory ceilings, ivory dressing table, writing desk and ivory inlaid in other pieces of the splendid furnishings. At the opposite end of the room is the men's smoking room. It has green wicker furniture, and is modern and complete.

The theater seats three thousand persons, 1,500 on each floor. Some of the choicest of the seats are on the upper floor, which merges into the gallery. Each step leading upward has its own light, carefully concealed beneath red glass, which enables patrons coming in from the lighted streets to walk without danger of a fall. A beautiful view of the auditorium is obtainable from the mezzanine floor. The ivory and gold setting prevails on every side, broken here and there by panels with the prevailing Grecian designs, those on the upper side of the boxes being set in relief against a back ground of pink that makes them stand out distinctly. The boxes are hung with rose colored curtains and are equipped with wicker chairs, with rose colored cushions. Above each is a huge mirror, gilt framed and with odd Greek

The Beautiful Lounge on the Mezzanine Floor of the Circle Theater, Indianapolis, Ind.

figures on each side. A procession of Greek revelers wends its way across the proscenium arch.

The illumination is unique in that not a single light is exposed to view. All the lamps are concealed in semi-indirect lighting fixtures. From the center of the ceiling hangs a magnificent chandelier of bronze and amber glass, while numerous small globes illuminate every corner of the theater. Plenty of exits are provided along the sidewalks, both on the upper and lower floors.

Each light is equipped with four sets of globes, one of blue, one of amber, another of red, and one of white. The lighting is designed to be changed in color with changing scenes as they appear on the screen. There is nothing to obstruct the view of the patron in any part of the house.

The stage set shows an Italian garden with a flight of wide steps leading to a terrace. On each side of the stage are large gold urns filled with pink flowers and on each side of the terrace is a fountain with running water, under the play of multi-colored lights. Trees and trellises make up the back ground for the set.

The screen when not in use is lowered beneath the stage A regular stage crew is employed to manipulate the complicated machinery and switchboard used in the house. Underneath the stage there are dressing rooms for the singers and musical director. The "laundried air" system is in use. The incoming air is washed, dried and tempered before it reaches the auditorium. The outgoing air ducts are set in the ceiling and sidewalls and under each seat on the lower floor

The Circle employs a twenty-piece orchestra, clad in Bohemian uniforms, consisting of a rose colored jacket, black trousers and a black flowing tie. The orchestra is under the direction of H. L. Spitalny of Cleveland. Each program has its special features. The best singers obtainable are employed in the daily performances. The theater is equipped also with a pipe organ. There is a specially trained corps of eighteen ushers under the direction of W. C. Wulff. An emergency medicine chest is handy for their use—and they know what to do with it.

The theater opens its doors each day at 11 o'clock. They remain open until 11.30 at night, including Sunday. The price of admission is fifteen cents for the lower floor seats; boxes, loges and mezzanine floor twenty-five cents, and balcony and gallery sections ten cents. These prices prevail at night Afternoon prices are ten and fifteen cents. It is estimated that the Circle represents an investment of $200,000.

Among the guests of the theater at the opening night celebration were S. L. Rothapfel, managing director of the New York Rialto; Morris and Ben Cohen, Denver; C. J. Conhain of Chicago; Harry Rubens of Joliet, Ill.; E. Manrelbaum of Cleveland; A. J. Gillingham of Detroit; Oscar Meyer of Chicago; W. C. Both of Chicago and H. J. Conhain of Chicago. All of these men are prominent in moving picture affairs.

PRETTY LOBBY DECORATIONS.

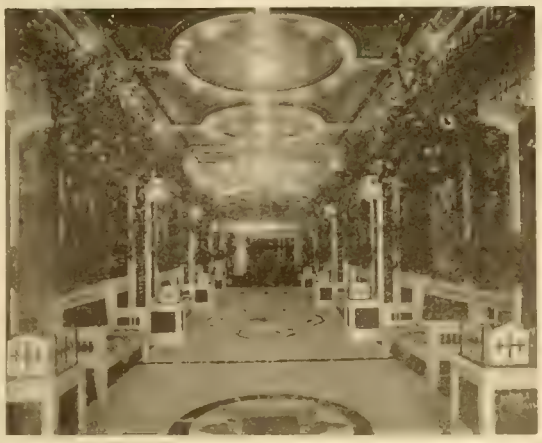
The Alhambra, Milwaukee, and the New Garrick in Minneapolis Change Their Exterior Embellishments at Regular Intervals—The New Majestic in St. Paul Has Recently Installed a Japanese Stage Setting.

DECORATING the lobby with draperies, artistic trellis work, potted and cut flowers, framed pictures and posters and the like is becoming more and more a matter of concern with moving picture theater owners and managers. The word of mouth advertising which is created by the use of such embellishments more than pays for the outlay necessary in installing them. When this means of beautifying the outside of the house is used moderately it is a plan worthy of encouragement. The uninviting appearance of the front of many a photoplay house which puts on an excellent program is often the cause of keeping the box office receipts small.

As can be seen from the accompanying illustrations of lobby decorations, the managers of these houses have exercsied care and good judgment in their effort to make the lobbies of their theaters look as homelike as possible. The embellishments have been employed in such a manner that no necessary space has been taken away from the patrons. Which, of course, is one of the main points to be taken into consideration in decorating the lobby—in fact, in any other part of the house for that matter. Another point is the depth and width of the lobby. Fortunately, the lobbies of the theaters mentioned here are spacious enough to permit of the use of decorations.

These theaters the Alhambra in Milwaukee, Wis., the New Garrick in Minneapolis, Minn., and the New Majestic in St. Paul, Minn., are as representative of the cities in which they are located as the Strand Theater is of New York.

The manager of the Alhambra, George Fischer, tells us that the decorations in his lobby are changed every month or six weeks. Mr. Fischer makes it a point to have the decorations not only in the lobby, but on the stage, conform with the different seasons of the year. The decorations at



Lobby of Alhambra Theater, Milwaukee, Wis.

the Alhambra now consist of flowers which bloom in the fall, such as Golden Rod, Gladioilas, Asters, etc. During the winter months the interior decorations of the Alhambra consist of heavy rose-colored plush draperies which, as soon as the spring days come, are removed and hung in their place are draperies of pretty cretonne. The seats are covered with white cloth, and the impression created by these hangings and coverings on a hot day is one of coolness. Even the clothes of the attaches of the theater conform with the seasons, for in winter all are dressed in dark broadcloth uniforms, while in summer uniforms, shoes and stockings of white are used.

The Alhambra, which is one of the largest picture houses in the Northwest, has a seating capacity of 2816. Music is rendered by an orchestra of twelve pieces and a mammoth pipe organ. Paramount pictures form the greater part of the programs at this magnificent photoplay house.

The New Garrick Theater, which is probably the largest exclusive photoplay house in the Twin Cities (Minneapolis

Lobby of New Garrick Theater, Minneapolis, Minn.

and St. Paul), and which has a seating capacity of 2400, changes its decorations in the lobby and in the interior four times a year. G. V. Calvert, the manager, always strives to have the decorations through the entire house the same. That is to say, if the stage setting represents a Japanese garden scene, the decorations in the lobby and other parts of the house would be on the Japanese order. Paramount pictures are shown at the New Garrick four days of the week. An orchestra of ten renders an appropriate musical accompaniment to each picture on the program. The orchestra is

Lobby of New Majestic Theater, St. Paul, Minn.

under the direction of Oscar Baum. In addition to this, there is a three manuel, forty-two stop Kilgen pipe organ, which is presided over by Julius K. Johnson. The New Garrick is operated by the Miles Theater Company, of which D. L. Bell is president, and S. Blumenthal is secretary.

The New Majestic Theater, St. Paul, Minn., is one of the six photoplay houses operated by Finkelstein & Ruben. It is under the guidance of Bert Goldman, who has recently installed a Japanese stage setting which cost in the neighborhood of $2000. Another change which has recently been made in the New Garrick is the installation of a $7000 organ. This is in addition to a large orchestra which is permanently employed. The seating capacity is 800, and Mr. Goldman has managed to earn for the theater by hard and diligent work the distinction that it is one of the most popular in St. Paul. Like the other theaters mentioned in this story, the New Garrick features Paramount pictures.

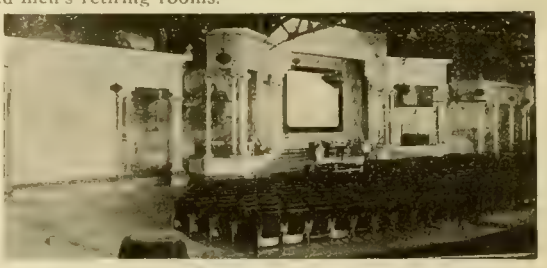
LOEW'S NEW YORK ROOF THEATER.

Opens Nightly at 8 P. M. and Runs Continually to 1 A. M.—Seats 1,200 and Changes Program Daily.

ONE of the most unique motion picture theaters in the country is Loew's New York Roof, on top of his New York theater, in the heart of New York, at 44th street and Broadway. It is open only at night, with the show starting at eight o'clock, and remains open until 1 A. M. The place is a converted dance hall, and, in spite of the fact that very few changes were made in the interior when motion pictures were installed, it adapts itself ideally to the needs of exhibiting photoplays. The program is changed daily. The seating arrangement of the "aerial" photoplay theater is ideal.

The roof is much wider than it is deep, and there is plenty of room on both sides of the seats, where comfortable big lounges have been provided. Back of the orchestra chairs, along the entire width of the big hall, are boxes, uniquely arranged with plenty of room, a promenade in front, between the boxes and the last row of the orchestra.

Behind the last row of orchestra seats is a row of boxes, the ten chairs in which are so arranged that they can be grouped as the occupants of the boxes wish. There are twenty boxes, making room for two hundred persons. The orchestra seats an additional 1,000. The main lounging space is to the left of the elevators as one enters the roof theater. There is a space large enough in which to dance. Smoking is permitted in all parts of the theatre. To the left also are beautifully appointed women's and men's retiring rooms.



Interior of Loew's New York Roof Theater.

The decorations of the roof are most fascinating. Entering from the elevators the curtain faces one. Stretching far to the left and right are softly lighted nooks, with a fountain playing in each, with gorgeous lights playing on the water, and a background for each, beautifully painted. In each picturesque nook also a bird cage swings with a feathered warbler in each, their songs mingling with the gentle splash of the fountain and the music of the big orchestra.

Overhead the steel girders of the roof are concealed by streamers of silver decorations, while huge silver globes hang down, containing the lights. The silver scheme of decorations is carried out further in the trimmings of the nooks on both sides of the curtain, in the frame of the curtain itself, and in the decorations of the posts supporting the top of the boxes.

One cold night in November, 1915, the roof theater was opened for the first time. It had been extensively advertised, but the public didn't seem to take to the idea at all. As they bought tickets they streamed into the New York theater, in spite of the fact that a man in the lobby directed them toward the elevators and the "aerial" theater. Even when the theater was jammed to capacity, patrons waited rather than to go on the roof. It was too cold on Broadway, and "roof" sounded even colder than the street to them; so the name was changed to "Annex," but still they came slowly. The same show was presented in both places, but patrons were skeptical. Gradually, however, patronage increased, until during the summer the roof was crowded nightly when the theater showed a falling off during the hot months. It is always cool and comfortable on the roof in summer, with the sides all open to the breezes, and well heated in winter.

The prices of admission to the New York theater are 10, 15 and 25 cents, and 25 cents to the roof, which includes either boxes or orchestra chairs. A big symphony orchestra of sixteen pieces furnishes music on the roof.

Chicago News Letter

By JAS. S. McQUADE

H. W. Hill Is Responsible for a Novel Innovation.

The November issue of Popular Mechanics has devoted considerable space to a descriptive article on a recent invention of conducting an orchestra from the screen, devised by Manager Hill, of Orchestra Hall, with the assistance of Arthur Dunham.

While the regular moving picture programs were being exhibited at Orchestra Hall last summer, Manager Hill concocted a scheme of photographing the musical conductor in the act of directing his orchestra. Following his idea, Mr. Hill arranged for the filming of Arthur Dunham, director of the famous Dunham symphony orchestra, as he was directing the rendition of William Tell and Mendelssohn's Spring Song. The films were later projected on the screen in full view of the orchestra, with the result that after a few rehearsals the musicians were able to follow Mr. Dunham's directions in picture form the same as if he were before them in person, the only change from the usual practice being that it was necessary for the musicians to shift their positions so that they faced the screen instead of having their backs to it.

As an illustration of the merits of the simple invention, it is explained that it makes possible the preservation of the interpretation of our greatest musical directors, just as the voices of the world's foremost singers are perpetuated by the phonograph.

Furthermore, the invention makes it possible for small orchestras anywhere to have the advantage of being directed by our greatest directors.

Chicago Film Brevities.

Max Linder, the famous old Pathe comedian, who was recently engaged by the Essanay Company, at a salary of $260,000 a year, left France for this country on Oct. 28. According to information received from the offices of the Essanay Company, Mr. Linder will arrive in New York on Monday, Nov. 6, where he will be met by George K. Spoor, who is leaving this city for New York on Sunday. Upon his arrival in Chicago Mr. Linder will begin work at once on a series of twelve two-reel comedies.

* * *

Sol L. Lesser, president of the Golden Gate Film Exchange and the All-Star Features Distributors, of San Francisco, made a pleasant call at the World office during a stop-over in this city on his way to New York. Mr. Lesser intends to spend about a week in New York City looking over the film market, and will return to California about Nov. 15.

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Aaron J. Jones, president of the Central Film Corporation, returned to this city from New York on Saturday, Oct. 28, after an absence of two weeks. During his visit to New York Mr. Jones closed a contract with the new Norma Talmadge Film Corporation, which provides for the release of all Talmadge productions through the Central Film Corporation in the states of Illinois, Indiana, southern Wisconsin and the western half of Kentucky. The first release will be "Panthea," or "A Woman's Sacrifice."

The next Clara Kimball Young picture to be released through the Central Film Corporation will be "The Foolish Virgin," which will begin a run at the La Salle theater on Nov. 20.

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"Uncle Sam's Babies," the Woman's Club's infant welfare film, was exhibited in private at the Woman's City clubrooms, on Monday, Oct. 30. The picture was produced under the supervision of G. F. Ernshaw, president of the Ernshaw Knitting Co., of this city, and is intended to encourage larger federal appropriations for infant welfare. The film has received the approbation of the members of the club, and will be distributed by them among the various women's clubs throughout the United States.

* * *

The Elmendorf Travel Talks are proving to be great business stimulators, according to reports from exhibitors throughout the country. The subject of the first release is "Yellowstone Park," which is presented in moving pictures of geysers in action and a number of colored slides portraying the beauties of the park. The travel talks are being exploited in rather an unusual way, according to Dr. A. E. Lowenthal, secretary and treasurer of the Elmendorf Bureau. In the first place, the co-operation of the schools and churches is sought by the management far in advance of all engagement dates. As the travel talks have decided educational value, it has been found that the school heads are eager to co-operate in every way, and sometimes as many as three and four performances are given during the day for children only. Reports from Spoor's Academy theater in Waukegan, Ill.; the Orpheum of Oshkosh, Wis., and the Grand, of Green Bay, Wis., are all very favorable. The management of the Elmendorf institution is prepared to rent outright for one day any moving picture theater in towns with populations over 6,000.

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The Foreman's Club of the Pullman Car Co., of Pullman, Ill., were guests at an entertainment given by the Rothacker Film Manufacturing Co., on Saturday, Oct. 28. The members of the club motored from Pullman to the Rothacker plant, and spent the afternoon witnessing a demonstration of how moving pictures are made. A number of scenes selected from some recent advertising films produced by the Rothacker Company were shown to the members, and were explained in detail by the vice-president of the company, N. J. Baumer. One of the features of the entertainment was the showing of a film illustrating the "safety first" methods employed by the Eastman Kodak Co., of Rochester. All the members of the Foreman's Club were filmed at the time of their visit. Among those present were F. H. Hampton, C. T. Bayn, F. N. Gunn and M. E. Arkills.

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H. A. Sherman, of the firm of Sherman & Elliott, distributors of the Selig production, "The Crisis," left this city for New York on Thursday, Nov. 2. Mr. Sherman intends to return to Chicago in about 10 days, at which time he expects to close negotiations with one of the Loop theaters for the first public showing in Chicago of "The Crisis."

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The Motion Picture Exhibitors' League of the Cincinnati Chamber of Commerce, representing nearly 100 moving picture houses, met on Tuesday, October. 31, at Weilert's Cafe, and decided to organize a campaign for raising a portion of a subscription fund of $125,000, which will be used to preserve the Cincinnati Zoological Gardens, the second largest reservation of its kind in America. The exhibitors have adopted a plan to run slides in their theater calling attention to the campaign and urging contributions. They propose also to have special performances and to collect money at their theaters for the fund. The following committee has been appointed to handle the matter: L. W. Foster, I. W. McMahon, Charles Weigel, A. G. Hettesheimer, F. L. Emmert, and H. Serkwoich. The election of officers for the league will occur in December. A nominating committee has been appointed to report at the November meeting, as follows: Herman Bley, Thomas Reilly, Charles Weigel, Otto Luedeking, and Otto Bieckman.

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Frank Rutledge, who succeeded F. M. Brockell on October 30 as manager of the Chicago Paramount exchange, has had a varied career as a showman. He made his first appearance as an actor with the famous Jacob Litt stock company, of Minneapolis, playing juvenile parts, and later became treasurer of the Bijou Dream theater, Minneapolis, and acting manager of the Grand theater in St. Paul. Mr. Rutledge has managed and owned several companies on the road. He first entered the film business three years ago as manager of the

Playhouse in Oak Park, Ill. Leaving that position he joined the George Kleine forces as special representative in the Middle West, and was later promoted to manager of the Kleine exchange in Detroit.

* * *

George Fawcett, the veteran actor who scored a big success in the Selig productions "The Crisis" and "The Country That God Forgot," left Chicago last week for the Pacific Coast, where he will again join the Selig company at Edendale as a leading man.

* * *

Thomas Meighan passed through this city Tuesday, October 31, on his way to New York, where he will appear opposite Pauline Frederick in a Famous Players production which will be produced in the near future. Mr. Meighan stated that he is still connected with the Lasky Feature Play Co., and is just filling a temporary engagement with the Famous Players Co., as arranged between that concern and the Lasky company.

* * *

E. M. Newman, with a series of five entirely new travel talks, will begin his annual season in Chicago November 15 at Orchestra Hall. During five months spent in the Far East Mr. Newman secured some fine pictures of little-known life in the countries visited which he will reveal this year. Following is the series in the order in which they will be given: "Japan Today," "The New China," "Peking," including a trip through the imperial palace; "Korea" and "Hawaii," with a stop-over at Manila.

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A special ladies' night meeting of the Chicago Reel Fellows' Club was held at the Hotel Morrison on Thursday evening, November 2. Unusual enthusiasm was in evidence over the forthcoming Reel Fellows' Club reception and ball, which will take place at the La Salle Hotel on November 10.

* * *

The Frank Powell production, "Charity," in seven reels, shortly to be released by Mutual, will be submitted for the approval of the Chicago ministers at a private showing next week. Following that, a press review will be given at one of the Loop theaters.

The entire fifth floor of the Consumers Building will be given over to the publicity department of the Mutual Film Corporation, beginning Monday, November 6, under the management of Terry Ramsaye.

* * *

Omer F. Doud, long identified with the advertising and publicity end of the moving picture industry, and until quite recently in charge of the publicity department of the George Kleine Company in New York, has organized a service bureau in this city for the purpose of supplying out-of-town exhibitors and state rights buyers with any needed information. Mr. Doud will also submit original ideas for conducting publicity campaigns. He will leave for a visit to New York within a few days, where he will endeavor to close with some of the Independent Feature manufacturers for representation in this territory.

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Merle Smith, general branch manager of the Kleine-Edison-Selig-Essanay service, returned to this city on Monday, October 30, from a visit to the exchanges under his jurisdiction. Mr. Smith has been spending some time inaugurating a special advertising service, which is given to all exhibitors booking the Kleine-Edison-Selig-Essanay service. Whenever a contract is signed for service, representatives of the organization immediately get in touch with the exhibitor to show him the best way to use newspaper cuts and publicity, and also poster advertising to the best advantage.

PAUL C. HINZ.

KLIEGL BROTHERS ISSUE BULLETIN.

Kliegl Brothers of 240 West Fiftieth Street, New York, have issued a bulletin descriptive of their Disappearing Footlights. These are designed for high schools, auditoriums, halls, churches, theaters, etc. They are made up and furnished in complete finished sections, three to five feet in length and may either be mitered to fit any curvature of the stage or made in longer sections for straight footlights. They can also be provided for a single or double row of lamps with two or more color combinations.

The structural simplicity of these footlight units is noticeable. Each section as furnished consists of a top, frame and door made of one-inch hardwood to match the flooring so that for installing all that is required is to provide a space in the floor of sufficient depth and width to receive the unit, and the top of the footlights is inserted flush and floored in to form a part of the stage floor.

Colonial Theater, Milledgeville, Ga.

Adams, Once an Operator, Now Part Owner of Profitable Picture House—Also Established a Show of His Own—His Wife Still an Invaluable Assistant—W. T. Hines, Other Member of the Firm—Installs Soda Fountain in Lobby—Releases Program Called "The Colonial Daily."

UNUSUAL for a town of 5,000 population, is the pretty and thoroughly established motion picture theater located in Milledgeville, Ga. The development of this staunch institution dates back to the period when the photoplay was in its infancy, and credit for its success and prestige is due to the far-sightedness and alert management of F. D. Adams, and the co-operation of his wife, in keeping pace with the advancement and refinement of the photoplay.

Beginning as a seven-dollar-a-week operator, in the employ of what was at that time a mere "picture show," Mr. Adams saw the possibilities in this broad field, and, with little capital, but much enthusiasm and energy, supplemented by the practical assistance and encouragement of Mrs. Adams, he launched out into the sea of filmdom for himself, establishing a second theatorium in Millegdeville.

His patrons, recognizing the superiority of the class of films being projected in the new "picture show," soon manifested their appreciation in a substantial manner, and ere long the Star was taxed to its utmost seating capacity every day in the week. Soon the old house where Mr. Adams began his career closed its doors, leaving the "Star" alone in the field. Then, realizing that the seating capacity of his theater was utterly inadequate, Mr. Adams convinced his present business partner, W. T. Hines, of the possibility of establishing a paying business. Mr. Hines fortunately owned an ideally located

Lobby of Colonial Theater, Milledgeville, Ga., Showing Soda Fountain, Tables and Chairs.

and adaptable building, so together they formed a new firm and built an elaborate little photoplay house, which represents an investment of over $10,000.

The new theater was given the name of the "Colonial." In the lobby of this new structure, which extends back 30 feet in the front of the building, they have installed a 12-foot soda fountain and the entire entrance has been artistically finished with plaster paris panel work. Eight opal top tables with four nickel-plated chairs to each table are placed about among the plams, ferns, and potted plants, which transform the lobby into a palm garden, with the white and green color motif predominating.

In equipping the Colonial every modern and approved appliance for convenience, luxury, and safety was kept in mind. The operating room forms an annex to the main building in the rear, and is entirely fireproof, the equipment consisting of two motor-driven Power's 6-A projection machines, motor-driven re-winding equipment, and other conveniences for the operator, J. A. McCann, a proficient man. In the auditorium opera chairs for 350 persons are comfortably spaced on the inclined floor, the audiences facing the front of the building. Just beneath the screen is a $3,500 Seeburg electric photoplayer.

There being no newspaper in the town in which the advertising of the Colonial could be placed, and no convenient billboards, the obstacle to bringing the program to the eyes of the populace of Milledgeville was overcome by the establishment of what is known as the "Colonial Daily Program," which is printed in the form of a regular newspaper page. It gives current news of local interest, and incidentally carries enough local advertising outside of a liberal space devoted to the program at the Colonial, to defray the expense of the publication. This scheme has long since become an institution of the town and the people look forward each morning to their copy of "The Colonial Daily." Supplementing this advertising, the Colonial now owns eight 3-sheet and four 24-sheet billboards. Mrs. Adams presides over the ticket office.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

WITH THE SIGNAL PLAYERS.

Company Now at Work at Local Studio Secures Realistic Pictures of Train Wreck.

UNDER the direction of J. P. McGowan, the Helen Holmes Company this week is making the last scenes at the Signal studios of the fifth episode of the serial feature, "The Lass of the Lumberlands."

For these scenes more than 200 extra players were employed. This is one of the largest mobs of extras to have worked at one time at the Signal studios.

Director McGowan has built a set, an exact duplicate of a portion of the main street of Merced Falls. The set was constructed by technical director Bert Gould, from photographs of the original, made for that purpose while the company was at work along the Yosemite Valley Railroad.

In order to save light in the making of exterior scenes at night Director Paul C. Hurst has constructed a reflector for the electric lights which increases their efficiency by thirty-five per cent. The average studio light is arranged in such a way that a large portion of the rays are thrown up over the scene being staged. Hurst built a reflector of compo-board which was painted white and covered with an aluminum paint. This reflector works on horizontal hinges changing the angle to reflect the light wherever desired. It is estimated that by its use as much light can be thrown by three lights as formerly was thrown by four.

By a peculiar coincidence the Signal Film Corporation last week was able to secure motion pictures of a real railroad wreck which it intends to incorporate in this serial.

The company was at work near Verdugo Park when a construction train on the Glendale and Montrose railway plunged down grade at a speed of thirty-five miles an hour, striking another work train and electric tractor and telescoping both trains.

The Signal Company was in the middle of a scene when its attention was called to the runaway train. The cameraman caught the train before the crash came and followed it to the end.

UNIQUE ADVERTISING STUNT.

How Los Angeles Jewelers Utilized Miniature Reproductions of Triangle Stars to Attract Attention to Their Window Display.

In one of the most important jewelry stores of Los Angeles there has been recently a unique and effective display of the Triangle stars. These charming little figures shown in the accompanying photograph were cut from heavily mounted photographs colored in oils, and with a little strip of cardboard arranged easel fashion in the back so they would stand upright.

This sample of skillful and attractive window dressing was maintained for two weeks by Feagans & Company, and attracted a great deal of attention, as it is the first of its kind that has been seen on the coast.

The photographs were made from the various plays in which the Triangle stars appeared during the past few months.

Conspicuous on the left will be noted in the upper row the figure of Louise Glaum in her remarkable peacock dress composed entirely of shimmering taffeta and real peacock feathers for headdress and train. Below her is Bessie Barriscale as she appeared in "Home." Other Triangle stars can be readily recognized, Mabel Normand, Fay Tincher, Clara Williams, Dorcas Matthews, and the whole list of screen favorites.

The same studio has been making quite a specialty of these, and it was the attention that they attracted in the photograph gallery that suggested the idea to the jeweler that a complete collection of the popular Triangle stars would make an excellent background for new designs in fall jewelry with which to open the great autumn shopping season that is initiated by the fashion show week.

The second photograph shows how these figures were cut

Triangle Show in Jewelry Window.

out with a sharp knife following the edges of the photgraphs, and how it was mounted so as to stand upright. The delicate effects of the oils and tinting and colors unfortunately is lost in the reproduction.

Hollywoodsmen Trying to Stop Night Picture Making.

As association of Hollywood people have banded together to endeavor to stop the picture men from making noises in their city. They want the studio clatter stopped. Running machinery, bright lights flaring incessantly; music and dancing; loud talk, yelling and bawling; shooting guns and burning red fire; incessant hammering and tapping are on the list. They also object to the unsightly board fences and several other so-called menaces. They think that a fire could start at any studio and completely wipe out the city. This association wants the city to stop all this industry. Over a hundred thousand dollars a week goes away when the noise stops. Several business men say that if it were not for the film people, Hollywood would be dead, and one man said that the pictures have been the only salvation of every business in town. This association wants D. W. Griffith to tear down the big "Intolerance" sets, which have stood for over a year, without doing any harm to anyone. The set looks like the World's Fair, and is the tallest structure in town. If the people are not careful there will be a real migration of studio workers.

LOS ANGELES FILM BREVITIES.

An action involving the title and right to the motion picture production. "The Daughter of the Don," was filed in the United States District Court Thursday, October 26, by the Rand-McNally Company of Chicago, against the Monrovia Feature Film Company, McClurg Francisco, Winfield Hogaboom and Henry Kabierske. The plaintiff alleges that "The Dons of the Old Pueblo," which was printed and issued by the plaintiff corporation, has been illegally appropriated for motion picture purposes.

It is claimed that the book is the work of Percival J. Coonet, who sold the copyright to the Chicago firm in 1913 and that in the following year the copyright was registered in the

name of the Rand-McNally Company of Chicago. The prayer of the petition is an injunction to prevent the exhibition of the films and for an accounting.

* * *

Charlie Chaplin, whose contract with the Mutual expires in January, we are informed, has been offered a renewal on the old terms. But Chaplin, it is said, is holding to the idea of being given more time for the production of his pictures, claiming he cannot do his best on the present time limit.

* * *

John Emerson, who lately finished Mary Pickford's picture, "Less Than the Dust," at the Famous Players studio in New York, has arrived in Los Angeles and will make Douglas Fairbanks pictures for the Fine Arts Film Company.

* * *

Henry Otto, formerly director with the American Film Company, Universal and recently with the Yorke-Metro, has joined the Pollard Picture Players in San Diego. Mr. Otto severed his connections last week with the Metro, where he directed Harold Lockwood and May Allison in the production of their recent feature picture, "Big Tremaine."

* * *

For quick time in constructing stages, the Lasky holds the record. A stage 75 feet by 250 feet was built at the Lasky studios in the record time of 12 hours. Last Saturday night Director Reicher finished "shooting" a heavy set built in the Lasky Company's back yard. Immediately upon finishing the set was struck, the ground leveled off and smoothed, and at 6 o'clock Sunday morning a force of 150 carpenters and other workmen appeared on the scene. Foundations were laid, uprights put in and the majority of the flooring was put down before 6 o'clock that evening. So well had the plans been laid that not a moment's confusion occurred and there was not a second's delay. The men went to their meals, which were served on the grounds, in shifts. The stage is now complete except for the iron diffuser supports which will be in a few days. A new administration building will shortly be erected at the Lasky studios, work on which is expected to be started next week.

* * *

Jackie Saunders after an extended tour around the country is back again at the Balboa studios. Miss Saunders visited among other cities, Chicago, New York, Philadelphia, Washington, Atlantic City, New Orleans, San Antonio, El Paso, and Havana, Cuba. The popular Balboa girl received not less than 103 invitations to appear at picture theaters during her trip, but her engagements were such that she could only accept about a dozen. When in El Paso, Miss Saunders, in spite of the persuasions of her friends, went across the border and ventured 10 miles into Old Mexico. She reports the most heart-breaking poverty among the Mexicans and claimed that most of the people were actually starving. Miss Saunders was most courteously treated by the Mexican authorities, but she said the horror of poverty and suffering all about her was beyond endurance to one who could not help them at all.

* * *

Production is rapidly progressing on the Yorke-Metro picturization of "Pidgin Island." There are approximately 35 acting parts in the photo dramatic version of Harold MacGrath's story, in addition to the stellar roles that are being characterized by Harold Lockwood and May Allison. The part of the heavy is being played by Lester Cuneo, who rendered an excellent performance in "Big Tremaine." the last Yorke-Metro release. Prominently in the supporting cast appear Lillian Hayward, Phillip Gastrock, Virginia Corbin, Steve Barton, Yukio Aoymes, Elizah Zerr and Yon Foune.

A thrilling police raid on an opium joint located in Chinatown was one of the exciting scenes filmed this week by Producer and General Manager Fred J. Balshofer. For the raid, 50 members of the Los Angeles police force had been secured, and a number of supernumeraries, including 25 real types of the underworld. Harold Lockwood, in the part of a secret service agent, put up a hand-to-hand fight with this mob and after the big scene was over his clothes were practically torn in ribbons. Three cameras were stationed in different angles while the big fight scene was in action.

* * *

The Screamers are going to have another joy fest Saturday, this week at Cafe Nat Goodwin. Invitations have been issued by Kenneth O'Hara, official dopester of Thomas H. Ince enterprises, who is in charge of the arrangements, assisted by Arthur Statter. We have the solemn promise from Mr. O'Hara that Peggy will not be executed during the evening.

Fred Kley, business manager of the Lasky studio, visited the Morosco plant after the merger was put through. He wanted to see Manager Eyton, and at the gate a young be-goggled and be-putteed youth accosted him with: "Hey, there, where are you going?" Fred answered: "Why, into the yard," and the youth of the goggles came up in front of him and said. "Well, if it's a job yer after you better see Mr. Eyton about that." Kley took out his card case and handed a slip of bristol to the boy and he nearly fainted from the shock. In the next two minutes Fred was politely escorted to the office of the general manager.

* * *

The Christie Brothers, ever alert and on the qui vive for something new, have put out postal cards featuring Betty Compson and Billie Rhodes, the two charming stars of their comedy features. Here is a new picture of Billie Rhodes, the charming little comedy actress who appears in many of their releases. Business is very good with this concern, which releases its own pictures.

Billie Rhodes.

* * *

R. S. Sturgeon is vacationing at Santa Monica before accepting a position as director with some concern. He has had several offers, but so far has not decided to go to work. He made some of the Vitagraph's best pictures from the West, including "The Chalice of Courage," with Myrtle Gonzalez featured with William Duncan, "Through the Wall," and many others.

* * *

Charles Christie, of the firm that bears his name, is on a business trip to New York in the interests of his firm. Meanwhile Al Christie is busy at Hollywood producing their well-known comedies.

* * *

Big Bill Russell, his director Ted Sloman, and others of the Russell players from the American, are spending the week-end in Los Angeles and Riverside, taking the last few scenes for "Lone Star," a Mutual feature.

* * *

Mabel Normand was this week chosen queen of the San Diego Exposition and one whole day was given over in honor of the charming girl of the screen who is loved by the millions. Mabel is busy on a big picture, but somehow found time to accept the honors bestowed upon her.

* * *

Phillips Smalley, director and actor of the Universal company, was taken suddenly ill with pneumonia this week. Several physicians have been in constant attendance on him, but he is still in a critical condition.

* * *

Owing to the illness of Director Jacques Jaccard, Director Henry McRae has taken over the production of the Universal serial, "Liberty, a Daughter of the U. S. A.," featuring Marie Walcamp with Eddie Polo, Jack Holt, Neal Hart and Maude Emery.

* * *

His many friends at Universal City are delighted to receive mail advices from Marshall Stedman, that he is rapidly regaining his health and expects to return to his desk and resume his duties as engaging director for the film company November 15.

Stedman has worked steadily for over thirteen years without a vacation and he suffered a breakdown under the strain of keeping many different picture companies supplied with casts and each individual actor and actress in good humor.

Stedman's physician directed that he seek an entirely different atmosphere, so he went to Denver for a visit with his father. He writes that the snow of Colorado has proven wonderfully beneficial, but he is homesick for Southern California.

* * *

Director Lynn Reynolds of Universal City and his company

of players have returned from the Grand Canyon of the Colorado, where they secured some wonderful scenes for his feature, "The Man With the Peanut Soul," featuring George Hernandez.

Hereafter it will not be necessary to stain a number of the stages at Universal City for special elaborate sets, as has been the case in the past. H. H. Barter, head of the Technical Department, has devised a process whereby the painting of the stages is eliminated, making them always ready for use, smooth as a ballroom floor and completely colored.

Barter is using an electric machine which sandpapers and thoroughly scrapes the floors after which they are treated by a secret process, giving an absolutely smooth and permanent surface.

In addition, one of the large stages has been entirely covered with canvas which has been treated with paraffine for the wet weather. Under this covering a large number of companies can work with the aid of mercury or carbon lights during the heaviest rains and the properties and scenery will remain dry. This stage will be used in addition to the two electric light studios during inclement weather.

* * *

Among visitors at Universal City this week were former United States Senator Albert J. Beveridge, the noted "hoosier," who is touring the United States in the interests of Charles Evan Hughes. The Senator visited the film capital in company with John Francis Neylan, of San Francisco, chairman of the State Board of Control and a party of politicians and newspaper men.

* * *

It's getting to be quite a habit with us to drop in the Palace theater at Seventh and Broadway every week to see the latest Keystone or whatever feature may be advertised. Our enjoyment of an otherwise excellently projected picture is considerably marred by the simply unbearable musical noise executed on an organ or similar instrument by somebody trying to play popular music. Quite a treat to the contrary is the real splendid accompaniment at the Superba, another downtown house. This theater has an excellent 12-piece orchestra which plays to the pictures in a really pleasing manner. The musical program accompaning "The Light at Dusk," a Lubin production presented at this theater a few weeks ago was about as satisfactory as we have ever heard. It was a genuine pleasure to see this well produced and by Orrin Johnson's superbly acted photoplay accompanied by truly appropriate and well executed music.

MARIE REICHARDT IN METRO PRODUCTION.

Prominent in the support of Julius Steger in "The Stolen Triumph," a five-act Metro-Rolfe feature now being produced under the direction of David Thompson, is Marie Reichardt, one of the best known character women of the legitimate stage.

Miss Reichardt began her stage career in Europe as a child and came to this country from Germany twenty-five years ago to play ingenue roles at the Irving Place theater. She remained with the stock company there for eighteen years, playing every sort of role from maids to grande dames and from girls to old women.

Her debut on the English speaking stage was with David Warfield in "The Return of Peter Grimm," in which she had an important character role. She remained in the support of Mr. Warfield for four seasons and last year was with Elsie Ferguson in "Margaret Schiller." In "The Stolen Triumph," Miss Reichardt has a role which brings into play all her talents for natural character portrayal.

NEW VICTORIA THEATER IN ELMHURST, N. Y.

Some time between the 10th and 15th of November a new theater will be opened in Elmhurst, N. Y., by Samuel Sheer, Jr. The house will be known as the Victoria. It will seat between five and six hundred people and be furnished in the very latest style. Mr. Sheer and his brother are now proprietors of Sheer's Hyperion and Sheer's Palace theaters, both in Corona, L. I. These are moderately new houses. All three houses are of the same design.

GRACE WYNDEN-VAIL PARAMOUNT PUBLICIST.

Grace Wynden-Vail was recently added to the publicity department of the Southern Paramount Picture Company, Atlanta, Georgia, distributors of Paramount Pictures in that section. She is one of the best known publicity women in the United States. She was born in Madison, Wisconsin, and educated in the public schools in that city, and later, in the State University of Wisconsin.

"Garden of Allah" Is Great

Col. Selig Admits It and Director Campbell Says It's True—Many Realistic Scenes.

A CAST of star players headed by Helen Ware, thousands of supernumeraries, several hundred Arabs, caravans of camels, and entire streets built of stone in exact imitation of desert towns of the Sahara, are but items in the most massive motion picture spectacle the Selig Polyscope Company ever made, namely "The Garden of Allah."

William N. Selig, who supervised all plans for the filming of Robert Hitchens' novel, has stated that "The Garden of Allah" is the very last word in motion picture production. His

Scene from "The Garden of Allah" (Selig).

assertion is supported by Colin Campbell, the director, who has stated that "The Garden of Allah" represents his very best and most artistic efforts.

According to Mr. Campbell, there is not a scene and not a subtitle in the Selig production that cannot be found in Robert Hitchens' novel. From beginning to ending the wonderful atmosphere and plot is retained in every detail.

Helen Ware takes the role of "Domini," and Thomas Santschi enacts the part of "Boris." They are well supported by a cast of players who include Al W. Filson and Eugenie Besserer as Lord and Lady Rens; Harry Lonsdale as Father Roubier; Cecil Holland as Hadj; James Bradbury as the Sand Diviner; Frank Clark as Father Beret; Will Machin as Captain de Trevignac; Little Billy Jacobs as the Child; and many others.

There are many wonderful lighting effects, many colorful scenes, and the photography is said to be clear-cut and beautiful. Among the more thrilling situations in the drama can be named the desert sandstorm; the charge of the Bedouins upon a defenseless caravan; the fight at night in the Street of the Dancers; the meeting between Boris and Captain de Trevignac; the forecast of the Sand Diviner, etc.

The scenes in the garden of Allah proper are very beautiful, for exclusive permission was granted the Selig Company to film the gardens of Santa Barbara mission, which are startling in their beauty and grandeur. The story of "The Garden of Allah," it will be recalled, is a particularly strong one. The novel is considered a classic and Mary Anderson scored a triumph in a stage version of the novel before the screen version was written by Gilson Willets, for the Selig Company.

Domini Enfilden, when her mother eloped and her father died cursing religion, went to Beni-Mora, an oasis near the African desert of Sahara in an endeavor to find peace—to forget her many sorrows. There the woman of thirty-two years meets a stranger—a man of mystery. Their friendship finally ripens into love and they are married. Finally Domini finds out who her husband really is. Then comes her sacrifice, a wonderful one, and the return of conscience to her husband. The ensuing scenes are indeed gripping.

Helen Ware is given every opportunity for strong emotional work and she is ably supported by Mr. Santschi. Their love scenes together have been termed powerful in every respect.

"The Garden of Allah" will be released in ten reels, before the first of the year. There will be a special musical score and elaborate exploitation.

AITKEN GOES TO COAST.

H. E. Aitken, Triangle president, has gone to the coast for an extended stay, during which he will review the activities of the Kay Bee, Fine Arts and Keystone studios in detail.

"Stingaree" on Screen Again

E. W. Hornung to Write New Series of "Stingaree" Stories for Kalem—True Boardman Again Featured.

"STINGAREE," the picturesque Australian gentleman-outlaw whose screened adventures proved one of the most popular motion picture series ever produced, will again return to Filmland. E. W. Hornung, the famous English author who created "Stingaree" and "Raffles," has been signed by the Kalem Company to write a new series of fifteen two-reel original stories depicting the further adventures of his character creation.

True Boardman as "Stingaree."

Of equal importance to exhibitors and picture followers is the announcement by the Kalem Company that True Boardman will again portray "Stingaree." Boardman gained nation-wide popularity by his intepretation of the title role in the original series.

"This is the first time that an internationally known writer of Mr. Hornung's standing has undertaken to furnish original stories for a motion picture series," declared Mr. Wright, of the Kalem Company, in commenting on the company's big announcement. "I feel that the facts speak for themselves and it is not necessary for us to indulge in extravagant adjectives to impress the importance of our achievement on picture people. To exhibitors we know that it will be sufficient to say that they will get another 'Stingaree'—that is the answer to their hundreds of letters. But we feel that they will also appreciate the tremendous efforts which we had to put forth to induce so prominent a writer to take one of his most famous characters and write new stories of his adventures originally for motion pictures.

"Kalem makes this announcement as another evidence of our policy of placing no limit on expense or effort in securing the highest quality of material for our one and two-reel productions. The day of the hack writer has ended, the screen must offer the work of real authors, and it is to the best of the literary field that Kalem has gone in search of its stories. Our 'Girl from Frisco' series by Robert Welles Ritchie is an example of the success that such a policy brings. The costly 'Grant, Police Reporter' stories, by the same author, give further proof that Kalem's deeds match with its words. And now comes 'Stingaree' to cap the climax."

Kalem officials have been striving to put through plans for another "Stingaree" series ever since the completion of the original series of twelve two-act episodes, for the flood of letters of praise from exhibitors that started during the life of the series have continued without a let-up to the present day. But long cable negotiations with London were necessary before success finally crowned their efforts.

The difficult task confronting Kalem in inducing the prominent author to write a new series of "Stingaree" stories may well be imagined. Mr. Hornung's plans for the coming year had all been laid out and allowed no opportunity to take the pen in hand again to weave new adventures of the picturesque Australian outlaw. In fact, the first cabled inquiries to Kalem's English representative, made at the conclusion of the releases in this country, brought a reply that made the project seem hopeless.

Then, a month ago, the following letter was received from the English representative: "'Stingaree' is now ready for release in this country and we have just completed the advance showing of the pictures to buyers. We have also held a special series of exhibitions for Mr. Hornung and a number of his prominent literary friends. I now think we have a ray of hope in seeking to have Mr. Hornung write new stories. His enthusiasm over the picturizations of his stories and especially the faithful portrayal of 'Stingaree' given by True Boardman is unbounded. I have promised another showing for him next week of several of the episodes. If any one thing prevails on him to give us more stories of 'Stingaree' it will be the pictures themselves. I can't describe his praise and enthusiasm."

In the final moment it was the screen productions that caused Mr. Hornung to lay aside his important plans to take up the further career of "Stingaree." The original stories were published in short story and book form by Scribner's, but by the payment of a considerable price Kalem has induced Mr. Hornung to take up the writing of the new plots with the screen alone in mind.

"'Stingaree' is probably the first motion picture series ever planned the success of which was guaranteed from the start," continued Mr. Wright. "Why, we have only to secure the first run bookings promised by those exhibitors who have been urging us to produce more 'Stingaree' adventures to have an assured success. This is an enviable position for the motion picture manufacturer to be in, and we are taking advantage of it by planning our productions on a more elaborate scale then ever before attempted. This certain success enables us to face expenditures unflinchingly that would ordinarily be deemed too precarious by a picture manufacturer."

It was "Stingaree," written on his return from Australia, where he had been engaged in newspaper work, that established E. W. Hornung in the front rank of the fiction workers. In many points similar to "Raffles," his other well-known creation, "Stingaree" is a gentleman-outlaw, living alone in the Australian wilderness with his picturesque companion, Howie, and meeting with the most entertaining adventures in exacting from mankind the justice that he feels has been denied him.

True Boardman brought to the role of "Stingaree" the experience gained by many years of prominence on the stage, being especially widely known on the Pacific Coast. He also became well known on the screen in western roles. But following his work in the Hornung series his identity will always be linked with "Stingaree." At present Boardman is gaining new laurels in "The Girl from Frisco" series, in which he divides the honors with Marin Sais. He is a daring horseback rider and an artist as a player, a combination that well befitted him to earn the praise of the author of the stories for his interpretation of the exacting role of "Stingaree."

Week's Work in Fox Studios

Nine Productions in the Making—Strong List of Star Players in Various Casts.

NINE different productions, five in the East and four in the West, are being filmed now by William Fox's large directorial staff. The stars acting in the New Jersey studios are Theda Bara, June Caprice, Virginia Pearson, Valeska Suratt and Gladys Coburn; across the continent, William Farnum, Gladys Brockwell, George Walsh, and Alan Hale and Gretchen Hartman, who will be featured together in a forthcoming photoplay.

Miss Bara's picture, one of the most dramatic in which she has yet appeared, will present an extraordinary capable cast. Chief among her supporting players are Walter Law, Einar Linden, Glen White, John Webb Dillion and Alice Gale, all of whom had prominent roles in William Fox's picturization of "Romeo and Juliet."

Valeska Suratt's photoplay, under the direction of Will S. Davis, is proceeding rapidly. Herbert Heyes has the part opposite the fashion plate of the screen. Others in the cast are Claire Whitney, John Charles, Joseph Granby, Charles Edwards and Oscar Nye. Mr. Charles and Mr. Edwards are acting in their first William Fox film. Mr. Nye is the assistant director with the Davis company.

"Jealousy," a recently completed Suratt screen play, is released by William Fox on November 20.

William Sheer, remembered, among other things, for his splendid portrayal of Skinny, the Rat, in William Fox's "The Regeneration." Mr. Sheer has a character part in the new Gladys Coburn picture and will do several of the daring stunts for which he has become noted.

Virginia Pearson is doing a film which deals in part with prison life. One of the novel studio sets erected for it last week showed the girls' workshop on Blackwell's Island. The news has come from the West Coast studios that Alan Hale, featured with Gretchen Hartman in an international picture-play, was president of the 1912 Class of Osteopathy in Philadelphia. The versatile Hale was once a protege of Mike Murphy, the famous athletic trainer, and later a protege of Andreas Dippel.

Several well-known United States Army officers and hundreds of privates, on duty along the Mexican border, appear in many scenes of the Hale-Hartman photoplay.

Reed Heustis, publicity representative for the Fox Film Corporation on the Pacific Coast, is the author of the scenario which Frank Lloyd has in work for Gladys Brockwell.

Kolb and Dill Head Mutuals

Comedians Appear in "A Peck o' Pickles"—Many Other Good Things on Program for Week of November 12.

THE famous comedians, Max M. Dill and William C. Kolb, and Frank Borzage with Anna Little, the headliners in five-part features, top the Mutual schedule for the week of November 12. Both productions are from the American Studios. Kolb and Dill, who were noted on the speaking stage before their debut in motion pictures under the Mutual banner, will appear in a five-reel Mutual Star Production, "A Peck o' Pickles." This vehicle served the celebrated comedy duo in their most recent appearances on the stage. This is the fourth Kolb and Dill production filmed by the Mutual Company. It was directed by T. N. Heffron. The supporting cast in "A Peck o' Pickles" includes May Cloy, the dainty comedienne, Josephine Clark, Marie Van Tassel, Purcell Jacobs and Frank Thompson. There are also several companies of coast artillerymen in the battle scenes.

Frank Borzage and Anna Little, a combination which promises a mighty well acted and most interesting picture, are starred in the five-reel Mutual Master picture "Immediate Lee." Both Borzage and Anna Little have won laurels for their splendid portrayals of Western characters. Borzage directed his newest picture.

One of the notable characters appearing in "Immediate Lee" is Old Jim, "Big Bill" Russell's Chinese cook. He has proven himself to be a true comedian, in the part of the cook for the cowboy's camp. Frank Borzage is cast as "Immediate Lee," noted as a terrible gunman of Arizona. In his early years he is scarred for life in a fight with a gambler. He vows vengeance, and at last his efforts are rewarded when he is brought face to face with the gambler and his animosity is satisfied. Among the noteworthy scenes in this production are the big Western dance hall, turned into a church for the marriage of "Immediate Lee" and his dance hall sweetheart, great stockyard scenes and the vast Arizona ranch. Jack Richardson, noted for his "villainy," is the heavy villain. Others in the cast are William Stowell and "Chick" Morrison.

A two-reel Mutual drama, "The Turn of the Wheel," will be released on Monday, November 6. This is a story of love and the "eternal triangle." It is of the "sure fire" type.

The second release of "Tours Around the World," from Gaumont, is scheduled for Tuesday of this week and there are many beautiful bits of scenics shown in it. The cameraman succeeded in getting some of the best pictures of battle-scarred countries ever filmed.

A four-reel Film D'Art production, chock full of thrilling romance and splendid emotional characterizations by the well chosen cast, will be released on Thursday.

"Her Sun Kissed Hero," a one-reel Cub Comedy featuring Neal Burns and Betty Compson, is the mirth provoker scheduled for Friday. This is a most clever production and Burns, as the love sick youth, and Betty Compson, as the cause of his illness, do some very satisfying work.

Edna Payne, the dark-eyed beauty, and Norbert Myles, the virile young Eclair star, are cast in the leading role of the two-reel production "The Bad Samaritan," to be released on Saturday. Both of these stars do exceptionally good work in this production. Edna Payne is cast as the Nona Gunter, the ward of Leo Ballinger's (Norbert Myles) uncle, with whom young Ballinger is in love.

The Mutual Weekly, which has secured scenes of all important events happening the world over, "See America First," the beautiful scenic, on the same reel with Kartoon Komics and Reel Life, the one-reel magazine film, are all "up to the minute."

Paddy McQuire, that bungling, stumbling, but far from grumbling comedian, supported by the regular comedy cast, including Arthur Moon, Gypsy Abbott, the versatile dark-haired comedienne, and Margaret Templeton, are cast in the two-reel Vogue comedy, "Lost, Strayed or Stolen," to be released on Sunday. The story of this hilarious production deals with a disappearing thousand dollar bank note. This note given to the broker's wife by her husband is first stolen by the butler, then thrown out in a tin can. Naturally the can is tied to the end of a boy's kite string. Finally, after many ludicrous situations the bill finds its way back into the original owner's purse. Paddy McQuire takes the part of the new butler, Arthur Moon is the broker and Gypsy Abbott is happily cast as the receiver of the thousand dollar note, or the broker's wife.

SELIG NEWS' FASHION DEPARTMENT.

The Selig news weekly has instituted a fashion department showing the latest creations from London, Paris and New York City.

Brady Returns from West

Says Prosperity Is Everywhere and That Pictures Are Making Patrons for Spoken Play.

WILLIAM A. BRADY, whose interests in both spoken and silent drama are more extensive than those of any other amusement producer, has returned from a brief tour of observation through the Middle West. These tours, which are undertaken whenever Mr. Brady can absent himself for a short space from his two New York theaters and the World Film Corporation, are designed to provide him with first hand information regarding general conditions and their bearing upon the public at playtime.

"The prosperity which is everywhere," said Mr. Brady yesterday, "has become so well known that we may pass it over as fully established for a considerable time to come. Of course it has helped both the moving pictures and the theaters, but the matter that attracted my attention more than any other during my recent trip was the unmistakable fact that the theaters are helping the pictures and the pictures are helping the theaters.

"Formerly we thought the movies were injuring the spoken plays, and they probably were. But this condition has been reversed, and the motion pictures are making playgoers. Take foreigners, for illustration. In Detroit, Cleveland, Pittsburgh, Chicago and other cities whose great industrial development has attracted hosts of workmen unfamiliar with our language, the pictures naturally were first to secure great patronage. In due course a large percentage of these seekers for recreation were drawn into the regular theaters.

"Ask any of the 'regular' house managers who watch their business, in any of the cities I have named, and they will tell you the foreign born element of their patronage is very much larger than it was formerly. This was a readily perceptible condition to me as a spectator, and I took the pains to go into it to some extent—sufficiently to convince me that the pictures were primarily responsible for it.

"On the other hand, we know that practically all of the patrons of the speaking stage are at least occasional visitors to the picture houses. Here and there you will find an individual who scorns this form of entertainment, but not often.

"For the small places the pictures are a special boon. As an example, neither 'The Whip' nor 'Life,' the two biggest spectacular dramas ever staged, could be played excepting in the very largest theaters, of which there are not many. In the case of the former the country could not be half covered, while with the latter the stages large enough to hold it were so far apart that a week must be lost between times, and the play never was seen outside of the Manhattan Opera House, New York; the Auditorium, Chicago, and two or three other theaters.

"At the present time the Paragon studio is just completing 'The Whip,' which in fact is finished excepting for the railroad collision, which I believe is about to be 'pulled off,' with real trains on a real railroad. This, however, is not the main point. Both 'The Whip' and 'Life,' on a far bigger scale than they could have been built for any regular stage in the world, will now be open to showing not alone in the cities but every tank town on earth.

"All this makes a sure thing of a prediction I made months ago—that the one-nighters in the near future will derive their amusements almost exclusively from the pictures.

"The screen drama will soon pass through another phase—the educational phase—and the sooner the better. Modern plays and stories of genuine worth are beginning to run low, and if we cannot at some time before long interest the public in the great stories of Sir Walter Scott, Wilkie Collins, Charles Reade and the other old masters, I do not know what we are going to do."

NATIONAL ORGANIZER HERRINGTON PLANS WESTERN TRIP.

The Moving Picture World is in receipt of a letter from former President Herrington, now national organizer. Mr. Herrington says that within the next week or so he expects to make a tour of some of the Western states. Full details of his itinerary will be published later. Mr. Herrington asks us to give this initial notice to prepare the exhibitor and once more bring to his mind the absolute necessity of a strong and nation-wide organization.

HOLUBAR PRODUCING "THE MESSENGER OF PEACE."

Director Allen J. Holubar is producing at Universal City "The Messenger of Peace" in one reel, with a cast including Agnes Vernon, Jane Bernoudy, Hazel Page and Jack Mulhall. Holubar also plays the lead.

Adam Leads Off for General Film

First Man in Any Land Featured in Initial Subject for Week of November 13-18.

IT is perhaps fitting that the first man in the world appears in the first picture offered on the first day of General Film Service for the week November 13-18 inclusive. "The Temptation of Adam" in three parts, by Selig, will usher in the program for that week. In this drama Kathlyn Williams and Guy Oliver have the leading parts. "A Second Story Ringer," a Vitagraph comedy in one part, will follow, and then will come a reel of Selig-Tribune dealing with all the important news of the world. This will be followed by a Biograph one-part drama, "Near to Earth," featuring Lionel Barrymore.

A two-part Essanay drama "Not in the News," presenting Marguerite Clayton and Sydney Ainsworth, will be the first picture thrown on the screen Tuesday. This will be followed by Kalem's one-reel comedy, "The New Salesman," featuring Ham, Bud, Ethel Teare and Henry Murdoch.

For the following day an Essanay split reel of Canimated Nooz Pictorial and a scenic will be first shown. Harry Myers and Rosemary Theby will get the spot light in a Vim one-reel comedy, "His Wedding Promise." "The Mystery of the Brass Bound Chest," the fifteenth episode of "The Girl From Frisco," will be screened then, and in this Marin Sais and True Boardman have the titular roles. Biograph will close the day with a three-part drama, "Lord Chumley," presenting Lillian Gish and Henry Walthall.

Selig-Tribune with all big events will usher in the program for Thursday, sharing honors with a Vim one-reel comedy, "Pipe Dreams," in which Kate Price and Babe Hardy provide the fun.

A Knickerbocker Star Feature, a drama in two parts, "The Target of Dreams," presenting Frank Mayo, will be the first picture seen Friday. Then will come Kalem's "Grant, Police Reporter," under the caption "The Rogue's Pawn," with George Larkin and Ollie Kirkby in the feature roles. "The Luck of Jane," a Vitagraph one reel comedy, will be next, followed by a Vim comedy of equal length, "Good and Proper," presenting Pokes and Jabbs.

"His Moral Code," a three-part drama in which Lillian Drew and E. H. Calvert have the leads, will usher in the final day of the week. This will be followed by a Vitagraph three-part drama featuring Donald Hall in "The Man Who Went Sane." Then will be seen an episode of the Hazards of Helen Series with venturesome Helen Gibson in some daring feats. The week's program will close with a Selig one-part drama, "The Girl Detective," presenting Robyn Adair and Victoria Forde.

JOHN H. COLLINS WINS NEW LAURELS.

John H. Collins, one of the youngest and most successful motion picture men in the country, is winning new laurels as the director for Mabel Taliaferro, Metro star, who now is at work in the Rolfe studios on a play in which she appears as an Irish lass in New York society.

Mr. Collins, because of his suave bearing, has won the title of "the diplomatic director." Nothing ever flusters him. Recently, when he was directing Viola Dana, the Cooper-Hewitts suddenly failed, several important "props" were lost, and everyone concerned in the production seemed to be at sixes and sevens. Collins, instead of showing anxiety, smiled broadly, stretched his arms as though bored, sat down and said:

"There is one grand time for a rest, eh?" His good nature soon banished the "hoodoo" spirit that seemed to prevail and within a few minutes the production was proceeding as smoothly as though nothing untoward had happened.

Mr. Collins has signed a long-time contract to produce Metro wonderplays. He is only 23 years old, but before he was out of his teens he was general stage manager for seven directors in the Edison studio, where he supervised the construction of more than 5,000 studio sets during the two years he held that important position. He has written more than 100 scenarios.

ORTH RETURNS TO NEW YORK.

George Orth, director of comedies, who completed several one and two reel subjects for the Atlas Film Company, of Detroit, has returned to New York, and is considering several offers emanating from responsible film concerns, one of which is said to come from the Crescent Film Company, of Washington, D. C., who will release on the International Program. Jack Young, who helped to photograph the "Fall of a Nation" will grind the camera for Director Orth.

Simultaneous Showing for "Crisis"

Sherman-Elliott Plans to Introduce Big Subject to Public in Large Cities in Week of November 19.

SELIG'S pretentious photoplay drama, "The Crisis," of which the selling rights for the entire United States and Canada have been acquired by Sherman-Elliott, Inc., will be given simultaneous presentations in many of the most important cities of the country according to plans which have just been perfected for the various premiers.

The Sherman-Elliott Company has arranged with territorial buyers for the simultaneous openings of the ten-reel feature in San Francisco, Los Angeles, Chicago, New Orleans, Memphis, St. Louis and Jackson, Mississippi, as well as in the principal cities of the East, possibly including New York and Philadelphia and Boston on or about November 19-24. Each of these openings will be exploited "the Sherman way," exceptional facilities having been provided the exhibitor in the way of a most complete line of paper, photos, heralds, lobby displays, and other advertising matter with numerous selections to choose from.

In addition to these metropolitan or big town showings, a number of the state right buyers contemplate sending out road companies, a conservative estimate placing the number of "Crisis" prints actually in use by December 1 at fifty. Territorial rights to "The Crisis" are being disposed of rapidly, practically all of the various sections of the United States having been either sold or in negotiation.

The territories already disposed of or for which negotiations are being carried on follow: California, Nevada and Arizona, to Warner Film Attractions, San Francisco; Tennessee, Louisiana and Mississippi, to the States Rights Company, Jackson, Miss.; New Jersey to the Master Photoplay Company, of Newark; Missouri to William Sievers, of St. Louis. A deal is pending for the rights for Ohio and Michigan. A combination of exhibitors is negotiating for New York state and possibly New England territory and Pennsylvania.

Costello Came Back Strong

CHARACTERIZED by his old time vim, dash, and fire, Maurice Costello, the distinguished star in Consolidated Film Corporation's masterful superserial, has made the biggest hit of his entire film career. When Mr. Costello returned to the screen world last summer after an absence of several months, there were some who declared that his popularity had suffered by his absence, and that he would not be the same drawing card again. But evidently these wiseacres did not believe in the old adage that "absence makes the heart grow fonder." When the announcement was made that Mr. Costello was returning to the fold, he was deluged with letters and telegrams of congratulation from countless fans all over the world.

Maurice Costello.

The first screen star to be so designated, Maurice Costello is a most popular actor. For seven years a great Vitagraph asset, Mr. Costello has acquired a following of admirers and well-wishers second to none. There is not any doubt but what the great success enjoyed by Consolidated Film Corporation with its first production, "The Crimson Stain Mystery," is due in a great measure to Mr. Costello, for from the moment it was announced that Mr. Costello was to star in "The Crimson Stain Mystery," contracts began to pour into the main offices of Consolidated at 1482 Broadway, New York, even before exhibitors had seen a screening of the first episode.

Mr. Costello's role in "The Crimson Stain Mystery," that of Harold Stanley, a young newspaper owner, who has dedicated his entire efforts to the apprehension of the mysterious Crimson Stain gang who are perpetrating atrocities, unhindered, in the great city, is precisely the sort of role which has made Mr. Costello popular.

Stars Scintillate for Universal

Program for the Week of November 13 Includes a List of Popular Players.

The roster of Universal stars who appear on the Big U program for the week of November 13 includes such well-known names as J. Warren Kerrigan, Roberta Wilson, Eddie Lyons, Lee Moran, Neva Gerber, Charles Perley, Fritzi Brunette, Betty Schade, Lloyd Whitlock, Murdock MacQuarrie, Edyth Sterling, Harry Carey, Edith Johnston, Wallace Beery, Belle Bennet, William V. Mong, Gale Henry, William Franey, M. K. Wilson, Edith Roberts, Harry Carter, Lois Wilson, Lee Hill, Ben Wilson, Frances Nelson, Marie Walcamp, Jack Holt and Eddie Polo.

The feature of the week, of course, is "Liberty," the fourteenth two-reel episode of which, "A Modern Joan of Arc," will be released with Marie Walcamp, Jack Holt and Eddie Polo in the cast. This most timely of Universal serials, dealing with events on the Mexican border, was written and produced by Jacques Jaccard. Besides the principals, it includes Neal Hart, Maud Emory, Bertram Grassby, G. Raymond Nye and L. M. Wells. The story of "Liberty," novelized by H. H. Van Loan, is running in the N. Y. Evening Mail, San Francisco Chronicle, Boston Traveler, Salt Lake City Herald-Republican, Montreal Herald and in more than 300 large town newspapers throughout the country. Wright Patterson, general manager of the Western Newspaper Union, in a letter to the Universal Film Mfg. Co., said recently: "'Liberty' in its novelized form is the most popular serial we have ever released."

On November 13 Roberta Wilson will appear in "The Heritage of Hate," a five-reel Red Feather drama, written by Walter Woods, scenarioized by E. J. Clawson and produced by Burton George. William Quinn, Lillian Concord, Eileen Sedgwick, Alfred Wertz, Betty Schade, Paul Byron and Betty Harte appear in support of Miss Wilson. On the same date Eddie Lyons and Lee Moran co-star in "Knights of the Bath Tub," a one-reel Nestor comedy, scenarioized by Charles J. Wilson from the story by Dorothy Barrett and produced by L. W. Chaudet. Fred Gamble and Priscilla Dean appear in support of the Nestor stars.

November 14 is the release date of "Honor Thy Country," a Gold Seal three-reel patriotic drama, featuring Neva Gerber and Charles Perley. There will no regular Victor release this week, although a special Victor release, "A Case of Beans," a comedy, featuring Fritzi Brunette, will more than offset this omission.

The L-Ko two-reel comedy, "A Million Dollar Smash," will be released on November 15, together with No. 46 of the Universal Animated Weekly. There will be no Laemmle release on this date. Lucille Hutton plays the lead in the L-Ko. On this date J. Warren Kerrigan plays the lead in "The Torment," a Special Big U drama, with an unusual theme.

Murdock MacQuarrie and Edyth Sterling are featured on November 16 in "Life's Maelstrom," a Big U two-reel human interest drama, written by Murdock MacQuarrie and produced by Jay Hunt. Bud Chase, Harry Ham, G. A. Williams, W. L. Rodgers and Mrs. Jay Hunt appear in support of the principals. On the same date Betty Schade and Lloyd Whitlock co-star in "The Diamond Lure," a Rex drama, written and produced by John McDermott. Rex Rosselli plays an important role in the production. The Powers split reel release of this date consists of "Motor Mat and His Fliv," a comedy cartoon, and "Ceylon," another of the famous $250,000 Dr. Dorsey educationals.

On November 17 Harry Carey and Edith Johnston co-star in "Guilty," a two-reel Imp slum drama, scenarioized by William Parker from the story by Ben Cohn and produced by Henry McRae. E. N. Walleck, L. C. Shumway, Peggy Coudray, Lee Hill and Marc Fenton enact the other principal roles.

"Kewpie" Morgan appears in person on the same date in the Nestor comedy, "A Capable Lady Cook," written by Harry Wulze and produced by Wallace Beery, who takes a principal role with Belle Bennet. T. Moreno appears in support of the triumvirate of stars. There will be no Rex release on November 17; instead the Special Big U, "The Long Search," an Indian and Western drama, will be put on the program.

"The Son of a Rebel Chief," a two-reel Civil War drama, written and produced by William V. Mong, will be released on November 18, under the Bison brand. Mr. Mong takes the principal part, supported by Nellie Allen, Marc Fenton and Harry Holden. On the same date Gale Henry and William Franey co-star in "Their First Arrest," a Joker comedy, produced by W. W. Beaudine, from the story by Smythe Addison. Milburn Moranti, Charles Conklin and Lillian Peacock also appear in the picture. There will be no Laemmle release on this date.

On Sunday, November 19, Millard K. Wilson and Edith Roberts co-star in "Lost in Babylon," a Rex drama written by Harvey Gates and produced by Mr. Wilson. Malcolm Blevine appears in support of the principals. On the same date Harry Carter, Lois Wilson and Lee Hill appear in the Victor comedy-drama, "Her Chance," which was written by Constance Crawley and Arthur Maude. Wilbur Higby, Velta White and Lillian Concord appear in support. "The Thread of Life," a Special Imp two-reel melodrama written by Joseph Gollomb and produced by Ben Wilson, also will be released on this date. Frances Nelson appears with Mr. Wilson. This feature contains a fire scene which should make it of great interest to exhibitors and fans alike.

Jeanne Eagels—Thanhouser Star

JEANNE EAGELS, Thanhouser star, who is soon to appear in "The World and the Woman," a Pathe Gold Rooster play, made her first appearance on the stage in Kansas City, her home city, as a member of the Woodward Stock Company. She was given her first speaking part when she was twelve years old—which was not so very long ago.

Miss Eagels played in many stock companies and finally attacked New York and captured a part in "Mind the Paint," with Billie Burke. After a successful season with Miss Burke, Miss Eagels became Julian Eltinge's leading woman in "The Crinoline Girl." Later she was engaged to succeed Elsie Ferguson in "Outcast."

Jeanne Eagels.

Joseph Brooks saw Miss Eagels in "Outcast" in New York and immediately signed her to a long time contract. She was a member of the all-star cast in "The Great Pursuit" and soon is to be featured in a Broadway production.

In "The World and the Woman," Philip Lonergan, the author, has given Miss Eagels a most difficult part, one of those so prized by great actors who love to "run the gamut of human emotions." Miss Eagels plays a woman of the streets who, through the influence of a little child, is spiritually reborn and becomes a faith healer.

The scenes taken on Broadway, New York, and in the Adirondack mountains are especially fine.

ENID BENNETT IN STAR PART.

Among this week's announcements from Culver City is the interesting news that Enid Bennett, the new Kay Bee star, has commenced work before the camera in the vehicle in which she will make her Triangle debut. Under the direction of Charles Miller, this bright little luminary is now giving daily care to her portrayal of a blind girl in Lenier Bartlett's unusual drama of the mining country, and report has it that she is creating a sensation among the studio folk by her excellent work. Her supporting cast consists of Jack Gilbert, Charles K. French, Fanny Midgley, Will H. Bray, Walt Whitman, J. Frank Burke and George Elwell.

HEYES PLAYS OPPOSITE SURATT.

Valeska Suratt's new production for William Fox, under the direction of Will S. Davis, is progressing rapidly. Herbert Heyes has the leading role opposite the fashion plate of the screen. Others in the cast are Claire Whitney, John Charles, Josephy Granby, Charles Edwards and Oscar Nye. Mr. Nye is the assistant director of the Davis company, and acted before the camera for many months previous to his beginning executive work.

The Big Newspaper Advertisement

By S. J. Anderson

A Costly Phase of Local Competition—Also a Suggested Remedy for the Evil

IN a recent Sunday issue of the Seattle Times, of Seattle, Wash., there appeared a full page advertisement of a motion picture play at one of the local theaters. There was a photograph of the star and about twelve words on the page. That was all. What the management evidently depended upon to bring an unusual attendance was the amount of space used. They **must** have expected a large crowd, else surely they would not have spent so much money on one advertisement. Yet Seattle motion picture fans paid no more attention to that "ad" than if it had occupied a modest little five or ten inches; because they are so used to half-page and quarter-page announcements that a few inches or a half-page more means nothing to them so far as the picture is concerned.

This statement is not merely theoretical. It is based upon the testimony of a number of Seattle people, some movie fans, others infrequent patrons of the theaters. When asked if they went to the show referred to and why, some answered that they went because they liked the star, others because they liked the theater, or the service, or the music. Not one of them mentioned the big newspaper advertisemnt, and when it was brought to their attention some remembered seeing an "ad" in the paper, but did not know just what size it was; others remembered that it was a full page, but seemed not the least impressed by it; while still others did not even remember having seen it.

There are advantages in this form of advertising for the new theater in a town where it has not been used. The new manager can "knock 'em dead" with it for a while. But after his competitors are "onto it," what's the use? After that it is just like a little boy who, seeing his playmate with a big marble, buys a bigger one, whereupon a rivalry in buying big marbles goes on between the two, until finally all their money is spent, and both have such big ones that they can't shoot them straight. Then along comes another youngster with a marble of sensible size who, by good shooting, wins all the other two possess.

Seattle has gained a widespread reputation for big advertising. Film men in other parts of the country, when urging exhibitors to advertise on a larger scale, will say, "Look at what Seattle is doing!" Yet it is hardly probable that Seattle exhibitors are going on with such an expensive advertising program just to keep up this reputation. That would be a flagrant case of the boys and the big marbles, and we have greater respect for the exhibitors of that city than to suspect them of such childish ideas. Certainly one must search for a more adequate reason for exhibitors and exchange men joining in making gifts or from twenty-five to two hundred and fifty dollars each week to the newspapers. Yes, the exchanges often have to help in this donation. The exhibitor comes to him with this line of talk:

"Let me have this picture for a hundred less than the regular price, then I'll spend a hundred and fifty dollars advertising it. That will be worth more than two hundred to your business."

But the exchange men have awakened to the fact that it is not worth even fifty dollars to their business, and most of the exhibitors admit that their patronage is not affected in proportion to the amount of space used in newspaper advertising.

"But," explains one of the latter, "if one of us cuts down his advertising space the papers will kill his show."

And therein lies the difficulty, which may not at first, perhaps, seem so clear; but if one has read the reviews of photoplays in the Seattle Times or in either of the other Seattle papers one understands. The shows at the houses where the managers have advertised heavily are boosted all alike, while those houses whose advertising space is small receive a sort of half-hearted recommendation, and generally no mention whatever is made of a theater that carries no "ad" in that issue. The bigger Seattle exhibitor is afraid that if he does not pay for a lot of space his show will be severely criticised, or, more likely still and more deadly, it will not be mentioned at all in the reviews.

Now we think in the first place that the exhibitors exaggerate the importance of these columns in the Seattle papers. In other cities where the papers' reviews are really criticisms the people often follow them in deciding what show to attend, but with such a review as the Seattle papers give that can hardly be expected. Certainly it is not the case. Whether or not Seattle exhibitors can hurt them, the way out of this difficulty for all of them is in co-operation, in getting together and agreeing on a certain number of inches—say, three, five, or ten, or perhaps some of them would only want one—for each theater to use daily. Let it be simply an announcement of the play, the producer and the star. If all would enter this agreement, there would be nothing to fear along this line from either papers or competitors, and most of the thousands that exhibitors and exchange managers are now giving to the papers will go into their own pockets. And if exhibitors in any other cities are contemplating following Seattle's lead, let them call a halt before each of them begins spending from fifteen to thirty thousand a year on advertising.

Grace Valentine

GRACE VALENTINE, one of the most charming and popular of the younger Metro stars, and whose latest offering on the Metro program is "The Brand of Cowardice," with Lionel Barrymore, was born in Indianapolis, Ind. After attending grammar and high school in that city she appeared in amateur theatricals and conducted an orchestra in a summer park near Greenfield, Ind. This, she considers, was her first professional engagement.

After playing ingenue roles in a stock company in Indianapolis, Miss Valentine attracted the attention of a traveling representative of Oliver Morosco, who made her an attractive offer to go to Los Angeles. There she played ingenue leads in the Morosco stock company, and soon became the pet of all Los Angeles. Mr. Morosco then sent Miss Valentine to Chicago at the head of a company with a notable cast in "Help Wanted." From that time on success attended her on a big scale. She came to Broadway as the star of "Yosemite," Charles A. Taylor's famous play, which had a brief run at Daly's Theater.

Grace Valentine.

The next season Miss Valentine was the understudy for Irene Fenwick, who was then playing "The Song of Songs." She was then starred in "See My Lawyer," and played a summer engagement in Atlantic City and Philadelphia in "Brother Masons," with Frank McIntyre.

Miss Valentine made her debut on motion pictures in "Black Fear," with Grace Elliston and Edward Brennan on the Metro program. She made a decided hit in this feature and Metro arranged for her to appear with Julius Steger in "The Blindness of Love." Next she was starred with Lionel Barrymore in "Dorian's Divorce," on the Metro program. Her real name is Snow.

NEW MAN IN PARAMOUNT OFFICE.

John R. Simpson, Jr., formerly connected with the Central Bank and Trust Company of Atlanta, Ga., has joined the Southern Paramount Pictures Company, and will act in the capacity of manager in the Strand Film Company, which handles the special features booked in that vicinity through the Paramount Atlanta office. Mr. Simpson is well known in the South, and has exceptional and marked ability for his new position.

American Studio Activities

Numerous Productions Under Way at the Santa Barbara Plant.

THREE productions are under way at the American studios. Director James Kirkwood is completing Mary Miles Minter's fourth picture "A Dream or Two Ago," and will begin next week on "The Innocence of Lizette." The former story was written by Henry Albert Phillips, the scenario by Arthur H. Gooden. The supporting cast includes Lizette Thorne, Gertrude Le Brandt, William Carroll, Orral Humphrey, Clarence Burton and John Gough. Principal scenes are laid in Chinatown and tenement districts.

William Russell is at work on "Lone Star," in which he plays an Indian role. The story was written by Kenneth B. Clarke. Edward Sloman is the director. Charlotte Burton, Harry Von Meter and Ashton Dearholt are in the supporting cast. The company has just returned to the Hupa reservation where they made many of their scenes. This play gives William Russell the biggest opportunities of his life.

C. William Kolb and Max Dill, under the direction of Thomas N. Heffron, are completing "Lonesome Town" and will soon begin on "Beloved Rogues." "Lonesome Town" is taken from one of their popular plays, put into scenario form by Al Santell. The scenes are well set, and Kolb and Dill are extremely amusing as tramps. In the cast are Harvey Clarke, in excellent make-up as "Fresno Phil," Henry Edmondson, Charles F. Spencer, May Cloy and Eugenie Forde.

The fourth Richard Bennett picture, formerly titled "The Highest Good," is in the cutting room. The title has been changed to "The Valley of Decision."

At Vogue studios, Rube Miller is directing his own productions, and Robin Williamson, recently acquired from Vim, is directing Paddy McQuire and Ben Turpin, now playing together.

Rube Miller has just completed "Pure Hearts and Black Hands."

Lillian Hamilton appears as ingenue lead in a very difficult role. She was hurt the other day, but is recovering.

Frederick Palmer, an old time newspaper man, is managing editor of the scenario department, and Hugh Saxon and Al Ray are assistant editors.

Robin E. Williamson is completing a comedy by Mr. Palmer not yet titled with McQuire and Turpin.

Director J. P. McGowan and his company of Signal Players have gone back to El Portal to finish filming exteriors of "The Lass of the Lumberlands," after a brief visit in Los Angeles. Rainy weather in the lumber country has seriously interfered with work. McGowan brought his company to Los Angeles to save time by taking interiors while it was impossible to work outdoors.

Paul C. Hurst will alternate with McGowan in directing the Helen Holmes series picture.

The Pollard Picture Plays Company has one of the finest studios today. It is located at the San Diego Exposition Grounds with remarkable scenic facilities.

Director Harry Pollard has completed Margarita Fischer's production "Miss Jackie of the Navy," and is preparing for "A Night at Tarquizzi," while Henry Otto is directing Miss Fischer in her third production "The Butterfly Girl," a pretentious production full of unusual color. Miss Fischer is supported by Jack Mower, John Steppling, Joseph Harris and J. Gordon Russell.

Nine Two-Week Pickford Showings

Ohio and Massachusetts Head Artcraft's Honor Roll on "Less Than the Dust."

SPREADING out from New York City, where five theaters are this week presenting Mary Pickford's newest production, "Less Than the Dust," Artcraft Pictures Corporation points to a total of nearly eighty theaters which have booked the new superior Mary Pickford pictures for runs of from one to three weeks. In nine cities at least one theater has arranged for engagements of two weeks each. In others two theaters under the same management will have "Less Than the Dust" and its successors one week apiece. Ohio and Massachusetts lead their sister states in a tie for first honors, each having nine theaters on the honor roll.

The Strand, Broadway and Academy of Music in Manhattan, Keeney's and the Century in Brooklyn set the pace for New York State that is followed by the Gordon houses in Rochester, the Regent and Garden, the Strand in Syracuse and the Strand in Buffalo. Worthy of comment is the fact that there are nine Strand theaters on the Artcraft "big" list.

Both the La Salle and Bijou Dream in Chicago will run "Less Than the Dust" for two weeks. The other 14-day houses are the Stillman, Cleveland; Majestic, Detroit; Strand, Denver; Columbia, Portland, Ore.; Coliseum, Seattle, and Portola, San Francisco.

Thrillers on the Kalem List

George Larkin Provides Dare-Devil Feats for November Releases with Plenty of Action in Other Issues.

DARE-DEVIL George Larkin, featured in the "Grant, Police Reporter" series with Ollie Kirkby, is now dividing attention in the Kalem list of releases with the "Girl from Frisco" series presenting Marin Sais and True Boardman in the leading roles. Kalem announces that two late November releases in the newspaper series are now in final shape.

"The Rogue's Pawn," fourth of the "Grant" episodes, is scheduled for Friday, November 17th, on the General Film program. Ollie Kirkby is seen in this one reeler as the daughter of the police commissioner. She is the innocent tool of Chitsworth, a well known gambler, and becomes trapped in the gambling place when fire breaks out almost at the moment that the police are raiding it.

One of the thrilling scenes finds Larkin, in an effort to rescue Miss Kirby, swinging hand over hand across the telephone wires stretched between the roof tops. In mid-air, the wires snap under his weight, and Larkin is catapulted into the flaming building. Later, Ollie Kirkby slides down a rope from the roof to the ground while Larkin makes his escape by a seven-story leap to the fire net.

This "Grant" thriller is followed on the Kalem schedule by "The House of Three Deuces," released Friday, November 24th. In this, the fifth episode of the one-reel series by Robert Welles Ritchie, one of the sensational moments comes when Larkin and Robert Ellis, the latter in the "heavy" role, are seen struggling on a fire escape which collapses under their weight. Larkin, by his work in this series, seems certain to eclipse his past record for dare-devil screen performances.

"The Girl from Frisco" episodes released in mid-November also contain their quota of thrills. "The Mystery of the Brass Bound Chest," issued on Wednesday, November 15th, finds Barbara Brent, portrayed by Marin Sais, enmeshed in the activities of an Armenian secret society. It is preceded in "The Girl from Frisco" list by "The Witch of the Dark House," in which a counterfeiting gang is the center of the activity.

"Rival Fakers" and "The New Salesmen" are two novel "Ham Comedies" found on the November schedule. Ham, Bud, Ethel Teare and Henry Murdoch are seen in the principal parts in these subjects. "Rival Fakers" finds Ethel and Henry as rival sellers of a miraculous syrup, while Ham and Bud as hotel bell-hops play an active part in their schemes. Ham and Bud as salesmen in a department store furnish a surplus of comedy for "The New Salesmen."

The two-year-old "Hazard of Helen" series celebrates anniversary month with the release of "The Runaway Sleeper" on Saturday, November 18th, and "The Forgotten Trail Order" on Saturday, November 25th.

Fontana Opens Offices Here

Located in the Longacre Building with Joseph M. Gaites in Charge—Bookings for "Civilization" Coming Fast.

LAST week's announcement that A. G. Fontana had secured the rights to Thomas H. Ince's "Civilization" for the states of Pennsylvania, Ohio, Maryland, West Virginia and Delaware aroused no little interest among the exhibitors of those states and the trade in general. To handle this extensive territory the A. G. Fontana Productions Company has opened offices in the Longacre Building, Broadway and Forty-second street, New York, and Joseph M. Gaites, well known as a theatrical promoter and motion picture man, has been engaged to handle the general business of booking and distributing.

The territory covered by the Fontana deal is a rich one for the state right man, and it is said that the mails are already burdened with requests for bookings from the numerous enterprising exhibitors in the states named.

It is also announced that branch offices to facilitate the work of distributing will be opened in Philadelphia (1225 Vine street), Pittsburg, Cleveland, Cincinnati and Baltimore.

Hiller & Wilk, the brokers who conducted the negotiations which lead up to the consumation of this deal, feel immensely pleased with the success of their planning.

Important Bluebirds Coming

Several Exceptional Features Will Appear During the Next Three Months.

DURING the nine months that Bluebird Photoplays have been distributed many exceptionally clever features have been numbered among their productions. This fact has been demonstrated by the comments of the trade press critics in advance showings, to be later confirmed by public approval. There is assurance offered by the management that the next three months will disclose numerous releases of an uncommon variety—pictures that will further establish the Bluebird program in favor with exhibitors and their public.

Two of these exceptional features are scheduled for the last two weeks of November and upon "The Measure of a Man" and "The Bugler of Algiers" the exploiters of Bluebird pride themselves. Entirely different in the nature of their theme, they represent the leading spirit of different elements of mankind. "The Measure of a Man" represents the pacifists and "The Bugler of Algiers" voices the ideas of the militants.

J. Warren Kerrigan and Louise Lovely will be the featured players in "The Measure of a Man" to be released November 20. Both of these leaders have been lone stars in the earlier Bluebirds, who lately joined forces to portray "The Social Buccaneer" for Bluebird. In the second feature in which they will unite their artistry, Kerrigan plays a rugged type of hero who could preach the gospel and at the same time hold his own in fistic argument. Miss Lovely represents the belle of a lumber camp, who is the cause of action during most of the excitement.

Norman Duncan wrote the story of "The Measure of a Man" and Maude Grange prepared the scenario from which Jack Conway directed the feature. The redwood forests of California provide most of the locations, and in picturesque scenes, among the giant trees, most of the action takes place. Katherine Campbell, Ivor MacFadden, Marion Emmons, Harry Carter and Marc Robbins are in the supporting company.

On November 27 "The Bugler of Algiers" will be released with Ella Hall, Rupert Julian and Kingsley Benedict playing the three characters that practically dominate the action. Little Zoe Rae, who is featured in "Gloriana," the current Bluebird, will also play an important role. This feature is depended upon by Bluebird to create more comment and awaken greater interest in the series than any feature they have ever released.

Robert H. Davis, editor of Munsey's Magazine, wrote the story in collaboration with Perley Poore Sheehan, and under the title of "We Are French" it originated in the All-Story Magazine. It has now been done in book form by the George Doran Company, under its original title. The screen caption comes from a stirring incident which dominates the picture and makes "The Bugler of Algiers" an especially appropriate title for the photoplay.

"The Sign of the Poppy," to be released December 4, is a picture entirely different than either of its immediate predecessors. Hobart Henley will play a "double" as the featured one and Gertrude Selby will be leading woman in presenting the melodrama. This will be Mr. Henley's second appearance in Bluebirds, but the first time that he will be featured. He played the juvenile role in "The Evil Women Do," released several weeks ago. In the supporting company will be Mina Cunard, Robert Clark, Garland Briden and Wilber Higby. Charles Swickard directed the production from J. Grubb Alexander.

Greetings by Aeroplane from Chicago

George K. Spoor, Tom North and F. E. Kleinschmidt Send Messages to World by Carlstrom's History-Making Machine.

AFTER a flight through the air at the record-making speed of 110 miles an hour, three messages from Chicago were delivered by Uncle Sam at the office of the Moving Picture World on the morning of November 3. They were conveyed by Victor Carlstrom in his sensational aeroplane trip from Chicago to New York under the auspices of the New York Times. The postcards were from George K. Spoor, president of the Essanay Company; Tom North, well-known theatrical and exchange man, and F. E. Kleinschmidt, the photographer of big things, whether these be in the Arctic or on the firing line in Europe.

The message from Mr. Spoor read: "Greetings by aeroplane from Essanay."

Mr. North, who for over a year had lived in Seattle, unconsciously reflected in his note his joy at his escape from the newly declared dry belt of the Northwest.

Essanay to Make Natural Length Films

President Spoor Announces Hereafter the Story Itself Will Dictate Length of Subject.

THE Essanay Company has ceased to make photoplays by reels. George K. Spoor, president, has inaugurated the system of putting out photoplays according to the time they take to run on the screen. In the future Essanay plays will not be announced in reels or acts, but by their screen time. As the average reel takes about sixteen and a half minutes to be thrown on the screen at a normal rate of speed, the exhibitor can readily judge the footage of the picture if he cares to know. It is Mr. Spoor's idea that the spectators at the theater care nothing about the number of reels, but are anxious to know what is the length of time a picture will run.

There is still another and more fundamental reason why Mr. Spoor decided to disregard the reel lengths and to adopt the system of screen time. "Since the advent of the feature into the motion picture business the public has been differentiating between pictures by length rather than by quality," said Mr. Spoor. "There are short films that are just as much entitled to the name of feature as the long ones. I have seen three-reel photoplays which were as strong as any longer feature and much stronger than many.

"It has been a question of chopping down a story to make it in two or three reels or padding it out for five or more to make a feature out of it. Essanay will not do this. The story will run for just what it is worth and no more. If the plot can be carried out in three reels and a half it will run that long and not longer. If it is necessary to carry a footage of five thousand and five hundred feet or more it will get that footage.

"The exhibitor and the public can judge its length by our announcement of its screen time, the length of time it takes to project it. I think the sooner the manufacturers realize the public is not entirely feature mad the better it will be for the exhibitor's business and for the manufacturer. I believe exhibitors are anxious for the shorter stories of real merit, and it is up to the manufacturer to supply them.

"In my opinion there is a large percentage of the public that would welcome shorter photoplays. The motion picture business was built up very largely on its informality. If a man and his wife wanted an hour or a half hour's entertainment they would drop into a motion picture theater. If they see the screen time of a play marked at thirty-six minutes, or whatever it is, they will drop in for that time.

"This does not mean that I am opposed to the five or more reel feature, because I am not. Essanay will continue to get out features of five thousand feet and more."

Play Bandits Were the Real Thing

Paul G. Melies Learns from C. C. Ezell of How in 1911 Guests Were Separated from $40.

THE visit of C. C. Ezell, formerly manager of the Dallas branch of the General Film and now manager of the Atlanta branch, recalled an interesting incident of early film days to Paul G. Melies, whose Knickerbocker Star Features and Vim Comedies are released on the General Film program. Back in 1911 Mr. Ezell, who was assistant manager of the Dallas branch, visited San Antonio, where the Melies Company was producing its famous western thrillers. He was accompanied by several exhibitors who were interestedly watching the production of the pictures.

One of the scenes that was scheduled was the hold-up of an old-fashioned stage coach and Mr. Melies invited Mr. Ezell and the exhibitors to represent the passengers in the coach. With a good deal of banter to and fro the visitors piled into the coach, which went tearing down the road to where the bandits were hidden and the stage coach was held up in realistic fashion.

In fact, it was so realistic that the bandits went through everybody's clothes and removed about $40 in small bills and change, charged into town with the proceeds of the haul and immediately proceeded to distribute it to various bartenders. And not until the other day did Mr. Melies learn that it cost those men $40 to have their photographs taken as "movie stars."

LARIMER BROS. BUY JACKSON THEATER.

Monday, November 6, marked the opening of the Jackson theater, Heber Springs, Ark., under the management of Larimer Brothers, who have purchased the house from Clay Callicott. The theater was thoroughly renovated before it was opened.

Paramount Program

Mae Murray and Fannie Ward Stars on Paramount Program Week of November 13—Other Interesting Features.

THE beautiful Mae Murray and the versatile Fannie Ward will hold sway on the Paramount Program the week of November 13, in the two feature productions for that week, "The Plow Girl" and "The Years of the Locust," respectively, both from the Lasky studios. "The Plow Girl" is the first production Miss Murray has made since she left the East some weeks ago, after having appeared in the productions of the Famous Players. It is particularly well suited for Miss Murray, and the advance showings have proven that it is undoubtedly the best work she has ever accomplished on the screen.

Not since the time of "The Cheat" has Fannie Ward had a production, in which her wonderful capabilities have been given such sway as in "The Years of the Locust." She conclusively demonstrates that she is undoubtedly one of the greatest emotional actresses appearing in photoplays.

Surrounding the program for the week of November 13, Paramount will release four short reel features, the 40th edition of the "Magazine-on-the-screen," the Paramount Pictographs, in which the leading subjects are "Self Defense Without Weapons," "People of the Alaskan Wilderness," "Frenzied Frocks and Frills" and "Have You a Little Heifer in Your Home?" The 41st of the series of Weekly Trips Around the World, conducted by Burton Holmes, in which he takes his fellow tourists "In Modern Athens": the funniest Paramount-Bray cartoon that J. R. Bray has ever contributed to the screen, in "Colonel Heeza Liar Hobo," and the fourth Black Diamond single reel comedy, to be released by Paramount, called "A Villainous Pursuit."

Paramount Pictographs is particularly interesting in that, the four subjects that are dwelt upon in this magazine-on-the-screen, this week, have never been seen on the screen before. The leading subject shows that the art of "Self Defense Without Weapons" depends fundamentally upon your ability to startle an assailant before he has the opportunity to do you bodily harm. This method of defense has been brought to a high standard of perfection in this country, and compares in principle with the jiu jitsu practiced in Japan. The picture shows a number of methods that can easily be used for a variety of malicious actions perpetrated against any peaceful citizens, this being so simple that they are very easily learned from the screen showing. Simple enough, however, but extremely useful to everyone.

In this edition also of the magazine-on-the-screen, there will be shown the second installment of Prof. George Burbank Shattuck's pictures taken on a geological tour of Alaska and shows the conditions that now exist in the Klondike region, proving that the prevailing idea that the gold resources of Alaska have been entirely exhausted, is far from the actual facts, and picturing in vivid details the unusually hard methods that miners are compelled to undergo in mining the precious minerals, and forcibly portrays the terrible struggle for wealth for which some men endure every imaginary hardship.

The secrets of the designing rooms of the Parisian modistes are exposed in a series of pictures, posed exclusively for Paramount Pictures by Mons. Cne, one of the foremost of America's fashion artists, while a great deal of comedy is obtained in another section in the picture, "Have You a Little Heifer in Your Home?" which "back to the land" movement contemplates the keeping of a cow in every home, thereby having your individual milk supply fresh for all meals.

Burton Holmes, the world's greatest traveler, in his 41st "Weekly Trips Around the World," which is conducted for Paramount, goes this week to "Modern Athens, which still maintains its Olympian games and where much excitement is to be found, a remainder of wonderful events in the days when Greece was not only the most cultivated and artistic city of the world, but was also famous for its athletes. The picture shows a series of these games which are witnessed by over 70,000 people, after which Mr. Holmes takes you to witness the superb exhibition drill given by the Greek Gymnastic Societies, who by perpetuating the customs and athletic spirit of their ancestors, establish and maintain in the younger generation the manhood and incentive to clean living worthy the memory of those valiant Greeks who fought and conquered at Marathon, twenty-five hundred years ago.

"Colonel Heeza Liar," the funniest of all the comedy cartoon characters that are being portrayed on the screen today, has at last lost his home and happiness, and has been compelled to turn hobo. J. R. Bray, the creator of this character, has injected into this animated cartoon, more real laughs than has ever been found in a single reel of this type before. To say there is a laugh every second, would be describing this reel very meagerly, for it is a continuous uproarious laughfest from beginning to end.

Paramount's fourth single reel comedy will be "A Villainous Pursuit," a Black Diamond comedy, produced by the United States Picture Corporation, and having earned the reputation of making the whole nation "hold its sides for laughter." These comedies have been creating a great deal of favorable comment by exhibitors throughout the country, and this one is particularly meritorious, in which there is a great deal of comedy acting, a dash of heart interest, sufficient comedy suspense to make it doubly interesting, and with that ever ultimate justification that makes it an ideal release.

Special music has been prepared for the program pictures, and Paramount is distributing to its exhibitors through its exchanges, thousands of dollars' worth of accessories as advertising aids and exhibitors' helps to put this week's program of pictures "across" in a way that is up to the standard set for Paramount Pictures during the past year.

Hanover Buys Biograph Prints

Film Company Will Put on Market Five Hundred Subjects Ranging in Age Back to 1910.

THE Hanover Film Company, under the management of Captain Charles E. Kimball and Samuel Grant, 904 Columbia Theater Building, has acquired by purchase all the library copies of the Biograph Company, including the period from 1910 to date. This includes all lengths, split reels, single reels, two reels, and one four-reel feature. Altogether there are five hundred subjects and a half million feet of film. These will be disposed of on the principle of first come first served.

The list contains the names of many famous single reel subjects which used to be the exhibitors' joy when they were first released and none of which have ever grown stale. One thing which will make a good many of these single reels possess uncommon interest is the nature of the cast. In many cases these casts show the greatest moving picture actors and actresses now enjoying fabulous salaries. The revival of such names as Marion Leonard, Florence Lawrence and Arthur Johnson will recall a thousand memories of old-time moving picture skill. Mary Pickford, Lillian and Dorothy Gish, Owen Moore and many others are seen in minor roles when their art was new and their salaries small. Some of these reissues have been shown recently and have made good in every sense of the word.

Here are just a few of the names that will be remembered by old time exhibitors as first class box office attractions. "The Rose of Kentucky," "The Lucky Horseshoe," "The Revenue Man and the Girl," "Through His Wife's Picture," "Their First Divorce Case," "Resourceful Lovers," "With the Aid of Phrenology," "Never Known to Smile," "The Winning Punch," "No Place for Father," "Mrs. Casey's Gorilla," "Jinks' Vacation," "In the Elemental World," "Highbrow Love," "Under the Shadow of the Law," "All on Account of the Cheese," "The House of Silence," "The Borrowed Necklace," "The Broken Cross."

WILLIAM SHEER, OF "THE REGENERATION" FAME, AGAIN WITH FOX.

William M. Sheer, actor, vaudevillian, jockey and casting director, who did such notable work as Skinny, the rat, the character lead in "The Regeneration," has rejoined the William Fox photoplayers.

Mr. Sheer is cast for a leading role in the Gladys Coburn film now in work. It was Mr. Sheer who gained the plaudits of thousands of movie fans by swinging hand over hand in "The Regeneration" on a clothesline a hundred feet in the air—and then hurdled downward bouncing off one line and another as he fell.

Mr. Sheer will also be recalled for his feat in setting fire to the excursion barge, Andrew M. Church, which William Fox had purchased for destruction in the picture.

$25,000 THEATER FOR PRESCOTT.

The De Luxe Theater Company, Inc., of Prescott, Ariz., is building in that city a $25,000 photoplay house. The theater will be devoted exclusively to the exploitation of feature pictures. The dimensions of the new house are 50 by 100 feet, and it will have a seating capacity of 1,000 persons.

Observations

BY OUR MAN ABOUT TOWN

ONE of the most frequently used terms in the great political campaign just closed was "Watchful waiting," and singularly enough it was used by each of the two great parties in the contest with equal diligence and confidence in impressing the voters. One used it in justification, the other used it derisively. Few have attached to the phrase anything other than political significance, yet its import is almost without limitation. Nine-tenths of the people in the United States believe that the term applies wholly to the policy of the present national administration with regard to the Mexican situation. That it applies to any other condition of affairs has probably never occurred to them. They perhaps have never thought that the attitude of the neutral countries of the world in connection with the great European war has been one of "watchful waiting." The attitude of the business interests of this country is the same, for it is of vital importance to them to get some inkling of where they will stand and what their future foreign policies and privileges are to be when the great war is ended. The middle and poorer classes of this country are watchful waiters. They are anxiously scanning the horizon for some hope of a cessation in the sky-rocketing of commodities in price, and just as anxiously waiting to see how long after the great war is ended it will be used as an excuse for the maintenance of the prices. "Watchful waiting" is as old as the hills. It is an old form in a new dress. In the old homestead we have seen it demonstrated by the old family cat as she patiently watched at a hole in the floor for the appearance of the mouse.

* * *

As old as it is and as common as the new-formed phrase has become during the great political campaign just closed "Watchful Waiting" would be an excellent motto for the motion picture industry to adopt. Every one connected with every branch of the great industry should be inspired to watchfully await any move on the part of those who are continually scheming to hamper and injure their interests.

* * *

For the first time in the history of the motion picture industry those connected with it have this fall openly taken an interest in State and National politics. A few years ago the industry maintained a conservative stand and refused to identify itself with politics in any form. Its position then was as it is today, that the motion picture industry was and is a perfectly legitimate business proposition and was not dependent upon, and did not cater to, any political movement. Its peculiar commercial conditions made it independent of even tariff laws to an extent that it did not feel called upon to enter into politics. The great bulk of its products were of American manufacture on American stock. At times the industry was sorely tried on account of duties imposed upon certain chemicals which it was necessary to import and duties imposed upon foreign films imported by American agents. But these conditions were chiefly due to the motion picture industry—the motion picture films—being a new proposition for the Government, which for some time was in a quandry as to how moving picture films should be classified. In time the Government and motion picture interests got together and solved the problem amicably, so that the latter continued its policy to conduct their business on a purely commercial basis.

* * *

The entrance of the motion picture industry into the political arena was in no measure due to any dissatisfaction with the Government, or its laws. The industry was forced into the field for protection against groups of schemers who, while parading as moralists and reformers, have been trying to use every form of political device chiefly to further their own interests. To accomplish this they have endeavored to have passed every form of local, state and national law imaginable, regardless of fairness, reason or justice. With a horde of fanatical moralists and reformers in front the grafters and political office seekers have put the motion picture industry to an enormous expense of time and money to fight schemes that were absolutely without merit.

* * *

The past few years have indeed been a period of watchful waiting on the part of the motion picture people, and it is gratifying that they at last became aroused to a duty they owed to themselves. They have been urged for some time to stand up and fight their enemies with the same weapons used against them, and it is hoped that the counting of the votes on November 7 will show that they have not been deaf to the call. The churches, religious societies and reform organizations have practically resolved themselves into political organizations in order to secure the selection of people inimical to the interests of the motion picture industry. For a long time they did it secretly, but latterly they became so openly aggressive that the more far-seeing people in the motion picture ranks felt justified in calling the industry to fight fire with fire. The first call, it is believed, has received a hearty response.

* * *

Perhaps those of the motion picture people who have worked industriously in the first political campaign will not realize all they have hoped to gain. None of them expected to elect a motion picture legislature in each state, nor similar bodies at Washington. Much less will be entirely satisfactory to them. There are some very intelligent and fair-minded men in the motion picture industry. They know that they have as much chance of securing complete control of the law-making bodies of the country as the child who cries to be given the moon has of getting it. But they do know that there are enough sensible and thoughtful people in the country who will stand by them when they ask for a fair chance to fight radical and fanatical legislation. That is all the motion picture people have asked for in the campaign just closed—a fighting chance.

* * *

The writer knows of some reformers who have severely criticized the motion picture people for trying to induce the respective candidates for President to commit themselves on the censorship question. This is in keeping with most of the views of a majority of reformers. They set examples of action and those opposed to their ideas are condemned for following them. It has not been unusual for candidates for President to be urged to express themselves on the question of national prohibition, votes for women, and on the subsidizing of certain industries. There is just as much involved in the question of censorship for motion pictures, so far as constitutional rights are concerned, as there is in the questions of national prohibition and woman suffrage.

* * *

The writer cannot recall that any of the candidates for President turned the motion picture delegations down, or committed themselves to the contrary; so the reformers have no occasion for going into hysterics. Personally, the writer does not think the overtures to the Presidential candidates amounted to a hill of beans, aside from the effect it had as a notice to the country that the motion picture people were in the fight for equal rights. The true value of ante-election work of this character lies in its direction towards candidates for the state and national bodies that frame the laws. A President of the United States, or the Governor of a state, may personally be unfavorably disposed towards a certain measure, but if the state or national bodies adopt a measure in good faith and justifiably, it is doubtful that the Executive will turn it down. So we may expect the situation to be when the censorship question comes up. If the motion picture people have a fair chance and representation to make good their claims and fail to do so, and those opposed to them make a presentation that is sound in reason and law, the picture people will be obliged to bow gracefully to the inevitable, and they will. Past history will not justify a similar prediction as to the conduct of the reform element.

* * *

Whatever the final results of the National election may be, the motion picture people are confident that there will be sent to the Legislatures, Senates and Congress enough intelligent and fair-minded people to see that the motion picture people are given a fair opportunity to present their claims and that no iniquitous measure will be allowed to go unchallenged. In other words, they have hopes that in the censorship battles the reformers are planning the watchful waiting will not be entirely upon the shoulders of the motion picture industry as it has in the past.

MARSHALL STEDMAN VISITS DENVER.

H. O. Davis, Vice President of the Universal, has granted Marshall Stedman, engaging director at Universal City, a month's leave of absence, and Stedman is spending it with his father, Captain E. M. Stedman, of the United States Navy, retired. Captain Stedman lives in Denver, and with his son will visit Apex, Col., where Marshall Stedman has mining interests. It is Stedman's first vacation in thirteen years.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

BETTY'S AFFAIR (Vitagraph), Oct. 27. A comedy reel in which an old idea is given a few unusual and humorous touches. The girl is in love with a man that her father doesn't like. The father wants his daughter to marry Ferdinand, but the hero puts a crimp in that proposition by dressing as a cook and dealing out a dinner that disgusts Ferdinand. Everything turns out happily.

A CLOSE CALL (Selig), Oct. 28.—Tom Mix and his supporting cast offer some unusual and daring cowboy stunts in this one-reel Western. There is not much to the story, but the action is enough to get it over. A ranch foreman is attacked on his way to a bank by robbers. He pursues them, obtains his money and, through his bravery, wins the hand of the ranchero's daughter. In the cast are Tom Mix, Victoria Forde, Joe Ryan, Pat Chrisman and Sid Jordan.

THE SELIG-TRIBUNE, NO. 87, 1916 (Selig), Oct. 30.—Hughes Woman's Special at San Francisco; Miss Maud Howe addresses ten thousand people at San Diego; troops from Mexican border arrive at Fort Sheridan, Ill.; British East Africa troops at Nairobi, about to enter German territory; auto plunges into river, Chicago; Rose Tree Fox Hunt Club hold meet at Media, Pa.; fashions in furs; New Haven, Yale College pageant.

THE MERRY MOTOR MENDERS (Kalem), Oct. 31.—A number of the Ham and Bud comedies that is not quite up to standard. The action is rather slow. Henry Murdoch and Ethel Teare support Ham and Bud, who become the owners of a garage, and resort to all sorts of tricks to cause punctures to autoists' tires. Reviewed in the issue of November 4, page 690.

CANIMATED NOOZ PICTORIAL, NO. 19 (Essanay), Nov. 1.—Wallace Carlson's animated cartoons burlesqueing news events are as humorous as usual in this number. The drawings and the animation of them are good. The reel contains 500 feet of beautiful scenic, showing Crater Lake, Oregon, which body of water lies in the hollow base of a volcanic cone.

GERTIE'S GARTERS (Vim), Nov. 1.—This number of the Vim Feature Comedies, in which Harry Myers and Rosemary Theby are featured, is only average. The film is helped somewhat by a few novel sets, and several rather humorous police station scenes. The story is not much, and tells how Harry gets in trouble when a female crook slips a pair of pilfered, jewelled garters in his overcoat pocket. His troubles commence when his wife finds them there.

THE SELIG-TRIBUNE, NO. 88, 1916 (Selig) Nov. 2.—Submarine built for Spain tested at Provincetown, Mass.; members of famous French Band inspect ruins of Zeppelin, London; Miss Irene Kelynack is flesh-and-blood Venus, New York; Artist McCutcheon makes flight with Victor Carlstrom, Chicago; with the French north of the Somme; ten thousand greet Roosevelt in Chicago.

THE PENCIL CLUE (Kalem), Nov. 3.—In this episode of the "Grant, Police Reporter" series, George Larkin indulges in a daring feat when he jumps from a canopy on a level with the first floor of an office building into an automobile. A good fight between Mr. Larkin and Director Ellis, who plays the villain, occurs in the automobile. The story tells on the screen how Grant unravels the suspicious death of an aged lawyer. Ollie Kirkby plays opposite Mr. Larkin. A review was printed in the issue of November 4, page 690.

THE GATE OF DEATH (Kalem), Nov. 4.—Helen Gibson, in this number of the "Hazards of Helen" railroad series, slides down a construction-camp chute in a small carrier and catapults over the top of a moving freight train. Several good fighting scenes are contained in the reel. The reel is up to standard. Review in the issue of November 11, page 843.

General Film Company Specials

IT NEVER COULD HAPPEN (Essanay), Oct. 28. A quite entertaining three-reeler. The story is impossible, but there are a number of lightening situations in which real humor is found, and, although the picture becomes farcial at times, it is acceptable. A wealthy youth gets a job as butler and tries to escape the attentions of the daughter of his employer. He falls out of a window and, while his injuries are healing, becomes enamored of his nurse. He is accused of forgery, but his father comes to his rescue. Included in the cast are Richard C. Travers, John Cossar, Anna Mae Walthall, Thomas Commerford and Frances Benedict.

SMALL TOWN STUFF (Selig), Oct. 30.—A three-reel character comedy belonging to the series of village life, written by Mabelle Justice, this picture deals with the efforts of a faker to swindle the entire town. He gets up a theatrical performance with local talent, and the show they give is something awful to behold. His attempt to make off with the receipts is frustrated by the sheriff. Some of Miss Justice's material is rather ancient but amusing. The cast and production are excellent.

THE BEACHCOMBER Essanay), Oct. 31.—Harry Dunkinson is the leading member of the cast in this two-reel comedy. He plays the part of a lively travelling man who drops in at a seaside resort and wins the hearts of all the ladies by claiming to be a great life saver. After securing the position of lifeguard, it is discovered that he cannot swim a stroke, and he makes a hasty exit from the place. The comedy is entertaining, a number of pretty girls in Pacific coast bathing dresses helping to attract the eye.

THE POWER OF THE PRESS (Biograph), Nov. 1.—A three-reel Biograph reissue, featuring Lionel Barrymore and William Russell. The film teems with old-fashioned melodrama, with the villain persecuting the heroine all the way through. The story follows the lines of old-time melodrama, but is, nevertheless, interesting. Vivian Prescott, William Jefferson and A. C. Marston are also in the cast. A review was printed on page 220 of the issue of October 14.

THE SON OF CAIN (Kalem), Nov. 1.—An absorbing two-reel number of Robert Welles Ritchie's "The Girl from 'Frisco" series. Unfolded on the screen is the mystery of a hermit beekeeper. Action is fast. Marin Sais furnishes several thrills when she falls from a horse and rolls down a cliffside. She jumps from a moving train into a river, as does also Ronald Bradbury. An exciting film. True Boardman, Frank Jonasson, Edward Clisbee and Hart Hoxie are also in the cast. The picture was reviewed in the issue of November 11, page 843.

Bluebird Photoplays, Inc.

A STRANGER FROM SOMEWHERE, Nov. 13.—Franklyn Farnum is the leading actor in this five-reel picture and plays a dual role, a Western millionaire and a pickpocket. The story has been written for entertaining purposes only, and its complications are more intricate than real. The locations are excellent. A lively fight brings the picture to a finish. An extended review is printed on another page of this issue.

Greater Vitagraph V-L-S-E-Inc

THE DEVIL'S PRIZE (Vitagraph-Blue Ribbon Feature), Nov. 6.—A five-reel picture in which character delineation is uppermost. There is little action, and the characters of Marguerite Bertsch's story are most all of them more or less repellant. Antonio Moreno and Naomi Childers are featured. The picture has dramatic strength, but the story is rather vague at times. It tells of how the devil finally wins the man who was always putting the blame for his many misdeeds on others. The picture was reviewed in the issue of November 11, page 846.

THE PRICE OF FAME (Vitagraph-V-L-S-E), Nov. 13.—A good five-part story, featuring Marc MacDermott, supported by Naomi Childers, L. Rogers Lytton and Mary Maurice. It is reviewed in another column.

International Film Service, Inc.

THE JOCKEY OF DEATH, Nov. 13.—Made in Italy by the Milano Film Company, this five-reel picture is filled with sensational circus feats. The story opens in England and follows the career of an heiress who is stolen when a child and trained as an acrobat. There is no end of brisk movement, and the scenes in an indoor circus are realistic. The picture is given a longer review on another page of this issue.

Mutual Film Corporation

MUTUAL WEEKLY, NO. 96 (Mutual), Nov. 1.—Interesting items of this issue are the Yale pageant, New Haven, Conn.; a new floating station house for New York harbor police; at Buffalo, N. Y., powerful magnets employed in lifting a cargo of pig iron; the return of the first New Jersey field company from the border, and at Chicago, Ill., the Maroons defeated at football by Northwestern.

BUNGLING BILL'S BOW-WOW (Vogue), Nov. 5.—An unusually entertaining farce comedy in which a clever little dog plays a prominent part. The plot of the story deals with the simple fact that a certain young lady's father insists that, in order to win his consent to marriage with his daughter, her sweetheart must catch him a wampus. A toy dog, mistaken for a wampus, is brought in, then stolen, and the detective employed leads a merry chase after the offenders. Children will enjoy this comedy which contains no harmful element.

MUTUAL WORLD TOURS, NO. 1 (Gaumont), Nov. 7.—"In the Heart of Egypt" is the first subject of this excellent series. This opens with scenes on the Nile at Assouan, following with the baths of Cleopatra, a Kamenez-Podolsk, a Galician town, in war time, Philae, showing the

temples of Isis and Hathor, the Assouan Dam completed Dec. 10, 1902, and many interesting Egyptian types at their various occupations. The second part of the reel shows some interesting scenes in and about La Rochelle, France, its harbor in the Bay of Biscay, its wharves, its fish market, and its fishing fleet on the bay in the moonlight. An unusually interesting travel film.

SEE AMERICA FIRST, NO. 61 (Gaumont), Nov. 8.—The beautiful Columbia River is the subject of this film entitled "Oregon's Famous River," seen from the Columbia River Highway. The views presented in this film are of unusual beauty and clearness of photography. Some of the scenes it encompasses are Eagle Creek Bridge, catching the salmon in Eagle Creek, Eagle Point, Horse Tail Falls, the Devil's Punch Bowl, beautiful Lo Tourell Falls, La Tourell Bridge, and the Falls Villa, closing with a beautiful sunset scene. "Babbling Bess," a comic cartoon, completes the reel.

THE FIGHT ON THE DAM (American), Nov. 9.—A western melodrama, featuring J. Warren Kerrigan. In the cast are also Jack Richardson and Pauline Bush. The production is of ordinary merit and visualizes a fight between the cowmen and a construction company who were putting in a dam.

HIS BLUSHING BRIDE (Cub), Nov. 10.—A moderately entertaining comedy, based on an oldtype of story in which two young men in distressing financial circumstances try to get a week's free board which is offered the first bride and groom to take lodging at a certain new hotel, by posing as bride and groom. Considerable comedy is extracted from circumstances attending the makeup of the bride. The comedy element of this picture is not overly strong.

Mutual Film Corporation Specials.

THE PEARL OF PARADISE (Mutual Star Production), Nov. 2.—A six-part production, made by Harry Pollard. Margarita Fisher plays the feminine lead in a pleasing manner. The picture is based on an adaptation of a novel by Andrew Soutar and deals with the experience of a young man who was shipwrecked and thrown on an island in the South Seas. The pretty, unsophisticated daughter of the only white inhabitant falls in love with him and rescues him from the vengeance of the natives. A dream takes up several hundred feet of the film and draws the picture out rather past its natural length. The production is on the whole artistic, and will be pleasing to many audiences.

THE LASS OF THE LUMBERLANDS, NO. 3 (Signal), Nov. 6.—"First Blood" is the title of this number of the serial which opens with scenes in the Yosemite Valley with Helen and Little Bear paddling a canoe down the river on their way to the recorder's office. After arriving in time to record the homestead ahead of Holmes' men, it is discovered by them that Helen was not eighteen when she recorded it, and a fight for supremacy ensues. A thrilling scene takes place when Helen and Little Bear follow the trainload of logs in a locomotive and avert an accident with an express train. A good number.

Pathe Exchange, Inc.

FLORENCE ROSE FASHIONS, NO. 8 (Pathe), Nov. 12.—"A Day in New York With Betty" is the title of this fashion review. The fashion display is limited to ladies' frocks. Many of the gowns were pronounced "beauties" by competent authorities who were at the showing.

LUKE, THE GLADIATOR (Rolin), Nov. 12.—This one-reel comedy is a broadlgauge burlesque on the Roman drama. The fun is frequent and of good quality. The grotesque makeups and the general production are handled with skill.

Pathe Exchange, Inc., Specials

THE SHIELDING SHADOW, NO. 7 (Astra), Nov. 12.—This chapter of the Pathe serial is called "The Awakening." Most of the action takes place in the air a balloon, ascension and a parachute jump by Leontine being the principal thrills. One Lamp Louie attempts to have the girl destroyed by setting fire to the balloon after Leontine has accepted an invitation to take part in a balloon race, but Ravengar saves her life in a sensational manner. The picture is reviewed at length on another page of this issue.

SHADOWS AND SUNSHINE (Gold Rooster), Nov. 12.—Marie Osborne, the remarkable child actress, who is the creator of "Little Mary Sunshine," is starred in this five-reel comedy. The work of this small person is delightful, and the picture will please grownups and children alike. A review of "Shadows and Sunshine" is printed in the present issue.

Triangle Film Corporation.

AMERICAN ARISTOCRACY (Fine Arts), Nov. 12.—A nondescript vehicle for Mr. Douglas Fairbanks, in which he does some of his acrobatic stunts and looks quite as cheerful as usual, but that is the full measure of the release. Its acceptance will depend entirely upon his name and personality.

JIM GRIMSBY'S BOY (Ince), Nov. 12.—A very strong and interesting story of primitive character with Frank Keenan at his best and Enid Markey in a marked impersonation.

Universal Film Mfg. Company

SHADOWS OF SUSPICION (Laemmle), Nov. 12.—A dramatic number, by Arthur Maude and Constance Crawley, featuring Maude George, Lee Hill and Clyde Benson. This tells of a young married woman, made unreasonably jealous of her husband by a rival for her affections. The situation in which she gets the rival out of the room while her husband is blindfolded is original and pleasing. This is stronger than the average one reel number.

ANY OLD DUKE I'LL DO (Victor), Nov. 12.—Erine Shields and Harry Depp play a nobleman and a tramp, who exchange places as the result of a bet. The resulting comedy situations are quite funny and bring several laughs.

KNIGHTS OF THE BATH TUB (Nestor), Nov. 13.—An amusing comedy number, b yDorothy Barrett, featuring Eddie Lyons and Lee Moran. Eddie, the son of a rich man, undertakes to learn the plumbing trade at his father's bidding. The dinner party makes a laughable occasion, with Eddie under the table manipulating the fountain. An enjoyable light subject.

A CAPABLE LADY COOK (Nestor), Nov. 17.—This is a nonsensical subject, by Harry Wulze, featuring Wallace Beery as a "cook lady." She hires out at an employment agency and is taken to the home of a young married couple, where she falls in love with the ice man. The humor is not very strong, though this will bring some laughter. It closes with an auto chase.

THE DIAMOND LURE (Rex), Nov. 16.—This is the story of a young gem collector, who calls at the home of his sweetheart and shows her his jewels. The girl's father, who is financially short, yields to a sudden temptation to steal a large diamond, but the young man discovers the attempt. The situation is unfortunately practically all there is to the story. It could have been used as an incident of a longer production, but standing alone it seems rather weak, particularly at the close. Lloyd Whitlock, Betty Schade and Rex De Roselli are in the cast.

THEIR FIRST ARREST (Joker), Nov. 18.—A character comedy of the knockabout type, by Smythe Addison, featuring Gale Henry, Wm. Franey and others. An old maid, a constable, a village belle and a tramp thief appear. Several amateur sleuths try to catch the thief, but their book rules prove of no avail. This contains funny moments and makes quite an amusing offering in its way.

HER CHANCE (Victor), Nov. 19.—A society comedy, by Constance Crawley and Arthur Maude, featuring Lois Wilson, Melta White, Lillian Concord, Lee Hill, Wilbur Higby and Harry Carter. This presents the familiar situation in which the nobleman and his secretary exchange places, and the poor relation wins the title. In spite of the old theme the story is made interesting by good settings and an attractive cast. This is well above the average.

Universal Film Mfg. Co. Specials

THE HERITAGE OF HATE (Red Feather), Nov. 13.—A five-reel number, by Walter Woods, featuring Wm. Quinn, Roberta Wilson, Betty Schade and Paul Byron. The plot concerns a business man who sows his wild oats both during his youth and in later years. His illegitimate daughter, whom he does not know, becomes his stenographer and brings about his financial and social ruin. There is a good deal of theatricalism in this production and certain scenes are lacking in conviction. It contains strong plot material, but has not been handled effectively in places. A fair subject.

HONOR THY COUNTRY (Gold Seal), Nov. 14.—A three-reel story of a South American republic, featuring Edward Cecil, Joseph Gerard, Rhea Haines, Neva Gerber and Chas. Perley. The girl and her fatherland in the republic and attend a ball given by the dictator. The latter is a villainous fellow, who rules with an iron hand. He has the girl's father thrown into prison and makes advances to her. Two Americans, one with the regular army and the other a soldier of fortune, have a chance to show their colors. A well-rounded story, pleasing in setting and quite stirring in its sentiment. An enjoyable offering.

A MILLION DOLLAR SMASH (L-KO), Nov. 15.—A two-reel eccentric comedy, with the principal scenes located at a railroad station. The girl's father is agent and her lover the telegraph operator. Two crooks appear at the station and one of them makes love to the daughter. The telegraph operator intervenes and is locked in the safe. The safe is blown out of the station into a passing train. There is not much humor in the opening situations. The runaway freight car furnishes considerable excitement and these scenes are all well handled. The number is one of average interest.

LIFE'S MAELSTROM (Big U), Nov. 16.—In this number Murdock MacQuarrie appears as an old time actor. He faints after a production of Richelieu and loses his place. His daughter separates from her husband, who has turned out to be a crook. She meets her father long afterward by accident. This production has a rather ordinary plot. The photography and settings are not of the best. It makes on the whole only an average offering.

GUILTY (Imp), Nov. 17.—A two-reel number, featuring Charles Ogle and Marie Weirman. This is the story of a young doctor, addicted to the drug habit, who kills a man and throws the crime upon his friend. The friend escapes from prison, is cleared later by a confession, and marries the judge's daughter. This is conventional and contains considerable unpleasantness, but succeeds in holding the interest throughout. It makes a fair offering as a whole.

THE SON OF A REBEL CHIEF (Bison), Nov. 18.—A two-reel story of civil war days, written by Wm. V. Mong, who also plays the leading role. He is supported by Nellie Allen, Mark Fenton, Harry Holden and Jane Harris. The opening scenes, depicting the old plantation and freeing of the slaves, are interesting. The son of the family goes to fight with the northern soldiers, and the chief episode is a tragic one in which he shoots his own father while on sentry duty. The number as a whole has no great novelty in plot, but is well up to the average.

World-Pictures.

BOUGHT AND PAID FOR (Peerless), Nov. 13.—A five-reel screen version of the successful stage play by George W. Broadhurst, this pic-

ture contains a powerful climax. Alice Brady and Montagu Love are the leading actors. A longer review is printed on another page.

Miscellaneous.

THE MASQUE OF LIFE (Count de Cippico), October. A seven reel, foreign made motion picture melodrama full of thrills. Pete Monte bello, a monkey, takes a leading part in the picture. Spectacular fire scenes in a circus and occurances on a chimney-top, high above the ground, furnish real excitement. The picture should go well with American audiences. A full review was printed on page 841 of the issue of November 11.

THE SEX LURE (Ivan), Nov. 1.—A good drama, especially notable for the work of Louise Vale in the role of a wronged wife. Others in the cast are Donald Hall, James Morrison, Frankie Mann and George Henry. The subject was reviewed in the issue of November 11, on page 841.

LESS THAN THE DUST (Artcraft), Nov. 6.—This strong production marks the introduction of Mary Pickford supported by her own company. The subject is reviewed on another page.

Vivian Martin in "The Wax Model"

Pallas Studios at Work on G. Vere Tyler Subject for Paramount Program—Thomas Holding Appearing Opposite Star.

CLOSELY following the completion of Vivian Martin's forthcoming Pallas Pictures vehicle, "The Right Direction," which will be released on the Paramount Program in the near future, the popular star commenced activities on her newest production, "The Wax Model."

This story by the well known fictionist, G. Vere Tyler, created considerable attention in "The Smart Set" about a year ago, and offers an admirable subject for Miss Martin in the characterization of petite Julie Davenant, the vivacious little daughter of a Parisian dancer. The character also provides the star with various opportunities to display her dramatic talent in several tense scenes which call for unusual emotional ability in contrast to the usual capricious nature of the flirtatious Julie. Fourteen gowns are being used by Miss Martin in this picture.

A feature of the new Martin photoplay is the unusual number of elaborate sets required by the story, the most pretentious of which is an immense view of the fashionable shop of the Frenchman Hermineux with its mirror paneled walls, rich furnishings, and large plate glass show cases containing costly gowns. Another exceptional set representing a large drawing room and conservatory occupies the entire floor space of stage number two at the Pallas studios. Various artistic scenic and lighting effects are also being staged.

Thomas Holding, who recently became affiliated with the Pallas organization, and has gained much prominence in the photoplay world under the Famous Players' banner, appears opposite Miss Martin in the role of Melville Ilchester, the handsome Englishman, who falls in love with Julie. Particular care has been evidenced in selecting each member of the cast which includes Helen Jerome Eddy, as Helen Ilchester, Pietro Buzzi, as Hermineux, and Marion Sievers, as Julie's mother. The production is being staged under the chief direction of E. Mason Hopper with James Van Trees in charge of the camera work.

MARY NASH IN PATHE'S "ARMS AND THE WOMAN."

In "Arms and the Woman," the Gold Rooster Play for November 26th, Mary Nash is seen for the first time in a Pathe picture. Miss Nash, who is now starring on Broadway in "The Man Who Came Back," is recognized as being one of the most talented leading women of the day. Under the able direction of George Fitzmaurice, she proves herself to be a screen star of unusual merit.

Miss Nash is an Albany girl, and though young in years, her natural dramatic ability has been ripened by experience in some of the best plays and with some of the best theatrical companies of recent years. She was leading woman with Andrew Mack in "Arrah Na Pogue"; she played the "girl" in "The Lure," and had the title role in "The Woman"; she was in "The Truant," and starred in "The Ohio Lady." She made her big hit in "The City." She also played a season in repertoire with Grace George at "The Playhouse."

"Arms and the Woman" is a story of to-day, tense and timely. It is based upon the manufacture of munitions in this country for the European nations at war, and tells of a young Hungarian girl who emigrates to this country and through the kindness of a wealthy manufacturer lifts herself out of her sordid surroundings and becomes a talented, charming woman. Falling in love with her benefactor, she marries him and then comes to realize that his business is that of furnishing guns to the enemies of her country. Her brother Carl, a man of anarchistic tendencies, is delegated by his countrymen to kill his sister's husband. From then on the girl is the prey of conflicting emotions. How she finds herself at last and wins happiness is most dramatically told.

Mr. Fitzmaurice has, as an Astra director, made a picture which ranks well with his previous successes, "Via Wireless," "New York," "At Bay," and "The Test."

First Release From Art Dramas

High-Grade Productions at Moderate Rentals, Policy of New Distributing Organization, to Commence Business About November 27.

THE first release of the newly-organized Art Dramas Company, which will distribute the productions of the William L. Sherrill Feature Corp., the U. S. Amusement Corp., the Erbograph Company and the Van Dyke Film Productions Corp., has been announced for November 27. It is understood, however, that this date is only tentative, and will not be made absolute until the four producing companies have enough pictures completed to ensure the meeting of their weekly release obligations.

The releasing arrangements in the New York territory have been rather complicated; two well-known independent exchanges having met the requirements of Art Dramas in the shape of deposits and guarantees, at the same time. Neither wished to relinquish its claim to distribute the pictures. It was finally adjusted, however, and the Art Dramas Service of New York, at 729 Seventh avenue, will distribute the pictures.

One of the officials of the Art Dramas Company, in speaking of their policy of making high-grade productions to be rented at moderate prices, said:

"I have been asked by several exhibitors whether we actually could make pictures of excellent quality, and still ask less for them than the other programs do. My answer is 'Yes,' most emphatically. We intend to go further than that. We intend to give our exhibitors *better* pictures than they get on some of the other programs. And there is no reason why we should not be able to do so."

The producers of Art Dramas have not undertaken to make more pictures than they can do well. That means that every production will be made carefully, and that sufficient time will be given to the making of each one. There will be no pictures on our program rushed out in a hurry whether it is ready or not. Every picture must measure up to our standard of quality, and also to the standard of our distributors. We can easily afford to do this, because of the two big savings that we shall effect. For one, we shall employ no "stars" at prohibitive salaries. This does not mean, though, that our players will not be good. They will. But they will not get more than they can earn, as is the case with a number of companies.

"Our other great saving will be made in our method of distribution. Eliminating the middleman, as we have done, we have reduced the charge against a picture from 20 per cent. to 35 per cent. This saving, together with our saving on the player's salaries, will without a doubt, enable us to sell good pictures at a price that will enable the exhibitor to make a profit every time he shows an Art Dramas production.

THE MAKING OF "THE MASQUE OF LIFE."

Making as big a picture as "The Masque of Life" usually has its cost in death as well as money. Not only did it take seven months of strenuous directing to complete the spectacular offering, which is now being shown at the Park theater, but twelve lives were lost in it, three of them human, five horses and four full grown lions being burnt to death in the terrific fire which was one of many striking scenes. The story of "The Masque of Life" is woven around a beautiful circus girl who meets a young prince; a romance ensues, and through the death of the youth's father and his ascension to the throne, his love is lost to him. With extraordinary cleverness the story is brought to a higher pitch as it advances. Starting simply as a love story and first getting the characters firmly set in the onlooker's mind, its plot progresses so tremendously that it is fairly staggering, and in one part of the film the suspense is so great that it has not been unusual for women to scream or faint during the performance. Certaintly no producer has ever before gone to such lengths to create excitement—the capture of a real live baby by an extremely clever chimpanzee actor was one of the features in the scenario. According to the story the chimpanzee was to take a baby up a 350-foot chimney—but of course they intended to use a dummy. The chimpanzee, pursued by the crowds taking part in the film ran up the chimney as per rehearsal, but he carried the real baby with him. The fact that the director tried to commit suicide after the end of this day's work—even though the baby's life was saved, at awful peril, is an example of the energy put into the creation of this picture. It is released by Signet Films, 220 West 42d street, New York.

IT'S NOT A DULL TALE.

"The World and the Woman," a Thanhouser-made Pathe Gold Rooster play, starring Jeanne Eagels, is the story of a woman of the streets, who becomes a faith healer. It has a strong religious theme, but it is by no means a dull story. It opens wtih a big cabaret scene, and included in the five reels are two really fine battles. In one Miss Eagels knocks out Thomas A. Curran. In the other Boyd Marshall and Wayne Arey wrestle desperately on the edge of a precipice. Other exciting moments also are calculated to keep the spectators on the edge of their seats.

Manufacturers' Advance Notes

"THE TEMPTATION OF ADAM" (Selig).

"The Temptation of Adam," produced by Al. Green, from the story written by Louis V. Jefferson, and featuring Kathlyn Williams, will be released in General Film service, on Monday, November 13. "The Temptation of Adam," while in reality an unusual feature production in every detail, will be released through regular service, continuing Mr. Selig's policy.

The drama is the story of a woman loyal to her husband, but the husband becomes a prisoner through the machinations of his wicked partner. The woman suspicions her husband's partner of being the real thief. She resolves to clear his name, and in order to do so, she enacts the role of a worldly woman and entices the crook through feminine wiles to finally confess his crime.

Scene from "The Temptation of Adam" (Selig).

There are many novel effects and gripping climaxes in this drama. Kathlyn Williams, in the role of "Rose Addison," who becomes a "vampire," so-called, in order to clear away the stain from her husband's name, has unusual opportunities for emotional work. She is supported in the presentation of this play by such stars as Guy Oliver, Eugenie Besserer, Vivian Reed and Al. W. Filson.

"THE SUNBEAM" (Metro).

The Metro wonderplay, "The Sunbeam," with Mabel Taliaferro as star, will be released Nov. 27. Rolfe Photoplays, Inc., is the company producing this gem of motion picture art for the Metro program. Edwin Carewe directed "The Sunbeam." The photography was done by A. A. Cadwell.

"The Sunbeam" is Miss Taliaferro's first photoplay since her successful feature, "The Dawn of Love." It is the joint product of Shannon Fife and June Mathis, who provided the artist with that other brilliant photodrama, "God's Half Acre," Mr. Fife writing the original story of "The Sunbeam," and Miss Mathis adapting it for the screen.

The play is a beautiful one of love, poverty and riches. The part of Prue Mason, "the sunbeam," is taken by Miss Taliaferro. Prue lives with her old grandmother in a crowded tenement district. Working with her in a candy factory, and living with her and "Granny" in the tenement is Danny O'Maddigan, a product of the reformatory. "Biff the Brute" and other characters of the underworld, who have known Danny in the reformatory, attempt to lure him from the path of honesty, and it is due to Prue's wholesome influence that he keeps to the right path.

Miss Taliaferro, as Prue, is supported by a distinguished cast including Gerald Griffin, the veteran "globe-trotting actor," who plays Rutherford; Raymond McKee, who plays Prue's youthful sweetheart, Danny; Gladys Alexandria, a recruit from the dramatic stage, formerly leading woman in "The Miracle Man," and Mrs. Breyer, who plays Granny. Mrs. Breyer was for ten years associated with Denman Thompson's "Old Homestead" company. Underworld characters are played by Louis Wolheim, Eddie Reddway, and Daniel Bertona. "The Sunbeam" has been given a lavish and careful production.

FAMOUS CAST IN "KING LEAR" (Thanhouser).

Edwin Thanhouser has announced the cast that will support Frederick Warde in the Thanhouser production of "King Lear," that will be released through the Pathe exchanges on December 17. Every effort was made by Mr. Thanhouser, Mr. Warde and Ernest Warde, his son, who directed the production, to make "King Lear" a notable Shakespearian event, and the cast was selected with great care.

J. H. Gilmour, who plays the Earl of Kent, is a famous Shakespearian actor whose early career—as did Mr. Warde's—included engagements in Shakespearian productions of Edmund Booth and Lawrence Barrett.

Ernest Warde, the director, is the "King's Fool," a part he played with his father on the speaking stage.

These three men, lovers of Shakespeare, scholars who understood every detail of "King Lear," were the leaders in the task of seeing that the Thanhouser production was just the sort of a play Shakespeare himself would want it to be. They made it Shakespeare's "King Lear," not a modern version of the play.

The remainder of the cast includes Ina Hammer as Goneril, Wayne Arey as the Duke of Albany, Edith Diestal as Regan, Charles Brooks as the Duke of Cornwall, Lorraine Huling as Cordelia, Boyd Marshall as the King of France, Hector Dion as Edmund, Edwin Stanley as Edgar, and Robert Whittier as Oswald.

HE MAKES 'EM.

Harry Watson, Jr., starred by George Kleine in his comedy series "The Mishaps of Musty Suffer," is one of the few residents of New York who doesn't play the ukelele. Mr. Watson makes them. His Long Island home is fitted with a cozy workshop, where the comedian spends his leisure hours making musical instruments and fancy hooks for snaring unwary bass. He has not yet tackled the manufacture of a grand piano but has ambitions.

"THE THREAD OF LIFE" (Universal).

An unusually exciting Imp two-reel melodrama, "The Thread of Life," will be released by the Universal on November 19. Ben Wilson and Frances Nelson play the leads in the story, which was written by Joseph Gollomb.

The cast includes the following characters: Dr. Carl Richard, Mayme Carter, Spider Carter and Lena Peyton.

In one of the scenes a house is burned to the ground. Ben Wilson (Dr. Richard) in disguise, attempts to chloroform a gang of crooks. He steals up the steps of a house where they are quartered, makes his way to the fire escape and, upon noticing that a lighted gas jet is close to a curtain, opens a switch, which blows the curtain against the gas jet.

Scene from "The Thread of Life" (Universal).

The house is on fire in a few minutes and the crooks escape, leaving Dr. Richard's fiancee in the room. The Doctor carries her out through the flames in a thrilling scene, which ends when the timbers and beams of the burning house tumble to the ground.

"The Eagle's Wing"

Bluebird Production Extraordinary on National Preparedness for State Right Market.

EARLY in November, Bluebird Photoplays, Inc., will release a special issue, independent of the regular program to be marketed along "State right" plans by the various Bluebird exchanges throughout the country. Because of the particular nature of the subject, Bluebird has determined that "The Eagle's Wing" would not logically be-

Scene from "The Eagle's Wing" (Bluebird Extraordinary).

come a program feature, even if the expense involved in its production would admit of considering the subject as a regular release.

"The Eagle's Wing" is a non-political, strictly American reflection of economical and industrial preparedness for military emergency in time of sudden and unexpected attack by any other nation. While the world war and its effect upon the great nations involved was instrumental in prompting the production, there is no specific reference to any particular nation as opposed to the United States—the subject is strictly neutral, and absolutely pro-American.

The basis of the feature is an interesting love story, with plot and inner-plot to complicate the situation and keep the outcome in suspense. The main artery of interest is in the idea advanced by the foreman of a great industrial plant, that every factory, mill and workshop in the country should be canvassed with a view to ascertaining what each concern could contribute in munitions or supplies for the army and navy in time of war. This done the Government could proceed understandingly to the discussion of any problem of international importance.

As a matter of fact the United States Government has done just this. The Naval Consulting Board, an organization for industrial preparedness, is doing exactly the things pictured by Bluebird in its extraordinary release, "The Eagle's Wing." It might be better said that the photoplay is an exact illustration, in its scientific details, of what the Naval Consulting Board was organized and empowered to do. Thomas A. Edison is Chairman of the Board, and the original membership has been augmented by State organizations that feed directly into the headquarters at Washington the information that is thus gathered throughout the country.

Every manufacturing plant, factory, mill, foundry or shop has been provided by the Naval Construction Board with blanks upon which they are urged to give details that, when tabulated, will show at a glance just what Uncle Sam may expect his subjects to do for him in time of need through industrial co-operation. "The Eagle's Wing" gives pictorial answer to a great many of these questions.

Rufus Steele wrote the story that links industry with heart interest. Maud Grange prepared the scenario, Robert Leonard produced, and R. E. Irish photographed. Herbert Rawlinson and Grace Carlyle lead a large company of players, and the matters of scenic presentation has been elaborately provided for. Considered among the average of best moving pictures, "The Eagle's Wing" would be regarded as a corking fine picture—and when the industrial features are added a "Bluebird extraordinary" results.

Mr. Steele spent months in arranging to take the photographs that reflect actual operations in the manufacture of munitions, guns, shells, shrapnel, fuse, armor plate, castings, and every element that enters into modern warfare as conducted by civilized nations. Lathes and wheels whirl before one's eyes carrying steel and iron while the finished product is followed from its earliest stages until it is racked and stacked ready for shipment. And the remarkable part of most of the pictures comes in consideration of the fact that everything is being done in mills and factories originally built and operated for the peaceful pursuit of mercantile manufacture.

MARIE DORO TO STAR AS "OLIVER TWIST."

The Jesse L. Lasky Feature Play Co. announces December 11th as the release date for its elaborate adaptation of Charles Dickens' famous novel, "Oliver Twist," in which Marie Doro is starring. Not only is "Oliver Twist" one of the most successful and most popular works of England's greatest novelist, but the fact that Miss Doro is to play the title role of this Paramount Picture gains added significance from the fact that she scored one of the most distinguished triumphs of her stage career in the Liebler all-star presentation of the play during the Dickens Centenary in 1912.

Though Marie Doro is the star of the production, an announcement emanating from any other source than that of the Lasky Company, whose casts are normally notable, would undoubtedly term the adaptation an "all-star" presentation, as the names of such great stars as Hobart Bosworth, Tully Marshall, James Neill, and Raymond Hatton are found among the supporting cast. Bosworth will play the great role of Bill Sykes, the morose, hard-headed, brutal animal. The Artful Dodger will be played by Raymond Hatton; James Neill is Mr. Brownlow; Jack Sacker is Charles Bates; Robert McKenzie is Fangs, and Elsie Jane Wilson is Nancy Sykes. Other equally well known players have been assigned to the other roles which are dear to the hearts of all lovers of Dickens.

The adaptation of the novel was prepared by James Young, who also directed the production for the Lasky Company.

SELIG'S GENERAL FILM RELEASES.

"The Sheriff's Blunder," is the name of the Selig feature play to be released in General Film service on Monday, November 20. The play features Tom Mix in a most unusual plot, a story giving him opportunities for many hazardous exploits. "The Sheriff's Blunder" also carries an unusual ending, something that is noteworthy in this day and age, when the endings of many film productions are stereotyped. Mr. Mix is supported by an all-star cast of Western players. On Saturday, November 25, "The Hedge of Heart's Desire," a one-reel drama of true appeal, will be released in General Film service.

A very interesting release is announced for Monday, November 27, entitled "Following the Flag," a three-reel production. "Following the Flag" is a series of spectacular motion pictures of Uncle Sam's soldier boys in action on the Mexican border and in old Mexico. Not only the infantry and artillery, but the cavalry is shown in real and mimic warfare. A view of this picture play will make the spectators proud of the United States forces and will foster feelings of patriotism in the hearts of everyone. "Following the Flag" will be released in General Film Company's regular service.

"Mistakes Will Happen" is the title of an unusually excellent one-reel comedy, scheduled for release in General Film Company's regular service on Saturday, December 2. There is fun in almost every inch of this film.

"HIS MORAL CODE" (Essanay).

The constancy of woman, her sacrifices for love, frequently make up the film plot, but it is rare that man is credited with affection of equal intensity. Here, however, is a three-act drama in which the man gives up the woman he loves—

Scene from "His Moral Code" (Essanay).

quitting her under a stain to make it the more easy—in order to leave her free to marry a far wealthier man with whom he believes she will find greater happiness. The play is replete with intense scenes, and the ending where the lovers meet after years for a belated wedding has been well worked out. The greater part of the story's setting is in a hospital and the scenes are true to type. Three well-known stars are presented, Lillian Drew, E. H. Calvert and Edward Arnold appearing as principals.

"THE MEASURE OF A MAN" (Bluebird).

J. Warren Kerrigan and Louise Lovely will be the leading players in "The Measure of a Man," the Bluebird release for Nov. 20. This will be the second appearance of these former single stars of Bluebird in the same release. They were recently featured in "The Social Buccaneer," and the result was so satisfactory that the Bluebird management decided to have Mr. Kerrigan and Miss Lovely join in acting "The Measure of a Man."

In this feature director Jack Conway took his company to

Scene from "The Measure of a Man" (Bluebird).

the redwood forests of California to get the proper exteriors for the reason that incidents in a lumber camp comprise the essence of the plot. With very few exceptions the settings are all out-of-doors, and are accordingly attractive in the natural picturesqueness of California scenery.

Norman Duncan wrote the story, and it has had considerable circulation in published form. Maud Grange prepared the scenario. Supporting Mr. Kerrigan and Miss Lovely will be Katherine Campbell, Ivor MacFadden, and other members of Jack Conway's company.

"MISS GEORGE WASHINGTON" POSTPONED.

"Miss George Washington," the story of a girl who could not tell the truth, in which Marguerite Clark is to star, has been designated by the Famous Players Film Company for release on the Paramount Program November 20. Though originally

Scene from "Miss George Washington" (Famous Players).

intended for the program in the latter part of October, when work on the production was actually begun it was found that several elaborate settings which had not been included in the schedule would be required and the picture was necessarily delayed.

This is the photoplay which marks the first appearance of Marguerite Clark since her renewal of contract with the Famous Players, in the face of repeated reports that she was to desert the screen and return to the stage.

NINTH EPISODE OF "YELLOW MENACE" THIS WEEK.

The Unity Sales Corporation will release the ninth episode of "The Yellow Menace" serial this week, under the title of "The Crystal Globe." A new turn in the thrilling events of this picture takes place in this episode, since the action revolves more around a battle of wits than actual hand-to-hand conflicts and their murderous results which have characterized many of the earlier episodes. This naturally adds increased interest and sustains the attention of those who are following the serial.

In this episode we see Ali Singh revealed in his role as Master of Mysticism, to which he resorts with telling force, Najla being his victim. Because of her anxiety for the safety of Manning and his associates, Ali Singh believes that by applying his knowledge of the mysterious power of mysticism he can force her to disclose the secret of Manning's new abode. The treatment of this subject is handled in a very novel manner in this episode and its introduction is sure to appeal to moving picture devotees.

SYMPHONY ORGANS INSTALLED.

The Signal Amusement Co., of Chattanooga, Tenn., has recently installed four Symphony Organs in different theaters, namely, Bonita, Fine Arts, Alhambra and Theato, and a large Symphony Electric $10,000 Organ in the Alcazar theater in that city. The Symphony Player Co., of Covington, Ky., have installed a large $8,000 Electric Organ in the Champion theater at Birmingham, Ala., operated by the Hury Amusement Company, and one at Hopewell, Va., in a new picture house operated by the Tri-City Amusement Company.

"YELLOW PAWN" FOR "RIDGELY AND REID."

Cleo Ridgely and Wallace Reid, the popular pair which have won such great success in the Lasky productions, "The House of the Golden Windows," "The Selfish Woman," "The Love Mask," and "The Golden Chance," are to be co-starred on the Paramount program in "The Yellow Pawn," which is scheduled for release on November 23. It is seldom that two stars who appear jointly achieve such remarkable success as these two youthful players have won in the very short time that they have been appearing together.

In the "Yellow Pawn," Mr. Reid plays the role of a young artist, and Miss Ridgely is a girl, whom though in love with the artist, marries a lawyer at the instance of her father who represents himself as being penniless. Believing that Allen Perry, a prosperous district attorney, will be an ideal match for his daughter Kate, old Mr. Turner persuades the girl to marry him, despite the fact that she has lost her heart to James Weldon, a young artist whom she has met quite by accident.

Perry soon develops an insane jealousy of his wife, and she is wretched. Weldon becomes famous, and Perry takes her to the artist to have her portrait painted. Tom Weldon, an impecunious brother of the artist, discovers that Kate and James are old friends, and sells the information to Perry.

Scene from "The Yellow Pawn" (Lasky).

Perry, however, fails to discover any irregularity in his wife's conduct.

Weldon's servant, Sen Yat, catches Tom in the act of robbing his master's desk and stabs him in the struggle which follows. Circumstantial evidence points to the guilt of either Kate or her sister Marian, and Perry determines to employ a ruse in order to ascertain whether or not the artist is really in love with his wife. Sure in his own mind that such is the case, Perry is on the point of shooting

PATHE ISSUING BEAUTIFUL ART PORTRAITS.

Pathe is issuing a series of art portraits that take rank with the best that have ever been produced. Hamilton King, the well known artist, is painting the series which will include the best known stars appearing in Pathe productions.

It will be remembered that a year ago, Alonzo Kimball made for Pathe a similar series which was much admired. The portraits were so beautiful, many of them being in nine and ten colors, that exhibitors framed them and hung them in their lobbies where they were kept as being worthy of a permanent place.

As Mr. King's services command a high price, and as the lithographing is being done on very heavy coated paper, the portraits will cost a large sum, but it is confidently expected the results will warrant the extra expense. E. J. O'Connor, the Pathe poster man, is planning the series under the supervision of Mr. Berst.

The first portrait to be finished is one of Pearl White, star of "Pearl of the Army," the new serial to be released December 3.

FOUR SINGLE-REELS A WEEK FROM GAUMONT.

The second week that Gaumont releases four single-reels through Mutual opens with "Reel Life" No. 28, Sunday, November 12. The leading subjects for this issue include pictures of the routine life of our coast guards as well as their activities when a storm has wrecked a vessel near the shore. A second section shows how the cost of living has advanced in recent years. The diagrams are based upon government data.

The second single-reel of the week brings to the screen the second number of the new release, "Tours Around the World," November 14. These pictures of peoples and places under foreign flags are most timely. The third release, November 15, shows Hot Springs, Ark., in the "See America First" series. The fourth Gaumont single-reel is The Mutual Weekly.

PATHE'S "LUKE" COMEDIES HAVE SUCCESSFUL YEAR.

The "Lonesome Luke" comedies on the Pathe program are making an enviable reputation. It is only about a year ago that the first one made, "Just Nuts," played to remarkable business and established a record for repeat bookings. Harold Lloyd, the star, "Snub" Pollard, his able assistant, and Bebe Daniels, the charming sixteen year old ingenue, were at that time unknown, but under the able direction of Hal Roach, of the Rolin Company, they have developed into what many persons consider is the ablest comedy cast of the day. As to Harold Lloyd, the exhibitors themselves call him one of the two greatest comedians in the business.

WRITES SCORE FOR "LESS THAN THE DUST."

Edward J. Howe has completed the elaborate musical score which Mary Pickford insisted should be a feature of "Less Than the Dust," the first production made by her own company and announced for release November 6 by Artcraft Pictures Corporation. Those who have heard Mr. Howe's music declare that his "Less Than the Dust" composition is appropriate in every detail to the mysticism and superstition of the far East, and portrays beyond criticism the atmosphere of a small village of modern India.

PATHE NEWS SHOWS MEN'S FASHIONS.

The Pathe News believes in being impartial, and in consequence the men have their innings in No. 88. Latest styles in men's business and street clothing are shown in this number for the first time. Years ago the News started the fashions film, but until now the subjects have always been taken from the feminine wardrobe.

Picture Theaters Projected

WASHINGTON, D. C.—Knickerbocker Theater Company has plans by Reginald W. Geare, 327 Woodward building, for $150,000 theater and concert building at Eighteenth street and Columbia road, to be known as Crandall's Knickerbocker. It will be a four-story reinforced concrete structure, stone-trimmed, brick front; marquise over main entrance; seating capacity, 1,800.

WASHINGTON, D. C.—C. A. Barker, Curay building, has the contract to build a one-story addition, 48 by 100 feet, to a local moving picture house, to cost $7,000.

ORLANDO, FLA.—P. Philips is reported planning to erect a $50,000 theater.

CHICAGO, ILL.—West End Amusement Company, W. E. and James B. Heaney, managers, 2719 Logan boulevard, have plans by H. L. Newhouse, 4630 Prairie avenue, for a two-story theater and store building, 125 by 180 feet, to cost $250,000.

CHICAGO, ILL.—The Grand Oak theater at Thirty-ninth street and Grand boulevard, has been acquired by Alfred Hamberger. The house has seating capacity for 3,000 persons.

HIGHLAND PARK, ILL.—William Pearl has plans by W. D. Mann, 155 N. Clark street, for a two-story moving picture theater, 50 by 132 feet, to cost $12,000.

MILLARD, IA.—A number of improvements are being made to the Opera House, owned and operated by Kress & Bu[illegible].

SHANNON CITY, IA.—The Star theater has been purchased by W. H. Cooks.

WELLMAN, IA.—The Majestic theater has been taken over by F. C. Schroeder.

GREENUP, KY.—Leslie F. Womack, Grayson, Ky., has the contract to erect a one-story moving picture theater, 26 by 80 feet, for C. F. Taylor, to cost $4,000.

O'NEILL, NEB.—The Star theater has been leased by Jordan & Simonson.

PENNSGROVE, N. J.—L. N. Cook and Joseph Workman have plans by Moffett & Stewart, 30 North Third street, for a one-story moving picture theater, to cost $25,000.

BROOKLYN, N. Y.—Plans have been completed for a one-story addition to the theater and store building of the Ditmas Theater Company, 32 Nassau street, New York City.

FORT RECOVERY, O.—M. L. Warner has plans by A. C. De Curtins, 503 Opera House block, Lima, O., for a one-story moving picture theater, 82 by 85 feet, to cost $6,000.

CLEVELAND, O.—Reubin Shapiro and Louis Flautu, real estate brokers, 429 Society for Savings building, contemplate building a four-story moving picture theater, lodge, store and office structure, to cost $75,000.

CLEVELAND, O.—Extensive improvements have been made to the Manhattan theater, located on Superior avenue.

COLUMBUS, O.—The De Luxe Theater Company, of Lima, O., has leased the Northern theater at 584 North High street.

PORTSMOUTH, O.—Architects De Voss & Donaldson, 38 First National Bank building, are preparing plans for a two-story moving picture theater and lodge building, 22 by 135 feet.

CARRICK, PA.—M. Bluestone, grocer, Elizabeth and Lythie streets, Pittsburgh, Pa., has plans by Edwin A. Roth, 303 Wabash building, Pittsburgh, Pa., for a three-story moving picture theater and apartment building, 33 by 107 feet, to cost $15,000.

ERIE, PA.—H. V. and E. B. Ashby will shortly start work on the construction of a three-story fireproof, steel, brick and tile moving picture theater at the northwest corner of Fifth and State streets.

LANSFORD, PA.—P. F. Sharpe contemplates erecting a modern moving picture theater.

PITTSBURGH, PA.—Enterprise Amusement Company have plans by Louis O. Broise, Highland building, for a two-story moving picture theater and store building, 60 by 95 feet, to cost $35,000.

PHILADELPHIA, PA.—The Lebanon Building & Loan Association has disposed of the moving picture theater at the southeast corner of Sixty-first and Vine streets, to Hettie E. Bustard for a nominal sum, subject to a mortgage of $7,000. The building occupies a lot 45 by 110 feet, and is assessed at $12,500.

PHILADELPHIA, PA.—James Egnal has taken title to the moving picture theater at the southwest corner of Fifty-second street and Wyalusing avenue, for a nominal consideration, subject to a mortgage of $33,000. The structure is situated on a lot 100 by 151 feet and is assessed at $35,000.

TARENTUM, PA.—Extensive improvements have been made to the Nixon theater. The house was recently taken over by Jacob York and F. J. Nalley.

WOODLAWN, PA.—Panopolis & Lambrus have purchased a building site here, upon which they contemplate erecting a modern fireproof moving picture theater.

GREENVILLE, S. C.—Dr. W. W. Dodson has acquired building on Laurens street, and is reported planning to convert it into an opera house.

ATHENS, TENN.—The old Palace theater recently taken over by Manning & Wink, has been remodeled and renamed the Strand.

FAIRMONT, W. VA.—The Grand theater, owned by Charles Miller, has been remodeled, the interior redecorated and a new $4,000 pipe organ installed.

PORT ANGELES, WASH.—A new moving picture theater has been opened here by Hopkins & Hallberg.

WANWATOSA, WIS.—Architect F. W. Andrae, 77 Cawker building, Milwaukee, Wis., is preparing plans for a two-story moving picture theater, 100 by 100 feet, to be erected by a corporation now in process of organization.

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

St. John Manager Got Publicity

Gave Big Daily Newspaper a Full Page of Advertising and Took the First 1,000 of Its Copies—These Were Given Away with a Very Noticeable Change on the First Page that Boosted the Theater.

By F. F. Sully, 68 Lansdowne Ave., St. John, N. B.

ST. JOHN, N. B.—"Billy" Smith, manager of the Empress theater in West St. John, recently "pulled off" an advertising feat that made the other moving picture theater managers in this section "sit up and take notice." "Billy" made arrangements with the management of the Evening Times, the most widely read paper in the city, for a full page ad with the understanding that the first 1,000 copies that came off the press were to be turned over to him at once. The papers were delivered to Mr. Smiths' representatives, fresh off the press, and rushed to a West St. John printer's. Here another press was all inked and waiting to give a finishing touch. The 1,000 copies were rushed through and were on the street even before the newsboys with the copies from the home office were on the streets. Across the whole front page and just over the news items of the 1,000 Times that were distributed gratis in big red letters were the words, "See the Grip of Evil" at the Empress tonight." Newsboys were stationed at the exits of mills and factories and handed out the papers to the working people before the youngsters who were asking for their usuall price of a cent a copy were on the field. The venture proved a great success and more than paid for itself that evening.

C. H. Pierce Visits.

St. John, N. B.—C. H. Pierce, a director of the Paramount Pictures Corporation, was a visitor in St. John this week, arriving with Mrs. Pierce on the Maritime Express at midday. Mr. Pierce is on a transcontinental tour for the purpose of studying conditions in the moving picture field throughout the continent. At noon he entertained the St. John men who are interested in the business at a luncheon at the Royal hotel. Another leader in moving picture circles, who was also a visitor on the same day, was Joseph Partridge, traveling general manager for the V-L-S-E.

New Theater Opens in Newcastle.

Newcastle, N. B.—W. Richards, who has had this field without opposition for several years, and has played to capacity houses in the Newcastle opera house for several months, now has as a competitor J. B. Johnson, who has just opened the New Empress, a snugly built little theater with a seating capacity of 500. The theater was opened during the past week, and is using the Mutual program, supplied by the St. John exchange. Mr. Johnson is by no means a newcomer in the business, having been manager for some time of "Happy Half Hour" theater, in Chatham, N. B. Judging from the attendance at both theaters since the field has become competitive, there is enough business in Newcastle for both to display the S. R. O. signs every night.

New Pictou House Early in December.

Pictou, N. B.—Solomon Soffe is making his debut into the moving picture and theatrical field with the erection and opening of his new $25,000 theater on Main street. The house, which has not yet been named, is said to embody all the features of a modern auditorium. The front of the house is to be very elaborately designed. The interior appointments are to provide every comfort and convenience for the patrons. Mr. Soffe has closed negotiations with Jules H. Wolfe of St. John for the complete Metro service. No date has been set for the opening of the house, but it will probably be ready by early December.

Rebuilding Sussex Opera House.

Sussex, N. B.—Dr. J. J. Daley, formerly in partnership with Charles F. Givan, who recently opened the Lyric theater, has started to rebuild the opera house. Dr. Daley and Mr. Givan ran this house successfully for several years. Following the fire, which completely gutted the building, they opened temporary quarters in the Hippodrome. Mr. Givan withdrew from the firm and opened the Lyric, which is now doing a thriving business. Dr. Daley will spend about $15,000 putting the new building in condition. He will install leather-backed chairs and the best of equipment. Fox service features will be shown. It is expected that the opera house will be ready for occupancy by Christmas.

Books Three Big Features.

St. John, N. B.—Fred G. Spencer, who has the largest chain of theaters in this section of the Dominion, has booked the three big features, "Britain Prepared," "The Battle Cry of Peace" and "The Battle of the Somme," for his houses in Amherst, N. S., Truro, N. B., and Charlottetown, P. E. I.

Worth a Passing Glance.

St. John, N. B.—Manager T. R. Marks of the Specialty Film expects a heavy season for the Gold Rooster plays, which are to be shown in Canada for the first time on Nov. 13. Already there are numerous demands for them. Two St. John houses have applied.

St. John, N. B.—H. H. McCarthur, manager of the St. John Branch of the General Film, has a long list of houses in the three provinces to supply the two special features, "The Girl from 'Frisco" and "Grant, the Police Reporter," which are to be released in this section at an early date.

St. John, N. B.—Three hundred boys of teen age from the three Maritime Provinces witnessed a screening of "Thomas Jefferson Morgan, P. J. G., during the boys' conference recently held here, as guests of the Imperial theater management. A special show for the boys and their leaders was run at 5 p. m. The picture, which is well put together and well acted advertising scheme of the Curtis Publishing Company of Philadeuphia, sent home lessons of thrift and industry to the Canadian lads, for whose special benefit the picture was brought here.

During the course of the conference Rev. P. R. Hayward of Fairville, N. B., paid a tribute to the moving picture exhibitors of St. John. He said that mothers and fathers could well allow their boys to attend the shows here without fear of having them see anything that was vulgar or suggestive.

IN MINNEAPOLIS.

"Purity" Does Big Week's Business.

St. Paul, Minn.—After drawing only a fair house at the initial performance, "Purity," featuring Audrey Munson, wound up a week of great success at the Strand theater here, last Saturday. Manager Maitland set the admission price at 15 and 25 cents, and the film, which met with favor at the hands of the censors, press and clergy, proved a valuable attraction for the large "open" house.

Metro "Romeo and Juliet" a Hit.

Minneapolis, Minn.—The Strand theater played the Metro "Romeo and Juliet" all of last week to good houses at a quarter admission. A fifteen-piece orchestra furnishing special music for the big production, and some attractive advertising did much to make the feature a valuable one from the box office standpoint. High school classes from St. Paul and Minneapolis, studying Shakespeare, attended several performances.

Young Features Doing Well.

St. Paul, Minn.—The popularity of Clara Kimball Young was evident at the Starland theater here last week. Miss Young's appearance was in the World feature, "The Dark Silence," and Manager Morton Nathan was forced to use the S. R. O. sign several times. Although none of the downtown theaters have as yet booked "The Common Law," Selznick's feature with Miss Young, the houses that do seem assured some good patronage. The Starland theater, located on Wabasha and Eighth streets, is one of the most beautiful theaters in the city, seating about 650 people, and is one of the best ventilated houses in the West. Manager Nathan, by careful advertising and appealing program has built up an excellent business in the few months he has been in charge.

Westcott Film Officers.

Minneapolis, Minn.—Manager E. A. Westcott of the newly organized Westcott Film Corporation Film Exchange, has returned from Chicago. The officers of the new corporation are: R. Dougherty, president; George Granstrom, vice-president, and Mr. Westcott, general manager.

Minneapolis, Minn.—The National Film Co., 818 McKnight building, here, has secured state rights on the Kulee feature, "The Unborn," which has been played at each of the Twin City Metropolitan theaters on two different occasions.

[illegible] Manager [illegible] Kansas City, [illegible] Nebraska City, Motion Picture Enterprises Co., [illegible] returned Thursday from a two weeks trip through the Dakotas and Montana and declares that he finds business booming everywhere he has been.

St. Paul, Minn.—The Mercantile Slide Co. will be [illegible] to handle all slides for the Unity Features Corp., also of the Flour City.

Minneapolis, Minn.—Manager Mendel Gottlieb of the Favorite Feature Film Co., Film Exchange, returned to his desk last week after a short visit to New York.

Minneapolis, Minn.—Manager F. S. Meyer of the Universal exchange has returned from Chicago, where he viewed "Twenty Thousand Leagues Under the Sea" and "Idle Wives," both of which are wonderful pictures, he declares.

MORE KANSAS CITY NOTES.

Dale P. Hill Will Go to Oklahoma.

Kansas City, Mo.—Richard Robertson, manager of the World Film service in Kansas City, Mo., reports that Dale P. Hill, formerly booker in the Kansas City office, will go to Oklahoma as the traveling representative of the Kansas City office. The placing of the Oklahoma territory under the jurisdiction of the Kansas City became effective October thirtieth. Mrs. Julia Woodard will succeed Mr. Hill as booker in Kansas City.

Maze Begins Big Features Policy.

Kansas City, Mo.—W. O. Clarke, proprietor and manager of the Maze on West Twelfth street, Kansas City, Mo., believes the best business is for big features, and has changed the policy of his house to that. He started "The Unwritten Law" Sunday, October 29, advancing prices to 15 cents from 10 cents, and his house of 610 seating capacity was crowded from noon until nearly midnight. He opened at 9 Sunday morning, but the early attendance was very light.

Bowles Sends "L" Out.

G. H. Bowles, publicity agent for the Universal Film & Supply Co., of Kansas City, recently put out a very neat little advertising stunt for the feature production, "Liberty," in this territory. The advertisement was on "L" shaped cardboard, and on the one side was printed, "Something on the square that comes from "L." On the back of the cardboard at the top of the "L" was printed "L" stands for "Liberty," and here are some exhibitors who do too. Below this were ten small testimonies by various exhibitors in the territory.

Big Features Booked.

Kansas City, Mo.—The Rialto, at Twelfth and Grand Ave., Kansas City, recently booked the Universal Feature, "Shoes," which will be shown the entire week beginning November 5. This five-reel picture has already been shown at a number of suburban theaters in Kansas City, and at one downtown theater.

The Rialto, of Kansas City, Mo., recently booked the eight reel feature "Ramona," which will be shown the entire week beginning October 1. This picture was shown to a good crowd on the opening night, despite the fact that the admission price is twenty-five cents.

The Metro Romeo and Juliet picture was booked to the Strand theater, at Thirty-sixth and Troost avenue, and will run the entire week beginning November 5. E. A. Finch, proprietor of the Strand, has made arrangements to have a special twelve piece orchestra for the entire week.

ROCKY MOUNTAIN NOTES.

Children's Matinee at Salt Lake.

Salt Lake City, Utah.—Manager George D. Carpenter of the Paramount Empress theater, has inaugurated a weekly "Children's Matinee" which is given every Saturday morning at his theater.

The innovation in motion picture affairs in Salt Lake has proved to be a huge success and in his endeavor Mr. Carpenter is assisted by the club women of Salt Lake who arranged with him for the performances.

When the first matinee was given two weeks ago it was necessary to call for the services of every house attache and several patrolmen to marshal the long line of children who sought admission, and by the time the performance began the theater was jammed with laughing, chattering children.

Marguerite Clark in "The Prince and the Pauper" was the first special bill for the kids, and the second was "Hearts of Men." The children's performance at the Paramount-Empress is one of the most progressive moves made in this city for the entertainment of the little ones since the motion pictures became a big part of the social life of Salt Lake City.

Liberty Theater Reopens.

Salt Lake City, Utah.—After being dark for several weeks, during which extensive renovation and re-decoration was accomplished, the Liberty theater reopened Friday, October 27.

ON PACIFIC COAST.

San Francisco Notes.

It is estimated that no less than 10,000 persons have been turned away from the Columbia during the first three weeks of the showing of "Intolerance." The first twenty presentations of the film were viewed by 32,573 persons.

The Empire theater on Market street has installed a new front and lobby that is a material improvement over the former one.

Work on the Strand, at Ellis and Mason streets, is progressing rapidly, and this house will be opened early in the spring.

Pictures of the recent Exposition have been one of the attractions of late at the Theater St. Francis.

Northern California News.

Eureka, Cal.—Joseph Turcio has fitted up one of the older houses of this place, and has opened it as the Portola theater.

South San Francisco, Cal.—The Royal has changed hands and is now being conducted by Eschelbach & Taylor.

Salinas, Cal.—The White theater has been reopened under the management of R. F. Shinn.

Watsonville, Cal.—J. R. Wilson, formerly manager of the local T. & D. theater, has been transferred to Reno, Nev., and E. A. Miller, of the Reno house, has been sent to Watsonville.

Fresno, Cal.—M. R. Parra is preparing to erect a theater at an estimated cost of $50,000.

Sacramento, Cal.—The Actography theater has been reopened by Mr. Morris, of the Sequoia.

Oakland, Cal.—The Piedmont theater has been sold to H. Schwatka.

Dunsmuir, Cal.—W. S. Webster, of Woodland, has opened a theater here as a link in a chain of houses planned for this section.

Many Exhibitors Visit City.

San Francisco, Cal.—A large number of out-of-town exhibitors have been here of late selecting theater supplies and arranging for winter service. The general report is that conditions are very favorable for a heavy volume of business during the next few months.

K. A. Adelberg, of the Liberty theater, Marysville, made the trip to this city by automobile.

P. W. Brubeck, of the Union theater of Fort Bragg, Mendocino county, has been here looking over service. Business here [illegible] as lumbering is the mainstay of the community.

[illegible] that the proximity of this town to Fresno, and the cheap automobile transportation service are factors which he has to contend [illegible]

Mr. and Mrs. N. I. Throckmorten, of Oak Park, spent some time here a short [illegible] ago.

[illegible] president and general manager of the New York Amusement Company of Sonora, Cal., spent several [illegible] recently.

IN BRITISH COLUMBIA.

Local Operators Give Banquet.

Regina, Sask.—A banquet was held recently at a local cafe by the local members of the I. A. T. S. E. and Moving Picture Operators' Union, and about forty were in attendance. The guests of honor were H. L. Gage, manager of the Rex theatre; O. W. Powell, manager of the Regina theater, and B. S. Courtney, head of the Basil corporation, owners of the Canadian rights for "The Birth of a Nation," which was filling a week's engagement at the Regina.

Speechmaking was indulged in, and a large time was had by all, so to speak.

J. M. Maxwell Will Steer Publicity.

Vancouver, B. C.—James M. Maxwell has returned from Colorado to take charge of the publicity department of the National Film Service, Limited (Triangle program). Mr. Maxwell's headquarters will be at the Rex theater, where Manager W. P. Dewees keeps the business of the company going smoothly, and where there has been fitted up the neatest and most compact little film exchange it has ever been our pleasure to see.

Mr. Maxwell was formerly in charge of the photoplay department of the Vancouver Daily Province, and during that time was the biggest and best picture department carried by any Canadian paper.

Operator Made a Manager.

Victoria, B. C.—Operator Thoreau of the Majestic theater is now also manager of the house, having recently been placed in charge by B. S. Heisterman, the proprietor of the Majestic.

Patriotic Dance at the Gem.

Ladysmith, B. C.—The ladies of the I. O. D. E. recently gave a patriotic dance at the Gem theater, the seats being removed for the occasion. Many people living in other nearby towns attended.

S. J. Hackney Runs Star.

Rossland, B. C.—E. J. Cann, who recently opened the Star theater, has given up the house, which is now being conducted by S. J. Hackney, the owner.

IN PORTLAND, OREGON.

Al. Bloom, new manager of the Reel Play feature film company, is in Portland looking after his interests in and around that city.

Manager Kerr of Metro's Northwest exchange is also in Portland spending a week attending to the booking of Metro's "Romeo and Juliet."

Visitors to the exchanges this week were: A. H. Hilton, Grand theater, Lewiston, Idaho; W. C. Hopkins, Lincoln and Dream theaters, Port Angeles; W. S. Quinby, Liberty and Bell theaters, Bellingham; H. T. Moore, Colonia, Tacoma.

Ralph Earle, Pathe cameraman, Mrs. Earle and Dr. Abbott of Portland, were in the city on a 10,000-mile automobile tour of the northwestern national parks. Mr. Earle is securing film topics for the Pathe service. They have just spent three weeks in Glacier National Park.

W. Potter, manager of the Universal Film & Supply Company exchange, has just returned from a trip into the wheat-growing sections of Montana.

Pennsylvania Censor's Complaint

Dr. Oberholtzer Says That Pictures Are Mostly Bad—Claims That the Board Is Fighting with Its Back to the Wall Against Efforts of Producers to Put Across Impossible Films.

By F. V. Armato, 144 No. Salford St., West Philadelphia, Pa.

PHILADELPHIA, PA.—Ellis Paxson Oberholtzer of the Pennsylvania State Board of Censorship, embodied the fruits of his observations as a member of that bugaboo of picture progress in a speech before the State Federation of Pennsylvania Women here on October 26th.

Dr. Oberholtzer is quoted as follows:

"The tendency of the moving picture today is toward the melodramatic," he said, "and fully seventy-five per cent. of them are of this character, compared to a pitiful five per cent. that are educational. The remaining twenty per cent. are of the slap-stick comedy type.

"There is a glut of pictures depicting immorality, scenes of dens of vice, drunkenness and other phases that have no place in a public place of amusement. The board of censors has a continual fight to prevent these pictures being shown. Even the titles are often an insult to public morals, and on one occasion a film company had to change a suggestive title three times before it met our requirements.

"We are literally fighting all the time with our backs to the wall against the efforts of film producers to put across impossible pictures. But we are in this fight to stay."

Local men of prominence in the motion picture industry, while privately expressing their surprise and chagrin that service on the board should not have opened the speaker's eyes to the real methods and purposes of the producers, seemed inclined to think no special denial or answer to the charges was necessary. It appeared to be the consensus of opinion that a statement so manifestly exaggerated and unsupported by what public opinion knew to be the facts in the case could only recoil on its maker, and that a few more such unwise statements from the same source would do more to awaken public consciousness to the manifest absurdity of censorship than much campaigning against "Breitingerism."

Good Business With Higher Rate.

Ashland, Pa.—J. V. Schreck of the Temple theater here reports excellent business with Paramount, Triangle, World and K. E. S. E. pictures. The theater was formerly a five-cent house, but the admission has been raised to ten cents, with entire success, in spite of strong five-cent competition from another house. It is Mr. Schreck's belief that any house of ordinary size that shows a five or six reel feature in addition to a serial at a five-cent admission is headed to failure full speed ahead. He is an ardent advocate of attractive lobby display and because small posters are becoming more and more general he suggests that film companies should pay more attention to the one and three sheet sizes and endeavor to make them more effective and attractive.

John F. Hays Improves the Brunswick.

Philadelphia, Pa.—John F. Hays has recently taken over the Brunswick theater, on Frankford avenue, in this city, and has made extensive improvements to the house. George S. Miller, who actively cooperated with Mr. Hays in the enterprise, has taken active charge of the house, and is meeting apparently with good results. The York Street Palace, which is under Mr. Hays' personal management, is doing capacity business nightly. Mr. Hays has booked Roy Farrell's "The Next Do Well" for five days, and it will be presented at both his theaters. An orchestra has recently been added to the attractions at the York Street Palace.

Marguerite's in French, Pauline's in American.

Philadelphia, Pa.—Oscar Morgan, publicity manager of the local Paramount, had a rather clever inspiration recently, for which he has great hopes. It is his thought to introduce an original design in millinery under the name of the Marguerite Clark chapeau or the Pauline Frederick hat, and have it offered for sale at leading department stores and specialty shops.

J. D. Cummings Narrowly Escaped Blindness.

Philadelphia Pa.—J. D. Cummings, of the Globe theater, 60th and Market streets, West Philadelphia, recently returned from the Medico-Chirurgical Hospital, where he had been receiving treatment for an affection of the eyes. It is reported that he narrowly escaped blindness

H. G. Fontana Productions Get Big Picture.

Philadelphia, Pa.—"Civilization," Thomas Ince's latest photospectacle, has been released for Pennsylvania, Ohio, Delaware, Maryland and West Virginia by A. G. Fontana Productions. It will be marketed through the offices of Messrs. Newman and Marcue, 1225 Vine street, Philadelphia.

Frank D. Hill's New Improvements.

Reading, Pa.—Though there are twenty-two motion picture theaters in this city, Frank D. Hill of the Lyric theater, is satisfied with his share of the business. The Lyric is one of the handsomest of local theaters. Mr. Hill believes in keeping his theater up to date, and has recently completed quite extensive improvements. A very pretty stage setting is in evidence, consisting of an artistic lattice work grille, covered with creeping vines and gay with artificial flowers. Small vari-colored electric lights are half concealed in the flowers and permit of a wide variety of beautiful effects. A large pipe organ, with many special attachments and a three-piece orchestra, combine to furnish an excellent musical program.

Bluebird Advertising Campaign.

Philadelphia, Pa.—V. R. Carrick has completed plans for an extensive advertising campaign for Bluebird photoplays. The chief object of the campaign is to co-operate with the exhibitor and to promote new business for him.

The campaign has been started in the columns of The Philadelphia Evening Telegraph and Evening Ledger, supplemented by advertising in the trolley cars, and in the trains of the elevated and subway systems. Throughout the state the campaign has begun in the Wilkes-Barre Times-Leader, the Harrisburg Telegraph, the Williamsport Journal.

McKeesport's Fine New Picture Theater

H. A. Victor & Sons Have Opened Their Splendid Picture Theater—City Officials Attend the Premier Show—Interesting Details.

M'KEESPORT, PA.—The Victor theater opened its doors here on Monday, Oct. 3, introducing to the public its handsome and commodious auditorium, with its lavish display of rich and tasteful furnishings, for the first time.

Its opening was honored by the presence of Mayor Lysle and the city officials of McKeesport, and, together with the splendid and large attendance, witnessed the ceremony of the christening of the Victor by Mrs. Rae Nuance Victor.

H. A. Victor & Sons, the owners, have planned the arrangement of the chairs, eliminating any cause for dead seats. There are 600 seats and individual boxes for which 20c. is charged. One of the notable features is the handsome large organ which was played to accompany the Vitagraph feature, "The Tarantula," during the first half of the week. A double page advertisement announced the opening of the Victor in one of the McKeesport newspapers.

R. S. Vandergrift to Manage Serial Dept.

Philadelphia, Pa.—Robt. S. Vandergrift has joined the Mutual office as manager of their serial department.

"Grant, Police Reporter" Pleases.

Philadelphia, Pa.—The first episode of "Grant, the Police Reporter," was shown at the Family theater with considerable satisfaction. C. L. Bradfield, the manager, is pleased with the future prospects of his new serial and positive that the popularity of this serial will grow with each succeeding chapter.

Picture Employees' Ball a Big Succcess

Eagle Hall, Philadelphia, Scene of Brilliant Dance—Nets $2,000—Some of the Prominent People Among Those Present.

PHILADELPHIA, PA.—The mask motion picture party given by the employes of the local theaters was a decided success to the extent of $2,000. Eagel's Hall, where the affair was held on last Tuesday night, was jammed full of masqueraders of all sorts. Charlie Chaplins were in droves, while Pierrettes and Harlequin were much in evidence. Dancing, merry-making and refreshments were freely indulged in. The prominent employes present were S. Kaplin, Chas. Boone, R. Madden, B. Katz, J. Carter and a delegation from Baltimore and Washington.

Mr. and Mrs. Sausage led the grand march, followed by the chorus girls who are now appearing in "The Breakers" here at the Gaiety theater. Kitty Dougherty sang several songs and made a big hit.

Nelson Edwards Now Local Cameraman.

Philadelphia, Pa.—Nelson Edwards, the International cameraman, who, until recently, was with the Austro-German forces, on the French and Russian battle fronts, as official photographer for the Teutons, is now making his headquarters here. He will go after local news pictures for the Hearst-International News Pictorial.

A. G. Steen Shows Billy West Comedies.

Philadelphia, Pa.—A. G. Steel, of the Philadelphia branch of the Unicorn, gave a private showing of the Billy West comedies to a number of exhibitors and newspapermen, who expressed themselves as delighted with the pictures. Bookings of these comedies will be accepted on November 6th.

New Ardmore Theater.

Ardmore, Pa.—Hassinger and Kettering, two live picture men, recently opened the doors of the attractive and up-to-date theater here to the suburbanites.

Lancaster's New Hippodrome.

Lancaster, Pa.—George Krupa, president of the Hamilton amusement company, has recently opened the new, modern and handsomely equipped Hippodrome theater. The architecture of the house is both novel and beautiful and possesses much of the classic beauty of a Grecian temple. Mr. Krupa takes a most optimistic view [illegible] the business and believes that present prosperous conditions will continue.

P. Glenn's "Crimson Stain" Campaign.

Philadelphia, Pa.—P. Glenn, having accomplished some remarkable results in booking "The Yellow Menace" for the Electric theater supply company, is starting a whirlwind campaign on "The Crimson Stain" mystery, backed by splendid local advertising in the Philadelphia Evening Telegraph.

Five Kings in One Hand.

Philadelphia, Pa.—A casual visitor to the Bellevue-Stratford Hotel grill room in Philadelphia one night last week, would have been surprised if they had known that around one of the tables sat a group of some of the most powerful motion picture magnates. Investigation proved that it was only a social meeting, although such a gathering would at most times lead one to expect that a big deal was being put over. In the group were William E. Smith, president of the Famous Players, distributing Paramount in eight states, having offices in New York, Philadelphia and Washington; Louis J. Selznick, Hiram Abrams, Carl Laemmle and Stanley V. Mastbaum, owner and operator of the biggest chain of high-class motion picture houses in the country.

I. A. Farrah Heads Harrisburg Universal.

Harrisburg, Pa.—I. A. Farrah, formerly of the General Film, will manage the new Harrisburg branch exchange for the Universal Program to be distributed here. This new branch was recently opened by V. R. Carrick as a distributing point for his Philadelphia office. The exchange is located at No. 5 South 4th St., Harrisburg, Pa.

Buy West Allegheny Theater.

Philadelphia, Pa.—Wm. F. Boogar and John S. Evans have taken over the West Allegheny theater, previously owned by B. Amsterdam. The transaction was made on Monday, Oct. 3rd, the house being in a very prosperous condition.

New Ticket Booth at the Logan.

Philadelphia, Pa.—The Logan theater, located at 4900 North Broad street, has recently installed a handsome new ticket booth, which adds materially to the attractiveness of the entrance and lobby. The management of the house take special pride in their children's matinees held every Saturday morning. Special educational and comedy features suitable for juvenile eyes are shown and the kiddies join with gusto in the singing of patriotic songs.

IN BUFFALO.

His Theater Not a Shoe Store.

Buffalo, N. Y.—Harold B. Franklin, general manager of the Lyric and Family theaters, Buffalo, humorously announced that he wasn't advertising a "shoe sale" in his publicity of "Shoes." Franklin's later attractions were Bertha Kalish in "Love and Hate" and Theda Bara in "Romeo and Juliet."

"Fall of a Nation" Fills Shea's.

Buffalo, N. Y.—Manager Moses of Shea's Hippodrome, Buffalo, took care of capacity business at his recent performances of Thomas Dixon's "Fall of a Nation." The accompanying music, written by Victor Herbert, was flawlessly handled by the Hippodrome's complete orchestra.

Express Deliveries in Buffalo

Screen Club Discusses a Trying State of Affairs—Houses Have Remained Dark on Account of the Non-Delivery of Their Shows—Screen Club to Make Effort for a Larger Membership—The Coming Screen Ball.

By Joseph A. McGuire, 5 Lewis Block, Buffalo, N. Y.

BUFFALO, N. Y., Nov. 1.—Increased membership of the Buffalo Screen Club is desired so that [illegible] organization. This subject was discussed at a meeting in the clubrooms Monday evening, October 30. President Christoffers presided. A vigorous campaign will be conducted and each member has agreed to bring a new member into the club. Messrs. Marsey and Becker were appointed a committee to arrange for the Screen Club ball, to be held some time in January. Various screen stars will be invited to be present and the 1917 ball promises to eclipse the successful one held last spring.

The club held open house on election night. Returns were read and good fellowship marked the evening. Among the visitors were performers from local theaters.

Discussion of Express Deliveries.

Members of the Screen Club, exchange men and exhibitors alike are impressed with the situation in connection with the unsatisfactory service offered by the various express companies operating in and out of Buffalo. Some of the out-of-town exhibitors get their shows two or more days late, and their paper is often held up three days. Houses are often dark as a result of the delay, and the irate exhibitors blame the exchange men for the non-delivery.

When the shows and paper ought to be at the theaters they are sometimes lying comfortably at the express offices. In reply to criticisms regarding the delay the express companies state that they cannot get enough men to handle their goods. They state that the shortage of reliable labor is likely to continue through the winter and no improvement of present conditions is in sight. The words of the express managers are in effect: "We agree to deliver your shows, but we do not agree to deliver on time." The exhibitors whose shows do not arrive promptly put the blame on the exchange men for loss of patronage. The exchange men in turn find that their hands are tied in their efforts to recover on their losses through dilatory express shipments.

"I wish to invite all the exhibitors of this territory to the Mutual office," said President Christoffers of the Buffalo Screen Club, "so they can study this acute express situation. I would like the exhibitors to go with me to the express offices and hear for themselves the reasons given by the express managers for the delays, which mean a heavy loss to both the exchanges and theaters. The exhibitors will then realize the unusual handicaps under which we are operating. They will also make the proper allowance for the delayed shows and realize that all the exchanges in Buffalo are doing their level best to give their patrons as prompt service as the present conditions will permit."

Manager Hyman Pleases Mothers.

Buffalo, N. Y.—Edward L. Hyman, manager of the New Victoria theater, Buffalo, is making a bid for the patronage of children. Special attention is given to their safety and entertainment. Every Saturday afternoon, from 2 to 4:30 o'clock, he gives a special matinee for the youngsters. His efforts in this line are endorsed by the parents and teachers of public school No. 18 of his neighborhood, and the Mothers' League of this city. Members of the League chaperone the children at each performance. A special section is reserved for the kiddies and there are educational, comedy and drama reels for their benefit. That Mr. Hyman has worked up the enthusiasm of his little patrons is proven by the crowds at his matinees.

Edward A. Lark a Bankrupt.

Buffalo, N. Y.—Edward A. Lark, who, according to printed reports, is "a film maker of Irondequoit, N. Y.," recently filed a petition in bankruptcy in United States District Court, Buffalo. His debts amount to $4,[illegible]72 and his assets total $1,[illegible]05.

Lobby for "Lass of the Lumberland."

Buffalo, N. Y.—Miniature logs arranged so they spelt the name "Helen Holmes" were recently placed in the lobby of the Linden moving picture theater, Buffalo, by L. E. Barger, manager. Other touches were added to the lobby so it had a forest effect. The purpose was to attract attention to the new serial, "The Lass of the Lumberland." Mr. Barger showed the first run of this production. He also obtained the permission of the police captain and public school principal of his district to give a free matinee, at which the film was enjoyed by 800 school children. A two-reel comedy was an extra attraction. Mr. Barger is a stickler in handling a crowd of children, so at the end of the show he asked them to stand and sing "The Star-Spangled Banner." While singing they left the theater without the slightest confusion. Those at the front of the house filed out first and each row departed in their proper succession. Of course the 800 children advertised the show and the good treatment they had received from the manager, and in the evening the grown-ups of the neighborhood crowded the Linden to witness the serial.

"We are gradually working the Linden into a ten-cent house," said Mr. Barger. "Formerly we had a ten-cent performance only one day a week, but now we have four ten-cent days. On the other days the admission is five cents."

A Run for Their Money.

Buffalo, N. Y.—H. H. Ziems, manager of the Happy Hour theater, Buffalo, a five-cent house, offers his patrons a different feature each day.

"I want to give my audiences a run for their money," he said.

Jamestown's "Movie" Goes Back.

Jamestown, N. Y.—H. C. Sandstrom of Warren, Pa., writes that he has given up the Movie theater, Jamestown, N. Y. He says the theater has reverted to its original owner.

PRAIRIE STATE NOTES.

Iowa Theater Changes.

Washington, Ia.—W. M. Griffin, who took over the Star theater, is now operating at the Garden theater.

Colo, Ia.—Fred C. Perry is erecting a motion picture theater here.

Mason City, Ia.—The Regent theater has a new policy of three acts of vaudeville with changes on Sundays and Thursdays with photoplays.

Clinton, Ia.—"The Birth of a Nation" returned to the Clinton theater, November 5, for a week.

Des Moines, Ia.—A home talent society film, "Unto the Least of These," was shown at the Auditorium for three days for the benefit of the new Women's and Children's Hospital.

Davenport, Ia.—"The Birth of a Nation" returned to the Burtis theater for the week of Oct. 29.

Marshalltown, Ia.—The city physician

Court Quashes "Nation" Injunction

Censor Board of Ohio Can Now Continue Banning "The Birth of a Nation" in the State—Supreme Court Finds No Law by Which It Can Act in the Matter—No Announcement from Epoch Company.

By Hubert Persons, 410 Standard Theater Building, Cleveland, O.

CLEVELAND, O.—The fight to permit the showing of the motion picture play "The Birth of a Nation," in Ohio, has been lost—for a time at least. The Supreme Court on October 24 dismissed the petition for an injunction against the Ohio Board of Censors to prevent them from interfering with the production of the play in theaters throughout the state.

The court held that there is no law by which it can decide whether the order of the Board of Censors, restraining the producers from showing the picture, is reasonable or unreasonable.

This action has the effect of a ruling defeating the producers, for the decision leaves the power of the Board of Censors unmodified. What action might be taken in any possible effort to break down the power of the board, in spite of this setback, was not immediately made known by those fighting for the right to let the people of Ohio see the play.

Film Shows Steel Making.

Massillion, O.—The Columbia Film Company recently completed the taking of pictures showing the entire process of manufacturing steel by the open hearth method. The pictures were taken at the mills of the Central Steel Company at Massillon, O

Is a Player-Piano Unfair to Labor?

Cleveland, O.—Whether use of an automatic piano in a motion picture theater, instead of hiring a union musician, constitutes unfairness to labor, is one of the questions to be decided when a suit, filed October 23 in the Cuyahoga county court of common pleas, against three labor organizations, comes to trial.

Charles Papp and Joseph Maros, proprietors of the Milo theater, are asking an injunction against the International Alliance of Theatrical Stage Employees, the Cleveland Federation of Labor and the Musical Mutual Protective Association. They allege their theater has been picketed as unfair to labor because Maros operates the motion picture machine and because an automatic piano furnishes the music during the shows.

Suit Over Tangle in Dates.

Cleveland, O.—A mix-up occurred here during the week of October 23 when two motion picture theaters, for the first time in Cleveland, sought to use the same photoplay feature. The upshot was an injunction suit, started a few days previously, by the States Film Company against the Alhambra theater.

The States Film Company own the Ohio state rights to the Thomas H. Ince film "War's Women" and they brought suit in the court of common pleas for an injunction restraining the Alhambra from running their picture.

Some time ago the Alhambra is said to have contracted with the company to have "War's Women" at any date to be decided upon later. The Alhambra management decided to run it the same week the Orpheum theater—which is in the downtown section, while the Alhambra is in the East End section—was running it. So the States Film Company sued for the return of the print of the photoplay.

Screeners to Hold Smoker Nov. 14.

Cleveland, O.—The Cleveland Screen Club will hold a smoker for members at the Elks' Club on Tuesday night, November 14, when a number of stars of the legitimate stage will be invited to attend.

Favors Standardization of Film Laws.

Cleveland, O.—Director of Public Safety A. B. Sprosty, of Cleveland, has offered his assistance in company with other public safety directors of the large cities throughout the country in the plan of the National Association of the Motion Picture Industry to standardize the fire protection laws of the country. The object is to provide greater safety for the patrons of motion picture and legitimate theaters.

A Beautiful New Cleveland House.

Cleveland, O.—One of the finest motion pictures in Cleveland was opened on October 28, on the south side of the city. The new house is called "The Jennings," and has a capacity of 1,000 persons. It is located at West 14th street and Fairfield avenue, and is owned by Thomas Urbansky.

Club Woman Gives Pictures High Place.

Dayton, O.—Motion pictures played a part in the twenty-first annual convention of the Ohio Federation of Women's Clubs, which held its convention here beginning October 17. Miss Bertelle M. Lyttle spoke on the "Better Motion Picture Movement." In her address she grouped the motion picture theater with the pulpit, the state and the press in forming public opinion.

"Nobody is trying to reform the motion picture business, but we want the very best for the children and the younger people," Miss Lyttle said, in presenting the family program idea as worked out in Cleveland.

"The exhibitors are not philanthropists, but are willing to help the club women to promote worth-while programs. Don't expect the exhibitors to show the family program unless you are willing to build up audiences."

A Chain of 1,000 Picture Shows Proposed

Rumored Plan of Men in The American Tobacco Company to Build Great Chain of Interlocked Theaters Interests Cleveland.

CLEVELAND, O.—A local newspaper has published what is said to be the "inside" story of the plan recently announced to start a chain of 1,000 five-cent motion picture theaters throughout the United States. The story has now been published here that Cleveland and other Ohio towns are to be included in the chain, which is said to have the backing of several principals of the American Tobacco Company.

The story runs that the picture houses are to accept United Cigar Store coupons as admission tickets. The value of the coupons will average, it is estimated, two cents against the admission price. It is said the corporation back of the unique enterprise is capitalized at $25,000,000.

According to the story, the promoters figure that each house will return a profit of $5 a day, giving them a profit from all the houses of $1,000 a day. But it is said they will be satisfied with $2.50 daily average profit. With 1,000 picture theaters to buy film for, the men behind the deal think the manufacturers will cut prices materially to get the solid business of the combine.

Opening of Youngstown's New Strand Theater

Picked the Same Evening for Its Premiere as Did a Big Local Hotel That Occupies the Same Building—Seats 1,000 Persons.

By Kenneth C. Crain, 610 First National Bank, Cincinnati, O.

YOUNGSTOWN, O.—The Strand, Youngstown's newest moving picture theater, opened recently on the same evening as the opening of the new Tod hotel, a very handsome house, and the festive air lent by the occasion resulted in big business for the opening night. The house occupies the northeast wing of the hotel building, and seats over 1,000 persons, the arrangement of the seats being such that there is a perfect view of the screen from every one. The decoration is unusually rich, and the ventilation is a feature, the house being connected up with the ventilating system of the hotel, by means of which washed air is furnished. Triangle films will be shown at the new house, which was designed by architects Knox & Elliott, who handled the hotel building proper and who are also the architects of the Hippodrome, Youngstown's largest theater.

Romeo and Juliet for Second Week.

Cincinnati, O.—So successful as a drawing card did the Metro production of "Romeo and Juliet" prove, at the Walnut theater, that the management arranged for a second week, and the engagement was filled with the same large houses that were noted during the first week. This formed a record for the Walnut, as heretofore there has neither been a run of two weeks for any picture in that house, nor of any picture for as much as one week at the prices received for the Metro film, 25 cents for the lower floor and 15 cents for the balcony. Following the second week's engagement, the first exhibition in Cincinnati of one of the new Mary Pickford Artcraft films, "Less Than the Dust," was scheduled for the Walnut.

Films Stirring Finish of Latonia Race.

Cincinnati, O.—Realizing the high value of a fair amount of sporting interest in new films, Clarence Runey, of the Cincinnati Motion Picture Co., secured at Latonia on the closing day of the fall race meeting one of the best pictures which he has been able to get of the races. The hair-raising finish, the winner in front of the judges' stand, with the floral horseshoe about his neck, and the exhibition of the beautiful silver service given as a trophy to the owner of the winning horse, were all shown in the picture, giving several hundred feet of first-class stuff.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Gang of Swindlers at Work.

Dayton, O.—The police have been active in the investigation of reports that several men have been engaged in swindling girls by representing themselves as connected with leading film concerns. A pair recently arrested had been calling themselves representatives of the Triangle Film Corporation, but a telephone call to the Triangle office at Cincinnati showed that this was not the case, and the arrests followed. It seems that the men had been engaged in similar work in other cities, and an effort is to be made to break up the operations of the gang.

Tennessee Topics.

[illegible] of the Majestic [illegible] has [illegible] for [illegible] weeks, having [illegible] the [illegible] [illegible] [illegible]

Lobby Made Like Juliet Balcony Set

Perace's Tudor Theater in New Orleans Has Particularly Effective Lobby Display for Shakespearean Picture.

By N. E. Thatcher, Times-Picayune, New Orleans, La.

NEW ORLEANS, LA.—The last full week in October was marked by the exhibition in New Orleans photoplay theaters of number of special features which again proves the contention that the picture-loving public will pack the show houses when they have a production that is worth while. The most pretentious feature was the Metro Romeo and Juliet, shown in Pearce's Tudor theater. This show was released on October 22, and the original intention was to have exhibited on October 29, but the Fox production of the same Shakespearean subject was released on regular program for October 22, and Manager Bugbee of the local Metro exchange, rearranged his bookings so as to give the Pearce theater an even break. Then the war was on—a dignified war, as becomes exhibitors who stand for the best in the business, but none the less earnest. From early in the afternoon the Tudor was jammed with patrons and the laws were taxed to the limit in providing standing room. This condition prevailed until late at night.

The Pearce interests conducted the entire exhibition in keeping with the high character of the production. A liberal and comprehensive advertising campaign had prepared the people to expect a good show. A special musical program was arranged for the exhibition and "Jack" Clark, who watches all the points in the Pearce offices, had turned the lobby of the theater into a thing of beauty by producing a replica of the famous balcony scene in native trailing vines and turned the entrance into a bower of beauty with palms and blooming plants. From the pavement to the curtain, and back again, the atmosphere was Shakesperean.

At the Empire theater the Fox version of Romeo and Juliet was shown as a regular program attraction. These simultaneous showings awakened close attention from the competent critics and stimulated the interest in the shows.

Work to Begin on New Theater.

New Orleans, La.—The buildings on the site of the new Liberty theater have been razed and the lot is about ready for excavation to begin. Work is being pushed with all possible speed. Manager Boehringer has returned from a trip to New York, where he had been arranging features for his theaters under the control of the Boehringer Amusement Company. He was accompanied to New York by Architect A. Drennan, who is building the Liberty, and who was under instructions to visit all of the most successful theaters and to incorporate into the finishings of the Liberty every innovation that will add to the beauty or service of the new house.

Exhibitor J. W. Woods Dies.

Meridian, Miss.—The death of John W. Woods, which occurred on October 22, was a distinct loss to the motion picture industry in this section of the country. He had done more to put the business of the exhibitor on a high plane than any other man in this city, and to his untiring efforts is due the fact that this is one of the best exhibition towns outside of the larger cities. While Mr. Woods was not directly identified with the details of local exhibition, he was the moving spirit in the Tri-State Amusement company and its recognized head. He had recently secured control of the Sugarman interests here and had announced that he was now in a position to give the people of Meridian such a motion picture service as he considered they deserved, and at the same time he expected to reap a suitable reward from both the Strand and the Princess theaters, the only ones in operation in the city. His death came suddenly. He had finished writing business letters to New Orleans exchange men and had gone to the cemetery with Mrs. Woods to place flowers upon the tomb of their deceased daughter. Returning to the automobile he was stricken and died before a hospital was reached. New Orleans exchange men sent condolences and appropriate floral offerings.

Local World Film Manager.

New Orleans, La.—Anna H. Sessions, manager of the World Film exchange here, has just returned from a successful trip to Memphis, where she had been called to close some deals for film service. Miss Sessions has been making a most enviable record in this territory since she took over the management of the World's affairs last May. She enjoys the distinction of being the only woman film exchange manager in the entire South, but her chief concern as regards distinction is to secure a position well toward the top of the list of managers who are showing results. And she has much to encourage her on that score. When she took charge of the office, the World was releasing two feature productions a week. Shortly after her appointment these releases were reduced to but one a week, which was equivalent to cutting her sales opportunities squarely in two. Notwithstanding this handicap, she resolutely went to work and soon had the weekly receipts of the office above the minimum mark which had been set by the home office. She systematized the work in the office; cut down the overhead expenses and increased the efficiency of each member of the force and at the same time secured his loyalty and esteem as well. She is a tireless and intelligent worker and measures her service by no other standard save results. She has increased the office receipts over $400 weekly up to the present, and her efforts have not diminished. She has the happy faculty of making and retaining friends among exhibitors and in business circles, and her friends are all proud of her success because she deserves it.

Anna H. Sessions.

New Jacobs Theater Coming Along.

McComb, Miss.—Work on the new Jacobs theater is progressing with despatch and it is expected that the house will be ready for business by Dec. 15. Every necessary appliance to make this one of the cosiest motion picture theaters in this section is being installed by Manager J. E. Alford. The contract for 700 modern opera chairs has just been awarded and the purchase of other fittings is being completed. It is the intention to provide stage room for some of the regular theatrical productions and occasional shows of this character will be put on, although the Jacobs is primarily a photoplay house. McComb is a division point on the Illinois Central Railroad and most convenient point for filling of open dates in the long jump from Memphis to New Orleans.

New House for Brookhaven.

Brookhaven, Miss.—Manager Grady Ford is making contracts and arranging all of the details for the erection of one of the finest motion picture houses to be found in any Southern city of like size of Brookhaven, which has 8,000 population and is counted one of the smartest cities in the Gulf States. The new theater is to have all of the modern features and is to be complete and substantial in every detail. It is far enough along to predict its completion close around the New Year.

"The Crisis" Coming as Road Show.

New Orleans, La.—The exhibition rights to the visualization of Winston Churchill's novel, "The Crisis," have been purchased by Mississippi parties for the states of Louisiana, Mississippi and Tennessee, and it is the intention to send the ten-reeler en toure with all of the theatrical adjuncts that characterize a road show.

Local Film Progress.

New Orleans, La.—November is ushered in with marked activity in film circles in the Crescent City. Not since the inception of the motion picture has there been so much interest of the tangible kind displayed in all quarters. With the building of two new and up-to-the-minute photoplay theaters in the most populous and expensive business sections of the city outside of Canal street, and with men of affairs behind each project, the motion picture situation here has found an abiding place in real estate, banking and speculative circles. Work on the Strand theater is going forward with all haste. The Sanger interests are missing no detail to make their new house attractive, and they are financed sufficiently. Not a minute is allowed to go to waste in the preparation for the building of the new Liberty theater on St. Charles street, and it is promised to be quite the best place of amusement of this sort that the people down here have seen. Manager Boehringer of the Boehringer Amusement Company has just returned from another trip to New York upon which he was accompanied by his architect. A Doubting Thomas asked, the other day:

"Mr. Boehringer, are you really going to build as fine a theater as you claim in the Liberty?'

"If I don't, I'm going to leave an awful hole in St. Charles street," was the answer.

Already these two enterprises are producing a realignment of the film service. Exchange men are watching for advantageous contracts and the leading exhibitors are casting about for service to their liking. It is anybody's race up to the present time. Meanwhile the second run exhibitors are getting some very good shows at prices that enable them to make more money than they thought was in the world.

Newspaper Dines Exchange Men.

New Orleans, La.—A few days ago Manager Thompson of the New Orleans Item, gave a dinner to the exchange managers and laid before them a plan to induce the suburban exhibitors to become more liberal and consistent theater advertisers. There are over sixty suburban picture shows in this city and few of the managers allow themselves to be annoyed with advertising unless they can get it free and they pay no attention to the quality. A few of them, however, have built up exceptionally strong patronage by using intelligent publicity. It was the purpose of the gathering to induce the exchange managers to stand sponser for a system of newspaper advertising that had been evolved and which would amount to an assessment on each exchange. The matter was taken under advisement by the exchange men.

Atlanta News Letter

By A. M. Beatty, 13 Copenhill Avenue, Atlanta Ga.

Local Film Nears Completion.

ATLANTA, GA.—Under the direction of Robert Hastings Goodman, a number of scenes have been taken of the Players Clubs film "The Fight on Stone Mountain." Scenes now necessary to complete the picture include Mrs. U. S. Ellis' house and grounds, Mrs. R. F. Maddox's grounds, showing her pretty sunken garden, a tea dance at the Piedmont Driving Club, a view of the Georgian terrace, Capital city club, a block of traffic at Five Points, State Capitol, road to Stone mountain, and many scenes on Stone mountain. One important one will be the place where Borglum is working on his monument to the Confederacy. Goodman is going to have a painted miniature made and double exposed on the face of the mountain, showing in an idealistic manner Borglum's immortal work. Hoey Lawlor, art director of the Scenic Film Company, who is doing the technical work, is working on the miniature, and expects to have it completed in two weeks. It is a labor of love with Mr. Lawlor, who is familiar with Gutzon Borglum's idea and will try to reproduce it with his own brush.

Fayetteville's New House to Open.

Fayetteville, N. C.—The new Strand at Fayetteville, N. C., will open about November 15.

Competition in Juliets Pays Managers

In Louisville the Two Shakespearean Pictures as Rivals Stir Up Enough Interest Among Local Patrons to Fill Both Houses.

Ohio Valley News Service, 1101 Starks Building, Louisville, Ky.

LOUISVILLE, Ky.—Booking and showing of two films, by two different houses, of the same subject and at the same time has its advantages and disadvantages, according to local exhibitors. During the first half of the week of October 30 "Romeo and Juliet" were to be seen at both the Mary Anderson and Walnut theaters, the former being a Fox, while the latter was a Metro production. Either picture was good, and in many cases the public took a shot at both, largely for the purpose of drawing private conclusions and making comparisons. The run at the Walnut lasted through Thursday, while that of the Mary Anderson wound up on Wednesday. In both cases the houses handled excellent businesses. The Mary Anderson sold all of its seats at ten cents, while the Walnut featured its lower floor at twenty cents. A little feeling was to be seen in some of the newspaper advertising, but those on the inside were of the opinion that this was designed to attract interest, and also to make people see both shows in order to find out if one show was so much superior to the other, as was claimed in both cases.

That the combined advertising attracts far more interest, and has its beneficial results is also claimed, the Mary Anderson and Majestic having had among the best runs in their careers just one year ago while both theaters were showing "Carmen" productions. In that case, however, both houses charged the same admission price, that being one dime, and the public paid its dime and took its choice. Placing pictures on a competitive basis, where plenty of good advertising is thrown in, generally results in the public coming out well.

Population of Louisville Grows.

Louisville, Ky.—Reports, claimed to have been circulated through political activity, and to the effect that people of Louisville were moving away from the city to points in the North and West where factories were busy with war orders, have been proven false by statements issued by the Louisville real estate board, which has announced that instead of there being a lot of vacant property in Louisville, the census shows that there is less available empty property than in some time. Including shacks and untenable property of all kinds, there are but 2,308 empty buildings in the city, as against a usual average of 2,500. In addition small residence building has been going along at a rapid rate all summer and for the past two years, and the population of Louisville today is probably larger than ever before.

Joe Goldberg Busy.

Louisville, Ky.—Joe Goldberg, manager of the Big Feature Rights corporation, is now working six men in ten states and is getting good results. The company has taken state rights on several good features during the past few months.

New Bowling Green Theater.

Bowling Green, Ky.—Manager Tom Masters, of the Crescent Amusement company's Bowling Green interests, has announced that the Nashville company will erect a new theater in the spring, the theater to have a seating capacity of 500 and to operate as a five-cent house. The company recently gave up its Elite theater and has reopened the Strand. The new house if erected will take the place of the Strand, giving the company two large theaters in Bowling Green, the other being the Crescent, a ten-cent house.

F. A. Ogden Takes Over the Cozy.

Winchester, Ky.—F. A. Ogden, who for several months managed the Cozy theater for a local syndicate, recently resigned as manager, but a day or two later purchased the business, which in the future he will operate personally. In addition to the Cozy Mr. Ogden has leased the Rex theater, of Lancaster, and has closed a deal with Hays Foster, of Stanford, Ky., for the Stanford opera house, which will be converted into a moving picture theater.

Harry R. Miller to Open Horse Cave Theater.

Horse Cave, Ky.—The Thomas opera house has been leased by Mr. H. B. Thomas to Harry R. Miller of Grand Haven, Mich., who will open the theater shortly. Mr Miller is preparing to show Paramount pictures, minstrel shows, stock company productions and some vaudeville. Admission prices will be held at ten cents.

Lancaster, Ky.—The Lancaster opera house has been opened under the management of W. J. Romans, a live wire, who expects to make a big showing.

Pikeville, Ky.—On account of small patronage in the winter months the Star theater of Mossy Bottom closed for the season with the end of October and will remain down until spring.

Empress Theater at Nashville Sold

Important Suburban House Taken Over by Irvine Roberts of Local Supply Company—Will Continue Its High Class Policy.

By J. L. Ray, 1011 Stahlman Building, Nashville, Tenn.

NASHVILLE, Tenn.—The Empress theater, located at Twelfth and Woodland streets, has been sold by Carson Bradford to Irvine Roberts of the Roberts & Carter Theater Film Supply Company. The Empress is one of the city's leading suburban houses, and was the first to be constructed outside the central theater district. Mr. Bradford only recently acquired control of the Strand, one of the large uptown houses, and for that reason found his time would not permit the operation of the Empress also. Mr. Roberts has been connected with the local film industry for a number of years, both as theater man and supply agent, and is well known to local moving picture men.

Krech Changes His Plans.

Nashville, Tenn.—John C. Krech, owner of the new theater on South Fifth avenue, has decided to convert his house into an exclusive negro theater. As announced in the November 4th issue of the World, the house was constructed to be used jointly for white and colored patronage. It was pointed out at the time that the plan hardly seemed feasible, in that both races would be seated on the same floor, even though the color line would be drawn through the middle. The new theater will be open in about two weeks, and will be known as the Liberty.

Kaufman's Big Trip South.

Memphis, Tenn.—Manager A. H. Kaufman of the United made a flying trip to New Orleans during the last week in October, and during the two days spent in that city closed contracts with seventeen suburban houses for his Mutt and Jeff cartoons, besides the first run date on St. Charles street with the Lyceum theater. In addition to this the Fichtenberg enterprises, the largest exhibiting medium in the state, are using each release ten days. United has also secured Rudolph Dirks' Katzenjammer cartoons, and beginning November 15th will release one subject each week.

Improvements at Strand.

Nashville, Tenn.—Included in the list of recent improvements at the Strand is an electric fountain placed inside the front door, directly behind the musicians' pit. Softly shaded incandescents are placed in the center of the fountain, around which the water sprays, lending an artistic effect to the front part of the auditorium. The lobby has been made larger by cutting away a partition wall adjoining a stairway leading up over the house, which not only furnished more room for the patrons' use, but also provides additional space for poster display.

Billy Arnold With Strand.

Nashville, Tenn.—W. R. Arnold, known in theatrical circles as Billy, has been appointed by Manager Carson Bradford as advertising and publicity agent for the Strand theater. Mr. Arnold is an old newspaper man, and is also representative of several theatrical trade papers. He is well fitted for the work, and the Strand may expect some high-class publicity work through his affiliation.

United Seeks Larger Quarters.

Memphis, Tenn.—The local branch of United Film Service has found it necessary to lease more spacious quarters. On November 20th the Memphis offices will remove from 153 Union avenue to the new address, 52 South Fourth street, where the building is at present being remodeled in accordance with their specifications.

They Went Right By.

Nashville, Tenn.—Having learned from past experiences the danger to a theater of an over enthusiastic bunch of college students after a football victory, Manager Harry Sudekum proceeded to put this knowledge into practical use by stationing a squad of police reserves in front of the Princess after the Vanderbilt-Virginia game. It has been the custom of the rah-rah crowd in past years to march through the theater district and storm the houses one by one, with much resultant damage, but Manager Harry anticipated the move on this occasion. Consequently the nightshirt parade filed placidly by the wall of bluecoats without so much as pausing to look in.

Federation and Minor Operators

Illinois State Federation of Labor in Convention Adopts a Resolution Favoring New State Law on Licensing Operators—Would Prohibit Men Under Age of Twenty-one Being Left in Charge of Booths.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

QUINCY, ILL.—At the convention of the Illinois State Federation of Labor here, a petition was presented from moving picture operators, local No. 288 of East St. Louis, asking for changes in the law regarding operators. A resolution introduced by Delegate Weston of East St. Louis providing for a state law requiring examination to determine fitness as a condition precedent to being permitted to operate a film machine in a theater and that no person under the age of 21 years be permitted to fill the position of such operator. The resolution was favored.

In connection with the introduction of the resolution, a delegate said that since he had been in Quincy a fire had occurred in the Colonial theater and the lives of several hundred spectators had been in danger. He said the blaze was caused by a youth operating the machine.

The Value of Popular Amusement.

Alton, Ill.—Moving pictures will save our present civilization from the destruction that overwhelmed every civilization of the past, according to Miss Mary Gray Peck, who spoke before the state charities and correction here. "They provide," she said, "what every previous civilization has lacked—namely, a means of relief, happiness and mental inspiration of the people at the bottom."

Rev. G. C. Dunlop of Springfield advocated motion pictures in the parish houses of the churches.

Strike of Musicians and Operators in Peoria.

Peoria, Ill.—Difficulties between the musicians' and the stage hands' unions at the Hippodrome theater here has resulted in a strike. Louis Ellsworth, operator, joined the strikers at the order of the local operators' union. There is said to be no possibility of the strike extending to other houses.

New Illinois Incorporations.

Springfield, Ill.—Secretary of State has issued certificates of incorporations to the following:

Chateau Theater Co., Chicago; capital, $35,000; incorporators, Nathan Ascher, Harry Ascher, Lewis F. Jacobson.

Civilization Film Co. of Cook County, Chicago; capital, $20,000; incorporators, Joseph R. Burres, Edward Horschler, Seymour Koven.

Difficulty in Getting Shows for Children.

Upper Alton, Ill.—According to a local paper Mrs. W. A. Clark, manager of the Ouatoga theater, has difficulty in securing the programs which have been selected by the Women's School Patrons' association for the Friday matinee for school children.

Manager W. E. Boyington Dead.

Freeport, Ill.—William Ensign Boyington, 61 years old, for one and one-half years manager of the Strand moving picture theater here, is dead. His wife and three children survive.

New Theaters and Changes.

Anchor, Ill.—The Photo Pla theater has discontinued its show.

Oakland, Ill.—H. R. Barricklaw, a former exhibitor here, has purchased the Grand theater.

Creal Springs, Ill.—A moving picture show will be opened in the opera house here.

North Henderson, Ill.—The moving picture theater has been closed here, but special features will be given from time to time.

Vermont, Ill.—Edward Brown has leased the opera house here and will conduct a moving picture theater here.

Niantic, Ill.—A moving picture theater has been opened in the Hall building here.

East St. Louis, Ill.—The Criterion theater at Fourteenth and State streets is under new management.

Among Illinois Managers.

Springfield, Ill.—The Gaiety theater had "Civilization" for a six-day run.

Champaign, Ill.—The Champaign High Schol has booked a series of semi-educational films and will use the proceeds of the shows for paying for moving picture equipment.

Waukegan, Ill.—Carl Muller, manager and owner of the Elite theater, and Chas. Quiggle, his brother-in-law and associate, left for Iowa to spend three or four weeks hunting ducks.

Ottawa, Ill.—Manager Lewis, of the Gayety, had a 2,000-foot film of local news made as a special attraction for his patrons.

Rockford, Ill.—The Grand theater will book a return date of "The Birth of a Nation." It also will have winter dates for "The Fall of a Nation" and "Civilzation."

Moline, Ill.—Moline has a large Swedish population, therefore the sixteen reels of Swedish pictures, which were taken under the instructions of the Swedish government, proved a profitable attraction at the Avoy theater.

Davis, Ill.—Thirty-eight children were admitted to the local moving picture show because they did not miss school for a month.

Theater Changes in Michigan.

Battle Creek, Mich.—W. C. Dyer has opened a moving picture theater on West Main street.

Laurium, Mich.—William Steffens, of Hancock, has assumed the management of the Lyric theater, succeeding Walter Sanders.

Holly, Mich.—James B. Starker has sold the Gem theater to Charles Baird.

Iron River, Mich.—The New Caspian theater has been opened.

Ironwood, Mich.—The Rex theater, which was built last summer by Con Geary, will be under the management of Chester Kitzman. The new house has a seating capacity of 700.

Menomonie, Mich.—"Aschers," the new theater erected here by Ascher Brothers of Chicago opened with Clara Kimball Young in "The Dark Silence." The house, which seats 700, is thoroughly modern and has a $3,000 pipe organ, at which Mr. Reger, regular organist in one of the Ascher's Chicago houses, presided.

Grand Rapids, Mich.—Manager Kline of the Majestic Gardens had a Hallowe'en night, surprising his patrons with witches, jack o' lanterns and other Hallowe'en decorations.

Manistee, Mich.—Manager Lauer of the Lyric theater showed "Molly-Make Believe," for the benefit of the women of the Congregational church.

Decatur's New Avon Theater to Open Soon

Thanksgiving Set for Premier of J. F. Allman's Beautiful New Theater—A Few Interesting Notes About Its Decorations.

DECATUR, ILL.—J. F. Allman of the new Avon theater will open the house Thanksgiving evening with "The Fall of a Nation." Among the early attractions booked by this house are "Sherlock Holmes," "Secret Service," "An Enemy to the King," "The Man of Mystery" and "The Chattel."

The Avon has a beautiful white stone front. Two seven-foot statues, gracefully draped women in white cast, have arrived and will be placed on the top of the building, surmounting the pillars at each side of the entrance. Directly over the curtain is a third statue, a woman in the nude, reclining at full length. On a parallel with this figure extending completely around the theater figures of women's heads in white are placed. Below, on another parallel, lion heads circle the interior. The eyes of the lions are green lights.

The ceiling is finished in clouded blue. The balcony and boxes are in white with a tint of cream. The lighting system is indirect and is so arranged that all lights may be left burning while a picture is being shown.

The giant pipe organ will be another feature of the theater. It will be electrically controlled and will be located in three parts of the building. To the left of the curtain will be the great organ, to the right the swell organ and in the extreme rear the echo organ.

A Marriage on Theater's Stage.

Lincoln, Ill.—Allen Ganson and Miss Evelyn Elliott, both of Havana, Ill., and both members of the orchestra of the Star theater of this city, were married before an audience. The stage was decorated for the event, and as they stood under a big wedding bell of electric lights, the clergyman pronounced them man and wife.

A number of present were given them by Lincoln merchants.

South Dakota Appeal Against Sunday Law

Preparations Are On to Have Initiative Appeal Made to Revoke Present Puritanical Sabbath Blue Laws.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

PIERRE, S. D.—It is not unlikely that a petition will be initiated to repeal the puritanical Sunday law, which is causing so much trouble for moving picture exhibitors and moving picture patrons in South Dakota. It is hoped the legislature will repeal the law without further action. However, if the results cannot be obtained in this manner there will be a referendum by voters at the 1918 election.

The South Dakota law against Sunday theaters has been a constant source of controversy. It is not enforced for the very simple reason that it is not backed by public sentiment. Every effort made to secure conviction for violation of this law has resulted in failure. Jurors simply ignore the existence of the law and register their opinion of whether the restriction is right or wrong. Many people of good moral and religious standing do not hesitate to attend a clean entertainment on Sunday. They decide for themselves whether any act is moral or immoral.

State University Film Service.

[illegible] State University of [illegible] has been created by [illegible] which is intended to give [illegible] weekly, will be of [illegible] class. [illegible] Each film [illegible] except that the [illegible] pays the [illegible]

New Theaters and Changes in Dakota.

Fryburg, N. D.—The Fryburg local of the Farmers' Union contemplates the erection of an opera house.

Edgeley, N. D.—The Iris theater has been opened here.

Garrison, N. D.—The opera house here is now under the management of E. L. Voracher.

Rutland, N. D.—Stricker & Cameron have purchased the Olson Brothers' amusement parlors.

Willow Lakes, S. D.—H. J. Sneider has purchased the moving picture show at this place.

Iowa Theater Notes.

Burlington, Ia.—The Grand opera house has been sold to Mr. and Mrs. Martin Bruhl.

Dyersville, Ia.—The Nemo theater has been opened by A. E. Bennett.

Centerville, Ia.—The Orpheum theater has been sold to Ted Lane and Jacob Ritter.

Osage, Ia.—Katz & Gauss have leased the Sprague theater to Fred Birum, owner of the Lyric theater.

Clarinda, Ia.—The Bon Ton theater has been sold to Ira Cummings, of Shenandoah.

Minneapolis as Film Center

List of Local Exchanges Shows Thirty-eight Doing Business in Twin Cities—Minneapolis Claimed as Third Distributing City in Country—St. Paul Has Forty-seven Picture Shows—Minneapolis Has Ninety-one.

By John L. Johnston, 814 Produce Exchange, Minneapolis, Minn.

MINNEAPOLIS, MINN.—Checking over the list of film companies in St. Paul shows that there are now thirty-eight doing business within the two cities, all but four of them being in Minneapolis. The list of exchanges, locations and managers follows:

In the Film Exchange Building: Minneapolis Artcraft Picture Corp., Ben E. Drum, manager; Supreme Feature Film Co., Harry Rathner, manager; Unity Features Corp., Harry Rathner, manager; Lochren Film Corp., William A. Lochren, president; Westcott Film Corp., E. A. Westcott, manager; Federal Features Corp., E. O. and S. Freedman, managers; Friedman Film Corp., Benjamin Friedman, general manager; Triangle Film Corp., Ralph Bradford, manager; Kleine-Edison-Selig-Essanay exchange, Harry Graham, manager; Pyramid Film Co., E. F. Meyers, producing director; Favorite Features Film Corp., Mendel Gottlieb, manager; Selznick Pictures exchange, Phillip Lewis, manager; E. L. K. Film Co., Benjamin Rosenberg, manager.

In the Produce Exchange Building, Minneapolis.—Greater Vitagraph, W. K. Howard, manager; M. R. Dick Film Co., M. R. Dick, manager; Harry Rowe Film Co, Harry Rowe, manager; Minnesota Metro Corp., Otto N. Davies, manager; Unicorn Film Service, R. L. Hewitt, manager; Independent Film Corp., A. R. Nelson and J. E. Moor, managers; Famous Players Star Feature Film Co., Bert Barnett, Sr., manager; Pathe Exchange, Inc., H. E. Friedman, manager; Zenith Feature Film Co., Inc., J. F. Cubberley, general manager; International Film Service, Inc., H. C. Andres, manager; W. [illegible] Co., Mr. Levy, manager; [illegible] Film Corp., J. A. Brehaney, general manager.

Other Minneapolis exchanges.—Fox Film Corp., Jewelers' Exchange, S. N. Robinson, manager; Kayancee Film Corp., Jewelers' Exchange, D. H. Naylor, Jr., president; Mutual Film Corp., 22 North 6th street, W. H. Stafford, manager; Universal Film Corp., 731 Hennepin avenue, F. S. Meyer, manager; Bluebird Photoplays, Inc., 721 Hennepin avenue, Harry Muir, manager; Brandon-Crandall Co., Metropolitan theater, W. R. Brandon, manager; General Film Co., Inc., 909 Hennepin avenue, C. C. Knapp, manager W. R. Frank, Vista theater.

St. Paul.—Raths-Seavolt Film Mfg. Co., 821 University avenue, O. N. Raths, manager; Great West Film Co, Inc., Merchants' Bank Building, W. F. Tobin, general manager, J. G. Gilosky, president; M. E. T. Film Co., Metropolitan theater, E. S. Tunstall, manager; Feature Film Co., 27 East 7th street, S. R. Thompson, manager.

Supply Houses, Minneapolis.—Rialto Theater Supply Co., 733 Hennepin avenue, S. A. Louis, manager; Northwestern M. P. Equipment Co., Pantages theater, J. V. Bryson, manager; Theater Equipment Co., Film Exchange, J. G. Feinberg, manager; Mutual Film Corp., 22 North 6th street, W. H. Stafford, manager; Universal Film Co., 721 Hennepin avenue; C. C. Knapp; Twin City Film Renovating Co., Produce Exchange, S. R. Dworsky, manager; St. Paul Feature Film Co., 27 East 7th street, S. R. Thompson, manager.

The above list of exchanges well proves Minneapolis' claim to be the third largest film distributing city of the country. The Mill City exchanges' territories reach as far West as Idaho, as far east as northern Michigan, as far north as the Canadian border, and as far south as Missouri and Kansas. As a supply center, Minneapolis has no equal west of Chicago. There are five producing companies in the Twin Cities. St. Paul has forty-seven picture theaters and Minneapolis ninety-one. The New Garrick, Minneapolis, with a seating capacity of 2,400, is the largest exclusive picture theater in either St. Paul or Minneapolis. All of the Twin City theaters have admission prices of five and ten cents; fifteen, twenty and twenty-five cents being charged only for mammoth productions.

Great West Film Plans Local Studio

Has Just Completed "The Golden Goddess" and Technical Staff Has Returned to the City—Is Looking About for Studio Site.

ST. PAUL, MINN.—The Great West Film Co., here, has completed its first production, a five-reeler, entitled "The Golden Goddess," and with the return of the technical force from Malta, Mont., this week, plans for the erection of a local studio will be made. Several good locations for studios have been offered the company and regardless of which one is accepted, the Great West is assured some very picturesque and handy headquarters. The Great West is featuring in its initial release Miss Marjorie Daw, formerly with the Lasky Co., Wallace D. Coburn and C. M. Giffen, Westerners with ability that is well known. Miss Daw, it is said, has displayed some rare actors in "The Golden Goddess" and will take leading parts in the future five reelers to be commenced at once. The Great West will release its features through one of the six largest distributing companies of the country, an official announcement of this company being forthcoming shortly. The Great West plans to produce comedies and other short reel subjects as soon as studios are completed and scenario contests have been begun in the states of Montana and Minnesota for the purpose of getting some stories to picturize. "The Indians' Tale of Christ" will be the Great West's second five reeler.

Marjory Daw.

Pantages Minneapolis House Opens.

Minneapolis, Minn.—The Pantages theater, showing vaudeville and pictures, and expected to open October 15, was opened to the public Sunday, October 29. The new theater is a beautiful one, managed by H. A. Cornell, formerly of Oakland, Cal., and the short-reel pictures the theater has arranged for showing have been well chosen. The theater is located at Seventh and Hennepin, one door from the Lyric.

New Palace to Open.

St. Paul, Minn.—The New Palace, the new Ruben & Finkelstein vaudeville and picture theater at Seventh and Wabasha streets, will be opened to the public next week if present plans carry. The new theater, with a seating capacity of about 3,000, will be the largest vaudeville or picture theater in this territory. It is the seventh Twin City theater either erected or controlled by Messrs. Ruben and Finkelstein.

Northwest Brevities.

Aitkin, Minn.—Manager J. C. Heywood of the Moveum theater here has announced he will sell his theater in the near future owing to ill health.

Havre, Mont.—C. W. Keerner has sold his interest in the New Lyric theater here to his partner, F. D. Needham.

Crookston, Minn.—The new Bijou theater here opened last week with "The Miracle of Life" and a two-reel Chaplin comedy.

Grand Rapids, Minn.—Jesse Madson of Hibbing, Minn., is building a new theater. The dimensions of the building, which will be strictly modern, are 25 by 125 feet.

Chippewa Falls, Wis.—N. A. Anderson of Duluth, Minn., purchased the Victor theater here last week at a sheriff's sale. The price paid is said to be $19,000.

Strawberry Point, Ia.—A. A. Berguhn has bought out the interest of B. A. Smith in the Lyric theater.

Clarinda, Ia.—Ira J. Cummings has leased the Bon Ton theater here.

Edgeley, N. D.—Shields & Weaver opened the new Isis theater here last week with Clara Kimball Young in "The Dark Silence," a World feature.

Pictures Make Mankind Bigger

Significance of the Moving Picture Business Shown in a Report by Kansas City Investigator—It Brings to the Doors of Modern Man What in Former Times He Had to Travel Far to Get—Influence on Expositions.

By Kansas City News Service, 206 Corn Belt Building, Kansas City, Mo.

KANSAS CITY, Mo.—The significance of the moving picture show has recently been brought home to Kansas City most emphatically, and many men who have noticed the popularity for the first time, are wondering what the answer is. Here's the way it happened.

Kansas City has been the home of the American Royal Live Stock show for nearly 20 years—a national event. Hundreds of Kansas Citians fondly hoped that some day this show would be made a great exposition that would attract the whole world as the Royal now attracts the pure bred beef cattle men. But the dream of an exposition gets nowhere now. And one man who has studied the subject carefully, answers: "The moving picture." This man cannot be quoted directly; but he is an official of one of the great organizations, and he has by special request made a study of the benefits to merchants and communities of expositions. He said:

Makes Mankind Bigger.

"There was a time when people had to go long distances to annual fairs to see the developments in art, science and business—and they took the trips because they wanted to see other cities, the market places, and the various scenes that help them to understand what is going on in the world.

"It's different now. The large majority of people get exactly this touch with their fellows, this insight into the movement of the world, through the moving pictures. And they get thrills there, which are far beyond what they could get in actual experience on any excursions. They have not the same need nor desire to travel or to see how it was that they had once.

"Of course there are other factors in this situation too. Many agencies are carrying information direct to the citizen that takes the place of what he learns at the fairs. The automobile is enabling the farmer and small-town dweller to get about more, and keep in closer touch with progress.

"It is evident that the moving picture is carrying information and a distinct message to hundreds of thousands more than ever could attend the events. And so it seems to me a duty devolves on the producers to fill the need that the people are unconsciously allowing them to satisfy."

Visitors in the City.

Kansas City, Mo.—Jack Johnson, proprietor of the Echo theater at Great Bend, spent two days in Kansas City visiting the Universal Film & Supply Co. in Kansas City. Mr. Johnson was very enthusiastic about the service he had been receiving.

R. C. Cropper, manager of the Universal Film & Supply Co. in Kansas City, and P. L. Ryan, who has charge of the sales promotion department, recently returned from a weeks visit to St. Louis, where they made a special effort in the promotion of sales. They report a big business there.

J. R. Rider, proprietor of the Rex theater at Bevier, Missouri, spent two days in Kansas City recently visiting the Kansas City exchanges.

Other recent visitors to the Kansas City exchanges were: E. T. Burgan, Grant theater, Beloit, Kansas; Roy Heffner, Princess theater, Nowata, Oklahoma; W. A. Millington, Crystal theater, Ottowa, Kansas; Forest Kerrens, Starr theater, Butler, Mo.; A. E. Oelrich, Casino theater, McPherson, Kansas; C. E. Neeswanger, Crystal theater, Osburn, Mo.; Joe Fox, Holland theater, Wichita, Kansas; D. F. Cook, LaHarpe, Kansas; J. I. Wright, Rex theater, Bevier, Mo.; Mr. and Mrs. R. H. Holmes, Royal theater, Emporia, Kansas, were in Kansas City recently taking the Grand Opera, and visiting the various exchanges; Mr. Schaffer, Strand theater, Sedalia, Mo.; and Frank Warren, Hippodrome theater, Elevenworth.

Plenty of Money and Good Weather.

Kansas City, Mo.—N. S. Quade, representative of the Unicorn, the Kansas City territory including Oklahoma, Kansas and Missouri, reports good conditions in the territory. Mr. Quade says people seem to have plenty of money and the weather has been fine so that the motion picture houses in the territory are enjoying a good business and full houses.

United to Add to Its Forces.

Kansas City, Mo.—Joe Levy, manager of the United Film Service of Kansas City, reports that he expects to add two new men to his sales forces in the near future. A number of applications have already been received, but none have been selected yet.

J. E. Storey Getting Lined up.

Kansas City, Mo.—J. E. Storey, the new manager of the K-L-S-E service in Kansas City, reports that he is beginning to get the office work lined up, and good results are already beginning to promise a still better year's business. Many inquiries are being turned in regarding the Selig baseball picture, which is the only detail film on the market showing the worlds series.

Exhibitor T. E. Pusby Dies.

Wakito, Okla.—T. E. Pusby, proprietor of the theater at Wakito, Oklahoma, died recently after a short illness. George Pasby, a brother to the diseased man, will run the theater.

Present from Grateful Exhibitor.

Kansas City, Mo.—F. L. Kiltz, manager of the local Mutual, had a very pleasant surprise a few days ago. A pair of his very good customers, a man and his wife, owners of a theater in Kansas City, recently presented him with a fine twelve piece desk set, and a dozen solid silver pens.

Swanson's Theater Party for Old Folks

Salt Lake City Magnate Gives a Birthday Party to Neighbor People Over Seventy Years and to Children.

By H. W. Pickering, Deseret News, Salt Lake City.

SALT LAKE CITY, UTAH.—William H. Swanson, president of the Swanson Circuit and owner of the American, Rex and Liberty theaters in Salt Lake City, has again demonstrated his capacity as host. Wednesday, October 25, was Mr. Swanson's birthday and, in celebration of the event, he and Mrs. Swanson entertained on that day the old folks and orphans of this city and county at a special performance of "The Old Folks at Home" at the American theater.

The plans of Mr. Swanson were heartily entered into by the old folks central committee, an organization of this county which has in charge the welfare of the citizens more than 70 years of age and annually provides entertainments for them.

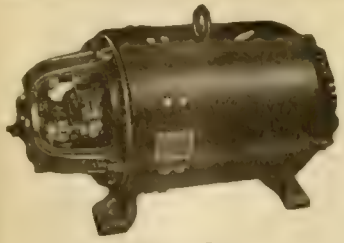
This committee sent out a circular letter to the old folks stating that Mr. Swanson desired their presence at his theater on the occasion of his birthday. This communication was read from every pulpit in the city last Sunday. The result was the largest audience of old folks and children that ever attended a performance of the sort in this city.

Mr. Swanson was assisted by a corps of young women ushers who were directed by Mrs. W. Mont. Ferry, wife of the mayor of Salt Lake, and by a special committee from the old folks organization. Flowers were presented to every guest and a large flashlight photograph was taken of the audience. Professor J. J. McClellan, organist at the famous "Mormon" Tabernacle, who is also organist at the American theater, played a program of old-time melodies, including several request numbers.

The musical program and the picture were greatly enjoyed by the old folks and the orphans. The former occupied the body of the house and the latter were seated in the balcony.

Mr. Swanson has announced that he intends setting aside October 25 of each year as a special day for the old folks and orphans to attend the American as his guests. If the property passes out of his hands, he says, he intends to include a stipulation that the old folks shall be entertained on October 25 as a part of the transaction.

Old People, Neighbors of American Theater, Invited Guests.



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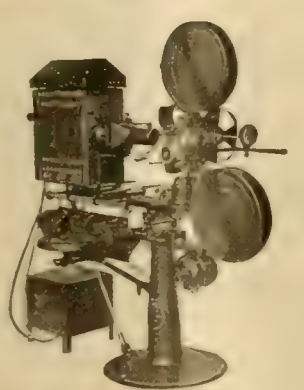

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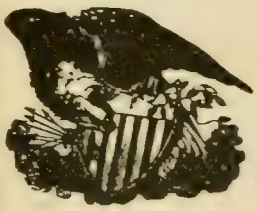

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 1056, 1058).

IVAN FILM PRODUCTIONS.

October—Her Surrender (Drama).
November—The Sex Lure (Six parts—Drama).

KLEINE-EDISON-SELIG-ESSANAY.

Oct. 2—The Country That God Forgot (Selig—Five parts—Drama).
Oct. 16—The Return of Eve (Essanay—Five parts—Drama).
October—World Series Baseball Film (Selig—Topical).
Oct. 30—The Heart of the Hills (Edison—Five parts—Drama).
Nov. 6—The Prince of Graustark (Essanay—Five parts—Drama).
Nov. 13—The Cossack Whip (Edison—Five parts—Drama).
Nov. 20—The Chaperon (Essanay—Five parts—Drama).

MORTIMER D. METCALFE.

Oct.—A Reunited Party (Two parts—Topical).

THE MOTION PICTURE FORUM.

Oct. 2—Motion Picture Portrait Studies of President Wilson and His Cabinet—the U. S. Government in Action.

SUNBEAM MOTION PICTURE CORPORATION.

Oct.—Somewhere in Georgia (Drama).

SELZNICK PICTURES.

October—The Price She Paid (Drama).
November—War Brides (Herbert Brenon—Dr.).
Nov.—The Foolish Virgin (Drama).
Nov.—Panthea (Drama).

WORLD PICTURES.

Nov. 6—The Heart of a Hero (Five parts—Drama).
Nov. 13—Bought and Paid For (Five parts—Drama).
Nov. 20—The Madness of Helen (Five parts—Drama).
Nov. 27—The Men She Married (Five parts—Drama).

States Right Features

CALIFORNIA MOTION PICTURE CORP.

Nov.—The Woman Who Dared (Seven parts—Drama).

EUROPEAN FILM CO.

November Fighting for Verdun (Five parts—Topical).

GRAFTON PUBLISHING CO.

Oct.—Argonauts of California (Ten parts—Drama).

G. M. BAYNES.

Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.).

B. S. MOSS MOTION PICTURE COR.

Oct.—The Power of Evil (Drama).
November—Boots and Saddles (Drama).

MONARCH PHOTO-PLAY CO., INC.

October—Common Sense Brackett (Six parts—Drama).

PIONEER FEATURE FILM CORPORATION.

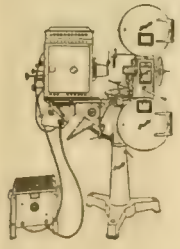
October—The Soul of a Child (Five parts—Dr.).

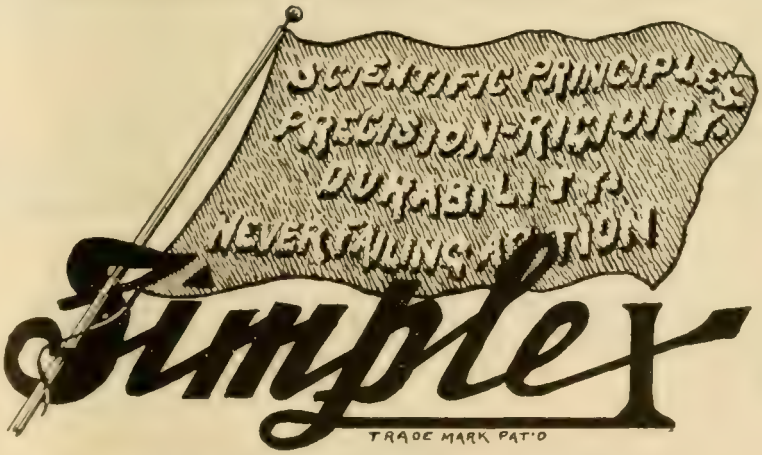
SHERMAN ELLIOTT, INC.

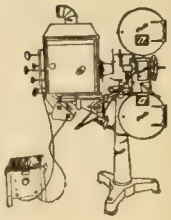
October—The Crisis (Selig—Seven parts—Dr.).

UNITY SALES CORPORATION.

Oct. 16—The Yellow Menace, No. 7, "Drops of Blood" (Two parts—Drama).
Oct. 16—A Scrambled Honeymoon (Two parts—Comedy).
Oct. 16—The Land Just Over Yonder (Six parts—Drama).
Oct. 23—The Yellow Menace, No. 8, "The Time Clock" (Two parts—Drama).
Oct. 30—Tweedledum's Busy Night (Two parts—Comedy).
Oct. 30—The Yellow Menace, No. 9, "The Time Clock Bomb" (Two parts—Drama).
Nov. 6—The Yellow Menace, No. 10, "A Message from the Sky" (Two parts—Drama).
Nov. 6—Humanizing Mr. Winsby (Five parts—Drama).
Nov. 13—The Yellow Menace, No. 11, "The Half Breed's Hatred" (Two parts—Drama).
Nov. 20—The Yellow Menace, No. 12, "The Aeroplane Accident" (Two parts—Drama).
Nov. 27—The Yellow Menace, No. 13, "The Sky and the Submarine" (Two parts—Drama).
Dec. 4—The Yellow Menace, No. 14, "The Interrupted Nuptials" (Two parts—Drama).







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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 1056, 1058)

(Mutual Releases continued from page 1074.)

SIGNAL FILM CORPORATION.
Oct. 30—A Lass of the Lumberlands, No. 2, "The Wreck in the Fog" (Two parts—Drama).
Nov. 6—A Lass of the Lumberlands, No. 3, "First Blood" (Two parts—Drama).

VOGUE.
Oct. 29—He Died and He Didn't (Two parts—Comedy).
Nov 5—Bungling Bill's Bow-Wow (Two parts—Comedy).
Nov. 12—Picture Pirates (Two parts—Com.).
Nov 19—Lost Strayed or Stolen (Two parts—Comedy).

Metro Pictures Corporation.

COLUMBIA.
Oct. 30—The Gates of Eden (Five parts—Dr.).

POPULAR PLAYS AND PLAYERS.
Oct. 26—The Iron Woman (Five parts—Dr.).
Nov. 6—Extravagance (Five parts—Drama).

QUALITY.
Oct. 16—In the Diplomatic Service (Five parts—Drama).
October—Romeo and Juliet (Five Parts—Dr.) (Special Release).

ROLFE.
Oct. 23—The Brand of Cowardice (Five parts—Drama).
Nov. 13—The Wager (Five parts—Dr.).
Nov. 27—Sunbeam (Five parts—Drama).

YORKE.
Nov. 20—Big Tremaine (Five parts—Dr.).

Paramount Pictures Corp.

BLACK DIAMOND COMEDIES.
Oct. 16—Bridget's Blunder (Comedy).
Oct. 30—A Troublesome Trip (Comedy).

FAMOUS PLAYERS.
Nov. 2—Seventeen (Five parts—Comedy-Dr.).
Nov. 20—Miss George Washington (Five parts—Drama).
Nov. 27—Nanette of the Wilds (Five parts—Drama).

LASKY.
Oct. 26—The Heir to the Hoorah (Five parts—Drama).
Oct. 30—The Soul of Kurl San (Five parts—Drama).
Nov. 6—Unprotected (Five parts—Drama).
Nov. 13—The Plow Girl (Five parts—Drama).
Nov. 16—The Years of the Locust (Five parts—Drama).

PALLAS.
Oct. 9—The Intrigue (Five parts—Drama).
Nov. 9—A Son of Erin (Five parts—Drama).

PARAMOUNT.
Nov. 30—Martyrdom of Phillip Strong (Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.
Nov. 1—Greenland's Icy Mountains (Cartoon—Comedy).
Nov. 8—Farmer Al Falfa Sees New York (Cartoon—Comedy).
Nov. 15—Colonel Heeza Liar Hobo (Cartoon—Comedy).
Nov. 22—Bobby Bumps Queers the Choir (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES.
Oct. 30—Vesuvius in Eruption (Scenic).
Nov. 6—In Classic Greece (Scenic).
Nov. 13—In Modern Athens (Scenic).
Nov 20—British Egypt (Scenic).
Nov 27—The Real Streets of Cairo (Scenic).

Pathe Exchange, Inc.

ASTRA.
Nov. 5—The Shielding Shadow No. 6 "The Disappearing Prisoners" (Two parts—Drama).
Nov. 12—The Shielding Shadow, No. 7, "The Awakening" (Two parts—Dr.)
Nov. 19—The Shielding Shadow No. 8, "The Haunting Hand" (Two parts—Dr.).

GOLD ROOSTER PLAYS.
July 17—The Shadow of Her Past (Five parts—Drama).
Oct. 29—The Sultana (Five parts—Comedy-Drama) (Colored).
Nov. 5—The Hidden Valley (Five parts—Drama).
Nov. 12—Shadows and Sunshine (Five parts—Comedy—Drama).
Nov 19—The World and the Woman (Five parts—Drama).

PATHE.
Oct. 29—The Moth and the Flame (Two parts—Drama).
Nov. 5—Scratch of the Pen (Two parts—Drama).
Historic New Orleans (Scenic).
Nov. 5—Fowls and Game Birds (Educational—Colored).
Nov. 12—Florence Rose Fashions, No. 8, "A Day in New York with Betty" (Fashion).
Nov. 12—Baseball's Peerless Leader (Two parts—Drama) (Reissue).
Nov. 19—The Warning (Three parts—Drama).
Nov. 19—A City's Milk Supply (Industry).
—Here and There in Spain (Scenic—Colored).

PATHE NEWS.
Nov. 4—Number 89, 1916 (Topical).
Nov. 8—Number 90, 1916. (Topical).
Nov. 11—Number 91, 1916. (Topical).
Nov. 15—Number 92, 1916 (Topical).
Nov. 18—Number 93, 1916 (Topical).
Nov. 22—Number 94, 1916 (Topical).
Nov. 25—Number 95, 1916 (Topical).

ROLIN.
Oct. 29—Luke, the Chauffeur (Comedy).
Nov. 5—Luke's Preparedness Preparation (Comedy).
Nov. 12—Luke—Gladiator (Comedy).
Nov. 19—Luke Patient Provider (Comedy).

Triangle Film Corporation.

FINE ARTS.
Oct. 29—A Sister of Six (Five parts—Drama).
Nov. 5—Atta Boy's Last Race (Five parts—Drama).
Nov. 12—American Aristocracy (Five parts—Drama).
Nov. 19—The Microscopic Mystery (Five parts—Drama).

INCE.
Oct. 29—Somewhere in France (Five parts—Drama).
Nov. 5—A Corner in Colleens (Five parts—Drama).
Nov. 12—Jim Grimsby's Boy (Five parts—Dr.).
Nov. 19—The Honorable Algy (Five parts—Drama).

Unicorn Film Service.

BUFFALO.
Oct. 16—The Slumbering Memory (Two parts—Drama).
Oct. 22—The Honor of the Tribe (Two parts—Drama).

HIAWATHA.
Oct. 18—Fear (Three parts—Drama).

GAYETY.
Oct. 17—Wife's Frame-Up (Comedy).

JOCKEY.
Oct. 17—The Foolish Romance (Two parts—Comedy).

JUDY.
Oct. 7—The Model (Comedy).
Oct. 16—The Lost Ring (Comedy).
—U. S. Fighting Craft (Educational).
Oct. 19—Over the Hills (Comedy).
Oct. 22—Disposing of a Lover (Comedy).

LILY.
Oct. 3—Thru the Wall (Drama).
Oct. 8—The Web (Three parts—Drama).

PURITAN.
Oct. 6—The Live Corpse (Comedy).
Oct. 19—The Honor of the Gardells (Two parts—Drama).

SUNSET.
Oct. 5—A Daring Mission (Drama).

SUPREME.
Oct. 2—Pen and Sword (Two parts—Drama)
Oct. 6—The Guilty One (Two parts—Drama).

UTAH.
Oct. 21—When Hands are Idle (Two parts—Drama).
Oct. 21—The Vengeance of Dan McGrew (Drama).

Feature Releases

ARTCRAFT PICTURES CORP.
Nov. 6—Less Than the Dust (Mary Pickford—Six parts—Drama).

CHRISTIE FILM CO.
Oct. 16—The Making Over of Mother (Comedy).
Oct 23—He Loved the Ladies (Comedy).
Nov. 13—His Friend, the Elephant (Comedy).

CONSOLIDATED FILM CORPORATION.
Oct. 30—The Crimson Stain Mystery, No. 11 Two parts—Drama).
Nov. 6—The Crimson Stain Mystery No. 12 (Two parts—Drama).
Nov. 13—The Crimson Stain Mystery, No. 13 (Two parts—Drama).
Nov. 20—The Crimson Stain Mystery No. 14 (Two parts—Drama).

EXCLUSIVE FEATURES INC.
October—La Tosca (Two parts—Drama).

FOX FILM CORPORATION.
Oct. 23—Romeo and Juliet (Five parts—Dr.).
Nov. 6—Sins of Her Parent (Five parts—Dr.).
Nov. 13—The Mediator (Five parts—Drama).
Nov. 20—Jealousy (Five parts—Drama).

FROHMAN AMUSEMENT CORP.
October—The Conquest of Canaan (Drama)
November—The Witching Hour (Seven parts—Drama).

GREATER VITAGRAPH (V-L-S-E, INC.).
Oct. 30—Scarlet Runner, No. 5, "The Jacobean House" Vitagraph—Two parts—Drama).
Oct. 30—The Last Man (Vitagraph—Five parts—Drama).
Nov. 6—The Scarlet Runner, No. 6, "The Mysterious Motor Car" (Vitagraph—Two parts—Drama).
Nov. 6—The Devil's Prize (Vitagraph—Five parts—Drama).
Nov. 13—The Scarlet Runner No. 7 "The Red Whiskered Man" Vitagraph (Two parts—Drama).
Nov. 13—The Price of Fame (Vitagraph—Five parts—Drama).
Nov. 20—The Second Mrs. Tanqueray (Vitagraph—Five parts—Drama).
Nov. 20—The Scarlet Runner, No. 8, "The Glove and the King" (Two parts—Drama).
Nov. 27—An Enemy to the King (Vitagraph—Five parts—Drama).
Nov. 27—The Scarlet Runner, No. 9, "The Gold Cigarette Case" (Vitagraph—Two parts—Drama).

HERALD FILM CORPORATION.
October.—Prima Donna's Husband (Five parts—Drama).

INTERNATIONAL FILM SERVICE, INC.
Oct. 30—Beatrice Fairfax, No. 13, "The Ringer" (Two parts—Drama).
Oct. 31—Hearst-International News Pictorial No. 87, 1916 (Topical).
Nov. 2—Hearst-International News Pictorial No. 88, 1916. (Topical).
Nov. 2—The Ocean Waif (Golden Eagle—Five parts—Comedy-Drama).
Nov 6—Beatrice Fairfax No. 14 "The Hidden Menace" (Two parts—Drama).
Nov. 7—Hearst-International News Pictorial, No. 89, 1916 (Topical).
Nov. 9—Hearst-International News Pictorial, No. 90, 1916 (Topical).
Nov 13—Beatrice Fairfax No. 15 (Two parts—Drama
Nov 13—The Jockey of Death. (Milano Five parts—Drama).
Nov. 14—Hearst-International News Pictorial, No. 91, 1916 (Topical).
Nov 16—Hearst-International News Pictorial, No. 92, 1916 (Topical).

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 1056, 1058)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Nov. 8—Number 45 (Topical).
Nov. 15—Number 46 (Topical).
Nov. 22—Number 47 (Topical).

BIG U.

Nov. 5—The Bandit's Wager (Comedy—Dr.).
Nov. 10—The Evidence, (Drama) (Special Release).
Nov. 12—The Powder Trail (Two parts—Dr.) (Special release).
Nov. 15—The Torment (Drama) (Special).
Nov. 16—Life's Maelstrom (Two parts—Dr.).
Nov. 17—The Long Search (Drama) (Special)
Nov. 23—No release this day.
Nov. 23—Accusing Evidence (Drama) (Special).
Nov. 26—The Heroine of San Juan (Two parts—Drama) (Special).

BISON.

Nov. 4—For Love and Gold (Two parts—Dr.).
Nov. 11—The Quitter, (Two parts—Drama).
Nov. 18—The Son of a Rebel Chief (Two parts—Drama).
Nov. 25—The Lost Lode (Two parts—Drama).

GOLD SEAL.

Oct. 31—The Masked Woman (Three parts—Drama).
Nov. 8—The Cry of Conscience, (Two parts—Drama).
Nov. 14—Honor Thy Country (Thre parts—Drama).
Nov. 21—The Woman He Feared (Three parts—Drama).

IMP.

Nov. 3—Stumbling (Two parts—Drama).
Nov. 5—The Secret Cellar (Two parts—Dr.) (Special release).
Nov. 7—The Voice Upstairs, (Drama).
Nov. 10—The Eel (Two parts—Drama).
Nov 17—Guilty (Two parts—Drama).
Nov. 19—No release this day.
Nov. 19—The Thread of Life (Two parts—Drama) (Special).
Nov. 22—When He Came Back (Drama.
Nov. 24—Circumstantial Guilt (Two parts—Drama.)
Nov. 26—No release this day.

JOKER.

Nov. 4—A Shadowed Shadow (Comedy).
Nov. 11—In Love With a Fireman (Comedy).
Nov. 18—Their First Arrest (Comedy).
Nov. 25—A Janitor's Vendetta (Comedy).

LAEMMLE

Oct. 28—(No release this day).
Nov. 1—The Midnight Toll (Drama) (Special Release).
Nov. 2—Her Wedding Day (Two parts—Dr.).
Nov 4—No release this day.
Nov. 11—No release this day.
Nov. 12—Shadows of Suspicion (Drama).
Nov. 15—No release this day.
Nov 18—No release this day
Nov 23—The Emerald Pin (Two parts—Dr.).
Nov 25—No release this day.
Nov. 25—Her Message to Heaven (Drama).

L-KO.

Oct. 25—A Rural Romance (Two parts—Com.).—An Alligator Hunt (Dittmar's Educational).
Nov. 1—Terrors of a Turkish Bath (Two parts—Comedy).
Nov. 5—No release this day.
Nov. 7—Alice in Society (Three parts—Comedy).
Nov. 8—No release this day.
Nov. 12—No release this day.
Nov. 15—A Million Dollar Smash (Two parts—Comedy).
Nov. 22—Where Is My Wife? (Two parts—Comedy).

NESTOR.

Oct. 30—Love and a Liar (Comedy).
Nov. 6—A Political Tramp (Comedy).
Nov. 10—Sweedy, The Janitor (Comedy).
Nov. 13—Knights of the Bath Tub (Comedy).
Nov. 17—A Capable Lady Cook (Comedy).
Nov. 20—How Do You Feel? (Comedy).
Nov. 24—Married a Year (Comedy).

POWERS.

Nov. 3—Us Kids (Comedy).
Nov. 9—High Life on a Farm with Hy Mayer (Cartoon—Educational).
Nov. 16—Motor Mat and his Flivver (Com.-Cartoon).—Modernizing Ceylon (Educational).
Nov. 23—Irma in Wonderland (Comedy—Drama).
Nov. 26—Sammy Johnson at the Sea Side (Cartoon—Comedy).—In and Around Ancient Japan (Educational).

RED FEATHER.

Oct. 23—The Black Sheep of the Family (Five parts—Drama).
Oct. 30—The Isle of Life (Five parts—Drama).
Nov. 6—The Place Beyond the Winds (Five parts—Drama).
Nov. 13—The Heritage of Hate (Five parts—Drama).
Nov. 20—The Devil's Bondwoman (Five parts—Drama).

REX.

Oct. 15—No release this day.
Oct. 20—The Gold Band (Drama).
Oct. 29—The Moving Finger (Drama).
Nov. 3—No release this day.
Nov. 5—Her Vanished Youth (Drama).
Nov. 9—The Mantle of Deceit (Two parts—Society—Drama).
Nov. 9—A Pen Trip to Palestine (Educ.).
Nov. 10—The Eyes of Love (Drama).
Nov. 16—The Diamond Lure (Drama).
Nov. 17—No release this day.
Nov. 18—Lost in Babylon (Drama).
Nov. 26—No release this day.

VICTOR.

Oct. 24—Kitty from the City (Drama) (Special Release).
Oct. 27—A Plumber's Waterloo (Comedy).
Oct. 29—The Burglar (Comedy).
Oct. 31—Felix on the Job (Comedy) (Special Release).
Nov. 7—No release this day.
Nov. 9—No release this day.
Nov. 12—Any Old Duke'll Do (Comedy).
Nov. 14—No release this day.
Nov. 14—A Case of Beans (Comedy) (Special).
Nov. 19—Her Chance (Comedy).
Nov. 21—No release this day.
Nov. 21—Felix Gets in Wrong (Comedy) (Special).

UNIVERSAL SCREEN MAGAZINE.

Nov. 24—Number 1.

UNIVERSAL SPECIAL FEATURE.

Oct. 9—Liberty No. 9, "Trapped," (Two parts—Drama).
Oct. 12—Behind Life's Stage (Two parts—Dr.).
Oct. 16—Fame at Last (No. 10 of "Timothy Dobbs, That's Me"—Two parts—Comedy).
Oct. 16—Liberty No. 10, "The Human Targets" (Two parts—Drama).
Oct. 23—Liberty No. 11, "A Daughter of Mars" (Two parts—Drama).
Oct. 24—Society Hypocrites (Three parts—Dr.).
Oct. 30—Liberty No. 12, "For the Flag" (Two parts—Drama).
Nov. 6—Liberty No. 13 "Strife and Sorrow" (Two parts—Drama).
Nov. 13—Liberty No. 14, "A Modern Joan of Arc" (Two parts—Drama).
Nov. 14—Honor Thy Country (Three parts—Drama).
Nov. 20—Liberty No. 15, "The Flag of Truce" (Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

October—Idle Wives (Seven parts—Drama).

Bluebird Photoplay, Inc.

Oct. 30—The End of the Rainbow (Five parts—Drama).
Nov. 6—Gloriana (Five parts—Drama).
Nov. 13—A Stranger from Somewhere (Five parts—Drama).
Nov. 20—The Measure of a Man (Five parts—Drama).
Nov. 27—The Bugler of Algiers (Five parts—Drama).

Mutual Film Corp.

AMERICAN.

Oct. 9—Citizens, All (Two parts—Drama).
Oct. 16—The Franchise (Two parts—Drama).
Oct. 23—Professor Jeremey's Experiment (Two parts—Drama).
Nov. 9—The Fight on the Dam (Drama).

BEAUTY.

Oct. 10—That Sharp Note (Comedy).
Oct. 31—The Last Thrust (Comedy).
Oct. 31—The Spartan Spleen (Comedy).

CUB.

Oct. 20—He Wouldn't Tip (Comedy).
Oct. 21—That Doggone Baby (Comedy).
Oct. 21—The Deacon's Widow (Comedy).
Oct. 27—Lovers and Lunatics (Comedy).
Oct. 28—Dad's Masterpiece (Comedy).
Oct. 28—When Clubs Were Trumps (Comedy).
Nov. 3—Nearly a Hero (Comedy).
Nov. 10—His Blushing Bride (Comedy).
Nov. 17—Her Sun-Kissed Hero (Comedy).

ECLAIR.

Nov. 4—The Eternal Challenge (Two parts—Drama).
Nov. 11—The Unpardonable Sin (Two parts—Drama).
Nov. 18—The Bad Samaritan (Two parts—Drama).

FILM D-ART.

Nov. 6—The Ten O'clock Mystery (Three parts—Drama).
Nov. 16—Title to be announced later.

GAUMONT.

Oct. 18—See America First, No. 58 (Scenic).—Kartoon Komics (Cartoon—Comedy).
Oct. 19—Stepping Westward (Two parts—Dr.).
Oct. 22—Reel Life No. 25 (Mutual Film Magazine).
Oct. 25—See America First, No. 59 (Scenic).—Kartoon Komics (Cartoon-Comedy).
Oct. 29—Reel Life, No. 26 (Mutual Film Magazine).
Nov. 1—See America First No. 60 (Scenic).—Kartoon Komics (Cartoon—Comedy).
Nov. 5—Reel Life No. 27 (Mutual Film Magazine).
Nov. 7—Mutual World Tours (Travel).
Nov. 8—See America First, No. 61 (Scenic).—Kartoon Komics (Cartoon-Comedy).
Nov. 12—Reel Life, No. 28 (Mutual Film Magazine).
Nov. 14—Mutual Tours of the World (Travel).
Nov. 15—See America First, No 62 (Scenic).—Kartoon Komics (Cartoon—Comedy).
Nov. 19—Reel Life No. 29 (Mutual Film Magazine).

MUTUAL.

Oct. 24—The Folly of Fear (Two parts—Dr.).
Oct. 26—At Twelve O'clock (Two parts—Dr.).
Oct 30—The Frame-Up (Two parts—Drama).
Nov. 9—A Mountain Daisy (Two parts—Dr.).
Nov. 13—His Guardian Angel (Two parts—Drama).

MUTUAL WEEKLY.

Oct. 18—Number 94 (Topical).
Oct. 25—Number 95 (Topical).
Nov. 1—Number 96 (Topical).
Nov. 8—Number 97 (Topical).
Nov. 15—Number 98 (Topical).

MUTUAL CHAPLIN.

The Vagabond (Two parts—Comedy).
One A. M. (Two parts—Comedy).
The Pawnshop (Two parts—Comedy).

MUTUAL MASTERPICTURES DE LUXE.

Oct. 23—The Undertow (American—Five parts—Drama) (No. 146).
Nov. 6—And the Law Says? (American—Five parts—Drama) (No. 150).
Nov. 9—East Is East (Turner—Five parts—Drama) (No. 151).
Nov. 16—Immediate Lee (American—Five parts—Drama) (No. 153).

MUTUAL STAR PRODUCTIONS.

Oct. 30—Faith (American—Five parts—Drama) (No. 148).
Nov. 2—The Pearl of Paradise (Five parts—Drama) (No. 149).
Nov. 13—Peck o' Pickles (American—Five parts—Drama) (No. 152).

(*Mutual Releases continued on page* 1076.)

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List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 1056, 1058)

General Film Company

RELEASE DAYS.

Monday—Biograph, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

Nov. 6—The New York Hat (Drama) (Biograph—Reissue No. 95).
Nov. 7—The Science of Crime (Two parts—Drama) (Biograph Reissue No. 96).
Nov. 13—Near to Earth (Drama) (Biograph Reissue No. 97).
Nov. 15—Lord Chumley (Three parts—Dr.) (Biograph Reissue No. 98).
Nov. 20—Fish (Comedy)
Nov. 21—Oil and Water (Two parts Drama) (Biograph—Reissue No. 99).

ESSANAY.

Oct. 21—Essanay-Chaplin Revue of 1916, arranged from "The Tramp," "His New Job," "A Night Out" (Five parts—Comedy).
Oct. 24—Borrowed Sunshine (Two parts—Dr.).
Oct. 25—Canimated Nooz Pictorial No. 18 (Cartoon—Comedy).
—A scenic subject on the same reel.
Oct. 28—It Never Could Happen (Three parts—Drama).
Oct. 31—The Beach Comber (Two parts—Comedy).
Nov. 1—Canimated Nooz Pictorial No. 19 (Cartoon—Comedy).
Nov. 4—The Heart of Virginia Keep (Three parts—Drama).
Nov. 7—Easy Ed (Two parts—Comedy).
Nov. 8—A Safe Proposition (Comedy).
Nov. 11—What I Said Goes (Three parts—Dr.).
Nov 14 Not In the News (Two parts—Drama).
Nov. 15—Canimated Nooz Pictorial No. 20 (Cartoon Comedy)—A Scenic Subject on the same reel
Nov 18 His Moral Code (Three parts—Drama).

KALEM.

Oct. 24—The Bogus Booking Agents (Comedy).
Oct. 25—The Harvest of Gold (No 12 of the "Girl from 'Frisco"—Two parts—Drama).
Oct. 27—The Missing Heiress (No. 2 of "Grant, Police Reporter"—Drama).
Oct. 28—Hazards of Helen Railroad Series No. 103, "The Lost Messenger" (Dr.).
Oct. 31—The Merry Motor Menders (Com.).
Nov. 1—The Son of Cain (No. 13 of the "Girl from 'Frisco"—Two parts—Dr.).
Nov. 3—The Pencil Clue (No 3 of "Grant, Police Reporter"—Drama).
Nov. 4—"Hazards of Helen" Railroad Series No. 104, "The Gate of Death" (Drama).
Nov. 7—A Desperate Duel (Comedy).
Nov. 8—The Witch of the Dark House (No. 14 of the Girl from Frisco) (Two parts—Drama).
Nov. 10—The Man from Yukon (No. 4 of Grant, Police Reporter) (Drama).
Nov. 11—Hazards of Helen railroad series No. 105 "The Lone Point Mystery."
Nov 14 The New Salesman (Comedy).
Nov. 15—The Mystery of the Brass Bound Chest (No. 15 of "The Girl From Frisco") (Two parts—Drama).
Nov 17—The Rogues Pawn (No 5 of "Grant, Police Reporter") (Drama).
Nov. 18 The Runaway Sleeper, No. 106 of the "Hazards of Helen" Railroad Series) (Drama).

SELIG.

Oct. 19—The Selig-Tribune, No. 84, 1916 (Topical).
Oct. 21—An Eventful Evening (Comedy).
Oct. 23—Out of the Shadows (Two parts—Dr.).
Oct. 23—The Selig-Tribune, No. 85, 1916 (Top.).
Oct. 26—The Selig-Tribune, No. 86, 1916 (Top.).
Oct. 28—A Close Call (Drama).
Oct. 30—Small Town Stuff (Three parts—Com.).
Oct. 30—The Selig-Tribune, No. 87, 1916 (Top.).
Nov. 2—The Selig-Tribune, No. 88, 1916 (Top.).
Nov. 5—Tom's Sacrifice (Drama).
Nov. 6—So Shall Ye Reap (Two parts—Dr.).
Nov. 6—The Selig-Tribune No. 89, 1916 (Topical).
Nov. 9—The Selig-Tribune No. 90, 1916 (Topical).
Nov. 11—When Cupid Slipped (Comedy).
Nov. 13—The Temptation of Adam (Three parts—Drama)
Nov. 13—The Selig-Tribune No. 91, 1916 (Topical).
Nov. 16—The Selig-Tribune No. 92, 1916 (Topical).
Nov. 18—The Girl Detective (Drama).

VIM FEATURE COMEDY.

Oct. 11—Their Installment Furniture (Com.).
Oct. 18—A Persistent Wooing (Comedy).
Oct. 25—Green Eyes (Comedy).
Nov. 1—Gertie's Garters (Comedy)
Nov 8 Marked No Funds (Comedy)
Nov. 15—His Wedding Promise (Comedy).

VIM.

Oct. 26—A Maid to Order (Comedy).
Oct. 27—The Frame-Up (Comedy).
Nov. 2—Twin Flats (Comedy).
Nov. 3—In the Ranks (Comedy).
Nov. 9—A Warm Reception (Comedy).
Nov. 10—Hot Dogs (Comedy).
Nov. 16 Pipe Dreams (Comedy).
Nov. 17—Good and Proper (Comedy).

VITAGRAPH.

Oct. 23—Trouble for Four (Comedy).
Oct. 27—Betty's Affair (Comedy).
Oct. 30—The New Porter (Comedy).
Nov. 3—The Game that Failed (Comedy).
Nov. 4—The Heart of a Fool (Three parts—Drama) (Broadway Star Feature).
Nov. 6—New York Rapid Transit (Comedy).
Nov. 10—Weary Willie's Birthday (Comedy).
Nov. 13—The Second Story Ringer (Comedy).
Nov. 17—The Luck of Jane (Comedy).
Nov. 18—The Man Who Went Sane (Three parts—Drama) (Broadway Star Feature).
Nov. 20—The Fasters (Comemdy).
Nov. 24—Justice A La Carte (Comedy).

General Film Company Features

BROADWAY STAR FEATURES.

Nov. 4—The Heart of a Fool (Vitagraph—Three parts—Drama).
Nov. 18—The Who Went Sane (Vitagraph—Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

Oct. 27—The Chorus Girl and the Kid (Three parts—Drama).
Nov. 3—Jess of the Hill Country (Two parts—Drama).
Nov. 10—The Question Mark (Three parts—Drama).
Nov. 17—Target of Dreams (Two parts—Drama).

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FOR SALE—Picture show, best town Southern Illinois, 500 seats, 13,000 population, brick building. Everything bear inspection. A., care M. P. World, N. Y. City.

FOR SALE—First-class moving picture theater, modernly equipped. Good location in the city of Louisville. If interested, address E. D. Bennett, 1103 Inter-Southern Bldg., Louisville, Ky.

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WANTED—Power's 6A motor driven moving picture machine, with inductor, slightly used, must be cheap. Chas. F. Behr, Roosevelt, L. I., N. Y.

EQUIPMENT FOR SALE.

3,000 OPERA CHAIRS, steel and cast frames, 60c. up. All serviceable goods, cut prices on new chairs. 6 standard asbestos booths. Send for weekly list of close outs and save half. J. P. Redington, Scranton, Pa.

FOR SALE—One Edison Home Kinetoscope with several film subjects and book of exchange coupons, $50, one model 2-E Victor portable stereopticon electric equipment, $20; one Victor cinematograph projector, $60. All of above shop worn only. Only cash considered. F. E. Slocum, 401 Main St., Peoria, Ill.

OPERA CHAIRS, 3,500 slightly used, 40c. up. 600 upholstered $1.00 each. New opera and maple folding at direct factory prices. Atlas Seating Co., 10 East 43d St., N. Y. City.

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PROFESSIONAL CAMERAS, tripods, perforators, printers, developing outfits, rewinders, tessars, effect devices, novelties, experimental workshop, repair, expert film work, titles. Eberhard Schneider, 14th St. & Second Ave., N. Y. City.

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PRESTWICK MODEL 5. Precision Tripod tilting and pamorama; two aluminum, two wood magazines, cases complete. Tom Phillips, 5728 S. State St., Chicago, Ill.

THE MOTION PICTURE CAMERA Clearing House offers the biggest values possible in high-grade tested Cinematograph Cameras. Read this list carefully, then act at once. 1st: 100 ft. Ernemann M. P. Camera, equipped with Ernemann F:3.5 Anastigmat lens, $50.00. 2d: 100 ft. Ensign M. P. Camera, equipped with Zeiss Tessar F:3.5 Anastigmat lens, carrying case and tripod, complete $75.00. 3d: 150 ft. Vista M. P. Camera, equipped with F:6 lens and extra magazine, price $32.50. 4th: 200 ft. Kinograph De Luxe model, regular and trick crank, side focusing device, direct finder, teakwood case, equipped with Zeiss Tessar F:3.5 lens and 2 extra magazines, complete $85.00. 5th: 200 ft. Ernemann model A Professional M. P. Camera, leather covered, regular and trick crank, equipped with Ernemann F:3.5 lens, price, $110.00. 6th: 400 ft. capacity, Ernemann model B Professional, finest mechanism, all adjustments, forward or reverse, trick crank, film punch, magnifying focusing device, magnifying direct finder equipped with Zeiss Tessar F:3.5 lens, price $225.00. 7th: 400 ft. Pathe M. P. Camera, Heliar F:4.5 lens, extra magazine, genuine Pathe Freres movement, price $125.00. 8th: 400 ft. Pathe Studio model, outside magazine, equipped with Genuine Carl Zeiss Tessar F:3.5 lens, outside diaphragm adjustment and dissolve, rear focusing device, film punch, regular and trick crank in back of camera, magnifying direct view finder, extra magazine and Studio tripod. An ideal Studio outfit. Price complete $450.00. 9th: 400 ft capacity Ernemann model B Professional, finest mechanism, all adjustments, forward or reverse, trick crank, film punch, magnifying focusing device, magnifying direct finder, equipped with 2" Ernemann F:3.5, 3" Helomar F:3.5, 4" Dallmeyer Telephoto F:4.5, with hand made panoram and tilt tripod, complete $325.00. 10th: 200 ft. capacity DAVSCO Professional Kino, the most compact and efficient camera on the market, aluminum magazines, very accurate movement, Tessar F:3.5 lens, price $110.00. Panoram and tilting tripods at $14.00, $25.00, $35.00 and $45.00. Detailed descriptions and specifications on request. Telegraphic orders shipped as soon as received. Motion picture camera users are taking advantage of our excellent service and exceptional values. Write or wire today. David Stern Company, The National Camera Exchange, 1047 R Madison St., Chicago.

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FILMS WANTED.

WANTED for export, used films in good condition. Especially series. State price, etc., to F. Thomander, 145 West 45th St., N. Y. City.

HIGHEST PRICES PAID for film scrap, discarded reels of films and perforations. Ship to and write The Nickelsburg Brothers Company, Meadow St., Newark, N. J. Checks mailed on receipt of goods.

WANTED—Four, five and six-reel features in first-class shape, with or without paper, also negatives. Federal Film Co., 145 W. 45th St., N. Y. C.

WANTED—Films depicting Alaskan scenery, hunting, mining, whaling; especially salmon industries and fishing. Quote price and describe fully. Address Leffingwell's Travel Talks, 931 Monadnock Block, Chicago, Ill.

WANTED—Developed negatives of educational and scientific subjects. Must be exceptional. State price, etc. Educational Films Corporation of America, 729 Seventh Ave., N. Y. City.

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OVER SEAS BUYERS should communicate with me, second-hand American pictures at European prices. Donald Campbell, 145 West 45th St., N. Y. City.

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PIPE ORGAN FOR SALE — Three-manual, thirty-stop Karn-Warren pipe organ, with echo organ, harp, chimes, Vox Humana, electric action and detached console. This organ has roll attachment and would be just the thing for a picture house. The owner, finding the organ too powerful for his residence, is willing to dispose of it at a great sacrifice, in order to make room for a residence organ. For full information, specification, price, etc., address Pipe Organ, care M. P. World, Schiller Bldg., Chicago, Ill.

A RUDOLPH WURLITZER automatic piano-band orchestrion, 8 ft. by 6 ft. 6 diameter, 8 ft. high, used five years, good as new; cost, $5,100.00, sell for $2,000.00 cash. D. B., 491 State St., Bridgeport, Conn.

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on William, however, and sets out a dance with him during which he agrees to elope with him just for the fun of the thing. William takes the appointment seriously and gets a roadster by telling the salesman that he wants to test it out for his father. Miss Pratt meanwhile decides to elope with George Cooper at his car. When they reach the prearranged house they discover that George has forgotten the license and their relations is shattered by the quarrel which follows.

William while hastening in his new car to keep the appointment runs a tree and wrecks the machine. Running ahead on foot, he arrives at the designated spot only to find May Parcher there with the news of Miss Pratt's elopement. There is nothing left for William but suicide and he prepares to do it at home by the gas method planning to save his good name by willing his dear body to the Medical college. The proceeds to go to pay for the damage to the automobile. The timely arrival of May Parcher with fifty dollars received by the sale of her pet pony, saves William from the terrible consequences of his despair, and we find in his gratitude to May for her devotion the seeds of a new romance.

INTERNATIONAL FILM SERVICE.

HEARST INTERNATIONAL NEWS PICTORIAL, NO. 87 (Oct. 21).

SOMEWHERE IN FRANCE.—German authorities distribute soup to French families in public kitchen. The German armies, operating in the mountains, are compelled to move supplies from one base to another by means of donkey trains. General von Mackensen has become military idol of the German people.

SHADOW LAWN, N. J.—Women's Day is celebrated here by 12,000 persons who make a pilgrimage to the summer White House to hear the President speak and to see him shake hands with women and children of New York's East Side who called to congratulate the Executive on the passage of the Child Labor Law.

FORT SHERIDAN, Ill.—U. S. troops just back from the Mexican border camps when compelled to sleep in tents with cold breezes from Lake Michigan cause discomfort. Secretary of War Baker arrives at the post to settle with the mutineers.

FOOTLIGHTS AND FASHIONS.—Miss Mary Boland, of "Backfire," Lyceum Theatre, appears in gowns of her own recent creation.

SALONIKI, Greece.—Exclusive pictures by Arch L. Varges showing the Greek motorboat patrol questioning Greek fishermen. British wounded convalescing on board a hospital lighter. Allied troops attend a solemn religious service in the field. A field bakery turns out hundreds of loaves of bread to feed the soldiers of the allied forces.

ALBUQUERQUE, N. M.—Col. Theodore Roosevelt, campaigning for the Republican presidential ticket is given a rousing reception here by rough riders and cowboys.

NEW YORK CITY.—Nearly $500,000,000.00 in gold is received in this country on account of war munitions. Exclusive pictures demonstrate the methods of assaying the gold before it is accepted by American bankers.

THE JOCKEY OF DEATH.—Milano Five Parts. Nov. 13.—The cast: Elda (Mlle. Lydia), Henry (M. Arturo). Director, M. Lat.

Robert Thorne has illegally seized an ancestral castle and estate. Fifteen years later he is visited by Henry Claremont, a nephew of the man he poisoned, a cousin of the little countess whom Thorne has had abducted by a gypsy circus manager, and co-heir with the countess to the estate.

Thorne, represented in the picture as "The Masked Man," successfully plots to have Henry fall over a cliff while riding horseback. Henry is not killed, and while recovering from his injuries discovers a note which tells him that his uncle has been poisoned and that Thorne is a usurper. With the aid of a trusted servant, he sets out to find the missing countess and restore the estate to her. They take with them an ivory skeleton which is the family mascot.

As Henry and the servant sit in their room one night a jockey's cap falls from the top of a cupboard onto the head of the skeleton. This gives Henry an idea. He resolves to use his ability as a horseman and do an act with the big circuses the country over, billing himself as "The Jockey of Death." He hopes to encounter the gypsy circus manager and through him find the countess.

Six months later, the girl, now grown to womanhood, is recognized by the servant in the person of a little high wire performer named Elda then appearing on the same bill in the circus with "The Jockey." The gypsy circus manager, under the assumed name of Frank, is posing as her father.

Henry communicates with Elda, who is closely guarded by the gypsies, and tells her that she is really a countess and his cousin. Frank prevents her escape, but one night, at the close of her act, the jockey lowers a rope to the pedestal leading to her tight-rope. In view of the audience, she climbs the rope to the dome of the circus building and she and the jockey then start on a wild flight. Frank has informed the police that the jockey is an international spy, which, in reality, is the true role of the gypsy. The police join in the chase.

In the flight Elda and the jockey perform many daring feats to escape. They dive from a high railroad bridge, crawl onto a passing barge over the propeller, scale the trusses of another bridge, and, as a thrilling climax, ride a bicycle on a wire across a wide river. They finally get away and inform the authorities of the real plotters. The masked man encounters the skeleton and is frightened to death, and Frank, the gypsy, is imprisoned as a spy. The story ends with Elda and Henry taking possession of their estate.

CONSOLIDATED FILM CORP.

THE CRIMSON STAIN MYSTERY (Episode No. 11—"The Tortured Soul"—Two parts—Oct. 30).—More and more as the Crimson Stain gang perpetrate atrocities to the absolute discomfiture of the police, Dr. Montrose, considering himself as the fundamental cause, finds himself tortured by a guilty conscience. Asleep or awake there come to mock him visions of his victims—the Crimson Stain gang. Angered by Stanley's attacks in his newspaper, Parrish the detective complains to Dr. Montrose. His method of making his complaint creates suspicion in Florence's mind, and she resolves thereafter to watch him.

Shortly after, Robert Clayton calls to take Florence out for a ride in his new automobile. As he sits in the library waiting for them to return, Dr. Montrose is suddenly disturbed by an insidious thought. Something, perhaps it is mental telepathy, whispers to him that all is not well with Florence. As he goes outside to the porch he sees Clayton and Florence returning in their automobile. Suddenly a street urchin dashes in front of the machine and is knocked down. The child is brought into the house and Dr. Montrose finds his relief, after an examination that the boy is more scared than hurt.

Later Dr. Montrose goes out for a walk. As he is about to cross the street a taxicab whirls by him and he sees in it Pierre La Rue, Tanner and Kiel. Hailing a second taxi he gives chase. They arrive before a notorious dance hall. Dr. Montrose follows the gangsters in and sees them enter a private dining room.

For a long time the Doctor waits, and his patience finally becoming exhausted, he breaks down the door and enters. Pierre La Rue jumps out of the window, and Dr. Montrose shoving Tanner and Kiel aside chases after him. Pierre jumps into a taxicab and Dr. Montrose entering another gives chase. They are joined by two policemen, and regardless of the speed laws, this procession flies through the streets.

Reaching the Montrose home in Riverdale, Pierre flings some bills at his driver and jumps into the house colliding with Florence. Surprised, Florence screams. Pierre hesitates, and just as he is about to make good his escape the Doctor pounces upon him and tearing off his disguise reveals a startling development in "The Crimson Stain Mystery."

The police are at the door. Perhaps it is a desire on the Doctor's part to solve the mystery on his own account that prompts him to save this man. Pushing him behind some furniture, Dr. Montrose breaks a window, and as the police enter points to it and says Pierre escaped that way. After they are gone, the man disguised as Pierre goes up stairs while the Doctor and Florence gaze at him in astonishment.

UNITY SALES CORP.

THE YELLOW MENACE (Episode No. 12—"The Aeroplane Accident"—Two Parts—Nov. 20).—Seeing that Najla, beyond mercifully relieving his suffering, will have nothing more to do with him, the half-breed becomes madly jealous of Manning and the rest of Najla's cultured friends, and, though hating Ali Singh with all his soul, he resolves to betray Manning and Najla and warns Ali Singh of a plot which would have meant the Demon's death. Manning and the military authorities, upon learning that Ali Singh means to steal an army plane with a stabilizing device, resolve to let him succeed, as he must surely break his neck, owing to certain known defects in the machine. Hong Kong Harry, however, treacherously betrays this plan to Ali Singh, who manages to escape and save himself, though two of his trusted helpers are dashed to pieces as the aeroplane falls to the ground.

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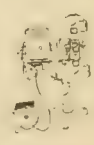
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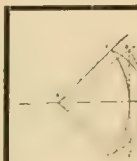
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in the sifting melting-pot of life. William looms brilliantly, a success, while John is deep in the discouraging shadows, a failure. Another span of fleeting years, and William attains the summit of a meteoric career; he is a candidate for the United States Senate. John (under an assumed name so that his brother is spared the relationship of the black sheep) holds a modest newspaper position in the same city where William's campaign is centered.

William falls sick and John, taking advantage of their resemblance, addresses an important meeting and sweeps the audience into frenzied enthusiasm. Sensing in John that which she has always missed in William, the latter's sweetheart confesses her love—thinking, of course, that she is speaking to William. Soon John finds himself facing the fact that he loves his brother's sweetheart. Fate's law is Heaven's justice—William is found dead by John—and what would have been his brother's now becomes John's, as a reward to his genius.

FOX FILM CORP.

SINS OF HER PARENT (Five Parts—Nov. 6).—The picture opens with the meeting between Richard Carver and Adrian Courtney in an art gallery. Adrian is standing before a portrait, whose subject resembles her so strikingly that Richard comments on it. After they have grown to know and love each other, Adrian confesses that the woman might have been her mother, of whom she knows little. Carver, Sr., will not sanction his son's marriage until he learns who her mother is, so Richard goes in search of her.

A clue brings him to Alaska, and he discovers the woman is Valerie Marchmont, a worthless dance hall habitue. McNeil, the saloon owner, does not like the growing friendship between Valerie and Richard, so he provokes a quarrel with the latter and shoots him. Shorty, a pal of Richard's, telegraphs Adrian and Robert Carver of the accident, and the two arrive in Alaska. The elder Carver recognizes Valerie as the secret wife of one of his friends, Arthur Heatherway, and knows that her maudlin condition has been brought on by neglect and abuse from Heatherway. Carver gives his consent to Adrian's marriage with Richard.

Then the party learns that Adrian has been imprisoned by McNeil in his cabin. They pursue and reach the place just as the girl is fighting off McNeil's attentions. A hand-to-hand combat follows. Valerie is wounded fatally, but with her last effort, she kills McNeil as he is overcoming Richard. Carver and his posse leave the cabin, with Adrian weeping softly by her dead mother, and Richard sitting by her side, comforting her.

THE MEDIATOR (Five Parts—Nov. 13).—The story concerns Lish Henley, an Arizona prospector, called the mediator, who shoots and wounds Higgins, the village bully. Higgins showed resentment when Lish ordered sody-pop at the bar. Lish learns of a town called Peaceful Hill, Cal., and decides that it will be an ideal home for him. En route to the place, he encounters a mob of strikers at Keswick, a mining settlement, and is forced to knock Big Bill, the leader, senseless.

Big Bill and his gang follow Lish to Peaceful Hill and try to pay back the man for old scores. Maggie, the waitress at the hotel where the mediator stops, saves Lish by serving him a revolver on a platter just as the mob enters. In the fight which ensues, the mediator trounces the striker and his gang again. Lish's victory is the beginning of a love affair between Maggie and himself.

Big Bill is enraged at having been beaten twice by the mediator and attempts to get him out of the way so that a shipment of rich ore may be stolen from a mine next Henley's own. Bill and his strong-arm crew capture Lish but he escapes from them in the mountains and returns to camp by the short, if desperately dangerous, route of a log flume.

He arrives in time to thwart the robbers' plans but is wounded in the combat which follows. Maggie nurses him back to health. The bully's gang is rounded up and the mediator and his bride Maggie, of course—find peace with the world at Peaceful Hill.

WORLD PICTURES.

THE HEART OF A HERO (Five Parts—Nov 6).—During the trying days for the Colonists just before the declaration of war with England, Nathan Hale, a splendid young man, conducts a small school in New London, Conn. In the midst of his school duties he finds time to fall in love with one of his pupils, Alice Adams. His affections are reciprocated.

Hale is distinctly revolutionary in his sentiments and urges his pupils on to enthusiasm for the Colonies and love of George Washington. Guy Fitzroy, a cousin of Alice and an unwelcome suitor for her hand, is an officer in the British army, and is hated and feared for his cruelty. Alice joins in the general dislike for him and spurns his proposal of marriage.

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Hale's schoolhouse is seized by the Revolutionists for a meeting place, and Hale devotes his time to organizing a company from among the volunteers and instructing them in the art of war. After twelve months of privation and hard fighting, Hale and his companions are almost exhausted, but they struggle on. For his splendid work, Hale is honored with a captain's commission, and Alice is prouder than ever of her soldier lover.

The crucial point in the war is reached and the fate of the American nation depends upon their obtaining intelligence of the methods of the British. To do this, it is necessary for some man to act as a spy, and at the risk of his life go into the enemy's quarters and learn their secrets. Despite the plea of Colonel Knowlton, Alice's guardian, for volunteers, none of the soldiers respond, until Nathan Hale's voice rings out, "I will go." Alice rushes to her lover and begs him for her sake to desist, but Hale is obdurate and he leaves for the British camp.

In the British quarters, Hale's identity is unsuspected, until in defending a woman against a soldier's insult, he attracts to himself the attention of Fitzroy. Fitzroy has a vague recollection of having seen Beacon (as Hale now calls himself) at some previous date and he finally remembers that this is the schoolmaster who had won his cousin's love and had spoken harshly against the king. He feels sure that Hale is a spy and endeavors to get him drunk, believing that then he would reveal his identity. This plan fails, so he sends one of his lieutenants to Alice's home with a note that Nathan Hale is wounded and wishes to see her before he dies. He then accuses Hale of being a spy and tells him that his sweetheart has been sent for and that her recognition and surprise when she faces him will convict him. Hale thinks quickly and by a ruse manages to get word to Alice to be on her guard. Alice pretends she does not know Hale. Fitzroy is taken somewhat aback but watches the couple from behind a closed shutter. For a few moments Hale and Alice talk guardedly, feeling themselves watched, but at last unable to resist his love, he seizes her in his arms.

Fitzroy calls "spy," and soldiers rush on the scene. Overcoming those nearest, Hale seizes Alice and dashes off on his horse. They are, however, overtaken by the pursuing soldiers and Hale is brought back a prisoner while Alice continues on to headquarters with the valuable notes he had made. Hale is condemned as a spy and sentenced to be hanged.

Through all his imprisonment he bears himself with a manly nobility that wins for him even the enemy's love. On the eve before the execution Alice bids her beloved a last goodby. At sunrise Nathan Hale is led to the scene of the hanging. When asked if he has anything to say for himself, he answers, "I only regret that I have but one life to give to my country," and nobly ascends to his death.

PARAMOUNT PICTURE CORP.

SEVENTEEN (Famous Players— Five parts —Nov. 2).—The cast: Lola Pratt (Louise Huff); William Sylvanus Baxter (Jack Pickford); May Parcher (Winifred Allen); Jane Baxter (Madge Evans); George Cooper (Walter Hiers); Genesis (Dick Lee); Johnny Watson (Richard Rosson); Joe Bullit (Julian Dillon); Mrs. Baxter Helen Lindroth); Mr. Baxter (Anthony Merlo). Directed by Robert G. Vignola.

William Sylvanus Baxter, who has reached the age of seventeen, has deluded himself into believing that he really ought to shave and has renounced "women" for all time. But the arrival of Lola Pratt and her toy dog, Floppit, reduce him to the final stages of adoration and subjugation. Having become Miss Pratt's abject slave, William becomes conscious of the defects of his small sister, Jane, aged ten, who persists in trying to eat all the apple sauce and bread in the world, who dresses too scantily in hot weather to suit his rigorous code—and who comports herself in a manner that is trying to a young man in love.

William's first humiliation comes when he encounters Miss Pratt and Floppit while assisting the hired man, Genesis, to carry home a second-hand wash boiler. William flees in horror. At the first party given by his old, and somewhat scorned friend, May Parcher, in honor of Miss Pratt, William surreptiously dons his father's dress suit in order to counteract the effect of George Cooper's handsome new roadster, which seems to have greatly impressed Miss Pratt. But he is doomed to humiliation by the arrival of Genesis who announces that Mr. Baxter wants William to bring his clothes back at once.

There is another party at the Parcher's in anticipation of which Mrs. Baxter has hidden her husband's dress clothes against the depredations of William. As a result, the youth finds himself without suitable apparel to wear and is only relieved by the relenting of his mother. But he arrives so late that Miss Pratt's dance card is completely filled. She takes pity

first Illinois Cavalry when they return from the border. Subtitle: Judge K. M. Landis delivers the official speech of welcome.

Denver, Col.—Citizens turn out in large numbers to welcome Col. Roosevelt when he arrives here.

San Diego, Cal.—(Los Angeles and San Francisco only)—The members of the Women's Hughes Trans-Continental Special receive a warm welcome when they arrive in the city. Subtitle: Many thousand orphans gather in the exposition grounds to hear their addresses. After the campaign oratory, the suffragettes seize some Fair space.

New York City.—Many dignitaries attend services commemorating the one hundred and fiftieth anniversary of the founding of the chapel of St. Paul. Subtitle: The Society of the Sons of the Revolution participate in the ceremonies.

Miscellaneous Subjects

BLUEBIRD PHOTOPLAYS, INC.

GLORIANA (Five Parts—Nov. 6).—The cast: Gloriana (Zoe Rae); her mother (Virginia Foltz), Dr. Manning (Wm. Canfield), Mrs. Manning (Clarissa Selwyn), Blake Manning (Gordon Griffith); Miriam (Irene Hunt); her mother (Mary Talbot), her father (John J. Cook). Written and directed by E. Mason Hopper.

Gloriana, a child of the stage, supports her mother while her father is in the trenches "somewhere in France." One day while Gloriana is giving her performance, a cable is handed to the mother informing her that the husband and father has been killed. The shock is more than the woman's weak heart can resist. There is a call for a physician from the audience. Dr. Manning is the physician who goes to the aid of the stricken woman. Gloriana's mother, fatally stricken, begs Dr. Manning to promise that he will see that the little girl is protected through life. The doctor promises and the woman expires. Turning from the death scene, Dr. Manning discovers that his little boy, whom he had taken to the show, and Gloriana have already become friends, and when the little boy adds his request that Gloriana may go home with them, Dr. Manning consents. The little girl is finally adopted by Dr. Manning.

Mrs. Manning is not at all pleased with the arrangement, although Gloriana's ways and cleverness soon win the woman's heart. Mrs. Manning is an aristocrat with a hobby for charitable work, but in foreign countries. She is an ardent worker in the cause of suspenders for Fiji Islanders, but fails to see the need of aid and clothing for the poor of her own city.

Gloriana has taken much interest in Mrs. Manning's charity. The child has found plenty of subjects for her charity, although her deeds have all been in small measure because of her limited means. But when, one day, she finds an especially needy case she sets about finding the way. Her course is to rob Mrs. Manning's writing desk of a considerable amount of money the woman had collected for her foreign charities.

When the robbery is discovered and the servants are all called in and questioned or accused, Gloriana is moved to compassion. She explains that the money has been stolen by a man who has compelled Gloriana, who witnessed the act, to keep silent under pain of death. This story sounds very well, as Gloriana rattles it off, but in getting down to details the child becomes entangled in her statements and finally confesses that she has herself stolen the money and invented the burglar tale. Gloriana tells that she has spent the money in charity, basing her act upon a remark Mrs. Manning had made in a speech, and that she thought the poor who surrounded her need help more than the foreigners. Mrs. Manning sees the light and Gloriana has been the cause of an awakening for the aristocratic woman with her haughty theories on charity.

SELZNICK PICTURES.

WAR BRIDES (November Release)—The cast: Joan (Nazimova); George (Chas. Hutchinson), Franz (Chas. Bryant); Eric (William Bailey); Arno (Richard S. Barthelmess); Amelia, their sister (Nila Mack); their mother (Gertrude Berkeley); the king (Alexander K. Shannon); Lieutenant Hoffman (Robert Whitworth); Captain Bragg (Ned Burton); Minna (Theodora Warfield); a financier (Chas. Chailles).

The story first shows the life of the peasants of the mythical kingdom in which the scenes take place. The poor people have been oppressed by a grasping owner of a factory, and in a strike which ensues the workers are led by Joan. The workers win, and celebrate their victory at a picnic, where Joan meets Franz, a young farmer, one of four brothers, who live with their widowed mother, and their sister, Amelia. Franz and Joan become lovers and are betrothed, when the shadow of war is seen on the horizon of the country. Franz is eager to fight for his country, but Joan is filled with apprehension. They cease working on the little home they had begun to build, but before Franz leaves with the troops they are married.

As the brief honeymoon passes Joan becomes more and more depressed by a sense of impending tragedy, and at length the young husband leaves with his regiment. One by one the other brothers are drafted into the ranks, until at last the bride, the sister and the mother are left alone to weep and hope against fear for the return of the loved ones. Then comes news of a great battle, and with it information that Franz has been killed. Joan, in her desperation, first thinks only of her bereavement, and is determined to end her own life as well. But the aged mother of the dead husband reminds her of a new duty which confronts her. A sewing basket filled with baby garments in the making brings Joan back to a realization of her responsibility to a child which will be born, fatherless. So she sadly takes up the thread of her existence once more.

Meanwhile soldiers are falling by thousands in the battles, and the military authorities conceive the idea of compelling the young, unmarried women to marry soldiers on the eve of their departure for the war, so that in the years to come there may be more soldiers to carry out the imperial ideas of power. To Joan, in her grief-burdened state, the idea is revoting. Her old talents for leadership, developed in the strike, come to the surface, and she goes among the women, arguing against permitting themselves to be made victims and tools of the ruling powers.

This action brings Joan under the displeasure of the military authorities, and when she persuades her sister-in-law, Amelia, not to become the war bride of the commander in the village, Lieutenant Hoffman, Joan is ordered shot. When it is learned that she is to be a mother, however, the order is rescinded, and she is sent to jail.

In her cell Joan learns that the king is to pass through the village, and working upon the sympathies of the woman jailer she escapes and spreads the news. Mourning has been forbidden by royal edict, but Joan persuades the women to disobey, and in deepest black they go to meet the monarch, carrying their babes in their arms, as a protest against the war. She promises to deliver a message to the king that may perhaps bring their loved ones back from the trenches.

The king approaches, and the women go to meet him. Without using violence the civil and military authorities are unable to stem the tide of distressed humanity, and as women are now held immune from punishment for purposes of state the women march on. As they near the royal entourage the soldiers make a desperate effort to stop them by threatening to shoot their leader, Joan. But the fearless woman darts to where the king is watching the strange scene and there delivers a message—her own message, in her own way, typifying the revolt of the women of the country against the oppression under which they have suffered.

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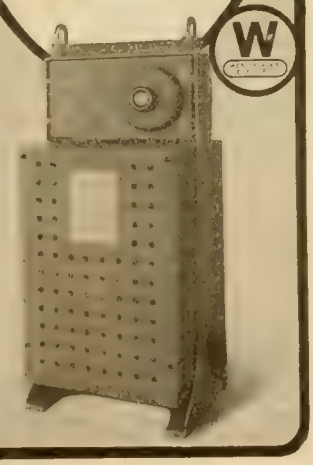

GREATER VITAGRAPH.

THE SCARLET RUNNER (Episode No. 8—"The Glove and the Ring"—Two Parts—Nov. 20).—Christopher Race, in Italy, after bringing a party there in his car, Scarlet Runner, meets and becomes quite intimate with the Marchese Baria, a young man who has been in love with a young woman, but who has been turned down because of his failing health. Since then, Baria has had no desire to live. Christopher takes a liking to Baria and is amused by his story. He suggests that Baria accompany him on part of the return trip, knowing that the out-of-door life will benefit him. The Marchese sees a chance to become fatally ill through exposure to the cold air and accepts.

On the trip, Baria improves annoyingly, but Race assures him that it is a mere flash of life before the end. One evening on a mountainous road, they come across a cart drawn by two horses with no driver. Women's articles, a glove and a ring among them, lead them to suspect that murder has been committed. They follow the horses to a small farmhouse. After being taken prisoners by the farmers, Baria and Christopher explain their position, and learn that the mysterious girl was a friend of the farmer's country, from which she was a political refugee.

By means of Scarlet Runner, they follow and catch another auto bearing the girl and her abductors. A rescue is effected after a fight. Baria takes the girl and her father home with him, the girl to pose as his fiancee. On his return to England, Christopher receives a letter from the Marchese, saying that the girl is no longer posing as his fiancee—she is his wife.

THE PRICE OF FAME (Five parts—Nov. 13). The cast: John Thatcher and William Thatcher (Marc Macdermott); Constance Preston (Naomi Childers); Metz (L. Rogers Lytton); Mr. Thatcher (Logan Paul); Mrs. Thatcher (Mary Maurice); Butler (Mr. Quinn). Written and directed by Charles J. Brabin.

They were twins, and the passing years had

ECLAIR.

THE BAD SAMARITAN (Two parts—Nov. 18).—The cast: Fite (Fred G. Hearn); Simon Hibler, lawyer (Hal Wilson); Leo Ballinger, his nephew (Harry Schenck); Straw Hat (Lindsey J. Hall); Derby (Henry Alrich); Jeff Brandsford (Norbert Myles); Nona Gunter, Hibler's ward (Edna Payne).

Fite, a workingman, who has saved money to send for his wife and daughter, falls in with a couple of crooks. They decide to rob him, but upon learning his story they decide not to. Jeff Brandsford, cowboy and adventurer, has lost all his money and falls in with Ballinger, nephew of a rich man who will not advance him money. Jeff saves Fite from hanging himself and then he meets Ballinger and they decide to help Fite out, he having lost all of his money. Fite gets back his money and some time later, after working hard, Ballinger returns to his uncle's house where he claims Nona, his uncle's ward, as his wife.

MUTUAL MASTERPICTURE.

IMMEDIATE LEE (American—Five parts—Nov. 13).—The cast: Immediate Lee (Frank Borzago); Beulah (Anna Little); John Masters (Chick Morrison); Kentucky Hurley (Jack Richardson.

Immediate Lee, employed on the ranch owned by one Masters, is discharged by the manager through the influence of one of his men, who is in the brand blotting game with Masters. Beulah, a dance-hall girl, has attracted the attention of Hurley, a brand blotter, but prefers Lee. Hurley entraps Lee and cuts his mouth open with a wide gash, which leaves a permanent scar. Lee vows vengeance and follows the man all over the country. He at last meets him face to face, but Hurley is saved by the intercession of Beulah. He later is killed in a fierce encounter. The brand blotters are discovered and punished by the aid of Immediate Lee, and Beulah receives the reward of loyalty and devotion by becoming Lee's wife.

VOGUE.

LOST, STRAYED OR STOLEN (Two parts—Nov. 19).—The cast: The butler (Ed Laurie); The broker (Arthur Moon); The new butler (Paddy McQuire); The new broker's wife (Gypsy Abbott); The Chicken (Margaret Templeton).

This is all about a thousand-dollar bank note that the broker presented to his wife. She drops it, the butler picks it up and fearing discovery hides it in a can, which he throws into the alley. Later the can is tied to a dog's tail, it comes off and is picked up by a motorist and the bill drops onto the grass. A little boy ties it onto the end of his kite, and the kite breaks off and the bill is left dangling before the eyes of Paddy, the new butler in the broker's house. The broker has been carrying on a flirtation with a "chicken," so his wife gets the new broker to dress up and take her out for dinner. He has the broker's wife's purse and here she finds it. It is the reason for her attacking the chicken, with whom her husband is dining and then nestling in the broker's arms.

Pathe Exchange, Inc.

PATHE NEWS, NO. 87—(Oct. 28).—

Long Branch, N. J.—James W. Gerard, American Ambassador to Germany, visits President Wilson at Shadow Lawn to report personally the real possibilities of peace in Europe.

Provincetown, Mass.—A new Spanish submarine, built in American shipyards, undergoes successful trials before being taken abroad. Sub-titles: Submerging. The crew is made up of Spanish sailors.

New York City.—A new floating police station, the first of its kind to be used in the country, is put in commission to aid in capturing river pirates. Sub-titles: All of the police boats gather to greet their new companion. Commissioner Woods has also recruited a corps of Junior Police to aid him in keeping the city's youngsters from mischief.

The Courtship of Miss Vote.—(Magazine Section).—An Animated Cartoon by Leighton Budd.

Akron, Ohio.—Tired of waiting until grow folks offer to take them out for a ride in their automobiles, little Bob Jones and his sweetheart decide to go autoing in their own car. Sub-titles: "Gas twenty cents a gallon? Give me a dime's worth for my car."

Younkers, N. Y.—Trouble between the striking carmen and traction companies is not yet ended, and policemen guard each car as it is put in operation after a lapse of seven weeks. Sub-titles: A dynamite explosion of suspicious origin also occurs in the New York City subway, tearing a big hole in the street.

El Paso, Texas.—The Elephant Butte Dam, the largest irrigation project in the world, is formally dedicated by Mr. A. A. Jones, personal representative of President Wilson. Sub-titles: Eight hundred and sixty-two million gallons of water are now stored in the huge dam, ready to irrigate the southwestern fields.

Hoboken, N. J.—Field Artillery regiments also return from the border as the need for the full force of the country's National Guard to protect the boundary line gradually disappears. Sub-titles: Their wagons rumbling through the streets make Hoboken resemble a town on the European battle fronts.

Barcelona, Spain. Charitable women give an outing to many orphaned children in their care, who have lost parents and homes in the remorseless struggle that grips the Old World. Sub-title: Little do they realize the terrible effects of the war on their future career.

New Orleans, La.—(New Orleans only).—Mr. - rthur, a local inventor, tries out his new gun camera, with which he is able to photograph wild animals at a distance. Sub-title: A successful picture.

PATHE NEWS NO. 88 (Nov. 1).

New York City.—The Freshmen prove too strong for the Sophomores of the City College in their annual rush and they capture the much-coveted flag. Subtitles: The Freshmen of New York University, however, do not fare so successfully, and have to submit to a Hallowe'en ducking by the Sophomores.

Athens, Greece.—Immense crowds favoring their country's entrance into the war on the Entente Powers, hold a great demonstration at the home of ex-Premier Venizelos. Subtitles: Mr. Venizelos thanks his followers for their warm support of his cause.

On the Eastern Front.—The Russians have again taken the offensive in Galicia and large numbers of new troops are ready for a supreme effort to clear the enemy off their soil. Subtitles: The regiment's priest blesses the troops before they leave for the front. Endless lines of soldiers pass through the city of Nisco on their way towards the advanced positions of the Germans.

Most advanced styles in men's smart clothes for fall and winter.—Subtitles: Correct formal attire for morning and afternoon wear. Courtesy of Stein-Bloch Company. A semi-formal overcoat showing the style influence of European trench warfare. Another adaption of the army overcoat for the young civilian. A belted back model for sport or informal wear. Courtesy of Stein-Bloch Company.

Shellmound, Tenn.—Tourists make a trip through the picturesque Great Smoky Mountains to explore the wonders of the famous Nickajack Cave. Subtitles: The entrance of the cave. Some of the formations of stalactites and stalagmites which abound in this subterreanean cavern. A backwoodsman waiting patiently for stray game.

Albuquerque, N. M.—Many old-time members of his famous Rough Rider Division welcome Colonel Roosevelt when he invades the Southwest in the interests of the Republican campaign. Subtitles: His audience of ranchmen and cowboys approves his statement that America should not be too proud to fight. He is presented with bouquets by the Misses Louden, heroines of many Mexican raids. His popularity in Chicago has not waned, as is evidenced by the tumultuous reception accorded him by thousands of staunch admirers.

West Point, N. Y.—The Plebes of the United States Military Academy are quick to learn the Famous West Point marching step as they drill in their field uniforms.

Salem, Ill.—The closing days of the campaign are marked by great activity in both parties and the Democrats recruit William Jennings Bryan to aid the President's re-election. Subtitles: The great orator still retains his former campaign vigor. The Empire State's delegation to Shadow Lawn is the largest of the season.

Washington, D. C.—Mrs. Belva Lockwood, the noted international peace advocate who was the only woman ever nominated for the Presidency, celebrates her eighty-sixth birthday.

Fort Sheridan, Ill.—(Chicago only)—Several thousand people from the Windy City participate in a rousing welcome to the boys of the

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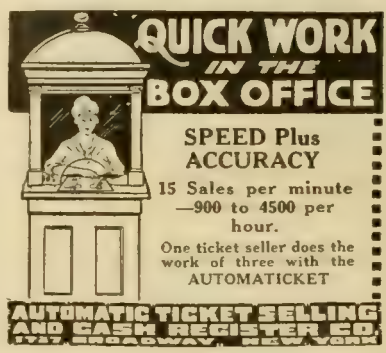

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spises Dick as he sells his services for gold, and nor Scott. Then follows a romance between the two as Betty thinks that she loves the man. When Dorothy tells her uncle that her honor demands that he leave Scott the Count is furious. He asks an explanation of Scott and when the other refuses to make good the wrong that he has done the Count swears revenge.

One day Thomas gets drunk and insults some natives. As a result he is put in prison. Betty is much worried when her escort does not return and tells Scott of her fears. He decides that he can get her father out and goes to the Count to demand an explanation. The result is that the Count lets Thomas go but imprisons Scott. He has the American chained in the torture room and whipped. When Dick is going on Dick comes in and the Count shows him the torture that a spoiled American can endure. It so angers Dick to think that an American citizen should be treated this way that he makes the Count sign Scott's release at the point of a gun. He also has the Count to have him hold the boat so that he can make his escape and gives him a note to Betty saying what he has done.

Dick is captured and is unable to give the note to Betty until the [illegible] to sail. She is indignant at the thought that they are going away and leaves her note to his fate. She goes to an American warship that is lying in the harbor and with the aid of the men that they furnish goes to rescue Dick from the torture that they are putting him through. At last she realizes that it is Dick whom she loves.

RED FEATHER.

THE HERITAGE OF HATE (Five Parts, Nov 13).—The cast: Roberta (Roberta Wilson); Bradley (William Quinn); Mrs. Bradley (Lillian Concord); Ellen (Ethel Sedgwick); Richard Brockton (Alfred Wellesley); Christine (Betty Schade); Orloaf (Paul Byron); Myra (Betty Hart). Scenario by E. J. Clawson. Produced by Burton George.

Bradley, who had been living with Myra for some time, was also making love to Florence and finally won her consent to their marriage. And so in poverty and without a name Roberta was born, and as she grew older she watched her mother die from a broken heart. Within her grew a desire for revenge upon the man who was her father and who had caused her mother's death.

Bradley has become wealthy and is living happily with his wife and daughter, Ellen. Ellen is affianced to Richard Brockton. Bradley is anxious for the marriage to take place, as he might need Brockton's financial aid. Bradley is carrying on his business loosely and stakes his all in a venture which will either mean ruin or immense wealth for him.

Orloaf, a hunchback, is Bradley's closest friend. Roberta obtains a position as his confidential secretary and plans to ruin him. Before Bradley's secret commands can be carried out they are common knowledge and so his plans are frustrated. A friendship ripens between Roberta and Orloaf, who lives at the same apartment house, but he being a cripple thinks he cannot show his love and she living without a name, thinks love is not for her.

Bradley is carrying on an affair with Christine, who does not know of his married life. Roberta discovers this and so tells Christine about Mrs. Bradley and Ellen, and also tells her that she is his daughter. Christine seeks him out at his home during the progress of a big ball. Christine causes quite a commotion and in spite of Bradley's endeavor to make her keep still she tells everything. At this moment the wharf and the ship all of [illegible]'s fortune—are burned.

Later Roberta and Orloaf meet at the Mission, where Hoffman's picture of Christ is hanging and Roberta realizes how shallow and selfish is the havoc she has wrought. Orloaf tries to cheer her, tries to bring out the best that is in her but when she realizes what she has done life holds no charms for her and she tries to kill herself after writing a note to Orloaf telling him of her love for him. This note he reads and reseals and after reviving Roberta tells her of his love.

UNIVERSAL.

ANIMATED WEEKLY, No. 81.—Nov. 14. Sleeps Eighty-five Days.—Recovering new sleeping drug. American doctor tries it on himself, planning to slumber till end of war. Arit/o. Italy. Sub-title: Doctors making test on eight-fifth day.

College Boys Frolic.—1,000 students make merry at University of Kentucky, Lexington, Ky. Sub-title: "Who said rats."

Harvesting Help at Wholesale.—Women join farmers in annual round-up of rabbits that destroy crops. Palmdale, Cal. Sub-titles: One of the victims. To be sold for charity.

Safety First at Sea.—In new lifesaving device, men, women and children dare dangerous sea. Sandy Hook, N. J. Sub-title: Overboard.

Mass Recruiting Record.—Takes only fifteen days to enlist 1,000 men for coast artillery regiment. Los Angeles, Cal. Sub-title: Col. Light (left) congratulated on recruiting speed.

Music for Lunch.—Guarde Republicaine, France's famous band, march to eat with Lord Mayor.—London, England.

Scrambled Eggs for Freshmen.—Sophomores at Dental School welcome new class in battle of eggs.—Philadelphia, Pa.

Villa Still Gets Arms in U. S.—Machine guns on way to murderous bandit seized by Federal Marshal.—Los Angeles, Cal.

Here's a Fine Job!—How'd you like to wriggle out of strait-jacket while hanging by legs in air?—Chicago, Ill. Sub-title: "Going up."

Tempts Death Too Often.—Of the four airmen, who thrilled thousands at San Francisco Fair, Pettirossi is third to be killed.—La Plata, Argentina. Sub-titles: With wife, before making flight at fair. Playing with death, he loops-the-loop five times. After a fall. Chas. F. Niles, sole survivor, now in hospital after fall in Japan.

World's Greatest Guns.—The Pennsylvania, new U. S. sea terror, is now at first gun practice off Virginia.—Brooklyn Navy Yard, N. Y. Sub-titles: Giant guns, three to each turret, can fire in any direction. One salvo from these monsters could level city, twenty miles distant. View of mighty dreadnought from her fighting top.

Can't Go Fast Enough.—Fifty miles an hour used to be fast, but it takes nearly 120 miles now to win.—Sheepshead Bay Speedway, N. Y. Sub-titles: "Here he comes, there he goes." Fighting for the lead. The winner.

Hughes' Boosters.—Crowd greet Women's Special from East on arrival at Los Angeles, Cal.

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CUB.

HER SUN KISSER HERO (Nov. 17).—The cast: The boys (Neal Burns and Harry Ham); the peach (Betty Compson); the lifeguard (Dave Morris).

Harry and Neal are financially hard pressed and decide to spend the summer at the beach. They gain employment as clerks at the Seabright Hotel. Days pass and still no pretty girls come to the hotel and the boys are getting discouraged. Finally one day a peach arrives with her mother and at once the boys attempt to get in solid.

Neal succeeds in making a date with her, and she promises to meet him on the beach in the afternoon. Here Neal's hopes are wrecked, for the peach meets the sun-kissed hero of the beach, the lifeguard, and immdiately she loses interest in Neal. Harry, although he sees no chance of winning the peach himself, is not willing to resign in favor of the lifeguard. He learns that the hero of the beach is married, and going to his house tells his wife of his attentions to the fair sex on the beach. She, accompanied by her four children, are very indignant and go with Harry to see her husband's behavior for herself.

Arriving at the beach, Neal frames with an old fisherman for a false rescue and shows up the phoney lifeguard, who refuses to go after the fisherman. Neal makes the rescue and at once becomes the center of attraction for all the girls.

Harry and the lifeguard's family arrive just as a fitting climax to the day's happenings, and while the disconsolate guard is taken away by the wife and numerous progeny, Neal attempts to force his attention on Betty, whose interest is now centered in the half-drowned Joe. She exists with him, leaving both her erstwhile lovers disconsolate.

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really in love with Manuel, in spite of his many faults and in spite of the way in which he had treated her. So when she heard Manuel making a bargain with Liberty to the effect that if she would go north with him he would betray the Mexicans and forsake the forces of the revolution, she at once told Alviera.

LIBERTY (Episode No. 13)—"Strife and Sorrow"—(Two parts—Nov. 6).—The episode opens with Pedro recovering from the wounds that he received from his automobile accident. He is bathing them in a stream, while Liberty, who has been recaptured, is riding towards Manuel's shack. Lopez's men are reconnoitering and Manuel and Theresa are eating in their shack.

At the ruins where Bob and his men are being besieged he is ministering to their wounds when a spy arrives with information about the whereabouts of Manuel. Liberty, realizing the danger that Bob and his men are in, agrees to surrender herself to Manuel if he will let Bob go. This he agrees to do, and the two of them watch the Americans go over the hill.

The spectacle of seeing Bob leave overcomes Liberty and she swoons in Manuel's arms. He carries her to the hut and they are followed by Theresa. Theresa is wild with jealousy, as she still loves Manuel, in spite of the way that he has mistreated her. She bursts into the hut and threatens to shoot Liberty unless she is sent away. This Manuel refuses to do, and the Mexican girl, in a fit of rage, shoots Manuel. Then she turns the pistol on herself and ends her misery.

When the Mexican soldiers enter the hut they find Liberty standing over the two bodies holding the smoking pistol in her hand, so she is arrested and taken to Chihuahua to be thrown into prison. In the meantime Lopez and his troops have surrounded Major Winston and his men in the desert. The Americans are outnumbered fifty to one, but they put up a plucky scrap. But the fight goes against them and the major is wounded. A pit is dug and his body hidden in it, in the hope that the Mexicans will not find it. The episode closes as eight American soldiers, the last of the major's detachment, are standing back to back as Lopez and his men draw upon them.

LIBERTY (Episode No. 14—"A Modern Joan of Arc" Two parts—Nov. 13).—At the close of the thirteenth episode Liberty and Pedro had been captured and were on their way to the prison at Chihuahua. Out on the desert Major Winston and his men are surrounded by a detachment of Mexicans, who outnumber them about three to one, but the Americans decide that they will fight, as they know that they will receive scant mercy at the hands of the bloodthirsty villains who are about them. But it is not long before numbers begin to tell, and, although the Americans put up a brave fight, they are getting the worst of it.

All this time Bob and his men have been held imprisoned in the ruins on the hill. They have been fighting to good advantage when the leaders of the troops that are opposing them decide that instead of wasting so many troops they will starve them out. This is very disheartening, as they have provender for only a few days left. Then some one makes a great discovery. From the hill it is possible to see the fight that the major and his men are having in trying to come to their aid. They see the latter's men cut down and realize that there is not much hope of assistance.

At last the major himself is wounded. The handful of his men who are left, feeling that the game is up and wanting to save their commander, dig a hole and put the major into it. They then fix the hole up with bayonets and put coats over so that he can breathe. When they are finished they have made a safe retreat. The remainder of the soldiers are then wiped out by a charge that is led by Lopez in person.

BIG U.

THE TORMENT (Special release—Nov. 15).—Before Jack Bronson's father dies he tells his son the story of his life. It seems that in his youth he had been rather wild out in a town in the West and had contracted a disease which he had transmitted to his son. The mother had died of a broken heart. Jack forgives his father, but is heartbroken himself, as it interferes with his plans. He is engaged to be married to a girl, yet he can hardly ask her to marry a man who is damaged goods.

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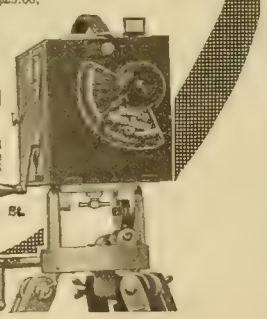
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At last he can stand it no longer and goes to the doctor. The doctor confirms his worst fears and tells him that it would be a crime to marry. But when he tells his sweetheart all this she laughs and says that she wants him anyway. The picture ends with the somewhat dubious happiness of the couple.

LIFE'S MAELSTROM (Two Parts—Nov. 16).—The cast: John Barclay (Murdock MacQuarrie); Myra Barclay (Edythe Sterling); Willard Wade (Bud Chase); Walter Reeves (Harry Ham); Herbert Lampson (G. A. Williams); Fisherman (W. L. Rodgers); His Wife (Mrs. Jay Hunt). Written by Murdock MacQuarrie. Produced by Jay Hunt.

Myra is the daughter of old John Barclay, well known on the stage. A few years before the opening of the story she had run away from home with a man whom she had thought that she loved. But after a few months she realized that he did not really care for her. But it was too late to go back, as she was too proud to ask her father's forgiveness. One day the police come after her husband and she finds that the reason that he never stayed at home was that he was a burglar by profession.

In the town where Barclay is playing he is taken sick, but acts in the performance, as there is no one to take his place. This brings on a serious illness that causes the disbandment of the company, as he is necessary to its existence. In the meanwhile Myra has reached her last resources. There is nothing left to pawn and the landlord wants his rent. She is sick so she cannot work, and there is nothing left for her but the streets. She is picked up by a kindly woman and taken to the hospital. But before this has happened she has written to her father, telling him of her plight and asking him to come to her aid.

When old Barclay has fully recovered from his illness he sets out to help his daughter, but finds that she has left her lodgings without giving a new address. While resting in his rooming house, thinking of the best course to follow he hears a typewriter hammering away and finds that there is a young author writing a play. Barclay, from the wealth of his long experience, gives him advice and gets a manager to promise to put it on. So the two of them go to a secluded spot by the seashore to revise the play.

In the meantime Myra has been discharged from the hospital, well but penniless. She does not know what to do, but at last decides to end it all. She jumps from the top of a bridge, but is rescued by some fisherfolk, who take care of her. But she has lost her memory and cannot remember anything that has happened. To this place come old Barclay and his young friend. When Myra sees her old father her memory returns and there is a happy reunion. Then later the news comes that Wade has been killed in trying to escape and the family is happy in the knowledge that the only cloud that was hanging over them has been dispelled.

THE LONG SEARCH (Special release—Nov. 17).—The long search ends out on the border with the death of Starlight, an Indian girl. She was stolen from her cradle by the Indians when she was only a child and her brother, at the deathbed of his mother, promised to look for her until he found her, if it took the better part of his life to accomplish his purpose. True to his word, he goes to the border and enlists in the army. One day after a raid on the camp of some Indians they find an Indian girl who has been wounded. When he bends down to comfort her he finds to his surprise that it is his long lost sister, whom he recognizes by the birth mark on her arm. The long search is ended at last as his sister dies in his arms.

GOLD SEAL.

HONOR THY COUNTRY (Three Parts—Nov. 14).—The cast: Dick Sterrett (Edward Cecil); Betty Thomas (Neva Gerber); Count Del Vaine (Joseph W. Girard); Lieut. Scott (Charles Perley); Florita (Rhea Haines); Boyd Thomas (Robert Emmons). Scenario by Alice Von Saxmar. Produced by Ben Wilson.

Dick Sterrett is the commander-in-chief of the forces of Count Del Vaine in a little South American republic. Lieutenant Scott is an American naval officer on leave who has been amusing himself with Florita, the niece of the ruler. Dick tells Scott that it is dangerous to trifle with the honor of the girl, but Scott scoffs at the idea. Boyd Thomas, a wealthy American, arrives with his daughter, Betty. The girl de-

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gets Jack's predicament. The guests gather around the table and Jack is unable to escape without disclosing his identity. After various difficulties with the fountain, in which Jack's rival, as well as Spike himself gets a soaking, Jack is dragged forth, where explanations follow and Jack attends the party in his overalls, while Spike makes himself solid with the cook and likewise enjoys a good meal.

A CAPABLE LADY COOK (Nov. 17).—The cast: Hubby ("Kewpie" Morgan); his wife (Belle Bennett); Sweedy (Wallace Beery); ice man (T. Moreno). Written by Harry Wulze; produced by Wallace Beery.

Hubby can't stand his wife's cooking and he goes to the employment agency and gets Sweedy as a new cook. They arrive home and dinner is about to be served. Sweedy never reaches the table, however, for her foot slips and the expected dinner flies away. Sweedy then starts to clean house, but soon gets in wrong by raising loads of dust.

Sweedy now starts to do more cooking, but gets a note from the iceman saying he will meet her on the corner and go for a lark. Sweedy takes the wife's new gown and goes to keep the appointment. Hubby discovers the note, thinks his wife is false, follows and brings Sweedy home, where, in the parlor, he protests against such treatment and declares his love in hot terms, which is overheard by the wife. She steps in and the astonished husband discovers his terrible mistake.

REX.

THE DIAMOND LURE (Nov. 16).—The cast: John Morgan (Rex Roselli); Lucille Morgan (Betty Schade); Frank Wilson (Lloyd Whitlock). Written and produced by John McDermott.

One day while Lucille is riding through the park she notices a couple of crooks climbing into a machine just ahead of her and attack the owner named Wilson. Sensing that something is wrong, she follows them through the street, and, picking up a couple of cops, rescues him. Then she takes him to her home and he meets her father.

In the days that follow Lucille and Wilson become fast friends and one night Lucille and her father are invited by Wilson to his home, where he shows them a priceless diamond that he has brought from Egypt. While Lucille and Wilson are admiring a beautiful necklace in front of a mirror Morgan secrets the famous diamond in the old-fashioned locket which Lucille had removed. Lucille sees this in the mirror.

Wilson finds the diamond missing and gives Morgan three minutes in which to return the stone. Morgan is frightened. Lucille quietly opens the locket, takes out the diamond and throws it on the floor. When the three minutes are up Wilson rises to phone the police. His feet touch something on the floor. It is the diamond—and he begs forgiveness for his rash accusation.

LOST IN BABYLON (Nov. 19).—The cast: Alan Martin (Mildred K. Wilson); Nathan Bush (Malcolm Blevins); Katty Lee (Edith Roberts). Written by Harvey Gates; produced by Millard K. Wilson.

Katty's aspiring mother has decided that she shall marry the wealthy bachelor, Nathan Bush, but Katty is not over enthusiastic. Mrs. Lee sends Katty to the city to study music for a year, after which she is to return home, marry Bush and lead the village choir. But, arrived in the city, Katty longs for the bright lights and all their supposed joy.

She makes the acquaintance of a young reporter, Alan Martin, and he asks to call, thinking that he will have a quiet evening with the little country girl. But he reckoned without his host, for Katty had determined that she would see the sights of the great city.

With the aid of a couple of girls in the rooming house Katty gets "doled" and is such a sight that she almost takes Alan's breath away. Alan turns back and tries to persuade her to tell him if she is without funds. At last they become very good friends and on their honeymoon they go to see Nathan, and the choir—go to see and nothing more.

L-KO.

A MILLION DOLLAR SMASH (Two parts—Nov. 15).—Lucille is the sweetheart of Jimmie who is her father's assistant. Her father is the station agent at Koko, an important post, as there are many shipments of gold that are all the time coming through. One day they receive word that there is a big shipment coming. On the train that is bringing the gold is "Nitro Ned and his gang, who plan to get the money. They see the bank messenger and are about to grab the coin when he gets off at Koko. The crooks follow. The first thing that Ned does is to "get in soft" with the daughter of the master. The station master is very well pleased, as he does not like Jimmie. Jimmie is bounced and the new man takes his place.

The crook now proceeds to get the combination of the safe by means of a looking glass. Finally they decide to rob the safe, but Jimmie is on the job and holds them up with a gun. Then they lock the boy in the safe and plan to take the whole thing. The express freight is coming through that morning, so they plant a lot of dynamite so as to blow the safe into one of the vacant cars.

The time fuse goes off at the right time and the safe is blown into the car. They proceed to side-track the car and finally separate it from the rest of the train. But they fail to take everything into account. Soon the car is running wild and they are powerless to stop it. It gets to a town and goes through the streets, much to the astonishment of the natives. But the car cannot be stopped. It dashes over a cliff in a whirlwind finish. Jimmie has just enough strength left to climb out of the ruins and capture the crooks and so gains the girl whom he loves.

BISON.

THE SON OF A REBEL CHIEF (Two parts—Nov. 18).—The cast: Will Dozier (William V. Mong); Elsie Dening (Nellie Allen); Colonel Dozier (Marc Fenton); Old Wesley (Harry Holden). Written and produced by William V. Mong.

Will Dozier and Elsie Dening are sweethearts and live in the South. Colonel Dozier, is a strong sympathizer with the South, while Will, unknown to his father and sweetheart, favors the cause of the Northern people, his mother's people. When the call comes Will joins the Northern army and his father and Elsie are heartbroken. Will tries to see his father, but the latter sends him a note telling him to do whatever his heart says is right. Colonel Dozier frees the slaves on his plantation, closes the house and goes to take up his commission with the Southern army. One of the slaves, Old Wesley, follows his master and acts as his body guard.

Some time later Will is detailed with his company in the vicinity of his former home. He prevails upon his old mammy to give a dinner for the Northern boys, but as they are making ready for the feast the Colonel and some of his troopers arrive. Will discovers his father and compels him to allow him and his men to escape.

A few weeks after this Will is doing guard duty and has with him the note given by his father. He is attracted by a noise nearby and discovers a Southern soldier making notes of their encampment. He dislikes to shoot the man, but remembers the message of his father. He orders the soldier to halt, and, when he starts to run, fires. Will follows into the underbrush, where he discovers the man, dying—and also that he has shot his father.

When the war is over Will returns to his home to find Elsie and the faithful old servants tending the grave of his father and mother, and through the efforts of Old Wesley the two young people are brought together.

UNIVERSAL SPECIAL FEATURE.

LIBERTY (Episode No. 12—"For the Flag"—Two parts—Oct. 30).—At the close of the last episode Pedro was about to dash over the cliff in the auto which he had commandeered. Liberty was on the road trying to make her escape and was hiding behind trees and attempting to take every advantage she could to escape detection. She thought that she was about to make her escape when she heard the forces of the rebels approaching. She made a good fight, like the plucky girl that she was, but the odds were too great and at last she was taken into custody and led back to the insurrecto camp.

Manuel was now in charge of the camp and as he saw Liberty brought in he thought that at last his thwarted desires were about to be realized. But Theresa was now in the camp and was madly jealous, as she had all along been

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receipt and promises to get the money for him. But later La Sage suggests that Hugh help him marry his sister, Eleanor. When Hugh hesitates, La Sage threatens to show the 200 pound receipt to Hugh's colonel. Thereupon, Hugh consents, and La Sage is introduced into the Butterworth home. Hugh confesses all to Chumley and tells him that La Sage wants to marry Eleanor. Blink Blunk, La Sage's former chum in prison, comes to Hugh's home and is helping himself to several pieces of bric-a-brac when Lord Chumley discovers him. Relieving Blink Blunk of these articles, Chumley learns that he knows La Sage. Chumley promises Blink Blunk money and protection to learn La Sage's history. When Chumley again meets La Sage he threatens to expose him as an ex-convict if he shows the receipt for 200 pounds to Hugh's colonel.

Later, Hugh leaves with his company for South Africa. Chumley tells him to keep quiet and serve his country—that he will raise the missing 800 pounds due the widow. Chumley sells his effects and secures lodgings opposite the barracks, but he has lost the name and address of the widow and has much trouble in trying to locate her. During Chumley's absence La Sage tells Eleanor that Chumley has caused Hugh to gamble away the McGregor fund. Inquiring from the slavey who takes care of his apartment whether she knows Lieut. Butterworth, Chumley is informed that Butterworth gave her mother 200 pounds from the regiment. Delighted that he has at last located the widow, he pays her the missing money and secures a receipt for 1,000 pounds. At Hugh's home, La Sage insists on an early marriage, threatening Eleanor that if she does not consent he will expose Hugh to his colonel. Eleanor promises to marry him if he will spare her brother, but Lord Chumley returns in time to prevent this sacrifice, bringing with him the widow, who states that she received 1,000 pounds from Lieut. Butterworth. La Sage denies this, and produces the receipt for 200 pounds, but Meg, the widow's daughter, says "that was a wedding present for Tommy and me." La Sage is taken off by detectives, and the last scene leaves Eleanor in Lord Chumley's embrace.

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JOKER.

THEIR FIRST ARREST (Nov. 18).—The cast: Sam (William Franey), Jake (Milburn Moranti); Sheriff (Charles Conklin); Widow (Gale Henry); Helen (Lillian Peacock). Story by Smythe Addison; produced by W. W. Beaudine.

Sam and Jake have graduated from a correspondence detective school and are anxious to get to work. Both are in love with Helen, the sheriff's daughter, but the latter orders them to leave his daughter alone. While they are still at the house the sheriff gets a message from a widow living near by that a burglar is in the house, and Sam and Jake both scent a field for action.

The sheriff sets out to capture the crook—and the two detectives do the same. Meantime the crook has ransacked the place and the widow is cringing in terror in one of the rooms. When the sheriff arrives she does not recognize him in his makeup, and, mistaking him for the crook, faints. The crook in an adjoining room is as frightened as is she.

The widow revives and herself captures the crook whom Helen had taken into custody, but released when Jake and Sam appeared with the sheriff, whom they declared was the real burglar. The widow now marches the crook to the station, where the others are putting the sheriff through the third degree as per the instruction book. The sheriff removes his disguise and he and the widow decide that they can find happiness together, and so Helen wins a new mother.

VICTOR.

A CASE OF BEANS (Special Release—Nov. 14).—The cast: Mrs. Newlywed (Fritzie Brunette), Mr. Newlywed (Jack Prescott); the grocer (Jack Bramall); the maid (Jane Bernoudy); the ice man (Tom Walsh). Written by L. V. Jefferson; produced by Robert Daly.

Mr. and Mrs. Newlywed are almost happy. They would be really happy if the wife did not neglect her husband for the sake of her friends. Hubby gets angry and rebels at his diet of beans. He fills the bean can with rocks for a joke.

Wifey's friends give her their jewels to put in the vault for them, and she hides them in the bean can until she has time to go to the vault. The servants find the jewels and think that the couple are crooks. They set the police on their trail and then the fun begins. The bride sets out for the vault with the can of gravel. In the end the husband is forced to eat the gravel, so that that part of the joke does not turn out quite as per expected. But the mystery is at last cleared and the couple are made happy by the experience.

HER CHANCE (Nov. 19).—The cast: Geoffrey (Harry Carter); Henry (Lee Hill); James Martin (Wilbur Higby); Mrs. Martin (Velta White); Amy (Lillian Concord); Frances (Lois Wilson). Written by Constance Crawley and Arthur Meade.

Frances is the poor relation in the household of the Martins, who are wealthy Americans and who have social ambitions for their daughter. They invite Lord Geoffrey to spend the week-end with them so that they daughter can "get him on the string."

The guest arrives and Geoffrey receives the attention of Amy, while there seems to be a mutual interest between Henry and Frances. Frances has been turned out of her room to accommodate Henry and when she finds that she has forgotten something she goes to his room to get it. She is seen leaving and accused of wrong-doing. Henry, however, knows that she is innocent and gets her address to follow her.

At last Amy succeeds in her plans and becomes engaged to the nobleman. Then Henry returns with Frances and says that she is Lady Fairfax, as he is the real lord. Frances is happy and Amy flies to her mother's arms when she find that her fiance is only a bogus lord.

IMP.

GUILTY (Two Parts—Nov. 17).—The cast: Ramon (Harry Carey); Copeland (E. N. Warleck); Captain (L. C. Shumway); Nedra (Peggy Coudray); Benton (Lee Hill); Grace (Edith Johnson); her uncle (Marc Fenton). Scenario by William Parker; produced by Henry McRae.

Ramon Valentine, an author of socialistic tendencies, who is living in the slums to gather material for a novel, finds himself under suspicion for murder. He has attempted to assist a poor family who are threatened with eviction by Copeland, a millionaire tenement house owner. He gains the enmity of Barns, a detective, who comes to arrest him for the murder, and only the confession of Joe Pagliano saves Ramon from being charged with Copeland's death.

Joe tells of murdering Copeland because he turned a deaf ear to Joe's pleas that his baby was starving and he could not pay his rent, and then dies from wounds received in the battle with Copeland. Ramon assists the Pagliano family and becomes interested in Nedra, Joe's eighteen-year-old daughter. This growing love is blasted by Jimmy, a slum boy, who has been acting as Ramon's ferret. He says that Nedra is associated with a band of thieves.

Ramon goes that night to see for himself. While Nedra is breaking into a house Ramon sees a girl being kidnapped. He recognizes her as a girl whose life he saved in an auto accident. He battles with the kidnappers, but is outnumbered. They pursue Ramon and the harbor police engage in a running duel as the kidnappers are fleeing with the girl in a motorboat. Ramon rescues the girl in the nick of time. He learns that her uncle was attempting to do away with her so as to come into her property.

Grace recalls Ramon's previous heroism in saving her life, and it is evident that Ramon has found some one who is going to become the heroine of his real life novel.

THE THREAD OF LIFE (Special Release—Two Parts—Nov. 19).—The cast: Dr. Carl Richard (Ben Wilson); Lena Peyton (Frances Nelson). Written by Joseph Gollomb; produced by Ben Wilson.

Mame Carter has been shot in a quarrel between her brother and his pal over some spoils and is taken to the hospital. There her life is saved by Dr. Richards, and as he comes to attend her every day, she falls in love with him. But the doctor is engaged to a nurse in the ward and repulses all the childish advances that the little slum girl makes. This so angers her that she gets her brother to promise that he will put the nurse out of the way.

Mame has the nurse taken to a little house in the woods, but she has misgivings and when the doctor comes in she blurts out the whole affair. He rushes to the scene of the attack and arrives just in time to save Lena from perishing in the house, which the crooks have fired. Mame is now happy, as she sees the man whom she loves happy, and the doctor is happy, as Lena is soon to become Mrs. Dr. Richards.

POWERS.

MOTOR MAT AND HIS FLIV (Cartoon Comedy—Nov. 18).—Motor Mat is a new creation and he will not last very long at the speedy rate that he is traveling. He buys a flivver from a mail order concern and after it arrives by parcel post his troubles begin. He starts the thing and then cannot stop it. He rides past the policeman and does a million things that he should not do, and at last the motor gives out. But this does not discourage him, and he gets a little squirrel to be his engine. In order to make the creature go, he hangs a little nut in front of it. To reverse, he merely changes the side on which the nut is hanging. The picture ends, however, when he tumbles from a cliff, and that is the end of his tale.

The second half of this film gives some more of the incomparable scenery that Dr. Dorsey has taken for the Universal program.

NESTOR.

KNIGHTS OF THE BATHTUB (Nov. 13).—The cast: Jack Dawson (Eddie Lyons); Thomas Dawson (Fred Gamble); Alice (Priscilla Dean); Spike O'Brien (Lee Moran). Scenario by Charles J. Wilson; produced by L. W. Chaudet.

Jack returns from college and is told by his father that he is going to start him in business as his partner. Early the next morning Jack reports for work and finds that he is to learn the game from the ground up, and is accordingly made apprentice to the boss plumber. While on the first job he learns the art of loafing, and on returning to the shop is called up by his girl, who invites him to an afternoon reception. He agrees to come, but Spike forces him to stick to the job.

At the girl's home a miniature fountain, which has been arranged on the dining room table, fails to work, and the butler sends for the plumber. Spike and Jack are assigned to the job. Jack is compelled to crawl under the table, while Spike turns the water on in the kitchen, where he gets to flirting with the cook and for-

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ESSANAY.

NOT IN THE NEWS (Two Parts—Nov. 14)—The cast: Faith Markham (Marguerite Clayton), Elliot Dexter (Sydney Ainsworth).

Elliot Dexter and his brother are released from prison, the former vowing to lead a decent life, the latter determined to make society pay. Elliot rises rapidly in a bank, marries Faith Markham. She is told the secret of his past. At forty-five he finds himself president of a bank. His brother has continued his life of crime. He discovers Elliot in his exalted position and frightens Faith into paying him money for his silence. When she has exhausted her private account to save her husband worry, the brother breaks into the house to force her to give him money. In the darkness Elliot shoots him as a burglar. He is exonerated, and the reporters never learn the real story.

CANIMATED NOOZ PICTORIAL, No. 19 (Nov. 15).—As usual the Canimated Nooz is on the job when the thing happens and not after it's all over. Thus, the earthquake in Turkey is filmed. The earth's quiver was discovered to have been caused by La Belle Fatemma rehearsing her vaudeville act. Wives of policemen are shown taking the examination for places on the force. This consists proving they are handier with their fists than their husbands. Travel pictures include a trip through Sardine Canyon. Carl Kickoff shows how to kick a football, in the educational section. Other features are shown. Lake Tahoe, California, and vicinity, makes up the half reel of scenic.

SELIG.

SELIG-TRIBUNE, No. 86 (Oct. 26).—Brooklyn, N. Y.—The super-dreadnought Arizona, one of the two most powerful battleships in the world, is formally placed in commission.

Boston, Mass.—Battery A, First Massachusetts Field Artillery, returns home after a long summer's grind on the border.

San Jose, Cal.—The canine aristocracy of this section lead their owners on a parade of inspection at the annual dog show.

Albany, N. Y.—Holding a public reception from an observation car, forms a strenuous part of the President's brief visit in this city.

Chicago, Ill.—Enthusiastic crowds greet the President on his arrival here.

Oakland, Cal.—As a forerunner of the $50,000,000 shipbuilding boom which has hit this city the launching of the 7,000-ton turbine ship Capto is made a gala occasion.

New York, N. Y.—Prominent women, headed by Mrs. Amos Pinchot, open a street stumping campaign in behalf of President Wilson.

Bridgeport, Conn.—Fighting the flames for the benefit of sick and injured firemen, furnish plenty of thrills to the inmates of the Hotel Dan Johnson.

SELIG TRIBUNE, No. 87 (Oct. 30).—New Haven, Conn.—In commemoration of the two hundredth anniversary of the founding of Yale College, a pageant is held in which 9,000 men, women and children participate.

San Francisco, Cal.—The arrival of the Hughes Women's Special in this city is made more interesting by the Wilson women, who start counter demonstrations along the Hughes line of march up Market street.

Chicago, Ill.—While returning from charity work, two men and two women met death with tragic swiftness, when their auto leaped through the open Twelfth street bridge, into the river, thirty feet below.

San Diego, Cal.—Ten thousand persons hear Miss Maud Howe deny the existence of any real basis for the designation of the Hughes women's train as a "billion dollar special."

Media, Pa.—The Rose Tree Fox Hunting Club members hold their annual Autumn meet, which affords many tense moments to the many society folk who crowded the grounds.

Fort Sheridan, Ill.—Shivering troopers, with shivering mounts, fresh from the blistering atmosphere of Texas, are greeted with cold breezes from off Lake Michigan on their arrival home.

Fashion in Furs.—These two excellent examples of the furrier's art have Dame Fashion's seal of approval this season.

THE TEMPTATION OF ADAM (Three Parts—Nov. 13).—The cast: Rose Addison (Kathlyn Williams); Adam Cavanaugh (Guy Oliver); Dorothy Blaine (Eugenie Besserer), Dolly (Vivian Reed); Homer Forrest (Charles West); the banker (Al. W. Filson), J. J. Strong (Frank Clark).

Written by Louis V. Jefferson. Directed by Al. Green.

Adam Cavanaugh becomes a theological student, and is about ready to take orders when he falls in love with Dorothy Blaine, and marries her. Dorothy, a splendid wife, is ambitious for her husband's success. She helps him to advance in the business world, and Adam comes to love money, and substitutes the worship of Mammon for the worship of the Cross.

In time he becomes unscrupulous in a matter in which he makes money. Cavanaugh's daughter, Dolly, is ready to make her social debut, and Adam puts over a crooked deal to make the money he needs for the occasion. In order to do this, he ruins a business associate, Homer Forrest, who has a beautiful and resourceful wife. Rose, Homer Forrest's wife, learns the story of his financial wreck and vows to wreck vengeance and humiliation upon the man who has led to her husband's downfall.

Rose plays the siren, leads Cavanaugh away from his wife, breaks up his home, and finally causes him to confess with his own lips that he was guilty of the crime for which her husband had been incarcerated. When he makes his confession, his wife, daughter and other witnesses are in another room. A dictograph is utilized, causing the man's words to be plainly heard. As he is led away to prison, he blames his wife because she taught him to worship money as against the worship of the Cross.

THE GIRL DETECTIVE (Nov. 18).—The cast: Norman Kirkland (Robyn Adair); Otto Taylor (Leo. D. Maloney); Robert Blake (E. J. Brady); Mae Sayler (Eugenie Forde); Rhoda Davis (Virginia Kirtley). Written by Wm. Alfred Corey. Produced by Burton L. King.

Norman Kirkland is paymaster of a large mining company and Otto Taylor is his assistant. On pay day temptation comes to the assistant, and his temptation is too great to be overcome. Taylor abstracts money, and then to avoid what seems to be certain detection, puts the money in the wrong coat, and accuses Kirkland of theft. Taken to police headquarters, Kirkland is searched and the money is found on his person.

Rhoda Davis, a detective, believing that all is not as it should be, asks to be assigned to the case. She secures the handkerchief in which the money had been wrapped, and visits several laundries in an endeavor to confirm her theory. Finally she finds the laundry mark which shows the name of Otto Taylor, and the handkerchief is identified as his. Thus is the real criminal made to confess his crime.

BIOGRAPH.

NEAR TO EARTH (Nov. 13).—The cast: The husband (Lionel Barrymore); the wife (Gertrude Bambrick); the husband's brother (Robert Harron); Sandro (Walter Miller).

Two brothers, Gato and Giuseppe, run a truck farm in the West. Gato has become tired of a bachelor's life, so seeks Marie, the fishermaid. Marie, at the beach sees him coming down and beckons to him. He no sooner reaches her when she runs away. However, Gato soon catches her. At the shrine in the mountains they plight their troth and Gato marches home to introduce his wife-to-be to Giuseppe.

Some time after Gato is a settled married man and a busy one. So absorbed is he in his money-making that he fails to kiss Marie and to show her other tokens of affection she seems to long for and demand. Gato, though he may seem to be inclined to be domineering, intends to hand over to Marie all the money he makes, so that both he and she may return to Italy. Marie, however, can only feel incensed at his apparent neglect. Then Sandro, the wanderer, comes into their life, obtains a job as farm hand on Gato's farm. Unconsciously, he feels the unrest in Marie's heart and he attempts to take advantage of it on the way to work on the following day. She closes the door in his face. Some days later Gato receives a big price for his land from prospectors, who are sent out by a new railroad, which is to pass through that region. He concludes to wait until the deal is settled before surprising his wife with the good news. He sets out to town with his friend Philippo to close the deal. It is then that Sandro asks Marie again to go with him. At first she refuses half-heartedly. Then he threatens to throw himself over the embankment and end it all if she will not leave, and he proves to her the truth of his assertion by running over to the cliffs. He is about to throw himself over the cliff when Marie stops him and assents to his demands.

Meanwhile, Gato in town, has received the money and has purchased much finery for his wife. Giuseppe, the younger brother, finds the note which Marie has left: "Gato—You no longer show me love. I go with Sandro.—Marie." Giuseppe concludes to follow and avenge his brother and bring back the weak and fickle Marie. In the little shrine where Marie and Gato plighted their troth and swore eternal vows, he finds them. The sight of the shrine is enough for Marie, for it brings back with overwhelming force the sacred vows she had sworn to Gato. Besides, Sandro has shown his true character by compelling her to carry the pack. She welcomes Giuseppe with outstretched arms, but her joy soon turns to terror for the two men clinch in a desperate struggle and soon Sandro was rolling down the rocky embankment on the beach below. No harm, however, came to Sandro, for picking himself up he walked off a sadder but wiser man.

Giuseppe took Marie home. Outside she paused in fear. Gato had returned home, his surprise complete. A new hat lay upon the table. Bundles were strewn upon the floor, but nowhere about could he find Marie. She slunk down upon the steps, but at last Giuseppe prevailed upon her to enter. He pushed her gently through the door, where she faced her lord. After reading the note, which she had left, Gato could think of only one explanation, "You have ruined our lives forever," he cried. "There can be no other way than death to wipe out disgrace." In his rage he began to choke her, but she, taking the stiletto from the table, begged death by that rather than at his hands. As the dagger descended, he suddenly let it fall, for his strong love for his wife surged to the surface. As his brother retired, Gato brought forth the presents he had purchased her, and told her of his luck.

LORD CHUMLEY (Three Parts—Nov. 15).—The cast: Eleanor Butterworth (Lillian Gish); Lord Chumley (Henry Walthall); Lieut. Butterworth (Walter Miller); Gasper La Sage (Charles H. Mailes); Tommy Tucker (Gus. Pixley); Mez. McGregor (Helen Hart).

La Sage and Blink Blunk having served their term in prison are released, and some years later we find La Sage the proprietor of a gambling house in London. Lieut. Butterworth invites Lord Chumley to his father's country home for the season. Chumley accepts the invitation, for he is in love with Hugh's sister, Eleanor. Hugh has been selected to deliver 1,000 pounds, collected for the widow McGregor. La Sage is aware of this, and meeting Hugh at the club, entices him to his gambling place. Here La Sage and his friends drug Hugh and rob him of 800 pounds.

The next morning, having recovered from the effects of the drug, Hugh goes directly to the home of the widow, and taking the money from the envelope is surprised to find that there is only 200 pounds. He delivers the 200 pounds to her and receives a receipt for it. In desperation he appeals to La Sage, who takes the

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CARIBOU BILL, PORT HENRY, N. Y.

Calendar of Daily Program Releases

Releases for Weeks Ending November 18 and November 25

(For Extended Table of Current Releases See Pages 1072, 1074, 1076, 1078.)

Universal Film Mfg. Company.

Serial No.

SUNDAY, NOVEMBER 12, 1916.

VICTOR—Any Old Duke'll Do (Comedy)..... 01911
LAEMMLE—Shadows of Suspicion (Drama) 01912
L-KO—No release this day.
SPECIAL BIG U—The Powder Trail (Two parts—Drama) 01913

SPECIAL FOR WEEK OF NOVEMBER 12, 1916.

UNIVERSAL SPECIAL—Liberty No. 14, "A Modern Joan of Arc" (Two parts—Drama)..... 01933

MONDAY, NOVEMBER 13, 1916.

RED FEATHER—The Heritage of Hate (Five parts—Drama) 01915
NESTOR—Knights of the Bath Tub (Comedy)..... 01916

TUESDAY, NOVEMBER 14, 1916.

UNIVERSAL SPECIAL—Honor Thy Country (Three parts—Drama) 01917
VICTOR—No release this day.
VICTOR—A Case of Beans (Comedy) (Special).... 01918

WEDNESDAY, NOVEMBER 15, 1916.

LAEMMLE—No release this day.
L-KO—A Million Dollar Smash (Two parts—Com.) 01919
UNIVERSAL ANIMATED WEEKLY—No. 46 (top.) 01920
BIG U—The Torment (Drama) (Special)..... 01921

THURSDAY, NOVEMBER 16, 1916.

REX—The Diamond Lure (Drama)..... 01922
BIG U—Life's Maelstrom (Two parts—Drama).... 01923
POWERS—Motor Mat and His Fliv (Cartoon-Com.) 01924
—Modernizing Ceylon (Educational)..... 01924

FRIDAY, NOVEMBER 17, 1916.

IMP—Guilty (Two parts—Drama)..... 01925
REX—No release this day.
NESTOR—A Capable Lady Cook (Comedy)..... 01926
BIG U—The Long Search (Drama) (Special)..... 01927

SATURDAY, NOVEMBER 18, 1916.

BISON—The Son of a Rebel Chief (Two parts—Drama) 01928
LAEMMLE—No release this day.
JOKER—Their First Arrest (Comedy)..... 01929

SUNDAY, NOVEMBER 19, 1916.

REX—Lost in Babylon (Drama)..... 01930
IMP—No release this day.
VICTOR—Her Chance (Comedy-Drama)..... 01931
IMP—The Thread of Life (Two parts—Dr.—Special) 01932

SPECIAL FOR WEEK OF NOVEMBER 19, 1916.

UNIVERSAL SPECIAL—Liberty No. 15, "The Flag of Truce" (Two parts—Drama)..... 01952

MONDAY, NOVEMBER 20, 1916.

RED FEATHER—The Devil's Bondwoman (Five parts—Drama) 01934
NESTOR—How Do You Feel? (Comedy)..... 01935

TUESDAY, NOVEMBER 21, 1916.

GOLD SEAL—The Woman He Feared (Three parts—Drama) 01936
VICTOR—No release this day.
VICTOR—Felix Gets in Wrong (Comedy—Special).. 01937

WEDNESDAY, NOVEMBER 22, 1916.

IMP—When He Came Back (Drama)..... 01938
L-KO—Where Is My Wife? (Two parts—Comedy)... 01939
UNIVERSAL ANIMATED WEEKLY—No. 47 (Top.). 01940

THURSDAY, NOVEMBER 23, 1916.

LAEMMLE—The Emerald Pin (Two parts—Drama). 01941
BIG U—No release this day.
POWERS—Irma in Wonderland (Comedy-Drama)... 01942
BIG U—Accusing Evidence (Drama—Special)..... 01943

FRIDAY, NOVEMBER 24, 1916.

IMP—Circumstantial Guilt (Two parts—Drama)... 01944
UNIVERSAL SCREEN MAGAZINE—Issue 1..... 01945
NESTOR—Married a Year (Comedy)..... 01946

SATURDAY, NOVEMBER 25, 1916.

BISON—The Lost Lode (Two parts—Drama)..... 01947
LAEMMLE—No release this day.
JOKER—A Janitor's Vendetta (Comedy)..... 01948
LAEMMLE—Her Message to Heaven (Drama)..... 01949

Mutual Film Corporation.

Serial No.

SUNDAY, NOVEMBER 12, 1916.

VOGUE—Picture Pirates (Two parts—Comedy).... 05161-62
GAUMONT—Reel Life No. 28 (Mutual Film Mag.).. 05163

MONDAY, NOVEMBER 13, 1916.

MUTUAL—His Guardian Angel (Two parts—Drama) 05164-65
MUTUAL STAR PRODUCTION—Peck o' Pickles (American—Five parts—Drama) (No. 152).....

TUESDAY, NOVEMBER 14, 1916.

GAUMONT—Mutual Tours of the World (Travel).. 05166

WEDNESDAY, NOVEMBER 15, 1916.

MUTUAL WEEKLY—Number 98 (Topical)..... 05167
GAUMONT—See America First No. 62 (Scenic).... 05168
—Kartoon Komics (Cartoon-Comedy).... 05168

THURSDAY, NOVEMBER 16, 1916.

MUTUAL—Film d'Art (Three parts—Drama).....05169-70-71-72
MUTUAL MASTERPICTURE DE LUXE—Immediate Lee (American—Five Parts—Dr.) (No. 153)....

FRIDAY, NOVEMBER 17, 1916.

CUB—Her Sun-Kissed Hero (Comedy)..... 05173

SATURDAY, NOVEMBER 18, 1916.

ECLAIR—The Bad Samaritan (Two parts—Drama) 05174-75

SUNDAY, NOVEMBER 19, 1916.

VOGUE.—Lost, Strayed Or Stolen (Two parts—Com.) 05176-77
GAUMONT—Reel Life No. 29 (Mutual Film Mag.).. 05178

MONDAY, NOVEMBER 20, 1916.

MUTUAL—The False Clew (Two parts—Drama).... 05179-80
MUTUAL MASTERPICTURE DE LUXE—No. 154 (Title to be announced later).....

TUESDAY, NOVEMBER 21, 1916.

GAUMONT—Mutual Tours 'Round the World (Travel) 05181

WEDNESDAY, NOVEMBER 22, 1916.

MUTUAL WEEKLY—Number 99 (Topical)..... 05182
GAUMONT—See America First No. 63 (Scenic).... 05183
—Kartoon Komics (Cartoon-Comedy)... 05183

THURSDAY, NOVEMBER 23, 1916.

GAUMONT—The Detective's Head (No. 1 of the "Vampires") (Three parts—Drama).....05184-85-86
MUTUAL STAR PRODUCTION—Lone Star (American—Five parts—Drama) (No. 155).....

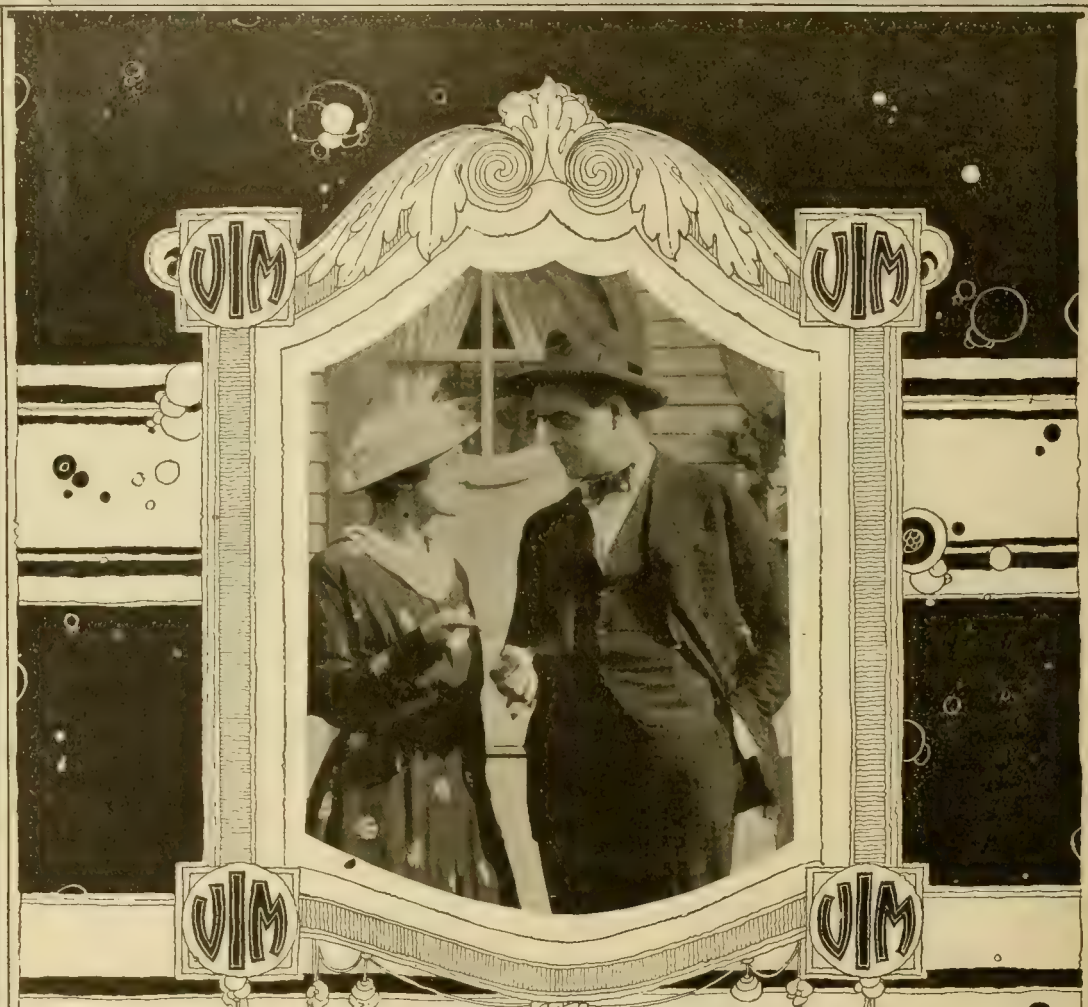
FRIDAY, NOVEMBER 24, 1916.

CUB—Jerry's Double Header (Comedy)..... 05187

SATURDAY, NOVEMBER 25, 1916.

MUTUAL—Title to be announced later..... 05188
NOVELTY—An Artful Dodge (Comedy)..... 05189

General Film Service



REFINED FEATURE COMEDY
HARRY MYERS &
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IN "HIS WEDDING PROMISE"
NOVEMBER 15

Calendar of Daily Program Releases

Releases for Weeks Ending November 18 and November 25

(For Extended Table of Current Releases See Pages 1072, 1074, 1076, 1078.)

General Film Company.

Current Releases.

(Serial No.)

MONDAY, NOVEMBER 13, 1916.

SELIG—The Temptation of Adam (Three parts—Drama) 21408-09-10

VITAGRAPH—The Second Story Ringer (Comedy) . 21401

SELIG—The Selig-Tribune No. 91, 1916 (Topical) . 21402

BIOGRAPH—Near to Earth (Drama) (Biograph-Reissue No. 97) 21403

TUESDAY, NOVEMBER 14, 1916.

ESSANAY—Not in the News (Two parts—Drama) . . 21404-05

KALEM—The New Salesman (Comedy) 21406

WEDNESDAY, NOVEMBER 15, 1916.

ESSANAY—Canimated Nooz Pictorial No. 19 (Cartoon-Comedy) 21407

VIM FEATURE COMEDY—His Wedding Promise (Comedy) 21408

KALEM—The Mystery of the Brass Bound Chest (No. 15 of "The Girl From 'Frisco") (Two parts—Dr.) 21409-10

BIOGRAPH—Lord Chumley (Three parts—Drama) (Biograph Reissue No. 98) 21411-12-13

THURSDAY, NOVEMBER 16, 1916.

SELIG—The Selig-Tribune No. 92, 1916 (Topical) . 21414

VIM—Papa Dream's (Comedy) 21415

FRIDAY, NOVEMBER 17, 1916.

KNICKERBOCKER STAR FEATURE—Target of Desire (Two parts—Drama) 21416-17

KALEM—The Rogue's Pawn (No. 5 of "Grant, Police Reporter") (Drama) 21418

VITAGRAPH—The Luck of Jane (Comedy) 21419

VIM—Good and Proper (Comedy) 21420

SATURDAY, NOVEMBER 18, 1916.

ESSANAY—His Moral Code (Three parts—Drama) . . 21421-22-23

VITAGRAPH—The Man Who Went Sane (Three parts—Drama) (Broadway Star Feature) 21424-25-26

KALEM—The Runaway Sleeper (No. 106 of the "Hazards of Helen" Railroad Series) (Drama) . . 21427

SELIG—The Girl Detective (Drama) 21428

General Film Company.

Advance Releases.

MONDAY, NOVEMBER 20, 1916.

SELIG—The Sheriff's Blunder (Two parts—Drama).

VITAGRAPH—The Fasters (Comedy).

SELIG—The Selig-Tribune No. 93, 1916 (Topical).

BIOGRAPH—Fish (Comedy).

TUESDAY, NOVEMBER 21, 1916.

ESSANAY—Unto the Least of These (Two parts—Drama)

KALEM—Rival Fakers (Comedy).

BIOGRAPH—Oil and Water (Two parts—Drama) (Biograph-Reissue No. 99).

WEDNESDAY, NOVEMBER 22, 1916.

ESSANAY—Some Bravery (Comedy).

VIM FEATURE COMEDY—Title to be announced later.

KALEM—The Fight for Paradise Valley (No. 16 of the "Girl from 'Frisco") (Two parts—Drama)

THURSDAY, NOVEMBER 23, 1916.

SELIG—The Selig-Tribune No. 94, 1916 (Topical).

VIM—Mother's Child (Comedy).

FRIDAY, NOVEMBER 24, 1916.

KNICKERBOCKER STAR FEATURE—Twin Souls (Three parts—Drama).

KALEM—The House of Three Deuces (No. 6 of "Grant, Police Reporter") (Drama).

VITAGRAPH—Justice a La Carte (Comedy).

VIM—Money Made Men (Comedy).

SATURDAY, NOVEMBER 25, 1916.

ESSANAY—The Border Line (Three parts—Drama).

KALEM—The Forgotten Train Order (No. 107 of the "Hazards of Helen" Railroad Series) (Drama).

SELIG—Hedge of Hearts Desire (Comedy).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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New Manitoba Amusement Co.

Winnipeg, Man.—The Manitoba Amusement Company has just been formed, with the following named as incorporators: W. B. Lawrence, Mrs. Lawrence, Gordon T. Howden, Walter Fogg, and Bruce Campbell.

Name in Letters of Flowers.

Vancouver, B. C.—A delightful innovation has been used on several occasions recently by Manager J. R. Muir, of the Dominion theater. Instead of the usual painted banner across the front of the lobby, bearing the name of the star or the play, Mr. Muir has displayed the name of the star in letters of flowers, supported at top and bottom by a flower border. The wire base for this beautiful form of banner is very easily constructed.

Operators Win with Diplomacy

Vancouver Picture Operators Meet with Managers and Have Sincere Talk on the Question of Wages—Robert Foster Speaks for the Local Union and Persuades Owners that Increase in Pay Is Needed.

By E. C. Thomas, 821 Rogers Bldg., Vancouver, B. C.

VANCOUVER, B. C.—A meeting of importance to the moving picture operators of this city was held recently at the Rex theater, and attended by a majority of the local managers, as well as by several members of Vancouver Local No. 348, I.A.T.S.E. The conference was held for to bring about certain changes desired by the operators, including a higher scale of wages.

Robert Foster, chief operator at the Dominion theater, acted as spokesman for the union men, and handled the matter in a manner that won the approval of all those present.

The former union scale called for a minimum of $15.00 per week, with an eight-hour day in the downtown houses, while the minimum in suburban theaters was fixed at $12.00. Many houses, however, have paid considerably more than these amounts. It was pointed out by Mr. Foster that with living expenses here maintained at such a high level, a man with a family would have difficulty in maintaining himself on $15.00 a week, and it would be impossible for him to keep his mind strictly on his work of operating. There was no intention of calling a strike, said Mr. Foster, or of using any such methods of enforcing their requests, but he put the matter in the simple light of justice to the men. The theater managers were quick to appreciate this attitude, and the minimum scale was forthwith raised to $20.00 per week. All but one of the large downtown houses have agreed to this arrangement, and it is thought that all will be included within a few days. The minimum scale in suburban houses was raised to $16.00 per week.

Another improvement in conditions is involved in a change of the operators working hours, calling not only for a continuous shift, but shorter hours than before. Heretofore, when the moving picture theaters were under the jurisdiction of the city, two operators were required in the booths, and the men worked on "split shifts," each operator working part of the afternoon and part of the evening. Now, however, the provincial authorities have decided to allow one man to handle two machines, and as none of the houses run for more than twelve hours a day, the maximum time an operator will be required to be on duty will be six hours. Some of the men will work only five hours per day, or even less.

It is possible that slight changes will be required in some of the operating rooms, but nothing radical is contemplated. It is considered likely that additional switches will be required, so that the light can be instantly shut off from the rewind bench.

Needless to say, the operators are greatly pleased over the new order of things, and look forward to a still further improvement of conditions.

"Battle of Somme" Banned by Vancouver

Fear That Western Canadian Citizens Haven't Stomachs Enough to Enlist After Seeing the Horrors of Real War.

VANCOUVER, B. C.—"The Battle of the Somme," the official British film epic which has been acclaimed as the greatest war picture ever taken, has met the usual fate at the hands of the British Columbia board of censors. It has been condemned.

This remarkable picture, which is controlled in Canada by the Famous Players Film Service, Ltd., has been passed in every other province in the Dominion of Canada, and is now being exhibited to capacity houses in all parts of the country. But notwithstanding the judgment of other boards in Canada as to the advisability of showing the picture, and the judgment of the absolute leaders of thought and action of the British Empire, it remained for the British Columbia censors to decide that the film did not constitute a suitable exhibition. Major Tite and other local military officers were called in to confirm the decision of the censor, and did so—because, it is claimed, they feared the showing of the film might interfere with recruiting in this province.

The board has indicated that the picture will be passed provided certain excisions are made, but as these will amount to many hundred feet the Famous Players officials are unwilling to have the cuts made. If it becomes necessary, however, this will be done, and the film exhibited in its shortened form, as it is considered of too much interest to British Columbians to forego the showing of it entirely. But apparently the real battle scenes, in which the Canadian public is so intensely interested, will be lacking, and the pictures thus be changed so as to be as much as possible like the scenes regularly shown in the weeklies.

Ben Soskin, manager of the Famous Players exchange in Vancouver, has left for Victoria to lay the matter before Premier Bowser, in an effort to bring about a reconsideration of the matter.

The distributing organization recently brought out a special number of the Famous Players News in the form of an "extra," and reproducing enthusiastic comments on the film by dozens of British newspapers. King George V, by the way, said after viewing the film, "The public should see these pictures, that they may have some idea of what the army is doing, and what war means."

Radical Change in Censorship in Winnipeg

Provincial Treasurer Brown Wanted to Know Why Pictures Were So Poor—Managers Explain Censor Methods—These Will Be Changed.

WINNIPEG, Man.—Through the interest taken in the moving picture industry by Hon. Edward Brown, provincial treasurer of Manitoba, a radical change is coming in the censoring of pictures submitted to the Saskatchewan board, which passes on all productions slated for showing in the two provinces.

The board of censors has been too narrow in its judgment, and was closely followed by the appeal board, which, except in a few instances, acted as a confirmation board. Productions were rejected on the slightest pretext, and conditions were becoming intolerable. The matter came to the attention of Mr. Brown, and he immediately called a meeting of the exchange managers, at which the question was gone into thoroughly. Mr. Brown inquired why a better grade of pictures was not being shown, and whether or not the regulations of the new Public Amusements Act were working out to the satisfaction of the picture men.

What the Board Was Doing.

The exchange managers stated that many pictures were entirely spoiled by the numerous excisions, and also declared that many fine productions were not even brought into the province because of the reputation for narrow-mindedness which had been acquired by the censor board, as the probability of rejection rendered it inadvisable to go to the expense of having the pictures sent to Winnipeg and censored.

Mr. Brown admitted that he had seen some films which were so badly cut up that the remaining portions failed to tell a story, and indicated that hereafter a picture which is not considered suitable for presentation in its entirety before children may be passed for exhibition before adults only. This is a change which affords distinct relief, and will mean the passing of many pictures of types which have heretofore been rendered almost unintelligible by excessive cutting, or else rejected entirely. Mr. Brown also voiced the opinion that the censor board was wasting a great deal of time and money in examining films which had already been passed by the Ontario board of censors. Any pictures which had been approved in that province, he thought, should be suitable for presentation in Manitoba and Saskatchewan, and he certainly is right.

The headquarters of the inter-provincial board will be moved to the north wing of the new parliament buildings, the change probably being made about Nov. 1. Two new projection machines are being purchased by the government to accelerate the work of inspection.

Pleased With Mr. Brown.

A. L. Johnson, local manager for the General Film, informs the World correspondent that the exchange managers are much pleased at the interest which has been taken in the industry by Mr. Brown, and his application of a deep knowledge of fundamental principles in dealing with the situation. It is thought that as a result of his efforts a decided change for the better will immediately ensue.

Operator Chosen to Sit on New Board.

Vancouver, B. C.—Robert Foster, operator in charge at the Dominion theater, has been appointed a member of the new provincial examining board for operators, under the recent amendment to the Moving Pictures Act, and has already entered upon his new duties, having left on a trip to cover a number of western British Columbia towns. The chief censor and assistant censor Oswald are the other members of the new board, and Mr. Oswald has also left the city for the purpose of conducting examinations. The entire province will be covered before the first of the year, while examinations for operators in the Vancouver district will be held at the board's new room in the court house building in this city, where an especially complete collection of projection apparatus has been assembled.

Mr. Foster informed the World representative that the examinations to be held would be real examinations, and that to pass them a man would have to be a competent operator, with a knowledge extending beyond mere threading up and turning the crank.

SPOKANE ITEMS.

Prosperity and Plenty Hereabouts.

Spokane, Wash.—Moving picture men from outside towns of the Spokane country, who have visited the city recently, report business good and that the wheat and potato crops, good prices, activities in the lumber mills and mines and other sources of revenue, for workmen and farmers, have added greatly to their incomes.

J. E. Gregg, proprietor of the Gregg theater, Coulee City, Wash., was a visitor at the Pathe exchange and said: "Business has been fine with me. The wheat crop has been a great boom to business. I have from 100 to 200 persons at every show and my prices are ten and twenty cents. I give shows Tuesday, Friday and Sunday nights with a Sunday matinee, and have the only place in town. The farmers and others from ten to twenty miles around come into town in their automobiles to see the show and bring their families with them. It is a treat for the children as well as the adults."

J. B. Gardner, of Sandpoint, Idaho, who operates the Gem theater there, said: "Business is good with me and the people come from the surrounding sections to the shows. The lumber mills are running steady, which aids business. The Charles Chaplin comedies get the money."

E. M. Densmore, proprietor of the Gem theater, in the Union Park section of Spokane, said: "Everybody in my section of the city has money and they come to the show. There is work for all who really want work, and this results in good business for me every night and Sunday matinee."

Gathered Among Spokane Exchanges.

A. H. Hilton of Lewiston, Idaho, has sold the Grand theater and taken over the Temple theater, there. He is having it entirely remodeled and is installing indirect lights inside and putting a number of lights outside. He went to Seattle for draperies and some other equipment. The house seats about 850.

Mr. and Mrs. Fred Anderson, who run the Bell theater, Palouse, Wash., motored into the city to visit R. T. Madden, of the Mutual exchange, and report business brisk.

Peter Arena of Whitefish, Mont., has just opened the Liberty theater in that place and reports business starting fine. L. J. Shaw, formerly proprietor of the Rex, at Coeur d'Alene, Idaho, has taken the management of the Liberty for Mr. Arena.

Williamette Valley Feels Prosperity

Oregon's Exhibitors West of the Cascade Mountains Feel Real Business Impetus—Patrons Loosening Up—George Bligh Again Comes to Town With a Smile—Road Men Report.

By Abraham Nelson, 601 Journal Bldg., Portland, Oregon.

PORTLAND, Oregon.—After many months of just breaking even, the Williamette valley exhibitors are again beginning to see the sunshine through the Oregon mist and reports from the South are looking up. Several theater transfers, a new circuit and keen picture competition denote returning prosperity to the territory south of Portland, which road men have heretofore dreaded to cover.

At Salem It's Fine.

So said George Bligh, he of the gay hued raiment and optimistic temperament. George stayed away from Portland's Film Row for a long time because he couldn't conscientiously live up to his reputation for optimism, but the other day he came back, diamonds, vest, smile and all. He reported big business on return engagements of "Civilization" and "The Birth of a Nation," dandy crowds on "Purity" and general good business on his regular program of Mutual master pictures.

George Guthrie, who operates the Oregon at Salem, has done well on "Gloria's Romance."

Baum Goes to State Line.

Sol Baum, manager for Bluebirds, has been making personal calls on his patrons in Oregon, Washington and Idaho and recently completed a trip to Ashland and return. He reports the Vining and the Lyric theaters at the state line city to be enjoying prosperity under the able direction of Mrs. Bergner during her husband's absence in San Francisco and that the wail of poor business that road men have heretofore reported as coming from Southern Oregon exhibitors was entirely absent.

The Eugene theater, at Eugene, is now operating under the direction of Wm. Alexander. This house is showing a few days of Hippodrome vaudeville, but depends on a well-known feature program for its chief attraction. A. H. McDonald of the Rex is successfully meeting his competitor with Pantages vaudeville and a competing feature program. The way both theaters are lavishing money on their shows indicates that the theater business in Eugene has picked up considerably during the past month or two.

At Oakland, Oregon, Doc. H. H. Owens has his new theater about completed. It is called the Wigwam.

M. G. Cooley, Silverton, has sold the Gem theater to Earl Hartman. Mr. Cooley still owns the opera house.

"Kirk" Comes Back Happy.

A. S. Kirkpatrick, traveling representative for Mutual, spent the week end in Portland after a successful trip through Southern Oregon and Coos Bay. He reports that A. F. Edwards of Gardiner, Oregon, has a most excellent theater. Although the town is 200 miles from the state's metropolis and out of the usual line of travel, Mr. Edwards conducts his house in big town style.

Mr. Kirkpatrick reports that Frank Hull has sold his theaters at Eagle Point and Central Point to H. L. Hall, who has also purchased the house at Talent. He will operate the three theaters in a circuit.

Scarlet Fever Epidemic.

Portland, Oregon.—W. E. Tebbetts, manager of the Alhambra theater, reports that a scarlet fever epidemic among the children in the southeast section of Portland has been playing havoc with the picture show patronage. Several schools in the district have been closed and 105 cases of the malady are said to exist in that part of the city. The reopening of one of the schools indicates the passing of the epidemic, however.

Gets New Organ.

Walla Walla, Wash.—A. W. Eielr has installed a new photoplayer in the Bijou Grand theater. The instrument cost $12,000 and is the only one of its kind here. Manager Eiler does not hesitate to say it is a dandy.

Why Compete in Costume Plays?

Portland, Oregon.—During the recent showing of two versions of "Romeo and Juliet" at two of the best theaters exhibitors commented on manufacturers' persistence in making costume plays and on the inadvisability of the duplication of such productions by competing manufacturers. Such a state of affairs does not get money for anybody, said one exhibitor, stating further that if the stars were put to work in two different, original, real screen stories at one-tenth of the reputed cost of the Shakespearean productions they would have got money for everybody concerned.

"Manufacturers must know that costume plays are passe," said the exhibitor in question. "If they don't know it they are not in touch with the situation."

Censor Under Civil Service.

Portland, Oregon.—The office of secretary of the Portland censor board has been ruled to come under municipal civil service. Mrs. E. B. Colwell, the secretary, has been ordered to take on examination to test her fitness for the job. The chances are she will keep it inasmuch as 40 points out of the possible 100 will be given for experience, personal qualifications and education. Mrs. Colwell has all the experience there is in these parts in being censor secretary, because she has held office ever since the present censor ordinance went into effect. After a city position has been placed under civil service the incumbent cannot be retired except for cause shown.

Lannon Reports Luck.

Portland, Oregon.—Jack Lannon, of the Greater Feature Films Co., Seattle, visited Portland for a few days and closed with the People's theater to run "Where Are My Children?" a week, starting Nov. 12. He has state rights on Pavlowa and "Where Are My Children?"

Picture Operator's Wife Burned to Death

Burning of the Princess Theater at Republic, Wash., Has a Tragic Outcome—Operator's Wife Visiting Booth Is Caught in Flames.

By S. Clark Patchin, E1811 Eleventh Avenue, Spokane, Wash.

SPOKANE, WASH.—A fire started in the operating room of the Princess theater at Republic, Wash., on October 21, at 11 P M. The wife of the operator, Mrs. B. F. Hibbard, was visiting her husband and lost her life in the burning building. The property loss to buildings burned, as a result of the fire in the theater, amounted to $15,000, of which only $500 was covered by insurance.

Some Pathe and other films were destroyed by the fire. The fire destroyed two adjoining buildings and for a time the entire business section was threatened and the Eagles Aerie building, across the street, was slightly damaged.

The moving picture show was nearly over when Mrs. Hibbard suggested to her husband that the carbon would not last. Mr. Hibbard was preparing to put in a new one when the red hot carbon dropped from the pincers to the floor on which were some unreeled films that the operator had not stopped the performance to reel up. The films started to burn and were threatening the clothes of Mrs. Hibbard when the husband kicked the burning material out of the fireproof box through a trap door into the balcony of the theater.

A brisk fire immediately followed and soon the wooden fixtures and buildings were burning fiercely.

Mrs. Hibbard yelled "Fire," and the thirty persons in the audience were able to escape. Mr. Hibbard, calling on his wife to follow him, charged through the flames, believing his wife was obeying his command. He escaped, seriously burned, but the flames overcame her and the fire had made such headway that her rescue was impossible.

Three small Hibbard children were left motherless.

The Palace theater was owned by W. L. Stedman and B. F. Keck, and was formerly known as the Republic opera house. Recently it was remodeled for a moving picture show.

The operating room, asbestos-lined and fireproof, was situated toward the front, next the lodge rooms, and was approached by a stairway through a trap door.

Mr. Hibbard is in a prostrate condition, with hands and face badly burned, at Frank Keck's house.

Report on Municipal Government

San Francisco's City Government Recently Reported on by Bureau of Municipal Research of New York—Says Many License Fees for Doing Business Are Too Low—Light in Picture Theaters Discussed.

From F. A. Church, 1507 North Street, Los Angeles, Cal.

SAN FRANCISCO, Cal.—A survey is being [illegible] of the municipal government of [illegible] by the New York Bureau of Municipal Research, and preliminary reports have been issued. Moving picture interests are much interested in the [illegible] many of the existing [illegible] are too low many are graded [illegible] and not a few lines of business escape the payment of any license tax. [illegible] recommendations of the bureau are carried out it is believed that marked changes may be made in the license fees paid by moving picture houses, and that film exchanges may be called upon to pay [illegible] tax.

The portion of the report of most interest to exhibitors, however, is that given over to the subject of "commercialized vice and its contributing causes." Among other things the bureau recommended that portions of moving picture houses be set aside for the use of unescorted women and children, and that the management of [illegible] be compelled to keep their houses partially lighted. The report declares that total darkness in theaters is [illegible] for commercial reasons and is unnecessary.

Eastern Film Men Visit Coast.

San Francisco, Cal.—Andrew J. Cobe, of New York, spent a week in this city late [illegible] in the interests of the Unity [illegible] of which he is vice-president and [illegible] manager. M. A. Leavy, president of the [illegible] was also here and a thorough canvass was made of the business situation in this territory. The concern recently released its first serial, "The Yellow Menace," and while Mr. Cobe made [illegible] for further releases, including [illegible] Two-reel-a-day comedies made by [illegible] of Ambrose Lake.

Former Manager Tendered Luncheon.

San Francisco, Cal.—The Film Exchange Board of Trade of San Francisco recently tendered a luncheon to H. W. Oviatt at the Tait-Zinkand cafe, the affair being attended by almost every member of the organization. Mr. Oviatt until recently filled the position of manager for the local branch of the Pathe exchange, and was one of the founders of the Film Exchange Board of Trade, being its treasurer until his retirement from the local field. At the luncheon he was presented with a handsome umbrella by members of the organization, the presentation speech being made by N. K. Stout, of the Mutual. He will be succeeded as treasurer of the board of trade by Louis Rosenthal, manager of the local branch of the Metro.

Film Heads Meet.

San Francisco, Cal.—Tracy L. Ford was host recently at a luncheon at the Hotel Stewart to members of the Animated Cartoon Film corporation, sixteen persons being present. Matters of interest to artists, cartoonists, and photographers were discussed and views exchanged. Among those present were Frederick Burgh, president of the corporation; Byington Ford, secretary and treasurer; C. E. Cleveland, superintendent, and Seth Heney, manager.

Peerless Adds New Line.

San Francisco, Cal.—The Peerless Film Service, 100 Golden Gate avenue, has arranged to release the "Katzenjammer Kids" in this territory, and now has a splendid line of comedies, including the "E. & R." Jungle Comedies, and the Christy Comedies. In order to keep its film stock in perfect condition a film cleaner has been installed.

Artcraft Enlarges Offices.

San Francisco, Cal.—The Artcraft corporation, which recently opened offices in the Pacific building, has taken over two adjoining rooms, and is now ready for its first release. C. Mell Simmons, of the local branch, has completed a highly successful trip through the territory south of this city, while division manager Arthur Kane has been meeting the many exhibitors who have called at the local office to arrange for service.

Breck Supply House Adds to Line.

San Francisco, Cal.—The Breck Photoplay Supply Co., 70 Turk street, has secured the exclusive agency in this territory for the new line of advance slides of players put out by Frank P. Howe of Los Angeles. These slides are uniform in design, with a border representing the proscenium arch of a theater surrounding the picture of the star, and a space at the bottom for the names of coming attractions.

Paramount in Small Towns.

San Francisco, Cal.—One of the most interesting developments of late in the work of the local Progressive exchange has been the manner in which theaters in some of the smaller cities in the San Joaquin Valley have come over to the Paramount standard. Among those that have signed recently for this service have been the Empire theater, Sunnyvale; the Palace, Pittsburg; the Angeles theater, Angels Camp; Dreamland, Riverbank; Mission opera house, Dinuba; Sunset, Fowler; Rex, Clovis, and the Alpine theater, Alpine. Some of these houses are in towns of scarcely more than 500 inhabitants.

Film Man Off for South America.

San Francisco, Cal.—Sol L. Lesser of the All Star Feature, is preparing to investigate the South and Central American markets for film, and has sent C. Hendriques on this mission. Mr. Hendriques expects to dispose of considerable film while away.

Young Production Well Received.

San Francisco, Cal.—"The Common Law," featuring Clara Kimball Young, has proved such a success at the Portola that it has been retained for a second week. For the first time since assuming charge of this house manager Eugene Roth has advanced the admission price, fifteen cents having been made the minimum for this production. Capacity houses have been the rule for this production, the increased price for matinee performances having had no appreciable effect.

New Exchange Ready.

San Francisco, Cal.—The De Luxe Film Lasky Corp. has succeeded the Lasky Amusement Enterprises, and the De Luxe Film Corp., with offices in the Humboldt bank building, and has taken over additional office space which is being fitted up for film exchange purposes. This concern has secured the California rights to the "Conquest of Canaan," and is arranging for an elaborate trade showing at an early date in the Theater St. Francis.

Immense Organ for Oakland House.

A Wurlitzer Hope-Jones Unit Orchestra costing $48,500 is being installed in the new T. & D. theater at Eleventh and Franklin streets, Oakland, Cal., which is to be opened November 22. The delivery of this instrument at the theater a short time ago took the form of a parade, wagons bearing the sections being covered with banners calling attention to the fact that this instrument would be the largest on the Pacific Coast and would be installed in the world's greatest photoplay house, one with a seating capacity of more than 3,600.

The largest pipes in this unit orchestra weigh as much as a ton and are installed in specially constructed concrete chambers above the proscenium arch. A large force of workmen are busy installing the instrument in order to have everything in readiness on the opening date.

Delivering $48,500 Organ to T. & D. Theater at Oakland, California.

Seattle News Letter

By S. J. Anderson, East Seattle, Wash.

F. D. Cochran Visits Seattle.

SEATTLE, WASH.—F. D. Cochran, brother of R. H. Cochran, vice-president of Universal, arrived in Seattle the other day from China. Mr. Cochran has been two years in the Orient establishing Universal exchanges in Manila, Tokio, Singapore, Bombay, and Rangoon, Burma. His trip home is merely a furlough for himself and Mrs. Cochran, for he expects to return after a few weeks visit. He paid the local offices a visit and, after a ride through the city, left for Portland. From there he will go to San Francisco, Universal City, and on to New York.

Mr. Cochran states that the Universal films have a clean sweep in the Orient, with no competitors of any moment to dispute their supremacy, and the kind of picture demanded by the exhibitors and the people is not the society drama nor the comedy, but the most sensational melodrama. Business conditions, he says, are excellent.

Changes in Seattle Paramount.

Seattle, Wash.—Several new employes have been added to his staff by Manager Frank S. Fountain of the Paramount exchange, notable of which are G. G. Maxey as head of the merchandise department, who was formerly a road man for Pathe of this city, and Bernard Reuben has been promoted to the office of chief booker.

Walla Walla Theater Changes Hands.

Walla Walla, Wash.—The Dime theater has been purchased by W. H McDonald and H. C. Tilley from the Crews amusement company. Messrs. McDonald and Tilley paid a visit to Seattle this week to make the bookings for their theater, and signed a contract for Triangle films.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Seattle, Wash.—H. G. Rosebaum, Northwest manager of Artcraft, has just returned from a trip covering the larger towns in Montana, Idaho, and Eastern Oregon. He reports excellent business, adding that out of twenty towns he booked nineteen. Montana, states Mr. Rosebaum, is at present the best state for the picture business in the Northwest.

Censorship Talk in Colorado

Mothers' Congress in Denver Asks for Censorship—Proposes Running a Theater of Its Own—Reopening of the "Nation" Film Suit and Powers of Denver's Excise Officers—Pueblo Stirred by "Purity."

By E. C. Day, Denver Times, Denver, Col.

DENVER, COLO.—Moving picture censorship bobbed up from different angles in Colorado this week and as a result the courts, public officials, film manufacturers, exhibitors and moving picture devotees have all been given something to think of.

Usual Cry for Censorship.

The combined convention of the mothers' congress and parent-teachers' association started the ball when the course of a discussion relative to the proper rearing of children, the usual cry for censorship of moving pictures, was raised. The Denver, through its attorney, reopened the old suit filed by Elliott & Sherman to prevent the city from interfering with the showing of the "Birth of a Nation" in Denver. Elliott got a temporary restraining order when the original suit was brought and no further action was taken until this week when the city filed a supplemental answer. The temporary injunction will be dissolved and the case tried on its merits.

In the New Charter?

Since the filing of the original suit the city charter has been amended with respect to the powers of and duties of the excise officials. The city attorney contends that the new charter gives the manager of safety and excise a right to "issue, revoke and suspend theater licenses at his discretion."

If this contention is upheld by the court the official will be able to stop any entertainment that does not meet with his approval, through the revocation or suspension of the license of any exhibitor who refuses to obey his mandate.

Club Women Want Own Theater.

The upshot of the moving picture discussion before the mothers' congress and parent-teachers' convention may be the erection and operation in Denver of a theater by these organizations themselves. Mrs. W. R. Ramsey, president of the Denver District of the Mothers' Congress, is back of the move. It is planned to have the state organization finance the building of the theater and then to exhibit educational films exclusively.

Pending the time when these plans can take definite form the mothers have named committee to wait upon local exhibitors and urge the adoption of a practice now in use in other cities of giving Saturday morning performances for children only.

"In the meantime," said Mrs. Ramsey, in discussing the question with the correspondent of the Moving Picture World, "we are co-operating with those who are willing to give us the best picture shows. The mothers' congress has already made an investigation of the picture houses of the city and all the managers have expressed their good will toward us."

Trouble Over "Purity" in Pueblo.

The question of censorship was also raised in Pueblo out of the prevention by city authorities of the showing of "Purity," the Mutual production in which Audrey Munson is starred. The picture was booked to run for one week in Pueblo beginning October 25. The police stopped the show and Manager Ward C. Robertson offered no opposition pending a review of the production by a committee of citizens representing all walks of life. This committee is to be composed of 100 persons. If a majority of this body finds that the picture is immoral, no attempt will be made to show it, but if on the other hand they approve of the production, it will be exhibited regardless of any attempt of the city commissioners to stop it."

Manager Robertson has engaged Attorney E. F. Chambers to represent the theater in the controversy that is threatened when the next attempt is made to show the picture. Denver is showing the picture this week and other bookings will make it unavailable for use in Pueblo for two weeks.

The city commissioners stopped the exhibition on request of the city federation of women's clubs He admits that there is no city ordinance empowering such action, but used the power vested in him by the city charter to revoke theater licenses to enforce his mandate.

Wisconsin News Letter

By Frank H, Madison, 623 S. Wabash Ave., Chicago, Ill.

New Theaters and Interesting Items.

STEVENS POINT, WIS.—Fred Shaurette, of Stevens Point, and Clinton Ostrowski, of Milwaukee, have purchased the equipment of the Ideal theater from C. W. Rice and that house, which has been closed for several weeks, will be operated by them with Universal service.

Valley Junction, Wis.—J. F. Hackett has sold his show to Mr. Hart of Elroy.

Evansville, Wis.—Albert Keesey, who recently leased the Grand theater from Marlin Wilder, closed that house because of lack of business.

Boyceville, Wis.—An opera house is under construction here.

Mauston, Wis.—When "The Birth of a Nation" is shown at the Armory, Nov. 13 and 14, it will be under the auspices of Company D, Wisconsin National Guard.

Milwaukee, Wis.—The Toy theater, which has been charging 15 cents admission, has reduced its price to a dime.

Portage, Wis.—Manager Eulberg of the Portage opera house has been making a number of changes in compliance with the suggestion of fire department officials.

West Allis, Wis.—The Board of Education has purchased a moving picture machine for the Washington school in the first ward.

Stoughton, Wis.—Guelson & Bacon, local exhibitors, have announced that the admission for adults will be raised from five to ten cents.

Milwaukee, Wis.—The Press Club of this city had a private showing of "Purity."

Denver Operators to Dance Thanksgiving Eve

Local Union Plans a Big Time at the Second Annual Ball—Committee Has Been Appointed to Plan for the Affair.

Denver, Col.—The Rocky Mountain Screen Club is still on a quiet hunt for a screen notable to lead the grand march at its proposed ball. The organization's efforts to land a star have thus far been unsuccessful and in the meantime plans are indefinite.

Denver, however, is to have a grand ball under the auspices of one branch of the moving picture industry. It is the second annual ball of the Operators' Union. It is to be held Wednesday night, November 29, the eve of Thanksgiving

Last year the operators' ball was the biggest event of its kind held in the city. It was held in one of the city's largest dance halls, but this proved entirely inadequate to hold the crowd and as a result the city auditorium has been engaged for the coming ball.

The committee in charge of the affair is: George Thomas, chairman; Oscar Olson, J. E. Dunn, Tom Melton, Herman Brady, and James Dooley.

Marshall Stedman Guest of Honor.

Denver, Colo.—Marshall Stedman, engaging director of the Universal company in California and the husband of Myrtle Stedman, Paramount star, was the guest of honor at the weekly luncheon of the Rocky Mountain Screen Club, Thursday.

Mr. Stedman is in Denver for a rest. This is the first vacation that he has had in years.

W. A. Calkins Joins Pathe.

Denver, Colo.—W. A. Calkins, former manager of the Bluebird exchange in Denver, has accepted a position as road man for the Pathe company.

L. J. Bartel Comes to Denver.

Denver, Colo.—L. J. Bartel, formerly of the Universal staff in Des Moines, is now assistant manager of the Universal exchange in Denver.

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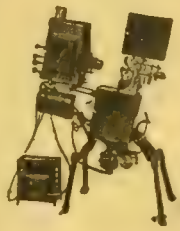

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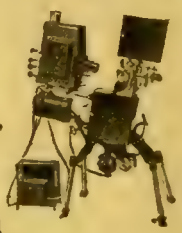

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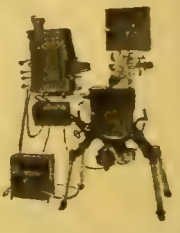

NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK

Vol. 30, No. 8 November 25, 1916 Price 15 Cents

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Bugler of Algiers" (Bluebird).

Post Office Box 226
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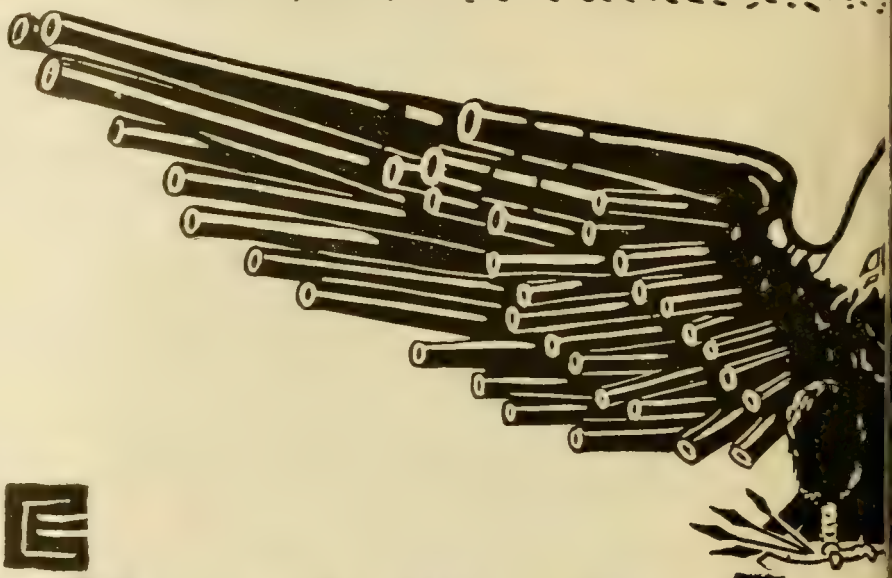

"THE EAGLE'S

A Thundering Drama With a Thundering Message

A BLUEBIRD Extraordinary

A great world drama with an all-embracing appeal. A stupendous and lavish production based on a theme of nation wide interest. A thrilling and absorbing drama of action. A brilliant cast of players presenting a story of National defense. Unusual, overwhelming in its bigness; masterly in realistic portrayal of existing conditions. No paper castles or "movie" stunts. Genuine and sincere in a way that will grip the patriotic emotions of every American. One of the greatest box-office attractions of the century. YOU NEED IT. It will get the crowds; add to your theatre's popularity and net you big profits.

BLUEBIRD

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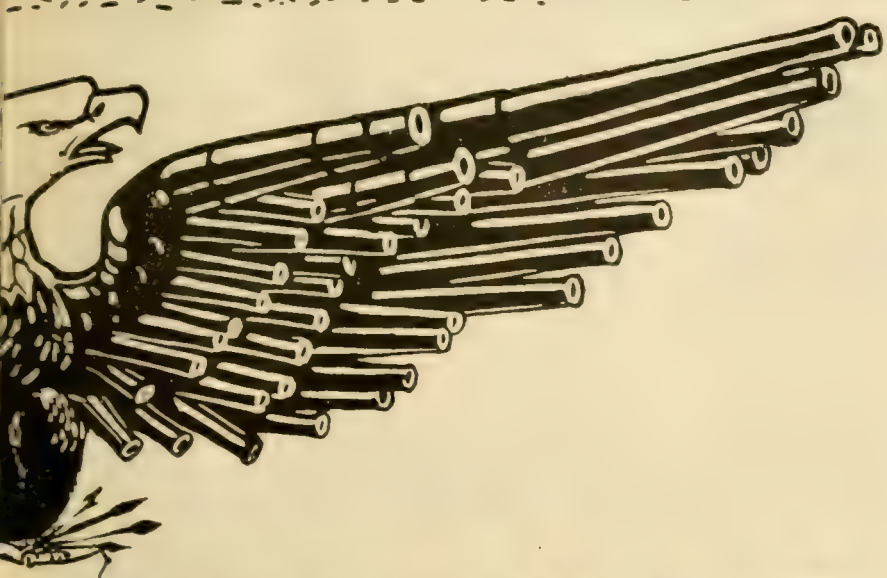


WINGS

From the Virile Pen of Rufus Steele

Not on the regular BLUEBIRD Program

BLUEBIRD Exhibitors will please take notice that "The Eagle's Wings" is not on the regular BLUEBIRD Program. Originally intended for a State Rights production, this magnificent drama made so strong an impression on its executives that BLUEBIRD secured it at an enormous sum for BLUEBIRD Exhibitors and others who wanted a supreme box-office attraction. You must expect to pay good money for this sure-fire winner, because it will mean capacity houses to you at every performance. Don't let your competitor get ahead of you. Wire or write for your booking reservation now. Special paper including magnificent 24 sheet. BOOK NOW, before it is too late.

Photoplays (Inc.)

WAY, NEW YORK

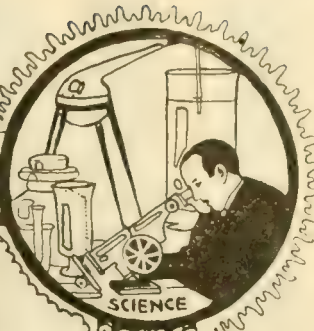
"The Law and The Lady"

With Ruth Stonehouse and a Strong Cast

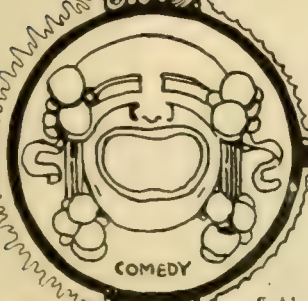
A Girl Detective's Struggle Between Love and Duty

Directed by
RAYMOND WELLS

Book through any UNIVERSAL Exchange



The UNIVERSAL SCREEN MAGAZINE



The Newest Screen Novelty

¶ Already proven the greatest drawing card of the season.

¶ A fascinating reel of subjects such as you see in the most popular magazines. Covering a wide range of subjects in every branch of human endeavor.

¶ Those who wish to see these wonderful *moving picture illustrations* and learn from them how to do things will find plenty to interest them. Those who wish to keep informed of the way things are done—whether it is boring through solid rock—or the latest thing in aviation or autos, or farm tractors; some great engineering feat in actual work; or such household subjects as cooking lessons, dressmaking; late wrinkles for time-saving; sanitary appliances; beauty hints—all are shown in a fascinating array, every week, in this marvelous novelty—THE UNIVERSAL SCREEN MAGAZINE.

On the Regular UNIVERSAL Program

¶ It is released on the mighty Universal Program. One full reel every second week.

¶ Other big things on the program are Universal Comedies—Nestor, L-KO, and Joker—the very best comedies in the screen world.

¶ You don't have to pay a big price for special features, no matter what kind you think you need. For instance, November 27, the Universal will release, on the regular Universal Program, a series of views of Alaska, that any other producer would charge you big money for.

¶ Then there's that marvel of marvels, the Universal Animated Weekly. All the world's news first on the screen. Of one- two- and three-reel pictures, you find only the best and always the best on the mighty Universal Program. Book now through any of the 73 Universal Exchanges, or from the UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

TRIANGLE

RELEASES FOR WEEK OF NOVEMBER 19

WILLIAM S. HART

IN

"The Devil's Double"

KAY-BEE

Another Hart picture! Another gripping, soul-stirring drama of the great open spaces, the country of men and deeds.

With William S. Hart as "Bowie" Blake, gambler and devil incarnate, there is not one moment free from suspense and breath-taking excitement.

Comes to him purity and innocence, an artist's wife, and then—"Bowie" Blake tells you!

LILLIAN GISH

IN

"The Children Pay"

FINE ARTS

An indictment of the latter day divorce system. A stirring, smashing photoplay with the dominant note—justice for the children—ringing out with clarion clearness. The parents satisfy their own desires and "THE CHILDREN PAY."

One of the strongest parts Lillian Gish has had in her career of successes.

KEYSTONE COMEDIES

Two as usual. The mere announcement is enough.

LILLIAN GISH IN
THE CHILDREN PAY

FINE ARTS

"THE CHILDREN PAY," the latest Triangle-Fine Arts production, throws before your eye a picture intense in its appeal. The home divided—What will become of the children?

"THE CHILDREN PAY"—It is a situation that simply will not be downed—and Lillian Gish will tell you why!

Too late for regular insertion:

15 CONSOLIDATED PLAYERS FILM CO.
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16 WALTER BAIER
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[AL. E. CHRISTIE started making good comedies eight years ago. He was and is still a pioneer—a leader. Christie Comedies are better than ever—they will continue to be *better*.]

Where to Get CHRISTIE COMEDIES

1 PEERLESS FILM EXCHANGE
100 Golden Gate Ave.
SAN FRANCISCO, CAL.

2 PEERLESS FILM EXCHANGE
224 Los Angeles Investment Building
LOS ANGELES, CAL.

3 ZENITH FEATURE FILM CO.
Produce Exchange Building
MINNEAPOLIS, MINN.

4 PHOENIX Feature Film EXCHANGE
Columbus Avenue
BOSTON, MASS.

5 CONSOLIDATED Feature Film EXCHANGE 1746 Curtis St.
DENVER, COLO.

6 ALLIANCE FILM CO.
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DALLAS, TEXAS

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8 SUPERIOR FEATURES
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12 WESTERN SUPPLY CO.
National Building
OMAHA, NEBRASKA

13 CO-OPERATIVE Film EXCHANGE
MELBOURNE, AUSTRALIA

14 CO-OPERATIVE Film EXCHANGE
WELLINGTON, NEW ZEALAND

Open Market Release for November 27th, "TRAMP — TRAMP — TRAMP"
Featuring BILLIE RHODES, HARRY HAM and EDDIE BARRY. Direction of AL. E. CHRISTIE.

Christie Film Co.
HEAD OFFICE AND STUDIOS—SUNSET BLVD. AT GOWER ST.
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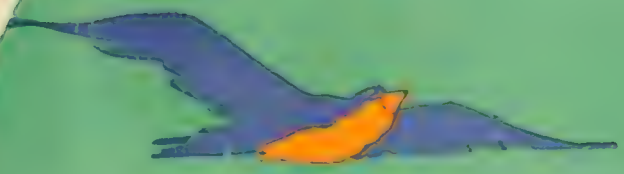
NEW YORK OFFICE
LONGACRE BUILDING



TWO MASTERPIECES

A DRAMA OF PAT—RIOTISM GLORIFIED

THE BUGLER OF ALGIERS

A PERFECT PHOTO PLAY ENTERTAINMENT

A **BLUEBIRD**, OF COURSE

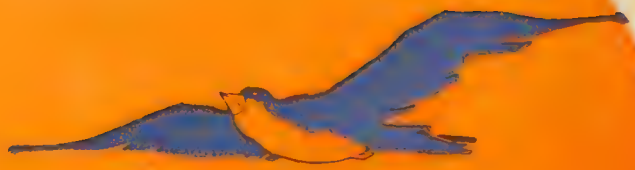
A **BLUEBIRD** EXTRAORDINARY (NOT ON THE BLUEBIRD PROGRAM

THE EAGLE'S -WING-

A STUPENDOUS WORLD DRAMA FOR THE MILLIONS

BLUEBIRD PHOTOPLAYS PRESENT
A THRILLING DRAMA OF PATRIOTISM
THE BUGLER OF ALGIERS
A SCREEN VERSION OF THE NOVEL "WE ARE FRENCH" FROM THE ALL-STORY WEEKLY MAGAZINE BY ROBERT H. DAVIS & PERLEY POORE SHEEHAN. WITH RUPERT JULIAN, ELLA HALL, KINGSLEY BENEDICT, ZOE RAE & A HUGE CAST OF SUPPORTING PLAYERS

A BLUEBIRD EXTRAORDINARY
"THE EAGLE'S WINGS"
A THUNDERING DRAMA WITH A THUNDERING MESSAGE
FROM THE VIRILE PEN OF RUFUS STEELE. A STORY OF NATIONAL DEFENSE, PRESENTED BY A BRILLIANT CAST
DICE



BLUEBIRD
PHOTO PLAYS (INC.)

THE BLUEBIRD Photoplay "The Eagle's Wings" is one of those rare productions that cannot be adequately described. It is too big; based on too great a theme; its hundreds of scenes cover too wide a range and its appeal to the emotions is too strong to be presented understandingly in words alone. The story is based on the idea of National Defence. No tawdry costume play is this; no trick photography or mimic warfare. For the so-called spectacular, there has been substituted a gripping realism that is universal in its appeal. "The Eagle's Wings" is not on the BLUEBIRD Program. It is a special release, and but for the fact that BLUEBIRD (Inc.) paid a huge sum for it, it would have been State Righted. It presents an unique and wonderful opportunity to all Exhibitors.

Since the first announcement of that marvelous drama of patriotism "The Bugle of Algiers," hundreds of thousands of copies of the story have been distributed to soldiers in the trenches, because regardless of nationality, it is one of the world's greatest stories of patriotism. The same qualities which have given the book a phenomenal sale are the strong points in this unusual play. The many announcements made in the Saturday Evening Post have created a demand for this superb picture which means capacity houses to you. Book now through your local BLUEBIRD Exchange, or

BLUEBIRD PHOTOPLAYS, (Inc.)

1600 BROADWAY EXECUTIVE OFFICES NEW YORK

Paramount Ethics

IN the development of our business — today the vastest and most important of its kind in America — we have also found time to help our Exhibitors develop theirs.

Nor would it be fair if Paramount claimed this virtue solely as its own.

It is also the reflection of the methods of the four producers of Paramount Pictures:

FAMOUS PLAYERS
LASKY
MOROSCO
PALLAS

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y.

Paramount Pictures of the Week

RELEASED MONDAY, NOVEMBER 13th

JESSE L. LASKY

PRESENTS

MAE MURRAY

IN

THE PLOW GIRL

A story which carries the audience from the South African veldt to the drawing rooms of fashionable London Society.

PRODUCED BY

JESSE L. LASKY FEATURE PLAY CO.

JESSE L. LASKY, President — ARTHUR S. FRIEND, Treasurer — CECIL B. DeMILLE, General Director

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Released by

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures of the Week

RELEASED THURSDAY, NOVEMBER 16th

JESSE L. LASKY

PRESENTS

FANNIE WARD

IN

THE YEARS OF THE LOCUST

ADAPTED from the Story by Albert Payson Terhune

PRODUCED BY

JESSE L. LASKY FEATURE PLAY CO.

JESSE L. LASKY	ARTHUR S. FRIEND	CECIL B. DeMILLE
President	Treasurer	General Director

Canadian Distributors, Famous Players Film Service, Limited
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Released by

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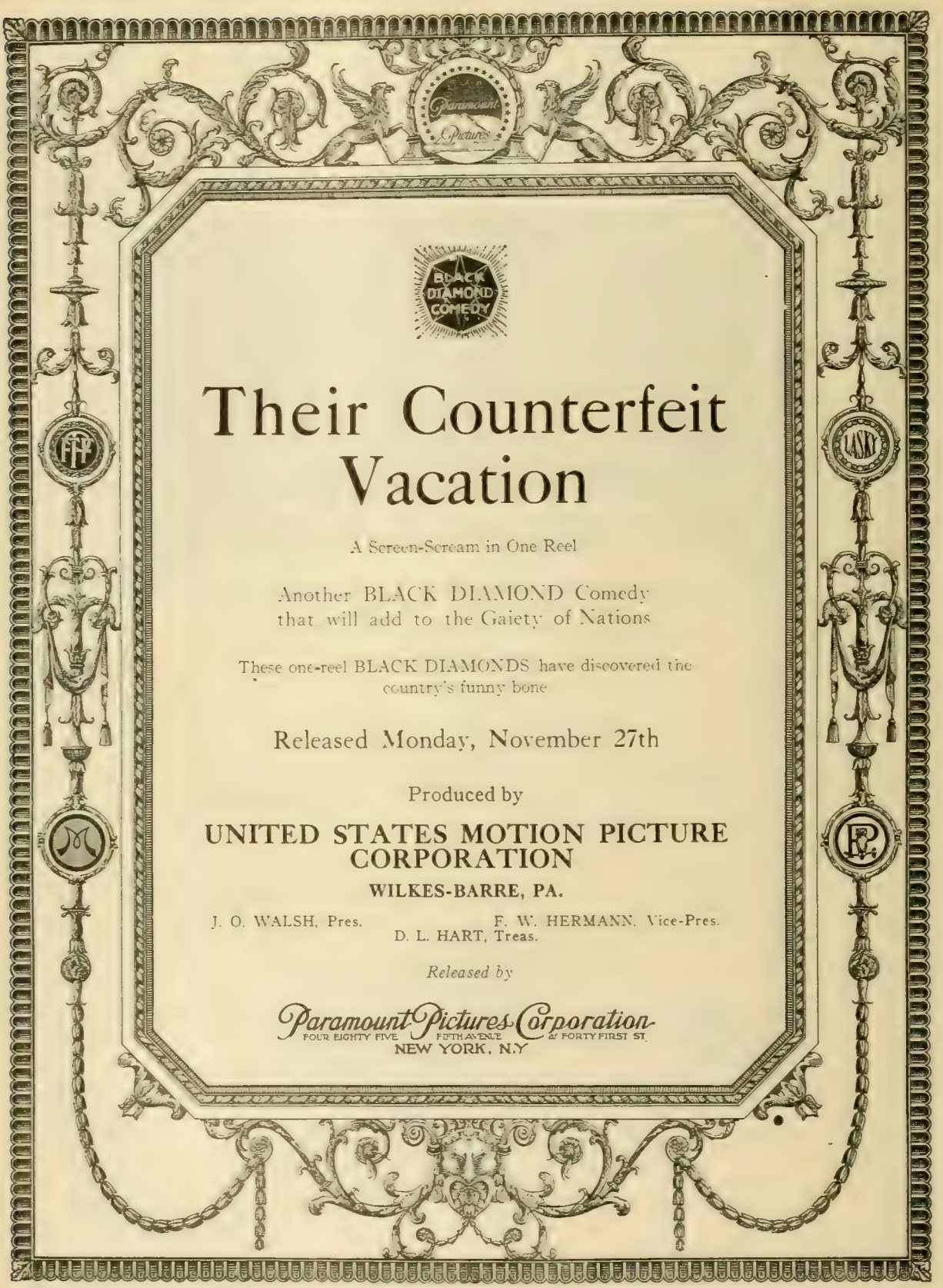
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.


Paramount Pictures
BLACK DIAMOND COMEDY
Their Counterfeit Vacation
A Screen-Scream in One Reel
Another BLACK DIAMOND Comedy
that will add to the Gaiety of Nations
These one-reel BLACK DIAMONDS have discovered the country's funny bone
Released Monday, November 27th
Produced by
UNITED STATES MOTION PICTURE CORPORATION
WILKES-BARRE, PA.
J. O. WALSH, Pres.
F. W. HERMANN, Vice-Pres.
D. L. HART, Treas.
Released by
Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE & FORTY FIRST ST.
NEW YORK, N.Y.
LASKY

SELZNICK PICTURES

NOW PLAYING AT
THE
BROADWAY THEATRE
As A Two Dollar Attraction
AND
"TURNING THEM AWAY"

HERBERT
BRENON'S
Overwhelming Production
NAZIMOVA
IN
WAR BRIDES
By Marion Craig Wentworth

PRESS AND PUBLIC UNITE
IN ACCLAIMING THIS
THE MOST SOUL STIRRING
"HEART INTEREST" DRAMA
EVER SCREENED

AN ABSOLUTE
KNOCKOUT

LEWIS J. SELZNICK - SOLE DISTRIBUTOR
NEW YORK

SELZNICK PICTURES

ROBERT WARWICK

Management of Harry Rapf

WILL MAKE HIS FIRST APPEARANCE AS A SELZNICK-PICTURES STAR IN AN ADAPTATION OF THE FAMOUS DETECTIVE ROMANCE

"THE ARGYLE CASE"

BY

Harvey J. O'Higgins and Harriet Ford

By Special Arrangement This Sensational Photo-Drama Will Be Produced Under The Direction Of America's Renowned

RALPH W. INCE

LEWIS J. SELZNICK—SOLE DISTRIBUTOR
NEW YORK

SELZNICK PICTURES

CLARA KIMBALL YOUNG

HAS COMPLETED HER SECOND SELZNICK-PICTURE

"THE FOOLISH VIRGIN"

By THOMAS DIXON
AUTHOR OF "THE BIRTH OF A NATION"

"I HAVE JUST REVIEWED THIS PICTURE AND PRONOUNCE IT GREATER THAN "THE COMMON LAW." THE STORY IS INTENSE, THE ACTING SUPERB AND THE DIRECTION SIMPLY BEYOND CRITICISM."
LEWIS J. SELZNICK

PRODUCED UNDER THE DIRECTION OF
ALBERT CAPELLANI
DIRECTOR GENERAL

FOR RELEASE IN DECEMBER

SELZNICK PICTURES

Joseph M. Schenck
Presents

NORMA
TALMADGE

THE
TRANS-CONTINENTAL
FAVORITE

IN
PANTHEA

By
Monckton Hoffe

IN WHICH THIS YOUNG AND
CHARMING SCREEN STAR
WILL PLAY
THE GREATEST ROLE
IN HER CAREER

Directed By
ALLAN DWAN

LEWIS J. SELZNICK - SOLE DISTRIBUTOR
NEW YORK

PEARL of the ARMY

Produced by
ASTRA
FILM
CORP'N

The Star
PEARL WHITE
The Director
EDWARD JOSÉ

of the unparalleled success, "The Iron Claw," are the star and director of "PEARL OF THE ARMY," a new serial, unmasking America's secret foes. It's a combination *that gets the money for you!*

Advertised Everywhere. *Complete Publicity Booklets.*

RELEASED [redacted] DECEMBER 3

PATHÉ

A Truly Wonderful Cast is that in this Fifteen Chapter Wonder Serial!

GRACE DARMOND—A heroine so fearless, so charming and appealing that she will captivate your audiences.

RALPH KELLARD—The hero, a truly great artist, so daring and masterful that he has set a new standard for heroes of the screen.

LEON BARY—Formerly Sarah Bernhardt's leading man. So clever that he will become famous from the first episode.

This is the serial that is so good that following the Pathe policy of charging what a film is worth we have doubled prices on it. **And it's so very good it will more than double your business.**

Produced under the Direction of
Louis J. Gasnier and Donald Mackenzie

[redacted]

Complete Publicity Booklets.

Produced by ASTRA FILM CORP'N

Pathé

Another great Fitzmaurice picture

Mary Nash in the five part Gold Rooster Play

Arms and the Woman

Intensely dramatic-exceedingly well acted.

Produced by Astra

Released Nov. 26

Recent and forthcoming Gold Rooster Plays:

"The Hidden Valley" Nov. 5th – "Shadows and Sunshine" Nov. 12th
"The World and the Woman" Nov. 19th – "Divorce and the Woman" Dec. 3rd

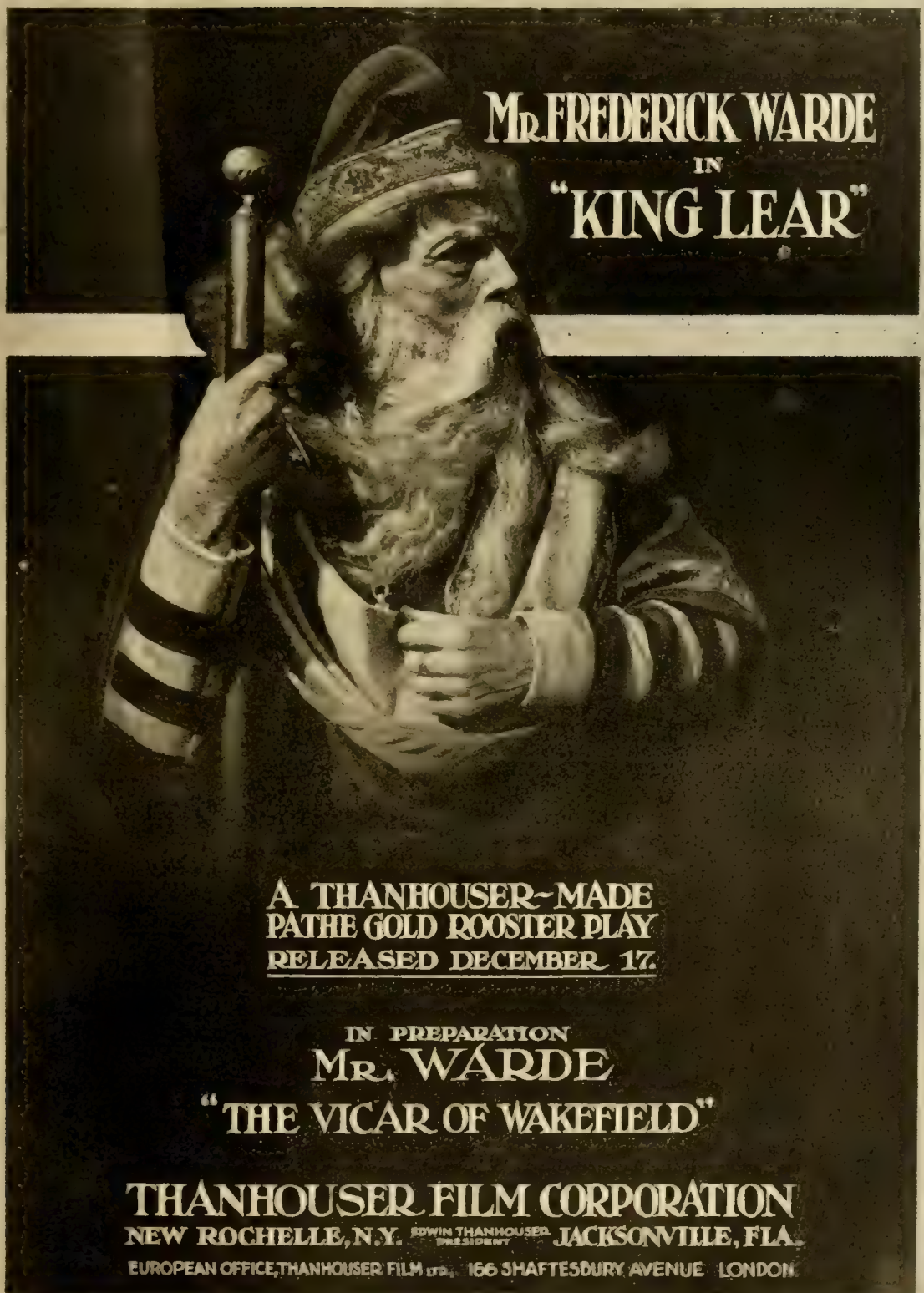
Pathé

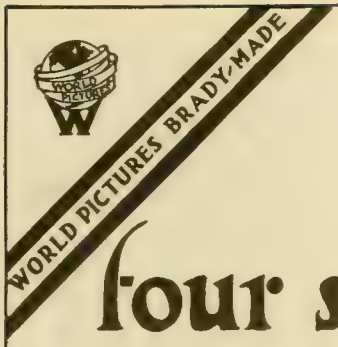
Florence Rose Fashions

One reel - twice a month

The best New York fashions and that means the country's best, brought to your theatre in pictures of real beauty and charm. Certain to please the women and yet the men all like them too.

Ask our nearest Exchange about them.


MR. FREDERICK WARDE
IN
"KING LEAR"
A THANHOUSER-MADE
PATHE GOLD ROOSTER PLAY
RELEASED DECEMBER 17.
IN PREPARATION
MR. WARDE
"THE VICAR OF WAKEFIELD"
THANHOUSER FILM CORPORATION
NEW ROCHELLE, N.Y. EDWIN THANHOUSER PRESIDENT JACKSONVILLE, FLA.
EUROPEAN OFFICE, THANHOUSER FILM LTD., 166 SHAFTESBURY AVENUE LONDON



The four strongest pictures ever released on any program

1916 NOVEMBER 1916						
SUN	MON	TUE	WED	THU	FRI	SAT
	WORLD PICTURES BRADY-MADE					
5	ROBERT WARWICK GAIL KANE in "The Heart of a Hero"					
12	ALICE BRADY in "Bought & Paid for"					
19	ETHEL CLAYTON CARLYLE BLACKWELL in "The Madness of Helen"					
26	GAIL KANE in "The Men She Married"					

The Month of Thanksgiving

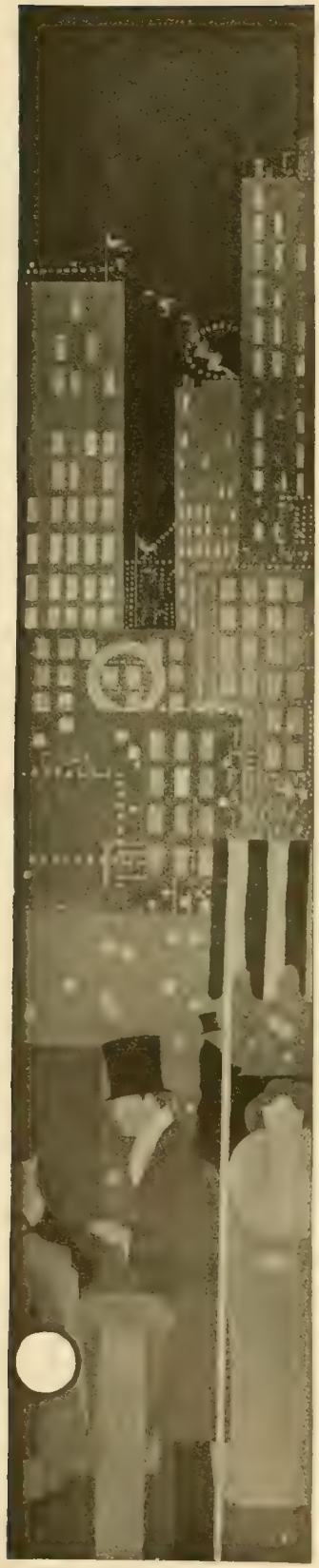
WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

ETHEL CLAYTON
CARLYLE BLACKWELL

in

"The Madness of Helen"

Story by EMMETT CAMPBELL HALL
Directed by TRAVERS VALE
Produced by PARAGON FILMS Inc.



SHE GREW UP WITH THE MOTION PICTURE

EVERY great movement in the world's history, every great epoch in art and industry, has had its individual who, better than anything else, has represented it. Napoleon was the great light that burned in an age of social chaos; Benjamin Franklin was the great mind that mixed common sense and fiery patriotism in the Revolutionary days; Andrew Carnegie was the genius of steel. When science and art combined to perfect the motion picture—that delicate mechanism by which animation was given to shadows—it was a little girl who opened the hearts of millions by the spark of genius and love expressed on the screen. That little girl was

MARY PICKFORD

She is known universally as the "World's Sweetheart." And as the great art of motion pictures grew, expanded and developed until it encircled the globe, wherever motion pic-

60,000 people saw this first Artcraft-Pickford Picture in Greater New York alone—thousands more were denied!

tures went "Little Mary" went too. She is the spirit of the silent drama; the soul that breathes on the shadow screen. And now comes a crowning effort, Mary Pickford's own contribution, produced by her own company, and publicly presented through Artcraft Pictures Corporation, the wonderful film,

"LESS THAN THE DUST"

A story about India, about its marvellous mysticism, its traditions, its sun-lit skies, wastes of sand and its struggle against the white man's rule. This great human story, through which a sprite of a girl moves in absorbing situations, has been publicly shown for the first time beginning

November 5th

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE.
NEW YORK

Eighty-one Theatres in the U. S. showed this picture for six days or more the first week!

Hesser Publicity Bureau.

SIRE
PROVED
BOX
OFFICE
SUCCESS
AT THE
PARK THEATRE
NEW YORK CITY.
SIGNET FILMS
J. L. KEMPNER
220 W. 42nd St.
NEW YORK CITY

WHAT NEW YORK'S GREATEST CRITIC SAYS ABOUT THE SEX LURE

FROM THE NEW YORK JOURNAL NOV. 1, 1916

STAGING OF "SEX LURE" WORK OF GENIUS

By "ZIT."

Yesterday there was a private showing of a six-reel feature entitled "The Sex Lure," produced by Ivan Abramson, the genius in the directing of motion pictures. There may be other directors who produce one hundred to five hundred thousand dollar productions, but when it comes to putting an artistic finesse into a picture that costs a small amount to manufacture and make something that costs six thousand look like fifty thousand, that is the time ability tells.

Most any one can do a great deal with a great deal. But how great can a director make a thing with a small amount of money?

I have seen many, many pictures, but I don't pretend to be a critic. In fact, far be it from me to think that I was ever considered one, but I do want to go on record as saying that "The Sex Lure" is a most beautifully told story, and the most interesting one I have witnessed in many moons. For every one in the production is an artist and an actor, and Ivan Abramson has dug deep into the soul of each one of them and brought out the necessary talents to depict each part the way the author intended.

Every point in the motion picture industry has been covered by this wizard, Abramson, in this picture. To tell the story would only spoil it for those who are going to see it on the release date, which is next week.

It is home stuff—true stuff—nothing exaggerated. There is thrill after thrill. You have everything—love, murder, kidnapping, deceit, wrecking of a home, factory life, poverty and riches. It's a picture you can't afford to miss. It's a picture you have got to see. It's a picture that will hold you every minute.

If you went to see the picture at 4, and you had to catch the 4:45 train, you would miss the train to see the finish. I missed my dinner, and I want to go on record as saying that if that's a sample of Ivan Abramson's work we are going to hear a whole lot more of Ivan Abramson, and it won't be long.

THIS BOY HAD NEVER SEEN A WOMAN. HE KNEW NOTHING OF SEX, OR OF THE REAL WORLD. ALL OF THE LIFE HE COULD REMEMBER WAS SPENT ON A SECLUDED ESTATE. THEN HE RETURNED HOME TO FIND HIS PARENTS SEPARATED BY AN UNGRATEFUL BUT ALLURING FIEND-GIRL. HOW WAS HE TO PROCEED? HOW OVERCOME THE LURE OF SEX? THIS STARTLING AND UNIQUE THEME IS MASTERFULLY PRESENTED AND SOLVED IN THIS

IVAN PLAY

THE CAST

JAMES MORRISON	AS THE BOY
LOUISE VALE	AS THE MOTHER
FRANKIE MANN	AS THE FIEND-GIRL
DONALD HALL	AS THE FATHER

DIRECTED BY — IVAN ABRAMSON
STORY BY — DON DUNDAS

WRITE TODAY

BOUND TO CREATE INTENSE INTEREST, THIS PICTURE WILL BE BOOKED BY THE ENTERPRISING EXHIBITOR FOR A LONG RUN. ARE YOU THAT EXHIBITOR?

EXCHANGEMAN, HAVE YOU AN IVAN FRANCHISE? THE SAFEST AND SANEST FILM PROPOSITION IN THE INDUSTRY. BETTER WRITE US AND FIND OUT WHY.

JAMES MORRISON

IVAN FILM PRODUCTIONS

130 WEST 46TH ST., NEW YORK CITY.

FOREIGN DISTRIBUTERS,
HAWK FILM CO., 145 WEST 45TH ST., NEW YORK CITY.

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

NOVEMBER 25, 1916

"The Vampires"—New Gaumont Series Coming November 23

ON THURSDAY, November 23, the Mutual Film Corporation will release the first episode of "The Vampires." This is the new Gaumont series of detective-mystery tales which succeeds the famous "Fantomas" series. The series consists of nine episodes. Each episode is three reels in length. Each story is complete in itself. Paris and its environs are the location of most of the tales. Each episode is crammed with action—thrills—mystery!

A Real Thriller.

The house of Gaumont is famous for its "series" productions. Gaumont directors are noted for the thrills and sensations they can devise and execute. Audiences all over the world have been amazed at the daring deeds performed by Gaumont players. The "Fantomas" series of mystery-detective stories made money for every theatre which booked it. "The Vampires" is conceded to be even stronger—even more sensational—even more surprising and interest-compelling. The theatres showing this new series of sensational three reel plays are sure to be packed at every performance. There is a bit of curiosity and love of the weird and unusual in every man, woman and child. By showing "The Vampires" any exhibitor can appeal to this latent love of the bizarre. Profits are sure to result.

Nine Three Reel Chapters.

"The Vampires" is released as nine episodes, each three reels in length. The first episode of "The Vampires" is entitled "The Detective's Head." It is released on November 23. Bookings are now being taken at Mutual film exchanges. Prompt action is necessary if you are to secure this new series for YOUR theatre.

"Charity?" a Special Offering

The Mutual Film Corporation is soon to release as a special feature de luxe, "Charity?" a seven reel subject produced by Frank Powell. "Charity?" is an expose of modern social conditions. It makes its appeal in behalf of common justice and fairness. It features Linda A. Griffith, wife of David W. Griffith, and known to film fans the world over as "The Biograph Girl." Supporting her in the picture appear such favorites as Creighton Hale, Sheldon Lewis and others. "Charity?" seems likely to rival for box-office value the great Mutual feature "Damaged Goods." It will be available on and after November 27 at all Mutual Exchanges.

Mutual Star Productions For November

Week Beginning November 6th.

Title.	Leads.
And the Law Says.....	Richard Bennett
East Is East.....	Florence Turner

Week Beginning November 13th.

Peck O' Pickles.....	Kolb & Dill
Immediate Lee....	Borzage & Little

Week Beginning November 20th.

Lone Star.....	William Russell

Week Beginning November 27th.

A Dream or Two Ago.....	Mary Miles Minter
Miss Jackie of the Navy.....	Margarita Fischer

William Russell As An Indian Chief In "Lone Star"

Another of the William Russell Series of Mutual Star Productions is the Mutual feature offering this week. "Lone Star" is its title. It is five reels in length. It features this popular favorite in the role of an Indian chief. As a boy he sees his mother die because the Indian medicine-man is unable to drive out the "evil spirits" with which he alleges she is possessed. Shortly afterward he sees a white physician at work and marvels at the difference in treatment. He resolves to become a physician himself. After becoming an interne at an Eastern hospital he meets and falls in love with a beautiful white girl. The girl's father, however, spurns the Indian suitor, rebuking him for daring to love a white girl. Later Lone Star strips the mask from so-called "white civilization" and decides to return to his own people. The girl he loved is taken ill. Lone Star's surgical skill alone can save her life. The father appeals to him for aid. Forgetting the taunts that have been heaped upon him, Lone Star ministers to her. Then, stoically, he packs his grip and departs for the tepees of his tribe. This unusual picture can now be booked at any Mutual film exchange.

Signal Chapterplay a Hit

"A Lass of the Lumberlands," the great new Helen Holmes chapter-play, is growing in popularity with each new release. Chapter four is crammed with thrills. An automobile accident, and a daring crawl by Helen Holmes from window to window of a speeding train are but a few of the thrills in this chapter.

Sequel to "Diamond From the Sky" Is Now Ready for Release

THE long awaited $10,000.00 sequel to "The Diamond From the Sky" is now ready. Every motion picture exhibitor knows what a tremendous success the famous serial attained. The triumph scored by this production is a matter of history. And now the sequel—an entirely new story which bids fair to score an even greater triumph—is ready for release. Writers in every state in the union, almost in every town in the United States, tried for the $10,000.00 prize offered for the best suggestion for a sequel to the original tale. Thousands of manuscripts were sent in. Months were spent in going over them. Finally the best one was chosen. The trained scenario staff of the American Film Company, Inc., prepared a working script from the prize suggestion. Work of production was then immediately begun. Now the production is finished. On Monday, November 27, the first installment of the sequel will be released. The sequel is in four chapters, each two reels in length. Each chapter is a big feature offering in itself. The four chapters form a tremendously powerful box-office magnet for four weeks.

Old Favorites All There.

All the old favorites of "The Diamond From the Sky" are again in the cast. One after another theatre patrons will recognize old friends on the screen. Again they will behold Arthur Stanley and Esther. Again they will see William Russell as Blair Stanley, the scapegrace, and Charlotte Burton as his beautiful accomplice in crime. Once more they will laugh at William Tedmarsh as Quabba, the hunchback, and his almost human monkey. Quaint Orral Humphreys, as Smythe, the English solicitor, will appear again, along with all the other almost forgotten characters who made the original story so tremendous a success. It will be a sort of family reunion after a long separation. But don't imagine that the sequel to "The Diamond From the Sky" depends upon its predecessor for its popularity. The sequel is even stronger, more powerful, more sensational and more thrilling than was the tale which it concludes.

The Prize Winner.

The name and identity of the winner of the $10,000 prize will be disclosed only in the films. This feature alone will attract thousands to the theatre showing the picture—for there is scarcely a community in the country that hasn't someone in its midst who tried for the prize. Bookings on this great sequel to "The Diamond From the Sky" are now being taken at all Mutual film exchanges.

MUTUAL

AMERICAN FILM COMPANY, INC., *Presents*

WILLIAM RUSSELL IN LONE STAR

A gripping Indian story. So-called modern civilization is weighed in the balance with Indian honor and loyalty. Most of the scenes are laid in a big city where man's inhumanity to man decides the savage hero to return to his own people.

This unit of the William Russell Series of Mutual Star Productions is filled with dramatic situations. It was superbly produced at the studios of the American Film Company, Inc., at Santa Barbara, California. Released week of Nov. 20th through the 68 Mutual Exchanges.

MUTUAL

MUTUAL-CHAPLIN

MUTUAL FILM CORPORATION *Presents*

CHARLIE CHAPLIN IN BEHIND THE SCREEN

Seventh of the Mutual-Chaplin Specials, the only authorized list of productions made under the $670,000 contract. Released Nov. 13th through the 68 Mutual Exchanges. Now playing: "The Floorwalker," "The Fireman," "The Vagabond," "One A. M.," "The Count" and "The Pawnshop."

Beware of pirated pictures, dupes, reprints of old subjects released as new, etc. Violators of Mutual copyright privileges will be prosecuted to the fullest extent of the law. Don't be hoodwinked! Get the only original Mutual-Chaplins.

MUTUAL SPECIAL FEATURE

MOTHER FINDS HUSBAND DEAD; KILLS BABIE

Fears Orphanage for C
dren; Ends Lives with
Gas; Lies Down to Die.

TRAGEDY IN BERWYN.

HUSBAND DEAD, SHE LLS TWO ABIES

yn Woman Attempts Suicide by Turning On Gas Jets After Finding Mate Lifeless; Is Dying in Hospital.

CHARITY?

A SENSATIONAL EXPOSE OF CHARITY AND CHILD-WELFARE!

SEVEN BIG ACTS!

PRESENTED by the Mutual Film Corporation as a discussion and a preachment in Motion Pictures on a subject of National importance. It throws the calcium on those who hide behind the mask of charity. It exposes graft. It shows how Greed and Corruption feed on "CHARITY." Its story is told in the newspapers every day. As powerful as "Damaged Goods." As sensational as "Inspiration." A big subject presented in a fearless manner. Seven acts. Produced by Frank Powell Productions, Inc. Available at all Mutual Exchanges on and after Nov. 27th.

Where Does The Money Go? See CHARITY?

BOOKINGS $100.00 Per Day

Booked Only Through The 68 Exchanges, Of The MUTUAL FILM CORPORATION.

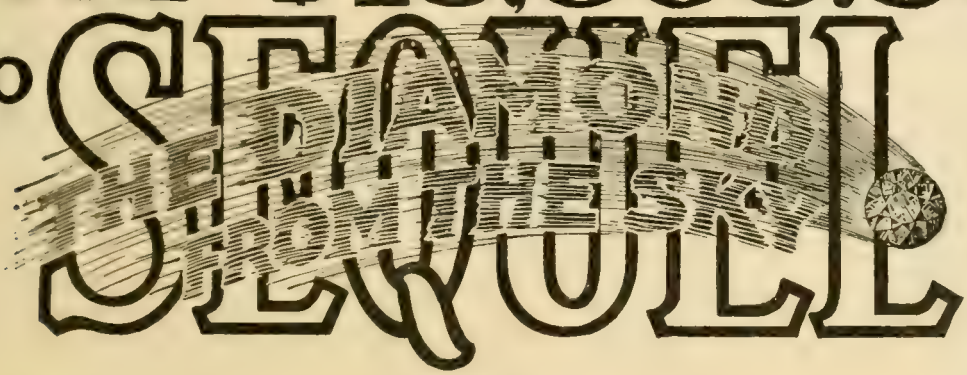
Whose Eyes?

Whose Nose?

Whose Mouth?

Mutual Film Corporation Announces

THE $10,000.00 TO SEQUEL



Four Big Chapters!

Release Date Nov. 27th

Announcement of Winner In The Films!

Stars:

William Russell
Charlotte Burton
Rhea Mitchell
William Tedmarsh
Orral Humphrey

MILLIONS have been waiting for the Sequel to the famous serial—"The Diamond From the Sky." And now it's ready for release. On Monday, November 27th, the first chapter of the $10,000 Sequel will be shown for the first time in theatres all over the United States. This is the Sequel to the most successful serial yet released. This is the film that has been made from the $10,000 prize suggestion. The Sequel is stronger—more powerful—more sensational, than was the original production. It is in four chapters, each two reels in length. Each chapter is a big feature in itself. The four chapters insure tremendous box office receipts for four continuous weeks.

"The Diamond From the Sky" was itself a $10,000 prize story. It ran in fiction form in newspapers all over the country. Millions of people saw it. Hundreds and hundreds of theatres played to capacity business with it as an attraction. A prize of $10,000 was offered for the best Sequel to "The Diamond From the Sky." People in every state in the Union tried for that prize. Thousands and thousands of manuscripts were written. Months were necessary to read over all the suggestions offered. Finally the prize winning suggestion was chosen. The trained scenario staff of the American Film Company, Inc., then set about preparing the working script of the production. This finished, the task of filming was begun. And now it is completed. On Monday, November 27th, the first chapter of the prize-winning Sequel will be released.

All the old favorites of the original production are again in the cast. Arthur and Blair Stanley—Esther and Vivian Marston—Quabba, the hunchback and Smythe, the quaint English solicitor, are all again to be shown on the screen. Popular William Russell—beautiful Charlotte Burton—talented William Tedmarsh—funny Orral Humphreys, are all in the cast again together with many new players. The Sequel is an entirely new story. It is tremendously thrilling, powerfully dramatic, superbly photographed and enacted by the very best cast obtainable. It will pack even more theatres than did the film production which it completes—the original "Diamond From the Sky."

Thousands are going to visit the theatres showing the Sequel to see the winner of the $10,000, for the films alone will disclose the name and identity of the Sequel's author. Bookings are now being taken on the Sequel to "The Diamond From the Sky" at all Mutual film exchanges. Be the first in your vicinity to show it. Don't overlook this wonderful opportunity. Don't wait. Wire, write or call at the nearest Mutual Exchange TODAY!

Produced by American Film Co., Inc.

The Sequel to The Diamond From the Sky
Booking Now—at 68 Mutual Exchanges!

MUTUAL
THE
GAUMONT CO.
Presents
VAMPIRES
ACTION—thrills—mystery! They are all in this new and startling series of detective-mystery tales. "The Vampires" is a series of nine exciting stories each complete in itself—each three reels in length. Released weekly beginning Nov. 23rd through the 68 Mutual Exchanges. A bold and daring reporter of a Parisian newspaper sets out to expose the most astounding set of criminals ever banded together. His life is endangered again and again. Clever plots are foiled by equally clever craft. Relentlessly he pursues the band to the bitter end. Eventually virtue triumphs.
This series of Gaumont-made detective tales is now booking at all Mutual film exchanges. Prepare *now* to "hold 'em out" for nine continuous weeks. Book "The Vampires" TODAY!
Gaumont
Booking NOW At 68 Mutual Exchanges

AMAZING THRILLS!

RECKLESS risk of life and limb—breath-taking "stunts"—dare-devil feats that require nerve and fearlessness, are making this production the most talked-about picture of the season. Audiences are held spell-bound. Helen Holmes and her supporting company are breaking all previous records. Nothing is too foolhardy for them to attempt. Never before was there such a serial as this.

A LASS OF THE LUMBERLANDS

The New And Spectacular Chapter-Play
Featuring **HELEN HOLMES**

"A Lass of the Lumberlands" is setting new standards in photoplay production. Theatres showing it are packed to the doors. The game fight of a lone girl against a mighty lumber trust is being followed by thousands. You can pack *your* theatre with this chapter-play—fifteen chapters—each two reels in length. Capacity business for fifteen weeks. Don't wait! Don't delay! Write or wire your nearest Mutual Exchange *today!*

Booking NOW—At All MUTUAL EXCHANGES.

MUTUAL

Pictures from all the World in Gaumont Single-Reels

As an exhibitor, what YOU want to know is NEWS of new pictures—to decide what pictures will make you money. Did it ever occur to you that NEWS is also what all the world wants? Each of us is curious to know what others are doing, where they live, and how.

These four Gaumont single-reels supply such information in its most pleasing form. Figure it out for yourself:

MUTUAL WEEKLY—News of the world AS IT HAPPENS.
REEL LIFE—Magazine news and reviews of the world.
{TOURS AROUND THE WORLD—News and views of foreign lands.
{SEE AMERICA FIRST—Views of the good, old U. S. A.
GAUMONT KARTOON KOMICS—Fun for young and old.

And don't forget Gaumont Kartoon Komics

Gaumont Co.

FLUSHING, N. Y.

MUTUAL PICTURES

With or Without

—presents VOGUE'S dynamic trio of laugh-makers—Paddy McQuire, Gypsy Abbott and Arthur Moon—in a story and situations that set new records for snappy comedy. Book this two-reel VOGUE early, and feature it on your program.

Directed by Robin Williamson; Released Nov. 19th

"Up the Flue"

—is a unique VOGUE production, giving Rube Miller and Lillian Hamilton unlimited possibilities in a travestied melodrama based on a "black hand" plot. Two reels of laughs—a powerful VOGUE Comedy hit!

Directed by Rube Miller; Released Nov. 26th

Slapstick with a Reason

VOGUE COMEDIES

Make Money with VOGUES!

Establish VOGUE Comedies as a regular part of your program. They are popular with the people — and wonderful crowd pullers. Book them today—

At Any Mutual Exchange

Vogue Films, Inc. Studio: Santa Monica Blvd., at Gower Street, Los Angeles, Cal.
General Offices: 6235 BROADWAY, CHICAGO, ILLINOIS

Superpictures

CAPITAL STOCK inc. $ 9,000,000

W. W. HODKINSON, President

FREDERICK L. COLLINS, V. Pres

HOLLAND S. DUELL, Secretary

RAYMOND PAWLEY, Treasurer

Superpictures

CAPITAL STOCK inc. $ 9,000,000

Established for the purpose of encouraging, financing, and distributing motion pictures of quality, efficiently managed, honestly sold, nationally advertised

To provide sound **Management:**	To provide sound **Backing:**	To provide sound **Distribution:**
✓ The men who founded Paramount	✓ The money behind Mc Clure's	We'll check this one this week!

With experienced men in command, with adequate money in the bank, and with national distribution absolutely guaranteed, Superpictures, Inc., is prepared to release:

Superpictures backed by national **Publicity:**	**Superpictures** of unusual form and **Quality:**	**Superpictures** featuring unusual **Stars:**
We'll check this one this week!		

The word "Superpicture" is fully protected and will be used only on actual Superpictures of known value to the Exhibitor and the public

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HOLLAND S. DUELL, Secretary **RAYMOND PAWLEY**, Treasurer

Executive Offices in New York
Address to be announced this week

B.S. MOSS

729 SEVENTH AVENUE, NEW YORK CITY

Presents EUGENE WALTER'S FAMOUS STAGE PLAY

BOOTS & SADDLES

Featuring R. HENRY GREY and an All Star Cast

Direction of HORKHEIMER BROS.

CAN BE BOOKED FROM THESE EXCHANGES WHO RELEASE ONE

BIG NEW MOSS FEATURE EACH MONTH

ARKANSAS
Inter-State Film Service, Waco, Texas

CONNECTICUT
Kriterion Co. of Boston, Boston, Mass.

DIST. OF COLUMBIA
Electric Theatre Supply Co., Philadelphia, Pa.

DAKOTA (North and South)
Sherman & Elliot, 814 Produce Ex. Bldg., Minneapolis, Minn.

ILLINOIS
Jones, Linick & Schaefer, 110 So. State St., Chicago, Ill.

INDIANA
Jones, Linick & Schaefer

IOWA
Federal Film Corp., Omaha, and Kansas City, Mo

KANSAS
Federal Film Corp., Omaha, and Kansas City, Mo.

KENTUCKY
Standard Film Service Co., Cleveland, Cincinnati, Detroit, Escanaba

LOUISIANA
Inter-State Film Service, Waco, Texas

MARYLAND
Electric Theatre Supply Co Philadelphia, Pa.

MAINE
Kriterion Co of Boston, Boston, Mass.

MASSACHUSETTS
Kriterion Co of Boston Boston, Mass

MICHIGAN
Standard Film Service Co., Cleveland, Cincinnati, Detroit Escanaba

MISSOURI
Federal Film Corp., Omaha, and Kansas City, Mo.

NEBRASKA
Federal Film Corp., Omaha, and Kansas City, Mo.

NEW HAMPSHIRE
Kriterion Co. of Boston, Boston, Mass.

NEW JERSEY (Northern)
R. A. Clark, Proctor's Palace Bldg., Newark, N. J.

NEW JERSEY (Southern)
Electric Theatre Supply Co., Philadelphia, Pa.

OHIO
Standard Film Service Co., Cleveland, Cincinnati, Detroit, Escanaba

OKLAHOMA
Inter-State Film Service Waco, Texas

PENNSYLVANIA (Eastern)
Electric Theatre Supply Co., Philadelphia, Pa.

RHODE ISLAND
Kriterion Co. of Boston, Boston, Mass.

TEXAS
Inter-State Film Service, Waco, Texas

VERMONT
Kriterion Co. of Boston, Boston, Mass.

VIRGINIA
Electric Theatre Supply Co., Philadelphia, Pa.

AUSTRALIA and NEW ZEALAND
Cooperative Film Exchange

GREAT BRITAIN and THE CONTINENT
Kinetograph Film Co., London, England

What Would You Do If You Found That the Woman You Love Had Married a Thief and a Gambler?

This Is But One Tense, Curiosity-Arousing Situation in a Picture Full of "Pep" and Romance

MOSS FILMS

MOSS FILMS

Released on the METRO Program
November 27.

B.A.ROLFE
presents
The INIMITABLE
MABEL
TALIAFERRO
in Shannon Fife's
The
SUNBEAM
A METRO
wonderplay in 5 Acts
produced for
ROLFE Photoplays Inc.
by Edwin Carewe.

METRO
PICTURES

FOR 100 PER CENT DAYS

A
Supreme Feature
A
Superb Travelog
A
Sublime Comedy

The 100 Per Cent METRO PROGRAM

Jealousy—

That terrible form of envy that makes a woman destroy her own happiness and that of others, — shown in the —

WILLIAM FOX

Photo-play

JEALOUSY

with

VALESKA SURATT

Written and Directed by Will. S. Davis.

FOX FILM CORPORATION

INTERNATIONAL

MRS. VERNON CASTLE

AS PATRIA CHANNING

IN THE GREAT PATRIOTIC PHOTO-PLAY SERIAL

"PATRIA"

WHOSE THEME IS THE PROTECTION OF THE AMERICAN HOME FROM INVASION

WRITTEN BY LOUIS JOS. VANCE. NOW BOOKING PRODUCED BY WHARTON INC.

GET YOUR SHARE of the PROFITS
from these
FIVE SURE-FIRE WINNERS

The Jockey of Death

A Five Reel Circus Feature With a thrill in Every Scene

The Ocean Waif

A Beautifully Simple Love Story. Starring **Carlyle Blackwell** and **Doris Kenyon**

The Flower of Faith

The Acme of Motion-picture Perfection Starring **Jane Grey** and **Frank Mills**

The Adventures of Dorothy Dare

A Fashion-drama Serial of Great Beauty and Decided Novelty

Beatrice Fairfax

The Successful Serial of Newspaper Life. Introducing **Harry Fox** and **Grace Darling**

Ask The Experts

They Endorse All of Them!

Circus folk declare "The Jockey of Death" is as fascinating as "the greatest show on earth."

Ministers of the Gospel say "The Flower of Faith" is one of the best sermons ever preached and the sweetest story ever told.

Reviewers characterize "The Ocean Waif" as the daintiest of comedy-drama features.

Fashion experts enthusiastically assert that the latest modes were never before so uniquely presented as in "The Adventures of Dorothy Dare."

Newspaper men say "Beatrice Fairfax" has all the excitement and mystery that surrounds the lives of newspaper people.

You can't ask for better endorsements of these five sure-fire winners.

INTERNATIONAL

PERFORMANCES, NOT PROMISES.

An ounce of performance is worth tons of promises—as some of you know to your cost.

Why not adopt the WISE policy and let Unicorn performance accomplish for your box-offices what all the high-faluting flap-doodle in the world can't do;—namely:—

Bring the money and prestige into your theatre?

THINK THIS OVER. THEN WRITE, WIRE OR 'PHONE.

N. B.—PUT "THE GRAY SEAL OF SUCCESS" ON YOUR BUSINESS.

THE BIGGEST THING ON

THE EXHIBITOR'S SKY-LINE
UNICORN FILM SERVICE

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TWENTY-EIGHT BRANCHES THROUGHOUT THE COUNTRY

EXHIBIT A

TELEPHONE CHAMPA 3276

1436 WELTON ST
DENVER COLO. October 30,1916.

Unicorn Film Service Corporation,
130 West 46th St.,
New York, N. Y.

Gentlemen:

Attention Mr. Goldfrap

We take pleasure in advising that we are in receipt of a letter from one of our customers, namely Mr. A. R. Moore, of Eustis, Nebraska, reading in part as follows:

> "After using films from three different Exchanges, I find that none have proved as successful as Unicorn, for quality and service; and last but not least, as money getters." (Signed) A. R. Moore.

which again proves the Unicorn brand of films, as this is only one of the many letters we have received from the different exhibitors in our territory, and right now we have numerous requests for our new program which will put in its appearance very shortly.

Yours very truly,
UNICORN FILM SERVICE COPPORATION.
J. Schmussoff
Booker.

EXHIBIT B

FROM N. Y. MORNING TELEGRAPH:

The Inference is Obvious—Unicorn!

An Unsatisfied Demand for Short Film Plays is One of the Trade's Problems.

A serious situation in the motion picture business seems to have arisen in THE GROWING SCARCITY OF SHORT-LENGTH FILMS. Producers who have in mind only the exploitation of stars and the possibilities of metropolitan productions are by way of forgetting the many thousands of small town houses which cannot afford—by reason of small seating capacity and limited attendance—to pay for great features, great names and celebrated productions. The same is true of many of the small neighborhood picture theatres where small prices accompany a general desire for variety.

The short film, like the short story or the small painting, has its own advantages On the regular stage, the stars of the drama are seldom within the reach of the small houses or the patrons of vaudeville. These facts make plain the need and the commendability of the short film for the 5,000 to 7 000 lesser picture houses which cannot afford the great features or the star performers, for the simple reason that their theatres are to small and their accustomed scale of prices is to low to permit them to offer the longer and more famous attractions.

SHERMAN-ELLIOTT, INC.
H. A. SHERMAN, PRES.
PRESENTS
W. N. SELIG'S
"The Crisis"
by WINSTON CHURCHILL
AMERICA'S GREATEST
AMERICAN STORY
220 W. 42nd ST. NEW YORK CITY

The Crisis

AT LAST!!

A Photo Play with a State Rights Proposition that means money for the Buyer and profits for the Exhibitors.

The Best Known Character in the Fiction of all Nations,

ROBINSON CRUSOE

Friend of millions with millions of friends.
Steps out of the past into the present in a superb 5 part Photo Play, the rights of which are now available.

The most attractive proposition ever offered.

HENRY W. SAVAGE

as a producer of numbers of money making plays stands at the head of his profession. He is known as one of the wizards of the theatrical world. Giving, without stint, his resources, experience and aided by the masterful direction of the *peerless*

George MARION

he has produced the most dependable profit making play that has ever been offered to the states right purchaser.

A HERO OF CENTURIES
KNOWN IN ALL LANGUAGES TO THE UNTOLD MILLIONS

ROBINSON CRUSOE

comes to you picturized in a wholesome drama for the old and young. This is not a childs play, yet it is one that grown ups will not let themselves or the children miss!!!!

THIS IS A BOX OFFICE ATTRACTION *DE LUXE*. ACT QUICKLY!!
CERTAINTIES ARE NOT DAILY OCCURENCES!!!

A & H.M. WARNER - Distributors 729 SEVENTH AVE. NEW YORK CITY

KLEINE-EDISON-SELIG-ESSANAY
SERVICE
By special arrangement with F. Ziegfeld Jr.
GEORGE KLEINE Presents
Miss
Billie Burke
in
GLORIA'S ROMANCE
Supported by HENRY KOLKER
A Motion Picture Novel by Mr and Mrs RUPERT HUGHES
AN amazing story—elaborate stage settings—wonderful costumes—perfect photography the most beautiful and captivating of all the screen stars, are all found in "Gloria's Romance." Billie Burke is fascinating audiences everywhere by her work in this 20-chapter photoplay. Exhibitors the country over proclaim this masterly film novel the greatest box-office magnet of the year. It tells a logical story. It features a famous star. It is clean. It is wholesome. It attracts the best people in every community. It lifts the theatre running it above the ordinary class of motion picture houses. Get in touch today with the nearest Kleine-Edison-Selig-Essanay exchange, or write
George Kleine
80 Fifth Avenue
New York City

KLEINE-EDISON-SELIG-ESSANAY

SERVICE

Selig Stars Who Shine in

KLEINE-EDISON-SELIG-ESSANAY SERVICE

Kathlyn Williams	Grace Darmond	Tyrone Power
Eugenie Besserer	Harry Mestayer	Edith Johnson
Otis Harlan	Thomas Santschi	Vivian Reed
Fritzi Brunette	George Fawcett	Guy Oliver

Selig Red Seal Plays in

KLEINE-EDISON-SELIG-ESSANAY SERVICE

The Rosary	The Millionaire Baby	A Texas Steer
The Circular Staircase	Sweet Alyssum	Thou Shalt Not Covet
No Greater Love	Unto Those Who Sin	Into The Primitive
Valiants of Virginia	The Prince Chap	Country That God Forgot

Book Now Through Exchanges

KLEINE-EDISON-SELIG-ESSANAY SERVICE

Selig Polyscope Company

Chicago, Illinois

KLEINE-EDISON-SELIG-ESSANAY

SERVICE

Edna Mayo

and

Eugene O'Brien

are presented in

"THE CHAPERON"

Screen time 1 hour and 19 minutes

By Marion Fairfax

Directed by Arthur Berthelet

The fascinating story of the love of a young American for an heiress, her wooing by a count and the final triumph of the American.

ESSANAY

(GEORGE K. SPOOR, PRESIDENT)

1333 Argyle St., Chicago

KLEINE-EDISON-SELIG-ESSANAY
SERVICE

The Latest Great Hit!

"THE PRINCE OF GRAUSTARK"

George Barr McCutcheon's sequel to Essanay's success, "Graustark," is sweeping the country by storm. Greater even than the original, is the opinion of the critics.

Presenting

BRYANT WASHBURN

and

MARGUERITE CLAYTON

Directed by Fred E. Wright

Screen time 1 hour and 21 minutes

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

KLEINE-EDISON-SELIG-ESSANAY
SERVICE

NOW BOOKING!

Bewitching

VIOLA DANA

in EDISON'S Marvel Play

The COSSACK WHIP

A Powerful Story of Russian Life, Pictured in Exciting Scenes by an Exceptionally Brilliant Cast.

"The work of Miss Dana is flawless . . .the story has been superbly screened."—Grimm, in Moving Picture World.

Book this super-feature, which is already breaking records in a long list of leading theaters, headed by Marcus Loew's chain of New York houses.

Screen Time, One Hour and Thirty Minutes.

* * * * * *

EDISON'S

The Heart of the Hills

With Mabel Trunnelle and Conway Tearle

"Well made and will afford strong entertainment."—Blaisdell, Moving Picture World.

"A good offering for any house." Ray, The Billboard.

"No first-class house need doubt its success."—"E. S.," Dramatic Mirror.

"A good lead feature for the average programme." - Buckley, Motion Picture Mail.

"Mabel Trunnelle attractive throughout. . . . Well staged."—Eltonhead, Motion Picture News.

Screen Time, One Hour and Thirty-three Minutes.

Write or Wire Our Office Nearest You

KLEINE-EDISON-SELIG-ESSANAY SERVICE

80 FIFTH AVE., NEW YORK, and All Principal Cities

BLACK CAT

FEATURES ARE FIT FOR ALL THEATRES

NOW READY!

Run them every Tuesday. The Greatest Drawing Card of the year, with special Black Cat advertising. They'll be the talk of the nation. Here's the first four:

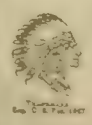
"THE EGG"—DEC. 5.
Screen Time 32 Minutes.

"AS IN A LOOKING GLASS"—DEC. 12.
Screen Time 33 Minutes.

"THE LITTLE BROWN MOLE"—DEC. 19.
Screen Time 31 Minutes.

"THE GIRL GOD MADE FOR JONES"—DEC. 26.
Screen Time 33 Minutes.

GENERAL FILM SERVICE



ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

Van Nice

General Film Service

A 100 REEL PICTURE

Written by Exhibitors

Every Reel a complete story--no padding

Here are twenty chapters:—

Cities	Theatres Showing Pictures	Using General Film Service	Cities	Theatres Showing Pictures	Using General Film Service
1. New York	632	**315**	11. Chicago	474	**201**
2. Boston	49	**33**	12. Salt Lake City	11	**8**
3. Scranton	29	**17**	13. Indianapolis	70	**37**
4. Buffalo	72	**43**	14. St. Louis	124	**61**
5. Springf'd, Mass.	11	**6**	15. Atlanta	19	**11**
6. Newark, N. J.	70	**55**	16. Memphis	14	**9**
7. Hartford, Conn.	10	**6**	17. Niagara Falls	10	**6**
8. Denver	39	**28**	18. Waterb'y, Conn.	10	**6**
9. N. Haven, Conn.	21	**16**	19. Wilkes-Barre	15	**9**
10 Rochester	34	**20**	20. Milwaukee	65	**31**

Population of cities listed, 12,045,631 To be continued—80 cities to come)

You know Mr. Exhibitor *how many* Exchanges compete for *your* business

THESE FIGURES PROVE THAT THEATRE PATRONS PREFER

General Film Service

assuring

QUALITY VARIETY CONSISTENCY

GENERAL FILM COMPANY, Inc.

440 FOURTH AVENUE
NEW YORK

General Film Service

IS MARRIAGE SACRED

This Question Touches Every Home! It is of Vital Interest To Every Man, Woman and Child!

Watch for Essanay's Great New Series

Each of these heart gripping stories is complete in itself, but all bearing on this all important topic.

DON'T MISS ONE!

SCREEN TIME
approximately
33 MINUTES

OTHER ESSANAY RELEASES
"Unto the Least of These"

SCREEN TIME 33 MINUTES

featuring
MARY V. McALISTER and JOHN COSSAR
Released Nov. 21.
"Some Bravery"

SCREEN TIME 18 MINUTES

featuring
BEN TURPIN
Released Nov. 22.
"The Border Line"

SCREEN TIME 48 MINUTES

featuring
NELL CRAIG and EDWARD ARNOLD
Released Nov. 25

TRADEMARK
Reg. U. S. Pat. 1907

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1333 Argyle St., Chicago

General Film Service

VERY LATEST FASHIONS

THE SELIG-TRIBUNE, THE WORLD'S GREATEST NEWS FILM, HAS INSTITUTED A DEPARTMENT OF FASHIONS.

THE LATEST CREATIONS FROM NEW YORK AND PARIS WILL BE REGULARLY PRESENTED.

VIVIAN REED, THE GIRL-WITH-THE-MILLION-DOLLAR-SMILE, WILL POSE FOR THE SELIG-TRIBUNE, RELEASED EVERY MONDAY AND THURSDAY IN GENERAL FILM SERVICE.

BOOK "FOLLOWING THE FLAG" AND "MISTAKES WILL HAPPEN," RELEASED IN GENERAL FILM SERVICE THE WEEK OF NOVEMBER 27TH.

SELIG POLYSCOPE CO.

CHICAGO, ILL.

General Film Service

Knickerbocker

Star Features

Present *Nov. 24*

R. HENRY GREY
& LILLIAN WEST
IN
TWIN
SOULS

Supervised by
H. M. & E. D. HORKHEIMER

General Film Service

NOVEMBER 23rd
BABE HARDY & KATE PRICE
"MOTHERS CHILD"

NOVEMBER 24th
BURNS & STULL AS
POKES & JABBS
"MONEY-MAID MEN"

General Film Service

Read Every Word!

Idle Hour Theater

Fort Wayne, Indiana

Kalem Company,
New York City.
Gentlemen:

I put "The Girl From Frisco" on my dullest night--Saturday. This is a great downtown city on Saturday and it seemed impossible to draw patrons to my house on that night. But "The Girl From Frisco" certainly pulled them out last Saturday and I am assured of twenty-five good Saturdays. I have run almost every serial and series of pictures produced in the past two years in my theater and I can frankly say that I received more personal comments from my people on your series than all the others combined. The exhibitor who does not run this series is sure a dead one.

I also use "Ham and Bud" and the "Hazards of Helen" pictures; in fact, my programme would not be complete without them.

Yours sincerely,
Theodore Beiersdorfer.

Try These On Your Dullest Night:

"The Fight for Paradise Valley"
Marin Sais and True Boardman in an episode of
"The Girl from Frisco"
Released Wednesday, Nov. 22nd.

"The House of Three Deuces"
George Larkin and Ollie Kirkby in an episode of
"Grant, Police Reporter"
Released Friday, Nov. 24th.

"Rival Fakers"
Ham, Bud, Ethel Teare and Henry Murdoch in a one-reel comedy.
Released Tuesday, Nov. 21st.

"The Forgotten Train Order"
Daring Helen Gibson in a one-reel "Hazard of Helen"
Released Saturday, Nov. 25th.

Four-color One and Three Sheet Posters on One Reel Releases; One, Three and Six Sheets on "The Girl From Frisco"

"THE SOCIAL PIRATES" MAKES DULL NIGHTS WINNERS FOR FIFTEEN WEEKS

Ask your General Film office about the new proposition and special advertising on this series.

KALEM COMPANY

235 West 23rd Street **New York City**

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS GUIDE

Entered at the General Post Office, New York City, as Second Class Matter
J. P. CHALMERS, Founder.
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J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
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Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

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CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(Index to this issue will be found on page 1234.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, November 25, 1916

Facts and Comments

OUR recent article showing the triumph of American-made pictures in Italy has once more, and in a very striking manner, called attention to the possibilities of export. Does it not seem strange that we know how to make the best pictures in the world, but cannot distribute them to the producer's best advantage? We are speaking of the foreign market, of course, although the domestic problem needs a lot of solving, too. We regret to say this, but it's so fearfully true that we cannot resist. Most American producers either know nothing or care nothing about foreign markets. Take the case of Italy, where, up to very recent times, there was but one American company that had any considerable sales. Do you imagine that these new pictures, or rather these new companies, would have got into Italy if there had not been a direct deal between Italy and the United States without looking to an intermediary in London? This may be heresy, and our esteemed British contemporary may issue another edict of excommunication against us—but heresy or not, it's a fact, is it not? Again, take the case of Latin America. Direct dealing from New York has brought about wonderful changes in that market which we persist in neglecting. South America has been converted and enlightened as to the quality of American-made films by Americans going to Buenos Aires and exploiting their pictures there and in Peru, Chili, Bolivia and Uruguay. The foreign market is more valuable to the American producer than it ever was before. Let him not give it away or sell it for a mess of pottage.

* * *

IN a large Southern city the power of the screen was successfully demonstrated in a greatly increased registration of voters. To get the voters to register is often harder than getting them to the polls. The exhibitors in the city we have in mind urged registration from the screen. No man has a greater respect for the screen than we have, and we are used to scrutinize closely any use of it other than that of showing pictures. To admonish voters to register is performing a civic duty and has nothing to do with partisanship. Hence we were glad to learn that the oldest politician does not remember a bigger registration than this year's, when the slides on the screen helped along. Incidentally, the politicians were very much impressed with the power of the screen, and that, we are sure, will never do any harm.

* * *

THE MOVING PICTURE WORLD wishes to record its appreciation of the letter and the spirit of a resolution passed recently at the convention of The Motion Picture Exhibitors League of the Maritime Provinces of Canada in Halifax. The resolution is to this effect: "Resolved that this convention express to The MOVING PICTURE WORLD its special thanks for the great service it is rendering to the cause of the organized exhibitor." We take this occasion to assure all our friends and readers that we are endeavoring to make this publication the most helpful, the most accurate and most interesting paper for exhibitors throughout the country. Every indication that we are succeeding along this line is extremely gratifying to us.

* * *

WRITING from Colorado, a friend and reader of the MOVING PICTURE WORLD says that "the motion picture industry in our state . . . is probably more free from opposition and adverse legislation than it is in any other state. This fact may be responsible for there being no exhibitors organization in Colorado." Very probably. As a rule we preach organization to deaf ears until Necessity goes into confinement and brings forth Invention.

* * *

ANY effort to refer the character and quality of motion pictures to the great forum of public opinion is a step in the right direction. From a friend and reader in Cleveland we learn that hereafter the patrons of one of the biggest theaters in that city "on leaving the theater are to be handed a card on which will appear the following questions: 'How did you like the picture as a whole, the story and the star and the photography? What did you particularly like about it? What was your principal dislike?'" These popular tests will be made once a week. The management has offered a prize of one hundred dollars for the best criticism. There is no art more quickly responsive to popular demand and popular taste and the Cleveland way is a good way of getting a valuable record.

How Intelligent Is a Crowd?

By Louis Reeves Harrison

ON no other subject are men so decided in their conclusions; on none so widely-varying opinions, and, therefore, so few correct ones, as on the intelligence of an average audience at the picture show. There are all kinds of off-hand estimates among men engaged in the branches of production, distribution and exhibition of moving pictures. Summed up, they amount to nothing definite. The opinion of each man is about as broad as his own particular knowledge of human nature, and very few men are reasonably well acquainted with themselves, to say nothing of being qualified to state definitely what others think and feel.

Laying aside all prejudice against the millions who spend their money to see a story visualized on the screen—they comprise all classes—the first step in getting at the truth lies in self-examination. Take your own case. You are quite intimately acquainted with certain very decided merits of your own, which are very little appreciated, when not wholly unsuspected by your own dear circle of friends. Among them all—they may number a handful or several hundreds—how many of them really understand you? Are you, too, fit to judge them?

A is a friend of yours who is succeeding, perhaps through a combination of ability and good luck, in a business where your friend Z is barely holding his own. Z comes to you with a so-called bit of friendly information, which is merely a misconstruction of something A has said about you injurious to your business, your family or your aspirations. A denies saying anything of the sort, but he is too proud to apologize for what he has not done, and you cherish a secret resentment against him.

You ought to know that success excites envy in pitiful human nature, that a covert attack is always the weapon of a weakling; only the brave and strong make their critical remarks to your face, and A should be given the benefit of the doubt in view of his denial. If you cannot see through the motive behind covert personal detraction, what right have you to pronounce the motives and character of people you do not know, the larger proportion of whom you have not even seen?

We must take a broad view, rather than a narrow one, of human nature. Normal men and women are merely composites of good and bad characteristics, good or bad according to the ethical codes of their respective communities—I am not speaking of decadents—and they are very nearly related in the matter of impulse and sentiment. So far as impulse and sentiment are concerned, almost any big audience of normal human beings comes close to being a unit. It is only when we come to consider the intellectual *control* of impulse and sentiment that we arrive at a genuine differentiation of human character.

The average human being in mature life lacks time to study. He thinks in the terms of his business, his family life, the latest news and the sports and games. He is rarely engaged in studying nature, history, science and literature. Admitting this to be a fact, does it mean that he is incapable of understanding almost any subject clearly and beautifully presented to his attention at the picture show? You are probably one of us, just an average man—do you find the screen exhibits entirely too good for one of your mental capacity? It makes no difference if you have a few more dollars and comb your hair oftener than the rest of us—are you not one of the millions yourself?

Why take an aloof attitude? Why mount a little pedestal of primitive egotism and *look down on human nature?* You will not do this if you are a man of high intellectuality well seasoned with common sense. Intellectuality may enable you to perceive much that other men barely see, but it is not impossible that you lack common sense if you cannot draw conclusions that are not self-evident from those that are. There are millions of persons of very limited acquirements who have a fund of native good sense, whereas it is not conspicuously infrequent for us to meet with a lack of it in persons of great learning.

Common sense teaches us that there is a wide difference in the activity of comprehension in a mixed audience. Some have a quick grasp upon all that is shown. Others lack swift perceptions where the mind alone is addressed. A few are highly intellectual. The great mass is not so. On this account a proposition stated in language easily comprehended by a few is not so readily understood by the many. But we are not stating a proposition in language. We are picturing a phase of human life which is addressed largely to the emotions.

Let a skilled writer put forth in the best terms at his command that a certain law handed down from past generations and still in force is so unsuited to people of today that it should be discarded as worthless. A few will read and understand the essay. Now apply that law to a phase of life in the pictured story with high emotional power, create a drama of great intensity from human nature and experience—it can be presented to millions of limited intellectuality, yet reach their intelligence.

Do we not stumble on this question of intellectuality, which relates very largely to intellectual perception of what is presented to the mind from a purely intellectual point of view and usually in language? A very sensible mixed audience may not be at all intellectual. Should we not give consideration to the medium and the method of presenting an idea? That same unintellectual audience may be easily affected by what is shown on the screen in a story addressed to human sensibilities, may be extremely susceptible to the impression made by an idea, and thus a great truth may permeate common intelligence.

We know that common intelligence often revolts against mere preachment, that it often remains unconvinced by argument, but it is hardly safe to assume on that account that it does not exist. Is it not more true that the interesting picture story, with its profound impression upon human sensibility, with its subtle approach to the mind through the emotions, is bound eventually to prove itself to be the golden medium through which truth travels from its source to our capacity for receiving it?

The great mass of common people is not always right, but that is far from meaning that those same people are unwilling to be set right. The fact that they are often wrong goes far to show that they are susceptible to such influences as poor moving pictures exert. It would be disheartening to think that these same people were so lacking in intelligence as to be incapable of understanding the truth when it is rightly presented to them. To give them what is false to our finest ideals will less imply a lack of intelligence on their part in the present and the future than a lack of intelligence upon the part of those controlling production.

The Paralysis of Common Sense

By W. Stephen Bush.

ON very short notice I could name to you more than a score of cases where exhibitors are slowly ruining themselves by paying inflated prices under the mistaken impression that they must kill off their competition. In one instance two houses in a small suburban town are running this race of death. One of the houses paid eighty-three dollars for one day's service, with five cents admission for matinees and five and ten cents at night, seating capacity nine hundred, and a six-hundred-seat theater right across the street. In another instance an exhibitor paid forty-two dollars for a picture for which his competition had been paying twenty-five. Bidding against each other for service, the exhibitors naturally create fictitious and inflated values. Sooner or later the crushing impost tells its tale, and one of the bidders goes to the wall—only to be followed a little later by another man who thinks that he can make two theaters pay where only one paid before.

Nor are the ruinous prices the worst feature of the situation. The worst part of it is the demoralization of the exhibiting business in every section where this paralysis of common sense sets in. We all know, of course, of the dangers of surfeiting, boring and disgusting the public with a show of ten or twelve reels. I have found that wherever this fatal fever of competition arises it proves itself contagious, and on more than one occasion towns and cities have suffered from bad attacks, starting with a race of death between exhibitor and exhibitor.

The next evidence of demoralization in such a state of affairs is the nightmare of losing the service on which you have taught yourself to depend, and which possibly you have been at pains and at expense to advertise. Take a territory where the exhibitors are weak and unorganized, or where they are furiously fighting each other—stability of service comes to a tragic end. A wise exchange man, to be sure, views such conditions with regret and seeks to help the warring exhibitors to a better understanding of their situation. He will warn them against the follies of excessive and unfair competition. I have known exchange men fair and honest enough to warn intended competitors and even to recommend a cheaper service. I know of at least one exchange which has built up a national reputation on such a basis of fair and reasonable dealing.

Alas, all exchange men are not wise, and of late the other kind seems to have been decidedly in the foreground. There are altogether too many exchange men who look upon disunion and disorganization in the exhibitors' ranks as a special opportunity to display their generalship, and what in common parlance is called their "gypping" ability. They look upon the exhibitor not as the man on whose prosperity depends their own; if you tell them that the exhibitor is the most important factor in the industry they will give you the laugh. They know him as the hunter knows his game and in no other way. To their way of thinking there is no closed season, and every method of hunting is legitimate, if it is successful. Their conversation with the exhibitor is mostly limited to such remarks as "I have to charge you thirty dollars more because Smith is after the service" and "I don't care—I have got your deposit." I know of one case where an exhibitor was told that, other things being equal, they preferred to deal with his competitor because his competitor had never publicly spoken against the advance deposit system and he had. In another case a man was called up at three in the morning and threatened with cancellation. No reason was given, but the man had been prominent in organization work. There are too many exchange men who have no conception of their responsibilities and no particular qualifications for it. They are given great power, in many cases the power of life and death, as far as the exhibitors' business is concerned. This power, instead of sobering them, fills them with an exaggerated sense of their own personal importance.

On whom, after all, must the blame for these intolerable conditions be laid but at the door of the exhibitors themselves? Their indifference, their bidding against each other for service, their unwillingness to get together and act in common wherever there are common interests, are to blame. If they were properly organized they would not have to worry about service. If they realized that a little temporary advantage over a fellow-exhibitor will in the end weaken their own power of resistance to aggressions and arbitrary rulings there would be far more happiness and withal far more prosperity in the exhibiting family. The remedy for all these evils is simple. It is organization. It is the practical application of this remedy which seems so difficult. From its earliest days the Moving Picture World has urged the exhibitors to organize, because there is strength and prosperity in organization, and a strong and prosperous exhibitor is the foundation of all our prosperity. There is nothing mysterious about this, nor yet anything unpractical. There are well-organized cities and towns today where competition has been regulated by counsels of common sense and where the distressing fear of cancellation is unknown. Therefore, we say once more: Get together and organize!

* * *

"Over Developing"

By W. Stephen Bush.

OVER developing the popularity of stars is bad business. It is bad business for the producer and equally bad business for the exhibitor. It makes the whole industry depend on highly variable and at times wholly false standards of value. If we ever get to the point where the whole industry revolves like a huge satellite about a dozen or two of stars and near-stars and quasi-stars we will all suffer.

The star has its proper place in the motion picture firmament. Charging extravagant prices just on the popularity of one star will lead to disaster if the success of the play is made dependent entirely upon the star. Herein lies the gravest danger. Trusting to the star, the producer is apt to forget that a story is as necessary as the star itself. Nothing is less permanent than the fame of a motion picture star. There comes a decline inevitably. The history of the motion picture here and abroad is full of stars that have declined more or less rapidly. We might recite a score of instances of vanished stellar glory. The decline may come at any moment and the star in its descent may drag down the producer and the exhibitor.

There are old Biographs made some six or seven years ago in which appear half a dozen artists who then drew a very modest salary. The same artists now draw more than ten times as much money. Whom has the great change benefited most? Is the producer making more money? Is the exhibitor getting an adequate profit? In other words, has the great increase in expenditure brought a proportionately greater increase in profits to all concerned?

These questions are constantly discussed by exhibitors "where exhibitors most do congregate." From what we can learn the majority are by no means pleased with an exclusive star system.

Hodkinson to Head Superpictures

Associated With Former Paramount Chief are Raymond Pawley and Frederick J. Collins

ANNOUNCEMENT was made last week of the organization of Superpictures, Incorporated, a sales and distribution concern, with a capital of $9,000,000. The company is chartered under the laws of Delaware. The stock is divided into $6,000,000 7 per cent. preferred and $3,000,000 common. The company is controlled by men prominent in the formation of Paramount Pictures Corporation and by the owners of McClure Publications. A nation-wide advertising and publicity campaign is contemplated.

William W. Hodkinson, president of the Progressive Motion Pictures Corporation—which in several western cities distributes the Paramount program—and up to last June president of Paramount, is the president of the new company. Frederick L. Collins, president McClure Publications, is vice-president. Holland S. Duell, of the law firm of Duell, Warfield & Duell, is secretary. The treasurer is Raymond Pawley, formerly treasurer of Paramount and also formerly president of the Famous Players Film Service of New Jersey. Mr. Hodkinson and Mr. Pawley are still members of the board of directors of Paramount. The former will be the active manager of the new enterprise. He has always stood for the best things in motion pictures, and this fact will with those in the know in the picture business serve as a guarantee of the high standard and aims of Superpictures.

In a formal statement issued by Superpictures the announcement is made that within ten days the company will be in active control of one of the three largest distributing organizations in the country. but that as a matter of policy the name of the organization in question is withheld for the present. This led to the belief on the part of many who have been acquainted with recent gossip that it was confirmatory of the reported absorption of Triangle by McClure's, and, of course, by Superpictures. The fact that an associate of Mr. Hodkinson refused to confirm the report rather than to enter a denial of it added to the belief that such a transaction was in course of negotiation.

The statement authorized by Superpictures is as follows:

"Superpictures, Inc., as the name implies, is formed to encourage, finance and distribute motion pictures of quality. It aims to standardize the motion picture distributing business through the maintenance of high quality in its own productions and methods and through the ownership of stock in other distributing concerns. To this end, Superpictures is acquiring a substantial interest in the Paramount Pictures Corporation, the Progressive Motion Picture Company and the Famous Players Film Company, and, within ten days, will be in active control of one of the three largest distributing organizations in the country. The name of the latter organization is withheld at this time as a matter of policy.

Mr. Collins and Mr. Duell, who own a controlling interest in McClure's Magazine and other McClure Publications, bring to Superpictures, Inc., the publicity connection and the financial strength essential to the highest success in this field.

"Superpictures' first release will be a series of seven pictures produced under the auspices of the McClure Publications and starring Nance O'Neill, H. B. Warner, Ann Murdock, Holbrook Blinn, Charlotte Walker and other stars of equal magnitude. This series will be accompanied by a powerful advertising campaign in the important newspapers and magazines throughout the country, designed to establish in the public mind the name and significance of the word 'Superpictures.'

"Superpictures, Inc., will not confine its activities to the output of any one producer or group of producers, but will pick and choose from the product of the best studios those productions which measure up to its standards. These and only these will be called Superpictures. To this end, Superpictures has set aside a large proportion of its capital for the financing of unusual pictures which, in the present condition of film production, might not otherwise reach the public. It is not the purpose of Superpictures to produce pictures, but rather to see that such productions as it stamps with its trademark are efficiently managed, honestly sold and adequately financed.

"Duell, Warfield and Duell, who represent Mr. Collins and the McClure interests in the suit that is now pending against certain stockholders of the Paramount Pictures Corporation to compel delivery of stock under an option agreement of June 13, 1916, state that the incorporation of the new company, in which Mr. Collins is interested, has no effect on the present litigation, except as it indicates the probable ultimate possession of the Paramount stock in case the action is successful. Mr. Collins' option covers all of the stock of the corporation and the purchase price is $12,000,000. Examinations before trial in this suit are now being held prior to an early settlement in the courts."

Mr. Zukor Issues Statement.

When asked if he had anything to say in regard to the announcement issued by Superpictures to the effect that that organization is acquiring a substantial interest in the Famous Players Film Company, Adolph Zukor, president of the Famous Players Film Company and of the Famous Players-Lasky Corporation, made the following statement:

"None of the officers of Superpictures has ever held any office or any stock nor is Superpictures now acquiring any interest in the Famous Players Film Company. All the stock of the Famous Players Film Company is owned by the Famous Players-Lasky Corporation."

Hiram Abrams, president of Paramount Pictures Corporation, when shown the statement issued by W. W. Hodkinson relative to his new affiliations in the motion picture industry, stated that any interest acquired by Superpictures, Inc., in Paramount Pictures Corporation could in no event be greater and would absolutely be limited to the stock owned by Mr. Hodkinson and Raymond Pawley, directors of the corporation, and their associates. Their holdings, it was declared, would not in any manner affect the present control of Paramount Pictures Corporation and its present policy of distributing the productions of Famous Players, Lasky, Morosco and Pallas Pictures.

When Mr. Abrams was asked to make a statement as to the suit of Mr. Collins against the Paramount Pictures Corporation, to enforce an alleged option on its stock, he said that that was a matter for the courts to decide and that he had no comments to make.

Christie Film Company

A Series of Two-Reel Comedies to Be Released by This Organization.

C. H. CHRISTIE, manager of the Christie Film Company, who arrived in New York from Los Angeles on November 3, announces that his organization will start releasing a new series of two-reel comedies next month. These releases will be made weekly, and Mr. Christie expresses the fullest confidence in the merits of the pictures.

Al E. Christie, the well-known producer and head of the firm, has secured the old studio at Los Angeles where he started making comedies for the Universal, and the new series will be produced there. This studio, by the way, was the first to be built in the hub of film production.

The company from which the casts will be chosen will be made up of Betty Compson, Billie Rhodes, Eddie Barry, Neal Burns, Harry Ham, Harry Battenberry, Ethel Lynne, Jane Waller and Stella Adams, who have given such a good account of themselves in the Christie one-reel comedies. The new series will be released through the Independent exchanges. Mr. Christie states that F. J. Hawkins is no longer connected with his organization.

GENERAL FILM CHANGES BRANCH MANAGERS.

R. M. Simril has been placed in charge of General Film Company's Jacksonville branch, succeeding H. T. Tucker, who has been assigned to the managership of the Atlanta office, succeeding C. C. Ezell there. Mr. Ezell has been transferred to Dallas as successor to D. Prince, who has been named as manager of the Detroit branch, succeeding E. M. Ames, resigned. Effective November 13, P. J. Swift will assume the managership of General Film Company's branch at Charlotte, N. C., taking the place of William Conn, who has resigned.

William Tedmarsh, the American-Mutual actor, resumes the role of "Quabba," the gypsy, which he played in the Mutual's ten thousand dollar serial, "The Diamond From the Sky," for the sequel to this installment story which is soon to be released.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

TO ORGANIZE FRISCO EXHIBITORS.

Judge Tugwell Talks to Trade on Important Subject—Effort May Bear Fruit.

A MASS meeting of exhibitors in the San Francisco Bay region was held in the spacious exhibition hall of the American Photoplayer Company at Golden Gate avenue and Jones street, San Francisco, on the morning of November 3, to discuss plans for the formation of a State and local organization. Judge A. P. Tugwell, the representative of the National Association of the Motion Picture Industry in the Far West, was present and outlined in detail the work of this organization, the problems with which it has to cope, and the plans for future development. He stated that while the trade in the East was well organized, the West was backward, and that a part of his work was to arouse interest in the need for organization. He pleaded for immediate action on the part of San Francisco exhibitors and so impressively did he present the cause of organized effort that it was decided on the spot to call another meeting within a week to carry out the plans outlined. As soon as this is done a state organization will be effected, with a nucleus of three locals, and a campaign for membership commenced. Judge Tugwell stated that it was the plan to make this city the headquarters, on account of its importance and central location, for the Pacific Coast division of the National Association.

Earlier in the week Judge Tugwell was the guest of the Film Exchange Board of Trade of San Francisco at a luncheon at the Tait-Zinkand Cafe, about thirty film men being present to meet him, and told of the work of the organization from the standpoint of the manufacturer and distributor. He also attended a meeting of this organization in the Board rooms and discussed with members the proposition of affiliating with the National Association of the Motion Picture Industry. As some exchanges are already members, through their affiliations, this proposition could not be acted upon at once and it is unsettled whether local exchange interests will join as a body or as individual firms, if it is decided to affiliate.

BOOSTING MICHIGAN CONVENTION.

A. J. Moeller, of Howell, secretary of the Michigan State Branch Motion Picture Exhibitors' League of America, calling attention to the Michigan convention says: "You and I can accomplish nothing as individuals and it behooves both of us in order to derive benefits that can be obtained through co-operation, to assist one another. Now, then, be reasonable just once. Do not say what you have done, but rather, I will help to accomplish something. Crawl out of your shell and expand. Put some of your energy and brains in motion—declare yourself. If there is one spark of interest in you, do not smother it, but let it burn. Throw away your hammer, buy a horn and make your slogan, 'Detroit December 12.'"

MARYLAND MEETING POSTPONED.

Big Attendance Is Confidently Expected for Meeting to Be Held at Baltimore, November 26.

THE meeting of Maryland exhibitors, which had been called for November 5 at the Hotel Emerson in Baltimore, was canceled at the last moment owing to unforeseen complications. The meeting had been called by Thomas Goldberg of the Goldberg theater in the Walbrook section after consulting with a large number of Baltimore exhibitors.

A conference was held later at which a number of exhibitors attended, among them L. A. De Hoff, manager of the New theater; F. A. Hornig, L. Schlichter, Joseph Brody and Thomas Goldberg. It was felt that Maryland and especially Baltimore was in urgent need of an exhibitors' organization and that no time should be lost in getting together. After an informal discussion it was decided to call another meeting to take place on Sunday, November 26, at the Hotel Emerson at three o'clock p. m. A list of all the theaters in the state of Maryland was furnished to National President Ochs, with a request to issue the call for the meeting from National Headquarters.

The exhibitors present at the informal conference pledged themselves to make the meeting on the 26th of November a success numerically and in every way. The meeting will be addressed by W. Stephen Bush and probably by the National President, Mr. Ochs.

MINNEAPOLIS LOCAL GAINS MEMBERS.

Twelve new members were taken into the Motion Picture Exhibitors' Corporation of the Northwest at last Tuesday's meeting. All of the new members are prominent in the activities of the industry in the Northwest and Secretary Koenig of the association has hopes of getting as many more willing workers into the association by the time the next session is held, November 14. No meeting was held November 7 because of election, but on next Tuesday exhibitors will discuss matters of importance at a luncheon at the Hotel West, at noon. The members admitted to the association last week were: N. C. Jensen, Opera House, Mora, Minn.; L. A. Haglund, Lyric, Swea City, Iowa; Joseph Bauer, Dixie, Westbrook, Minn.; A. J. Zuercher, Opera House, Melrose, Minn.; Messrs. O'Malley and Christian, Palace, St. Paul, Minn.; Joseph Friedman, Strand, St. Paul, Minn.; Jacob Barnet, Crystal, Minneapolis, Minn.; L. E. Joppa, Opera House, Dallas, Wis.; P. J. Bibb, Grand, Walker, Minn.; H. B. Smoots, Milo, Little Falls, Minn., and F. F. Baumbach, Idle Hour, Bryant, S. D.

A letter from Mayor W. G. Nye was read at the meeting. The executive withdrew his request for a list of film features every week from Minneapolis exchanges. The matter of shares of stock for members of the association was brought up by D. G. Rodgers and discussed at length. A motion was made and seconded that Secretary Koenig be provided with an assistant. A committee composed of L. V. Calvert, D. G. Rodgers and Thomas J. Hamlin, was appointed to present to Mayor Nye the exhibitors' ideas regarding censorship by a committee of exhibitors, exchangemen and newspapermen.

NORTH CAROLINA CONVENTION.

The next convention of the North Carolina State Association is to be held in Charlotte, N. C., Dec. 19, 20 and 21. Local members of the organization have already held a meeting and from tentative arrangements this convention will very easily be the biggest and most successful one so far. The Selwyn Hotel has been selected as headquarters and some one or two well known screen stars are to be invited.

North Carolina will be remembered as having been responsible in several instances for suppressing unwise and unjust legislation anent the film industry.

MANY PLAYERS TO ATTEND BOSTON BALL.

General Manager Grant Reports Hearty Co-operation from New York Film Men.

PHOTOPLAY patrons in Eastern Massachusetts are on their toes awaiting the annual "Movie Ball," under the auspices of the Massachusetts branch of the Motion Picture Exhibitors' League of America. Wednesday, November 22, is the date and the Boston Arena, which on previous years has housed "New England's greatest indoor event," is the place. Samuel Grant is the general manager of the coming show, and he is bringing to the function the experience he has gained on past similar occasions—and he has had a lot of it. He is dividing his time between the Boston and New York offices of the committee. The former location is the headquarters of the league's executive committee, 127 Pleasant street. The general manager's quarters in New York are in Room 904, Columbia Theater Building, 701 Seventh avenue.

Mr. Grant has received assurances from New York film men of their hearty support, which is an indication of the rank held by the Boston moving picture men as managers of annual balls. There is every reason to believe the exodus from New York of film men and players that has marked previous occasions will be equaled on November 22. Present at the ball will be former Governor David I. Walsh, a great favorite in the motion picture industry and the present Bay State executive.

Among the players who will attend will be Doris Grey, of the Thanhouser company, who last year was chosen by a committee in attendance at the ball as the prettiest girl and was given a position by Thanhouser. That she will get a hearty reception from her fellow-townsmen goes without saying. Her presence will add interest to a similar contest to be conducted this year by the Atlas Film Company of Boston, of which Leon Dadmun is president.

Mr. Grant has been promised a large attendance of players. Among those already positively pledged are Anita Stewart, Alice Joyce, Lillian Walker, Marc MacDermott, Harry Morey and Master Bobby Connolly of the Vitagraph; Grace Darling, International; Flo LaBadie and Doris Grey, Thanhouser; Dorothy Arnold and Jack Sherrill, Frohman; June Caprice and Stewart Holmes, Fox; Lucille Lee Stewart and Huntley Gordon, Ralph Ince; Zena Keefe, Frankie Mann and James Morrison, Ivan; Margaret Gale and Eric Mayne, "Yellow Menace"; Paul Panzer and George Fawcett.

BOOSTING THE BOY SCOUTS.

Alameda County, Calif., Exhibitors Go "Fifty-Fifty" on Plan to Raise Fund.

This self-explanatory letter has been sent to all exhibitors in Alameda County, Calif., asking co-operation in a plan to lend support to that movement:

Gentlemen: The men behind the Boy Scout Movement in Alameda County believe that every home should be stimulated to take an intelligent and active interest in the welfare of the Boy Scouts. To that end a plan is suggested which ought to benefit financially the proprietors of motion picture houses and give them valuable publicity.

It is proposed that November 23, or November 29, be extensively advertised as Boy Scout Day, for the purpose of raising money for the Boy Scout organization. Tickets of admission, good at any motion picture house in Alameda County, entering into the agreement, will be printed for that day, having on the reverse side the names of the theatres inviting the patronage.

These tickets will be sold by school children, Boy Scouts, Mothers' Clubs, fraternal and commercial organizations.

The profits from tickets thus sold will be divided on a percentage basis, 50 per cent to the proprietor and 50 per cent to the Scout Committee selling the tickets. The money taken in at the box office will be divided on a 60 per cent. and 40 per cent. basis, 60 per cent. to the "house" and 40 per cent. to the Scout Committee.

This, we believe, is combining good business with a movement which aims to make "The Boy Scout of today the effcient man of tomorrow."

What is your decision? Very truly yours,

H. L. BEACH, President, WILLIAM F. KRAHN, Secretary of the Motion Picture League of Alameda County.

THOMAS MEIGHAN ARRIVES IN NEW YORK.

Thomas Meighan, well known Lasky player, has arrived in New York from Hollywood, Cal., and will now be permanently stationed at the Famous Players studio in the east. The transfer of Mr. Meighan is, of course, made possible by the merger of the two producing companies on the Paramount program.

This is the first time that Meighan has been east since he played the role of the attorney for the defense in "On Trial" before joining the Lasky Company..

MACDONALD DIRECTING "THE BEST MAN."

Director Donald MacDonald of Universal City has under production a two-reel drama entitled "The Best Man." The cast consists of Lee Hill, Lois Wilson, Nellie Allen, Charles Dorian and A. E. Witting.

ART LEADING PICTURE THEATERS.

Programs for the Week of November 12 at New York's Best Motion Picture Houses.

"The Plow Girl" at the Strand.

MARY MURRAY in "The Plow Girl," a play which carries the audience from the South African veldt to drawing rooms of fashionable London society, was seen at the Strand theater during the week of November 12. The plot deals with the adventures of Margot, a little girl who is the family drudge of a dissipated South African farmer, who sells her to an innkeeper. The play is from the original story by Edward Morris, adapted for the screen by Charles Sarver. Jesse L. Lasky is the producer. Another chapter of Ditmar's "Living Book of Nature," was shown; also a new comedy, travel and scenic studies and the Strand Topical Review. The Steindel Instrumental Trio, composed of Max Steindel, 'cellist; Ferdinand Steindel, pianist and Alben Steindel, violinist, were heard in a classical program. Grace Hoffman, the coloratura soprano, was the soloist.

W. S. Hart at the Rialto.

Spectacular motion pictures of Admiral Sir John Jellicoe's grand fleet in the North Sea, were the added features of the program at The Rialto. These films are owned by the British Government and were taken under the personal supervision of Charles Urban, perfector of the Kinemacolor process. They show actual sea fighting, with the firing of tremendous broadsides, launching of torpedoes, submerging of submarines and other authentic activities of the squadron which is maintaining Britain's supremacy at sea.

Wm. S. Hart, in "The Devil's Double," was the dramatic star of the bill, and Charlie Chaplin in "Behind the Screen," was the comedy feature. Mr. Rothapfel's "Literary Digest of the Screen" showed the latest news in picture form, and the usual educational feature was on the program. The soloists were Jeanne Maubourg and Elsa Diemer.

"War Brides" at the Broadway.

"War Brides," the Marion Craig Wentworth drama which Herbert Brenon has transferred to the screen with Nazimova in the leading role, began an unlimited engagement at the Broadway theater, Sunday evening, November 12. The play made a profound impression on the speaking stage and will repeat this success on the screen. Nazimova gives a powerful portrayal of Joan, the woman whose husband is killed in battle and who tries to offset the war brides decree with her cry of "No more children for war." The cast and the production make this picture one of unusual merit.

Eighty-First Street Theater Bill.

At the Eighty-First Street theater for the entire week, Douglas Fairbanks, in his latest satire, "American Aristocracy," and a Mack Sennett comedy were shown. On Thursday, Friday, Saturday and Sunday a later Keystone comedy was placed on the bill.

REGARDING "A TRIP THRU CHINA."

H. H. McPike, a stockholder in the China Cinema Company, sends a protest to the Moving Picture World regarding an item published to the effect that Sol Lesser had secured the California rights for "A Trip Thru China." This is what he says:

"Mr. Lesser has not and never did have any interest or connection whatever with the picture 'A Trip Thru China.' The California rights, and all other rights, are still retained by the China Cinema Company and Mr. B. Brodsky, of 332 Pine street, San Francisco. Mr. Brodsky is now booking the picture to play in the principal cities of America and Canada, and you can readily see that such a notice as you have published in your issue of November 4, though no doubt innocently done by you and through some false representation made to you, will necessarily cause confusion and embarrassment to the real owners of 'A Trip Thru China,' and we hope that you will, in fairness, give proper correction to the misstatement."

LOU ROGERS RESIGNS.

Lou Rogers, for seven years contract manager and Canadian manager for the Fox Corporation, has announced his resignation. Mr. Rogers leaves his present employ with the hearty good wishes of Mr. Fox. He is well known to exhibitors all through the country and the announcement of his resignation will come as a great surprise. In speaking to a representative of the Moving Picture World, Mr. Rogers said that his plans for the present are indefinite, but that he may have interesting news for the trade in the near future.

Bronx Exhibitors Hold Fourth Annual Ball

This Year's Function Brings Big Crowds—Prominent Photoplayers Present—Grand March Led by Violet Mersereau and Carlyle Blackwell

THE entertainment and ball held under the auspices of the Cinema Exhibitors' Association, which is Bronx Local No. 2 of the M. P. E. L. of A., at Hunts Point Palace, Southern Boulevard and 163rd street, Bronx, New York, on Monday evening, November 6 (Election Eve) can undoubtedly be recorded as the social event in moving picture circles in that borough for this year. This is the fourth annual affair of this kind to be bestowed upon the populace of the Bronx by the Cinema Association, and it was held in the same hall as the three previous ones.

The throng was slightly bigger than that of last year. A conservative estimate places the number at 3,700, and that all enjoyed themselves cannot be denied. The number of prominent photoplayers present exceeded those present at past affairs given by the Cinema Association, and of course the more of these shining lights at an affair of this kind the higher the spirit of the occasion rises. There were also several persons prominently identified with the business staffs of the different film companies on hand to add to the hilarity. And increasing the merriment of the guests were the remarks by several well known local politicians expressing confidence in their election to their respective offices and extending an invitation to all to call upon them in their new quarters.

There was a surprise in store for the merry makers when the Universal picture entitled "The Girl Who Would Not Tell" had been projected. Simultaneously with the ending of the picture a band of nine pieces, which was stationed near the entrance to the hall, struck up and led Violet Mersereau, who was featured in the picture, around the guests who were seated on chairs on the ball room floor. Miss Mersereau was recognized immediately and vigorously applauded. She was escorted in her march by H. H. Van Loan, of the Universal's publicity department. She then mounted the stage and after a formal introduction by Adolph Bauernfreund, trustee of the Cinema Association, Miss Mersereau made a short address in which she thanked all for the kind appreciation of her work and wished all a most enjoyable time. After the entertainment was over Miss Mersereau could be seen tripping the light fantastic with other stars of filmdom.

Rose Tapley, one of the Vitagraph stars, after a short poetic recitation, told of her contemplated trip throughout the country. She was greeted with prolonged cheering, for Miss Tapley is a favorite with Bronx audiences.

Wally Van needed no introduction. As Official Announcer Bauernfreund walked upon the stage with Wally to perform his duty of introducing the young idol of picture fans, some one shouted "Oh you Cutey!" That was enough for Bauernfreund. He left the stage to "Cutey," who, as soon as he began to speak, was extended a roaring welcome. "Cutey" stood there for a few minutes smiling broadly. When the noise had quieted down a bit he expressed his appreciation of the reception given him, and then left the stage to Official Announcer Bauernfreund, who brought before the footlights in this order, Carlyle Blackwell, of World Pictures, and Huntley Gordon (Luciel Lee Stewart's director), both of whom gave short speeches which were well received.

By this time Bauernfreund had to relinquish his "job" as official announcer, for his voice was going back on him. Not because of any illness, but because of the lung power that was necessary to carry the voice above the hum to the back of the hall. So Henry Cole, vice-president of the Cinema Association, was delegated to introduce the rest of the entertainers. In stentorian tones he announced the hero of "The Crimson Stain Mystery," Maurice Costello. There was a spontaneous outburst of cheering, and when quietness was restored, Maurice recited with considerable dramatic expression "Down by the Rio Grande." When he had finished he was given another ovation. All of which attests, of course, to the popularity of Mr. Costello with Bronxites.

Luciel Lee Stewart, the dainty and petite little star who is now being featured in the Ralph W. Ince productions showed that she has a very sweet and charming voice by singing "Somewhere a Voice is Calling." Her actions were very graceful and the demonstration was applauded. William Shea and Nell Shipman, luminaries in the Vitagraph firmament, were also much in evidence all the evening.

Little Emma Gorman, a child picture actress, contributed a most enjoyable little sketch to the entertainment program. She recited very effectively a short piece on how a director works and the expenses attached to the wardrobe of a picture actress. Miss Gorman was brought to the ball by Herman Pollak, treasurer of the Cinema Association and manager of the Webster theater, Bronx, where the child actress appeared before coming to the affair. Mr. Pollak was running a picture entitled "The Soul of a Child," in which Miss Gorman was featured.

"Dainty Ruth," a child of no more than six years, added to the enjoyment. She is a little Bronxite and was "discovered" by Henry Cole. Mr. Cole in introducing the little girl said that she will soon appear in Thanhouser productions. Her act which consisted of songs and dances took well. She is a blithesome little miss, and judging from the way she carried herself, it seems pretty safe to conjecture that she will quickly become a twinkling little star in picturedom should she become connected with a picture concern. Mr. Cole said that he was particularly happy over his "find."

The motion picture part of the program was made up of subjects from the studios of Vitagraph, Vim, Keystone and Universal not yet released. "Hash and Havoc," a comedy by the Vitagraph elicited a volume of hearty laughs. So did the Vim comedy, "Pipe Dreams." The Triangle subject, "The Waiters' Ball," was a mirthful comedy and put the audience into raptures of delight.

The grand march, which was started shortly after midnight, was led by Violet Mersereau and Caryle Blackwell, followed by John J. Wittman, president of the Cinema Association, and Mrs Wittman. The ballroom floor was transformed into a whirlpool of gaiety when the grand march was over, and the dancing continued until the daybreak appeared in the horizon.

Among persons well known in the trade who could be seen on the ballroom floor were Joseph Brandt and Paul Gulick, of the Universal Company; Victor Johnson, of Vitagraph, Sam Spedon, S. M. Berg, Sam Trigger and George Balsdon, manager New York branch of Greater Vitagraph.

A neat program of thirty-six pages was given out by the Association. It was printed on good coated stock paper and bound in heavy green paper. It contained large half tones of a number of photoplayers and the officers of the club. Its advertising pages were well patronized by the trade.

ESSANAY TO USE TITLE "MUSTY SUFFER."

Here is some good news for the thousands of photoplay fans to whom the name "Musty Suffer," made famous in Kleine comedies by Harry Watson, Jr., has come to mean huge cargoes of slapstick joy. Special arrangements have been made between George Kleine and George K. Spoor, president of the Essanay Film Mfg. Co., by which the generic title, "The Mishaps of Musty Suffer," will continue to be used to cover a new series of Watson comedies to be made by Essanay. Mr. Kleine has given express permission to the Essanay Co. to employ the name in connection with Essanay-Watson comedies.

Two series of "Musty Suffer" comedies, each consisting of ten one-reel productions, have already been leased under the Kleine standard through the Kleine Edison-Selig-Essanay Service. It is understood that the new Essanay "Musty" films will also appear on the Kleine-Edison-Selig-Essanay program. A number of side-splitting scenarios have been prepared for Mr. Watson's use, and a company of experienced laugh-makers assembled to support the star Work on the forthcoming series has already been begun.

MR. KONOFSKY, WRITE.

Relatives of J. Konofsky, who was connected with the motion picture industry in Philadelphia in 1907 and 1908, are anxious to hear from him. Mr. Konofsky has recently been active in motion picture enterprises in China and if this notice meets his eye he is requested to write to Jack Konofsky, 451 Grand street, New York City.

Max Linder Is Now With Us

Famous French Comedian Arrives After Stormy Voyage and Makes Quick Jump for Essanay Studio.

MAX LINDER arrived in New York on the morning of November 7. At the French Line Pier to meet the screen player who was the first to attain distinction in the comedy field was George K. Spoor, president of the Essanay Company. While the Espagne, three days overdue, was being warped into her dock Mr. Spoor was asked how long the latest Essanay acquisition would remain in New York. The Chicago manufacturer replied he was going to try to get him started for Chicago that afternoon, Mr. Spoor adding he had been in town since Monday awaiting the arrival of the steamer.

Mr. Linder, through his secretary, Albert Petitmaitre, told a World man he had had rather a rough trip. In the Bay of Biscay the Espange had collided with an unknown vessel and a serious accident had been narrowly averted. For a hundred feet amidships, on the port side, the French liner showed the marks of the bow of the unknown vessel, which disappeared without sending out any signals. All the passengers had been stationed by their lifeboats while the officers investigated the extent of the damage, which fortunately proved immaterial; fortunately especially because the seas were running so high small boats would have had slim chance. Head winds were encountered throughout the trip.

Mr. Linder in manner is as serious as one might expect him to be jovial. His bearing exemplifier what we read of the Frenchman of today and reflects the determination and sense of responsibility of a nation under stress. Mr. Linder has contributed his "bit" to the French cause. It is said he purposely has limited his contract to twelve months so that in case he is again called he may be free to return to his country.

At the outbreak of the war the player entered the artillery division of the army. He was severely wounded in the left shoulder, the injury entailing three operations. After a period of two and a half months in hospital he went to Italy and made personal appeals to the Italian nation to enter the war on the side of the allies. For his work there he was thanked by Prime Minister Salandra. Later, in Switzerland, where he went to recuperate, he engaged in the making of a few pictures. Mr. Petitmaitre said Mr. Linder weighed less than ninety pounds when he left the hospital, but the secretary added the player had picked up to his normal weight, seemingly about 135 pounds.

Mr. Linder will immediately enter upon the making of comedies. Four scripts awaited his arrival at the Essanay studio. In the direction of these he will have the assistance of Leo White, at one time associated with Chaplin in the making of Essanay comedies.

The appearance of Mr. Linder in American-made pictures will be awaited with deep interest by those of the photoplay public who remember his exceptional work in the French Pathe Company. To the newer followers of the screen he may perhaps be described as an athletic or even acrobatic Sidney Drew. Before he entered the army he was known the world over as the best-dressed man on the screen. Incidentally it might be added that judging from the amount of baggage he brought along he has intentions of sustaining that reputation. He likewise is known as a man without fear. His courage has been demonstrated on numberless occasions.

"Here's welcome and good luck to Max Linder."

Mutual After Chaplin Film Pirates

Has Started a Campaign of Civil and Criminal Actions Against Fakirs.

A CAMPAIGN of damage suits and criminal prosecutions against film pirates operating with fake Chaplin pictures has been ordered by President John R. Freuler, of the Mutual Film Corporation.

A special "protection fund" of formidable proportions was set aside for the purpose when the Chaplin project was launched. A staff of detectives and legal aids has been organized for operations under the direction of Samuel M. Field, general counsel of the Mutual.

Attempts to steal Chaplin prints from a number of the Mutual's sixty-eight exchanges in the United States and Canada, have led to discoveries that will come to light in the form of raids and action in the criminal courts.

A recent raid in a southern city recovered several stolen Chaplin reels. Meanwhile indictments for grand larcey have been returned against three men, who will be taken into custody on warrants now in the hands of special detectives, if the fugitives can be overtaken.

"I suppose this thievery will continue," remarked Mr. Freuler, "until we put two or three of these fellows into prison. That we will most certainly do. The bold and astonishing daring of the thieves, crooks and grafters upon the fame of Chaplin is beyond belief. Exhibitors are being offered pictures of Chaplin made up of ancient junk, stolen, "duped" and assembled together by various devious and unlawful methods. Such pictures are of no value to the exhibitor and any showing of them is a damage to the reputation of Mr. Chaplin.

"The old Chaplin pictures are no more representative of the Chaplin art of today than the nickeldeon of 1905 is representative of the modern theater. We are spending $670,000 for Mr. Chaplin's services, and a good many thousands more to put out the pictures. We have a good deal ready to spend in prosecutions to protect our investment, and our customers. This statement is not a threat—it is a sincere promise."

Winston With Sunbeam

CHARLES L. WINSTON, of Boston, formerly associated with the Keith publicity department there, is now a resident of New York. He comes here to assume charge of the publicity department of the Sunbeam Motion Picture Corporation. It is another demonstration of youth being served, as Mr. Winston has not yet reached the quarter of a century mark in years.

Charles L. Winston.

While in Boston he had charge of the publicity at Keith's National Theater and later became manager of the Boston Theater, which two houses by the way are the largest in New England. Mr. Winston was recognized as Boston's premier publicity promoter and while enjoying that honor, was engaged by President Wilbur Dunham to come to New York for Sunbeam.

June Caprice, now one of William Fox's stars, was "put over" by Mr. Winston. For it was he who took her to the opening of the Braves' new baseball park in Boston, and presented her to the 45,000 fans present as "Mary Pickford." This little stunt netted several pages of publicity for Miss Caprice, who was then known as Helen Lawson.

Many other stunts are attributed to Mr. Winston's fertile and vivid imagination and it is expected that he will take good care of the Sunbeam stars, while he is here. At present he is busy letting the public know that Ty Cobb is making a six-part feature called "Somewhere in Georgia," which is slated for release in the near future. He is a product of the Boston Post, on which paper he served for five years as a reporter.

PARAMOUNT'S NEW TRAVELING MEN.

Charles H. Powell, formerly connected with the Cincinnati office of Paramount, has been appointed special traveling representative of the Famous Players Film Service, Inc., of Pittsburgh, distributors of Paramount pictures in that district. Henry P. Zapp, formerly connected with the Casino Feature Film Company, of Detroit, Mich., was recently appointed special traveling representative of the Famous Players Film Service, Inc., of Pittsburgh, distributors of Paramount Pictures. Mr. Zapp has a wide acquaintance in the film industry.

LE MOYNE IN "THE PRINCESS OF PATCHES."

Charles LeMoyne has arrived in Chicago from the Selig studios, at Los Angeles, Cal. He will enact an important role in "The Princess of Patches" to be produced by Director Al Green.

Richardson Still Rolling Around

Latest Self-Conducted Tour Included Trenton, Philadelphia, Lancaster and Reading— Gets Good Reception at all Points

ON SUNDAY, October 29, just to keep myself in practice and my blood in circulation, I gave my two-wheeled steed a drink of gasoline and pointed her nose toward Trenton, N. J., in response to a request by Local Union No. 359 that I then and there appear and deliver a lecture on projection. Arrangements had been made to continue the trip to Philadelphia, Lancaster, Reading and Easton, Pa., in each of which cities I was to give the men a talking to on projection.

At Trenton the boys were waiting to accompany me to the New Bijou theater, Chestnut and South Clinton streets, the use of which house had been donated by the management for the occasion. But the best laid plans of mice and men oft gang aglee, or so it is said, and certainly they did this time, since we missed each other and I proceeded in solitary grandeur to the theater, where several of the men had already gathered. The time of the lecture was set for two o'clock. The committee afterwards swore by the Beard of the Prophet they had kept close watch, but I had come in so fast that I was invisible. The Trenton operators were mostly all present, but while a few of the managers turned out, their attendance was far from satisfactory, notwithstanding the fact that lecture was of the most vital interest and importance to every single one of them. The trouble is, Mr. Manager does not realize the importance of the matter until it is all over, and then it is, of course, too late. I talked for two hours, and found my audience close and apparently appreciative listeners.

Brother Walter G. Murray, secretary Philadelphia Local Union No. 307, under the auspices of which I was to speak in that city at 8 p. m. the same evening, had come up to Trenton by train to hear the lecture and ride back with me on the Go-Devil, occupying the chicken roost, of course. Shortly after leaving Trenton darkness threw her mantle over earth, and when we attempted to "light up" it was discovered that the tail light had gone bluey—was out of commission. Traffic was heavy on that portion of the Lincoln Highway at that hour of that particular day, and the tail lightless vehicle stood an excellent chance of being stood on its head and bumped clear off the map by some ambitious speed merchant. Brother Murray, however, is of an inventive turn of mind—also he was behind and would get the full effect of the aforesaid bump, if it came. He ruminated for a moment on this fact, then pulled out a full case of cigarettes, lit one, mounted the chicken roost, gave several vigorous preliminary puffs, held the Sweet Caporal behind his back, fire end to the rear, and said: "Proceed," which I did. How many cigarettes Murray consumed in the next thirty miles deponent sayeth not. But we were not bumped, and arrived at the Home of the Liberty Bell right side up with care in ample time for dinner and the lecture.

After dinner we went over to the Ridge Avenue theater, the use of which had been given by the management for the occasion, where a representative, though not-so-large-as-it-ought-to-have-been audience was gathered to listen to the gospel of better projection. As is usually the case, particularly in the larger cities, a considerable number of the men, usually the managers, not realizing the value and importance of the lecture to them, failed to appear. This is also in part due to the fact that the very ones standing sponsor for the affair, the local union in this case often do not themselves grasp the full significance of the occasion, and take as energetic steps as they might take to secure a full attendance of all concerned.

In this instance the staging of the lecture was due to the enterprise of Walter G. Murray, secretary of the local, who, I believe, assumed most of the responsibility and did practically all the work.

The Philadelphia meeting was, however, everything considered, satisfactory, and one of the first questions asked after the lecture closed (it usually is the first question asked) was: "How soon can you come back?" In fact, some of the men wanted me to double back on my return trip from Lancaster, which I only escaped by promising to return later.

In the audience was Mrs. Sidney K. Stanley, wife of her operator husband, who was also present; Mrs. Jack Greenberg, Mrs. H. B. Johns, and the future Mrs. Louis Krouse. Louis Krouse is business agent of Philadelphia local No. 307. It is said he is an excellent business agent, but I really did not know he was such an expert picker. The future Mrs. Krouse is a strictly de luxe edition—the real article, as it were. Congratulations, Brother Krouse. May the future of yourself and the Mrs. Krouse-to-be be filled with sunshine.

Frank Rembusch, of Mirror screen fame, was there. Incidentally he was kind enough to speak very highly of your humble servant's efforts at lecturing. I talked for two hours and to my surprise even the ladies expressed themselves as having been deeply interested.

I am dictating this after my return to New York and before me lies a letter from Brother Murray, in which he says: "The consensus of opinion among the exhibitors and operators present is that the lecture, although not as highly attended as it should have been, was a great success. Brother William Hamilton, who accompanied us on our tour of dissipation after the lecture, has appointed himself a committee of one to take up the work of education here in Philadelphia."

From Philadelphia to Lancaster is less than a hundred miles and was covered in record time. As we drew near Lancaster a car was seen standing beside the road and three men stood on tiptoe in the middle of the road in an endeavor to see how high they could raise one hand, while with the other they wig-wagged frantic signals to stop. They proved to be Brothers C. Patterson, Walter Martin and W. R. Suter, camped beside the roadway awaiting our coming. I followed them to Lancaster, though Nancy Hanks, the go-devil, strenuously objects to eating automobile dust.

I have already, some time ago, described Lancaster's three leading theaters, particularly the magnificent Hamilton owned by the Hamilton Amusement Company. I want again to say that in all my travels I have never seen a more pleasing general result, taking the picture on the screen in conjunction with the auditorium lighting than I saw in the Hamilton theater, Lancaster, Pa. This time I only visited the Penn theater, A. H. Gatland, manager and owner; George Kamm and W. R. Suter, operators, and the Scenic, R. A. Barton and Robert Robinson, owners; W. R. Dean and C. W. Martin, operators, all of whom it was my privilege to meet

At dinner I was the guest of Mr. Krupa, general manager of the Hamilton Amusement Company, and his charming wife, Mrs. Krupa. Good fellows—both of them, and real managers as well. I enjoyed the hour thus spent very much indeed.

At midnight every moving picture machine operator and manager in Lancaster foregathered in the rooms of the T. M. A., where a nice dinner was served, after which the editor spoke for two hours to a very attentive audience. Those present were: George M. Krupa, manager Hamilton Amusement Company and Hippodrome theater; John S. Workman and S. E. Moore, operators, Hamilton theater; A. H. Gatland, manager Penn theater; George J. Kamm, and W. R. Suter, operators Penn theater; R. A. Barton and Robert Robinson, proprietors Scenic theater; Warren R. Dean and C. Walter Martin, operators Scenic theater; Oscar J. Cramer and Cecil Patterson, operators, Hippodrome; Chas. C. Smith, operator, Lancaster theater; Clarence J. Trayer and J. Rodney Good, operators Grand theater; William Snyder, manager Grand; Edgar N. Hoover, operator Colonial theater; William E. Powell, manager Star Theater, Columbia, Pa.; Chas. B. Shultz, operator, Family theater.

From Lancaster to Reading, Pa., is less than forty miles, but a heavy fog and miles of roadway covered with nice, freshly crushed stone made it seem twice that far.

At Reading Ben Zerr, past president Exhibitors' League of Pennsylvania, awaited my coming, but due to a blunder on the part of the hotel clerk we missed connection. After an hour's wait for Brother Zerr, who all the while was seated in the hotel lobby industriously engaged in waiting for me, I took a stroll up broad Penn avenue, and soon was shaking hands with Thomas Harford, chief operator for Carr and Schad, who own four of Reading's best theaters. Brother Harford introduced me to Mr. Schad, who promptly sent for his chou-chou wagon to take me "over the mountain." While waiting for the gasoline buggy, I inspected the Arcadia, one of the Carr and Schad houses. It has an excellent lobby, approximately 30 x 75 feet, divided lengthwise in its center by a row of arches which form the entrance and exit aisles. The house seats about 1,000, all on one floor, except for thirteen boxes in a narrow balcony in the rear. All seats, including the boxes, are 10 cents. The ceiling of the auditorium is

slightly arched. The picture is deeply bordered in black and not too large. The lighting of the picture is good and the speed approximately correct. Harry Cedar was at the machines.

I visited several Reading houses, as will be related further on, and in no instance did I find anything to complain of in the projection. The light was invariably brilliant, and the speed was correct, and the latter is something I have been unable to say for any other city I have visited. There have been cases of individual theaters running at proper speed, but in no city except Reading have I visited any considerable number of houses without being compelled to criticise that item.

Ben Zerr was responsible for my visit to Reading. Brother Zerr is an earnest, energetic and thoroughly likeable man; also he is a corking good exhibitor. During the afternoon, under his guidance, I visited the Grand theater, of which W. C. Kantner is manager and owner. This house is up one and a half floors above the street. It has a 14-foot black-bordered screen, and a brilliant projection light. The speed of projection left nothing to be desired. George Webster is operator. Frank D. Hill is manager of the Lyric, and 'tis said (and after meeting Mr. Hill I firmly believe it), he is a prince of good fellows. He is one of those men who believe that a smile goes considerably further than a grouch, and he patterns his life after that theory. The Lyric seats 1,050, and has a 19-foot picture. The light and the speed of projection were excellent, but the picture is too large. Brother Hill will do well to reduce its size. Winfield Steele is operator, and Friend Steele bears the reputation of being a progressive and thoroughly excellent operator.

At the Princess, one of the Carr & Schad houses, the picture was bright, the speed was right, and the only criticism was a white light showing beside the screen. The Pictureland, George Bennethum manager, is a long narrow house. In the center is a four-foot aisle, and on one side of the aisle is a bank of four chairs and on the other a bank of three chairs. Nevertheless the house is so long that it seats more than 300. The picture entirely filled the end of the room, except, of course, it did not come down to the floor.

I found only one thing to severely criticise in all Reading operating rooms, viz., too much light and light walls. Paint those walls black, gentlemen, and cut out the light. In one house I found the very limit in observation ports. This operating room had observation ports round in form and exactly 4 inches in diameter. The wall was about 16 inches thick at that. Imagine it if you can. In order to see the picture the operator was actually compelled to glue his nose right up to the wall and squint through with one eye. The manager agreed to have the opening cut larger at once, and I hope he has done it.

At 11 o'clock practically every operator and manager in Reading climbed aboard deep sea going automobiles and we motored out into the darkness around the mountain to a roadhouse where a really excellent banquet was served, after which the editor preached the gospel of better projection until 3 a. m., only to find that quite a number complained that we did not talk long enough. The affair was very thoroughly enjoyed by all the participants.

Taken altogether Reading, so far as motion pictures are concerned, has to be classed among the progressives.

Three p. m. next afternoon found me shaking hands with C. D. Buss, of the Third Street theater, Easton, Pa., and 3.30 saw me in bed doctoring what might be termed a peach of a headache. At 11 p. m., however, I had succeeded in chasing Mr. Headache into the tall timber, and at the Third Street theater met a very genuine surprise. The management of that house certainly is the liveliest kind of a live wire. I had written Mr. Buss offering to lecture in Easton, and the management of the Third Street theater certainly had gotten extremely busy, for within its walls that evening was gathered not only every manager and operator in the city of Easton, but a representation from South Bethlehem, Allentown, Bangor, Penn Argyle, Pa., and Belvidere, N. J.

Those present were: C. D. Buss, Third Street theater, Easton, Pa.; Leroy Meeker, Easton, Pa.; Raymond Henry, South Bethlehem, Pa.; Earl Roberts, Third Street theater, Easton, Pa.; Daniel Constantino, Third Street theater, Easton, Pa.; Albert Arnold, Strand theater, Easton, Pa.; Le Roy W. Middlecamp, Strand theater, Easton, Pa.; D. O. Atkinson, Berwick theater, Easton, Pa.; W. B. Bisbing, Berwick theater, Easton, Pa.; Joseph Carman, Jewel theater, Easton, Pa.; Boyd C. Cunningham, manager Philadelphia Branch Artcraft Pictures Corporation, who came over from Allentown to be present; H. W. Herberger, manager, Lehigh Orpheum theater, So. Bethlehem, Pa.; H. R. Lynn, operator, Lehigh Orpheum, So. Bethlehem, Pa.; R. I. Osterstock, operator, Lorenz theater, Bethlehem, Pa.; T. W. Heiberger, Broad theater, Bethlehem, Pa.; D. E. Knorr, Pergola theater, Allentown, Pa.; L. F. Heiberger, Lorenz theater, Bethlehem, Pa.; C. B. Wanamaker, Allentown, Pa.; Elmer L. Stamets, Jewel theater, Easton, Pa.; S. A. Seifert, Colonial theater, Easton, Pa.; J. Fred Osterstock, manager, Colonial theater, Easton, Pa.; J. L. Sletor, Able Opera House, Easton, Pa; Edward H. Houck, assistant manager, Colonial theater, Easton, Pa.; Edward M. Black, Alble Opera House, Easton, Pa.; Chas. A. Bryfogle, operator, Regent theater, Allentown, Pa.; George J. Zboyoosky, manager, Palace theater, So. Bethlehem, Pa.; F. S. Emmett, proprietor, Regent theater, Allentown, Pa.; Wilson F. Ritterm, Diana theater, So Bethlehem, Pa.; Robert P. Tibott, Diana theater, So. Bethlehem, Pa.; Chas. M. Morley, Easton Express, Easton, Pa.; George Snyder, Easton, Pa.; I. Khorn, manager, Star theater, Easton, Pa.; W. F. Pascoe, manager, Circle theater, Easton, Pa.; Stewart L. Burk, Pastime theater, Easton, Pa.; Michael A, Carman, Star theater, Easton Pa.; Meyer Zimmerman, Pastime theater, South Bethlehem, Pa.; Paul A. Wentzel, Diana theater, South Bethlehem, Pa.; E. O. Garrington, manager, Palace theater, Penn Argyle, Pa.; William W. Eyer, manager, Broadway theater, Bangor, Pa.; Dean A. Snyder, operator, Broadway theater, Bangor, Pa.; A. B. Widener, manager, Opera House, Belvidere, N. J.; Paul E. Widener, operator, Opera House, Belvidere, N. J.; Joseph W. Fisher, operator, Opera House, Belvidere, N J.

The meeting was a thoroughly successful one. The audience was both appreciative and very attentive, afterwards expressing itself as highly pleased with results.

It will be observed that Allentown, Pa., had a good representation, notwithstanding the fact that car service stopped at midnight and it was therefore necessary to come by automobile—rather expensive. I had written two theater managers in Allentown, suggesting a meeting there, but had received no response. As I passed through Allentown I stopped and asked one of them the reason for his silence. He said, "I found it impossible to get the men together and therefore did not do anything," all of which may be very true, but in view of the representation which came to Easton it looks rather "queer." F. H. RICHARDSON.

First Showing of "War Brides."

Herbert Brenon's Screen Version of Marion Craig Wentworth's Play, with Nazimova as the Star, Makes a Highly Successful Debut at the Broadway Theater, New York.

By Edward Weitzel.

SUNDAY evening, November 12, Herbert Brenon's screen version of "War Brides," the remarkable one-act play by Marion Craig Wentworth in which Nazimova, the distinguished Russian actress, made a notable impression on the spoken stage, was given its first public showing at the Broadway theater, New York, with the creator of Joan, the woman who leads the rebellion against the rearing of children for war, in her original part. With this attraction as its sole screen feature, the management of the Broadway theater passes into the hands of the Lewis J. Selznick-Carl Laemmle-Herbert Brenon combination. "War Brides," which has been put on a for a run, is the first Brenon contribution to Selznick Pictures.

The audience which attended the premiere was a representative one. It contained such well-known members of the city's artistic and social life as Mr. and Mrs. O. H. Harriman, Mr. and Mrs. Thomas B. Clark, Mr. and Mrs. W. R. Hearst and party, Mr. and Mrs. Alexander B. Moore (Lillian Russell), Mrs. Aimee Crocker Gouraud, Mr. Daniel Frohman, Mr. George M. Cohan, Mr. William A. Brady, Messrs. J. J. and Lee Shubert, Mr. Adolph Zuker, Mr. Jessie Lasky, Mr. Cecil B. DeMille and Mr. Frank Keenan. The new picture received an enthusiastic reception. At the end of the showing an insistent demand brought Herbert Brenon onto the stage. Mr. Brenon's remarks were brief, but heartfelt, as he thanked the audience and referred to the assistance given him by Nazimova and others connected with the production. A review of "War Brides" will appear in the next issue of this publication.

"THE MAINSPRING" TO BE RELEASED BY UNIVERSAL.

The Universal has scheduled for release as a Red Feather for the week of November 27 "The Mainspring," a story by Charles Agnew McLean, directed by Jack Conway and featuring Ben Wilson with Francelia Billington.

Universal's Juvenile Program

Establishes a New Department Whereby the Demand for Children's Program May Be Satisfied.

IN RESPONSE to the demand for programs suitable to the needs of the children's performance, created by the combined efforts of the Women's Clubs, Parent-Teachers' Associations, etc., throughout the country, the Universal Film Manufacturing Company have established a Juvenile Program Bureau. This Program Bureau has arranged thirteen separate programs of four to six reels each. These programs can be booked singly each week from the Universal exchanges for demonstrating purposes, or booked for the course, the latter being the most economical method by a difference of $10.00 on the course. The prices of the programs range as follows:

Four reels, one time, $8.00; 13 weeks (1 day a week only) $100.00.

Five reels, one time, $10.00; 13 weeks (1 day a week only) $120.00

Six reels, one time, $12.00; 13 weeks (1 day a week only) $140.00.

In patronizing the Universal Juvenile Program service a minimum of four reels must be booked, and expressage must be paid both ways by the renter outside of New York. The contents of programs 1, 2, 3 and 4 as quoted below will serve to enlighten the reader as to the constructional quality of the course:

NUMBER ONE.

		Reels
1067—Uncle Sam At Work (No. 1) "Where Uncle Sam Makes His Laws and Keeps His Relics"	Patriotic (Powers)	1
Robinson Crusoe	Adventure (Pison)	3
CC—Gorges of the Bourne (Dauphine)	Travel	½
CC—The Life of the Salamander	Nature	½

NUMBER TWO

1084—Uncle Sam At Work (No. 2) "How Uncle Sam Gets His Coin"	Patriotic (Powers)	1
CC—A Trip Through Dalecarlia, Sweden	Travel	½
CC—The Life of a Frog	Nature	½
CC—The Henanpup	Juv. Comedy (Powers)	1
1386—Globe Trotting with the Universal Pen Artist in Palestine	Travel Car. (Victor)	1
CC—Rice Industry in the United States	Industry (Victor)	1

NUMBER THREE

1101—Uncle Sam At Work (No 3) Are We Prepared?	Patriotic (Powers)	1
1454 Corporal Billy's Come-Back —With—Thomas Jefferson and Antrim Short.	Boy Story (Big U.)	2
CC—Rome, the Eternal City (No 1)	Travel-History	1
1516—Prof. Wiseguy's Trip to the Moon	Wonder Cartoon	½
CC—The Wizard of the Animals	Nature	½

NUMBER FOUR.

1119—Uncle Sam At Work (No 4) Uncle Sam's Proteges at Work and at Play.	Patriotic (Powers)	1
Snow White	Fairy Tale (Powers)	3
1497—Mr. Fuller Pep He Breaks for the Beach	Comedy Cartoon	½
CC—Pygmies of the Zoo	Nature	½

Circulars announcing this course of pictures for the entertainment of the children and the family group are being sent to the women's clubs and to exhibitors throughout the country. These circulars also suggest plans by which the financial problem, including a systematic sale of tickets, may be solved. Application for these circulars may be made, and further information concerning this pioneer move may be had at the offices of the Universal Film Manufacturing Company, 1600 Broadway, New York City.

M. I. MACDONALD.

CLOWN LEAVES CIRCUS TO JOIN KEYSTONE FORCES.

The lure of the pictures gets 'em all. The latest recruit to leave other fields, where success had already been won, for the camera stage, is Jack Harris, for more than ten years one of the clowns with the Sells-Floto circus. When Director Walter Wright, of the Triangle-Keystone forces, was making some special pictures at the circus, Harris did some work before the lens. He became greatly interested. He followed the Mack Sennett players back to thir own lot, and watched them do stunts.

Result—one perfectly good clown has deserted the sawdust, and the big top, to aid in the production of Keystone comedies. And the first picture which he has aided in making is called "Her Circus Knight."

MARGARET MILNE JOINS VAN DYKE CO.

Margaret Milne, a sister of Peter Milne, the well-known motion picture reviewer, has been added to the cast of the first picture that the Van Dyke Company is producing for the Art Dramas Program. This is the first time that Miss Milne has worked in pictures but she has already had considerable experience on the legitimate stage.

Read Talks of Foreign Rights

General Manager of Harper Corporation Says Show Your Buyer the Goods.

IF in a foreign country you would sell a big film for a big price don't leave the transaction to the untender mercies of the mails, but send a man to that country with the film under his arm. That is the declaration of J. Parker Read, Jr., general manager of the Harper Film Corporation, which is the name of the concern exploiting Thomas H. Ince's "Civilization."

"I have given up expecting men to pay large sums of money for a film they have never seen," said Mr. Read the other day in his office in the Times Building. "I am working out a different stunt. I am sending a man very soon to London, Paris, Madrid and Lisbon to show 'Civilization.' In less than a month I intend to follow him and take part in closing out deals which I am confident he will have well under way by the time I arrive. The subject has been slightly altered so that by no possibility will it run counter to the popular pulse in the nations we intend visiting.

J. Parker Read, Jr.

"We have recently executed a contract in this office which in a large measure helped to open our eyes as to the possibilities of a big subject in foreign countries when those subjects could be shown directly to the intending buyer or buyers. A man came in here from Argentina. My observation of the South American market, gained in the course of five visits there, is that ordinarily subjects sell at so much a foot, perhaps eight cents would be an average figure. My first price of a figure for Argentina was $30,000. My visitor offered $2,000, believing apparently he was making a big offer. We went into statistics—got down to brass tacks—we talked of theaters and population. When we got through the contract was for $20,000. My father, who recently went to Brazil, has sold that country and Uruguay for the same sum. These things were accomplished by adopting the identical business methods with other countries that we use here—by giving the buyer a chance to see and examine your goods. I firmly believe that by following out this principle in my coming visit across the water we are going to reap some real profits, perhaps a record. I think we can build up a line of steady customers abroad for Ince productions."

Mr. Read spoke of the custom of selling film rights for Great Britain "and her colonies," as if the latter factor constituted but a minor part of the deal. He expressed the conviction that in the colonies were to be found territory that heretofore had been much undervalued. He believed them worthy of careful investigation. As an illustration he said he was sending a man to Australia to look into the possibilities there. Another representative would be sent to India and China and still another to Cuba and Porto Rico. Speaking of India, Mr. Read said he had been given to understand that in that country 80,000,000 out of the total population were interested in theatrical amusements. "Even if the actual total be but 25 per cent. of this," he said, "it affords a good working basis. Yet a wise buyer will nonchalantly refer to the 'colonies' as having a relation to the British Isles as of perhaps 10 per cent. It does not sound good to me. The same is true of France and her colonies."

AUTO RACE FOR UNIVERSAL CUP.

Officials of the Universal, including Carl Laemmle, Pat Powers, R. H. Cochrane and Joe Brandt, have engaged a private car in the special train which will leave the Pennsylvania Station at 6 a. m. Thanksgiving Day for Pittsburgh, where, at the new $1,000,000 Uniontown Speedway, the most famous automobile drivers in America will compete for the solid silver $3,000 trophy donated by the Universal to the winner of the 112-mile feature event.

Alec Lorimore Goes to Australia

Well-Known Film Man Will Represent the Famous Players-Lasky Corporation in the Antipodes.

THE Famous Players-Lasky Corporation has engaged Alec Lorimore as its special representative to Australia and he will sail for Sydney about December 1. Mr. Lorimore is one of the best-known figures in the motion picture industry and is recognized as one of the ablest of the men in the field. His successful efforts in behalf of "Civilization" are still fresh in the minds of everyone in the trade. The selection of Mr. Lorimore for this important work is especially happy because of his English origin, which will permit him to meet the Australian film men with an understanding denied the average American.

The sending of Mr. Lorimore to Australia by no means marks the introduction of Famous Players and Lasky subjects to the antipodes, as they have long held a foremost rank in the amusement field in the island continent, being distributed by the Australian Film Company, Ltd., under joint arrangement entered into by the producers for the distribution of their features everywhere except in the United States, where they are handled exclusively by the Paramount Picture Corporation.

Alec Lorimore.

Though the present system of distribution has proven highly successful, it is felt by the producers that the sending of a special representative to Australia will give a personal touch to the business relations of the producers and distributors which thousands of miles of intervening ocean have rendered impossible.

Under the auspices of the Australian company Mr. Lorimore will make a complete survey of Australia, New Zealand and Tasmania, meeting as many exhibitors as possible and carrying to them the personal greeting of the Famous Players-Lasky Corporation, of which he is the first emissary to make the great journey to Australia since the formation of the company.

It is a little more than four years since Mr. Lorimore entered the American film business. English by birth, his earlier associations were of a strictly commercial nature. He is still under forty years of age, but had the advantage of starting his business career in the Bank of England—the leading institution of its kind in the world. After a successful career in England, Mr. Lorimore gratified a desire for traveling, and located for a time in Canada. Mr. Lorimore then accepted an offer to undertake the publicity and advertising departments in the Gaumont Company in New York. This was a step to the general sales agency for America and Canada for the same company, and this again led to Mr. Lorimore becoming assistant to the general manager.

Mr. Lorimore cut, titled and edited films for the Gaumont Company with great success; he also supervised productions, printing, etc. The experience he thus gained in the business side of the motion picture industry led to his being appointed to an important organizing post with William Fox.

Mr. Lorimore next became President of the National Movement Motion Picture Bureau, a concern which handled the well-known Boy Scout picture that created so much interest in the United States last year. When Thomas H. Ince came to New York in June with "Civilization" and wished to enlarge his staff by including in it a man of organizing ability, he selected Mr. Lorimore from many applicants.

TOM MIX AT LOS ANGELES.

Tom Mix, the Selig cowboy star, and his company have been transferred from Newhall, Cal., to the Selig studios at Los Angeles. Mr. Mix at present is engaged in directing a Western drama, "Twisted Trails."

Screeners to Dance on November 18

Annual Affair of the Film Men's Club Promises to Equal Its Four Predecessors.

ARRANGEMENTS for the fifth annual reception and ball of the Screen Club, which will be held at the Hotel Astor on the evening of Saturday, November 18, are in full swing. Jule Burnstein, chairman of the committee on sale of boxes, reported on November 10 that twenty-two allotments already had been made. King Baggot will be chairman of the floor committee and Frank Carroll will head the reception committee. Oscar Lund will have the direction of the grand march, which is scheduled to begin at 11:30 o'clock. Mr. Lund has designed one formation among others which will represent the initials of the names of the club's three presidents, B. K. and Q., King Baggot, James Kirkwood and the present incumbent, Billy Quirk. Twenty-five members of the club are now rehearsing the movement, so that it may be put over without a hitch on the big night. The music will be provided by the Astor's great organ and its concert orchestra.

The grand march will be led by President Quirk and a leading motion picture actress, not yet named. The evolutions of the dancers will be to the music of a march composed by Mrs. Billy Quirk, which will be dedicated to the woman selected to lead with the president. The march has been played several times at the Strand and at the Palace. The electrical effects will be under the supervision of Club Treasurer Will C. Smith, of the Nicholas Power Company, who on four previous occasions has so markedly contributed to the pictorial side of Screen Club balls.

The annual affairs of the Screeners, which for the two preceding years also have been held at the Astor, easily rank as one of the best functions in which the film industry is concerned. At the close of the ball two years ago Daniel Frohman was led to remark that he had never known anything in the amusement world which would approach it.

Among the boxholders are Carl Laemmle, P. A. Powers, the Universal Film Manufacturing Company, Bluebird Photoplays, William A. Brady, Barry O'Neil, Billy Quirk, Monmouth Film Company, E. K. Lincoln, Edwin Carewe, World Film Corporation, Will C. Smith, C. A. ("Doc") Willat, Adam Kessel, Jr., J. V. Ritchie, Herbert Brenon, Nicholas Power, Famous Players-Lasky Corporation, Vitagraph, Herbert Blache, Fox Film Corporation, and Paul Scardon and Harry Morey. Two boxes will be reserved for the convenience of the representatives of the daily and trade press.

New International Branch Managers

Charles S. Goetz Goes to the Cleveland Office and J. S. Applegate to Kansas City.

THE International announces the appointment of Charles S. Goetz as manager of the recently established Cleveland office and J. S. Applegate for its Kansas City branch. Mr. Goetz goes to the International with a wide experience in marketing films. He began his career with Warner's Features as a salesman with Cleveland as headquarters, but was soon promoted to be branch manager at New Orleans and a little later was made division manager, having charge of the whole southern territory. From Warner's he went with the World Film Corporation as District manager of the Middle West, with Cleveland again as his headquarters. Within six months he was made sales manager of all branches with headquarters in New York. He resigned to go with William Fox and opened the Pittsburgh and Cleveland branches, and then became connected with the Gene Gauntier Studio. A year later he joined the Bluebird Company.

Mr. Applegate's experience in the film field has not been so extensive, but he has been successful. He entered the business a little over a year ago when he became a salesman for Pathe in the Des Moines office. He was only five months on the road before being raised to the position of manager of the Denver office, from which he resigned to take his present position.

TO EXPLOIT OUR INDUSTRIAL RESOURCES.

An appropriation of $5,000 has been set aside for the installation of a bigger and more complete library at the Triangle Kay-Bee studios in Culver City. There always has been a research department at the disposal of the Ince authors and directors, but the general expansion of the literary staff has necessitated a commensurate expansion of the bookshelves. Miss Florence Vincent has been appointed librarian.

Chicago News Letter

By JAS. S. McQUADE

NATIONAL ASSOCIATION IN CHICAGO.

Organization of a Chicago Executive Division of the National Association of the Moving Picture Industry Now Under Way—Similar Divisions to Be Established in Other Important Centers.

At a meeting held in the offices of John R. Freuler, president of the Mutual Film Corporation, Friday afternoon, November 3, Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, who had come on from New York for the purpose, outlined the plans and paved the way for the formation of a Chicago executive division of the parent body.

Fifty representatives of the National body were present, and to them Mr. Elliott explained the purposes of the National Association, suggesting that the formation of a Chicago council, or executive division, was for the purpose of avoiding any possible objection that might be raised by the fact that the parent association was a New York body and controlled by New Yorkers. He also explained that similar councils or executive committees would be established in the principal centers of the country, and that a meeting similar to the one held in Chicago would be called in Los Angeles by Judge A. P. Tugwell about the same time.

It was proposed that in the Chicago executive division the various subdivisions of the National Association should be maintained, and that all applications for memberships in the National Association from this territory should first be passed upon by the Chicago committee and the result of their deliberations forwarded to the legal department of the parent body. It was also proposed that a transportation committee be appointed to work out transportation problems in this territory, and that the decisions of the committee should be forwarded to the main transportation committee in New York to receive official sanction.

Mr. Freuler, who was elected chairman of the organization meeting by acclamation, then discussed the advisability of organization and the aims of the Chicago advisory committee. He dwelt on the importance of the thorough representation of every branch of the industry and of having as large a membership as possible. He maintained that it would be necessary to comprise within the organization a majority of those interested in the industry, in order to make the efforts of the Chicago executive division have full effect.

In line with this declaration of policy, Mr. Freuler appointed a temporary advisory committee, composed of the following members: Watterson R. Rothacker, M. A. Choynski, Donald J. Bell, I. Van Ronkel and John Bowman, who represented, respectively, Classes 1, 2, 3, 4 and 5 in the industry, as designated in the by-laws of the parent body. L. H. Frank was appointed temporary secretary.

After a general discussion of the plans on the requirements for eligibility to membership, it was announced by Mr. Freuler that the next meeting of the temporary advisory committee would be held in his office, at 3 o'clock, Wednesday afternoon, November 8.

At the opening of the Wednesday meeting, Mr. Van Ronkel moved that Mr. Freuler be made permanent chairman of the temporary advisory committee, which was carried by acclamation. Mr. Bowman then nominated Mr. Frank as permanent secretary, which was also carried unanimously.

Mr. Freuler drew attention to the fact that he had received a check for $150, and brought up the question of the advisability of electing a treasurer, as the organization had none at the time. Mr. Van Ronkel suggested that for the present the chairman should receive all moneys and have his secretary, or some one appointed by him, attend to such matters.

The chairman then stated that the first business that should be considered was the defining of the purposes of the temporary advisory committee. After considerable discussion, during which many points were covered, it was concluded that the purpose and membership should be governed as provided for in the by-laws—article 1, section 2, paragraph 5, of the parent body. A few changes were then made in the by-laws, and it was decided that the by-laws as maintained by Mr. Freuler and Mr. Bell be recommended at the next meeting for adoption.

Mr. Rothacker moved that a copy of the memorandum be made and submitted to the executive secretary of the National Association before final action was taken by the Chicago body. This motion was carried, and it was ordered that copies of the by-laws be made and sent to members of the advisory committee.

The date of the next meeting was not fixed at the time of adjournment.

Infringers on "The Spoilers" Enjoined.

Judge Reid, Judge of the District Court of the United States for the Northern District of Iowa, Cedar Rapids division, sitting at Dubuque, Ia., Friday, November 3, after hearing arguments for two days, directed the attorneys to prepare an order enjoining the Gate City Feature Film Corporation from further exhibiting "The Spoilers" in the States of Iowa, Nebraska, Missouri and Kansas.

Cooney & Verhoeven, of Chicago, together with Trewin, Simmons & Trewin, of Cedar Rapids, represented the complainant, the Selig Polyscope Company, and Henry Rickel, W. J. Barngrover and Rickel & Dennis represented the defendant.

The suit was originally brought by the Selig Polyscope Company on the 5th of July, 1916, in Cedar Rapids, Ia., and claimed that the rights which Martin & Estes had and which they claimed were assigned to the defendant corporation had expired December 31, 1915, and that the people who were now attempting to exhibit the picture had no right to do so. Owing to court matters it was impossible to bring the motion for a preliminary injunction up before the present time, and Judge Reid consented to hear the same in Dubuque, where the above order for injunction was directed.

Chicago Film Brevities.

Harry A. Sherman, of Sherman-Elliott, Inc., arrived in the city Wednesday, November 8, from New York City, and announced that the Masterpiece Film Corporation had purchased State rights to "The Crisis" for Missouri, Ohio, Pennsylvania, Maryland, Delaware, Virginia, West Virginia and the District of Columbia. The consideration for exclusive rights to this territory, Mr. Sherman states, was $100,000.

H. P. Wolfburg, who was affiliated with the General Film Co. for the past seven years, will have charge of booking "The Crisis" for the Masterpiece Film Corporation. The plan proposed is to book the big superfilm at all first-class theaters after the methods of a high-class road show.

Mr. Sherman's visit had chiefly to do with a business conference with William N. Selig. He was very enthusiastic over the outlook for "The Crisis."

* * *

An invitation exhibition of "Charity," the seven-reel feature made by the Frank Powell Company for the program of the Mutual Film Corporation, with Linda Griffith and Sheldon Lewis in the leading roles, was given at the Ziegfeld theater at 10 o'clock Friday morning, November 10, invitations for which were sent out by John R. Freuler, president of the Mutual Film Corporation. As is known, this film subject deals with charity and child welfare. Bishop Samuel Fallows, of the Methodist Episcopal Church, delivered an address, and a special musical program was offered for the occasion.

* * *

J. V. Hogan, manager of the Beverly theater, Janesville, Wis., was seen one day last week at the George Kleine offices, Chicago, where he was arranging for a program of the Kleine-Edison-Selig-Essanay service. The Beverly is owned by the Janesville Amusement Co., and 10 cents admission is charged for five-reel features and a single-reel comedy. Satisfactory business is the rule at the Beverly. Mr. Hogan managed the Colonial theater at Oshkosh for several years, and I met him there some time ago at a con-

vention of the Wisconsin exhibitors, when the late M. A. Neff was national president of the M. P. E. L. of America.

* * *

H. J. Wienold, manager of the Rosewood theater, 1823 Montrose avenue, this city, called at our office last week and subscribed for the World. The Rosewood is owned by Miss Regitz and seats 1,000 people. The program consists of World, Metro and other features, and an admission of 10 cents is charged. Mr. Wienold stated that "Ramona" has been booked at the Rosewood for a date some time in December at an admission of 25 cents. Mr. Wienold reported good business.

* * *

Herman Bland, operator at the Waverly theater, Harrison and Halsted streets, this city, was a visitor last week, and subscribed for the Moving Picture World. Prior to his connection with the Waverly theater, Mr. Bland was operator at the Playhouse theater, 1846 W. Madison street, for eight years. The Waverly seats 700 people and charges 10 cents admission for programs of Fox, Bluebird, Gold Rooster and other makes. Samuel Abrams is the owner.

* * *

The Chicago Political Equality League will hold a bazaar in the Elizabethan Room of the Congress Hotel, Saturday, November 18. One of the features announced is a "gallery of moving picture stars," which will contain autographed photographs of all the prominent picture players in the country. Miss Virna Harman Walker will be manager of the moving picture booth.

* * *

While on my recent vacation I called at the Detroit office of the Kleine-Edison-Selig-Essanay service, in the Peter Smith Building, and was very pleasantly received by Louis Nathan, manager; G. E. Applegate, assistant manager, and Mr. Marshall, city and traveling representative. This office force was decidedly buoyant over the popularity in their territory of the above-named service, and excellent business was reported. "The Return of Eve," which was shown two days at the Drury Lane theater while I was in Detroit, was very well received, and Manager Smith told me that he had been highly complimented on the merits of the picture. It was shown to crowded houses, which are nearly always the rule at the Drury Lane. Fifteen cents admission is charged at all times throughout the entire house, and it is Mr. Smith's intention to raise the price to 25 cents in a few weeks.

* * *

Harry Weiss, general manager of the Central Film Corporation, announces that he will require still larger quarters to handle the Clara Kimball Young product in the States of Illinois, Indiana, Wisconsin and Kentucky.

Mr. Weiss states that he is now negotiating with several Chicago theaters for seven-day runs of the Clara Kimball Young product in a restricted territory. Owners of the better class of theaters in Chicago are gradually finding that longer runs and high-class pictures bring the best results.

Very favorable reports from all parts of his territory are received by Mr. Weiss. Good business is the general rule, and, notwithstanding the depression that naturally comes with a presidential election, houses have shown to good attendance. In fact, all indications point to the greatest prosperity that exhibitors have yet known in this territory, Mr. Weiss says. In many instances moving picture theaters show an increase of from 25 to 50 per cent over the corresponding period last year.

The following changes have been made in the Central Film Corporation's staff: Sidney J. Goldman, roadman, has been made special representative; William Weiss has been added to the sales force, to succeed Mr. Goldman, and will look after Indiana and Kentucky business, and Phil Dunas has been made traveling representative in Wisconsin and Illinois.

* * *

Harry E. Aitken, president of the Triangle Film Corporation, made a brief stop-over in Chicago last week on his way to the Coast.

* * *

Frank Powell, of the Frank Powell Productions, Inc., New York, and a well-known director, was in Chicago Saturday, November 4. He was accompanied by his attorney, Arthur Butler Graham. Mr. Powell made the seven-reel "Charity" feature, which will be shown on the Mutual program in the near future.

* * *

Jones, Linick & Schaefer have announced that they have secured a lease on property at Lawrence avenue and Broadway, this city, for the erection of a theater that will cost $500,000. The theater will be known as the Broadway, the main floor of which will seat 2,000 people and the balcony 1,000. Elevators and dressing room shower baths will be features of the new structure, it is given out. Work on the Broadway will begin at once, and it is expected that the theater will be completed about July, 1917. This will be the first of six houses that will be built in the near future by the Jones, Linick & Schaefer firm.

* * *

The recent annual outing of the junior and senior students of Valparaiso University, Ind., was devoted to an inspection of the Rothacker Film Manufacturing Company's plant, 1339-1351 Diversey Parkway, this city. The students were shown every detail of moving picture manufacturing during their visit. Every department was visited and the different processes were thoroughly explained by Vice President N. J. Baumer, who also showed the students a three-reel industrial picture which illustrated sections from different moving picture advertising campaign successfully handled by the Rothacker company. The students, who were in charge of Dean R. C. Yeoman, enjoyed their experience hugely, and a vote of thanks and a Valparaiso flag were given Vice President Baumer. In January another trip will be made by the students, when they will have the privilege of actually seeing a photoplay in production.

* * *

Miss Marguerite Clark will be seen in "Miss George Washington" (Famous Players), to be released through Paramount, November 20.

Grace Wynden-Vail was recently added to the publicity department of the Paramount Picture Co. in Atlanta, Ga. She writes for various magazines under the nom-de-plume of "Sally Ann."

* * *

A new fireproof film box has been invented by E. A. Rupert, manager of a picture theater in Aberdeen, Wash. The invention has been patented and will be placed on the market about the first of the year. It is announced that this film box will have the indorsement of every fire chief in the United States and Canada, as it is claimed that it absolutely protects films from accidental ignition or explosion.

* * *

Vivian Reed, the Selig star from Los Angeles, arrived in the city last week to take a prominent part in "The Princess of Patches," which will be produced in part at the Chicago Selig studios and in the southland. Miss Reed is known as "the girl with the million-dollar smile," a title gained by reason of her face adorning numerous high-class art calendars before she appeared in moving pictures.

* * *

Robert H. Kelly, assistant director to Al Green, now engaged in the production of "The Princess of Patches," in the Chicago Selig studios, is known in sporting circles as "Rawhide" Kelly. Before Mr. Kelly ventured to appear before the camera he promoted numerous pugilistic combats and managed many fighters in various parts of the world. It is claimed that Mr. Kelly organized the first boxing club in New Orleans, but that we leave to sporting editors to decide. Mr. Kelly earned a fortune in the fighting game and lost it in mining ventures. He has had considerable experience in the making of moving pictures and has worked with several of the larger companies. He has been with the Selig company for some time.

Charles LeMoyne arrived recently in Chicago from the Selig Los Angeles studios and will work under the direction of Al Green in "The Princess of Patches." Mr. LeMoyne headed the LeMoyne stock company which toured the Pacific Coast for years.

* * *

The following programs have been announced at the prominent downtown theaters in Chicago for the ensuing year:

Studebaker—"Twenty Thousand Leagues Under the Sea" (Universal) enters its fifth week and is still showing to capacity houses.

Ziegfeld—Alice Brady in "Bought and Paid For" (World) and Earle Williams in the Vitagraph serial, "The Scarlet Runner."

La Salle—Second and last week of Mary Pickford in "Less Than the Dust" (Artcraft). This production will end its run on November 19, and will be followed by "The Masque of Life" (Signet Film Co.), which features Rita Jolivet.

Colonial—"The Birth of a Nation" (D. W. Griffith) will close its successful run of seven weeks on Saturday evening, November 18. It will be succeeded shortly at the same house by Griffith's "Intolerance."

* * *

Max Linder, the great French photoplay comedian, accompanied by George K. Spoor, president of the Essanay Film Manufacturing Co., arrived in Chicago from New York, by the Twentieth Century, Friday morning, November 10.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

From the Stillman.

EVIDENTLY the Stillman is not going to stop advertising just because it is open now. The house is putting Cleveland on the picture map, and C. L. Madden, in charge of the advertising campaign, is finding something new almost every day. For one thing the Stillman does not believe in paper that gives all but a strip to the attraction. It is the show at the Stillman that is important. Most houses use the regular twenty-eight sheets and merely strip the paper with the house name, or at best put it on a headed board. The Stillman uses the smaller sheets from the manufacturer and works these into its

own design. The cut shows a manugraph for E. H. Sothern. Only the Manugraph three-sheet is used. The rest is hand work, and the result is a bill for the Stillman theater that tells the attraction but tells it as a *Stillman* attraction. It is a nice distinction, but a profitable one. In passing, note the house monogram. Mr. Madden writes that it is proving a real asset. A design is an asset to any house, but comparatively few managements realize how important an aid it is. Mr. Madden even puts it on the house ticket as is shown here. There are

eight different forms of tickets used for different locations, but all are of the same general design, the color being distinctive. All carry the line "This ticket good for purchase price on any date." This is just another effort to make everything about the Stillman characteristic. It is a contract to the "Good this date only." Note, too, that this ticket is good for different locations in the afternoon and evening.

Two thousand window and tack cards are used each week, carrying the house name, the design, the title and the prices. There are also two hundred cars with signs on the dashboard, the cost being ten cents per day per car. A complement is a post-card with the same general idea of the house name above a panel, the panel broken at the top by the monogram. Below is the program for the week. Each attraction is followed by the showing times. With but one program for the week the titles and other matter can be well displayed in the space.

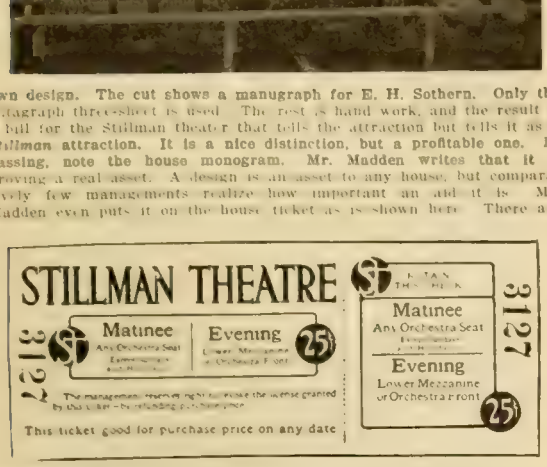
Two programs are used, one of four pages for the upper floors and an eight-pager for the orchestra, though it is probable that the eight will presently be used for the entire house. The front design is a simple design of stripes crossed by two strips, the upper carrying the inevitable monogram. Sometimes it is printed in one color and sometimes in black and tint. Inside the center pages are devoted to the program, and on the eight there are four pages of house talk. In the program some space is given to descriptive matter of the overture and songs, as well as to the film subjects, to emphasize the fact that these are part of the program and not interruptions. Audiences are apt to take things at face valuation, if that valuation is proper, and a brief description of the song with perhaps some comment on the composer and singer will make that song a distinct feature of the program instead of merely a filler. This is a point where even the larger houses often fail to make good.

Special advertising has the same distinction. A card for the Common Law is a double post-card of heavy white stock. It is printed in a sage green and black with "Remember Valeria West" and the monogram on the address side and a larger monogram on the back. It is bordered with twelve-point border. Inside the top half is given to the feature and the lower part to the other attractions. The card has an odd scaling arrangement doing away with the usual paper clip.

Even so small a thing (apparently) as the stationery supplied in the rest room and lounge is carefully looked after and the cards, paper and envelopes are of a grade that the most fashionable patrons are accustomed to use in their own homes and better than many possess. A neat design in one corner of the card and on the flap of the envelope is the only advertising. The newspaper advertising is worth more space than one issue can afford, so must go over. It will be worth waiting for since it is done by an expert, and Mr. Madden explains about the different styles and sizes. If Mr. Madden's good nature and postage stamps hold out we are going to give you a lot of good tips from Cleveland.

Misleading.

The Liberty, De Pue, Ill., gets out a rather misleading throwaway in which "The Birth of a Nation" is made to attract attention for a smaller play with the same people. This is not a good plan as a rule. Unless people read clearly they are apt to feel that they have been fooled, even when the management can point to the added words. Often it reacts,


SEE THE
BIRTH OF A NATION
STARS
LIBERTY-To-Night
When D. W. Griffith made "THE BIRTH OF A NATION" he chose the best Actors in America, only those whose ability was worthy of a part in the world's greatest photo-play such as;
MAE MARSH RALPH LEWIS
MARY ALDEN ROBT. HARRON

and when some real feature is announced or a real star is called up the recipient will see the big name, suppose it another cheat, and drop the sheet. On this bill, for that matter, Gloria is announced, and many will question Miss Burke's appearance. Two other bills are better done, and these are probably more representative, but the printer should be talked to with a view to getting better results with type. For example one double line reads "Just think of it—Three brillian stars." Then below the three names are staggered in three lines. To get the proper alignment a smaller type is used than would be the case were all three set in a larger face one under the other and with proper space between, while "Three brilliant stars" should get a larger display face for it is the keynote of the program. It pays to study the value of the various lines, deciding just which will pull the hardest, and then talk it over with the printer and get him to play those lines up right. He is not a showman, but a printer. If he knows his business that is enough. You tell him the part you are supposed to contribute, or else you must be content with a job that is merely good typesetting. Don't fight him. Get him interested in seeing how well he can get your own ideas over.

Too Late!!

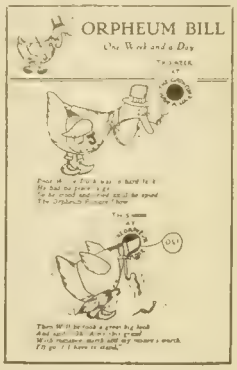
It's so seldom that we have the chance to do so, that we rejoice in this opportunity to throw a rock at H. W. Heiberger, of the Lehigh Orpheum, South Bethlehem, Pa. He writes to tell us of the Fashion Show. They worked with a local department store and models imported from New York, but George Editor Carpenter recently told about

the scheme and we swiped it from him, and he said he got it from San Francisco. But no matter where it came from, it's a fine scheme to make your own headliner that costs nothing. You just show the local store's new styles on living models. They pay the models, and supply the styles, and then help you to advertise, as well.

Something else is a schedule of the football eleven of the Lehigh University and that is done on a small vest pocket card with no other advertising than the announcement that for the game with Yale a direct wire will be run to the theatre to give the progress of the game. All of the collegians and their friends will carry the cards and think of the theatre, and think all the more because they do not have to wade through a mass of advertising to find the dates.

With Pictures.

The Orpheum, Chambersburg, Pa., recently got out the clever idea here shown, though of course in the reproduction the front page shows on the right, which is wrong. Inside the house program is given on one page and house chat on the other. We would prefer to reverse the order shown and give the program on three and the chat on two. The



program is four pages, 6 by 9 inches, light lemon stock and printed in red and green. The design is clever and well done. Orpheum Bill should become locally famous. We wonder if the Blanchards who run the house are our old friends from Sunbury? If it is, they've been away a long time.

An Invitation.

R. L. McLean, of the Capitol, Frankfort, Ky., did the wedding invitation stunt for a recent Fine Arts and writes that it paid. He went to no little trouble to get it out just right, with heavy stock, well printed shaded type that deceived for the moment and held attention until it gained interest in itself, then it was read through. The text runs:

> Mr. D. W. Griffith requests the honor of your presence at the marriage of Molly O (*Mae Marsh*), to Mr. Larry O'Dea (*Robert Harron*), on Saturday, the twenty-third of September, nineteen and sixteen, at two and seven p. m., at the Capitol Theatre, Frankfort, Ky. Admission 5 and 10 cents.

We do not know whether Mr. McLean carried cigars or a club, but he persuaded the printer to use a new and fashionable face instead of Old English. The invitations were all individually addressed and not merely sent out blind. He even did so well that he refrained from using some of the other three pages for other advertising because he wanted to make it look like an invitation and knew what invitations looked like.

No Retirement.

The Third Street, Easton, did not explain that sale offer we recently commented upon, but an Eastonian happened in the other day and explained that it was a move to meet a blue sky stock selling proposition that had been brought into town in the dark of the moon. They are keeping right on and are going to still further enlarge the house to seat about 2,000 people, which is going a bit. They did push back the rear wall once.

Stock.

The Highway theatre, Brooklyn, is using a ready-print program with the double middle for its own. The rest of the eight pager is all stock, including a page and a half of national advertising. Not far away is another house with its own four pager and it was doing so well with the advertising last spring that it ran all through the summer with local stuff instead of program, because the house was closed but the stores were open and wanted to advertise. This stock program is better than the average in that it gives the house two pages and those two of the best.

Simple But Good.

George W. Newsome of the Tilford, Murphysboro, Ill., sends in a souvenir card he gave out. It is a portrait card in color with the back blank and here he offers a simple appeal to the patron. There is no flourish, no fanfare, just a simple greeting that carries a lot more weight than would a more pretentious brag. It is written as a man speaks, and its sincerity is of far greater value than fine writing. People expect the circus agent to use all of the dictionary, but they do not believe what he says. It is when a man speaks honestly and naturally that he gains the most credence. This is a point that too few realize. It is not fine writing, but simple and direct writing that strikes closest to home. The cards also carried a list of coming attractions, but this is the essential part:

> We want the people of Murphysboro to know that we greatly appreciate and value their good will and patronage. We want them to feel that they have an interest in this theater, that it is theirs to use and enjoy, and that we are always glad to hear their suggestions and friendly criticisms.
>
> We endeavor to show only the best pictures obtainable. We have tried to make the theatre pleasant for everybody. We have a ladies' dressing room on the right as you walk out. It has every convenience, including sanitary paper towels, lavatory and mirrors. If you come in dirty or dustry from an auto ride, don't fail to take advantage of it.
>
> If you have company, entertain them here. Use our telephone. Make yourselves at home. This theatre and its conveniences are at your service.

That means something when you read it. Note particularly the emphasis given the conveniences afforded by the wash rooms to motorists and the general service idea in the past paragraph. That means as much if not more than a five reel feature, for it is something that is always at the disposal of the patron.

For the Program.

L. F. Guimond, of the Lyceum, Monticello, N. Y., had an extra good bill lately and he wrote a running story to cover the two weeks. His leader is decidedly clever and with a little alteration can be worked to fit any house with an exceptionally good program. It is set with a scare head and reads:

GUILTY!

CONVICTION SECURED AGAINST THE LYCEUM MANAGEMENT.

Accused of Having Booked a Program for the Forthcoming Two Weeks of Such Uniform Excellence That Theatregoers Cannot Afford to Miss a Single Evening—District Attorney Demands an Occasional Poor Feature.

Practically No Defense Is Offered and Defendant Is Sentenced to Capacity Business for Twelve Days.

Coincident with the publication of the program to be given at the Lyceum theater for the next two weeks comes the announcement that the management of that theater has been accused, tried, convicted and sentenced in the Court of General Public, Judge I. M. A. Fann presiding, for having secured a series of pictures for the next two weeks which will practically force Monticello residents to be away from home every evening. It was held that the Lyceum should book an occasional poor subject and thus afford an opportunity to its patrons to stay home and catch up with the fashion magazine and war news.

The well-known attorney I. C. M. Awl appeared as plaintiff and presented a strong case. As soon as the jury was empanelled Mr. Awl stated that he did not intend to call any witnesses as the facts in the case were general knowledge and indisputable evidence. The gist of his masterly indictment was as follows:

"While any normally constituted human in the average community expects to attend two or three motion picture shows each week and would consider it a direct deprivation were this privilege withheld, it has nevertheless been the custom for everyone to exercise the power of selection in the singling out of these nights of attendance. But we are now facing a condition where this prerogative is actually denied us because we are being confronted with twelve programs of such uniform excellence that the temptation to attend them all is irresistible.

"I have studied this case carefully and have decided that the best evidence I can offer to secure a conviction is a resume of the Lyceum program for the period named and after analyzing this program I shall be content to rest my case, feeling certain that the jury will have no difficulty in agreeing that the charge is well founded."

Continuing the fiction of a summing up, the supposed attorney takes up the program day by day to show the enormity of the offense, hammering home the fact that there is no let up for the entire two weeks. It is cleverly done because kept in character throughout.

A Good Starter.

S. A. Xippas, of the Tri-City Amusement Co., issued invitations to a musical when he launched the Marcello at Hopewell, W. Va., recently. The invitation is a still paper 6 by 10 inches folded two and a half; that is the third section comes but halfway over its opposite when the folder is closed. One page gives the invitation and the other shows a hand-tinted photograph in a printed frame, loose mounted. It would have been more effective had similar portraits of photo stars been used instead of an ideal face and the Kraus and other companies have these on sale. The invitation was accompanied by an admission card to give quite a swagger air to the function. It's a good way to give a house the proper start. It gets the right people in their *first*. The others will follow. This is particularly true of the south. It pays to spend a little extra time and money on the opening announcement, as Mr. Xippas seems to know.

Too General.

The Photoplay World, a publication printed in Chicago, is being gotten out apparently, for the use of house managers who cannot get out their own organ. The sample sent in gives the program of the Lyric, Delphos, Ind. The issue is a sixteen-page sheet, about 5 by 8 inches, white stock and blue ink. The house gets only the back page. This is useful for a management that wants to sidestep trouble, for it is a well edited sheet of photoplay news and press stuff, but in a six-day program, only one feature, a serial, is mentioned in the body of the sheet. It is a good thing to interest patrons in plays and players generally, but it is better still to get their interest in your house, its advantages and comforts and the films that will be seen on the house's screen. We like better that form of ready made program that has pick-up program pages to fit any house program, and we like even more the all home-edited organ that can be given an intimate touch that no strange editor can ever give. A general organ must, perforce, be general. The house organ is valuable only in that precise degree in which the editor is able to establish an intimacy with his reader. We never met George Editor Carpenter or Tom North, but we feel that we know them and we take a personal interest in their doings because their house organs are so well done. It is the same with L. J. Scott and others. And it works with the patron in the same way. Use your sheet to advertise your house, to get in touch with your patrons rather than to advertise some one else's films.

Two Programs.

W. E. L. Reeger, of Mt. Carmel, Pa., sends in two programs for comment. He runs three houses, but he sends programs from but two. One, for the Theatorium, is a Hennegan cover with the layout recently commented upon. The printer has used an ink that spreads a little and looks too black and forbidding. It is a veritable typographical frown. Blackness is a good quality in pasted paper, but not for program work and we think that some of the women patrons will fear to soil their light gloves handling the inky looking sheet. There is too much ink in the fountains and several days after it came from the press the job still smears under slight pressure. The printer should be scolded. Sometimes when they cannot get a good impression the printer will increase his ink and paint instead of print. It is a sloppy plan and it hurts the house—which is the innocent bystander—because people shun the programs.

In contrast the other job is a plain white paper well printed and well set for the greater part, with a neat border and small but distinct type. It is only a four by six, but it makes a better impression and, with a good average of patrons should draw more money because it is something that patrons will handle and read.

It may not wholly be the printer's fault. It may be that he was stuck for the right sort of ink to use in a hurry and had to do the best he could with what he had on hand, but he can, at least, be persuaded to use a lighter body type. It will be clearer, prettier and more legible. Mere blackness does not bring display and full face should be reserved for emphasis and not used as a body type. It pays to work in with the printer and even to try to educate him, if necessary. If Mr. Reeger will take the Valentine job over to the other man, he'll probably get the idea and save some ink.

George Editor, Manager.

It has taken a long time to coax George Editor Carpenter to show what he has been doing as the manager of the Paramount Empress, Salt Lake City. With Real Reels all are familiar, but he was almost secretive about his doings as house manager—for he has been living a double life for a long time now. One of his latest is the Children's Matinee. Of course he turned to the societies for help on this. He could run a kid matinee with one hand while he wrote editorials for

Real Reels with the other, but he knows the value of getting others interested and he got the co-operation of the Home and School league. Two thousand tickets were sold in twenty minutes at the first of these and a lot of kiddies were turned away, with the result that seats will be sold in advance hereafter in the hope of avoiding the crush that required police control. The performances are given every Saturday morning and fifty members of the league serve as chaperones, scattering through the auditorium and preserving order.

A mail folder 2½ by 3½ is printed in red with "For Men Only." Inside the third page carries the Paramount trade-mark and the fourth urges:

Don't fail to take your wife, Mother, Sister or Children to the Paramount Empress theater. Safe, Sane and Satisfactory.

This is printed in heavy type, save for the concluding slogan, and with the rule border. It stands out so you cannot well overlook it. It is just a variant to the "I dare you to take this home to your wife," but it is a good piece of work.

We would be ashamed if we had to admit that after all the nice things we have said about him he did not do good newspaper work, but we do not have to be ashamed. The two advertisements shown in the

reproduction do not show well what he is doing, but they will suggest something of his style. We like particularly the bordered advertisement, which fairly sticks up from the page. In the other the cut is depended upon to gain the attention. The former seems to be a stock Paramount frame. If it is, it should interest Paramount exhibitors, for although it is only three nines it gets a better display than would the average four tens. The larger advertisement is four nines. And wherever there is mention of pictures in the paper, the theater gets the best of it with well-written stuff. Now that we have induced George Editor to break his managerial silence, we hope he keeps on coming. He knows how and can help others than the Notable Features clients.

Patriotic.

The American, Idaho Falls, Idaho, gets out a 6 by 9 program with the front in red and blue, which makes the tri-color on the white stock. Inside the imprint is in blue on white. It is a monthly, and with three changes a week gives each change a full page, mostly original text. The foreign advertising is confined to three cover pages and does not intrude on the house matter; a good arrangement in a program of this size. It would be better to make the twelve-page insert a sixteen and run some house stuff, as well. This would help enough to pay for the extra cost, though one or two pages might be laid off in additional foreign advertising, if the town can stand it. Apart from this lack, it is neat and business-like clear through.

Hustling.

Either the Denver branch of the Kleine company is more alert than the rest or it is less stingy with its postage stamps. It was this exchange that recently contributed the hunting license, and now they offer a flyer for the Selig baseball picture of the World Series games. All exchanges probably advertise this feature, but the Denver end borrowed a cut from one of the local papers, a baseball cartoon that fits into the scheme of things, and gets a better display than the rest without the expense of having a drawing made. It does pay to stay awake.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Looks Bad, But—

SUPPOSE that you had sat in front of your typewriter and had thought and thought until you had an idea that looked something like this:

> Rose wants a diamond ring, and Harry swears that he is too poor to buy her one. Only the munitions makers are coining cash, and he is selling books gotten out by the peace society. Then Rose shows up with a ring and Harry gets jealous, but she assures him that it is only paste and that she paid three dollars for it. Harry falls for it, but one afternoon he sees her slip a man on the street some money. Another day she is seen pleading with him. Harry gets more suspicious than ever. The next morning he takes the ring from the dresser before she is up, and when she asks about it, he says he has not seen it. To quiet her he gets her another paste ring that costs only $2.50. He takes the ring to a jeweler and finds that it is worth about $150. Then he gets a gun and goes after the wrecker of his home. The wrecker pleads for his life and explains that he sells diamonds on the instalment plan and that Rose pays him $2 a week, and to avoid Harry seeing she meets him on the street corner every Friday afternoon. There is $68 to go. Harry feels pretty cheap—and business has been good lately. The next Friday afternoon Rose turns up with the $2, for she must keep up the instalments or be found out. Harry steps up and takes the $2, looks at the ring and throws it away. Then he hands her the real ring as a fine for his suspicions.

And then suppose that a couple of months later you picked up a copy of The Moving Picture World for October 14, and on page 289 saw a story like this:

> A GRAIN OF SUSPICION (Oct. 4)—Mrs. Love (Rosemary Theby) sees a bargain in real estate and decides to surprise her hubby (Harry Myers) by purchasing it and paying for it with her own money. The real estate man calls regularly to collect his payments and upon several of these occasions he is seen by hubby, who, not knowing who he is, gets jealous. He decides not to say anything about it to his wife, who decides to say nothing to her husband until the lot is paid for. The continued visits of the real estate man annoys hubby and he decides to put a detective on the case. The detective gets working; he goes to the office of the real estate man and obtains a good look at him; he then decides to spy around the house. He sees the collector call for his regular instalment and notifies hubby that the mouse is in the trap. He enters the house and arrests the real estate man, much to the surprise of his wife. Hubby comes in and when he is acquainted with the facts in the case he pleads for forgiveness. Wifey forgives him.

Wouldn't you think that there had been something happening, and wouldn't you look up your record to see if your script had been sent Harry Myers, and if you found it had not, wouldn't you think that someone you had sent it to had stolen the story and sent it for sale elsewhere? To be sure you would.

The first story was written by the editor of this department on August 15. The starting point was de Maupassant's "The Necklace." Reversing the original, gave a real stone supposed to be paste instead of paste taken for genuine. To motivate this the instalment scheme was developed. It made a fair synopsis, but it was not sent out, and so there was no possible way in which Mr. Myers or any other person could have had the slightest knowledge of the story. He never saw the story until his own release had been announced and we sent it to him asking for his data. There was in no way, shape, or fashion, the slightest chance for anyone to have stolen the idea, and yet the Myers story came remarkably close to our own. He used real estate instead of a ring, and had slightly less plot, but for all practical purposes the stories were identical, though there was not the slightest possibility that he could have had even an inkling of our story. Even the names are the same, but this is because we use those names for all our stories, following Lloyd Lonergan's scheme of always having the same names to avoid confusion.

It will be noted that this story was written August 15. The story made by Mr. Myers was received by him in June from a writer in Jacksonville, and was one of two stories by the same author taken by him. She had no possible chance of seeing the story we wrote, even if we let our unsold stuff lie around loose, and she wrote hers a couple of months before we got the idea.

Considerable space is given to this incident, not because it is in the least unusual, for not a week passes that there does not occur at least one case of duplication, but in this instant we can say with absolute positiveness that there was not the slightest chance for suspicion. Keep it in mind the next time you think your story was stolen and be less eager to charge theft.

Foredoomed.

Here is an extract from a recent letter to the New York Sun. The writer says:

> In the beginning I want to say that I am not a disappointed scenario writer. In my short literary career I have written two motion picture plays which I prophesied would be rejected. I mailed them to a few producers and my prophecy came true with amazing promptness.

No, he is not a disappointed scenario author He is merely a disappointed ass. He writes two—count 'em—two stories, "knowing" they will be rejected, and then they were. Surely they were. Two isn't a starter even for a real fiction writer, and moreover he went at his task listlessly because he "knew" they were going to be returned. Go at the sales end in the right spirit and after due examination.

From the Shelf.

In studying the market, remember that many companies are "saving" money by releasing stuff from the shelf; subjects made a year or so ago and put aside then as not being good enough to release. Now they are releasing them at the very time they should be putting out only the best and most modern stuff. It is their own funeral, but note the fact and do not accept the present releases as typical of present needs.

Keep Posted.

Knowing where to send stories is as much, if not more, as knowing what to send. You cannot market intelligently unless you keep in touch with affairs. And no one can keep in touch for you. One man may tell you that the Blank is not buying stuff. This may be because he sells them nothing, though he knows that he is sending in good stories. Another man may have the inside track because he sends just what is wanted, and he will declare that Blank is buying. He cannot tell just what it is that they are buying, but he has found that they buy his material, and he found it out by experimenting. The papers cannot give a list of wants, because these are so constantly changing. They can annouce new markets or tell of the closing of old ones, but they cannot say that the Blank now wants five-reel dramas with a seashore local, because the Blank editor may have bought a dozen the week before, and so be out of the market for these at the moment. On the other hand if it is repeatedly said that the Dash company has announced that it is not in the market, it is absurd to send them scripts, and yet just the other day a correspondent wrote of sending to a company that has not purchased a script in more than two years except by special arrangement.

Do It Anyhow.

Seeking the light, a correspondent asks if it is not a waste of time to prepare a continuity, knowing that the director will not follow the author's sequence of scenes. It is not a waste of time. It is a waste of opportunity not to. It is to be presumed that an author wants to stay around for a time. Even if the director does not use his continuity, the author needs to develop the story by scenes to gain his own knowledge of photoplay. Even where companies advertise that they will accept only the synopsis, it will pay to write the continuity for practise. It is the only way in which photoplay construction and development can be learned, and time is never wasted that is used to make you more proficient in your business. You cannot "see" your story in the synopsis. You must make a continuity before you can know yourself what you have in the plot. It is only a matter of time when the author's continuity will be demanded. Be prepared for the coming of that time.

Suiting the Crime.

Hell may be paved with good intentions, but the suite reserved for editors is carpeted with onion skin paper.

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Technique of the Photoplay

IS NOW READY

This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.

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THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturer's Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps, (less than actual cost) will receive carbon copy of department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number of them you cannot answer without a lot of study.

Question No. 164.

What advantage is there in the auto-transformer as against the straight two-coil transformer?

Roll of Honor on Question No. 154.

The Roll of Honor on Question 154 consists of the following: M. M. Moon, Sherman, Texas; Wilson Hays, Barton, Md.; W. B. Allen, Edmonton, Canada; F. F. Bell, Palestine, Texas; G. A. Yager, Anadarko, Okla.; J. H. Marchand, Baton Rouge, La.

I have selected the reply of Brother Moon for publication as being the most complete of any.

Reply to Question No. 154.

By M. M. Moon, Sherman, Texas.

The Question:

What is for and against a large picture—say above 17 feet?

The Answer:

There are, in my opinion, very few things to be said in favor of the large picture. The size of the picture, within certain limits, usually depends upon local conditions, such as the width, length and heighth of the auditorium.

A picture of goodly size is more desirable in a large auditorium, especially when the screen is located on a large stage, because a small picture seems to be out of proportion. Another advantage of the large picture is that those sitting in the rear seats will be able to clearly see the faces of the actors, which is important since in the silent drama very much often depends upon the facial expression, the glance of an eye or some movement of the feature, which may change the whole meaning of the story.

And now I will endeavor to set forth some things against a large picture. Every defect in the photography, every movement of the film and every scratch mark and jump is increased in size in direct proportion to that of the picture. The light strength must be rapidly increased if the brilliancy of the large picture is to equal that of the small one. You will therefore see that a large picture is either costly in current consumption, or there must be a sacrifice in brilliancy. A large picture will cause excessive eye strain to those seated near it, a short throw will cause elongation of the faces and figures and a distortion of the picture. A picture should always look natural, and when a large picture is used the action and actors are out of proportion, thus making for unnaturalness.

Important Notice.

Change in Trip Itinerary.

It has finally been decided that the time of leaving on the southern western and northern trip will be delayed until March 1st, which date is now officially set.

The reason for the second delay lies in the fact that there have been so many demands for extra stops that the trip has lengthened beyond our expectations so far as the item of time be concerned. It has developed that it may be necessary to go as far north as Calgary and Edmonton Alberta and if departure is made in January as originally planned, I will arrive up in that country just at the very worst time of the year when there would more than likely be snow blockades or at least very disagreeable weather. I could stand the disagreeable end of it but the snow blockades would be very bad indeed as they would disarrange the whole remaining itinerary, and cause an endless amount of trouble.

For these reasons it has been finally decided that I will leave New York March 1st. This, so far as the south be concerned, will result about as follows, with the understanding that *the dates given are not exact*, because not all the stops are not yet definitely decided upon:

Richmond, Va., March 1st; Raleigh, N. C., March 2nd; Durham, N. C., March 3rd; Charlotte, N. C., March 4th, Charleston, S. C., March 5th; Savannah, Ga., March 6th; Miami, Fla., March 8th; Tampa, Fla., March 9th; Macon, Ga., March 11th; Atlanta, Ga., March 12th; Chattanooga, Tenn., March 13th; Knoxville, Tenn., March 14th; Cincinnati, O., March 15th; Louisville, Ky., March 16th; Evansville, Ind., March 17th; Nashville, Tenn., March 19th; Montgomery, Ala., March 20th; Mobile, Ala., March 21st; New Orleans, La., March 22nd, Jackson, Miss., March 23rd; Memphis, Tenn., March 24th; Little Rock, Ark., March 26th. This will put us into Fort Worth, Tex., about April 5th.

Now don't make the mistake of supposing these dates are final, because they are only approximate. The exact date will be given each city at least fifteen days in advance. That I will start on the trip March 1st, however, is definitely settled, and nothing will change that except things beyond human control.

From Illinois.

H. W. Burkitt, Morrison, Ill., sends in 40 cents for the two question booklets, answers "The Problem," August 12th issue, and says:

> I have the second and third editions of the Handbook; also I read the department. If it were not for them projection certainly would be up against a bad state of affairs. My hand books are not for sale at *any price*, and I don't see how I could get along without the department. The department and the Handbooks are what makes my job a *real* job. Recently I paid a visit to Freeport (Presumably Illinois. Ed.) where I found projection to be on the up-grade. The best theater, The Strand, puts on a good picture, though they have the keystone effect, with its inevitable accompaniment of distortion. The screen sets in a sort of frame, and the frame is light colored, which does not set off the picture properly, and makes it look out of frame at the top. The operator, I was told, receives $21.00 per week, and apparently he was on the job though he might correct these two faults. (Don't be too sure about that, Brother Burkitt, possibly, yes, even probably the manager would not allow him to do the things necessary to correct the two defects named. Ed.) The theater just across the street from the Strand, the Superba I think it is, puts on a good picture, but at least during the time I was in the theater the operator was decidedly careless about framing, and with regard to his light. The picture itself is steady and clear. I have just finished a month's job, making a "flasher" and "chaser" for our new sign. It works like a charm. Will send in a photograph of it later, as I would like to have your opinion with regard to it. Then too I have a feather in my cap, although I am still and always will be working for a better picture, in that visitors from the Tri-Cities tell the boss our picture is as good, or even better than any they have seen in Rock Island, Davenport, or Moline. Perhaps they are not good judges, but nevertheless it sounded good to me, particularly in view of the fact that I am using 60 cycle, single phase A. C., pulling 60 amperes through a Bell & Howell compensarc. And now right at the tail end of this communication I want to wish you all the success you deserve, which is a "heap," for your wonderful work in the Handbook and for the excellence and popularity of our department.

I have not published your reply to "The Problem, Brother Burkitt, because of the fact it was almost identical with one already published. I shall be glad to have the photographs and description of the "flasher" and "chaser." As to your remarks with regard to the theater across the street from the Strand in Freeport, they ought to be a lesson to the operator in that house. One cannot afford to be careless for a single moment, because we never can tell at what particular time some one is going to be among the audience whom it will not be well to have witness any faults in the projection.

Of course it may be that this particular operator is obliged to rewind film, thread the other machine and do other stunts while projecting the picture, and if he has, that to some extent would act as an excuse for the faults mentioned, and would put the matter up to the manager of the house.

With regard to your projection, if you are putting on that kind of picture with 60 amperes A. C., quite evidently you understand your business, because I am told there is some very good projection in Davenport, Rock Island, and Moline. I will visit those cities some time next spring—I hope at any rate, and perhaps at that time you may be able to come over and attend the lecture.

Chicago Again.

Word comes from the Windy City that theaters are being injured by explosions, and that this is probably due to the war which has for a long time past been waged between Local Union 110 and the I. B. E. W. Union of operators. We would be loth to credit any such report, but for the fact that this is not the first time Chicago theaters have been wrecked and there is no manner of question but that the outrages were committed by "strong arm" committees.

Now this department is absolutely and unalterably opposed to methods of this kind. In the first place as we have before pointed out, they are cowardly. It is not a very brave act to sneak around in the dead of night and wreck a theater, or place a dynamite bomb against its walls. The act, however, becomes peculiarly and particularly reprehensible when it is the result, as it is claimed is the case now, of a warfare between two unions, with which battle the manager is in no wise concerned, provided he pays the highest union scale for his class of work.

This department is, as its editor has literally hundreds of times said, a firm believer in organization. This department has been the direct means of forming quite a considerable number of locals, all of which, according to letters received and on file from the International officers, are doing well. More than this, union organizers have admitted, in writing, to the editor of this department that the organization of the operators has been made from 50 to 75 per cent. easier and more effective by reason of the work of this department. It favors the International Association of Theatrical Stage Employes because the operators are organized thereunder, and are, as a general proposition, doing perhaps as well, or perhaps even better than they would have done had they originally been taken under the wing of the I. B. E. W. More than that, inasmuch as the I. A. T. S. E. took up cudgels for the operator at a time when they were very weak, and at a time when the financial returns were far, far below the expenditures, and has brought the organization of the operator to a point where they are now financially self sustaining, it would be acting the part of rank ingratitude to even for one moment consider switching over to the I. B. E. W. at this late date. If, later on, after the I. A. T. S. E. has been repaid the money it has put into the organization of the operator, the operator thinks he will be better off in an independent international of his own, why that will be something else again. At this time, however, no such thing ought to be even considered, and most certainly the I. B. E. W. has absolutely no claim whatsoever to the operator, nor can the operator consistently change to that organization. Therefore such Chicago operators as have affiliated with the I. B. E. W. have done a thing which is distinctly and decidedly wrong, from any and every point of view.

I can, of course, smypathize to some extent with them, in view of the fact that the Chicago operators local leadership has been such as to bring distinct discredit upon the Chicago operators as a whole, and to bring about a feeling of resentment on the part of many Chicago men. I have never, however, believed in getting outside of a house in order to clean it's interior. I am a firm believer in cleaning house from the *inside,* and would earnestly advise those Chicago men who have affiliated with the I. B. E. W. to get into the I. A. where they belong, and conduct their warfare against the things they object to from the inside. But, however that may be, there certainly cannot be any possible excuse for dragging the Chicago manager into what amounts to a fight amongst Chicago operators themselves.

Not Good.

J. Hartzen, Minneapolis, Minn., gives the editor a good, warm roast with regard to the projection in one of our leading New York theaters. He says, in part: "I don't see where you get off at to brag about projection in New York, when one of your leading theaters gives projection which we up here would consider as being of no particular credit to a nickelodon."

Brother Hartzen you cannot look back through the projection department and find where I have ever bragged about New York projection or ever recommended the projection in the house you speak of, as a matter of fact I don't recommend it; more than that I consider it decidedly punk, even though the house be one of the finest in New York City.

You must remember that it requires something more than a fine orchestra, comfortable seats, and a fine building to put a good picture on the screen. For one thing the house in question races the film, and there are other faults as well. And anyhow you should not land on me. You should have taken the matter up with the manager of the theater, though according to my own experience that is all the good it would have done you. He would probably simply have told you that you didn't know anything, and that would be the sum and substance of your accomplishment.

Constant Reader.

South Carolina, says:

> Although this is my first letter I have been a constant reader of the department for years. My primary object in writing is to order one of the new Handbooks, for which find money order enclosed. I do, however, wish to say a few words with regard to speed. Why is it so many managers seem to think it necessary to shoot a reel through the machine in seven, eight, or nine minutes, thus absolutely ruining the screen result? I have visited other cities, and always try to drop in and see the pictures, for I feel if they have a better screen result than I, I may get some suggestion which will be of value to me in my work. On the other hand if my own picture is the best it makes me feel good. I am genuinely sorry to say, however, in the majority of cases I have always found fault with the speed. I thoroughly agree with you and the producers who say all their time and trouble go for naught when some operator shoots the picture through like a comet. Nothing makes me more angry than to see that particular performance, which I am glad to say is something which never occurs in my house. I have trained the operator myself, and the pictures here are projected correctly. We could not afford, in this small town, to employ a first class fan, therefore I was obliged to train one, and I am proud of my job, because I have had many sincere compliments from traveling film men, managers, and others who see pictures in larger cities and are therefore in position to judge. When I took charge of this house, The Temple, it was in bad shape, but I have rebuilt its reputation on the quality of my pictures and on the quality of projection. I have myself had something like four years' actual experience in operating, and am thoroughly acquainted with the fact that the picture is the real heart of the whole theater. In the year I have been here I have had but one complaint of over-speeding, and that from a lady who mistook a scene with fast tempo for over-speeding. I have derived a great deal of knowledge from the third edition of the Handbook and the department is a continual source of information. Just now I am having a little trouble in getting a clear screen, and want some advice. Projectors are Simplex with a 5½ inch objective, one 6½ and one 7½ inch condenser, projecting a 10 foot 6 inch picture at 70 feet, pulling 40 amperes of 110 volt current through a Fort Wayne compensarc. I get a dark line across the screen unless I freeze the carbons. Have consulted the table, and find my lens system to be correct; also have tried altering the distance of the condenser from the film. When I use 60 amperes and carry a large spot the line almost disappears, though you can detect it by adjusting the carbons a little. In closing, I would like to know what is the nearest point at which you will lecture on your southern trip, as I wish to be present unless the distance is prohibitive. I also wish to extend you a most cordial invitation to visit Hartsville and see "The Temple," although I know that is probably out of the question.

Brother Cobb I think your principal trouble lies in the fact that your lamp has not sufficient angle. The dark line across the screen probably shows the division between the light from the two craters. Try giving your lamp more angle, and if you are using 40 amperes, also after you have angled the lamp more, try using ½ inch cored carbon below with a ⅝ inch cored above. I am not going to say that will work well, but try it. If the angling of the lamp does not remedy your difficulty—but we will cross that stream when we come to it. I think it will. I have given your letter space because it is a chatty, interesting communication, and, coming from a small town man who is delivering the goods, it will or should be of interest to other small town men. As to why theater managers over-speed the picture—well it is a question I do not think any one can answer. Certainly the manager who does it could not give an intelligent reply himself, or rather could not give a reply which one could not tear to pieces by applying just a little argumentive reasoning to it. This department has always condemned over-speeding the film, and so long as I am at its head it will always continue to do so.

As the plans now are it is my expectation to lecture in Columbia, Charleston, and Savannah; also probably in Charlotte, N. C., though Charleston and Savannah are the only ones of the four places definitely settled upon as yet. From the map I should say that Charlotte and Columbia would be about the same distance from you, and I think it is practically certain I will lecture in one of those places, if not in both.

Adjusting the Powers Intermittent.

John Collins, St. Louis, Mo., writes:

> Will you kindly give me directions for adjusting the Powers intermittent movement? It seems to be a simple enough proposition, but I don't get the right results.

If you have the third edition of the Handbook, Brother Collins, turn to Plate 2, Page 496, and loosen screws 723 and 743, which hold the right and left hand eccentric bushings. In the face of the bushing next the oil well you will find a hole designed to receive the end of a small steel punch or a heavy wire nail. The right hand bushing is turned by means of a screw-driver slot in its end. The revolving of the bushings tightens or loosens the cross pins against the cam. Revolving clockwise as you face the fly wheel tightens; the opposite, of course, loosens, but bear in mind the fact that *you must revolve each bushing precisely the same amount,* or you will get your intermittent sprocket out of level, and thus throw the strain all on one side of the sprocket holes and sprocket teeth, which will be very bad for both film and sprocket teeth. Adjustment of the intermittent should only be made while the machine is in motion, but it should be done very carefully, because otherwise you are liable to bring it up with a jerk, locking the whole intermittent tightly, and do a great deal of damage, even to the possibility of breaking off one of the pins of the cross. The intermittent should preferably be adjusted while the machine is warm, that is to say, after it has projected a picture.

In this connection, let me warn operators not to fill the Powers intermittent oil casing with oil while the machine is running, because if you do, the intermittent is apt to suck the oil up so that you will fill the whole casing practically full, or at least get a great deal more in than you should, and when the machine stops the surplus oil will leak out around the bushings. The tendency of operators to put oil in the Powers intermittent while the machine is running is responsible for a great deal of oily film. *Never put oil in the Powers intermittent casing except when the machine is standing still.*

He is Kidding Me.

From Victoria, B. C., comes a letter attached to which is a clipping of an advertisement of "Richardson's Handbook of Complete Instructions in All Branches of Crochet, Tatting and Fillet Work." The good brother, who signs himself "An Old Grinder," says he is glad to see that we have won promotion. He wishes me success in my new line of endeavor.

No, Brother O. G., I have not gone into the crocheting business yet. The nearest I have come to it is trying to unravel some of the crocheted arguments put up by the various writers on light rays and the lens system.

Transformer Trouble.

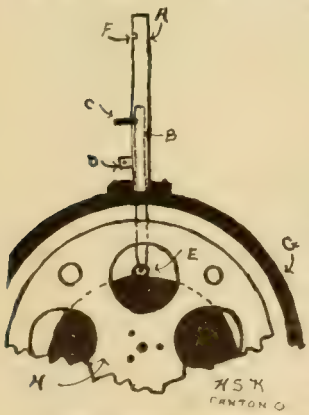
R. E. Wicker, Pinehurst, N. C., says:

> We have been using 133 cycle, 220 volt current through a Fort Wayne compensator, but have had 60-cycle thrust upon us and now the compensator gives me more juice than I can handle. Am going to put some resistance in the primary and try that. We have a 5 K.W., 110-volt D.C. generator (Lincoln), which is part of a 550-volt-110-volt motor generator set, on the base of which I wish to place a 220-volt, 60-cycle motor direct connected. I am assured by one concern that I can cut in field resistance, step down the voltage to 60 volts and get 2.7 K.W. without danger of overheating the armature; also I am assured with equal sincerity by another concern that the armature would not only heat but burn up. What really would happen? If I cannot do this then I shall have to use the regular Powers rheostat, in which case would a 4-H.P. motor pull my arc alone?

I could not tell you exactly what would happen, since that might depend upon the type of construction of the generator, but if you cut in sufficient field resistance to compel any generator wound for 110 volts to operate at 60 volts I do not think there is any doubt but that you would have trouble. In any event you certainly would not get an efficient operation. In other words, the efficiency of the generator would be reduced to such a very low point that it would, in all human probability pay you better to get a new 60 or 70 volt generator. As to the 4-H.P. motor pulling your arc alone: assuming you run the generator at 110 volts and use 40 amperes, why that would be 4,400 watts, which, divided by 746, gives almost 6 H.P., not counting the loss in the machine itself, which would amount to probably 1½ H.P. Therefore you will readily see that a 4-H.P. motor would not do, unless you were going to use considerably less than 40 amperes. With regard to the transformer delivering too much juice, why put in ¾-inch carbons, and if the transformer does not heat to exceed 40 degrees C. or 72 degrees Fahr. above the surrounding air, you will be all right. As a matter of fact, after you get accustomed to it you won't have any trouble handling the arc, and while it will cost somewhat more you will get a much more brilliant picture. If you are projecting, say, a 16-foot picture in an auditorium illuminated in accordance with modern practice, you ought to have at least 70 amperes A.C. at the arc, and 80 would be still better.

An Old Timer.

H. S. Klink, Canton, Ohio, one of the old-time correspondents of the department, who has been back in the back end of his hole, with the entrance plugged up, for quite some considerable time, comes forward with the following:

> Well, friend, it is a long time since you have received anything from me, but at last here is one which might be of some value to some one. It certainly has helped me. It is a little signal designed to tell when the reel in the upper magazine is almost empty, and thus give the operator time to light his second machine and get his light steady for the next reel. I have been using it for approximately a year, and it is never necessary to open the top magazine while the machine is running, as it is set to ring a buzzer about 150 feet from the end of the film. I am using two of the latest models Motiograph machines, and certainly have a world of praise for them. They do just what the makers say they will do—produce a rock steady, flickerless picture.
>
> 
>
>
> Explanation of sketch. A—Half-inch brass tube; B—Plunger; C—Contact guide pin; D—Insulated contact; E—Fibre roller; F—safety for contact guide pin C; G—Magazine; H—Reel.
>
> Tube A has a slot cut from notch F to contact screw D which forms a guide for pin C. When magazine is empty you raise the plunger to the top and fasten pin C in slot F, which holds it from falling down. Then when you put another reel in you release the plunger which allows the fibre roller to run on the film, and as the reel empties the plunger continues moving down until pin C makes contact on screw D, thereby closing the circuit and ringing a buzzer which is connected to it, one wire being connected to screw D, which is insulated from the tube, and the other wire you can ground to any part of the machine.
>
> Glad to hear from you again, Brother Klink. Devices of this kind have been illustrated in the department several times, though not lately; quite possibly yours is better than the others anyhow. And now don't forget that the latch string is hanging out, waving around in the breeze and inviting you to use the department any old time you feel like it. We don't care to have our friends absent for a couple of years at a clip. Nope, we don't like it at all.

All Signed Up.

C. M. Fox, chairman Press Committee, Local Union No 330, Fort Worth, Texas, says:

> All theaters in Fort Worth, with the exception of the 1st have signed our contract, and have also all the Chlumo theaters, and everything is going very harmoniously for Local 330, with the best wage scale in the state, and the eight-hour day in effect. All the men are working and there is some extra work occasionally. With the exception of the above named theater, we are 100 per cent strong, and we have hopes that the 1st will be with us in the not distant future. We have Sunday shows for the present, but it is a very feverish proposition, also it is very uncertain, as two of the proprietors have been fined pretty strong in the Tarrant County Criminal Court. Only one has thus far escaped, he having been acquitted by the jury. This is about all of any interest, except that all of the boys of 330 are a wide-awake, progressive bunch, who are trying to better themselves and their local union.

All of which is good. I am glad to know the Fort Worth men are progressive, and expect to have the pleasure of forming their acquaintance next winter. As to closing the Sunday shows, why it is an idiotic proposition. There are so many dear souls who want the laboring man to work like a slave all week and then deny him the privilege of going to a show on the one day he has to go. I am a firm believer in the Sunday show, with proper provision made, of course, for a six-day week for the theatrical employes, including the operator.

Prosperity for the South.

R. T. Megibben, Cleveland, Miss., has ordered a new Minusa screen for his theater, which latter he has enlarged so that the seating capacity will me 342. He says:

> Our people are getting good prices for cotton, which means business for everybody in the South. All I lacked in having an up-to-date house was the screen. I looked over one of the Minusas at the Princess while in Memphis recently, and it certainly is some screen. I won't be satisfied until I get one like it. The house is 38 feet wide, but is only 16 feet high; the throw is 75 feet. The screen frame measures 11x14 feet.

We are very glad to know that the Southland is to have her share of prosperity. Certainly good prices for cotton means good times in the South. I presume the gentleman's enthusiasm for the Minusa screen will cause deep anger and chagrin at the office of the Minusa Cine Products Company, St. Louis—not. But let me caution you to follow instructions of the manufacturer to the last detail in installing the screen.

Up for Manslaughter.

W. B. Allen, Edmonton, Canada, sends in reply to question 154, and writes:

> I never miss reading about your trips to different places. It is very interesting. I only wish you could get as far inland as Edmonton, but suppose that would be very expensive. Should you, however, manage to visit us, just let us know and we certainly will make you feel at home. The town is in very real need of a few "Richardson talks." It would wake up some of those "know-it-alls," and possibly show them their need for study. If, however, you have a weak heart, or anything like that, just let us know, for there are one or two "operating rooms" (?). I would not like to show any one who is subject to heart failure, lest they have me up for manslaughter. In closing I wish both yourself and the department all manner of success, also I trust the Handbook is enjoying a good sale.

Yes, Brother Allen, the sale of the Handbook is very satisfactory. But I would like to see the book in the hands of every operator and manager in the United States and Canada because there is not one of them who could not profit for more than four dollars' worth from its study. Why, it is no uncommon thing for me to refer to it myself when memory refuses to recall certain things in sufficient detail.

I wish Edmonton were not so far out of the way. I would like to visit your city, but, as you say, it would be pretty expensive, and I am afraid for that reason it is out of the question.

Two-Headed Idea.

From Missouri comes the following:

> In September, 16th inst., page 1828, I see an argument concerning the one and three thousand foot reel, in which it is said that in changing over from one machine to the other most theaters burn both arcs for a period of time, which consumes considerable additional current and carbon. Now it strikes me this can be obviated by mounting one lamphouse directly in front of the center of the screen, making the same stationary, then mounting two mechanisms on a sliding way so they can be shifted in front of the condenser, or shifted away from in front of it, the idea being to slide one machine out and the other in, in changing reels. This would save one lamphouse and one motor; also the shifting could be made with but slight flicker on the screen, which has the further advantage that the lens is always directly in line with the center of the screen. And now I would like to say a word with regard to question 145.

I think an operator who cannot stand for the four or five hours he works has but little ambition, and takes but very little interest in his business. No man working at any kind of a machine can do good work sitting down. I, myself, stand ten hours a day, and hope that some day I will be admitted to the St. Louis Union, get the chance to build my own operating room and show the best projection in that city.

I publish the brother's idea with regard to placing the mechanisms rather as a curiosity. It could, of course, be done provided the sliding ways be absolutely mechanically perfect, but on a long throw the least variation would cause trouble; also there would be something considerable more than a "slight flicker" on the screen when changing over. I do not regard the scheme as having practical value.

As to the brother's comment on standing up, why let me tell you, that I could not and would not stand up ten hours, or even six hours under any circumstances. Some men can stand up for even fifteen hours without seemingly experiencing any considerable fatigue, while other men are literally worn out if compelled to be on their feet continuously for even as much as four hours. I am one of the latter. At the end of four hours I would not be able to project a decent picture, or do anything else in a creditable manner.

If it is true that no man can do good work sitting down at a machine, then why do the operatives of high speed sewing machines work seated? Why do locomotive engineers work seated? Why do watchmakers when operating lathes, etc., always work seated, and so on through a long list of machine operatives who do their work sitting and do it well, too?

From New Brunswick.

A. J Mason St. John, N. B., says:

Regarding our trip to Halifax, N. S., September 16, 1916, the invitation to which you no doubt remember, as it was extended to all of us, including yourself and daughter, while we were being cradled on the broad bosom of the St. John (the staunch tug boat acting as the cradle), during your recent visit here. Well, we gathered a goodly number of exchange men, exhibitors, and operators, and, believe me, we did not sleep much going. The fun was too swift for Morpheus to even get a look in. At Turro, eighty miles from Halifax, A. A. Fielding, manager Princess theater, met your scribe, who left the bunch and took his first ride on a Go-Devil, which same was pointed in the direction of Brother Fielding's home. After breakfast I saw and covered more territory in the three hours I remained than I did on the train in the same length of time. I must admit that go-deviling is quite some considerable fun, and Fielding has a dandy Indian, of which he makes good use. After this experience, Fielding and I took the next train to Halifax, where we arrived in time to get to the Board of Trade's rooms for the meeting of exhibitors, exchange men and motion picture operators. Of course, it was really an exhibitors' meeting, and some very live and lively questions were thrashed out, operators and exchange men being excluded from a portion of the meeting. On Saturday evening we visited the theaters, and I must say, business was very good indeed, though some of the theaters have a new bill starting Saturday, which helped some. On the whole I think the Halifax theaters enjoy better business than we do in St. John (Saturday night is not a good night to judge by. You would have to see it on the off nights as well to form an intelligent opinion of that proposition. Ed.) Most of the Halifax theaters, however, carry more vaudeville program than do the St. John houses.

There is one thing in Halifax, however, with which I cannot agree, viz: the size of the picture. They seem to run to big screens over there. One theater in particular had a picture which I am sure must have been 18 feet, with a throw of not over 50 or 60. It looked very poor, and of course was not as sharp as it would have been had it been reduced to 12 or 14 feet; also it lacked brilliancy. I was told the people liked a big picture. In fact, that was the excuse given for the size. Now Brother Richardson I don't want the Halifax boys to think I am a knocker, but I am bound to say that projection in Halifax is not up to the standard. This was the almost universal consensus of opinion among exchange men, visiting operators and managers. I do not think, however, this is by any manner of means altogether the fault of Halifax operators. It seems to be at least partly due to the fact that not all the houses have up-to-date projection apparatus (though some have, to the very general use of A.C.), and to the large picture. No operator can produce first class results with alternating current [illegible] and antiquated or worn projection equipment.

Now they may come back at me and say Mason is himself projecting an 18-foot picture, which is true, but the screen is 20 or 25 feet from the front row of seats, and the back row is 130 feet away, whereas in Halifax these conditions do not exist.

The Nova Scotia operators were in Halifax to take their examination on the 15th, and most of the boys had to go home to allow the managers to attend the convention. The examination, I understand, consisted of about seventy questions, mostly electrical, all written, and I heard they were to be reviewed by the electrical engineer of some college or school, I forget which. I told Mr. Wall, the examiner, that this was not giving the operator a fair chance, since the electrical engineer is not a practical moving picture machine operator, and therefore not competent to judge the operator's ability. In response to this Mr. Wall told me that operators who displayed no knowledge at all would not secure a permit, but others who might improve with a little study would be given a permit and be re-examined later. Those who pass will, of course, receive their license. Well at any rate, I will give Nova Scotia credit for giving a better examination, so far as electrical work be concerned, than New Brunswick. The board in New Brunswick is in a position to go farther with examination, but they don't though I trust that will be changed before long.

On Sunday we enjoyed a fine sail on the North West Arm and in the Harbor, the day being seemingly made for the occasion. We had lots of fun on board, as well as some speeches, and I can tell you I am but expressing the sentiments of them all, when I say we missed your smiling countenance, as well as that of your charming daughter. We trust, however, to have the pleasure of a return visit from you in the not distant future. Every manager and operator who attended our gathering at St. John said the only disappointing part of the program was that your lecture was too short.

A. A. Fielding has a very fine theater in Turro, and has arranged a device for operating two motor-driven heads on one stand with one lamp-house. Fred Betts, of the Lyric, St. John, who is an expert mechanic, is building the attachment, and intends to forward a description to the department.

I will be glad to have it, Brother Mason, though I have discouraged that particular proposition within the two past weeks. I am, nevertheless, always willing to back water if it can be shown I am in the wrong. I am sorry indeed that I could not be with you in Halifax, but trust that some time in the future I may again have the pleasure of meeting the Maritime Province men, because it is but simply a statement of fact to say that they are a whole-souled bunch of men, whose friendship I value very highly. You failed to tell me, Friend Mason, what the operators did with regard to organization.

From the United States Navy.

J. O. Husband, U. S. S. Monocacy, writes from Chungking, China, as follows:

You no doubt will be surprised to hear from an old crank twister, if I can call myself that, away out in this God forsaken country. But I am getting my copy of the good old Moving Picture World now, and want to let you know how greatly I appreciate the department for the good it is doing. It sure is making the boys sit up and take notice. I was reading of your coming trip through the south, particularly to New Orleans. I certainly would like to hear you, as I know it would benefit me greatly. I would particularly like to see your light ray dope. However, I will be out of luck, as my enlistment don't expire until March, which I guess will be too late. I certainly hope the operators in New Orleans receive you in better spirit than some I have read of. I sent in a letter some weeks ago, which was for you, as I had lost my copy of the World. I stated in this letter my experience as an operator which was two years. That period gave me just enough to make me want to learn more. I am going to send for the "bible" (Handbook) when I arrive in Shanghai, which will be some time next month. One cannot secure a money order at this place. Well, pop, I will close. Here is luck to you, and may you have a long and happy life.

Yes, Brother Husband, I sympathize with you all right, all right. I certainly would not like to be penned up on a battle ship away out there. The good, old U. S. A. suits me pretty reasonably well. Sorry you cannot be in New Orleans, but I guess there is no question as to the cordiality of my reception in that city. I suppose from your letter you intend to get back into the game when your enlistment is out. Well the latch string is always out for good men. As to my reception, why it is usually most cordial and very enthusiastic. The unpleasant incidents you speak of are very few and far between. Yes, you will be too late as I will be in New Orleans in the latter part of January.

Richardson's

MOTION PICTURE HANDBOOK

For Managers and Operators

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever before been attempted, nor likely to be for many years to come. Price is $4.00 per copy, postpaid.

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MOVING PICTURE WORLD

17 Madison Avenue, New York

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Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Suggestion for "The Devil's Double."

Released by Triangle Film Corp.

Compiled by S. M. Berg.

THIS Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem what to play for the picture. It has proven to be of great assistance to the leader not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 22½ T "Sir, my husband is very ill" is a sub-title and is printed reading matter on the screen. But 18½ D "At end of song" is a description of action.

Van Dyke Tarleton, an erratic artist, lacking a model with satanic qualities, leaves for the West with his beautiful wife Naomi. In Tophet, a "tough" border town, he meets "Bowie" Blake, a one-time outlaw, whom he recognizes as just the man for his painting. Through the persuasive efforts of Naomi, whom Blake has learned to love, he becomes her husband's model, but, taunted by the insulting words of Van Dyke to his wife, leaves them. Later, regretting his action, he returns in time to save Naomi from the hands of bandits who have already killed her husband, and the picture closes with the future uplifting of "Bowie" Blake.

The character of this picture is a strong dramatic offering, where heavy, subdued music will be found necessary for the interpretation.

The THEME selected, "Dramatic Tension No. 9"—Andino, will be found to have the characteristics depicting the regeneration of a bad man by the love of a good woman.

Note particularly: Horses' hoofs' effects throughout picture. Short flash of dancing in a Western border dance hall at 7½; organ only according to action (direct cue) of "Love's Old Sweet Song" at 15, shots at 26½, 40 and 57½, fire effects at 44½.

Time schedule—68 minutes 15 reels—4,540 feet).

Time		Sub-titles or descriptive cues.	Music
0	D	Opening	Pastel-Menuet—Paradis (Allegro giocoso)
2¼	T	Naomi Tarleton, the patient —	
3½	D	When maid enters studio—	King Manfred (Prelude—(Lento) Reinecke
7	T	"Then take your work with you."	
7½	T	Later Tophet the Arizona— (Short flash of dancing scene.)	Popular Dancing Waltz
8¼	T	Bowie Blake, faro dealer.	Galop No. 7 Minot
10¼	T	An enemy.	Dramatic Tension No. 9—(THEME) Andino
11	T	"Lucifer in the flesh—"	
11¾	T	That afternoon.	Andante Pathetique No. 10—Berge
14	T	"I must have you for my work."	
15	T	In the days that followed (Direct cue.) (Organ only, according to action.)	Love's Old Sweet Song—Molley (Andante con moto)
18½	D	At end of song.	Andante Dramatic No. 15—Herbert
22½	T	"Sir, my husband is very ill."	
23¾	T	The three things that come	Repeat: THEME
25	T	"Your presence hinders my work."	
25¾	T	Within the week.	Agitato No. 6—Kisfert
26½	T	"This is where we settle—" (Shot.)	
29	T	"I reckon this here Lucifer—"	Told at Twilight—Huerter (Moderato cantabile)
32¼	T	After a few weeks.	
34	T	The surge of blind anger.	Repeat: THEME.
37	T	"Come in, Naomi—that I —"	
37¼	T	"Girl, girl, let me take you —"	Misterioso Dramatico No. 22—Borch
39½	T	Sinister spirits of the—	
40	T	"Red Dog" Cleason and his pal. (Shots.)	Allegro Agitato No. 1—Kisfert
42	T	"I'll cut you cyards for her —"	Allegro Agitato No. 8—Andino
43	T	"I'm a skunk to leave that —"	
44½	D	When Bowie enters cabin. (Fire effects.)	Hurry No. 26—Minot
47½	T	An hour later.	Serenade—Drdla (Allegretto con espressio)
50	T	When the pink rose of dawn —"	
52¼	T	"She's jest like a child—"	Coquette—Arensky (Allegretto, tempo rubato)
53¼	T	Days that followed.	
55	T	The Battle. Fired by the—	Repeat: THEME.
57½	D	When Naomi sees snake. (Shot.)	Hurry No. 2—Simon
58½	D	When Bowie picks up Naomi.	Dramatic Andante No. 24—Borch
59½	T	"What am I doing here?"	
60½	T	"If you come any nearer—"	Dramatic Andante No. 32—Berge
63	T	"Come to supper, Bowie—"	
63¼	T	The day that takes his wonder— (Stage coach.)	Stampede No. 5—Simon
64	T	"Some day, ma'am, I'm comin'"—	Repeat: Love's Old Sweet Song
67	T	"We got work to do, he'll hawse—"	Repeat: THEME
68	T	The End.	

Music Must Be Subordinated to the Picture.

By S. M. Berg.

At the Broadway Theater on October 19, there was presented a special showing of the Metro Pictures Corporation's production of "Romeo and Juliet." Accompanying the picture was a Musical Setting of which I had the honor of synchronizing, and Irenee Berge co-operated with me in the arranging. For this occasion the Broadway Theatre Orchestra, under the direction of Mr. James (Jimmie) Bradford, was considerably augmented, and the film, together with its musical setting, was exhibited to the press and invited guests.

A few days elapsed and at a private showing of a feature picture I encountered a well-known press representative who when I asked him "what he thought of 'Romeoand Juliet'" replied, "a wonderful picture." My further interrogation was "what about the music," and brought forth the reply, "Really, I didn't notice it." As the words passed this jovial person's lips he suddenly realized he was talking to the man who had been responsible for the musical setting, and possibly some apologetic phrase was forming in his mind when I replied: "Many kind words of appreciation have been made upon the musical interpretation of 'Romeo and Juliet,' but it is left to you to unconsciously express the highest form of appreciation yet given it."

Music must and should be subordinated to the picture. Patrons go to a moving picture theater to see pictures. Music is the addition to the picture which turns "silent drama" into "speaking drama." It can and must interpret every emotion, just like the gifted orator plays upon the heartstrings of his audience and moves them from laughter to tears, so should the music intensify and brighten the changing emotions of the screen action. Musicians and managers must realize that the greatest compliment that can be paid a performance in a theater is to hear the departing audience express themselves on the beauties of the picture, entirely forgetting the merits of the music presented.

What percentage of an audience will speak of the projection if it is perfect? But if it is bad, they will complain. They justifiably demand service which covers every adjunct in the theatre presented with the film.

Visit an art gallery and you will possibly notice a crowd standing in silent admiration in front of some artist's masterpiece. Notice the frame which surrounds the picture. It is almost a certainty that much care and thought has been exhibited in the selection of a harmonious design to enshrine the masterpiece. It lends beauty and finish to the painting, but no one admirer gives thought to the purpose of the frame.

In the new wave that is spreading over the country for better musical interpretation for the motion picture, a great deal of care should be taken to sufficiently curb the enthusiasm and to judiciously restrain the music that shall appropriately interpret the film.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

THREE EDUCATIONALS.

"Deschutes Driftwood," "Mazamas and the Three Sisters" and "Hans, Henri and the Neophyte" Are Highly Entertaining.

Reviewed by W. Stephen Bush.

THE latest releases of the Educational Films Corporation plainly show that the producer, Robert C. Bruce, has learned a good deal since he began taking scenic pictures. In the matter of direction and assembling his work had always commanded attention, the latest releases show distinct improvement in photography and cleverness in the choice and elaboration of the subjects. The two reels devoted to "Mazamas and the Three Sisters" show the adventures of the "Mazamus," a club of mountaineers which held its annual encampment in August, 1916, in Three Sisters Country in the Cascade Mountains in Oregon at an elevation of 6,200 feet. The reels are rich in lively incidents, humorous situations and scenic beauty.

"Mazamas and the Three Sisters" (Educational Film Corp.).

As in all his other work Mr. Bruce has been particularly happy in his titling, which shows a vein of subtle but striking humor that "gets" over in nine cases out of ten. Equally successful is the reel, "Hans, Henri and the Neophyte," which gives the producer a grand opportunity for daring ventures and funny titles. Hans and Henri, we are told, are two accredited Swiss guides who, owing to scarcity of tourists in their native land, have come over here to pursue their calling in the mountains of Oregon. This picture was taken at an elevation of over eleven thousand feet.

The comedy gem of the trio is "Deschutes Driftwood," which Mr. Bruce tells us is a "scenic picture from a hobo's point of view." The scenes were obtained in the Deschutes Canyon of Central Oregon, the leading man from the County Jail in Portland. It has many laughable incidents, adding life to the purely scenic parts.

THE "STEREO-VITA" LECTURE.

Beseler Educational Film Co. Supplying Manuscript Lecture with Combination Motion Picture and Lantern Slide Program.

THE Beseler Educational Film Co., which for the past six months has represented what in the past was the educational department of the General Film Co., and which is headed by N. R. Delorme, formerly in charge of that department with the General Film Co., is adopting a novel method of supplying illustrated lectures. These lectures on various subjects, such as "Modern New York," "San Francisco and the Yosemite Valley," "The United States Navy," "The Development of the U. S.," "Palestine," "Anthracite Coal," "Florence and Venice," are accompanied by from fifty to one hundred colored slides, and one or two reels of motion pictures, as the case may require, at a nominal rental fee.

This "Stereo-Vita" lecture service, as it is called, will no doubt meet with considerable favor, especially where the services of a regular lecturer are not easily procurable.

M. I. MacD.

GAUMONT CONTRIBUTING TO EDUCATIONALS.

Mutual World Tours Makes Initial Appearance with Interesting Subject Matter.

DURING the past year and a half the Gaumont company has been one of the largest contributors to the educational film market. During that time it has placed before the public three valuable series of educational films. The first of these, commencing in September, 1915, was entitled "See America First," and has been released at weekly intervals since that time, covering the beauty spots and points of historic interest in America, including the chief manufactories, often with detailed illustrations common to those particular cities on which the camera was focused.

The second series, known as "Reel Life," the magazine in film, issued its opening number in May, 1916. This is also a weekly release, and discusses topics of general interest, such as "How Paris Sewers Are Cleaned and Purified," "How Gold Is Mined in Southern Oregon," "Our Grandmother's Method of Handling Wool," "Odd Animals of the Border," etc.

The third Gaumont series, similar to the first mentioned, is a travel series, which made its initial appearance on November 7. It plans to provide pictures of places and people under foreign flags, and is entitled "Mutual Tours Around the World." Its opening number, which is finely tinted throughout, contains views of unusual interest in the Assouan district of the River Nile, including the Assouan Dam, which was completed December 10, 1902. Characteristic Egyptian types at their various occupations of shoemaking, decorating pottery, barbering, water carrying, etc., add to the interest of the reel. Scenes in and about the Galician town of Kamenez-Podolsk form the central portion of the reel, while La Rochelle, France, with its wharves, fish market, fishing fleet and other scenes of interest about this picturesque town, occupy the closing footage of an entertaining and instructive reel.

The Gaumont company is to be congratulated on the valuable part it is playing in the weekly supply of educational film.

M. I. MacD.

PRACTICAL METHODS

As Adopted by the Los Angeles County Bureau of Visual Education.

THE Los Angeles County Bureau of Visual Education is adopting a practical method of acquainting the schools in that vicinity with the best means of obtaining films suitable for purposes of visual instruction and entertainment. This method does not point to the free distribution course, which, by the way, acts much in the capacity of a nail in the coffin of a more extensive production of educational films. On the contrary, it aims at placing the schools in a position to help themselves by putting them in touch with moving picture exchanges in Los Angeles where films of the desired quality may be had.

For this and other purposes a bulletin is distributed among the Los Angeles schools which gives the necessary information as to the cost of installation of projection machines, operation of said machines, reference books and underwriters' regulations. Advice as to safety precautions for schools using moving pictures is also included, as well as a directory of firms handling projection machines, supplies and slides. In addition to this, lists of recommended films

are given and the Los Angeles exchanges at which they may be procured, and in each case the address and telephone number of each firm or exchange is recorded. In this bulletin is reflected the "better films for young people" movement, for we find also listed a number of films referred to as being of special interest to children. The bulletin contains much material evidence of the time and thought that has been expended on its preparation by the bureau.

There is much to be commended in this method of procedure as an aid to the educator and a stimulus to the manufacturer. A copy of this bulletin may be had by application to the office of the County Superintendent of Schools, Suite 709, Hall of Records, Los Angeles, Cal.

Essanay Special Features

Will Produce a "Black Cat" Brand of Stories and a Twelve-Part Series for General Film.

GEORGE K. SPOOR, president of Essanay, has just announced two special lines of features to be produced by that company. One will be known by the brand name of the "Black Cat" features and the other will be a series of stories under the general title of "Is Marriage Sacred?"

Mr. Spoor has purchased the rights to 100 special stories which are being put into photoplay form and released through the General Film Company as "Black Cat" features. Each story is complete in itself, bearing no relation to the other stories on the program except that all will have the same distinctive style. Each one of these features will carry a thrilling plot and intense dramatic interest. The screen time of these features will be approximately 33 minutes each.

They will be released every Tuesday beginning with December 5. Mr. Spoor has announced the first four of these features to appear in December as follows: "The Egg," released December 5; "As In a Looking Glass," released December 12; "The Little Brown Mole," released December 19, and "The Girl God Made for Jones," released December 26.

There are two very strong reasons why Mr. Spoor decided to place a distinct brand on these photoplays. The first naturally evolves from the fact that the stories were purchased from the Black Cat magazine, which carries a distinctive style. His other reason is to aid both the salesmen and the exhibitors; the salesmen to present to the exhibitors a special brand of photoplays; the exhibitor to announce to his patrons every Tuesday, or whatever other day he chooses to elect, a special series of photoplays.

Mr. Spoor is planning and in fact has already started a special line of advertising on these features. The "Black Cat" will appear in all advertising; it will appear on the paper; and the exhibitor will be able to hang out a "Black Cat" cutout on the night the feature appears in his theater.

This will enable him to announce to his patrons when the "Black Cat" features are to be shown. It is believed by Essanay that these features possess exceptional merit and that when the first few are viewed by the public there will be constant demand for them. In this way the exhibitor is aided in securing patronage by the cumulative effect of his weekly announcements.

Outside of the fact that the series of stories on "Is Marriage Sacred?" appeal to Mr. Spoor as exceptionally attractive, the same ground of reasoning lead him to announce this series.

There are twelve photoplays in this series, each of these also complete in itself, carrying a separate title, but bearing on the subject "Is Marriage Sacred?" The first release will be December 16, through the General Film Company, and will be released each Saturday thereafter until completed. Another series of stories under a general title will be announced after these are finished. The screen time will be approximately 33 minutes.

This series touches the home of every individual and is of deep interest to every man, woman and child. They are not being produced as problem plays, but bear such an intimate relation to the home and to the present day marriage laws and customs that they will be of interest to all.

While dealing with this delicate subject, Essanay announces that every photoplay is clean and wholesome and morally uplifting. Their first object is to entertain, to give fascinating entertainment, but at the same time leaving the spectator with a feeling of the cleanliness and beauty of life rightly lived. Essanay stars will appear in all these productions.

BELMAR BACK WITH TRIANGLE.

Henry Belmar is back with the Triangle-Ince forces and has a character role in the new detective play by C. Gardner Sullivan, in which Wm. Desmond is the star and Reginald Barker the director.

Fox Men in Convention

District, Branch Managers and Department Heads Meet at Hotel Biltmore.

ANNOUNCEMENT of new policies in the production and release of photoplays by the Fox Film Corporation was the outstanding feature of the second annual convention of the William Fox district and branch managers and department representatives which was held at the Hotel Biltmore, New York, Saturday, Sunday and Monday, Oct. 28, 29 and 30.

William Fox, president of the Fox Film Corporation, was present at every session and in person announced the policies which will be inaugurated immediately after the first of the year; W. R. Sheehan, general manager of the corporation, presided.

An innovation which had been previously announced but which was definitely outlined by Mr. Fox was the release of comedies of which one two-reeler a week will be given to the public, beginning in January. To prove his contention that only the best in comedy will be released by the company, Mr. Fox took the entire convention to the Academy of Music Sunday afternoon where the first of the new pictures was shown to the audience without previous announcement. The manner in which it was received by the large house convinced the delegates that Mr. Fox was right.

A second Fox production that the delegates received enthusiastically was "A Daughter of the Gods," which they saw at the Lyric Theater Sunday night. Wednesday morning the delegates were shown the newest big Fox production, "The Honor System," at the Academy of Music. This picture has not yet been released.

Ernest Reed, of London, England, general representative for Mr. Fox in Europe, addressed the convention Tuesday. He told of the great success of Fox productions in the British Isles and declared that Britain offers a practically unlimited field for Fox features. Glowing reports were read from representatives in Continental Europe, Australasia and South America.

Following are those who were present at the convention: District managers—Harry Leonhardt, Western; Paul C. Mooney, Central; C. L. Worthington, Eastern. Branch managers—O. P. Hall, Atlanta; Harry P. Campbell, Boston; J. E. O'Toole, Chicago; Joseph Kaliski, Cleveland; Harvey B. Day, Cincinnati; George C. Reid, Dallas; N. D. Thompson, Detroit; Albert W. Eden, Denver; E. H. Wachter, Kansas City; Field Carmichael, Los Angeles; S. N. Robinson, Minneapolis; J. D. Evans, New Orleans; Jack Levy, New York; Lester Sturm, Omaha; George Dembow, Philadelphia; C. W. Eckhardt, Pittsburgh; W. J. Citron, San Francisco; E. R. Redlich, Seattle; Joe Levy, St. Louis; G. R. Jermain, Syracuse; C. F. Senning, Washington; Mitchell Granby, Toronto; Maurice West, Montreal; Richard Wernick, New Haven; Nat Beier, Newark.

Home Office—Herman Robbins, assistant to Mr. Sheehan; Lewis S. Levin, assistant to Mr. Sheehan; Edward Waldo, auditor; Ewan Justice, publicity department; H. J. Roberts, development department; M. J. Horn, assistant to Mr. Robbins; George Buck, requisition department; Fred W. Lange, foreign department; Morris Greenberger, contract department; Sam Shapin, booking department; Thomas W. Brady, New York exchange; G. A. Gray, publicity department; J. P. Durham, publicity department; A. B. Bernd, publicity department; G. B. Spiero, publicity department; Sol Wurtzel, secretary to Mr. Fox; Ernest Reed, London, England.

George Fitzmaurice and William Courtenay Discussing an Astra Scenario.

British Notes

THE announcement by Royal Proclamation last week that the importation of manufactures of bone, horn, ivory and celluloid into this country is to be prohibited occasioned certain uneasiness in the trade until a statement specifically excluding moving picture films from the scope of the order was issued by the Board of Trade.

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Larry Trimble, Florence Turner's director, has returned from the U. S. A., as has Roscoe C. Spurin, of the new renting firm of Roscoe's Exclusives. Mr. Trimble intends to return almost immediately to the States with Miss Turner to make there during the winter a series of pictures especially suitable for the American market, but will return to England next spring. Mr. Spurin, who has secured the agencies in Great Britain for the output of the Frohman Corporation and the new Al Christie concern, has taken office premises in Motograph House, Upper St. Martin's Lane, London. Three well-known personalities in the London trade who are at present on their way to the United States are Frank Brockliss, the Lubin Company's agent; J. Taylor, of the Clarion Film Co., Manchester (agent for certain of the World Film Productions), and Mr. Davidson, who operates an exchange in Wardour street and mainly specializes in home-made subjects.

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Readers of the "World" will regret to learn of the death in India through sunstroke of Gerald F. Mayd, who previous to his joining the British army acted for a time as Paris correspondent of the Moving Picture World under the nom-de-plume of "John Cher."

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The British Association for the Advancement of Science at its recent annual conference formally recognized the moving picture as a scientific tutor. From observations made at the conference the association is evidently keen upon acquiring a complete list of all educational films in circulation, with the name of the manufacturer or renter, possibly with some idea in view of compiling a comprehensive catalogue for the use of educational institutions in the country of all scenic, industrial, scientific and natural history films available. From six exchanges only have such lists been obtained, but there must be many other sources from which educational subjects could be procured. Three years ago we were promised a boom in educational films, encouraged by the release by Pathe at that time of complete programs of educational subjects. The departure was, however, an extremely short-lived one, and from that day onward the educational film has been gradually elbowed clean out of the program. With rare exceptions the only new educational pictures—not including topicals—appearing on the market today are the short travelogues, and most of these have to be elaborately titled to tempt the purchaser. "With the exception of an occasional booking from high-class theaters you simply cannot give them away," said a Wardour street renter. "As an instance of the drug they are on the market, I might mention that I have turned down new unprinted negatives of educational subjects when offered at five cents per foot," he remarked.

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The recent offer by Kodak Ltd. of a special rebate in the price of positive stock to customers using Eastman stock to an amount not less than ninety per cent of their total consumption has been withdrawn.

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Ivy Close, who migrated a few months ago to America to work with the Kalem company, is now back in London, engaged to appear with Broadwest Films.

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The American Company and the Charles Urban Trading Company have effected an exchange in premises. The American Company with its own exchange is now housed in Urbanora House, adjoining the Selig building in Wardour street, while the Charles Urban Trading Company has moved to the old American premises at the Oxford street end of the same thoroughfare.

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The Trans-Atlantic Film Co. (Universal) has this week made an important departure from its customary policy by disposing to the Gaumont exchange upon an exclusive basis the output of the L-KO, Nestor, Victor and Imp comedies. J. D. Tippett, the managing director of the Trans-Atlantic company, has hitherto been a most enthusiastic supporter of the open market sale to each and any renting exchange of his company's productions, multiple reel features alone being excepted. All the Universal serials have been disposed of on this basis in addition to the one, two and occasionally three reel subjects of the above-named brands. It is the Gaumont company's intention to book these two-reel comedies in series of twelve.

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Amongst exhibitors a controversy is proceeding on the subject of booking exclusive films in numbers, or as it is termed over here "block booking." The following resolution unanimously passed by one of the district branches of the Exhibitors' Association reveals one local aspect of the question: "This association recommends its members to withhold from the system of block booking, such system being detrimental to the trade, as it foists upon the exhibitor goods not suitable to his house, probably resulting in loss of business, in addition to which it will lead to the controlling of the subjects to be exhibited by other than the exhibitor who is the real judge of what he wants." In fairness to the exchanges it should be stated that there is quite a large number of exhibitors in the country in favor of "block booking." I have one exhibitor in particular in mind who, of his own accord, booked sixty films of one make on a single contract.

J. B. SUTCLIFFE.

EXPANDING UNIVERSAL UNDER SEA PICTURE PLANS.

Encouraged by the success of "Twenty Thousand Leagues Under the Sea," the new super feature picture filmed at the bottom of the ocean, now attracting capacity audiences to the Studebaker Theatre in Chicago, The Universal Film Manufacturing Company has decided to organize a number of companies to present the picture in the principal cities of the country. Arrangements have already been made to open at the Savoy Theatre in San Francisco, November 26, and at the Lyric Theatre in Minneapolis at about the same time. It is quite likely that by the first of the year at least a dozen companies will be operating in as many cities. The unusual character of this picture has created the widest interest.

KEENAN TO RETURN TO STAGE.

Frank Keenan, for two years on the Pacific coast, where he has appeared in Universal and Triangle pictures, has returned to New York to complete arrangements for a change in his plans. His contract with the Triangle company has expired, and he will not renew it. He has several dramatic plays which he has read and accepted during the past two years, and he plans first to arrange for the production of one of these, after which he will act again before the films, but only in the East.

"I am hungry for a sight of New York," Mr. Keenan telegraphed his New York representative, "and it will be a long while before I again sign a contract which will keep me away from the dramatic stage of New York for so long a period."

METRO STRENGTHENS SCENARIO STAFF.

Following out its policy of developing motion pictures to the highest artistic degree and at the same time meeting popular demands for photoplays, the Metro Pictures Corporation is taking steps to place on its staff the most brilliant scenario writers in the profession. Only recently three writers of prominence were added to the Metro forces, and negotiations are under way for securing several more. The three are Miss Katherine Kavanaugh, Charles A. Logue and Joseph F. Poland. They now are at work in the Rolfe studios.

"A QUIET AFTERNOON"—KID PICTURE.

"A Quiet Afternoon," a one-reel comedy, starring Elaine Ivans, and written and directed by James Beecroft, will soon be shown to the press. This picture was made with the idea of pleasing the kids, and is full of fun and wholesome humor. In this laughmaker the introduction of the Diplodocus, a creature of the paleozic era, gives one an insight into the habits of this creature, that has hitherto been overlooked.

Australian Notes

THE Federated Showman's Union at the last meeting decided unanimously to raise prices to a minimum of sixpence. This move has been caused by the increase in running expenses and also the big rental required for programs at present. Most of the suburban shows have at least two five-reelers on their programs.

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Frederick Shipman is at present conducting a revival season of "Neptune's Daughter," and it is proving very successful. The film had a week's run at the Crystal Palace and is not being rented out to suburban shows by the Associated Exchanges. Mr. Shipman has been confining his efforts recently to the legitimate stage, and "Neptune's Daughter" is his first venture in the picture business for some time.

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The new taxation has been made public by the Government. It includes an amusement tax of a half-penny on three-penny tickets, a penny on six-penny tickets and a penny on every additional sixpence.

By this means the Government hopes to raise the sum of £2,000,000 ($10,000,000) during the coming year.

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It is rumored that a new exchange is to be opened in Sydney very soon, which, it is said, will offer a new brand of features that have not been seen in Australia before.

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George Barnes, of Melbourne, has produced a multiple reel subject entitled "The Life of Adam Lindsay Gordon," which, as the name denotes, is the life story of the famous Australian poet. Hugh McCrae, author, artist, poet and actor, takes the part of Gordon very creditably.

Barnes is one of the latest theatrical men to break into the pictures. He only recently returned from the United States, where he became impressed with the opportunities of the business, and decided to have a cut at it as soon as he returned.

Now that he has given it a trial, he is confident of success

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Three new picture theaters are to be built in the Melbourne suburbs. The actual building cost of these shows will be over £30,000 exclusive of the cost of the sites.

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Melbourne claims to have the finest picture theater center of any Australian city. This is in Bourke street, where, within a two-hundred yards' radius, are Hoyts, Paramount, Melba, Brittania, Gaiety, Victoria, Empire and the Star, the latter being nearly a new house. There are rumors at present of no less than three sites having been secured in Bourke street for other picture theaters.

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The Williamson-Waddington firm has secured the rights for the "Mysterious of Myra" serial, and the first episode will be released on October 2 at four of their theaters simultaneously.

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Having established their organization in Sydney, Crick and Jones are now stretching out to the field offered by New Zealand, and are sending a representative there to look after their interests.

"We are just starting to feel our way," said Mr. Jones, "and believe that the New Zealand showmen will give us their hearty support in connection with our endeavors to establish the manufacturing end of the business here."

Crick and Jones are handling the Australian production, "The Mutiny of the Bounty," which was nearly all taken in the Dominion.

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The Gem theater, North Sydney, N. S. W., opened last week, is peculiar in one way—the operator is the only male employee. The manager, or rather the manageress, is a woman, as are all the ushers. The orchestra is also composed entirely of women.

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Fraser Films, Ltd., from this week, are releasing two features weekly, one Bluebird and one Red Feather photoplay. In the past this firm only released one feature weekly.

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Winfield R. Sheehan arrived by the "Ventura" this week on a visit to the Sydney branch of the Fox Film Corporation.

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"The Birth of a Nation" is having a revival season at two of the Williamson-Waddington theaters in his city, the Strand and the Glaciarium. Popular prices are being charged, and full houses are the rule as a result.

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Triangle Plays are still upholding the fine standard of excellence found in their first subjects.

The last program, including "The Little Schoolma'am" and "Hell's Hinges," is a very good combination.

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The Australian Photoplay Magazine, which published its first issue last month, is the only moving picture trade publication in Australia. It is not wholly a trade paper, however, being also of interest to the public. At present the magazine is running a series of articles of great interest to exhibitors everywhere. These articles are entitled "Showmanship," and are written by T. H. Eslick, perhaps the greatest live-wire showman Australia has ever seen. He controls an amusement park known as the White City and also several other ventures.

The publication, which now is issued monthly, fills a great want in the picture business here.

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The censorship bear has started to growl in Victoria again. In reply to a question in the House of Representatives last week, the Minister of Customs (Mr. Tudor) stated that the military censorship of films had only recently been assumed by the Navy Department, and it was necessarily carried out in each State capital.

Censors had been instructed that where the least doubt might exist as to whether a film was to be passed or not, the picture was to be sent to Melbourne for reference to the Chief Censor.

The possibilities of German influence being organized to produce films designed to weaken the solidarity of the Allies, and to be prejudicial to recruiting, had been considered, and the necessary steps taken to prevent the exhibition of such films.

T. S. IMRIE.

Sydney, N. S. W., Australia, Sept. 28, 1916.

RUTLEDGE SUCCEEDS BROCKELL AS PARAMOUNT MANAGER.

Frank Rutledge, a well known theatrical and motion picture man, one of the best known showmen in the middle west, has been appointed manager of the Famous Players Film Co., Inc., Chicago, Ill., to succeed F. M. Brockell. Mr. Rutledge entered the film industry three years ago as manager of the Playhouse at Oak Park, Ill. From there he joined Kleine as special representative in the larger cities in the middle west and was promoted to manager of their Detroit exchange and later became manager of the Artcraft Exchange in Detroit. The last position he held but a short while before joining the Paramount forces.

G. A. Ranshaw, formerly with the Casino Feature Film Company, has been appointed assistant to Mr. Leist, assistant manager of the Chicago exchange, and H. P. Zappe, also of the Casino Feature Film Company has been appointed special traveling representative of Paramount's Pittsburgh office.

JEWEL CARMEN JOINS WILLIAM FOX FORCES.

Jewel Carmen, one of the prettiest and most capable actresses in moving pictures, who has been playing opposite Douglas Fairbanks, has joined the William Fox forces.

Miss Carmen is probably remembered best for her excellent work in "Manhattan Madness," one of Mr. Fairbanks' most recent photo-plays. She made her debut in the silent drama only four years ago, when she was still in her 'teens.

Miss Carmen is a native of Danville, Kentucky—the state which has furnished so many of William Fox's best photo-players. She will appear in Pacific Coast productions.

TO BUILD CORSICAN VILLAGE FOR METRO PLAY.

On the shores of Long Island, not many miles from the heart of Manhattan, a Corsican village soon will appear. It is a setting for scenes in a vendetta play in which will appear Madame Petrova, the Metro star. Director Burton L. King of the Popular Plays and Players studios, accompanied by assistant director Edward James, has selected an ideal site which commands a wide sweep of sea.

Among the Picture Theaters

NEWS AND VIEWS OF PHOTOPLAY HOUSES EVERYWHERE

Regent Theater, Philadelphia, Pa.

Appointments and Furnishings of Renovated Photoplay House Are Striking—Ushers Dressed in Military Costumes—Has Bulletin Announcing Time Each Picture Is Shown—Managed by Lionel H. Keene, an Experienced Showman.

THAT a large seating capacity is not imperative in order to show the best pictures profitably has been forcibly demonstrated in the case of the Regent theater, at No. 1630-32 Market Street, Philadelphia, Pa. The house occupies a unique position among successful Philadelphia photoplay houses because of its small seating capacity and its aristocratic patronage. Everything about the house, appointments, furnishings, service, music and features shown, is designed to appeal especially to persons of cultivated taste who are accustomed to and can appreciate delicacy and distinction. Abundant proof of the merit of such a policy is evident in the success of this house.

It was built for Alexander R. Boyd and opened under the management of Frank Buhler, who first initiated the house to motion pictures. It is now controlled by the Stanley Company which operates many theaters in Philadelphia, notably

Regent Theater, Philadelphia, Pa.

the Stanley, a much larger and equally well appointed house, located a few doors from the Regent. Despite the presence of the larger house, the intimate appeal of the Regent has enabled it to create and hold a loyal and numerous clientele.

The building occupies a lot 60 feet in front by 140 feet in depth and is entirely fireproof in construction, thoroughly modern, and delightfully artistic in design. The front is of white tile brick and the marquee is finished in bronze green, making a highly effective contrast. A large electric sign, also in white and green, inscribed "Regent Photoplays," makes an attractive show at night and is so proportioned as to be graceful and readable by day.

An ultra-modern idea in billing is also in evidence in bronze frames at the entrance which have announcements of current attractions painted in oils on glass doors, which can be plainly seen in the daytime and become transparent by night when illuminated with electric lights and reflectors. Loose poster sheets are entirely done away with and only a few brass frames are called into play to advertise the showings.

The auditorium has a high ceiling, containing eight ventilator outlets. The lighting system is entirely indirect, a series of inverted lights hanging from the ceiling, permitting a tempered radiance when desired. The lights usually employed are concealed at the top of the walls and disseminate, either soft, amber, blue or red tints, which with the silver, blue and grey mural decorations make possible some very beautiful combinations. A rich blue carpet runs down the aisles and heavy velvet curtains screen all openings.

One of the chief uses of the curtains is to protect patrons from draughts, and a series of the draperies extends entirely across the rear of the house suspended from brass rods slightly above the level of the circassian walnut and cordovan leather opera chairs with which the house is equipped.

Rest and retiring rooms for men and women are provided and kept scrupulously neat. In the women's room a dressing table and writing desk are provided, a powder puff or any other little toilet accessory may be secured from the matron in attendance.

During the month of August the house was closed and extensive improvements were made at a cost of several thousand dollars. For beauty of decorations and lavishness of furnishings, the house since its reopening, September 4, has been an object lesson to more conservative exhibitors.

Lionel H. Keene, the manager of the house, is well fitted to control the destinies of a place of its character. Born in London, much of his life was spent in Baltimore, Maryland.

Interior of Regent Theater, Philadelphia, Pa.

He is a keen and experienced showman, whose activities have brought him in touch with many phases of the profession. In 1910 Mr. Keene was advance agent for Sothern and Marlowe in "Romeo and Juliet," and he successfully managed the Baltimore Auditorium and the Auditorium Stock Company in Baltimore.

Mr. Keene has been notably careful in the selection of his staff. He especially prides himself on the natty military costumes, of light blue with gold braid topped by jaunty polo caps, worn by the ushers. The fine discipline which he exacts and the courteous treatment extended to patrons by all the attaches of the house have been important factors in Mr. Keene's success. A bulletin announcing the exact time when each picture is shown, enables each employee to give this often requested information promptly, and this is only one of many schemes for efficient service inaugurated by Mr. Keene.

The matter of perfect projection has also been carefully thought out. The pictures are thrown on a gold-fibre screen, 12 by 16 feet, over which can be drawn a red velvet curtain. Two Simplex motor driven projection machines are operated by Rupert Scheiblein and George Gamble. The projection

room is up-to-date and has automatic fire shutters, which were invented by Mr. Scheiblein.

Mr. Keene has a pre-release program of Metro and World productions which are run for three days each. Admission is 15 cents in the afternoon and 25 cents for evening performances. Performances begin at 11 A. M. and run continuously until 11 P. M.

Music is an important feature. The equipment includes not only an improved Kimball organ, but a seven piece orchestra. The musical programs are chosen especially to suit a band of this size, and are notably attractive, especially in avoiding elaborate orchestrations unsuited to a small orchestra. Orchestra and organ under Mr. Keene's plan have grown wonderously popular. The theater has, in short, an ideal atmosphere for a strictly first class house, and as to results, Mr. Keene reports capacity business every night.

Knickerbocker Theater, Washington, D. C.

Structure Which Will Contain Photoplay Palace Will Also Include a Concert Symphony and Lecture Hall—Institution Peculiarly Suited to Need of Neighborhood—H. M. Crandall, Local Picture Magnate, Associated with Enterprise.

GROUND has been broken at 18th street and Columbia road, Northwest, Washington. D. C., for a new motion picture theater, to be known as the Knickerbocker, which will represent an investment when completed of nearly $225,000. This house is to be built and operated along lines unique to Washington by the Knickerbocker Theater Company at the head of which are Harry M. Crandall, moving picture magnate of the District of Columbia, who already operates Crandall's, the Apollo, the Savoy and Avenue Grand theaters. Barry Bulkley, who is interested in a number of big deals in this city and is at the head of the Hy Art Masterplays Company; George T. Smallwood and Fred S. Swindell.

Architect's Wash Drawing of Knickerbocker Theater, Washington, D. C., Now in Course of Erection.

The new theater is to be erected on ground that represents one of the most valuable plots in the northwest section of the city. It is at the intersection of two main car lines and is right in the heart of the most fashionable part of Washington. It is the ultra fashionable neighborhood and there are many thousands of residents there who can be counted upon to patronize a place of amusement of this type. The deed transferring the tract upon which the theater is to stand was recorded last week in the name of Harry M. Crandall. There are three lots having an area of 16,277 square feet with frontages of 140 feet on Columbia Road and 173 feet on Eighteenth street. The price paid for this property is said to have been in the neighborhood of $60,000.

The plans for the structure were drawn by Reginald Wyckliffe Geare, architect, who has evolved some novel features which will make the Knickerbocker different from any other enterprise heretofore contemplated in the National capital. There is said to be great need for a structure such as this in the neighborhood in which it is to be erected, and to meet this need the plans have been extended to include, in addition to the motion picture theater, a concert symphony and lecture hall, luxurious parlors and lounges. Primarily it is to be a moving picture theater of the highest possible type, but those interested in this new project state that the construction of a building in this section which can be utilized for the many important events such as symphony concerts, lecture courses by well known travelers, vocal and instrumental concerts, and other entertainers, is the logical development of the trend of amusement in Washington.

It will take at least six months to complete the construction of this theater, and there will be expended in the construction work alone upwards of $150,000. The building is to be four stories high and of reinforced concrete construction, with a front of stone-trimmed brick.

The main foyer will cover practically the entire frontage on the Eighteenth Street side. The remaining space not so utilized will be given over to a store, which will have its entrance on the corner. There will be exits on both streets and a marquise will be placed over the main entrance. The lobbies and foyers are to be large enough to accommodate the entire seating capacity of the theater.

Seats are to be provided for 1,800 persons and these are to be of new design, being larger and more comfortable, according to the designer. The auditorium is to be in the shape of an elongated triangle, generally following the shape of the lot, which is to be entirely occupied. The stage is to be at the apex of this triangle, and the arrangement, according to the architect, lends itself admirably to the purpose for which it is designed, as an unobstructed view of the stage can be had from every part of the auditorium. The long balcony will have a vaulted ceiling at the end of the gallery, being a large circular room provided with a great fireplace. A number of mezzanine boxes are to be located across the front of the balcony, and loggias in the long gallery promenade will overhang the auditorium and give space for other boxes. In the rear of the auditorium will be a retiring and rest room for women and, on the opposite side, a smoking room for men. Directly above the retiring room will be a Japanese tea room and lounge. This latter is also to communicate with the auditorium. The tea rooms, lounges, promenades and other like places, are to be provided for teas, dances and receptions in the afternoons, and enough attendants are to be furnished by the management for all such affairs. Harry M. Crandall, who is to personally conduct the Knickerbocker, states that he is going to endeavor to secure the best travel lectures, the big symphony concerts, and star-course concerts for the afternoons. There will be an orchestra of fifteen pieces to furnish music during the two shows to be given each evening. This is to be made up of the most talented musicians obtainable, who will give a fifteen-minute concert preceding each show.

The auditorium is to be lighted by a new system of the semi-direct, self-diffusing type, said to be entirely new for threater lighting, by means of which any desired light effect can be obtained in an instant, varying from a full sunlight effect to subdued moonlight, or the darkness of dawn. The fixtures have been specially designed for the building, as have the seats, hangings, and other furnishings, all of which are to be carried out in a color scheme of gold, ivory, and old rose. The color scheme of the women's retiring room is to be blue and gold, and the balcony promenade is to be in lavender and ivory, with upholstery and hangings in lavender velour. The specially designed ventilating plant is calculated to change the air in the theater at least once in every fifteen minutes, and the fresh air is to be warmed in winter and ice-cooled in summer.

Arbor Theater, Albany, N. Y.

The Arbor Theater in North Swan street, Albany, N. Y., is one of the biggest theaters in that city devoted exclusively to high class motion picture plays. The building is the property of James A. Dolan and William F. Reilly. The interior of the theater is 110 feet long and 60 feet wide and has a seating capacity of 1,000 persons. The rows of seats have been placed thirty-two inches apart.

Arbor Theater, Albany, N. Y.

The interior of the theater is beautifully finished in light and dark brown. At each side of the screen is a beautifully painted arbor scene. A modern ventilating system is installed and fresh air is continuously pumped into the theater. The indirect lighting system has been installed. The building is built of brick and concrete. Nine exits have been provided for. A $5,000 Wurlitzer Electric Orchestra is used. The theater is under the management of William H. Buck.

Parkway Theatre, Baltimore, Md.

Architectural Beauty of New Photoplay House Exquisite—Structure Fitted with "Royal Box" for Ceremonial Occasions or for Special Parties—Gives Successful Matinee for Children on Saturday Mornings.

FROM across the seas came the idea for the architectural beauty of the latest addition to Baltimore's picture playhouses, the Parkway theater. About three years ago an associate of H. W. Webb, president of the Parkway Theater Company, Baltimore, was visiting England. He was so impressed with the architecture of the West End Cinema theater, London, that he secured plans and photographs of the structure, which he forwarded to Mr. Webb, who incorporated the idea in the Parkway. The location of the Parkway, it is on North avenue, a door or so from Charles street, can be compared to Forty-second street and Broadway, New York City.

Within walking distance of the most exclusive residential

Parkway Theater, Baltimore, Md.

sections, the Parkway has drawn for its clientele upon the cream of Baltimore's population. Its promoters intended that it should be a high-class theater. Starting with the physical appearance of the theater itself, no stone has been left unturned to maintain an air of dignity and exclusiveness. That is why there can be seen among the audiences men and women of prominence in the city's industrial activities. A distinctive feature of this picture playhouse, both from an interior and exterior point of view, is its chasteness of design. There is nothing garish, nothing to smite the senses with a feeling of the bizarre. Everything is in good taste, down to the smallest detail. The front of the house is after the Italian Renaissance design. It is in simple, dignified light gray terra cotta, with an admixture of light and dark texture brick, the whole giving a charming effect.

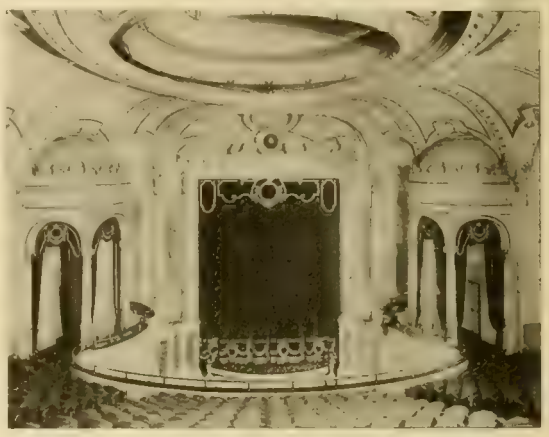
Inside the theater might be called egg-shaped, after the lines of its London contemporary, a plan which works out practically in that it presents the screen without distortion to the occupant of every seat in the house, no matter where located. The auditorium is reached through a handsome marble lobby, with marble stairs leading from each side to a large lounge and tea room. The lobby as well as the rest of the interior is designed after the fashion of the Louis XIV period. Hanging lamps, reproductions of chandeliers at Versailles and Fontainbleu, add to the charm of the tasteful decorations. The tea room is finished in a delicate French gray, with beautiful old rose hangings, much after the style of the cozy salle or lounge of the aristocratic theaters of Paris, Vienna and London.

On each side of the interior there is a commodious "royal box," for use on occasious of ceremony or for special parties. Below are a dozen roomy loges, from which the stage can be seen to excellent advantage. Besides these loges, the first floor contains 800 large, deep-cushioned chairs, upholstered in the prevailing old rose tint with a velour finish, making the seating capacity of the house 1,100 persons. A $15,000 organ and a large orchestra supply the necessary entertainment for the ear, while the eye is engrossed by the scenes projected from an invisible operating room to a screen of radium gold fibre.

One of the most elaborate features of the interior embellishments is the main ceiling. From the large, ornamental dome is suspended a strikingly ornamental sunburst. All of the lighting is indirect. There is no glare. The matter of ventilation has been taken care of with the skill and thoroughness that marks the other details. So "fresh" is the air at all times in every part of the theater that potted flowers and plants are kept growing around the orchestra pit, on the stage and at other points.

One of the most successful of the Parkway's innovations is the weekly matinee for children on Saturday mornings. Some said it couldn't be done, that the idea of a special performance for children only was impracticable and would prove unprofitable. But, shortly after the theater was opened the plan was tried out. Only carefully selected programs of travel, educational and comedy films were presented. With a suddenness that was surprising the idea took hold of the community, and mothers began sending their children to the performances in much the spirit that they sent them to school or to the music teacher's.

The pictures presented at the Parkway are seen and approved by the management before it goes before the eyes



Interior of Parkway Theater, Baltimore, Md.

of the patrons. The programs are run on schedule, and this schedule is advertised so that one may time one's arrival at the theater to accord with the showing of the particular film or films which one desires to see. A weekly program heralding coming attractions is mailed to 5,000 selected names. If one wants information as to price of seats, time of performances and so on, there is a special telephone information department to answer such inquiries promptly and courteously. Automobiles of patrons are checked and guarded by a special officer. Ushers and attendants are well trained and polite. Prices range from 10 cents to 50 cents. All screen announcements are made in trick film. The theater's own camera man is ever on the alert for local happenings of interest, and within 24 hours after they have occurred big news events of local interest are shown in the screen's Topical Review.

Under the active management of Bernard Depkin, Jr., a young man with progressive ideas and the ability to put them into execution, the patronage is growing steadily. Mr. Depkin believes that there is something more to a motion picture playhouse than a projecting machine, a screen and tawdry color effects in decoration. To the men who made the Parkway possible the proper presentation of film productions is as aesthetic an undertaking as is the productions of the most expensive offering of the so-called legitimate stage. And that the public agrees with this professional point of view is evidenced by the steady clip-clip of the ticket machine in the box office out front at every performance.

OLINGER PURCHASES TOY THEATER.

G. B. Olinger, of Milwaukee, Wis., owner of the American Theater, Third street, that city, has taken over the Toy theater in Milwaukee. Mr. Olinger will spend $5,000 in remodeling the Toy. The admission price will be 10 cents. Walter Hildebrand is to be manager.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

INTERNATIONAL PLAYERS ON WAY TO COAST.

Mrs. Vernon Castle and Company Will Film Five Episodes of "Patria" in Vicinity of Los Angeles.

MRS. VERNON CASTLE, the famous dancer and star of the International Film Service, is on her way to Los Angeles to appear in five episodes of "Patria" to be filmed here.

Louis Joseph Vance, author of "Patria," accompanied by Mrs. Vance arrived here this week in advance of Mrs. Castle and her company to prepare for the filming of the "western stuff."

Five episodes of the photoplay will be made here. The other episodes have already been filmed at Ithaca, N. Y. But because of the varied scenery in and around Los Angeles, some of which is typical of Mexican border scenes, the International Film Service decided to transport the "Patria" company to this region.

Most of the scenes to be taken here will be exteriors, which will include a number of battle scenes to be taken in and around San Gabriel Canyon. The company also will be taken to the desert for some "locations."

Jacques Jaccard, formerly of Universal, and director of "The Diamond From the Sky," "Liberty," and other serials, has been engaged to direct the Western scenes for "Patria."

Mr. Vance, who has been associated with the International Film Service for several months, is in general charge of "Patria" here on the Coast.

Among those accompanying Mrs. Castle to Los Angeles are Milton Sills and Warner Oland. They expect to be here until nearly Christmas.

DIRECTORS' BALL.

Motion Picture Directors' Association Will Hold Second Annual Affair on Thanksgiving Night.

The Motion Picture Directors' Association will give its second annual ball in the Hotel Alexandria on Thanksgiving night. The affair will be in the form of a buffet-dansant. This event promises to outdo the one held last year, and that memorable affair was a huge success.

Already invitations are being prepared, and the outlook is favorable for a record attendance of those prominent in the industry.

At eight o'clock the concert will start in the ballroom. By nine o'clock the guests will arrive, and an hour later the ball commences. It will last until the merrymakers tire. Music will be by a concert band and an orchestra. There will be no "grand march" or showing off; no shop talk and every person will be merry.

ANOTHER NEW CLUB.

Los Angeles has been devoid of clubs for over a year. Now it has two thriving organizations. The newest is the Hollywood Photoplayers' Club.

Composed of other men than those who were in the other club, this organization has secured the Shrine Auditorium for Thanksgiving Eve and will give a Movie Ball for the public. There will be many actors and actresses present to greet their admirers.

Already studio people have signed application blanks and made out checks to cover initiation. The purpose of this ball, the executive committee reports, is to raise funds with which to rent a suitable club house, furnish it and get it into running order. It will be in Hollywood.

An executive meeting was held at the headquarters Thursday night at which were present, according to the report of Arthur Shirley and Harry Hoskins, Al Christie, Francis Ford, Neil Burns, Eddie Polo, Henry Bergman, Ralph Merollo, Charles P. Stallings and Rufus Bowden, an attorney.

Headquarters, we are informed, has been established at 6411 Hollywood Boulevard. Eighty per cent. of the ball profits will go for a clubhouse.

MORE SCHOOLS INSTALL PROJECTION MACHINES.

A motion picture projecting machine for use in the electrically equipped grammar schools of Orange county was purchased by County School Superintendent R. P. Mitchell.

Films and slides furnished by the State universities will be secured exclusively for the machine. These films and slides are said to be a great help in the study of geography, history and other studies of a like nature and they can be secured for a small sum.

All of the high schools of the county are equipped with machines of this kind and have proven to be a great success. Superintendent Mitchell reports that the use of such machines in Los Angeles has grown to such an extent that it was necessary for the board of education of that city to secure the services of a man who does nothing else but look after the machines.

HELEN HOLMES BUYS PULLMAN.

Helen Holmes is the first screen star we know of to own her own private car, with dressing room attached.

J. P. McGowan, of the Signal Film Corporation, this week purchased a modern Pullman sleeper, complete in every detail for use in the production of features. So many of the scenes are staged in passenger coaches that it was decided it would be a saving of time and money to own their own coach. The car was purchased and delivered early this week. It is now on the company's siding at Signal, where it is undergoing alterations to make it conform more closely to the demands of production.

The finish of the woodwork has been dulled to prevent all possibility of catching a reflection of the cameraman at work and permanent Winfield-Kerners have been installed in place of the customary incandescent lights. A drawing room is also being fitted for Miss Holmes' dressing room, to be used when the company is at work in the car away from the studio.

It is Mr. McGowan's intention to use the car not only for picture purposes but as a private car for the company when making trips to secure exteriors in other parts of the State. It can be coupled on to a train and dropped at any siding leaving the company comfortably housed during their stay.

Los Angeles Film Brevities.

Doris Schroeder, who for the past several years has been connected with the Vitagraph Company as scenario editor and publicity writer, has accepted a good position with the American Film Co. and has moved to the studios at Santa Barbara where she will be engaged in doing scenario writing. Los Angeles film people hate to see her go, but wish her well just the same.

* * *

We paid a visit this week to the Superior Film Company and had a little chat with General Manager Robert A. Brackett. The Superior Company has a studio occupying the entire tenth floor of the Knickerbocker Building, right in the heart of the downtown district. This is perhaps the finest indoor fireproof studio on the coast and is equipped with Winfield-Kerner lights. The Superior Film Company rents their studio by the day, week or month and a number of feature film companies are taking advantage of the unusual facilities and conveniences of a downtown studio. Mr. Brackett's concern also makes a specialty of developing and printing and the manufacturing of novel and attractive titles. Mr. Brackett also states that he is in the market for undeveloped negatives and will buy trick pictures, popular sciences, microscopical and other out of the ordinary subjects. The company is located at 643 Olive Street.

* * *

We are informed that Wray Physioc, the former Biograph director, has organized a feature film company with the backing of $100,000 and will take over the old Biograph studio in Los Angeles. He is to start production within a short time on two-reel comedy dramas and five-reel features.

We have also been told that Roscoe Arbuckle will leave Mack Sennett's organization when his contract expires on January 1, and start a comedy company of his own. According to rumors Mr. Arbuckle has secured as backing the theatrical brothers, Joseph and Nicholas Schenck, of New York City. Al St. John, another Keystone player, is also expected to join this company and other members of the cast including a leading woman is now being selected by Mr. Arbuckle. "Fatty" will play the male lead and direct the pictures.

* * *

Henry "Pathe" Lehrman is now filming comedies at the Christie studios for release under the Fox banner.

* * *

Louis J. Cody, leading man for Mabel Normand, has been borrowed by Mack Sennett for some comedy pictures. He will return to Mabel Normand's studio when his services are required.

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Harry S. Kerr, for two years assistant to George Stout, business manager of the Keystone Film Company, has been appointed to take charge of the business end of the Mabel Normand Feature Film Company.

* * *

Donald Crisp has been appointed director for George Beban in his new Morosco picture. Frank E. Garbutt will be assistant director.

* * *

Paul G. Dowling has been appointed publicity representative of the Horsley studios. Mr. Dowling paid a visit to the office of the Moving Picture World this week, and stated that production had been started again at the Horsley studios. Two companies are now operating at the Horsley plant and within a short time other companies will start producing.

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Thomas Ricketts, who produced "Damaged Goods" and "Purity" for the American Film Co., is now directing Crane Wilbur in a series of six feature plays of five reels each.

* * *

Captain Jack Bonavita is back from Coney Island, where he had charge of the Bostock animals in a summer engagement. During the summer the captain kept the animals in a system of training in preparation for their appearance in Horsley jungle pictures soon to be released. The first story is a five reeler dealing with life in London and South Africa and was written by Alvin J. Neitz, who has written and produced a number of pictures for the Horsley productions.

* * *

Art Acord, the former American cowboy, the hero of Charles E. Van Loan's Buck Parvin's stories, has joined the Fox Company and will soon appear in a Western picture to be made in New Jersey.

* * *

Polly Moran, the Keystone comedian, was painfully hurt when her horse fell with her in Griffith Park. Her right arm was broken and her side wrenched and she suffered injuries in ligaments in her ankle. It is feared that she will be confined to the hospital for several weeks.

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In honor of the return of Thomas H. Ince from New York, E. A. Featherstone, Los Angeles clubman and sportsman, tendered a "duck dinner," this week, to the producer, his directors and several others, associated with the Ince Triangle studios. The banquet was served in the English Room of the Los Angeles Athletic Club and is declared to have been one of the liveliest gatherings ever held at that institution. Ince was called upon to speak, and he replied in a few words of thanks to Host Featherstone for his warm hospitality. These present in addition to Ince and Featherstone, were Business Manager E. H. Allen, Directors Raymond B. West, Reginald Barker, Charles Miller, Walter Edwards, William S. Hart, Actors William Desmond and Charles Ray, Employment Superintendent William Eley, Assistant Director Harry Elwell, Location Manager R. C. Moore, Albert Cowles, the author, David M. Hartford and Publicity Manager Kenneth A. O'Hara. Featherstone is remembered for having conducted an Ince excursion recently to Catalina Island, aboard his private yacht.

* * *

Alfred Vosburgh has been engaged by Thomas H. Ince to appear in support of Enid Bennett in the production in which she is now appearing under the direction of Charles Miller, at the Culver City studios. Vosburgh was a member of the Ince forces several years ago and scored a number of successes in two-reel productions. Since severing his first association with the organization, he has been playing the supporting roles in various other companies.

* * *

Director Reginald Barker has left for Pincrest with a company of thirty Ince players to film some scenes for the new detective drama by C. Gardner Sullivan featuring William Desmond. Those who are making the trip include Margaret Thompson, J. Barney Sherry, Robert McKim, Will H. Bray and Henry Belmar. The company will be away about a week.

* * *

Again has Myrtle Stedman, Pallas and Morosco star, obliged for charity. This time she sang for the Belgian Relief fund before a large gathering in Central Park, Los Angeles. The affair was termed "The Foreign Market" and was a success in every way.

* * *

News from Long Beach says that Ernest E. Gagnen, manager of the Empress theater there, will erect a $150,000 theater to seat 1,200 persons, and to equal the best theaters in the West for furnishings and equipment. He is now working steadily to complete arrangements for the building of this fine house, which he hopes to open shortly after the first of the year.

* * *

The Lasky firm has been granted a license to build a theater at 6248 Selma avenue at a cost of $3,000.

* * *

Fred Miller, a Fox exhibitor in this city, is rebuilding and adding to Miller's theater on Main street. The improvements will cost $5,000. Evidently he believes in plenty of room, and he surely needs it for his house is always crowded with satisfied patrons who come to see the products of the great Fox studios.

* * *

Messrs. Studebaker and Gates of San Dimas have leased the Work Building at Lordsburg and will remodel it for a new moving picture theater which will open some time in November.

* * *

The Dixon theater in Ventura has installed a new Power Six-A projector besides other new equipment. Theater men hereabouts are preparing for the winter season which commences this month.

* * *

John Green is building a fine structure at Fifty-fourth Street and Sixth Avenue. The total cost of the building is over seven thousand dollars. It will be opened as soon as completed, as a moving picture theater. It will be the finest in that district when opened.

* * *

Oscar C. Apfel, one of the directors for William Fox on the coast, has severed his connections with the firm. Mr. Apfel has completed his tenth picture and will take a long rest. Meanwhile he is considering several offers which have reached him from New York. One is a proposition to do South American pictures; while another would hold him in Los Angeles.

* * *

Ulysses S. Davis has been engaged by David Horsley to produce the first of a series of pictures in which the Bostock animals will be featured. Work on the first picture in the new series, a five-reeler, is to start at once. The story is one in which are introduced South African natives, wild animal catchers, diamond merchants and Scotland Yard detectives. Director Davis' last picture under the Horsley management was "The Soul Cycle," produced the first of this year. Davis is also well known as the director of various successful Vitagraph features.

* * *

Lottie Case, of Rolin Comedies, who was injured last week when she fell from a window at the studio, is now able to sit up. She is still in the hospital suffering from slight internal injuries.

* * *

Thomas Meighan is now on his way to New York. He left the Lasky studio this week accompanied by Alan Hale and wife. Another star to depart for the east coast was Frank Keenan, who finished his picture with Thomas H. Ince.

* * *

Dave Hartford has left the Ince studio and has been engaged by the Morosco Company to work in Pallas and Morosco features. William D. Taylor has closed a deal with

William Fox whereby he will finish one more picture for the Morosco Company and then go to the Fox studio to produce features.

* * *

Dustin Farnum returned this week from a hunt up country. The happy Morosco star brought home the biggest bag of ducks made in the district where he shot. As a result he passed around enough game to make Thanksgiving dinner for the whole studio.

* * *

Marjory Ellison ran a rusty nail into the sole of her foot and is laid up for a few weeks.

* * *

A novel and realistic night scene was filmed by Fred J. Balshofer this week at the Yorke Metro Studios for the production of "Pidgin Island."

The picture was staged in the elaborate Chinatown set recently completed at the Yorke Studios.

Four hundred well trained supernumeries took part in the scenes which were "shot" by the light of fifty Kliegl lamps and a myriad of flares. Producer Balshofer was assisted in handling the mobs by his star, Harold Lockwood, Lester Cuneo, Jay Hunt and Charles P. Stallings.

* * *

The most recent addition to the Harold Lockwood May Allison supporting cast now engaged in the picturization of Harold MacGrath's "Pidgin Island" is Doc Pomeroy Cannon, who was last seen on the Paramount program with Dustin Farnum in "The Parson of Panamint." He played the part of Prince of Worstenburg in "The Fall of a Nation" and characterized the role of the heavy in the forthcoming ten-reel Fox production "The Honor System." A day previous to his starting at the Yorke-Metro Studio, Doc Cannon completed a prominent part with Constance Talmadge and Wilfred Lucas in "The Microscopic Mystery," staged at the Triangle Fine Arts Studio. In "Pidgin Island" he plays "Smead," father of Lester Cuneo, the brains of a smuggling outfit, that are causing secret service officer Cranford, (the part being portrayed by Harold Lockwood,) many sleepless nights.

* * *

Promise of a lively row between the property owners in Hollywood who claim that their property is being injured by the activities of the moving picture industries, and the film companies and their supporters developed again this week when the Western Avenue and Griffith Park Improvement Association filed with the council a protest signed by two thousand citizens.

The protestants ask that the film-makers be regulated to eliminate night noises and inflammable properties, high board fences and other objectionable features.

The picture officials were quick to resent the protest as an attack upon the greatest industry in Hollywood and, in fact, in the entire city and announced that they would fight.

The council referred the question to the Public Welfare Committee, which fixed the date of the public hearing of the protest for November 13.

* * *

Little Mary MacLaren, the young Bluebird star featured by Lois Weber, will appear one night in person at the Garrick theater this week to give the audience a little talk on "Idle Wives." Miss MacLaren gained considerable popularity here in her recent photoplays "Shoes" and "Home Wanted.

* * *

Billie Ritchie, diminutive comedian, has signed with Henry (Pathe) Lehrman to appear under the Fox banner.

* * *

Director Otis Turner and his company of Fox players, including George Walsh, Laura Dean, Ann Luther, Herschel Mayall, William Burress, William Clifford and Hector Sarno, are at present in Balboa filming water stuff for a thrilling story of mystery and adventure. They will be gone for a number of weeks. Mr. Turner was a recent guest of honor at a South Coast Yacht Club dinner the night before the sailing of a race in which a William Fox silver loving cup was offered as a prize. The cameras the next day made some wonderful shots of the racing craft under full sail despite a heavy gale.

* * *

Frank Lloyd with William Farnum, Vivian Rich, Charles Clary and a number of Fox players have gone to Sacramento to film scenes for a coming Fox feature production.

* * *

Director Richard Stanton and his company of players, after much delay owing to inclement weather, completed this week at the Hollywood studios, the final scenes of a feature play dealing with the Mexican situation. Seven troops of United States cavalry stationed on the border at El Paso took part in this picture and in one of the scenes three hundred people were used for a ballroom set. The cast includes Alan Hale, Gretchen Hartmann, Edwin Cecil, Frances Burnham and Willard Louis.

* * *

The Walter Reed comedy company has started its third picture for Fox with Charles Arling, the featured comedian. The cast includes Amy Jerome, Annette DeFoy, Frank Alexander, Harry M. O'Connor, Lee Morris, Martin Kinney, Bill Weber and other stars.

* * *

Phillip Smalley, Universal director who was taken seriously ill with pneumonia last week, is now out of danger and rapidly improving.

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George Gebhart has joined the forces of the Universal Company at Universal City, and now is playing heavies in the company directed by Douglas Gerrard.

Gebhart is one of the pioneers of the motion picture industry, having started as early as 1900 and was with D. W. Griffith in the old Biograph days. Later he was associated with the Nestor Company, the Pathe Company, and at one time had charge of the Ramo Company in New York. He was sent to the Pacific Coast by the New York Motion Picture Company and played leads with the original Bison Company remaining with that concern for three years. Gebhart also for a time was with the Lasky Company. For a short period he returned to the legitimate stage, appearing in vaudeville.

* * *

At the Christie Studios a comedy entitled, "Some Kid" was completed last week. The story was written by Ellis O. Jones, directed by Horace Davy and supervised by Al E. Christie. The cast includes Neal Burns, Betty Compson, Dave Morris and Stella Adams.

The picture will be released by the Christie Film Company on Nov. 20. Another funny Christie comedy scheduled for Nov. 27 is entitled "Tramp, Tramp, Tramp," featuring Neal Burns and Billie Rhodes.

* * *

Last week while taking balloon scenes for an L-KO comedy fature entitled "The Balloon Bandits," featuring Alice Howell, the balloon with Miss Howell in it broke away from its hangar and Miss Howell had an involuntarily joy ride for half a dozen miles. Fortunately Miss Howell managed to lower the balloon and she was rescued by some kindly farmers.

* * *

Headed by Charles Murray, the Keystone Film Company's baseball nine will play a one-inning ball game at the "Chance Day" game Sunday afternoon this week. All of the star comedians of the Keystone studio will play on the two teams, one team called "The Never Sweats" and the other "The Meathounds."

Slim Summerville will pitch for the Never Sweats, while Ford Sterling will do the hurling for the Meathounds.

* * *

Film stars participated this week in the Automobile and Flower Shows and Friday, November 3, was set aside as "Movie Day" at the Automobile Show. A great number of the film stars came in their own cars and made their headquarters in the booth of the car under whose banner they sailed. Several of the booths had been cleared for dancing and everything arranged to make the flicker artists feel at home.

* * *

A series of children's Saturday matinees is being inaugurated at various picture theaters in this city by Helen Kimball, secretary of the Children's Theater Society of Pasadena. The Alvarado Theater at the corner of Alvarado and Seventh Streets will house such a performance Saturday afternoon this week at 2 o'clock. The youngsters first at the theater, to the number of 100 will be awarded prizes. Wherefore, it is likely there won't be much tardiness.

The program includes the following pictures: "Rip Van Winkle," a comedy entitled "A Miniature Circus." "For the Love of Mary Ellen," a Civil War story entitled "The Seventh Son," and "The Deer Slayer," adapted from James Fenimore Cooper. As an added attraction the two trained bears, Bessie and Brownie, will be present and perform.

* * *

Director Rupert Julian is engaged at Universal City filming in five reels Charles Dickens' story, "A Christmas Carol," which was prepared for the screen by E. J. Clawson. Julian plays "Scrooge" and is supported by a notable cast including

Claire McDowell, Francelia Billington, Agnes Vernon, Harry Carter, Lydia Yeamans Titus and many other of the Universal stock company.

* * *

After having been laid up for six weeks with torn ligaments as the result of a film fight our friend Herbert Rawlinson has returned to work at Universal City and is being featured in Director Charles Swickard's production of "The Scarlet Crystal," written by J. Grubb Alexander. Among the other members of the cast are Edith Johnson, Dorothy Davenport and Gertrude Astor.

This picture was snapped of Herb a couple of weeks ago when the popular Universal player made a trip around Uni-

Dorothy Davenport Condoling with Rawlinson.

versal City in a wheel chair. The little lady is Dorothy Davenport who is inquiring how her leading man is getting along.

* * *

After having worked loyally and well at Universal City for many months the "big chance" has come to Betty Schade and she is playing the featured lead in "The Reward of the Faithless" under the direction of Rex Ingram.

This is a five-reel production and Miss Schade has a difficult part in a Russian atmosphere. She has been given a strong supporting cast, including Claire Du Brey and Wedgwood Nowell. It was originally intended that Cleo Madison play the leading role, but her services were transferred to another director before the commencement of the production.

Universal Engages New Directors

Captain Peacocke and Ruth Ann Baldwin, Both Scenario Writers, to Build Picture.

Two new directors have been added to the producing force at Universal City. Ruth Ann Baldwin, who came to the Universal as a scenario writer, and has successfully served as the writer of many of the Universal's productions, collaborator with E. Phillips Oppenheim in one of its serials, screen editor at Universal City, and assistant director to Lynn Reynolds, has been made a full director, and given charge of a company. Her first production is called "Mother," and is a two-reel story written by Lynn Reynolds. Her cast includes Dorothy Davenport, Charles Cummings, Mary Talbot and George Pearce. The second is "Bred in the Purple," story by John Fleming Wilson, with George Pearce and Elizabeth Janes.

The other is Captain Leslie T. Peacocke, a former scenario writer for the Universal, and for other large companies. It has always been Captain Peacocke's ambition to direct, and he has been given charge of a company at Universal City to write and produce his own comedies. His first production will be entitled "The Wonderful Tooth," with a cast including Alida Hayman, Peggy Custer, Al McKinnon, Eugene Walsh and Walter Belasco. His next production will be "Winning a Mother," and in it will appear Eugene Walsh, William Musgrave and Liane Carrera, daughter of Anna Held. He will then produce "Oh You Honeymoon."

JOHNNY HINES WITH WORLD FILM.

Johnny Hines, one of the youngest of the film comedians will appear in the principal male characters of the entire series of Marie Dressler comedies arranged for by the World Film Corporation.

Fox Entertains the Press

Enjoyable Affair in Jungle Room of Healy's to Celebrate Success of "A Daughter of the Gods."

ON THE night of November 8 in the jungle room of Healy's restaurant, about three score of newspapermen foregathered in response to an invitation issued to them by William Fox, the president of the Fox Film Corporation. In the justified exuberance of his job over the phenomenal success of the wondrous film play, "A Daughter of the Gods" Mr. Fox had invited the representatives of all the press—the motion picture journals and the daily newspapers—to sit around his hospitable board and celebrate. A very pleasant and enjoyable time resulted. As a host, Mr. Fox rivaled his reputations as a producer who does things in the best way possible regardless of expense. The dinner was voted an unqualified success, but no greater than the vaudeville entertainment which had been provided.

After the feast had been celebrated with prolonged enthusiasm Winfield R. Sheehan, general manager, who sat at Mr. Fox's right hand, acted as toastmaster and unloosed such oratory as could be found around the festive tables. The list of speakers was as follows: W. Stephen Bush, Martin Green, W. A. (Bill) Johnston of the New York World, W. A. Johnston, "Wurra-Wurra" McLoughlin, Tom Powers, George McManus, Stuart Holmes, Kenneth Court, Louis Poss, Harry Burke, Kelsey Allen, William Fox and Ernest Reed.

Among the notables present were: Messrs. Brock Pemberton, Victor Watson, Wesley Hamer, Lawrence Reamer, Louis V. De Foe, Frank T. Pope, Robert G. Welsh, Charles Sawyer, Bide Dudley, P. J. Smith, Ernst Schmitz, Leslie Mason, Otto Harrass, Fred Beecroft, W. A. Johnston, H. E. Gower, W. M. Oestreicher, Karl Kitchen, Tom Powers, Fire Commissioner Adamson, L. L. Palmer, Arthur Brown, Charles Brown, D. S. Perrin, Gerald C. Duffy, Eugene B. Brewster, W. W. McLoughlin, Ben Davis, Fred Austin, Ray Long, W. A. Johnston (N. Y. World), Martin Green, W. Stephen Bush, H. Weil, R. E. Lewis, K. C. Beaton, Herbert Roth, M. P. Krachi, Albert A. Sanders, Charles Condon, Arthur Ungar E. C. Ranck, F. F. Schrader, Charlie Sutherland, George McManus, Rudolph Block, Frank O'Malley, Harry Burke, E Kelcey Allen, H. C. Judson, James Milligan and James L. Hoff.

The Fox Company was represented by William Fox, W. R. Sheehan, E. Justice, Ernest Reed and others.

Ethel Grandin Scores

Petite Ingenue of "The Crimson Stain Mystery" Makes Hit of Her Career.

WITHOUT a doubt one of the big successes made in the motion picture field this year is that scored by Ethel Grandin, the diminutive ingenue featured with Maurice Costello, the star in "The Crimson Stain Mystery," by Consolidated Film Corporation. At any rate it is the biggest hit of Miss Grandin's entire film career. Besides being her first picture under the Consolidated's standard, it is also her first serial.

Ethel Grandin.

In this remarkable sixteen episode photoplay, Miss Grandin, in the role of Florence Montrose, daughter of the scientist whose discovery is responsible for the great city's chaotic conditions, has been accorded the greatest histrionic opportunity of her entire career. The role of the motherless daughter calls for some exceptionally fine acting, and it is only to the credit of Miss Grandin to say that she has risen ably to her part.

From all over the world Miss Grandin has received expressions of delight and appreciation of her work in "The Crimson Stain Mystery." Her remarkable interpretation of the heroine in this super-photoplay has won for her a great following of admirers, in addition to the enviable number that already worship at her shrine.

Art Dramas Combination Active

Its Several Producing Companies Engaging Directors and Leading Players—Some Good Names in the List.

PRONOUNCED activity is apparent at the studios of all of the producers of the Art Dramas Program, as that company is making ready for its first release, which is scheduled for the beginning of December. Although all of the producers have maintained suitable companies heretofore, the new Art Dramas arrangement, which calls for the release of one feature each week, has made it necessary for them to add considerably to their acting and directing forces. The field is being surveyed very carefully, and a number of people who have made good with other companies have already been engaged.

Frank Crane, who has produced many successful feature pictures for other companies, has been obtained by the U. S. Amusement Corporation. Mr. Crane has been with the World Film Corporation for the past two years. He will undertake the direction of Jean Sothern, who was discovered not long ago on the vaudeville stage by William Fox, who featured her in a number of his pictures. Perhaps her best remembered Fox Production is "The Two Orphans," in which she shared the stellar honors with Theda Bara.

The Van Dyke Film Production Company has engaged George Terwilliger, who has also made a number of highly successful pictures. Mr. Terwilliger's first active employment in the picture business was his engagement as scenario editor of the Reliance Company, where he remained for a year. He then went with the Lubin Company, where he both wrote and produced features for over three years. He is also the author of the picture which he is directing at the Van Dyke studios, which has not yet received its final name.

The star of the Van Dyke production which Mr. Terwilliger is directing is Gertrude McCoy. Miss McCoy, is, of course, one of the best-known screen actresses, and has a large following throughout the country. She started her motion picture career with the Edison Company, and soon achieved stardom by her marked ability. She remained with the Edison Company for five and a half years, through many changes of executive management.

Ralph Dean, who has been with the Frohman Amusement Corporation for the past two years, and who has had a great deal to do with the general excellence of that company's pictures, will direct the productions of the William L. Sherrill Feature Corporation. Mr. Dean is a pupil of the Frohman school, which has graduated so many notable artists to the screen. In addition to Mr. Dean, the Sherrill company has under consideration the services of Mabelle Trunnelle, Dorothy Bernard, Florence Deshar, Elinor Woodruff, Jack Sherrill, and many other notable performers, whose work has stood out in the past.

The Erbograph Company has not yet made an announcement of the people it has engaged for its Art Drama productions, but it is known that several prominent people are under consideration. A definite statement will probably be forthcoming in the course of the next few days.

Review Chiefs and Advertising Men Confer

Take Up Question of Objectionable Publicity—Committee Appointed to Consider Matter.

AT a recent meeting of the Associated Motion Picture Advertisers, Inc., a conference was held with a committee representing the National Board of Review for the purpose of discussing the present character of publicity matter being issued to exhibitors by the manufacturers. Addresses on behalf of the board were made by Dr. Cranston Brenton, chairman of the general committee of the board; Dr. Orlando F. Lewis, general secretary of the Prison Association of New York; Clarence A. Perry, associate director department of recreation, Russell Sage Foundation; W. Frank Persons, director of the Charity Organization Society, and W. D. McGuire, Jr., executive secretary of the board.

Mr. McGuire pointed out that the board was in receipt of many strong letters from all over the country protesting against the nature of the advertising that accompanies some of the pictures. He suggested that, in justice to the industry at large, these complaints should be taken up and given serious consideration by those who had authority to change conditions for the better. Mr. McGuire admitted that the question was one that might be considered as out of the ordinary jurisdiction of the board, but it had been decided to ask for the conference on account of the large interests involved.

Arthur James, chairman of the publicity men's organization, pointed out that possibly the cause of the complaints rested to a large extent in the choice by directors of the situations they saw fit to photograph with a still camera, thereby restricting the publicity men in their supply of material for posters.

The result of the conference was the appointment by Chairman James of a committee to take up the whole question with the National Association of the Motion Picture Industry and to make recommendations as to what they considered necessary in the way of changes in the type of publicity matter. The committee named was Paul Gulick, P. A. Parsons and E. Lanning Masters.

Soldiers Get Films by Aeroplane

J. E. Madsen, of El Paso, Describes How Uncle Sam's Boys in Mexico Get Quick Service.

HOW motion picture films are transported by airship across country a distance of 200 miles is described in a letter received from J. E. Madsen, manager of the Peerless Feature Film Company, of El Paso, Texas. The Peerless furnishes pictures for the soldiers of Uncle Sam

Chaplain Randolph's Audience.

"somewhere in Mexico," and what they mean to the men so far from home territory and so completely shut off from the amusements commonly available to most men and women may easily be imagined. From El Paso the films are shipped by express to Columbus, N. M. From there they are forwarded by auto truck train to the first post, situated at Colonia Dublan, Mexico. After being exhibited here they are sent on by aeroplane to El Valle, 200 miles away.

The exhibitions at Colonia Dublan are under the supervision of Chaplain John M. Moose, of the Seventh Cavalry. Here five thousand men are entertained. Chaplain John A. Randolph, of the Sixth Infantry, is the "exhibitor in chief" at El Valle and caters to 4,000 soldiers. Chaplain Randolph, in a letter to Mr. Madsen, says General Pershing and Colonel Allaire, the camp commander have expressed a willingness to do everything possible to further the comfort and entertainment of the men under their command.

Mr. Madsen says Simplex machines are used at each place and the soldiers generate their own electricity. The screen is hung on the wall of an adobe shack, and the men sit around on the ground to see the show. "Imagine three to five thousand men sitting around as shown in the inclosed post card," he adds. "At El Valle one day the operator, Corporal H. E. Prussner, broke the main driving gear in the machine, and next morning sent it by airship 200 miles to Colonia Dublan, where the army has an electric shop. There the part was welded and returned 200 miles the same day. That night he show was given and no loss of time was occasioned.

PROTEST AGAINST BONUS FOR SERIALS.

On November 3 the Theater Managers and Motion Picture Exhibitors' Association of St. Louis, held a regular meeting at the Assembly Rooms, 400 Benoist Building. The question of prepayment for serials came up for discussion. Several members dwelt on the injustice of compelling the exhibitor to tie himself up on a serial before he could know how the serial was going to take. A motion was made and carried unanimously, to the effect that hereafter the members of the Association will not pay for serials in advance or deposit any bonus money. The members, however, declared their willingness to pay C. O. D. if need be. The officers of the organizations are: Edward Pohlmann, President; Frederick Wehrenberg, Vice-President; Tilly Schwartz, Financial Secretary; Frank L. Root, Secretary; J. W. Price, Treasurer; C. Bermeitinger, Sergeant-at-Arms. The executive committee consists of Joseph Mogler, W. O. Reves, Christ Young, Al. Whitman, George Meyer, John Yockey, George Coloves, Frederick Hoelzer.

American Pictures in Japan

But Due to High Rate Few of Our Better Productions Are Shown—Tendency Developing to Exhibit Serials Popular in United States.

THE Kobe consular district has between fifty and sixty motion picture theaters, according to U. S. Vice Consul E. R. Dickover, Kobe, writing in "Commerce Reports." Their supplies are obtained from two exchanges—the Tennen Shoku Katsudo Shashin Kabushiki Kaisha (Natural Color Moving Picture Corporation), with the head office at Suyeyoshibashi 3 chrome, Shinsai-bashi, Nishi-iru, Osaka, and the Nippon Katsudo Shashin Kabushiki Kaisha (Japanese Moving Picture Corporation), with the head office at Kamimakicho, Nihonbashi-ku, Tokyo. These two firms import all the foreign films used in this district, and control the sale of films manufactured in Japan. They also import and sell the projectors and other instruments used in exhibiting moving pictures.

There are no low-price, continuous performance motion picture theaters in this district. Ordinarily only one performance of 6 to 8 reels, lasting about three hours, is given each day. The prices of admission vary from 5 to 30 cents, depending upon the seats taken. Some of the theaters show a complete program of Japanese films and other a complete program of foreign films, but the great majority of the houses combine the two classes in about equal proportions. The theaters which cater to the laboring class make a specialty of native films, while those patronized by the better class of Japanese and by foreigners exhibit either a combination of foreign and domestic films or only foreign films. The program is changed every week or ten days.

Most of the foreign photoplays are French, Italian, or English dramas or American comedies. Very few of the better grade of American plays have been seen here. The exchanges explain this fact by stating that European films are cheaper, and that they can not afford to pay the high rates charged for the Japanese rights to good American plays. A tendency to exhibit the serial adventure films so popular in America has developed recently, however.

Detective plays with plenty of hidden staircases, airships in action, "slap-stick" comedies, and plays of adventure with many "thrills" are demanded. The "sob plays" also are well patronized by the Japanese women. Society and problem plays are not in demand.

American exporters will not be likely to succeed in any attempts they may make to sell films direct to the theaters. The motion picture houses are usually controlled by the film exchanges, and they must take the films that are given them. The fact that titles, subtitles, leaders, and inserts in the foreign films are printed in English results in a demand for translations and explanations of the action. These are made by men in the exchanges, and are read by a sort of lecturer who, standing beside the screen, translates the action as the play proceeds. It would be impossible for each small theater to employ a man conversant with English and with foreign customs to interpret each play.

The films manufactured in this district are not likely to find appreciative audiences in America. The photography is often poor and the action is slow, on account of long intervals during which the actors converse. Films produced in Japan under foreign supervision, however, probably would prove acceptable, as the beautiful scenery and many charming costumes of the Japanese could be utilized to great advantage.

As the exchanges do not stick to any one film service, but buy their films all over the world, it would not pay to advertise heavily in the local papers for the sake of the one or two films that might be sold each month. Advertising posters for use in front of the theaters are of little value, as the exchanges furnish with the films hand-painted posters in the Japanese language. Photographs of the actors and of scenes in the play are used to some extent. No projectors or other supplies for the exhibition of motion pictures are produced in this district.

The import duty on developed film is $3.10 per pound, including the inner packing. The duty on moving picture projectors and on moving picture cameras is 50 per cent. ad valorem.

WORLD RELEASES "DOUBLING UP."

The two days' showing of Alice Brady in "Bought and Paid For" at the New York theater, where one day for each photoplay is the rarely broken rule, was so successful that Mr. Loew is in treaty with the World-Brady interests for several repetitions of the experiment. It is quite possible that all the World releases hereafter may "double up" in this manner at the New York.

To Exploit Our Industrial Resources

Commerce Bureau Planning to Show in South America Pictures of Economic Development of United States.

ARRANGEMENTS are being made by the Bureau of Foreign and Domestic Commerce to exhibit in South America a number of selected films showing typical American manufacturing processes, welfare work in industrial institutions, and other details of economic life in this country. In recent years South Americans have become better and better acquainted with the facilities of the United States for furnishing them manufactured products, but it is felt that many of them are yet only slightly acquainted with the industrial development of this country. It is to further education along these lines that the Bureau proposes to make use of these motion picture films.

The commercial attaches in South America will have charge of the exhibition of these pictures, making arrangements to have them shown in the motion picture houses of their respective localities. The films will be obtained from the Bureau of Commercial Economics, an unofficial organization with headquarters in Washington, D. C., which has on hand a large number of films showing various phases of American industry. According to present arrangements between this Bureau and the Bureau of Commercial Economics, the latter is to supply the films which it thinks will be most educative and most interesting, and this Bureau will inspect them and perhaps make a further selection and send the films which it thinks most desirable to the commercial attaches.

It is hoped that the exhibition of these pictures will be introductory to a much more extended campaign by which American manufacturers may have their films displayed for advertising purposes. Plans for an arrangement by which this can be effected are being formed, but no definite announcement can be made until further advices are received from the commercial attaches.

Spain Films the Story of Columbus

A Great Feature Said to Possess Uncommon Spectacular and Historic Merit Soon to Be Seen Here.

THE latest news from the foreign film market is unique and exceptionally interesting. Spain has produced a big feature of exceptional merit and of uncommon historic value. The feature is one which Spain, of all countries in the world, has the best right and the best opportunity to make: The Story of Christopher Columbus.

This feature, from what we can learn from our Spanish edition, Cine-Mundial, possesses extraordinary points of interest. While the prime movers in the enterprise were private parties, it is said that the Government of Spain has lent its aid not only with a substantial subsidy, but with providing facilities for making the picture historically accurate in every detail. The owner of the film is Charles Jean Drossner and the director is Gerard Bourgeois. The project has from the start enlisted the enthusiastic co-operation of the best scholars and historians in Spain, who were all anxious to do their share toward making the production as fine as possible. In point of costumes the production, it is claimed, is without a flaw. Spain is a country which changes but little and which has preserved its medieval atmosphere. Hence the new production will make it possible for the student of history to follow the whole epochal event at the very places and in the very surroundings in which its various phases are first enacted.

The production will arrive in New York in the course of the next few weeks and a showing to the most prominent men in the film world will be given soon after its arrival.

DORIS KENYON ENGAGED FOR "THE TRAVELING SALESMAN."

The Famous Players Film Company has engaged Doris Kenyon to play opposite Frank McIntyre in an adaptation of the latter's celebrated stage success, "The Traveling Salesman," which is scheduled for appearance on the Paramount program on December 18. Miss Kenyon has been engaged before the motion picture camera at various studios, her work attracting the attention of the Famous Players and so impressing them that she was engaged for an important role in the McIntyre production despite her comparative inexperience.

KELSEY FILMING "BLOOD MONEY."

With Harry Carey and Louise Lovely as his featured players, Director F. A. Kelsey is filming a two-reel Western drama, "Blood Money," at Universal City, Carey enacts the role of a bad man.

General Film Suggestions

Offers a Series of Mighty Good Program Pictures for Week of November 20.

"THE Sheriff's Blunder," a two part drama produced in Selig's studios featuring Tom Mix and Victoria Forde will be the first picture screened on General Film Service program for the week November 20-25 inclusive. Tom Mix is the Simon pure cowboy actor and "The Sheriff's Blunder" it is said affords him an excellent vehicle for displaying his undoubted knowledge of Western life on the plains. This will be followed by a Vitagraph one reel comedy, with Mary Anderson in the titular role, entitled "The Fasters." Selig-Tribune will then feature pictorially all the big news of the world and the day's program will be brought to a close with "Fish," a one-act Biograph comedy in which Bert Williams, widely known as a top liner in vaudeville and also as a star of the Ziegfeld Follies, is featured.

An Essanay two-part drama, "Unto the Least of These," with Mary McAlister and John Cossar in the titular roles will be the first picture shown Tuesday, November 25. This will be succeeded by "Rival Fakers," a Kalem one-act comedy presenting "Ham," "Bud," Ethel Teare, and Henry Murdoch. "Oil and Water," a two-part Biograph drama in which Blanche Sweet and Henry Walthall are starred will be the final picture of that day.

Ben Turpin, Essanay's comedian, will be featured in the first picture shown Wednesday, November 22, a one-act comedy entitled "Some Bravery." Harry Myers and Rosemary Theby will get the lime light next in a Vim one part comedy, "The Good Stenographer." Then will come the 16th episode of Kalem's "The Girl from 'Frisco," entitled "The Fight for Paradise Valley." Marin Sais and True Boardman are featured in this two-act drama.

Selig-Tribune and a Vim comedy presenting Babe Hardy and Kate Price will be Thursday's offerings. The comedy is entitled "Mother's Child."

"Twin Souls," a Knickerbocker Star Feature drama in three parts will be the first picture shown Friday, November 24, with R. Henry Gray and Lillian West in the stellar roles. This will be followed by Kalem's "The House of Three Deuces," the sixth adventure of "Grant, Police Reporter," presenting George Larkin and Ollie Kirkby. Then will come a Vitagraph one-act comedy, "Justice a la Carte," with Huntley Gordon providing the fun. A Vim comedy in one act, "Money Maid Men," featuring "Pokes" and "Jabbs," will close the program for the day.

An Essanay three-part drama, "The Border Line," presenting Nell Craig and Edward Arnold, will be the first picture flashed on the screen Saturday, November 25. This will be followed by an episode of the "Hazards of Helen Series," "The Forgotten Train Order," in which Kalem's venturesome girl, Helen Gibson, supplies some daring feats. The week's program will be brought to a close with a Selig one-act drama, "Hedge of Heart's Desire," presenting Virginia Kirtley and Robyn Adair.

"The Crisis" is Selling Rapidly

Remarkable Record Made by the Sherman-Elliott Concern in the Disposition of Territory.

Forty-one state rights to William N. Selig's pretentious photodrama, "The Crisis," have been disposed of by Sherman-Elliott, Inc., which controls the selling rights for the entire United States and Canada. Practically all sections of the country have been sold and deals are pending for the disposal of New York and New England, which will complete the entire sale of "The Crisis." This is a remarkable record in the sale of territorial rights. No other big production has ever been sold in so short a space of time.

Among the buyers are: Warner Film Attractions, San Francisco, California, who have acquired the rights for California, Arizona and Nevada and are ready for booking. A syndicate of well known middle western film men have purchased Ohio, Indiana, West Virginia, Maryland, Delaware and District of Columbia; the name of the leasing firm to be announced later. The State Rights Company, of Jackson, Mississippi, have purchased Mississippi, Tennessee and Louisiana. The Master Photo Play Attractions of Newark for New Jersey. William Sievers, Grand Central Theater Co., of St. Louis and Missouri.

A big combination of exhibitors who control theaters over the East are negotiating for the rights for New York, and the same combination may include the New England territory. A well known film corporation of Atlanta, Ga., have contracted for a group of southern states which include Alabama, Georgia, Florida, North and South Carolina.

Arrangements have been made for a simultaneous showing of "The Crisis" on or about November 19 in St. Louis, Boston, Philadelphia, Chicago, as well as other principal cities of the East, possibly including New York City.

Mutual Promotes Sullivan

President Freuler Raises Serial Man to Position of Assistant General Manager.

RAPID developments and increasing volume of business has moved President John R. Freuler, of the Mutual Film Corporation to make important increases in his executive staff and a reassignment of the home office activities. D. J. Sullivan, who for the last two years has been in charge of the serials department, has been made assistant general manager of the Mutual. This means, in effect, that Mr. Sullivan will extend his supervision of the merchandising of serials to cover the entire Mutual output.

Dennis J. Sullivan.

J. C. Graham, assistant to the president, will be thus enabled to devote a larger portion of his time to the matters pertaining to production, the alignment and contracting of stars for special productions and related matters. This phase of the Mutual's activity has recently been making increasing demands upon the time and attention of the home office staff. Under the new arrangement Mr. Graham will divide his time between New York, Chicago and the Pacific Coast producing centers.

Incident to the readjustment to take care of the Mutual's greater business the publicity department, under Terry Ramsaye, is being assigned to larger quarters on the fifth floor of the Consumer's Building in Chicago, where the Mutual now occupies practically three floors. The staff of "Reel Life," the Mutual's magazine house organ, and the publicity staff have been considerably augmented to handle the increasing publicity load.

"The increases in the home office staff, including the reapportionment of duties incident to the promotion of Mr. Sullivan and reassignment of Mr. Graham," remarked Mr. Freuler, "come because the heavier demands upon us require more specialization, more sharply defined departmental lines.

"Both of my able lieutenants have their specialties and plenty to do. This is a part of our effort to do our utmost for our product and our customers.

"It is the distinct and special purpose of the Mutual Film Corporation to render to the exhibitor 'service beyond the films' all the time. As our industry progresses and competition increases the exhibitor more and more needs the fullest possible co-operation from the distributor.

"In the Mutual Film Corporation with all of its important connections and resources I am seeking to give the exhibitor all possible aid in realizing the utmost from the high earning power of the productions which we put into his house. Every move for Mutual efficiency is a move for theater efficiency."

HAL ROACH OF ROLIN MARRIED.

Director General Hal Roach of The Rolin Company has returned from his honeymoon trip with his bride who was Margaret Nichols, one of his players. Mrs. Roach was formerly featured in Balboa productions on the Pathe program and in going over to the Rolin forces is a Pathe player still. In addition to real talent she has youth and notably good looks.

DE HAVEN IN "HIS NIGHT OUT."

Carter De Haven is directing and playing the lead in "His Night Out" which is being made in one-reel at Universal City. Flora Parker De Haven plays opposite him in the comedy, the cast of which also includes Eileen Sedgwick, Jessie Arnold and Millard K. Wilson.

Metro Forecast

Announcement of Program for Fall and Early Winter—Many Productions Under Way.

FOLLOWING a final conference between Richard A. Rowland, president of Metro Pictures Corporation, B. A. Rolfe, general manager of Rolfe Photoplays, Inc.; Robert North, of the Popular Plays and Players; W. Christy Cabanne, of the Quality Studios, and Maxwell Karger, general manager of the Metro-Rolfe and Metro-Columbia studios, Metro's plans for the late Fall and early Winter season have just been announced.

These plans embrace the offering of a serial believed to be the most pretentious ever shown in motion pictures, with Francis X. Bushman and Beverly Bayne as co-stars, and a long list of screen plays of the highest type.

Francis X. Bushman and Beverly Bayne are at work, as co-stars, on the fourteen episode serial, which promises to be one of the greatest triumphs of their screen career. W. Christy Cabanné is directing the production, with the assistance of Eugene Thurston. The original story of the serial is from the pen of Mme. Fred. de Gresac, and has been adapted for the use of Mr. Bushman and Miss Bayne by Mr. Cabanné. Helen Dunbar will have a part of strength and sympathy. Others in the cast of the different episodes are Edward Connolly, Mrs. Balfour, Belle Bruce, Charles Ripley and Charles Fang. Fang plays the Chinese valet to Mr. Bushman.

Mme. Petrova has collaborated with Mrs. L. Case Russell, who wrote "The Black Butterfly," soon to be released, in a new five-act photoplay which presents the most striking contrast to any of the productions in which she has recently appeared. The scenes are laid in Corsica, and the title of the play will be a single Corsican word, which will be given on the screen both in the original and in the English translation. The play is frankly elemental in its appeal. The star chose it as a change from the feminist productions in which she has been seen. Burton L. King is directing the play at the Popular Plays and Players' studio, with Edward James assisting.

Edmund Lawrence is completing work on the Anna Steese Richardson play, "A Man's Woman." The star has finished her work in this production with Mr. Lawrence as director, and it only remains for him to take the scenes in which she is not required and cut and assemble the film. Mahlon Hamilton, J. W. Hartman, H. Cooper Cliffe and other well kown players are in her support.

Emmy Wehlen soon will begin work in a picturization of Ella Wheeler Wilcox's poem, "The Belle of the Season," under the direction of S. Rankin Drew, at the Rolfe studio. This will be Mr. Drew's first picture under the Metro banner, but with four members of his family in the same studio—Ethel Barrymore, Lionel Barrymore and Mr. and Mrs. Sidney Drew—he should feel at home. Miss Wehlen has completed her work at the Popular Plays and Players' studio in the Aaron Hoffman feature, "Vanity." The dainty star has a part exactly to her liking in "The Belle of the Season."

John W. Noble, having returned from a hunting trip, made after he had directed Ethel Barrymore in "The Awakening of Helena Richie," will commence the direction of the new Metro star, Frances Nelson, in a play based on another Ella Wheeler Wilcox poem, "A Reverie in a Station House." Miss Nelson is one of the most beautiful and popular of the younger screen stars.

Mabel Taliaferro is busy with a new production, "Jerry of the Emerald Isle," under the direction of John H. Collins. Mr. Collins is intensely interested in the quaint Irish atmosphere of the play, considering it especially suitable to Miss Taliaferro's personality, and the feature promises to be one of extraordinary interest, under his direction. Robert Walker plays opposite the star. Miss Taliaferro's next picture will be a five-part photoplay written by Katherine Kavanaugh, author of "The Wheel of the Law," Emily Stevens' great success.

Viola Dana is the star in "Threads of Fate" now in production. This is a Metro-Columbia feature. Eugene Newland is directing this picture, which, written by Richard Barry, has been adapted for the screen by June Mathis. Miss Dana is supported by Robert Whittier, Augustus Phillips, Helen Strickland, Richard Tucker, Nellie Grant, Fred Jones and other notable people. The play is said to be well suited to the talents of this favorite star, whose latest picture, "The Gates of Eden," is representative of the high order of work that can always be expected of her.

An early release will be "The Stolen Triumph," a Metro-Rolfe feature production starring Julius Steger. This star has not been seen on the Metro program since "The Blindness of Love." The present story has been arranged by Mr. Steger and by Maxwell Karger. An unusually strong supporting cast has been chosen to support Mr. Steger, including Clara Whipple, Clara Blandick, Harry Burkhardt, Marie Reichardt, Stanhope Wheatcroft and Master Maury Steurat.

Lionel Barrymore will next be seen in "The End of the Tour," a romance of the one-night-stands, written originally by Earle Mitchell, and dramatized for the screen by George D. Baker. Mr. Baker is the director of the production. "The End of the Tour" combines comedy and pathos, and its climax is a genuine sensation. In the story two stranded actors decide to recoup their fortunes by teaching the firemen of a Volunteer Hose Company how to act. Incidentally, they become well acquainted with the townspeople, prominent among whom are Col. Jessup and his fair daughter Grace. Lionel Barrymore plays "Buddy," ex-leading man and matinee idol. Frank Currier, Ethel Dayton, Kate Blancke, Charles Eldridge and other favorite players are in the cast, which includes a charming new discovery, Mary Taylor, no less a person than the wife of the playwright and film editor, Charles A. Taylor. Although she is known on the stage, this will be her advent in the screen drama.

Mr. and Mrs. Sidney Drew have been enjoying a well deserved rest. Out on the Pacific coast, Harold Lockwood and May Allison are working hard to complete the production of "Pidgin Island," a picturization of Harold MacGrath's famous novel. They are under the direction of Fred J. Balshofer, who has also made the screen version. Lillian Hayward, William Ephe, Lester Cuneo and other well-known favorites are included in the cast, which is of practically uniform excellence. The many lovers of MacGrath's masterpiece will be delighted to know that the book has been carefully followed in the screen version, and that picturesque spots along the Pacific coast have been chosen to form a setting for the photoplay. Jay Hunt is assisting Mr. Balshofer in the production.

Vosburgh Joins Ince Forces

ALFRED VOSBURGH has been engaged by Thomas H. Ince to play opposite Enid Bennett in Triangle-Kay-Bee productions. This is Mr. Vosburgh's second connection with the moving spirit of Inceville, having been a member of the old Kay-Bee and Broncho companies.

Alfred Vosburgh.

Before the formation of the triangle, he became associated with another studio, but has now returned to his first allegiance, to be featured in conjunction with little Miss Bennett.

Mr. Vosburgh gained his first knowledge of acting as a "super" in the company of Robert B. Mantell. Later on, while appearing as a butler in a stage production, the leading man failed to put in an appearance, and he was asked to do the part, which he continued in for the following four seasons. Although Mr. Vosburgh did creditable work in "Barriers Burned Away," "The Deep Purple," "The Idler," and other successes of the spoken drama, he says that his best work has been done for the screen under Mr. Ince's direction.

WILLIAM RUSSELL IS RE-SIGNED BY AMERICAN.

William Russell, the popular Mutual star, whose work in "The Diamond from the Sky" and in such five-reel productions as "Soul Mates," "The Man Who Would Not Die," "The Man from Manhattan" and "The Torch Bearer" have given him a unique place in the film world, has been put under new contract by S. S. Hutchinson, president of the American Film Company, for the ensuing year and will continue to be seen in Mutual Star productions.

Universal Screen Magazine

Will Make Its First Appearance With the Week of Nov. 20 —Novel Idea.

THE Universal program for the week of November 20 is noteworthy in that it contains the first issue of the "Universal Screen Magazine," which will be released on November 24. This magazine will treat of new inventions, microscopic and astronomical photography, phases of sociological and civic betterment work and in general of subjects which cannot be strictly classified as "news" for the Animated Weekly. In other words, the Universal Screen Magazine will be a supplement to the Animated Weekly just as the Sunday Magazine section of the daily newspaper supplements and elaborates upon the news of the day.

On November 20 the Universal will release "The Devil's Bondwoman," a five-reel Red Feather drama written by Willie Woods, scenarioized by Maie Havey and produced by Lloyd Carleton. Dorothy Davenport, Emory Johnson, Richard Morris, Adele Farrington, William Canfield and Miriam Shelby appear in the picture. On the same day Eddie Lyons and Lee Moran will offer to comic relief in the Nestor comedy, "How Do You Feel?" which was sceenarioized by Walter Newman from the story by Robert McGowan and produced by L. Chaudet. Fred Gamble and Priscilla Dean play the principal roles in the pictures.

"The Woman He Feared," a three reel society drama featuring Viola Smith, will be released on November 21 under the Gold Seal brand. This startling feature was produced by Harry Millarde from the story by E. M. Ingleton. Franklyn Farnum, William Canfield, Clarissa Selwyn and Adele Farrington play the principal roles. The Special Victor comedy, "Felix Gets In Wrong," featuring Edith Roberts, will be released on the same date. The story of the play by Frank Ormston was scenarioized by Calder Johnstone and produced by Frank Ormston. George Felix, Frank Staple, Margaret Whistler, George Odell, Viola Lind also play important parts. There will be no Victor release this week.

Betty Schade and Charles Cummings are featured on November 22 in the Imp drama, "When He Came Back," which was written by Joseph Le Brandt and produced by John McDermott. Malcolm Blevins appears in support of the principals. On the same day Billie Ritchie raises particular Ned in "Where Is My Wife?" an L-Ko two reel comedy and No. 47 of the Universal Animated Weekly will be released.

"The Emerald Pin," a Laemmle two-reel drama scenarioized by Maie Havey from the story by E. Magnus Ingleton and produced by Burton George will be released on November 23 with Roberta Wilson, Eileen Sedgwick, Gretchen Lederer, Charles Perley, Louise Owen and Myrtle Gillette in the principal roles. On the same date the Powers juvenile release, "Irma In Wonderland," written and produced by Lule Warrenton, will be released with Irma Sorter, Dorothy Clark, Linnie Gee, Bennie Suslow, Gerald Ward and George Hupp in the leading juvenile roles. On November 23 "Accusing Evidence," a Special Big U mountain drama featuring Lon Chaney, Pauline Bush and Murdock MacQuarrie also will be released.

On November 24 the Imp two-reel mystery drama, "Circumstantial Guilt," scenarioized by Maie Havey from the story by George Suprenant and produced by George Cochrane will be released. Jack Nelson and Burton Law will play the principal roles supported by Grace Bonyng, Charles Cummings, Fred Montague and Dan Duffy. On this date Number One of the Universal Screen Magazine will be issued, together with the Nestor comedy, "Married a Year," featuring Ed. Sedgwick and Betty Schade. "Married a Year" was written by Calder Johnstone and produced by John McDermott.

"The Lost Lode," a two-reel mining drama featuring Edith Johnstone and Edward Hearn will be released under the Bison brand on November 25. This thriller was scenarioized by William Parker from the story by J. B. Ricem and produced by Henry McRae. E. N. Wallack and L. C. Shumway also play important roles in it. On the same date Gale Henry and William Franey co-star in the Joker comedy, "A Janitor's Vendetta," written by Harry Wulze and produced by W. W. Beaudine. Lillian Peacock, Charles Conklin and Milburn Moranti also play important parts in the production. There will be no Laemmle release on this date.

On November 26 a split reel Powers containing "Sammy Johnson at the Sea Side," a comic cartoon, and "In and Around Ancient Japan as Seen by Dr. Dorsey," an educational split reel will be released. A Big U special, "The Heroine of San Juan," a two-reel military drama featuring Francis Ford and Grace Cunard also will be released on this date. This special release was written by Grace Cunard and produced by Francis Ford. There will be no Rex nor Imp release on this date.

During the week of November 20 "The Flag of Truce," the fifteenth episode of the Universal special serial, "Liberty," featuring Marie Walcamp, Jack Holt and Eddie Polo will be released. Neal Hart, Maud Emory, Bertram Grassby, L. M. Wells and G. Raymond Nye also play important parts in this most popular of Universal serials.

Mutual Picture of Indian Life

William Russell Leads in "Lone Star" on Program for Week of November 20.

WILLIAM RUSSELL in a strong tale of Indian life on the Nebraska reservation heads the releases of the Mutual Film Corporation for the week of November 20. The title of the five reel Mutual Star production in which Russell is starred is "Lone Star." Russell plays the title role, that of an uncivilized Indian, who becomes one of the country's most celebrated surgeons.

This production gives Russell a great opportunity to do some excellent work and it is quite remote from any type ever portrayed by him heretofore. His transition from an uncouth, hot-tempered and uncivilized savage to the highly polished surgeon is not one acquired in a day, but is steady and Russell is called upon to do some very clever work to show this transition.

The story of "Lone Star" is by Kenneth Clarke and this in itself speaks a lot for the success of the production. It was directed by Edward Sloman of the American Film Company

In this story the white man's civilization appeals to Lone Star, who becomes part of it. He becomes an outcast of the Indians for seeking the white man's civilization and is scorned by the whites because he is an Indian. Russell feeling that this role was one of the best opportunities of his career and that the character of Lone Star was well suited to his type has made the most of it.

Charlotte Burton as the millionaire's daughter, Harry Von Meter, Alfred Ferguson and Ashton Dearholt support Russell in "Lone Star."

"The False Clew," a two reel Mutual drama will be released on November 20. Dorothy Davenport is starred in this production. It is the story of the murder of a girl's father being placed at the door of her lover, who was not approved by the murdered man. The maid tells of a quarrel which had ensued between the two men and later the young man is arrested. He is cleared by the story told by the butler. The butler relates of how the girl had been brought up by him and his wife, after the death of her mother and they had been the only ones to know of the girl's secret marriage. He then tells who the real murdered was.

"The Detective's Head," the first chapter of the great Gaumont photonovel, "The Vampire," will be released on November 23. This is in three reels and contains thrills galore. "The Vampires," shown both in England and France, has been one of the most successful serials ever put out. It follows the "Fantomas" picture and bids fair for eclipsing their wide popularity.

This first chapter tells of the murder of Detective Durtal by the "vampires," a band of criminals operating in Paris. Durtal had sworn to run down the crime trust and this was their answer. The head of the murdered man is missing. No one knows who the Vampires are, but do know that they commit the most dastardly deeds. After the discovery of the dead man, Philip Guard, a young newspaper reporter starts out to find the clues which will lead to the arrest of the Vampires.

George Ovey, in a very clever one-reel comedy, "Jerry's Double Header," in which he not only captures a hold-up man, and gets a big reward, but is made the hero of the hour and wins the girl of his dreams, is released on November 24.

"An Artful Dodger," a one-reel comedy featuring Bill Parsons and containing a whole raft of laughs, is scheduled for November 25, in connection with a one-reel drama, title to be announced later.

For November 26, Rube Miller and Lillian Hamilton, famous for their comic actions with the Vogue Company, will appear in "Up the Flue," a two-reel Vogue production. A laugh a minute in store for everyone seeing this comedy, in which after many hair-raising incidents, a bomb is thrown out of a window, which lands on a big chimney, causing the chimney to fall to the earth. Everyone in the cast is rained upon with thousands of bricks.

There are four one-reel scenics to be released this week. The second of the "Tours Around the World," "Reel Life," "See America First," on the same reel with "Kartoon Komics" and the "Mutual Weekly."

Paramount Picture Plays

Marguerite Clark Makes Her First Appearance Under Her New Contract Week of November 20—Cleo Ridgely and Wallace Reid on the Program.

THE first straight farce in which Marguerite Clark, Famous Players star in Paramount Pictures, has appeared on the screen, will be "Miss George Washington," which in connection with the Lasky production of "The Yellow Pawn" in which Cleo Ridgely and Wallace Reid co-star, formulate the two features on the Paramount Program for the week of November 20. Both features are of an exceptionally high class quality, and surrounding the features for the week will be the forty-first edition of the magazine-on-the-screen, the Paramount Pictographs; the forty-second weekly "Trips Around the World" with Burton Holmes, which he has been conducting personally for Paramount, this week going to British Egypt, and the Paramount-Bray Cartoon from the pen of Earl Hurd, "Bobby Bumps at the Circus."

The appearance of Marguerite Clark on the program for this week marks her return to the screen for an indefinite period of time, the announcement of which dispels all doubt concerning this screen favorite's decision of remaining on the screen despite repeated rumors that she would return to the stage. "Miss George Washington" is a story of a girl who could not tell the truth, and is filled with a whirlwind of complications reaped by a single lie, and which will discourage anybody from hereafter departing from the truth. She is supported in this production by a cast of the following players: Frank Losee, Niles Welch, Florence Marten, Joseph Gleason, Maud Turner Gordon, "Billy" Watson and Herbert Prior.

"The Yellow Pawn" is conceded to be the most attractive photoplay that has ever been given to Cleo Ridgely and Wallace Reid for their portrayal on the Paramount Program. In an automobile accident the heroine is compelled to accept the hospitality of James Nelson, an artist, played by Wallace Reid, and which becomes a case of "love at first sight." The production is done in a high class, artistic style, for which all Lasky productions have become famous. There are a number of thrilling incidents and complications that surround the two leads, which show the inner workings in a new guise of the modern district attorney's offices. The stars are surrounded by the following cast of players: William Conklin, Tom Forman, Olive Golden, C. H. Geldert, George Webb and Mr. Kuja.

The magazine-on-the-screen, the Paramount Pictographs for this week, contain four feature subjects, all of which are unique and especially attractive in themselves. The first is the third installment of the pictures secured by Dr. George Burbank Shattuck, Professor of Geology in Vassar College, which show some unusually unique and interesting scenes along a number of waterways of Alaska, and takes a cruise along the "inside passage" of the water route from Vancouver to the Alaskan shipping district at Juneau. During this trip wonderful icebergs are seen and beautiful wild scenery is shown from the deck of the boat, which is always a source of wonder, visualizing what wonderful charm there is to be found in the great silence of the Arctic land.

Another section shows submarine gardens, which is one of the greatest novelties and most remarkable achievements in motion picture photography, a series of pictures made possible by the perfection of the submarine camera, and taken at the bottom of the sea, ten miles off the coast of Florida, picturing coral reefs and sea growths, and bringing into play a wonderful amount of action through the struggle which ensues between a diver and a huge "rattle snake of the deep." In the series of pictures, "Health First," the contribution for this week gives the latest cure for the fat, in which there is shown the various ingenious devices recently invented to eliminate excessive avoirdupois from people who are too lazy to walk or take exercise, while comedy is injected into the reel in the Plastique contribution of Ashley Miller, in which he shows how Sir Isaac Newton discovered the law of gravitation.

The Paramount-Burton Holmes Travel Pictures, which is the forty-second of the series of "Trips Around the World," conducted personally by Mr. Holmes, takes the travelers to British Egypt, and in doing so takes them back to the very beginning of human history, as British Egypt, of which Cairo is the center of governmental control, is the neutral ground between the up-to-date today and the far-remote mysterious yesterday of the human race. In this trip in Cairo there are to be seen citizens of every race under the sun. One hundred and one interesting sights are shown to the journeyers in their tour to the great Nile Bridge, where the novel traffic of this country is wonderfully interesting. Every little nook and corner of British Egypt is shown, together with all its intimate comparisons of thousands of years before.

The Paramount-Bray carton for this week comes from the pen of Earl Hurd, and takes Bobby Bumps, his clever character, to the circus. The antics through which Bobby is compelled to go until he excites sufficient interest in his father's mind to give him enough cash to get into the "tented city" are humorous in the extreme. This single reel is one of the funniest that has ever been released by Paramount.

Special attractive lithographs, cuts and other exhibitor's aids are distributed by Paramount with each of their feature pictures on the Program, and their "little features" in all the Paramount exchanges, the exhibitor's aids department are doing everything in their power to have all Paramount Pictures presented in a better manner for a better public in a better class theater. The distribution of the free accessories for exhibitors is being continued weekly through the exhibitor's aids department, and are having a marked effect upon the high calibre of their advertising and publicity.

Getting Ready for "Stingaree"

New Hornung Stories Will Be Directed by James Horne—Strong Cast Being Selected.

KALEM'S New York offices are humming with preparations for the new series of stories of "Stingaree," by E. W. Hornung, the famous creator of "Raffles." The first four stories for the new series arrived in the mails from England last week and already the work of preparing them for production is well under way.

The enthusiasm of Kalem's executives over the successor to one of their most popular series of productions has taken new bounds since the receipt of the initial stories. The plots of Mr. Hornung give every evidence that the second edition of the adventures of the Australian bushranger will have all the points of popular appeal that caused the original stories to score so pronounced a hit. "Stingaree" is once more the debonair, devil-may-care gentleman-outlaw, a Robin Hood in modern and picturesque settings. A reading of the first stories to be received would indicate that the new series will contain even more action and tense drama than the first edition.

The second edition of "Stingaree" is probably the first motion picture to pass a censor in story form, but in this case it is Great Britain's War Censor who has O.K'd the plots. That a sense of humor—or of appreciation of a good story—is not lacking in even a despotic mail censor is shown by a pencilled notation across the corner of the first story. It read: "Hope to see this story on the cinema screen soon—Censor." This approval by the august censor is taken as a good omen by Kalem.

As the first step in the production plans the company announced last week that James W. Horne will be in charge of the staging of the new "Stingaree." This is another assurance that the new series will be up to the mark of the original productions since Director Horne held the reins in staging those two reelers. The "Girl from Frisco" series from the pen of Robert Welles Ritchie is also an evidence of the ability of Director Horne to stage series productions that maintain the interest steadily week after week. It was found necessary to increase the latter series from fifteen to twenty-five episodes.

A strong supporting cast is being formed to appear with True Boardman, who will once more be seen in the title role of "Stingaree." The next few weeks will bring full announcement of the other players to be seen in the series and further plans for the productions. It has been definitely decided that the series will consist of fifteen episodes, each of two reel length. Following the plan that Kalem has developed in this special field, each of the two-reel releases will tell a separate story, with the central character carried throughout.

Within the past week two well known publishing houses have been in communication with Kalem to learn what arrangements had been made for the publication of Mr. Hornung's stories. The announcement that an author of Mr. Hornung's international reputation had consented to write a series of fifteen stories around one of his best known characters especially for the screen, seems to have created a flurry in literary circles.

CULLEN LANDIS, ASSISTANT DIRECTOR.

Cullen Landis, eighteen years old, has graduated from the actor clan at Balboa studio to be a full-fledged assistant director. He is attached to the staff of Director Sherwood MacDonald, who is directing Jackie Saunders.

Chicago Reel Fellows' Club

The Second Annual Reception and Ball, Held in the Gold Room of the Hotel La Salle, Friday, Nov. 10, a Notable Success.

THE second annual reception and ball of the Reel Fellows' Club of Chicago was held at the Hotel La Salle, in the Gold Room, on the nineteenth floor. The Red Room on the same floor served as an ante-room and an Italian garden, where cafe service was rendered until a late hour.

It was about 10 o'clock before the large dancing hall was fully filled, and new arrivals up to midnight continued to tax its capacity. It was about that hour when Richard C. Travers, vice-president of the club, introduced the moving picture stars who graced the occasion by their presence. Among these were Miss Marguerite Clayton and Miss June Walker, of the Essanay Company; Miss Dolores Casinelli, of the Emerald Motion Picture Co., and Patrick Calhoun, Harry Dunkinson and other members of the Essanay Company.

There was high expectation that Max Linder, who arrived in town early on Friday, Nov. 10, from France, would put in an appearance, but the following telegraphic message from George K. Spoor, president of Essanay, which was read by Mr. Travers, dissipated the hope:

Mr. Max Linder extends his best wishes and compliments to the Reel Fellows' Club. He desires me to say that his fourteen-day journey from Contreville, France, to our city, makes it necessary for him to go into immediate rest, and, therefore, regrets he cannot participate in the frolic of the Reel Fellows' Club this time. Please accept my regrets also.

It was well after midnight when the grand march took place. It was led by Miss Marguerite Clayton and Richard R. Nehls, president of the Reel Fellows' Club, who were followed in succession by Miss Dolores Casinelli and F. J. Flaherty, vice-president of the club; Miss June Walker and Patrick Calhoun, Mr. and Mrs. William J. Sweeney, Miss Eva Campbell and Wallace Carlson, Mr. and Mrs. Harry Dunkinson, etc.

After the grand march a bevy of nattily dressed young ladies served as newspaper girls, offering for sale a special photoplay edition of the Chicago Evening Post, gotten up by Mrs. Lawrence and Mr. B. C. Coffey, of the staff of that paper, in aid of the Reel Fellows' ball. It is needless to say that many sales were made, and that all prices were asked and received, pennies being scoffed at.

After this dancing was resumed and in the intervals a long, varied and exceptionally talented program of musical, vaudeville and other numbers was offered. Chief among the novelties was the Harry James Louisville Jug Band, the members of which played musical numbers on the mouths of stone whiskey jugs.

During the intervals the following dramatic celebrities were also introduced: John Barrymore and his leading lady, Bertha Mann, of "Justice," from Power's theater; Emily Stevens, of "The Unchastened Woman," from the Princess, and forty-five members of the "Alone at Last" company, from the Illinois theater.

Music was furnished by a tango orchestra of six pieces, furnished for the occasion by Carl Laemmle, of Universal and Bluebird, and the Hotel LaSalle orchestra of ten pieces.

The members of the club who were unremitting in their labors to make the event a great and worthy success were: Richard C. Travers and M. G. Watkins, of the executive committee; E. B. Lockwood, of the committee on arrangements, and G. V. Booth, of the committee on advertising. These men were well nigh exhausted when the ball came to an end about 4 o'clock Saturday morning.

Among those present in the large and fine assemblage were: Mr. and Mrs. John R. Freuler, Mrs. S. S. Hutchinson, Miss Loraine Freuler and Miss Anita Lasche; Mr. and Mrs. Alfred Hamburger, Mr. and Mrs. Donald J. Bell, Mr. and Mrs. R. R. Nehls, Mr. and Mrs. F. J. Flaherty, Mr. and Mrs. I. Lesserman, Mr. and Mrs. A. P. Miller, Mr. and Mrs. W. J. Sweeney, Mr. and Mrs. M. G. Watkins, Mr. and Mrs. Eli Van Ronkel, Mr. and Mrs. Louis Noto, Mr. and Mrs. Ed. Hellinger, Mr. and Mrs. Ed. J. Mooney, Mr. and Mrs. W. C. Aldous, Mr. and Mrs. Ellis Cohn, Mr. and Mrs. C. E. Ziebarth, Mr. and Mrs. George Berg, Mr. and Mrs. J. C. Hildreth, Mr. and Mrs. W. L. Coon, Dr. and Mrs. Guy Churchill, Mr. and Mrs. W. L. Jones, Mr. and Mrs. A. L. Watterman, Mr. and Mrs. John E. O'Toole, Mr. and Mrs. C. C. Whelan, Mr. and Mrs. Ralph Proctor, Mr. and Mrs. Jack Leaverton, Mr. and Mrs. William Hamm, Mr. and Mrs. F. W. Wild, F. Walter Wild and G. K. Wild, Mrs. W. Rautman and Miss Isabel Rautman, Misses Jeanette and Bessie Pohn, Miss R. Telser, Messrs. Watterson R. Rothacker, I. Van Ronkel, J. V. Ritchie, C. H. Miller, Herman Rosenblum, E. F. Lessner, Lee Mitchell, A. E. Curtis, Dr. J. J. McDermott, William L. Pohn, S. Simon and John Weiss.

Screen Club Gives House Warming

The Beautiful New Clubhouse on Forty-fifth Street Appropriately Dedicated to Good Fellowship and to Art.

ON Saturday evening, November 11, the Screen Club gave the first party in the splendid new quarters at 114 West Forty-fifth street. The beefsteak, chops and beer were good, but the occasion will be remembered for the flow of soul. We sat near the window of the grillroom, which is on the level with the street, and through the half-open window we heard a passer say: "Oh, no, that's the Screen Club." Perhaps the inquirer thought it was a football practice game. It doesn't matter. We were satisfied to be inside listening out. If at times there were rival songs and rival cheers, there was also a rivalry in good fellowship more and more till there was no other though but that it was good to be there.

Though at first those near the kitchen thought it fun to keep those near the windows from geting anything to eat or drink, it was taken in good spirit. The cheers, songs, good stories and especially the wise and helpful speech of Wilton Lackaye welded the party into a union of comrade spirits and made it good to be there.

To begin with, the meeting desolved itself into an ovation for President Billy Quirk. President Billy handled the gathering splendidly, steering it through pleasant places and sunlit coves where the waves rippled to cheering songs. Eugene Sanger was the first guest called upon to speak. He said among other things that the camera has made the actor express repose. After Mr. Sanger, Ed. Carew was called upon, and then J. J. Gleason. Wilton Lackaye was next and gave the best talk of an evening that had no flat places at all. He praised the Screen Club as a place where artists after dumb gesticulations could meet and talk. He thought that the club should be a sort of clearing house for ideas and said that if it was right for the manufacturer to combine, it was the part of wisdom for the actor to sit at the feet of business and take a page out of its wisdom. He called the club a place for mutual confidences, and said that a club should be better than its separate individuals.

Rockcliffe Fellowes was the next to respond and then Wilfred North. Following him Harry Benham sang—it was to order—"O Promise Me," and followed it by a selection of his own in which all joined in the chorus, "It Is Always Fair Weather." Paul Scardon had a few words and Alan Hale told several brand new and very amusing stories to which James Lackaye added two that were as fresh and good.

Albert Roccardi, who was in the hospital with a badly injured arm, was remembered by a rising toast and a telegram from "Silent Bill" Haddock was read and applauded. Harry McRae Webster gave a short talk and John Race spoke on the club's finances and the need to increase the dues from $12 a year to $20 and the initiation fee from $30 to $50. John Ramp in his speech said that unionism rationally done was just as essential to the performer as to the manager, but that nothing should be done impulsively, and concluded with the statement that whenever performers present grievances to the managers in the right way they will meet with consideration. Herbert Pryor recalled some of the old days six or seven years ago and President Quirk called for "Olde Lang Syne."

KLEVER COMEDIES TO PRESENT VICTOR MOORE.

The Klever Pictures, Inc., with offices in the Candler Building, New York, announces that it has made arrangements with Victor Moore by which the well-known player will appear in a series of one-reel comedies under that company's direction.

RELEASE DATE SET FOR LA BADIE PLAY.

December 3 has been set as the release date for "Divorce and the Daughter," Florence LaBadie's next Thanhouser-Made Pathe Gold Rooster play. The story is by Agnes C. Johnston. Frederic Sullivan is the director.

PICTURE MAN ELECTED A J. P.

Joseph Byron Totten, the local studio director, at one time with the Essanay, now with Nat Goodwin Co., was elected Justice of the Peace for the Town of Voluntown, Conn., at the last election, held November 7.

Paramount for Next Four Months

List Presents a Stellar and Dramatic Array, the Greatest in Paramount's and Feature History.

A TOTAL of thirty-four Paramount productions are given in the schedule which will be distributed during the months of November, December, January and February. Announcements such as these on prior occasions were made by Paramount for only one month in advance, but by reason of the consolidations that have been effected by Famous Players, Lasky, Morosco and Pallas, during the past two months, they are now enabled to offer their exhibitors the subjects of their forthcoming releases three and four months in advance.

During this period Marguerite Clark will make three screen appearances and Pauline Frederick two. These two stars recently renewed their contracts with the Famous Players. The other stars who will appear on the program during these four months are Mae Murray, Fannie Ward, Irene Fenwick, Louise Huff, Owen Moore, Jack Pickford, Blanche Sweet, Dustin Farnum, Cleo Ridgely, Wallace Reid, Lenore Ulrich, Marie Doro, Lou-Tellegen, Frank McIntyre, Vivian Martin, Kathlyn William, Thomas Holding, House Peters, Myrtle Stedman, George Beban, Sessue Hayakawa, and Theodore Roberts. Of these stars, those who will be added to the list and who make their debut in Paramount Pictures during the period are Irene Fenwick and Frank McIntyre.

Next to the long list of stars Paramount points to the exceptional list of productions that are to be presented during this period. Beginning with "Seventeen," Booth Tarkington's novel, the first week in November, and ending with "The Consul" by Paul West, the last week in February, the intervening weeks are filled with the best producing material that was obtainable.

Probably the most noteworthy offering to be presented will be that of "Oliver Twist," a particularly elaborate adaptation of Charles Dickens' immortal work, a Lasky production in which Marie Doro will play the title role supported by an all-star cast. A second stage success that will permit another popular Paramount star to repeat her oral triumph on the screen, will be "Snow White," in which Marguerite Clark appeared in the title role under the management of Winthrop Ames, before Miss Clark made her screen debut. "Miss George Washington," an original story and "Racketty Packetty House," by Mrs. Frances Hodgson Burnett, another famed dramatic success, are the two additional productions that will be contributed to this list with Marguerite Clark in the stellar parts. Pauline Frederick will be seen in "Nanette of the Wilds," an unusual character drama, and "The Painted Woman," from the pen of Frederick Arnold Kummer. The latter production is promised to be the most elaborate that Famous Players have ever made with Miss Frederick.

Among the other productions that are contained in the list are the "Martyrdom of Philip Strong," "Unprotected," "A Son of Erin," "The Plow Girl," "The Years of the Locust." "The Yellow Pawn," "Princess Zim-Zim," "The Road to Love," "The Victoria Cross," "The Traveling Salesman," "The Right Direction," "The Redeeming Love," "Betty to the Rescue," "The Evil Eye," "Great Expectations," "The Deliverance," "The Happiness of Three Women," "Lost and Won," "The Show Down," "His Sweetheart," "The Turning Point," "The Conflict," "Each to His Kind," "The Black Wolf," "The Wax Model," "Winning of Sally Temple," and "The Consul."

The writers, authors and playwrights who have contributed to this list of productions are among the foremost in the world and include such names as Booth Tarkington, Charles Dickens, Edward Sheldon, Blanche Dougan Cole, Paul Potter, James Forbes, Julia Crawford Ivers, L. V. Jefferson, Beatrice DeMille, Leighton Osmun, Hector Turnbull, Paul West, Albert Payson Terhune, Rennold Wolf, Owen Coyne, Frederick Arnold Kummer, Roswell Dague, Jean Barrymore, G. Vere Tyler, Mrs. Frances Hodgson Burnett, Rupert Sargent Holland, Rev. Charles M. Sheldon, and William Mack.

Here is the complete list:

	Producer.	Title	Stars
[illegible]	[illegible]	The Heir to the Hoorah	Meighan and King
[illegible]	[illegible]	[illegible] of Kura San	Hayakawa & Stelman
[illegible]	[illegible]	A Son of Erin	Dustin Farnum
[illegible]	[illegible]	[illegible]	Blanche Sweet
[illegible]	[illegible]	The Years of the Locust	Fannie Ward
Nov. 20	Famous Players	The Heir Apparent	Mae Murray
Nov. 22	[illegible]	Yellow Traits	Cleo Ridgely and Reid
Nov. 27	Famous Players	[illegible]	Pauline Frederick
Nov. 29	Famous Players	Martyrdom of Philip Strong	All Star Cast
Dec. 4	Famous Players	Princess Zim Zim	Irene Fenwick & Owen Moore
Dec. 7	Morosco	The Road to Love	Lenore Ulrich
Dec. 11	Lasky	Oliver Twist	Marie Doro
Dec. 14	Lasky	Victoria Cross	Lou-Tellegen
Dec. 18	Famous Players	Traveling Salesman	Frank McIntyre
Dec. 21	Pallas	The Right Direction	Vivian Martin
Dec. 25	Famous Players	Snow White	Marguerite Clark
Dec. 28	Morosco	The Redeeming Love	Kathlyn Williams
Jan. 1	Lasky	Betty to the Rescue	Fannie Ward
Jan. 4	Lasky	The Evil Eye	Blanche Sweet
Jan. 8	Famous Players	Great Expectations	Jack Pickford - Louise Huff
Jan. 11	Lasky	The Deliverance	Mae Murray
Jan. 15	Famous Players	The Painted Woman	Pauline Frederick
Jan. 18	Morosco	The Happiness of Three Women	House Peters - Myrtle Stedman
Jan. 22	Lasky	Lost and Won	Marie Doro
Jan. 25	Lasky	The Show Down	Cleo Ridgely - Wallace Reid
Jan. 29	Pallas	His Sweetheart	George Beban
Feb. 1	Famous Players	The Turning Point	Irene Fenwick-Owen Moore
Feb. 5	Morosco	The Conflict	Lenore Ulrich
Feb. 8	Lasky	Each to His Kind	Sessue Hayakawa
Feb. 12	Lasky	The Black Wolf	Lou Tellegen
Feb. 15	Pallas	The Wax Model	Vivian Martin
Feb. 19	Famous Players	Racketty Packetty House	Marguerite Clark
Feb. 22	Lasky	Winning of Sally Temple	Fannie Ward
Feb. 26	Lasky	The Consul	Theodore Roberts

Elaborate and extensive exhibitors' aids have been planned for each of these productions by Paramount, and it is announced that it will be the endeavor of each of the exchanges distributing these features to have these productions presented in the manner appropriate with their merit and importance.

Paramount has established in each of its branch offices, Exhibitors' Aid Departments and recently distributed to these exchanges for their exhibitors, $200,000 worth of accessories to follow out the idea of presenting "better pictures in better theaters for a better public," and to link up the name of Paramount with every theater presenting the productions of Famous Players, Lasky, Morosco and Pallas. Special publicity, newspaper mat services, one, three, six and twenty-four sheets are also distributed in connection with these productions.

Kathryn Adams—Thanhouser Leading Woman

KATHRYN ADAMS, Thanhouser leading woman, who is an adventuring young widow in "Divorce and the Daughter," Florence La Badie's next Pathe Gold Rooster play, is an example of an actress who can play with equal facility sweet girls and vampires.

Miss Adams has specialized in parts where she was called upon to wreck men's lives, but so successful has she been in other characterizations that when Ernest Warde wanted an actress to play Olivia, the oldest daughter of "The Vicar of Wakefield" in the Thanhouser feature that Frederick Warde is now making, he chose Miss Adams for the part.

Kathryn Adams.

St. Louis was Kathryn Adam's birthplace. She showed talent for singing and after after several years of study, joined "Louisiana Lou," a musical comedy. This engagement was followed by one in "Hop o' My Thumb." She went to New York, determined upon an operatic career. Several of her friends were motion picture actresses and she decided to try the films. She was immediately successful. She was with Tom Terris in "The Pursuing Shadow" and went to Metro to play "The Lady That's Known as Lou" in "The Shooting of Dan McGrew." After engagements with World, Fox and Famous Players she became a member of the Thanhouser Stock Company and has been at the New Rochelle studios for more than a year.

Miss Adams was the wife who almost went astray in "The Shine Girl" and has a strong vampire role in "Divorce and the Daughter." Mr. Thanhouser believes that Miss Adams' "Olivia" in "The Vicar of Wakefield" will be the finest thing she has ever done.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

Fourteenth "Fairfax" Episode

Latest Episode of International's Newspaper Series Is Titled "The Hidden Menace."

Reviewed by Ben H. Grimm

A MURDER mystery and its solution by Jimmie Barton and Beatrice Fairfax furnish the theme of "The Hidden Menace," fourteenth two-reel episode in the Beatrice Fairfax series, released by the International Film Service. In this number the element of mystery has been injected into the story with interesting result. Harry Fox is seen as Jimmie Barton, the reporter, and Grace Darling as Beatrice Fairfax. The cast also includes Alice Masters and Nigel Barrie.

As usual, a letter to Beatrice Fairfax is the means by which things start. Jimmie gets an assignment to cover the mysterious death of a broker, and Beatrice shows him a letter she has received from a girl. The dead man was one of the girl's legal guardians. By clever detective work and daring resources the reporter learns that the girl's other guardian has been trying to make her believe she is insane. Jimmie finds that the broker was killed by the fumes of poison gas emanating from

Scene from "The Hidden Menace" (International).

a little black bag which the second guardian caused to be placed in the office of the murdered man. The fourteenth episode of the newspaper series is an interesting one—almost several minor illogicalities are found.

"Extravagance"

Mme. Petrova, the Star of a Five-Reel Screendrama, Produced by Popular Plays and Players.

Reviewed by Edward Weitzel

THE five-reel screendrama "Extravagance," written by Aaron Hoffman and released on the Metro program, might well be expected to point a moral, when the title is taken into consideration. The theme is an excellent one, and the story opens with every promise of being carried out in an interesting manner. The plot is too loosely woven, however, and moves with too slow a pace. The big scenes are retarded by an over-supply of incidents, and the tense moments are not handled with skill. The setting of the scenes and the individual efforts of the company, on the other hand, are all that could be desired.

Norma Russell, the part played by Mme. Petrova, is the daughter of a man whose motto is "Give me the luxuries of life and I can get along without the necessities." Norma has not been brought up to deny herself anything, and her extravagance forces her father to borrow money from Howard Dundore, a banker, who is in love with the girl. Franklin Hall, a young business man, is also an admirer of hers, and Norma returns his affection. Dundore is not an honorable man and he attempts to secure Norma by means of a note that her father has forged. Franklin Hall saves Mr. Russell from this situation and Norma and he are united. Later on Dundore gets Hall in his power and has him convicted of false entries in the books of the bank. While Hall is

Scene from "Extravagance" (Metro).

serving his sentence his wife is forced to earn her own living. She takes to writing moving picture scenarios, is well paid for her efforts, and invents a picture plot which is the means of establishing her husband's innocence.

The scenes of social life in "Extravagance" are well done, and have the proper air of good breeding. Mme. Petrova has not the slightest difficulty in making the most of her opportunities as Norma. She looks beautiful and wears a number of stunning gowns. H. Cooper Cliffe, Mahlon Hamilton and Arthur Hoops comprise her principal support. The picture was directed by Burton F. King.

"The Madness of Helen"

In Five-Reel Mystery Play Produced by Paragon, Ethel Clayton Does Skillful Work in Dual Role.

Reviewed by Edward Weitzel

EMMETT CAMPBELL HALL is the author of "The Madness of Helen," a five-reel Paragon picture released by the World Film Corporation. The story is fantastic, in all of mystery pervading it that is a strong reminder of the "Jane Eyre" school of fiction. The realistic trait is thought essential to the modern drama finds no place in Mr. Hall's screen play, but the interest of his romantic plot keeps a firm hold on the

Scene from "The Madness of Helen" (World).

spectator right up to the last foot of film. All the elements of the high-pressure love story, helped out by an engaging mystery and an unrestricted use of the laws of chance, have been utilized in the making of the picture. To the lovers of this class of scenario writing "The Madness of Helen" will prove an unalloyed delight. They will readily forgive the free hand with which the "happy ending" is used, including the ease with which all the sinners make their peace with their wives after attempting to break the Seventh Commandment.

Travers Vale directed the production. The locations and the strongly contrasting types to be found in the picture are consistent with the demands of the plot. The seashore views are particularly effective, except in one set, where a painted backing is used. Ethel Clayton in the dual role of Virginia and Helen Carlton acts with her customary earnestness and easy command of her art. Miss Clayton keeps the personalities of the two sisters distinct, and invests them both with the grace of refined and beautiful womanhood. Carlyle Blackwell is an excellent representative of the novelist, and Earl Schenck, Jack Drumier, Charles Duncan, Stanhope Wheatcroft and Mildred Cheshire are well-chosen members of the cast.

"Sins of Her Parent"

Gladys Brockwell Gives Exceptional Impersonations in Double Role in Five-Part Fox Production.

Reviewed by Margaret I. MacDonald

WHILE this production, based on a story by Thomas Forman, of Alaskan setting, may not be one that might be placed on a selected list for exhibition before children, still it is an excellent one of its kind. Stories that savor of the abandonment and lawlessness of the Alaskan dance hall of pioneer days have more or less of a fascination for the ordinary individual; and in the one in question the pictured contrast between the mother, a prostitute of the mining camp, and the pure and beautiful daughter who had in ignorance of the fact that her mother lived, been educated and supported by her illy gotten wages is most effective.

The story of the play is a cleverly constructed one. It pictures an artist in quest of local color stumbling across the dance hall favorite and paying her to pose for his picture of "The Madonna of the North." The exhibition of the painting in a Boston art gallery awakens the idea in the mind of the daughter that perhaps after all her mother may be alive. The further development of the story sends her Southern lover to Alaska to search for the mother of his sweetheart, from which a situation arises in which the young man is shot by the keeper of the dance hall. The appearance of the daughter on the scene about the same time affords an intensely dramatic situation which ends in shooting of both the mother and keeper of the dance hall.

The production has been cleverly directed by Frank Lloyd, and Gladys Brockwell is to be especially commended for her interpretation of the characters of the two women exactly similar in face, form and feature, but each the result of the conditions and environment into which it has been her lot to be cast.

Some good photographic and illuminative effects are present

Scene from "Sins of Her Parent" (Fox).

in the picture. The supporting cast, which is an excellent one, consists of William Clifford, Carl von Schiller, who plays opposite to Gladys Brockwell; George Webb, Herschell Mayall and Jim Farley.

Director W. W. Beaudine is directing the Universal Joker company in a one-reel comedy, "Two Doors and a Nut." The leads are played by Gale Henry and William Franey supported by C. Conklin and M. Moranti.

"The Chaperon"

The Play by Marion Fairfax, Filmed by Essanay, with Edna Mayo, Eugene O'Brien and Sydney Ainsworth in the Cast—Directed by Arthur Berthelet.

Reviewed by James S. McQuade.

IN "THE CHAPERON" we have an interesting story of American life, with incidents that whet the interest of the spectators up to the close. And the atmosphere is clean, notwithstanding that the heroine is the victim of a brief, unhappy marriage, due largely to the ambition of her mother, who has an especial fondness for foreign titles.

Scene from "The Chaperon" (Essanay).

It is almost needless to state that the mother, Mrs. Hemingway, is a wealthy widow or that Madge, her daughter, has a dowry that attracts the devoted attention of Count Van Tuyle, a gentleman and an officer from across the water, who sues for the hand of Madge through the propitious mediumship (if I may coin the word) of her mother. It is, however, more interesting to write that a handsome young American, Jim Ogden, loves Madge for her beautiful self alone, and that he leaves a clear way for the Count by giving up his suit for her hand and heart, because he is a penniless American who fears that he may be considered a fortune hunter. All of this fine, lofty pride of young Ogden is shattered in the end when Madge, after a brief six months of married life in Europe, flees her husband and returns alone to the maternal roof. Her titled husband, who pursues her to America, makes the way easy for his rival by declaring that he will not contest his wife's divorce suit if sufficiently provided with balm from the Hemingway gold chest. This is gladly and generously done by the now disillusionized mother of Madge.

The entrance of the Coombs family in the story furnishes considerable mirth to the spectator. Here, through a network of circumstances, Madge becomes the chaperon of the four pretty Coombs girls, during an enforced absence of their parents. When Mr. and Mrs. Coombs return they find that each of their daughters has become engaged, while Madge herself is under a cloud through an innocent escapade, in which no less a personage than young Jim Ogden figures prominently.

Edna Mayo's Madge is a typical American girl at all times. The scene on Hog Island, where Madge and Jim Ogden are marooned for a night by the wrecking of their canoe, will amuse without offending the nicest sense of propriety. Eugene O'Brien is a most worthy opposite, in the part of Jim Ogden, and the Count Van Tuyle of Sydney Ainsworth will impress everyone as a fine creation.

Frankie Raymond makes a strong character part of Mrs. Hemingway, while John Cossar and Marion Skinner cannot fail to win favor as Mr. and Mrs. Coombs.

The release date is Nov. 20, through the Kleine-Edison-Selig-Essanay service.

"Without a Soul"

Clara Kimball Young Picture in Five Reels Reissued by the World Film Company—New Illuminated Subtitles Help It Much.

Reviewed by Hanford C. Judson.

AN actress could hardly ask for a better chance for picturing contrasted characters than Clara Kimball Young has in this World Film reissue, "Without a Soul." This story is in itself a sensation. In it we are shown the death of a young woman who had been of the most charitable and lovable disposition. Her father, a scientist, has discovered an electric ray that will recall the departed life and, after an accident, he applies it on her. As she lies on the operating table we see the shadow of misty Death hovering over her, and as she gathers back into her body the tide of life her soul departs. She is alive, but as she had been wholly unselfish before, she is

wholly a selfish voluptuary now. She has become a woman without a soul.

This second part is the real picture. The portion of her life that was saintly was made little of. The spectator doesn't believe in it, he sees it as artificial and unconvincing. But it is soon past, and the convincing part of the story is being enacted before him with astonishing realism. She now takes up with the lover who in her former life she had despised. She leads him a merry dance for his money, but she fools him. Her eye has looked upon the shapely figure of a lifesaver at Atlantic City and she slips out of her room to meet him at night, her face subtilly changing to show that her mind looks forward to the meeting. We catch a glimpse of the two standing on the dark sands with lips pressed tightly together.

The other lover suspects, but as he has been cut off by his rich father on account of his fast life, she is through with him and has another rich man to elope with already chosen. Her heart is not strong and a doctor has told her she will soon die. She comes back to her father to have her life recalled a second time and dies in his office; but he will not again use the new discovery to bring her back; he destroys his machinery. This picture will almost surely make a tremendous hit. It is unusual and very artistic. It was formerly called "Lola."

On the Pathe Program

"Arms and the Woman," a Five-Reel Gold Rooster Feature, and "The Haunting Hand," Eighth Episode of "The Shielding Shadow" Serial.

Reviewed by Edward Weitzel.

"Arms and the Woman."

THE scenario of "Arms and the Woman," the Pathe five-reel Gold Rooster photoplay, was written by Ouida Bergere, and ranks among the most effective of her contributions to the screen. The story is dramatic, and deals with a subject that is of vital importance at the present time—the manufacture in this country of war munitions for the Allies. Added to this, it has variety of scene, a strong human interest, vigorous action and a wide diversity of skilfully drawn characters. Rozika, a young Hungarian girl who comes to this country, is the heroine. She eventually becomes the wife of a wealthy manufacturer, the president of a great steel works, and the

Scene from "Arms and the Woman" (Pathe).

"clash" between the pair is caused by the woman's horror of the death and destruction wrought by the products of her husband's plant. Her brother is instrumental in the burning of the buildings, after wounding the manufacturer. As the husband and wife watch the flames destroy the plant, the wounded man gives utterance to a sentiment that does more credit to his love for his wife than to his political convictions and love for humanity: realizing that the one barrier between them has been destroyed, he smiles, contented, and remarks, "It is better so."

The production demands a special paragraph of praise. Starting with the opening scenes on shipboard and embracing the views of the steel works, the European battlefields and the flashes of life at the two extremes of the social ladder, the settings are always impressive, a number of them being actual reproductions of the present war, and the making of great guns.

Mary Nash is featured in the cast as the young Hungarian girl. She acts with fervor and deep feeling, and succeeds in indicating the Slav temperament with much skill. Lumsden Hare gives a well-rounded impersonation of David Fravoe, and H. Cooper Cliffe is excellent as Capt. Halliday. Robert Broderick contributes a powerful characterization of the brutal Marcus, and Rosalind Ivan is beautifully human and sympathetic as his wife. The actor who plays the brother of Rozika also deserves unqualified commendation. The picture was directed by George Fitzmaurice.

"The Haunting Hand."

Episode Eighth of "The Shielding Shadow" follows the experiences of Leontine and Ravenger after their escape from the burning balloon. The incidents in this installment of the serial include the destruction of a light-house by lightning, and a hair-raising struggle on a lofty girder, in which One Lamp Louie is hurled to his death by Sebastian. Quick movement of events is maintained throughout the two reels, and Grace Dormond, Ralph Kellard and Leon Bary do their customary good work.

"Jimmy Dale—Alias The Grey Seal"

New Serial Presented by Unicorn Film Service Corporation Contains Rapid and Interesting Action.

Reviewed by Margaret I. MacDonald.

THE first three episodes of another new serial made by the Monmouth Film Co. have all the ear-marks of commercial success. The story of the film, based on "The Adventures of Jimmy Dale," by Frank L. Packard, appearing in The People's Magazine, has that thrilling, impossible quality, with the morbidness attendant on crime themes that the public seem to like. It will be released in sixteen two-part episodes, and features four well-known and popular players, namely, E. K. Lincoln, Edna Hunter, Paul Panzer, and Doris Mitchell. Its first episode is entitled "The Grey Seal," and undertakes to present the characters of the story first in importance, clearly outlining that of Jimmy Dale, who is the son of a millionaire, and who, under some mysterious, unknown

"Jimmy Dale—Alias The Grey Seal" (Unicorn).

influence, follows the profession of breaking safes, leaving behind him an identification in the shape of a diamond-shaped gray seal. The proceeds of his escapades are always donated anonymously to some charitable purpose. A parallel thread of the story brings to light the plot of one Henry La Salle who with a party of organized criminals plans to murder his neice, Marie La Salle, in order to obtain possession of her fortune.

"The Stolen Rubies," which is the title of the second episode, finds a means of bringing Marie and Jimmy Dale together, when Marie takes refuge from her pursuers in the home of a wealthy society matron. Jimmy is further urged by the mysterious influence which signs itself "Toscin," and later finds himself aiding a victim of one Perly, a gambler whose double personality is revealed when he is brought to bay in his own den, and the rubies stolen by Perly's victim are mailed back to their rightful owners by Jimmy.

"The Counterfeit Five," the third episode in which Jimmy, now in love with Marie, is about to depart from his old methods of life for the second time, when he again receives a summons from "Tocsin." This time he is enjoined to go to the aid of one Sammy Mathews, an employee of the United States Currency Engraving Bureau, who is in the clutches of the "Crime Gang" of which Henry La Salle is the head. A thrilling fight with the police is the result, when Jimmy barely escapes capture.

"The Dollar and the Law"

In Co-operation With American Bankers' Association Vitagraph Produces Thrift Picture That Is Good.

Reviewed by George Blaisdell.

THE Vitagraph company in its five-part feature "The Dollar and the Woman" proves that a subject may take on the characteristics of a propaganda and at the same time be a most interesting subject. In order to accomplish this, however, it has selected a topic which with varying frequency enters the thoughts of nearly every man and woman that

of thrift. To make stronger the lesson heavy emphasis has been laid upon the dangers of investing in schemes which promise more than 6 per cent. returns on the outlay. So deftly has the subject been treated that the story runs and holds of itself and by itself. You may have a feeling the picture ought to aid in increasing the deposits in savings banks, but until you see a trailer to the effect that the story was produced in co-operation with the savings banks section of the American Bankers' Association that phase of it does not obviously obtrude.

Lillian Walker has a good role and plays it well—that of a daughter of a miser. Believing her father to be as poor as he

Scene from "The Dollar and the Law" (Vitagraph).

claims to be, she becomes an apostle of thrift sensibly so, not extravagantly. We are given an opportunity to see Miss Walker in a role outside of comedy—one of drama and of tragedy. For tragedy enters into "The Dollar and the Law" grewsome, realistic. There is a long cast employed in the portrayal of the story, which is Irvin Cobb's. Wilfred North directed. Among the principals are Edward Elkas, Thomas R. Mills, Walter McGrail, Arnold Storrer and Mrs. Maurice.

One of the interesting features of the picture is the showing of the "making of the dollar." Miss Walker as Lola Brandt is taken through the Treasury Department and to her is explained the process of manufacture and the distribution to the banks. Probably this is the first time a banknote has been shown on the screen without the exhibition being considered as coming within the prohibitions of the statute. This phase of the story well may be denominated educational.

The picture is well acted and contains strong situations, some of the more notable being those connected with the murder of the miser and the uncovering of the man guilty of the crime.

"The Vampires"

New Gaumont Serial Now Ready for Release—Shifting of Release from Earlier Date Caused by Delay in Obtaining the Films from France.

Appearing in our issue of September 16th page 1870, is a review of the first two episodes of this excellent serial which was made at the Paris Gaumont studios. This review, which appeared much earlier than was necessary, is none the less complimentary to the splendid results accomplished by both players and director. "The Vampires" is based on a weird, thrilling, and altogether absorbing story, and will find a large popularity among lovers of well-produced melodrama. The unanticipated delay in its date of release was caused by difficulties attending its transportation to America from France.

Universal Director Paton is working on the third episode of The Voice on the Wire, a mystery photoplay prepared especially for Ben Wilson. Neva Gerber plays opposite. The [illegible] version was prepared by Grubb Alexander.

"The Measure of a Man"

Five-Part Bluebird Features Louise Lovely and J. Warren Kerrigan in Pleasing Western Subject.

By Margaret I. MacDonald.

With [illegible] a few trivial faults, "The Measure of a Man" will pass muster as a production that can be recommended to the exhibitor and to the public as a production of wholesome quality. There is evident considerable padding, and a tendency toward revelation through sub-title, all of which is more or less compensated for by the excellent moral of the story, and the charming setting of the picture among the California redwoods.

The story treats of circumstances relating to the expulsion from a school of divinity of a young student, John Fairmeadow by name, whose indiscreet actions have saddened and horrified the professors and directors of the school. Fate brings him to California, where in spite of his efforts to break away from the "parson" idea, circumstances drag him ever back to the vocation for which he was evidently intended. On his arrival he appears on the scene of a funeral of the drunken father of a beautiful young girl with whom he afterward falls in love, and is persuaded to handle the funeral ceremony. His unconscious influence over the lumbermen forces him into the position of pastor of the flock, his first sermon being preached from an improvised pulpit in the shape of an old tree stump.

The arrival of the old bishop from the east on the scene, following an appeal from the lumbermen to have their "parson"

Scene from "The Measure of a Man" (Bluebird).

entrobed with power to do their "marryin'," a double wedding takes place, one of which is the parson's own.

A fine selection of types has been found for this production, in support of a cast consisting of Katherine Campbell, Ivor MacFadden, Marion Emmons, Harry Carter, and Marc Robins, in addition to J. Warren Kerrigan, and Louise Lovely.

Two New Kalems

"The Mystery of the Brass Bound Chest" and "The Rogue's Pawn."

Reviewed by Ben H. Grimm.

"The Mystery of the Brass Bound Chest."

THE fifteenth episode of Kalem's "The Girl From 'Frisco" series, by Robert Welles Ritchie, titled "The Mystery of the Brass Bound Chest," compels interest throughout its two reels by means of a well-sustained element of mystery. Audiences who like melodrama will like this number especially.

Scene from "The Mystery of the Brass Bound Chest" (Kalem)

Several exciting fights are seen during the running of the film. The inspiration for the scenario was taken by the author from the actual existence some time ago of a secret society of Armenians, who were banded together to fight for freedom from Turkish persecution.

In the picture the author has elaborated upon the idea and blended it with the West of today. The plot hinges on the mysterious contents of a brass-bound chest purchased by Barbara Brent (Marin Sais). Possession of the chest leads to the murder of the dealer who sold it and to the capture by the

band of John Wallace (True Boardman). Barbara, by clever work, is able to get into the secret order's rooms just in time to save Wallace from death in a dagger duel. It develops that the chest contained the names of the "Sacred Hundred" who were banded together to fight for freedom.

Besides the two mentioned, there are in the cast Frank Jonasson, Ronald Bradbury, Edward Clisbee and Karl Formes, Jr. Directed by James W. Horne. Released November 15.

"The Rogue's Pawn."

George Larkin performs two unusually daring feats in "The Rogue's Pawn," an episode of the "Grant, Police Reporter," series. During the screen telling of the story he swings from a broken telephone wire into the window of a burning building and later jumps from the fourth floor of the building into a life net. Excitement is kept at a high pitch by fast action during the course of a fire in a gambling house, which the reporter has entered after climbing up the back of the building in order to rescue the daughter of the police commissioner, who has been lured to the house by a ruse.

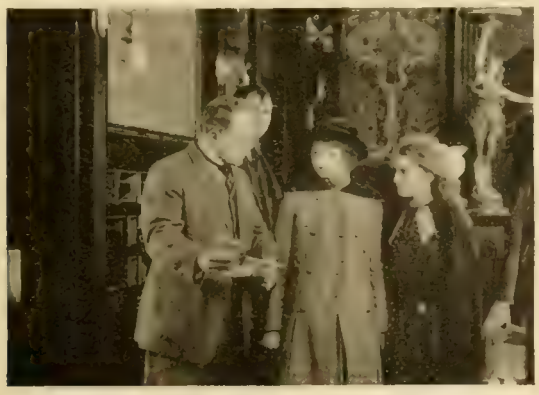
There seem to be no limits to the daring of Mr. Larkin, and in this number he takes chances on his life or limb several times. None of the power to excite through these stunts has been lost in the photographing of them. In the cast with Mr. Larkin are Ollie Kirkby, Director Robert Ellis, G. Chire, Arthur Albertson, William McKey and Mary Taylor Ross. For release November 17.

Two Triangle Features

"The Children Pay," Five-Reel Fine-Arts by Frank E. Woods, Featuring Lillian Gish and "Bawbs O'Blue Ridge," Five-Reel Ince by Monte M. Katterjohn, Starring Bessie Barriscale.

Reviewed by Louis Reeves Harrison.

FRANK E. WOODS has given us a new and attractive kind of judge in "The Children Pay," a personality so mercifully just as to be in advance of his profession, not of his time. Woods writes a true screen story and writes it as most editors of magazines prefer, "from the fullness of experience," with a Rupert Hughes tendency to score the little domestic hypocricies of provincial society life. He has seen what he is writing about, is picturing from actual experience and personal observation, all quite as consistently and cleverly as Rupert Hughes does in print. There is a refreshing relief in the characterization of Mr. Woods, his people are people we seem to know, and his love of children, his deep sympathy with their heart aches, makes him pre-eminently their representative in screen story.



Scene from "The Children Pay" (Triangle).

I share his love of children and appreciate his tender conception of what is due them from parents, but the subject is one to be considered from many viewpoints, according to the peculiarities of each individual case. "The Children Pay" relates to the mental sufferings of two little girls of loveless parents. It is first solved by the old judicial method, giving one child to each parent, only intensifying the misery of the girls by separation. It is eventually solved by giving the eldest to a live young man in marriage with custody of the younger, a novel ending of an unusual story. Lillian Gish is attractive in a new comedy role and her support is flawless. The entire play is fresh, original and consistent in treatment.

Bawbs of Blue Ridge.

Bessie Barriscale loves to climb a tree and let us know that she is one of those rare members of her sex who can boast of a symmetrical figure, nicely proportioned in every detail. We all knew that she was a charming actress some time ago without any tree-climbing, leg-splashing episodes, but, just as every young girl wants to wear a black velvet gown with a Princess train, so every attractive young actress longs to play a Cinderella role, wherein she may rise from the depths through the intervention of a passing Prince Charming. Given a poor young girl in love and a less persecuted, and a city chap of impressionable nature, the scene and incidents are of small consideration. The story is always a sweet one, only that brand of marmalade needs a tang of bitter originality to give it flavor.

Oh, those theatrical rags! Tatters beyond the wildest stretch of good-natured tolerance are they. Miss Barriscale wears them low-necked, short-sleeved, with a skirt brief enough to make even callous Broadway stop and look. Though continually exposed to the fury of the elements, she manages to keep as snow-white as any mountain girl ever shown on the screen. Scorching winds and blazing sun have no effect on her skin of lily and apple-blossoms. She is of the particular brand of cave girl now being shown at the Century Theater by Dillingham and Ziegfeld, to music by Victor Herbert and Irving Berlin. By the aid of a dozen or two "you-alls" in the sub-titles and some Los Angeles wildwood, we are given a vivid impression that we are really seeing a Cinderella of the Blue Ridge mountains of Virginia, some such vivid impression as we get of a forest from a theater back drop and wings. Still, Bessie manages to be very winning, and the story will please.

"Immediate Lee"

An Interesting Five-Reel American Featuring Anna Little and Frank Borzage.

Reviewed by Louis Reeves Harrison.

THE personality of Frank Borzage is strong enough to make the role of a gunman interesting whether he be hero or villain, an intense personality, quite capable of asserting itself in minor roles. It carries the story of "Immediate Lee" by main force, but there is a lack of other

Scene from "Immediate Lee" (Mutual).

characterization in contrast and relief. Anna Little is a screen actress capable of carrying the lead herself, but she is here given small opportunity, to the disadvantage of the story. The audience is not very deeply concerned about what sort of revenge Immediate Lee intends to take on the man who has disfigured him for life. That is an issue, to be sure, but sympathy has been enlisted for the dance hall girl who has made a brave attempt to go straight.

In such a tremendous conversion of character, such as Miss Little is called upon to enact, there should be shown a dramatic inner struggle, a clash between impulse to return to the life she has been living and aspiration to improve. A weak girl too suddenly becomes a strong and pure one, not altogether consistent with human nature, and there is lost opportunity to picture her brave struggle without distracting from the movements of the vengeful hero. The director depends too much upon motion and not enough upon emotion. The situations are strongly and naturally pictured from an exterior point of view, with scarcely a glimpse of what is passing in the mind and hearts of the principal characters. The story is well handled so far as the scenes and action are concerned, but such plays in the future would be benefited with more striking contrast and deeper analysis of human nature.

"Crosby's Rest Cure"

The Drews Entertain in Wholesome Comedy with Amusing Plot—An Excellent Sample of Metro-Drew Comedies.

Reviewed by Margaret I. MacDonald

IT IS indeed refreshing after the myriads of farce and slapstick comedies to come across one brand at least that makes for fun without vulgarity. Legitimate comedy, well presented, is always a delight. On the other hand, one becomes nauseated with that low type of comedy that too frequently appears on the screen.

The story of "Crosby's Rest Cure" which features Mr. and Mrs. Sidney Drew, well groomed and nicely environed, proceeds to show us how Mr. Crosby, in the face of a startling situation, managed to surround his wife with perfect quiet in order that she might rest. The Crosby's, favorites in society, decide to sail for South America to escape trying social duties. A remark politely dropped by Mrs. Crosby brings a hurried decision on the part of her numerous friends to accompany them; whereupon on the day of departure Mr. Crosby bribes the chauffeur to see that they miss the boat, insuring them at least a month of quiet in their own home.

Five Christie Comedies

A Quartet of One-Reel Subjects and One Two-Reel Laugh-Producer Directed by Al E. Christie.

Reviewed by Edward Weitzel.

THE names of the four one-reel comedies produced by the Christie Film Company, and directed by Al E. Christie, are "Some Kid," "Tramp! Tramp! Tramp!" "The Sea Nymphs," and "A Brass Button Romance," the two-reel picture having been given the title of "Bride and Gloom." Two

Scene from "Tramp! Tramp! Tramp!" (Christie).

companies are employed in the making of these comedies, Billie Rhodes, Eddie Barry and Harry Ham heading one of the casts, and Betty Compson, Neal Burns and Dave Morris the other. In "Bride and Gloom" Billie Rhodes, Harry Ham, Eddie Barry, Ethel Lynne, Jane Waller and Stella Adams play the parts. The chief merit of these comedies is the spirit of youth that pervades them. The plots are in no way remarkable for their humor or cleverness, "Some Kid" being founded upon the mistake of a book-loving young wife, who carries off a colored baby in mistake for her own while engrossed in the latest novel; "Tramp! Tramp! Tramp!" explains the adventures of two hoboes who are mistaken for college boys in disguise; "The Sea Nymphs" tells of the pleasant dream of an elderly gentleman, who imagines he has drunk of the fountain of youth and made a deep impression on a group of Pacific coast bathing girls; "A Brass Button Romance" is a burlesque on the familiar criminal drama, and "Bride and Gloom" relates to a pair of Newlyweds who are separated on their wedding night. None of this material is strikingly original, but it has been handled skillfully by the producer. Brisk action is to be found all through the five comedies, and the casts work with unabated zeal. The exterior and indoor settings are also well chosen, but the chief asset of the pictures is the youth and comeliness of Betty Compson and Billie Rhodes and the other young women employed in the Christie products.

"Liberty"

Universal Serial Is Proving Itself a Startlingly Realistic Drama of Warfare Along Mexican Border.

Reviewed by Robert C. McElravy.

INSTEAD of a slackening interest, which is sometimes felt in a long serial photoplay, "Liberty" has exceeded all promises and is now sweeping its way into the hearts of observers. Nothing has been done in the way of thrilling warfare and adventure to overshadow this production. Its thrills are the genuine outgrowth of a well-sustained plot, and each instalment, with its vivid pictures of conditions on the Mexican border, raises rather than lowers the high standard of the serial. The thirteenth, fourteenth and fifteenth episodes are wonderful, indeed.

Wm. B. Pearson, the author, has turned out a story that grows in fascination and affords the producing company a legitimate basis for fresh action as events proceed. The director, Jacques Jaccard, is entitled to great credit for the splendid manner in which he has staged the various instalments, and Fred L. Granville, the photographer, has obtained brilliant pictorial effects throughout. Marie Walcamp and Eddie Polo, who head the cast, have exceeded the daring performances for which they were already noted.

The instalments cited about picture a clash between American and Mexican troops. The invaders are seen digging trenches, behind which they are surrounded by a host of armed Mexicans. It is a battle to the death and practically all of the American command is wiped out before the appearance of the "Gray Ghost," an armored automobile, which eventually routs the foe. The commanding officer, Major Winston, suffers a wound and is buried alive by his men, with proper provision for air. He recovers later and makes his way out of his premature grave.

While the story of "Liberty" is full of exciting thrills, it at no time greatly strains the credulity of the observer. So strong is the general atmosphere of the production that it continually impresses one as an accurate picture of life along the border. It lends a real understanding to unfortunate conditions existing there and the numbers may be followed with profit by citizens of this country.

Thanhouser's Tenth Gold Rooster

New Releasing Plan at New Rochelle Studios Has Proved to Be Great Success.

WHEN Frederick Warde in "King Lear" is released through the Pathe exchanges on December 17, Edwin Thanhouser will have issued his tenth Thanhouser-Made Pathe Gold Rooster play under the Thanhouser Film Corporation's new arrangement with Pathe whereby Thanhouser releases two features a month.

Mr. Thanhouser is highly gratified with the success of the new plan whereby he concentrates his whole organization upon the manufacture of only ten reels a month. He has found that the market never is bad for a good picture, and the big demand for Thanhouser features, which increases with every release, has proved that he is delivering what the public seeks.

Florence La Badie's popularity is such that in order to meet the demands made by exhibitors, Mr. Thanhouser has seen to it that five of his first ten release were Florence La Badie features. The first Thanhouser-Pathe release was "The Fugitive," by Philip Lonergan, one of the most successful of the ten. The others of the Florence La Badie series were "The Fear of Poverty," by Agnes C. Johnston, "Saint, Devil and Woman," and "The Pillory," both by Philip Lonergan, and "Divorce and the Daughter," a December release, by Miss Johnston. All of Miss La Badie's features are directed by Frederic Sullivan.

Gladys Hulette's two plays, "The Shine Girl" and "Prudence, the Pirate," by Agnes C. Johnston, met with immediate success, placing Miss Hulette promptly among the few fully entitled to the biggest letters the electric signs can carry. Both plays have been highly praised for their ingeniousness and for their wholesomeness. Miss Hulette's personality has distant charm and no other actress has been so successful as she in portraying lovable little girls.

The Thanhouser-Pathe program has been as varied in subject as it has been even in quality. Besides the Florence La Badie and Gladys Hulette features, Mr. Thanhouser has presented Valkyrien (Baroness Dewitz) in "Hidden Valley," directed by Ernest Warde, a story of a white goddess and a tribe of South African idol worshippers, and Jeanne Eagels in "The World and the Woman," directed by Eugene Moore, a powerful drama with faith healing as its theme.

These two stories, far out of the beaten track, have been hailed with delight by grateful exhibtors, who always are looking for something new.

Frederick Warde's "King Lear" is the most pretentious offering of the first ten Thanhouser-Made Pathe Gold Rooster plays. The production is a massive one, and the adaptation clings consistently to Shakespeare's play. The cast has been carefully chosen, and every detail was watched by both the star and Ernest Warde, his son, who directed the feature.

Frederick Warde is a Shakespearian authority, and he took infinite pains so that the production would satisfy the most critical admirers of the immortal bard, as well as entertain with its wonderfully human story the moving picture patron who knows little of Shakespeare.

Argosy Films' Frost Picture.

An interesting picture will be released by the Argosy Films, Inc., very shortly, when it introduces its first production, a high-class five-reel comedy-burlesque, entitled "Where D'ye Get That Stuff, or Sallie's Blighted Career," featuring Edna Aug in the title role.

The Argosy Films, Inc., was recently formed for the purpose of making and releasing on a State rights basis high-class feature comedies and dramas, and H. J. Shepard has been appointed general manager of the company, whose executive offices are at 1600 Broadway, New York City.

"Where D'ye Get That Stuff? or Sallie's Blighted Career" is a highly amusing melange. Its dialog was written by H. C. Witwer, one of the most famous humorists in the country, many of his stories appearing in the Saturday Evening Post, and by C. H. Van Loan, who is recognized as one of the most prolific writers in the film world.

Selig Strives for Quality

Incurs an Expense of Fifty Thousand Dollars to Bring a Production Up to the Mark.

FIGURATIVELY speaking, I tossed fifty thousand dollars out of the window recently," stated William N. Selig in the course of a recent interview. "A seven-reel production had been in the course of making. I had received flattering reports as to the merits of the drama, reports that gave me very high hopes. The film was completed and I viewed it. I was disappointed. The story was a good one, the photography was good, there was a very capable cast of players, several stars, in fact—but there was something missing which, to my mind, put this production below the par of Selig Red Seal Plays. I ordered the picture remade. That order cost me fifty thousand dollars in cash.

"As I stated when the formation of the Kleine-Edison-Selig-Essanay service was announced, I propose to release only dramas of the highest class in that organization. I propose to observe no special release date. The author of the proposed play, the director and the players are to have all the time necessary. There will be no hurry, no rush to complete a picture in time for a certain release date. And, above all, the production must be unusual, must have merit like, for instance, "The Country That God Forgot," "The Rosary," or "Into the Primitive," or "Thou Shalt Not Covet." No matter what the expense incurred, or the time incurred on a production, if it does not measure up to the standard I have set, that production goes into the discard.

"And there can be no more excuses on the part of authors and directors that they 'were hurried.' I am giving all the time wished for, and if, in plenty of time and with plenty of money, my producers cannot turn out high-class comedies and dramas, well, others will be summoned.

"The Selig company is now releasing a number of Red Seal Plays through Kleine-Edison-Selig-Essanay Service, and all of them are proving popular. These productions include 'The Carpet from Bagdad,' with Kathlyn Williams; 'The Millionaire Baby,' with Grace Darmond; 'The Circular Staircase,' with Eugenie Besserer; 'A Black Sheep,' with Otis Harlan; 'The Prince Chap,' with Marshall Neilan; 'The Country That God Forgot,' with Tom Santschi and George Fawcett. These and other Selig Red Seal Plays are, according to reports, increasing in popularity.

"There has been a cry to raise the standard in motion picture production. I believe that all the film manufacturers, those of responsibility, are doing their utmost to raise and maintain the art. Productions totaling hundreds of thousands of dollars are being discarded yearly by a number of manufacturers who have believed these productions are not up to the standard of their regular releases. The Selig company is not releasing features by routine. There may be one release yearly or two dozen; it all depends on the quality."

What's in a Name?

Harper Film Corporation Now Means Much—Often Confused With Harper Publishing Co.

TRUE greatness is sometimes slow in manifesting itself. Nobody had ever heard of the Harper Film Corporation a hundred days ago. Now it looms large in the eye of the motion picture business of the entire world, for the Harper Film Corporation is the body controlling the great Ince film spectacle, "Civilization." Of this corporation Thos. H. Ince is the president, and his associates are some of the best known men in the motion picture business.

"Harper" is Ince's middle name, it is the "H" of Thos. H. Ince. The reasons for its selection as the distinguishing title of the company controlling the primary rights and destinies of "Civilization" are therefore plain.

Confusion sometimes arises in the public mind between the names of the Harper Film Corporation, and the Harper Publishing Company, identified with the well known and old-time magazines, but of course, there is no connection, business or otherwise, between the two enterprises.

"A BATHTUB ELOPEMENT" (Unity).

"A Bath Tub Elopement" is the title of the next Tweedledum release to come from the Unity Sales Corporation this week. In this amusing one-reel comedy Tweedledum decides to go on a lark with another man's wife, leaving his own to sit lonesomely at home. But like many another adventurer, who plans to stray away from his own fireside, Tweedledum proceeds to get into trouble.

The wife goes out on a still hunt for her erring partner and catches him with the third member of the triangle. Tweedledum and the woman naturally try to elude the pursuing wife, and finally take refuge in a bath tub which they find floating on the water, and the last we see of them they are in mid-ocean. Just how long Tweedledum can dodge the wrath of the wife in this manner is left entirely to our imagination.

"THE EASIEST WAY" FOR MISS YOUNG.

Following his policy of backing the popularity of his stars with pictures adapted from the most successful novels and plays obtainable at any price, Lewis J. Selznick this week bought for Clara Kimball Young the motion picture rights to "The Easiest Way," the drama by Eugene Walter, originally produced by David Belasco with Frances Starr. This play was generally conceded to be the strongest American drama of the century, and as originally presented ran eighteen months continuously on Broadway. "The Easiest Way" will be presented as Miss Young's fourth Selznick picture. Albert Capellani, director general of the Clara Kimball Young Film Corporation, and producer of "The Common Law" and "The Foolish Virgin," will take charge of the production.

Still Winging High

Bluebird's Program Continues to Show Class and Attractiveness.

BLUEBIRD is piling up good things for the exhibitor and there is promise that the closing weeks of the program's first year will disclose a series of releases that will surpass in attractiveness any of the very popular productions that so early established Bluebird in favor with the exhibitor and his public. Three December releases are ready for announcement, two of them scheduled and the third only awaiting a definite caption.

"The Price of Silence" will introduce Dorothy Phillips to the Bluebird flock on Dec. 11. Frank Whitson, Jay Belasco, Lon Chaney and Jack Mulhall will all have roles of prominence in her support. Joseph De Grasse (the director who brought out Louise Lovely) worked from Ida May Park's scenerio in producing W. Carey Wonderly's story, originally printed in a popular magazine. "The Price of Silence" is a problem play, ingenuously worked out and climaxing in a thrilling surprise.

"The Sign of the Poppy" on Dec. 4th will introduce Hobart Henley to the program with Gertrude Selby as his leading lady. In this feature Henley plays a dual role, the two characters keeping him on the screen almost unintermittently. The plot deals with a baffling mystery that remains undisclosed until the final scene. J. Grubb Alexander wrote the scenario and Charles Swickard, new among Bluebird's stage managers, directed the production.

Cleo Madison will be the leading player in what will probably be Bluebird's Dec. 18 release, the working title of which is now "Black Orchids." Rex Ingram wrote and directed the feature, his second presentation, with Miss Madison, in the Bluebird series, "The Chalice of Sorrow," the first Ingram-Madison production, recalled by exhibitors as among the best of recent Bluebirds. Francis McDonald and Wedgewood Nowell will be Miss Madison's chief supporters in "Black Orchids."

"The Eagle's Wings" must be considered among coming Bluebirds, although it is not be be associated with the program. This will be made a special release, distributed by Bluebird exchanges along State right lines. Industrial preparedness is the theme of "The Eagle's Wings," and, as its title would imply, it is a patriotic, all-American release inspiring loyalty and love of Old Glory.

Rufus Steele, who created "Hop, the Devil's Brew," for Bluebird, provided this new and important feature, and in taking many of the scenes in munition plants and Government preserves had the co-operation of the authorities. The Naval Consulting Board, through its organization for industrial preparedness, is now collecting data from manufacturers seeking definite information on what Uncle Sam may expect in the way of co-operation in time of need. "The Eagle's Wings" illustrates the results that may be attained along these lines.

UNICORN GETS "JIMMY DALE."

President Ike Schlank, of the Unicorn Film Service Corporation, announces that his concern has acquired the rights of "Jimmy Dale, Alias 'The Gray Seal,'" by Frank Packard, the celebrated author of the "Miracle Man," which in dramatic form was one of the biggest successes ever seen on Broadway, and which is still playing to crowded houses all over the country. This serial, which was produced by the Monmouth Film Company, is in sixteen chapters, and will be backed up by an extensive newspaper campaign, this story appearing in twelve hundred of the most prominent newspapers of the country.

GOOD BUSINESS FOR IVAN AT BOSTON.

Frank Willis, manager of the Ivan Exchange, 23 Piedmont street, Boston, Mass., reports a wonderful increase in business in the city of culture and throughout New England generally. He writes that the latest releases of Ivan Film Productions, Inc., such as "Her Surrender," "Forbidden Fruit," "The Faded Flower" and "The Sex Lure" have taxed the working force of his office and it is contemplated by the home office to increase the space by seeking larger quarters within the near future. "I am satisfied," writes Willis, "that Ivan films have become vogue and the by-word in every home throughout New England.

NEW EXCHANGE FOR TEXAS.

D. J. Byars, formerly interested in the Central Feature Company of Waco, and W. H. McCullough, president of the Central Exchange Texas National Bank, have organized a new film exchange, which will be known as the Central Film Service Corporation. This company will operate in the states of Texas, Oklahoma, Louisiana and Arkansas, with headquarters at the Preatorian Building in Waco. The Central Feature Service will become the exclusive distributors of all Moss productions in the states of Texas, Oklahoma, Louisiana and Arkansas.

Brady on Preparedness

Points Out the Advantages of Producing Pictures Far Ahead of Release Date.

WILLIAM A. BRADY, director general of the World Film Corporation, was questioned a day or so ago regarding the advantages derived by his company from having its photoplays in readiness a full half year in advance.

"The benefits are many and of great importance," said Mr. Brady. "Some of these have been mentioned already, but one of the most vital is that the plan enables us to eliminate possible defects in a picture before its release.

"For example, some time ago at a private view I found that one of our pictures dated for release four or five weeks ahead could be materially improved by certain changes which suggested themselves during the run-off, and I immediately set it back for two months, moving another play up to take its place. Then one evening I went to work with the director of the imperfect picture, and by three o'clock in the morning we had it in such shape that when it was finally issued the success was very great.

"If we had not been in a position to hold this play back, it might have been received with disfavor, or at least severely criticized, whereas the comments were very cordial indeed. You see, we are in a position to go over our pictures again and again, examining them from every conceivable angle, and not alone that but to let enough time elapse between these examinations to give us clear minds.

"The late Dion Boucicault, who was both proficient and prolific in writing for the stage, once told me that as soon as he finished a manuscript he locked it in a drawer and busied himself with something else for a full month, so that when he took up his play again he was able to perceive defects which he almost surely would have overlooked while in the spirit of his work.

"The Boucicault system applies perfectly to the preparation of motion pictures, for one carelessly made or unsatisfactory production does more damage to its sponsors than can be undone by three or four exceptionally good ones.

"The improvement which has been very generally noted in World pictures and which is responsible for the great increase in our business, is not due to the overshadowing genius of any individual, but to the constant, patient, and intelligent application of those who make the pictures and the others who sell them. Regarded from all points of view, I believe the World concern at this time is as close to one hundred per cent efficient as any other organization of its magnitude can be.

"I will add that the policy of completing our productions months in advance has worked out so well that it will be continued and probably amplified in the future. We are already working on no less than six additions to the list that was published about a month ago."

"Grant" Runs Indefinitely

Overwhelming Success of Newspaper Series Causes Announcement from Kalem Company.

EXHIBITORS who have been inquiring as to the number of episodes that would be seen in the "Grant, Police Reporter," series are answered this week by the announcement of the Kalem Company that the dare-devil series featuring George Larkin and Ollie Kirkby will be run indefinitely. This decision follows the complete tabulation of reports from all over the country on the first five episodes. These reports from exchange managers show that the one-reel series is running neck and neck with "The Girl From 'Frisco" in the race for popularity and indicate an overwhelming success.

"We know that it is a revolutionary step to announce that a series will be released indefinitely," declared Mr. Wright, of the Kalem Company, "but the record of bookings is so phenomenal and the reports from exhibitors showing the series so enthusiastic that it is the only move left us. I would hesitate in the face of this success to set a limit on the life of 'Grant.' Much as we expected when we announced that we would present stars like George Larkin and Ollie Kirkby and an author of the prominence of Robert Welles Ritchie in a one-reel series, we have been literally swept off our feet."

While the Kalem executives were announcing their plans for the indefinite continuance of the once-a-week series, Dare-devil George Larkin, star of the newspaper series, was busily making his own plans at the Jacksonville studio. In the second week of the work on the "Grant" series Larkin was injured in making a leap from a window to a speeding automobile and found it necessary to lay idle for several days while his ankles were recovering. On his return to the studio Larkin stated that he was out to make a record of not missing a day of work on the rest of the series. With the bruises and sprains that come with each thrill this is by no means an easy task, as is shown by the following letter received from the star last week.

"The ankles are still weak," he said, "and even ordinary walking is far from a pleasant pastime. But we went through with the ship stunts for 'The Wizard's Plot' today as per schedule. I believe you will agree with us that we got some very sensational scenes on the ship. The leap from the moving sailboat to the rope ladder of the liner was very tricky and should show up well. When I jumped from the liner to the boat I missed the latter by a few inches and got a fine drenching. The wind was also blowing about forty-five miles an hour up in the rigging, making it difficult to gauge the distances properly."

Warwick in "The Argyle Case"

Famous Detective Drama Bought by Harry Rapf for Popular Star's Initial Offering.

ROBERT WARWICK, the latest of the Selznick-Pictures stars, began work this week on the first of his productions under the new management, an adaptation of "The Argyle Case," the play by Harvey J. O'Higgins and Harriet Ford in which Robert Hilliard starred so successfully in New York and throughout the country a few seasons ago. The rights were purchased by Harry Rapf, president of the Robert Warwick Film Corporation. The play was one of the most successful detective romances ever staged and unquestionably offers the athletic and talented Mr. Warwick the greatest opportunity of his screen career. Ralph Ince is directing the production.

"The Argyle Case" is a real detective story. The authors had the advantage of the services of no less an authority on the science of modern detection than William J. Burns, the internationally famous investigator. The story involves counterfeiters and the use of the dictagraph and has a strong love interest as well. As Asche Kayton, the role in which Mr. Hilliard appeared, Mr. Warwick will be called upon to perform many feats of daring and physical strength of the sort that has made Douglas Fairbanks such a successful film star, as well as to display an uncanny cleverness in outwitting the most skillful band of counterfeiters in America.

UNUSUAL TITLES ADORN "WITCHING HOUR."

Through an arrangement entered into this week, whereby William L. Sherrill, head of the Frohman Amusement Corporation, is to have the distinction of presenting for the first time a number of highly elaborate titles will be inserted into the film production of that concern's latest production, "The Witching Hour," and will be seen shortly when that film is given its trade display.

The titles are unlike, in a great many ways, anything heretofore displayed in a screen production and serve well their purpose in this instance of maintaining the dignity of the story throughout.

"The Witching Hour," therefore, will serve two purposes. It will bring to light, according to all reports, the first powerful seven-reel dramatic feature in which there is absolutely no resort to the extra-sensational.

Throughout the seven parts, dramatic action is the entire theme. Not in any one instance does the sensational obtain. But there is not an instant where the spectator will not be refreshed by a powerful dramatic situation, a tremendous emotional climax or series of counter plots, so closely interwoven as to make the play more than a strong story—a mighty dramatic document.

"The Witching Hour" is being assembled now and will be ready for display about November 14th. A trade showing will be held, in all probability at the Strand Theater during one morning of that week.

MARGUERITE CLARK AGAIN TO STAR IN "SNOW WHITE."

One of the film events of the year will be the presentation by the Famous Players Film Company of Marguerite Clark in an adaptation of "Snow White," the Grimm fairy tale in the dramatization of which she created a veritable sensation on the stage. In accordance with its annual custom of making some special recognition of the Christmas holiday season in its release schedule, the Famous Players Company has set Christmas Day as the date for the appearance of the picture on the Paramount Program.

It was under the personal direction of Winthrop Ames that Miss Clark starred in the stage version of "Snow White," and it is therefore of particular interest to note that Mr. Ames has consented to give his personal assistance and advice in the converting of the play into a motion picture. Mr. Ames is going to supply the Famous Players with the original costumes which were used in the stage presentation. As these costumes were especially commended for their appropriateness and beauty at the time, they will undoubtedly form an effective part in the beauty of the production. When "Snow White" was produced at the Little theater, Marguerite Clark was declared by critics to have been an ideal Princess, her personal charm making her immeasurably attractive in addition to the delightfully useful little character which she portrayed with such vivacity.

MUTUAL SUBJECTS LOST.

C. M. Brown, Mutual Exchange Manager, of Memphis, Tenn., writes: "On Oct. 19th we shipped four reels to a party giving us the name of R. A. Jackson at McRea, Ark. On Oct. 20th we shipped four more reels. Neither shipment has been returned to us, nor can we ascertain the present whereabouts of R. A. Jackson. The titles and numbers of the reels are: 4593-4-5—Mustang, 'Snow Stuff'; 4413-14—Mustang, 'Wild Jim's Reformer'; 4491—Beauty, 'Battle of Cupidovitch'; 4412—Vogue, 'Sammy's Doughful Romance'; 4451—Beauty, 'Cats, Cash and Cook Book.'

"If you can find space in your publication to mention this together with request that any exchange or exhibitor hearing of R. A. Jackson communicate with us by wire, we will appreciate the favor."

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

TWIN FLATS (Vim), Nov. 2.—Portly Babe Hardy and Kate Price also blessed with avoirdupois are the chief funmakers in this reel. It is a good knockabout comedy number. The hearse Plum and his pal take to get out of their flat to the club are funny. Only Raymond gets away and he brings several of his pals around to Plumps flat. They are routed by Kate the wife but hubby gets away and comes home with a bank roll, won at poker.

IN THE RANKS (Vim), Nov. 3.—Pokes and Jabbs (Robert Burns and Walter Stull) are seen in this comedy reel. The reel is not as lively as some of the recent Pokes and Jabbs numbers but embraces a number of laughs. Pokes and Jabbs both take a chance at soldiering this time, and a little knockabout work gets over. To cap the climax Pokes is shot from a cannon and is seen catapulting through the air. Others than Pokes and Jabbs in the cast are Ethel Burton and Frank Hanson.

THE GAME THAT FAILED (Vitagraph), Nov. 3.—True love never runs smooth, and it runs humorously rough in this reel. The comedy is lacking in slapstick and the trials and tribulations of the four sweethearts lead to numerous funny situations. This reel is up to average.

TOM'S SACRIFICE (Selig), Nov. 4.—Exciting feats of horsemanship on the part of Tom Mix and his supporting cast make this an acceptable Western. Cowboy stunts, rather than story, are relied upon to hold interest in the reel. Tom Miller, an easterner, makes good as a cowboy, and wins the love of the ranch owner's daughter over a rival. Tom Mix, Victoria Forde, Sid Jordan, Joe Ryan, Joe Simpkins and Howard Farrell are in the cast.

THE NEW YORK HAT (Biograph), Nov. 6.—Mary Pickford is featured in this one-reel reissue. The film was directed by David W. Griffith, and is one of the best one-reelers that the old Biograph company turned out. It is a film that will please any audience. A full review was printed in the issue of October 14, page 220.

THE SELIG-TRIBUNE, NO. 89, 1916 (Selig), Nov. 6.—First rivet driven into keel of U. S. S. California at San Francisco; Mrs. Belva Lockwood, suffragist, celebrates 68th birthday; Monmouth County society turns out for drag hunt, Red Bank, N. J.; difficult road building in mountains, Walker Valley, Tenn.; Harvard beats Cornell at football, Cambridge; fashions in furs; Deutschland arrives at New London; society flocks to "Denishawn," Los Angeles; thousands hear President Wilson at Shadow Lawn.

NEW YORK RAPID TRANSIT (Vitagraph), Nov. 6.—An interesting reel showing the construction of the New York subway. A human interest story is cleverly worked into the reel. The film will prove especially interesting to those who wonder how New York's five million people get about the city.

A DESPERATE DUEL (Kalem), Nov. 7.—An average number of the Ham and Bud comedies. Ham and Bud, rivals for the hand of Ethel, are both incensed at the arrival of a new suitor—a Frenchman. Insults lead to a duel between Ham and the Frenchman, and it is here that a certain amount of fast knockabout work gets over. There is also some comedy when Ham goes to the hospital. Ham and Bud are assisted by Ethel Teare.

A SAFE PROPOSITION (Essanay), Nov. 8.—Ben Turpin and Victor Potel make this number quite a good comedy. A lot of humorous trouble is met with in getting a safe into a household and when a burglar comes to burgle he finds the safe empty. He fills it so that it will be worth stealing. Ben Turpin is the burglar; Victor Potel the policeman.

MARKED "NO FUNDS" (Vim), Nov. 8.—This number of the Vim Feature Comedies, featuring Harry Myers and Rosemary Theby, is an improvement over several of their recent releases. There is a more humorous story, well worked out by Mr. Myers and Miss Theby, and the usual novel settings. Friend wife wants a new coat and Harry believes he can get it when a stranger enters his brokerage office and buys a large amount of stock. His check is worthless, though, and Harry thinks it is all off, when he finds that the stock is going up by leaps and bounds.

THE SELIG-TRIBUNE, NO. 90, 1916 (Selig), Nov. 9.—San Francisco's old Hall of Records torn down; Pekinese dogs; thousands of letters in Dead Letter Office, Washington; militiamen on border kept in condition by hikes and exercises; celebrate 250th annoversary of St. Paul's Chapel, New York; Catherine Stimson, 18, teaches aviation, Mobile, Ala.; High School girls in whaleboat race, Oakland, Cal.; German prisoners in prison camps, France; million-dollar dam at Lake Keecherlees, Washington, nearing completion.

A WARM RECEPTION (Vim), Nov. 9.—The old comedy idea of the mother who wants her daughter to marry a count is used in this reel. Babe Hardy is seen as the favored suitor of the daughter. Kate Price is the mother and Raymond McKee the count. It is the fast knockabout work of these three that lend what comedy there is to the film. It is the Count who gets the warm reception, being received by Babe masquerading as the mother.

THE MAN FROM YUKON (Kalem), Nov. 10.—The fourth episode in the Grant Police Reporter series by Robert Welles Ritchie. George Larkin barricades a window in the third floor when he decides to the pavement from the sixth floor of a building by means of a rope used to hoist a tar bucket to the roof. The picture was reviewed in the issue of November 11, page 842. In the cast are George Larkin, Ollie Kirkby, Director Robert Ellis and William McKey.

HOT DOGS (Vim), Nov. 10.—Pokes and Jabbs (Robert Burns and Walter Stull) get across considerable knockabout comedy in this reel. Pokes is taught the gentle art of dog catching by Jabs. Pokes gets into trouble over some of his catches. The action is quite fast.

THE LONE POINT MYSTERY (Kalem), Nov. 11.—Helen Gibson does an extra number of daredevil stunts in this number of the "Hazards of Helen." We see her dragged under the truck of a freight car, jumping from the pilot of a locomotive into a speeding automobile and doing several other stunts. A review was printed in the issue of November 18, page 999.

General Film Company Specials

JESS OF THE HILL COUNTRY (Knickerbocker Star Feature), Nov. 2.—Margaret Nicholas is featured in this two-reel drama. The film is an acceptable short-length subject, and embraces plenty of heart interest. It tells the story of a girl of the hill country who marries a wealthy man from the city. He deserts her, but later returns, and is met by her brother. The girl and the man are reconciled. The picture holds interest.

THE HEART OF VIRGINIA KEEP (Essanay), Nov. 4.—A three-reel drama whose saving grace is its element of romance. The story is fairly strong and is well interpreted by Marguerite Clayton, John Cossar, Edward Arnold and Thomas Commerford. A girl determines to obtain evidence to clear her father, who is accused of a murder committed twenty-five years ago. Her work brings her in touch with a reporter, who is a millionaire's son. A strong attachment develops between the two, and after they have proven the father innocent they find that he has been pardoned. The romance is culminated.

THE HEART OF A FOOL (Vitagraph), Nov. 4.—A rather impossible three-reel motion picture drama telling of a mentally weak man. Details of production are not all that they might be. The man holds a baby for a woman and she meets with an accident. He brings the baby home. The baby is found by its father and detectives, as is the mother. The man's memory is restored through an operation paid for by the baby's father.

SO SHALL YE REAP (Selig), Nov. 6.—A two-reel drama of ordinary worth, with one or two rather appealing situations. The film tells on the screen of a man who becomes addicted to the use of morphine and who, through a vision, battles with and overcomes the habit. The cast is composed of E. J. Brady, Lillian Hamilton, Robyn Adair, Virginia Kirtley and Eugene Forde. Produced by Burton L. King.

THE SCIENCE OF CRIME (Biograph), Nov. 7.—A two-reel reissue that, according to a review printed on page 378 of the issue of October 21, "although it has for its basic idea a rather old theme, compares favorably with some of the short-length subjects of more modern production." The film tells a story of the underworld. In the cast are William Jefferson, Franklin Ritchie, Louise Vail and George Morgan.

EASY ED (Essanay), Nov. 7.—A two-reel comedy with several lively spots. Harry Dunkinson is featured in the role of a tramp. There is nothing much to the story—all the comedy in the film is gotten over through well-known knockabout methods. The number is a fairly good comedy. In the cast are Harry Dunkinson, Florence Oberle and Virginia Bowker.

THE WITCH OF THE DARK HOUSE (Kalem), Nov. 8.—No. 14 of Robert Welles Ritchie's "The Girl from 'Frisco" series. Marin Sais furnishes several thrills in this number, and Hart Hoxie does some exceptional horseback riding. The release is fully up to standard. The story tells of the solution of the mystery of a "haunted" house which proves to be a counterfeiters' den. A review was printed in the issue of November 18, page 999.

WHAT I SAID I'D DO (Essanay), Nov. 11.—A three-reel drama with several pleasing touches of comedy. Richard C. Travers and Gertrude Glover are featured. The story has several good situations, although at times it seems rather improbable. It tells of a girl who, posing as a worker learns something about the man she is engaged to. Everything ends happily, however, when the fathers of the two young people are brought together, and when what the youth said, goes. In the cast are also seen John Cossar, Thomas Commerford and Fred Malatesta.

Bluebird Photoplays, Inc.

THE MEASURE OF A MAN, Nov. 20.—A five-part production featuring J. Warren Kerrigan and Louise Lovely. The story of the picture is set among the California redwoods, which adds a special charm. The picture deals with the career of a young man who, for his profligate habits, is expelled from the school of divinity at which he is a student. Fate leads him to the West, where he is forced, by circumstances, to adopt the very vocation from which he has striven to break away. An entertaining picture, whose faults lie principally in the fact that it is slightly padded, and is inclined to illustrate by sub-titles. A review will be found elsewhere.

Fox Film Corporation

SINS OF HER PARENT, Nov. 6.—An unusually interesting story of Alaskan dance hall life has been used as a basis of this five-part production in which Gladys Brockwell has been starred in a double role. The story of the film was written by Thomas Forman and directed by Frank Lloyd, with a supporting cast consisting of Carl von Schiller, Hershel Mayall, George Webb, Jim Farley and William Clifford. A full review of the production will be found elsewhere.

THE MEDIATOR (Fox), Nov. 13.—George Walsh is featured in this five-reel picturization of the book by Roy Norton. Mr. Walsh portrays the character of a man who wants peace and who is willing to fight for it. Plenty of gun play and fist fighting are seen in the film. There is an amount of subtle humor running through the picture. A review will be printed next week.

Greater Vitagraph V-L-S-E, Inc.

WALLS AND WALLOPS (Vitagraph), Nov. 13.—Hughie Mack, William Shea and Patsy De Forrest keep the comedy ball rolling through this one-reel farce. Lawrence Semon is the author and producer of the picture, which is full of strenuous action and a burlesque police force. Aside from a humorous impersonation, Miss De Forrest throws in breakneck stunts that would do credit to the two Helens—Gibson and Holmes.

THE GLOVE AND THE RING (Vitagraph), Nov. 20.—Episode 8 of the "Scarlet Runner." It is an Italian adventure and the hero rescues a Russian political fugetive from the hands of a group of political bandits. For longer notice see issue of October 7, 1916, of this paper.

International Film Service, Inc.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 88, 1916, Nov. 3.—Keel of U. S. S. California laid at Mare Island Navy Yard; submarine built here for Spain tested, Provincetown, Mass.; machine lifts whole coal car, Hoboken, N. J.; youth makes daring slide into water, Los Angeles, Cal.; fashions de luxe; work of the American Ambulance Corps, near Neuilly, France; motorcycle squad at preparedness camp, Pittsburgh; Roosevelt cheered on western trip, Denver; wealthy men donate automobiles, London; eight girls in swimming contest, San Francisco; merchant submarine Deutschland arrives at New London.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 89, 1916.—President Wilson given ovation in New York; Aviator Victor Carlstrom leaves Chicago; William Penn Highway is dedicated, Bethlehem, Pa.; footlights and fashions; four thousand freight cars loaded on steamer for France, Philadelphia; wheat harvest near Spokane, Wash.; Hall of Records, San Francisco, wrecked; Alaskan dogs used in ambulance work in Vosges mountains.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 90, 1916, Nov. 10.—Ten-ton telescope base moved up Mount Wilson, Pasadena, Cal.; Miss Cecelia Wright makes aero flight at Mineola; incendiary fire destroys railroad bridge, Del Rio, Texas; Catholic University students hold tug of war, Washington, D. C.; footlights and fashions; with the French army; Sir Earnest Shackleton arrives at New Orleans; police drag river for bodies of victims of Boston's trolley car tragedy; President Wilson casts vote at Princeton; Chicago women vote—other election pictures.

Kleine-Edison-Selig-Essanay.

THE COSSACK WHIP (Edison), Nov. 13.—Viola Dana is featured in this five-reel Russian Revolutionist picture. Good entertainment is furnished by the production, whose story is a little different than usual Nihilist plots. Details of production are excellent, and many artistic and novel settings are embraced in the five reels. The supporting cast to Miss Dana work well. A full review was printed on page 1002 of the issue of November 18.

THE CHAPERON (Essanay), Nov. 20.—Reviewed by James S. McQuade in the issue of Nov. 25. A very interesting photodrama of American life, in which Edna Mayo and Eugene O'Brien appear to excellent advantage. Other fine roles are well sustained by Sydney Ainsworth, John Cossar, Frankie Raymond and Marion Skinner. Photography and settings are admirable.

Metro Pictures Corporation.

EXTRAVAGANCE (Popular Plays and Players) Nov. 6.—Mme. Petrova is the star of this five-reel picture, which deals largely with social life. The reproduction of well-bred society is one of the best features of the screen play, and Mme. Petrova and her support give it the benefit of excellent acting. The plot is only fair. The picture is reviewed at length on another page of this issue.

CROSBY'S REST CURE (Drew), Nov. 13.—An excellent number of the Metro-Drew comedies, featuring Mr. and Mrs. Sidney Drew, in which Mr. Crosby decides to take Mrs. Crosby on a trip to South America for a rest from her society duties. Following a remark dropped by Mrs. Drew in an unguarded moment, all of her friends believe that she wants them to accompany her, and straight way proceed to do so. Mr. Crosby, summing up the situation, bribes the chauffeur to see that they miss the boat, and so they stay at home to rest, while their troublesome friends journey to South America.

Mutual Film Corporation

MUTUAL WEEKLY, NO. 97 (Mutual), Nov. 8.—Interesting items of this number are scenes showing the Allies firing big guns at the Turkish fortifications, Mrs. Belva Lockwood, the only woman ever nominated for President of the United States, celebrating her 86th birthday; auto races at Sheepshead Bay, and New York's handcuff king bursting his shackles in mid air.

REEL LIFE, NO. 28 (Gaumont), Nov. 12.—Several subjects are entertainingly and instructively pictured in this number. The U. S. Coast Guard is seen in action; animated drawings show something of the tremendous raise in the price of food stuffs. Vivid scenes are also shown from the recent aerial flight from Chicago to New York.

HER SUN-KISSED HERO (Cub), Nov. 17.—A comedy number, featuring Betty Compson, Neal Burns, Harry Ham and Dave Morris. The latter plays the part of a life guard. He cannot swim and is the father of a large family, yet the girls think him a hero. In the end he is exposed as a base deceiver. This plot has been rendered conventional by frequent use. It is fairly entertaining as presented in this number.

MUTUAL TOURS AROUND THE WORLD (Gaumont), Nov. 14.—This number takes the visitor on an entertaining screen trip to Archangel, Russia's arctic seaport, to Amsterdam, capital of the Netherlands and to Rouen, a city in Normandy. The views are splendidly pictured and give some interesting contrasts in architecture. A good scenic number.

REEL LIFE, NO. 27 (Gaumont), Nov. 5.—Excellent views of the coffee industry in Brazil, showing the planting and rearing of trees, crop gathering, washing, drying and various other processes, lead this entertaining number. Clearing land of stumps by machinery and dynamite follows. Illustrations of the new safety suit for persons forced to leave vessels at sea, and trench warfare against mosquitoes in New Jersey follow. The reels closes with pictures of the new pushmobiles in action.

Mutual Film Corporation Specials.

THE ETERNAL CHALLENGE (Eclair), Nov. 4.—A two-reel number, by Rev. C. J. Harris, featuring Helen Aubrey, Edna Payne and Norbert A. Myles. The story concerns a wealthy young man who insists upon marrying an actress when his mother has social aspirations for him. After the marriage the mother practically disowns him, but her heart softens when he presents her with a grandchild. In spite of the familiar plot material, this runs along entertainingly and has quite an effective close.

EAST IS EAST (Mutual Masterpicture de Luxe—Turner), Nov. 9.—A very enjoyable number, in five reels, featuring Florence Turner and Henry Edwards. They start out as two English street waifs and each rises in the world. The girl inherits a fortune and the youth uses a loan from her as a means of building up a business. In the end the girl leaves her fine social life and goes back to her old pal, who has made himself quite her equal in every way. The upward striving of these two, from their early days in the hopfields, is full of human interest. The scenes are pleasing throughout. This is not a dramatic subject, but none the less interesting because of that. The character work is natural and convincing.

A MOUNTAIN DAISY (Mutual), Nov. 9.—A moderately entertaining two-part production in which a mountain girl, jilted by a trifler from the city, marries a man who has been true to her, and borrows a five-year-old child upon hearing that the former is coming through that territory with his bride. The girl and her husband succeed in exposing to the man's wife his former actions, adding to the shame of it by pretending that she was married at the time that he flirted with her.

PICTURE PIRATES (Vogue), Nov. 12.—A two-reel subject, featuring Rube Miller and Ben Turpin as two indigent married men of crooked tendencies. They enter into a scheme to steal some paintings and meet with numerous adventures. The action is in burlesque style and does not get up much humor. Some of the knockabout scenes are fairly amusing, but as a whole the number is not strong.

BEHIND THE SCREEN (Mutual Chaplin), Nov. 13.—While this Chaplin effort will doubtless evoke much laughter from a certain class of audience, it is not one to be strongly recommended. There is throughout a distinct vein of vulgarity which is unnecessary, even in slapstick comedy. A great deal of comedy is intended to be extracted from a pie slinging episode which occurs during the rehearsal of a couple of scenes in a moving picture studio. The funniest part of the comedy occurs during the manipulation of a trap door in one of the scenes by Chaplin. All of the action takes place in a moving picture studio.

IMMEDIATE LEE (Mutual Masterpicture de Luxe—American), Nov. 16.—A pleasing five-part western number featuring Anna Little and Frank Borzage. Jack Richardson also appears in the cast as the villain of the play. One very unpleasant incident that would have been better to have been omitted is the slashing open both sides of Immediate Lee's mouth with a knife. The deed done in revenge by one, Hurley, of the "Bar L" ranch, forms one of the main lines of action in the story. The scene of the wedding, when Immediate Lee marries the reformed dance hall girl in the saloon which has been fitted up in the guise of a chapel for the occasion, is very amusing.

THE VAMPIRES, NO. 1 (Gaumont), Nov. 23.—The first of the nine episodes of this interesting seriol is entitled "The Detective's Head," and is brimming with mystery and thrill. The serial is based on the effort of the star reporter of a Paris newspaper to solve the mystery of the dreadful vampires of the streets of Paris. A view of this number will be found elsewhere.

Pathe Exchange, Inc.

A CITY'S MILK SUPPLY (Pathe), Nov. 19.—An [illegible] account of how [illegible] milk is delivered to consumers. Views of the cows [illegible] owned by the milk [illegible] preceded by the cleaning of the [illegible] bottling of the milk, the bottling, etc., is merely illustrated. [illegible] the [illegible] and Where to Find Them in Spain.

HERE AND THERE IN SPAIN (Pathe), Nov. 19.—On the [illegible] reel with A City's Milk Supply. This reel consists of many interesting views and [illegible] of old Spain. The film is colored but not always [illegible] the views of the [illegible] in the plaza in view of the [illegible]

LUKE PATENT PROMOTER (Rolin), Nov. 19.—One of the most amusing of the Lonesome Luke comedies. The situation which indirectly brings about the comedy is the misfortune of a certain doctor, who, because he has had no patients for months, is obliged to dismiss his pretty nurse. Luke then steps into the breach and volunteers, with the aid of his flivver, to supply patients. Children as well as adults will enjoy this comedy.

Pathe Exchange, Inc., Specials

THE SHIELDING SHADOW, NO. 8 (Astra), Nov. 19.—"The Haunting Hand" is the title of this episode. Some interesting action takes place in this number. The scenes in the home of Sebastian, where One-Lamp Louie, from fear of the haunting hand, prevents the marriage of Bianca and Sebastian, are intense. Leontine, who, with Ravengar, has been shipwrecked and thrown on the lighthouse island, and is believed by Sebastian to be dead, suddenly reappears in her home, terrorizing Sebastian and upsetting all his plans. The destruction of the lighthouse by lightning is not altogether convincing, but is, at the same time, rather a clever piece of miniature work.

THE WORLD AND THE WOMAN (Gold Rooster Play), Nov. 19.—A five-part production, featuring Jeanne Eagels. The story of the picture was written by Philip Lonergan, and treats of the difficulty of the path of the young woman alone in the world, with a peculiar development which presents the woman at a later date in the guise of a faith healer. The story is not altogether convincing, but is pleasing in many respects. The production has been beautifully set, and has been enacted by a competent cast. A full review will be found in our issue of Nov. 18.

THE WARNING (Pathe), Nov. 19.—A three-part drama with Creighton Hale in the masculine lead. The warning takes the form of a dream in which the wayward son of a clergyman lives through a series of crimes committed by him in his dreams, and the punishment sin must surely bring. The dream is rather long, but the moral taught is an excellent one. The production was made by the Whartons.

Signal Film Corporation

A LASS OF THE LUMBERLANDS, NO. 4, Nov. 13.—"A Deed of Daring" is the title of this thrilling chapter of the serial in which Helen makes a daring jump from a moving train into an automobile, and finally gains her purpose of replacing a stolen box back on the train where it rides to its destination, thereby winning a point at issue with regard to the shipping of logs over the railroad controlled by Holmes.

Triangle Film Corporation.

HAYSTACKS AND STEEPLES (Triangle-Keystone), Oct. 1.—An amusing comedy of a little higher class in some respects than the regular Keystone farce.

THE MICROSCOPE MYSTERY (Fine-Arts), Nov. 19.—A detective story of the higher class, containing some delightful characterization and a truly scientific detection of an unsuspected criminal. Wilfred Lucas in an attractive role.

THE HONORABLE ALGY (Ince), Nov. 19.—An entertaining story of great ingenuity and bright characterization. Well suited to Christmas presentation.

Universal Film Mfg. Company

LOST IN BAYLON (Rex), Nov. 19.—The story of a simple country girl, who comes to New York, by Harvey Gates. She meets a reporter and, wishing him to think her a city girl, makes up and smokes a cigarette. He soon convinces her that it is her simplicity he admires. Edith Roberts, Malcolm Blevins and Millard K. Wilson appear. This has a good idea in it and holds the interest well.

HOW DO YOU FEEL? (Nestor), Nov. 20.—A comedy number, by Robert T. Gowan, featuring Lee Moran, Eddie Lyons and others. A doctor mixes up letters to two patients and the young man is mistakingly informed that he has only six days to live. The undertaker, portrayed by Lee Moran, furnishes much of the amusement. Although slightly grewsome, this is well handled and gets a number of laughs.

IRMA IN WONDERLAND (Powers), Nov. 23.—A juvenile number, written and produced by Lule Warrenton. The school scenes are well put on and amusing. There is hardly enough story to hold the interest strongly, though the appeal is good in the settings.

MARRIED A YEAR (Nestor), Nov. 24.—A domestic comedy, by Calder Johnstone, featuring Ed. Sedgwick and Betty Schade. The husband worries over his wife's extravagances and she thinks he is flirtatious. Their dreams result in bringing about a better understanding. This is not entirely clear in construction, which detracts from the story value somewhat. It makes a fair offering.

JANITOR'S VENDETTA (Joker), Nov. 25.—A character comedy, featuring Wm. Franey, Gale Henry, Chas. Conklin and Lillian Peacock. The plot concerns a jealous wife who discharges her husband's girl [illegible] photographer. The latter discovers a [illegible] for his wife. Amusing complications follow, the action being of the rapid-fire, burlesque type. This is well up to the Joker standard of comedies.

Universal Film Mfg. Co. Specials

STRIFE AND SORROW (Special Universal), Nov. 6.—No. 13 of the "Liberty" series. An exciting number in which the [illegible] reaches a high climax of interest. Liberty goes to the cabin of Manuel and offers herself to him, if he will release the man under siege in the desert ruins. Manuel plans to trick her, and she battles with him in hand-to-hand fashion. Theresa, jealous, shoots Manuel and then herself. Trenches are being dug by the American troops for open warfare as the number closes.

A MODERN JOAN OF ARC (Special Universal), Nov. 13.—No. 14 of the "Liberty" series. The first reel opens with Liberty and Pedro being taken as prisoners to Chihauhau. A battle scene of intense interest has been staged by Director Jaccard. Major Winston is wounded and buried alive by his men, with proper ventilation. The whole command is then wiped out before an armored auto comes and routs the foe. Major Winston in time digs out of his premature grave and views the dead bodies of his command, a dramatic moment indeed. All of this action is highly commendable and brilliantly pictured.

LIBERTY'S HONOR (Special Universal), Nov. 14.—No. 15 of the "Liberty" series. This deals almost entirely with the dramatic experiences of Liberty and Pedro as prisoners in Chihauhau. The latter escapes from his cell after some vigorous hand-to-hand conflicts with the guard and others. He finds Lopez trying to profit by the death of Manuel. Liberty is released from prison, with a promise of freedom. She goes with Lopez to a large restaurant. Here Pedro finds Lopez in the act of attacking Liberty. Their escape is a thrilling one.

THE THREAD OF LIFE (Imp), Nov. 19.—A two-reel number of fair strength. The two operation scenes at the beginning have a rather depressing effect. Later the story becomes more interesting, showing the restoration of the thief's sister, her jealousy of the nurse and subsequent effort to have the latter put out of the way. The hero doctor, portrayed by Ben Wilson, saves the girl from the burning house in which she lies helplessly bound. The story would be more entertaining if it had a less sordid note. The cast and photography are pleasing.

THE DEVIL'S BONDSWOMAN (Red Feather), Nov. 20.—This five-reel subject, written by Willis Woods and Fred Myton, features Emory Johnson, Dorothy Davenport, Adele Farrington, Richard Morris and Wm. Canfield. It has an allegorical opening, showing the conflicting attributes of the hero and his mate as they arrive on earth for their mortal career. There is a good deal of over-acting all through this subject and too many visions and close-ups are shown, the latter giving artificial effect. The story itself is interesting and might have been stronger if given a strictly modern setting. The device of having the devil appear in the guise of an ordinary man has been frequently employed before. The number combines weakness and strength.

THE WOMAN HE FEARED (Gold Seal), Nov. 21.—A three-reel number, by E. M. Ingleton, featuring Franklyn Farnum, Clarissa Selwynne, Vola Smith and others. This is a strong subject, with several dramatic moments. The hero is a young newspaper man, who recovers from the drink habit by a strong effort. His aunt is a woman who has been cast off by the father of the girl he loves. The aunt encourages the match, as a matter of revenge, and at the wedding feast pours wine into the hero's glass. He catches himself a second time on the downward path. The subject is unusual and well handled throughout.

WHERE IS MY WIFE? (L.K.), Nov. 22.—A comic number, featuring Billy Ritchie as proprietor of the St. Vitus Hotel. This is full of funny antics, some of them of the rougher sort, but none extremely offensive. Billy flirts with a man's wife and endeavors to assist her in obtaining her bath. There is a general mix-up, a chase and considerable shooting.

THE EMERALD PIN (Laemmle), Nov. 23.—A pleasing two-reel offering, written by E. M. Singleton, featuring Roberta Wilson, Gretchen Lederer, Eileen Sedgwick, Chas. Perley and Louise Owen. A grandmother, seeing her granddaughter is being enticed into a fast social set, with bridge as its chief recreation, tells the girl the story of her own experiences, which center about an emerald brooch. The characterizations are pleasing and the construction good. The production is well above the average.

CIRCUMSTANTIAL GUILT (Imp), Nov. 24.—A two-reel number, written by George Suprenenant, featuring Jack Nelson and Burton Law. This opens with a court scene, in which an Italian fruit peddler is being tried for murder. One man on the jury hangs out for acquittal. His story to the other jurors is followed by a dramatic confession that he himself committed the crime. This situation has been employed so often that the denouement will be obvious to many observers. At the same time the story is well constructed, has good suspense and is strongly presented.

THE LOST LODE (Bison), Nov. 25.—A two-reel mining story, featuring E. N. Wallack, Edith Johnson, Edward A. Hearn and L. C. Shumway. This has unusually picturesque and attractive locations. It tells of the rivalry of two men over the daughter of a mine owner. There is an effort at villainy, which is frustrated by the girl. This makes a first rate mining story. There is good suspense in the closing scenes.

World Pictures.

THE MADNESS OF HELEN (Paragon), Nov. 20.—This five-reel screen play is a highly romantic mystery story in which twin sisters, played by Ethel Clayton, are the principal characters. Scenes along the seashore and in a fishing village are well produced. The scenario was written by Emmett Campbell Hall, and directed by Travers Vale. A longer review is printed on another page of this issue.

Manufacturers' Advance Notes

INTRODUCING "THE VAMPIRES."

Serial advertising having become somewhat stereotyped, it has remained for the Mutual Film Corporation to blaze a new trail for the new French detective photo-novel, "The Vampires," produced by the Gaumont Company. Novelty is always a valuable aid in advertising a motion picture, and the possibilities for unusual methods are found in every episode of "The Vampires." The story deals with the arch criminals of Paris who commit many of their depredations while dressed in sinister costumes of black tights, black shirts and black hoods. The effectiveness of the costume for advertising purposes has

Scene from "The Vampires" (Gaumont).

led the Mutual to stock all its branches with such suits, which the exhibitor may obtain for advertising purposes.

Another novel manner by which the exhibitor can advertise the series to his patrons is with "The Vampire" newspaper. Since the relentless foe of the arch criminals is a newspaper reporter, it was decided to publish a newspaper of their nefarious activities. These are of four pages, illustrated with pictures of powerful scenes from the photo-novel, and destined for distribution by the exhibitor either in the lobby of the theater or else in the territory from which he draws his patronage. It is the plan of the advertising department of the Mutual to have these tabloid newspapers distributed by men wearing the Vampire costume.

BEULAH BURNS, A CHIP OF OLD BLOCK.

Triangle's famous band of child players at the Fine Arts studio have many and varied accomplishments. In fact, it is rare that any demand comes up that one or other of the octette cannot fill. The brothers Franklin, directors for the band, claim it has never been stumped yet, and are especially proud of the latest feat.

The scene was for "Sister of Six," which stars Bessie Love. One of the children had to ride at breakneak speed to catch the "Pony Express." It had to be the real thing, that ride, with a wiry and fiery little western pony, and the directors were worried. Would they dare trust any of the children in so dangerous an enterprise?

Of course every one of the eight begged to do it. What was danger to these adventurous tots? But there was one candidate who really qualified. That was Beulah Burns, aged six.

Perhaps it is a case of heredity. Beulah's father is Fred Burns, who is one of the famous Burns brothers, who grew up in the cow countries of the West—real cowboys since they were old enough to handle a lariat. Fred Burns is in charge of the stock at the Fine Arts studios, and between times he plays cowboy parts quite modestly and unofficially. He is one of the most conspicuous members of the band of sure-enough plainsmen who have drifted to Los Angeles since most of the hard riding of the West began to be done for the screen.

And small Beulah is a chip from the old block. She has been in the saddle since she was old enough to sit up without having a hand at her back, and she can ride almost anything that is live horseflesh. She is fearless, like her father, and this wild ride is an event of the picture, thrilling as the latter is throughout.

"HER NEW YORK" FOLLOWS "LEAR."

Gladys Hulette's Thanhouser-Pathe feature, "The Shine Girl" and "Prudence, the Pirate," have met with such unqualified praise that exhibitors are clamoring for more of the same. Miss Hulette's next release will be "Her New York," a play by Agnes C. Johnston, author of Miss Hulette's other Gold Rooster plays.

"Her New York" probably will be the next Thanhouser-Pathe release after Frederick Warde in "King Lear." Supporting Miss Hulette in "Her New York" are Riley Chamberlin, Carey Hastings, Williams Parke, Jr., Robert Vaughn and Ethyle Cooke.

IVAN'S COMING PRODUCTION.

Ivan Abramson, the energetic director-general of the Ivan Film Productions, has for some time been secretly negotiating for the construction of a big, new, special release, which will create a sensation in filmdom. The name of the new photo-drama is "Enlighten Thy Daughter," and it will be produced at a cost equal to the expense of several former releases. To this end he has engaged a selected cast of star screen players, such as Katherine Kaelred, Marie Shotwell, Zena Keefe, Louise Horner, Frank Sheridan, James Morrison, Arthur Donaldson, and others.

"THE SCAPEGRACE" (Universal).

"The Scapegrace" is the title of a two-reel Southern drama being filmed at Universal City under the direction of George Cochrane. The leading roles are played by Molly Malone and Jack Nelson with a strong cast of players in their support. Harvey Gates of the Universal staff wrote the story.

METRO'S "BIG TREMAINE" RELEASED NOV. 20.

The Metro-Yorke adaptation of Marie Van Vorst's stirring novel, "Big Tremaine," will be released on Nov. 20. This great drama, with Harold Lockwood and May Allison as the stars, and which was picturized and directed by Henry Otto, is one of the strongest film offerings of the season.

It is a play that is filled with powerful situations. Through it run the elements of love, money and politics. In the love element there are two divisions. The chief of these portrays the tender emotions of a strong and honorable man who is

Scene from "Big Tremaine" (Metro).

deceived by a fickle woman and is betrayed by his own brother. The other element reveals a tremendous struggle of mother love.

Mr. Lockwood takes the part of "Big Tremaine" and Miss Allison is Isobel Malvern. Supporting them are Lester Cuneo as Redmond Malvern; Albert Ellis as Judge Tremaine; Lillian Hayward as Mrs. Tremaine; William Ephe as David Tremaine; Andrew Arbuckle as Samuel Leavitt; Josephine Rice as Mammy; Virginia Southern as Julia Cameron, and William De Vaull as John Nolan.

DICKENS' "GREAT EXPECTATIONS" BY FAMOUS PLAYERS.

The late Charles Dickens seems destined to enjoy as great a popularity upon the screen as he did in type. Following the announcement that the Jesse L. Lasky Feature Play Company would make an adaptation of "Oliver Twist," with Marie Doro as the stellar lady, there comes the news that Lasky's all-on the Paramount Program, the Famous Players Film Company, with Hazel Dawn, Louise Huff and Jack Pickford in an adaptation of "Great Expectations." The latter novel has like "Oliver Twist," been dramatized and presented on the stage. W. S. Gilbert having taken it from the novel, the play being presented for the first time at the Court theater in 1871.

"THE ROAD TO LOVE" (Morosco).

As its next Lenore Ulrich subject on the Paramount Program, the Oliver Morosco Photoplay Company announces "The Road to Love," a story of Algeria, by Blanche Dougan Cole, adapted to the screen by Gardner Hunting. In this production the popular star of the screen and stage appears as Hafsa, the daughter of an Arabian chief, who loves a young American against the wishes of her father. Her love is reciprocated, but her sweetheart is captured by her angry father and sent away to be sold as a slave. The unfolding of the story displays many dramatic situations in which Miss Ulrich is called upon to put forth her best histrionic efforts.

Various artistic effects have been secured in the elaborate Arabian settings of the story and sunset desert scenes. Both in points of dramatic effort and stagecraft "The Road to Love" is undoubtedly the greatest production in which Lenore Ulrich has been seen on the screen to date.

Scott Sidney, whose success as a director of prominence needs no retelling, produced "The Road to Love" with the assistance

Scene from "The Road to Love" (Morosco).

of an expert technical force including James Van Trees, who supervised the photography. The majority of the scenes were taken in the desert and one of the thrills of the subject is a severe sandstorm in which the players were caught while the photoplay was being produced. The storm was photographed and embodied in the story. Street scenes of Algerian towns have been carefully duplicated and a small fortune was expended in the staging of Sidi Malik's garden.

In the chief supporting character to Miss Ulrich is Colin Chase, whose splendid work in recent Pallas productions prompted the producers to secure his future services under a long term contract. Lucile Ward, whose notable characterization of the old colored mammy in Vivian Martin's recent Pallas release, "Her Father's Son," will be remembered, appears in the role of Lella Sadiya. Others in the large cast include Estelle Allen, Alfred Vosburgh, Henschel Mayall, Joe Massey and Alfred Longworth. The photoplay will be released on the Paramount Program early next month.

"A MESSAGE TO GARCIA" FILMED.

George Kleine announces the coming of Edison's film version of "A Message to Garcia" through the Kleine-Edison-Selig-Essanay Service week of December 11th. The photoplay is based on the preachment of that name by Elbert Hubbard, the famous American writer and philosopher, who lost his life in the sinking of the Lusitania. The picture story is said to have adhered closely to the spirit of the widely read bit of literature upon which it was founded.

The exterior scenes of "A Message to Garcia" were made in Cuba, where a company of Edison players, headed by Mabel Trunnelle and Robert Conness, spent several months under the direction of Richard Ridgeley.

"THE BORDER LINE" (Essanay).

Gorgeous gowns and elaborate settings of the "Great Lights" are essentially prominent in this feature, for it has to do with the mulcting of millionaires by a very clever coterie of blackmailers. Nell Craig, as "the lure" to lead the victims into the clutches of the crooks, has spent hours with her dressmakers in the selection of her beautiful costumes, and appears at her best. In the finale she falls in love with one of her victims, repudiates her associates and gets splattered with the lead paid

Scene from "The Border Line" (Essanay).

by detectives on the crooks' den. Edward Arnold gives a vivid portrayal of the masculine role. Screen time, forty-eight minutes.

Santschi on Vacation.

Thomas Santschi, who played the male lead in "The Garden of Allah," is enjoying a brief vacation before beginning work in a new Selig feature.

"THE SHERIFF'S BLUNDER" (Selig).

"The Sheriff's Blunder" is an unusual Western drama exploiting Tox Mix, the cowboy star, and released by the Selig Company in General Film regular service on Monday, November 20. The story has to do with a bank messenger who is given a large sum of money. Mexican bandits stop the stage, but Whitcomb, the bank messenger, escapes with the money. When the messenger fails to appear in town, the sheriff and posse go in search of him. A man answering to the identity of the bank messenger is captured by the sheriff. About to be executed as a thief he is given an opportunity to tell his story.

Briefly he claims that it was his twin brother who was the

Scene from "The Sheriff's Blunder" (Selig).

bank messenger, and that he, the man who was captured, was en route to the deathbed of his sweetheart. His story stirs the sympathies of the sheriff and the man is released. Later the kind-hearted officer finds that the man he permitted to escape was the notorious cattle rustler and crook, who capitalized on the story of a twin brother and a dying sweetheart.

Tom Mix provides thrills in this picture, and there are some beautiful scenic effects.

"THE VICTORIA CROSS" (LASKY).

The Jesse L. Lasky Feature Play Company's Paramount release for December 14th will come to the screen flanked by a remarkable array of names. The picture itself is an adaptation of Paul Potter's celebrated play, "The Victoria Cross,' which has been tremendously successful on the stage and represents only one of many well-known plays by this distinguished author.

The great Lou-Tellegen is the star, and among the supporting cast there appear the names of at least two players who

Scene from "The Victoria Cross" (Lasky).

are stars in their own right—Cleo Ridgely, who has been costarring successfully with Wallace Reid, and Sessue Hayakawa, the celebrated Japanese star who recently appeared in "The Soul of Kura-San." Mabel Van Buren and Ernest Joy are two other well-known names that appear in the cast. The production was staged under the direction of Edward J. Le Saint.

The events of the story are based largely upon actual historic occurrences during the famous Indian Mutiny of 1857. It is a thrilling tale, full of action, and has been very effectively staged in the hill country of California which is so ideally suited to serve as an "Indian" background.

"JEALOUSY" (Fox).

Valeska Suratt, the screen's supreme siren, literally scintillates in "Jealousy," her latest starring vehicle, which William Fox will release on November 20. Miss Suratt herself is authority for the statement that her costumes in this new photodrama exceed in number and in splendor even the gorgeous creations which helped make notable "A Soul of Broadway" and "The Straight Way," her two previous Fox pictures.

There are many beautiful interior settings. The drawing-room in the home of Anna Baxter (Miss Suratt), which is fitted out with luxurious Oriental furnishings, and is done throughout in a rich black and white, cost several thousands of dollars to erect.

Walter Law, the recently acquired William Fox actor, gains new prestige by his excellent portrayal of the character which he impersonates. Other members of the supporting cast are Charline Mayfield (Lincoln's grandniece), Curtis Benton, Joseph Granby and George M. Adams. Seven years ago Granby and Benton acted together in a sketch written by the latter.

Director Will S. Davis screened the photoplay, his eighth for Fox Films. Mr. Davis is also the author of the scenario.

Miss Suratt plays the role of Anne Baxter, a woman without heart or emotions, who wrecks the lives of two men. She marries Peter Martin (Walter Law), whom she does not love. Roland Carney (Curtis Benton), the man she really loves, could not support her in the luxury to which she was accustomed.

MARGARITA FISCHER IN BIRTH CONTROL PICTURE.

Harry Pollard, head of the Pollard Picture Plays Company, which was organized to produce photodramas starring Margarita Fischer for the Mutual Film Corporation, has purchased what he considers the greatest scenario ever written on the theme of birth control, and will produce it with Miss Fischer in the leading role. The name of the new picture which Mr. Pollard will produce is "The Devil's Assistant." It was written by J. Edward Hungerford, the well-known writer, whose name is a guarantee of excellence in the literary as well as the photodrama world, and is pronounced by Director Pollard as the most startling and most convincing plot he has ever read.

"The Devil's Assistant" will take the place of "The Light of Heaven" in the releasing schedule of the six Fischer pictures already announced and is dated for appearance in December.

STANDARD EXCHANGE TO HANDLE MOSS PICTURES.

The Standard Film Service Company, the largest independent exchange operating in the states of Ohio, Michigan and Kentucky, has contracted with the B. S. Moss Motion Picture Corporation whereby they will become exclusive distributors in their territory of the Moss program.

Moss films will be distributed from the Cincinnati, Cleveland and Detroit offices of the Standard to the exhibitors in the three states in which this company operates.

"The Salamander," the sensational adaptation of the famous novel of the same name by Owen Johnson, which has never been exploited in Ohio, Michigan and Kentucky, will inaugurate the advent of the Moss program in this territory and will be followed in Ohio and Kentucky by "The Power of Evil" and "Boots and Saddles." In Michigan "One Day" has never showed at any theater and will be released simultaneously with "The Salamander" and then will be followed by the regular program of one feature each month.

KATHLYN WILLIAMS IN "REDEEMING LOVE."

The production of Kathlyn Williams' initial subject for the Oliver Morosco Photoplay Company, "Redeeming Love," is now rapidly nearing completion and will be released on the Paramount Program the end of next month. It is confidently expected by both the producers and the star that this subject will disclose her greatest work upon the screen. It is also stated that the thrilling automobile accident recently staged for the Kathlyn Williams film has turned out to be one of the most spectacular scenes ever portrayed on the screen. Work on Miss Williams' second Morosco production will commence November 18.

PATHE NEWS SCORES AGAIN.

On November 1st the German submarine merchantman "Deutschland" surprised the country by slipping into New London harbor and tieing up to a pier. At six o'clock the same day the Pathe News was showing in Broadway theaters genuine pictures of the event, a Pathe cameraman having had the enterprise to overcome all difficulty and film the vessel and her captain. Special messengers and the greatest speed in manufacture enabled the News to make a clean "beat."

EDISON'S "THE COSSACK WHIP."

Russia, the land of mystery and intrigue, furnishes the background for Edison's latest feature success, "The Cossack Whip," in which Viola Dana is starred. As the first scene flashes on the screen a long line of prisoners is seen winding across the snow-covered Russian steppes toward Siberia. A band of Revolutionists attacks the Cossack guard, and in the confusion a number of prisoners escape. Turov, Prefect of Police, orders the whole district raided that he may capture and punish the perpetrators of the attack.

Among the victims is Katerina Sasha, but her young sister Darya escapes the raiders. Over her dead sister's body, Darya swears revenge, and then follows a story of unusual gripping force, telling how Darya, having become a favorite dancer of

Scene from "The Cossack Whip" (Edison).

the Imperial Ballet, brings the brutal Turov to her feet and accomplishes her revenge; and how, a little later, she flees Russia and makes her way to America with the man she loves. The course of the story, which is released November 13th through the Kleine-Edison-Selig-Essanay Service, is replete with exciting and beautiful scenes, picturing vividly the plottings of the Revolutionists, the voluptuous life of the Imperial Ballet behind the scenes, the luxury of the ruling classes in Russia and furious Cossack raids.

"A LASS OF THE LUMBERLANDS" V. (Signal).

Helen Holmes' new serial story and her most pretentious and sensational "A Lass of the Lumberlands" being filmed by the Signal for distribution by the Mutual Film Corporation, in its fifth chapter released November 13 develops a speed of number that at moments takes the breath away. As a background to the thrills is the picturesque beautiful big woods forest and contrasting the scenes of rough Western life in a

Scene from "A Lass of the Lumberlands" (Mutual).

lumber camp town. Through the chapter leap incidents of [illegible] and physical daring.

The Interstate Commerce Commission has declared "Dollar" Holmes' Railroad a common carrier, and he has to transport his rival's logs to mill. He blows up the boilers of the mill to prevent the milling of his rival's timber, pulls off a crooked mayoralty election to make his plot good—and gets up against the daring and resource of Helen Holmes, whom he has tried to have murdered, when she calls in a troop of cavalry to stop a rifle and pistol battle.

The action of the lieutenant of the cavalry, after the battle has been stopped by his troopers, leaves the audience in suspense until Chapter VI as to whether Holmes or Helen and her friends have won out for the moment.

"A MESSAGE FROM THE SKY" (Unity).

The Unity Sales Corporation will release this week the Tenth episode of "The Yellow Menace," under the title of "A Message From the Sky." In this episode we see introduced some very striking aviation scenes which not only add an impressive novelty to the picture but stamps it as being thoroughly up-to-date in every particular.

Sato, one of Ali Singh's Japanese helpers, applies for lessons in the Government aviation corps and, while presumably a novice, is really an expert in the handling of the machines. He manages to arrange a flight alone to prove the progress he is making in his lessons and succeeds in stealing a fine new monoplane. In his flight he passes over Errol Manning's garden and drops a message, stating that Margaret Bronson and May Manning have been captured and are held by Ali Singh. Their release from torture is promised if Manning will give himself up to Ali Singh.

In this episode also Hong Kong Harry is lashed almost to death for his disloyalty in interfering with the torture meted out to the beautiful Najla. As a balm to his tortured body and wounded spirits Najla again braves the wrath of the Arch-Demon and takes care of Hong Kong Harry, dressing his wounds and ministering to his comforts. These scenes depicting the torture of Hong Kong Harry are in striking contrast with the attractiveness of the aviation scenes and are so reeled as to surely make the audience forget that after all it is only a picture and not real life.

PATHE FASHION FILMS INTEREST WOMEN.

The eighth release of Pathe's Florence Rose Fashion Films, which are proving very popular, is entitled "A Day in New York With Betty." It is released on November 12. In it, Betty's out-of-town guest sees the great metropolis from the viewpoint of a dyed-in-the-wool New Yorker. And where is the girl, young or old, who does not long to visit New York?

The best theaters everywhere report great success with these pictures, and it is clear that audiences will be very much interested in this release, showing as it does, a morning musical, a luncheon at the Ritz a trip to a specialty shop and a dinner party for six, followed by a box at the theater. The clothes are beautiful and each character wears the absolutely correct costume for the particular scene in which he or she appears. Florence Reutti is as charming as ever in the role of Betty, the heroine.

"THE BUGLER OF ALGIERS" (Bluebird).

Bluebird promises an exceptionally good feature in the release for Nov. 27, captioned "The Bugler of Algiers." There are many points of interest to exhibitors in this feature, with a promise of better than usual box-office results. In the first place Ella Hall, one of the most popular of Bluebird's featured players, returns to the series after three months rest. Miss Hall will be featured with Rupert Julian, who directed the production, and Kingsley Benedict. These three players will divide the honors in the first act with little Zoe Rae, who was lately featured in "Gloriana," a Bluebird that won favor from the critics, when recently reviewed. Robert H. Davis, editor of Munsey's Magazine, in collaboration with Perley Pore Sheehan, wrote the story, "We Are French," from which "The Bugler of Algiers" was created. An incident of vital import to the plot gives the screen version its title. Add to these advertising features the fact that patriotism and loyalty to flag and country is the inspiration, "The Bugler of Algiers" will carry uncommon interest to the public that makes for the welfare of the exhibitor. In these martial times, any subject that deals in a neutral way with the European conflict holds abiding interest with the masses, and "The Bugler of Algiers" fills all these requirements.

FAIRBANKS TO DO "BLAZE DERRINGER."

The Douglas Fairbanks feature to follow the Triangle production of "The Matrimaniac," which is nearing completion, will be a screen version of Eugene P. Lyle's novel, "Blaze Derringer," to be done under the direction of John Emerson.

Miss Anita Loos and Mr. Emerson are now putting the finishing touches on the scenario of the story, which should make an unusually strong Fairbanks plot. It is said that "Doug" will be given full opportunity to utilize his well-known strength and agility amid remarkably picturesque settings.

The tale is that of a young American who goes to a Central American republic of imaginary location in the company of a couple of notorious jail-breakers to get the deposed president out of jail.

"Blaze" is the son of a wealthy father who has sent him out into the world with a certain allowance which he has succeeded in scattering on the four winds of irresponsibility—hence his eagerness to join forces with the jail-birds to get the reward of $100,000 which the incarcerated president has offered any one who will effect his release.

The manner in which this ambitious undertaking is carried out furnishes the novel thrills in what is said to be a sure-fire Fairbanks drama.

POLICE ANNALS FURNISH KALEM PLOT.

Director Robert Ellis, of the Kalem staff, is at work on a story that finds its basis in a page from the annals of the New York police department. Because of the number of crimes committed at a house on the East Side, the street number of which was 222, it became known to the police reporters and detectives as "The House of Three Deuces." Robert Welles Ritchie has taken this title for an episode of "Grant, Police Reporter," which tells the story of one of the mysterious crimes occuring there.

George Larkin, the dare-devil star of this series, in "The House of Three Deuces," engages in a struggle on a fire escape with Robert Ellis, and at the height of the fight the rickety landing suddenly collapses. Ollie Kirkby contributes a remarkable bit of acting as an Italian girl. The cast also includes Arthur Albertson, William McKey, G. Chira and Mary Taylor Ross.

"The House of Three Deuces" is scheduled for release by Kalem on the General Film program on Friday, November 24th.

"THE END OF THE TRAIL" TO BE NOVELIZED.

Last Friday afternoon, Wm. Fox, President of the Fox Film Corporation, gave a private showing, in the firms' projection rooms, of Maibelle Heikes Justice's successful photodrama, "The End of the Trail," featuring William Farnum and Gladys Rockwell. Reversing the usual order of things, one of the Fifth Avenue Publishers has selected Miss Justice's strong drama of the northwest for novelization and has approached her for the book rights. Barbara Yechton, the well-known novelist and author of many popular successes is writing the book version, as Miss Justice is unable to write the story owing to press of dramatic work, so that the special running of the film was made for Miss Yechton who saw the screen portrayal for the first time. Miss Yechton, Miss Justice and several invited friends were present. Miss Yechton was enthusiastic over the story and the splendid cast in their work on the screen, and pronounced the whole most inspiring to the touch of her pen.

IVAN ENTERS NEW TERRITORY.

Harry Samwick, of the New York and New Jersey Exchange of the Merit Film Corporation, 126 West 16th street, New York City, announces that the latest Ivan special, "The Sex Lure," has tended to install the Ivan Productions in favor with other high class releases by the fact that he has just booked this photoplay de luxe on the B. F. Keith's Circuit, the Proctor's Circuit, the Marcus Loew Circuit, the B. S. Moss Circuit, and all the other leading theaters throughout the two states, the opening date of which is November 13.

Robinson Crusoe for Grown-Ups.

Henry W. Savage Produces a Five-Part Photoplay on Famous Adventures for Adult Minds—Will Be State-righted.

AN announcement of unusual interest to states-rights buyers has been made by Henry W. Savage, the famous play producer, who recently completed the five-part photoplay, "Robinson Crusoe." States rights to "Robinson Crusoe" are now available and in this picture that carries with it a universal appeal, Mr. Savage has enriched the motion picture art greatly.

Scene from "Robinson Crusoe" (Savage).

Selecting a hero centuries old, one that is known to millions of all nations and ages, Mr. Savage has, through the masterly direction of George Marion, given the story a treatment that takes it out of the distinctly juvenile realm and has made it a story for the old as well as the young.

The only deviations made from the book were made where greater strength and picturesqueness were added to the story. The picture has been given a lavish expenditure of money and brains and the results brand it distinctly another Savage success. Mr. Marion's superb direction is evident throughout and his screen adaptation of Robinson Crusoe will make some of our latter day heroes look to their laurels.

The release of Robinson Crusoe is being handled as a states-rights proposition solely. This must be of interest to buyers of this class, as pictures with universal appeal, wherein the stories have not been mutilated by censors, are still rare. Little need be said about the story, as all of us know it.

But some of the scenes that have been but word pictures to us are screened with a richness and a charm that taxes one to describe. The picturesque tropics are here in all their richness and lure. The daring and bloodthirsty pirates that charmed us in our youth now do deeds of violence that thrill us in our maturity.

The cannibal feast, the slave market, the tropical storms and the wreck of the sailing vessel all stand out so vividly that the success of Robinson Crusoe is assured. The scenes mentioned and many others approach the colossal and give to this picture play a distinction that is rare.

To have selected a hero that is known to millions and yet has been seen before by none shows the judgment that has made the name of Henry W. Savage a synonym of success. The grownups will thank him as ardently as the youngsters. It is a family picture in the real sense of the word.

No stint was shown in the production. A ship was built especially for the story and its destruction accomplished with all the terror that one can imagine. Juan Fernandez Island, on the sands of which Robinson Crusoe finds the footprint, was never more alluring and fearful than the locations selected by Mr. Marion for his scenes.

The cannibal feasts and the haunts of these bloodthirsty beings are superbly pictured. The photography is so perfect that it does not occur to the viewer that these are pictures and not life itself. The motion picture art and motion picture morals are much richer for Mr. Savage's selection.

The states-rights will be marketed by A. & H. M. Warner, of No. 729 Seventh Avenue, New York, an arrangement having been made by them and Mr. Savage.

STANDARD EXCHANGE GETS MOSS FILMS.

The Standard Film Service Company, the largest independent exchange operating in the states of Ohio, Michigan and Kentucky, has contracted with the B. S. Moss Motion Picture Corporation whereby they will become exclusive distributors in their territory of the Moss program. Moss films will be distributed from the Cincinnati, Cleveland and Detroit offices of the Standard to exhibitors in the three states in which this company operates.

CARLSTROM BRINGS FILM FOR GAUMONT.

The remarkable flight of Victor Carlstrom from Chicago to New York had one interesting sidelight that brings the motion picture industry into the record. Pictures of the aviator were taken at the Chicago aviation field, then sealed in a container and marked for delivery to the Gaumont Motion Picture Company, New York. The pictures were taken by the Chicago cameraman of this company for its news reel, the Mutual Weekly.

Carlstrom made the small package fast to his 200 horsepower military biplane. In this fashion the film picturing the scenes attendant upon his departure were brought to New York. At the terminus of the flight a Mutual cameraman waited. He caught all the ceremonies attendant upon the arrival of the airman, received the film taken in Chicago, and hurried with his precious records to the Gaumont Laboratories at Flushing. Here they were developed for immediate showing on Broadway.

Inasmuch as the Weekly will be able to handle only part of the pictures recording the flight of Victor Carlstrom from Chicago to New York, the Gaumont Company has decided to show the flight in greater detail in its film magazine, "Reel Life." Under the title of "Aero-Mail Service" it will be released in "Reel Life" No. 28, November 12.

IVAN MAKES FURTHER STRIDES.

The Western Film Exchange, of 180 Golden Gate avenue, San Francisco, Cal., has just signed contracts with the Ivan Film Productions, Inc., to distribute the photoplays manufactured by this concern throughout the States of California, Nevada and Arizona. The exhibitors of these states, who have been clamoring in the past for Ivan films, will now have the opportunity of obtaining promptly the release of these pictures.

"SOMEWHERE IN GEORGIA" (Sunbeam).

After four solid weeks of consistent day and night work, Ty Cobb, the famous baseball player, has completed his six-part "mellerdrammer," "Somewhere in Georgia," for the Sunbeam Motion Picture Corporation, and has departed for his home in Georgia. The great Ty, when he arrives home, will see for the first time a little stranger, whom Mrs. Ty has been teaching the word "papa" to, and who arrived at the Cobb home two months ago.

Before leaving, Ty made it known that he would tell the new arrival all about studio work, with a view to presenting her to President Wilbur Dunham about the year 1930 to play a leading part for Sunbeam.

But to get back to the picture. Little Elsie MacLeod plays the lead with Cobb, as the daughter of a banker "Somewhere in Georgia." She finds herself in love with the great ball player, who is employed by her father as a bank clerk. But the cashier of the bank also has designs on Elsie's heart and Cobb finds himself a competitor for the girl's hand.

Being well known for his ball playing with the home team, Ty is watched by a scout from the Detroit Baseball Club, and is finally offered a chance in the big league. He accepts, and while away learns that the cashier is to marry his sweetheart. He starts for home, but is detained by a gang of thugs employed by the cashier to intercept his trip home. After a real fight and one that cost the participants many a bruise, Cobb finally gets started for home.

Scene from "Somewhere in Georgia" (Sunbeam).

He arrives in time to play in the last game with the home team and his wonderful work wins the championship. A little more love-making and the great Ty wins back his sweetheart.

Commenting on the battle with the thugs, Cobb stated that he wished President Dunham had engaged some American League umpires to battle with him. He stated that he would have felt more at home, and probably could have made the battle even more realistic than it was.

GAUMONT RELEASES FOR WEEK OF NOV. 19.

The outstanding announcement of the week of November 19 upon the Gaumont program of releases through Mutual is the first episode of "The Vampires, or the Arch Criminals of Paris." This is a complete story in itself, as are the eight which follow, entitled "The Detective's Head." Each episode is complete in three reels. The photo-novel is a high class example of the best style of French detective screen fiction.

"Reel Life," No. 29, released Nov. 19, has "Catching Fish for Market," taken on the Massachusetts coast; "How Zinc is Produced," pictures of a great Franco-Belgian plant before the war; "Growing Tea in the United States," an infant industry of South California, and "Up-to-date Fashions," illustrating how a gown is made by draping it upon a model in its successive stages of manufacture. This is a new screen departure.

"Tours Around the World," Number 3, released Nov. 21, takes spectators to the picturesque capital of Egypt, Cairo and to Antwerp, the great port of Belgium, showing it as it looked before it came temporarily under German rule. The third picture is one crowded out of the previous issue, the gorges of the Vesuble river, a mountain torrent of the Maritime Alps.

"See America First," No. 63, released Nov. 22, has beautiful pictures of the locks and rapids at Sault Ste. Marie, Mich. Dividing the reel with it is an animated Gaumont Kartoon Komic, "What's a Home Without a Dog?" by Harry Palmer.

The fourth single-reel of the week is The Mutual Weekly.

PHAX COMPANY TO HANDLE "RACE SUICIDE."

Phax Pictures Company, with offices at suite 903, Candler Building, 220 West 42d street, is a newcomer of note to the motion picture field during the past week. Presided over by motion picture men with practical experience, the company has been organized for the express purpose of exploiting the better grade motion picture productions along advanced ideas of presentation. The field of operations of the Phax Company for the present will be confined to the Middle Atlantic Coast states.

For the initial presentation of the company, the exclusive rights to the six-part photo-problem play, "Race Suicide," have been purchased for the territory of Greater New York, New York State and New Jersey, from Joseph W. Farnham. Samuel Cummings, a newspaper man of wide experience and a film man, par excellence, who has been remarkably successful in the presentation of "Wars' Women" and a number of other features, is to be in direct charge of the booking of "Race Suicide," and with him will be associated Nat Spitzer and Charlie Feature Abrams.

"FOLLOWING THE FLAG" (Selig.)

The Selig company on Monday, November 27, will release a very unusual subject through General Film Service. The production will be entitled "Following the Flag." This feature consists of three reels of exciting and instructive army activities.

"Following the Flag" presents Pershing's column crossing the border into Mexico in pursuit of Villa. It shows the transportation of troops from the various States to the Mexican borderland; it tells the story of the gravitation of National Guardsmen into real for-sure soldiers of Uncle Sam; it presents the soldiers at mess; while engaged on long "hikes"; in fact, the production shows almost every detail of the making of Uncle Sam's soldiers.

While "Following the Flag" is in every respect a feature picture-play, it will be released in regular service. The production will add class to any program, for it is not only timely, but educational.

COST MONEY TO REVAMP "MASQUE OF LIFE."

J. L. Kempner, of Signet Films, who is releasing "The Masque of Life," the big seven-reel spectacular novelty which has made such a sensational box office success at the Park Theater, first saw the picture when he was in London last summer and realized what tremendous possibilities it had in the American market after it was remade to suit conditions over here. At that time the film was named "The Circus of Death," and it made, in its original Italian form, an unparalleled success all through the United Kingdom. At that time it was ten reels in length, but Mr. Kempner, realizing what drastic changes would have to be made in it before release here, made arrangements for so improving it that it would stand the criticism of the most exacting audiences in America.

Mr. Kempner says that it has cost several thousand dollars to fix up the film for the American presentation and his views on the Italian producing situation in relation to the American market are interesting and worthy of noting to those concerned in the importation of foreign films.

SEQUEL TO "DIAMOND FROM THE SKY."

A four chapter sequel to "The Diamond from the Sky," the big sixty-reel photonovel of 1914-15, is announced by the Mutual Film Corporation. The first chapter of the sequel will be available to exhibitors on and after November 27. Each chapter is in two parts. The sequel, a most spectacular continuation and culmination of "The Diamond," contains a promise of attaining the same remarkable distribution.

The cast of the sequel includes William Russell, Charlotte Burton and William Tedmarsh, in work which rivals their admittedly important successes in "The Diamond from the Sky."

A carefully planned advertising campaign is about to be launched by the Mutual both for the purpose of calling the motion picture exhibitors' attention to the production, and for the purpose of aiding him in realizing in profits on its box office value.

UNICORN'S "BILLY WEST" COMEDIES POPULAR.

The Billy West series of comedy pictures which is being produced by the Unicorn Film Service Corporation has, according to Ike Schlank, president of the concern, taken the entire country by storm. It is stated by Mr. Schlank that the Marcus Loew's circuit has booked the entire series of 16 episodes following the premier showing at the New York theater on the 16th of November. Mr. Loew was so much impressed with the merits of the Billy West series that he decided to make it the feature attraction in the opening of his new theater, "The York," at 116th street and Seventh avenue. The first of the Billy West series, which were directed by Edwin McKim, is entitled "His Married Life," and shows this newest of comedians enduring the trials and tribulations of a newly-wed. Billy West, the star of the series, who is famous from his achievements in vaudeville, is supported by Ethelyn Gibson, Howard Messmore and a company of equally well-known players.

TRIUMPH PRODUCTION SELLS READILY.

Julius Steger, president of the Triumph Film Corporation, announces the sale of the six-part photoplay entitled "The Libertine," with John Mason and Alma Hanlon to the Masterpiece Film Attractions and the All Star Features Distributors (Sol L. Lesser and Leon D. Netter, managers), for the following territories: Pennsylvania, Ohio, Indiana, Kentucky, Virginia, West Virginia, Delaware, Maryland, District of Columbia, Illinois, California, Nevada, Arizona, Colorado, Utah, Wyoming, New Mexico, Oregon, Washington, Idaho, Montana and Indiana: to the Mommoth Film Corporation (F. E. Backer, president), for the territories of New York, New Jersey and New England; to the Favorite Feature Film Corporation (M. Gottlieb, manager), for Minnesota, Wisconsin, North and South Dakota and Iowa.

The southern territories and Missouri, Kansas and Nebraska will be exploited for the Triumph Film Corporation by N. R. Greathouse, which leaves only Michigan unsold. Negotiations are now pending for the last named territories as well as Canada and the foreign rights. The prices paid for the above mentioned territories have established records in the film trade.

"THE LIGHT THAT FAILED" DOING FINE BUSINESS.

The managers of the various Pathe exchanges report heavy bookings on "The Light That Failed," the first Kipling book to be filmed. Exhibitors have readily recognized the advertising value of the picture not only because of the Kippling name, but also because of the splendid cast, which includes Robert Edeson, Jose Collins, Claude Fleming and Lillian Tucker.

JEANNE EAGELS GIVES FINE PEFORMANCE.

"The World and the Woman," the Pathe Gold Rooster release for November 19, is a message of hope to those crushed by the burdens of life, an inspiration to the discouraged. Jeanne Eagels as the fallen woman who finds redemption through the love of a little child, gains self-respect and accomplished much good among those around her, is always convincing and plays her part with proper balance and judgment.

GAITES NEGOTIATING FOR SOUTHERN TERRITORY.

Joseph M. Gaites, managing director of the A. G. Fontana Productions, Inc., owners of the rights to Thos. H. Ince's "Civilization" in Ohio, Pennsylvania, Maryland, Delaware and West Virginia, is negotiating with J. Parker Read, Jr., for the rights to the solid South, including Texas. Mr. Gaites has planned a sweeping publicity campaign for the States his company controls, and expects to reap a veritable harvest with the great spectacle.

FASHIONS IN GAUMONT'S "REEL LIFE."

Recognizing the women spectators at motion picture theaters are adept enough to copy fashions from the screen when the model is built up step by step, the Gaumont Company begins in "Reel Life," No. 29 released Nov. 19, a series of pictures of how a fashionable gown is made. The method is to place a model on a stand and have the designer build a gown upon her. In this manner the spectators will be able to see every part of the gown from the formation to the final touch of ornamentation.

Notes of the Trade

A NEW [illegible] of advance slides [illegible] what from any previous slides, has been announced by Frank H. Howe of Los Angeles.

* * *

Jennie Lee, the rotund matron of the Triangle-Fine Arts forces, is back at work in "The Children Pay," new Lillian Gish feature which had been held up by her illness.

* * *

Director Joseph De Grasse nearly has completed at Universal City a five-reel production, "The Piper's Price," featuring Dorothy Phillips and Lon Chaney with Maude George. De Grasse has not announced the title of his next production.

* * *

A thrilling fire scene, the burning of a sanitorium in the hills, forms one of the big moments in "The Truant Soul," Henry B. Walthall's next Essanay feature. Mr. Walthall, who played several scenes in the midst of the blaze, escaped with slight burns about the hands, while Mary Charleson, his leading woman, was compelled to become the target of a fire hose when her dress became ablaze. The scenes were taken at night, a building being constructed in a woods outside Chicago. City firemen were on the scene ready for action, and found plenty of opportunities to help.

* * *

Seena Owen has been off the Triangle-Fine Arts payroll for several months, but she's going back to work again as soon as an addition to the household, a baby daughter who arrived a few days ago, can spare her mother. Miss Owen is in private life the wife of Director Geo. Walsh, of the Fox forces.

* * *

Alice Brady in "A Woman Alone" will be a World Film Corporation Christmas present to the public, having its release on December 25.

* * *

Director Jacques Jaccard, of Universal City, has under production the thirteenth episode of "Liberty, A Daughter of U. S. A.," featuring Marie Walcamp with Jack Holt and Eddie Polo.

* * *

"Enemies of Society," Florence La Badie's newest Thanhouser picture, a story of modern prison conditions, is being made at the Thanhouser studios for release on the Pathe program. Frederick Sullivan is the director and Charles W. Hoffman the camera man. Miss La Badie will be supported by H. E. Herbert, Ethyle Cooke, Harris Gordon, Sam Niblack, Arthur Bauer, and Gene La Motte.

* * *

Alfred Vosburgh is to be leading man for Enid Bennett Ince's New York "find," in her first Triangle picture now under way. He was in some of the earliest Kay-Bee and Bronchc dramas made at Inceville.

* * *

Charlotte Walker, the new Thanhouser star, has started work on "Mary Lawson's Secret," Lloyd Lonergan's play, under the direction of John B. O'Brien. The picture will be photographed by H. B. Harris, who has been Mr. O'Brien's camera man for five years.

Among those in the cast supporting Miss Walker will be Robert Vaughn, J. H. Gilmour, and Harris Gordon.

* * *

Gail Kane is the marrying lady in "The Men She Married," a World Film picture for release late in November. Others interested in working out the connubial conundrum are Arthur Ashley, Montagu Love, and Muriel Ostriche.

* * *

Ruth Ann Baldwin is directing Dorothy Davenport, C. Cummings, Peggy Custer, and George Pearce in a one-reel drama, "Mother." Practically all of the work is being done at Universal City.

* * *

Bobbie Kidd, child equestrienne of the Sells-Floto circus, daughter of Jim Kidd, noted bronco buster, rides her cow pony, "Buttons," through several hundred feet of the new Triangle-Keystone comedy, "The Circus Girl."

* * *

"The Meanest Man on Earth" is under production at Universal City by Director William V. Mong, who plays the leading role with Irene Hunt opposite. Zoe Rae, the clever child actress, also has a big part in the production. The photoplay is being made in two reels.

* * *

Young Henry Hull, who contributed so much to the success of "The Man Who Came Back," at the Playhouse, is now working in his second picture play at the Peerless studio in Fort Lee.

* * *

Director Henry King has begun work on the third of the Little Mary Sunshine plays which Balboa is producing for Pathe.

The Universal Nestor company, working under the direction of Louis Chaudet, is filming a one-reel comedy, "If I'd Only Married," at Universal City. The featured leads are played by Eddie Lyons and Lee Moran with Priscilla Dean in their support.

* * *

Jackie Saunders is back at work at Balboa studio under the direction of Sherwood MacDonald, who directed the golden-topped wonder in "The Grip of Evil."

* * *

"Mines and Matrimony" is the title of a one-reel comedy being filmed by Director W. W. Beaudine of the Universal Joker company. The leads are played by Gale Henry and William Franey, supported by M. Moranti and C. Conklin.

* * *

President H. M. Horkheimer, of Balboa studio, has gone to New York on a business mission that will keep him in the East several weeks.

Picture Theaters Projected

POCAHONTAS, ARIZ.—Guy Gamel, proprietor of the Gem theater, is reported to have the contract to erect a modern moving picture theater.

MERIDEN, CONN.—Arthur Neveu has plans by Clarence C. Palmer, 183 Church street, New Britain, Conn., for extensive alterations to his moving picture theater.

WASHINGTON, D. C.—F. T. Moore, owner of the Garden theater, at 423-429 Ninth street, will erect a moving picture theater on Ninth street, with seating capacity for 3,500 persons. The interior will be finished in a most up-to-date manner, including pillars and pilasters of Carrara marble and red silk side walls; number of loggia boxes will be surmounted by mezzanine stalls; site and building represented to cost $500,000; pipe organ $15,000. Also erect fireproof building in rear for office, to be used as a film exchange. Architect, Appleton P. Clark, Jr., 706 Equitable building.

AUGUSTA, GA.—Real Estate Development Company has let contract to A. J. Martin to erect theater and store building on Broad street; fireproof; 66 by 141 feet; height from floor to ceiling, 52 feet; reinforced concrete and brick construction; composition roof; concrete floors; steam heat; electric lights; stage, 66 by 32 feet; seating capacity, 1,450; cost, $35,000; equipment, seating, etc., $17,000 additional.

CHICAGO, ILL.—Woodlawn Amusement Company has plans by C. W. and George L. Rapp, 69 West Washington street, for a two-story theater, 114 by 118 feet, with wing 24 by 125 feet.

CHICAGO, ILL.—Charles Abrahms, 3408 Ogden avenue, has plans by Albert Anis, 155 North Clark street, for a two-story theater, store and apartment building, 75 by 140 by 126 feet.

HOISINGTON, KAN.—Bert Olson has plans by W. E. Hulse & Co., Hutchinson, Kan., for a two-story theater and hotel building, 75 by 150 feet, to cost $40,000.

BOSTON, MASS.—Orient Heights Amusement Company has plans by Edward F. Torrell, 44 Bromfield street, for a $100,000 theater, store and lodge building.

BOSTON, MASS.—Roxbury Theater Co., Inc., 2170 Washington street, Roxbury district, has started work upon the construction of a $5,000 moving picture theater.

ST. LOUIS, MO.—Knights of Columbus, John T. Nugent, secretary, 3549 Olive street, plan to erect a $20,000 theater and hotel building.

RED BANK, N. J.—Quakenbush & Leona, Inc., 36 Hudson avenue, have the contract to erect a one-story moving picture theater, 50 by 150 feet, for the Coast Amusement Company, to cost $20,000.

NEW YORK, N. Y.—Manhattan Avenue Theater Corporation, Leo Sobel, president, 215 Audubon avenue, have plans by Irving Margon, 370 East 149th street, for alterations to their moving picture house.

WESTFIELD, N. Y.—C. J. Carlson has plans by Freeburg & Fidler, Chadakoin building, Jamestown, N. Y., for a two-story theater and store building, 60 by 136 feet, to cost $35,000.

WINSTON-SALEM, N. C.—Paramount Theater Company has plans by Gilbert C. Humphreys, for a building to replace present structure; ten stories high; seating capacity, 1,700; stage, 32 feet; stores on ground floor; offices on five upper floors; elevator, etc.

UTICA, O.—Samuel Albedt is having plans prepared for a two-story moving picture theater and apartment building, 26 by 120 feet, to cost $7,000.

NEWKIRK, OKLA.—J. W. Spohn plans to erect a modern moving picture house here.

The Best Investment in the Trade

All the successful and progressive EXHIBITORS in every State and in the Canadian Provinces realize the unapproachable value of the MOVING PICTURE WORLD. It is not an experiment. It has proven its worth to every exhibitor for the past nine years. It has been the champion of the exhibitor at all times. It has led in the fight against Censorship and in the cause of Organization Among Exhibitors.

We can safely doubt if there would be any Exhibitors' League today if it had not been for this paper. Many leading exhibitors throughout the country will tell you they also doubt it. We still believe the need for organization in the ranks of exhibitors is greater than ever and intend to do all we can to advance this cause.

Its policies and leadership in all matters pertaining to the welfare of exhibitors and of the whole industry have been safe and sane. It fought to a standstill the proposed cigarette coupon scheme. It has steadily fought against the drug and white slave and similar films that can bring only injury to the trade.

Its original departments on Advertising for Exhibitors, Independent Reviews and Comments, Projection, etc., by the best posted writers in the country have been imitated and copied but never equalled. Exhibitors everywhere realize the value and practical help of every issue and do not give a moment's consideration to the slight additional cost of far less than a single weekly admission.

If not already a subscriber, send your check today and join our large and increasing list of more than satisfied readers. Many exhibitors have repeatedly found the information in a single issue worth many times the price of a whole year's subscription. *Do it now!*

The Best Investment in the Trade

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

William Fox's New Newark Venture

Terminal Theater at Park Place, Near the Public Service Terminal, Is Ready to Open—Second Fox Theater in Newark.

By Jacob J. Kalter, Newark Correspondent.

NEWARK, N. J.—Everything is in readiness for the opening of the new Fox theater in this city. The house has gone through extensive alterations and improvements, and will probably be opened to the public on November 13. The new Fox house will be named the Terminal theater, due to its proximity to the new public service terminal on Park Place. The theater was formerly known as the Park Place theater, and was for many years the home of Proctor vaudeville.

William Fox leased the theater from the Lawyers' Building Company. The property has a frontage on Park Place of twenty-five feet, and a depth of approximately 165 feet, coming out on the Canal street side where it has a frontage of 100 feet. It is in a section of the city which has recently had many developments. The new terminal, the Hudson tubes, and the Robert Treat hotel have done much to bring this section of Newark into prominence.

Although it was originally intended to utilize the house for a vaudeville and moving picture house, only high-class photoplays will be shown according to the billboards. This is the second theater in Newark operated by Mr. Fox. The other is the Carlton theater, situated at Market and Halsey streets, under the management of Louis P. DeWolfe. The new Terminal theater will in all probability follow the style of the Carlton and exhibit first-class pictures. The program will be changed three times a week.

American Commercial Incorporated.

Newark, N. J.—The American Commercial Film Company has been incorporated here for the purpose of presenting moving picture films. The resident agent is David Lesnik, 738 Broad street. The company has an authorized capital of $25,000. The incorporators are Lynn S. Card, Samuel Bratter and Louis Lyon.

Urges New Montclair Theater.

Monclair, N. J.—By the close verdict of 17 to 16, following an informal debate, the Montclair Heights Community Club went on record as favoring the establishment of a proposed moving picture theater in Upper Montclair. If the town commissioners decide to grant a new license, the theater will be built at Valley road and Lorraine avenue. The application has been made by a New York concern, which intends erecting a building to house the proposed theater and ten stores. The cost will be $140,000.

New Red Bank Theater.

Red Bank, N. J.—A company of Asbury Park men has leased the property at the northeast corner of Broad street and Linden place as a site for a theater. The names of the lessees and the terms of the lease have not yet been made public. The new theater will take up all of the lot, and will be a story and a half high. The building will be constructed of tile and stucco, at a cost of between $20,000 and $25,000. The theater will have a seating capacity of 1,000 persons, all on one floor.

First Pickford Picture.

Newark, N. J.—Under the contract made between Frank A. Keeney and the Artcraft Pictures Corporation, the first of the new Mary Pickford pictures, "Less Than the Dust," was shown at Keeney's Newark house during the week of November 6.

Olympic Theater Reopened.

Newark, N. J.—The Olympia theater, at South Orange avenue and Norfolk street, has been reopened by I. Itzkowitz, who also operates the New Amsterdam theater on Sixteenth avenue. The initial attraction was Olga Petrova in the "Soul Market."

"Dot" Contest at Loew's.

Newark, N. J.—Loew's Newark theater, 99 Springfield avenue, has just finished a very successful "Who Will Be Dot?" contest. Much interest was manifested by the patrons of the house, which is under the management of Eugene Meyers. The picture was exhibited during the week of November 6, and on November 9 the entire company appeared in person on the stage.

Plaza Theater Improved.

Newark, N. J.—A permit has been filed with the building department for the alterations to the brick theater, known as the Plaza theater, at 400 Springfield avenue. The Metropolitan Realty Company, owners of the building, expect to spend $2,000 in the process of improvements and alterations.

"Romeo and Juliet" Here.

Newark, N. J.—Messrs. George W. Jacobs and William B. Putnam, managers of the Paramount theater, have leased the Lyceum, atop the Proctor's Palace, for the purpose of presenting Metro's version of "Romeo and Juliet." Francis X. Bushman and Miss Beverly Bayne, who star in the production, appeared personally at the theater November 1.

New Lincoln Changes Hands.

Newark, N. J.—The New Lincoln theater, 402 Belleville avenue, has been brought under control of Samuel Singer and Charles Jamison. The house has been undergoing various improvements, and has been re-christened "The Little Strand." Samuel Singer, who has had considerable experience in the exhibiting ranks, will be the active manager of the house, while the projection department will be under the supervision of David McCracken.

State League Ball in January.

Newark, N. J.—Secretary Bornstein of the State League of Motion Picture Exhibitors, announces that the first annual ball of the association will be held during January at the Armory. Many stars of filmdom have already signified their intention of appearing, and prospects are exceedingly bright for a most successful affair.

Incorporation in Sussex.

Sussex, N. J.—The Crescent Theater Company, with registered office at this place, has been incorporated with an authorized capital of $50,000. The concern will operate amusement enterprises. The incorporators are D. S. Goble, C. Smith and E. T. Goble

Pickford Film Appoints Agent.

Newark, N. J.—The Pickford Film Corporation of New York has appointed William Dowd as resident agent, with offices in the Essex building, Beaver and Clinton streets.

"Civilization" at City.

Newark, N. J.—After making a run of three consecutive weeks at the Strand theater here, Ince's spectacle "Civilization" returned to the city for a two days' run at the City theater, Seventh and Orange streets. This picture has had an exceedingly successful run in this city.

Pine Tree State Letter

From John P. Flanagan, 147 Park View Ave., Bangor, Maine.

Metro May Open Bangor Branch.

BANGOR, Me.—Bangor now has four moving picture exchanges, General, Universal, Mutual and Pathe. The Unicorn agency has been withdrawn, and business of that company is now handled from its Boston office. It is understood that Metro is contemplating opening a branch in Bangor.

Ernest LeBlanc, shipper in the office of the Mutual Film Co. in Bangor, has returned from Larede, Texas, where he has been on duty all summer with the Second Maine regiment. His office associates are glad that he didn't have to face Mexican bullets, and that he lives to resume his work with the exchange.

Maine Theater Notes and Changes.

Troy, Me.—The Dream theater has just been opened here.

Presque Isle, Me.—B. Nadeau, who recently bought the Strand theater, has closed it, and has just opened up the Golden Horseshoe moving picture house, using Mutual service. Mr. Nadeau has been engaged in the plumbing business. The Golden Horseshoe will seat about 500, and is a brand new building, erected by and for Mr. Nadeau.

Bangor, Me.—The Park theater is now using V-L-S-E, World and Metro service.

Recruits for Open Booking.

Baltimore, Md.—The managers of the New Lexington, the Great Western and New and Palace Garden theaters, located on North Howard and West Lexington streets, have now entered the open booking pool and have so stated. It is understood that a notable source that has stood out against booking all pictures will also be shown at their theaters.

Plague Ban Lifted.

Baltimore, Md.—Managers and patrons of the Baltimore exhibitors waited for the right of way which from the Health Department in regard to the infantile paralysis ban, so that they could proceed as usual. So they were gratified to learn on Tuesday, October 31st, that Dr. John D. Blake, the Health Commissioner, had sent out an order removing the quarantine against children under 13 and later placed at 5 years of age congregating in theaters and other places. The ban was lifted at 6 p. m. on the above date, and in issuing the proclamation Dr. Blake said that great care should be exercised by the parents of children to prevent them from courting danger.

Regarding Sign Privilege.

Baltimore, Md.—A blanket revocation of all minor privileges which are now held in the City of Baltimore will be issued by the Board of Estimates to become effective December 31st, and new permits will be granted only by the making of applications by those enjoying special privileges. Mayor Preston made this announcement on Wednesday, October 25th, and said that for every sign and other obstruction beyond the building line an annual charge would be fixed. A corps of 12 men is now making a survey of the city, and it is estimated that between $200,000 and $300,000 will be added to the City Treasury.

Harry Woods at Strand Helm.

Baltimore, Md.—Harry Woods, formerly resident manager of the Hippodrome theater, has now taken over the management of the Strand, 404-6 N. Howard street, and with his coming, many changes have taken place in this house. Edward Rosenstein, formerly at the Strand and Helm, who was operated on at a hospital on Monday, October 30th, will when he recovers, resume his theatrical business in Philadelphia. Fisher's symphony orchestra will render selections. New lighting effect has been installed, and the exterior as well as the interior present a refreshing appearance with the potted plants testefully arranged.

Oakland Theaters Entertain.

Oakland, Md.—Through the courtesy of Thos. J. C. Little, owner and manager of the Maryland theater in this city, a reception was tendered to the Corn and Potato prize winners, who reached here on Monday afternoon, November 6. The affair was heartily enjoyed by all and later in the day they enjoyed the moving picture performance at the Empire theater, where they had been invited by the management, which had also arranged other features for their enjoyment.

J. J. Hartlove Gets State Rights in "Unwritten Law."

Baltimore, Md.—The state rights in Maryland for "The Unwritten Law," a picture in seven reels featuring Beatriz Michelena, has been secured by J. J. Hartlove, who formerly managed the Crescent theater, 1110-12 South Charles street. He is now very busy hustling around.

New Honor for G. L. Wonders.

Baltimore, Md.—As a new honor which has been conferred upon him, Guy L. Wonders, manager of the Wilson theater, 416 East Baltimore street, has been appointed a member of the fire prevention regulation committee of which Jesse L. Lasky is at the head.

Operators at the Federation Convention

Baltimore's Annual Operators' Ball to Take Place on November 15 at the Lyric Theater—I. A. T. S. A. at the Convention.

[illegible] 1002 Mt. Royal Ter., Baltimore, Md.

BALTIMORE, Md.—The meeting of November 13th will see the opening here in the roof garden of the Garden theater on West Lexington street of the American Federation of Labor. The convention will continue for two weeks. N. B. Morgan an operator at the New theater, and a prominent member of the I. A. T. S. E. has been rushed these days, as he is on the arrangement committee of the Baltimore Federation of Labor, and will attend the convention as a delegate from the Operators' Union, Local 181 from Baltimore.

This committee has in charge all the arrangements for the big convention, which is a gathering of the supreme labor body of the country. Moving picture machine operators from all over the country will attend as delegates from their various Locals. It is expected that the event will be particularly interesting as there will probably be some legislating enacted which will affect that branch of the organization.

The annual Operator's ball will take place at the Lyric theater on Wednesday night, November 15th, to which all the visiting delegates to the convention will be invited. For this 3,000 invitations have been sent out. Several screen stars have been invited. As a feature a cabaret show will be given, and players from the vaudeville houses will be borrowed for the occasion. Among the big men who will attend the affair from the I. A. T. S. E. will be Charles C. Shea, president; Oscar Scheck, 1st vice-president; Michael Carney, secretary, and Messrs. Canavan and Series.

Private View of "Romeo and Juliet."

Baltimore, Md.—One of the biggest events which has lately taken place in Baltimore in the way of private screenings, was arranged for by Manager L. A. DeHoff, of the New theater, 210 West Lexington street, and held at this house on Sunday night, November 5th, when the wonderful Metro production of "Romeo and Juliet" was shown. The big feature of the event was the presence of Miss Bayne and Mr. Bushman at the theater during the performance. The admittance was by card only, and Manager DeHoff extended 2,000 invitations to the most prominent people, and the officials of universities and colleges of the city to attend the event. A full symphony orchestra under the direction of Prof. Cupero furnished the music. The invitations were printed in Old English and a Shakespearean atmosphere pervaded all. Arrangements were also made with Miss Bayne and Mr. Bushman by Mr. DeHoff to allow him to present them in their Romeo and Juliet costumes to the audience one night during the week of November 6th while this picture is being shown.

L. A. DeHoff.

The house was packed to standing room only. National airs were rendered and a soloist rendered two beautiful airs. Then at 8.45 there appeared in the foyer, framed with the marble soft lights, beautiful Beverly Bayne, escorted by her co-star Mr. Bushman. Wm. Lucas escorted Miss Bayne to the box, which was beautifully decorated with palms, chrysanthemums, roses and carnations, while the orchestra played Maryland, My Maryland,' and the audience gave them a mighty sendoff.

Then, on Monday afternoon and evening, November 6, Mr. Bushman and Miss Bayne were present at the theater again and addressed the patrons of the house.

W. F. Ballinger Leaves General.

Baltimore, Md.—W. F. Ballinger, who for five years has been associated with the General Film in this city, gradually worked his way from a minor capacity to the position as manager of the exchange, has resigned to go with the International. He will work from the Washington office

W. F. Ballinger.

J. J. Payette.

probably handling the North Carolina territory. The loss of Mr. Ballinger will be felt keenly in Baltimore as he is generally liked and esteemed by all exhibitors, who wish him success. There is a rumor current that J. J. Payette, who has recently been connected with the Hy-Art Film Company of Washington, and who about a year ago was associated with the General Film in this city, will take charge of the Baltimore exchange. Mr. Payette is well known in this territory. A. J. Nelson, manager of the Washington General Film exchange, comes over to this city on special business on Wednesday, Nov. 1st, the import of which was not made public.

Hippodrome Entertains.

Baltimore, Md.—Last week, on Wednesday and Thursday nights, Geo. A. McDermitt, manager of Loew's Hippodrome theater, on Eutaw street, at Baltimore, played the host in a very commendable way. He had as his guests the members of the Grand Army of the Republic from all over the state of Maryland and the inmates of the Confederate Home at Pikesville. The inmates of the home were brought to the theater in automobiles.

Trend Toward Higher Admissions

Philadelphia Theaters Begin to Feel the Inevitable Necessity and Ask Higher Prices for Seats—Stanley, Overbrook, Belmont and Jumbo Theaters Have Made a Beginning and May Continue.

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

PHILADELPHIA, Pa.—A noticeable tendency toward higher admission prices in this locality has been exemplified by four Philadelphia theaters this past week. To begin with, the Stanley management took occasion to increase the prices of admission to 35 cents, during the engagement of "Less Than the Dust," and it is understood that these prices will prevail hereafter at the house. It has never been the policy of Stanley V. Masterbaum to raise prices, no matter how unusual the attraction, so it may be taken for granted that the increase will be permanent.

The spectacular popularity of "Less Than the Dust" at the Stanley has made easy the task of P. Cunningham, who is booking it for the local territory. He reports that it has already been booked by practically all the first class Philadelphia theaters.

The Belmont theater, at 52d and Market street, has raised its top price of admission to 20 cents. The new scale was established with the showing of Metro's elaborate production of "Romeo and Juliet," which played to enormous business. Walter Jacobs, the manager of the house, plans to book only productions of the best grade and to offer them for one week stands.

The Overbrook theater, which is under the management of Albert Brown, is another local house which has also increased its prices, in this instance from five to ten cents. A handsome Unit Orchestra recently installed has, in Mr. Brown's opinion, been effective in helping to reconcile patrons to the added charge.

R. Boyd, of the Jumbo theater, Front and Girard avenue, has also increased prices from five to ten cents.

J. A. Koerpel Makes Good With Brady Films.

Philadelphia, Pa.—J. A. Koerpel, since his arrival from New York, as the new manager of the new Brady productions, has proven himself the master of the situation by the excellent results he has achieved during his few months in Philadelphia. The proof of it has been in the large collection of contracts which have been signed up.

Mr. Koerpel is a thorough film man, having had a considerable amount of experience in the motion picture business. His motto for the trade is service; not the regular service which is usually offered, but that real honest-to-goodness kind which usually associates itself with the word success.

Great Northern to Reopen.

Philadelphia, Pa.—Many improvements are being made at the Great Northern theater, Broad street and Erie avenue. The house, which has been closed all summer, will reopen on November 20th. It will be under the management of the Stanley Company. Stanley V. Mastbaum thinks so well of the appearance of the rejuvenated house that he recently entertained the dramatic editors of the local newspapers at luncheon and afterwards took them on a tour of inspection to look at the house.

Stanley Exhibitors' Association Formed

Object Is Mutual Benefit and to Encourage Social Spirit of Its Members—J. P. McCready Is President—Other Officers.

PHILADELPHIA, Pa.—The Stanley Exhibitors' Association was duly formed and an election of officers made, at a special meeting held on Wednesday, November 8, at the Stanley Booking Company's offices.

It is reported that the purpose of the new organization is for the mutual benefit and protection of its 80 odd members.

Besides the fraternal and social spirit, which is to be a prominent feature at the special gatherings, an interchange of ideas which will be of value to the owners and managers of the high class theaters represented, is intended and a topic of discussion will be the uplift of the motion picture business in general.

At a meeting held the nomination of officers for the first term resulted in the following: President, Jos. McCready; vice-president, Frank Buehler; secretary, Chas. Segal; treasurer, Jack Delmar.

Meetings for the transaction of business will be held every first Wednesday of the month, at which matters of vital interest to the exhibitors and film distributors will be discussed at length and some invaluable advice proffered which will go a long way towards cementing the interests of all concerned.

The membership of the organization is limited to the theaters securing their productions through the Stanley Booking Company.

The election of officers will take place on the morning of Wednesday, December 6, and in the evening of the same day Mr. Stanley V. Mastbaum will tender a banquet to the members of the association at the Bellevue Stratford, which will be attended not only by the representatives of the trade in this city, but by some of the most prominent film producers in the country. Among the latter will be Lewis J. Selznick, Adolph Zukor, Jesse L. Lasky, Daniel Frohman, William A. Brady, Herbert Brenon, Richard A. Rowland and others of prominence.

Representatives of the dramatic and motion picture departments of the various newspapers and trade journals of this and other cities will also be round the festive board and the feast of good things. There will also be a most interesting and educational dissertation on the needs and demands of the industry presented by men who are qualified to speak with a degree of wisdom on the subject. It is confidently expected that the outcome of this banquet will be reflected in the future development of the motion picture enterprise throughout the country and that the deductions to be made from the suggestions by the speakers will prove of inestimable benefit to both the producer and the exhibitor.

Two Leagues and Two Booking Offices.

Philadelphia can now boast of having two exhibitors' organizations, the Stanley Exhibitors' Association and the Motion Picture Exhibitors' League of Philadelphia. The first at present have a membership of 85 theaters, all of which are charging 10 cents admission or more, and the latter report a membership of 90 theaters which include the 5 and 10-cent houses. The league also announce that they also possess a booking office in charge of C. Goodwin, who is the secretary and treasurer of the organization. Apparently we have two organized minds with but a single thought.

"American Aristocracy" Scores.

Philadelphia, Pa.—"American Aristocracy," Douglas Fairbanks' latest Triangle production, played to excellent business at the Arcadia last week. At times a line half a block long was seen in front of the theater. Herbert Givens, the local Triangle representative, announces the booking of "American Aristocracy," at the Alhambra, Leader, Cedar, Coliseum and Park.

To Build $100,000 Theater.

Bethlehem, Pa.—A new $100,000 theater will shortly be added to the attractions of this place. Plans have already been drawn and it is asserted that the new house will cost fully the amount named. It will be under the management of H. W. and H. L. Heilberger, who operate the Lehigh Orpheum theater of South Bethlehem.

Operator Disappears.

Philadelphia, Pa.—Ike Porguess, one of the motion picture operators of the Franklin theater, 3d and Fitzwater street, was located last week in the Philadelphia hospital by his mother, who has been making frantic efforts to gain some trace of him since his mysterious disappearance more than a week ago. Porguess, who is nineteen years of age, has been in poor health and it is stated that he is suffering from a nervous breakdown.

S. Spiers a Daddy.

Philadelphia, Pa.—S. Spiers, of the Century theater, is receiving congratulations on the birth of a little daughter. He has been an exhibitor for ten years, but considers the baby the best feature he has ever produced, for human interest.

Building New 1,800 Seat House.

Pottsville, Pa.—E. D. Brown, who is meeting with considerable success with his Victor theater, has a new 1,800-seat house undergoing construction here. This theater will be the finest and most up-to-date picture theater in Pottsville.

Jack Delmar Takes Park Theater.

Philadelphia, Pa.—Jack Delmar, the progressive manager of the Jefferson, has taken over the Park theater at 33d and Dauphin street, which will come under his direct supervision.

Carl Hess's New Organ.

Philadelphia, Pa.—Carl Hess has recently installed a beautiful Kimball organ at the Lehigh Palace. The new organ has been the means of inaugurating a ten cents admission.

APITAL CITY NOTES.

Masonic Auditorium Improvements.

Washington, D. C.—The contractors in seeking to remodel the Masonic Auditorium, struck several snags, and the completion of the work has necessarily been greatly delayed. But when the last stonesmith, tinsmith, and decorator gets out of the way, Manager Stine will have a very attractive lobby, a large entrance, and a stage decoration that will set off his screen to better advantage. The size of the entrance will be doubled as a result of the various changes being made, and this same can be said of the lobby. The feature of the latter will be the panels set in the walls for poster board purposes. It is the intention of the management to do away with the use of frames or forms of loose paper advertising.

The screen has been moved back nearly four feet to a point beyond the proscenium arch so that better projection may be obtained. The lighting system is being changed to a new direct-indirect type, and on the front of the building a twenty-foot flasher is to be placed. The Auditorium has a total seating capacity of 1,100, but of these 400 seats are available for use only for lectures and other like entertainment purposes. There are, however, 700 all-vision seats.

Made a Rewinder from Old Fan.

Washington, D. C.—A novel use has been made of an obsolete electric fan at the Board of Local Film Exchange where John Hammond, who is in charge of the shipping department, has utilized it to operate a rewinder. He took the fan, removed the blades and cleaned up the motor. The motor is an enclosed one and so was passed by the fire marshal's office to be used. He then took a two-inch wheel which he attached to the motor and a five-inch wheel from a sewing machine was attached to the rewinder, and a belt was slipped over the two. The connection with the motor is from the socket in the inspection board. This is a double socket and the light used by the inspector is still available. This is a very ingenious way to use a worn-out fan, and it saves a great deal of arm work when reels are being cleaned.

Frank Spurrier and Friends Take Trip.

Washington, D. C.—Frank B. Spurrier, manager of the Vitagraph V-L-S-E exchange, accompanied by Samuel Blumenthal, S. J. Mayer, and Lester E. Gooding, employees of the exchange, went to Philadelphia last week in his automobile for a joint meeting with the members of the Vitagraph exchange in that city.

The trip was a very delightful one and anything but monotonous, being punctuated here and there by punctures and engine trouble. The automobile is a perfectly good Mitchell; something must have been wrong with the chauffer. Just a few miles the other side of Baltimore they had to get out and push the car up a hill, for the engine refused to work. On the return trip they were delayed for an hour because of the extent of Mr. Blumenthal's appetite. He is about six feet two in his stocking feet, and requires an enormous amount of fodder in order to keep going. They had telegraphed ahead to Havre de Gras and a miniature banquet was held in lieu of breakfast. This is the first time the car has been run for any distance without Mr. Spurrier having to pay a fine.

Washington Exchanges Organize

Exchange Managers' Association Has Been Formed in Capital City—All But Four Local Distributors Have Joined—J. H. Butner Is President and E. G. Evans Is Secretary—Other Officers.

By Clarence L. Lintz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—A permanent organization of the managers of the moving picture film exchanges in Washington was completed last week at the second dinner-meeting held in the private dining room of the National Press Club. The Exchange Managers' Association, as it is to be known, starts out with a membership that includes all but four of the heads of the film exchanges here. J. H. Butner was selected as president, L. M. Day has been chosen vice-president; E. G. Evans will be the secretary and treasurer, Sidney B. Lust has been chosen as the redoubtable sergeant-at-arms, while Fritz B. Wathne will head the executive committee.

Appoint Committee on the Fire Regulations.

Aside from the time required in perfecting the organization of this association the evening was pretty well devoted to a discussion of the proposed fire regulations which were subjected to a considerable amount of criticism on the part of those present by reason of the requirements with respect to the handling, examining and repairing of films. There are many things in the regulations that will prove very burdensome to the exchange managers and are highly unnecessary in their opinion.

There was no comment made as to the physical requirements of the building which the regulations proscribe as being in conformity with the ideas of the fire marshal, the exchange managers believing that such as this was entirely up to the architect, builder, and owner of the proposed building. A committee consisting of Frank B. Spurrier, chairman; D. F. O'Donnell, L. M. Day, E. G. Evans, and George R. Mayo, was appointed to take up the matter with the fire marshal and other District officials interested with a view to securing the extension of the effective date of the regulations and also to confer with the builders and architects whom it has been reported contemplate erecting a film exchange building in this city.

Some little attention was also given to the subject of suppression of certain photoplays in the District of Columbia and also to the plans fostered by the Federation of Women's Clubs for free matinees for the children.

The Washington correspondent of the Moving Picture World was elected an honorary member of the association, and given thanks for having brought the exchange managers together, he being credited with the formation of the new organization.

Among those present were J. H. Butner, Carl F. Senning, Frank B. Spurrier, R. Berger, George R. Mayo, N. H. Spitzer, Fritz B. Wathne, Sidney B. Lust, D. F. O'Donnell, L. M. Day, E. G. Evans, C. R. Milliman, and Nelson.

Changes at Empire Theater.

Washington, D. C.—H. E. Tracey, for two years manager of the Lyric theater, on Fourteenth street, northwest, and who assumed the management of the Savoy when it was erected, and retaining that position for two years until the house changed hands, is now in charge of the destinies of the Empire theater, on H street, northeast, operated by the Federal Amusement Company, of which Charles Linkins is the leading spirit. Mr. Tracey contemplates making a large number of changes including the installation of an entirely new and modern system of lighting, the placing of runners in the aisles, and providing the attaches of the house with tuxedos.

Manager Henry Martin Dies.

Washington, D. C.—There was a hush along Ninth street last week when the attaches of the theaters and exchanges learned of the death of one, Henry Martin, Friday night, Nov. 3, from a complication of diseases.

It was on the preceding Friday night that Mr. Martin was stricken while on duty at the Strand theater. He had not been in the best of health for some time, and was unable to successfully fight against the fatal illness and he lingered only a week.

Mr. Martin was a native of Washington and is thirty-five years old. For the past five years he has been in the employ of his brother-in-law, Fayette Tom Moore, owner of a string of theaters in this city. He worked his way up to the position of assistant manager at the Garden theater, and last January he was transferred to a similar position at the Strand, although being used as utility manager when the occasion arose.

His death is made all the more sad, it is said, because of the near approach of what was to have been his wedding day; he was to have been married to a Washington young lady soon after the first of the coming year.

Mr. Martin was a very pleasant chap and well liked by all who knew him.

N. H. Spitzer Joins Hy-Art Company Farces.

Washington, D. C.—N. H. Spitzer is the latest addition to the moving picture forces of the National Capital, for Mr. Spitzer has allied himself with the Hy-Art Masterplays Company, which is located in the Barrister building. Mr. Spitzer got his start some four or more years ago in Kansas City, Mo., when he secured a position with Warner Bros. as a salesman.

Tom Moore Wants to Build New Exchange

Must Find Eight Exchanges to Take Leases for Three Years—States His Arguments —There Are Three Other Concerns in the Field.

Washington, D. C.—Tom Moore, motion picture theater magnate of Washington, has agreed to put up a six story exchange building to conform with the new fire regulations. It will have a frontage of fifty-one feet and a depth of one hundred feet, each floor to be divided in two parts with a space of 2,550 square feet. The average rental price for each floor would be about $250. This arrangement would accomodate twelve tenants, but there are three companies known to want but a third of a floor each. To bring about such a distribution of space on one or more floors would require a change in the proposed regulations because of the difference in the placing of the vaults.

Plans for the building, which would be located at 418-410 8th street, northwest, have been prepared by B. Stanley Simmons, architect, and show space in the basement for two large lockers and two toilets. On the left of the entrance is to be a large exhibiting room, and opposite is the library. In the center is the stairway leading to the upper floors and the elevators. The left front of the basement is to be occupied by the boiler room, in the center there will be a lift, and on the right side will be the express office and another lift. On the first floor will be space for two exchanges, a long corridor, and telephone and telegraph offices.

In stating his position to the Moving Picture World correspondent, Mr. Moore said that he simply wants eight of the exchanges to sign leases for a three-year term, and he will take his chances with the others, and that he already has promises from six exchanges. "I am ready with the money and have the ground on which to erect a film exchange building," said Mr. Moore, "and I will start operations as soon as the necessary number of exchanges are willing to comply with my requirements of a three-year lease. There are one or two willing to take a five-year lease, but the others prefer and seem to be holding out for a one or two-year lease. This would not be possible for the reason that I would only be able to get $20,000 out of the proposition which will cost me $120,000, and I would then have on my hands a building only good for the one purpose. There are no real estate men who would be willing to take so great a chance as this, in fact, they would probably demand a five-year lease. I believe it would be to the advantage of the different companies if they would take the longer lease for the reason that the property value is increasing each year, and this would mean at the expiration of their lease they would have to pay a higher rental."

There are three other individuals and concerns having similar plans in mind, and it is said that one of these is going to erect such a building and have it ready for occupancy within three months without demanding any agreement from the exchangemen other than a promise to use all possible influence to have their companies take space therein. These various conferences will continue for some time until a definite arrangement can be entered into.

Selznick Takes Pittsburgh Lease

Head of Selznick-Pictures Leases Grand Opera House on Fifth Avenue for Number of Years—Will Be Devoted to Big Productions—Charles F. Schwerin, Local Selznick Manager, Will Be in Charge.

From Pittsburgh News Service, 6016 Jen kins Arcade, Pittsburgh, Pa.

PITTSBURGH, Pa.—One of the most important deals in the local exhibiting field for some time has just been consummated whereby Lewis J. Selznick, head of the producing and distributing company bearing his name, leases for a term of years the Grand opera house, on Fifth avenue, Pittsburgh. This theater is among the largest and finest in the entire country devoted to pictures and is owned by the Harry Davis interests. It was for many years the leading house of legitimate productions and vaudeville, but was converted into a moving picture theater about two years ago, and since that time has set a high standard in this field.

Mr. Selznick visited Pittsburgh several weeks ago to open negotiations for the house. Later Mr. Davis, accompanied by Mr. Harris, also of the Harry Davis interests, went to New York City to close the deal, which it is said has been pending for some time. The new management announces that the Grand will be devoted exclusively to big productions capable of holding the public interest for long indefinite runs and at prices advanced somewhat over those now the rule.

All the big Selznick pictures, as well as certain important productions of other companies, are to be presented. Among the first attractions at the Grand will be the two Clara Kimball Young features, "The Common Law" and "The Foolish Virgin." These will be followed by Nazimova in "War Brides"; "The Price She Paid," from the novel of David Graham Phillips; "The Easiest Way," by Eugene Walters, and "Panthea," featuring Norma Talmage.

While all arrangements have been completed for taking over the Grand, it is likely that the actual change will not take place for about two weeks or ten days. According to present plans, the theater will be under the able management of the local manager of the Selznick interests, Charles F. Schwerin, who is also head of the Pittsburgh office of the Clara Kimball Young pictures. The entrance of Mr. Selznick into the exhibiting business in this city is of particular interest, in that he began his business career here and is well and favorably known among Pittsburghers.

Local Artcraft Offices Open.

Pittsburgh, Pa.—The Artcraft Pictures Corporation recently has opened its Pittsburgh office on the sixth floor of the handsome new Seltzer film building, 12th street and Liberty avenue, Pittsburgh, in charge of Samuel Plame, one of the best-known of the younger film men of this city. Mr. Plame was formerly a member of the Paramount organization for several years, recently being connected with the Pittsburgh branch of that company. While only one release, the Mary Pickford feature, "Less Than the Dust," is being handled thus far by the exchange, the initial triumph of that production augurs well for its permanent success.

The Regent theater, the finest of the Rowland & Clark chain of houses, started a two weeks' run November 6 on "Less Than the Dust," at 25 cents admission, and is drawing capacity audiences daily. Next the picture will be shown at the Garden theater, Northside, for an entire week.

The Pittsburgh branch of the Artcraft covers western Pennsylvania, eastern Ohio and West Virginia. L. W. Kniskern, formerly press agent with the Famous Players, has become assistant manager of the new office. H. S. Lighter, formerly publicity manager for the Chicago office of the Paramount, is at present representing the Pittsburgh Artcraft in Cleveland, O., making his headquarters at the Hotel Statler.

Geo. W. Fuller Heads Local Pathe.

Pittsburgh, Pa.—Manager George W. Fuller was recently appointed to head the Pittsburgh Pathe Exchange and is rapidly putting into effect his ideas of service and is rounding into shape a selling force of which he may well feel proud. Mr. Fuller was formerly manager of the World Film Exchange at St. Louis, Mo., where he earned an enviable reputation in the trade. Prior to his connection with the World Film, Mr. Fuller was for about four years general agency manager for the Review of Reviews. He came to Pittsburgh several weeks ago to take charge of the Pathe office, succeeding Thomas S. Bradley, who has been transferred to one of the Western offices of the company. Mr. Fuller has already made numerous friends here and the results being obtained indicate that his success is assured.

Geo. W. Fuller.

Fred Salinger Succeeds Levison.

Pittsburgh, Pa.—Fred Salinger has been appointed manager of the Pittsburgh offices of the World Film, succeeding Leo F. Levison, whose resignation took effect November 4. Mr. Levison has accepted the managership of the Philadelphia and Newark offices of the Supreme Feature Film Service. He is followed by the best wishes of his host of friends in Pittsburgh. Mr. Salinger has been connected with the World Film for some time, coming here from New York, and is recognized as a film man of wide experience.

J. Howard Morgan Goes to General.

Pittsburgh, Pa.—The General Film Company has added to its road staff J. Howard Morgan, a widely-known exhibitor and film man, who will travel out of the Pittsburgh office. Mr. Morgan owns the Cornell and Morgan Grand theaters, at Auburn, N. Y., and his experience in the exhibiting end of the business partly accounts for his big success as salesman.

The Doris to Be Remodeled.

Wilkinsburg, Pa.—The Doris theater, Wilkinsburg, Pa., is to be remodeled and enlarged in the early Spring. A plot of ground has been purchased adjoining the Doris and plans for the improvement are being prepared by a local architect. The capacity of the house will be doubled.

To Improve the Olympic Theater.

Pittsburgh, Pa.—The Olympic theater, 318 Fifth avenue, Pittsburgh, is about to undergo an improvement that will add greatly to the appearance and capacity of the house. The Olympic is one of the leading downtown theaters and does a thrivng business at all times. The proprietor is Peter Antonopolis, a prominent exhibitor and a well-known figure in local organization work, being a director of the Pittsburgh Screen Club. Mr. Antonopolis states that he will embody the latest and best ideas in the changes he is about to make and intends to set a high mark in every respect. Architect Charles Bickel has been retained to draw up plans for the addition.

Federal Theater Goes.

Pittsburgh, Pa.—The Federal theater, at the corner of Lacock and Federal streets, Northside, Pittsburgh, is being razed to make way for a new building to be used as a store. The Federal was one of the oldest houses on the Northside. Within the past few years it has changed hands several times and recently has been dark. The passing of the Federal was due to the sharp competition of three other up-to-date picture theaters within the same block.

West Park's New Theater.

West Park, Pa.—Keller & Artritt have recently opened an attractive new picture house at West Park, a thrivng suburb of Pittsburgh, Pa. It is known as the Palace theater and is the first to invade the district with high-class photoplays. The house is modern throughout, having a nicely arranged auditorium with 300 seats. Red Feather and other features are shown daily and the admission price is 10 cents.

Exhibitors are invited to send news items to our nearest correspondent.

Enterprise Amusement House Named Rialto

Rowland & Clark Suit to Restrain the Use of the Name "New Regent" Gets Favorable Decision—House Had Been Called the Camereaphone.

PITTSBURGH, Pa.—An opinion has been handed down in the Pittsburgh courts restraining the Enterprise Amusement Company from using the name "New Regent" theater to designate its house at 1600 Fifth avenue, formerly the Camereaphone. The Rowland & Clark Theaters is thereby rendered a favorable verdict in their injunction suit, which has been watched with much interest by moving picture exhibitors of this city. Judge Carnahan's decision is regarded as most important by the trade and is expected to result in eliminating the duplication of names of picture houses in large centers.

When the Enterprise Amusement Company purchased the Cameraphone several months ago they changed the name to the New Regent. The Rowland & Clark Theatres objected to the use of the title, as it was regarded as an infringement on that of their handsome house at Penn and Highland avenues, the Regent. Failing in their request to the Enterprise Amusement Company to secure another name, they took the matter to court.

The case was contested bitterly, with the result that a permanent injunction has been granted, prohibiting the defendant from using the name "New Regent," and also placing the costs on the defendant. The name of the theater has been changed by the Enterprise Amusement Company to the Rialto.

Pittsburgh, Pa.—Manager Peter Demas of the Minerva theater, 319 Fifth avenue, Pittsburgh, has installed a handsome $12,000 pipe organ, one of the largest in the city. The Famous Players special production, "The Alien," featuring George Beban, was booked for the occasion and is to be shown several days. The Minerva is a first-run Paramount house and enjoys much popularity.

Peter Barnowski Buys Luna.

Breckenridge, Pa., J. A. Harmon has sold his Luna theater at Breckenridge, Pa., to Peter Barnowski, well-known exhibitor of that section. The Luna is an attractive house seating about 300 and is the only one in the town. Mr. Barnowski was in Pittsburgh recently.

Takes Over Cooper Opera House.

Union City, Pa.—The Cooper opera house, Union City, Pa., was recently taken over by D. W. Richardson, a prominent business man, who has instituted a policy of feature pictures and road shows. The theater was remodeled and considerable up-to-date equipment installed by the new owner, who has made it one of the most attractive houses in its locality.

Tragic Accident in Olean

Exhibitor John Barnes and Mrs. Barnes, of Olean, N. Y., Are Killed When Train Crashes Over Their Automobile—Strong Personality of Mr. Barnes Had Made Many Friends for Him—His Clean Theater.

By Joseph A. McGuire, 5 Lewis Block, Buffalo, N. Y.

BUFFALO, N. Y.—Buffalo film men received with profound regret the news that Mr. and Mrs. John Barnes, of Olean, N. Y., were instantly killed in an automobile accident Friday evening. Mr. Barnes was manager of the Grand moving picture theater of Olean. The accident occurred at 8 o'clock in the evening a mile west of Friendship, N. Y. Their motor car was struck by Erie train No. 8. They did not see the train approaching and their machine was wrecked. Their bodies were impaled on the pilot of the engine.

Mr. and Mrs. Barnes attended the last ball of the Buffalo Screen Club, and had signified their intention to be present at the next function of that organization. Mr. Barnes always aimed at perfection in the management of his house, and very rarely fell short of this mark.

"If you rub your handkerchief over any seat in my theater and pick up the slightest bit of dirt, I will give you $10."

This was a statement that Mr. Barnes frequently repeated to his patrons. On account of the perfect cleanliness of his house he never had to pay over the money. This was one of the many instances that proved his thoroughness as a manager. He was also a stickler for good order, and years ago rowdies had learned that they would have to leave all their boisterous conduct outside his theater. He was a man of powerful physique and although his nature was gentle, he always had the will and the way to prevent the infraction of any of his rules. Checks and letter, mailed by Mr. Barnes a few hours before the accident, were received at a local film exchange shortly after the tragedy.

At the Cozy Corner Theater.

Buffalo, N. Y.—August Aichinger has a thriving moving picture theater, the Cosy Corner, at Genesee street and Fillmore avenue, Buffalo. This is a five and ten cent house, which he has conducted for the past five months.

"I give my patrons plenty of serials and features, and they get a good run for their money," said Mr. Aichinger.

The proprietor is ably assisted by his son, John Aichinger, and his daughter, Miss Frances Aichinger. The young woman is booker at the Cozy Corner. They have a good line on the moving picture wants of their patrons.

Buffalo Exchange Men Busy.

Basil Brady, Buffalo manager of the International, recently visited Ithaca, N. Y., where he booked the first run of "Patria" at the Star theater, that city. This serial, in which Mrs. Vernon Castle is starring, was produced by Wharton Bros., of Ithaca. Mr. Brady also visited McVoy and Hanning, of Auburn, with whom he booked "The Flower of Faith," and "The Ocean Waif." This firm conducts the Cornell and Morgan moving picture theaters of Auburn.

Al Becker, of the Becker Film Exchange, Buffalo, was so busy election night that he didn't have time for shouting or horn-blowing. He supplied appropriate films for the crowds in front of local newspaper offices, and at clubs and other amusement places where many assembled to hear the election returns.

Rochester's Picadilly to Open.

Rochester, N. Y.—The new Picadilly of Rochester, one of the largest and finest moving picture theaters in the country, will open its doors to the public for the first time on November 25th. Many leaders in the film industry, newspaper men, prominent city officials and others will be Manager Seeley's guests at the initial performance.

Regent Theater Changes Hands.

Elmira, N. Y.—The Regent Entertainment Co., of which G. H. Tooker is resident manager, has taken over the Regent theater, Elmira.

Good Business in St. John

Many Soldiers Present in the City Keep Theaters Well Filled—Filming Local Athletic Events—New Shows Opened and New Houses Building in the Province—Other Items of Local Interest.

By F. F. Sully, 68 Lansdowne Avenue, St. John, N. B.

ST JOHN, N. B.—The record-breaking business that the St. John picture houses are now enjoying is accounted for in no small measure by the presence of three battalions of the King's troops, quartered in the city indefinitely. At present the 165th French Arcadians, from Montreal, the 180th Sportsmen's Battalion from Toronto, and the 222nd Battalion from Winnipeg, give 3,000 additional patrons to the St. John exhibitors. It is easily seen at any of the performances that the men in khaki make up a good percentage of the audiences. Box parties by the officers lend a distinctly military air to the picture houses. St. John might well be called a garrisoned city with the three battalions and the 9th Siege Battery to protect it. A hearty spirit of co-operation prevails between the military men and the exhibitors. Theaters are thrown open to the public for recruiting meetings and other patriotic purposes. The management of the Imperial gave the 180th Battalion the free use of the auditorium after the regular show one evening recently, and over $750 was realized from the exhibtion given by the 169 champion athletes who are members of the unit. Tom Longboat and others almost as prominent are wearing the uniforms of the 180th. The opera house was given over to a Sunday mass meeting for men, at which Rev. J. D. Morrow, chaplain of the 180th, was the speaker. The fact that St. John is a winter port, and one of the most easily accessible cities on the Canadian coast is partly responsible for the large number of troops being quartered in the city. Needless to say, that other industries besides the moving pictures have been benefited thereby.

Local Camera Gets Athletic Events.

St. John, N. B.—Manager Charles Kerr, of the Mutual exchange, was alive to the possibilities offered by the presence of the famous Sportsmen's Battalion in the city, and at a recent athletic meet, in which one of the St. John exchange managers ran against the fleetest of the soldiers, Mr. Kerr had his camera man film a few hundred feet. The next day other pictures were taken of the unit on its way to church in a body. These exposures, together with some that were taken before the battalion left Toronto, will be combined to make a "180th Special" that is sure to prove popular in the provinces of Ontario and New Brunswick, and even other sections of Canada.

C. H. Seymour Leaves Bijou Theater.

Woodstock, N. B.—Charles H. Seymour, who has been affiliated with George Gibson in the Bijou theater, has withdrawn his interests and is now devoting his sole attention to his theater in Houlton, Maine. Mr. Gibson has taken over the Bijou, with C. A. Seymour as manager, and is newly equipping the interior. Both were recent visitors in St. John, where they purchased a rotary converter.

Torrie & Winters Open the Grand.

Moncton, N. B.—Torrie and Winters, formerly proprietors of the Grand opera house, have re-opened it, contracting for a mixed feature program and vaudeville. The same firm is also running the Empress, showing Paramount and Fox features.

Will Withhold Some Big Features.

St. John, N. B.—On account of the resolution recently passed by the Maritime Provinces Exhibitors' League against the deposit system, the Monarch and Artcraft Film Companies have decided not to bring the Clara Kimball Young and the Mary Pickford subjects into the provinces. The companies claim they cannot do business unless their goods are sold with a deposit. Some of the Clara Kimball Young subjects, including "The Common Law," had been advertised in this territory.

Open Theater in Sydney.

Sydney, N. S.—After a period of several months, during which the doors of Alexandria Hall were closed, R. J. McAdam and Ed. Lynn have again opened the auditorium and have booked some of the leading Paramount features for the early weeks.

New Theater to Open in Mid-Winter.

New Glasgow, N. S.—Announcement has been made here that the new $100,000 moving picture theater, owned by Warren Smith, and in the process of construction for the past several months, will be ready for business by the middle of January. The theater, when completed, will be one of the largest and most up-to-date houses in the provinces.

Famous Players Changes.

St. John, N. B.—Bert Silverstein, formerly of the Toronto office of the Famous Players, has been placed on the staff of the St. John exchange and will go on the road from here. Mitchell Bernstein, also a former member of the Toronto staff, has been placed in charge as resident manager, succeeding Lewis Rosenfeld, who will go to Toronto to take charge of the Monarch and Artcraft distribution.

May Lease Local Theater.

St. John, N. B.—J. M. Franklin, manager of the Strand theater in Halifax, was a recent visitor in St. John, negotiating with R. H. Dockrill relative to taking a five-year lease on the St. John opera house, succeeding Fred G. Spencer, who is to build a large house here in the spring. Mr. Franklin intends to run vaudeville and a few feature pictures.

Memphis Has "Cleaner Film" Movement

Civic Organizations Hold Joint Meeting and Discuss Advantages of Better Pictures—Appoint Committee to Look Into Matter.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

MEMPHIS, Tenn.—A decided impetus was accorded the movement for cleaner and more uplifting pictures in Memphis at the meeting held last week under the auspices of the Ninteenth Century Club. Representatives of the Retail Merchants' Association, Y. M. I., Y. M. C. A., and other leading organizations were present and expressed their approval of the proposed reform. The committee appointed by the Nineteenth Century Club to advance the movement, of which Mrs. M. G. Lieberman is chairman, emphasized the fact that the club was striving not only for the display of children's films in Memphis, but pictures in which the elements of morbidness and uncleanliness are eliminated.

Bishop Thos. F. Gailer, of the Episcopal Church, attended the conference, and admitted that he had not attended more than half a dozen picture shows in his life. He remarked that their interpretation of life, in some instances, was fantastic, and that while trashy films tend to corrupt the minds of an audience, he likewise expressed his opinion that a very high educational value was contained in moving pictures. Henry C. Loeb, president of the Retail Dealers' Association, extended invitations to the committee to send speakers to future meetings.

One motion picture theater in the city has offered to show saturday afternoons and nights a program selected by the Nineteenth Century Club committee as long as the patronage justifies it.

Queen Advances Prices.

Knoxville, Tenn.—With the advent of the so-called super-attractions, produced at a cost greatly in excess of that incident to the production of ordinary motion pictures, the management of the Queen theater, in order to maintain the high standard which has so long been identified with this leading Knoxville house, has increased the schedule of admission prices to the evening performances. The new prices are, adults 15 cents, children 10 cents; matinees, 10 and 15 cents, respectively. The new rates more nearly conform to the average admission prices charge in other Tennessee cities, and the public has responded readily to the increase.

New Nashville Film Company.

Nashville, Tenn.—The Dixie Film Company has been organized and chartered to manufacture and sell moving pictures. Its offices are located at 217 Fifth avenue, north. The incorporators are James Calnay, Halsey H. Tower, B. Forrest Uhl, and Laura Page Uhl. Mr. Calnay, a New York man, is president of the company, and states that one five-part subject will be released each month. Work on the first picture is well under way, and will be ready for release on December 1st, under the title of "God's Greatest Creation." Arrangements have been made with a New York distributing company to handle the output of the Dixie studios.

Hartman's Lincoln Closes.

Nashville, Tenn.—The Lincoln theater, William Hartman's negro picture house, has again closed its doors. This house has made several valiant attempts to stay in the running, but competition has been largely responsible for the fact that it cannot be operated on a paying basis, and it may remain closed permanently.

Loew to Open Memphis House.

Memphis, Tenn.—Marcus Loew, theatrical magnate, has been in the South for a number of days looking over plans for opening a number of vaudeville and picture houses. According to Mr. Loew's intention, a new theater will be erected at once in Memphis to handle his attractions, at an estimated cost of $700,000. The new house will be constructed along pretentious lines, and will embody all the latest improvements known in modern theatrical architecture. Full details will be given out at a later date.

Knickerbocker's Interior Ads.

Nashville, Tenn.—To advertise the coming production featuring Clara Kimball Young, Manager Wassman, of the Knickerbocker, has placed over all the interior side-wall lights a number of glass cases, lighted from within, with the wording "See Clara Kimball Young in the Common Law." The publicity thus afforded has already aroused considerable interest in the Selznick picture.

The Bijou Entertains.

Knoxville, Tenn.—Dick Tant, ex-newspaper boy, but now a successful theatrical manager, recently entertained the carriers of the Knoxville papers with a theater party at the Bijou, local vaudeville and picture house. Seven reels of Triangle service were shown, in addition to the usual vaudeville program.

Birmingham Sunday Case.

Birmingham, Ala.—The city moving picture ordinance, regulating the Sunday opening of photoplay houses, went out of existence with the injunction, according to the authorities, and a new ordinance will be necessary before any referendum election can be held. October 1st was the date set by the old ordinance for the election, and it being impossible to change the date in the old ordinance, a new petition and ordinance will be required.

Something New for Birmingham.

Birmingham, Ala.—The presentation of a first run feature simultaneously at two theaters in the uptown district is an innovation for this city, but such was the case with Metro's Shakespearian subject, "Romeo and Juliet." This picture was first booked at the Trianon theater, but, owing to the unlooked-for patronage, and the inability to fulfil the public demand for seats, the management promptly secured another copy of the print and placed it on exhibition at the Rialto, one of the largest houses in the city. Hundreds were turned away at the Trianon before it was decided to lease an additional house. Few pictures anywhere have received the reception accorded this production by the Birmingham public. Noted educators, ministers and citizens in all walks of life have declared it one of the screen's best and most pretentious offerings.

Louisville News Letter

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

Insurance Controversy — Theater Had Been Enlarged.

LEXINGTON, Ky.—The Berryman Realty Co., and the Security Trust Co., acting for the J. B. Haggin estate, has filed suit against thirteen insurance companies for a balance of $4,279 alleged to be due on appraised damages in connection with the fire at the Ben Ali theater last January. The controversy grew out of the claim of some of the Delaware companies that their policies covered only the building on Main street, which is now the entrance to the theater. The court is asked to require an adjustment between these and the other defendant companies, and a reapportionment of the loss, if necessary, to make up the deficit. The suit grew entirely out of the fact that the theater was enlarged after the original policies in some instances were written, and while the company was fully insured on the entire building it is a court matter to figure out the pro rata loss among the various underwriters.

Had 'Em Page Charlie Chaplin.

Louisville.—An unusual publicity affair for Charles Chaplin was handled in Louisville, Saturday, November 11, when Chaplin was paged through all of the hotel lobbies, cabarets, etc. Manager Percy L. Smith, of the Louisville Mutual office, gave out information to the press that Chaplin was expected in Louisville, he having an affair of the heart with a Kentucky belle, and the newspapers fell for the publicity in great shape. While the whole thing was a hoax it drew a great deal of attention to the performer, not only through the hotels and cabarets, but through the thousands who were reached through the press which carried the articles.

"Lass of Lumberlands" Screened.

Louisville.—J. G. Conner, a representative of the Mutual, was recently in Louisville, where he made a special screening at the Strand of the serial, "Lass of the Lumberland." The picture was later booked for the Mary Anderson theater, where it is to start on November 19. Incidentally the lumber interests are taking interest in this picture, some of the lumber trade journals having run items to the effect that the film, produced on the California coast, was well worth their attention.

E. W. Dozier Gets the Princess Theater.

Madisonville, Ky.—E. W. Dozier, manager of the Garrick, has closed a deal whereby he becomes owner of the Princess theater, which will be operated as "The Garrick II." The new house will be used for matinees only during the week, but with features on Saturday night.

Maysville, Ky.—Attorneys representing the creditors of the bankrupt Gem theater, have arranged to resume operations on Thanksgiving, and to run until sold. The house will be under the direction of Trustee Walsh.

NOTES FROM WISCONSIN.

G. B. Olinger Takes Over Toy Theater.

Milwaukee, Wis.—G. B. Olinger, owner of the American theater, has taken over the Toy theater which he will operate as a straight ten cent moving picture house. He plans to expend $5,000 in remodeling the front and lobby, and redecorating the interior.

Walter Hildebrand, who has been manager at the Butterfly theater for the last year, has resigned, and will take charge of the Toy.

Thomas A. Lee, who until recently has been manager of the Toy, has gone to Fon-du-Lac where he becomes manager of the Henry Boyle theater, succeeding Frank G. Raymond, who has become manager of the Hippodrome at Peoria, Ill. The policy under Lee's management will be vaudeville Thursday, Friday, Saturday, and Sunday, with feature photoplays the rest of the time. Among the film attractions will be the Artcraft's service—"Where Are My Children," and "Purity."

B. C. Johnson to Represent General.

Milwaukee, Wis.—B. C. Johnson has accepted a position as state representative for th General Film Company.

New Picture Theater in Wheeler.

Wheeler, Wis.—The Woodman hall here has been remodeled, and will be used as a moving picture theater, giving shows once a week. Glen Hensel is local manager.

NOTES FROM ATLANTA, GA.

By A. M. Beatty, 42 Capehill Ave., Atlanta, Ga.

Wallace Walthall Goes to K. E. S. E.

ATLANTA, Ga.—Wallace Walthall, brother of Henry Walthall the screen star, has severed his connections as representative of the V-L-S-E (Atlanta office), and become special representative for the newly formed Kent-Edison Sales Exchange in this city.

Mr. Walthall is a film expert of wide experience and has been a prominent factor in Atlanta film activities for years. His territory will embrace Georgia, Alabama, and Tennessee.

Manager Groening Full Week.

Atlanta, Ga.—Manager Groening of the Grand, Atlanta, which opened Monday under its policy of Loew vaudeville and pictures, handled the opening week's announcement so splendidly that the theater played to capacity all the week.

J. R. MacEachron Made Assistant.

J. R. MacEachron, Jr., has been made assistant manager of the Colonial Film Corporation, Atlanta.

Notes of Interest.

O. P. Hall, Fox Film manager, is in New York on a business trip.

Charles Kessler, manager of Mutual Film Company, is on a business trip through the Carolinas.

H. W. Lamb, of the Colonial Film Corporation, left for New York and Chicago the last of this week.

C. R. Seelye, Sales Manager for Pathe Company, was an Atlanta visitor this week.

Visitors from Macon.

Atlanta, Ga.—Troup Howard, owner, and Ralph DeBruler, manager of Capitol theater, in Macon, Ga., were Atlanta visitors on Saturday, October 28. While here contracts were signed for film service at the new Capitol.

Cleveland's Film Ball on November 15

Johnny Ray and Others Are Preparing for the Big Annual Dance in Gray's Armory —Prizes Have Been Offered.

By Herbert Persons, Standard Theater Building, Cleveland, Ohio.

CLEVELAND, O.—The second annual motion picture ball to be held in Cleveland was at Gray's Armory on November 15. The program included a mas querade, with prizes for the best costumes, the best dancers, and the best scenario writers. Motion picture stars from New York and Chicago were in attendance.

Director John Harvey and his three recently picked Cleveland beauties, who are to appear in the Florida production of "Carma," were present. Carmen Sylva, the girl who won a local newspaper contest as Theda Bara in "Carmen," postponed her trip to Chicago to act in a scene at the ball showing how motion pictures are made. Miss Sylva is another Cleveland girl who is making progress on the screen.

The ball was planned by Johnny Ray, the comedian, who has been appearing in several productions here; M. J. McGinty, former city director of sports; and Charles Paige and Charles Allen, the latter a local automobile man, motion picture actor, and late player with Johnny Ray. Ray has given a prize of $100 for the best two-reel scenario submitted at the ball, and a prize of $50 for the best costume.

Five East End Houses Raise Admission.

Cleveland, O.—By mutual agreement the owners of five motion picture theaters in the East End of this city raised their admission prices November 4. The prices are now fifteen and twenty-five cents, instead of ten and twenty cents, and are charged on Sundays only. The houses which took action are the Doan, Savoy, Crown, Home, and Manhattan.

Dolls Represent Film Stars.

Cleveland, O.—Practically all the favorites of the motion picture world have been represented by dolls for the annual Christmas sale at St. Joseph's orphanage, November 14, 15, 17 and 18. They were donated by motion picture theaters throughout the city at the request of the committee in charge of the novelty and doll booth. The dolls are being sold for the benefit of the orphans.

Alan Forrest Takes His Bride Home.

Cleveland, O.—Alan Forrest, not long ago a bank clerk in Cleveland, has come back home to "confess" to his parents that he not only has found success in the motion picture field, but also found a wife there. Forrest, who used to be plain Alan Fisher, came here on his honeymoon with Mrs. Fisher, who was Miss Anna Little, of the American Film Studio in California.

They are visiting Mr. Fisher's—that is to say Mr. Forrest's—parents, Mr. and Mrs. L. A. Fisher, of Lakewood, a suburb of Cleveland. He is twenty-six years old, and has been playing leading roles with Mary Miles Minter.

Court May Yet View "Nation" Film.

Columbus, O.—The final entry of the Ohio Supreme Court in the case of "The Birth of a Nation," which was filed October 26, makes no reference as in the original statement given out that there was no law in Ohio under which the record in the case could be certified to the court for observation.

The decision of the court, upholding the Ohio Board of Censors' banning of the photoplay in this state, therefore does not prevent exhibitors in the future from appealing to the court from the decision of the censors. The question as to whether the court should view the photoplay is still unsettled.

The producers of "The Birth of a Nation," acting on this fact, filed a motion for a rehearing of the case, November 1, on the grounds that the record was insufficient.

Midnight Matinees at the Mall.

Cleveland, O.—Midnight matinees will be among the novelties which Cleveland motion picture patrons will be introduced to with the opening this month of the new Mall Duplex theater, in the downtown section. There will be a midnight show every Saturday night, starting at 11 o'clock and ending at 12:15 o'clock.

The Mall is said to be one of the few duplex theaters in the world, and the only one with one auditorium above the other, each with an entrance on a different street. The entrance to the lower auditorium will be from Superior avenue, while the upper one will be accessible from Euclid avenue, which is fifteen feet higher than Superior.

New Jennings Theater Opens.

Cleveland, O.—Another new motion picture theater opened in Cleveland on October 25. It is the Jennings, the newest and largest house in the South Side section. Its owner, Thomas Urbansky, erected a costly building of pressed brick, with a front of Colonial pillars, with unusually attrative decorations. The theater is set thirty feet back from the sidewalk on a residential street, and will be improved next spring with a lawn and a summer theater effect. A large crowd attended the opening.

Theaters Showing Children's Matinees.

Cleveland, O.—Children's matinees are being featured at several local theaters. Among others, the Alhambra, the Wind-A-Meer, and the Monarch theaters have been arranging weekly matinees, showing pictures that have a particular appeal to the little folk.

Two Avondale, O., Picture Theaters Combine

F. Joseph Lamping, I. W. McMahan and Charles Schaengold Form Company to Run the Arcade and the Forest Theaters for Five Years.

By Kenneth C. Crain, 610 First National Bank Building, Cincinnati, Ohio.

CINCINNATI, O.—A big deal involving two of the principal houses in the Avondale section has been announced, including the interests of Messrs. F. Joseph Lamping, I. W. McMahan and Charles Schaengold. These gentlemen, for some years well known in the moving picture business, control the Arcade and Forest theatres, Mr. Lamping owning the Arcade, while Messrs. Schaengold and McMahan lease the Forest from him. Under the arrangement just perfected a new company is to be formed for the operation of the two houses, of which Mr. Schaengold will be president, Mr. McMahan, vice-president and general manager, and Mr. Lamping, secretary and treasurer. The deal is for five years, under the contract. As a matter of fact, the past has proved that there is plenty of business for both houses in the section where they are located, and the new company should have considerable prosperity.

Midnight Shows on Election Night.

Cincinnati, O.—An innovation which proved to be a signal success, and which indicates the strides which have been made by the moving picture theater in the past four years, was the holding of midnight shows on election night at the Strand, Walnut, and Family theaters. Manager Libson decided that the crowds which are always on the streets late on election night, interested in hearing the outcome of the contests before going to bed, warranted the move, and the success of the venture proved that he was right. Such performances held on nights when crowds are out late are by no means a novelty.

Organize Film Publicity Bureau.

Cincinnati, O.—An organized publicity campaign on behalf of moving pictures will be conducted by exchange men in this territory, it was decided at a meeting held at the Hotel Gibson by the film men, and H. Serkowich, secretary of the Motion Picture Exhibitors' League, has been placed in charge of the work. This, by the way, indicates sufficiently that it is not to be a matter of controversy as between exchanges and exhibitors, as Mr. Serkowich's fine work on behalf of the League is well known. It is rather intended to see that the public is kept informed on the subject of the progress of pictures from an impartial angle.

League May Help Local Zoo.

Cincinnati, O.—As representative of a large and important body of business men, whose influence is earnestly desired, F. L. Emmert, president of the Cincinnati Motion Picture Exhibitors' League, has been made a member of the Commission on the Preservation of the Zoological Gardens. A movement is under foot to raise a fund to make the famous Cincinnati Zoo a public institution, large conditional subscriptions for that purpose having been offered, and Mr. Emmert declares that the exhibitors will do their share. Assisting him in the work on behalf of the League are, Secretary H. L. Serkowich, Attorney A. P. Foster, I. W. McMahan, and Charles Weigel.

May Amend Amusement Tax Law

Present Toronto Method of Collecting the Tax on Amusement Patrons Is Too Cumbersome and Exhibitors Understand That the Provincial Governmenet Is About to Make Important Changes in the Law.

By W. M. Gladish, 1263 Gerrard Street, E. Toronto, Ontario.

TORONTO, Ont.—Announcement was made in the daily press recently that the Provincial authorities had decided to exempt soldiers in uniform from paying the amusement war tax when patronizing picture theaters. Immediately after the publication of this report, however, Hon. T. W. McGarry, provincial treasurer, made a denial in which he intimated that the Government had not considered such a move, although requests had been received from various people.

Toronto theater managers have been given to understand, at the same time, that the Government is arranging to amend the Amusement Tax Law to enable the theaters to avoid the use of special tax tickets in collecting the levy from patrons. The work involved in the sale and distribution of the tax tickets is gigantic, and the theaters will probably be required, some time in the future, to pay a percentage of box office receipts each day for this tax in place of handling tickets. This alternative is allowed under certain conditions under the present statute, but the arrangement is more or less cumbersome, it is declared.

Changed Appearance of "U" Bulletin.

Toronto, Ont.—W. A. Bach, advertising and publicity manager for the Canadian Universal, has brought out his "Bulletin" in a new and attractive dress. Several new departments have been added to the house organ and trade reports from all sections of the Dominion are now printed in its columns as well as advance notices of all Bluebird, Red Feather, and other releases. The circulation of the Bulletin has reached the 2,000 mark, which means that nearly every theater in Canada is on the mailing list.

Managers' Second Annual Ball.

Toronto, Ont.—The Ontario Moving Picture Exhibitors' Protective Association is polishing the floor, figuratively speaking, for its second annual film ball which will be held early during the coming winter. The officers are already at work on the details. This time every exchange will lend a hand, and each will be encouraged to bring a star to Toronto for the eventful occasion. Arrangements may be made for a film ball in Montreal either the night before or after the Toronto shine, so that the players can appear at the Eastern city as well.

The local film interests have ceased to worry about the bi-lingual sub-title question in Quebec.

Regent Theater Staff Reorganized.

Toronto, Ont.—There has been a reorganization in the management of Toronto's new half-million dollar film house, the Regent theater. Leon Brick, originally on the cards as the house manager, resigned to accept a similar post in Philadelphia. He has been succeeded by Roland Roberts of Toronto. The backstage manager is John Henderson, while the new musical director is John Arthur, formerly orchestra leader of Loew's Winter Garden, Toronto. The concert organ is now being played by Dr. Harvey Robb, a Toronto musician of considerable renown. V. T. Pegg has also become treasurer of the theater. There are now sixty employes in the Regent, of whom thirteen are members of the symphony orchestra.

One of the recent moves at the Regent was the adoption of the plan for a change in pictures twice each week instead of tri-weekly. The programs are made up of features from Famous Players, Metro, Clara Kimball Young, and Artcraft, while the comedies are chosen from Christie, Sidney Drew, Vogue or Vim. The news weeklies are Pathe News, English Gazette, English Topical or Gaumont.

The Regent was opened on Friday night, August 25th.

L. E. Ouimet Begins Extensive Tour.

Toronto, Ont.—After conferring with James Travis, manager of the Toronto Pathe branch, for a couple of days, L. E. Ouimet, Canadian general manager for the Pathe, left this city on November 4th for an extensive tour of the Canadian West. Ouimet left with the intention of combing the prairie and Pacific Provinces for ideas which would help Pathe extension in the West. This is practically the first transcontinental trip for Ouimet and he will be on the rails for six weeks.

Jules Levine Goes to Winnipeg.

Toronto, Ont.—Jules Levine, who has been occupying a roost in the Canadian Bluebird headquarters in Toronto for the past few months, has been shifted to Winnipeg, where he will have charge of Bluebird arrangements.

Managers to Enjoy Social Evenings.

Toronto, Ont.—The members of the Toronto Exchange Managers' Association have decided that even a manager can take a night off. The organization has, therefore, hit upon the plan of holding a social evening which will include an eating feature, and a few comedies.

Film Men Benefit by Good Roads

Easy Access to Villages and Towns Makes Good Patrons of the Farmers—A Good Roads Campaign in Michigan.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

BATTLE CREEK, Mich.—With the advent of the popular priced automobile, the rural resident has become more and more a factor in the business of the moving picture exhibitor. There are few farmers who are not within a short run of some picture house, provided the roads are good. Therefore the wise exhibitor allies himself with any movement for the improvement of highways. A campaign for good roads in this locality is now under way. It is being encouraged by local show men who are running slides and lending support. The theaters interested are the Bijou, Garden, Strand, Majestic, and Rex.

Lansing (Mich.) Theater to Be Rebuilt.

Lansing, Mich.—Manager J. M. Neal, of the Theatorium, on North Washington avenue, has let the contract for $40,000 worth of improvements. This means a practically new theater. The frame work will be of steel and the front of tile and terra cotta. The Theatorium was able to operate for some time after construction had been started.

New House in Owosso.

Owosso, Mich.—The Temple theater is being dismantled and the material is being used in the new theater which Fred Patterson is erecting just east of the Temple.

IN ILLINOIS.

Peoria Operators' Ball a Success.

PEORIA, ILL.—Charles Davidson, George Pape, and Henry Woodrow were members of the committee on arrangement that successfully conducted the annual ball of the local operators' union.

New Companies Incorporated.

Springfield, Ill.—Articles of incorporation have been issued to the following:

Oceanic Film Corporation, Chicago; capital, $20,000; incorporators, Samuel M. Field, John R. Freuler, N. M. Donnelly.

Fort Dearborn Photoplays, Inc., Chicago; capital stock increased from $5,000 to $150,000.

Jarrett Amusement Company, Alton; capital, $7,500; incorporators, Harry E. Jarrett, Clement A. Jarrett, John T. Slugett, Jr.

Labor Troubles Cause Dropping of Films.

Peoria, Ill.—Following labor troubles at the Hippodrome theater in this city, Vernon C. Seaver of Chicago, head of the company which operates the house, issued a statement that he contemplated discontinuing the use of pictures and using seven acts of vaudeville instead of five, using a policy similar to that of the Great Northern Hippodrome in Chicago.

R. W. Riggs Buys Theater.

Quincy, Ill.—Rudolph W. Riggs, son of Harvey Riggs of the Mercantile Bank, which held the mortgage on the Princess theater, purchased that house at a sheriff's sale. Affairs have been somewhat complicated, it being necessary to hold three sales in a single day. One mortgage was held by the Universal Film Service for rental due from John Spanople, former owner of the theater. Another mortgage was on an extra machine. The third against the theater equipment, was held by the bank. All of these have been secured, and Riggs will be personally in charge.

Pullman Theater Sold.

Springfield, Ill.—The property of the Jones Bros. railroad moving picture shows here, sold at a forced sale at the court house, was purchased by Frank McGowar, a wool and hide dealer of this city, for about $1,000. Several valuable film were among the assets.

New Theaters and Changes in Illinois.

Bloomington, Ill.—John Daley has sold the Colonial theater on North Main street to Harry Stewart of Heyworth, and will go to St. Louis where he will devote his time to an automobile insurance company which he recently organized.

Kansas, Ill.—Jess Osborne, of Brockton, has purchased a moving picture theater here.

Normal, Ill.—A Mr. David, of Kankakee, has been making arrangements to open a moving picture theater in the building formerly occupied by the Amusu theater.

Mattoon, Ill.—Joseph A. Custer has purchased the Majestic theater and will make a number of improvements to that house.

Wayne City, Ill.—Dr. Pitner, of Fairfields, has opened a moving picture theater in Schumann's hall in this city.

Casey, Ill.—Phil Peters has purchased the Orpheum theater.

Vandalia, Ill.—Bert Myers has purchased the interest of his brother, Harry Myers, in the Dixie theater, the latter now being sole owner. The brothers have successfully operated this house since the death of their father a year ago.

DAKOTA NOTES.

Milnor, N. D.—The Shubert theater has been closed because of lack of business.

Sioux Falls, S. D.—A film fire at the Princess theater destroyed the machine and badly damaged the operating room.

Escanaba a Film Center.

Escanaba, Mich., is rapidly being put on the map by the film exchanges, the advantage of this small town being that it is the terminal for taking care of exhibitors in the northern part of the state. For the past year the Mutual, Universal and Metro have handled the upper peninsula from exchanges located at Escanaba. Last week the Standard Film Service opened offices at the Strand Theater building, with George R. Kepple in charge, and Alfred Lebensberger, of Cleveland, as his assistant. The four exchanges there have formed an organization known as the "The Film Exchange Co-operative Association." It is formed to eliminate many flagrant abuses which are not only nuisances, but obstacles, in the path of promoting a better, closer and higher business understanding between the exhibitor and the exchange. H. W. Bracket, manager of the Escanaba Universal exchange, was elected secretary of the organization.

A Friend Drops in On Us.

Detroit, Mich.—"The Moving Picture World is my Bible," said L. G. Peltier, proprietor of the Bijou theater, Mt. Clemens, who was a visitor at the World office last week. "I would not think of booking a picture until I had looked through the World and read the criticism. I always find them fair and of great assistance to me in making up my schedule. I just would not think of being in business unless I got my World." Call again, Brother Peltier.

Detroit Needs Central Exchange

Reel Club, of Detroit, An Exchange Man's Organization, Discusses Present City Ordinance on Film Exchange Buildings—Hope Expressed that an Adequate Film Building Can Be Erected.

DETROIT, Mich.—The Reel Club of Detroit, comprising exchange managers, held meetings on Nov. 1 and 3 and most important matters were taken up. Most important of all was further discussion regarding a proposition to have erected in Detroit a building devoted exclusively to film exchanges. Several realty companies have gone so far as to guarantee the erection of a film building, providing they can be assured of leasing the space. Almost to a member, the exchange managers are in hearty accord with the plan, because it would greatly facilitate business with the exhibitors. As it is now, an exhibitor is running to all sections of the city to take up matters with the different exchanges. The new way would save much time and prove better all around. We hope to see the film building a reality before another six months.

One of the reasons why a film building is necessary is due to the present city ordinance, which is very drastic in its requirements for film exchanges. Most of the exchanges will be compelled to leave their present quarters should the city authorities decide to rigidly enforce the ordinance.

Here's hoping the film building goes up soon.

Low Prices for Features in Detroit

Visiting Exhibitor Astonished at the Low Cost of Film in This Locality as Compared with Chicago—Peculiarities of the Business.

DETROIT, MICH.—The writer was very much interested in an interview he had last week with a moving picture exhibitor of Chicago who had stopped off at Detroit en route to eastern points. The World correspondent accompanied him to some of our leading playhouses, and he received correct information as to what some of them were paying for their feature films.

This Chicago exhibitor expressed great surprise when he heard the figures and stated that the prices for first-run features were considerably more in Chicago and in other large cities that he had been investigating. For instance, he said, no exchange would think of leasing a feature of consequence to a downtown theater or a large theater in the outskirts, first run, for less than $100 per day, and that it was not an uncommon thing to get as high as $1,000 for a first-run, and $100 per day for second and third runs in the outskirts.

It is not the first time that an out-of-town exhibitor has remarked that Detroit was paying little for its first-run features. Of course, conditions vary in different cities, and often what one theater can afford to pay in a big city another cannot. There are certain towns in Michigan that to the outsider would seem like excellent moving picture cities, but some of the very best features even at cut prices have failed to be box-office attractions. There is no reason available as to why the condition exists—but it does nevertheless. The city of Detroit is extremely prosperous in the moving picture industry. There have been few changes in the ownership of theaters during the past six months; most of the houses are making good money on the investment.

It is being proven more and more that showmanship counts for something in the moving picture business, and that no man can make his theater successful unless he stays right with it and watches every angle.

Michigan Will Soon Be a Dry State

Saloons Will Close by May, 1917—It Is Expected that the Lack of Saloons Will Be of Material Help to the Picture Business.

DETROIT, MICH.—Michigan has gone dry by a big majority, according to the vote on Tuesday, November 7. It means that saloons will pass out of business after May 1, 1917, and that the breweries will shut down absolutely by May, 1918. It is not the desire of the writer to discuss the wet and dry situation, but insofar as it will affect the moving picture business, a few remarks may be worth while. For the past four Sundays the saloons have been shut tight, owing to the order of the new police commissioner in Detroit and the administration. The result has been that the moving picture theaters did more business than ever on Sunday.

The writer asked one of the leading outskirt exhibitors what he thought the effect of "no saloons" would mean to the picture industry and he said: "While I voted the wet ticket and urged it among my friends, I am inclined to believe that it will operate advantageously to the picture industry. Naturally, it will keep more money at home and more money and men out of saloons. These same people will have to find recreation elsewhere, and some of them are sure to find it in the motion picture theaters. Then, again, hundreds of women will have a little more spending money, and this will mean additional business for motion picture theaters. The dry situation will help the suburban theaters, but it may hurt the business of the downtown theaters, as not as many people will be going to the cafes and cabaret places, and there will be less "night life" in Detroit. For the smaller theaters it unquestionably will be a trade stimulant."

Big "U" Closes Saginaw Office.

Saginaw, Mich.—The Saginaw, Mich., office of the Universal has been closed and hereafter all film for that section will be shipped from Detroit. However, F. A. Coleman, former manager of this office, will continue to look after the exhibitors in that particular territory, and will spend more time personally with them than ever before.

F. D. Beardsley Takes Over the Star.

Sault, Mich.—F. D. Beardsley has taken over the Star theater at Sault Ste. Marie, Mich. He now operates the Temple in that city. This gives him two houses to manage and book.

Local Notes of Interest.

Dennis Vaines has taken back the Venetian theater at Coldwater, Mich. He formerly owned it.

Col. W. S. Butterfield, of Battle Creek, Lipp & Cross of that city, and Lew Barnes of Kalamazoo, were recent visitors in Detroit.

Detroit Notes.

The Duplex theater, Detroit, has once more changed managements. This time George W. Weeks is the "man behind." He plans a new policy for the Duplex and a new organization.

James M. Menter is now the manager and lessee of the Forest theater, Forest and Woodward avenues.

Bert Graham is now assistant to M. S. Bailey, manager of the Detroit Universal exchange. Bert has been in the film business for the past ten years, and for many years was an exhibitor.

Robert Cotton, of New York, is now special representative at Detroit for the World.

Joe Woods has left the John H. Kunsky organization, after ten years. He has managed the Empress and Garden theaters during that time. He plans to engage in another line of business. L. H. Gardner will in the future direct the policy of both houses, while Al Smith will be his assistant.

Lew W. Foster, formerly special representative out of the Triangle office in Detroit, has been transferred to Cincinnati.

D. N. Miller, of the Muskegon-Garden theater, is planning to enlarge his house to 1,200 seats. In this same town of Muskegon Paul Schlossman is erecting two new moving picture theaters.

Detroit now has a real F-I-L-M Club and meetings are being held weekly. The officers are George Trask, president; M. S. Bailey, vice-president, and J. O. Brooks, secretary. It will be conducted along the same lines as similar clubs in Chicago and New York.

D. Leo Dennison, general manager of the Famous Players Film Service, Inc., who spent Nov. 6 and 7 in Detroit, announced that George Renshaw and H. V. Zapp, formerly with the Casino Feature Film Co. at Detroit, were now workinf out of the Chicago office of Paramount; that Norman Shields has been transferred from Chicago to Detroit and that Neil Kingsley, manager of the Pittsburgh exchange, was suffering from blood poisoning of one foot. Mr. Dennison left Nov. 11 for New York, to attend an important conference.

W. C. Mellinson, of the Princess theater, Benton Harbor, Mich., is planning to leave about December 1 for Florida, where he will spend the winter. Upon his return in the spring he will enlarge the Princess to 1,000 seats.

Jerome Abrams in St. Louis.

St. Louis, Mo.—Jerome Abrams, special representative of Bluebird Photoplays, Inc., is in St. Louis for a two weeks' stay. Mr. Abrams is a kind-hearted man. Several months ago, when he visited the city, we reported the matter, and for some unknown reason said that "Ambrose" Abrams was in town. We don't know why we did it. There is no earthly reason why a man named Jerome should be called Ambrose. Did he get his saints mixed?) On the other hand, there is of course no particular harm in calling a man Ambrose; it's a pretty good name, and the combination of Ambrose Abrams does not sound bad when considered from a standpoint of alliteration, but it wasn't the gentleman's name, and we expected to get an awful "bawling out" from Jerry, but he's a good scout, and merely said "It's all right." Mrs. Abrams is accompanying her husband on his trip. The couple are stopping at the Plaza hotel, and Mrs. Abrams, who was once a resident of St. Louis, is renewing many old-time associations and acquaintances. Mr. Abrams said he is very much pleased with the record Bluebirds are making in the St. Louis territory, but it is only a duplication of what is going on all over the country.

Big "U" Sales Representatives Meet.

A meeting of the sales representatives of the Universal was held last week in the exchange at 2116 Locust street. H. C. Cropper, special representative, presided at the meeting. According to Barney Rosenthal, the business of films from all standpoints was talked over and discussed with the view of improving the service and bringing the exhibitor in closer touch with Universal products. H. W. Talbot, manager of the Cairo branch of the Universal, also attended the meeting.

Sievers Planning for "Crisis."

St. Louis, Mo.—William Sievers, manager of the New Grand Central theatre, who owns the Missouri rights to "The Crisis," is having films made of the many historical points in and about St. Louis that are described in the novel. Great local interest is being taken in "The Crisis" because of the fact that all of the principal action of the story occurred in this city, and additional interest is felt because of the fact that St. Louis is the home town of the author, Winston Churchill.

Minusa Screen Gives World Man a Feed

He Calls for a News Item and Is Taken into the Dining Room at the Factory—Two Kinds of Bread, Pumpernickel and Oh, Lots of Things.

By A. H. Giebler, 236 Vanol Building, St. Louis, Mo.

ST. LOUIS, MO.—When a correspondent girds a pencil behind his ear and slips a pad of paper in his pocket and starts out on a hunt for news, he never knows what he is going to run into. It may be a big story, and it may not. Most often it is not. But we'll bet that few of the correspondents on the staff of the World often run into what we did this week. A dinner.

Of course correspondents do get fed now and then, but we don't mean the ordinary "scoffing," we mean dinner with a capital D-I-N and a loud accent on the n-e-r.

We can go up on Film Row any day, stand around Thompson's One-arm restaurant and look hungry and tighten our belt a few times, and somebody either Joe Levy or Harry Wolfberg or Sid Baker will come along and say "Come on in, I'll stake you to the beans."

We don't mean that at all. Any live correspondent that knows the business of corresponding can put that over any time; if he couldn't he wouldn't last very long. What we mean is a bang, red-hot dinner with the "fixin's."

That is what we run into this week, and of all places—in a screen factory!"

Here's how it came about. We called up Nat Brown of the Minusa screens, and was talking to him about the Screen Club and he says:

"When are you coming up here to see our new factory?" And we said, "Oh, I'm awful busy," and he come back with, "We'll feed you——" and we interrupted with, "Oh, I ain't got nothing to do, I'll come right away."

When we got up on 29th and Morgan street we looked over the landscape and didn't locate anything very promising in the restaurant line. It began to look like the expected feast was going to be ham-and, country style, in some little neighborhood "eats" house.

But wait! When we got in the office and talked to Ed Anderson a while and was conducted through the factory, which is about the last word in factories, equipped with every little thing and every big thing for the manufacture of screens, and we had expressed our admiration and wonder at it all, Brown came up, took our trusting hand and led us to the culinary department, and from thence to the dining room!

Sure! A real dining room right there in the factory, where the employees and office force have their lunch every day.

There was a big table—and—well to get down to cases—it looked like a barbecue!

The factory hands were excluded (we suspect it was because the "bosses" didn't want to set them the bad example of seeing us eat).

There was baked ham, two kinds of bread, olives of a deep purplish cast in color and asparagus cooked in butter sauce that we sopped our bread in, and could almost have made a meal on alone, and pumpernickel, which really makes three kinds of bread, doesn't it, if you call pumpernickel the staff of life, and potato salad, and—but what's the use?

It was all there, and Nat and Ed and Bill and ourself, gorged and filled our systems with about the finest little feed ever cooked up, and finished up with good old-fashioned molasses cake, baked right there in the factory kitchen, and a wedge of pie that had been cut four ways to the plate.

After the feast we went over the factory some more and saw screens in the making, enough of them, it seemed, to equip every theater in the country, but Ed Anderson said they were only a few rush orders they were getting our.

A Minusa screen is fearfully and wonderfully made. We had no idea there was so much of it. It has to go through five or six processes before it even begins to look like a screen, and then it is swung up to the ceiling and fixed some more and then flopped down on rollers and rolled and pounded and goodness knows what all done to it, and given a bath to see if it is officially waterproof—and even then it is not done; but when the final fixings are put to it it looks like a big glistening sheet of dull silver. It is some screen factory, that Minusa plant is!

B. F. Lyon Pleased With St. Louis Office.

St. Louis, Mo.—B. F. Lyon, district manager of the International, making a coast to coast tour of the exchanges, is in St. Louis this week, instructing the sales force and completing plans for the coming release of the new patriotic serial "Patria," featuring Mrs. Vernon Castle. Mr. Lyon expressed himself as being well pleased with the work the St. Louis branch is doing, especially on Golden Eagle features, which have become popular to the extent that Manager E. W. Dustin has been compelled to order an extra print of each release to take care of the bookings. Mr. Lyon will go to Kansas City from St. Louis, to superintend the opening of a new branch there.

Joe Levy Back at His Desk.

St. Louis, Mo.—Joe Levy, manager of the Fox exchange, 3632 Olive street, has just returned from a business trip to New York, where he was in consultation with the Fox interests. Joe, who is noted for his exuberent and effervescent spirit, which has earned him the nickname of "Live Wire Levy," came back charged to the gills with enthusiasm.

E. E. Erickson Resigns.

St. Louis, Mo.—E. E. Erickson, city salesman for the World Film in St. Louis, has resigned his position and has gone to Detroit, where he will join the Pathe forces under the management of George W. Fuller.

New Castle, Ind., Alcazar Theater Sold

Peter Kaler, Who Has Managed the Royal, Takes Over the Theater of the W. H. Elliott Estate—Will Follow Vigorous Picture Policy.

NEW CASTLE, Ind.—Business negotiations were completed last week by which the ownership of the Alcazar theater has been transferred from the W. H. Elliott estate to Peter Kaler, who for the last five years has successfully managed the Royal motion picture theater on East Broad street.

The deal is the most important theater transaction in New Castle for several years, and means a new era for the New Castle theater. The theater will be thoroughly rejuvenated, and partly refurnished and redecorated. A glass canopy will be built in front of the house extending to the edge of the sidewalk. With a view of giving the entrance a more cheerful appearance, myriads of lights will be hung along the edge of the canopy. A large pipe organ will be installed inside the theater.

Mr. Kaler says that in addition to the motion pictures he expects to have vaudeville about three times a week. He added that he intends to continue operating the Royal, showing the same brand of high class pictures that he has shown since starting here five years ago. Mr. Kaler was the owner of the first real up-to-date motion picture house in the city, and his business methods have always been calculated to make patrons satisfied with his show.

New Fort Wayne Amusement Co.

Fort Wayne, Ind.—The Rialto Amusement Company has filed incorporation papers with the secretary of state to engage in the motion picture business. The capital stock is announced as $10,000. The incorporators are A. H. Nokes, F. L. Nokes, and M. C. Nokes.

Jacob Schmitt Buys the Calhoun.

Fort Wayne, Ind.—Jacob Schmitt has bought the Calhoun theater, a motion picture house, at Leith and Calhoun streets.

Star in Van Buren Reopens.

Van Buren, Ind.—After having been closed for the last few weeks while repairs were being made, the Star theater was opened again last Saturday night. Earl Calvin, the proprietor, announces that he has booked several large feature films.

South Bend, Ind.—Installation of a motion picture machine and celebration of the seventh anniversary of the building of its present home on South Main street, marked the services in the First Christian church.

Artcraft Opens Office in Kansas City

Moriarty Building Chosen for the New Headquarters—C. P. Wreath Is the Manager, Assisted by G. W. Tinsley.

[illegible] Special to The News Service, 200 Cast [illegible], Kansas City, Mo.

KANSAS CITY, Mo.—Artcraft, one of the Artcraft [illegible] corporation, has become [illegible] in Kansas City, Mo. Headquarters for the new exchange are in the Moriarty building at Twelfth and Grand avenue, and the company will occupy the entire second floor. The Kansas City company will handle Mary Pickford releases and George M. Cohan productions, and the manager is to be P. C. Wreath, who formerly in the picture business in Kansas City, eight years ago, [illegible] Film Exchange. He was connected with the General Film later, and then spent two years with the Kansas City Feature Film Co.

It would be hard to name a single exhibitor in the Kansas City territory whom Mr. Wreath does not know, and has not had dealings with. The company will have a very large territory which covers a group of states including Kansas, Missouri, Oklahoma, Iowa, and Nebraska. Mr. Wreath says that he has been surprised at the good start the new company is having. G. W. Tinsley, who formerly sold Paramount pictures in the Kansas City territory, is the assistant manager of the company. The company is located just two blocks from the Union Station, and Mr. Wreath expects to catch the exhibitors coming and going.

Two High Trump Cards.

Kansas City, Mo.—Here's a pair to draw to: Evidently the cutter was running wild when this hand was dealt. C. S. Edwards, Jr., manager of the Kansas City exchange of Pathe, wears the light

Howard Jameyson and C. S. Edwards, Jr.

suit; he's a live one if there ever was one—a thing jolly, enthusiastic, full of ginger, and capable of imparting that quality always solicitous that everybody is pushing hard and getting the best service, willing to work his head off to make things go better and smoother for everybody concerned. Howard Jameyson is a youth after his own heart. Howard was formerly a correspondent for the World, he used to camp in Mr. Edwards' office insisting on a job, until finally his perseverance was rewarded. The job just had to drop. And he has made good. He was recently appointed assistant manager.

J. E. Storey Walking With Mrs. Storey.

Kansas City, Mo.—J. E. Storey, manager of the Kleine-Edison-Selig-Essanay office at Kansas City, is one of the solid, consistent, advancing type of exchange manager. He hasn't been a manager very long, but his experience as a traveler and assistant in the V-L-S-E office under E. R. Pearson revealed his capability. He was there two years, and when a man was sought to succeed A. C. Melvin, who had managed the Kleine office at Kansas City, Mr. Storey was picked, for reasons that may easily be imagined — even though Mr. Pearson may have been sorry to see him go. The picture shows a very characteristic pose of Mr. Storey. And it is here publicly proclaimed that the lady he is walking with and whose identity is excluded is Mr. Storey's wife. Not being a moving picture actor, it is obvious that he would not have his picture taken with a lady not his wife.

J. E. Storey.

Fine New Theater at Kearney.

Kearney, Neb.—A strictly modern $25,000 dollar theater is being built at Kearney, Nebraska. The new theater will have a seating capacity of five hundred, and will be finished about the fifteenth of November. Paul H. Hopper, proprietor of the theater will install a $3,000 equipment, and will open with a Paramount feature.

Kansas City, Mo.—S. G. Sladdin, general representative of the Consolidated Film Corporation, was in Kansas City recently

New Centre Theater May Open by Dec. 2

Samuel Zucker Chosen to Run the New House on Troost Avenue and Fifteenth Street, Kansas City—Admission Will Be Ten Cents.

KANSAS CITY, Mo.—A new $25,000 motion picture theater is under construction at Fifteenth and Troost avenue, Kansas City, Mo., which is to be called the New Centre theater. It will be managed by Samuel Zucker, who is thoroughly acquainted with the business. The New Centre theater is one of several houses operated by the New Centre Theatre Co. It will have a seating capacity of 1,600. The admission will be ten cents, and the best productions will be shown. A pipe organ and an orchestra will add to the attraction of the theater, and the grand opening is expected to be the second of December.

"The Unity News."

Kansas City, Mo.—G. B. Howe, manager of the Unity Film Corporation, of Kansas City, recently published the first issue of a four page sheet to be called "The Unity News." The object of the sheet is to keep the exhibitors in the territory in touch with the released policies, players, etc.

B. W. Blowitz Joins Unity Film.

Kansas City, Mo.—B. W. Blowitz, formerly owner of the Electric theater in Kansas City, Kansas, and more recently traveler for the Kansas City Feature Film Co., has been added to the forces of the Unity Film Corporation of Kansas City.

C. O. Baker Buys Gem Theater.

Erie, Kan.—C. O. Baker recently bought the Gem theater, of Erie, and has just assumed the management of it. The former owners of the Gem have bought the Gordon theater, of Kansas City, Kansas, and recntly began operating it.

Minneapolis News Letter

[illegible] Special to The News Service, 1300 Metropolitan Building, Minneapolis, Minn.

Features of Note Hereabouts.

ST. PAUL, Minn.—The two "Romeo and Juliet" features held the boards at the Strand and New Majestic theaters here last week. The Strand showed the Metro feature the entire week for a dime and the Majestic ran the Fox film the first half of the week for a dime. Both theaters did a big business.

St. Paul, Minn.—Manager Morton Nathan, of the Starland theater here, put on a special show for the benefit of delegates to the state educational convention here, last Saturday morning. "The Light That Failed," Pathe feature, was the attraction, and it was well received by the large audience of teachers.

Minneapolis, Minn.—Both the Strand, Minneapolis, and Strand, St. Paul, theaters that will run "Less Than the Dust," Mary Pickford's first Artcraft release, have posted many elaborate twenty-four and sixteen sheets to advertise the feature.

L. O. Moss Is Pathe Roadman.

Minneapolis, Minn.—Manager H. E. Friedman, of the Pathe exchange here, has secured L. O. Moss, a roadman from the Chicago Pathe offices, to cover the Dakota territory for the Mill City exchange.

E. E. Levin Managing Kayancee Film.

E. E. Levin, former manager of the Commercial Film Co. here, has become manager of the Kayancee Film Corp. in the Jewelers' Exchange building.

Has Features to Sell.

M. R. Dick, desiring to devote his entire time to his "End of the World" road shows, is offering several two, three and five-reel features for sale.

Frederickson With Elliott-Sherman.

F. C. Frederickson, late of the Vitagraph, has joined the Elliott-Sherman forces, and is looking after bookings for "Ramona."

William Koenig, Fighter.

Minneapolis, Minn.—The present year has been the most successful the Motion Picture Exhibitors' Association, Inc., of the Northwest has ever had. Co-operation is one reason for this, but one big reason also is that the secretary, William Koenig, manager of the Gayety and Bijou theaters, Minneapolis, is a fighter. Mr. Koenig took hold of the reins last May, and every day since has been "on the job," devising new ways to get new members, convincing exhibitors as to the merit of such an organization as the Northwest body and "plugging" — always. With the return of cold weather Mr. Koenig's untiring efforts are beginning to bear fruit and it is expected that by spring the Northwest association will be one of the strongest divisions of the national league. Mr. Koenig has been in the theatrical business in Minneapolis for eight years, is secretary for the Twin City theatrical managers' association, and northwestern manager for the Northwest Theater Co. He has been very successful as an arbitrator, doing much to bring to termination squabbles between stage employees and operators and theater owners.

William Koenig.

Texas Court Upholds Censor Law

Case Against Xydias Amusement Company Unfavorably Decided—Right of the City of Houston to Censor Pictures Is Upheld—Case Has Been Watched for Over a Year—A Test Case.

By C. A. Walker, 624 Milam St., Houston, Texas.

HOUSTON, Tex.—The long-fought legal controversy carried on against the City of Houston by A. J. Xydias of the Xydias Amusement Company, Houston, Texas, has at last been settled; and the final decision is widespread and sweeping.

On October 4th, the Supreme Court of the State of Texas refused a writ of error in the case of Xydias Amusement Co. against The City of Houston et al. The plaintiffs sued out a writ of error of injunction on November 4th, 1915, in the Fifty-Fifth District Court, to enjoin the City of Houston, its commissioners, the members of the censor board, and its secretary, Mrs. Frank Vaughn, from prosecuting the plaintiffs for exhibiting motion pictures at their places of business in Houston without first obtaining a permit from the board of censors.

A temporary restraining order was granted by Judge Masterson, but on final hearing the restraining order was dissolved and the injunction was denied. The case was taken to the Court of Civil Appeals at Galveston, and the judgement of the district court was affirmed, and by their recent action the Supreme Court affirms these judgements.

This hard-fought case has been brought before meetings of exhibitors in Texas, and at one time was taken before the New York Film Board of Trade. All motion picturedom was interested in the outcome of the legal tangle, for if the decision had been otherwise, it would have brought about sweeping changes in the censorship question in other Texas cities—notably, Dallas, Fort Worth, Waco, etc.

The legal right of censorship was not so strongly attacked as was the right for a censor body to say "You must have a permit before you can show any picture, no matter whether it will be passed or not."

Exhibitors commenting upon the Supreme Court decision seem to think that they may now expect a much more rigid censorship than previously, and are accordingly "laying in wait" for the trouble makers.

Exhibitors Who Attended T. A. M. Association Meeting.

Among those present at the meeting in Dallas of the Texas Amusement Managers' Association on Oct. 25 were E. J. Lamkin, of the Savoy and Colonial theaters, Greenville; E. V. Richards, Jr., Saenger Amusement Co., Shreveport, La.; L. M. Ridout, Star theater, Denison; Andrew Zuccaro, Hippodrome theater, Fort Worth; Wm. Batsell, Jr., King and Queen theaters, Sherman; J. E. Patrick, Star theater, Winnsboro; Peter Jecker, Princess theater, Victoria; J. S. Phillips, Odeon theater, Fort Worth; Henry Oscar, Calvert; Jack Lilly, Hippodrome theater, Commerce; Jno. Snively, Princess theater, Paris; Tom Binion, Hoo Hoo theater, Lufkin; J. E. Martin, Lyric theater, Mt. Pleasant; A. O. Hamilton, Dalhart; Grant & Sheppard, Ruby theater, Plainview; Mack Murphy, Opera House, Sweetwater; J. B. Clayton, Monogram theater, Childress; J. Dillon, Healy theater, Fort Worth; J. E. Newman, Crystal theater, Greenville; B. C. Bell, Dixie theater, Galveston; P. C. Crown, Crown theater, Houston; J. E. Wallace, Majestic theater, Austin; R. C. Brown, Van Alstyne; J. J. Hegman, Crescent theater, Temple; J. M. Robb, Lyric theater, Big Springs; B. Bell, Gem theater, Palestine; J. A. Lemke, Crystal theater, Waco; LeRoy Bickel, Rex theater, Waco; J. B. Powell, Elk theater, Marshall; J. I. Carter, Crystal theater, Pittsburg. An account of this important meeting was printed last week, see page 992.

Film News Over Texas.

John D. Jones, formerly of the Crystal theater, Greenville, and latterly with the Grand opera house, Amarillo, is now road man for the Mutual Film Corporation of Dallas.

During the Amusement Managers' meeting in Dallas, J. A. Lemke, of Waco, and B. C. Bell, Palestine, met for the first time. There's nothing singular about two exhibitors meeting for the first time; but in this case there's something unusual. Both men are the two oldest customers of the Universal—Mr. Bell just one day ahead of Mr. Lemke in running Universal film. They have used the "Big U" product for the past six years, and have many tales to relate.

H. N. Jorgenson has had his Best theater of Dallas, repaired and is back behind the money-box with his smiling countenance. The Best was recently damaged by fire to quite an extent.

Jackson Meeting That Failed

Mississippi Exhibitors Dissatisfied But Fail to Get Together with New Orleans Exchange Managers at a Recent Meeting.

By N. E. Thatcher, 3801 Canal St., New Orleans, La.

JACKSON, MISS.—For a long time the exhibitors of Mississippi have strenuously objected to the prevailing system of requiring, on the part of film exchange managers, a cash deposit upon program film service. The exhibitors hold that it is just a subterfuge to secure working capital for the producers and that in the aggregate it ties up a large amount of money without interest, which they could use in their own business as well as the manufacturer can use it in his own. To the charge that the small exhibitor cannot be trusted they point out that there is not much dependence to be put in the practices of the exchanges. Their service can be and frequently is canceled at the whim of the exchanges; methods of carriage are arbitrary; excessive charges are imposed and a few other things against the peace and dignity of the patient exhibitor are among the enumerations set down as the basis of a vigorous complaint.

The Mississippi exhibitors have for a long time been considering the advisability of taking concerted action against the alleged iniquities that have been practiced against them and this attitude resulted in the calling of a state meeting to be held at Jackson on Thursday, Oct. 26. At the head of the movement were such prominent exhibitors as Gene Clark, of the Baker-Grand theater, Natchez, Miss.; Manager Eisenberg, of the Greenville Amusement Co., Greenville, Miss.; P. E. Schilling, of the Greenwood theater, of Greenwood; S. D. Wooten, of the Remo theater, Coldwater, Miss., and others. They were all at Jackson for the meeting. Manager Eisenberg had a large number of proxies in his pocket, each one of them to be used as a protest against the system that contemplated the reliable exhibitor being held responsible against the loss which the exchanges might incur through the fly-by-night exhibitor. That the importance of the meeting was in no wise underestimated by the New Orleans exchange men, who serve the Mississippi exhibitors, was evidenced by the fact that every available representative of the New Orleans film exchanges was enlisted to go to Jackson to be prepared for any eventuality if a real battle should develop. The New Orleans contingent included Mrs. Anna H. Sessions, manager of the World Exchange; Al G. Shear, of the Consolidated; Karl E. Bugbee, of the Metro; H. F. Wilkes, Paramount; J. E. Ragland, K. E. S. E.; Mrs. Al G. Shear, Thomas F. McTyer, of Atlanta, representing the Artcrafts Picture Corporation; M. F. Barr, Bluebird representative; R. E. Barron, road man for the K. E. S. E., and others. In point of numbers the exchange contingent had the best of it. From the standpoint of courage they were fortunate in escaping a showdown. Both sides as a matter of fact were timid, if not to say apprehensive. The meeting was called in the Majestic theater and the exchange men adopted the force of numbers tactics in the threatened warfare. It worked and once again Napoleon's well-known assertion about victory being with the man who had the heaviest artillery failed to secure a practical demonstration. The exhibitors were afraid to press their claims, so far as the evidence goes, and the exchange men are thanking their lucky stars that the exhibitors did not force the fight. The situation remains unchanged.

New Orleans Exchange Managers.

Left to Right—Al. G. Shear,, Consolidated; Anna H. Sessions, World; K. A. Bugbee, Metro; H. F. Wilks, Paramount; T. A. Taylor, Maray Pickford Corp.; D. S. James of Natchez, Miss., and Mrs. Al. G. Shear.

ON PACIFIC COAST.

Walter Stern Makes Trip North.

San Francisco, Cal.—Walter L. Stern, with G. A. Metcalfe, left a short time ago for Seattle, Wash., where he will remain for two or three months. A branch was established there a few months ago and he will make a stay there to become acquainted with conditions in the Northwest.

New Owner for Oakland House.

Oakland, Cal.—The Oakland Photoplay, on Broadway, conducted for several years by the Turner & Dahnken circuit, is opened late in November. The house is to be renovated throughout, new seats installed, a fine organ added and other changes and betterments made. It will be opened about the middle of December as a family motion picture house, with fine music strongly featured. Mr. Kehrlein conducts the Kinema theater at Fresno, one of the finest houses in the interior of the state, and is recognized as being a highly successful exhibitor.

C. R. Seelye Expected Soon.

San Francisco, Cal.—C. R. Seelye, business manager of the Pathe Exchange, Inc., is expected to visit the Pacific Coast at an early date, probably in December. H. C. Drum, traveling representative of the firm, arrived recently on a trip of inspection and will remain for some time. The staff has been enlarged lately by the addition of O. B. Smith, a well-known business man of this city.

Sol L. Lesser, of the Golden Gate exchange and the All Star Feature, is at present making another short trip to New York.

The Ocean View theater has been repaired and redecorated and is being conducted again under the management of Vivian Preston.

M. J. Samuels, vice-president of the American Photo Player Co., with headquarters at New York, recently spent two weeks at the local factory.

The De Luxe Film Lasky Corporation has been incorporated with a capital stock of $75,000 by M. C. Hickey, J. Brownstone and L. H. Brownstone.

California Briefs.

Los Gatos, Cal.—Marshall Black has taken a lease on a new theater and will open the house some time in November. George A. Metcalfe of San Francisco is installing the equipment.

Red Bluff, Cal.—The High School has purchased a moving picture machine and will show films regularly.

Belmont, Cal.—The Belmont Military Academy has purchased moving picture equipment.

Hanford, Cal.—The Universal theater is being enlarged and the seating capacity will be increased by 200 seats.

Corcoran, Cal.—R. A. Neeb is erecting a moving picture theater 50 by 80 feet in size.

Richmond, Cal.—The Western Carbon Company has been reorganized and will resume the manufacture of carbons at an early date.

The Film Week in California

San Francisco Office of the Mutual Will Move to New Building—International to Open Another Branch—Items About Notable People—Notes About the Local Film Business and Personals.

By T. A. Church, 1507 North Street, Berkeley, California.

SAN FRANCISCO, Cal.—The Mutual Film Corporation has completed arrangements for securing space in a splendid one-story fireproof building now in course of erection at Golden Gate avenue and Leavenworth street and plans to be in the new home some time in February. The present quarters on Turk street have proved to be inadequate for some time, but until recently it was impossible for Manager X. K. Stout to secure better ones. The new exchange will be 30 by 100 feet in size, with a full basement, and will be equipped in the most approved manner, with a projection room and the latest devices for the handling of films.

S. S. Hutchinson, of the American Film Company, and J. R. Crone, studio manager of the Vogue Film Company, were recent visitors here and inspected plans for the new exchange. Thomas R. Smith, auditor of the Mutual corporation, was also here a short time ago on a tour of inspection. Mr. and Mrs. Stout made a short trip to Los Angeles recently, where Mr. Stout attended a meeting of Mutual managers. Business is described as being excellent and the first of the Margarita Fischer series, "The Pearl of Paradise," has been booked for the Empress theater. The Portola theater has booked the first of the releases featuring Richard Bennett.

Error About "A Trip Thru' China."

San Francisco, Calif.—A paragraph in the November 4 issue of this paper credited Mr. Sol Lesser with buying the California state rights to "A Trip Through China." We find that this was an error, and that Mr. Lesser's film was "A Trip Through the Flowery Kingdom," a six-reel production. On the other hand, the ten-reel picture, "A Trip Thru China," we are informed by Mr. H. H. McPike, is owned by China Cinema Company and Mr. B. Brodsky, of 332 Pine street, San Francisco, who have still retained the California rights and all other rights. Mr. Brodsky is now booking to play in the principal cities of America and Canada.

International Branching Out.

San Francisco, Cal.—Fred Locher, of Los Angeles, spent several days at the local offices of the International Film Service recently, getting details preliminary to opening an office at Seattle, Wash. The branch to be opened shortly will be the eleventh in the United States and will serve Washington, Oregon, Montana and Northern Idaho. Agencies will be established at Portland, Spokane and Butte. L. M. Hyslop, formerly shipper at the local office, will be booker at the new branch, the place made vacant here being filled by Fred Blote, formerly with the Pathe Exchange.

Manager H. L. Knappen of the local branch states that the serial "Patria" has been booked for the Imperial theater, commencing December 1. This will be the first serial ever shown at this house, which has hitherto confined its bookings almost exclusively to the Paramount program. The San Francisco branch is making an enviable record in the volume of business being turned in, being third out of ten exchanges, almost all of which serve a much more populous territory, and Manager Knappen states that in his opinion effective publicity is what is turning the trick.

Marion H. Kohn Back.

San Francisco, Cal.—After a stay of several weeks in New York, Marion H. Kohn, manager of the Consolidated corporation, has returned with a number of feature productions. He has already succeeded in booking "The Ordeal" over the entire Hippodrome circuit in California and the Northwest. Plans are being made to open a new branch at 818 South Olive street, Los Angeles, within a short time, and other parts of the Coast will be given attention later. Morris Epstein is in charge of the local branch.

To Buy State Rights.

San Francisco, Cal.—Charles Klopot, formerly of Los Angeles, but who opened an exchange at 120 Golden Gate avenue a short time ago, now has this in good working order and is arranging for the purchase of California rights for a number of features. Mr. Klopot was one of the first to engage in the film business in the southern part of the state and has an enviable acquaintance among the trade.

Supply Business Good.

San Francisco, Cal.—The Breck company reports an excellent demand for machines and supplies, the shipping department having been very busy of late.

Denver Women Sponsor Morning Matinee

Nine Hundred Attend Nine O'Clock Picture Show With Program Specially Chosen for Women and Children.

By E. C. Day, Denver Times, Denver, Colorado.

DENVER'S first picture morning matinee was staged by Charles R. Gilmour, manager of the Pathe exchange, with the co-operation of Brown and Megahan, owners of the Rialto. It was held as a result of the agitation by clubwoman, mothers, teaches, and others for special programs that would be of interest to women and children.

"Shadows and Sunshine," a recent Pathe feature release, was the attraction, and Manager Gilmour sent out invitations to the Denver Womans' Club, the mothers' congress, and the parent teachers' association as bodies as well as to individual members of these and other woman's organizations. Close to 1,000 responded, and each was unstinted in her praise of the picture and the plan.

The leaders in the movement for special morning matinees cited the experiment as proof conclusive that it would be a whooping success for any exhibitor who took it up. They argue that if upwards of 900 women turn out at 9 o'clock in the morning, the attraction must be one that is associated with a matter that is very close to their hearts. They declare that the outpouring of women to the Pathe entertainment, indicates that the number that would attend the regular Saturday morning matinee would be three or four times as large with the children, and little brothers and sisters of these women also present.

Manager Marquard's Midnight Matinees.

Longmont, Colo.—C. E. Marquard, owner of the Isis theater at Longmount, put on a midnight matinee on Hallowe'en night. It "went over" so well that the innovation was repeated on election night with even greater success. Now its an institution that has come to stay in Longmont for special occasions.

Screen Club Goes on a Skate.

Denver, Colo.—Denver's moving picture men and their wives and sweethearts went on a big "Skate" last Friday night. It was not the first that some of the boys have been on, and decidedly it is not the last, but all voted it the best.

Denver being a prohibition state, it probably is not necessary to mention that the moving picture skate was not one of the ordinary kind conducted by John Barleycorn. The skate of ye olden days may have been alright in its place, but in its palmiest days it never had anything on the Rocky Mountain Screen Club skate, which was conducted by John R. Crabb, owner of the Broadway roller skating rink, last Friday.

The skate was the first of a series of winter stunts planned by the Screen Club for the entertainment of its mebers and their families and friends. Several hundred men, women, and children attended the event, and each had the time of his life.

In addition to roller skating, the guests danced and made merry in other ways, while professional entertainers supplied music and songs. Refreshments were served by the wives of the members of the club.

Important Theater Changes.

Denver, Colo.—Frank Frewen, former owner of the Rex and the 17th Avenue theaters, has taken over the Royal theater in South Denver.

Whitewood, Colo.—Coen and Weltz have opened a new theater at Whitewood South Dakota. It is called the Comet, and is said to be one of the prettiest in the district.

Torrington, Wyo.—J. C. McDonald has opened a new theater at Torrington, Wyo. The show house has accommodations for 500 people, and will be known as the Lyric.

C. E. Carpenter Joins Pathe.

C. E. Carpenter has been added to the list of road men working out of the Denver office of Pathe. He has been engaged in commercial lines for several years in this territory.

State Rights Pictures Are Many

Oregon Theaters Being Worked with Independent Features—State Rights Men Travel and Play on Percentage Basis—Too Many Percentage Shows Hurt Business, Say the Established Exchanges.

By Abraham Nelson, Journal Building, Portland, Oregon.

PORTLAND, Ore.—This state and the entire Pacific Northwest is playing more independent features than ever before. Companies of "Civilization," "Ramona," "The Birth of a Nation," "Purity," and others are playing in Oregon's theaters sometimes on percentage of fifty-fifty or forty-sixty.

While the established exchanges admit that the state rights pictures are a small competition, they are not worrying about those shows that play percentage. They claim that the percentage craze will soon be overdone and that the exhibitors will realize that it does not pay in the long run to play pictures on that basis unless they are sure the product is a real superfeature.

Dopesters claim the percentage-playing hurts the exhibitor in this way: It is somewhat of a gambling proposition, and the exhibitors nearly always raise their prices to 25 cents for percentage playing pictures. The present inflow of percentage-playing pictures has caused a constant rise and fall in the admission price, which, some theater men claim, has dissatisfied many patrons who are reluctant to pay the increase. The business is hurt as a consequence.

Very few of Portland's theaters play shows on percentage. It is the out of town houses that "fall," so to speak. A picture man from the interior of the state visiting Portland recently told of the condition. He said the fault lay with the exhibitors who would rather take a chance on a percentage than pay a flat rate.

Also said a well known valley exhibitor on the subject: "I am always in the market for state rights features just as I am in the market for features handled by established exchanges, but I always pay a flat rental and never play percentage. I know my patronage well enough to realize how much I can pay for a film. I do not raise my admission price unless the feature is extraordinary and that is not a half a dozen times a year. That is fair to my patrons who know my house to give a staple show at a staple price. I tell the man who owns a film the price I can afford to pay, and he can take it or leave it. I make the playing of a picture a straight business proposition and not a gamble, and I find that system gets me the most money in the long run."

Chapter of Serial Condemned.

Portland, Ore.—Chapter seven of "The Crimson Stain" was condemned by a viewer of the Portland censor board, Monday morning, Oct. 30. The picture was to go on at Pantages theater that afternoon. The censor board's official record showed the condemnation to have been made by a viewer and that no appeal was taken to the censor board of seven members.

The official record failed to disclose the reason for the condemnation, but it is said that the showing of snakes in some of the scenes was objectionable to the viewer and caused the rejection. Pantages theater had shown the six preceeding episodes as a prelude to its regular vaudeville shows.

One City Council Is Fair.

Washougal, Wash.—Differing from the usual run of city councils in small towns, the commissioners here have "shot square" with the picture showman in the Sunday amusement issue. The overly zealous reformers first tried to close the picture show on Sunday nights. They failed to accomplish this so they went as far as to book acts in the churches to compete with the show. A negro act was one of the amusements booked. The admission charged was 35 cents, and they did business.

Now the city theater license is $25 a year, which the churches did not pay. The council demanded this fee of them as well as of the picture show, and now the churches have laid off on theatricals and gone back to pie socials and suppers. J. S. Short owns the theater here. (One sometimes wonders how far some business-like churches will fall.)

Popularity of Single Reels Forecasted.

Portland, Ore.—The owner of one of Portland's foremost theaters invited the writer to sit with him to view a recent single reel release. When the viewing was over, the exhibitor said, "There's a lot to that little one-reeler." Although the picture was a drama, he said there was as much difference between it and the usual five-reel subject as between a five-reeler and a comedy. It was just one reel of straight action without close-ups, fades or padding, and it was as refreshing as a comedy. The exhibitor booked the picture.

This was the first local indication that the one reel drama is coming back to its own that has come to the attention of the writer.

Congratulations, Whitey.

Portland, Ore.—C. P. Merwin, representative in Oregon territory for Greater Vitagraph, has the greatest feature in the world. "Whitey" admits it and no one dares deny. He recently became the father of a ten pound baby girl. He has named her Virginia Ruth, has mapped out a career for her as a moving picture star, and this is her first press notice.

Mr. Merwin reports a successful business getting trip through Eastern and Central Oregon, and states that the show business in that territory is looking up.

Pathe Prepares for Fall Business.

Portland, Ore.—Things are lively around the local Pathe exchange these days. Manager B. J. Sperry is busy exploiting the new standard Gold Rooster features, and is getting ready for the new serial, "Pearl of the Army." "The Shine Girl" opened recently at the Hippodrome.

This Tale Is True.

Portland, Ore.—Across the street from the Pickford theater is one of the city's largest jewelry stores. The Pickford has been remodeled, putting in a new ventilating system and doing a lot of painting. The outside of the building was to have been painted a bright orange. The first coat was applied and the jeweler across the street complained that the bright orange color reflected to the diamonds in the show windows, killing the luster, and was altogether harmful to the business. So the Pickford changed its color to a pleasing blue.

The Pickford is offering a cash prize for a new name since the Artcraft releases of the little star are to play in another theater, and hundreds of suggestions have been received.

A Baby Contest.

Portland, Ore.—The People's theater is conducting a baby contest as a part of its exploitation of "Where Are My Children?" to show Nov. 12. The contest is being conducted in conjunction with the Evening Telegram, and $50 in prizes are up.

Close to Pick Apples.

Portland, Ore.—Word has come from Hood river and The Dalles that help has been scarce at the famous orchards to harvest the apple crop, and that the theater managers and operators of the two towns have joined the other business men in working on the crop to get it picked on time. The theaters have consequently been closed during the daytime.

C. A. Dakin, of the Gem theater, Hood river, put in all his time for several weeks superintending the packing and shipping of apples, leaving Mrs. Dakin to manage the theater, which she did ably.

Davenport, Ia., Ad Club and Lurid Posters

Sensational and Glaring Posters Discussed at a Recent Meeting—The Matter Turned Over to a Vigilance Committee.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

DAVENPORT, Ia.—An attack upon the sensational moving picture poster has been made from a new quarter. The Davenport Advertising Club believes that regulations of this sort of publicity is within its province. More than that, the club has interested itself in the indecent motion picture. At a recent meeting of the advertising organization, the subject of sensational pictures and glaring posters were discussed at length. The matter was turned over to the vigilance committee with power to act. Every well organized advertising club in America has a vigilance committee, which works to prevent all untruthful and injurious classes of publicity.

The Davenport committee also has been given instructions to co-operate with the officers of the Davenport Women's club and other local organizations that have openly protested against the sensational manner in which motion pictures purporting to be something of questionable taste have been exploited.

Saturday Matinees in Des Moines.

Des Moines, Ia.—The regular output of some of the well known companies has been drawn upon by the City Union of Mothers' Clubs in arranging its Saturday morning program for children at the Garden theater beginning November 11. A commendable plan is that of alternating single reel programs with entertainments made up of multiple reel subjects. Each of these variety programs is to contain a Burton Holmes travelog, a Paramount-Bray cartoon, and a subject from the General Film program.

New Film Company in Sioux City.

Sioux City, Ia.—The Globe Film Corporation has filed articles of incorporation in the county recorder's office. The firm will do a general film business. The officers are J. C. Duncan, president; M. W. Duncan, vice-president, and E. A. Burgess, secretary.

Benefit Shows for Worthy Objects.

Lone Tree, Ia.—"The Spoilers" was shown at Fisher's opera house for the benefit of the high school athletic association.

Cedar Falls, Ia.—The playground association did not meet the expenses this summer, and Manager Erickson of the Empress theater secured "Silks and Satins," with Marguerite Clark, for a benefit performance.

Theater Notes of Interest.

Strawberry Point, Ia.—A. A. Begohn, new proprietor of the Lyric, closed that house for ten days for remodeling and redecorating, and the installation of a new

ventilating system and a new screen.

Davenport, Ia.—Morton Eastman, formerly connected with the Orpheum theater in Grand Rapids, Mich., and the Grand theater in Lebanon, Ind., has taken over the management of the Strand theater at Fourth and Brady streets.

Early, Ia.—Contract for the erection of an opera house here has been awarded to W. J. Gordon of Sac City, Ia.

IN BRITISH COLUMBIA.

Kelowna Opera House Burns.

Kelowna, B. C.—A disastrous fire which broke out shortly before daylight here destroyed many buildings, including the Kelowna opera house. Mrs. Raymer, the owner and family had a narrow escape, being forced to flee over adjoining roofs. The loss on the theater, which includes much scenery and moving picture equipment, was quite heavy.

"The Common Law" Does Well.

Winnipeg, Man.—The first pre-release showing in Canada of the Selznick production of "The Common Law," with Clara Kimball Young, which is being distributed by the Monarch Film Co., Ltd., a subsidiary of the Famous Players service, took place recently at the Dominion theater, where the film ran for an entire week. Instead of the customary four shows a day, with an intermission during the dinner hour, the Dominion ran the picture continuously.

Manager Hazza's Patriotic Benefit.

Edmonton, Alberta.—During the whole of a recent week the ladies of the local chapter of Daughters of the Empire were in nominal charge of the Empress theater, Manager John Hazza having entered into an arrangement whereby the order was to be given a percentage of the week's receipts, for patriotic purposes. The members canvassed the city thoroughly, and sold a large number of tickets. Special musical numbers were played at each performance by the Empress orchestra, under Earle C. Hill.

Standard Gets "Crimson Stain."

Winnipeg, Man.—The Standard Film Service has secured "The Crimson Stain Mystery" for Canada.

Unfair Competition by Churches

Provincial Treasurer Brown, of Winnipeg, and Local Moving Picture Men Discuss the Free License Churches Have of Putting on Big Professional Shows—If Necessary the Amusement Act May Be Amended.

By E. C. Thomas, 821 Rogers Bldg., Vancouver, B. C.

WINNIPEG, Man.—A question which was taken up at the recent conference between Hon. Edward Brown, provincial treasurer, and the moving picture men of the city was the matter of shows which have been put on by some of the local churches. Big professional performances had been staged, said the exhibitors, and the fact that these institutions paid no license made the competition manifestly unfair.

Mr. Brown stated that the spirit of the new Public Amusement Act did not countenance competition of this kind from the churches, and promised to have the matter investigated. He indicated that if it is considered necessary the Act might be amended so as to make a continuance of present conditions impossible. He thought, however, that the churches were acting under a misapprehension, and that when their attention was called to the matter the exhibitors would have no further cause for complaint.

Standard Film Service Rumors.

Vancouver, B. C.—Herbert Lubin of the Standard Film Service, Ltd., the Canadian Metro distributors, has returned after a flying trip to Calgary and Winnipeg. In the latter city he met A. H. Sawyer, general manager of the Standard, who had come to Winnipeg from the East for the conference.

There are mysterious rumors of big doings in the Metro camp, and from what has been accomplished within the past few months, almost anything is liable to happen. When seen by the World representative, Mr. Lubin was reticent as to the details of the meeting, but indicated that the Standard would make an important announcement in the near future. A few days after arriving in Vancouver from the Winnipeg conference Mr. Lubin received an urgent telegram from M. J. Williamson, of the Imperial, National and Osbourne theaters, who has just contracted for exclusive Metro service at these houses, asking Mr. Lubin to come East and take charge of a publicity campaign. Mr. Lubin accordingly left at once. "In keeping with our policy of helping the exhibitor," he said, "one of our main ideas has been 'Pictures Plus Publicity,' and that idea is a proven success."

In furtherance of plans which are being developed, Sam W. Whitehead, who was slated as manager of the Metro office in Vancouver, has been shifted to San Francisco, and is expected to return to Montreal about the first of the year.

A. E. Smith, who came from the Montreal office to take charge of the booking department in Vancouver, has been promoted to the position of manager here, and now has everything running smoothly. Mr. Smith is a live film man who acts like a handy person to have around the place, and should make an efficient head of the local office.

"Somme" Picture Honored in Winnipeg.

Winnipeg, Man.—A private showing of the British official film, "The Battle of the Somme," was given following the regular performance at the Dominion theater on a recent evening, and a large number of people prominently connected with war relief work and with the government were present. Hon. Edward Brown, who as provincial treasurer is the highest censorship authority in Manitoba, was present with a large party, and all were intensely interested in the picture.

Mr. Brown agreed with Lloyd George's decision that the film should go to the world without any alteration or deletion. An incident of the private showing was a break in the film at a critical moment, which prevented a few feet of the picture being shown. Mr. Brown afterward inquired if this happened by accident or design, and expressed the desire of all present, including the ladies of his party, that everything be shown. Any attempt to edit this film, he said, would be sacrilegious.

The picture has been booked by the Dominion for a full week, and will be shown from 11 a. m. to 11 p. m. every day. Prices will be 15, 25, 35, and 50 cents.

Local Manager Pays Small Fine.

Winnipeg, Man.—The local office of the Universal ran afoul of the censors recently, through the renting of an uncensored film to the Monarch theater. The picture was "The Code of His Ancestors." Although there was some talk of prosecuting the Monarch management, Chief Inspector Garland decided that the entire blame rested with the exchange, and the local manager was accordingly ordered to pay a small fine.

"The New Governor's" Big Week.

Vancouver, B. C.—"The New Governor," the Fox corporation's film version of "The Niggar," was rejected when submitted to the British Columbia censors recently by Manager E. R. Fauser, of the Dominion Exclusives, Limited, Western Canadian distributors of the Fox program. Mr. Fauser, however, deleted about six hundred feet of matter which had displeased the censoring board, and resubmitted the picture, which was then passed. Manager Hector Quagliotti, of the Colonial theater, kept the film for a full week, and did very heavy business.

Spokane Women Want to Help Censor Shows

Commissioner McBrown Chilly Toward Request of Local Women to Have Part in Censorship—Says There Is None in Spokane.

By S. Clark Patchin, E 1811 Eleventh Ave., Spokane, Wash.

SPOKANE, Wash.—That the censorship committee of the Spokane Federation of Women's Organizations expects to take a hand in the regulations of entertainment offered by Spokane theaters was indicated in its report at the last meeting of the federation.

A letter suggesting that the women be permitted to help in maintaining a high moral standard in the performance given here was drafted and is to be sent to the various theater managers at once. Permission to send this letter was extended to the committee by a vote of the federation this afternoon.

The effort of the committee to be recognized as a censoring agent by Commissioner McBroom met with opposition when the women took the matter up with him. He took the stand that there is no censor in Spokane, but that any individual may take the initiative in reporting offensive theatrical entertainment and invoke the ordinance governing improper stage or film programs.

Films to Show Washington Scenes.

Spokane, Wash.—Recently the Pathe Freres and the National Highways Association have advised Frank W. Gilbert, of Spokane, secretary of the National Parks Highway Association, of extensive plans for providing thousands of feet of films to be shown throughout the country. The Pathe organization has already started its work.

Stilwell Theaters Pay Dividend.

The Stilwell Theaters Company, which controls the Class A, Casino, and Rex theaters, Spokane, Wash., have been operating for one month, and have paid 3 per cent. dividend on the outstanding stock.

C. E. Stilwell and B. W. Copeland are elated over the success of the venture.

The reserved seat sale for the election night performance at the Liberty theater was heavy. An elaborate program was worked out for the occasion, and holders of reserved seats were privileged to come and go as they liked between 6:30 p. m. and 2 a. m. or later, according to the volume of the returns and the desire of the holders to hear them.

Spokane Picture Hits.

The first Fox film that has been seen in Spokane for several months was shown at the Class A theater, when June Caprice appeared in "The Ragged Princess."

"The Rainbow Princess," with Ann Pennington in the title role, proved a great success for the Clemmer.

A Metro film featuring William Nigh and Irene Howley in "Life's Shadows," was shown at the Casino.

Jack Pickford and Fritzi Brunette appeared in "The Conflict" at the Lyric.

"The Yellow Menace" film serial has started at the Best theater. It will be shown Friday and Saturday of each week.

Calendar of Daily Program Releases

Releases for Weeks Ending November 25 and December 2

(For Extended Table of Current Releases See Pages 1236, 1238, 1240, 1242.)

General Film Company.

Current Releases.

(Serial No.)

MONDAY, NOVEMBER 20, 1916.

SELIG—The Sheriff's Blunder (Two parts—Drama) 21429-30
VITAGRAPH—The Fasters (Comedy)... 21431
SELIG—The Selig-Tribune, No. 93, 1916 (Topical)... 21432
BIOGRAPH—Fish (Comedy)... 21433

TUESDAY, NOVEMBER 21, 1916.

ESSANAY—Unto the Least of These (Two parts—Drama) ... 21434 35
KALEM—Rival Fakers (Comedy)... 21436
BIOGRAPH—Oil and Water (Two parts—Drama) (Biograph Reissue No. 99)... 21437-38

WEDNESDAY, NOVEMBER 22, 1916.

ESSANAY—Some Bravery (Comedy)... 21439
VIM FEATURE COMEDY—The Good Stenographer (Comedy) ... 21440
KALEM—The Fight for Paradise Valley (No. 16 of the "Girl From 'Frisco") (Two parts—Drama).. 21441-42

THURSDAY, NOVEMBER 23, 1916.

SELIG—The Selig-Tribune No. 94, 1916 (Topical)... 21443
VIM—Mother's Child (Comedy)... 21444

FRIDAY, NOVEMBER 24, 1916.

KNICKERBOCKER STAR FEATURE—Twin Souls (Three parts—Drama)... 21445 46-47
KALEM—The House of Three Deuces (No. 6 of "Grant, Police Reporter") (Drama)... 21448
VITAGRAPH—Justice a la Carte (Comedy)... 21449
VIM—Money Mad Men (Comedy)... 21450

SATURDAY, NOVEMBER 25, 1916.

ESSANAY—The Border Line (Three parts—Drama). 21451-52-53
KALEM—The Forgotten Train Order (No. 107 of the "Hazards of Helen" Railroad Series) (Dr.)... 21454
SELIG—Hedge of Heart's Desire (Drama)... 21455

General Film Company.

Advance Releases.

MONDAY, NOVEMBER 27, 1916.

SELIG—Following the Flag (Two parts—Drama).
VITAGRAPH—Taking the Honey Out of Honeymoon (Com.)
SELIG—The Selig-Tribune No. 95, 1916 (Topical).
BIOGRAPH—The Influence of the Unknown (Drama) (Biograph Reissue No. 100).

TUESDAY, NOVEMBER 28, 1916.

ESSANAY—A Tin Soldier (Two parts—Comedy).
KALEM—Dudes for a Day (Comedy)..

WEDNESDAY, NOVEMBER 29, 1916.

ESSANAY—Dreamy Dud Joyriding with Princess Zlim (Cartoon-Comedy).
—A scenic on the same reel.
VIM FEATURE COMEDY—(Title to be announced later).
KALEM—Border Wolves (No. 17 of the "Girl from Frisco") (Two parts—Drama).
BIOGRAPH—The Wages of Sin (Three parts—Drama).

THURSDAY, NOVEMBER 30, 1916.

SELIG—The Selig-Tribune No. 96, 1916 (Topical).
VIM—The Prize Winner (Comedy).

FRIDAY, DECEMBER 1, 1916.

KNICKERBOCKER STAR FEATURE—Butts Casey-Crook (Three parts—Drama).
KALEM—The Wizard's Plot (No. 7 of "Grant, Police Reporter") (Drama).
VITAGRAPH—(Title to be announced later).
VIM—(Title to be announced later).

SATURDAY, DECEMBER 2, 1916.

ESSANAY—The Final Fraud (Three parts—Drama).
KALEM—The Trial Run (No. 108 of the "Hazards of Helen" Railroad Series) (Drama).
SELIG—Mistakes Will Happen (Western—Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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Calendar of Daily Program Releases

Releases for Weeks Ending November 25 and December 2

(For Extended Table of Current Releases See Pages 1236, 1238, 1240, 1242.)

Universal Film Mfg. Company.

(Serial No.)

SUNDAY, NOVEMBER 19, 1916.

REX—Lost in Babylon (Drama) 01930
IMP—No release this day.
VICTOR—Her Chance (Comedy-Drama) 01931
IMP—The Thread of Life (Two parts—Dr.—Special) 01932

SPECIAL FOR WEEK OF NOVEMBER 19, 1916.

UNIVERSAL SPECIAL—Liberty No. 15, "The Flag of Truce" (Two parts—Drama) 01952

MONDAY, NOVEMBER 20, 1916.

RED FEATHER—The Devil's Bondwoman (Five parts—Drama) 01934
NESTOR—How Do You Feel? (Comedy) 01935

TUESDAY, NOVEMBER 21, 1916.

GOLD SEAL—The Woman He Feared (Three parts—Drama) 01936
VICTOR—No release this day.
VICTOR—Felix Gets in Wrong (Comedy—Special).. 01937

WEDNESDAY, NOVEMBER 22, 1916.

IMP—When He Came Back (Drama) 01938
L-KO—Where Is My Wife? (Two parts—Comedy)... 01939
UNIVERSAL ANIMATED WEEKLY—No. 47 (Top.). 01940

THURSDAY, NOVEMBER 23, 1916.

LAEMMLE—The Emerald Pin (Two parts—Drama). 01941
BIG U—No release this day.
POWERS—Irma in Wonderland (Comedy-Drama)... 01942
BIG U—Accusing Evidence (Drama—Special)..... 01943

FRIDAY, NOVEMBER 24, 1916.

IMP—Circumstantial Guilt (Two parts—Drama).... 01944
UNIVERSAL SCREEN MAGAZINE—Issue 1..... 01945
NESTOR—Married a Year (Comedy)..... 01946

SATURDAY, NOVEMBER 25, 1916.

BISON—The Lost Lode (Two parts—Drama)..... 01947
LAEMMLE—No release this day.
JOKER—A Janitor's Vendetta (Comedy)..... 01948
LAEMMLE—Her Message to Heaven (Drama)..... 01949

SUNDAY, NOVEMBER 26, 1916.

REX—No release this day.
IMP—No release this day.
POWERS—Sammy Johnsin at the Sea Side (Comedy Cartoon) 01950
POWERS—In and Around Ancient Japan (Educational) 01950
BIG U—The Heroine of San Juan (Two parts—Drama) (Special) 01951

SPECIAL FOR WEEK OF NOVEMBER 26, 1916.

UNIVERSAL SPECIAL—Liberty, No. 16, "Court Martialed" (Two parts—Drama) 01971

MONDAY, NOVEMBER 27, 1916.

RED FEATHER—The Mainspring (Five parts—Drama) 01953
NESTOR—The White Turkey (Comedy)..... 01954

TUESDAY, NOVEMBER 28, 1916.

GOLD SEAL—Should She Have Told? (Three parts—Drama) 01955
VICTOR—No release this day.

WEDNESDAY, NOVEMBER 29, 1916.

LAEMMLE—The Last of the Morgans (Two parts—Drama) 01956
L-KO—Fat and Grow Hungry (Comedy) 01957
UNIVERSAL ANIMATED WEEKLY—Number 48 (Topical) 01958

THURSDAY, NOVEMBER 30, 1916.

VICTOR—No release this day.
BIG U—The Mother Call (Drama)..... 01959
POWERS—The Lion and the Mouse (Comedy) 01960
POWERS—At the Top of the World—Alaska (Educational) 01960
IMP—The Hood of the Law (Two parts—Drama) (Special) 01961

FRIDAY, DECEMBER 1, 1916.

IMP—The Mansard Mystery (Two parts—Drama). 01962
REX—No release this day.
L-KO—Tattle Tale Alice (Comedy)..... 01963
BIG U—The Circle of Death (Drama) (Special)..... 01964

SATURDAY, DECEMBER 2, 1916.

BISON—The Greater Power (Two parts—Dr.)..... 01965
LAEMMLE—No release this day.
JOKER—Scrappily Married (Comedy) 01966
LAEMMLE—A Designing Woman (Drama) (Special) 01967

Mutual Film Corporation.

(Serial No.)

SUNDAY, NOVEMBER 19, 1916.

VOGUE—With or Without (Two parts—Com.)... 05176-77
GAUMONT—Reel Life No. 29 (Mutual Film Mag.).. 05178

MONDAY, NOVEMBER 20, 1916.

MUTUAL—Mismated (Two parts—Drama)..... 05179-80
MUTUAL MASTERPICTURE DE LUXE—No. 154 (Title to be announced later).....

TUESDAY, NOVEMBER 21, 1916.

GAUMONT—Mutual Tours 'Round the World, No. 3 (Travel) 05181

WEDNESDAY, NOVEMBER 22, 1916.

MUTUAL WEEKLY—Number 99 (Topical)..... 05182
GAUMONT—See America First No. 63 (Scenic).... 05183
—Kartoon Komics (Cartoon-Comedy)... 05183

THURSDAY, NOVEMBER 23, 1916.

AMERICAN—The Star Bucks (Two parts—Dr.)... 05184-85
AMERICAN—Calamity Ann Guardian (Drama).... 05186
GAUMONT—The Detective's Head (No. 1 of the Vampires" (Three parts—Drama) .....
MUTUAL STAR PRODUCTION—Lone Star (American—Five parts—Drama) (No. 155).....

FRIDAY, NOVEMBER 24, 1916.

CUB—(Title to be announced later).

SATURDAY, NOVEMBER 25, 1916.

MUTUAL—Within the Lines (Drama)..... 05188
NOVELTY—An Artful Dodge (Comedy)..... 05189

SUNDAY, NOVEMBER 26, 1916.

VOGUE—Up the Flue (Two parts—Comedy)..... 05190-91
GAUMONT—Reel Life, No. 30 (Mutual Film Mag.). 05192

MONDAY, NOVEMBER 27, 1916.

MUTUAL—When the Tide Turned (Two parts—Drama) 05193-94
MUTUAL STAR PRODUCTION—A Dream or Two Ago (Five parts—Drama) (No. 156).....

TUESDAY, NOVEMBER 28, 1916.

GAUMONT—Mutual Tours Around the World, No. 4 (Travel) 05195

WEDNESDAY, NOVEMBER 29, 1916.

MUTUAL WEEKLY—Number 100 (Topical)..... 05196
GAUMONT—See America First, No. 64 (Scenic).... 05197
—Kartoon Komics (Cartoon-Comedy).... 05197

THURSDAY, NOVEMBER 30, 1916.

MUTUAL—(Title to be announced later)..... 05198-99
AMERICAN—(Title to be announced later)..... 05200
MUTUAL STAR PRODUCTION—Miss Jackie (Five parts—Drama) (No. 157).....

FRIDAY, DECEMBER 1, 1916.

CUB—(Title to be announced later)..... 05201

SATURDAY, DECEMBER 2, 1916.

AMERICAN—The Capture of Rattlesnake Ike (Dr.) (Reissue) 05202
MUTUAL—(Title to be announced later)..... 05203

PRESIDENT WILSON
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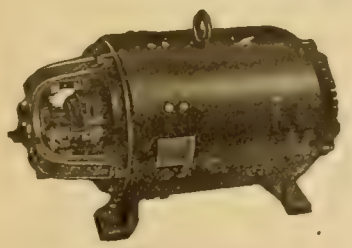

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Stories of the Films

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KALEM.

THE MERRY MOTOR MENDERS (Oct. 31).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Count De Nutte (Henry Murdoch); His bride (Ethel Teare).

Ham and Bud are seen as the proprietors of a wayside garage. Business is slow in coming so they use all sorts of expedients from tacks to dynamite to force Opportunity to knock. The knock doesn't come but the phone bell rings and the Count De Nutte and his bride enter the action in their broken down car. Ham arouses the jealousy of the Count by his attentions to the bride with results that bring on a whirlwind finish.

THE SON OF CAIN (No. 13 of "The Girl from 'Frisco"—Two Parts—Nov. 1). The cast: Barbara Brent (Marin Sais); John Wallace (True Boardman); Ace Brent (Frank Jonasson); "The Son of Cain" (Ronald Bradbury); The hermit (Edward Clisbee); The Sheriff (Hart Hoxie). Directed by James W. Horne.

Barbara and John Wallace set out to solve the mystery surrounding the killing of the old hermit bee keeper. They discover that the hermit was possessed of large amounts of gold coin which he secreted by placing them in the center of moulds of beeswax. They notice that slight traces of the wax remain on the edges of the coins even after much polishing, and warn the merchants of the frontier town to watch for a man spending gold coin with the tell-tale wax on it.

That afternoon Wallace finds "the son of Cain" at the local saloon, but in the bitter fight that follows the guilty man escapes to the stagecoach outside, and sets out in flight. Barbara pursues on horseback and a gruelling chase is on. The stage coach plunges over a terrifying precipice, but the fugitive leaps to safety in the nick of time. Reaching the railroad tracks he captures a train, but Barbara by a daring leap from horseback gets aboard the last coach.

With the train tearing along at great speed there is a stirring revolver duel between the guilty man and Barbara, atop the train. Coming to a drawbridge the fugitive leaps to the water, with Barbara closely following. Before he can continue his flight after reaching land Barbara has the murderer covered with her revolver and he is soon brought to justice.

THE PENCIL CLUE (No. 3 of "Grant, Police Reporter"—Nov. 3).—The cast; Tommy Grant, of The Chronicle (George Larkin); Myrtle, the stenographer (Ollie Kirkby); John Goss (Robert Ellis); Mansfield, city editor (William McKey); Police Commissioner Brophy (G. Chira); Detective Cadogan (Arthur Albertson). Directed by Robert Ellis.

Lawyer White, of the firm of White & Goss, is the victim of a fiendish plan, dying as the result of a pencil so powerfully poisoned that when he moistened it in the course of his writing the effect was instantaneous. The mystery of his death is a baffling one, but Tommy Grant, with the aid of Myrtle, the stenographer in Lawyer Goss' office, succeeds in solving it and placing the blame on the shoulders of Goss.

The latter suspects Myrtle and attacks her just as Grant and Detective Cadogan arrive to arrest him. Goss gains the upper hand and succeeds in escaping down the stairs, locking the door of his office on his pursuers. Grant rushes to the window just in time to see Goss leaping into the auto that Cadogan and Grant had arrived in. Without hesitating Grant leaps to the window ledge and through the air landing in the auto as it whizzes by. There is a struggle between the two in the car, Grant finally emerging victorious.

THE GATE OF DEATH (No. 104 of the "Hazards of Helen"—Nov 4).—The cast: The operator at Lone Point (Helen Gibson); Paymaster Benton (P. S. Pembroke); Superintendent Purdy (G. A. Williams); The crook (George Routh).

Helen succeeds in frustrating an attempt to rob the construction camp paymaster, and escapes with the money-bag, the crooks in close pursuit. Apparently all is lost when Helen comes to the edge of the precipice, but a huge four hundred foot chute that has been built as a delivery short cut down the mountain side to the railroad tracks offers a hazardous chance.

Leaping on the little truck Helen starts the perilous slide down the chute just as her pursuers overtake her. Half way down the slide she is startled by the sight of the express speeding along the tracks below—and certain death under the wheels of the train stares at her. But she clings to the truck, and as the bottom of the slide is reached hurls herself into the air, barely clearing the top of the freight train, and landing in a huddled heap on the far bank.

A DESPERATE DUEL (Nov. 7).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Flossie (Ethel Teare).

Ham and Bud are jealous rivals for the hand of Flossie and are having their own time squabbling when a foreign element is introduced by the arrival of a Count on whom the fair Flossie looks with favor. One encounter after another leads to a duel between Ham and the Count that is a scream. Ham wins, but the fickle Flossie bestows her sympathy on the wounded Count. A broken heart sends Ham to the hospital for a whirlwind finish.

THE WITCH OF THE DARK HOUSE (No. 14 of "The Girl from 'Frisco"—Two Parts—Nov. 8).—The cast: Barbara Brent (Marin Sais); John Wallace (True Boardman); Ace Brent (Frank Jonasson); Joyce (Donald Bradbury); Boyle (Hart Hoxie); Simpson, a rancher (Edward Clisbee). Directed by James W. Horne.

Joyce is leader of a band of counterfeiters who are working in the cellar of a shack on the mountain-side. "The Witch of the Dark House" is apparently the only occupant of the house, which the dwellers of the mountain declare is haunted. Boyle, a Secret Service operative, comes upon the gang, but in the battle that follows is severely wounded before he makes his escape. He is found unconscious and taken to the home of Simpson, a rancher.

There Barbara's curiosity is aroused over the identity of the wounded stranger and his mission in the mountains. She starts an investigation of her own that brings on a stirring train of events when she finds herself in the hands of the counterfeiters and menaced by the dread "Witch of the Dark House." It is only after a thrilling series of scenes that Wallace is successful in effecting her rescue, and Joyce and his gang are brought to justice.

THE MAN FROM YUKON (No. 4 of "Grant, Police Reporter"—Nov. 10).—The cast: Tommy Grant, of The Chronicle (George Larkin); Helen, "The Mouse" (Ollie Kirkby); Porcupine Peterson (William McKey); Paper-Collar Joe (Robert Ellis). Directed by Robert Ellis.

Porcupine Peterson, of Dawson, Alaska, is in New York with a surplus of green-backs and anxious to "do the town." He falls into the clutches of Helen, "The Mouse," and her wire-tapping gang and refuses to heed the warnings of Tommy Grant, who had previously earned his friendship.

Tommy enlists the aid of his friend Detective Cadogan, and they set about the capture of the wire-tappers. Their plans are successful, but in the closing scenes it becomes necessary for Grant to slide down a painter's rope from a seventh story window to the ground in order to intercept the fleeing conspirators.

THE LONE POINT MYSTERY (No. 105 of "The Hazards of Helen" Nov. 11).—The cast: Operator at Lone Point (Helen Gibson); Arnold (George Routh); Dick Benton (P. S. Pembroke); The railroad president (G. A. Williams).

Arnold schemes to defraud the insurance company by disappearing under circumstances that point to his death. He hides in a shack near Lone Point while awaiting the collection of his $100,000 policy by his brother. By shrewd deductions Helen succeeds in learning his identity and frustrating his plot. She prevents his escape finally by a daring leap from the pilot of a speeding engine to his auto when a turn in the road forces the fleeing man to cross the tracks directly in front of the locomotive.

SELIG.

SELIG-TRIBUNE NO. 88 (Nov. 2).

New York, N. Y.—Miss Irene Kelynack, of Crestwood, New York, whose figure experts declare is an exact flesh and blood replica, two points excepted, of the Venus de Milo.

London, England.—While on a visit to England, the members of the famous French band of the Garde Republique, inspect the remnants of the Zeppelin which was brought down at Potter's Bar.

Chicago, Ill.—"Teddy! Teddy! Teddy!" from ten thousand throats greeted ex-President Roosevelt when the whirlwind booster for Hughes arrives for the "big smash" of the campaign.

Provincetown, Mass.—The new submarine, Isaac Peral, constructed in the United States for the Spanish Government, has her official tests off this port.

With the French, North of the River Somme.—These huge guns are being used effectively to clear the way for the infantry. Note the way the projectiles and powder are brought to the guns.

Chicago, Ill.—John T. McCutcheon, the famous cartoonist in front seat, makes a flight with Victor Carlstrom, who will attempt to carry mail from Chicago to New York by aeroplane without a stop, in ten hours.

SELIG-TRIBUNE NO. 89 (Nov. 6).

San Francisco, Cal.—With impressive ceremonies participated in by national, state and local officials, the first rivet is driven into the keel of the new superdreadnaught U. S. S. California.

Red Bank, N. J.—Monmouth County Society turns out to follow the aniseed trail at the Drag Hunt at Colts Neck.

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MOVING PICTURE WORLD
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Cut out and mail Theatre.....

Washington, D. C.—Mrs. Belva Lockwood, nominated in 1884 in San Francisco by the Woman's Equal Rights party for President of the United States celebrates her eighty-sixth birthday and her forty-third year as a lawyer in the District of Columbia.

Walker Valley, Tenn.—Work on the new Dixie Highway, which when completed will run from Chicago to Miami, Fla., proceeds under difficulty.

Cambridge, Mass.—Harvard defeats Cornell by a score of 23 to 0.

Fashions in Furs.—Excellent examples of the furrier's art have Dame Fashion's seal of approval this season.

New London, Conn. Officer! She's in again! The undersea merchantman Deutschland, Captain Koenig commanding, after diving under the British fleet in the English channel, arrives quietly in this port and ties up.

THE SHERIFF'S BLUNDER (Two parts—Nov. 20).—The cast: Hal Whitcomb and Steve Whitcomb (Tom Mix); Mary Turner (Victoria Forde); Sheriff Randall (Sid Jordan). Written and produced by Tom Mix.

Hal Whitcomb, a new bank messenger, is given a large sum of money for delivery, by way of the stage coach route. As the stage goes alone, Whitcomb discovers the Mexican bandits on the trail of the money. He induces the stage driver to give him the money, and he escapes on horseback, while the stage is overtaken and the driver held up by the Mexicans.

The driver reaches the town with the news of the hold-up, and is surprised that Hal has not yet appeared with the bank funds, which he was to save. Later, Hal, under suspicion of stealing this money, is captured by the sheriff and posse. Just as he is about to be summarily executed, Hal Whitcomb is allowed to tell a story.

He tells of a twin brother, named Steve, and that it was Steve who really took the money. He says that he, when captured, was on his way back home in another country, in response to a letter from his sweetheart, who is dying.

The sheriff's heart is touched; he believes the man's story and releases him. When the sheriff arrives at his office he finds a letter from officers in an adjoining county, telling the sheriff to beware of one Hal Whitcomb, a notorious cattle rustler and outlaw, who tells a plausible story of a dying sweetheart and a twin brother. Then it is that the sheriff realizes that he has been deceived.

HEDGE OF HEART'S DESIRE (Nov. 25).—The cast: Betty Chester (Virginia Kirtley); Mrs. Chester (Eugenie Forde); Arthur (E. J. Brady); Peggy McCann (Lillian Hamilton); Denny (Robyn Adair). Written by Marc E. Jones. Produced by Burton L. King.

Arthur, a ne'er-do-well, receives a letter from his father stating that no more funds will be sent to the son who has disgraced the family name. Arthur reads in a paper of Betty Chester's entrance into society. He tells the saloon keeper that he once knew the Chesters in the old days, and that if he had sufficient money he could win the girl. The saloon keeper furnishes the funds and Arthur sues for Betty's hand.

A hedge separates the Chesters' home from the home of Peggy McCann, who has a sweetheart named Denny. Betty appreciates the sincere love the two have for each other, for she questions the sincerity of her own suitor.

One day in a brawl Arthur kills a man and endeavors to fasten the blame upon Denny. He also, in the struggle that ensues, accidentally shoots and seriously wounds Peggy McCann. Betty then discovers the true caliber of the man who seeks to wed her; she leads a search for him and is instrumental in bringing retribution.

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MOVING PICTURE WORLD
17 Madison Ave., N. Y. City

BIOGRAPH.

FISH (Reissue—Nov. 20).—After laboring for a couple of hours digging a "mess" of worms for the afternoon fishing trip, Bert Williams returns home for his fishing-pole only to find there is a big load of wood to be cut. Why should he cut wood when old "Pappy" and the younger brothers are there to do it. So while they are all working and "Mammy" is busy with the wash, Bert sneaks off with his pole and worms down to the fishing-hole.

Scarcely has he "charmed" a worm and baited the hook when he pulls up a "ten-pounder" and thinking it is a good day's catch starts home. As he goes along, he sees a house on top of a big hill and starts toward it with the hope of selling the fish for the Sunday dinner. The proprietor tells Bert he does not want his fish and after a long argument sends the dog after him. It does not take William long to go down the hill. When he reaches the bottom he looks up for a last look and sees the man of the house calling him back. Hopes now run high in his chest for selling the fish—but after laboriously climbing the hill again, the proprietor tells him that he does not want any fish next Sunday either. In the meantime Bert's mother has missed him, and traces him to the house. She leads him home and to the wood-pile.

OIL AND WATER (Reissue—Two Parts—Nov. 21).—The cast: Mlle Genova (Blanche Sweet); the idealist (Henry Walthall); his friend (Lionel Barrymore); the idealist's brother (Walter Miller).

His friends had always called him "the idealist." He was occupied in writing a set of books on the arts and sciences of history. His brother had taken up the ministry. There was a new sensation for the public in the city. Mlle. Genova had been engaged by the management of the Olympic theater in a series of classical dances in which she had made great success in European cities. The idealist went with his friends to see the act. It was a dance of much meaning to him and seemed to follow exactly his own interpretation of life.

It was called "The Dance of the Fleeting Hours" and was laid in Greece in its youth. Mlle. Genova as Venus, the goddess of love, symbolized all that life and love had meant to him. Then came Jupiter, the God of Earth, holding aloft the Roses of Happiness. The mortals bound their allegiance to him, but unobserved by them the sands of time ran on; but mortals are mortals the world over, and on they danced for the impossible, while Time, the silent reaper, shadows their excesses. Then old age creeps upon them and the reaper reaps his fruitful harvest of death and ashes. This conception was the young idealist's own idea of life and he could not help but feel that the actress playing the leading part must be in full sympathy with her interpretation.

After the performance when he was introduced to this lady at the cafe, he proceeded to tell her of his feelings and a proposal followed. She was taken to his quiet home as his wife.

Some years later the fact of mixing oil and water was learned. The actress, repressed by her surroundings, began to feel the need of her old excitement. The goddess was no longer present in the actress lady. She became the actress lady in everything she did. At last she began to revive her old associates and they excited her old desires by telling her of the latest dance. She indulges in a few stray cigarettes and wine with them. The husband entering at this time, sees that he can no longer hold her in the life that she has been living. His ideal of the goddess that had been was completely shattered. After the friends had gone, he told her such people could no longer come into his house. A quarrel ensued, in which the woman told him that she must go back to the life that was hers, but in justice to him she would surrender all claims to her child.

Shortly after this she departed with her maid. Once more she became the fickle public's favorite. She was no longer Venus, the Goddess of Love, but the leading lady in a comic opera, doing the latest song sensation. The goddess of the years before was forgotten. Her old friends and associations were revived completely and one night after the performance as they started out for their usual dinner at the cafe, the automobile failed to put in an appearance and they decided to walk.

In the meantime, at the home, her child's nurse had left the child in the care of her father. He, still the idealist, occupied with his writing, lost track of the child, and slipping from his embrace, she wandered out of the house into the night. Here she was found by the actress and her friends as she was on her way to the cafe. She brought the child home. While the father, alarmed at the child's departure, was seeking everywhere for her, he came upon the two in the drawing-room. Even now he was willing to take her back again and give her another chance to be goddess of his dreams and a fitting mother to his child, but her only answer was, "My ways are not your ways." Thus, oil and water each returned to its own element.

ESSANAY.

HIS MORAL CODE (Three Parts—Nov. 18).—The cast: Estelle Bland (Lillian Drew); George Ewing (E. H. Calvert); Dr. Armstrong (Edward Arnold).

Estelle Bland, a nurse, is engaged to Dr. Armstrong, an interne. George Ewing, a wealthy idler is injured and comes under Estelle's care. He falls in love with her. He pictures to Armstrong what he can do for the girl as against the struggle she must experience as a young physician's wife, and the doctor in his love for her, gives her up and leaves for the west. Thinking he has left her, the girl marries Ewing. Thinking he has left her, the proves himself unworthy and in revulsion, Estelle divorces him, returning to her old position at the hospital. Armstrong has established himself as a physician of standing in the west. On a visit he finds his former love, and takes her with him on his return.

UNTO THE LEAST OF THESE (Two Parts—Nov. 21).—The cast: Helen Brown (Mary V. McAlister); her mother (Frankie Raymond); her father (John Cossar).

Little Helen's father is at work on an invention which he expects to make him wealthy. He requires funds. The child befriends an old man, a miser, and on his deathbed he sends his accumulation of money to her. With the funds the father develops his invention and attains the wealth he expected. Then neglect by her parents, who have many social obligations, strikes woe into the heart of the child, who finds herself constantly under the guard of a governess, while all her little playmates of the days before the money come continue to enjoy themselves with their childish games. Her parents, as so many others, are unaware of the misery into which they have plunged their little girl by their neglect.

SOME BRAVERY (Nov. 22).—The cast: The brave bell-hop (Ben Turpin).

The bell-hop gets a job in an eccentric family hotel, where every guest seems to have a penchant for ice water. Amid numerous other experiences, he manages to saturate everyone with ice water. Then a fire breaks out and the bell-hop sees his chance to deliver his water in wholesale lots to the guests with a hose. Instead of winning their indignation, however, he is acclaimed a hero.

THE BORDER LINE (Three Parts—Nov. 25).—The cast: Jeanne Dolbert (Nell Craig); Dick Grant (Edward Arnold).

Jeanne Dolbert is a member of a group of blackmailers. Her accomplices pick out Dick Grant, a reckless son of a wealthy family, for their victim. The girl enters his home employed as a maid and the youth succumbs to her charms. She tricks him into a rendezvous and her accomplices, posing as detectives, give him the alternative of being arrested or marrying her, expecting him to offer a large bribe. To their surprise he marries her. This proves to the girl that his love is genuine and she resolves to give up the old life and be his wife.

VIM.

PIPE DREAMS (Nov. 16).—The cast: Maggie (Kate Price); Babe (Babe Hardy); Maid (Edna Reynolds); Butler (Joe Cohan).

Kate, the prize kitchen mechanic of the Goldrox home, has always envied the fair maids she has seen promenading the avenue, and resolves that, no matter what the cost be, she, herself, is some day going to enjoy the life of a society leader. Babe, the driver of one of the city's garbage carts, also has day dreams of the life he would like to lead.

In the park one day Kate, adorned in her best, encounters Babe, also attired in his Sunday best. The two entertain each other with stories of the thrills and bores of the lives they pretend to lead, greatly to the delight of the other. When the Goldrox are away for a day, Kate seizes the golden opportunity to indulge in the joys of living the life of the social grand dame of her dreams. With the help of the family servants she invited Babe to the house, where she proceeds to entertain him.

Babe is greatly impressed and the affair is progressing rapidly, but on the following morning, Babe, dressed in his overalls, drives up to the back of the house to empty the garbage cans. He meets Kate coming out of the kitchen with the scraps of the morning meal, and each learns of the deception of the other.

GOOD AND PROPER (Nov. 17).—The cast: Pokes (Robert Burns); Jabbs (Walter Stull).

Pokes and Jabbs two rich sport be com enamored of Mlle. Zee-Bra the dancing comedienne appearing at one of the local theaters, and invite her out to supper after the show. When Mlle. Zee-Bra appears at the stage entrance, the two sports are there with flowers and candy, but Jabbs with fiendish skill, double crosses his pal, and after getting in solid with the actress himself waves Pokes to pay for the taxi while he enters the cafe with the girl.

Pokes, however, disguises himself as the waiter, enters the private room where Jabbs and the Mlle. are dining, and proceeds to wreak vengeance upon his false friend. While Pokes and Jabbs are trying to arrange a plan whereby one of them can be eliminated, leaving the field open to the other, the husband of the actress appears at the cafe and demands an explanation. Mlle. tearfully begs her husband to spare the two cringing sports, but the husband is obdurate and refuses to show them mercy.

However, at length he consents to spare one of them but they themselves must decide who will be the unfortunate one. Pouring a vial (which all think contains poison) into the coffee, the husband orders Pokes and Jabbs to choose between the cups. Pokes loses, and, in a frenzy of fear, after drinking the fatal dose, implores Jabbs to save him from death. This Jabbs tries to do to the best of his ability, and the punching which Jabbs hands to Pokes according to his ideas of resuscitation makes Pokes regret that any such person as Mlle. Zee-Bra ever crossed his path.

MOTHER'S CHILD (Nov. 23).—The cast: Babe (Babe Hardy); his mother (Kate Price); Tom (Joe Cohan); Florence (Florence McLoughlin).

Babe, the pride of Cheestown and his mother's darling, arrives at Tidewater College at the opening of the school term. Babe's idea of a good time is a volume of the Iliad and a bag of peanuts. But after he has laid eyes on Florence, the prize peach of the Co-Eds, he deserts his book long enough to start a mild flirtation with her. This is directly in violation of the rules issued by the upper classmen to govern the conduct of the freshmen.

Babe pays no heed to the rules and thereby incurs the hostility of Tom, the Sophomore leader, who orders Babe to be subjected to the hardest of initiation and hazing stunts. However, after Babe has had a few rough stunts pulled off on him, his mother comes to visit her darling boy and, seeing the way he has been treated, decides to take a hand in the hazing game herself. Disguising herself, she lays in wait for the sophomores, and when they visit Babe's room for the purpose of hazing him, they receive the surprise of their lives.

MONEY MAID MEN (Nov. 24).—Both Pokes and Jabbs, clerks in Grabem's counting rooms, are in love with Ethel, the stenographer. Grabem, himself, becomes enamored of the pretty stenographer, much to the disgust of his two clerks, who realize the difference between their lowly wages and the great wealth of their employer. Jabbs determines that if it is money and ability to buy expensive gifts that prevents him from winning Ethel's love, then he will, in some manner, secure the necessary riches.

Late one night, while Ethel is out to dinner with Grabem, Pokes is working over his books in the counting room. Suddenly he is startled by a sound from the private office. Rushing inside he is confronted with a masked burglar, who, at the point of a gun, orders Pokes to help him open the vault. Against his will Pokes is forced to assist the crook, but once the vault is opened, Pokes pushes the burglar inside the vault and locks the door. Pokes calls for help and Grabem, Ethel and the watchman rush into the office. At first they think that Pokes is the crook, and are about to arrest him, when he begs them to listen to his explanations.

Telling Grabem to open the vault, Pokes drags the almost suffocated crook into the office where upon unmasking him the group is shocked to see that the masked burglar is Jabbs. Overjoyed at Pokes' honesty and bravery, Grabem thrusts a huge sum of money upon his bewildered clerk and Ethel not to be outdone in generosity, coyly tells Pokes that now she is willing to be his forever, but, after a few seconds of thought Pokes chooses which ah! that is the question.

VIM FEATURE COMEDY.

HIS WEDDING PROMISE (Nov. 15).—Harriet married Sidney only on the condition that he promised never to smoke. Sidney remains faithful to his pledge for many months. Harry's struggle to refrain from smoking is watched by his stenographer and clerk. A messenger boy smoking a cigarette delivers a telegram and Sidney orders him from the office before he is tempted to snatch the cigarette from him.

Dick, a friend of Sidney's and one-time model for their class, is invited to the house for dinner. He, however, is not the model he once was; he is now a real sporty traveling salesman for a cigarette company. Finally, Sidney solves the difficulty. He is still the perfect husband, but does not mean to allow Harriet to rule him in all things. He has rented a room where he spends an hour each day transacting his business and incidentally smoking to his heart's content, but his happiness is short-lived, for Jesse Walsh has traced him and tells the wife what he suspects. Here the real trouble begins but Sidney is not deprived of his cigarette. Harriet also is a little inclined to take a "puff" to satisfy her husband.

THE GOOD STENOGRAPHER (Nov. 22).—Mrs. Love is jealous of Mr. Love's stenographer and insists upon taking her place. Hubby does not like to refuse his wife's request and decides, after she is installed as his stenographer, to get rid of her some way, as the discharged stenographer is a great help to him in business. A friend of Love's schemes to help him. He telephones to Love's office and starts a flirtation with the stenographer (Love's wife). Wifey is indignant and tells Love of the incident upon his return. He informs her that he lost a good customer on account of her impertinence. She goes to explain to the customer, who tells her that he never phoned. She then realizes she was tricked and decides hubby shall pay the penalty. She quits the job when she is assured of a lot of pretty things.

KNICKERBOCKER STAR FEATURE.

TARGET OF DREAMS (Three Parts—Nov. 17).—The poet, a genius who would have been proclaimed a marvel had he lived in 1800, finds 1915 civilization cold and unappreciative. The publishers will not even look at his work. Behind in his room rent, the poet's landlady speaks her mind. "Scribbling verses won't feed you or pay rent," she declares. "Go out and get work." Knowing that he must live and despairing of recognition as a "scribbler of verse," the poet becomes a book agent. One hour is sufficient to demonstrate to his gentle, kindly nature that a book agent is not a welcome visitor. Discouraged the poet throws his prospectus away and gets a job as a laborer on an excavation work. One of the laborers is hurt. The poet helps carry the injured man to his poverty-stricken home.

Pay day comes. With his salary in his pocket the poet's first act is to visit the injured man's shack. Finding hunger and misery there, the poet gives his week's wages to the laborer's wife. When the poet returns to his room and has no money to pay his rent, the landlady turns him out, keeping his small possessions as security. He manages, however, to rescue the manuscript of his epic drama "Helen of Troy." That night he sleeps in the park. Next day he loses his job because he became lost in his manuscript when he should have been at work.

Sitting on a park bench, the poet makes friends with Helen Hayes, little daughter of John Hayes, a publisher. Helen's nurse was busy flirting with the park policeman and the little girl wandered away. The poet shows Helen the title of his drama, "Helen of Troy," and the child remembers it because that is her name. The nurse drags Helen away from the seedy-looking poet. Later, the poet is arrested by the park policeman on a charge of vagrancy. While talking to Helen the poet had left his precious manuscript on the park bench. He is agonized when he discovers his loss at the station house. "Ten days on the chain gang," says the magistrate.

Jean Dow, attractive Vassar College graduate, who is visiting Helen's mother, finds the manuscript on the park bench and becomes enthused over the worth of the drama. The author's name, however, is not on the script. Jean makes Hayes read the drama, and he, too, becomes enthused. Helen sees the script in her father's hand. "Why that belongs to the poor man," says Helen.

A week passes. Hayes has advertised in vain for the author of the drama. Then Helen sees and recognizes the poet in a chain gang working on the streets. Jean tries her influence with the magistrate and the poet is released. At Hayes' office the poet is treated to a surprise. "We don't usually fool with verse," says Hayes, "but this is so good that we will publish it." The poet tries to thank the publisher, but the latter turns to Jean and says, "Thank her, she is responsible for your good luck." In the course of time the poet, now prosperous, does thank Jean to such good purpose that she becomes Mrs. Poet.

TWIN SOULS (Three Parts—Nov. 24). The cast: Woodford Harding, Bad Lonie and Abdul Hamil (R. Henry Grey); Athalie Manners (Lillian West); Mrs. Manners (Mollie McConnell); Horace Naddison (Chas. Dudley).

Athalie Manners believes in reincarnation and Twin Souls. Woodford Harding, the Beau Brummel of the town, Bad Lonie, a gunman, and Abdul Hamil all look identically alike. She runs into Bad Lonie while doing settlement work and is carried, a prisoner, to a vacant house. Later, Harding rescues her from a fire in the house. Inasmuch as she has recognized Bad Lonie's type as the Twin Soul, she is quite confused but later marries Harding.

Later, in Cairo, she meets Abdul Hamid and is convinced he is the man. She runs away with him, but when she regrets the act and tries to return to her husband, he forcibly abducts her. Later she escapes. Of course there is the fight between Hamid and her husband and she returns to Harding quite cured.

Universal FilmMfg. Co.

JOKER.

A JANITOR'S VENDETTA (Nov. 25).—The cast: Bill (William Franey); Gale (Gale Henry); Lilly (Lillian Peacock); Wop (Charles Conklin); Guy (Milburn Moranti). Written by Harry Wulz. Produced by W. W. Beaudine.

Bill hires a pretty stenographer, but Mrs. Bill comes in and finds that the "steno" is not doing just what she is paid for. She demands that the poor girl be fired and a man hired. But Lilly plans to get even and dresses up as a man to get the job. Then in her male attire she carries on a flirtation with Gale until Bill gets jealous. But when he finds that the young man is none other than his old stenographer he decides to elope. But Gale is on the lookout and follows on a wheel. She catches up to the auto that is carrying the lovers away and when Lilly sees her she jumps out. Then Bill gets a glimpse and he is so perturbed that he wrecks the car.

UNIVERSAL.

UNIVERSAL SCREEN MAGAZINE (No. 1—Nov. 24).—The first "article" in the first issue of the Universal Screen Magazine shows a new machine for tunneling through solid rock without any kind of a blast. The contrivance consists of a surface of hammers that deliver 14,000 seven-ton blows per minute at the rock and so eats it away.

Next the campaign the government is conducting against the ticks that each year kill $15,000,000 worth of cattle. The cattle are given baths in an antiseptic solution.

Beauty hints are next on the bill of fare. In this case they ought to be valuable as they are posed for by one of the beauties of the stage, Catherine Calvert. The proper way to use cold cream, powder, etc., are all shown.

Next some wonderful views of a beetle that is causing great damage in the vineyards of the country are shown. This is the bug that is eating up the grape crop every year. And then something entirely new is shown—animated sculpture, which closes the picture.

UNIVERSAL.

ANIMATED WEEKLY, NO. 45 (Nov. 81).

Girl Athletes Clash.—Society folk show skill with sticks in annual field hockey game—Haverford, Pa. Subtitle: The teams.

116 Bishops in Procession.—Church Dignitaries march to Moolah Temple at convention of Episcopalians—St. Louis, Mo. Subtitle: Where they met.

Back from the Border.—Crack troopers of 1st Cavalry return from service on Mexican line—Chicago, Ill. Subtitles: 8th Infantry (colored) returns. Judge K. M. Landis welcomes soldiers.

Joy for Autoists.—State opens new 8-mile section of William Penn Highway—Easton, Pa. Subtitles: Governor Brumbaugh (left) and Mayor Kneller cut barrier. Governor wields shovel. Girl christens highway.

Here's an Easy Job!—Hanging by neck, six stories in air, handcuff King frees himself of manacles—New York City. Subtitle: Going up.

State Seizes His Home.—Under law that Japanese may not own real estate, California seeks to confiscate Harada's house—Los Angeles, Cal. Subtitles: Harada's restaurant. "The law will not let us become Americans."

Starting Air Race.—Balloons that fought for honors in big International Race—Muskogee, Okla. Subtitle: John Berry, oldest air pilot, and Miss June Davis.

Football Giants Meet.—Crimson crushes Cornell in first big battle of season, 23-0—Stadium, Cambridge, Mass. Subtitle: The kick-off.

Western Battalions off to War.—Throngs cheer Canadians from Coast, reviewed on way to front—Ottawa, Canada. Subtitle: Sir Sam Hughes' farewell address.

Fight Where Pyramids Stand.—Australians guarding Suez Canal reviewed in shadow of monuments built 6,000 years ago—Desert near Cairo, Egypt. Subtitles: Camp in an Oasis. Bugle call for inspection. Marching in sand.

Bred in Old Kentucky.—Piff, Jr., Blue Grass horse, wins Latonia Cup in closing race season—Latonia, Ky. Subtitles: Leaving the pad-

clock. At the farther in the stretch. The winner.

T. R. Still Gets the Throng—Gave Roosevelt ovation and greeting as he arrives Chicago, Ill. Said to be "The Big Bird."

U. Merchantman's Second Trip—Dents Island, eluding boat by diving under sea returns to U. S. with $10,000,000 cargo New London, Conn. Submitte Cap keenings simile.

New York to Chicago Flight—Carstrom who attempts to make nonstop aerial flight of 1,000 miles is forced to land twice, but resumes journey later, finally arriving at Governor's Island N. Y. Suffers Relating his experience to General Wood.

Cartoons by Hy. Mayer.

BIG U.

ACCUSING EVIDENCE (Special release—Nov. 23).—Lon is a member of the Northwest Mounted and is in love with a little girl of the woods. He is accused of a breach of duty and rather than have the morale of the corps suffer he submits to the false evidence. Later he is vindicated.

THE HEROINE OF SAN JUAN (Special Release—Two parts—Nov. 26).—Francis is a young lieutenant in the American army that is invading Cuba, and Grace is a Cuban girl who is in love with him. Together they plot so that the American troops can be saved from the ambush that has been planned for them by the Spaniards. The plan succeeds and the Americans win the day.

NESTOR.

HOW DO YOU FEEL? (Nov. 20).—The cast: Eddie (Eddie Lyons); Lee (Lee Moran); Dr. Dopum (Fred Gamble); Miss Dean (Priscilla Dean). Scenario by Walter Newman. Produced by L. Chaudet.

Eddie imagines that he is ill, so he consults Dr. Dopum, the same time Boggs, who is really ill, does so. The physician promises to mail them the result of the consultation, but Eddie receives the one meant for Boggs, and Boggs the one meant for Eddie.

Eddie is surprised to learn that he only has six more days to live and bemoans the fact he has no funds with which to have a last gay time. He drops the note, which is picked up by Lee whose business it is to procure cadavers for a nearby medical college. He persuades Eddie to sell him his body and pays him in advance. Meantime Boggs, elated to find that there is nothing wrong with him, endeavors to follow the doctor's advice and get married.

At the beach Lee follows Eddie about, ever reminding him of the six days. Eddie rescues Miss Dean from the unwelcome attentions of Boggs and they fall in love. It happens that Dr. Dopum also visits the beach, and so Eddie discovers the error. But his nemesis—the funereal Lee—is not to be put off and demands the body, dead or alive. But he is persuaded to pursue instead the unhappy Boggs, leaving Eddie and Miss Dean to their happiness.

MARRIED A YEAR (Nov. 24).—The cast: The husband (Ed Sedgwick); the wife (Betty Schade). Written by Calder Johnstone. Produced by John McDermott.

They have been married a year and one night the hubby had to stay at the office. On the way home he reads an article in the paper that tells of the evils of the modern wife, and the wife at home reads of the evils of the modern husband. Each dreams of what the other is doing in the time that the one is supposed to be at the office and the other is supposed to be at home. The dreams are so terrible that when the two of them awake they make resolutions to trust each other and a second honeymoon begins.

L-KO.

WHERE IS MY WIFE? (Two Parts—Nov. 22).—Billie is the proprietor of a hotel, but his wife is the one who does most of the proprieting. Billie is a modest little fellow and is well content to do the entertaining of the house. He is active about the place, showing every one how to perform their jobs but he really shines at serving the ladies.

One of these delicate creations arrives and Billie is all attention. But his wife says "No," and the ambitious lad is forced to sojurn under the desk. There he finds a way to get in a word or two by poking his head out from the bottom. He makes a little rendezvous with the lady without his wife learning of it. Then when the lady rings for soap he writes his love on the bar and covers it so that the sentiments are not apparent until the bar is used.

Then follow a series of mistakes that were most unfortunate, as they put the attentions of Billie in the wrong light. He sent a little note to the lady of his love by means of a fan. But the darn thing blew too far and the note came into the hand of her husband. Then there is a mixup as the doors of the two rooms that the manager and the lady had were changed. The husband went after Billie and trying to say he found him in the most embarrassing of positions. Then there was a chase in which Billie barely escaped the wrath of the other, and it all ended when Billie fell into a bathtub and was carried about the streets in the rear of an auto.

POWERS.

IRMA IN WONDERLAND (Nov. 23).—The cast: Irma (Irma Sorter); Dorothy (Dorothy Clark); Teacher (Linnie Gee); Bennie (Bennie Suslow); Gerald (Gerald Ward); George (George Hupp). Written and produced by Lule Warrenton.

Irma is waiting for her escort to take her to a party when she falls asleep and has the most terrible dream. She dreams that she is a poor little girl in the country and has to do all the chores. She gets into all kinds of trouble helping the other children and finally falls in the brook. But just as she is bewailing her fate her mother wakes her and says that Bennie has come to take her to the party. The dream is over and Irma is glad that it was only a dream.

SAMMIE JOHNSIN AT THE SEASIDE (Split Reel—Nov. 26).—Sammie Johnsin is a character that is not new to the admirers of the comedy cartoons of the films. He has appeared off and on on the Universal program and now he is performing some of his comic antics at the seashore. He almost gets drowned and then plays the hero, but in the end he is happy as all the heroes of the films and those in real life ought to be.

The other half of the film is the continuation of Dr. Dorsey's series about Japan. Some of the fine old ruins are shown and after seeing them it is not hard to believe that Japan had a civilization that antedated that of the occident by many years.

VICTOR.

FELIX GETS IN WRONG (Special Release—Nov. 21).—The cast: Felix (George Felix); Mr. Dubray (Frank Staples); Mrs. Dubray (Margaret Whistler); Butler (George Odell); Maid (Viola Lind); Edith (Edith Roberts). Scenario by Calder Johnstone. Produced by Frank Ormston.

Felix, who is sent to visit some friends, is mistaken for the new butler. He gets into all kinds of trouble, but at last catches some crooks and is taken into the confidence of the family.

RED FEATHER.

THE DEVIL'S BONDWOMAN (Five Parts—Nov. 20).—The cast: Beverly Hope (Dorothy Davenport); Mason Van Horton (Emory Johnson); Prince Vandloup (Richard Morris); Doria Manners (Adele Farrington); John Manners (William Canfield); Aunt Barbara (Miriam Shelby). Scenario by Maie Havey. Produced by Lloyd Carleton.

Mason Van Horton, a young millionaire in good society, owns the Van Horton Bank in the tenement district, but has so little care for business that the bank—and the hundreds of poor workers who have entrusted their hard-earned savings to it—is on the verge of ruin.

John Manners is responsible for this condition of affairs, for he has business ability and has taken advantage of Mason at every turn. His wife, Doria, has social aspirations and is a typical vampire. She does her best to ensnare Mason, and he is easily charmed, until he meets Beverly Hope, who has come to visit her Aunt Barbara.

Doria is infatuated with Prince Vandloup. One night after a party at the Manners home Mason goes to Doria's apartment, where she is waiting to receive him. But as he starts towards her the face of Beverly comes before him and he rushes madly from the room, passing Manners on his way out. Doria tells her husband that Mason has forced his way to her room, and that she has had to fight for her honor. Manners is angry enough to kill Mason but she begs him to ruin him instead.

Manners does not take long to accomplish this feat. Beverly promises to marry Mason and helps him in every way. Doria gives a reception to which she invites Mason. He goes, intending to have a talk with Manners. One of the women whose earnings have been lost in the bank appears, but Doria orders her from the house. Instead the woman slips unnoticed to Doria's room and stabs herself. Later while all the guests are assembled at dinner, Doria is startled by a drop of blood which falls from the ceiling, causing much consternation.

Mason talks with Manners in the library and the two are advised of what has happened. Manners goes to the woman upstairs, and as he is returning to the library overhears his wife and the Prince making love. He denounces her and tells the astonished guests that she is the one who really is responsible for the failure of the bank and the ruination of Mason. He now realizes that she has lied about Mason. The Prince, after trying to persuade the Manners to forgive him, realizes that he can hope for nothing from Manners, and so at night, takes Doria away with him. His form changes to that of the Devil and he knows that he has his power.

GOLD SEAL.

THE WOMAN HE FEARED (Three Parts—Nov. 14). The cast: John Gray (Franklyn Farnum); Henry Clive (William Canfield); May Clive (Vola Smith); Claire (Clarissa Selwyn); Myrtle Andrews (Adele Farrington). Story by E. M. Ingleton. Produced by Harry Millarde.

Henry Clive, a wealthy widower, placed his small daughter, May, in a convent when she was a mere child, and now that her education is completed takes her home. Clive, alone, has amused himself according to his fancy, but now that his daughter has come to live with him he decides to reform. So he informs Claire, his mistress, that their relations can continue no longer. Piqued, she plans revenge.

Her nephew, John Gray, is a drunkard. When he loses his position on a newspaper because of this, she sends him to a sanatorium, where his cure is eventually consummated, and she promises to make him her heir and draws up her will accordingly. Through her he meets an artist, Myrtle Andrews, who has received a commission from Clive to paint May's picture.

May makes the acquaintance of Gray and soon the two are friends. Claire, who has been watching the little love god at work, tells her regenerated nephew that she will provide him with ample funds for a wedding if he can win May, but he must keep secret the fact that she is his aunt. While not understanding the reason for the stipulation, Gray agrees.

The wedding takes place. To the wedding breakfast comes Claire with her friend the artist. Stealthily she exchanges her glass of champagne for his of ginger ale. Gray becomes intoxicated and shames the woman he married and her father, and Claire tells Clive that because he once spurned her that now she is avenged and also discloses the fact that Gray is her nephew. Clive orders Gray returned to his apartments, whither Claire follows with liquors, and when he recovers somewhat from his drunken stupor tempts him further.

May, meantime, has decided that her place belongs beside him. As she arrives Gray, somewhat awakened to what his aunt is endeavoring to do, berates her and orders her from the house. Claire, returning to her own home, intends striking Gray from her will, but ere she can do this an attack of heart failure ends her life. So Gray and his wife are free to live out their lives in peace.

UNIVERSAL SPECIAL FEATURE.

LIBERTY (Episode No. 15—The Flag of Truce"—Two Parts—Nov. 20).—The cast: Liberty Horton (Marie Walcamp); Pedro (Eddie Polo); Capt. Bob Rutledge (Jack Holt); Major Winston (Neal Hart); Theresa (Maud Emory); Manuel Leon (Bertram Grassby); Jose Leon (L. M. Wells); Pancho Lopez (G. Raymond Nye). Written and produced by Henry McRae.

Pedro and Liberty are now in the prison. Pedro is sitting in his cell and outside are two guards talking of the torture that they are going to put Pedro through. They have been drinking rather heavily and pay no attention to their prisoner. Pedro finds that the door is open. He takes advantage of this discovery and lunges against it. The guards turn on him and he grabs one about the legs and upsets him and the other he throws against the table. He is about to escape when a number of other guards arrive and he is taken to the torture room. As one of the guards is found to be dead and the other badly wounded the men who have hold of him want to subject him to the severest tortures.

In the meantime Liberty has found a bit of masonry loose in the wall of her cell and by working manages to make it large enough to crawl through. She gets into an underground chamber, where she finds a pool of water and a number of skeletons. The walls are covered with slime and dirt and there can be heard the sound of dripping water. To add to the horror of the place there are all kinds of rats and vermin swarming about. Seeing no way of escaping here she turns to go back when she finds to her horror that the whole has been closed, and that she is a prisoner in the dungeon.

LAEMMLE.

THE EMERALD PIN (Two Parts—Nov. 23).—The cast: Kathleen and Grandmother (Roberta Wilson), Kitty (Eileen Sedgwick); Mrs.

Dexter (Gretchen Lederer); Alvin Randolph (Charles Pearley); Rose (Louise Owen); Rose's Cousin (Myrtle Gillette). Scenario by Maie Havey. Produced by Burton George.

Kitty lives with her grandmother. One day a Mrs. Dexter, who belongs to the smart set, invites Kitty to a bridge party. Ere the party is over, however, the grandmother arrives and takes a rather rebellious Kitty home, and then she tells the story of her own life.

Long ago when grandmother was a young girl she had a sweetheart, Alvin, and he finally asked her to become his wife. Kathleen was happy and confided the news to her best friend, Rose, who was herself in love with Alvin. Her jealousy caused her to plot.

Alvin requests Kathleen not to gamble; Rose learns of this and invites Kathleen to a party, where she has secured the aid of her cousin to make Kathleen play. At first Kathleen wins, but later she loses all the time and in order to pay her gambling debts borrows money from Rose until the sum mounts.

Then Alvin presents Kathleen with a beautiful emerald pin. Rose tells Kathleen that unless she pays the sum borrowed immediately that she will go to Alvin for the money. This alarms Kathleen and at the suggestion of Rose she pawns the pin. Then Rose suggests that they go to Kathleen's home to view the presents—and the wonderful emerald pin. Kathleen with a quivering heart accompanies them.

But meantime the maid, who was an accomplice of a band of crooks, had admitted one of the gang and taken all the presents. This foils Rose's plan, but never so long as Alvin lived did Kathleen dare to wear the emerald pin which she later secured from the pawnshop. Kitty promises never to gamble, and the grandmother feels that she has accomplished some good by disclosing her secret.

HER MESSAGE TO HEAVEN (Special Release—Nov. 25).—This is the story of a little girl who has been told by the pastor that heaven is a real place and she so firmly believes this that she calls up and asks to speak to heaven. But by accident she overhears a dire plot, which, by her efforts, is frustrated.

IMP.

WHEN HE CAME BACK (Nov. 22).—The cast: "Spike" Dugan (Malcolm Blevins); Dan Moran (Charles Cummings); Nellie Moran (Betty Schade). Written by Joseph Le Brandt. Produced by John McDermott.

"Spike" has been sent to prison by the evidence of Dan and has sworn to have revenge. One day Dan reads that he has been released and is terrified. At the time he is sick and Nellie goes to the druggist's for some medicine. The medicine is poisonous, so that when he hears "Spike" coming Dan pours some of it into a glass of whiskey to cheat "Spike" of his revenge. But when "Spike" arrives he sees the whiskey and, thinking to drink to the other's health, he takes the draught and is killed before the officers, whom Nellie has brought, can arrest him.

CIRCUMSTANTIAL GUILT (Two Parts—Nov. 24).—The cast: Fillmore (Jack Nelson); Antonio (Burton Law); Mary (Grace Bonyng); Hartman (Charles Cummings); Evans (Fred Montague); Casey (Dan Duffy). Scenario by Maie Havey. Produced by George Cochrane.

Antonio, a poor Italian fruit peddler, is on trial for the murder of Hartman. In spite of his protestations of innocence and his story of the finding of the gun hurled into his fruit stand, the consensus of opinion is that he is guilty.

The jury retires, and after being out for a considerable time all but one, Fillmore, are in favor of conviction. He stoutly adheres to his opinion and seems to be laboring under some strain. One of the jurors pleads with him to give in, as he is very anxious to get home to his wife, who is seriously ill, and still Fillmore holds out. At last he can seem to stand the strain no longer and calling for attention tells his story.

His sister, Mary, a sweet, innocent girl, had been betrayed by Hartman and had drowned herself. Over her dead body Fillmore had vowed vengeance. He had followed Hartman to the city, and then one evening saw him entering a cafe. Knowing that he would return home some time, he waited for him outside until midnight, and then, as Hartman emerged and started walking down the street, he shot him and hurled the gun into the wagon of Antonio.

The confession made, Fillmore falls dead and Antonio is cleared of the accusation.

BISON.

THE LOST LODE (Two Parts—Nov. 25).—The cast: John Stepton (E. N. Willack); Gloria (Edith Johnson); Tom Higgins (Edward A. Hearn); Edgar Collins (L. C. Shumway). Scenario by William Parker. Produced by Henry McRae.

John Stepton, owner of a once prosperous mine, finds himself on the verge of bankruptcy and is on the point of selling out to Graham, a chap who is picking up all the mines in the district. Edgar Collins, a young mining engineer, whom Stepton has engaged to trace a lost lode of the mine, tells him that he thinks he has discovered the lode which leads under Gloria mountain. This spoils the sale.

Tom Higgins has been Stepton's assistant and is in love with Stepton's daughter, Gloria, who does not favor his suit, as her heart already belongs to Collins. One of the drillers has discovered a new vein and disclosed the place to Higgins, who tells him to keep his knowledge to himself and they will buy the mine from Stepton and then work it themselves.

Collins forms the plan of blasting the mountain and makes all preparations. Higgins and the driller decide to frustrate this by cutting the wires just as Collins is ready to press the button and then when he goes to investigate the wires will be put in contact and he will lose his life.

One of the men who is working for Collins is assaulted by one of Higgins' men, who rolls what he thinks is the dead body down the mountain-side, but the man revives and manages to phone Gloria what has happened. She is away, but returns on her yacht and swims ashore. Higgins and his men tamper with the wires and pull the lever, causing the explosion, but Collins is not injured. The picture ends happily as the lost lode has been found.

Mutual Film Corporation

MUTUAL-CHAPLIN.

BEHIND THE SCREEN (Two Parts—Nov. 13).—Set down in the midst of a thoroughly equipped motion picture studio, with the real director tearing his hair and shouting through his megaphone, with dramas and comedies under way, pretty actresses being picked, settings being put up and torn down—there is unlimited opportunity for the wild destruction that follows in Charlie's wake. As an under stage carpenter, he goes about his work of knocking over cameras, setting up columns, getting in bad with the director, and doing everything that he shouldn't do with the pathetic seriousness that makes his work so peculiarly human.

Every one picks on him. Big Campbell, the lazy head carpenter, makes him wait on him like a slave; the director catches him every time he sits down to draw a breath after his vigorous labors and thinks that he is loafing; even the stage properties that he is handling fall on him. However, Edna, an awkward country girl, the butt of ridicule of the other applicants for work, who manages to disguise herself in the overalls and cap cast off by a striking carpenter, understands him and is kind.

AMERICAN.

THE FIGHT ON THE DAM (Nov. 9).—Ed Newton, a young engineer, encounters many difficulties in the construction of the new dam. Bill Dolan, one of the wealthiest cattle men in the district, is especially against the building of the dam and does all in his power to prevent the engineer from completing it. Dolan's daughter meets Newton and they fall in love with each other.

Later the surveying is completed and the dam is built. The cattlemen attack the engineer and his party but find that violence is to no avail. Ed and his sweetheart go over the dam and one of the cattlemen, who is in love with the girl, attacks the engineer in the tower. There a struggle ensues and Newton finally grasps his assailant around the waist and hurls him over the railing. Turning to the girl he clasps her in his arms.

ECLAIR.

THE ETERNAL CHALLENGE (Two parts—Nov. 4).—The cast: Madam Danfers (Helen Aubrey); Radford, her son (Norbert Myles); a society butterfly (Rea Martin); the actress (Edna Payne).

Madam Danfers discovers that her overindulged son, Radford, is in love with a dancer. The girl is really a good girl who is struggling against poverty and temptation and is deeply in love with Radford. Madam Danfers invites Lila, the actress and some society girls to the house in order to show Radford the difference between "ladies and LADIES."

At the luncheon Radford introduces Lila as his wife and Madam orders them to leave the house and they set up housekeeping in a tenement. Later a child is born to Lila, but even this does not soften her mother-in-law. Radford takes his son to his mother and the babe is dressed in the baptism robes of Radford. Madam comes to her best and takes Radford, his wife and son into her house.

SIGNAL FILM CORP.

A LASS OF THE LUMBERLANDS (Episode No. 3—Two Parts—"First Blood"—Nov. 6).—Chapter II of this serial closes with Helen and Little Bear, the Indian fireman on "Dollar" Holmes' logging railroad, paddling down stream in a canoe to the recorder's office to beat Holmes' agents (who are racing them in an automobile, but have met with a spectacular accident) in filing on the homestead lands of Dawson, whom Holmes' men have murdered in his cabin. The two canoers guide the frail craft by dextrous strokes through the rapids of a boulder-strewn river in the famed Yosemite Valley of Northern California. They make a safe landing, and strike out afoot for the recorder's office.

In the meantime Holmes' men escape death when their automobile crashes through the rail of a bridge and falls sixty feet into a river by swimming to the bank. They arrive at the recorder's office a few minutes after Helen has filed on the coveted land. Coveted particularly by both sides because its title carries with it the exclusive right to float logs to mill from a timber area owned in part by Holmes corporation and in part by small holders, among whom are Helen and a number of her friends.

Through the taking up of a friendly subscription to buy Helen a birthday present it is discovered by Holmes' men that she was a few days under eighteen years old—the legal age—when she filed on the lands of the murdered homesteader, and Holmes and his son Stephen (Helen's half-brother, but though neither knows it) on the strength of that fact procure a nullification of her filing and record a new filing in Holmes' name.

To offset the loss of their log-floating right Helen and her friends decide to use Holmes' railroad to transport their logs to mill. The logs are loaded. Holmes arrives upon the scene and announces that his road is not a common carrier and will not transport a rival's business. He orders the engine uncoupled from the log train, and departs. The uncoupled and loaded flat-cars are shoved onto a down-grade and sent whirling of their own momentum to the mill.

Meantime Holmes' wife has taken a train to meet her husband, at his direction—and there is a wild race with a locomotive with Helen at the throttle to overtake and pass the runaway cars and throw a switch to prevent a fatal collision between the passenger and the freight. The race succeeds, there is a wild fist-fight between the small timber holders and employes of Holmes, the log train eventually reaches the mill, and the logs are unloaded. Helen wires Holmes tauntingly: "Logs at mill. First blood."

A LASS OF THE LUMBERLANDS (No. 4—Two Parts—Nov. 13).—In order to force the only railroad in their district to transport logs of small-holder rivals of "Dollar" Holmes' timber trust to mill, the small holders and Helen Holmes as railroad station agent frame a conspiracy to have the road declared by the Interstate Commerce Commission a common carrier. This chapter tells the story of Helen's efforts to carry out this conspiracy.

An agent of the road not familiar with Holmes' announcement that it is not a common carrier and will not handle rivals' business, accepts a package billed beyond the California state line—into Utah. Its delivery at destination will constitute the road a common carrier. Holmes' men find out about this conspiracy immediately after the package has been accepted by the agent, and Holmes is furious. He orders his men to see that the consignment is held up. Helen learns of this plan and undertakes to frustrate it.

She leaps on the platform of a flying train, tries the door, finds it locked, and in one of the most spectacular scenes ever shown on the screen climbs by hand-holds from window ledge to window ledge until she reaches the platform of the expres car where the package is—and gains entrance to the car just as one of Holmes' men holds up the express agent and tosses the package into a Holmes automobile that is racing alongside the train.

Helen doesn't hesitate a moment. She leaps after the precious parcel—and lands in the auto. The men driving it overpower her and throw her out into the road. She is stunned senseless by the fall, but recovers consciousness in time to start the package once more on its out-of-the-state journey.

Holmes's son Stephen—Helen's half-brother by her father's second and illegal marriage, though none of the persons involved knows that relationship exists between any of them—acts as his father's agent in trying to stop the shipment of the package, and he does not scruple to resort to pistol-point argument, but without success.

MUTUAL.

HIS GUARDIAN ANGEL (Two Parts—Nov. 13).—The cast: Rodney Bradley (Eugene Pallette); Mabel Saunders (Kathryne Vaughn); David Saunders, her father (W. K. Brainbridge); "Big Bill" Stevens (Harry S. Griffith).

David Saunders, a big contractor and manipulator, is interested in the construction of a railroad in northwestern Montana. The rival line is being pushed through by a rival company and the success of either line depends on which one crosses a certain divide first. Bradley's son Rodney, who is in love with Mabel Saunders, daughter of David Saunders, is sent by the rival company to see that their line is pushed through first. "Big Bill" Stevens, a regular roughneck, is sent out by Saunders and told to push the line through regardless of expense. Mabel learns that her father is plotting against Rodney, so she follows him into the great west and hovers over him. She saves his life for him and later, even though Rodney is successful, Saunders forgives him and sanctions his marriage to Mabel.

CUB.

JERRY'S DOUBLE HEADER (Nov. 24).—The cast: Jerry (George Ovey); Hold-up Man (George George); Father (M. J. McCarty); Mother (Helen Gilmore); Daughter (Claire Alexander).

Jerry is "in bad" with his sweetheart's father and mother, so he rides concealed in a trunk on the back of the family automobile in which mother, father and daughter are taking a spin. The patrons of the roadhouse take refuge in a box and a barrel as a robber holds them up. The landlord of the place hides behind the counter, leaving the situation in the hands of the desperate character. The automobile party approaches. The desperado holds up the party, but seeing the daughter, he takes them under his protection, while Jerry peers out of the trunk at the proceedings. The hold-up man escorts the frightened family into the roadhouse, shooting as he goes, commanding the hysterical landlord to dance, firing at the waiter and taking a shot at Jerry, who follows them in.

As Jerry hurries out of the roadhouse he conceives the idea of using a racing automobile which has just driven up. He enters the restaurant quietly, ties a lariat around the feet of the hold-up man, who is dragged out by the racer. But the bandit, after he has been dragged down the road, is left rubbing his head dazedly when the lariat runs afoul of a tree. He recovers just in time to hold up the automobile party which has by this time followed from the inn. On seeing the bandit Jerry hastily concludes his conversation with the girl and gets into the trunk.

The family, with the bandit still accompanying them, enter the residence. When father phones for the police, the bad man shoots the telephone from his hands. Jerry now gets inside and fells the bandit with a blow over the head. Mother and daughter enter a bedroom and father is just knocking there for admittance when he sees that the bandit has recovered and is entering the hallway. Father escapes at the other side of the hall while the bandit raps on the bedroom door. The mother opens the door and falls into the bandit's arms. She screams and runs. While mother gets a shotgun and fires at the bandit, Jerry sneaks in again and fells the desperado with a vase. Jerry takes the bandit's guns and holds him up as mother shoots again. Two officers now enter and find that the features of the captive correspond with those of the picture on the notice of reward. As the policemen march the bandit off the scene, Jerry is hailed as the hero of the hour and gets the daughter with her father's blessing.

MUTUAL STAR PRODUCTION.

PECK O' PICKLES (American—Five Parts—Nov. 13).—The cast: Rudolph Schlitz (C. William Kolb); Louise, his daughter (May Cloy); Adolph Busch (Max M. Dill); Sergeant Todd (Frank Thompson); Caroline Pickett (Marie Van Tassel); Lutie Busch, his daughter (Josephine Clark); Jed, town sheriff (Burdell Jacobs); Bobbie Bennett (Alan Forrest). Directed by J. N. Heffron.

Rudolph Schlitz is the village shoemaker and Adolph Busch, the leading grocer, and butcher Rudolph has a daughter named Louise, who is pretty. Adolph's daughter, Lutie, is not so attractive as Louise. Bobbie Bennett is a romantic Boston boy. Jed Prouty is the village 'constable," who is in love with Lutie. Caroline Pickett is slightly infatuated with Busch.

Rudolph rips the sole of a shoe and finds therein an old lottery ticket No. 131313. The prize is $131,313. Bausch is persuaded to buy a ten per cent. interest for $10 in the ticket that had its drawing two years ago and their hopes soar as they contemplate the dents they will put in this old world when they win the dough.

Lutie reads Laura Jean Libby and obtains an inspiration thereby. While packing eggs she writes her initial "L" on the shell, tells how lonesome she is and sends it forth. Bobbie gets the egg and Lutie gets a letter requesting a photograph. Afraid to put her own picture in the mail, Lutie slips in a picture of Louise and signs it Louise. Return mail brings a picture of Bobbie, and Labor Day brings Bobbie himself pining for the real thing in girls. From this innocent incident the story grows until it involves all the characters in ridiculous situations.

Actuated by high moral impulses, Caroline stirs the town to frenzy on the subject of drink and gambling, the lottery ticket forming the chief charge in the latter complaint. Later on Caroline gets intoxicated from imbibing sweet cider which the frolicsome Bobby adulterated with "medicine water" abstracted from a black bottle carried by Busch. The cider becomes fashionable and all patronize it. The result is a most wonderful souse, ending in a deep sleep and a vivid dream in which all the village characters tread backward over the trail of time and appear in curious antics in the city of Washington, D. C., in the year 1860, before the war.

After scenes typical of that period time two Germans become the target of the rebel army and are blown thousands of miles through space, landing in the heart of 1960, in the exciting reign of King Theadore the First. After funny incidents, the final act brings the scene once more to Walpole, Mass., where the two jolly Germans awaken to find a great triple wedding planned and to realize that their mysterious peregrination was due to the influence of the stuff that made Milwaukee famous. They agree to destroy all the liquor in Walpole.

LONE STAR (American—Five Parts—Nov. 23).—The cast: Lone Star (William Russell); Helen Mattes (Charlotte Burton); John Mattes (Harry Von Meter); Jim Harper (Alfred Ferguson); Jefferson Mattes (Ashton Dearholt).

Lone Star, an Indian lad of superior intelligence, marvels at the efficacy of the white man's medical methods. He later goes East to secure an education and release his tribe from the practices of the medicine man. After a medical course in college Lone Star goes to New York and here becomes a noted surgeon. He meets Helen Mattes, the daughter of a rich New Yorker, and falls in love with the girl. Her father objects to his daughter mating with an Indian and he brings Helen to the same conclusion. A short time after the girl has told Lone Star that she can never marry him he saves her life by a very delicate operation. Then, disgusted with so-called "high society," he returns to the Indian village and there sets about to give them the benefit of his education.

VOGUE.

UP THE FLUE (Two parts—Nov. 26).—The cast: The Oil Magnate (Larry Bowes); the Magnate's daughter (Lillian Hamilton); the chief bombmaker (Harry Huckins); the bombmaker's daughter (Florence Rosee); one of the Bad Ones (Owen Evans); the Worst of Them All (Rube Miller); the Hired Man (Roy McCray).

McCray, assistant to the oil magnate and in love with the oil magnate's daughter, on seeing a suspicious character hanging around the oil fields, follows him. Lillian, the daughter, goes with him. Rube Miller is the worst of the bunch of bombmakers and he spies Lillian and McCray. The latter is locked in the boiler and a hot fire started under him. He is rescued just in time by Lillian. Later she is seen by the bombmaker's daughter and her fate is sealed. She is tied to a post with a bomb set under her ready to go off at a certain time. The girl is rescued just in time. The sputtering bomb is thrown out of the window and brings to earth a huge smokestack. Everyone is buried in the debris. McCray appeals to the magnate for his daughter's hand and as he is refused crowns himself with one of the many thousand bricks and falls back into a fade-out.

MUTUAL.

MUTUAL WEEKLY NO. 97 (Nov. 8).

With the Allies in the Orient.—Ammunition brought down in ships is loaded on a miniature railroad and rushed to the first-line artillery. Subtitles: Big cannons at Sedd-ul-Bahr bombarding Turkish fortifications. One shot with these big guns demolishes entire buildings instantly. A wrecked Turkish mortar.

Washington, D. C.—Mrs. Belva Lockwood celebrates 86th birthday. The first and only woman to be nominated for the Presidency of the United States.

New London, Conn.—The "Deutschland" reaches this port at end of second successful voyage. German U-freighter carries cargo of rare chemicals and drugs.

Sheepshead Bay Speedway, N. Y.—Aitkin wins Harkness trophy. Average speed 107 miles an hour.

San Francisco, Cal.—Famous landmark is destroyed. Old Hall of Records, which weathered the 1906 earthquake and fire, falls under the hand of wreckers. Subtitle: The new City Hall.

New York City.—Fashion Show for Charity at the Ritz-Carlton. The Militia of Mercy presents "Le Carnaval des Modes" for benefit of little victims of infantile paralysis. (Gowns by J. M. Gidding & Co., Fifth Ave., N. Y. City.) Subtitles: Suit of green velour, trimmed with Lapin, the new fashion fur of the season. (Courtesy of J. M. Gidding & Co., Fifth Ave., New York.) Sport Suit. Rose color wool Jersey trimmed with natural opossum. Taupe velvet tan with embroidery. Afternoon suit of Tete De Negre. Muff cuffs of Kolinsky. Picture hat of tulle with spray of Paradise. Unique evening hat of Georgette Crepe with French blue ribbon and flowers.

Washington, D. C.—New head piece for Uncle Sam's soldiers. Combination helmet and trench digger is a new war invention.

Oakland, Cal.—Smart set holds fete for charity. Society maids open Bazaar for benefit of the baby hospital.

New York City.—Handcuff King frees self in midair. Spectacular feat amuses thousands.

Mare Island, Cal.—Keel is laid for Battleship "California." Work on mightiest naval unit is started.

New York City.—President Wilson winds up whirlwind campaign here. Speaks at luncheon given by business men. Subtitle: "Begorra, I'm for Wilson, too."

New York City.—Carlstrom completes Chicago to New York flight with U. S. mail. Wins new non-stop record. 700,000 people along course witness progress of flight. Subtitle: The start in Chicago. Mutual Weekly cameraman hands film of start to Carlstrom to be delivered at end of journey in New York. The finish of the flight at Governor's Island, N. Y. City. The film is delivered in fastest time ever made by any man between the two cities.

MUTUAL WEEKLY NO. 98 (Nov. 15).

With the French at Combles.—The terrific artillery bombardment leveled and wrecked every standing thing in its line of fire. Subtitles: All the survivors were made prisoners. Being searched, even to their shoes. The barbed-wire detention camps are a haven of rest and contentment.

Washington, D. C.—Not a blaze. The Capitol Building gets its annual bath.

Wellesly, Mass.—College girls in annual sport carnival. Refreshments were served—just like tea at English cricket.

Washington, D. C.—U. S. Postoffice Department adopts automatic mail tying machine. Saves 50 per cent. of labor and twine. Invented by Mr. B. H. Dunn.

New York City.—Candidate Hughes votes early. Gets ballot No. 13.

Princeton, N. J.—President Wilson motors from Shadow Lawn to vote here.

Boston, Mass.—Scores drowned as trolley plunges through open draw bridge. Crowded car sinks in 25 feet of water and only few escapes.

Washington, D. C.—"Petticoat for a Dime" fraud order stops $10,000 in dimes. 200,000 letters containing dimes are opened at dead letter office and returned to senders.

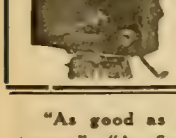
Boston, Mass.—Norfolk Hunt Club holds annual fox chase.

St. Louis, Mo.—Mississippi River steamboat, "Cape Girardeau," goes down. Divers recover valuable cargo.

Los Angeles, Cal.—Soldier boys return from border duty. Bronzed troopers, hardened by camp fire, return home self reliant and springy as race horses.

Chicago, Ill.—First book printed on western hemisphere is presented to Newberry Library here. The book was printed by Pedro Ocharte in 1576.

Easton, Pa.—Penn highway is dedicated. New concrete road formally opened by Gov. Brumbaugh of Pennsylvania, and Gov. Fielder of New Jersey.



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Washington, D. C.—Marble bust of President Wilson is completed. Will be placed in Capitol Building.

Cairo, Egypt—Anzac troops, in desert camp near the Pyramids, guard the Suez Canal. Subtitle, "Wigwagging."

GAUMONT.

REEL LIFE NO. 26 (Oct. 29)—The first item in this release is entitled, "Operating a Submarine Mine-Layer." As it is manifestly impossible to get motion pictures of operations of such a craft, the exposition has been made with animated drawings. These have been done by Harry Palmer.

"Training a Hunting Dog" is a revelation to people who do not know the infinite patience required. Only the method of handling the puppy is shown in this issue. Another section of this film is "Making Potash From Seaweed." This was announced for "Reel Life" No. 25, but was crowded out of that number.

The longest article in this issue is "Developing Truant Boys." The pictures were taken at the largest institution of its kind in the world, a model school for training boys who will not go to school and those who are idle when they do go. The lads are all under sixteen years, yet they make their own clothes in the tailor shop, bake bread for their own and two other schools, print millions of forms for the New York Board of Education, and carry on almost every process required to make the school self-supporting.

SEE AMERICA FIRST, NO 60 (Nov. 1)—The Battle of Gettysburg was one of the ten decisive battles of the world fought before the great conflict now raging in Europe. Over half a century has elapsed since the battle, and in that time so many monuments have been raised by federal and state authorities that it ranks as the best marked battlefield in the world. The battlefield is pictured in this release.

There are views of great beauty as well as of historic interest. These include pictures of Big and Little Round Top, Cemetery Ridge the wheatfield across which Pickett's men made their gallant charge, General Meade's headquarters and the spot on which President Lincoln stood when he made his immortal Gettysburg Address.

On the same reel is an animated Gaumont Kartoon Komic by Harry Palmer.

REEL LIFE NO. 27 (Nov. 5).—The picture opens with an "article" entitled, "The International Beverage—Coffee." Two billion pounds of coffee are grown annually in Brazil. The pictures show how the bean is cultivated and prepared for market. There are typical scenes from the planting until the heavy sacks go aboard the ship at Santos, the greatest coffee mart in the world.

The efforts being made to rid the state of New Jersey of mosquitoes will prove of interest to every community which is afflicted with these pests which carry both malaria and yellow fever. This section of the film has as its general title "Our Trench Warfare." It shows how the state employes are pouring oil on the untroubled waters in an effort to kill the larvae from which the mosquitoes develop.

The third section of this issue shows how The Autoped has developed from the boys' pushmobiles. As this new method of locomotion is just now engaging the attention of cartoonists, vaudeville artists, screen comedians, and the general public, its development will prove very entertaining.

A fourth section shows a new life saving suit which utilizes the principle of the thermos bottle. Not only does the shipwrecked person enjoy his usual warmth, but there is a compartment in which he carries his lunch, making his outing a veritable excursion.

MUTUAL TOURS AROUND THE WORLD NO. 1 (Nov. 7). In the pictures of England and Germany, or Southern France, or Holland and Switzerland, the cameraman has succeeded in catching the real atmosphere of the localities pictured, and the costumes of the peasants of Galicia are to be faithfully reproduced than are the ravishing costumes of the Viennese grand dames, apparently unaffected by war or [illegible] of the gay army and navy ball crowd at Vladivostok, where the enormous munitions exports from Europe for the Russian army have been handled until recently for transshipment over the Trans-Siberian line.

Amongst the places of interest shown in the first release of Mutual Tours are La Rochelle, France scenes in the harbor, the ancient town hall and other buildings and the wharves. The scenes change from France to the heart of olden Egypt, where we are shown the Assuan Dam one of the world's great feats of engineering the famous River Nile and Cleopatra's Baths Cataracts. From Egypt you are taken to a Galician town in the midst of the war zone. Here views of Kamenetz-Podolsk are portrayed, scenes of the fortress and also many of the native Galician types.

SEE AMERICA FIRST NO 61 (Nov. 8)—The success of "Along the Columbia River" in Gaumont's "See America First" Number 52 is responsible for a return to this beautiful stream nine weeks later. These different views of the same country are called "Oregon's Famous River." The pictures are bound up intimately with the Columbia River Highway.

Among the pictures for which spectators who have made the trip over the celebrated highway will look eagerly are Cascade Rapids, Eagle Creek Bridge, the Devil's Punch Bowl, Catching Salmon in Eagle Creek, Eagle Point, Horse Tail Falls, Waukeena Falls, Latourell Falls and Beacon Rock.

Attached to the scenic is an animated cartoon by Harry Palmer.

The Columbia River is noted both historically and for the salmon which is taken from it.

This famous river was discovered in 1792 by Captain Gray. In 1804 the Lewis and Clark Expedition reached the mouth of the Columbia River and opened up the great fur producing region of the country.

MUTUAL TOURS AROUND THE WORLD, No. 2 (Nov. 14). First comes the ancient French town of La Rochelle. The pictures show the harbor, the quays, the fishing fleet as it sails and at sea, and the town hall built in 1606.

The second section shows the Nile at Assouan. Here is located the wonderful dam which is one of the world's greatest engineering feats. The granite formation responsible for the cataracts is shown, as well as the great mass of masonry which now holds back the water for better distribution during the dry season. A view shows the water rising to cover the Isle of Philae upon which are the ruins of the beautiful temples of Isis and Hathor. There are pictures also of native industries.

The third section of the reel takes one into the war zones before peace had fled. It shows pictures of the ancient Galician town of Kamenez-Podolsk. The streets, the bazaar, the fortress and the mosque pre-empted by the Turks in the seventeenth century, provide quaint pictures of a life remote from our own. The native type shows give one an idea of the refugees who fled into this country before the Russian advance.

THE VAMPIRES (Episode One, "The Detective's Head"—Three Parts—Nov. 23).—The cast: Philip Guard, cub reporter (Edmund Mathe); Mrs. Guard, his mother (Florence Simon); Normandin (Marcel Levesque); Baron Mortense and Doctor Nox (Eugene Eyme).

The terrible crimes of a mysterious band of law-breakers nicknamed the Vampires have made all France fear these desperate men. No one has been able to discover who they are. A young reporter on Mondial, a newspaper, Philip Guard, has been receiving anonymous notes in a feminine handwriting. He is publishing what clues he has found when Detective Durtal's headless body is found at St. Clement. The officer had been sent there to follow a Vampire clue, and his death is a warning from the band. Philip Guard asks his paper to send him to St. Clement.

Philip's mother tells him that near St. Clement lives an old friend of his father's, Dr. Nox. She fears for her son's life and makes him promise that he will seek Dr. Nox's protection. He does so, and meets there a Mrs. Simpson, an American woman, who is thinking of buying Dr. Nox's chateau. Philip is distressed the first night to find that a picture hides an empty space in the wall which could be used to conceal a bulky package. In the pocket of his dressing robe he also finds a message from the Vampires, warning not to seek further clues.

The next morning Mrs. Simpson discovers that during the night she has been robbed of both jewels and money. Philip discovers that her jeweled cigarette case has been placed in his pocket. He hurries to the authorities with latest news of the Vampires, and is followed by Mrs. Simpson and Dr. Nox, who accuse him of the theft. His accusers are detained in a room at police headquarters while Philip returns to the chateau with the magistrate to investigate. In the hidden closet behind the picture is found a box containing the head of Detective Durtal. It had been put there only a few hours previous, for, when Philip discovered the place, it was empty.

Philip returns with the magistrate to find that Mrs. Simpson left a note acknowledging that he was a Vampire, and that six months previously the band had murdered the real Dr. Nox. The newspaper reporter hurriedly returns to Paris, feeling the next developments will be in the city.

The Vampires discover that Philip Guard is learning of their movements from Marfa Koutiloff, a Russian dancer. She discloses her identity to Philip, who hastens to meet her. At the same time, in her dressing room at the theater, she receives a visit from a friend, Baron Mortense. The Baron gives her a ring, accidentally scratching her with one of its sharp points as he places it on her finger. He then goes to his box to watch her dance. Marfa attempts to dance, but falls dead on the stage.

Philip, who has met Baron Mortense in the dancer's dressing room, immediately suspects him of being a Vampire. He does not wait to see what happens to Marfa, knowing that the Vampires have finished her. He follows her executioner, the man who is the grand Vampire. The band is too sharp for him. In turn he is followed and captured. The decree of the judge of the Vampires is that he is to be killed at dawn.

The man left to guard Philip is Normandin, a Vampire working for the Mondial. He recalls how Philip has helped him and decides to liberate him. When the judge returns, Philip and Normandin bind him and cover his face. They then escape. It is their aim to capture as many of the band as possible. Under their leadership the police surround the cellar in which the execution is to take place. Before the Vampires can uncover the face of the bound and gagged man, they hear the police breaking in. As they make their escape through the underground passage, they determine that Philip shall not be rescued. They shoot the bound man, not knowing that it is their own comrade they are executing.

Miscellaneous Subjects

CONSOLIDATED FILM CORP.

THE CRIMSON STAIN MYSTERY (Episode No. 12, "The Restless Spirit"—Two parts Nov. 6).—While in his laboratory one day experimenting in the hope of discovering some element to counteract the activities of Pierre La Rue and his gang of super-criminals, Dr. Montrose is interrupted by Pierre La Rue, who demands the drug. The doctor refuses, and puts La Rue out. The doctor then takes an oath to exterminate the gang and, pocketing a gun, follows Pierre La Rue. Dr. Montrose trails Pierre to Tanner's apartment, where, after a brief wait, his vigilance is rewarded by the sight of Pierre, Tanner and Kiel coming out of the house.

The three gangsters drive off. Dr. Montrose follows. Presently they reach a notorius dance hall. Dr. Montrose, following the gangsters in, sees them entering a private room. He seats himself near the door. A moment later a waiter carrying a tray of drinks to the gangsters, stops at the doctor's table and during the instant that his back is turned, the doctor drugs the glasses. A moment afterward the gangsters come out of the room and as they pass him, Dr. Montrose looks inside to see whether or not they emptied their glasses. Tanner catches him at it. Following stealthily, Tanner draws his pistol and with the butt end stretches the doctor senseless to the floor.

When the doctor comes to he finds he is bound hand and foot in a chair and a gag in his mouth. Tanner puts on him a black mask which covers the doctor from head to foot. Tanner has no sooner done this than Pierre enters carrying Florence. Just then Kiel bursts into the room saying that Clayton and three policemen are at the door. Pierre drops Florence and dashes out into the hall, followed by his henchmen. Florence released, sees her father's pistol on the floor and as the door opens she fires blindly, the bullet striking Robert Clayton. Realizing her mistake, Florence faints. Pierre comes hurtling back into the room and, picking up one of the drugged glasses forces its contents down Florence's throat.

Gagged and bound, Dr. Montrose struggles to tell Pierre that the whiskey is poisoned, but Florence drains the glass and slips out of Pierre's arms to the floor. In the midst of it all some one screams "Police!" Tanner and Kiel cut the doctor's bonds and make good their escape. The doctor drops on his knees beside Clayton and Florence, and picks up the gun just as the police break into the room, finding him in this compromising situation. And then like a thunder bolt out of a clear sky a startling revelation is made.

THE CRIMSON STAIN MYSTERY (Episode No. 13, "The Despoiling Brutes"—Two parts—Nov. 13).—Baffled at every turn in their attempts to be revenged upon Harold Stanley for his unyielding efforts to bring them to justice, Pierre La Rue, the master criminal, and his gang become seriously concerned with their future. Vanya Tosca learns accidentally that Florence Montrose, daughter of Doctor Montrose, discoverer of the element which is responsible for the Crimson Stain Gang, is going for a ride in the park. Accordingly Pierre La Rue lays elaborate plans for her destruction. The gang is increased by a new member, a cripple.

That afternoon as Florence and her father jog along in the park, Florence suddenly catches sight of an automobile speeding toward them. She recognizes the occupants as members of the Crimson Stain Gang, and she and her father spur their horses on, hoping to escape, but the

...overhauls them and the Crimson Stain Gang kidnap Florence.

The gang take Florence to an old hack by the river. While Red and Tanner watch Florence the others run off on an errand and once he is outside he reveals the surprising fact that he is not a cripple after all. The cripple hurries to a telephone booth, calls up the Montroe home and talk to Robert Clayton the latter Clayton and Doctor Montroe hurry out to Florence's rescue.

After telephoning the cripple gets a motor boat from the gang, cracks and speeds back to the shack. Red and Tanner put Florence in the boat and they start off down the river. Doctor Montroe and Clayton come up just as the boat backs away from the shore. They hurry to the bridge. They wait until the boat with Florence as captive comes along. Then a rope is tied to the bridge and the end lowered. Clayton climbs down the rope hand over hand the cripple unseen by the rest of the gang until Florence's bonds Red, seeing Florence free, jumps for her; Florence knocks him overboard. Tanner jumps to stop Florence just as the boat comes up to him Clayton dangling in midair reaches out and grasping Florence lifts her from the deck of the boat.

Tanner grasps Florence 'round the waist. Clayton hits Tanner and the latter, loosening his hold, drops into the water. Once more have Pierre La Rue and the Crimson Stain Gang been foiled in their efforts to wreck destruction upon the house of Montrose. That night as Florence is recounting her adventures to her father Robert Clayton, and Harold Stanley she expresses keen curiosity at the identity of the cripple who had cut her bonds and thus enabled her to make good her escape from the clutches of the murderous gang. Everybody is curious but Stanley who smiles as if he knew a whole lot more than he would tell.

UNICORN FILM SERVICE.

JIMMY DALE ALIAS "THE GREY SEAL" THE GREY SEAL (Episode No. 1. Two parts).—Henry La Salle uncle of Marie La Salle, plots with Travers, a lawyer, to gain control of Marie's fortune. While this is going on, Jimmy Dale, a wealthy young bachelor, who has taken to all manners of erratic crimes, plans to rob the safe of Goldweather & Frost, the fashionable jewelers. Henry La Salle organizes a band of unscrupulous society blackmailers and crooks into "The Crime Club." "The Crime Club" decides that Marie must die in order that her uncle may obtain her fortune. Jimmy succeeds in robbing the jewelers safe, and escapes with his booty despite the efforts of the police to arrest him. As always, he leaves as a mark that it is his work. The Grey Seal upon the cracked door of the safe.

JIMMY DALE ALIAS "THE GREY SEAL" (Episode No 2. "The Stolen Rubies" Two parts).—Marie, having learned of the plot against her life, has left the home of her uncle and has taken refuge with a society matron. At a reception at the latter's home Jimmy, in his character of the society man, meets Marie and falls in love with her. He is half determined to abandon his exciting secret life, but is urged on by a note from a mysterious influence, which signs itself "Tocsin." He is persuaded to go to the aid of a victim of Perly, a gambler. The victim has been persuaded by Perly first to gamble away his money, and then to steal some priceless rubies. Jimmy breaks into Perly's den, and at the point of the pistol compels Perly to hand back the rubies. They are then mailed to their rightful owners, and Perly's dupe is set upon the right path by the persuasion of Jimmy Dale, who thus once more shows that his depredations while they may have had variances with the laws of society, still work for good in the end."

JIMMY DALE, ALIAS "THE GREY SEAL"—(Episode No 3. "The Counterfeit Five" Two parts).—The love affair between Jimmy Dale and Marie La Salle ripened into their engagement and Jimmy is again anxious to abandon his wild adventures when another summons...

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...come from the mysterious "For Us", the time the message informs him that "The Grey Seal's" lady is nightly watched by a man, who is the sole support of an aged mother and who is being victimized by a band of crooks. Jimmy decides to go to the rescue. He discovers that Sammy Mathews, a cashier employee of the United States Currency Engraving Bureau, has been charged with stealing a counterfeit five dollar engraving plate and that the imposing secret service man has extorted $5,000 from Mrs. Mathews, Sammy's mother, under the threat of sending Sammy to prison.

Jimmy learns that the alleged government detective is a member of a gang of crooks who disguised himself as a secret service man for blackmailing purposes. Single handed Jimmy invades the underground den in which the gang makes its headquarters, and a fight ensues. In the meantime some mysterious information has reached the police headquarters to the effect that "The Grey Seal" can be captured at the headquarters of the gang. The police break in while the light is at its height but by a clever trick Jimmy succeeds in escaping both the police and the crooks. He leaves behind him, however, the now famous mark of "The Grey Seal," and the police officials are more baffled than ever in their efforts to capture the elusive "Gray Seal."

METRO PICTURES CORP.

EXTRAVAGANCE (Popular Plays and Players Five parts—Nov 6)—The cast: Norma Russell (Mme. Petrova); Courtland Russell (H Cooper Cliffe); Franklin Hall (Mahlon Hamilton), Howard Dundore (Arthur Hoops); Horace Scott (J W. Hartman), Robert Mackay (Edward Martindel); Butler (Tom Cameron). Scenario written by Wallace C. Clifton Directed by Burton L. Ping.

Extravagance has always marked the lives of Norma Russell and her father, Courtland Russell. As a consequence debt overtakes them, and Russell is forced to borrow a large sum of money from Howard Dundore, the banker. Even this hint of coming trouble does not cause them to economize, and soon Russell has to ask Dundore for an extension of his note.

This the banker refuses to do unless the note is accompanied by the signature of a depositor of the bank. Russell forges the name of Robert Mackay, one of the bank's wealthiest depositors. Dundore knows the name is forged, but instructs his confidential man, Horace Scott, to pay the note and subtract it from his private account. He then accuses Russell, and to save her father from the consequences of his forgery Norma is obliged to consent to marry Dundore. She cables her lover, Franklin Hall, a business man, who has gone to South America to look after a rubber investment, that she cannot marry him.

Hall returns at once, pays back the amount of the note, thereby beggaring himself, and marries Norma. Dundore pretends to be friendly to the young couple, tells Hall he knows his investment has gone badly, and offers him a position in the bank, which Hall accepts. Dundore then seizes the opportunity to have Hall's accounts falsified in order to make it appear that he has stolen large sums of money. He continues to call at the Hall's home, and on one occasion makes love to Norma. Hall comes in unexpectedly, the men come to blows, and Dundore accuses Hall of having taken money from the bank. He is arrested, brought to trial and sentenced to five years' imprisonment. The only man who could have testified in his behalf, Horace Scott, has been given money by Dundore, with orders to leave the city.

Norma feels that her husband's trouble is a judgment upon herself for her extravagance, since he has always gratified her every wish. Left without means by his imprisonment she turns her talents to scenario writing, at which she is immediately successful. Her father who has been ousted from his clubs for non-pay-

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ment of dues, and who lives in a little apartment with his daughter, secures work as a motion picture actor.

One evening when they are returning from the studio in the motor car of the director, they see an old man run down by another car. Norma takes the injured man home. When he regains consciousness days later his mind is a blank. During his ravings Norma gleans enough to suspect that he has knowledge of her husband's supposed crime, and tries in every way to bring back his memory. All efforts fail. She takes him to the prison to see her husband, and Hall recognizes him as Scott, but he does not recognize the husband. Norma decides upon an idea, and with the aid of her director carries it out.

She writes a scenario embodying the facts in the case of her husband's false accusation, and has it acted for the screen. Then she invites Dundore to see her latest picture at a special showing, and has Scott present. The picture is called "The Banker." As its action progresses there is a shout from the auditorium. Scott jumps to his feet wildly exclaiming: "That's the way he did it! Hall was not to blame. Dundore made me do it!" In the ensuing excitement Dundore escapes. He hurried to the railroad station, engages a special and leaves the city, but fate follows him, and he is killed when his engine crashes into a line of "dead" freight cars. Hall is released on the testimony of Scott, whose memory has been brought back by Norma's plan, and Norma and her husband begin life happily once more, both she and her father having learned a bitter lesson on the folly of extravagance.

BIG TREMAINE (Yorke Film Corp—Five Parts—Nov. 20).—The cast: John Tremaine, Jr. (Harold Lockwood); Isobel Malvern (May Allison); Redmond Malvern (Lester Cuneo); Judge Tremaine (Albert Ellis); Mrs. Tremaine (Lillian Hayward). David Tremaine (William Ephe); Samuel Leavitt (Andrew Arbuckle); Mammy (Josephine Rice); Julia Cameron (Virginia Southern); John Nolan (William De Vaull). Written and produced by Henry Otto.

The Tremaines are one of the first families of Virginia and owners of a large plantation. John Tremaine, the younger son, has fallen in love with Julia Cameron of Boston, who is visiting on a nearby plantation. Malvern, the banker, has entrusted John with a large sum of money to be delivered to a Richmond bank. Before starting on his errand John stops at his home to prepare for the trip. Upon entering the grounds he sees Julia in the arms of his brother David. Broken hearted at Julia's deception, John decides that after delivering the money to the bank he will never return to his home.

One evening, seven years later, John walks up to his old home to find it in a dilapidated condition and a "For Sale" notice on the front gate. He removes the sign and goes to Leavitt, the family attorney, who expresses surprise at John's return. John asks for an explanation and is told that upon delivery of the money to the Richmond bank seven years ago it was found to be several thousand dollars short, and his not returning to his home left room for only one conclusion: that he had taken the money. He also learns that the shock of his supposed theft killed his father, and that his brother died only a month prior to his return. John instructs the attorney to lift all mortgages and indebtedness against his mother's homestead and present the deeds to her. He goes home, only to find a scant welcome from his mother, whose entire life has been wrapped up in her other son, David. She will not accept the property, feeling that his fortune was founded on theft and that the act of his youth is a barrier between them. She decides to leave the old homestead, but remembrances of old times make it impossible and John implores her to remain.

Tremaine brings the plantation from ruin and desolation to a prosperous condition, remodels and refurnishes the home, and in time wins the love and confidence of his mother. Malvern, the banker, has one daughter, Isobel. While out riding one afternoon she falls from her horse and John carries her home. The doctors find she is suffering only from a slight shock. Malvern in his excitement and recalling the occurrences of years before, accusing John of being a thief as well as a coward, forbids him to come to his home again.

Julia, David's widow, comes to Tremaine for the holidays, bringing with her David's two sons. John learns that David's estate is in a depleted condition. He takes up all outstanding indebtedness and provides for Julia and the children. His energy and directness in all his undertakings has won him the respect and confidence of all his neighbors and also the title of "Big Tremaine." A committee waits upon him and urges him to accept the nomination for Congress, but he declines it.

Isobel recovers quickly from her injuries, and upon subsequent meetings with John finds that her interest in him is awakened. She is intensely interested in all matters pertaining to Virginia, and learns that John is the people's choice for Congress. Isobel in secret works for John's nomination. Leavitt, the attorney, informs John that a body of people are on their way to urge him to accept the nomination for Congress. Just as the enthusiastic crowd, headed by Isobel, arrives at the gate Malvern comes in and tells John that if he accepts the nomination he will denounce him as a thief. Julia comes forward with the statement, "It is a lie; John was not the thief!" and hands the banker David's confession stating that David stole the money from the bag while John was changing clothes for the trip to Richmond seven years ago. Malvern withdraws all opposition to John, and John goes forth to receive the welcome of his neighbors and claim Isobel.

BLUEBIRD PHOTOPLAYS, INC.

A STRANGER FROM SOMEWHERE (Five Parts—Nov. 13).—The cast: Sam Brockton and "Dippy" Lewis (Franklyn Farnum); Agnes Darling (Agnes Vernon). Mrs. D. G. Darling (Helen Wright); Olga Veloski (Claire MacDowell); Daniel Darling (Arthur Hoyt); Howard Dana (Barney Furey). Scenario written by Willis Wood. Directed by Wm. Worthington.

Howard Dana and his partner in adventures, Olga Veloski, discover that Sam Brockton, millionaire from the West, has arrived in town and they arrange to fleece him. They plan an old confidence game and locate the scene in one of the residences of wealth, knowing that the occupants of "Millionaire's Row" are spending the summer at various resorts. Agnes Darling and her father come to town for a day or two from their summer home in the mountains. Mr. Darling's automobile breaks down and as Brockton passes, he offers his services to help make repairs. In this way he discovers that Agnes is a charming girl and falls in love.

The incident has been observed by Olga and her accomplice and when the repaired automobile drives away, Olga attracts Brockton's attention. She tells him that if he will come to her home the next day she will introduce him to Agnes, who is supposed to call at Olga's residence. Olga and her accomplice manage to avoid the caretaker in the house they have selected for their work. At the appointed time Brockton arrives and through an old confidence game he is robbed.

The scene of the robbery happens to be the town residence of the Darlings. Just as the trick is being turned, Mr. Darling and Agnes arrive at their home. Upon entering the house, the Darlings are amazed to find that the house has been entered. They come upon Brockton, who is so frank and interesting in his explanation that he ingratiates himself with Agnes and her father, and they invite him to their country home. The two sharpers escape and join another member of the confidence gang—a crook known as "Dippy" Lewis. When Olga observes a striking resemblance between "Dippy" and Brockton, she decides to use the crook to an advantage.

Olga overheard the invitation Brockton had received from the Darlings and dresses "Dippy" to resemble him. She sends him to the mountains and he is received by the Darlings. "Dippy's" criminal instincts lead him to commit several robberies among the hotel guests, and when Brockton arrives he finds himself under suspicion. He is puzzled at Miss Darling's conduct toward him. Olga has directed members of her gang to chloroform Brockton and dispose of him in a cellar, that he may not by any mischance reach the mountains before "Dippy" Lewis arrives there. The striking resemblance between the two mislead the toughs and they chloroform "Dippy" and confine him in a cellar.

Agnes is perplexed at the strange transition in Brockton's manner, for he really is of a gentlemanly type in strong contrast to "Dippy," whom the girl had previously mistaken for him. The Darling family decide to return to the city and invite Brockton to call upon them there. Olga hears of this and plans to have "Dippy" again impersonate Brockton. When Olga attemps to locate "Dippy," she discovers that he is a prisoner. Before she can have him released, Brockton makes his visit to the Darlings, a fact of which Olga is not aware. Thus it is that she goes on with her plans, sends "Dippy" to call at the Darling home and there the two men meet and settle matters.

THE MEASURE OF A MAN (Five parts—Nov. 20).—The cast: Pattie Batch. (Louise Lovely); Jenny Hendy (Katherine Campbell); John Fairmeadow (Warren Kerrigan); Billy (Ivor MacFadden); Donnie (Marion Emmons); Jack Flack (Harry Carter); Tom Hendy (Marc Robbins). Scenario written by Maud Grange. Directed by Jack Conway.

John Fairmeadow has been expelled from a theological seminary because of his evident unfitness for the ministry. He goes West, and finally winds up in a lumber camp. Pattie, the pet of the woodsmen, is praying that a parson be sent to pronounce the burial service for her father, who has been killed by a falling tree. Fairmeadow's clerical appearance makes his arrival seemingly providential, for Pattie declares when she beholds him that her prayers have been answered, and thus Fairmeadow is compelled to conduct the burial service and thereafter pose as a parson. Having gone to the woods to fight out his own battles, Fairmeadow gains help for himself in helping others.

The "parson's" reputation as an exhorter has traveled to a nearby camp and he is urged to go there and conduct revival services. Jack Flack, the "boss" of the neighboring camp, objects to Fairmeadow's activities and undertakes to physically expel him from the community. In this encounter Flack comes off second best, and Fairmeadow's record is enhanced. Flack is living with a girl he has enticed from the camp where Fairmeadow makes his headquarters. This girl is moved by Fairmeadow's sermons to leave her environments and return home.

She leaves her baby where Fairmeadow will come upon it in the woods, and when the "parson" takes it in his arms and carries it to his home camp, she follows. Going direct to Pattie's home, Fairmeadow is arranging for the care of the child when its mother is discovered, by Pattie looking in at the window. Thus mother and child are reunited and Fairmeadow and Pattie go with her to her father's home, where a reconciliation is effected.

Comes Flack to the camp to find the girl

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and have vengeance upon the "parson." One of the converts, Fairmeadow has made kills Fluck in a fight, and the "parson" witnesses that the deed was committed in self defense. While Fairmeadow has been at the neighboring camp, his congregation has built him a church and cabin to live in, and soon after his return the "parson" is called upon to perform a marriage. Then it is that he makes clear his standing, that he has studied for the ministry but has never been ordained.

When one of the lumbermen leaves the woods to visit his mother, he goes to Fairmeadow's father, who is a Bishop, and explains how matters stand with his son. The Bishop hastens to the lumber camp, ordains his son and performs two marriages, in one of which Fairmeadow makes Pattie his wife.

GREATER VITAGRAPH.

THE SCARLET RUNNER (Episode No. 9, "The Gold Cigarette Case"—Two Parts—Nov. 27).—Christopher Race, returning from a trip into the country, stops at an old castle with the intention of looking over the ruins. As he reaches the front of the place, a girl, leaning from a tower, attracts his attention. The girl throws something down which proves to be a gold cigarette case. She is then roughly dragged from the window. Race finds an old hag, who is the caretaker, and she shows him about the place. He is unable to find any trace of the girl except by one hairpin on a window ledge. He returns that night to search further, having put up at a nearby inn, and is attacked and wounded on the arm.

The next morning he receives a surprise when he sees the man whose photo is in the cigarette case at the inn with another. Race displays the case and the men come to his table. Talk follows which reveals the fact that the young fellow, Maurice Naylor, is searching for the girl, his fiancee, to whom he gave the case. The latter contains a slip of paper bearing some letters which are the combination of a safe, in which are some valuable bonds—the girl's fortune—left her by her parents. Her uncle, in whose care she is, has tried to force the combination from her. When she became engaged to Naylor, the uncle took her away. Naylor has traced her to that locality by a letter he received from her, but he does not know the house she is in.

As Christopher saw her being taken in an auto from the castle the previous evening, he knows she is there no longer. A letter comes while they talk saying that Race may learn something of the girl if he will call at a certain house that evening. The man with Naylor, Fergus O'Brien, a detective, scents a trap. It is arranged that Race shall go that evening, while the others will follow and see what happens. Christopher goes to the house and is attacked. After a fierce fight, the girl is rescued, her uncle and his accomplices are captured, and all ends happily.

UNITY SALES CORPORATION.

LEND ME YOUR WIFE (November).—Tweedledum has an uncle who wants to bestow a fortune upon him, but not until he is married. This condition does not exactly please our hero, so he endeavors to deceive his uncle by making an arrangement with his friend to "lend me your wife" for a short time. Amusing situations follow when the husband and wife come to live in our hero's house. The husband plays the role of servant and is made to suffer all sorts of indignities when uncle comes to look things over. Things go on merrily enough for a time until uncle stumbles into the servant's room and discovers the husband and wife together. To prevent family scandal, the deceivers have to confess that it was a trick. But uncle was not allowed to escape with his fortune so easily, as Tweedledum sets about to find another partner to share his blessings. This he does before the time limit expires and everything is satisfactorily arranged.

THE YELLOW MENACE (Episode No. 13 - "The Spy and the Submarine"—Two Parts - Nov. 27).—By appealing to the vanity of Howard Smithson, who is the inventor of a remarkable air-lock for submarine use, Ali Singh, in the garb of a citizen of Europe, laying aside for the time being his Oriental make-up, succeeds in boarding the submarine, accompanied by two of his associates. Together they overpower Smithson and leave him for dead, intending to learn the secret of the air-lock invention. Smithson, however, is not killed, but revives enough to attempt locking himself while the submarine sinks. Ali Singh, however, is saved through the devotion of his men, who shoot him through a torpedo tube.

ARTCRAFT PICTURES CORP.

LESS THAN THE DUST (Seven Parts - Nov. 6).—The cast: Radha (Mary Pickford); Captain Richard Townsend (David Powell); Captain Bradshaw (Frank Losee); Mrs. Bradshaw (Mary Alden); Ramlan (Mario Majeroni); Jawan (Cesare Gravina); a derelict (Francis Joyner); Ahmed (Russell Bassett); Bhesthe (Walter Morgan); a gossip (Merlita Esmonde). Written by Hector Turnbull. Directed by John Emerson.

At the opening of the story a rebellion, caused by a dispute over the sacred rights of the Hindoos and their abuse by the provincial government, is in progress the natives and soldiers of the British garrison being in conflict. Radha has been adopted by a sword maker. During the warfare she meets Captain Richard Townsend of the local garrison. She is impressed by him. In a later scene when Radha, in her playful and innocent way, falls into the sacred waters of the pool at the temple, she is charged with desecration and is attacked by an infuriated mob of fanatical natives. Captain Townsend arrives on the scene and saves her.

Mrs. Bradshaw, the wife of a fellow officer of Townsend's, has fallen in love with the latter and when she learns of his friendliness for Radha, she resents it and shows her dislike at all times. During a severe fight between soldiers and natives the girl saves the life of the captain when he falls wounded in the field. During the rebellion the foster father of Radha is thrown into prison and before she can get his release Captain Townsend is sent to England on a furlough to recuperate from his wounds.

Then it is that Radha organizes a rescuing party and attempts to get her father out of prison. She is about to be killed when her father reveals the fact that the girl is not his daughter but is the child of an English officer, who, becoming addicted to drugs, dropped to the level of a social derelict, Radha knowing the officer has shown him great sympathy, never being aware of the relationship.

This derelict is the grandson of a wealthy Englishman. Radha is sent to England to see him and also to find Captain Townsend. It develops that Townsend is a nephew of the same old gentleman who died before the girl reaches England. He has left his fortune to Townsend. Arriving at the estate Radha is surprised to find her captain there. She tells him of her foster father's plight and the officer uses his influence to get his release. The little girl remains in England and is sent to school. Gradually the fondness for each other grows into a love and Townsend and Radha are married.

KLEINE-EDISON-SELIG-ESSANAY.

THE CHAPERON (Essanay—Five Parts—Nov. 20).—The cast: Madge Hemmingway (Edna Mayo); Jim Ogden (Eugene O'Brien); Count Van Tuyle (Sydney Ainsworth); Mrs. Hemmingway Frankie Raymond); Richard Coombs (John Cossar); Mrs Coombs (Marion Skinner). Directed by Arthur Berthelet.

Jim Ogden, secretly engaged to Madge Hemmingway, wealthy heiress, becomes sensitive over his lack of money and breaks the engagement. In a moment of pique she marries Count Van Tuyle. After six months she returns from Europe, minus her husband. Trying to forget her error, she goes to the country.

Richard Coombs is the nearest neighbor of Madge's aunt, and he finds it necessary for his wife and himself to hasten to the city. A chaperon is needed immediately for their four daughters. By necessity they are forced to take Madge, who is still the runaway Countess Van Tuyle.

Jim Ogden is on a canoe trip through the lakes and stops at the Coombs' camp. This is the crowning embarrassment for the chaperon. Up to the time the cook, butler and chauffeur have quit and each one of the girls has opened a summer flirtation.

However, Ogden persuades Madge to take a canoe ride. Their craft strikes a rock and the two are marooned on a little barren island. Meanwhile the Count has followed his wife to America and with Madge's mother arrives at the camp. Becoming suspicious he goes up the

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lake the next morning and finds his wife with Ogden. Madge escapes on his boat and leaves the two men to fight it out.

Mrs. Coombs returns to find her four daughters engaged, the chaperon a sorry sight after her night on the lake and half of her servants gone. However, Mrs. Hemingway solves everything and promises that she will effect a settlement with the Count to enable her daughter to marry Ogden.

THE COSSACK WHIP (Edison, Five Parts, Nov. 15).—The cast: Darya (Viola Dana); Katerina (Grace Williams); Alexis (Bob Walker); Turov (Frank Farrington); Sergius (Richard Tucker); Mme. Popeska (Sally Crute).

A long line of prisoners winds over the snow-covered Russian steppes toward the train which is to carry the unfortunates to Siberia. A band of revolutionists, bent on freeing their brothers from the living death, attack the Cossack guard and in the excitement several prisoners escape. Turov, Prefect of Police, learns of the attack and orders the whole district raided that he may punish the perpetrators of the attack.

In their crude home live Sasha and his daughters, Darya and Katerina. Suddenly the still air is shattered with the blood-curdling yells of the raiding Cossacks. Little Darya is quickly hidden, but Sasha and Katerina are led before Turov. The father is sent to Siberia. Soon afterward Katerina, robbed of life and honor, creeps back to the little settlement to die, carrying with her the Cossack knout with which she has been flogged.

Over her sister's body, Darya swears revenge and keeps the Cossacks whip as a reminder of her vow. Then follows a story of action and power, telling how Darya becomes the favorite dancer of the Imperial Ballet; how she brings the bloodthirsty Turov to her feet and finally accomplishes her revenge; how, at last, she listens to the pleadings of Sergius, a revolutionist and master of the ballet, and how the two of them make their way out of Russia and across the ocean to the great land of liberty and opportunity.

FOX FILM CORP.

JEALOUSY (Five Parts, Nov. 20).—Carney marries Agnes Maynard and soon forgets his old sorrow. Anne, tired of her mock wedded life, attempts to make Roland jealous of his wife. She induces Carney to visit the home of Randolph Parsons. There Roland finds his wife, but a sudden twist of affairs results in his discovering that Agnes is innocent.

Anne tries new tactics now. She knows that Carney has been losing steadily in the stock market, through her husband's efforts to ruin the man his wife loves. Anne finds a memorandum on Martin's desk: "Corner B. H. R. Stock." She gives this information to Carney.

He is overjoyed and grasps the tip eagerly. Martin, however, learns of what Anne has done, and reverses his tactics. The result is that Carney is ruined completely. In his rage, he thinks that Anne has tricked him purposely, and he goes to her, furious. While he is there, she sees Martin returning.

She thinks she has an opportunity for revenge. She tears her clothing and lets down her hair. Then she turns out the lights and screams. Martin enters. Anne shrieks that Carney had been attacking her.

Martin smiles and takes out the B. H. R. memorandum.

"I know your game," he says. "Go," he tells Carney, "you are ruined. You have been punished enough."

Martin bids his wife good-bye, and informs her that he is going to leave her. Anne falls senseless to the floor.

INTERNATIONAL FILM SERVICE.

HEARST INTERNATIONAL NEWS PICTORIAL, NO. 88 (Nov. 2).

San Francisco, Cal.—Keel of the dreadnaught California is laid at the Mare Island Navy Yard, a large crowd attending the ceremony. U. S. Senator James D. Phelan taps the steel with a silver hammer, denoting that it is officially accepted.

Provincetown, Mass.—While, according to authorities on naval affairs, the United States is in great need of war submarines, sea-going diving boats are being built in the United States for foreign nations. The Isaac Peral, one of the most efficient submarines ever built, is completed and tested here preparatory to leaving for Europe, where she will become part of the Spanish navy.

Hoboken, N. J.—A monster machine operates here, lifting whole car-loads of coal off the trucks hauling them high into the air and dumping them.

Los Angeles, Cal.—George Nooyan, a young athlete, narrowly escapes death in a thrilling slide on a wire strung 275 feet in the air. He calmly goes back and makes a successful slide.

Season's Latest Fashions.—New styles in headdress creations of Lucile, Lady Duff-Gordon, are shown by attractive Lucile models.

San Francisco, Cal.—Eight girls enter a swimming contest across the Golden Gate, and Miss Wally Mahn wins.

Pittsburgh, Pa.—An unusually efficient motorcycle squad is part of the Preparedness Camp near here. The motorcyclists perform remarkable stunts with their machines, one of their achievements being a rapid ascent of a 45 per cent. grade hill.

Denver, Col.—Colonel Theodore Roosevelt, touring the country in the interest of the Republican national ticket, lifts his hat to the cheering multitude that meets him in this western city.

London.—Hundreds of wealthy Londoners donate their automobiles to the military authorities and many women volunteer their services as drivers.

Near Neuilly, France.—American ambulances carry wounded from the fighting line to the American hospital at Neuilly, the Americans being under fire from German guns most of the journey. Unloading of the wounded is supervised by Lieutenant E. B. Hayden of Boston and Sergeant M. O'Connor.

New London, Conn.—Deutschland, the first submarine merchant liner to cross the Atlantic, makes its second successful voyage to America. The Deutschland is tied up alongside the German liner Willehad while preparations are made to unload her cargo which is valued at $10,000,000.

HEARST INTERNATIONAL NEWS PICTORIAL, No. 89—(Nov. 7).

New York City.—President Wilson, accompanied by Mrs. Wilson, arrives in New York on board the Mayflower, to wind up his campaign for re-election at a monster meeting in Madison Square Garden.

Chicago, Ill.—Victor Carlstrom, the aviator, leaves Chicago on a non-stop flight to New York, a distance of 900 miles. He carried bags of mail and his trip may result in the establishment of a regular aerial mail route between the two cities.

Bethlehem, Pa.—The William Penn Highway, just completed, is formally dedicated. Governor Brumbaugh of Pennsylvania is Chief Master of Ceremonies.

Footlights and Fashions.—Miss Juliette Day, star of "Up-Stairs and Down," at the Court theater, New York, poses exclusively for the Hearst International News Pictorial in the latest gowns of her own creation.

Philadelphia, Pa.—More than 4,000 steel freight cars are loaded on board the British freighter Doonholm to be transported to France.

Near Spokane, Washington.—Final work in the harvesting of winter wheat is on in the gigantic fields of this state. Thirty horses draw an enormous reaper over the rolling, outdoor workroom. A giant motor tractor mows, threshes and bags the grain.

San Francisco, Cal.—The Hall of Records, last of the ruins left by the big San Francisco fire, is wrecked. The giant steel dome, weighing 320 tons, is pulled down after it resists for several days the efforts of the wreckers.

In the Snow-Capped Vosges Mountains.—Alaskan dogs, emissaries of mercy, provide the power for drawing ambulance sleds between the first line mountain trenches and the hospital base. Exclusive French war pictures depict the hardships endured by the fighting men of France on the battle line in the high altitude of the mountainous country.

HEARST INTERNATIONAL NEWS PICTORIAL, NO. 90 (Nov. 9).

Pasadena, Cal.—A ten ton steel frame for a telescope on top of Mount Wilson, is carried up the mountain side on a powerful truck. Near the summit the truck slips off the mountain roadway and the frame narrowly misses going over a precipice.

Mineola, L. I.—Miss Cecelia Wright, a daring woman flyer, drives her plane at a dizzy height in an effort to exceed the government's altitude record.

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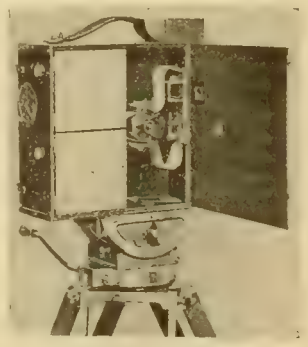

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Del Rio, Texas.—Fire of incendiary origin destroys a railroad bridge near the Mexican border shortly before two trains carrying Georgia National Guardsmen are due to pass that way.

Washington, D. C.—Students of the Catholic University here stage a unique tug-of-war in which the freshmen are ducked into a small lake.

Footlights and Fashions.—Miss Violet Heming, of "The Flame," at the 44th Street theater, New York City, appears exclusively for the Hearst International News Pictorial in the latest gowns designed by herself.

On the Somme Front.—An armored train hurls giant shells into the German trenches many miles away. Exclusive pictures obtained by official cameramen with the French army.

New Orleans, La.—Sir Ernest Shackleton, just back from an Antarctic exploration trip, arrives in the United States with Captain Worsley of the Exploration ship, "Endurance."

Boston, Mass.—45 persons are killed when a street car plunges through an open draw into the river. The police drag the stream to recover the bodies. The car of Death is removed from the water after the bodies of the victims floated down the stream.

The National Election, Princeton, N. J.—President Wilson is cheered by several hundred students when he appears to cast his ballot in his home precinct.

Chicago, Ill.—Woman vote for president here for the first time. Their influence on Illinois aids in piling up a tremendous plurality in that state for Charles E. Hughes.

New York City.—An election night crowd of more than 900,000 persons swarms the streets where a mad multitude creates a Bedlam of noise as returns flash on outdoor screens showing the result of balloting all over the United States. The result of the election is in doubt many hours after the polls are closed. Hughes' supporters claim his victory, while Democratic leaders insist that President Wilson is re-elected.

BEATRICE FAIRFAX (Episode No. 14—"The Hidden Menace"—Two Parts—Nov. 6.)—The cast: Jimmy Barton (Harry Fox); Beatrice Fairfax (Grace Darling); Alice (Alice Masters); David Holmes (Nigel Barrie).

Beatrice Fairfax receives a letter from Alice Masters, an heiress and orphan, saying that she has become engaged to the man of her choice, David Holmes, but that her guardian, Mr. Harvey, objects and has forbidden her sweetheart to call upon her. She says that her other guardian, Mr. Wells, sympathizes with her and has promised to demand an accounting from Harvey. Alice also says that her mother died insane and recently she has begun to have delusions of the strangest kind, which greatly disturb and frighten her.

While Beatrice is thinking of Alice and her trouble, Jimmy Barton is given an assignment to investigate the death of a Wall Street broker named Wells. On his way out, Jimmy stops to tell Beatrice of his assignment. She is struck by the sameness of names and hands Jimmy Alice's letter. He advises Beatrice to call upon Alice, promising to join her there.

At Wells' office, he finds a policeman questioning the chief clerk, who declares that Wells saw no one that morning except Mr. Harvey, his co-trustee. Harvey carried a black bag. He remained only a few minutes, leaving the bag in the private office. An hour later Harvey's confidential servant called for the bag, and the broker was found dying, the bag on the floor near by. There was a queer odor and the servant quickly opened the window and went away with the bag. Jimmy finds a small key on the floor, but nothing else.

In the meantime, Beatrice arrives at the Harvey mansion. Harvey informs her that Alice is insane, but Beatrice is convinced otherwise and promises to spend the night with the girl. Jimmy hurries to the Harvey residence, but is refused admission. He goes on a tour of inspection around the house and discovers an open window on a low balcony. He enters and finds himself in a large bedroom. On the table he sees a black bag and concludes that it is the one Harvey carried into Wells' office. A noise at the door compels him to hide to prevent discovery by Harvey's servant who comes in and puts the bag in a closet, filled with all kinds of strange and fantastic costumes, parts of stuffed animals and reptiles. The servant takes a huge stuffed hand from the closet, locks the door, puts the key in his pocket and goes away.

Jimmy tries to pick the lock of the closet door but is interrupted and hides under the bed as Harvey enters with the closet door key which he places on the table. Harvey becomes angry over two telegrams which he reads and throws them on the floor within reach of Jimmy. Jimmy finds the telegrams are from broker demanding more margin. Harvey fails as yet. Jimmy take the black bag and hurries to the police station. He show the key to the captain and inserting it in the lock of the bag turns it around and around as if winding up a toy. There is a buzzing inside the bag and all draw back in alarm. Jimmy, unconcerned takes out his watch. At the end of an hour the bag suddenly opens and a puff of vapor is sent up. All are affected by the fumes. Jimmy demands Harvey's arrest. The police captain explains that there is no evidence that the bag is the same as the one taken into Wells' office. "We must have more evidence," he says, and Jimmy agrees to get it.

He secures a "devil suit," and with a detective gets into Harvey's bedroom. Jimmy puts on the devil suit and with the black bag hides behind the curtains. Harvey comes in and from the closet takes a large stuffed snake which he fastens on his arm and goes out into the hall. Jimmy and the detective follow and see him hide behind curtains on one side of the stairs. As Alice comes up, Harvey thrusts the snake out from the curtains and Alice screams. Jimmy in the devil suit and waving the black bag runs in and drags Harvey through the curtains. He tries to escape but is caught by the detective. Harvey asks if he can be arrested for playing a practical joke on his ward. Jimmy, still arrayed in the devil suit holds up the bag and leads the way to Harvey's bedroom, all following him.

The detective handcuffs Harvey to the bedpost. Alice, Beatrice and David look on wonderingly. Jimmy looks at his watch and calls attention to the fact that it is exactly nine o'clock. He takes the key from his pocket and makes a pretense of winding the bag. Then he sets his watch against the bag with the dial facing Harvey, and directs everyone to leave the room. At five minutes to ten, Harvey screams for help and Jimmy and the others burst into the room. Harvey is shaking and afraid. He confesses that he has speculated with Alice's money, and that when Wells demanded an accounting he fixed up the bag with a secret but powerful poison gas and left it in the broker's office timed to open of itself in an hour and do its deadly work. Jimmy takes down the confession and makes Harvey sign it. Harvey points in horror to the watch. "Ten o'clock," he shrieks. But Jimmy answers with a laugh, "I didn't wind it."

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PATHE NEWS, NO. 89 (Nov. 4).

Mare Island, Cal.—Thousands arrive on the U. S. S. Oregon from San Francisco to witness the laying of the keel of the mighty superdreadnought California at the navy yard. Subtitles: The first rivets are hammered by Mayor Roney of Vallejo and Mayor Grussell of Napa, and United States Senator J. D. Phelan inspects the work of the amateur mechanics. The drydock in which thirty-two thousand ton warship will be built.

Toledo, Ohio.—Another step in civilization's effort to master the deep is made with the invention of a diving armor in which man can stroll along the bottom at a depth of four hundred feet. Subtitles: The diver has a telephone to communicate with the people above. The suit weighs 370 pounds and resembles the armor of the knights of yore.

New York City.—Three ambulances for use in transporting victims of the recent epidemic of infantile paralysis to hospitals for treatment are put in commission by the Militia of Mercy. Subtitle: Little Ellen Anderson herself a sufferer from the mysterious disease, christens the ambulance with a bottle of milk.

Chicago, Ill.—Victor Carlstrom, the noted long-distance aviator, starts on an aerial journey to New York in an attempt to break the world's non-stop flight record. Subtitles: He arrives at Governor's Island, New York, having made one stop at Erie, Pa., where he established the American record of 452 miles, and the completing the trip. Describing his experience to Major-General A. Wood.

The Pen Is Mightier than the Swird.—(Magazine section.) Animated cartoon by L. M. Glackens. Process patented by J. R. Bray.

New York City.—The President a companied by Mrs. Wilson, comes from his private yacht

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Mayflower to wind up his campaign for re-election in the largest city of the Union. Subtitle: Cosmopolitan New York displays great enthusiasm for the Nation's chief executive.

Washington, D. C.—Thousands of exceptionally fine blooms are exhibited at the Annual Chrysanthemum Show of the United States Department of Agriculture. Subtitle: "Queen Mary," one of the year's finest, is the prize bloom of the show.

New London, Conn.—The German merchant submarine Deutschland, which arrives in America for the second time in four months, marking a sensational epoch in maritime affairs. Subtitles: The submarine is hidden by the interned liner Willehad and high pontoon fences in the berth that had been prepared for the Bremen. Bags of mail for the German Ambassador are taken for shipment to Washington. Captain Paul Koenig, who piloted the submarine on both trips across the Atlantic, with his lieutenants and Paul Kilken, American agent of the undersea line. The heroic crew of the Deutschland.

PATHE NEWS NO. 90 (Nov. 8).

Mineola, L. I.—A new aeroplane wireless telegraph, capable of communicating messages within a radius of 100 miles, is tested for use by the United States Navy. Subtitles: A small torpedo-shaped generator, mounted on the upper plane and driven by the propeller of the machine, supplies the necessary electric current. The sending and receiving apparatus is placed near the operator's seat. Dr. De Forest, inventor of the instrument, receiving messages from the aviator.

Oakland, Cal.—Grammar school girls give a fine exhibition of their rowing ability in their annual fall regatta on Lake Merritt. Subtitle: The winners.

St. Thomas, D. W. I.—Ships are overturned and others washed ashore in a terrific hurricane that sweeps the Danish West Indies, soon to become the property of the United States. Subtitles: Steel structures are bent and twisted like toys. Numerous cocoanut trees are also blown down.

Montreal, Canada.—Sir Sam Hughes, Minister of Militia, reviews three thousand troops, who are about to leave for service in France, on the Canadian drill grounds at Champ de Mars. Subtitles: The sturdy Highlanders are ready to join their famous clansmen at the Front. They give three cheers for Allies and victory. The government is also training young college boys for reserve.

Paris, France.—Many new automobile ambulances are presented by the Rumanian Government to her valiant Allies, the armies of France. Subtitles: In the presence of President Poincaire the autos are blessed for their sacred duty.

Salonica, Greece.—The Allied fleet protecting their troops on Greek soil, give a spectacular demonstration of their invincible strength to warn enemy powers of their resolute determination. Subtitles: The numerous guns, belching forth their deadly messages of flame and steel, are the mightiest in the world. Shells exploding very close to the target testify to the accurate aim of the Allied gunners.

Men's smart clothes for fall and winter.—Magazine Section.—Shown by courtesy of the Stein-Bloch Company. Subtitles: The fall dress and Tuxedo Le dornier cri in formal evening wear. A distinctive overcoat for formal wear. A model copied widely by the exclusive London tailors. An ultra-stylish overcoat with close-fitting body and gracefully flaring skirt.

Washington, D. C.—The Capitol receives its annual bath before the winter session of Congress convenes.

San Francisco, Cal.—The revival of the American flag on the Pacific is now assured as the new steamer Venezuela, the second ship to resume the Oriental run, starts on its maiden voyage. Subtitles: Off for the Orient.

Aldershot, England (Philadelphia, Washington and Indianapolis only).—Before leaving for the front the Royal Engineers are given a taste of actual warfare conditions to better prepare them to meet their stubborn foe. Subtitles: Beating off an infantry attack with hand bombs. Exploding a mine in the enemy's trenches.

THE SHIELDING SHADOW (No. 8, "The Haunting Hand"—Astra—Two Parts—Nov. 19).—One Lamp Louie, sent by Sebastian to confirm a rumor that Leontine and her preserver, Ravengar, having escaped from a burning balloon at sea, are sheltered in a lighthouse, arrives in the midst of a terrific storm. A bolt of lightning demolishes the lighthouse and Louie, escaping with some minor injuries, returns to Sebastian with the welcome news that Ravengar and Leontine have perished in the ruins.

Sebastian hastens preparations for his marriage with Bianca, Queen of the Underworld, whose charms he has succumbed to. The night of the wedding Louie has a visitation from the Shielding Shadow, the weird visitor threatening his life if he does not prevent the marriage. Terrified by the uncanny threat, he sets out to obey its commands. At Bianca's gambling house he seeks Sebastian. When Bianca learns of his mission she sets her men on him and in the Hidden House a battle takes place. Wounded and unable to cope with their numbers, Louie manages to escape to the roof, Sebastian in pursuit. They struggle on a girder and Louie is thrown to his death from the dizzy height.

Sebastian, weak from his gruesome experience, staggers home where another shock awaits him. Seated comfortably in a chair before the fire he discovers—his wife. How did Leontine escape?

THE WORLD AND THE WOMAN—(Gold Rooster—Five parts—Nov. 19).—The cast: The Woman (Jeanne Eagels); The Man (Boyd Marshall); James Palmer (Thomas A. Curran); Jim Rollins (Wayne Arey); His Wife (Grace De Carlton); Anna Graham (Carey Hastings); "Sunny" (Ethelmary Oakland).

A gay dinner party took place in one of Broadway's showiest restaurants. The host was a bachelor of wealth, and his guests included men of his own station in life, and young girls caught in the whirlpool of gayety. The bachelor told the young girls that the keeper of his mountain lodge had advised him by letter that she requires the services of a maid, and he offered the proposition to the girls, but they refused. A face then appeared at the window of the restaurant. It was the face of a woman who had been cast aside. The girls told their host to offer the job to her. Being in a mood to take the advice, he hurried from the restaurant, overtook the derelict and brought her back with him. The woman was starving and accepted the position in the mountain. Her past life was recalled to her that very night, for one of the guests in the restaurant was the man who had made her what she was.

In the Adirondack Mountains the woman found life quiet, but a chance acquaintanceship with a family in the valley marked another change in her life. The family (a man, his wife and little daughter) took a liking to the maid and induced her to attend services at the village church. The weeks passed, and then the owner of the lodge arrived from the city with a number of his friends. Instead of the forlorn outcast whom he had sent to the mountains he found an attractive woman, but one who would not listen to his advances. Angered by her attitude, her employer tried to force his intentions upon her. She then left the lodge and went to the home of the little family, where she was welcomed.

Some days later the little daughter was accidentally injured. The doctor declared that her spine was broken and, despite all his efforts, the child steadily sank until her life was despaired of. The outcast prayed for Divine help, and as she prayed it seemed to her that she was told to heal the child. Strengthened and transfigured by her religious devotion, she accomplished what the doctor had failed to do.

The woman's power soon became known and was as effective with other invalids as it was with her first patient, while at the mountain lodge its worldly owner laughed cynically as he thought how these respectable, narrow-minded people reverenced a woman whom they would despise if they knew her past. From the city the man came who had blighted her life. His friend at the mountain lodge had written him about the woman's new career. He came to sneer, but soon learned to respect and honor her.

But one day the woman failed for the first time. A mountaineer brought his wife, a cripple for several years, to be cured. The owner of the lodge threatened that he would reveal the outcast's past life. Realizing that he would keep his word, the woman's great faith disappeared. While the assembled people were still discussing the failure of their idol, her former employer told them what this woman had been before she came among them, and they recoiled from her in horror, all of them except the man who had been her first enemy and had now become her friend. He asked her to marry him and she refused, going out into the world alone. The old bitterness did not return to her and she prayed for guidance. It seemed to her that she was told to make the cure which she had failed to achieve, and she set out for the mountaineer's cabin.

The mountaineer's wife had been crippled by a racing automobile and that day the owner of the mountain lodge told her husband the name of the man who had driven the car. It was the man who had asked the outcast to marry him. The mountaineer decoyed the guilty man into the mountains, and there a fight took place between the two men. The man from the city was no match for the mountaineer and he was about to be buried into the chasm when he beheld a sight which caused him to forget his vengeance forever. His wife was walking down the mountain path towards him. And with her was the healer, the woman who had failed. Realization came to him as his wife told him of the great cure, and he thanked the woman whom he had misjudged. Happiness has come to the outcast as the wife of the man who made an outcast.

ARMS AND THE WOMAN (Gold Rooster—Five parts—Nov. 26).—Rozika, a young Hungarian girl, gifted with a golden voice, emigrates to America with her brother Carl, a ne'er-do-well. Her street singing attracts the ear of David Trevor, president of a great steel works engaged in manufacturing guns for European warfare. Trevor advances money to have Rozika's voice cultivated by a master and in a short time it wins her fame. Her gratitude developes into a deep love and eventually Trevor marries her.

Halliday, commissioned by his government to order war munitions, arrives at the Trevor household and for the first time Rozika realizes the nature of her husband's business. Her patriotic Hungarian heart forsees the destitution and misery in store for her country and she pleads with Trevor to stop the manufacture of the death-dealing munitions. Her brother Carl, who has killed a man in a brawl, has returned to his country and joined an anarchistic brotherhood, who send him to blow up the Trevor works.

Rosika, torn between a love for her husband and her country, tries to prevent Carl from carrying out the plans of the Brotherhood by tricking him and locking him in a closet. Gun in hand he breaks through the door as Trevor enters the room. Carl wounds him, but not mortally. Shortly afterward an explosion occurs. While the room is lit by the glare from the flames of the burning factory, Trevor, held in the arms that really bear the brunt of war, says through a contented smile: "My dear, it is better so—it is better so."

Triangle Film Corp.

AMERICAN ARISTOCRACY (Fine Arts—Five Parts—Nov. 12.)—The cast: Cassius Lee (Douglas Fairbanks); Leander Hick (Charles de Lima); Miss Hick (Jewel Carmen); Percy Horton (Albert Parker); Delgado (Arthur Ortiego). Directed by Lloyd Ingraham.

Leander Hick is anxious that his daughter should marry Percy Horton, a wealthy manufacturer, who has dealt extensively in war munitions and who has secretly sold to the Mexican government despite a government prohibition forbidding it. Horton is a mollycoddle and in no way measures up to Miss Hick's ideas of the man she wants to marry. Horton's legitimate business is the manufacture of malted milk. One day Miss Hick declares to a number of girl friends with whom she is riding in her machine, that the first real man she sees, she intends to kiss. As the machine rounds a corner, Miss Hick sees in the roadway a beautiful specimen of young manhood. He is unknown to her. In reality he is Cassius Lee, the son of an old aristocratic family with unlimited wealth. Lee has volunteered his services as a secret service agent to the government.

The unexpected osculation over with, Miss Hick jumps back into the car and speeds away. The young man decides he will know the girl and proceeds to haunt all the hotels. There is to be a ball that night at the best hotel in the place and the young man attends. So does Miss Hick, accompanied by her father and Percy Horton. While young Lee, who chances to be attired exactly the same as Percy Horton, is standing on the edge of the crowd, trying to pick out the girl of the afternoon, a Mexican

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Exhibitors of Maryland

A Special Meeting has been called by the President of the National Organization for Sunday, November 26th, at the Hotel Emerson, in the City of Baltimore. The hour is three o'clock in the afternoon. It seems to be the prevailing opinion among exhibitors in Baltimore and throughout the state that

Organization is the Prime Need of the Hour

All exhibitors in Maryland are therefore urged to attend and make the new organization an instrument of good and a material advantage to themselves. The Moving Picture World, admittedly the best friend of the organized exhibitor, is printing this call at the request of a number of prominent exhibitors in the City of Baltimore.

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spy who is disguised as a hotel porter, steps up beside him and mistaking him for Horton, puts a note in his hand. Lee's suspicions are aroused when he discovers the note to be a message directing Horton to ship 2000 pounds of explosions the next day. The note contained the information that the yacht would be in waiting.

Late that night, Lee steals into the Horton factory and a hasty examination reveals the fact that the malted milk cans really contain gun powder. He is set upon by hired guards of Horton and beaten, locked and tied in the cage of an elevator. He finally makes his escape. The next morning, Lee, having notified the government officials that he is on the trail of one of the gang he has been on the lookout for, starts in pursuit of the yacht. No tug being available, he uses a hydroplane; leaps from that to a speed boat and just as a United States torpedo boat destroyer comes up and takes a hand in the case, overhauls the yacht in a powerful speed boat. The undoing of Horton is complete and the girl—of course, she marries the real man she has chanced upon so accidentally.

JIM GRIMSBY'S BOY (Ince—Five Parts—Nov 12.)—The cast: Jim Grimsby (Frank Keenan); Bill Grimsby (Enid Markey); Waldo Whittier (Robert McKim); Mrs. Grimsby (Fanny Midgley); the doctor (J. P. Lockney); "Pard" (Rupert). Directed by Reginald Barker.

Jim Grimsby is a grouchy mountaineer of the gold-country. He married eighteen years previously for the purpose of rearing a son to whom he could teach his own peculiar ways, and who should become his boon companion. His wife died, leaving him with a girl-baby, which completely soured his spirits. He named the child Bill, and brought her up as a boy. Bill is beginning to be useful around the house, and tries her best to win her father's love. She is aroused one day to her charm through the illustrations of pretty girls in a magazine, and tries to arrange her hair according to the pictures. She also makes a crude skirt. Her father shows opposition, but her spirit of defiance, inherited from him, startles Grimsby, who desists in his attempt to cut off her hair.

Grimsby reads in the Goldville Weekly Nugget of Waldo Whittier, the new sheriff from the East, and is seized with a desire to defy this college boy sheriff. Bill informs her father of her intention to go to the county seat to school, and asks for a bag of gold to buy proper clothes. Her father refuses, and accuses her of murdering her mother by being born. She swears never to speak to him again until he admits he is sorry, and they live in silence.

Sheriff Whittier and a deputy ride past the cabin one day with a prisoner, and inquire the road to Goldville. Bill gives him the directions and tells him she wishes to go to school. He tells her she needs no money to go to school, but just some new clothes, and rides away. The next morning Bill starts for Goldville, but is intercepted by her father and returns to the hut.

Grimsby prepares to go to Goldville, and Bill is afraid of the outcome. She vainly tries to prevent his going. He holds up the Casino dance hall and tacks a taunting threat to the sheriff on a pillar. Then he returns home. The sheriff returns to Goldville an hour later, hears of the hold-up and reads the notice, whereupon he sets out alone for the mountaineer's hut. Arriving, he enters Grimsby's room by the window and is confronted by Bill's leveled rifle. She has heard him coming and rushes in to save her father.

Grimsby realizes his mistake, becomes reconciled to his daughter and says he is sorry for his words regarding her mother. The sheriff takes Bill's hands, and as she looks into his eyes she becomes shy, and turns to her father, who says to the sheriff: "Young feller, you'd better come around some other time when she ain't so dern excited. You can't tell which way she might jump jest now." Whittier departs and Grimsby caresses his daughter.

THE MICROSCOPE MYSTERY (Fine Arts—Five Parts—Nov 19.)—The cast: Doc Arnold (Wilfred Lucas); Ira Dayton (F. A. Turner); Jessie Dayton (Constance Talmadge); Dr. Horatio Bell (Pomeroy Cannon); Dr. Bell's assistants (Fred Warren and James O'Shea); "Drowsy" (Jack Sealock); Hilda, the Dayton's hired girl (Winnifred Westover); Jud, the Dayton's half-witted hired man (Monte Blue); Mrs. Simpson, Jessie's aunt (Kate Bruce). Directed by Paul Powell.

"Drowsy," Doc. Arnold's office boy, awakens long enough now and then to inform occasional stray patients: "No, the Doc ain't in; he don't come here much!" Doc Arnold is indeed busy elsewhere—bug-hunting, not microbes nor bacilli, but insects. The Dayton family retire from the farm and move "in town." Father Dayton sick with every symptom of every disease he can hear of. Hilda, the handsome hired help who sighs for the admiration of men; silly Jud, the half-witted man of all work; and, last and best of the family, Jessie Dayton, the daughter, who lives only to collect postage stamps—until she meets Doc Arnold, the other "bug."

Father Dayton rushes with his symptoms to Doc Arnold, and is told that he should eat less and exercise more. The "sick" man goes in a rage to Dr. Bell the great "specialist," just come to town with an imposing staff, to prey on the "hicks." The hypochondriac is welcomed and "taken in." Jessie and her aunt depart for the Chautauqua, and Doc Arnold follows, more ardently than ever he followed the rarest butterfly.

In her absence Dr. Bell takes up his residence in the Dayton house "to save the life of the very sick" (and very rich) owner, who almost dies under his ministrations. The great specialist is not too busy to find time to caress the chin of handsome Hilda, the hired help.

Jessie returns just in time to hear her father cry: "The scoundrel robbed me and has left me to die." The great specialist having just induced him to sign a check for a very large sum. Jessie snatches a revolver, and crying that she will kill the man who has robbed and almost murdered her father, through malpractice, rushes after the doctor, and, on the porch struggles with him for the possession of the note.

Doc Arnold and Mrs. Simpson, who have followed Jessie to the house, arrive just in time to hear the shot and to find Jessie beside the dead quack doctor and the still smoking revolver which lies on the floor. She says that she did not kill him. At the inquest Doc Arnold with his bug-hunting microscope identifies the user of the gun as someone afflicted with tuberculosis, and the crime is thus fastened upon half-witted Jud, who has killed the "specialist" through jealousy because of Bell's betrayal of Hilda with whom Jud himself is in love.

THE HONORABLE ALGY (Ince—Five Parts—Nov. 19.)—The cast: The Honorable Algy (Charles Ray); Grace Dryker (Margaret Thompson); Lord Rockmore (Howard Hickman); Patricia (Margery Wilson); Lon Bassett (Albert Cody); Bud Harvey (Jerome Storm); James Dryker (Charles French); Mrs. Dryker (Louise Brownell); the Marquis of Monteith (Thomas S. Guise); Belle Delmore (Katherine Kirkwood); the Vicar of Hadleigh (Walt Whitman). Directed by Raymond B. West.

Algernon, the youngest of four sons, is sent to America to contract a good marriage and bring money into the family, in order to save the estate of his father, the Marquis of Monteith. A fortnight later he starts, after bidding farewell to his sweetheart Patricia Leslie, the Vicar's daughter. On board ship he meets Lord Rockmore, who has a bad name. Rockmore is accompanying Dryker, a millionaire, and his wife and daughter to New York. Algernon is introduced to the Drykers. They have placed for safe-keeping, considerable jewelry in the purser's safe, including a rope of pearls, valued at sixty thousand pounds. Dryker has been followed since purchasing the pearls by Bud Harvey, a shrewd crook, who sees the purser returning with the tray, collides with him and drops, unseen, a pill into the glass. The purser drops asleep, and Harvey secures his keys and steals the Dryker jewels.

The robbery is discovered on the following day, and Harvey, knowing his cabin will be searcehd, ties the jewels in his handkerchief, which he attaches to a string, and drops them down one of the ventilating funnels on the upper deck. Algernon, sitting in his room, sees the handkerchief come swinging down through the ventilator, reaches up and unties it, and drops back in amazement when he sees the jewels. He decides to keep them, and hides them in his tobacco pouch underneath the tobacco. Harvey reaches New York with the jewels, undiscovered.

Rockmore and Algernon put up at the same hotel. Rockmore's picture is published in the society columns, and Belle Delmore, a dancer, with whom he used to be thick in London, learns of his arrival and intentions with regard to Miss Dryker, and swears that she will send his letters and a statement to the Dryker girl. Algernon decides not to keep the jewels, and puts them in a box, which he mails to Miss Dryker. Rockmore plans to intercept the package of letters, and watches the letter carrier, and just before the package is delivered, rings the bell of the Dryker residence, and is talking to the butler when the postman delivers a package, which he steals without the knowledge of the butler. Algernon arrives a few minutes later, and discovers that Rockmore has evidently taken the package, whereupon he bundles Grace and her father into a machine and tells the chauffeur to drive to the hotel.

They arrive in time to capture Rockmore, and recover the jewels. Algernon tells Grace Dryker of their rotten luck back home, of Patricia and of the family council. He asks her what he should do, and she suggests that he go to work. He has never thought of this solution, but it appeals to him, and he is eventually employed as a broker's clerk with a tidy salary. He ventures his all in speculation.

When Christmas comes, he is invited to the Dryker house, and after all receive their presents, Miss Dryker and his employer, who is engaged to Grace, announce the last present is for Algernon. His present is Patricia. His employer whispers that the "spec" is a big success and Monteith Hall is safe. He is pushed toward Pat, and the curtains drop together and Algernon hears Grace crying in her lover's arms and knew that they were tears of happiness for him. He gathers Pat into his arms.

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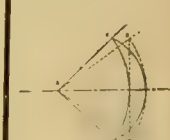
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List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 1214, 1216.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem Knickerbocker, Vim Vitagraph.

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

Nov. 13—Near to Earth (Drama) (Biograph Reissue No. 97).

Nov. 15—Lord Chumley (Three parts—Dr.) (Biograph Reissue No. 98).

Nov. 20—Fish (Comedy).

Nov. 21—Oil and Water (Two parts—Drama) (Biograph—Reissue No. 99).

Nov. 27—The Influence of the Unknown (Drama) (Biograph - Reissue No. 100).

Nov. 29—The Wages of Sin (Three parts—Dr.).

ESSANAY.

Oct. 28—It Never Could Happen (Three parts—Drama).

Oct. 31—The Beach Comber (Two parts—Comedy).

Nov. 1—Canimated Nooz Pictorial No. 19 (Cartoon—Comedy).

Nov. 4—The Heart of Virginia Keep (Three parts—Drama).

Nov. 7—Easy Ed (Two parts—Comedy).

Nov. 8—A Safe Proposition (Comedy).

Nov. 11—What I Said Goes (Three parts—Dr.).

Nov. 14—Not In the News (Two parts—Drama).

Nov. 15—Canimated Nooz Pictorial No. 20 (Cartoon Comedy)—A Scenic Subject on the same reel.

Nov. 18—His Moral Code (Three parts—Drama).

Nov. 21—Unto the Least of These (Two parts—Drama).

Nov. 22—Some Bravery (Comedy).

Nov. 25—The Border Line (Three parts—Dr.).

KALEM.

Oct. 31—The Merry Motor Menders (Com.).

Nov. 1—The Son of Cain (No. 13 of the "Girl from 'Frisco"—Two parts—Dr.).

Nov. 3—The Pencil Clue (No. 3 of "Grant, Police Reporter"—Drama).

Nov. 4—"Hazards of Helen" Railroad Series No. 104, "The Gate of Death" (Drama).

Nov. 7—A Desperate Duel (Comedy).

Nov. 8—The Witch of the Dark House (No. 14 of the Girl from Frisco) (Two parts—Drama).

Nov. 10—The Man from Yukon (No. 4 of Grant, Police Reporter) (Drama).

Nov. 11—Hazards of Helen railroad series No. 105 "The Lone Point Mystery."

Nov. 14—The New Salesman (Comedy).

Nov. 15—The Mystery of the Brass Bound Chest (No. 15 of "The Girl From Frisco") (Two parts—Drama).

Nov. 17—The Rogues Pawn (No. 5 of "Grant, Police Reporter") (Drama).

Nov. 18—The Runaway Sleeper, No. 106 of the "Hazards of Helen" Railroad Series) (Drama).

Nov. 21—Rival Fakers (Comedy).

Nov. 22—The Fight for Paradise Valley (No. 16 of The Girl from Frisco") (Two parts—Drama).

Nov. 24—The House of Three Doors (No. 6 of "Grant, Police Reporter") (Dr.).

Nov. 24—The Forgotten Train Order (No. 107 of the "Hazards of Helen" Railroad Series) (Drama).

SELIG.

Oct. 26—The Selig-Tribune, No. 86, 1916 (Top.).

Oct. 28—A Close Call (Drama).

Oct. 30—Small Town Stuff (Three parts—Com.).

Oct. 30—The Selig-Tribune, No. 87, 1916 (Top.).

Nov. 2—The Selig-Tribune, No. 88, 1916 (Top.).

Nov. 5—Tom's Sacrifice (Drama).

Nov. 6—So Shall Ye Reap (Two parts—Dr.).

Nov. 6—The Selig-Tribune No. 89, 1916 (Topical).

Nov. 9—The Selig-Tribune No. 90, 1916 (Topical).

Nov. 11—When Cupid Slipped (Comedy).

Nov. 13—The Temptation of Adam (Three parts—Drama).

Nov. 13—The Selig-Tribune No. 91, 1916 (Topical).

Nov. 16—The Selig-Tribune No. 92, 1916 (Topical).

Nov. 18—The Girl Detective (Drama).

Nov. 20—The Sheriff's Blunder (Two parts—Drama).

Nov. 20—The Selig-Tribune No. 93, 1916 (Topical).

Nov. 23—The Selig-Tribune No. 94, 1916 (Topical).

Nov. 27—Helen of Heart's Desire (Comedy).

VIM FEATURE COMEDY.

Oct. 18—A Persistent Wooing (Comedy).

Oct. 25—Green Eyes (Comedy).

Nov. 1—Gertie's Garters (Comedy).

Nov. 8—Marked No Funds (Comedy).

Nov. 15—His Wedding Promise (Comedy).

Nov. 22—The Good Stenographer (Comedy).

VIM.

Nov. 2—Twin Flats (Comedy).

Nov. 3—In the Ranks (Comedy).

Nov. 9—A Warm Reception (Comedy).

Nov. 10—Hot Dogs (Comedy).

Nov. 16—Pipe Dreams (Comedy).

Nov. 17—Good and Proper (Comedy).

Nov. 23—Mother's Child (Comedy).

Nov. 24—Money Mad Men (Comedy).

VITAGRAPH.

Oct. 27—Betty's Affair (Comedy).

Oct. 30—The New Porter (Comedy).

Nov. 3—The Game that Failed (Comedy).

Nov. 4—The Heart of a Fool (Three parts—Drama) (Broadway Star Feature).

Nov. 6—New York Rapid Transit (Comedy).

Nov. 10—Weary Willie's Birthday (Comedy).

Nov. 13—The Second Story Ringer (Comedy).

Nov. 17—The Luck of Jane (Comedy).

Nov. 18—The Man Who Went Sane (Three parts—Drama) (Broadway Star Feature).

Nov. 20—The Fasters (Comemdy).

Nov. 24—Justice A La Carte (Comedy).

Nov. 27—Taking the Honey Out of Honeymoon (Comedy).

General Film Company Features

BROADWAY STAR FEATURES.

Nov. 4—The Heart of a Fool (Vitagraph—Three parts—Drama).

Nov. 18—The Who Went Sane (Vitagraph—Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

Nov. 3—Jess of the Hill Country (Two parts—Drama).

Nov. 10—The Question Mark (Three parts—Drama).

Nov. 17—Target of Dreams (Two parts—Drama).

Nov. 24—Twin Souls (Three parts—Drama).

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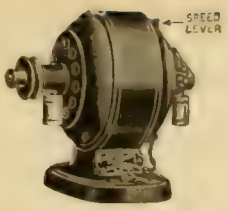

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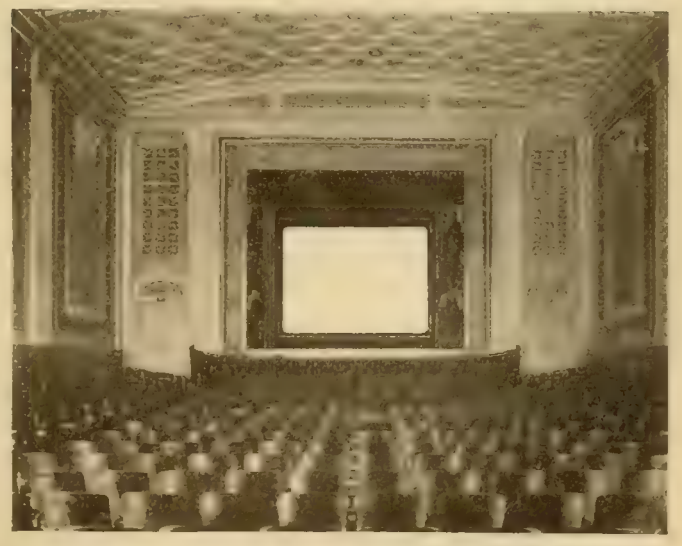

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The UNIT ORGAN

List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 1214, 1216.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Nov. 15—Number 46 (Topical).
Nov. 22—Number 47 (Topical).
Nov. 29—Number 48 (Topical).

BIG U.

Nov. 12—The Powder Trail (Two parts—Dr.) (Special release).
Nov. 15—The Torment (Drama) (Special).
Nov. 16—Life's Maelstrom (Two parts—Dr.).
Nov. 17—The Long Search (Drama) (Special).
Nov. 23—No release this day.
Nov. 23—Accusing Evidence (Drama) (Special).
Nov. 26—The Heroine of San Juan (Two parts—Drama) (Special).
Nov. 30—The Mother Call (Drama).
Dec. 1—The Circle of Death (Drama) (Special).

BISON.

Nov. 11—The Quitter, (Two parts—Drama).
Nov. 18—The Son of a Rebel Chief (Two parts—Drama).
Nov. 25—The Lost Lode (Two parts—Drama).
Dec. 2—The Greater Power (Two parts—Dr.).

GOLD SEAL.

Nov. 8—The Cry of Conscience, (Two parts—Drama).
Nov. 14—Honor Thy Country (Thre parts—Drama).
Nov. 21—The Woman He Feared (Three parts—Drama).
Nov. 28—Should She Have Told (Three parts—Drama).

IMP.

Nov. 10—The Eel (Two parts—Drama).
Nov. 17—Guilty (Two parts—Drama).
Nov. 19—No release this day.
Nov. 19—The Thread of Life (Two parts—Drama) (Special).
Nov. 22—When He Came Back (Drama.
Nov. 24—Circumstantial Guilt (Two parts—Drama.)
Nov. 26—No release this day.
Nov. 30—The Heel of the Law (Two parts—Dr.).
Dec. 1—The Mansard Mystery (Two parts—Drama).
Dec. 3—The Wall of Flame (Drama).

JOKER.

Nov. 11—In Love With a Fireman (Comedy).
Nov. 18—Their First Arrest (Comedy).
Nov. 25—A Janitor's Vendetta (Comedy).
Dec. 2—Scrappily Married (Comedy).

LAEMMLE.

Nov. 4—No release this day.
Nov. 11—No release this day.
Nov. 12—Shadows of Suspicion (Drama).
Nov. 15—No release this day.
Nov. 18—No release this day.
Nov. 23—The Emerald Pin (Two parts—Dr.).
Nov. 25—No release this day.
Nov. 25—Her Message to Heaven (Drama).
Nov. 29—The Last of the Morgans (Two parts—Drama).
Dec. 2—No release this day.
Dec. 2—A Designing Woman (Drama—Special).
Nov. 29—Eat and Grow Hungry (Comedy).

L-KO.

Nov. 7—Alice in Society (Three parts—Comedy).
Nov. 8—No release this day.
Nov. 12—No release this day.
Nov. 15—A Million Dollar Smash (Two parts—Comedy).
Nov. 22—Where Is My Wife? (Two parts—Comedy).
Dec. 1—Tattle Tale Alice (Comedy).
Dec. 3—No release this day.

NESTOR.

Nov. 6—A Political Tramp (Comedy).
Nov. 10—Sweedy, The Janitor (Comedy).
Nov. 13—Knights of the Bath Tub (Comedy).
Nov. 17—A Capable Lady Cook (Comedy).
Nov. 20—How Do You Feel? (Comedy).
Nov. 24—Married a Year (Comedy).
Nov. 27—The White Turkey (Comedy).

POWERS.

Nov. 16—Motor Mat and his Fliv (Com.-Cartoon).
—Modernizing Ceylon (Educational).
Nov. 23—Irma in Wonderland (Comedy—Drama).
Nov. 26—Sammy Johnsin at the Sea Side (Cartoon—Comedy).
—In and Around Ancient Japan (Educational).
Nov. 30—The Fascinating Model (Comedy).
—At the Top of the World—Alaska (Educational).
Dec. 3—Sammie Johnsin's Love Affair (Comedy-Cartoon).
—Ancient India (Educational).

RED FEATHER.

Oct. 30—The Isle of Life (Five parts—Drama).
Nov. 6—The Place Beyond the Winds (Five parts—Drama).
Nov. 13—The Heritage of Hate (Five parts—Drama).
Nov. 20—The Devil's Bondwoman (Five parts—Drama).
Nov. 27—The Mainspring (Five parts—Dr.).

REX.

Oct. 29—The Moving Finger (Drama).
Nov. 3—No release this day.
Nov. 5—Her Vanished Youth (Drama).
Nov. 9—The Mantle of Deceit (Two parts—Society—Drama).
Nov. 9—A Pen Trip to Palestine (Educ.).
Nov. 10—The Eyes of Love (Drama).
Nov. 16—The Diamond Lure (Drama).
Nov. 17—No release this day.
Nov. 17—Lost in Babylon (Drama).
Nov. 26—No release this day.
Dec. 1—No release this day.

VICTOR.

Oct. 31—Felix on the Job (Comedy) (Special Release).
Nov. 7—No release this day.
Nov. 9—No release this day.
Nov. 12—Any Old Duke'll Do (Comedy).
Nov. 14—No release this day.
Nov. 14—A Case of Beans (Comedy) (Special).
Nov. 19—Her Chance (Comedy).
Nov. 21—No release this day.
Nov. 21—Felix Gets in Wrong (Comedy) (Special).
Nov. 28—No release this day.
Nov. 30—No release this day.
Dec. 3—Just Her Luck (Two parts Comedy-Drama).

UNIVERSAL SCREEN MAGAZINE.

Nov. 24—Number 1.

UNIVERSAL SPECIAL FEATURE.

Oct. 12—Behind Life's Stage (Two parts—Dr.).
Oct. 16—Fame at Last (No. 10 of "Timothy Dobbs, That's Me"—Two parts—Comedy).
Oct. 16—Liberty No. 10, "The Human Targets" (Two parts—Drama).
Oct. 23—Liberty No. 11, "A Daughter of Mars" (Two parts—Drama).
Oct. 24—Society Hypocrites (Three parts—Dr.).
Oct. 30—Liberty No. 12, "For the Flag" (Two parts—Drama).
Nov. 6—Liberty No. 13 "Strife and Sorrow" (Two parts—Drama).
Nov. 13—Liberty No. 14, "A Modern Joan of Arc" (Two parts—Drama).
Nov. 20—Liberty No. 15, "The Flag of Truce" (Two parts—Drama).
Nov. 27—Liberty No. 16, "Court Martialled" (Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

October—Idle Wives (Seven parts—Drama).

Bluebird Photoplay, Inc.

Nov. 6—Gloriana (Five parts—Drama).
Nov. 13—A Stranger from Somewhere (Five parts—Drama).
Nov. 20—The Measure of a Man (Five parts—Drama).
Nov. 27—The Bugler of Algiers (Five parts—Drama).
Dec. 4—The Sign of the Poppy (Five parts—Drama).

Mutual Film Corp.

AMERICAN.

Oct. 9—Citizens, All (Two parts—Drama).
Oct. 16—The Franchise (Two parts—Drama).
Oct. 23—Professor Jeremey's Experiment (Two parts—Drama).
Nov. 9—The Fight on the Dam (Drama).

BEAUTY.

Oct. 10—That Sharp Note (Comedy).
Oct. 31—The Last Thrust (Comedy).
Oct. 31—The Spartan Spleen (Comedy).

CUB.

Oct. 21—That Doggone Baby (Comedy).
Oct. 21—The Deacon's Widow (Comedy).
Oct. 27—Lovers and Lunatics (Comedy).
Oct. 28—Dad's Masterpiece (Comedy).
Oct. 28—When Clubs Were Trumps (Comedy).
Nov. 3—Nearly a Hero (Comedy).
Nov. 10—His Blushing Bride (Comedy).
Nov. 17—Her Sun-Kissed Hero (Comedy).
Nov. 24—Title to be announced later.

ECLAIR.

Nov. 4—The Eternal Challenge (Two parts—Drama).
Nov. 11—The Unpardonable Sin (Two parts—Drama).
Nov. 18—The Bad Samaritan (Two parts—Drama).

FILM D-ART.

Nov. 6—The Ten O'clock Mystery (Three parts—Drama).

GAUMONT.

Oct. 25—See America First, No. 59 (Scenic).
—Kartoon Komics (Cartoon-Comedy).
Oct. 29—Reel Life, No. 26 (Mutual Film Magazine).
Nov. 1—See America First No. 60 (Scenic).
—Kartoon Komics (Cartoon—Comedy).
Nov. 5—Reel Life No. 27 (Mutual Film Magazine).
Nov. 7—Mutual World Tours (Travel).
Nov. 8—See America First, No. 61 (Scenic).
—Kartoon Komics (Cartoon-Comedy).
Nov. 12—Reel Life, No. 28 (Mutual Film Magazine).
Nov. 14—Mutual Tours of the World (Travel).
Nov. 15—See America First, No. 62 (Scenic).
—Kartoon Komics (Cartoon—Comedy).
Nov. 19—Reel Life No. 29 (Mutual Film Magazine).
Nov. 22—See America First, No. 63 (Scenic).
—Kartoon Komics (Cartoon-Comedy).
Nov. 23—Vampires, No. 1, "The Detective's Head" (Three parts—Drama).
Nov. 26—Reel Life, No. 30 (Mutual Film Magazine).

MUTUAL.

Oct. 26—At Twelve O'clock (Two parts—Dr.).
Oct. 30—The Frame-Up (Two parts—Drama).
Nov. 9—A Mountain Daisy (Two parts—Dr.).
Nov. 13—His Guardian Angel (Two parts—Drama).
Nov. 16—Film d'Art (Three parts—Drama).
Nov. 20—Mismated (Two parts—Drama).
—Within the Lines (Drama).

MUTUAL WEEKLY.

Oct. 25—Number 95 (Topical).
Nov. 1—Number 96 (Topical).
Nov. 8—Number 97 (Topical).
Nov. 15—Number 98 (Topical).
Nov. 22—Number 99 (Topical).

MUTUAL CHAPLIN.

One A. M. (Two parts—Comedy).
The Pawnshop (Two parts—Comedy).
Nov. 13—Behind the Screen (Two parts—Comedy).

MUTUAL MASTERPICTURES DE LUXE.

Nov. 6—And the Law Says? (American—Five parts—Drama) (No. 150).
Nov. 9—East Is East (Turner—Five parts—Drama) (No. 151).
Nov. 16—Immediate Lee (American—Five parts—Drama) (No. 153).

MUTUAL STAR PRODUCTIONS.

Nov. 2—The Pearl of Paradise (Five parts—Drama) (No. 149).
Nov. 13—Peck o' Pickles (American—Five parts—Drama) (No. 152).
Nov. 23—Lone Star (American—Five parts—Drama) (No. 155).

NOVELTY.

Nov. 25—An Artful Dodge (Comedy).

(*Mutual Releases continued on page 1240.*)

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 1214, 1216.)

(Continued from page 1238.)

SIGNAL FILM CORPORATION.

Nov. 6—A Lass of the Lumberlands, No. 3, "First Blood" (Two parts—Drama).
Nov. 13—A Lass of the Lumberlands, No. 4 (Two parts—Drama).

VOGUE.

Nov. 5—Bungling Bill's Bow-Wow (Two parts—Comedy).
Nov. 12—Picture Pirates (Two parts—Com.).
Nov. 19—Lost, Strayed or Stolen (Two parts—Comedy).
Nov. 26—Up the Flue (Comedy).

Metro Pictures Corporation.

COLUMBIA.

Oct. 30—The Gates of Eden (Five parts—Dr.).

POPULAR PLAYS AND PLAYERS.

Oct. 26—The Iron Woman (Five parts—Dr.).
Nov. 6—Extravagance (Five parts—Drama).
Dec. 4—The Orchid Lady (Five parts—Drama).

QUALITY.

Oct. 16—In the Diplomatic Service (Five parts—Drama).
October—Romeo and Juliet (Five Parts—Dr.) (Special Release).

ROLFE.

Nov. 13—The Wager (Five parts—Dr.).
Nov. 27—Sunbeam (Five parts—Drama).

YORKE.

Nov. 20—Big Tremaine (Five parts—Dr.).

Paramount Pictures Corp.

BLACK DIAMOND COMEDIES.

Oct. 30—A Troublesome Trip (Comedy).
Nov. 13—A Villainous Pursuit (Comedy).

FAMOUS PLAYERS.

Nov. 20—Miss George Washington (Five parts—Drama).
Nov. 27—Nanette of the Wilds (Five parts—Drama).
Dec. 4—Princess Zim-Zim (Five parts—Dr.).

LASKY.

Oct. 30—The Soul of Kurl San (Five parts—Drama).
Nov. 6—Unprotected (Five parts—Drama).
Nov. 13—The Plow Girl (Five parts—Drama).
Nov. 16—The Years of the Locust (Five parts—Drama).
Dec. 11—Oliver Twist (Five parts—Drama).

PALLAS.

Nov. 9—A Son of Erin (Five parts—Drama).

PARAMOUNT.

Nov. 30—Martyrdom of Phillip Strong (Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Nov. 9—Farmer Al Falfa Prune Plantation (Cartoon—Comedy).
Nov. 16—Colonel Heeza Liar Hobo (Cartoon—Comedy).
Nov. 23—Bobby Bumps Queers the Choir (Cartoon—Comedy).
Nov. 30—What Happened to Willie (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES.

Nov. 6—In Classic Greece (Scenic).
Nov. 13—In Modern Athens (Scenic).
Nov. 20—British Egypt (Scenic).
Nov. 27—The Real Streets of Cairo (Scenic).

Pathe Exchange, Inc.

ASTRA.

Nov. 12—The Shielding Shadow, No. 7, "The Awakening" (Two parts—Dr.).
Nov. 19—The Shielding Shadow, No. 8, "The Haunting Hand" (Two parts—Dr.).
Nov. 26—The Shielding Shadow, No. 9, "The Hypnotic Clock" (Two parts—Dr.).

GOLD ROOSTER PLAYS.

July 17—The Shadow of Her Past (Five parts—Drama).
Oct. 29—The Sultana (Five parts—Comedy-Drama) (Colored).
Nov. 5—The Hidden Valley (Five parts—Drama).
Nov. 12—Shadows and Sunshine (Five parts—Comedy—Drama).
Nov. 19—The World and the Woman (Five parts—Drama).
Nov. 26—Arms and the Woman (Five parts—Drama).

PATHE.

Nov. 5—Fowls and Game Birds (Educational—Colored).
Nov. 12—Florence Rose Fashions, No. 8, "A Day in New York with Betty" (Fashion).
Nov. 12—Baseball's Peerless Leader (Two parts—Drama) (Reissue).
Nov. 19—The Warning (Three parts—Drama).
Nov. 19—A City's Milk Supply (Industry).—Here and There in Spain (Scenic—Colored).
Nov. 26—Rods of Wrath (Three parts—Dr.).
Nov. 26—Florence Rose Fashions No. 9, "The Beginning of the Social Season" (Fashion).

PATHE NEWS.

Nov. 11—Number 91, 1916. (Topical).
Nov. 15—Number 92, 1916 (Topical).
Nov. 18—Number 93, 1916 (Topical).
Nov. 22—Number 94, 1916 (Topical).
Nov. 25—Number 95, 1916 (Topical).
Nov. 29—Number 96, 1916 (Topical).
Dec. 2—Number 97, 1916 (Topical).

ROLIN.

Nov. 5—Luke's Preparedness Preparation (Comedy).
Nov. 12—Luke—Gladiator (Comedy).
Nov. 19—Luke Patient Provider (Comedy).
Nov. 26—Luke's Newsy Knockout (Comedy).

Triangle Film Corporation.

FINE ARTS.

Nov. 5—Atta Boy's Last Race (Five parts—Drama).
Nov. 12—American Aristocracy (Five parts—Drama).
Nov. 19—The Microscopic Mystery (Five parts—Drama).
Nov. 26—The Children Pay (Five parts—Dr.).

INCE.

Nov. 5—A Corner in Colleens (Five parts—Drama).
Nov. 12—Jim Grimsby's Boy (Five parts—Dr.).
Nov. 19—The Honorable Algy (Five parts—Drama).
Nov. 26—The Devil's Double (Five parts—Dr.).

KEYSTONE.

Sept. 24—His Busted Trust (Two parts—Com.).
Sept. 24—A Calico Vampire (Two parts—Com.).
Oct. 1—Haystacks and Steeples (Two parts—Comedy).
Oct. 1—The Lady Drummer (Two parts—Com.).

Unicorn Film Service.

BUFFALO.

Oct. 30—The Rose of the Prairie (Drama).
Nov. 4—The Brand of the Sagebrush (Dr.).

GAYETY.

Nov. 3—Father Was Right (Comedy).

HIPPO.

Oct. 30—Dan Daly's Nightmare (Comedy).
Nov. 2—Billy Forgot (Comedy).

JOCKEY.

Oct. 31—Love and Kerosene (Comedy).

JUDY.

Oct. 19—Over the Hills (Comedy).
Oct. 22—Disposing of a Lover (Comedy).
Nov. 1—Married Misery (Comedy).
Nov. 4—His Disjointed Honeymoon (Comedy).

PURITAN

Oct. 30—Heart of the Flame (Drama).
Nov. 1—Naked Souls (Drama).

RANCHO.

Oct. 31—The Echo of France (Drama).
Nov. 2—The Trail of the Rattlesnake (Two parts—Drama).

SUNSET.

Nov. 4—The Strength of the Conscience (Dr.).

SUPREME.

Oct. 6—The Guilty One (Two parts—Drama).
Nov. 5—Life's Stepping Stones (Three parts—Drama).

UNICORN.

Nov. 3—Mayor's Wife (Two parts—Drama).

UTAH.

Oct. 21—The Vengeance of Dan McGrew (Drama).
Nov. 1—Death Texan Skies (Drama).

Feature Releases

ARTCRAFT PICTURES CORP.

Nov. 6—Less Than the Dust (Mary Pickford—Seven parts—Drama).

CHRISTIE FILM CO.

Oct. 16—The Making Over of Mother (Comedy).
Oct. 23—He Loved the Ladies (Comedy).
Nov. 13—His Friend, the Elephant (Comedy).

CONSOLIDATED FILM CORPORATION.

Nov. 6—The Crimson Stain Mystery No. 12 (Two parts—Drama).
Nov. 13—The Crimson Stain Mystery, No. 13 (Two parts—Drama).
Nov. 20—The Crimson Stain Mystery No. 14 (Two parts—Drama).
Nov. 27—The Crimson Stain Mystery, No. 15 (Two parts—Drama).

EXCLUSIVE FEATURES INC.

October—La Tosca (Two parts—Drama).

FOX FILM CORPORATION.

Oct. 23—Romeo and Juliet (Five parts—Dr.).
Nov. 6—Sins of Her Parent (Five parts—Dr.).
Nov. 13—The Mediator (Five parts—Drama).
Nov. 20—Jealousy (Five parts—Drama).

FROHMAN AMUSEMENT CORP.

October—The Conquest of Canaan (Drama).
November—The Witching Hour (Seven parts—Drama).

GREATER VITAGRAPH (V-L-S-E, INC.).

Nov. 6—The Scarlet Runner, No. 6, "The Mysterious Motor Car" (Vitagraph—Two parts—Drama).
Nov. 6—The Devil's Prize (Vitagraph—Five parts—Drama).
Nov. 13—The Scarlet Runner No. 7 "The Red Whiskered Man" Vitagraph (Two parts—Drama).
Nov. 13—The Price of Fame (Vitagraph—Five parts—Drama).
Nov. 20—The Dollar and the Law (Vitagraph—Five parts—Drama).
Nov. 20—The Scarlet Runner, No. 8, "The Glove and the King" (Two parts—Drama).
Nov. 27—An Enemy to the King (Vitagraph—Five parts—Drama).
Nov. 27—The Scarlet Runner, No. 9, "The Gold Cigarette Case" (Vitagraph—Two parts—Drama).
Dec. 4—Rose of the South (Vitagraph—Five parts—Drama).
Dec. 4—The Scarlet Runner, No. 10, "The Lost Girl" (Vitagraph—Five parts—Drama).

HERALD FILM CORPORATION.

October.—Prima Donna's Husband (Five parts—Drama).

INTERNATIONAL FILM SERVICE, INC.

Nov. 2—The Ocean Waif (Golden Eagle—Five parts—Comedy-Drama).
Nov. 6—Beatrice Fairfax, No. 14, "The Hidden Menace" (Two parts—Drama).
Nov. 7—Hearst-International News Pictorial, No. 89, 1916 (Topical).
Nov. 9—Hearst-International News Pictorial, No. 90, 1916 (Topical).
Nov. 13—Beatrice Fairfax, No. 15 (Two parts—Drama).
Nov. 13—The Jockey of Death (Milano—Five parts—Drama).
Nov. 14—Hearst-International News Pictorial, No. 91, 1916 (Topical).
Nov. 16—Hearst-International News Pictorial, No. 92, 1916 (Topical).
Nov. 20—Beatrice Fairfax, No. 16 (Two parts—Drama).
Nov. 21—Hearst-International News Pictorial, No. 93, 1916 (Topical).
Nov. 23—Hearst-International News Pictorial, No. 94, 1916 (Topical).

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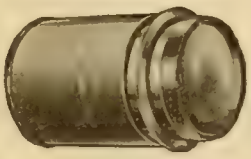

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releas es See Pages 1214, 1216.)

IVAN FILM PRODUCTIONS.

October—Her Surrender (Drama).

November—The Sex Lure (Six parts—Drama).

KLEINE-EDISON-SELIG-ESSANAY.

October—World Series Baseball Film (Selig—Topical).

Oct. 30—The Heart of the Hills (Edison— ve parts—Drama).

Nov. 6—The Prince of Graustark (Essanay—Five parts—Drama).

Nov. 13—The Cossack Whip (Edison—Five parts —Drama).

Nov. 20—The Chaperon (Essanay—Five parts —Drama).

MORTIMER D. METCALFE.

Oct.—A Reunited Party (Two parts—Topical).

THE MOTION PICTURE FORUM.

Oct. 2—Motion Picture Portrait Studies of President Wilson and His Cabinet—the U. S. Government in Action.

SIGNET FILM CORPORATION.

Nov.—The Masque of Life (Seven parts -Dr.).

SUNBEAM MOTION PICTURE CORPORATION.

Oct.—Somewhere in Georgia (Drama).

SELZNICK PICTURES.

November—War Brides (Herbert Brenon—Dr.).
Nov.—The Foolish Virgin (Drama).
Nov.—Panthea (Drama).

WORLD PICTURES.

Nov. 13—Bought and Paid For (Five parts—Drama).

Nov. 20—The Madness of Helen (Five parts—Drama).

Nov. 27—The Men She Married (Five parts—Drama).

Dec. 4—All Man (Five parts—Drama).

States Right Features

CALIFORNIA MOTION PICTURE CORP.

Nov.—The Woman Who Dared (Seven parts—Drama).

EUROPEAN FILM CO.

November—Fighting for Verdun (Five parts—Topical).

GRAFTON PUBLISHING CO.

Oct.—Argonauts of California (Ten parts—Drama).

G. M. BAYNES.

Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.).

B. S. MOSS MOTION PICTURE COR.

Oct.—The Power of Evil (Drama).
November—Boots and Saddles (Drama).

MONARCH PHOTO-PLAY CO., INC.

October—Common Sense Brackett (Six part —Drama).

PIONEER FEATURE FILM CORPORATION.

October—The Soul of a Child (Five parts—Dr.).

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.).

UNITY SALES CORPORATION.

Oct. 16—The Yellow Menace, No. 7, "Drops of Blood" (Two parts—Drama).

Oct. 16—A Scrambled Honeymoon (Two parts—Comedy).

Oct. 16—The Land Just Over Yonder (Six parts —Drama).

Oct. 23—The Yellow Menace, No. 8, "The Time Clock" (Two parts—Drama).

Oct. 30—Tweedledum's Busy Night (Two parts—Comedy).

Oct. 30—The Yellow Menace, No. 9, "The Time Clock Bomb" (Two parts—Drama).

Nov. 6—The Yellow Menace, No. 10, "A Message from the Sky" (Two parts—Drama).

Nov. 6—Humanizing Mr. Winsby (Five parts—Drama).

Nov. 13—The Yellow Menace, No. 11, "The Half Breed's Hatred" (Two parts—Drama).

Nov. 20—The Yellow Menace, No. 12, "The Aeroplane Accident" (Two parts—Drama).

Nov. 27—The Yellow Menace, No. 13, "The Sky and the Submarine" (Two parts—Drama).

Dec. 4—The Yellow Menace, No. 14, "The Interrupted Nuptials" (Two parts—Drama).

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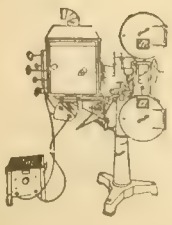

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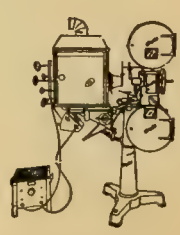

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Littlest Rebel	Dustin Farnum	5000	Good	125
World, Flesh and the Devil	Chas. Mason	5000	Good	100
The Chimes	Tom Terriss	5000	Good	100
An American Gentleman	Wm. Bonelli	5000	As New	150
Hearts United	Wm. Bonelli	5000	Brand New	120
One of Millions	Laura Sawyer	4000	Good	80
Sapho	L. Borrelli	4000	Good	80
Last Days of Pompeii	Massive Production	7000	Very Good	120
Should a Woman Tell	Louise Jacobini	4000	Good	75
Her Husband	Clara Kimball Young	2000	Good	60
David Garrick	Clara Kimball Young	2000	Good	40
Cupid Versus Woman's Rights	Clara Kimball Young	1000	Good Comic	15
Goodness Gracious	Clara Kimball Young	3000	Good	45

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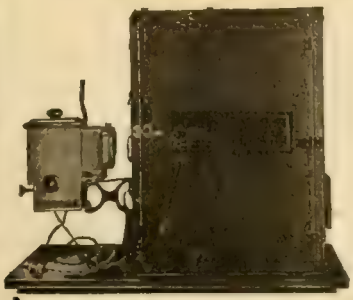

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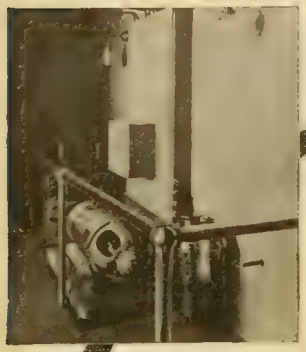

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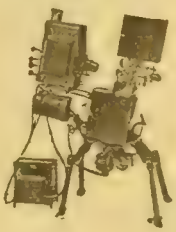

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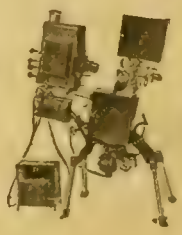

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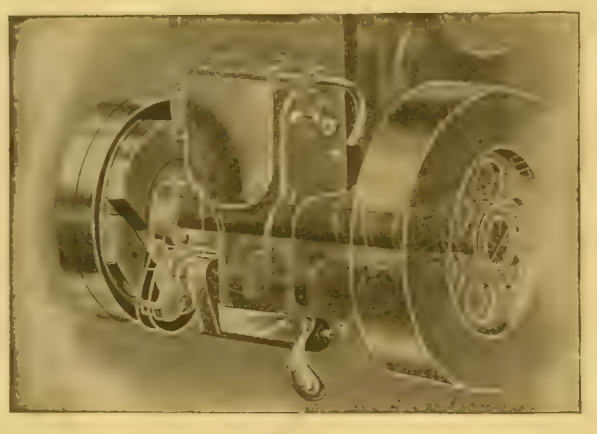

FIG. 1

FIG. 2

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MOVING PICTURE WORLD

THE FILM INDEX

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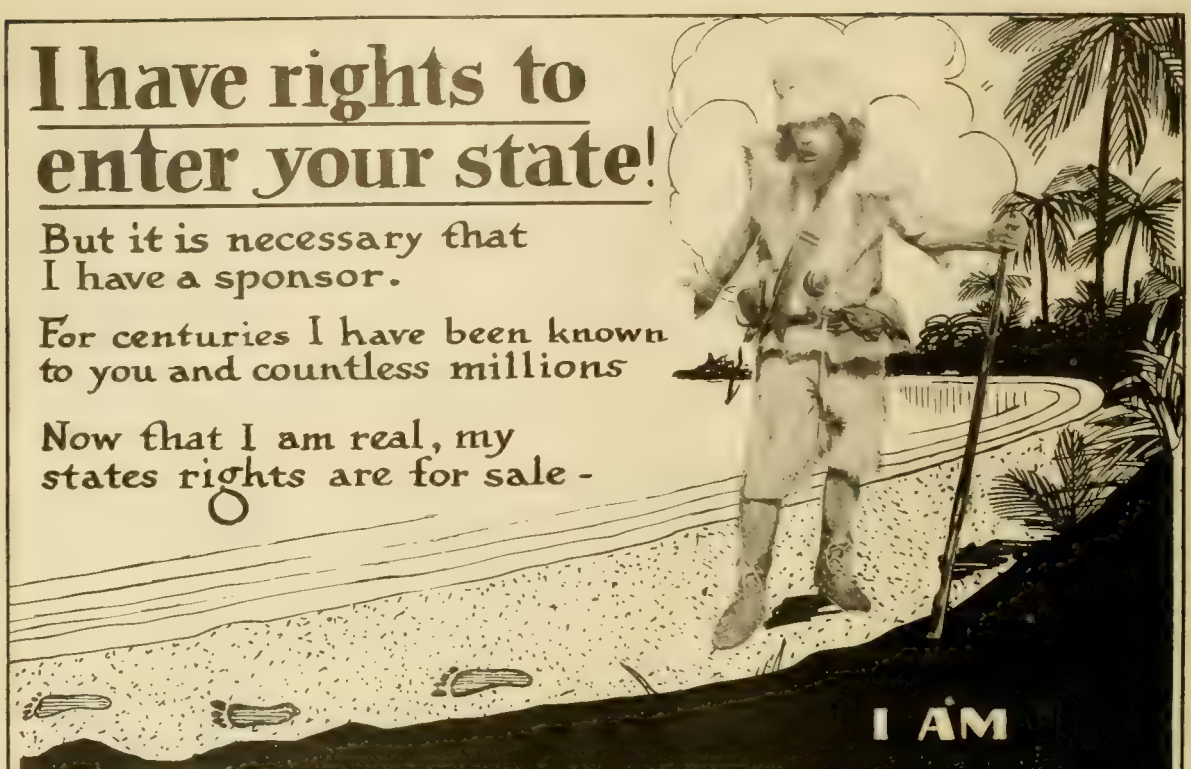

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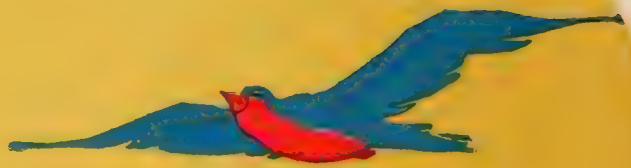

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Distributed by

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

MARY PICKFORD

IN

"LESS THAN THE DUST"

EVERY box-office in Filmerica knows that there is only one Mary, but who ever thought that she had supernatural powers?

To explain: Let us give an excerpt from a letter we just received from an exhibitor who ran "Less Than the Dust" for one week:

This Artcraft-Pickford Picture has done more than give us the biggest week in our his-

MARY PICKFORD

IN

"LESS THAN THE DUST"

tory—it has brought to our house the best people of our town—hundreds of faces that were new to us—indeed, folks who we know attended pictures for the first time.

You may beg and implore and pray for this character of audience, but only Mary can bring it to you—Mary, that wizardrous little being who seems to exercise a strange influence between the public and the box-office.

Artcraft has broken all booking records with its first Pickford picture—exhibitors are breaking all receipt records.

Don't *write* for particulars—because maybe your competitor is *wiring*.

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE., NEW YORK

They are the Stars of the clean, catchy, captivating

CHRISTIE COMEDIES

"THE SEA NYMPHS"

is the Newest Christie Comedy released on the

OPEN MARKET
December 4th

A new Christie Comedy is released each week thru foremost independent exchanges of United States and Canada. Write or wire for bookings on these money-makers

Neal Burns and the Sea Nymphs

Christie Film Co.

HEAD OFFICE AND STUDIOS—
SUNSET BLVD. AT GOWER ST.
LOS ANGELES, CALIFORNIA

NEW YORK OFFICE
LONGACRE BUILDING

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

DECEMBER 2, 1916

Notables In Uplift Work Enthusiastic Over "Charity?"

"CHARITY?," the seven-reel feature production, produced under the direction of Frank Powell, was given its first public showing on November 10. The Ziegfeld Theatre on Michigan Avenue, Chicago, was the scene of the screening, which was an invitation affair. The auditorium was literally packed with leaders in social-uplift work, heads of various settlements, and child welfare leagues. Besides these there was a goodly sprinkling of the clergy, reviewers from the trade press and others. When the last scene faded on the screen, the vast audience, roused to enthusiasm over the powerful arraignment of ill-conducted charity institutions, broke into applause which lasted for several minutes.

Bishop Fallows Speaks.

Ere the picture began on the screen, Bishop Samuel Fallows, one of Chicago's foremost church dignataries, addressed the audience. He pointed out the necessity of properly caring for the little ones, bereft of father and mother. He suggested that the picture which was soon to be shown might do more to awaken the public to the needs of properly conducted charity institutions than thousands of appeals by word of mouth alone. Present and interested in the mission of the film were such other notables as Esther Falkenstein of the Esther Falkenstein Settlement; Judge and Mrs. Thomas F. Scully; Miss Sophonisba Breckenridge and Miss Mary McDowell of the University Settlement; Mrs. Herman Wallstedt of the Child's Welfare Association of Philadelphia; Mrs. Corwin Hughitt of the Child's Welfare Department of Cincinnati, and numerous others.

A Plea for Social Justice.

The pictured story, wonderfully enacted and superbly photographed, proved a most powerful plea for social justice. It stars Linda A. Griffith, the famous "Biograph Girl," supported by a company that includes Creighton Hale, Sheldon Lewis, Elizabeth Burbridge, Veta Searl and others. President Freuler of the Mutual Film Corporation confidently expects it will prove as great a drawing card as have "damaged Goods," and "The Miracle of Life." Ask for "Charity?" at your nearest Mutual film exchange.

Thrills Continue.

The latest installment of the Helen Holmes picture, "A Lass of the Lumberlands," is even more sensational than those which have gone before.

Mutual Star Productions For November

Week Beginning November 6th.

Title. Leads.

And the Law Says.....
.....Richard Bennett

East Is East.....Florence Turner

Week Beginning November 13th.

Peck O' Pickles.....Kolb & Dill

Immediate Lee....Borzage & Little

Week Beginning November 20th.

Lone Star.....William Russell

Week Beginning November 27th

A Dream or Two Ago.....
.....Mary Miles Minter

Miss Jackie of the Navy.....
.....Margarita Fischer

Who Is Author of "Diamond Sequel?"

Who is the author of the sequel to "The Diamond From the Sky"? Thousands and thousands of people are wondering. The only possible way in which they can find the answer to the question is by seeing the films. Exhibitors showing the sequel to "The Diamond From the Sky" can profit by this overpowering curiosity on the part of the public. Bookings can now be made at any of the 68 Mutual film exchanges."

Mary Miles Minter Appears This Week In "Dream or Two Ago"

"A DREAM OR TWO AGO" is released this week. It is the fourth of the Mary Miles Minter Series of Mutual Star Productions. It is the third to be produced under the direction of James Kirkwood. It is a five-act story contrasting life in the underworld with that in the homes of luxury and wealth. Mary Miles Minter is charming, whether as a beggar girl in rags and tatters, or as a debutante in a millionaire's palace. The supporting company is well balanced and made up of players of note. The stage settings are exceptional. The photography is crystal clear. The story is absorbingly interesting.

Directed by James Kirkwood.

James Kirkwood, who formerly directed the pictures in which Mary Pickford appeared, is demonstrating with each new Minter release that he is a real artist. Dainty Mary Miles Minter is proving as adept under his instruction, as did his former star. In fact, she is rising to dramatic heights little short of marvelous. Each new release of the series is winning her thousands of new admirers. Theatres showing the Mary Miles Minter productions are finding them greater and greater attractions as new units in the series are issued. Bookings on the Mary Miles Minter Series can now be made at any of the 68 Mutual film exchanges.

Margarita Fischer Has Thrilling Adventures in "Miss Jackie of the Navy."

The second of the Margarita Fischer Series is now ready. "Miss Jackie of the Navy" is its title. It is released the week of November 27. It was made by the Pollard Picture Plays Company. It tells a thrilling story of a society girl's adventures aboard a battleship. Before she gets safely back to her palatial mansion she has some queer experiences in the Tropics. Miss Fischer is at her very best in this unusual five-act photodrama.

Life Aboard a Battleship.

Life aboard one of Uncle Sam's largest battleships is depicted in detail. In fact, when Miss Jackie, the society-girl heroine of the story, ventures aboard the warship, disguised as a little Jack tar, she finds life on the bounding wave to be composed of an infinite number of details of which she had never dreamed. Miss Jackie finds herself put to work as a common sailor by a burly boatswain. Unaware that she is a girl, he orders her to perform more than one embarrassing task. But she gamely carries on the masquerade—for she had vowed to win the attention of no less a personage than Captain Crowne himself.

Scenes in the Tropics.

Not all of the scenes are taken aboard ship by any means. The latter part of the story finds the cruiser anchored off an island in the Tropics, and a landing party ashore mixed up in some thrilling adventures. Miss Jackie is a member of the shore party and finally proves herself a heroine by rescuing them all from death at the hands of the natives. Eventually her disguise is penetrated and Captain Crowne finds her such a bewitching little creature that he compels her to enlist for life as his mate. Margarita Fischer is simply stunning as Miss Jackie. Bookings on the Fischer Series can be made at the nearest Mutual film exchange.

MUTUAL

AMERICAN FILM COMPANY, INC.,

Presents

Mary Miles Minter

IN

"A Dream Or Two Ago"

A Story Contrasting Life In The Underworld With The Luxury And Magnificence Of That In The Homes Of The Rich. Five Acts. Director James Kirkwood.

Second of the Mary Miles Minter Series of Mutual Star Productions. Released Week of November 27th.

Now Playing:
"YOUTH'S ENDEARING CHARM"
"DULCIE'S ADVENTURE"~ "FAITH"

Coming:
"THE INNOCENCE OF LISETTE"
and others.

NOW BOOKING AT 68 MUTUAL EXCHANGES

MUTUAL

POLLARD PICTURE PLAYS CO.,

Presents

Margarita Fischer

IN

"Miss Jackie of the Navy"

The Thrilling Tale Of A Society Girl's Adventure Aboard A Battleship And In The Tropics. Five Acts. Directed By Harry Pollard.

Second of the Margarita Fischer Series of Mutual Star Productions. Released Week of November 27th.

Now Playing "THE PEARL OF PARADISE"

Coming:

"THE BUTTERFLY GIRL"
"THE DEVIL'S ASSISTANT"
"A KNIGHT AT TARQUIZZI"
"BIRDS OF PASSAGE"

BOOKINGS NOW AT 68 MUTUAL EXCHANGES.

MUTUAL STARS

America's Greatest Drawing Cards

AMERICA'S foremost screen favorites are featured in Mutual Star Productions. Theatres the country over have voted them real business builders. The "Series Idea" results in steady, continued patronage—pleased audiences—big box-office receipts. The Mutual Star Productions listed below are in five or six acts each. Bookings can be made at any of the sixty-eight Mutual Film Exchanges.

MARY MILES MINTER
in
Youth's Endearing Charm
Dulcie's Adventure
Faith
A Dream or Two Ago
The Innocence of Lizette

RICHARD BENNETT
in
Phillip Holden-Waster
—And the Law Says
The Sable Blessing
The Valley of Decision

MARGARITA FISCHER
in
The Pearl of Paradise
Miss Jackie of the Navy
The Butterfly Girl
The Devil's Assistant
A Knight at Tarquizzi
Birds of Passage

FLORENCE TURNER
in
Far From the Madding Crowd
Doorsteps
A Welsh Singer
Grim Justice
East Is East
The First Settler's Story

WILLIAM RUSSELL
in
Soulmates
The Highest Bid
The Strength of Donald McKenzie
The Man Who Would Not Die
The Torch Bearer
The Love Hermit
Lone Star

KOLB & DILL
in
A Million For Mary
Three Pals
Bluff
A Peck O' Pickles
Decent Deuces

MUTUAL

NOW-
THE $10,000.00 SEQUEL

to THE DIAMOND FROM THE SKY

FOUR CHAPTERS RELEASED NOV. 27TH

And now we announce the Ten Thousand Dollar SEQUEL to The Diamond from the Sky—the SEQUEL that follows this famous serial. $10,000.00 was offered for the suggestion upon which this SEQUEL is based. Now the winner has been selected. The winner is announced only in the films. The SEQUEL will be released November 27th in four supreme chapters a new two-reel chapter each week for four weeks. *Millions* of people who saw The Diamond from the Sky are awaiting this SEQUEL. Thousands submitted suggestions. Consequently BIG patronage is assured Exhibitors. The SEQUEL to The Diamond from the Sky was produced by the American Film Co., Inc., at its Santa Barbara Studios; the cast includes William Russell, Charlotte Burton, Rhea Mitchell and all the old favorites. It is a supreme achievement—more dramatic and more sensational than the original. Hundreds of newspapers will carry the story. To book this big box-office attraction wire, write or see your nearest MUTUAL EXCHANGE *at once*

BOOKING NOW-*at all* MUTUAL EXCHANGES

MUTUAL

CHA

INITIAL SHOWING AT ZIEGFELD THEATRE
STARTLES CHICAGO PRESS AND PUBLIC!

"Truly the acting of Linda Griffith who wrote the scenario and plays the woman's lead, is strikingly adept."

"One of the most powerful exposes of improper uses of charity funds which has ever been staged."

ACTING STRIKINGLY ADEPT

TRULY the acting of Linda Griffith who wrote the scenario and plays the woman's lead, is strikingly adept. She has a [illegible] conception which [illegible] possess. Assistance comes to her in generous quantities from Creighton Hale and Vera Sear, the latter Producer Powell's recent find.

Preceding the showing Bishop Samuel Fallows gave a short address commending the Mutual release to his auditors, prominent among whom were the Misses Sophonisba Breckenridge, Kate Adams, Mary E. McDowell, Mary Bartelme and Madame Jean D. Snoop, Gertrude Howe Britton, Grace Wilbur Trout and Laura Dainy Pelham.

Bob McKnight In The Chicago Examiner

The talented wife of America's most famous producer is a great student of sociological conditions "Charity" owes its birth to the fact that Mrs. Griffith has been particularly interested in asylums for orphan children since her childhood.

"Charity" is one of the most powerful exposes of improper uses of charity funds which has ever been staged. There has never been anything ever to approach it.

Rob Reed In The Chicago American

MUTUAL

RITY

A SENSATIONAL EXPOSE OF CHARITY and CHILD WELFARE

"Charity? is wonderful. It should be shown everywhere."
Jennie E. Laurence, Supt. Phyllis Wheatly Home for Girls.

"From my ten years' experience in the Juvenile Courts of Cook County as one of the Probation officers, I deem 'Charity?' destined to become one of the greatest factors along the lines brought out."
Joanna Snowden Porter, Probation Officer, Juvenile Court.

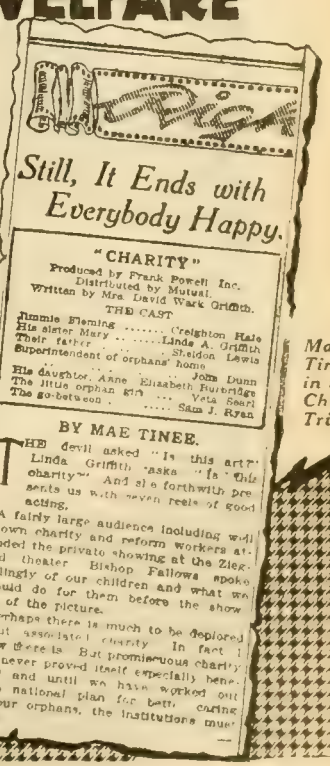
"This is a very true story. I know and appreciate the sentiments pictured in 'Charity?'."
Mrs. Bertha Hensley, Pres. Phyllis Wheatley Home for Girls.

AVAILABLE NOV. 27TH
SEVEN BIG ACTS

Starring LINDA A. GRIFFITH
Bookings $100.00 A Day

AT ALL MUTUAL EXCHANGES

Produced by
Frank Powell Productions



Still, It Ends with Everybody Happy.

"CHARITY"
Produced by Frank Powell Inc.
Distributed by Mutual.
Written by Mrs. David Wark Griffith.

THE CAST

Jimmie Fleming ..... Creighton Hale
His sister Mary ..... Linda A. Griffith
Their father ..... Sheldon Lewis
Superintendent of orphans' home ..... John Dunn
His daughter ..... Anne Elizabeth Fuveridge
The little orphan girl ..... Vera Searl
The go-between ..... Sam J. Ryan

BY MAE TINEE.

THE devil asked "Is this art?" Linda Griffith asks "Is this charity?" And she forthwith presents us with seven reels of good acting.

A fairly large audience including well known charity and reform workers attended the private showing at the Ziegfeld theater. Bishop Fallows spoke feelingly of our children and what we should do for them before the showing of the picture.

Perhaps there is much to be deplored about associated charity. In fact I know there is. But promiscuous charity has never proved itself especially beneficial and until we have worked out some national plan for better caring for our orphans, the institutions must exist.

Mae Tinee in the Chicago Tribune

MUTUAL

Gaumont

GAUMONT CO.,
Presents –

The VAMPIRES

FIENDISH plots of crafty criminals! Marvelous feats of adroit detective work! Thrilling clashes between law and lawlessness! These are combined in a most astounding series of detective mystery stories presented in "THE VAMPIRES"—a series of nine extraordinary features each a complete story in three parts. This thrilling series of Gaumont made French detective stories is now booking at all Mutual Exchanges. Released Nov. 23rd. For tremendous box office receipts book "THE VAMPIRES" *now.*

Booking Now at 68 MUTUAL Exchanges

SIGNAL FILM CORPORATION *Presents*

The Supreme Favorite

HELEN HOLMES *in*

A LASS OF THE LUMBERLANDS

A SPECTACULAR MOTION PICTURE
CHAPTER-PLAY OF
THE NORTHWOODS

Praised By All the Critics

Here's what they say of the first chapter:

"Indications point to a really original and entertaining continued photoplay. The unusualness of the film's locale, the intenseness of the plot, and the popularity and daring of Helen Holmes, certainly ought to make this serial a sure winner."—William C. Esty in Nov 4th issue of MOTION PICTURE NEWS.

"The opening chapter gives the story *an excellent* start. The big timber country of the Northwest is the scene of action, an authentic picture of the vast lumber industry being shown. The human interest of the drama is compelling and consistent with its surroundings."—Edward Weitzel in Nov. 4th issue of MOVING PICTURE WORLD.

"The initial chapter of the new serial is excellent. It has a great amount of action, fine settings in the Western lumberlands, and a story which promises to develop into one of the best of its kind so far shown on the screen."—Willard C. Benson in Nov. 4th issue of EXHIBITORS HERALD.

Here's what they say of the later ones:

"The second and third chapters bring in all the thrills foreshadowed by the first with more thrown in for good measure. The big moments are not only gripping, but are the logical developments of a genuiue story. Helen Holmes is peppier than ever."—William C. Esty in Nov. 11 issue of MOTION PICTURE NEWS.

"The shipwreck scenes are impressive, an actual shipwreck having been used. Miss Holmes' likable personality and knowledge of the art of acting serve her in good stead. Leo Maloney has a congenial role and a number of the scenes in these later chapters are of great pictorial beauty.—Edward Weitzel in Nov. 4th issue of MOVING PICTURE WORLD.

"The second chapter of this dramatic serial is powerful in story and its dramatic situations are well done. In this production every thrill—and there are plenty of them—is strictly in the main plot. Not alone should the story itself prove a worthy attraction in any theatre, but the scenic beauty of the Western forests is really an educational feature." Willard C. Benson in Nov. 11th issue of EXHIBITORS HERALD

In one single chapter of this amazing new Helen Holmes serial—"A Lass of the Lumberlands"—the following thrills can be seen: A Boiler Explosion—Election Day in a Lumbercamp—The Riot at the Polling Places—Two Rival Gangs in a Pistol Fight—A Perilous Hand-over-hand Climb Along Telegraph Wires—The Burning of the City Hall—The Arrival of the Cavalry. Standing room is at a premium in the theatres running this chapter-play. Boom business at YOUR theatre. Book this spectacular chapter-play TODAY. Fifteen chapters—a new two-reel chapter each week.

NOW Booking At All 68 Mutual Film Exchanges

MUTUAL

See AMERICA First

Tours Around the WORLD

All the delights of Travel in GAUMONT Single-Reels

Seeing the world is a universal desire satisfied for stay-at-homes by the Gaumont Company with its four remarkable single-reel weekly releases through Mutual. Spectators find them as entertaining as good photodramas. Take, for example, the reels for the week of November 26.

MOUNT HOOD—visited by more people than any other cloud-capped peak in America. In "See America First" Series.

SWISS ALPS via THE ST. GOTHARD TUNNEL—The most magnificent scenery in Europe and a bird's eye view of one of the world's greatest engineering feats. In "Tours Around the World" Series.

CACAO TREES IN BRAZIL—Gathering and treating the beans from which Cocoa is made. In "Reel Life" Series.

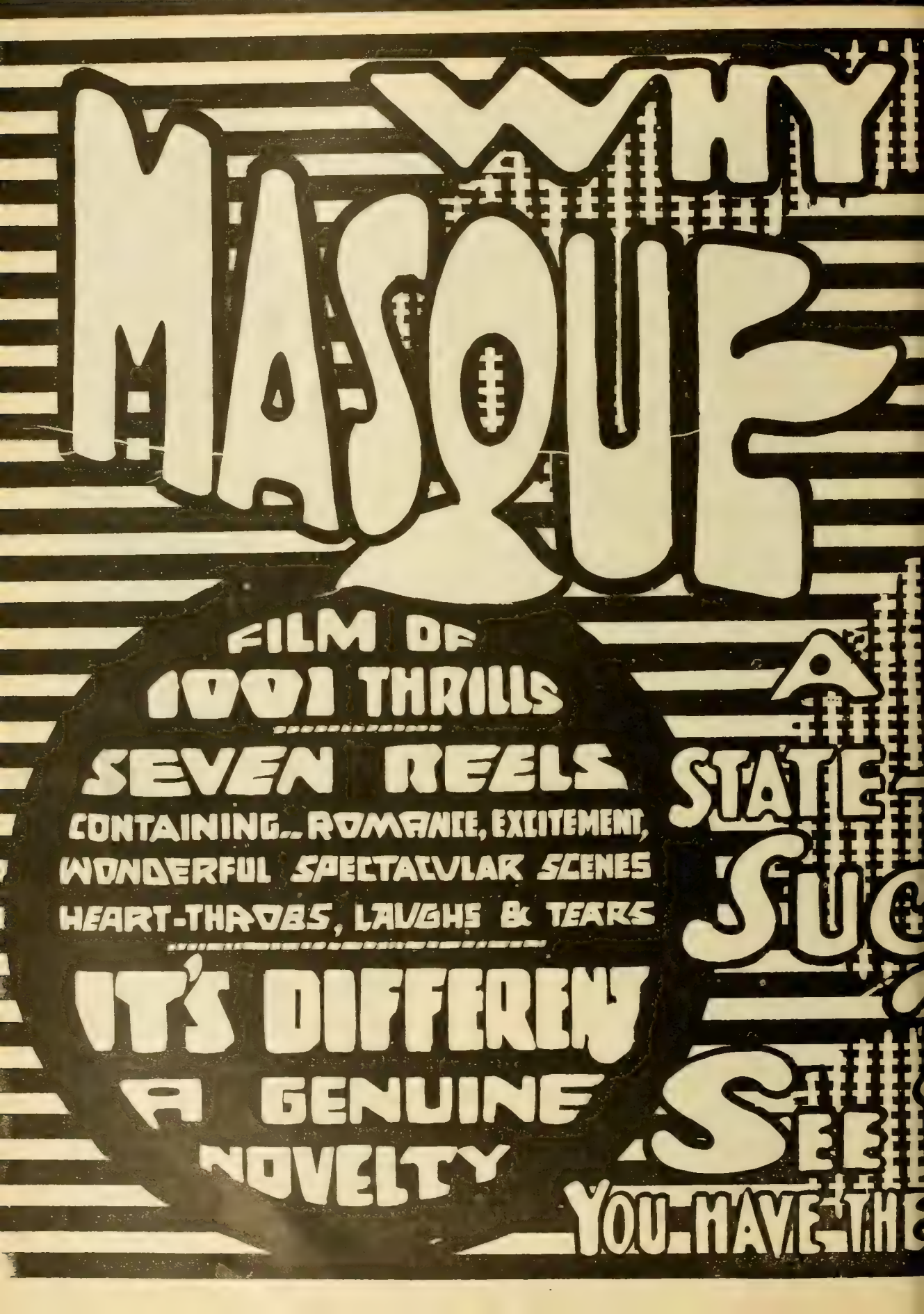
THE MUTUAL WEEKLY — News of all the world FIRST on the screen. You see what you read on the front page of your newspaper. Exhibitors write that they could not do without The Mutual Weekly.

HUMOR—"Haystack Horace, a Knight of the Road," a unique Gaumont Shadowgraph providing fun for young and old. On same reel with Mount Hood.

Gaumont Co.

FLUSHING, N. Y.

AND THEY ALL LIVED HAPPILY EVER AFTER
True, they had a great deal of trouble getting married, but love found the way. See the
WILLIAM FOX
NEW PHOTOPLAY
The MISCHIEF MAKER
WITH WINSOME
JUNE CAPRICE
WRITTEN BY ALFRED SOLMAN
DIRECTED BY JOHN G. ADOLFI
FOX FILM CORPORATION


WHY
MASQUE
FILM OF
1001 THRILLS
SEVEN REELS
CONTAINING... ROMANCE, EXCITEMENT,
WONDERFUL SPECTACULAR SCENES
HEART-THROBS, LAUGHS & TEARS
IT'S DIFFERENT
A GENUINE
NOVELTY
STATE
SEE
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YOU CAN SEE IT IN CHICAGO
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RAYMOND PAWLEY Treasurer

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1459 Broadway New York

TRIANGLE

DISTRIBUTING CORPORATION

IN answer to many inquiries, H. E. Aitken, President of the Triangle Film Corporation, and W. W. Hodkinson, President of Superpictures, Inc., announce the formation of the Triangle Distributing Corporation, to be owned jointly by their two companies.

The purpose of the new organization is to operate the twenty-two Triangle Exchanges and to handle exclusively in the United States the Triangle-Fine Arts, Kay Bee and Keystone productions, together with films released by Superpictures, Inc.

Messrs. Aitken, Kessel and Baumann will continue their activities with the Triangle Film Corporation and the producing companies; and Mr. Hodkinson, as President and General Manager of the new company, and Mr. Raymond Pawley, as Treasurer, will be in charge of the distributing organization, with headquarters at 1459 Broadway, New York.

1459 Broadway New York

Produced by TRIUMPH Film Corp. N.Y.

The Triumph Film Corp. presents

"The Girl and The Man"

JOHN MASON AND ALMA HANLON

"The Libertine"

What the New York Critics Say.

ONE of the best pictures ever screened. Will create a furore amongst state rights buyers. A film that will pack a theatre not only for a day, but for a week.—**Motion Picture News.**

DEPICTED with absolute fidelity to life, arousing the interest of the spectator to the highest pitch and holding it every inch of the way.—**Moving Picture World.**

STRONG and gripping story of modern life. A surprise finish comes like a breath of June roses, bringing close to the hearts of the audience a powerful and timely moral.—**New York Evening Journal.**

EVERY man, woman and child in this great land of ours should see "The Libertine." It leaves a lasting impression—and a commendable one.—**New York Star.**

JOHN MASON has never done anything better, and Alma Hanlon was beautifully effective. The kind of a picture to attract capacity houses.—**New York Tribune.**

A THEME which will prove valuable to the exhibitor, and is sure to satisfy audiences by its many fine features. **New York Dramatic Mirror.**

A STRONG and vital picture with a punch that will put it over anywhere. It teaches a great moral lesson.—**New York Review.**

BOUND to command the patronage of lovers of the film world.—**New York Dramatic News.**

WILL attract the picture fan.—**Variety.**

ADMIRABLY setting forth a vital moral lesson.—**Chicago Motography.**

BREATHLESS attention from start to finish.—**New York Times.**

REMARKABLY absorbing and wholesome dramatic entertainment. Should make a lot of money for the exhibitor.—**New York Clipper.**

SURE fire audience appeal anywhere. Forceful drama. Great human lesson.—**Wid's.**

PRINTS BY CRYSTAL FILM CO., N. Y.

The Libertine—*The man who "can afford to play the game" while his victims bear the burden of shame alone.*

Produced by TRIUMPH FILM CORP. N.Y.

THE TRIUMPH FILM CORP. AN
OF THE SIX PART PHOTOF

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New Jersey and
New England
States

MAMMOTH FILM CORP.,
729 Seventh Ave.,
New York.

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also Canada and
Foreign Rights

Apply to
TRIUMPH FILM
CORPORATION
JULIUS STEGER, President
Longacre Building, New York

NOW!

THE SERIAL SUPREME

SIXTEEN SMASHING TWO-REEL EPISODES BACKED UP BY A MAMMOTH ADVERTISING DRIVE AND THE NOVELIZED VERSION OF THE STORY IN 1200 NEWSPAPERS.

Jimmie Dale-ALIAS-The Grey Seal

BY FRANK L. PACKARD AUTHOR OF GEO. M. COHAN'S BIGGEST SUCCESS

"THE MIRACLE MAN"

E. K. LINCOLN · EDNA HUNTER · PAUL PANZER · DORIS MITCHELL

EXCLUSIVELY DISTRIBUTED BY UNICORN

PRODUCED BY MONMOUTH FILM CORP.

READ WHAT THEY SAY

By LOUELLA O. PARSONS
In "*The Chicago Herald*"

IF you like action you will delight in the new serial, "Jimmie Dale, Alias the Gray Seal." If you want to see a picture that will make your heart beat faster and find you sitting upright in your seat waiting for the climax, you will not miss a single solitary reel of Jimmie's adventures.

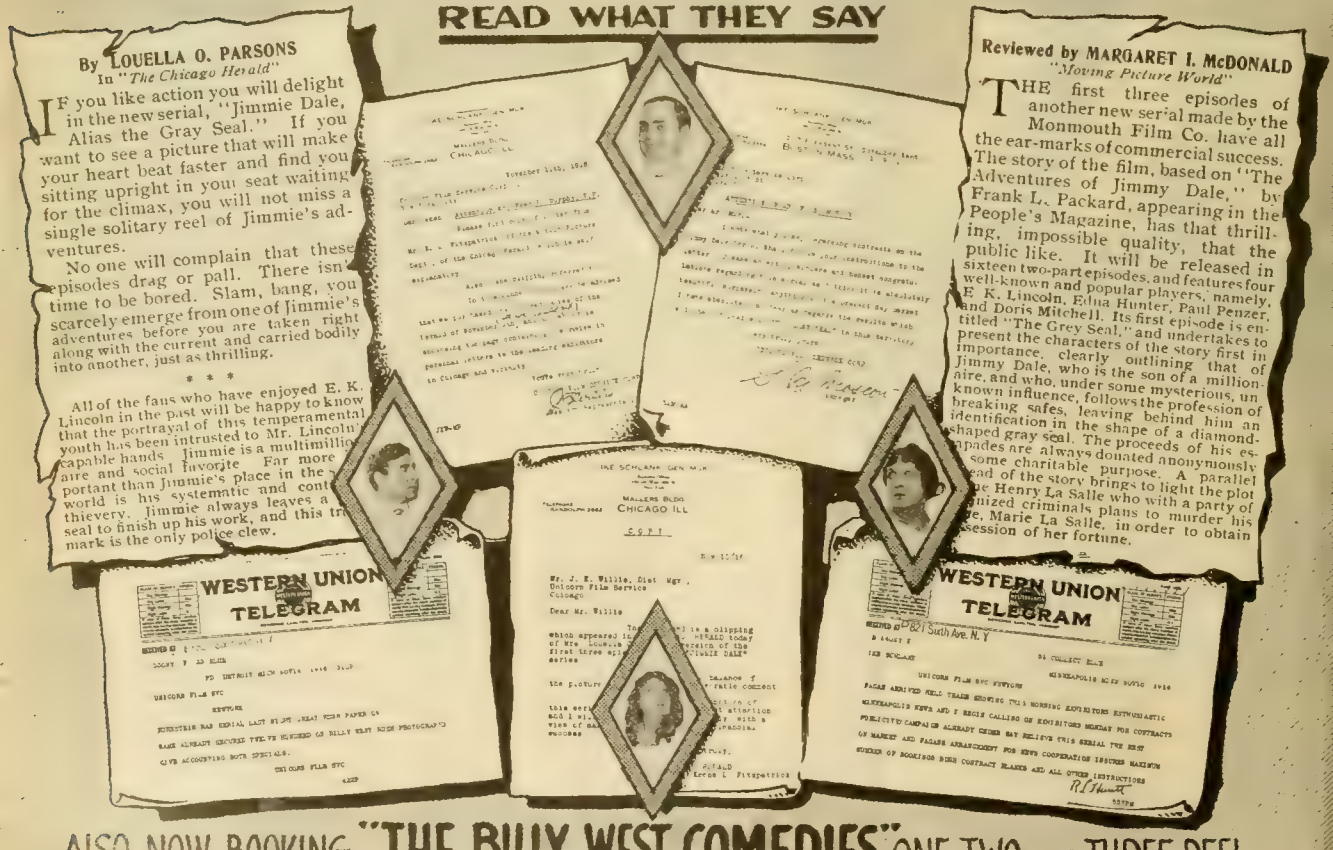
No one will complain that these episodes drag or pall. There isn't time to be bored. Slam, bang, you scarcely emerge from one of Jimmie's adventures before you are taken right along with the current and carried bodily into another, just as thrilling.

* * *

All of the fans who have enjoyed E. K. Lincoln in the past will be happy to know that the portrayal of this temperamental youth has been intrusted to Mr. Lincoln's capable hands. Jimmie is a multimillionaire and social favorite. Far more important than Jimmie's place in the world is his systematic and contented thievery. Jimmie always leaves a seal to finish up his work, and this trademark is the only police clew.

Reviewed by MARGARET I. McDONALD
"*Moving Picture World*"

THE first three episodes of another new serial made by the Monmouth Film Co. have all the ear-marks of commercial success. The story of the film, based on "The Adventures of Jimmy Dale," by Frank L. Packard, appearing in the People's Magazine, has that thrilling, impossible quality, that the public like. It will be released in sixteen two-part episodes, and features four well-known and popular players, namely, E. K. Lincoln, Edna Hunter, Paul Penzer, and Doris Mitchell. Its first episode is entitled "The Grey Seal," and undertakes to present the characters of the story first in importance, clearly outlining that of Jimmy Dale, who is the son of a millionaire, and who, under some mysterious, unknown influence, follows the profession of breaking safes, leaving behind him an identification in the shape of a diamond-shaped gray seal. The proceeds of his escapades are always donated anonymously to some charitable purpose. A parallel head of the story brings to light the plot of Henry La Salle who with a party of organized criminals plans to murder his niece, Marie La Salle, in order to obtain possession of her fortune.



ALSO NOW BOOKING "THE BILLY WEST COMEDIES" ONE, TWO, AND THREE REEL DRAMAS, AND WESTERNS WITH THE PRAIRIE TANG.

EXECUTIVE OFFICES · 126-130 WEST FORTY-SIXTH ST. N.Y.

TWENTY-EIGHT BRANCHES IN EVERY PRINCIPAL CITY.

INTERNATIONAL

The Ocean Waif

Smallish and human actors are the features of the International's Golden Eagle feature, "The Ocean Waif."

Doris Kenyon *and* Carlyle Blackwell

are in the principal roles. Neither has ever had better opportunities. Both take full advantage of them.

The Jockey of Death

You remember the joy with which you always greet the coming of the circus.

"THE JOCKEY OF DEATH"

is a story of the circus, with all the thrills and dare-devil acts that bring the audience to its feet. In addition, there's a charming love story.

EXCHANGES

ATLANTA
116 Marietta St.

BOSTON
148 Piedmont St.

CHICAGO
207 So. Wabash Ave.

CINCINNATI
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CLEVELAND
750 Prospect Ave., S. E.

KANSAS CITY
1305 Walnut St.

LOS ANGELES
912 So. Olive St.

NEW YORK CITY
729 Seventh Ave.

OMAHA
1417 Harney St.

PHILADELPHIA
1335 Vine St.

PITTSBURGH
804 Penn Ave.

SAN FRANCISCO
280 Golden Gate Ave.

ST. LOUIS
3313 Olive St.

SEATTLE
1214½ Third Ave.

WASHINGTON
712 11th St., N. W.

AGENCIES

ALBANY
68 State St.

BUFFALO
39 Erie St.

DETROIT
71 Griswold St.

MINNEAPOLIS
606 Produce Exch. Bldg.

NEW ORLEANS
315 Carondolette St.

INDIANAPOLIS
New Lyric Theatre Bldg.

SALT LAKE CITY
131 East Second South St.

Mrs Vernon Castle

MRS. CASTLE is today the best known woman in America. Her beauty, her grace, her charm, and particularly her individuality have brought her this enviable distinction.

As a dancer she has no peer. As a motion picture actress she is as wonderful as a dancer. Everyone will want to see this famous woman in the most talked of picture of the hour —"Patria," the serial supreme.

INTERNATIONAL

in PATRIA

"PATRIA" is a photoplay serial that visualizes Americanism.

Thrilling in its presentation, it brings you face to face with the problems that confronted our forefathers—for which they bled and died.

Wonderful in its development, far-reaching in its influence, it teaches the lesson of preparedness and patriotism as they have never before been taught.

As a motion picture, it is supreme.

INTERNATIONAL

"Motion Picture Cocktails"
These Famous Animated Cartoons

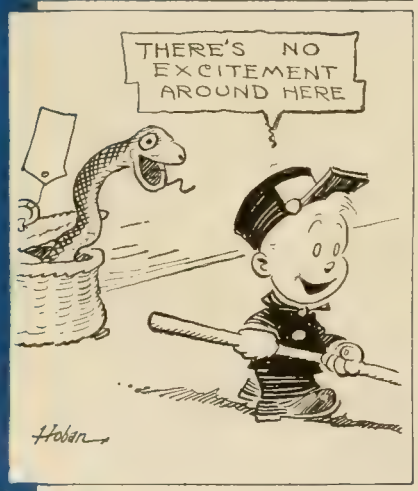
(Alternating Weekly) Now Appear Regularly in the
INTERNATIONAL SPLIT REEL

"Bringing Up Father"
By George MacManus

The Original
"Katzenjammer Kids"

"Jerry on the Job"
By Walt Hoban

"Krazy Kat"
By George Herriman



FIVE HUNDRED FEET OF SCREAMING LAUGHS

Accompanied each week by an equal amount of the famous Curtis Scenics or an educational film.

HEARST INTERNATIONAL NEWS PICTORIAL

Not a filler but a one reel feature that is an essential part of every exhibitor's program. The only news reel carrying

Full Reports in Pictures from ALL the Battle Fronts

Famous Broadway stage stars pose exclusively in fashions for the Hearst International News Pictorial.

INTERNATIONAL - - 729 Seventh Ave., New York City

Pathé

The star of the money makers
The Perils of Pauline
The Exploits of Elaine
and The Iron Claw –

Pearl White

is the star of

Pearl of the Army

Pathé's newest serial,
and she is supported by an
all star cast - Ralph Kellard,
Theodore Friebus and Marie
Wayne - a wonderful cast.

A story unmasking America's secret foes; scenarios by George B. Seitz, the serial king, author of Pathé's greatest successes. Directed by Edward José, Director of "The Iron Claw". Produced by

Astra

Advertised everywhere
It's a combination unequalled, Mr. Exhibitor. Get your booking now!

Released Dec. 3

Pathé

So many letters have been received from all parts of the country requesting information as to the mysterious "shielding shadow" in

The Shielding Shadow

that it is herewith announced that the mystery is based upon scientific fact, known only to a few advanced scientists, and will be revealed in the last episode.

Produced by Astra
under the direction of
Louis J. Gasnier and Donald Mackenzie

Pathé
Announcing
Florence La Badie
in a drama of the day
Divorce and the Daughter
This five part Gold Rooster Play tears the romance from the "Soul Mate" and drives a lesson home in a dramatic story most ably presented.
Produced by Thanhouser
Released Dec 3rd
Current Gold Rooster Plays "The World and the Woman" Nov 19, "Arms and the Woman" Nov 26, "The Challenge" Dec 10

They all like me!

Lonesome Luke

EASTON
PENNSYLVANIA

ABLE OPERA HOUSE
VAUDEVILLE
COMSTOCK'S AMUSEMENT CO.
LESSEES

ORPHEUM THEATRE
HIGH CLASS ATTRACTIONS
WILMER & VINCENT INC.
LESSEES

UNDER JOINT MANAGEMENT WILMER & VINCENT, INC.
E. L. KONEKE, GENERAL REPRESENTATIVE — J. F. OSTERSTOCK, EASTON REPRESENTATIVE

HOME OFFICE, SUITE 120, 1402 BROADWAY, N. Y. CITY

Easton, Pa., Sept. 22, 1916.

Mr. M. H. Osborn,
Pathe Exchange,
1235 Vine St., Philadelphia, Pa.

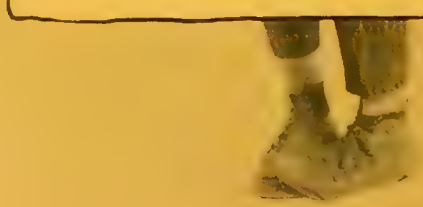
Dear Mr. Osborn:

In reply to your favor of Sept. 21st, I am glad to advise you that the "Lonesome Luke" comedies are giving excellent satisfaction to patrons of our vaudeville theatre.

They run consistently good, and are one of the few one-reel comedies that we have been using that really hold the audience in their seats to see them.

With best wishes for their success, I am

Yours very truly,



Produced by Rolin
for
Pathé

WORLD PICTURES BRADY-MADE

Announcement.

World Film Corporation announces that the Canadian Rights on World Pictures Brady-Made are now held by

Regal Films, Limited.

Canadian exhibitors are to be congratulated upon the opportunity now afforded them to secure immediately regular World Service and regular releases of

World Pictures
Brady-Made

All correspondence about World Pictures Brady-Made for exhibition in the Dominion of Canada should be addressed to

REGAL FILMS, LIMITED,
No. 9 East Wellington St.,
TORONTO, ONT.

WORLD PICTURES BRADY-MADE

REEL NATURALNESS

No Over-acting

is the keynote of the
consistently good

World Pictures

Brady-Made

Your audiences realize
and appreciate this

Why not turn this fact into
an asset in your business

?

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents
GAIL KANE
in "The Men She Married"
cast including
MURIEL OSTRICHE
MONTAGU LOVE
ARTHUR ASHLEY
Adapted from the Story by
HAROLD VICKERS Published
in the "Snappy Stories Magazine"
Directed by TRAVERS VALE

TRIANGLE

RELEASES FOR WEEK OF NOVEMBER 26

DOROTHY GISH

IN

"Children of the Feud"

FINE ARTS

A story of the Mountains and their people. Here are simplicity, intrigue, passion and violence welded together into a powerful play of red-blooded American life, with not a moment free from suspense and rapid-fire happenings.

Clara Williams and William Desmond

IN

"The Criminal"

KAY-BEE

A new Triangle star in a role especially conceived for her. The story—a girl born outside the social pale, in her native Italy; thrown into the maelstrom of New York, and beset with the evils of a great city. Enters a man who changes things. There are smiles and tears; but then, good salt water hurts no one—and it's a soul-stirring play done in a big way.

KEYSTONE COMEDIES

Two—Filled to the brim with wholesome, rollicking fun.

Clara Williams & William Desmond IN THE CRIMINAL

Here is a new

Triangle star and you'll be glad she has arrived. She tells you of Italy and New York and she is at once fiery and tender and fine and big in the telling.

ART DRAMAS

Wm. L. Sherrill-Pres

G. H. Wiley-

HITCH YOUR WAGON TO A STAR?

It *may* be good policy to "hitch your wagon to a star," but you may find that in so doing you will soon have no wagon left!

It is far better to attach your theatre to a program of strong, entertaining features, where the tremendous salaries of the "stars" are eliminated, and which is sold to you minus the big profit of the central exchange.

Art Dramas is that program. It will satisfy your patrons because Art Dramas pictures are **good.** It will satisfy you because it will make money for you.

Art Dramas are all that the name implies. They are artistic in conception, and dramatically perfect in execution.

THE DISTRIBUTORS OF ART DRAMAS ARE:

NEW YORK
Modern Feature Photoplays, Inc.
729 7th Avenue.
CLAS H STRITMER, Manager

BOSTON
Art Dramas, Inc., of New England
205 Pleasant Avenue
EDW A GOLDEN, Manager

PITTSBURGH
Liberty Film Renting Co.
934 Penn Avenue
MAYER SILVERMAN, Manager

PHILADELPHIA
Electric Theatre Supply Company
13th and Vine Streets
HARRY SCHWABLE, Manager.

CHICAGO
Art Dramas Service, Inc.
207 South Wabash Avenue
R O PROCTOR, Manager

DETROIT
Tri-State Film Exchange, Inc.
59 Connecticut Avenue
A W BLANKMEYER, Manager

CINCINNATI
Tri-State Film Exchange, Inc.
FRANK SMITH, Manager.

CLEVELAND
Tri-State Film Exchange, Inc.

SAN FRANCISCO
De Luxe Lasky Film Corp.
Humboldt Building
MARK M LEICHTER, Manager.

LOS ANGELES
De Luxe Lasky Film Corp.

NEW ORLEANS
Boehringer Amusement Co., Inc.

DALLAS
Boehringer Amusement Co., Inc.

EXECUTIVE OFFICES

INCORPORATED

Vice Pres.- Gen. Mgr.

Herbert Blaché- Sec.-Treas

ART DRAMAS TAKES GREAT PRIDE IN PRESENTING TO THE INDUSTRY ITS FIRST THREE PRODUCTIONS

GERTRUDE McCOY in "THE LASH OF DESTINY" supported by an excellent cast, including Bruce McRae, Helen Green, Arthur Housman, and Mabel Scott.

An unusual story, embodying a number of strong situations that give Miss McCoy splendid opportunity to display her versatility. A new treatment of the theme of the country girl who comes to the city, plays the game, wins, loses, and finally wins again. Selected to be the First Art Drama.

Directed by George Terwilliger.
Produced by the Van Dyke Film Production Co.
Released December 14.

JEAN SOTHERN in "WHOSO TAKETH A WIFE"

A remarkable answer to Hall Caine's "The Woman Thou Gavest Me," picturized from the novel of the same name, written by J. Wesley Harmon. A big, virile story of the problem that confronts a girl who marries a man she does not care for, and who later meets the man she loves.

A special photoplay edition of the book now being prepared, to be illustrated with still pictures from the Art Dramas production. To be advertised everywhere by the local book-seller in conjunction with the showing of the picture.

Directed by Frank Crane.
Produced by the U. S. Amusement Corporation.
Released December 21.

DOROTHY BERNARD in "THE RAINBOW," with Robert Conness and Jack Sherill.

"The Rainbow" was one of the big hits of the legitimate stage, having had a run of over a year at the Liberty Theatre, New York City, with Ruth Chatterton and Henry Miller in the leading roles. An intensely powerful story, it tells of the separation of a father from his daughter because of his estrangement from his wife, and how he sees his child for the first time in fifteen years, and then for only one day, and the curious chain of circumstances that finally re-unites the family.

Play by A. E. THOMAS. Directed by RALPH DEAN.
Produced by the WILLIAM L. SHERRILL FEATURE CORP.
Released December 28.

116 WEST 39" ST.

NEWSPAPERS & EXHIBITORS

A PERFECT

MADE

"JIMMIE DALE

E. K. LINCOLN
DORIS MITCHELL

ADAPTED FROM THE PROFESSIONAL ADVENTURES
OF JIMMIE DALE
BY FRANK L. PACKARD
APPEARING IN PEOPLES MAGAZINE

16 STARTLING 2
EACH EPISODE A

BOOK NOW AT NEAREST
UNICORN EXCHANGE

28 BRANCHES THROUGHOUT
THE UNITED STATES

EXECUTIVE OFFICE 126-30 WEST 46TH ST. N.Y. CITY

THROUGHOUT AMERICA SAY!

KNOCKOUT

BY

ALIAS

The GREY SEAL"

FIONA HUNTER

PAUL PANZER

SUPPORTED BY

TWELVE HUNDRED NEWSPAPERS

THROUGHOUT THE COUNTRY AND

A GALAXY OF WORLD FAMOUS STARS

STORY BY HARRY McRAE WEBSTER

REEL ADVENTURES 16

COMPLETE STORY

PRODUCED BY

Monmouth Film Corporation

HARRY McRAE WEBSTER *President*

JULES BURNSTEIN *Gen. Manager*

BROKAW BUILDING, NEW YORK CITY

KLEINE-EDISON-SELIG-ESSANAY

SERVICE

SELIG *OFFERS*

KATHLYN WILLIAMS
and TYRONE POWER

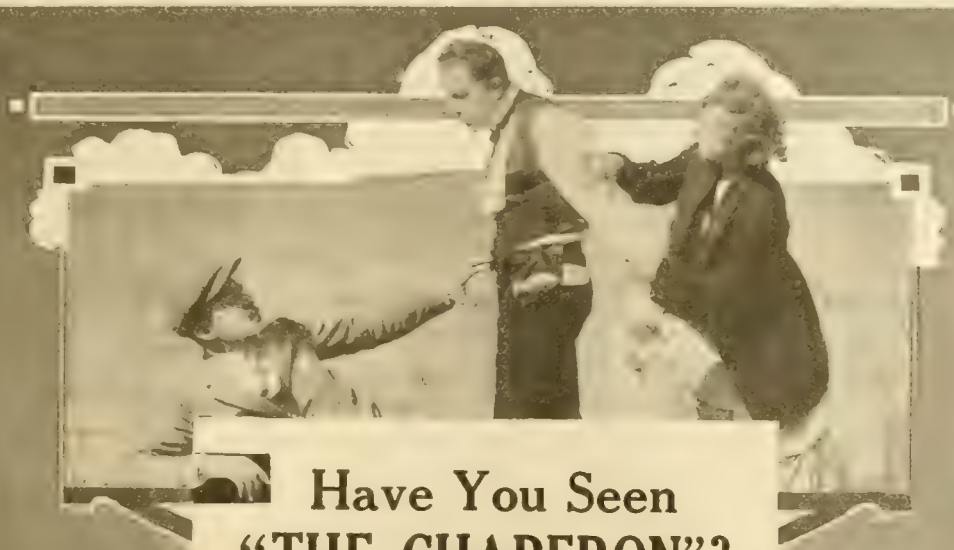
. . . IN . . .

"Thou Shalt Not Covet"

A Selig Red Seal Play written by JAMES OLIVER CURWOOD and presenting the supreme temptation of man and how he overcame evil. Wonderful spectacular effects including a shipwreck at sea.

'Thou Shalt Not Covet Thy Neighbor's Wife."

KLEINE-EDISON-SELIG-ESSANAY
SERVICE



Have You Seen
"THE CHAPERON"?

You will book it on sight
It's fascinating, intense, thrilling

BIG SEATING
CAPACITY ATTRACTION

featuring

Edna Mayo

and

Eugene O'Brien

Written by Marion Fairfax
Directed by Arthur Berthelet

SCREEN TIME 1 HOUR AND 19 MINUTES

ESSANAY
GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., Chicago

KLEINE-EDISON-SELIG-ESSANAY
SERVICE

BAND OF COUNTERFEITERS CAPTURED BY A GIRL

Be sure to Book

"THE BREAKER"

A photoplay of great dramatic intensity, quick action and deep emotional feeling—powerful, gripping. Taken from the story of Arthur Stringer in The Saturday Evening Post. Interpreted with great force and truth to life by

BRYANT WASHBURN and Nell Craig

Directed by Fred E. Wright
Released December 4

SCREEN TIME 1 HOUR AND 23 MINUTES

TRADEMARK Reg. U. S. Pat. 1907.

Essanay

George K. Spoor, President
1333 ARGYLE STREET, CHICAGO

TRADEMARK Reg. U. S. Pat. 1907

KLEINE-EDISON-SELIG-ESSANAY

SERVICE

READ WHAT THE CRITICS SAY OF

"The Prince of Graustark"

"The Prince of Graustark possesses strong interest and the characters are happily cast."

THE MOVING PICTURE WORLD

"The Prince of Graustark is romantic comedy which will appeal strongly. The suspense is cleverly maintained."

THE DRAMATIC MIRROR

"Humor, a deal of suspense, and plenty of action characterize The Prince of Graustark."

THE MOTION PICTURE NEWS

"The Return of Eve is a great production. You have not said enough about it. Feature it big. A money getter."

ED. C. PAULL, The Gus Sun Booking Agency, Springfield, Ohio

OTHER ESSANAY FEATURES

"The Sting of Victory"
"That Sort"
"The Little Shepherd of Bargain Row"
"The Havoc"
"Vultures of Society"
"Captain Jinks of the Horse Marines"
"The Alster Case"
"The Crimson Wing"
"The Blindness of Virtue"
"The White Sister"
"Graustark"
"According to the Code"
"Sherlock Holmes"
"Charlie Chaplin's Burlesque on Carmen"
"The Discard"
"The Misleading Lady"
"A Daughter of the City"
"The Raven"
"The Man Trail"
"In the Palace of the King"
"The Slim Princess"

TRADEMARK Reg. U. S. Pat. 1907

Essanay

George K. Spoor, President

1333 ARGYLE STREET, CHICAGO

TRADEMARK Reg. U. S. Pat. 1907

BLACK CAT

FEATURES ARE FIT FOR ALL THEATRES

NOW READY!

Run them every Tuesday. The Greatest Drawing Card of the year, with special Black Cat advertising. They'll be the talk of the nation. Here's the first four:

"THE EGG"—DEC. 5.
Screen Time 32 Minutes.

"AS IN A LOOKING GLASS"—DEC. 12.
Screen Time 33 Minutes.

"THE LITTLE BROWN MOLE"—DEC. 19.
Screen Time 31 Minutes.

"THE GIRL GOD MADE FOR JONES"—DEC. 26.
Screen Time 33 Minutes.

GENERAL FILM SERVICE

ESSANAY
GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

Van Nice

General Film Service

IS MARRIAGE SACRED?

featuring

Marguerite Clayton and Edward Arnold

This is a flaming banner that none can escape. It touches in some way the life of every individual. It is an irresistible drawing card, wholesome but impelling. Written by Charles Mortimer Peck.

THIS NEW, GREAT SERIES OF FEATURES

begins December 16 and will be released each Saturday — each complete in itself. Here are the first five:

"The Burning Band"
"Dancing With Folly"
"Wife In Sunshine"
"The Sinful Marriage"
"When the Man Speaks"

SCREEN TIME
approximately
33 MINUTES

OTHER ESSANAY RELEASES

"The Tin Soldier"
By Charles Hoyt
Released November 28
SCREEN TIME 32 MINUTES

"Dreamy Dud"
Joy Riding with Princess Zlim with Long Beach, Cal., scenic
Released November 29
SCREEN TIME 18 MINUTES

"The Final Fraud"
featuring
BRYANT WASHBURN
Gertrude Glover and Ernest Maupain
Released December 2
SCREEN TIME 48 MINUTES

ESSANAY
GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., Chicago

General Film Service

Yes, It's Unanimous!

For several weeks we have shown you letters from exhibitors praising Kalem productions. But we would need this page and many others every week for a year to give you a percentage of the letters received every month. Exhibitors don't write letters unless **box office receipts** prompt them—if box office receipts mean anything to you profit by the experience of these exhibitors from all sections:

" 'Grant, Police Reporter,' is the greatest set of sensations I have ever run; keep up the good work."—Princess Theater, Hamilton, Ontario, Canada.

"Monday we bucked Chaplin, Pavlowa, a revival meeting, and various other attractions with 'Grant, Police Reporter,' 'The Girl from Frisco,' and 'The Hazards of Helen' and still we packed them in."—Lyric Theater, Chico, California.

"We ran 'Stingaree' last Winter and did capacity every Sunday. We certainly have some drawing card on Sundays now with 'The Girl from Frisco,' Helen Gibson, and Ham and Bud—we pack them to the curb."—Hippodrome Theater, Springfield, Ohio.

"Reserve the second run on 'The Girl from Frisco'! We would thank you to keep it out of any other theater here until after we have repeated on ourselves."—Strand Theater, Flint, Michigan.

"Competition is getting keen, so book me Kalems whenever available, comedies, dramas and ALL their releases."—Star Theater, Reedley, California.

They're Talking of These Pictures:

"Border Wolves"

A Spectacular "Girl from Frisco" Episode.
With Marin Sais and True Boardman.
Released Wednesday, Nov. 29th.

"The Wizard's Plot"

A Thrilling "Grant, Police Reporter" Episode.
With Ollie Kirkby and George Larkin.
Released Friday, Dec. 1st.

"Dudes for a Day"

Ham, Bud, Ethel Teare and Henry Murdoch.
In a One-Reel Laugh-Fest.
Released Tuesday, Nov. 28th.

"The Trial Run"

Helen Gibson, the most daring actress.
In a "Hazard of Helen."
Released Saturday, Dec. 2nd.

Four color 1 and 3 sheets on one reelers; 1, 3 and 6 sheets on "The Girl from Frisco."

YOUR EXCHANGE MANAGER HAS SOME BIG NEWS ABOUT "THE SOCIAL PIRATES."

There's new spectacular advertising and a special proposition that will interest you.—Ask about it!

KALEM COMPANY

235 West 23rd Street **New York City**

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. CHALMERS, Founder.
Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

The office of the company is the address of the officers.
CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.
PACIFIC COAST OFFICE—Haas Building, Seventh St. and Broadway, Los Angeles, Cal. Telephone, Broadway 4649.

SUBSCRIPTION RATES.

United States, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time may be required to effect the alteration.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*Index to this issue will be found on page* 1388.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, December 2, 1916

Facts and Comments

THE question of whether to use the screen for advertising or not is raging in the British press. The question is of undiminished interest and importance to exhibitors everywhere. We believe that our American exhibitors are overwhelmingly opposed to using the motion picture house for advertising commercial goods. A writer in The Bioscope advocates advertising on the screen and puts up this somewhat specious argument:

While I grant that the picture house is a place of entertainment today, I maintain it does not follow that it will remain so tomorrow. It might become a great center of education. One might visualize ideas in it; use it as a means of circulating news; it has already been employed for the purpose of displaying fashions, and it is obvious that in course of time it must be pressed into the service of the advertiser.

Exhibitors unanimously, it seems, disagree with the writer. As one of them puts it: Purely commercial advertising would be "absolutely and definitely fatal to the interests of a good-class house." While we are on the subject we might say that there is a subtle method of advertising, from which our screen is by no means free. Watchful exhibitors have noticed that in certain films certain articles of commerce are advertised with considerable regularity. We know that exhibitors do not like this sort of advertising at all, and if it is kept up much longer even the ordinary spectator will be able "to see through it."

* * *

EVER since the outbreak of the European war complaints have come from England of an increase in juvenile crime. No doubt a similar increase has been noticed in other belligerent countries. There is nothing new in this phenomenon. It has been thus in every great war. The youthful imagination is always more highly developed than the moral sense. Consequently when a young mind is fired with tales of murder and adventure a little thing like the criminal code is not permitted to stand in the way of glorious achievement. Now the motio npictures are blamed for this state. There is talk of a special censorship. If any demoralization has taken place it is the result of war and not the result of motion pictures. Our editors on this side of the water have almost stopped attributing all juvenile crime to the screen. They begin to appreciate the absurdity of such a claim.

* * *

APROPOS of the disputed question as to who showed the first motion picture a little quotation from the columns of our British contemporary, The Kinematograph and Lantern Weekly, may be interesting. According to a paragraph in a recent issue of this paper the first motion picture exhibition was presented to the British public as early as April 19th, 1711. The press agent of the show had this to say of the performance: "The figures which are above one hundred and move their heads, legs, arms and fingers so exactly to what they perform and setting one foot before the other like living creatures, that it justly deserves to be esteemed the greatest wonder of the age." The show was called: "Mr. Penkethman's Wonderful Invention, Called the Pantheon: Or the Temple of the Heathen Gods." The performance lasted from 10 in the morning till 10 at night and the price of admission was something like forty cents.

* * *

A COMMITTEE of excited citizens, recently engaged in the campaign to promote the chances of a favored candidate, took occasion to denounce the motion picture men because some pictures had been made and shown exalting the ..... of the candidate to whom the aforesaid citizens were opposed. One of the excited throng went so far as to speak of the "prostitution of the screen." Tut, tut, brother! Are the papers opposing your candidate prostituting the power of the press? If you do not like to see the other fellow's record told in flattering terms on the screen, stop worrying and get a motion picture made which shows conclusively that your man is the real savior of the people. Just keep within the libel laws and then go as far as you like.

* * *

EVIDENCES of a successful invasion of the Latin-American market by our producers are multiplying. The real facts of the Latin-American film market have been brought to close view by recent developments. The most encouraging sign of all is the tact and the good sense displayed by some at least of our exporters. They are no longer afraid to send the best quality to this market. A story is current in film circles of a big feature film for which the producers received twice what they had intended to ask for the Latin-American rights. There is a vast field for an intelligent service which will improve projection. In this work which is of course bound to redound to the benefit of the whole American movement Cine-Mundial with its projection department in Spanish is rendering valuable service.

Read to Death

By Louis Reeves Harrison

GO TO all the picture shows you can; study all the stories exhibited on the screen and try to enumerate those which are not mere repetitions of what has been done. How few have freshness, originality, vitality, convincingness, or even a fragment of that sure insight into human nature which is one of the few signs of ability to tell an interesting story! Try to name a five-reel feature that is brimming with personal and dramatic interest, or one in which these are interwoven with what deeply concerns us as living beings. Where is one portraying the real American girl, the recognizable product of American parentage and environment?

We have had stories intended to picture local conditions in this or that part of the country, but they are mostly retrospective. They deal with phases of life remembered by their authors, conditions long since vanished, or with purely theatrical and therefore conventional ideas of what might be or might have been. There are touches of realism now and then, especially where the story deals with that part of our social world which is squalid and revolting, and even an occasional indictment of present civilization, but the life most of us know remains almost unpictured.

Particularly in vehicles for stars, written to order by the plot wrestlers, do we look upon creatures rarely to be found out of the studios, where heroes and heroines act with weary childishness and lack of common sense. To the verge of nausea we are shown the American heiress who is encouraged by an ambitious mama to marry an English Lord or a French Count only to discover in the end that he is a villain or a tonsorial artist. Who selects such stuff and permits it to be visualized over and over again? Why play with such puppets at all?

Many of the larger motion picture producers have scenario departments with one or more "Editors" in charge. These gentlemen do not lead lives of unclouded joy. The career of an editor depends largely upon his success or failure in judging what will suit many and diverse interests. Left untrammeled he would pick out stories best calculated to interest a mixed audience if he could. But he has to keep in mind that there is only a limited amount of money to be expended and that almost exclusively for material suited to the policy of his organization.

Above the editor are some gentlemen whose ambition is to get the most for their money, who are closely scanning the commercial side of the whole proposition. Even when he is personally convinced that a story will succeed artistically and commercially he has to consult them, and there is the director to be considered, and the star has to be pleased. After he has eliminated many hundreds of five-reel scripts containing one reel of material, some more of unpleasant theme, some others unoriginal and many more of narrow appeal he finds a gem.

At last a Gem! What is a Gem? It is well written and well constructed. It is filled with all that is bright, new and attractive concerning a vital motif of large appeal by an author who has observed high standards of technique and is leaping high hurdles toward fame. With joy in his heart over his discovery the editor announces that he has found something bound to make a hit if visualized with skill. There is no explosion in it, no fire, no train wreck, yet, in spite of these defects, it has decided merit. The editor, his face radiant with expectation, manages to secure an interview with the Boss and announces that he has at last found a great story.

"Give it to me," says the Boss. "I'll return it to you in a week." He puts the scenario in his brief case, along with a lot of others, and the editor goes back to his sanctum. At the end of four weeks he gently reminds the Boss of the Gem. "You never gave it to me," declares the Boss indignantly. A search is made, and, sure enough, there it is in the brief case. "Give it to the Star," says the Boss. "See what she thinks of it—I am too busy just now. And remember"—with aweful significance—"we are under contract with that lady." The editor slinks away with a wan and hopeless expression on his face.

"I like the play," says the Star very sweetly after glancing languidly over the script, "only I would like to have some of that man's role cut down—and—and couldn't you work in some business for my pet dog?—he—he is the cutest little thing!" The Editor again reports to the Boss and is told to see what the Director has to say. The Director thinks it would be a good story if told in an entirely different way. He is in favor of Good Old Melodrama—it always makes a hit—and a Sunset Effect at the end. Back again to the Chief.

The Boss thinks the Star is right. It would be bright and chipper to introduce some animals, some little kittens, or a lot of chickens feeding, or a drove of sheep on the hillside. Make her a Shepherdess. She can wear poor clothes in the first act and the best in our wardrobe room toward the last. But why not make it a Comedy—all people love a good Comedy. The Editor announces faintly that there seems to be some difference of opinion on that subject, and a grand Consultation is called behind closed doors to reconcile varying opinions. When the composite result is announced the Editor is caught in an attempt to jump out of the window and end his miserable existence.

It is not to be wondered at that such a condition exists. The system is faulty, but it is not an easy one to replace. A common sense view, one wholly unprejudiced, points to some form of final selection by capable single judgment. The ordinary mind is only equipped to pronounce upon the ordinary. It requires a special fitness, natural good taste combined with a comprehensive grasp of what is needed to suit a great audience being constantly educated and to send the organization ahead of its rivals in the matter of original production.

The new, the extraordinary, whatever makes for progress, can not be rightly gauged by people whose thoughts are almost entirely occupied with their respective branches of production. Any story that gets easily by the Boss, the Star, the Director and all others, is apt to be very ordinary. It is almost bound to be commonplace. The ideal staff is a very small one in full charge of an editor who is made and held responsible. The best place to recruit such men is from successful newspaper men who have felt the public pulse with intelligence.

When the Editor has discovered a Gem, the best possible consultation that could take place would be limited to Editor, Producer and Author. This gives the creator of the story a chance to throw light upon points not made clear in his scenario. It affords a chance for him to consider and reply to criticism, and the story may be changed to the advantage of all concerned through a better understanding of what is required, what can be done and how. By the older system small doubt exists that many a strong, attractive and well-designed screen story has been read to death.

What Practical Exhibitors Say

By W. Stephen Bush

WHEN recently we printed the text of an exhibitor's letter showing the problem of cost of service and its relation to box office receipts we invited other exhibitors to give us their opinions. We did not have to wait long. The subject is one of absorbing interest to exhibitors. The quick response that has come to us shows once more the intimate and sympathetic relationship which has always existed between the MOVING PICTURE WORLD and the exhibitors.

One of our correspondents says that "a continuance of present methods of film renting means ruination for the exhibitor." "We," continues this particular letter, "are not at all interested in what salary is being paid the 'star' and what the production costs, as both of these extravagant items are often caused by waste and gross mismanagement on the part of the manufacturer. The salient fact remains the same: 'How much can we afford to pay per day for film service?' Let me cite two examples from personal connection located at two different points outside of New York City. Both are large sized theatres not ordinary picture houses. At one we play some vaudeville acts and a prominent film service, the latter being the main drawing power. We formerly paid $100 per day for this service, holding the first run for the town. It drew well and pulled in the money at the box office, but we felt the price was excessive and after carefully surveying the field, came to the conclusion that no one else in the locality would be likely to pay anything like as much, so served notice on the film people to cancel the contract or take a fifty per cent. cut, which they accepted. A serial of a big 'star' was submitted us a short time ago for this same house at a figure per day which we felt to be excessive and we turned it down, even though we would have been glad to have it at a fair price. No one else took it and they later offered it at half the first figure but we declined to accept. Is it any wonder we look on the film manufacturers as bluffers and now try and make our own scale of prices?"

Here is the experience of an exhibitor with a high-priced feature shown at an increase in admission:

"Recently," says this exhibitor who signs himself "One of the pioneers," "we had a big feature and advanced our prices five cents extra throughout. The feature with a few extra one reel subjects cost $81 for the day and the gross receipts were $380 or a ratio of about 21 per cent. for service. On a corresponding day a week later with an old cheap feature and regular admission prices the gross ran $220 and service cost $20, ratio being 11 per cent. At first glance this looks like a big saving, but turn it around and we find that while we spent $61 more we took in $167 more. On the other hand I think that the advance in price the week before hurt the second week and was a direct cause of the big difference in receipts. * * * I find by experience that changing of prices is a fatal mistake."

All of which is mighty useful and instructive reading. One or two sentences more and we shall finish with this letter which we would very much like to print in full if only space would permit. Here is the sensible conclusion of our friend: "Personally I am making money, but I have brains enough to know that unless the film industry is soon put on a good foundation that the means I now have of making money will be taken from me. We must see all branches of the industry prosperous or see one end drown the other. I am not pessimistic, I believe in the future of the business and am investing accordingly. I believe your paper to be the best missionary to start the reforms."

We thank our friend for his good opinion and hasten to add that we agitate the question solely with a view to benefiting the entire industry. The troubles of the exhibitor are or ought to be the troubles of the exchange men and producer as well.

We feel that our readers will approve our giving considerable space to more communications on this vital subject. Read what an "old showman" has to say. He says that he finds "conditions impossible of profit in film exhibiting as at present conducted." We quote literally:

If a man opens a theater and does business, others think he is making a fortune, and opposition starts. To offset this opposition you spend more money on your service; the other fellow goes you one better. The exchange protects no one; it is a case of "get in all the money they can and play one against the other." I do not think exclusive franchises are good things, as an undesirable exhibitor can then tie up a city or a neighborhood and ruin it by conducting his house poorly. But there should be some sort of working arrangement or so-called gentleman's agreement, whereby an exhibitor can be protected from ruinous opposition.

Theatrical people protect the managers of theaters and have always co-operated along the right lines, and the vaudeville and burlesque people give franchises for protection—certainly the picture people should do the same. In the old days there was money in the business, but not now. Service is costing too much for the receipts. If you increase the admission price, you drive people out. Ten cents is the right picture admission. Five cents is out of the question as the houses are now conducted. And when you raise to 15 cents, you are driving the people over to the small time vaudeville house. I recall the days when the galleries of the high-priced theaters over the country had long lines waiting to get in, admissions then being 25 cents. They raised it to 50 cents and they hopped over to the Keith booked houses in the same towns. Likewise, the 50 cent admission crowds waiting to get in at 7.30 on the main floor, where a few rows on first floor and in the balcony were held unreserved for them. They raised them to $1.00, and drove those people over to the vaudeville houses; and now they are giving away tickets and selling cut-rate tickets and doing all sorts of stunts to get those same people back, but it's too late!

The picture people are making the same mistake. Hold to 10 cents and make the service fit to that admission price. Why not have the correspondents of the trade journals act the part of intermediary to bring the neighboring exhibitors to a friendly understanding as to what they should allow in the way of appropriation for film service, and stick to it. There are enough features to outfit three houses with a daily change of programme in a neighborhood, and there is no neighborhood that can support more than three houses, if that many.

A 10c. neighborhood house, showing evenings only, can only depend on a house-and-a-half per night on the outside, and in most cases, but one house. If the exchange would furnish posters free, pay express charges and relieve the house of all other charges for "stills" and heralds, I figure that an exhibitor can pay $100 per week where he does a gross business of about $300 a week, and still make good money. In a larger house doing twice the business, with expenses doubled, he can pay double for the service. The practice of renting film to large theaters should be abolished, as they can pay an amount of rental that the regulation exhibitor cannot pay except at a loss, and at the figure, make enormous profits. They should be put in such theaters on a percentage only with a minimum guarantee. The wished-for reform should come from two ends—exhibitors to come to understandings locally among themselves, and the manufacturers to get in closer touch with their customers. Speaking solely from the exhibitor's standpoint, I want to add that there have been too many lawyers mixing up in the business and telling exhibitors how to run their business. It's a showman's business and let showmen run it, not lawyers.

If the evils here complained of are to be remedied the exhibitors must get together. They must show ability to define their standpoint to get clear on their needs and then enlist the co-operation of exchange and producer. Time and again we have pointed out the folly of exchanges in getting exhibitors to pay inflated values by making

competitors outbid each other for service. A wise exchangeman knows that there is no real and permanent profit for him in such conditions. He will try to heal the trouble instead of seeking to inflame it. The best remedy after all is organization among exhibitors, but even organization will fail of results if there is a lack of proper, intelligent and enlightened leadership.

A Warning Against Misrepresentation

RUMORS have reached us from many sources to the effect that the name of W. Stephen Bush, an old member of the staff of the MOVING PICTURE WORLD, has been used to solicit advertising for a new trade publication. Representations have been made to a number of advertisers that Mr. Bush was to be the editor of this new paper. Such representations are entirely unwarranted and have been made without the knowledge and without the consent of Mr. Bush.

We take this occasion to say that the MOVING PICTURE WORLD does not question the legal or the moral right of any one to start a new publication. The MOVING PICTURE WORLD does not fear competition conducted on fair lines, but we do most strenuously object to unfair methods and the unauthorized use of the name of Mr. Bush amounts to just that. While ordinarily we pay no attention to the rumors idly and constantly floating on the surface of the industry we feel that we owe it to the trade in general and to advertisers in particular to set the proper facts before them, and to guard them against unscrupulous misrepresentation.

All such statements in connection with this new publication made in regard to Mr. Bush or any other member of the regular staff of the MOVING PICTURE WORLD are knowingly false and can only be made with intent to mislead and deceive. We make this announcement in justice to our patrons and also in justice to the staff of the MOVING PICTURE WORLD, who are loyal as well as able conservators of its interests. It is this spirit of loyalty as well as ability on the part of every member of our staff that has been such a potent factor in whatever measure of success we have attained, and this fact is appreciated by the management of this paper to a far greater extent than can be realized by our friends and readers.

Another Damage Suit

Several Plaintiffs Sue Motion Picture Patents Company and Others for Damages Aggregating $18,000,000.

SUITS to recover triple damages aggregating over $18,000,000 from the Motion Picture Patents Company, General Film Company and other corporate and individual defendants, were filed in the United States District Court on November 17.

The plaintiffs in the suits are George Melies Company, the Chicago Film Exchange, the Standard Film Exchange, the Colorado Film Exchange, Miles Bros., Inc., Eugene Cline and Samuel Schiller. They allege that the defendants have formed an illegal combination in restraint of trade and commerce in the distribution and exhibition of motion picture films in violation of the provisions of the Sherman Anti-Trust Law.

The specific damages claimed by the resepctive complainants are as follows: Miles Bros., Inc., $2,325,000; the Chicago Film Exchange, $1,004,874; George Melies Company, $908,000;; Eugene Cline, $950,000; the Colorado Film Exchange, $500,000; the Standard Film Exchange, $247,500; Samuel Schiller, $149,000. Each of the complainants asks that the damages be tripled under the provisions of the Sherman Act.

The suits again raise the question of whether or not the film industry is subject to the provisions of the Sherman law which has been construed by the courts generally as applicable only to business enterprises engaged in the manufacture and sale of necessities of life and not to amusements, such as vaudeville, grand opera and horse racing.

Activity of N. A. M. P. I.

REPRESENTATIVES of the National Association of the Motion Picture Industry have recently returned to New York after attending the convention of the New York Federation of Women's Clubs in Rochester. The executive secretary conferred with the new officers of the Federation, while the publicity director also took part in various conferences and addressed the committee on industrial and social affairs.

On passing through Rochester the executive secretary was interviewed by representatives of local newspapers and gave out a statement concerning the purposes and the progress of the new organization. The Rochester Times quotes Mr. Elliott at length on the activities of the Association and on how auspicious the present time is for a full expression of opinion on the many angles of the complex film industry by any civic body or any one who is sufficiently interested in the subject.

More Advisory Committees.

Following the announcement that appeared in last week's issue of the effort of Judge A. P. Tugwell to organize exhibitors in California, we learn that he has addressed a meeting in Los Angeles in regard to the formation of an advisory committee in California of the National Association of the Motion Picture Industry. All the producing companies in the vicinity were represented. A strong committee on the coast along the lines of the Chicago Advisory Committee is being urged and Judge Tugwell is now taking up the question with the exchange men, supply dealers and others interested. It is expected that news of the actual organization of this committee will be presented to the board of directors at their meeting in New York on November 29.

Executive Secretary Elliott is also arranging a meeting of exchange men, supply and equipment dealers and film trade representatives in Boston with a view to forming another Advisory Committee there to take care of all New England activities. This meeting will probably take place within the next ten days.

At a meeting to be held in Chicago shortly rules and regulations governing the new body will be submitted, a draft having been forwarded to National Headquarters in New York.

N. A. M. P. I. Directors to Meet.

The Board of Directors of the National Association of the Motion Picture Industry will meet in the New York offices, 805-6 Times Building, November 29 to consider a very large number of subjects which have been called to its attention by the executive committee. The meeting will bring to New York big motion picture men from every part of the country.

Judge A. P. Tugwell will make the trip from Los Angeles especially to attend the meeting; Charles E. Phillips, a Milwaukee exhibitor; Peter J. Joup, an exhibitor from Detroit; Thomas Furniss of Duluth, Maurice A. Choynski of Chicago, Frank A. Rembusch, from Shelbyville, Ind.; Fred J. Herrington, Pittsburgh, Pa. The other members of the board are in New York.

ANOTHER KNOCK-OUT FOR JOHNSON-WILLARD FIGHT FILMS.

In a decision on file in the United States Circuit Court of Appeals, Judge Ward has finally decided that the Pantomimic Corporation cannot exhibit films of the Johnson-Willard fight in this country.

The Appellate Court decided that the films which were reproduced from secondary negatives produced by setting up a motion picture camera on American soil this side of the Canadian border are under the ban of the statutes which forbids the importation of the original films.

Unless the film corporation decides to carry the case to the Supreme Court the effort to exhibit the fight films will have to be abandoned.

UNIVERSAL UNCOVERS ALLEGED FILM THIEVES.

Through the efforts of the legal department of the Univesal Film Manufacturing Company Aaron Beyer, a shipping clerk at the Twenty-third Street Exchange, New York city, has been arrested and is now awaiting trial for the theft of a number of reels of the "Peg o' My Heart" serial. Following up clues said to have been given by Beyer Hugo Mainthal, who conducts the Apollo Feature Film Company at 145 West Forty-fifth street, New York, was later apprehended and gave information which led to the recovery of films valued at $3,000. The investigation is being con tinued.

Ben B. Hampton Heads General Film Company

Director of Distributing Company Is Elevated to Presidency Pending Annual Election in January.

BEN B. HAMPTON is now installed in the chair of the president of the General Film Company at its headquarters in 440 Fourth avenue. Mr. Hampton was chosen at a meeting of the directors of the distributing company held on Monday, November 13, succeeding George Kleine. Mr. Kleine had held the office since his election on January 19 last. It has been more than an open secret among his intimates for some time that the retiring executive was exceedingly anxious to give way to another, owing to rapidly increasing private interests. Several meetings of the board of directors have been held to take up the matter of a successor to Mr. Kleine.

It has been understood that the head of the Kleine-Essanay-Selig-Edison exchanges expressed to his associates in the General the opinion that the job of president of their corporation was one requiring the whole time of an active man, that in justice to the General and the companies composing it such a man should be found. The same conviction was expressed by those executives of the contributing organizations who were asked to take up the duties of president. The election of Mr. Hampton to serve until the annual election in the middle of January next indicates that the belief of Mr. Kleine has been concurred in by his fellow directors.

When a Word man called at the executive offices of the General Film Company a couple of days after the election he found in the new president a tall, active man of strong personality, one of the sort you enjoy meeting—frank, speaking a language that may be understood by all men, and mentally alert. He will be liked by film men.

"I really don't see what there can be for me to say to the readers of the Moving Picture World," said President Hampton. "The directors of the General Film Company have seen fit to put me here until the annual election eight weeks hence, and you may be sure I am mighty glad of the opportunity to do what I can to further the interests of this fine old organization. Since the stockholders honored me by electing me a member of the board of directors several weeks ago I have taken part in various conferences looking to new plans in the affairs of the company. When it became necessary to choose some one to fill until the annual election in January the place which Mr. Kleine announced he would be compelled to relinquish and the directors offered me the position ad interim, I welcomed the opportunity to assist in developing the new plans. I am confident the officers, directors and stockholders will work together so effectively that when a new administration is chosen in January it will find the old General prepared for the biggest year in its whole history.

"Mr. Kleine has consented to serve on the executive committee, so that during my tenure of office I will have the constant and active counsel of himself and Mr. Marion of the Kalem company."

"Do you personally 'like' pictures—do you enjoy sitting in a theater and looking at the screen as a spectator?" the World man asked Mr. Hampton.

"Why, I have been a newspaper man and a dramatic critic," was the reply. "No man with a journalistic type of mind could fail to be interested in pictures. If he wasn't he could not be a journalist. I think a man likes pictures as he likes books. It has got along to the point where we can't live without pictures. They constitute one of the essentials of our civilization.

"The only question is whether pictures are good, and by good pictures I don't necessarily mean they must be long and enormously expensive productions or even that they must cost $5 a negative foot. The shorter subjects may be just as valuable as the big ones if they are faithfully made. There is a field for short stuff as well as for the long stuff. There are lots of opportunities for the men who make good short pictures. The distributors and the consumers are seeking these subjects.

"There is today, as there has been in the past, much shifting and changing going on in the industry. We are going to try to meet the desires of the photoplay public and the exhibitors. Those manufacturers in the General Film group I have talked to are very, very anxious to spend money and brains in making good pictures. I declare I didn't realize until I got closely in touch with them the amount of zeal and intelligence these men are putting into pictures. They wanted me to take a shot at the presidency job and I am going to try it.

"I believe the General has the biggest foundation in the world for a film distributing company. Everything about the General has been clean; it may have been conservative, but it has avoided the bad, it has clung to the good."

Hampton Has "The Barrier."

When Mr. Hampton was asked in reference to a published statement that Rex Beach would be one of the best box office names to be added to the roster of the General Film he replied that the item had not been brought to his attention. He said Mr. Beach was under contract to him, but that nothing had yet been settled as to the future in the way of the author's motion picture activities.

"Mr. Beach's 'The Barrer,' a most expensive production, has been completed, and I have the negative stowed away," said Mr. Hampton. "My friends assure me it is a most remarkable picture. They say that, mind you, I don't. But considering the story and the money put into its making it ought to be a big subject."

The Temple—A Pantheon of Pictures

Plans Completed for a New Moving Picture Palace on Broadway—Rothapfel to be Manager.

A NEW moving picture theater is to be erected on the southeast corner of Broadway and Forty-ninth street, at an estimated cost of over one million dollars for the land and building. This latest addition to New York's amusement palaces will be named The Temple, and the architect's plans call for an expenditure of $350,000. The Russell B. Smith Company, of 305 Madison avenue, drew the plans and will have charge of the construction, which will be started the first of next March. The doors of the building are scheduled to be thrown open to the public on the seventeenth of next November. The head of the operating company is G. M. Heckscher, and David Harvey, of the Russell B. Smith organization, is the authority for the statement that the theater will be ready on the date specified.

The Temple will present a most imposing front on Broadway, with a facade of white marble and bronze and eight stately columns adding to its effectiveness, the architecture being pure Grecian. Standing on a plot of ground one hundred feet in width and running back one hundred and forty-eight feet to Seventh avenue, the Temple will have a lobby across the entire front. The seating capacity is limited to 2,300, thus insuring ample space for the extra wide opera chairs with which the theater will be supplied. Although intended solely as a moving picture theater—the entire building will be devoted to that purpose—The Temple has been designed so that a regular stage may be added at any future time.

The program at the new theater will present the best in moving pictures, also several novel features of the highest type, according to Mr. Harvey. The representative of the Russell B. Smith Company is also the authority for the statement that the rumor that Samuel L. Rothapfel is to be the manager of The Temple is founded on fact. An interview with Mr. Rothapfel failed to corroborate the rumor.

DAWLEY TO DIRECT "SNOW WHITE."

When Marguerite Clark begins the actual work on the adaptation of "Snow White" in which she is to be starred by the Famous Players Film Company on the Paramount Program Christmas Day, she will be under the direction of J. Searle Dawley, under whose auspices she has already starred in "Little Lady Eileen," "Molly Make-Believe," "Still Waters" and other big successes in which she has appeared within the year.

TWENTIETH CENTURY GETS LIFE PHOTO FILM SUBJECTS.

The Twentieth Century Film Company, of 220 West 42d street, New York, announces that it has bought outright from the Life Photo Film Corporation the negatives of these productions: "The Grey Hound," "The Ordeal," "Unbroken Road," "The Modern Magdalen," "Captain Swift," "Curious Conduct," "The Avalanche," and "Springtime."

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

STORMY SCENES AT OCHS HEARING.

Many Sharp Passages Between League President and Lawyer Keppler in Variety Charge Inquiry.

STORMY scenes marked the proceedings of the Saturday session of the committee of Manhattan local exhibitors examining the allegations against Lee A. Ochs, president of the Motion Picture Exhibitors' League, printed in Variety and signed by Fleischman & Goldreyer, Bronx exhibitors. Mr. Ochs was in attendance, and for probably half of the four-and-a-half-hour session was in the witness chair. The Exhibitors' Trade Review, a publication announced for appearance in the latter part of November and of which Mr. Ochs is president, figured extensively in the discussion. Tobias A. Keppler, counsel for Fleischman & Goldreyer, made a demand for the stock list subscription books of the new company, declaring he was not satisfied that on the record there appeared no name of any one connected with a film company.

Mr. Keppler's demand was that the books be produced immediately, not several days hence, suggesting that no great time was required to create a new set of books. He insisted the exhibitors of the country would not be satisfied that the names of no representatives of manufacturers appeared on the books unless the books were that day submitted to the committee. Mr. Blumenthal, the secretary and treasurer of the Exhibitors' Trade Review, as well as Mr. Ochs, at first refused to permit the examination of the books, but after considerable discussion Charles M. Rosen, who announced that he was a member of the law firm representing Mr. Ochs, said that the books, which were in his office, would be forthcoming. As the talk waxed and the afternoon waned Mr. Rosen pointed out many reasons why the books would not be available that afternoon. The member of the firm who personally represented Mr. Ochs was playing golf and the office was closed. Mr. Keppler suggested his opponent had a key and could gain access to the building and offered to hire a taxicab and employ a detective to guard the books while away from their place of keeping.

The committee, of which Messrs. Trigger, Steiner, Anson, Ascher, Needle, Oestricher and Samuelson were present, at first seemed disposed to agree with the view of Mr. Trigger that it was a matter for the National League to determine. Then a motion was made by Mr. Anson and seconded by two of the members that Mr. Blumenthal be asked to produce the stock subscription lists. It was just after this motion was presented that Mr. Ochs, who had during the session engaged in several sharp colloquies with Mr. Keppler, declared with much heat:

"I want to go on record right here. I have sacrificed everything for the exhibitors. I have gone to the expense of founding a trade paper for the Exhibitors' League. It would not have been put across unless I had done it—that is, together with Blumenthal. For you gentlemen, pals of mine, to insist and allow an attorney to insist and insinuate that I am crooked is unspeakable. There is going to be published in the first issue of the Exhibitors' Trade Review a sworn statement of ownership. I am not under cover, as other trade papers are who refuse to give subscription lists. Ours is run honestly, and the Exhibitors' Trade Review will live where others will die.

"How dare you men even charge or even insinuate that Ochs and Blumenthal are crooks? I want to say if you don't stop where you are I am through forever."

"I am the maker of this motion," said Mr. Anson. "Mr. Ochs is the last man I'd accuse in any shape or form, but a situation has arisen here where the issue has been beclouded all along the line. If things are as said we will take the affidavit of Mr. Blumenthal."

"I say, produce the books now," declared Mr. Keppler. "This is your psychological opportunity. If you don't do it now you are done."

It was finally agreed to show the books to the committee at the next meeting, on Tuesday, November 21.

At the opening of the session Mr. Keppler asked for a stipulation by both sides that there would be no suits for slander or libel growing out of the testimony and that witnesses should in this respect be accorded the same protection as in a court. The lawyer said this action was essential in order to secure the attendance of certain witnesses. Mr. Ochs refused to consent to the suggestion. Mr. Keppler said his clients felt the action would stifle the investigation. The president also said, in response to a demand by a committeeman, that he had no desire to be attended by counsel and that he would conduct his own case. Later, however, when Mr. Keppler was asking questions about the Exhibitors' Trade Review, it developed Mr. Rosen had entered the room. The lawyer at first advised Mr. Ochs not to answer questions appertaining to his newspaper venture.

A long discussion followed the attempt of Mr. Keppler to read into the record the draft of the reply of Fleischman & Goldreyer to the charges against them. As the Exhibitor's Trade Review was mentioned in this, as was revealed when Mr. Keppler read it, there was opposition to receiving the answer. Mr. Trigger here declared that phase of the controversy was a national, not a local matter.

"I was present in a body of men of honor and repute from twenty-five states when the matter of this paper was brought before them," he said. "The question had been pending for months, and after due deliberation the national organization came to the conclusion that it was a good thing for the organization. I think the matter has nothing to do with the committee."

"We have been charged with improper conduct as members of this organization," said Mr. Keppler. "If the committee is going to adhere to the attitude that we have no freedom, why the whole object of this investigation is going to defeat itself. This is not a narrow, little question. Don't take a narrow gauge view of it. My clients feel that if certain abuses have grown up that will prove to be a cancer on the organization they must be rooted out and met with frankness and candor."

"If the gentleman feels the Exhibitors' Trade Review is so important, why doesn't he try to get it into court?" asked Mr. Ochs.

"I'll make an offer to Mr. Ochs right now," declared Mr. Keppler spiritedly. "A libel suit can be preferred. If Mr. Ochs will serve us today, Saturday, we will serve an answer Monday and we will consent to go to trial Wednesday morning. If Mr. Ochs wants to get a trial we'll go Wednesday morning."

There was a commotion in the room, in the midst of which the chairman declared the remarks out of order.

Mr. Ochs said the hearing must be confined to the six specific charges in the article in question. "This is the way we will conduct this investigation," he said. "I am willing to let the exhibitors of the country know about the Review, but it must go before the National League.

"We are not attempting to escape a single word in that letter," said Mr. Keppler, "but we can't meet our charges unless we can put in our defense. Mr. Ochs' refusal to ac-

cept our answer does not place him in the light before the exhibitors such as an open discussion would place him."

"I court investigation," replied Mr. Ochs.

The examination of Mr. Ochs proceeded. The president said he had been a member of the local league four years. He told of his connection for eight months with the Playgoers Film Company, which produced "Cavalleria" and "The Great Diamond Robbery." He said he had no financial interest, that he acted as treasurer.

"How could you be treasurer without being a stockholder?" the lawyer inquired.

"When I was treasurer our treasurer was out of town and I had power of attorney."

Q.—Were you ever interested in the Unity Film Corporation? A.—No, sir.

Q.—You did recommend "The Yellow Menace"? A.—Yes.

Q.—Ever a stockholder in Popular Plays and Players? A.—No, sir.

Q.—Ever had any business interests of any kind with the Metro? A.—No.

Q.—Positive? A.—No.

Q.—You traveled through the state of New York and asked exhibitors to book their films? A.—No.

Q.—Did you ever state you were responsible for 75 per cent. of their business? A.—No, sir.

Q.—In your two Bronx theaters you keep your various contracts? A.—Yes.

Q.—You will let the committee see them? A.—Yes.

Q.—Did you go to Pathe and ask them for the service that Fleischman & Goldreyer had? A.—Simply asked them for service.

Ochs Produces Many Letters.

At this point Mr. Ochs produced many letters and started to read one of them.

"We will not have any letter reading here," declared Mr. Keppler. "We will object to any man reading a letter. If a man wants to say anything to this committee he will come here and say it.

"Why, if you had a clear conscience, was it necessary for you to go to these men and commit them to writing if you had done nothing that feared the light of day?"

"The reason I went to these men was that at the next meeting of the National League I had to show proofs," replied Mr. Ochs.

Q.—Your idea was to get these letters so as to subpoena these men and pin them down? A.—No, no, sir; no.

Q.—Did you know that a letter never can be evidence? A.—I am not a lawyer.

In answer to a question if he hadn't been paying expressage on a number of services Mr. Ochs said he had on Triangle and Paramount. Asked why he didn't cancel these he replied that that system had been in vogue since the companies had been in business. Mr. Keppler then took up Philadelphia matters.

Q.—You went to Philadelphia to break up the control that Mr. Mastbaum had upon the independent exhibitors because he controlled a large number of houses? A.—I looked after the exhibitors' league.

Q.—Did you go as national president? A.—Yes.

Q.—Mr. Mastbaum and his associates control so many theaters they can get about everything that is worth while? A.—I believe that's so.

Mr. Keppler here brought out the visit of Lewis J. Selznick and Herbert Brenon to Philadelphia.

"Mr. Selznick had offered to go over to Philadelphia and give preference to the Philadelphia league," said Mr. Ochs.

Q.—Don't you know these visits resulted in a combination between Mr. Mastbaum and Mr. Selznick? A.—Yes.

Q.—If you felt it necessary to go over to Philadelphia to relieve them of Mastbaum why not try to relieve them of Mastbaum and Selznick? A.—Right.

Q.—You are the man who brought that about? A.—You're a liar. It was not my efforts at all.

Q.—Do you own any stock in the Selznick corporation? A.—No.

Q.—You have received no compensation, directly or indirectly, from Selznick for going to Philadelphia? A.—No.

Q.—Did he pay your expenses? A.—The National League.

Q.—You are the president of the Motion Picture Review, Incorporated—who are the other officers? A.—Blumenthal is secretary and treasurer, Merritt Crawford vice-president.

Q.—Mr. Crawford worked with Metro? A.—He did something.

There followed a series of questions designed to reveal the apportionment of the stock among the various factors. It was apparently indicated there were 1,500 shares of preferred stock at $10 a share and 4,500 shares of common stock of no par value, that the common stock only is invested with voting power, and that of the stock one-third is apportioned to the promoters and one-third to the league.

Q. Of this common stock is there a voting trust? A. Yes.

Q. So that all this common stock would be controlled by who? A. The league and the workers.

Q. The league stock and the workers' stock is tied up five years, tied up so four men can vote in it? A. Two men representing the league and two the workers, Mr. Blumenthal and myself and Mr. Crawford and Leslie Mason.

Q. You four gentlemen cast the votes and have the controlling vote for that stock. That is correct? A. Yes.

"The exhibitors that invest only have one vote for each ten shares they buy, but you gentlemen having a majority can always outvote them," remarked Mr. Keppler.

Q. Didn't you issue a prospectus that one-third was issued to workers and one-third to the league? If that prospectus is correct that common stock will not be paid for? A. Ultimately yes.

Q. As a matter of fact, two-thirds? A. None of your business.

"It is the business of the exhibitors of the United States," said Mr. Keppler.

Q. Two-thirds of the common and voting stock is commonly known in high finance as water? A. No, sir.

Q. No money has been paid for it? A. Didn't say there had.

Q. You did say one-third of the stock goes to the workers, and you are one of the workers? A. Yes, and one of the financiers, to the tune of $15,000.

Q. You have put up $15,000 in cash in this paper? A. Yes.

Q. Isn't it a fact if the corporation gets money, you get that money back? A. Yes.

Q. Then your money is a loan?

At this point Mr. Rosen interrupted and advised Mr. Ochs not to talk further about the Exhibitors' Trade Review. Mr. Rosen insisted the matter should be aired in private by the committee.

Mr. Keppler claimed the Review should be the property of the organization. He wanted to know whether Mr. Ochs put in $15,000 or a film company put it in. "Will you put up the stock subscription books?" he went on. "We defy you to produce them before they can be tampered with. We will show that it is film money that is promoting this magazine and that the exhibitors haven't a chance. It behooves Mr. Ochs to produce those books. Mr. Ochs answered every question about Mastbaum and Selznick, about film concerns, about preferences shown to him by dealers. Mr. Ochs has proceeded up to the vital point, but just when we get to the part that will show the serious issues at stake—the life of the organization is at stake—he stops. I want to say our object is not to break up the organization. We are trying to prevent being thrown out of the organization.

"Unfortunately a large burden has fallen upon my clients. They are compelled to fight this battle alone. At the best it should be fought inside the organization. We have been publicly charged with having done things that are vile, we have been charged with not being fit to associate with decent men. If Mr. Ochs stops now, I think he will be in a worse position."

"I feel that questions regarding the Trade Review should cease," said Mr. Rosen. "Mr. Keppler would have us believe something mysterious is afloat. He would have people believe that it is filled with watered stock. If the exhibitors are satisfied it is up to them. It is not fair to the exhibitors to let the charge go out that there is watered common stock in that company.

"In the first issue of the paper there will be a sworn statement that there is not a film concern interested in the stock," said Mr. Ochs.

"I call upon this committee and ask them to compel Mr. Ochs to produce that record," said Mr. Keppler. "Our cards are on the table. Put up or shut up. I appeal to the committee to produce the books—not ten minutes from now, but now."

"I can clear up the situation," said Mr. Blumenthal. "The only thing they want to bring out is that the books may be changed. As secretary and treasurer I will make affidavit that no book will be touched."

"I know as one of the executive members of this organization—I have absolutely no more to do with it except as a member of the executive board—but I do know where the

money was raised and when it was raised," declared Mr. Trigger. "I know it was raised in a bank and raised legitimately."

COMMITTEE DECIDES TO OPEN DOORS.

Chairman Trigger Invites Press Representatives and Is Sustained by Fellow-Members.

THE second meeting of the committee of the Manhattan branch of the Exhibitors' League appointed to investigate the charges published in VARIETY against Lee A. Ochs, was held Tuesday, November 14. Present were Messrs. Fleischman and Goldreyer and their counsel, Tobias A. Keppler. Mr. Ochs was absent.

Those composing the committee are Samuel H. Trigger, chairman; Charles Steiner, secretary; M. Oestricher, S. Rhonheimer, Michael Glynn, A. B. Samuelson, Sidney Ascher, Morris Needle and Grant Anson. The committee represented the selection of four members by Mr. Ochs and four by Fleischman and Goldreyer. These eight selected the ninth.

When the meeting opened it developed through a question raised by Mr. Steiner, that there was objection to the presence of representatives of the trade press. "What was the idea of sending out notices to the press?" asked Mr. Steiner. "At our first meeting it was decided to have the proceedings kept secret. We are not going to find any one guilty or bring in a verdict. We are just to formulate a statement of facts."

"Rumors were afloat that this committee would not be a fair body to conduct this investigation," replied Mr. Trigger. "It has been alleged that on the committee were too many friends of Mr. Ochs. I thought the cleanest way would be to have the members of the press here to see for themselves that we were to be absolutely clean in this matter, that the investigating committee had nothing to fear on either side. The committee was not appointed by the organization, but the eight men representing the organization chose a chairman between them."

Secretary Steiner moved that the newspapers be excluded from the hearing and that the secretary be instructed to draw up a statement of the proceedings and send it to the newspapers. The motion was seconded by Mr. Rhonheimer.

During the discussion on the motion, Chairman Trigger inquired if the counsel for Fleischman and Goldreyer had any objection to the presence of reporters.

"We want an open meeting," said Mr. Keppler. "We believe this is a matter that deserves the greatest publicity."

Mr. Ascher expressed the opinion that a prepared statement would save the reporters considerable labor and spare them the necessity of sitting around and listening to very dry questioning on the part of the committee. He believed that much publicity would add to the differences now existing between the parties at odds. He pointed out that while at the first meeting it had been agreed that the greatest secrecy should surround the proceedings at the same time if the principals had no objection to publicity he could not see why the committee should be averse to it.

"We have a number of serious matters which we would like to include in our charges which we believe to be prejudicial to the League and to exhibitors generally," said Mr. Keppler. "We would like to add to the charges already before the committee. We respectfully submit that the deliberations of this committee will be subject to suspicion if the proceedings are not made public. The readers of the newspapers can determine the situation in their own minds."

The vote on the question to exclude resulted in a tie. Then before this situation was resolved it was pointed out that it would be necessary to rescind the action of the first session making the meetings secret before the committee could admit reporters. This action was taken, Chairman Trigger casting the deciding vote.

Mr. Steiner asked that a note be included in the minutes to the effect that the notice of the meeting sent to the press by the chairman was without the knowledge of the members of the committee.

"Before this committee finally gets down to business I don't think it would be out of place to have a preliminary idea as to whether any of the members of the committee have any financial interests in common with the parties in the controversy so that unconsciously their judgment will be biased. We have no objection to any member of this committee, but we submit if on it there are any who have any interest in the business of Mr. Ochs they would hardly be in a position to do justice. Do any of you gentlemen have any stock in the Exhibitors' Trade Review?"

There was denial all around of any such ownership. One member said the question was out of order. "Suppose we do have shares in it? What of it?" he said. "I haven't taken any and I don't know as I will," said another member.

"You ask if Fleischman and Goldreyer wrote the article in question," said Mr. Keppler in reply to a committeeman. "You know that we have been sued for a little think like $100,000 for libel, and for legal reasons we decline to answer the question. But for the purposes of this proceeding we assume the liability of that article.

"Before proceeding with the hearing of these charges I submit that we have done all that can be done today," continued Mr. Keppler. "We would not care to be placed in the position of taking advantage of Mr. Ochs' absence. In addition to that, we didn't intend to prefer charges before this organization. If we had intended to we would have included a number of other things. We would ask permission to prefer formal written charges which we think should be brought to the attention of the association. We ask further time in which to serve further charges and for a record on which to proceed."

According to the instructions of the League we are here to investigate charges printed in VARIETY and also to investigate the charges made by Thomas Howard, against Fleischman and Goldreyer for publishing that article," said Mr. Steiner. "I think anything outside of that is new business. I think, too, our instructions are to go ahead with what wehave."

"We want to limit ourselves to what is before us," added Mr. Samuelson.

"We want you to feel that we have been fair," said Mr. Keppler. "We want you to feel that it is not a case between Ochs and Fleischman and Goldreyer, but that the questions here under consideration affect every exhibitor in the United States. We want to justify our conduct and the issue should be met with honesty and frankness on both sides. We want to be able to prove our justification by other matters. We want a fair opportunity to meet these charges."

"I believe Fleischman and Goldreyer should be permitted to put in any supplemental charges which tend to bear out their case," said Mr. Ascher, after a discussion between Messrs. Trigger, Ascher and Howard. "I move that Fleischman and Goldreyer be permitted to submit any further matter to back up the charges bearing on the case."

"The whole of the organization is involved," suggested Mr. Trigger in response to Mr. Steiner's complaint as to the methods being followed in the investigation.

"We don't intend to indulge in any technicalities at all," said Mr. Keppler, in answer to a committeeman who had called attention to the presence of lawyers. "The only reason I am here is the fact that my clients have been sued for a hundred thousand dollars. I am here to protect their legal rights. While they don't take very seriously the hundred-thousand-dollar suit, still they want to meet the issue. If we are right it is a matter that affects exhibitors all over the country. If we are wrong it is a wrong that the president of the National League should rest under any cloud. We want everybody to feel that the best interests of the industry will be served if everyone addresses the situation with frankness and candor."

"Either both of the parties should be represented by counsel or neither of them," said one of the members.

"I think Mr. Ochs would not object to the proceeding," said Chairman Trigger. "He told me that he was perfectly sincere, that he relied absolutely on this committee, and he was not afraid of anything. What this committee said he was willing to abide by. Mr. Ochs was acquainted with the fact that a lawyer was to be present."

There was a discussion between Mr. Blumenthal and Mr. Ascher in regard to the witnesses to be called.

"We refuse to answer any questions in the absence of Ochs," said Mr. Keppler emphatically. "I will advise my clients to answer no questions. I respectfully submit it will be highly improper to do anything. If I may be permitted, I move that no further proceedings be taken until Mr. Ochs and his counsel can be present."

"I can make a statement that will put this committee in a constructive spirit," said Mr. Keppler later, following a general discussion of the difficulties likely to ensue with a lawyer on each side of the case. "This court bugaboo is nonsense. There is no desire on my part to make a court proceedings of this. The only way to conduct an investigation is to bring the parties before the people who are to decide the issue. It is not what a man says, but how he says it.

"Long experience has demonstrated that if you want to arrive at the truth of a matter you will have to bring a person before his judges. Any other method would develop this hearing into a biased, star chamber proceeding.

It was decided to adjourn until the morning of the Saturday following and that Mr. Ochs be notified to be present with his counsel.

BROOKLYN EXHIBITORS ASK QUESTIONS.

Call on President of National League to Describe Plan and Scope of Exhibitor's Trade Review.

SEVENTY-FIVE members of the Brooklyn Exhibitors' League gathered in the Triangle Theater, in that borough, at 11 o'clock on the evening of Saturday, November 18, for a special meeting. One of the matters brought to the attention of the exhibitors was a resolution asking for information as to the scope and plan of the Exhibitor's Trade Review. The measure was presented by Executive Secretary William Brandt and was passed unanimously, following a discussion of the points involved.

The meeting also unanimously approved the action of Commissioner Bell in prohibiting in New York City the showing of five pictures. Upon the suggestion of Lewis J. Selznick a committee was appointed to look into the advisability of creating a reserve fund, based upon the seating capacity of the respective houses, as a substitute for the present deposit system.

In the discussion following the introduction of Mr. Brandt's resolution it was brought out that there was not a person in the room who had any first hand knowledge of the projected paper. Mr. Brandt said the only information he had been able to obtain was of the rumor description, and he believed members had a right to know particulars. The resolution is as follows:

Whereas, Information has come to this local that a trade paper is about to be published in New York City, under the title of The Exhibitors' Trade Review, according to the advance notices, primarily intended for the benefit of the Motion Picture Exhibitors' League of America; and

Whereas, we, the Brooklyn local, being an integral part of the Motion Picture Exhibitors' League of America, are without any knowledge concerning the executive, financial or business policy of this proposed new trade paper; therefore

Be it resolved, That we, the Brooklyn local, New York City Branch No. 3, in meeting assembled, go on record as requesting a complete report from the National President on the scope and plan of the executive, financial and business policy of the proposed trade paper; and

Be it further resolved, That information regarding the benefits to the organization to be derived from such a trade paper be obtained from the National President; and

Be it further resolved, That this local go on record as withholding its indorsement until the above facts have been made public to the members of this local.

NEW YORK EXHIBITORS WIN.

Question of Return Express Charges In Way of Amicable Settlement.

THE difficulties heretofore existing between the organized exhibitors of New York and New Jersey and the F. I. L. M. Club consisting of local exchange managers, have been happily adjusted to the satisfaction of all parties. Several conferences had been held between A. M. Beck, E. Saunders and William Raynor executives of the F. I. L. M. Club on the one hand and L. F. Blumenthal representing the organized exhibitors on the other. The burning question was that of the return express charges. After much discussion it was agreed to let the matter of the return express charges stand as it was before the formation of the F. I. L. M. Club.

On January 1 a new arrangement will be arrived at as the result of further arbitration between the parties interested. It is generally understood, however, that after the first of the New Year the return express charges problem will be decided by individual agreements between exhibitors and exchangemen. It is felt by both parties to the dispute that the future looks brighter now for all amicable settlements of any differences that may arise hereafter. A big meeting of exhibitors has been called for Friday, November 24, when the question of return express charges will be presented for final action by the organization as a whole. The meeting will be held at three o'clock in the afternon at League Headquarters and all exhibitors are invited to attend whether they belong to the league or not.

ORGANIZER HERRINGTON IN MICHIGAN.

Fred Herrington, organizer for the National Association of Motion Picture exhibitors, was in Detroit this week and is going to spend three or four weeks helping the Michigan state association. His work will be to show exhibitors the great benefit to be derived by affiliating with the state organization. Incidentally, he will boost the coming state convention, December 12, at the Hotel Statler, Detroit. With Lee Ochs, national president, as the principal speaker, the state annual meeting is certain to be well attended and successful from every angle.

PLANNING AN OHIO CONVENTION.

Committee to Select Date and Place for State Meeting—Cleveland Favored.

CLEVELAND is likely to be host to a state convention of motion picture men in the near future. At a meeting of the Ohio State Branch of the Motion Picture Exhibitors' League of America held in Cleveland, November 14, plans for a state convention were discussed and a special committee is to be named to complete arrangements. The convention is deemed necessary because of the desire of La Motte Smith, of Alliance, state president and Frank Beverstock of Mansfield, state vice president to resign in order to give their entire time to private business. Both asked that they be permitted to resign, in letters to the state organization several days ago.

Benjamin J. Sawyer, president of the Northeastern Ohio Motion Picture Exhibitors' League, referred the matter to the national body and as a result, Fred J. Herrington national organizer, was at the meeting November 14. Herrington advised holding a state convention to elect successors to Smith and Beverstock and on his advice, Acting State President Henry J. Lustig, was empowered to name a convention committee. This committee will select the place and date of the convention subject to approval by the state organization. It is regarded as likely that the gathering will be held in Cleveland.

Herrington also sounded a note of warning to the local exhibitors, telling them that unless their organization was strengthened there was grave danger of further adverse legislation in Ohio. Local exhibitors say they have reason to believe certain interests contemplate making the Ohio censor laws more stringent.

"I think the outlook for the growth of the League in Ohio is good," Herrington said, "but I believe if the League does not grow many of its members will be exterminated by adverse legislation."

Herrington left Cleveland for a trip through Michigan on organization work.

NEW YORK F. I. L. M. CLUB MEETING.

A large and enthusiastic Film Club meeting was held Friday, November 10. The membership committee recommended for admittance several new members, also announced applications from many others. Among them, were those from film centers outside New York City. Every member present expressed his gratification at the many benefits already derived from the club.

C. B. Hoy, president of the Hoy Reporting Service, reported the adjustment of many disputes between exchanges and exhibitors, and recommended that the exhibitors in question be accorded the same confidence as they enjoyed before the dispute. He also submitted a list of exhibitors who by their unfair practices, should not be entitled to any credit consideration until they improve their business methods.

Exchanges are organizing F. I. L. M. clubs in many exchange centers. Mr. Hoy is arranging with a number of them for his service. A letter was written by his company to all exhibitors in this state, inviting them to submit any grievances they had against exchanges to his office and their interests would be protected, without any expense whatever.

CINCINNATI EXCHANGES ORGANIZE.

The Associated Film Exchange of the Cincinnati Chamber of Commerce is a new organization formed November 10, at the Chamber of Commerce, by the film exchange men of the city. The object is to secure the co-operation of the exhibitors, who are already organized in the Chamber, and the public, in order to popularize the motion picture, and also to co-operate with one another in order to advance the best interests of the exchanges. The organization meeting was well attended, being one of the best ever held by film exchange managers in Cincinnati. The managers expressed themselves as confident that under guidance of the Chamber of Commerce the motion picture exhibitors and the public can co-operate with them to the mutual benefit of all concerned.

Following are the officers elected at the last organization meeting: President, H. A. Buge, of the George Kleine exchange; vice-president, I. W. McMahan, of the McMahan and Jackson; treasurer, C. E. Holah, International Film Service; secretary, H. Serkowich, of the Chamber of Commerce. C. E. Holah, chairman; L. W. Greenstein, of the Standard Film Service, and W. S. Wessling, of the Pathe Exchange, were appointed to draw up rules and regulations: Harry L. Crear, of the General Film Co.; W. C. Bachmeyer, of the Famous Players; H. J. Wessel, of the Film Service Co.; C. C. Hite, of the Triangle Film Co., and Clarence Runey of the Cincinnati Motion Picture Co.

National Board Has Annual Meeting

General Committee Attends the Function at Hotel Astor and Listens to Many Speeches.

THE National Board of Review held its annual luncheon on Saturday, November 18, in the East Ball Room of Hotel Astor. This luncheon is given to the members of the General Reviewing Committee, consisting of many earnest, unselfish young and old workers, men and women.

In addition to the members of this committee, consisting of more than a hundred persons, a number of guests had also been invited. Among the latter were M. A. Moskowiz, who is connected with the Municipal Civil Service Bureau; Campbell McCullough, of the Triangle Film Corporation; Mr. and Mrs. Sidney Drew, authors and actors of the famous Drew comedies; Rabbi Silverman, W. N. Seabury, of the N. A. P. I., and W. Stephen Bush of the staff of The Moving Picture World.

Dr. Cranston Brenton, the chairman of the National Board, acted as master of ceremonies and made the various speakers get up and answer to their respective topics. Mr. Moskowiz, the first speaker, paid a high tribute to the founders of the National Board and spoke of the good will of the city administration toward the work of the board. His remark that the city officials stood ready at all times to co-operate with the National Board were greeted with emphatic expressions of approval. The next speaker was Mr. Drew, who spoke of his feelings when confronted by the camera. He entertained the company by a lively description of his own feelings when he first faced the camera. "Nothing is quite so bad as a bad actor," he said, "and the camera proves the old axiom." There were insistent demands for Mrs. Drew, who finally arose and declared that her invitation had been too sudden to enable her to make such an address as she would like to make. She spoke of the joy she took out of the work in which she and her husband were engaged and declared that she had but one regret, i. e., the shortness of the days, which consisted of but twenty-four hours each. Mr. Seabury followed with the topic, "How to Reconcile Commercial Aspirations with Ethical Standards." He denied that there was any conflict between the two. More than ever in the history of our country he said do the public expect good ethical standards in business and the business men of the country as a body had no idea of reverting to low ethical standards. This he claimed was entirely true of the men in the motion picture business.

Campbell McCullough gave a most instructive and entertaining talk full of wit and wisdom. He suggested a widening of the board's scope of work. The decisions and standards of the board he thought ought to be communicated to the general public. "The newspapers of the country," he explained, "I feel will be entirely willing to co-operate in any plan for advertising the decisions of your board. The public indeed will be grateful to know of your approval or disapproval before they go in the motion picture theater. If you will get in touch with the press of the country you will find that the press is most anxious to co-operate with you." Mr. McCullough predicted that in the immediate future the producer will find out how profitable it is to cater to the tastes and demands of the "family group." "A picture that cannot be shown to the family group is rarely fit for public exhibition." This sentiment was heartily applauded. Rabbi Silverman spoke of the need of entertainment rather than education for the great masses of the people whose minds and bodies are absorbed by the grind of their daily toil and whose right to entertainment should never be questioned.

Mr. Bush talked on the relation of the board to the industry. He said that the industry as a whole thoroughly appreciated the work of the National Board. He knew that both producers and exhibitors were thoroughly agreed as to its usefulness, its impartiality, its desire to serve the public no less than the industry. "The Board," he continued, "is entitled to the gratitude not only of the industry, but to the gratitude of the American public, because no influence has operated more effectively against the establishment of legalized censorship than this Board of Review. Censorship is not only an attack upon the motion picture men, but a dangerous move against American institutions, which abhor the very word of censorship." The speaker drew an amusing picture of the suspicion with which legislators both in Washington and elsewhere regarded the work of the board. These legislators were convinced that large sacks of gold were periodically handed over to the board to be distributed among the chief conspirators. He spoke of the fight made by Dr. Brenton, Mr. Maguire and Dr. Cocks, and described how on many occasions these gentlemen appeared before hostile and bitterly prejudiced committees and by their evident sincerity and common sense made converts of their hearers.

At Leading Picture Theaters

Programs for the Week of November 19 at New York's Best Motion Picture Houses.

"Miss George Washington" at the Strand.

MARGUERITE CLARK in a Famous Players production entitled "Miss George Washington" was the star for the week of November 19 at the Strand. This picture is the first straight farce in which she has appeared on the screen. One little fib, told by Miss Clark, starts an avalanche of deception in order to conceal the first breach of faith. The producers have given the piece elaborate settings and a well-balanced supporting cast, including Frank Losee, Niles Welch, Florence Marten, Joseph Gleason, Maude Turner Gordon, "Billy" Watson and Herbert Prior. Other films of interest shown were "To the Shrine of the American Gladiator," "An Eruption of Mount Vesuvius," a Burton Holmes masterpiece; another chapter of Ditmar's "Living Book of Nature;" a Hughey Mack comedy entitled "Hash and Havoc" and the Strand Topical Review.

Frank Keenan at the Rialto.

"The Sin Ye Do," with Frank Keenan starred and Howard Hickman and Margery Wilson in the supporting cast, was the dramatic feature of the bill at the Rialto. Mr. Keenan plays the part of an eminent lawyer, respected for his mental attainments, but regarded with suspicion as to his morals. A friend of his is killed by a girl he had attempted to wrong and the eminent attorney is about to prosecute her when he discovers her to be his own daughter.

Senor Enzo Rozano, James Price and Miss Amparita Farrar were the soloists. The usual topical digest and comedy picture completed the program.

"War Brides" at the Broadway.

The eight-reel screen version of "War Brides," in which Nazimova plays the leading role, continues at the Broadway. In many respects it is the most powerful photoplay now on view. The acting and the production are of the best.

Eighty-first Street Theater Bill.

At the Eighty-first Street Theater four pictures were shown. On Monday, Tuesday and Wednesday Charles Ray was seen in "The Honorable Algy." A Keystone comedy was also on the bill. Thursday, Friday, Saturday and Sunday Frank Keenan, in "Jim Grimsby's Boy," and a Mack Sennett comedy were the picture features.

TO ADAPT "THE CHEAT" AS AN OPERA.

For the first time in the history of the motion picture industry an original photoplay is to serve as the basis of an opera. This is "The Cheat," which was written by Hector Turnbull and produced by the Jesse L. Lasky Feature Play Company, with Fannie Ward as the star. It was released on the Paramount program last December and made a distinct sensation in this country and abroad.

So great was the success of the photoplay in Paris that it attracted the attention of Camille Erlanger, the well known composer, with whose name is associated such successful operas as "Aphrodite," "Le Juif Polonais" and "La Sorciere," which has played one hundred times at the celebrated Theatre de l'Opera Comique, one of the greatest theaters in Europe.

"THE CELEBRATED STIELOW CASE" (Argosy).

Argosy Films, Inc., has builded a six-reel photoplay upon the circumstances surrounding the case of Charles F. Stielow, who has been convicted of the murder of a farmer and his wife in Orleans county, New York, and is now on reprieve awaiting a new hearing of his case by Governor Whitman. The picture was written and produced by Lois Weber and is said to relate the evidence brought out at the trial of Stielow without prejudice to either side of the case. This case has received considerable attention from the press of the country and is replete with highly dramatic situations.

UNIVERSAL TO PRODUCE HOWARD'S WORKS.

The Universal has entered into an arrangement with George Bronson Howard, the noted author, whereby they acquire the rights to the larger proportion of this popular author's works which are adapted to filming. Several of his popular stories are already under production at Universal City. One is to be made into a series, as its original publication as a serial lends itself to this form of production. This was the Yorke Norroy series of detective stories. John McDermott, director, has already started one of these stories, and the title of the first chapter will be "The Adventure of the Last Cigarette."

Screeners' Ball Brilliant As Ever

Grand March Led by President Quirk and Norma Talmadge a Pretty Spectacle.

The Screen Club held its fifth annual reception and ball at the Hotel Astor on the evening of Saturday, November 18. It was the equal of its two immediate predecessors in numbers, in gayety and in all that goes to make the yearly function of the Screeners a real top-notch event in filmdom. Present were many manufacturers and distributors, and of directors and players there were almost all of those in the East. Daniel Frohman arrived well before the time set for the beginning of the grand march, and the big parade started promptly at midnight.

Among the film men noticed were Ad Kessel, Carl Laemmle, Richard A. Rowland, Lewis J. Selznick, P. A. Powers, Ingvald C. Oes, Adolph Zukor, Winfield R. Sheehan, H. M. Horkheimer, Samuel Grant of Boston, Mark Dintenfass, Harry Sherman of Chicago, Fred Levy, Joe Engel, Herbert Brenon, J. C. Graham, J. V. Ritchie, A. C. ("Doc") Willat, R. W. Horn, Julius Stern, George Kann, J. Parker, Jr., M. H. Hoffman, E. T. Peter and Dave Reed of Dallas, Carl Pierce and Alec Lorrimore.

There were many prominent stage players, too, among the throng. Wilton Lackaye was one of these, and so, also, was Ethel Barrymore, who was not to be denied a place in the grand march. Albert Capellani was one of the interested spectators. Mary Pickford was present a good share of the evening. So, too, was Clara Kimball Young.

The march was directed by Oscar Lund, who had his hands full marshalling and guiding the large number who participated in the spectacle. His chief aid was Alan Hale, and there were a score of others who had assisted Mr. Lund in working out the rather intricate evolutions. The first formation was a gigantic B, in honor of the club's first president, King Baggot. The second was a Q, and President Billy, as in the case of his predecessor, was called out in the midle of the floor to receive the applause of the assemblage. The last was the S C monogram of the club. Treasurer Will C. Smith supervised the electrical arrangements, and there were many novel effects in the colored lights thrown on the dance floor. J. H. Gerhardt was treasurer of the ball committee.

The clubhouse at 117 West Forty-fifth street was thrown open to the women friends of the members, and there was a throng present in the early hours following the dance. The house was as usual open to the feminine friends of members all during the day following the ball.

FLORENCE TURNER RETURNS TO NEW YORK.

Miss Florence Turner, one of the first known and never-to-be-forgotten motion picture stars, who has been in England for the past few years, producing pictures under the name of Turner Films, Ltd., returned to New York on Sunday, November 12, on the steamship New York, accompanied by her manager and director, Larry Trimble. As previously announced in these columns Miss Turner will continue the production of Turner Films in this country. These pictures are now being released on the Mutual program.

MARY PICKFORD'S SECOND SUBJECT, "THE PRIDE OF THE CLAN."

The incomparable Mary whose first production by her own company, "Less Than the Dust," has just been released by Artcraft Picture Corporation, is completing under the direction of Maurice Tourneur, an elaborate feature entitled, "The Pride of the Clan." It will be released through Artcraft. "The Pride of the Clan" gives Miss Pickford another national role to add to the several she already has created.

TRADE SHOWING OF "THE WITCHING HOUR."

The Frohman Amusement Corporation will give a showing of Augustus Thomas' famous play, "The Witching Hour," at the Strand theater Wednesday morning, November 22nd, at 10 o'clock sharp, to which the trade is invited. Invitations are being sent out, but a card will admit anyone interested.

FARNUM SIGNS UNIVERSAL CONTRACT.

Vice President H. O. Davis, of the Universal Film Manufacturing Company has been so pleased with the work of Franklyn Farnum before the camera that he has given the actor a long-time contract to appear in leading roles of Universal pictures.

Popularity of Pictures Growing in Colon

Another Theater Being Built to Satisfy Demand for This King of Entertainment—Will Seat 1,000.

MOTION pictures are so popular in Colon that another theater seating 1,000 persons has recently been opened in addition to the two large ones in operation here for years, says U. S. Consul Julius D. Dreher, Colon, Panama in "Commerce Reports." These theaters, which receive the better class of popular films from the United States, do a good business every evening in the week. Most of the films brought to Colon are used also at the two forts near the city (Fort Sherman, at Toro Point, and Fort Randolph, at Margarita Point) at both of which motion pictures are shown every evening; on the U. S. S. Charleston, the mother ship for the submarines stationed here, four evenings a week; and at Gatun, 7 miles south of Colon, three evenings a week. A few weeks ago "The Birth of a Nation" was given in the Y. M. C. A. clubhouse in Cristobal and at many other places in the Canal Zone. In spite of the rather high prices for tickets this picture drew large houses. At the Cristobal clubhouse films are shown three evenings a week.

In the Province of Bocas del Toro, in this consular district, there are four picture halls—two at Bocas del Toro, and one each at Almirante and Guabito. It is announced that the Guabito Banking & Mercantile Company, recently organized with a capital stock of $100,000, is about to replace the old halls in Almirante and Guabito with new theater buildings to cost about $5,000 each.

WILLIAM BURNSTEIN HANDLING "JIMMY DALE" SERIAL.

William Burnstein, brother of Jules Burnstein, vice-president and general manager of the Monmouth Film Corporation, has joined the ranks of the Unicorn Film Service Corporation to handle the Monmouth's sixteen episode serial, "Jimmie Dale, alias The Gray Seal," which is being released through the country through the Unicorn.

Previous to joining the Unicorn Service, Mr. Burnstein was associated prominently with the Fox Film Corporation, also with the Triangle Film Corporation. He is a film man of wide experience and great popularity in the trade.

"THE BATTLE OF THE SOMME," SHOWING IN THREE HOUSES.

Owing to the success that attended the production of the "Battle of the Somme," at the Astor theater, New York, on Sunday, November 12, the Shubert's decided to give the pictures at the same theater and also at the 44th Street theater, on Sunday, November 19. In addition, plans were made for showing the films at the Princess theater, daily, for two weeks, beginning with November 15th. This will be remembered as the first time for a film to be shown at three great New York theaters, simultaneously.

SELIG VICTORY PROTECTS FRIEDMAN.

Benjamin Friedman of the Friedman Film Corporation, of Minneapolis, Minn., calls attention to the fact that the injunction granted to William L. Selig in his action against the Gate City Feature Film Corporation to prevent that corporation from exhibiting "The Spoilers" in the states of Iowa, Nebraska, Missouri and Kansas, has the added effect of protecting the exclusive rights owned by the Friedman Company to show "The Spoilers" in the territory named.

BUYS 3,000,000 FEET OF FILM.

There is in transit from San Francisco at this time a carload of old motion pictures, 3,000 reels. This carload has been bought by Joe Miles and E. H. Manheimer, of New York. The lot comprises an assortment of old picture stories and is said to be one of the biggest sales of picture film on record. The freight alone on the invoice is $800.

COMMISSIONER BELL BANS FIVE PICTURES.

Commissioner Bell of the license bureau of New York City has sent a letter to all exhibitors in the five boroughs serving notice that the exhibition of any one of five named pictures will be cause for summary revokal of license. The subjects are "The Sex Lure," "It May Be Your Daughter," "War's Women," "Protect Your Daughter," and "Twilight Sleep."

Chicago News Letter

By JAS. S. McQUADE

LAEMMLE'S CHICAGO PARENT EXCHANGE BURNED.

THE Laemmle Exchange at 205-207 W. Washington Street, this city, was destroyed by fire Wednesday morning, November 15.

I. L. Lesserman, manager of the exchange, states that the fire took place about 4.50 o'clock A. M., when the night force of seven men was at work. As near as he could ascertain, it started in the inspection room. By 6 o'clock the entire four-story building, the second and third floors of which were occupied by the Laemmle Exchange, was entirely gutted. The fire department had everything under control at that hour, and had prevented the fire from spreading to the adjoining buildings.

Manager Lesserman placed the number of reels lost at about one thousand. These included new releases up to date. All the new films which were just released in the city, had been returned to the exchange shortly before the fire, which greatly increased the loss. The damage will reach $50,000 or over, including the value of the films burned and the expensive new fixtures which had been installed only a short time before.

Temporary offices were immediately established at 172 W. Washington street, this being the shipping department of the Bluebird Photoplays, Inc. Mr. Lesserman was found there at an early hour, and assured me that every customer, both in the city and country, would be taken care of. In this he will be largely aided by the Anti-Trust Film Company's branch of Universal. He also stated that the New York office had assured him immediately after the fire, that the greater number of the films destroyed would be duplicated at once.

Manager Lesserman rushed to the fire from his home immediately on being notified, and, assisted by his staff, succeeded in saving nearly all of the books and records. He could not furnish any information regarding the insurance on the exchange and its contents, nor was he able at the time to define future plans concerning a new exchange office.

Edward Gehring, a clerk on the night force, was badly burned, and was taken to the Iroquois Hospital for treatment. The other men of the force had fled to the street, when Mr. Gehring remembered that the door of a vault in which valuable films were stored, had been left open. He rushed back to close it, but on reaching the second floor a terrific explosion took place, blowing out windows and scattering glass in all directions. An unidentified man who was passing on the street at the time, was struck by a ladder which was blown out of a window by this explosion, and injured on the head.

Carl Laemmle and Maurice Fleckles arrived in the city from the New York office on the Twentieth Century Thursday morning, and immediately co-operated with Mr. Lesserman in seeking a new location for the exchange. On Friday morning, November 17, it was given out that, most probably, the old office of the General Film Company, at 17-19 Wabash Avenue, will be secured. This is a fine location, being centrally situated, and the building is modern.

Unfair Criticism of Moving Pictures.

The unfair criticism of moving pictures at the recent general convention of the Episcopal Church at St. Louis showed a remarkable departure from the accustomed conservative attitude of that body. The following editorial by the Chicago Examiner on the action of the convention is both fair and timely:

The General Convention of the Episcopal Church, in its recent session at St Louis, passed a resolution favoring a national censorship of moving pictures. The resolution recites that a number of the moving pictures contain "suggestions of lust and license and details which combine to develop a school of crime."

The statement is rather too strong. There are faults in the movies, of course. So there are in sermons. *There must be many sermons preached each week that are rank heresy, from an orthodox point of view. But we hear no one proposing a censorship of sermons.*

The morality of the motion pictures is certainly not inferior to that of the speaking stage. In fact, no motion picture would dare exhibit some scenes that are put on the stage. Yet nobody talks of censorship of plays.

The explanation is that the moving picture is new, and the conservative mind is always averse to what is new. Even those who are not ultra-conservative are more critical of new things than of old, and complain of faults in the new, while paying no attention to exactly similar faults in the old.

This trait explains why the motion pictures are so readily criticised for faults which pass without notice in spoken plays, books, magazines and newspapers.

The best thing to do with the motion pictures is to let them alone, while time, experience and public taste perfect their useful and entertaining features and eliminate their crude and unsatisfactory features.

They should have exactly the same freedom that the press has, for exactly the same reasons.

Chicago Film Brevities.

The "Kitty Kelly" photoplay column in the Chicago Tribune has been discontinued, owing to the merging of the Sunday and daily departments devoted to moving pictures, which has led to the assignment of the owner of the well known nom de plume to another department of the great daily. We shall miss "Kitty Kelly," and the "we" is not used editorially, for her daily column was widely read by people interested in moving pictures, including both the public and those connected with the moving picture business in the city. As a rule "Kitty Kelly's" criticisms have been concise, fair and helpful, and her column also included live current news of happenings in the business, and of prominent stars and others in the photoplay ranks. "We" all wish "Kitty Kelly" well in her new work, and speed her with the assurance that in breaking the field of photoplay criticism for "the world's greatest newspaper" she was a right worthy pioneer.

* * *

Max Glucksmann, one of the largest and most important individual operators in the moving picture business in the Argentine Republic, with headquarters at Buenos Aires, has been in Chicago for the past week, accompanied by his American representative, Frederick H. Knocke. Both gentlemen have been busily engaged in looking over the film output here, including films of all lengths, with the object of contracting for the South American rights for those selected. No announcement has as yet been made by them as to the result of their investigations, but most likely something definite will appear in my next letter.

* * *

G. F. Manning has been transferred from the Paramount office, Detroit, to the Chicago office of that company to succeed Charles Leist, as assistant manager. H. Norman Shields has also been transferred from the Detroit office to Chicago, to take charge of the poster department.

* * *

Alfred Hamburger has booked "Less Than the Dust," which had a fine run for two weeks at the La Salle theater, at the local offices of the Artcraft Pictures Corporation for a first neighborhood-theater showing on his circuit. On the South Side it has been booked for the Twentieth Century, and on the North Side for the Pine Grove. He has also booked "Romeo and Juliet" (Metro) for the Twentieth Century theater, for a showing during the current week. Mr. Hamburger's policy for the admittance of children at his newest theater, the Grand Oak, Grand Boulevard and Thirty-ninth street, is meeting with great favor. Children are admitted to this theater for five cents always, though the admission for adults is 10 and 15 cents, according to the importance of the film subject. It will be advantageous to know that the Grand Oak is now one of the most profitable theaters on the Hamburger circuit.

* * *

It is announced that one of the proscenium boxes in the Grand Opera House, Pittsburgh, has been named for Alice Brady by a popular vote of the moving picture patrons of that house.

* * *

F. M. Brockell, for several years the successful and popular

manager of Famous Players in Chicago, has been appointed manager of the Central Film Co. to succeed H. A. Spanuth, who has resigned to take charge of his own enterprise.

* * *

Victor Moore, the well known comedian, who made a hit second only to that of Fay Templeton in George Cohan's "Forty-five Minutes from Broadway," at the Colonial theatre here, several years ago, will be seen in "The Best Man," which will be released through the Chicago Paramount office, December 4.

* * *

The first of the Newman Travel Talks at Orchestra Hall for the season of 1916-17, was given Wednesday evening, November 15. The travel talks have been subdivided into three courses, exactly alike, A, B, and C. Course A will be given on five successive Wednesday evenings, at 8:15; course B on five successive Friday evenings, at 8:15, and course C on five successive Saturdays, at matinees. The travel talks are comprised of "Japan Today," "The New China," "Peking," "Korea," and "Hawaii and Manila." Judging from the popularity of "Japan Today," on Wednesday evening last, the courses should prove exceedingly popular.

* * *

"The Birth of a Nation" was to have been exhibited at the Strand theater, Evanston, Ill., for the week beginning December 4, but a delegation representing 5,000 negro residents of that city called upon Mayor Parsons in protest. Fearing a racial outbreak, the Mayor showed the white feather and prohibited the showing of the big spectacle.

* * *

Howard Herrick, of New York City, publicity director of Griffith's "Intolerance," is now in Chicago preparing for the opening of "Intolerance" at the Colonial theater, the first presentation of which will be given Tuesday, November 28.

* * *

David Wark Griffith arrived in Chicago from the Pacific Coast Sunday, November 12, and stopped over until Tuesday, when he departed for New York. While here he interested himself in the coming presentation of "Intolerance." "The Birth of a Nation" will be continued for the current week, closing Saturday, November 25.

* * *

C. Gardner Sullivan, the well known author of numerous Ince photoplays, made a brief stop-over in Chicago Thursday, November 16, on his way from Los Angeles to New York.

* * *

Lee Ochs, national president of the Motion Picture Exhibitors' League of America, spent a few days in the city last week.

* * *

Saul Goodfriend has succeeded Ned Holmes as manager of the Studebaker theater. He is well known in theatrical circles, having been business manager of several important companies, with star features.

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Geraldine Farrar and her husband Lou-Tellegen, were guests of the Studebaker Monday evening, November 13, where they enjoyed the great novelties of "Twenty Thousand Leagues Under the Sea." This tribute to moving pictures is all the more remarkable when it is recorded that the night in question marked the opening of the opera season in Chicago, one of the most important events of the year in society and operatic circles.

* * *

Albert H. Woods, the well known dramatic showman of New York, has arranged for the building of a new theater at the northwest corner of Dearborn and Randolph streets, in the heart of the "White Way" of Chicago. The playhouse will be located in a ten-story structure and office building that will cost $600,000. A ninety-nine years' lease on the property was secured, beginning May 1, 1917, at a rental of $50,000 a year for the first five years, and $55,000 for the remainder of the term. The Marshall Field estate bought the two sites from the former owners for a consideration of $1,057,500. The new playhouse, which has not yet been named, will seat 1,100 people. Mr. Woods has announced that he will give the lie to talk of theatrical hard times, owing to the incursions of moving pictures.

* * *

Miss Vivian Reed, the Selig star, will appear in Number 93 of the Selig-Tribune, giving poses in afternoon and evening gowns of the latest importations. The beauty of these fashion pictures will be enhanced by fine settings.

* * *

Sol L. Lesser, of San Francisco, arrived in Chicago Tuesday, Nov. 14. He had heard so many good reports concerning the big Selig feature, "The Garden of Allah," that he came on to see a private presentation. He was enthusiastic over what he called a wonderful picture.

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Word has been received from the Selig studios at Los Angles that Colin Campbell has started on the production of another big Selig picture drama that may run 10 reels or more. A strong cast has been engaged for the production, and will be announced later. The photoplay was written by Gilson Willets, and the story is timely with a universal appeal. The title for the present is being withheld for obvious reasons.

"The Brand of Cain," a Selig feature that will be released through the General Film Company's service Monday, December 4, has such artists as Kathlyn Williams, Harry Lonsdale and Wheeler Oakman in the cast. It will be remembered that these players starred in "The Ne'er-Do-Well." Indeed, many of the scenes for the production were filmed when "The Ne'er-Do-Well" company was on the way to the Panama Canal Zone. The Selig Polyscope Co. has issued a beautiful and expensive one-sheet poster of Miss Kathlyn Williams for the production. This poster is in five colors and carries no advertising lettering. It is on heavy plate paper, and no extra charge will be made for it to those booking the film. For others who do not book "The Brand of Cain," the posters will be sold at 50 cents each. It is a splendid likeness of Miss Williams and was sketched from life by the artist. It will make an artistic decoration for any theater when becomingly framed.

* * *

The following programs have been announced at the prominent downtown theaters in Chicago for the ensuing week:

Studebaker—"Twenty Thousand Leagues Under the Sea" (Universal). Well filled houses are still the rule.

Ziegfeld—"The Price of Fame" (Vitagraph), featuring Marc McDermott and Naomi Childers, and "The Glove and the Ring," a chapter from Vitagraph's serial, "The Scarlet Runner."

La Salle—Rita Jolivet and Hamilton Revelle in "The Masque of Life" (Signet Film Co.), succeeding "Less Than the Dust" (Artcraft).

Colonial—The run of "The Birth of a Nation" has been extended one week, and will end on Saturday, November 25, instead of November 18, as formerly announced. Griffith's "Intolerance" will open its run on Tuesday, November 28.

* * *

H. A. Spanuth has resigned as manager of the Central Film Corporation, which is owned and controlled by Jones, Linick & Schaefer and Nathan Ascher. He has done so in order to promote the interests of a new producing and distributing company, which he announces has been incorporated for $2,000,000, the stockholders and promoters of which are Chicago business men. The company will be known as the Commonwealth Film Co., and Mr. Spanuth will leave for New York in the near future to open an eastern office there.

Mr. Spanuth has been connected with Jones, Linick & Schaefer as manager of the Central Film Corporation for the past three years, and, in fact, opened up that exchange for the firm. He is also well known as one of the organizers of the F. I. L. M. Club in Chicago, which stands for the Film Industrial Local Managers, of which he is the secretary. This organization has already been copied in New York City, and much good has been done the distributing business through it.

* * *

Theodore Wharton, of Wharton, Inc., made a brief stop-over in this city Thursday, November 16, on his way from New York to Los Angeles, where he will complete the last episode of the "Patria" serial with Mrs. Vernon Castle, for the International Film Service, Inc. Mr. Wharton's brother, Leopold, will assist him in the production. After completing this serial Mr. Wharton will pay Honolulu a visit and take a vacation.

* * *

Louis A. J. Geleng, a cameraman well known in Chicago, and residing until recently at the Screen Club, New York, made a call at the World office on Friday, November 17. Mr. Geleng has been operating in southern Illinois recently, securing moving picture survey work for the W. H. Shott Bonding House, of Wall Street, New York. In the vicinity of Benton, Marion, Johnson, El Dorado and Hector, Ill., Mr. Geleng photographed the land through which a new interurban railroad will pass. The films are 5,000 feet in length.

"TRUNKS AND TROUBLE," A JOKER PICTURE.

The Universal Joker Company featuring Gale Henry and William Franey, is filming "Trunks and Trouble" in one reel. under the direction of W. W. Beaudine.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

Brodsky, Manager of Cinema Company, Limited, Arrives at Coast With Interesting Chinese Pictures.

A MOST interesting figure in the film world, is in Los Angeles. His name is B. Brodsky, and for the past ten years he has lived and traveled in China. He is the general manager of the Cinema Company, Limited, with offices in Hong Kong. His travelogue, one of the most fascinating Oriental pictures ever made, will be exhibited next week at the Majestic theater on Broadway.

Mr. Brodsky, besides managing two motion picture plants, one in Hong Kong and the other in Shanghai, also owns eight picture theaters in China.

He says that making pictures in China, with native players, is an exceedingly interesting occupation, and many were his mishaps and adventures when he began his work ten years ago, when that country had not even seen a picture. He opened the first picture show house in the southern metropolis, Hong Kong, about eight years ago, showing American made films.

He says: "I had to hire my audiences in those days. Every Celestial is skeptical, and wants pay for all he does, he wants to be shown. For several days I paid them to see my show. Crowds gathered outside and soon they began clamoring for admittance, and before long the business had started."

Mr. Brodsky continued, "My two companies are made up of Chinese players, and the pictures filmed are all historical. The orientals like American slap-stick comedies, but they would not stand for seeing a Chinaman making a fool of himself. Also realism is demanded by these fans. When we have a hanging in a picture, we are forced to hire a man from the prison, who is under sentence of death."

The Chinese Charlie Chaplin is a Chinaman, Mr. Brodsky says, by the name of Chan, who is a clever acrobat, and the only Chinese slap-stick comedian in pictures as most Chinese won't stand for doing this sort of thing at all. He receives $12 a month, but it's so much money the other actors refuse to believe it.

"Our methods of getting our actors to work are most entertaining at times," continued Mr. Brodsky. "When we want a Chinese portrayer of various characters to put over a certain piece of business, we have to make him do it by methods unknown to any other such profession. When we want him to register fear, or grief, we sometimes have to whip him. If we desire to show cheerfulness, we buy him a new hat or something, then he goes to work with a will.

EXCITING SCENES FOR SIXTH EPISODE "A LASS OF THE LUMBERLANDS" AT THE SIGNAL STUDIOS.

Some genuine thrillers were filmed this week at the Signal studios in the production of the sixth episode of "A Lass of the Lumberlands."

Among other things, a box car was shunted over an embankment and totally wrecked. The location used was the fill opposite the company's studio station. Three cameras were focused on the car as it came down the track. S. A. Sues, who was stationed at the base of the embankment with his camera, remained at his post until the car was within twelve feet and coming straight towards him. He had expected it to go by on one side, but it jumped the track several feet before it reached the derailing switch. He cranked until it appeared suicidal to remain longer. Then, throwing the machine to his shoulder, he stepped out of the way just in time to keep from being struck.

Helen Homes, the charming Lass of the Lumberlands, performed one of the most hazardous stunts in the filming of this episode that has ever fallen to her lot.

According to the scenario she was forced to climb to the crossarm of a telegraph pole and from there leap to the top of a caboose as it passed her at twenty-five miles an hour. Several times she has been called upon to drop from a bridge to a train passing beneath her, but this is simple compared with balancing upon a crossarm and then leaping out from the pole far enough to light on the passing train. Not only did she have to make the jump once, but the better to "put over" the scene, it was later decided to have her do it twice. The first time, the camera caught it from the ground; the second, the camera was stationed on top of the caboose and caught the jump from that position.

The first episode of "A Lass of the Lumberlands" is being presented this week at the Pantages theater. On Monday a box party of Signal players including Helen Holmes, Thomas Lingham, Charles Wells, Katherine Goodrich, Leo Maloney and others attended the premiere presentation. When the picture was over Manager Carl Walker of the Pantages theater turned the spot on the Signal box and in a few well chosen words introduced the heroine of the serial. Miss Helen Holmes, to the appreciative audience. Miss Holmes graciously responded.

SENNETT DOES A WESTERN THRILLER.

Gambling Dens of Wild and Wooly West Portrayed at Sennett-Keystone-Triangle Studios.

Every Keystone picture of late had a thrilling climax, usually in some great set which was specially constructed for the picture. This week the carpenters and mechanics were busy on a set representing a gambling den of the west. The locale of the place where thousands and thousands of dollars transfer pocketbooks, is Coyote, Montana.

For these scenes over fifty extras are used, all perfect types of the rough and uncouth westerner. Mack Swain is featured in this set as the grizzled sheriff who enters the place and rescues the pretty heroine and piles of money in short order. Then he rides his horse up the stairs, then a cut shows him on the balcony, peering down the steps, and seeing himself pursued by mobsmen, he forces his horse to leap from the balcony, through the twenty feet of space, into the river below. This bit of realistic thrill was done in the Keystone plant.

WOODLEY THEATER TO HOLD ELABORATE CHRISTMAS CAMPAIGN.

The Woodley theater has announced tempting Christmas Gift Campaign for Boys and Girls, nineteen years of age and under, in which the prizes range from a 4-passenger roadster down to a $10 gold piece.

Every boy and girl who makes a cash report each week of the campaign and fails to win a prize will be paid five per cent commission on the total amount of money turned in by them.

First of the grand prizes will be the 4-passenger Roadster, in addition to which the winner will have first choice between a $250.00 Edison Diamond Disc Phonograph and a $250.00 Pathescope. The third grand prize is to be a $250.00 Racer, and in addition a $20.00 gold piece.

The district prizes will number thirty-five, the territory being divided into five districts, in each of which five special prizes will be given. These prizes will be first a $250.00 racer; second, a $45.00 bicycle; third, a $22.50 Eastman kodak 3A; fourth, an annual pass to the Woodley theater, loge seat, value $15.60; and fifth, $10.00 in gold. All prizes will be on display at 840 South Broadway, Woodley Theater Building, campaign headquarters.

The gift campaign will be carried on by votes—free vote coupons being given with admissions to the Woodley theater during the period of the campaign. Nomination coupons good for 5,000 votes each may be obtained at once.

SCREAM CLUB HOLDS SESSION.

Members of the Scream Club held an interesting meeting in the Town and Country club house on the summit of Mount Washington on Saturday night, November 11. The hosts were Don Meaney, publicity and booking man, and H.

F. Keelar, assistant to Kennath Anthony O'Hara, Ince studio publicity manager.

There were over seventy-five members and guests present at this, the third of the fall entertainments. A dinner served, followed by dancing and a lively program. The Scream Club has become quite a club, and enjoys the distinction of having no regular meetings, no officers, no dues, no bothersome details, just a meeting held semi-occasionally.

Los Angeles Film Brevities.

James Young has completed one of the newest Lasky pictures, "Oliver Twist," and here is a snapshot of him. At his left is Marie Doro, in the title role. The picture was shot under the eucalyptus trees near the Lasky plant.

James Young and Marie Doro.

On Saturday evening Miss Doro entertained at her cozy Hollywood home, Rock Cranny. Elliott Dexter, her husband, assisted her. Wallace Reid did a turn on his violin and Charlie Chaplin was there to dance with Wallie in a funny version of the spring song, also Douglas Fairbanks warbled.

* * *

Don Meaney, publicity man and booking agent, this week made a record for himself by placing thirty players in big parts at different studios, and also supplying players for casts at nearly every studio in the film capital. To look into his offices one can well realize that the erstwhile Essanay publicist is now a full-fledged manager.

* * *

Will M. Ritchey, chief of the scenario department of Balboa studio, has gone to New York where he will finish the remaining episodes of the Balboa serial, "The Neglected Wife," which is now in production for Pathe. Mr. Ritchey will remain in New York until the serial is photographed.

* * *

P. J. Lynch, business manager of the American Film Company's studios in Santa Barbara, has resigned. Mr. Lynch has been connected with the American for the past three years. J. R. Crone has been appointed his successor.

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With a program arranged especially for the edification of the little folks, Al Malaikah temple will give a Kiddies Karnival at Shrine auditorium Friday this week. To entertain the small guests juvenile stars of pictureland will appear on the elaborate program of entertainment.

* * *

Among the attractive features scheduled for tonight is the appearance of little Lena Baskette in a fancy dance programmed as Anna Pavlowa, Jr." Frank Caraffy will appear in sketches from James Whitcomb Riley, and seven beautiful girls will give a burlesque of "Romeo and Juliet." They are Gertrude Griffith, Violet Schram, Peggy Custer, Olive Barnes, Marian Ziegler, Merriam Meredith, Gertrude Short.

The star feature of the evening will be Charlie Chaplin as leader of Al Malaikah band.

In addition to these numbers there will be many others, all presented under the direction of Chester W. Thompson, chairman of the entertainment committee, and F. B. Silverwood, potentate.

* * *

Director Lynn Reynolds has completed his five reel Universal feature, "The Man With a Peanut Soul," which features George Hernandez. The other members of the Reynold's company, including Myrtle Gonzalez, play in the supporting cast. Most of the scenes for this photoplay were taken ni the Grand Canyon of the Colorado, under the direct supervision of H. O. Davis.

* * *

Director Rex Ingram of Universal City has completed a five reel Russian story, "The Reward of the Faithless," written by E. Magnus Ingleton, Scenario Editress of the Pacific Coast Studios of the Universal Company, and in a few days will start work on another five reel story by her entitled "The Woman Without a Soul." It is an underworld story with numerous thrilling situations.

Two other stories written by Mrs. Ingleton are in course of production. One is three-reel comedy drama, entitled "Heart Strings," which is being directed by Allen Holubar. Francelia Billington plays the leading role and the Universal's vampire actress, Maude George, also has a strong part. Ruth Ann Baldwin is directing the other Ingleton story, a society drama called "Retribution." This is in two reels and Cleo Madison is enacting the principal role.

* * *

A massive Hacienda setting of larger proportions than was that used in "Lieutenant Danny, U. S. A.," is being erected this week on one of the stages at the Ince-Triangle studios at Culver City, for the production of the new Triangle Kay-Bee play by J. G. Hawks in which Thomas H. Ince will present William S. Hart as star. The set is being constructed under the supervision of Art Director Robert Brunton, and when completed will occupy practically the entire floor space of the stage. The cast appearing in support of Hart in this play consists of Mary MacIvor, Joseph J. Dowling, Fanny Midgly, Will H. Bray, Thomas Kurihara, Darra Foss and Mary Jane Irving.

* * *

It is rather an unusual thing for a theatrical magnate and the producer of a big film play as "Ramona" to take the part of an extra man himself. But this really happened the other day at Universal City.

The magnate in question was William H. Clune, owner of Clune's auditorium and Clune's Broadway, two of the leading theaters of Los Angeles. Clune was visiting the photoplay city with a party of friends. Lois Weber was engaged in filming the scenes connected with a fire in an athletic club and required a large number of well dressed men for one of the scenes. Spying Clune, Miss Weber called out to him, "Just the kind of a man I need—please come into the picture and bring your friends along."

Clune and the members of his party did so, and each was presented with a $3.00 ticket for their work as an "extra." Clune said, "I am going to have mine framed—I'll point proudly to it some day when I become a real leading man."

* * *

Having been withdrawn from the Nestor Comedy company where she played with Eddie Lyons and Lee Moran under the direction of Louis Chaudet, Priscilla Dean has been selected as leading lady for Harry Carey, who is co-directing with F. A. Kelsey.

Miss Dean is considered an ideal type to play in western drama and she already has commenced work in her new role. Edith Roberts succeeds Miss Dean as leading lady for the Nestor Company.

* * *

Helen Starr, scenario writer and actress has joined the forces of the Universal Company at Universal City. Miss Starr was formerly a newspaper woman and also has appeared upon the speaking stage. For the past year she has been editor of Universal's Eastern scenario department.

Eugene B. Lewis Welcoming Helen Starr and Edna Rowell Schley, to Universal City.

Accompanied by Edna Rowell Schley, a writer, Miss Starr traveled from New York to Universal City by automobile.

Miss Starr will play in the pictures as well as write for them. Her stories in New York have appeared in Collier's Weekly, Harper's, and other leading magazines. She has sold photoplays to all the large producing companies.

General Film Program

Interesting List of Subjects in the Offering for the Week of Nov. 27.

"FOLLOWING THE FLAG," the first picture released on General Film program for week of November 27-December 2nd, inclusive, is a three-reeler of considerable interest. The National Guards of the different states are shown entering McAllen Mission and other cities near the border. It gives close-ups of the cavalry, infantry and artillery and depicts life as lived by the men on the border. Vitagraph offers "Taking the Honey Out of Honeymoon," a one-act comedy in which Mary Anderson is featured. Then comes the ever-interesting Selig-Tribune, showing pictorially all the big events of the day, followed by a one-reel drama reissued by Biograph, "The Influence of the Unknown," in which Mae Marsh and Henry Walthall have the leading parts.

On the following day George Beane supplies the fun in Essanay's two-reel comedy, "A Tin Soldier." "Dudes for a Day," a one-reel Kalem production, with an all-star comedy cast, including "Ham," "Bud," Ethel Teare and Henry Murdoch, shown at their best, will then be screened.

An Essanay cartoon, "Dreamy Dud Joyriding with Princess Zlim," and a split-reel scenic will be the first picture Wednesday, November 29th. The comedy pair, Harry Myers and Rosemary Theby, are seen in a Vim one-reel comedy, "Hubby's Chicken." This will be followed by "Border Wolves," the seventeenth episode of Kalem's "The Girl From 'Frisco," in which Marin Sais and True Boardman share honors. Irene Howley is starred in a Biograph three-reel drama (reissue), "The Wages of Sin," which rounds out the program for that day.

Selig-Tribune, showing all the big news of the world, and a Vim one-reel comedy, "The Prize Winners," with Babe Hardy and Billie Ruge featured, will be Thursday's offering.

A Knickerbocker star feature, "Butts Casey—Crook," a drama in two parts, featuring Frank Mayo, will be the first picture flashed on the screen Friday, the 1st of December. The seventh adventure of Kalem's "Grant, Police Reporter," entitled "The Wizard's Plot," starring George Larkin and Ollie Kirkby, will follow. Then will be seen a Vitagraph one-reel comedy, "Have You Heard About Lillie?" and a Vim comedy of the same length, featuring "Pokes" and "Jabs" in "Ambitious Ethel," will close Friday's program.

Two of Essanay's big stars, Bryant Washburn and Gertrude Glover, are featured in the first picture shown Saturday, "The Final Fraud," a three-reel drama. Vitagraph's Broadway feature, "Our Other Lives," a drama of three reels, in which Adele Kelly and Raymond Walburn have the titular roles, will precede "The Trial Run," an episode of Kalem's "Hazards of Helen" Series, in which daring Helen Gibson is featured. The program for the day and week will close with Selig's one-reel drama, "Mistakes Will Happen," in which Tom Mix, the cowboy actor, is featured.

PATHE'S SERIAL PUBLICITY PLAN BIG SUCCESS.

"One of the best features ever offered to a newspaper in connection with motion pictures," is the way the publisher of one of the biggest newspapers in the United States describes the series of lessons in scenario writing prepared by Pathe in connection with "The Shielding Shadow," the Wonder-serial. These scenario lessons by George B. Seitz, author of the photoplay, were published in more than two hundred of the leading newspapers throughout the country.

The scenario lessons as presented in the newspapers were condensed from the real working scenarios from which the Astra Film Corporation produced "The Shielding Shadow" serial. The technical phrases were retained and at the end each week was published a technical dictionary. In introductory notes the newspapers encouraged their readers to first study the scenarios, then see the play presented on the screen and go home and try to write their own scenarios. Many scenarios were submitted in response to this invitation. A number of the newspapers publishing these scenarios have started scenario contests of their own, offering cash prizes for the best scenario submitted for the final episode of "The Shielding Shadow."

"WHO'LL BE SUE," CAUSING TROUBLE.

The Pedley & Burch Theatrical Company of Owensboro, Ky., advise the Moving Picture World in a letter, dated November 18, that they are having some trouble with the Universal Advertisers, who have been putting on "Who'll Be Sue" contests in Southern Illinois, Indiana and Kentucky. They claim that the promoters have not been living up to their contracts with exhibitors, themselves among the number. The contracting, they say, was done by J. L. Shrode.

The First Four Art Dramas

Newest Program Offers as Its Initial Releases a "Photo Adaptation of a Broadway Success, an Original Scenario, and Picturizations of Two Well Known Novels.

ART DRAMAS, Inc., the company that was recently formed to distribute the productions of the William L. Sherrill Feature Corporation, the U. S. Amusement Corporation, the Van Dyke Feature Production Company, the Erbograph Company, has announced its releases beginning with the middle of December, and extending through to the middle of February of next year.

The first picture that will be released by the new organization will be a production from the studios of the Van Dyke Feature Production Company. The feature will be called "The Lash of Destiny," and was written and directed by George Terwilliger. It is described as a drama of more than usual intensity, embodying a number of strong situations. Gertrude McCoy, who has the leading role, is said to have done some remarkable work in the picture. The release date is set for the 14th of December.

A week after the release of "The Lash of Destiny," during the Christmas holidays, "Whoso Taketh a Wife—" a powerful novel, will be picturized and released under the same name. The story is by Lester Putnam, and is an answer to Hall Caine's "The Woman Thou Gavest Me."

"Whoso Taketh a Wife—" is being produced under the direction of Frank Crane, Jean Sothern, the little beauty who already has so many screen triumphs to her credit, will play the leading part in the picture. The production will be released under the U. S. Amusement Corporation brand.

The third of the Art Dramas will be a picturization of a well known Broadway success, "The Rainbow." It was in this play several years ago that Ruth Chatterton, now playing in "Come Out of the Kitchen," first was starred. Playing opposite her in the Broadway production was Henry Miller. In the picture version of the play Dorothy Bernard will play the part created by Miss Chatterton, while Jack Sherrill will portray the male lead. It is a curious coincidence that while Miss Bernard was the star of the Belasco stock company in Washington she also played the same role. Because of her familiarity with the part, Miss Bernard will undoubtedly be able to give a very interesting performance. The story was deservedly popular on the legitimate stage and will surely repeat its success on the screen.

The Erbograph Company will contribute the fourth release to the Art Dramas program, a picturization of 'The Swinging Gates," a novel of mystery and thrill. The book appeared serially several years ago in a magazine, and proved to be very popular. It is said to lend itself very well to picturization.

Superpictures in Triangle Exchanges

New Distributing Company Formed With Hodkinson as President and General Manager.

OFFICIAL announcement was made on the afternoon of Saturday, November 18, to the effect that H. E. Aitken, president of the Triangle Film Corporation, and W. W. Hodkinson, president of Superpictures, Inc., had agreed upon the formation of a new company to be called the Triangle Distributing Corporation, which is to be jointly owned by the companies, Triangle and Superpictures. Continuing the announcement says:

"The purpose of the new organization is to operate the twenty-two Triangle exchanges and to handle exclusively in the United States the Triangle-Fine Arts, Kay Bee and Keystone productions, together with the films released by Superpictures, Inc.

"Messrs. Aitken, Kessel and Baumann will continue their activities with the Triangle Film Corporation and the producing companies, and Mr. Hodkinson, as president and general manager of the new company, and Raymond Pawley, as treasurer, will be in charge of the distributing organization, with headquarters at 1459 Broadway, New York."

This new deal is a new twist to the plan put forth by the Triangle Film Corporation a few weeks ago by which it proposed to sell a substantial interest in its several exchanges to parties residing in or familiar with the trade in the territory which each branch exchange served. The Triangle people had not proceeded far with that plan when they were approached by Mr. Hodkinson with a proposition to buy that interest in each exchange which was to be disposed of, in one block instead of piecemeal. This proposition was finally accepted by the Triangle interests and the Triangle Distributing Corporation resulted.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Showmanship.

LATELY we have been hanging around the prosperous town in Maine where we go when we get tired of the town. It is a place, too, where we can study the conditions in the smaller places. Three houses share the business of perhaps 15,000 people and mostly they just sit and wait for it to come in. Three advertisements adorn the local paper. Each says that there will be certain films shown. Also announcement is made that the prices are five and ten cents. That is all save that the most ambitious house adds that Boston is paying as much as a quarter for the same show. That is a close to argument as the three of them get. There is no announcement of time of showing, though there is a considerable transient population that might not be supposed to know these details. But one house, in particular, can be used as an answer to the question as to why so many managers fail. The house has changed hands since our last visit. It is now being run by a man who previously conducted a candy store across the street. The house has a frontage of about twenty-five feet, of which four feet are occupied by the entrance to the upper floor, used as a restaurant. The lobby proper is about ten feet wide, or perhaps a trifle less. It is divided into two parts by a pop-corn machine that takes about two-fifths of the space, leaving barely room for a fat man to enter. On either side the auditorium runs up into what was probably the show windows of the original store, but now these are curtained off. One side is the candy store and the other is given over to the peanut roaster, an annex to the latter being placed in front of the pop-corn machine when the house is open. Four one sheets in brass frames advertise the attractions. If you peer behind the pop-corn machine you can see the box office and so be assured that this is a theater. It looks to the stranger far more like a badly planned candy store. At night there is a rim of 16 candle lamps about a banner for the serial, but no projecting sign or other device to catch the stranger up the street.

One recent attraction was Shoes. Now if there ever was a vital, gripping picture—for the first four reels—it is that same Shoes, and managers all over the country have done wonders with it. It is not only a good picture, but it is one that lends itself to innumerable unusual advertising stunts. The picture showed Wednesday and Thursday and Wednesday morning. Two three sheets were pasted on a board in a vacant lot a block or two away. Apart from the paper as it came from the lithographers were two Hentegan strips reading

"Wednesday" and "Thursday." The name of the house was nowhere shown. Presumably everyone was supposed to know that the crude boards belonged to this house and not to one of the others. Wednesday there was also a reading notice in the local paper. It started off with the "Why do you deal at one store" argument and ran into the briefest sort of a comment on the play. As a result the first showing Wednesday was to about half a house, and the house was not even a full one. With all the chance in the world for a legitimate clean-up, with the best picture in town the week we were there, nothing whatever was done out of the routine. Presently the manager will be dropping his picture theater annex and spend the rest of his life declaring that there is no money in pictures. There is not, the way he runs things, and yet it does not require expert knowledge to be prospering to pull business. The Bluebird sends out a lot of suggestions on each picture, and with such especially good ones as Shoes it goes to considerable pains to tell just how to work the campaign. In this department have been shown a lot of ideas. One exhibitor, in the Southwest, got the merchants to come in with him on a double-page advertisement of which he paid only a small fraction. Many have dressed the lobby with old shoes and we reproduce a photograph of the Majestic, Grand Junction, Colorado, showing how Charles Decker dressed his front. He was just launching Peg O' the Ring, and so he advertised that he would admit children to the matinee of the first instalment if they brought a pair of old shoes. This got out a big crowd for the first instalment of the serial, gave him his decorative material free, and probably roused parential interest as well. He writes that he jammed them in. The Majestic is not in a large town, and it was a [illegible] and the house was packed at all shows. Half the time—and more than half the time, the trouble is not with the pictures but with the methods of the exhibitors. One man did not advertise and did a small business. The other cleaned up. One man spoiled his front to let in a candy store. If you'll look at the picture of the Majestic you will see two regular store fronts. The one on the left was formerly given to the Universal exchange. Now it is a waiting room for patrons. One man is a manager and the other merely runs a house. In which class are you? It is as easy to be one as the other with all the help you get.

A Lobby.

Here is our idea of a nice looking lobby. It is the Princess, Pocatello, Idaho, and operated by Archibald and Carpenter. There is nothing to

prevent the spectator from entering. He does not have to hurdle easel frames, three-sheet boards or the like. He just walks up to the box office from any point, puts down his money and enters a wide door. Only two loose frames are employed, and these could be replaced by others just large enough to contain the photographs and narrow enough to be securely fastened to the posts. That card just below the word "Paramount" over the box office window tells the hour of the next performance. It doesn't pay to keep your lobby cluttered up. Make it easy for a person to reach the box office. Keep most of your paper on boards away from the house, and have your lobby display where it cannot blow over or be knocked down. Look this picture over and then see what you can do with your own lobby if you have a shallow one.

Good Work.

It is pleasant to note the efforts of the Pennsylvania exhibitors to educate the public as to Censorship. The Rowland and Clark theaters have done splendid work in this line, and now the Third Street theater, Easton, and the Lehigh-Orpheum, South Bethlehem, are in line. Let public opinion and not opinionated men and women keep evil pictures out of the theater. It can be done.

Neatly Done.

The Grand, Bay City, Texas, sends in an announcement slip they got out for Alob Aoc, mailing it out under first-class postage. They anticipate comment by explaining that full information as to stars, etc., was made [illegible] and on slide. The slip is a four-page light card 3¼ by 5½ inches, a slightly mottled brown stock, but so slightly marked as not to be annoying. Only the outside pages are printed, one side reading:

> Doubtless God could have made a better berry than the strawberry, but doubtless God didn't. Izaak Walton.
>
> Doubtless man could make better pictures than Triangle, but doubtless man hasn't, and isn't likely to.
>
> See them Friday at the Grand and be convinced.

On the other side is an invitation to witness Alob Aoc on a specified night. The printing is in black. A deep blue would have also been good as would a dark red, but the black stands up best. It is simple, neat and convincing. The same [illegible] on the best of a cheap stock

with cheap printing would not have carried half the conviction that this better than "just good" does. The management writes:

> We do these things right along, but do not overdo them, and they never fail to bring results. But we change the style and idea of the folder in nearly every instance.

The same folder, no matter how good, would soon lose its effect. We would like to get a permanent place on the mailing list.

Changed Again.

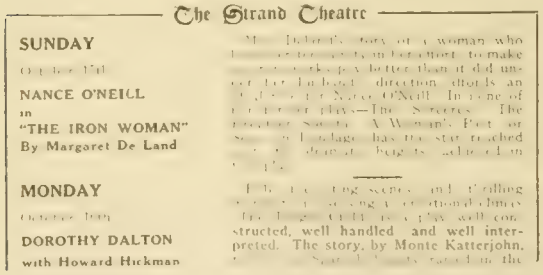
The Bluebird publicity department now issues a four page printed sheet, blank on the reverse side, giving enough publicity material for a campaign in any city. This is about all a manager needs to get results with, plus his pictorial paper, and yet many maangers do not even take the trouble to clip and send out, though the four pages are printed as an eight, with blank backs to make it still more easy.

Velvet.

Pretty easy for Gloria exhibitors with Billie Burke—a front-page news feature all over the country.

Wilby Resumed.

R. B. Wilby, of the Strand Amusement Co., has resumed publication of his program for the theaters in Montgomery, Ala. The new Stramco Post is a four-pager, due to the high cost of paper, but it works on all four pages. The main point is to get the program before the reader, and this Mr. Wilby does very nicely in a new form that is shown here.


The Strand Theatre

SUNDAY

NANCE O'NEIL

in

"THE IRON WOMAN"

By Margaret De Land

MONDAY

DOROTHY DALTON

with Howard Hickman

This is a slightly new form to most program editors, but it is a handy way to get much in little, and others than Mr. Wilby feel the paper costs. Inside there is an editorial page, and one given to brisk notes. We think that so far as real pull goes this four-pager will do almost as well as the larger issue of last spring. In the original the space from rule to rule is 4⅜ inches, the regular five by eight page.

Wise Crowd.

L. W. Carroll, of the Lyric, Lancaster, N. H., has a wise audience. He has to charge extra for good stuff to make them believe that it is good. He writes:

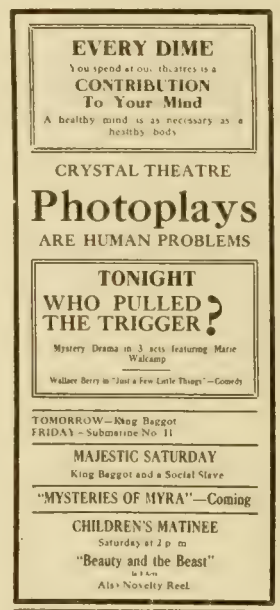
> Have not sent in any work for criticism for some time, and think I must need it by this time.
>
> The enclosed letter on the Three Godfathers was a typewritten (not carbon copy) sent to a selected list of about 100 names. Our mailing list, besides a general list, contains a separate doctors, lawyers, railroad men, bankers and business list. Thus a picture that may appeal to a certain class is easily exploited.
>
> For the Exposition's First Romance, a 101 Ranch picture I dressed a boy in cowboy suit and gave him a bugle, then placed him on a horse with a drape reading: "101 Ranch To-night." He appeared on the principal streets during the day and was in front of the theater during the early part of the evening. In spite of a pouring rain we did a capacity business.
>
> You will notice that our prices for the Bluebird are 10 and 25 cents. I have to charge this to get the crowd. They do not believe our shows are good unless we charge extra prices. Recently we ran the Alien, with Geo. Beban, and advertised it as a special attraction for only 5 and 10 cents. We did not take in enough to pay for the reels. I advise others to try this, but be sure your program is worth it.

We would rather pay a quarter to see a good Bluebird than a dime to see a feature of doubtful merit and paternity. We caught one the other night up in Maine that was a dead steal of thirteen cents out of the fifteen we paid for a seat. It was an ex-gambler's idea of how an old vaudeville player would act if she were a member of the French aristocracy. It was a wild and fearful thing.

One of the Bluebird heralds has pinned to it a letterhead of the house, and upon this in typewriting is "Dear Patron: We guarantee this attraction. Carroll and Donnell." That means something. It means that they are going to stand by their statement that the picture is worth a quarter to see, and we do not think they had to return any money, at that. It costs some time to type a hundred noteheads, but it clinches results. There is little to criticize in Mr. Carroll's advertising. It is well laid out, and the compositor does the best he can with the equipment of a small-town printing office. Evidently Mr. Carroll stands in with the compositor and gives him the idea of how he wants the job done. The write-ups are better because here type arrangement does not count. He picks up the good talking points and tells them interestingly. Mr. Carroll may think he needs criticism, but he has guessed wrong on this. He is keeping up to his mark, and a little better than that.

Udells.

Here are a couple of Dave Udell's paneled advertisements, both two-tens. Both are for the Crystal theater, Paxton, Ill., though the Majestic is


EVERY DIME

You spend at our theatres is a

CONTRIBUTION

To Your Mind

A healthy mind is as necessary as a healthy body

CRYSTAL THEATRE

Photoplays

ARE HUMAN PROBLEMS

TONIGHT

WHO PULLED THE TRIGGER?

Mystery Drama in 3 acts featuring Marie Walcamp

Wallace Berry in "Just a Few Little Things"—Comedy

TOMORROW—King Baggot

FRIDAY—Submarine No. 11

MAJESTIC SATURDAY

King Baggot and a Social Slave

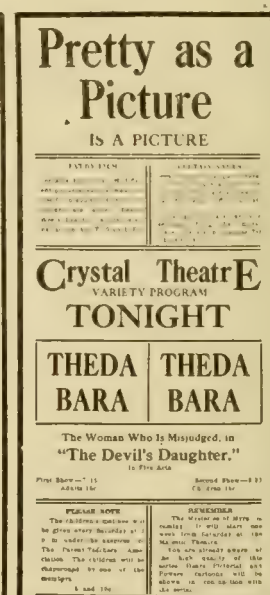
"MYSTERIES OF MYRA"—Coming

CHILDREN'S MATINEE

Saturday at 2 p m

"Beauty and the Beast"

Also Novelty Reel


Pretty as a Picture

IS A PICTURE

Crystal TheatrE

VARIETY PROGRAM

TONIGHT

THEDA BARA | THEDA BARA

The Woman Who Is Misjudged, in

"The Devil's Daughter."

In Five Acts

the big noise with Dave. He does not always ring the bell, but he does it so often that his advertising is watched just to see what he will do next, and that is a good frame of mind for the patrons to be in. Between Dave and his printer the advertising is always above par.

Paramount Publicity.

It is perhaps a coincidence that shortly after we commented on the fact that exhibitors were asked to pay for the cuts and other matter used in advertising brands the Paramount Company announced its free material, but at any rate it no longer charges for newspaper cuts, trade-mark cuts, slides and other helps including its series of frames for mortise advertising and top and bottom pieces, some of which can be worked with standard brass rule. That is also an improvement we suggested. At any rate this material is all free and now is catalogued in a loose leaf cover that will permit additions or substitutions to be made with ease. As conditions now are the Paramount is giving its exhibitors the fullest possible aid, not alone in the quantity and diversity of material, but in excellence of design. If you are a Paramounter and have not the new Paramount Advertising Aids, devil your exchange until you get it. You are losing money without it. It gives a complete outfit that will supply any exhibitor, no matter what his needs, and the stuff is all practical and well planned.

A Pickford Brochure.

Wallace M. Powers has gotten out a book, by Wells Hawks, How to to Handle Mary Pickford Pictures, that is decidedly interesting. It outlines a general scheme of policy, promising definite campaigns for each release as it is made. Its general aim is to teach the lesson that quiet courtesy and a quiet house make the best environment for the Pickford pictures. It does for most others, for that matter, and we think that Mr. Hawks might have laid even more stress upon this point. These Pickford pictures will bring to the house a class of patrons above the average. If they are greeted with a calliope they will be lost to the management. That is about what the book means boiled down, and in that is the essence of progressive management. Don't make your appeal solely to those who want knockabout comedies and thrillers. Play for the better class and you can charge them more for seats. Mr. Hawks has been a bit too careful, perhaps, of managerial feelings, so we'll say it for him. What he means is that you cannot advertise Artcraft pictures with a brass band and a ballyhoo. You must suit the atmosphere of the house to the dignity of the subject. Peanuts and Pickfords do not blend well. Subdue the peanut crushers and make the house habitable to the more refined patrons and you'll get money from both of them. On his side Mr. Hawks promises on behalf of the company that the publicity matter will be distinctive and in harmony, distinctive paper, newspaper instead of press agent stuff, and special schemes that will match the subjects. It is an interesting little booklet, and it is the third booklet in less than a month that speaks of real service. It really looks as though the days of the "bunk" press agent are numbered.

Read This.

Even if it does take up a lot of space we are going to print this page from the Vitagraph Chairman, the organ of the Kansas City Vitagraph exchange. We do not know whether it was written by L. J. Scott or E. R. Pearson, but it is something that should be cut out and framed and hung on the wall where you can see it daily. Be something more than a man who runs a picture house. Be part of the town. The story runs:

It has been something more than we took an inside inspection of our elves. Let's look this time to discover just how we stand with regard to the community.

Do they like us or not?

Have they come to realize that the Motion Picture Industry takes its hat off to no other?

Do they consult with us every time they want to put on a Home Talent Show or a town picnic or do they merely say "Oh, he runs the movie show," and pass on by?

Do you know there are innumerable reasons why the theater man should be the town's most representative citizen?

The first looking at the matter from a commercial standpoint is that it is good advertising for him to keep in the public eye. The dollar end, alone, should be reason enough.

Another just as strong a reason, but slightly more ethical is because he can become a wonderful factor in bettering his town.

His theater is the Mecca toward which every kid looks with longing eyes. They will work for hours to earn the necessary admission fee. They are the strongest boosters he has. Consequently he should be a friend to every one of them and take them into consideration when selecting his programs.

The next portion of his clientele to cater to is really the court of last appeal, the mothers, sisters, wives and daughters. If they do not come he is doomed. Although for their benefit it is necessary to conduct a refined up-to-date house and show the finest photoplays, that is not enough. It is easily possible to increase their respect and therefore their patronage by co-operating with them on benefits, little plays, and church affairs by either, donating a per cent. of the proceeds or assisting them in their advertising campaigns. Whatever is done along that line will be returned a hundred fold.

One way of adding tone to a theater and at the same time interesting ladies, who may not be regular patrons, is to arrange with local merchants for Fashion Shows, Musical Concerts and Special Demonstrations. These ideals have been worked successfully, and you may rest assured as to their value. They will appeal to the merchants who will grasp at the chance to pay you a reasonable rental for your house for an afternoon.

On the 28th of each month the new Victor records are released. Rent your house to the Victrola man and have him issue tasty little invitations to all his customers and prospects. You will find that ninety per cent. of the invitations are accepted and taken advantage of by the very best people in town. The leading milliner should use your house spring and fall to introduce the new styles. Young girls who are customers of hers will no doubt be elated at the opportunity to act as models. This applies also to the store which handles suits and gowns.

When the Electric Light Company gives its season's demonstrations of heaters, cookers, fans, and so forth, arrange to handle this in the same manner. The hardware demonstrations can also be included in this plan. Instead of forcing the ladies to stand or be cooped up in crowded quarters, they are enabled to be seated, enjoy themselves and are therefore in a much better frame of mind to absorb the best points of the demonstration.

This method furthermore elevates the demonstration above the plane of advertising and makes it an entertainment.

By suggesting these ideas to the merchants you force them to realize that you represent "To-morrow" in their community instead of "Yesterday."

Having gotten this far it is an easy matter, by joining the Commercial Club and any other important local bodies to take your place on the platform instead of in the back row. You are considered the man with ideas because your advertising is constantly before them. You have at least a portion of the day which you can devote to local affairs if necessary. Then doesn't it logically follow that you should be the man to have an important part in arranging all conventions, celebrations and local affairs which come up?

Man, man, right now is the time for us to place this industry at the head of things. Opportunity calls and if you have not already done so, answer "present" to-day.

It is the best and cheapest advertising in the world.

Make your house the center of all that is happening in town. Make it the place where things happen. Just because you run a picture theater it does not follow that you should limit yourself to the showing of pictures. Be somebody.

Definitions.

Arthur G. Stolte, manager of the Palace, Vinton, Iowa, hands the picture a wallop in all innocence when he remarks in his week's program that:

"Freckles" is a first-class show, not a picture attraction.

And he had the Birth of a Nation the same week, at that! But Mr. Stolte gets out an unusually readable program and a well-arranged one—all except the program itself. This is a series of display advertisements. In a program the list of current attractions should be the easiest thing to read in the entire issue, but in this program. It would be better to run something on the lines of the theater Lousiana program on the back page and, if desired carry the display advertising on the inside pages. Apart from this the make-up is unusually good, and most of the text well chosen and above the average. There is a large proportion of foreign advertising, but it does not interfere with the display of the house, and so is permissible. Mr. Stolte is a former newspaper man, which probably accounts for the quality of his reading matter.

A New One.

Louis Rosenzweig, of the Victoria, Greenfield, Mass., sends in the initial issue of a new program and asks for comments on it. Inasmuch as he seems to have studied the forms in the department before he put the issue on the press, he probably knows there is not much to be offered in the way of suggestion. It is a four-pager with a nicely drawn front page design, the program on the inside pages and trade advertising on the back. He might, with profit, condense those back page ads and take heed of the space for a short and pointed house talk. Apart from that there seems to be little that need be done. One thousand are printed for a 12,000 town, which will probably cover the house clientele.

Another Contest.

Misspelled word contests have long since lost their popularity as inducements to the reader to wade through the advertising. A dozen prizes are given to the persons who first complete their search of the advertising columns of Saxe's Weekly, Milwaukee. This clip will give the details:

> In each of the following advertisements, Alhambra, West Side Dye Works, Tegtmeyer, Fischer, Sinnsheimer, Hoeffler, Blatz Hotel, Vaughan Atlantic, Kuhli, Peterson, Chas. Herr and Frank Saxe's Restaurants there is one or more missing letters (a misspelled word). These letters assembled form the name of the star whose photograph you will get. The name selected for this week you all know well. She will soon be seen at the Alhambra in her latest picture. "Who is it?" In your answers you must give the misspelled words, also each missing letter, and the name of the advertisement in which they were found.
>
> For example:
>
> | | | |
> |---|---|---|
> | Alhambra | (M) | Alha-bra. |
> | West Side Dye Works | (A) | Rep-iring. |
> | Fischer | (R) | Fu-niture. |
> | Tegtmeyer | (Y) | Jewelr-. |
> | | | |
> | Hoeffler | (P) | Phonogra-hs. |
> | Sinnsheimer | (I) | Sc-entific. |
> | Frank Saxe | (C) | Lun-hes. |
> | Alhambra | (K) | Frederic-. |
> | Blatz Hotel | (F) | Ca-e. |
> | Peterson | (O) | Dec-rating. |
> | Kuhli | (R) | Photog-apher. |
> | Vaughan | (D) | Laun-ry. |

In framing the terms of your contest be careful to observe the post office rulings and avoid lotteries. The program must be free and easily obtainable, and the announcement of the prizes must be equally free. You cannot announce them in the house or require the winners to attend a performance in order to receive the prize in public. The weekly is a pretentious twelve-pager, about the size of the Paramount magazine.

Written Postcards.

The Star, Easton, Pa., is using post-cards of its front for advertising. On the message side is:

> Dear ——: This is the theater I attend nearly every evening. The pictures shown are swell, and the music is simply grand. They recently installed a $5,000 photoplayer that's wonderful. You should hear it.

Teaser advertising of this sort works well only when it is done well. This is done on some duplicating machine that does not give a good impression and looks more like the menu of a cheap restaurant than a hand-written card. With a little care a printer can get a good imitation of handwriting from a cut. It would be worth the additional expense. The house also uses a small four-page program, not elaborate but well printed. It would pay to condense the program into the middle pages and take the back page for house talk.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Learning to Criticize.

EVIDENTLY many authors have trouble in changing their plots, but few put it as clearly as a western correspondent. She writes that even in her high school days her plots came to her entire and not as parts of an idea. She lets the plot ripen for detail, but she finds that if she makes any attempt to alter or improve, her work becomes stilted and unreal. She has read that success is possible only where plots are given their fullest development, and writes to know if this trait will prevent her eventual success.

Unless she learns to make over and build up her plots, it is probable that she will never reach her fullest development, nor will any other writer, for first thoughts are seldom best. Few students have the trick of thinking whole plots. They think of a suggestion, which they gradually build into an idea, and this plot development becomes second nature because it is the way they learned. This writer for years thought entire plots and still does think more complete plots than plot ideas, but realizing the need, we have trained the critical faculty as applied to personal production, and so can most anyone who makes a serious study.

But until this is attained it will be fatal to attempt to reconstruct ones own plots. To work these over will serve only to render them stiff and unreal. Construction must be studied apart from the original work for a time, at any rate, for the earlier stories will be spoiled if they are used for study material and many of the plots should sell on the strength of their spontaniety. The plot with vigor and swing even though a bit crude, will sell better than the same idea carefully and laboriously built up. The workmanship will show on these, and the visible effort will spoil the swerve and dash of the plot movement. Afterward, when skill has been gained, it will be possible to do building up without letting the effort be perceived by the audience.

The best way to study plot construction is to study the work of others. Take the stories of the films each week. Go over such as are fully told. Analyse them. See wherein they are weak or wherein lies their strngth. Smprove the poor ones. Seek to improve the better. This cannot be done—as yet -with the author's own work, any more than a medical student can gain proficiency through the dissection of his own anatomy. It is necessary to study the work of others to gain a knowledge of plot construction. Take a story you see on the screen and try to work it over. Do the same with fiction stories. Take the stuff apart, put it together again, or put part of it back and supply the rest.

The object of the study is to improve the understanding of plot and situation. Even this, in time, will become more or less instinctive and your full-grown inspirations will present themselves in their most perfect form, and you will be able, then, to see that it is the most perfect form.

It is this appreciation of the value of situation and plot factor that makes the real author as against the plot mechanic. It must become a part of the mental habit to appraise situation and construction. Then work with the utmost care to build up.

Probably most readers of this department have seen the Bluebird "Shoes." For four reels this story proves what most authors know, that heart interest alone can make a good story. "Shoes" is, in one sense, a white slave story, but only technically. It is the story of a girl's self-seduction, but you lose sight of that fact in the interest you are caused to take in the girl and her situation. There is scarcely a suggestion of palpable evil, little or nothing that even the rigid moralist can find even to the slightest degree offensive, because it is the story of the girl, rather than the recital of her fall. The fall is seemingly an incident and not the objective. At the end of the fourth reel she comes home, and there is the silent confession of the lifted skirt that shows the new shoes. The mother knows that there is but one way in which she could have obtained them. She knows and she understands and she draws her daughter to her.

If the story ended there, it would be one of the most powerful dramas of the photoplay. But with the evident intention of strengthening the story, the author goes on and on, almost interminably. The mother sees what might have been. She sees the daughter engaged to a fine young mechanic; she sees her the belle of a social event; and finally, to smash home the contrast, the father comes home, jubilant over the fact that at last he has a job—a day too late. In theory this last reel drives home the lesson. In actuality it kills the effect with a thousand feet of anti-climax. The story is too strong to need driving home. It would have been better to have left all this to the imagination and off the screen. It was over-developed through a sense of the theatric rather than through a knowledge of the dramatic.

It is precisely this the author needs to acquire in studying—to sense the difference between the theatric and the dramatic. Study to gain a sure knowledge of what is best, and let your knowledge guide you. You may not need, then, to make many changes, but you will know how if you have to.

Ease Off.

We've always been rather sorry for the late King Solomon. He was the wisest man of his time, but he had innumerable wives and therefore, presumably, innumerable children to ask questions that even he could not answer. Now and then we get just one that keeps us thinking for weeks. For example George C. Shafer innocently asks, "Do you write your story to suit the Editor, the director, the actor, or the company's bank account?" Just like that he asks it. The answer is that if the company uses the star system you write to suit all four at one and the same time, otherwise the actor has no voice. The story must make a good showing at a reasonably small expense, it must first attract the Editor and then please the director, and it must suit the star, if there are stars. Mr. Shafer suggests his own remedy when he adds the alternative, "or do you just run chances and write your own ideas to suit yourself?" That scheme works if you can hold out long enough for a good story will always find a market in the end, though it may take a long time to sell it. The better scheme is to write to please the supposed tastes of some company and make the script over if it has to be sent somewhere else.

Personal Contact.

A New York inquirer wishes to know if it is permissible to take stories to the editor. He explains he would like to see the inside of a studio, and that this might create the opportunity. Judging from ihs correspondence he is far from being a boob, and it is to be supposed that if he did get into an editorial office he would not make a nuisance of himself in any way, but he has to suffer from the faults of the boobs, because the boobs do storm the editorial offices without waiting to take advice, and the editor knows that in most cases he is going to be bored and have his time wasted, and the office boy shoos the authors from the door.

The editor is not interested in you, but in your scripts. When the scrips have gained his interest, it is quite probable that if you are close by he will ask you down some time for a chat, but until you can prove your merit through your work don't even walk on the same side of the street. Then when you do get your chance it will be unspoiled.

In the same way, if you send stuff in by mail, do not send along lengthy, chatty letters. Wait until you have either sold some stories to him or until he has turned back so many good but unsuitable scripts that he is moved to write and tell you just what he does want. And even then make your letters interesting rather than lengthy.

It will all come in time, if you can deliver the goods, but the way to deliver the goods is by mail and not by hand.

Sticking.

Lately an author wrote that he knew the Drews were not buying because they had turned down five of his stories and he had sent only the best of his work. It brought a smile because the first sale we made to the Drews was on the twenty-fifth synopsis sent them and some of the twenty-five were better than the one taken—better for somebody, but not for Mr. Drew who knows just what he wants and will take nothing else. If it will cheer any faint heart up we don't mind admitting that to sell five stories to Mr. Drew we had to write seventy-nine synopses. We have seventy-four left, about fifty of which we shall presently sell elsewhere, for they are good stories, but we know that when Mr. Drew does see a story he wants he knows it, so we don't mind getting eight or ten back in a bunch. It's all part of the game. It is not always cheering after five years of eighty per cent. of sales to one company, but we figure out that we have made five sales and have been encouraged to write a lot more good ones, besides having had the pleasure of seeing five really artistic productions after a mad career of slapstick with our name tied to it. Instead of worrying about the story that doesn't sell, go write another that may stand a better chance. It takes less time, no more thought or energy, and is more remunerative.

The THIRD Edition of

Technique of the Photoplay

IS NOW READY

This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.

By Mail, Postpaid **Three Dollars**

Address all orders direct to nearest office

THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps, (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 165.

If you brought your carbons together, they would only spark, and your fuses and resistance devices are in good condition, what would be the trouble?

Roll of Honor on Question No. 155.

The Roll of Honor on Question 155 consists of F. N. Irwin, Lufkin, Texas; F. F. Bell, Palestine, Texas; C. E. Linstruth, Carthage, N. Y.; G. A. Yager, Anadarko, Okla.; J. H. Marchard, Baton Rouge, La.

I have selected the reply of Brother Irvin as best covering the subject.

Reply to Question No. 155.

By F. N. Irvin, Lufkin, Texas

The Question:

Should size of picture have anything to do with distance from front row of seats to screen, and why?

The Answer:

The size of picture has a very great deal to do with the distance from the screen to the front row of seats. The larger the picture the greater the distance should be from the front row of seats to the screen, for the following reasons. One very serious evil attending the imperfect projection of pictures is eye strain, and one of the principal causes of this is failure on the part of theater managers to understand the problem presented when it comes to fixing the distance of the front row of seats from the screen of their theater. In brief, the problem is simply this. Beginning with a minimum of 15 feet from the front row of seats to the 10-foot wide picture, that distance should be increased as size of the picture is increased, until with the 16-foot picture the front row of seats is at least 20 feet from the screen, and even a greater distance than this is better. With a picture larger than 16 feet this distance must still be materially increased.

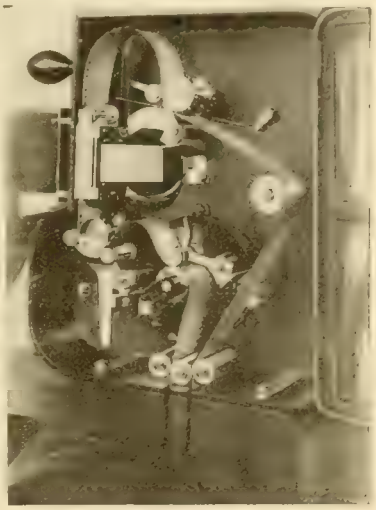
The reason for this is that the eye reads the picture practically the same as it reads a printed page, and when seated too close to a large screen is compelled to move around over considerable distance, and do it very rapidly if the action of the film is to be followed in any adequate way. This very naturally sets up eye strain. In addition to this, whereas one can sit within 15 feet of the 10-foot picture without noticing any serious out-of-focus effect, if one attempts to sit within 15 feet of the 15-foot picture the out-of-focus effect will be very pronounced, and lack of sharpness always causes heavy eye strain.

At say a distance of 75 feet an 18-foot picture will look perfectly sharp, and the eye follows its action with perfect ease, but when one goes up within 15 feet of the same picture one finds it very difficult to follow the action of the film, and also finds a very decided out-of-focus effect. If I were projecting a picture larger than 18 feet I would want at least 25 feet between the front row of seats and the screen.

Jenkins Again.

While in Washington, D. C., I, of course, paid a visit to C. Francis Jenkins at the office of the Graphoscope Company on Eleventh street. Brother Jenkins is always pulling some new stunt on us. Recenlty he called a meeting which resulted in the formation of the Society of Motion Picture Engineers, which it is expected will, in the near future, contain in its official roster the names of many of the best men in the industry and very likely have its official home on Fifth avenue, New York City, though the latter, is of course, a subject for legitimate speculation.

Another new stunt that Jenkins has just sprung on an unsuspecting film world is the "Graphoscope," a new standard projecting machine built along novel lines. In the first place this projector has no upper magazine. The reel of film is placed in the lower magazine, right alongside of the reel, which takes up the film; and, by the way, the rewinding is done in the same magazine, slowly, and thus the local laws which require the rewinding of the film in a fire-proof magazine are complied with. The rewind works beautifully, the only criticism being that it is impossible to examine the film while it is being rewound. Of course, this can be overcome by the operator if he has marked it "examine," by opening the door until the marks come through.



The Graphoscope is only made motor-driven. It has no crank, therefore operators of the Graphoscope can never be called "crank twisters."

One novel feature of the Graphoscope is that the projection is at right angles, the projecting lens setting right beside the aperture instead of in front of it. The picture is reflected into the lens with a periscope prism. A three-winged shutter is used which is on the shaft which drives the intermittent movement, therefore, it cannot possibly get out of time by injury or worn parts. The upper and lower sprockets are connected by and driven by a bar which is in the form of a triangle with an idler at the apex.

In Fig. 1 we have a side view of the mechanism and lower magazine. The motor shows through the glass door which closes around and encloses the mechanism. The long semi-upright lever handle is a framing lever. The upper horizontal handle is the one which opens the gate by pulling it, the handle towards you.

The machine certainly projects a good picture. The loss through reflecting prism would, I think, not be serious, being the same as that lost by reflection from the surface of a lens. We will no doubt have more to say about this machine after it comes into general use and the letters of commendation, if any begin to arrive.

Fig. 2 is a view of the reverse side of the mechanism, the lower large pulley being the take-up pulley. These two views give a very excellent idea of the construction of the mechanism. One thing I forgot to mention, however, and that is that by the removal of three readily accessible screws the whole intermittent movement may be

taken out and replaced with a new one. This operation may be completed in less than two minutes and which will not in any way interfere with the operation of the rest of the machine. By this I mean you can replace the intermittent with a new one without any adjustment of any kind whatsoever being necessary—not even set the shutter.

The lamp house and lamp is the standard design of lamp, and capable of carrying 40 amperes. There are other novel features in connection with the machine but these will, as I have intimated, be dealt with from time to time.

Will it Pay?

Many exhibitors have asked for our advice in a projection engineering capacity, whether or not the installation of the D.C. to D.C. motor generator set will pay where the supply is 110 volts. I believe this particular proposition ought to be taken up in the department for the benefit of all concerned. A D.C. to D.C. motor generator set is a very excellent proposition where the voltage supply is 220, but where it is 110, it takes close figuring to show any financial gain through the installation of such a set. Taking 50 amperes of 110 volt current, through a rheostat requires 5,500 watts of energy, which, at eight cents per K.W., (a fair medium figure) means 44 cents per hour of operation. Now with a D.C. to D.C. motor generator set, delivering 50 amperes to a 50-volt arc, we would only have 2,500 watts, or 2½ K.W. of energy absorbed at the arc. But to this we must add the difference between the energy delivered at the arc and that taken from the line, or, in other words, the difference between 100 per cent. and the actual efficiency of the machine.

There are very few motor generator sets which can show an over-all efficiency higher than 66, or at the very most 68 per cent., even when they are in the very best of condition. I venture the assertion that nine motor generator sets out of ten which have been run, under ordinary operating conditions, for a period of six months, will show considerable less than a 65 per cent. efficiency. Taking 65 per cent. however, as the figure, we would have 35 per cent. lost in the machine. In other words, the energy taken from the line would be 2,500 watts, plus the 35 per cent. loss, or a total of, in round number, 3,800 watts. On the face of it this shows a saving of say 2 K.W., or 16 cents per hour of operation. But from this must be subtracted: (A) increased cost of operation of a machine of this kind as against the rheostat; (b) the arc produced by a generator of this type, while not hard to handle, still is not as stable as the arc having the cushion of a rheostat, which is breaking down over half the line voltage; (c) the depreciation of a machine costing between four or five hundred dollars; (d) the fact that under unintelligent care the efficiency of the machine will probably not be anything like the figure quoted.

There, that I believe is a fair statement of the case. It has nothing whatever to do with A.C. to D.C. generator sets, the installation of which by all means I advise; also it has nothing whatever to do with the installation of D.C. to D.C. motor generator sets where the voltage is considerably above 110.

If any manufacturer of D.C. to D.C. motor generator sets feels that this article is in any way unjust, I shall be glad to have him set forth, in cold figures, percentages and arguments, such facts as he may believe to be correct, which are in favor of the 110 volt D.C. to D.C. motor generator set.

New Screen.

The J. H. Genter Company, manufacturer of the Firroroid Screen, has sent in samples of a new screen surface they propose to put out, calling our particular attention to the weight and flexibility of the basic material. It is put out with the usual five year guarantee with which the Genter Company covers all its product. The surface may be had either plain metallic, silver flesh tint, or gold tint. The surface is a light matte, such as is produced by the surface of heavy cloth, and ought to produce very good results. The material certainly is flexible. The company asks an opinion from me, but that it is impossible to give simply from looking at a surface. The material, as I before said, is certainly flexible. Of course, it is well known that I have always disagreed with the idea of yellow in a screen surface. I have not in the slightest degree changed my opinion in that respect, but, as the Genter Company very aptly says, some theater managers demand a yellow surface, and as long as that is a fact, screen manufacturers must, perforce, put out a yellow surface to meet the demand.

The Genter Company has their new coating machine perfected, and I am informed it is delivering the goods. This will enable the company to put out as many as twenty fifteen-foot screens per day, which certainly ought to be sufficient to take care of all the business that can be expected to come Newburg way.

Open Letter to the Underwriters.

Mr. Sweetland, secretary Electrical Committee, Nat. Fire Protection Ass'n., 141 Milk street, Boston, Mass. Dear Sir:—While in Lancaster, Pa., it was my privilege to inspect the remarkably up-to-date operating room of the Hamilton theater, and there I saw absolutely the first sane and sensible installation of a fire shutter system I have yet viewed. It consisted of the very thing this department has recommended for years, viz: A film fuse link installed in the master-cord which holds the shutter, the same being located immediately above the upper magazine where the flame would immediately come into a contact with it, and thus instantly and automatically drop the port shutters.

I was, however, informed that Mr. Charles O'Neil, the Lancaster underwriter inspector, objected to this installation, and insisted upon the installing of link fuses. I immediately wrote to Mr. O'Neil, who seems to have, without acknowledging its receipt, referred the letter to the Underwriters' Association of the Middle Department at Philadelphia, which body replies as follows:

Mr. F. H. Richardson, Editor. Projection Department, Moving Picture World, New York City.

Dear Sir:—Our Mr. Charles O'Neil, inspector at Lancaster, Pa., has handed to us your letter to him, dated September 23, relative to the use of sections of inflammable picture films in lieu of approved link fuses for the support and operation in event of emergency of the lids of the booth openings. In approaching this subject we might say that, with all due respect to your personal experiences and opinions, we are not as yet fully convinced that any medium which flames in operation is a good proposition for protection of the booth and contents. We rather think that this is an example of "using the hair of the dog to cure the bite." We might even say that although we do not have laboratory facilities, that we have pursued some experiments along the lines you mention, the results of which only serve to still further emphasize the question in our minds that a change, such as you recommend, is inadvisable.

You doubtless know that the rules relating to the installation and operation of motion picture equipments have only been developed after serious thought on the part of a committee appointed for such purpose, and these said rules are a composite of their presentations, and the sense of the meeting of the National Fire Protection Association at which they were adopted. We would state further that the proper method of inaugurating any changes in said rules would be to address a communication to the committee, whose secretary is Ralph Sweetland, 141 Milk street, Boston, Mass.

In closing, we desire to thank you for your exhaustive and thoughtful handling of this subject, and if it can be shown that the use of pieces of film is superior to the use of fuse links, this association will accept with alacrity any promulgation to that effect by the proper authorities.

Very truly yours, LOUIS WIEDERHOLD, JR., Secretary.

Now I am not blaming Inspector O'Neil, nor am I blaming the Underwriters' Association of the Middle Department. As they very aptly say, the authority comes from 141 Milk street, Boston, and I suppose nothing is left to the discretion of the local official, or the Philadelphia Association.

I would like, however, to call your attention to the following propositions, viz.: First, it is a well known fact that with modern fireproof operating rooms there is to all intents and purposes absolutely no danger whatsoever to the audience from a film fire as such, meaning by this there is no danger from the actual fire itself. *The danger comes from the PANIC, AND PANIC INEVITABLY RESULTS FROM THE AUDIENCE CATCHING SIGHT OF EITHER SMOKE OR FLAME, OR BOTH.* It happens about thusly: A film catches fire at the aperture, or at the rewinding table; the port fire shutters do not drop instantly. The first instinct of the audience when the picture goes off the screen, is to turn and look directly at the operating room. Smoke appears through one of the port holes, whereupon some cheerful idiot yells "fire," and that settles it! The audience promptly makes a concerted rush for exits, and in the process more or less of it piles up in a heap. Result: Serious injury, or death, perhaps to many. The question of "protection of booth and contents" does not enter the question at all

Now let us examine into this matter. *WHY DOES MR. CHEERFUL IDIOT SEE SMOKE OR FIRE? ANSWER ME THAT QUESTION MESSRS. 141 MILK STREET.* Lay aside your fine spun theories for a moment, get down to brass tacks, and *ANSWER THAT QUESTION.* Isn't it because (a) the fire shutters don't drop quickly enough; (b) because there was no adequate means provided for the escape of the smoke and gases? You cannot very well say no to those two propositions, can you, gentlemen of 141 Milk street?

Well let me tell you that the projection department of the Moving Picture World has been calling your attention to that proposition for the past six years, and has been continuously pointing out to you the very simple remedy. Also it is all set forth in detail and illustrated by drawings on Page 222 to 230 of the third edition of the "Motion Picture Handbook for Managers and Operators." I quote from page 226:

> The whole proposition is to place the fuse link (film) where a fire, either at the film box, the rewind table, or either machine will INSTANTLY strike one of them, thus severing the master-cord and dropping all the shutters *before there is any smoke or flame visible, to the audience.* Incidentally, however, it is exceedingly important that the bottom stop upon which the shutters fall be heavily padded with shredded asbestos, since if the shutters fall on anything hard they will make an awful clatter and direct the attention of the audience straight to the operating room—the very last thing to be desired.

The plan I advocate, and have for years past advocated, is to place short fuse links, two or three inches long, in the master-cord to which all shutters are attached at various points. There should be one over and not more than 12 inches from the rewind, or one over and not more than 12 inches from the film box, and one either directly over the aperture or the upper magazine or both, of each machine.

AS A PRACTICAL OPERATOR, WHO SPENT FOUR YEARS TWISTING A CRANK, I MAKE THE UNQUALIFIED ASSERTION THERE IS ABSOLUTELY NO DANGER OF ANY KIND WHATSOEVER IN THIS SORT OF INSTALLATION.

In order to prevent panic it is absolutely necessary that the fire shutters be dropped within two or three seconds of the starting of the fire.

THERE IS NOT A METAL FUSE SHUTTER SYSTEM ON EARTH WHICH WILL DO THAT. Nothing but quick-burning celluloid, or its equivalent, will accomplish that particular thing. It is, however, absolutely necessary that, in addition to this, *ADEQUATE MEANS BE PROVIDED FOR TAKING AWAY THE SMOKE,* and this, as I have for six years insisted, calls for the installation of an ADEQUATE VENT FLUE.

And now let us see what the Milk street gentlemen, who take care of the safety of the collecting fire underwriters, do to protect the lives of operating rooms where the only part either can consist of a single metal sheet TO BE LOCATED ANYWHERE FROM THREE TO SIX FEET AWAY FROM ANY PROBABLE SEAT OF FIRE, and very few of them are within, and that too on such an installation is absolutely absurd. It spells crass stupidity and yet these utterly foolish instructions are approved by the Underwriters who object to a fuse link installation pronouncing it dangerous. I CHALLENGE AND DEFY ANY COMMITTEE TO PROVE BY ACTUAL OPERATING ROOM TESTS THAT A FUSE LINK INSTALLATION IS IN ANY DEGREE WHATSOEVER DANGEROUS. I also challenge and defy any Underwriters' committee to prove to this department that the present average fuse link metal installation will stop the hottest blaze before the film has gotten well under headway.

In addition to this, until the projection department of the Moving Picture World, in year 1910, began insisting that an operating room without a proper vent flue to the open air was unsafe and unhealthy there was practically no provision for carrying away the smoke in case of film fire and this fact of affair continued for years, and *ALL THROUGH THOSE YEARS RECEIVED THE APPROVAL OF THE BOARD OF UNDERWRITERS*, or at least they entered no protest. It was the projection department of the Moving Picture World which called attention to the dangers of such a proposition both from the point of view of health and panic risk and brought about the installation of vent flues. I do not think any one in any degree posted on the course of events will dispute this proposition.

I am giving space to this matter because it is one of the utmost importance. Metal fuses don't act quickly enough; also they are seldom or never properly installed. Fuse link fuses properly installed act almost instantly and in conjunction with an adequate vent flue afford a real safeguard against panic, therefore, suppose we come down out of the clouds of theory and adopt a role of common sense.

The Underwriters' committee which has handled these matters is no doubt composed of very estimable gentlemen, but I do not believe it has on its membership one single practical moving picture machine operator, and if it has not, and has not consulted with recognized authorities on operating room practice, then no matter how well intentioned the committee may be, its action would be very similar to the appointment of a committee of attorneys to devise a block system for the handling of railroad trains, or a committee of architects or civil engineers to teach locomotive engineers how to handle the water in their boilers.

This department has a great deal of respect for the good work the Board of Underwriters has performed, but insofar as moving picture operating rooms be concerned, its work, uptodate, has not been any particular credit to it, and this, I think, is because of the fact that it has undertaken to promulgate rules without calling into consultation pracical, competent projection men.

With Regard to Screens.

It recently came to the attention of the editor of this department that a certain prominent screen manufacturer voiced very strenuous objections to our course with regard to screens. Really, I was not in the least offended by this report, because I was perfectly well aware that it was the view held by one or two of the screen men by reason of the fact that I have not fallen in with their ideas, regardless of whether I thought them right or thought them wrong. As a matter of fact, I am in position to prove that this same manufacturer has made the following statement: "It is only reasonable and right that we should adopt more sensible policies in selling screens. Everybody is knocking the other fellow until the exhibitor thinks we are all a bunch of crooks. The statements in our advertising are the same old circus stuff that has been put over for the last ten years. If we would tell the truth about everything it would not be long before we would all get more money and more orders. *With all of which the editor of this department most thoroughly and heartily agrees.*

And now let us, for a moment, examine into the chronometer balance and cylinder escapement of this whole screen proposition. I think a little bit of light and air won't hurt the matter. There is, beyond any question of a doubt, but two things to be considered in deciding whether it will or will not pay to install a metallic surface or a mirror screen. The first and BIG consideration is the item of brilliancy. I have said that, in my opinion, there is nothing which gives a more artistic projection than a fine grade white muslin, white plaster or properly applied white calcimine. But, on the other hand, the metallic surface screen, or the mirror screen, gives a result which is not very far behind, and THE SAME BRILLIANCY MAY BE OBTAINED WITH A GREAT DEAL LESS CURRENT CONSUMPTION WHERE THE METALLIC SURFACE OR MIRROR SCREEN IS USED.

The position of this department is, and always has been, that it cannot play favorites among screen or other manufacturers. We may sometimes make mistakes, but the absolute honest endeavor of this department is to take only such things as seem to merit favor by superior excellence in quality.

There is just now considerable talk about a combination of certain screen manufacturers. The Simpson Solar screen has already been purchased by the Minusa Company. I, for one, would welcome a combination which would put one metallic surface combining all the good points of the various screens on the market. And let me tell you right here and now that ALL *the various leading metallic surface screens I have examined and tested have good points.*

As to the exhibitor, why, as a general proposition, he is the goat. He is the man who plays the role of sucker. I am sometimes tempted to think that if some slick conversation artist started out with a black and white striped screen surface he would succeed in finding exhibitors who would buy them and absolutely rave over the results. First it is a red screen, then a green one, and so on, through almost the entire chromatic list of colors, and each exhibitor who buys a new freak surface praises it to the skies. Verily imagination works a wonderfully prominent part in the affairs of mankind.

Montreal Exchanges.

Smith Falls writes as follows:

> I think it is time that some one raised a vigorous kick with regard to the way Montreal exchanges—the Pathe Exchange in particular I mean—are sending out film. A great many splices are very poorly cemented, without the emulsion first being properly scraped off. Representatives of the Montreal exchanges claim they cannot keep the film in condition as it should be since more damage is done to the film in the city of Montreal than in all the rest of the Provinces put together. This, they claim, is due to the fact that the majority of theaters are controlled by those who are far more interested in the cheapness of the operator than in his ability. I look after all the film bookings for our theater, and don't fail to register a few good kicks when I think it will do any good. As a rule, however, I get the above excuse. The General and the Fox Film Companies seem to keep their films in the best condition of any, with the Mutual next on the list.
>
> I follow with much interest the various trips you take. With regard to your trip through Quebec, and New Brunswick I certainly believe your description of the roads is correct. I am a Harley-Davidson rider myself, and can sympathize with you, particularly with regard to rear tire trouble on such roads.
>
> And now I would like to ask a question. We have a Wagner 35 ampere rotary converter, and are experiencing the following trouble. Switchboard fuses on the A. C. line to transformer get hot, and at about the fifth hour of running will be burnt until the fibre of the fuse (ferule) will be black, and will loosen on the brass part. It has done this on a 40, 50 and 60 ampere fuse. Current is 110 volt, 60 cycle for which the transformer and converter is O. K. The transformer does not heat and the machine runs fine, giving a steady, pure light; also the wires keep cool. Should D. C. and A. C. wires run in the same conduit?

With regard to the Montreal exchanges, it is not the first complaint of this kind I have had, and it will be up to them to mend their ways or we shall be compelled to take the matter up with the various headquarters here in New York City. The sending out of film in bad condition is unfair to all concerned. If Montreal operators are incompetent, or if their equipment is such that the film is unduly damaged a strict rule made by all exchanges to charge for the damage would put a stop to it, because Mr. Manager would soon find that paying for film damage is more expensive than the employment of a real operator and the keeping of the projection machines in good condition.

The trouble you speak of, it seems to me, is due to heat caused by poor contact between the fuse and its contacts. Moral: Clean the contacts thoroughly and tighten them, though probably after so much heating it will be necessary to install a new fuse block. As to A. C. and D. C. wires in same conduit, I have no underwriter's code handy, but do not believe it would be permissible. Under certain conditions, I think an inductive effect might be set up which would affect the D. C. circuit.

My Policy.

Ralph W. Martin, Los Angeles, Cal., sends the following letter:

> I have been making further investigations of the aperture lens, using a distance of 20 inches from condenser to aperture. This makes conditions very much better, and I think it is almost a foregone conclusion that the simple, uncorrected aperture lens as shown in issue of September 30, is a practical stunt. I, however, realize your policy with regard to the Sabo Company, and maybe it is lucky after all that I was not as clear in my explanation of the published article as I later made it in my reply to Solar's objections. Meanwhile I will say nothing further on this point, but will await developments.

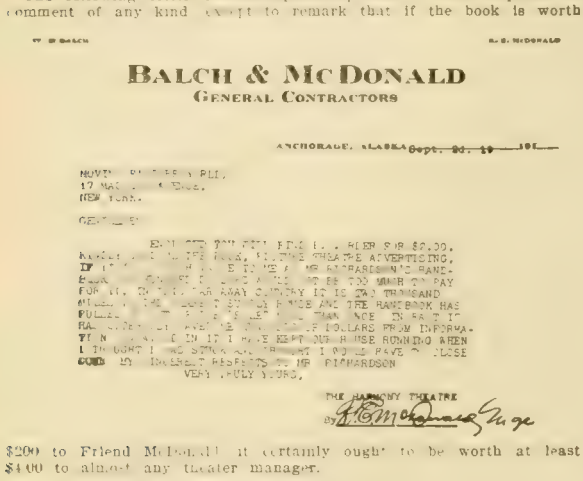
In the first place I would like to say to Brother Martin, and all others interested, that I have no "policy" with regard to the Sabo Company or any other company except to deal with their proposition absolutely, wholly and entirely on its own merit. I have favored the new Sabo lens wholly and entirely because it seems to me after looking this whole matter over, examining hundreds of drawings and also reams of manuscript arguments that the aperture lens carried in the same mount with the objective offers the only *practical* solution of this whole proposition. My reasons for coming to this conclusion is, first: that any attempt to correct the condenser lens sets up apparently impractical complications in the lens itself; second: any attempt to design a condenser which will give the effect of distance between the condenser and the film without it actuality is impractical by reason of the necessary form of the lens involved, which I do not believe could be made to hold the heat of the arc without excessive breakage; third: any attempt to use an aperture in fixed position must, it seems to me, fail because of the fact that such a lens must inevitably affect the E. F. of the objective and since any given objective may under different local conditions work at very different distances from the aperture and therefore from a fixed position aperture lens, and each distance would set up an entire different E. F. for the objective, the whole thing becomes impractical—or so it seems to this Editorial Editor.

It now looks to me as if the very best results can only be obtained by building each optical system to fit local conditions, but that under all ordinary conditions we are going to be able to obtain a very satisfactorily result with from 18 to 20 inches, or even less than that in some instances, between the condenser and the aperture

and the three combination objective, the back lens of which will serve the purpose of an aperture lens, and to a considerable extent parallel the light ray. And this is exactly what the Sabo lens does. The greatest trouble with this whole proposition lies in the fact that the majority of operators and managers have no adequate understanding of the tremendous loss of light involved in the use of the present inefficient lens system. *I venture the assertion that with the knowledge this department has brought to light during the past year put into practice, four theaters out of every five could cut their expense for projection light by at least one-third,* and I am not sure but they could cut it right square in two in a majority of cases.

Handbook Worth Two Hundred Dollars.

The following letter is self-explanatory and I think requires no comment of any kind except to remark that if the book is worth



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ANCHORAGE, ALASKA, Sept. 20, 19 16

MOVING PICTURE WORLD,
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NEW YORK.

GENTLEMEN:

ENCLOSED FIND MONEY ORDER FOR $2.00, PAYABLE TO THE MOVING PICTURE WORLD, FOR ONE YEAR'S SUBSCRIPTION TO YOUR PAPER. IF I HAD KNOWN WHEN I WAS IN THE STATES THAT YOU PUBLISHED A HANDBOOK FOR MOVING PICTURE OPERATORS I WOULD HAVE SENT FOR ONE AT ONCE. I WOULD NOT BE WITHOUT ONE NOW FOR TEN TIMES WHAT IT COSTS. I HAVE BEEN IN THE MOVING PICTURE BUSINESS FOR THE PAST FIVE YEARS AND THE HANDBOOK HAS SAVED ME MANY A DOLLAR AND THE HANDBOOK HAS PAID FOR ITSELF MANY TIMES OVER. I HAVE SAVED HUNDREDS OF DOLLARS FROM INFORMATION I HAVE OBTAINED FROM IT. I HAVE KEPT OUR HOUSE RUNNING WHEN I DON'T KNOW WHAT I WOULD HAVE DONE WITHOUT IT. I CLOSE WITH MY BEST WISHES AND REGARDS TO MR. RICHARDSON.

VERY TRULY YOURS,

THE HARMONY THEATRE
By F. M. McDonald Mgr.

$200 to Friend McDonald! It certainly ought to be worth at least $4.00 to almost any theater manager.

A Difficult Problem.

Ever since visiting the Maritime Provinces, I have been thinking over the situation from the organization point of view, and it seems to present a reasonably difficult problem, insofar as the operator be concerned.

Aside from Halifax and St. John there are no towns employing sufficient men to form a local. Moncton has three, four or maybe five, operators—certainly not more, and that is the only town outside of Halifax and St. John in which there are even that number.

There is no manner of question, however, but there should be some form of organization to which all the men can belong, and I am inclined to think the only practical method would be to form two locals, or perhaps three, viz.: one in Halifax, to which all Nova Scotia men can belong, and one in St. John, and one in Moncton, in which event all the men in southern New Brunswick can belong in the St. John local, and all in northern New Brunswick in Moncton. Of course there is Fredricton, but as I understand it there are only three or four operators in that city.

Let it be understood that this is merely a rough—a very rough idea. The point is that the great number of operators are scattered, one or two in a town, and if they are to reap the generally admitted benefit of organization some plan of this kind will unquestionably have to be adopted. Just how the business of such a local would be conducted I cannot say, but some scheme might possibly be evolved which would fit the conditions at least reasonably well.

I would welcome discussion of this matter, in the department, by Maritime Provinces operators. You men are better acquainted with the local situation and possibilities than I can possibly be. This article is by no means intended as an attempt to butt in your affairs, but merely to start discussion as to the best way the peculiar situation can be handled to best advantage.

I understand the Exhibitors' Organization has been perfected, and I am glad of it. I hope it will prosper and become a power for the good of the industry in that territory. I also believe the operators should perfect some method for building up an organization, because the benefits of organization are many, and, rightly handled, the detriments are none.

Impractical.

R. W. Pope, Hasbrouck Heights, N. J., says:

> Have been much interested in your discussion concerning the change-over signal. Have tried Brother Eave's scheme of preparing a cue sheet, October 7th issue, and have found, as you say, it works all right for the second show, but does not help the first any. Now might I suggest that the film exchanges themselves prepare these cue sheets for all multiple reel features, and send them along with the reels, the operator to return same. This would eliminate all necessity for punching the films. The exchanges ought to be willing to do this because they are the ones who objected to the punching of film; also it would not be as expensive to prepare these cards is it would be to put a change-over sign on the film itself. Could you take the matter up with the exchanges? I think they would be willing to do it, but it needs someone with influence to take the matter up.

I am afraid it is impractical for more than one reason Brother Pope. First, whereas some of the better class exchanges doubtless might be induced to do it, a great many of them just simply would not. Some exchanges don't seem to be willing to do much of anything except take in the money. Second: it is a question whether the exchange change-over sheet would be such that the average operator would be able to understand it, and third, having once made out a sheet they would not change it, although anywhere from ten to twenty feet of the tail end of the film might be gone. But the really big objection is that it would be an awful job to reach all the exchanges in any effective way—a bigger job than the Editor of this department cares to undertake. We would, however, suggest to exchange managers that the putting out of such a sheet, while ot an ideal plan, is at least in a considerable degree practical, and certainly would stop at least some of the punching of film.

I repeat, however, that the really practical thing is to *incorporate the change-over sign in the negative itself.* Now, Brother Pope, don't get insulted because I cannot agree wholly with your plan. Your suggestion was made in good faith, and I therefore thank you for having made it. I do not think, however, you stopped to consider all the difficulties involved in this particular matter.

Up to Susquehanna.

C. F. Furkey writes from Susquehanna, Pa., as follows:

> I am an operator and believe I know good projection when I see it. I therefore would like to see you shake this burg up good and plenty. The place they call the "Opera House" runs feature pictures on Thursdays, and intends to run Emily Stevens in "The Soul of a Woman." Say, Richardson, you just ought to see the "projection." They run five reels in approximately fifty-five minutes, and the screen looks like a rainbow. As a matter of fact there are times when you cannot see the picture at all, but they keep right on turning the crank just the same. Susquehanna is a town of 6,000 inhabitants and I don't believe a theater ought to be allowed to get away with that kind of projection. You are entirely at liberty to use my name, and to put it right at the top in red letters if you wish to. I have been a reader of the department for three years, and must say it has helped me a great deal. I intend to get the third edition of the Handbook just as soon as I land a job. Now don't any of you fellows holler "sour grapes," because I gave up my position to serve on the Border, and have just returned.

Well, Susquehanna, it is up to you, no matter if it is a small town. If the charges contained herein are true, *the fact that the city is a small one offers absolutely no excuse for projecting the pictures in any such way.* Even if you cannot afford to use plenty of current, that is no reason why you cannot use weak current and get a fairly good picture, provided your operator "knows how," and even if you cannot afford a really first class operator, the Handbook will at least teach you how to remedy the conditions described. It is quite possible to put on a very good, though by no means a brilliant, 12 foot picture with 25 amperes D. C., and many, many hundreds of small theaters are doing it. It is also possible to put on at least a passably fair picture with 40 amperes A. C., and hundreds of small theaters are doing that stunt too. The editor of this department conducts a projection engineering business, and for a very reasonable fee will supplement the work of the Handbook and undertake to at least very greatly improve the projection in cases of this kind, provided the operator possesses ordinary intelligence. There really is no excuse for such work. It constitutes not only an outrage against the public, which pays its good money to look at a show, not a rank imitation of one. It also constitutes an outrage upon the moving picture industry itself. I TAKE THE POSITION THAT NO THEATER MANAGER HAS THE MORAL RIGHT TO DELIBERATELY RENDER ABORTIVE THE EFFORTS OF THE PRODUCER BY FAILURE TO PROJECT THEIR PRODUCTIONS AT LEAST IN A FAIRLY ACCEPTABLE MANNER, PROVIDING THOSE THINGS, INCLUDING SUFFICIENT CURRENT NECESSARY TO HIGH CLASS PROJECTION. THE KNOWLEDGE IS NOW AVAILABLE, AND THERE IS NO VALID EXCUSE FOR SUCH WORK AS BROTHER FURKEY DESCRIBES. Of course if Susquehanna can show that the charge made is not true, why we will be glad to withdraw everything we have said, in so far as it applies to Susquehanna theaters.

Richardson's

MOTION PICTURE HANDBOOK

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Need of Economy in Picture Business

By F. J. Rembusch

Prominent Indiana Exhibitor Expounds His Views Upon Some of the Present Day Evils of the Motion Picture Trade

ARTICLE I.

Are We in Pursuit of Commercial Gain or of an Ideal?

IF CHARITY "covereth a multitude of sins," then surely the use of economy in all branches of the motion picture business would cover a multitude of financial evils that affect the whole motion picture industry at the present time.

We who are active in any branch of this industry are primarily interested in the making of money out of the business rather than chasing moonbeams; therefore, when experience and statistics of other lines of enterprises prove that the financial success of all business enterprises depends largely on the strict practice of economy along the right lines, and as everything else at the present seems to fail to bring prosperity to the exhibitor, we may well turn to the study of economical questions to keep us from further depreciation or ruin.

The principal drawback to the practice of economy is our lack of any general standard, status, or basis on which the manufacturer and exhibitor can run his business and be reasonably sure of a profit. And until we have some definite system of calculating the true economical basis of this business, we will be at the mercy of all enemies to motion picture progress from within and without.

Recently an exhibitor asked me this question, "Is this picture thing a commercial enterprise or the striving for an ideal?" If we base our answer on the general methods followed by both exhibitor and manufacturer in conducting this business, then either we are working to accomplish some great ideal, or trusting to win on gambler's luck rather than for everyday bread and butter, for when we compare this business with other businesses, we must agree that the commercial end of it is turned completely around and going in the wrong direction.

Instead of manufacturers and exhibitors decreasing their overhead, they are constantly increasing the expense of running their business. Instead of a more flexible plan of manufacturing, distributing and purchasing films, our contracts and systems of trade become more arbitrary every month. Instead of a lower cost of making film the trend is higher and higher, and film rental necessarily goes up with the wave. Instead of an opportunity to exploit and vary the programme so the exhibitor may meet his particular condition in his locality, he is burdened by less freedom of deciding such questions day by day.

In short, investments, manufacturing, distribution, exhibiting—everything in this whole industry is creeping higher and higher except the gross box office receipts, which remain at the old level, or perhaps grow less.

Unfortunately, the motion picture business has a tendency to go to extremes. It seems the conservative middle of the road route has little or no place in our plans or work. We invariably go from one extreme to the other. And yet, the true basis of success in this business financially, esthetically and every way would be a well balanced distribution of all the elements in this business working together for the common good on a strong economical basis.

Economy in Making Pictures.

The first step in economy must be taken by the manufacturers of film, because they have been and are now lavish and extravagant, even reckless in their expenditures toward every item that goes into producing a picture.

The present chaotic conditions were prophesied several years ago at a banquet given by the Vitagraph Company to visiting exhibitors at their plant, with John Bunny as Toast master, and Mr. J. Stuart Blackton the Speaker or Prophet.

Reviewing the wonderful progress of the industy up to that time, Mr. Blackton feared that the time would come when this business would overreach itself. He spoke of the enormous sums of money then being spent on film production compared with the cost of production at the inception of the business. The cost of the first picture made by that company sixteen years before that time was $25. The title of the picture was "The Burglar on the Roof." One of the partners turned the crank of the camera, the other played burglar and a friend allowed them the use of the roof free of charge.

Today the producing companies tell you that a film production has so very much virtue because they are spending so and so many hundreds of thousands of dollars to produce each production. This is another case of going to extremes.

Twenty-five dollar pictures are out of reason, but so are half a million dollar productions unnecessary to produce good program and impossible to support by the exhibitor. Good pictures may be produced for very much less money. Many one thousand and ten thousand dollar productions were money-getters for both the manufacturer and exhibitor, and can be again. In fact, will have to be, because the exhibitor finds it impossible to meet the high cost of film rental caused by the high cost of producing.

The cost of film production should be based on the question of what an exhibitor can afford to pay and make a profit, and not on "all the traffic will bear," and let me say here, with emphasis, when the exhibitor is no longer in the profit-sharing column this whole industry is booked for a reverse. The exhibitor pays for every penny that goes toward making, renting or showing a picture and everything else connected with the industry, and as he is not making money at present, much of the overhead will have to be cut down.

Before me is an advertisement in which a great automobile manufacturer states that by his system, organization and great facilities he can give you a better car for less money. You will notice in the film market this proposition is the very reverse. When I asked a film agent why they did not go to the exhibitor with a like argument in their canvass for business he answered, "I don't deny what you say is good, sound business sense, but if you tried to sell film by telling the exhibitor that you were going to give him good service for less money, he would probably turn you down." Personally, I doubt this statement, but if it is so, then the exhibitor is hanging himself by his own hands.

Economy in Distributing Pictures.

Four years ago a great film company was supplying Chicago and vicinity from three branch offices. This same business has since been divided up until thirty offices do not supply as many theaters with film as three offices did then.

Anyone can readily see this means a great increase in the overhead of the motion picture, and at the same time an increase in trouble, worry and expense to the exhibitor in filling his program.

The remedy is not easy to apply. The exhibitor might book films direct from the manufacturer. A body of exhibitors could book collectively. Several manufacturers could distribute films together. Either plan would help, or some other plan might be suggested, but certainly something should be done to relieve this overhead, which would incidentally relieve some of the burden which the exhibitor carries.

Economy in High Salaries Paid to Stars.

The public and some exhibitors believe that the high salaries of stars, of which so much is said, is paid out in "stage money," but as one of the big manufacturers recently said, "The sad part of it is we are giving these salaries away in real money and don't seem to be able to help ourselves." One manufacturer will bid up the salary of a player and take him or her from the other manufacturer; to cover up, he asks the exhibitor for a large advance deposit and high film rental. Too often, in order to keep his fellow film exhibitor from getting the picture, the exhibitor pays the price and in the end neither the manufacturer nor the exhibitor profits thereby, but the star, who has no investment, no worry, no care, takes all the profits the business can make.

Now, when the conservative film manufacturer sees a newcomer get away with that proposition, he will say, "If this film manufacturer can do that so can I." And so it goes from worse to worse, and will continue unless exhibitor and manufacturer get together and place certain limits to the expense and overhead of this industry, based on the best experience of the best minds we have.

My strong antagonism to the advance deposit system is based upon the extravagance it incurs. It is a case of "come easy, go easy," especially if you are spending another body's money. I am in favor of strictly cash basis for film rental, with every film paid for before it leaves the exchange, or a discount for cash, if paid for ten days in advance before it is used.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

"BY THEIR FRUITS YE SHALL KNOW THEM."

THIS is the greatest and safest of all possible tests which (we say it reverently) can be applied by God or man, it is the test in the world, it is the test in the church. Recently a great religious denomination in solemn conclave assembled found time to pass resolutions reflecting upon the moving pictures, condemning them for the evil effects upon the young people generally, with occasional criminal results in particular. We are willing to apply the same test herein to the moving picture as generally applied in the world at large, or to the church in particular. Taking it for granted that various religious critics are correct in their criticisms let us look for the only proofs which can justify them and so apply the "By their fruits ye shall know them" test.

Several millions of young people see the moving pictures each week of, say, six days, this being an established fact, the education which they receive must be prejudicial to their best interests and so must be in evidence. Let us look for this evidence. Is there an increase of juvenile crime or even of juvenile delinquency? Are the truant schools and similar institutions being overcrowded by a sudden increase for cause? Are the public schools less effective, or are the church schools injured in any way? If so, we are ready for the proofs, so far none have appeared, the criticisms are made, but no facts and figures are forthcoming; where are the evil fruits of the evils of the pictures? The critics will help us by pointing them out.

One of this class of critics once called for the abolition of Santa Claus and so despoil the children's Christmas, claiming as a reason that the children were taught deception thereby; when challenged to point out any number of people who could put any blame upon the fiction of Santa Claus for any downfall, or even enough to become derelict to truth, the critic failed to "make good," and so the children still enjoy this merry personality. It is to be hoped they always will. In like manner let the proofs of the evil effects of the pictures be presented. If our critics are correct, judging from the large numbers—nay, the tremendous numbers—of young people daily viewing the pictures, the country ought to be a veritable school of crime. Is it so, or what are the true conditions? To begin with, the liquor interests are bitterly complaining that their future customers (the young people) are being taken away from them by the thousands and blame the pictures for this loss of their prospective trade. The district attorneys of the large cities tell us that thanks to the pictures the groups of idlers with their resultant mischief have largely decreased, and the courts do not have so large a number of young men delinquents as formerly. These two conditions are but samples of what can be produced along all lines of previous tendencies to error or crime of ante-picture days. The only exception which can and must always be made is in the case of the already prepared evil mind, which seeks occasion to use any and all opportunities to do his evil work. It would therefore appear that judging the moving picture by its fruits, the millions of young people of the country are better off now than formerly, they are more cheaply and thoroughly entertained, the entertainment is not only of a more interesting character, but it is often instructive. The librarians tell us that as a result of what they see in the picture houses great numbers of young people turn to them for the reading which the pictures have prompted. School teachers tell us that they find the children who attend the picture places are usually a more well informed class than those who do not attend. Manufacturers find that they can give instruction to and obtain better results from their young men by using the pictures and by encouraging their attendance at picture exhibitions. The more we delve into the use and value of the pictures we find the same results everywhere and everywhen. It has now become possible to invoke the word of clergymen as to the value of the pictures, both in their work, and in their experience, and they, too, declare for their positive good. All this is without touching upon the full value of the educational pictures, if we use these we can go to almost any length in proof of the good of the picture, but, without going into this larger field we are content to stop here, and to say, "By their fruits ye shall know them."

Against the old cry that the moving pictures are hurting the attendance at church, a correspondent points out that this conclusion is based upon a false reasoning. To get a right proportion of the respective attendance it must be remembered that a picture house is open to four or five times as many exhibitions as the church is opened for services; with this proportion in view, a canvass in a large city has shown that the attendance at church and Sunday school does not suffer by comparison and that in the aggregate, the church still retains its long run of popularity with all classes of people; it is also pointed out that the days wherein the pictures could hurt the churches have passed, and that in the future the church and the picture will come closer together and be of mutual help.

In the leading and best theaters now, the educational pictures are given a permanent place; this is one cause of a successful program. It is this idea of making them a permanent part of the program that is bringing good results, the people get used to them, and expect them; they give a tone to the exhibition and lift it up generally. At the present time there is more opportunity than ever for introducing them, we have a splendid and prolonged series of near war pictures which are attracting thousands in New York, the Topicals are just now full of increasing interest, the Travel and Scenic series are becoming more appreciated, while The Living Book, which is really the beautiful unfoldings of pleasing natural history studies, is giving daily more satisfaction. This class of program is also lifting the picture house above the heads of those who are crying for censorship; it will not be very long before these people are bankrupt for the very lack of something to censor; on the contrary there will soon be nothing but praise for the moving pictures if they follow this lead and make the picture houses a place of culture as well as of entertainment; that there is a great future looming up before the whole trade, the results above referred to give ample proof the pioneer work has been done, the trail is plain.

W. H. J.

A NEW MAGAZINE IN FILM.

A new magazine in film, the first release of which is scheduled for the week of November 20, is being issued by the Universal Film Manufacturing Company, will be known as the Universal Screen Magazine, and will be released fortnightly.

The contents of the first issue come under the following headings: "New Inventions," which introduces a machine that tunnels through rock, eliminating the necessity of blasting; "Friends of Dumb Animals," illustrating a crusade that is being waged by the U. S. Bureau of Animal Industry against "Ticks," insects that shorten the lives of cattle by sucking their blood; "Beauty Hints," showing how a woman can avoid having wrinkles without the aid of a doctor; "Studying Nature," consisting of close studies of a beetle that preys on vineyards; and "Animated Sculpture," which is an animated cartoon fashioned in clay, entitled "The Butterfly and the Flutterfly."

The cartoon of clay work is worthy special mention as being a new and interesting departure in cartoon work. A Texas sculptor, who is introduced to us as Willie Hopkins, is the inventor of the new idea, and demonstrates remarkable skill in the fashioning of these cartoons both as regards basic idea and sculptural work.

The second issue of this magazine in film introduces another series of interesting subjects, the most remarkable among them being the production of anti-toxin serum. The details of inoculation and extraction, using a horse as the sub-

ject, are thoroughly illustrated. Other subjects presented in this number show an electrically equipped kitchen, with the various labor saving devices under operation, a useful housekeeping and sleeping device for use in an automobile in a cross-country tour, and Animated Sculpture, presenting an up-to-date clay cartoon based on the recent eight-hour day railroad controversy.

NEW FILM FOR ANTI-TUBERCULOSIS CAMPAIGN.

Films Play Large Part in the Diffusion of Knowledge Concerning the Dread Disease.

IT MAY not be generally known that the National Association for the Study and Prevention of Tuberculosis conducts a moving picture service for purposes of propaganda. Some time ago the Edison Company made a series of six moving pictures on this subject, four of which have been preserved and are being circulated in the interests of anti tuberculosis campaign, the negatives of the other two having been destroyed by fire. These films are entitled respectively, "Hope," "The Price of Human Lives, "The Temple of Moloch," and "The Lone Game." These are being rented by the National Association for the Study and Prevention of Tuberculosis, not to moving picture theaters, but to anti-tuberculosis associations, sanitoria, open-air schools, and anti-tuberculosis agencies. Y. M. C. A.'s and churches are also allowed the privilege of using the films when the limited supply permits.

The latest addition to the anti-tuberculosis propaganda films is a two-reel production entitled "The Great Truth." It was made for the National Association for the Study and Prevention of Tuberculosis by the Plimpton Epic Pictures, Inc., and will have a general circulation through the Health Departments of each state. An effort will be made to have it exhibited in theaters, schools and churches all over the country. The purchase of copies of this film are already in contemplation by the Ohio Educational Exhibits Association of Columbus, Ohio, the Department of Public Welfare, Cleveland, Ohio, the General Chemical Co. of New York, and many other organizations.

"The Great Truth" emphasizes the fact that tuberculosis is not inherited, but is communicated only by contact. The scenario for the picture was written by Elise Williamson Phifer, and carries a story of considerable interest while demonstrating methods of prevention. This film will be exhibited in the interests of the Red Cross for six weeks preceding the holiday season.

In addition to the exhibition of anti-tuberculosis films and slides in the ordinary channels, we find that in Louisiana Dr. Oscar Dowling travels through the country with a two-car train equipped with a projector and storage batteries for the supply of electricity where other electric connections are not available. During his travels Dr. Dowling takes time to photograph material evidences of unsanitary conditions which he frequently comes across, transferring these photographs to lantern slides for purposes of fuller demonstration. In Florida the same method is pursued by Dr. Jos. Y. Porter, Florida's state health officer. Frequently a screen is erected near the railroad upon which the pictures are projected fom the train.

In Vermont the State Board of Health employs a covered wagon drawn by horses, carrying a generating machine in addition to a projector. The anti-tuberculosis associations of Maryland and Wisconsin employ automobiles for the same purpose, also equipped with generator and projector, and in North Carolina the same method is followed by the State Board of Health. It is said that in the mountain region of North Carolina the moving picture is still such a novelty that the inhabitants have been known to travel as far as twenty miles to these exhibitions.

INVENTOR EBERHARD SCHNEIDER RECEIVES PATENT OF INTEREST TO EDUCATORS.

The rapid camera as a European product has been used in various instances in scientific analysis. As an American product we believe it has yet to be placed on the market; yet, the time when it will be a necessary adjunct to the producer of the educational moving picture is close at hand, if it has not already arrived, judging from the latest developments in the educational field. A patent for such a moving picture camera has recently been received from the United States Patent Office by Eberhard Schneider of the German-American Cinematograph Co., of 219 Second Avenue, New York City. As an actual product it has developed no farther than the obtaining of the patent, and is awaiting an opening up of the educational market that will give such a camera sufficient commercial value.

Eberhard Schneider came to America from the town of Essen, Germany, some twenty years ago. He was an employee at the Krupp munition works; and while America fostered his first inventive efforts in the moving picture field, his first knowledge of the moving picture was gained at the Krupp works. Here with a crudely modeled moving picture camera through which a film 1¾ inches in width was run by continuous motion, pictures were taken of the operation of guns, shells in combustion, etc.

The patent granted Mr. Schneider covers a moving picture camera through which the film moves by elliptical motion in place of the intermittent motion common to the ordinary moving picture camera, making it capable of two hundred exposures to the second without injury to the film, which would be a natural result should such a speed be attempted by the usual method of intermittent motion.

In addition to this the camera possesses an air wheel which blows against the sprocket wheel, eliminating static, a nuisance which the camera man tries to avoid, and which is the outcome of a condition caused by the friction of the film against the sprocket wheel.

EDUCATIONAL FILMS CORPORATION OF AMERICA ESTABLISHES MORE ADEQUATE FILM SERVICE.

As an aid toward the heretofore discouraging task of locating educational films of the class required, the reader will no doubt be glad to learn that the Educational Films Corporation of America, of which E. W. Hammons is the executive head, has now exchange connection with considerable territory in various parts of the United States and Canada.

In addition to the library of films previously controlled by this corporation, some fifty or so additional subjects, including many of scenic, scientific, zoological, industrial, topical and literary value, have been purchased during the past year. Among the number are noticed such films as "Hiawatha," "The Life of William Shakespeare," "Turpentine and Rosin Industry," "Structure of a Fertile Egg," "A Trip Through the Canadian Rockies," "Oliver Twist," "The Petrified Forests of Arizona," "The Hot Springs and Geysers of New Zealand," "Cain and Abel" and "Life in the Aquarium."

The exchange connections recently established by the Educational Films Corporation of America are located in Detroit, Mich.; San Francisco, Cal.; Pittsburgh, Pa.; Minneapolis, Minn.; Dallas, Tex., and Philadelphia, Pa.

ITEMS OF INTEREST.

An encouraging bit of news concerning the growth of interest in the educational picture comes from Mrs. Katherine F. Carter, who recently returned to New York after an extended visit to the west coast. Mrs. Carter states that public interest in the educational picture has developed to such an extent through the cities of the west that exhibitors in some sections have found their audiences dissatisfied unless a portion of each program is composed of educational subjects. During her visit to the west considerable of her attention was focused on existing conditions in the moving picture field. Her estimate of the situation is that there is a revulsion of feeling against the unfit type of film, and a strong inclination of taste toward the better class program.

* * *

The News Scimitar, of Memphis, Tenn., contains on the editorial page of a recent issue a tribute to the moving picture. It states that "The educational value of the moving picture is becoming more widely and better understood as people have an opportunity to experiment with it." It claims for it "a method of imparting accurate information that is speedy, effective, and easily received." It goes still further in saying that "Students, young and old, are from Missouri, and are asking to be shown," and that "The simplest, easiest and cheapest way to show them is by employing high-class films."

WHARTON TAKES FIRST VACATION IN 11 YEARS.

Theodore Wharton, of Whartons, Inc., who has been personally directing the International's photoplay, "Beatrice Fairfax," left last week for California and Honolulu on the first vacation he has taken in eleven years. He was accompanied by Mrs. Wharton.

Before sailing for the islands in the mid-Pacific, Mr. Wharton stopped at Los Angeles, where his brother, Leo Wharton, is in charge of the company making the films for the International's new preparedness serial, "Patria," in which Mrs. Vernon Castle is starred. Mr. Wharton expects to be gone about two months.

British Notes

A PROPOSAL is before the London Chamber of Commerce for the immediate formation of a moving picture trade department. At a meeting convened last week to discuss the proposal, about a dozen manufacturing and distributing agencies signified their intention of supporting a special department of the Chamber for the promotion of the industry's interests. Another meeting at which definite plans will be laid will be held in the course of a day or two and I understand that the first question for the attention of the department will be censorship. The London Chamber of Commerce is unquestionably at the head of organized industrial associations in this country and in matters affecting legislation exercises a powerful influence. It is allied with similar bodies in every large town throughout the United Kingdom. With such questions as censorship, modification of Amusement Tax and the new import and export restrictions demanding urgent attention, there is probably much more to be said in favor of the trade becoming identified with a body of accredited status than forming a new association upon its own account.

* * *

The Film Company of Ireland is making notable headway. The first comedy subject, "The Miser's Gift," first saw the light of the arc lamp last week and is described as being worthy of comparison with the best English films. None of the half dozen subjects produced by this Hibernian enterprise have yet been shown to the trade in London.

* * *

A number of important manufacturers of photographic apparatus have banded themselves together into an incorporated enterprise named the British Photographic Manufacturing Association, Limited. The objects of the association are the consolidation of British photographic trade interests and the joint development and exploitation of home manufactured articles. The undertaking has no registered capital and is limited at present to £500 on its liabilities. The first members are W. F. Butcher (photographic manufacturer and film exchange); E. W. Houghton (photographic manufacturer); G. M. Bishop (photographic manufacturer); W. S. Hobson (lens manufacturer); E. B. Cook (photographic chemical manufacturer); J. Hill (photographic film, plate and paper manufacturer); J. A. Sinclair (photographic manufacturer); T. Illingworth (photographic plate and paper manufacturer), and Austin Edwards (film manufacturer). Two of the above are manufacturers of motion picture film stock and the association has power to add to its membership.

* * *

The Cinematograph Exhibitors' Association in conjunction with the Musicians' Union and the National Orchestral Association, two principal trade societies for professional musicians, have drawn up a definite schedule of hours and wages for musicians engaged at motion picture theaters in the London area, which by mutual consent are to remain in force until the termination of the war. Under the agreement musicians in orchestras consisting of six performers or more will in future receive a minimum weekly wage of £3 ($14.40) in the case of continuous exhibitions with not more than nine hours of playing per day or £2 2s. ($10.08) in the case of evening exhibitions of not more than five hours playing per evening. For orchestras consisting of five performers or less the wages for the same hours will be for a continuous show £2 11s ($12.24) and for evening shows £1 16s ($8.64). The rates are to include one rehearsal per week of not more than two and one half hours. Extra rehearsals and matinees are to be charged for on the scale of one twelfth of the performer's weekly salary for each. The above does not apply to the provinces.

* * *

American film exporters would do well to watch the different announcements made by the Foreign Trade Department of the British Foreign Office regulating exports and imports, both to this country and colonies. While not affecting North America, another recent order requires additional certificates for all goods coming to this country and certain colonies from many South and Central American states. The additional certificate is a certificate of interest, a document certifying that no enemy person has any interest in the goods to be shipped and they will be issued to shippers at British Consular offices. The countries prescribed in the order are Argentine, Bolivia, Brazil, Chile, Columbia, Costa Rica, Cuba, Danish West Indies, Dominican Republic, Ecuador, Guatemala, Honduras, Mexico, Dutch West Indies, Nicaragua, Panama, Paraguay, Peru, the Philippines, Salvador, Uruguay, Venezuela.

* * *

Apart from our present censorship trials and vicissitudes in England it looks as though Ireland will want to establish its own censorship of moving pictures. The Public Health Committee of Dublin Corporation is of the opinion that all films shown in the city should bear the mark of a Dublin censor, particularly in case they should have occasion to be dissatisfied with the London censor. An exhibitor friend who volunteered this information asks if the rumored retirement of D. W. Griffith is the outcome of this newest declaration of independence.

* * *

A Wesleyan Methodist meeting hall in London opened the other day by the Lord Mayor, has been built like a motion picture theater with tip-up seating, a projector and screen.

J. B. SUTCLIFFE.

AMERICAN FILMS POPULAR IN COSTA RICA.

U. S. Vice Consul Albert B. Pullen, Port Limon, writes in Commerce Reports that "Teatro Arrasty" is the only motion picture theater in the Port Limon district. It seats 800 and charges an admission fee of 30 cents, the performance lasting two hours. The films usually shown are features of five or six reels, all types of pictures being in favor—dramatic, scenic, comic, etc. The theater rents the pictures from "Teatro Variedades" in San Jose, the rental charge ranging from $4 to $20 per film.

Although American films are the most popular, those from France, Italy, Spain, Denmark and England are also shown. Among the American feature films recently seen were "The Yellow Passport," "As in a Looking Glass," "Evidence," "The Mark of a Dollar," and "The Adventures of Kathleen." The duty on all films is 4.2 cents a pound.

AMERICAN FILMS FORGING AHEAD IN DENMARK.

There are some 200 picture theaters in the Kingdom of Denmark, with an average seating capacity of 150 each, according to U. S. Vice Consul Axel Permin, Copenhagen. Admission fees range from 25 to 60 ore ($0.067 to $0.161); the performance lasts about an hour. Dramas and comedies usually make up the programs, very few scenic reels being shown. Heretofore Danish films have been most favored, but of late the American film is forging ahead. All well-known American brands are shown here.

There are only four concerns buying films in Denmark and these have their headquarters in Copenhagen. The motion picture theaters rent the films from these four firms. The price usually paid for films by importers average about 90 ore per meter, or $0.073 per foot. The duty on new and used films imported into Denmark is 70 ore per kilo, or $8.51 per 100 pounds.

DAUGHTER OF EBERHARD SCHNEIDER MARRIES.

On November 1 Margaret Irmgard Schneider, daughter of Eberhard Schneider of the German-American Cinematogaph Co., and Victor Milner, were quietly married at the home of the bride's parents, 219 Second avenue, New York City. Out of respect to prevailing conditions in the Fatherland, and on account of the fact that near relatives of the family have been lost or wounded in the war, the usual wedding festivities were dispensed with.

Mr. and Mrs. Milner left on a honeymoon trip which took them to Chicago, thence to Los Angeles, San Francisco, San Diego and other points in the west and south. They will return to New York by steamer.

ACKER WRITES BIG FEATURE.

Edward Acker, the photoplaywright, has written an unusual multiple-reel story, which has been accepted for the Feature Film Corporation by Carroll Fleming, the director-general. The theme is said to be one of world-wide human interest, and the subject is slated for an early and elaborate production.

BROOKLYN PROJECTION ASSOCIATION BALL.

The Brooklyn Projection Association, incorporated last February, announce a carnival and ball to be held on New Year's Eve. The membership includes operators, managers and employees of moving picture theaters in Brooklyn. Fuller announcement will appear later.

Among the Picture Theaters

NEWS AND VIEWS OF PHOTOPLAY HOUSES EVERYWHERE

Savoy Theater, Washington, D. C.

Now Most Beautiful Structure in the District—Seating Capacity Increased to More Than 1,400.

AFTER two months' work on improvements, representing an expenditure of several thousands of dollars, Crandall's Savoy Theater, at Fourteenth street and Columbia road, Northwest, Washington, D. C., has emerged from a network of scaffolding and painters' ladders, the most artistic motion picture theater in the District of Columbia. Radical changes have been made, and so elaborate are the decorations of both interior and exterior, even old patrons have found it difficult to believe that so magical a change was possible.

Savoy Theater, Washington, D. C.

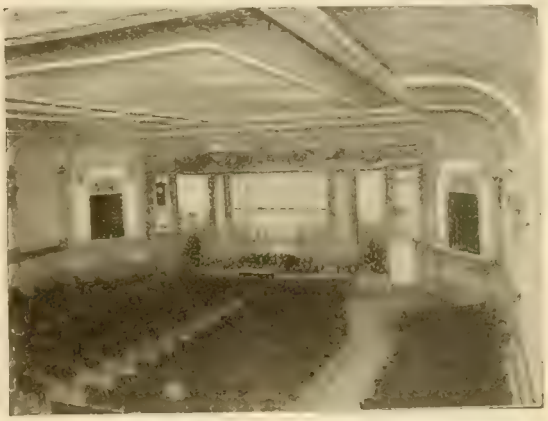
The most striking change of all is the addition of a balcony, increasing the seating capacity of the house to something more than 1,400. To accomplish this, it was necessary to raise the roof of the theater and make other very extensive alterations in the structure itself; the rebuilding of the front, the changing of the roof lines, etc.

Lobby of the Savoy Theater, Washington, D. C.

The front is beautiful really because of the simplicity of the design. The colors are rich, and Mr. Crandall spared no expense in seeing to it that these blended. It is done in the Moorish, or East Indian type. There is a marquise of metal and glass running the full length of the front and from the building line to the curb, suspended by ornamental chains. This, with the woodwork, is finished in verde antique, with all high lights done in vermilion.

There are three double entrances leading into a lobby, the beauty of which is hard to describe. The coloring of the ceiling is wonderful, with cloud effects that take in many hues. The floor is laid in mosaic blocks with a huge "S" for "Savoy" and a lyre in the center panel. The walls to a height of several feet are of Irish Conamara marble and there is a dado of green marble. The walls above the base are of a greenish yellow Caen stone. There are three double entrance-exits to the auditorium and above, stretching across the entire front, is the operators' booth. The lobby side of this is ornamented with a series of mirrors, which give depth to the lobby. The electric fixtures are very handsome and massive.

The interior of the theatre is equally pleasing. As one enters the auitorium his attention is immediately directed to the stage at the back of which is a curtain upon which there is painted a scene representing an Italian garden looking down the walk toward a fountain. Masses of artificial flowers bank the front of the stage. The arch above is highly ornamented in blue, ivory ,and French gray. On each side of the stage is the representation of a box with curtains of heavy red velvet.



Interior View of Savoy Theater, Washington, D. C.

The side walls have a base of marble. That part above the base is toned in various colors, there being noticed ivory, purple and French gray. The ceiling has been tinted a light buff, with old gold scrolls and sky blue centers.

At the rear of the theater is a balcony seating three hundred persons. The seats, of the opera type, are done in Circassian walnut, the ironwork being in French gray and the end pieces having the letter "S" in gold. Plenty of room has been left between the rows of seats and these, as well as those in the auitorium, are all "vision" seats. The balcony is reached from either side of the house by a wide stairway.

The lighting effects of the house are very pleasing. The wall brackets have ornamental shades of leaves and flowers. The center lights are of a semi-indirect type, the bowls being suspended from the ceiling by massive brass chains. Before the showing of the photoplay, the curtain is raised, leaving for projection a new screen. Between each exhibition the orchestra renders concert music, which is proving quite a hit with the Savoy patrons. The projection is also excellent for two new machines, Simplex motor driven, have been installed in the booth.

Theater St. Francis, San Francisco

Design of Facade of Latest Photoplay House Here An Innovation—Concrete Front Beautified by Illuminated Stained Glass Work—Sidewalk In Front of Main Entrance Is Done In Tile of Artistic Pattern—Interior Decorations Pleasing—Admission Prices 15 and 20 Cents —Charles Rosenthal, Jr., Manager of House.

UNDER the most favorable auspices the Theater St. Francis, Geary street, near Powell, San Francisco, Cal., which has been in course of construction for almost a year, was opened to the public on the evening of October 20. This house, named for the patron saint of the city, and located opposite the Hotel St. Francis, is an exceedingly interesting one, for not only is it unique in its construction and furnishings, but it is blazing a way in a new district for amusement enterprises. It was designed and built especially for moving pictures, and in many respects presents a wide departure from usual theater construction. N. L. Josey, who

Theater St. Francis, San Francisco, Cal.

designed the theater, cast all precedent to the winds and then proceeded to plan a house after his own ideas. The result is somewhat startling in several ways, but the innovations are none the less effective.

The building is of fireproof construction throughout, reinforced concrete being the material used. The feature of the exterior is a facade of photographers' glass, surrounded by a decorative border of stained glass, the whole set in a concrete front adorned with Art Nouveau modelings. From the rear colored effects can be produced, showers of butterflies and flowers, storm scenes or gorgeous tints, suggestive of the picture being shown on the screen inside, the idea being a development of the illumination of the dome of the Palace of Horticulture at the recent exposition. The sidewalk, which is covered by a beautiful marquis, is laid in two-toned tiles, in

Lobby of Theater St. Francis, Showing Floral Bouquets Received on Opening Day.

a pleasing geometric pattern and at once attracts the attention of the passer-by. The lobby has ticket booths at each side, with space for a limited amount of advertising matter, which will always be of the highest class. The doors are fitted with neat glass panels, each with a photograph of a leading film star.

The interior of the house shows the work of the designer to even better advantage than the exterior, as far as new ideas are concerned. The arrangement is the reverse of the common practice of theater design, the screen being in the front of the house, and patrons are enabled to reach their seats without being confused by the light from the picture. There is no center aisle, thus eliminating to a large degree the annoyance to which those seated are so often subjected by newcomers. The balcony is reached by two stairs, which are really continuations of the two side aisles. On the mezzanine floors are located the rest rooms for men and women, each furnished in handsome fashion and here a marble fountain plays where it can be seen from below. At regular intervals along the aisles concealed lights are placed to guide the steps of patrons.

The interior decoration of the house follows the art nouveau mode and bright and discordant colors have been eliminated. Instead there are soft hues of mauve, blue and green, with an occasional touch of orange. The indirect lighting fixtures harmonize in design and color with the decorations and are unusually effective. The seating facilities are out of the ordinary, mahogany and leather curved back chairs modeled after the office type having been installed at an expense of about ten dollars each.

Music is made a feature of the new theater and a splendid double orchestra under the leadership of Barnat Jaulus and Sydney Polak has been installed. The prices are 15 cents for the entire house on matinees and 20 cents for evening performances with loge seats priced at 30 cents. First run Paramount pictures are used, the opening attraction having been Pauline Frederick in "Ashes of Embers." In addition a comedy, a travelogue and a news pictorial is given. A complete change of program is made once a week, Monday being the day of change.

The operating room contains two Power's 6B cameragraphs and a dissolving stereopticon, the projection being in charge of W. F. Rhea. A unique system of magnetic control has been installed, with automatic "dousers" to minimize the danger of fire. The house is 137 feet deep, but a perfect view is obtained from all the seats, whether close or near.

The house is in charge of Charles Rosenthal, Jr., who has had wide experience in this capacity, and the programs selected by him are designed to conform with the tastes of a discriminating class of theater-goers. The house is located on the edge of the shopping district and is surrounded by some of the leading hotels and apartment houses of the city.

Rialto Theater, Baltimore, Md.

Linden Company Operates Another Magnificent Photoplay House—An Illuminated Rectilinear Dome Representing the Sky and Showing Wavery Clouds Is One of Electrical Features—It Extends Across Auditorium—Beautiful Rest Rooms for Men and Women—Ventilation Chairs Used.

THE Rialto theater, which is located on North avenue at Linden, Baltimore, Md., and which opened its doors to the public on Saturday, June 24, is essentially a residential house and caters to a high-class of patrons. The Linden Company, which operates this theater, has as its president Myer Fox, who is also president of the Mt. Royal Amusement Company, which operates the Mt. Royal theater. This is Mr. Fox's second venture in the moving picture theater line and it was taken due to the fact that the Mt. Royal theater has proved such a success under the able management of A. B. Price, who is assisting Mr. Fox, who is acting as managing director of the Rialto. The Linden Company spared neither labor, time, nor money in its efforts to make the Rialto what it is termed, "The Theater Beautiful."

On the opening night a pleasant surprise was given the immense crowd which thronged the doors, in the shape of an artistically arranged souvenir program in the form of a booklet, measuring 4½ by 6 inches. This booklet was bound in a light green, heavy paper and contained 16 pages, giving a talk by the management to the patrons on the construction, the motion picture in general, the program to be used and the time of performances. The officers of the Linden Company are: Myer Fox, president; Robert Fox, vice-president; Louis Fox, secretary, and Edwin R. Downes, treasurer.

The time of performances is continuous from 2 to 11 p. m., except on Saturdays, when the exhibitions begin at 1 p. m. The admission price is ten cents. The program consists of the pictures of the Paramount, Metro, World and Mutual film companies. The building is constructed of brick and

steel with the exception of the roof, and measures 40 by 150 feet. The entire cost for the ground and the construction was $75,000.

The exterior design of the Rialto is a typical Italian Renaissance and while the impression it gives is of sturdiness, strength and lasting qualities, still this is blended with what is beautiful in this style of architecture. The structure is built of tapestry brick and terra cotta. Directly in the center of the building is located a huge archway of paneled glass and from the center of this, just above the three pairs of mahogany plate glass doors, hangs a bronze and glass marquee on the inner side of which are located 50 incandescent lights. At night this theater presents the appearance of a spark of radium on an indigo velvet background, blazing out light from the three 1,000 watt nitrogen lights, two of which are located on the corners of the marquee and the other placed just over the center portion of the cornice. A brass three-sheet holder has been placed on each side of the main entrance, while at the extreme edge of each side other one-sheet brass frames are located.

As one enters the lobby, the impression is that you have gained admission to the palace of some wealthy oriental prince. All the marvelous effects here are gained through the use of marble, kahnstone and gold. The diffused glow of the indirect lighting pleases the eye, the nerves are rested. The space taken up by the lobby measures 21 by 26 feet, the floor of which is tile and marble worked in a clean cut design. The substantial pilasters and walls are built of Italian

Rialto Theater, Baltimore, Md.

Pavanaza and Tavanel marble and the cornices of which are decorated in gold. The walls run up into a kind of half dome or archway effect, and kahnstone trimmed with a gold design forms the basis of its construction. Directly from the center of this ceiling hangs an indirect dome light of kahnstone trimmed with gold which, when the suffused glow of its rays shoot up into the ceiling and return to mingle with the natural colors of the marble, cause a gorgeous mingling of exquisite hues.

To the left, directly as you enter, a small bronze, grilled window of unique design faces the lobby. Behind this is located the ticket office, which measures 4 by 8 feet, from which tickets are dispensed from an automatic ticket seller and an attractive cashier. The entrance to the main auditorium is gained through a double mahogany, plate glass door while on each side a double door of the same size and material is used for the exits. On the right, directly opposite to the ticket window is situated a solid mahogany door which leads to the office of the manager. All three of the plate glass doors are hung with figured, old rose, silk curtains.

Old rose and ivory is the keynote for the color scheme of the interior decorations, while gold is used extensively for the trimming effects. Large panels of old rose silk damask, with a unique border moulding of ivory and gold decorate the walls, while at the top there is mounted a cornice of ivory designed in the style of the old Italian Renaissance. Just inside the center entrance to the main auditorium is placed a permanent screen to shield the interior, when it is darkened, from glow from the foyer. This screen is faced on the inside with a covering of old rose velvet. The space allotted for standing room is 30 feet square and a heavy balustrade of mahogany and marble has been erected just back of the last row of seats. From this balustrade there extends on each side to the exit doors heavy brass railings.

Five hundred persons can be comfortably seated in the Rialto. Modern ventilated panel chairs have been installed which measure 19 inches. These chairs have been arranged so that there is a row of nine in the center, while on each side of this is an aisle of 4 feet and banked next to the walls on each side is a row of four seats. The orchestra pit allows spacious accommodations for a six piece orchestra and a baby grand piano. It is located just under the screen and measures 6 by 18 feet. A heavy balustrade of ivory and mahogany encloses it.

The screen is made of gold fibre and measures 12 by 16 feet. It is enclosed in a large tastefully ornamented frame of ivory, black and gold. Located centrally at the top of this frame there rests a large ornament enclosing an illuminated clock. The throw from the operating room to the screen is 116 feet. Besides the orchestra accommodations, the Rialto is equipped with a Kimball organ, the console of which is located just to the right of the screen near the first row of seats. The organ chamber is located just behind the screen. From where the organist sits, the screen is plainly visible.

The Rialto is the only theater in Baltimore which has the floors covered with paratex mastic flooring. This is understood to be the latest covering for floors, as it has the same properties that cork or rubber has in deadening the sound, and is sanitary. This is also the only theater in Baltimore where the cove lighting system has been carried out as extensively as it is possible. The results are extremely gratifying to the eye. The lights have been so arranged that when the full power is turned on, by the aid of the long rectilinear dome, which runs the entire length of the auditorium, a glow of even, restful light which is bright and translucent suffuses the room. This dome is decorated so as to represent the vault of the sky on a bright day with large billowy clouds floating through the firmament. Six hundred lamps, equipped with X-ray reflectors, have been placed so as to accomplish this effect, while there are fourteen border lights around the dome.

The ventilation is superb as there are located in the building eight syphonage, 30 inch ventilators, each having a 36-inch motor driven exhaust fan placed directly over it. Seven of these ventilators are located in the main auditorium and one is situated in the lobby. An additional ventilator has also been installed for the operator's room, fourteen latest make, 16-inch oscillating fans have been placed on the walls of the auditorium, seven on each side.

The heating facilities are a combination of direct and indirect low pressure steam. Four radiators are located on each side of the auditorium with outlets over the dado caps. These radiators have been placed in addition to the direct heating system of which there are two radiators near the entrance of this section of the building, one in each exit at the rear, a large one placed in the center of the lobby and one placed in each front exit.

All that is modern and efficient in machine appliances has been supplied for the splendid operator's room with which the Linden Company has equipped this theater. This room is located on the second floor, directly over the lobby, and measures 10 by 20 feet and is absolutely as fireproof as modern architectural construction can make it. The walls are of solid concrete, while metal clad doors protect the entrance. Two of the latest Simplex motor driven projection machines have been installed and in addition to this the room is equipped with a motor rewinder, a mercury arc rectifier and two arc controllers. This theater also has an elaborate layout of magnet control switches by means of which the operator can control the lights of the entire house.

Just back of the ticket office on the main floor is located the handsomely appointed rest room for women, while directly over this, on the second floor, a rest room for men is situated. To the right of the operator's room is located a director's room, where meetings are held by the officers of the company. This room has also been arranged with an open window facing the main auditorium so that it can be used as a sort of balcony for any of the friends of the members of the company who wish to watch the pictures.

Longacre Wiseacres and Other Things

Stories More Necessary Than High Priced Stars and Beautiful Lithographs.

By Willard Bradley.

CERTAIN wise Broadway gentlemen, who pretend to have a monopoly on the latest ins-and outs of the Land O' Make-Believe, seem to think that our own beloved motion picture is on its last legs. Their proof-positive, they will tell you, is the fact that a certain motographic triumvirate has been burning the midnight oil in a supreme effort to procure a remedy—a panacea, in fact—that would tend to cure their manifold money-ills, and place them, once again, on Easy Street.

These self-same Solomonlike gentlemen will also tell you that the actors, actresses, directors and even some of the cameramen of this gigantic concern are drawing down more money every Saturday night than are the officials of the corporation themselves. They ARE. But that does not prove anything—to those "in the know."

Some time ago, the officials of this particular corporation of which I write, became afflicted with that new and incurable disease called "sudden riches," and began to dabble in Wall Street. Instead of soaring to Himalayan heights, stocks tobogganed to the bottom. As a direct result, these money-mad officials became as poor as the proverbial church mouse. They found it requisite to "soak" their Rolls Royces and ride home in a surface car—just like regular folks.

However, it is true that many of the smaller companies are beginning to crack under the strain. The "star evil" is the cause. Many actors and actorines of my acquaintance who never "pulled down" more than two hundred a week on Broadway are now extorting four figures per week just for making faces at a Bell-Howell. Others, who were never nearer stardom than "leads" in some ten-twenty-thirty "stock" house in the tall grass, when asked to take a flyer in the "movies" (confound that word!) become full-fledged "stars" over night. Some even become comets, tails and all—if you get what I mean. Which reminds me: Every circus Indian becomes a chieftain as soon as he leaves the reservation.

Once upon a time when picture producers did not pay their puppets a railroad president's salary, the producers made money. And the exhibitors made money. The industry can only last just as long as the exhibitors can show profit. To the exhibitor, a new "star" means boosted rental. Boosted rental means small profits. Small profits grow smaller. And then, perhaps, the prediction of the Longacre wiseacres may come true!

Most assuredly we need "stars." But this is no reason why we should have to watch the stiffened motions of some venerable gentleman of many years and wrinkles, who, perhaps, was a favorite in our grandfather's day. Fifty-five year old ingenues are quite out of tune, too.

Between serial and series pictures, and the abominable "reissues," the owner of the small theater—the spine of the industry—is fairly driven mad. Today, the junkiest negatives imaginable—produced some six or seven years ago—are being taken down from shelves that are lambrequined with dust, and, after being printed and tendered new and gaudy "paper," are foisted upon an unwary and unsuspecting public. Many a director and "star" has blushed for shame recalling memories of his "work" of the old days—the amateurish days. A trip to the neighborhood nickelodeon wherein "reissues" are shown will depict to you just why he or she blushes!

High-priced "stars" and beautiful lithographs cannot take the place of stories. People do not go to the theater to see Ima Soandso and Lloyd Whatshisname show how fittingly they can wear "store clothes." They go to be amused, educated, enthralled, thrilled or what you will. Those who enjoy Ima and Lloyd should subscribe for the fashion magazine and the Paris edition of the New York Herald.

If the industry is sick, the only remedy is stories—good stories. Let those producers who cannot obtain good stories quit producing. Few tears will be shed at their departure. And when they go, let them take with them the giddy, lackadaisical ingenue and the pink-eared "leading man." We want men with brains—men with original ideas. The story first—and then the puppet.

Again the wise chappies of Longacre Square. Allow me to quote one of them—in his own words: "The moving picture business is in a crucial, chaotic state." IT IS. A bat could see that. But that does not imply that the business is on its last legs. Does it?

In conclusion let me answer my know-it-all acquaintances. The industry is in a crucial, chaotic state. The producers have been forcibly thrust into the red crucible of competition. Few of them will survive the gaff. Those that do will live.

Lowering Duty on Films to Brazil

Heavy Oiled or Tarred Paper Proves a Valuable Substitute for Tin Containers—Customs Rate Based on Entire Weight of Package.

THE American Consul General at Rio de Janeiro, Brazil, has called attention to a saving on customs duties now being made by some American film companies sending films to Brazil through a change in the type of packing used, a heavy oiled or tarred paper being substituted for the tin case ordinarily employed as the immediate container for American films, says U. S. Consul General L. J. Kenna, Valparaso, Chile, in a late issue of "Commerce Reports."

A similar saving could be made on the duties on films imported into Chile. The duty on positive film is 6 pesos gold per kilo "legal" (inclusive of wrappings or of weight of immediate container), equal to $0.993 United States currency per pound. As the tin container for a film will weigh approximately a pound, the saving on duty by substituting for it a wrapping of heavy oiled or tarred paper would be approximately $1 for each film. There would be no objection to having the box or case in which a number of films are shipped lead or zinc-lined, and no additional duties would be incurred provided the lead or zinc lining were fastened to the outer box or case in such a manner as to make it part of that case.

The duty on posters and advertising matter in general is 1 peso gold per kilo gross weight, equal to $0.165 United States currency per pound. It is improbable that in a country presenting so small a market for films as Chile posters and advertising matter could be printed locally with an appreciable economy.

Bob Doman Crosses the Briny—Maybe

ROBERT S. DOMAN of the Universal family left for Paris on the Espagne of the French Line on Saturday, November 11. Mr. Doman will contribute to the columns of the Moving Picture World on film topics and also will represent a number of American newspapers as correspondent—if a "U-boat" doesn't get him.

Robert S. Doman.

After studying law at St. Louis University Doman joined the staff of the New York Evening Sun in 1909, for which paper he covered many important assignments. Early in 1913 he started a moving picture supplement for The Evening Sun which marked the first recognition given the industry in the New York non-theatrical press.

In 1914 he became associate editor of "Reel Life" and "The Mutual Girl Weekly" and later in the same year was associated with Philip Mindil in the general publicity business in the Times Building.

Upon completing the publicity campaign for E. S. Curtis' film, "In the Land of the Headhunters," which was presented at the Knickerbocker theater, Doman came to the Universal with which organization he has since been connected. Mr. Doman represented the N. Y. Morning Telegraph on the Ford Peace Trip to the neutral countries of Europe last year.

BENOIT COMES EAST.

Georges Benoit, one of the most capable camera men in motion picture work, who has been with director R. A. Walsh, has been transferred to the William Fox Eastern studios. Mr. Benoit was responsible, in a large measure, for the photography in "The Honor System," the great human photoplay which William Fox will soon release.

Benoit was born in Paris in 1883, and at the age of sixteen became one of the four members of the Gaumont Company's first producing staff. Since then, he has done photographic work for one moving picture company or another. He spent two years in Europe and Africa making scenic productions. He has been with William Fox since 1915.

Invading South America

By W. Stephen Bush

New Corporation, Formed to Exploit Latin-America, Has Made Big Contract With American Firms.

THE Yankee invasion of the Latin American film market shows unmistakable signs of growing success. It may not be long developing into a rush as to a New Eldorado. The latest or one of the latest efforts to win Latin-American territory for the American-made film is that of the South American Film Service Corporation, an organization whose offices are located in the Godfrey building. Mr. Grossman was found by a representative of The Moving Picture World, busily engaged with preparations for the first step in the invasion.

"We have," said Mr. Grossman, "eighty-one theaters in Buenos Aires practically under our control. Let me show you some of these theaters."

The speaker brought forth a bulky album containing pictures of many excellent screen theaters in Buenos Aires, their seating capacities ranging from 300 to 2,000.

"You will notice," continued Mr. Grossman, "that many of these theaters compare favorably with the best of our own. Now it is a remarkable fact that most if not all of these theaters are paying extravagent sums for service. The money they pay for service is much higher than we pay here for the best; in fact, in many cases the service consumes more than fifty per cent. of the gross receipts. In return for these extravagant prices the exhibitors receive a service which is of the worst. We will try very hard to remedy this evil by reducing the cost of film and improving, at the same time, the quality of the service. We have now contracted with the Metro for handling their output in South America. We have guaranteed an annual film purchase and will buy a minimum of $100,000 a year from the Metro. In addition to this we are well equipped with a supply of independent features. Instead of going down to South America to look for an outlet of our films we have created the demand before looking around for the supply.

"No," replied Mr. Grossman, "we will not depend for our supply on any European manufacturer. This is going to be an all-American concern. We mean to introduce and popularize the American film in Latin-America. We do not think the task will be impossible, we have made some progress even now. People down there are getting tired of the Italian film, which is dropping into ruts. We want to be of service to the Latin-American exhibitor, and for that reason we have opened a special department in connection with our exchange in Buenos Aires. The object of this department is to improve projection. Projection in Latin-America is surely still in its infancy. We have two expert American operators, who will volunteer their services to any exhibitor in need of a first class picture on the screen. Besides, I have hired a capable young man who is an expert on the handling of films and will be on the staff of our special service department. We don't want to obtrude this service, but I believe it will attain all the usefulness we claim for it, because we are going to approach our Latin-American friends with courtesy and diplomacy. I am sorry to say that these two qualities so indispensable in doing business with Latin-Americans, have been absolutely ignored by many Americans.

"On the twenty-fifth of this month the president of our company, Mr. Bartelme, will leave for Buenos Aires with about half a million feet of film. He will be accompanied by the film expert I have mentioned. The latter will have supplies with him that will last four months at least. I want to add that in addition to Universal and Metro we have closed contracts with Vim Comedies, 'The Crimson Stain,' Hans and Fritz Comedies, Mutt and Jeff cartoons. Buenos Aires will be our headquarters and we propose to centre our activities there for a while at least. Our plans, however, are big enough to extend our field to every part of South and Central America. That will come later on. We believe that this is the psychological moment to enter the Latin-American film market."

Burnstein Reports Great Trip

Says "Jimmie Dane, Alias The Grey Seal," Creates Furore Among Exhibitors at Trade Showings.

JULES BURNSTEIN, vice-president and general manager of the Monmouth Film Corporation, producers of "Jimmie Dale, alias The Grey Seal," has returned from a flying trip through the East and Middle West. Jules is a very happy man these days, for his was a triumphant trip. From all parts of the country, wherever a trade showing was held, comes most enthusiastic reports, and better still, the exhibitors are booking this novelty series as fast as the Unicorn Exchange men can write the contracts.

Jules Burnstein.

"Truly, this trip was a surprise and a revelation to me—gratifyingly so," said Mr. Burnstein, on his return. "Among the cities where we held 'trade showings' were Boston, Buffalo, Cleveland Pittsburgh, Detroit, Chicago, St. Paul, Minneapolis, St. Louis, Indianapolis, Cincinnati, Kansas City and Omaha. These showings were arranged for us by the various newspapers allied with us. As a matter of fact, these screenings were intended to be what one might practically call 'trade showings,' as our suggestion to the newspapers had been that they notify only a few of their local exhibitors to attend the screening, merely for the purpose of getting a concensus of opinion. We got it in the shape of bookings.

"The funniest incident in all my experience took place in one of these cities. The showing in that city was held in the most important downtown theater. According to the manager, that house had never booked a series or a serial of any kind. Furthermore, they would not book such a production because their patronage is of the transient type, which would not be interested in anything but a complete story; whereupon I informed him that each episode of 'Jimmie Dale' was a complete story. Still he was skeptical regarding the value of 'Jimmie Dale' to his house. At this time, another exhibitor chirped up with the information that he had come to see 'Jimmie Dale' because he thought it was a serial, as his patrons were of the neighborhood kind, and would be interested only in a serial with a suspensive interest.

"I thereupon suggested that they see the picture for themselves and decide. The upshot of it all is that Mr. Downtown Theater Manager has booked it for a full week's run, and Mr. Neighborhood Exhibitor enthusiastically proclaims it just the very thing that he wanted, only more so, because the suspensive interest was there and at the same time he could really announce it as a two-reel feature. I am indeed satisfied with the manner in which 'Jimmie Dale' was greeted."

SHADOWGRAPH IS NOVELTY FROM GAUMONT.

The policy of the Gaumont Company is to release an occasional novelty. This brings to the screen, Nov. 24, a Shadowgraph entitled "Haystack Horace, or A Knight of the Road." It was written and produced by Harry Palmer who animated the Gaumont Kartoon Komics, and replaces one of these animated funnygraphs on the reel with "See America First," No. 64. A good cast of pantomimists supply the fun in silhouette. Among the players are Jack Bell, well known for his impersonation of animals. He duplicates in shadowland his success as Tige in "Buster Brown." Another animal he visualizes in "Haystack Horace" is a lion. Miss Hope Leslie has the leading feminine role. The comedy is mainly in the hands of Tom Ward as Haystack Horace. Another member of the Shadowgraph Company is Joe Lasher, who has appeared in many Gaumont productions.

JULIAN DIRECTING "A CHRISTMAS CAROL."

Director Rupert Julian is busily engaged at Universal City filming in five reels Charles Dickens' story, "A Christmas Carol," which was prepared for the screen by E. J. Clawson. Julian plays "Scrooge," and is supported by a cast including Claire McDowell, Francelia Billington, Agnes Vernon, Harry Carter, Lydia Yeamons Titus.

Mary Pickford in Dangerous Accident

Property Ship Founders With Miss Pickford Aboard, Players and Cameraman Washed Overboard.

MARY PICKFORD and her players, as well as thousands of spectators on shore were given an unexpected thrill when an old boat with the famous star at the helm, foundered off the shores at Marblehead, Mass., Sunday, November 12. At first the "fans" on shore who were viewing

Mary Pickford on Old Fishing Schooner, Before it Was Taken Out to Sea.

the staging of several scenes on board the old fishing schooner "Eddie Miner," thought the affair was part of Miss Pickford's new photoplay, but when they saw the cameraman and his machine, together with several players, washed overboard and Miss Pickford clinging to the helm waist-high in the water, they realized that the accident was genuine and that the lives of the players were in danger. Pandemonium reigned on shore and many boats set out to rescue the members of Miss Pickford's company.

In accordance with the scenario of Miss Pickford's new photoplay, a Scotch subject, entitled "The Reeds of the Clan," to be released by the Artcraft Pictures Corporation, the popular idol of the screen set out to sea at the helm of the old fishing schooner. Two tugs towed the boat out about a quarter of a mile and then set it adrift.

Director Tourneur and several other members of the company were in the cabin, out of the camera's range, when the boat suddenly listed toward the bow and rapidly settled in the water. Before the players realized that the old boat had sprunk a leak, the waves were washing over the sides taking the cameraman and several members of the cast with them. Miss Pickford was clinging to the helm waist-high in the water when a big wave washed her forward. Director Tourneur, who had just come out of the cabin, fought his way toward Miss Pickford and brought her back to the mast to which both were clinging when they were finally rescued by motor boats.

The Pickford company has been working on its second subject for the past five weeks and quaint towns were built among the rocky shores for the story of the Scotch fisher lass. Thousands of spectators journeyed to the locations daily to watch the famous girl at her work and when Miss Pickford was brought ashore after her exciting experience, the few policemen present found it impossible to handle the eager crowd that witnessed the affair, Miss Pickford has just returned to New York and after a few days' rest to recover from the shock, will resume work on her new production at her Fort Lee studios.

SIDNEY GARRETT ARRIVES.

After an association with Alec Lorimore in the Canadian film business, Sidney Garrett has recently arrived in New York from Montreal. Mr. Garrett's experience has so far been Canadian, but he is to be permanently located in New York City, and has in hand several important picture propositions. His commercial experience in Great Britain and the United States fits him to occupy an important executive position in the film industry. He is young, being only 31 years of age, and has a knowledge of the intricacies of the business, which is a credit to himself and his mentor, Mr. Lorimore. Mr. Garrett's present address is care of "Civilization," Suite 1401, Times Building.

Federation for Better Films

Nationwide Organization Proposed to Promote Concerted Action on Motion Picture Matters.

THE National Committee on Films for Young People, held its regular meeting on Thursday, November 9, at the rooms of the Civic Club. The Secretary reported that a number of addresses had been given during the month, or were soon to be delivered, in which the question of selected pictures was discussed. Among those already given were the addresses of Mrs. Trumbull, of the National Advisory Committee, at Seaside, Oregon, Mr. Brenton, before the Georgia Federation at Macon, Miss Oglebay before the West Virginia Federation at Wheeling, Miss Eaton of Grand Rapids before the Michigan Federation at Jackson, Miss Connolly before the Pennsylvania Federation at Philadelphia, Mr. Covill in Brooklyn, Mr. Cocks before the Federation for Child Study, the Civics Division of the N. J. Federation at Newark, and a group of social workers at Elizabeth. Among those contemplated were addresses by Mr. Sherwood at Bellows Falls, Vermont, Mr. Persons and Mr. McGuire in Washington, Miss Duey before the Buffalo Federation, Mr. Brenton in Providence and Boston, Mr. Cocks in Albany, Norwalk, Jersey City and possibly Mr. Collier before a group gathered by the Women's City Club at the Vanderbilt Hotel.

Mr. Perry presented a preliminary report purporting to consider the advisability of the formation of a Federation for Better Films. The Committee discussed at length the questions involved in the formation of such a Federation. It was voted that the Federation for Better Films be formed. Almost immediately it was suggested that the preliminary report of the sub-committee be referred back to them for the consideration of policy, methods, finance, the budget and relationships, both to the National Committee and the National Board.

The following points were pretty well agreed upon: That the Federation at present should be loose; that it should be handled by the National Committee; that it should strive to bind together and assist local movements; that it should codify and circulate facts and suggestions in the form of bulletins, and that a large degree of local initiative and autonomy should be preserved.

The sub-committee was requested to present a more complete report at the next meeting. At the suggestion of the Chairman, Mr. Bush was added to this committee.

A report was made regarding the coming New York State Federation of Women's Clubs at Rochester and after some discussion it was decided that the subject of arrangements be left in the hands of Miss Duey, Mrs. Ackerman and the Secretary.

The question was raised as to the possibility and advisability of recommending to individuals especially fine films. This involved questions of policy which could be settled only by the National Board of Review. After some discussion it was decided that Mrs. Price should present this matter to the Executive Committee of the National Board and that the Executive Committee be requested to invite Mr. Bush to discuss the questions involved.

A suggestion was made and embodied in a motion that all family group lists issued by the committee do hereafter in the case of features carry references to reviews printed in the Moving Picture World.

KALEM PLAYERS IN STAGE PLAY.

George Larkin and Ollie Kirkby and their fellow members of the Jacksonville Kalem Company will return to the speaking stage for a "one night stand" on Thanksgiving eve in St. Augustine, Florida. The Kalemites have consented to appear at a monster benefit performance for the Catholic Church there in charge of Father Connally. The players are now busily rehearsing in a sketch, "A Night at the Movies."

George Larkin, who lists among his varied accomplishments that of being a professional dancer, has arranged to give as a specialty an exhibition waltz with Miss Kirkby. Among the others who will be seen in the sketch are Director Robert Ellis, William McKey, Mary Taylor Ross, Strom Boyd, Fred Schierbaum, O. A. Zangrelli and T. Justin Dow.

POPPE MANAGES HORSLEY PUBLICITY.

The publicity and advertising departments of the David Horsley interests are now in charge of Harry H. Poppe, who left New York recently for Mr. Horsley's Los Angeles studios to take up his new duties. Mr. Poppe was with Mr. Horsley before in the same capacity. Recently he was associated with Chester Beecroft in the New York office of the American Film Company.

Attractive Bluebirds

Subjects Offered for the Holiday Season Have Special Application.

BLUEBIRD has done its holiday selecting early and is at hand with the announcement of a special Christmas feature, as well as a list of attractions with which it will, practically, complete its first year of usefulness. But one more feature remains to be scheduled and that will be No. 52 in the series. The week of January 15 will start Bluebird's second year.

The Christmas and New Year's attractions will be "The Shriveled Soul," a Lynn Reynolds presentation, and "Flowers of Doom," a Rex Ingram production, respectively. For the week before Christmas timeliness will mark the bill, when "A Christmas Carol" will be the title of the release to oppose the call of Christmas shopping. In this Bluebird is the first to announce a Christmas feature of particular appropriateness.

December 4 will have Hobart Henley, in "The Sign of the Poppy," this fine young actor then making his first appearance in the Bluebird series. December 11, Dorothy Phillips will be seen in the first of a number of features she will lead as a Bluebird star—"The Price of Silence," an attraction founded on W. Carey Wonderly's story, publish last summer in a popular fiction magazine. Joseph De Grasse directed and King D. Gray photographed. Miss Phillips will have as her principal supporters, Vola Smith, Evelyn Selbie, Frank Whitson, Lon Chaney and Jack Mulhall.

"A Christmas Carol," December 18, was directed by Rupert Julian, from E. J. Clawson's adaption of the famous Dicken's story. Mr. Julian will play Scrooge; Agnes Vernon will be Caroline, and Francelia Billington will be Scrooge's sweetheart. John Cook, Mrs. Titus, Harry Carter, Wadsworth Harris, Tom Figee and Dick Le Strange will play the other characters. In adapting the story, the scenes begin with a revelation of Scrooge's early days, which Charles Dickens failed to delve into—and thus will photoplays again improve upon the original.

"The Shriveled Soul," written and directed by Lynn Reynolds, will be the Christmas week attraction, George Hernandez, Val Paul and Myrtle Gonzales appearing in the featured roles. Frederick Montague, Jack Curtis, Edward J. Brady, Harvey Griffith and Francis Lee will be the others. Exhibitors who recall other Lynn Reynolds productions, in the Bluebird flock, will know what to expect—"The Secret of the Swamp," "The Girl of Lost Lake," and "The End of the Rainbow" are some of the plays that have made Mr. Reynolds popular with the "fans."

"Flowers of Doom," week of January 1, will be a Rex Ingram production with Cleo Madison featured. Wedgewood Nowell and Francis McDonald will be her chief supporters. Miss Madison's recent appearance in "The Chalice of Sorrow" will indicate to exhibitors the artistic expectations this new Ingram-Madison Bluebird is sure to realize.

While "The Eagle's Wings" is not listed on the Bluebird program, "It's a Bluebird" just the same—and an extraordinary feature. Bluebird exchange managers have taken charge of the feature, circulating it on State right lines and in every section of the country it is now being pre-released. The regular release date will be December 4. This is an "industrial preparedness" feature, written and supervised by Rufus Steele, who presented "Hop, the Devil's Brew" among earlier Bluebirds.

Scenes taken in government arsenals, and in munition plants now operating on European war orders make this feature exceptional among five-reelers. There is an exact replica of the Mexican raid at Columbus, N. M., when the greasers "started something;" sets duplicating the United States Senate chamber and the House of Representatives, with Congress in session; and more than two reels of pictures showing the manufacture of munitions, and how the shells and shrapnel are manipulated in actual use.

"The Eagle's Wings" is a non-political, purely patriotic exposition of what captains of industry will be able to do toward helping Uncle Sam in time of sudden stress or unexpected assault from foreign sources.

"MASQUE OF LIFE" IN CHICAGO.

Fully demonstrating itself in New York as a box office success, "The Masque of Life" will begin an indefinite run at the La Salle theater, Chicago, where film men of the Middle West will have a chance to see it. J. L. Kempner, of Signet Films, 220 West 42d street, New York, is the distributor. An elaborate advertising campaign, with all sorts of unique advertising display cuts, full line of unusual publicity stories, will assure exhibitors of having plenty of good material to bring in the crowds at advanced prices.

Urban Colorfilms

Charming Glimpses Into the Richest Colorfilm Library in the World.

Review by W. Stephen Bush.

"A PRIVATE Exhibition of Urban-Color" was given on the night of November 16 in the projection room of the Wurlitzer Building. Never was there a greater variety and a wider range of pictures on the screen. There were scenes from the Edison-McClure production "The Seven Great Sins," there were beautiful pictures of precious stones, the finest exhibit in that branch consisting of a view of the Imperial Crown of England, there were animated portraits, there was meat as natural as any that ever attracted passerby to a butcher shop, there were the natural colors of claret in the process of being mixed with water, there were peaches, apples, pomegranates, oranges, cigars, and other "still life." The humor was provided by "dog studies" which pleased the audience hugely.

Studies of animal life, indeed, formed no small part of the exhibition, life under the water being especially interesting. Beauty, pathos and humor were found in happy admixture in such short scenes as the doings of the stately and almost stilted flamingo and that great Arctic comedian, our old friend the penguin. Scenic subjects followed and were presently varied with pictures of military displays taken in various European countries, most of them before the great war, some of them evidently since the war. There was a series of "Floral Studies" including a few examples of speed magnification as for instance, "The Opening of a Bud to the full blossom." Perhaps the most remarkable examples of colored photography in connection with the drama were the scenes from "Oedipus Rex" which had been taken at the Urban studio in Nizza.

The piece de resistance was the wonderful reproduction of Admiral Jellicos's Grand Fleet in the North Sea. To photograph and to transfer in natural colors to the screen the belching flames of a broadside seems impossible until one sees it done on the screen. Nothing made a more profound impression on the audience than these flashes of lightning from the cannon's mouth. They produced a sense of realization which it is difficult to describe. Altogether the exhibition was highly successful. The pictures we were told in a note printed on the program were "selected for the purpose of demonstrating the applicability of the Urban color process to all classes of subjects. The demonstration left nothing to be desired.

Thanhouser December Releases

Florence La Badie and Frederick Warde in Two Important Features.

FLORENCE LA BADIE in "Divorce and the Daughter," and Frederick Warde in a splendid production of Shakespeare's "King Lear," are the features that the Thanhouser Film Corporation will release through Pathe in December. "Divorce and the Daughter" is a play by Agnes C. Johnston, based upon the ideas of "free" marriage advanced by the modernists. Miss La Badie plays a girl whose parents find that the old, tried and true marriage is a failure. Seeking happiness, she turns to a man who preaches of the "marriage" advanced by his cult. She finds, almost too late, that the old way is best. The story is a strong arraignment of the so-called "advanced thinkers," who would disrupt the home by their unwholesome ideas of "freedom." Frederic Sullivan directed "Divorce and the Daughter," which is to be released on December 3. Miss La Badie is supported by Edwin Stanley, J. H. Gilmour, Kathryn Adams, Sam Niblack, Zenaide Williams, Ethelmary Oakland and Arthur Le Vien.

Shakespeare's "King Lear" is to be issued to exhibitors on December 17. Frederick Warde, the star, is so widely known throughout the United States that Thanhouser, Pathe and Mr. Warde himself have been besieged with inquiries regarding the release date of this production.

Edwin Thanhouser, Frederick Warde, and Ernest Warde, his son, who directed the feature, have taken infinite pains in making "King Lear" and it tells with splendor and sympathy the story of the trials of Shakespeare's famous old monarch. The adaptation, by Philip Lonergan, follows the original play in every detail so that no critic ever will be able to say that any part of it "isn't Shakespeare." The cast was carefully selected and Frederick Warde, himself an authority upon Shakespeare, helped Ernest Warde in staging the drama.

Frederick Warde makes the character of the much abused King an object of great sympathy, and the production as a whole is one that will appeal to every class of patron.

Artcraft Wants Master-Directors

President Greene Outlines Novel Policy of Company Which Allows the Director the Greatest Opportunity to Present His Best Efforts.

IT HAS just been learned that the Artcraft Pictures Corporation is ready to negotiate for the services of the very best directors in the industry for its producing organizations. In accordance with Artcraft's progressive departures from the conventional in its endeavor to improve conditions which in turn will tend to improve the general quality of the present photoplay standard, a statement by Walter E. Greene, president of the concern, discloses a novel policy that will greatly benefit its directors, as follows:

"The Artcraft Pictures Corporation is ready to negotiate with the very best directors in the industry. Of course, we can only consider the master-directors in the business and will afford them the greatest opportunity to present their very best efforts.

"The directing end of the Artcraft Pictures will be given particular attention, and the Mary Pickford Company, the Geo. M. Cohan Company and other producing units of this organization to be announced in the near future, will proceed along lines that present progressive departures from present studio rules and regulations. In fact, as far as the director is concerned, these "rules and regulations" are just what the Artcraft producers will avoid.

"When we announce that our subjects are produced by the director, we mean just that. The Mary Pickford Film Company, for instance, does not hand its director a script at the eleventh hour while he is still working on the last subject, stipulate a time when the new production is to be finished, or handicap him with other limitations as evidenced in the average studio. Our producer is given the story four weeks in advance of the date on which the actual production will commence. He is given more than sufficient time to fully study his forthcoming subject, and to lay his plans. His creative capabilities are given wide play and he is allowed ample time to figure out and test the practicability of his ideas. It is felt that through this system many great producers will develop. Not only will this benefit the industry in general, but it will more than repay the producers of Artcraft Pictures for their liberal policy in this direction, which at this time might not perhaps appear strictly 'business-like.'

"The motion picture industry represents an art and should be treated as such. The talented artist does not sit down and paint a wonderful idea in a specified time. His time is his own and he proceeds in his work accordingly. There is no one to tell him how much paint he should use nor how long he should work on his subject. He thinks, plans, makes tests and when his work results in a masterpiece he is more than repaid for any apparent waste. Of course the director could hardly proceed along the lines of the average artist, but at the same time he should be allowed to work with much the same feeling as the artist who is ambitious to turn out a masterpiece. He should be allowed to create and improve his handiwork and should be allowed to finish it properly before he is asked to commence actual work on a new subject.

"In connection with the final work of the director, this to my mind is of chief import. Although it is readily apparent, few seem to realize that the great director is to the photoplay what the great editor is to the newspaper. The scenario writer may be a wonder, every player in the cast may be an artist, the cameraman may be an expert, the laboratory may be efficient, but it is up to the director to not only get the best efforts out of each department, but—after they have been obtained, to put them together so that each will appear to best advantage in just the same manner, as the editor who gets the best work out of the various members of his staff and then places it before the public in the most effective manner.

"While it is our desire to give each director the greatest possible scope in order to achieve the best results, at the same time, we do not intend to allow this to effect the efficiency of our organizations. Miss Pickford, herself, has advanced and is practicing a system which, while affording each director ample time to fully study, produce and prepare a subject for public presentation, prevents any waste of time or idleness of the plants. In place of waiting for the director to cut and assemble his subject before starting on another, Miss Pickford alternates directors, thus allowing the producer much more than the necessary time for the final work on his production. In accordance with this idea Director Emerson was giving proper time and attention to the ultimate work on 'Less Than the Dust,' while Director Tourneur commenced activities on "The Pride of the Clan," which is the next Mary Pickford production to be released by Artcraft.

"In addition to encouraging the productive genius of the directors of its producing units, Artcraft will at all times act as the great intermediary between the man who produces the subject and the man who presents it to the public. We will, through an efficient system now being completed, keep in constant touch with the public and will have our metaphorical finger on the pulse of public desire. We will give the exhibitor only what his patrons want. Our producers, through Artcraft, will be in direct touch with the man who pays to see our produce—and the man who thus pays out his money will not only view the kind of entertainment that pleases him, but will have the opportunity of seeing the very best efforts of such master-directors as Maurice Tourneur and John Emerson."

Five Dollar Admissions

"Civilization" Inaugurates Them at Remarkable Premiere in Buenos Aires.

"CIVILIZATION," the Ince spectacle, has started on a career in the South American republics, quite as triumphant as that which distinguished it on Broadway, New York. J. Parker Read, Jr., general manager of the Harper Film Corporation, exploiting the picture from the Times Building, New York, has received the following cablegram from the company's representative in South America, J. Parker Read, Sr.:

> "Civilization house packed, wild enthusiasm, all seats five dollars. Am pushing sales; buyers insist on ownership films end five years."

"Civilization" thus ranks as the first spectacle to attract a five-dollar audience on the American continent. The seating capacity of Arturo Cairo's theater at Buenos Aires is over 2,400. On Sunday night, November 12, when the picture opened there, this audience each paid $5 in Argentine money, which is approximately $2.50 in United States currency. Even at the equivalent this would be the highest price ever paid by people to see a motion picture spectacle.

From Argentine the picture proceeds to the other South American republics.

MUTUAL'S PRODUCING STAFF ENLARGED.

Miss Doris Schroeder, formerly general assistant to Rollin Sturgeon, Vitagraph Director of the West Coast, has been added to the staff of American scenario writers at Santa Barbara.

Marie Frances Kierman, the popular child player, has become a member of the Pollard Picture Plays Company, and is working with Margarita Fischer on her third Mutual Production, "The Butterfly Girl."

Miss Della Pringle, for many years a star on the legitimate stage, is also supporting Miss Fischer in this picture, which is being produced under the direction of Henry Otto, another recent addition to the Pollard forces.

A third addition has recently been made to the Pollard Picture Plays Company, Jack B. Timms, formerly connected with the editorial department of the Los Angeles Times, has been engaged as secretary and assistant to Henry Otto. Walter Lundin, the well known cameraman, has also accepted a contract from Harry Pollard.

WAR PHOTOGRAPHER THOMPSON FORMS COMPANY.

Brought into being for the purpose of handling war and topical films, and with a record of one real success already to its credit, the Donald C. Thompson Film Co., Inc., has entered the New York market and opened a splendid suite of offices on the twenty-first floor of the Times Building. The capitalization of the new concern is $15,000, and the officers are: President, Captain Donald C. Thompson; vice-president, Theodore Miller; treasurer, Florence Ann Harper. The general sales manager and director of publicity is Captain Edwin Bower Hesser, of the Hesser Publicity Bureau, Montreal.

"War As It Really Is" will be released on a state rights basis, and Leslie's Weekly, prominently featured on all lithographs, are giving it their backing, in connection with the syndicate of daily papers with which they co-operate. The proposition is one which is to be handled directly in connection with newspapers in every large city.

HARRY CAREY LEAD IN "HIS FRIEND."

With Harry Carey playing the featured lead supported by Priscilla Dean, leading lady, and a number of the cowboys, Director F. A. Kelsey is filming in two reels "His Friend," a western drama. Most of the scenes are being taken at Universal City.

Paramount Managers Meet

Heads of Eastern Exchanges Hold Important Conference With Department Heads of the Organization and Plan Many Exhibitor Helps.

THE general managers, publicity and advertising directors of all the Eastern Paramount exchanges, together with the executive departmental heads of Paramount Pictures Corporation, the Famous Players Film Company, the Jesse L. Lasky Feature Play Company, the Oliver Morosco Photoplay Company and Pallas Pictures, held an important meeting last week at Paramount's office, 485 Fifth avenue, New York, at which was discussed methods and means of extending the service rendered by Paramount and the producing companies making Paramount Pictures, to their exhibitors. The visiting managers were the guests of Adolph Zukor, president of the Famous Players-Lasky Corporation.

The meeting was confined principally to the discussion and the making of definite plans for the future extension of a larger, better and more elaborate lobby display in all theaters showing Paramount pictures, and the interchange of opinions and ideas regarding the kind, form and manner of producing and distributing new accessories, lithographs, photographic stills, music, announcement films, publicity, cuts, mats and other materials. A number of definite ideas were accepted and will be put into immediate effect.

Those who attended the conference were Adolph Zukor, president of the Famous Players-Lasky Corporation; Hiram Abrams, president of the Paramount Pictures Corporation; Jesse L. Lasky, president of the Jesse L. Lasky Feature Play Company; Arthur Friend, treasurer of the Famous Players-Lasky Corporation; Kenneth Hodkinson, general manager of Paramount Pictures Corporation; Benjamin P. Schulberg, director of publicity of Famous Players-Lasky Corporation; John C. Flinn, publicity director of the Lasky Feature Play Company; Carl H. Pierce, special representative of the four producing companies and Paramount Pictures Corporation; Gabriel L. Hess, general counsel of Paramount Pictures Corporation; D. Leo Dennison, special representative for James Steele, treasurer of Paramount, in the Pittsburgh, Chicago, Detroit and Cincinnati exchanges; Harry Asher, manager of the Famous Players Film Company of New England; Whitman Bennett, business manager of the Famous Players-Lasky Corporation; William E. Smith, president of the Famous Players Exchange of Philadelphia; William O'Haran Hurst, editor of the Paramount Pictographs; Charles C. Burr, advertising manager of Paramount; W. F. Seymour, manager of the New York office of the Famous Players Exchange of Philadelphia; O. F. Bower, manager of the Famous Players Exchange, of Philadelphia.

Harry I. Day, editor of Picture Progress and Paramount Progress; Oscar Morgan, director of advertising and publicity of the Famous Players Exchange of Philadelphia; Frank Gilman, publicity director of the New York office of the Famous Players Exchange, of Philadelphia; George Mann, manager of the Famous Players Exchange of Washington, D. C.; Charles E. Moyer, director of publicity of Paramount Pictures Corporation; Julian M. Solomon, JrJ., office manager of the Famous Players-Lasky Corporation; J. Albert Thorn, purchasing agent of Paramount; Eugene J. Zukor, of the Famous Players- Lasky Corporation; S. J. Stoughton, manager of the William L. Sherry Feature Film Company of New York; George K. Robinson, director of p ublicity and advertising of the Famous Players Film Company of New England; Vincent Trotta, artist for Paramount and William Walker Hines, of the sales promotion department of Paramount.

The meeting was entirely informal and discussions were entered into by all the members present. Many of the excellent advertising and publicity aids that have recently been distributed to the Paramount exhibitors were decided to be continued, but many additional business stimulators for exhibitors were decided upon, all of which will be standardized and of a caliber that will be up to the standard of the productions of Famous Players, Lasky, Morosco and Pallas Pictures. These new ideas which will be placed on the market during the latter part of the year will be utterly different from anything of its kind that has ever been distributed in the motion picture industry and all of which will decidedly add to the attractiveness and standard of Paramount theaters.

A spirit of sincerest co-operation between producer, distributor, exchanges and exhibitors, was the keynote of the meeting and the purpose was primarily to provide additional materials for the man who is ambitious to have a letter, more attractive and more profitable theater.

One of the most important announcements was made by Mr. Zukor and Mr. Lasky, when they stated that they were particularly desirous of having the personal opinions of all exchange managers each week, upon the productions of the Paramount program, in connection with the criticism blanks that are returned to Paramount by all exhibitors, and that they should go back to their territories and tell every exhibitor that the productions that the majority want, are the productions that will be given them in the future and that all that is necessary is for them to feel the public's pulse and send in the reports.

Practically all the managers of the exchanges and the departmental heads of the producing companies and Paramount had reports in writing with their suggestions attached which were submitted to Mr. Zukor, Mr. Abrams and Mr. Lasky, which were acted upon and the suggestions will be reduced to actualities in the near future. After the meeting those who attended were entertained at dinner at the Hotel Astor by President Zukor, of the Famous Players-Lasky Corporation, President Hiram Abrams, of Paramount being the guest of honor.

Masterpiece Film Corporation

Organization Formed by H. P. Wolfberg, of St. Louis, to Handle State Rights Pictures.

AN ORGANIZATION known as the Masterpiece Film Corporation has been formed in Missouri, with H. P. Wolfberg, former manager of the General Film Company's offices in St. Louis, as vice-president and general manager. Features of the bigger kind and only those big enough to be considered in the masterpiece class will be handled by the new concern.

According to Mr. Wolfberg, the company's plans include the exhibition as well as the distribution of features and the scope of their activities, while confined to the East, at present, will soon be made to take in the entire country. State rights for "The Crisis" has been bought for a strip of territory extending from Indiana to the Atlantic Coast, taking in Indiana, Ohio, Pennsylvania, Virginia, West Virginia, Maryland, The District of Columbia, Delaware and New Jersey.

H. P. Wolfberg.

"The Crisis" will be handled on the Road Show plan, four companies will be put on the road to play all of the large towns and cities in the territory. The companies will carry sixteen piece orchestras with full effects, heavy publicity will be used to exploit the feature and top prices will be charged for admission. Temporary headquarters for the new concern will be established in Philadelphia.

Mr. Wolfberg has been connected with the General Film Company for a period of seven years, and when he resigned to take up his new work was the oldest employe, in point of length of service, holding an executive position with the organization. He started in with the Geo. K. Spoor Branch of the General in Chicago, rose to be manager of the Chicago Exchange, was transferred to Milwaukee, where he served in the same capacity and then went to St. Louis, to assume the management of that office.

STANLEY TODD WRITES OF MOTION PICTURES.

The Wells-Fargo Messenger, the monthly publication of the big express company indicated in the title, in its November issue prints a leading article on the activities of motion picture manufacturers and distributors. The story, which covers three pages and is illustrated, is from the pen of Stanley W. Todd, a former Brooklyn Eagle man and now connected with Wells-Fargo. Mr. Todd made a trip to the coast during the past summer and many of the facts revealed in the interesting and informing article were gathered during the trip. He has long been interested in motion pictures, being the author of a goodly number of scenarios.

Batting Out the "Big U's"

Universal Program for the Week of November 27 Includes "The Mainspring," Red Feather Five-Reel Feature.

LEADING the Universal Program for the week of November 27 is the five-reel Red Feather feature production "The Mainspring," with Ben Wilson in the leading male role. The play was scenarioized from a stirring story by Charles Agnew McLean, the editor in chief or rather the supervising editor of all the Street and Smith publications, by William Parker, and the direction by Jack Conway leaves nothing to be desired in any respect. In the supporting cast appear such well known names as Francelia Billington, Thomas Jefferson, Marc Robbins, C. Benson and R. Whitaker. "The Mainspring" grips from start to finish and contains among other features a wonderfully staged shipwreck that is uncanny in the accuracy of its detail.

Sharing the position at the top of the program is the sixteenth episode of the serial "Liberty." In this the stirring events of this master serial are continued and the story is brought just a little nearer to the close although as yet there is not the slightest indication as to what the end will be. Marie Walcamp, the featured star, in the part of Liberty Horton continues the sterling work that has marked her performance so far. Owing to the illness of Jacques Jaccard, "Liberty" is now being directed by Henry McRae who will continue with the direction until the close as Jaccard will not be able to finish the film. Among the actors who support Miss Walcamp are Neal Hart, L. M. Wells, Jack Holt, Eddie Polo and G. Raymond Nye.

On November 27 besides the Red Feather already mentioned there will be released under the Nestor Brand a Thanksgiving Special called "The White Turkey," featuring Eddie Lyons, Lee Moran and Priscilla Dean. This production which was written by Bess Meredyth and produced by L. W. Chaudet, illustrates the policy of the Universal to be always timely in the choice of subjects for the program.

The Gold Seal three-reel drama to be released on Tuesday, November 28, is entitled "Should She Have Told," an underworld drama. This tense photoplay was written as well as produced by Director John McDermott and tells an interesting story in a straightforward way that leaves the spectator in doubt as to the final outcome until the last foot of film. The players are Edward Hear, Ruth Clifford and George Beranger.

Wednesday, November 29 is the release date of "The Last of the Morgan's," a Laemmle two-reel feature directed by William V. Mong. The play was scenarioized by Mr Mong from the story of Constance Crawley and Arthur Maude and serves to present Mong himself in a character part. Others in the cast are Nellie Allen, Harry Holden and Wm. Carlock. On the same date there will also be released a one reel L-Ko comedy called "Eat and Grow Hungry," featuring Phil Dunham. As usual this Wednesday is also the release date for the Universal Animated Weekly with its topics of the day told in an interesting manner.

The Thursday Victor will be omitted on November 30, but the loss will be more than made up for by the excellence of the Big U which will be another Thanksgiving Special entitled "The Mother Call," starring Dorothy Davenport. The story of this one-reler was written by Universal Director Lynn Reynolds and produced by Ruth Ann Baldwin, a newcomer to the Universal staff. In support of Miss Davenport, in this appropriate play, are Mary Talbot, Charles Cummings and George Pearce. Under the Powers Brand on this date there will appear a comedy called "The Fascinating Model," featuring Ed Sedgwick and Belle Bennett with Jay Belasco in the supporting cast. In the same reel will be a short piece of Educational film called "At the Top of the World," showing the beauties of Alaskan scenery. On this date there will also be released a two reel Special Imp drama of the underworld with King Baggot and Jane Gail in the leading roles, entitled, "The Heel of the Law."

"The Mansard Mystery" is a two-reel mystery drama which will be released as an Imp on Friday, December 1. The scenario was by Harvey Gates of the Universal staff from the story by Sylvester Jones and the direction is by Stuart Paton. This is the first Paton production to appear on the program since the completion of the great under water feature, "20,000 Leagues Under the Sea." In the cast Neva Gerber is featured and the supporting cast is a strong one including Howard Crampton, William Quinn, Joseph Girard and Wadsworth Harris. There will be no Rex released on this date but the L-Ko will be an excellent one-reeler entitled "Tattle Tale Alice," starring Alice Howell in the title role. This is well up to the unusually high standard that the L-Ko company strives to maintain.

As a special feature on the above mentioned date there will be released a Special Big U, an Indian drama entitled "The Circle of Death," featuring Mona Darkfeather the Indian actress.

The feature for Saturday, December 2, is a two reel Bison drama entitled "The Greater Power." The cast is an exceedingly strong one including as it does Harry S. Griffith, Katherine Griffith, Alice Beice, Ernest Van Pelt and Ervin Denecke. The Laemmle on this date is to be omitted but the Joker will be released as usual and will be "Scrappily Married" written by Harry Wulze and produced by Universal Director W. W. Beaudine. The featured players are Gale Henry, with her inimitable antics and William Franey. A novel plot gives these two great opportunities to make merry as well as showing the rest of the Jokers, Charles Conklin, Lillian Peacock and Milburn Moranti, to good advantage. There also appears on this date the Special Laemmle called "A Designing Woman," featuring William Shay and Vivian Prescott in the leading role.

On Sunday, December 3, there will be released the two-reel feature "Just Her Luck," directed by Donald MacDonald from the story by Constance Crawley and Arthur Maude. This is a charming little play half humorous and half serious that ends happily but leaves the spectator in doubt until the last moment. The featured players are Irene Hunt and Lee Hill and the others in the cast are Mina Cunard, Lydia Yeamons Titus, Peggy Coudray and Helen Wright. The Powers split reel with a comedy cartoon entitled "Sammie Johnsin's Love Affair," and Ancient India as seen by Dr. Dorsey, will also be released on this date. The Special Imp drama entitled "The Wall of Flame," featuring Wallace Reid and Pauline Bush, closes the program for the week.

From Fox Studios

Forecast of Forthcoming Releases Reveals a Number of Interesting Subjects.

STUART HOLMES will be starred alone for the first time in a notable photoplay now in work in the Fort Lee studios. The picture will really be a genuinely masterful screen play, with a plot never before used in the silent drama. Mr. Holmes will enact the role of a man entirely unvillainous, and decidedly heroic because he is a "human" man. Opposite Mr. Holmes will be Mary Martin, who appeared in "Daredevil Kate," "The Broken Law," "The Wonderful Adventure," and "The Eternal Sapho." The direction is in charge of Carl Harbaugh who played for William Fox in "The Regeneration," "Carmen" and "The Serpent."

Within a short time, Gladys Coburn will make her debut in the world of films in a William Fox feature production. After seeing the excellence of Miss Coburn's dramatic work, Mr. Fox had no hesitancy in starring her in what will be her first motion picture.

For November 27, before the release of the Coburn photoplay, June Caprice's fourth film is announced. It is titled "The Mischief Maker," and the rollicking, cheery nature of the production makes it an ideal photoplay for the Thanksgiving season. In the cast with Miss Caprice are Harry Benham, John Reinhard, Margaret Fielding, Inez Marcel, Minnie Milne, Tom Brooke and Nellie Slattery.

In the release for next week (November 20), "Jealousy," which stars Valeska Suratt, there is a drawing-room interior of amazing beauty for a studio "set." It is unquestionably one of the most expensive room settings erected within the last year for any regular five-reel production.

Jewel Carmen, lately associated with Douglas Fairbanks in photoplays, who has just joined the William Fox screen forces, has been assigned to a leading part in a new production which director R. A. Walsh is making on the West Coast. This is Director Walsh's first picture since he completed "The Honor System."

George Benoit, who has been chief cameraman for the Walsh company, has been transferred to William Fox's Eastern studios. Mr. Benoit has a wide reputation among technical men in the movies, as one of the most capable in the profession.

He has been in motion picture work since 1899, and with William Fox since 1915.

RAWLINSON RETURNS TO WORK.

After having been laid up for six weeks with torn ligaments as the result of a film fight, Herbert Rawlinson has returned to work at Universal City and is being featured in Director Charles Swickard's production of "The Scarlet Srystal," written by J. Grubb Alexander. Among the other members of the cast are Edith Johnson, Dorothy Davenport and Gertrude Astor.

Mutual Leaders

Mary Miles Minter and Margarita Fischer Head the List of Stars on Program for Week of November 27.

MARY MILES MINTER in a five-reel Mutual Star Production, "A Dream or Two Ago" from the American Studios and Margarita Fischer in a five-reel Mutual Star Production, "Miss Jackie of the Navy," from the Pollard studios, head the Mutual schedule for the week of November 27.

"A Dream or Two Ago," is from the pen of Henry Arthur Phillips, and was scenarioized by Arthur H. Gooden. This vehicle gives the lovable little Mary Miles Minter a great opportunity to display her charming mannerisms, and she does some exceptionally good work in it.

Supporting "Lovely Mary" are Lizette Thorne, Gertrude Le Brandt, William Carroll, Orral Humphrey and little Dodo Newton, who does some very appealing work in the part of Millicent, at the age of six years. The production was directed by James Kirkwood and is from the American studios.

The Margarita Fischer production "Miss Jackie of the Navy," from the Pollard studios, is most and thoroughly enjoyable. Miss Fischer portrays a new role in her latest vehicle, that of a lovely girl who masks as a sailor boy and her characterization is wonderfully good. Harry Pollard is responsible for the direction of the production and is to be congratulated for the great success he has achieved.

Miss Fischer is given an opportunity in this subject to display her lighthearted and sparkling personality and lends to the production an airiness which fairly radiates from the screen. There are many little humorous situations in this story of the little sailor lad and at the same time there is gripping interest interwoven throughout.

On Monday, November 27, "When the Tide Turned," a two-reel Mutual drama featuring Lillian Hamilton and Frederick Church, is scheduled for release. Both of these Mutual stars have proven their ability to inject heart interest into dramas and this production is a very good sample of their work.

"Tours Around the World," the one-reel Gaumont scenic, which contains beautiful and interesting scenes from war-ridden countries of Europe, will be released on November 28.

On Wednesday, November 29, "Mutual Weekly" which never fails to film all of the happening of interest, both in this country and Europe, "See America First," an interesting travel picture showing the noted and beautiful spots in America and "Kartoon Komics" on the same reel, will be released.

A single reel American comedy, featuring Louise Lester and a two-reel Mutual drama are to be released on Thursday, November 30.

Friday, December 1, will have as its release a one-reel Cub Comedy, featuring that ever-laughable comedian, George Ovey, supported by the regular Comedy Cub cast.

J. Warren Kerrigan will appear in an American drama in one reel entitled "The Capture of Rattlesnake Ike." Kerrigan is well cast in this story of the Wild West and the production is full of thrilling action. This production is scheduled for Saturday, December 2, in addition to which is a one-reel comedy, title to be announced later.

Paddy McQuire, who is always stumbling his way into more comedy situations than anyone could possibly imagine in the short space of time it takes him to stumble in "The Wicked City," and Gaumont's magazine reel "Reel Life," are scheduled for Sunday, December 3.

ANITA LOOS WRITES THE TITLES.

Anita Loos of the Triangle-Fine Arts scenario department, will henceforth write the sub-titles for all screen plays in which Douglas Fairbanks is starred. This arrangement has been made at the special request of Fairbanks himself, who is convinced that the drawing power of the features in which he appears can be greatly affected, favorably or otherwise, by the amount of ingenuity or commonplaceness evinced by the writer of the captions.

"Time and again," says Fairbanks, "I have sat through plays by Miss Loos and have heard the audience applaud her sub-titles as heartily as the liveliest scenes. There have even been cases I could mention where her comments outshone the scenes themselves. This has convinced me of the great value of the kind of work she does.

Miss Loos has written more than fifty successful starring vehicles, among which the Fine Arts productions "The Social Secretary," "Stranded," "His Picture in the Papers," "American Aristocracy," and a forthcoming release, "The Wharf Rat," would reflect credit on any writer.

E. Henry Grey

E. HENRY GREY, who plays the leading male role in "Boots and Saddles," picturized in five big reels, from Eugene Walter's gripping play, by the B. S. Moss Motion Picture Corporation, is one of the few American born actors that ever qualified for the German speaking stage. A native of California, Grey went abroad with his parents as a child. There he was educated in private schools, where he gained such command of German that he was able to speak it like a native. As a result, he was able to do classic drama in the foreign language.

E. Henry Grey.

Coming back to this country, he went into comic opera. Mr. Grey inherited his mimetic talents, as he comes from a long line of artists. For several years he was one of the foremost juvenile leads in stock circles. Then he went into a number of big productions. His initial appearance before the camera was made in G. M. Anderson's company, whose leading man Mr. Grey was for several seasons.

"I like 'Heavies' and good leads," said E. Henry Grey, in speaking of his work recently at the B. S. Moss Studio. "The greatest pleasure I know of is to step with experienced people who can troupe in a big scene. There's an exhilaration to the work that one can't imagine, if he does not know what acting is, from the actor's standpoint."

Although he prefers to do "heavies," Mr. Grey is not limited to "dirty-work-in-the-gulch" acting. As an evidence of his adaptability, it needs only to be cited that he played the Christ in the recent Balboa production of "St. Elmo," which was so favorably received everywhere, and did it sympathetically, too. The genuine actor can fluctuate from the hero to the villain, as well as from grave to gay. This fact is brought out by the work of E. Henry Grey.

AMERICAN WANTS SCRIPTS.

The American Film Company is in the market for scenarios. "We want great big compelling stories written especially for our stars," said R. R. Nehls, manager of the American and the other producing companies, Vogue and Signal, with which S. S. Hutchinson, president of the American is associated, at the Chicago plant of the American the other day. We want scenarios for Mary Miles Minter, we want scripts for William Russell, we want dramas for Helen Holmes, filled with opportunity for her own peculiar kind of dare-devil playing.

"Our demand for comedies is small, since we have a large scenario staff to prepare material for Rube Miller, Paddy McQuire and Ben Turpin at the Vogue studios. But that should not discourage authors with good scripts. Every one is always ready to snatch up anything that is really good."

JOSEPH KAUFMAN DIRECTING M'INTYRE.

Contrary to the erroneous report that he was directing Pauline Frederick in "Nanette of the Wilds," Joseph Kaufman is presiding over Frank McIntyre's screen debut in the Famous Players adaptation of that well-known star's stage success "The Traveling Salesman." Mr. Kaufman originally intended to direct the Frederick production, but after he had worked several days in preparing the script and determining upon locations, it was found expedient to place him in charge of "The Traveling Salesman," as McIntyre found himself at liberty to begin work on the adaptation sooner than he expected. The photoplay adaptation of "The Traveling Salesman" will be released on the Paramount Program December 18th.

New Essanay Stock Company

Organized to Produce a Twelve-Part Series, "Is Marriage Sacred," Released by General Film.—Other Announcements.

GEORGE K. SPOOR, president of Essanay, has just formed a new Essanay stock company, the members of which will play together continuously in a set of features planned by Essanay. There will be twelve members to this stock company, all chosen from among Essanay's best players to take the principal roles. Other players will be selected from Essanay's corp of actors to take minor parts whenever needed.

It is Mr. Spoor's idea to form a definite company whose members are familiar with each others work so that they will play more harmoniously together and form a more perfect and unified organization. Marguerite Clayton and Edward Arnold have been chosen to play the two leading parts in the series. This plan will also give the exhibitors, not only a definite idea of the subject being produced, but an opportunity to rely regularly on announcing certain players who will become known to the public as playing together. It is Mr. Spoor's aim to make these players, already well known individually, familiar to the public as an all-star stock company. It is his belief that this will not only materially aid in the making of better productions, but that it gives the exhibitor something definite upon which to advertise his photoplays and attract the crowds to his theater.

The first of the series in which this stock company will appear is a set of twelve stories bearing on the subject "Is Marriage Sacred"? These twelve stories are in no way connected except that they bear on this main topic. Each play will have its own title and be entirely distinct. This is distinctively a series of stories and in no way a serial. Although it is believed that the spectator who sees one of these photo plays will wish to see all of them, yet the interest in one is in no way dependent on the other. The first series has been written by Charles Mortimer Peck and is being directed by E. H. Calvert.

This series is being announced as short features and will carry an approximate screen time of 33 minutes each. They will be released each Saturday beginning December 16, through the General Film Service. The first release is "The Burning Band," the second on December 23, is "Dancing with Folly," the third on December 30, is "Wife in Sunshine," the fourth on January 6, is "The Sinful Marriage," the fifth on January 13, is "When the Man Speaks." The others in the series will be announced shortly. These stories touch the lives of all the people. There is not a man, woman or child in which this does not in some way affect. The subject is a flaming banner of impelling interest. It touches a problem in every home.

While bearing on one of the deepest problems of the present day, the relation of husband and wife and children, the marriage and divorce situation, every play will be clean and wholesome and morally uplifting. It is planned to continue the work of this stock company after the series is completed in still other features, holding the members as a unit continuously.

On K-E-S-E Program.

A program change of importance to exhibitors has just been announced by George K. Spoor, president of Essanay. Not only does the announcement advance on the Kleine-Edison-Selig-Essanay Service program a widely advertised feature, but it indicates an increased production of multiple reel picture from Essanay.

"The Breakers" will be offered two weeks earlier than formerly announced. This will make it available on December 4. Bryant Washburn and Nell Craig appear in the featured roles with Ernest Maupain heading the support. Fred E. Wright directed the picture. It was taken from Arthur Stringer's thrilling story in the Saturday Evening Post.

To take the place formerly occupied by "The Breaker" on December 18, an intensely interesting international story, "The Phantom Buccaneer" will be offered. This is taken from a famous book, "Another Man's Shoes," by Victor Bridges. Richard C. Travers and Gertrude Glover will appear in the leading roles. J. Charles Haydon is directing the play.

"The Truant Soul," Henry B. Walthall's superfeature maintains its original date, December 25. The picture is now in the process of assembling and will be ready for trade showing early in December. Mary Charleston takes the feminine lead in support of Mr. Walthall and Patrick Calhoun as the heavy. Harry Beaumont directed the piece, which is designed for a screen time of approximately two hours.

Kalem's Reporter O.K'd

New York Newspaper Men Approve "Grant, Police Reporter" at Private Exhibition.

A GATHERING of New York police reporters last week placed an enthusiastic O. K. on "Grant, Police Reporter," the one-reel Kalem series featuring Dare-Devil George Larkin and Ollie Kirkby. The press representatives were the guests of Robert Welles Ritchie, author of the series, at a private exhibition of four of the episodes in the Kalem projection room. Mr. Ritchie, before becoming prominent as a writer of fiction, was well known on the staffs of the New York Sun and the New York World.

"Grant is a sure-enough reporter in appearance and actions," said F. H. Denny, of the Newsfeatures Syndicate, in expressing the opinion of the gathering. "Your printed newspaper inserts and handling of the newspaper office scenes are the best that I have ever seen on the screen. Newspaper men usually get a good laugh when they see a picture director's idea of what a reporter looks like and a bigger laugh at the near-city editors and local rooms. Kalem appears to be the first company to discover that there are such things as a morgue room, rewrite men, and so on. There's only one thing wrong—you'll have to show me the reporter who will do the dare-devil stunts that you put up to Grant in each story. I'll resign my job tomorrow if they call on me to risk my neck and bones in that reckless way."

The newspaper men were particularly pleased when they saw that each episode of the series was based on real happenings in New York newspaper records. Most of those present had themselves worked on the different cases used as the basis of the film plots. The episodes presented at the private exhibition included "The Rogue's Pawn," "The House of Three Deuces," "The Wizard's Plot," and "The Trunk Mystery."

George Larkin brought praise from the newspaper audience by his thrilling hand-over hand climb on a telephone wire which suddenly snaps and catapaults him through the air in "The Rogue's Pawn," while Ollie Kirkby came in for her share of admiration by her pluck in allowing herself to be let down on a rope from the roof of a seven-story building to the ground. The title "The House of Three Deuces" was greeted with recognition for the reporters were all familiar with the East Side tenement known by this nickname which figured in so many crimes about five years ago. The thrill in this episode was furnished by Larkin's struggle with Robert Ellis on a rickety fire escape which suddenly collapses under their weight.

Robert Welles Ritchie is most enthusiastic over the manner in which Kalem has staged his stories. "No matter how thrilling or entertaining the pictures are," he declares, "I would have felt disappointed had you not made them true to newspaper life. But I am glad to say that not a detail of realism has been overlooked. Kalem has gone the limit in assuring absolute realism in these one-reel stories just as it did for the two-reel Girl From Frisco" adventures.

Among those present at the showing were Fred Sullivan, L. H. Hall, Redfield Ingalls, Frank Malloy, F. H. Denny, William Clark, and James McGrath. The gathering included men from the World, Herald, City News Association, Sun and Journal.

LED NEWARK OPERATORS' BALL.

Mollie King, winsome little star of the Pathe-Astra film forces, led the grand march at the reception and dance tendered by the Local 244, I. A. T. S. E. of the Moving Picture Operators' Union on Friday, November 17, at Kreuger's Auditorium, Newark, N. J. Music was furnished by Voos' orchestra.

Miss King is a great favorite with the "fans" in Jersey, and her selection to lead the grand march comes as a well earned compliment to the hard working little girl, who made a great personal hit in musical comedy and with the World Film. After appearing in a picture with Robert Warwick, Miss King will be seen in "Kick-In" and a serial for Pathe. This marks Miss King's initial appearance at a public function of this kind and every nook and corner in Newark was utilized to herald the coming of Miss King in their midst.

JEWEL CARMEN GETS ROLE.

Jewel Carmen, lately associated with Douglas Fairbanks in photoplays, who has just joined the William Fox screen forces, has been assigned to a leading part in a new production which director R. A. Walsh is making on the Pacific Coast. This is Director Walsh's first picture since he completed "The Honor System."

Good Year for Gold Rooster

Popular Pathe Brand Makes Fine Record—Much Good Material Promised.

ONE year ago it was announced by Pathe that on the Gold Rooster program would be placed features adapted from the best plays only, with stars of national reputation in the casts, and with the ablest direction procurable. That this was no mere idle statement is shown by mention of some of the titles and stars of the Gold Rooster Plays of the past year: Florence Reed in "At Bay," "New York" and "A Woman's Law"; Bruce McRae and Gail Kane in "Via Wireless"; Pearl White and Bruce McRae in "Hazel Kirke"; Edwin Arden in "The Beloved Vagabond"; Dorothy Donnelly in "Madame X," and Robert Edeson in "Big Jim Garrity." The complete list of real stars featured in various Gold Rooster plays is too long to be given here, but it embraces some of the most famous in the land.

The authors represented during this year of achievement include Richard Harding Davis, Paul Armstrong and Winchell Smith, William J. Locke, Henry C. Rowland, George Barr McCutcheon, Henry Kitchell Webster and Samuel Merwin, John McIntire, Alfred Sutro, Richard Dehan, Mrs. Maravene Thompson, Clyde Fitch, Rudyard Kipling, W. J. Hurlburt, Rupert Hughes, Alexander Bisson, George Scarborough, and Owen Davis, a most noteworthy list.

The directors include George Fitzmaurice, William Parke, Edward José, Donald Mackenzie, George Marion, Frederic Sullivan, Eugene Moore, Henry King, Sherwood MacDonald, Ernest Warde and Herbert Blaché, men whose names count for much in the motion picture business.

That exhibitors thoroughly appreciate the great effort that is being put forth by Pathe to give them absolutely first class features is proven by the numerous letters of commendation received from exhibitors who are showing Gold Rooster plays.

Not content with the large business already being done on Gold Rooster plays, Mr. Berst is exerting every effort to make them even better, and in this he has the hearty co-operation of Louis J. Gasnier, president of the Astra; Edwin Thanhouser, president of the Thanhouser Film Corporation; H. M. Horkheimer, president of Balboa, and W. E. Shallenberger, president of the Arrow, these four companies making the Gold Rooster Features.

In forthcoming Astra productions will be seen among others, William Courtney, Mary Nash, Mollie King, Montague Love, Cooper Cliffe and Lumsden Hare. Every theatre goer will appreciate the value of these names.

In Thanhouser productions in addition to Gladys Hulette and Florence La Badie, will appear Charlotte Walker, Jeanne Eagels, Frederick Warde, and Victor Serrano, stars of Broadway reputation. Baby Marie Osborne, now known as "Little Mary Sunshine," the phenomenally successful baby star, will be presented by Balboa in a number of super-excellent features.

On November 26 will be released "Arms and the Woman," starring Mary Nash, a picture produced by George Fitzmaurice, admittedly one of the greatest directors in the business. Rarely has a picture received such commendatory notices from the reviewers as this. Five solid reels of continuous action, marked by superb acting, and sumptuous sets is the universal verdict on this picture. Pathe is proud of it and confident it will do big business.

On December 3 Florence La Badie will be presented in "Divorce and the Daughter," a play by Agnes Johnston, author of the very successful "The Shine Girl" and "Prudence the Pirate." The way the divorce question is handled in this play will excite much comment.

On December 10 will be released an A. H. Woods play adapted for the screen, "The Challenge," directed by Donald Mackenzie, and featuring Charles Gotthold, Montague Love and Helen Chadwick. Helen Chadwick is a "find" of Mr. Gasnier's and is rapidly developing into a real star. Messrs. Gotthold and Love are well known actors and the play is full of thrill and dramatic action.

On December 17 Frederick Warde, the famous Shakesperian actor, will be seen in "King Lear." Mr. Warde has a large following all over the country, and is seen at his best in "King Lear," in which he appeared in practically all the cities and towns of America during a period of ten years. His acting in this Thanhouser production is described as superb.

On December 31 Little Mary Sunshine will be seen again, this time in "Joy and the Dragon," a piece which gives her ample opportunity to display the winsome baby charms which have captivated the country, and made her almost a household word. These Sunshine pictures have been hailed everywhere as something new and refreshing and have played many return dates in the best theatres.

On January 7 Thanhouser will present "A Modern Monte Cristo," with Victor Serrano, the well known star, in the lead. The story is dramatic, adventurous and novel and will find a wide appeal.

On January 14 comes "Kick In," the famous A. H. Woods stage success, which played to phenomenal business. George Fitzmaurice produced the picture for Astra, and in it is starred William Courtney, who is supported by a stellar cast including Mollie King and Suzanne Willa. The story has an action which never lets down for a moment, and the suspense is well sustained until the very end. "Kick In" will be one of the great pictures of 1917.

On the 21st and 28th of the month will follow in the order named, Valkyrien in "The Image Maker of Thebes" and Baby Sunshine in another picture, yet to be named. The first has a most unusual story, dealing as it does with previous existence and a love that lasts through the centuries. It strikes a new note and one that will be appreciated.

With these and other productions now under way, Pathe feels that exhibitors may well look forward to a series of Gold Rooster Plays that will rank second to none on the market.

Will C. Smith

IN the final analysis projection is undoubtedly the most important factor in the exhibition of motion pictures, and yet but little is known by anyone except exhibitors and operators regarding the work of those who daily contribute to the success of the motion picture theater. There are but few who are eligible to qualify as projection experts, one of the most prominent among them being Will C. Smith. Mr. Smith is essentially a projection engineer, and has through his extensive road experience with traveling shows, his supervision of many of the most important projection machinery installations, his years of close association with Nicholas Power, as well as a most thorough research of the art of projection along scientific lines, attained such an eminence in this work that to-day exhibitors and operators consider him an authority who may be consulted with the utmost confidence on any and every matter pertaining to the projection of motion pictures.

Will C. Smith.

Mr. Smith has recently compiled a booklet entitled "Hints to Operators," in which he explains in a helpful manner a great many projection problems that daily beset the "man behind the machine," and in which he also expounds in great detail the theories regarding the upkeep of all apparatus pertaining to motion picture projection. This booklet is considered invaluable by every operator, and so great has been the demand for it that several large editions have been exhausted.

Mr. Smith established the record for long distance projection in May, 1915, when he installed two Power's cameragraphs in Madison Square Garden, New York City, and obtained a perfect picture thirty-four feet wide at a throw of three hundred feet. As assistant general manager of the Nicholas Power Company, Mr. Smith has, in addition to other important branches of work, direct supervision of the service department of that company which covers installation, maintenance, etc., of the projection machines. Though of a somewhat retiring and quiet personality, always avoiding publicity, Mr. Smith is, nevertheless, very popular throughout the motion picture industry as a whole, this being evidenced by his recent election to the treasurership of the Screen Club of New York City, of which organization he has been a member for several years.

Exceptional Paramount Program

Pauline Frederick Chief Star for Week of November 27.—All-Star Cast in "Martyrdom of Philip Strong."—Single Reel Features Exceptional.

CANADIAN woods will serve as a background for the thrilling photoplay "Nanette of the Wilds," a Paramount Picture produced by Famous Players, in which Pauline Frederick will be starred and hold sway on the Paramount Program for the week of November 27. The other feature for this week will be "The Martyrdom of Philip Strong," which is founded on the works of the Reverend Charles M. Sheldon "In His Steps," and "The Crucifixion of Philip Strong."

This week marks the return of Pauline Frederick to the screen under her new contract recently signed with the Famous Players, and it will be the first time that she has been seen since her exceptional production of "Ashes of Embers." "Nanette of the Wilds" is a tale of the celebrated North West Mounted Police, written by Willard Mack, the well known author and actor who plays opposite Miss Frederick, the production having been made under the direction of Joseph Kaufman. The role of Nanette is one of the most difficult that Miss Frederick has ever been required to play, it being that of a girl of the wilds, uncouth, unkept, dressed in rags with her hair streaming, lacking all the little feminine touches and adornments which are so dear to the heart of every girl, and upon which so many of them rely for a large measure of their personal attractiveness. In addition to Mr. Mack, those who appear in support of Miss Frederick are, Charles Brand, Frank Joyner, Wallace M. Dudley, Macey Harlan, Daniel Pennell, Jean Stewart and Robert Courville.

The adaptation for the screen of Rev. Charles M. Sheldon's two famous books, to be featured under the name of "The Martyrdom of Philip Strong" was made especially for Paramount with an all star cast, directed by Richard Ridgely and tells the story of Philip Strong, a rising young pastor of a fashionable church, who symbolizes the spirit of Christ on this earth and addresses his fellowmen "Man you are a living lie," which phrase he suddenly realizes the force of, while surrounded by luxury and lionized by a wealthy congregation. The character of Philip Strong is portrayed by Robert Conners, who is supported by the following all-star cast: Mabel Trunnelle, Janet Dawley, Bigelow Cooper, Helen Strickland, Frank Lyons, William Wadsworth, Herbert Prior, Olive Wright, Edith Wright and Brad Sutton.

Surrounding the Paramount Program for the week of November 27, are four "little features;" the 42nd edition of the magazine on-the-screen, the Paramount Pictographs; the 43rd of the series of the "Weeklyn Trips Around the World," personally conducted by Burton Holmes, the world's greatest traveler, in which he gives intimate scenes of the "Real Streets of Cairo," a Paramount-Bray cartoon from the pen of L. M. Glacksens, entitled "What Happened to Willie," and the Paramount-Black Diamond Comedy, "Their Counterfeit Vacation."

Four very interesting subjects are treated in the Paramount Pictographs, the "magazine-on-the-screen" this week, the leading subject being the war pictures secured exclusively for Paramount by Donald C. Thompson, the most successful of war photographers, who recently returned to this country with the most intimate views of the "war of nations." The first of this series will be released this week, in which there will be close-up views of the Battle of the Somme, fighting in the trenches, a charge of the London Scotties, and the charge of the French Dragomen, during which there is shown a background of "curtain fire," pictures of bombs bursting in the very face of the camera, blowing thousands of men to their death.

Another interesting subject in the Pictographs, "the magazine-on-the-screen," is shown in "Why the Apple Tree is Crooked," and picturing how trees are grafted, and mothered, from the time of their youth in the modern nursery. There is also a section showing that in Nature's garden there are enemies more vicious than those in the world of men, the principal victims being the valuable shade trees in America, which are pestered each year by insect depredations. The closing feature is the picturing of the manner in which New York and other large cities in the United States are kept supplied with water adequate to meet the demands of drinkers and those who take daily baths.

Burton Holmes in his travels this week, takes his audience to the "Real Streets of Cairo," where one has nothing to do but use his eyes, for everywhere something new appears. These streets are full of striking types, queer conveyances, dancing girls and merchants, arch dukes from Russia and millionaires from Pittsburgh, all moving along like the changes of a kaleidoscope. A visit is made to the University of Mosque of L'Azar, where some 7,000 young men are taught along the ancient lines of traditions based upon the principles of the Koran, their young minds filled with ideas and methods as ancient and out of date, as the picturesque buildings in which they are gathered together to be "miseducated."

L. M. Glackens, one of the foremost of the animated cartoonists in the country today, contributes for this week, his most interesting cartoon, "What Happend to Willie," which is a screaming success from start to finish, and tells the story of some of the interesting complications that come to poor little Willie and the clever devices which he uses to squirm out of them. "Their Counterfeit Vacation" is the Black Diamond Comedy for this week, which is filled with a rapid-fire of comedy situations of unique continuity, injected with a great variety of trick photography, telling a story of a Swede and his pal who find $1,000,000 in counterfeit money and proceed to have the vacation of their lives.

Lesser Begins Operations in the East

In Association With Leon D. Netter, Establishes New Offices and Makes Big Purchases of States-Rights Features.

IN LINE with the announcement that Sol Lesser, in association with Leon D. Netter had begun activity in the East, to take care of the ever increasing expansion and volume of business, which their recent purchases entailed, comes the news of the buying of other big features and the opening of a buying office in New York, and branch offices in Pittsburgh, Cleveland, Cincinnati and one to be opened in Chicago, to handle the business of eleven western states.

Of the latest acquisitions which Lesser and Netter have taken over, is the contract with the Triumph Film Corporation, which gives the Masterpiece Film Corporation control of twenty-four states in the Union on "The Libertine," a six reel feature directed by Jules Steger and Joseph Golden, featuring John Mason and Alma Hanlon.

Moreover, in conference with Lewis J. Selznick, Lesser has negotiated the purchase of "War Brides," directed by Herbert Brenon, featuring Nazimova, for his western coast territory. This is the second deal, which Lesser consummated with the Selznick Enterprises, this being prompted to a good degree by the success being achieved with the Clara Kimball Young pictures, which Lesser also purchased for the coast some time ago, and which are being booked at advanced prices and longer runs wherever played.

Of vital interest to the exhibitors who have been eagerly desirous of booking "Purity," the rights of which are controlled by The Masterpiece Film Co., for New Jersey, is the fact that the Newark Board of Censors have passed this film after a delay of more than six weeks.

Max Linder Ready for Camera

French Laughmaker Will Produce One Comedy a Month for the Next Year.

MAX LINDER, Europe's foremost screen comedian, is at Essanay, where he is prepared to produce one comedy a month for one year. An unlimited amount of excellent material has been gathered by President Spoor for Mr. Linder. From this the comedian is selecting that which is best adapted to his style of mirthmaking. Studio facilities have been especially prepared, one whole studio of Essanay's big plant having been allotted him.

America will see a new brand of fun with Max Linder. An artist born, he depends on his art as a comedian rather than on his strength as a wielder of slapsticks or his aim as a twirler of custard pie. He has brought to Essanay the latest Parisian sartorial designs.

For his support Mr. Linder has asked for and will obtain the most beautiful young woman on the American screen. Mr. Spoor has promised as much, and already Essanay has begun its search of photoplay studios for the necessary bevy of beauties.

Max Linder will produce twelve of his comedies for Essanay. His contract provides for one each month. At the end of the year, it is stipulated, this contract may be renewed at his option.

G. VERE TYLER WRITES NOVEL.

G. Vere Tyler, author of a number of photoplays, including "The Wax Model," a big forthcoming feature of the Paramount program starring Vivian Martin, has written a novel entitled "The Superlative Masculine." It is published complete in the December number of The Smart Set, and said to contain unusual screen possibilities.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Man She Married"

Gail Kane the Star of a Five-Reel Peerless Production—Released by World Film Corporation.

Reviewed by Edward Weitzel

THE five-reel Peerless production, "The Man She Married," was adapted from a story by Harold Vickers. It is dramatically effective. Starting with the marriage of the heroine to a sharper who is after her money and who robs and deserts her, the events are carried along to the big situation where the woman, now the wife of a worthy man, goes to the rooms of her former husband in order to save her stepdaughter from becoming another of his victims. Although far from novel, having received in the last forty years the endorsement of a number of prominent French dramatists, the situation has lost none of its ability to score. The preceding threads of the plot are woven into the author's design with skill, and the result is a story that is theatric, but maintains

Scene from "The Man She Married" (World).

a firm hold on the interest of the spectator from first to last reel. To the observer who cares to look beneath the surface and deduce a moral lesson from Mr. Vickers' work, one thought, at least, must be impressed upon him; the ease with which the handsome scoundrels who prey upon women accomplish their ends. Another and more significant fact is the bringing home to the heroine the consequences of not telling the man who really won her love the truth about her past life.

Gail Kane, in the character of Beatrice Raymond, the young heiress who is tricked by a mock marriage, is an excellent selection for the part. She indicates the confiding nature of the woman, and makes her course of action consistent throughout. She also meets the demands upon her emotional powers with an adequate response. Arthur Ashley's performance of Ralph Semple is a smooth piece of forceful acting of a gentleman who looks upon the world as his own individual oyster. Montagu Love gives a thoroughly satisfactory impersonation of the likeable Jerry Trainer, and Muriel Oestriche is the light-headed but good-hearted Edith Trainer to the life. Louise M Bates makes a fair Ada Semple. Travers Vale's direction of the picture sustains his well-known reputation for competent work.

"The Mediator"

George Walsh Featured in Five-Reel Visualization of Novel—Produced by William Fox.

Reviewed by Ben H Grimm.

FROM the book of the same name by Roy Norton, the William Fox forces have screened, in five reels, "The Mediator." George Walsh is featured in the picture, whose locale is the "wild and woolly" West of gunplay and primitive passions. In the name part, Mr Walsh is called upon for a portrayal of a character who would go to any length to secure peace—he even fights for it. Although pleasing or the whole, Mr. Walsh does not always rise to the possibilities of his role. Juanita Hansen is seen in support of the hero.

The action of the story is melodramatic in the extreme, and during the running of the five reels plenty of gun-play and fist-fighting takes place. There are quite a number of subtly humorous situations, aided considerably by piquant sub-titles. At times the spectator is more or less bewildered in an effort to follow the story, because continuity is not all that could be asked. This is compensated for in a considerable degree, however, by the exteriors, which, photographed in the Sierra Mountains, lend a convincing background to the action.

Action is slow for the first two reels, these being used to register the character of the man whose personality and physical ability to fight for peace dominate the story proper. This is gotten to when the "Mediator" goes to Peaceful Valley in search of the estranged wife and daughter of a man he has wounded in the cause of peace. Before he gets there he is instrumental in stopping a riot at a mine, thereby earning the enmity of the leader of a lawless gang. Further fights with guns and fists follow, with the "Mediator" always victorious. He helps work a mining claim for the woman and her daughter, and falls in love with the latter. He saves her from the son of the leader of the lawless crowd. The husband of the woman he came in search for quits his wicked ways because of the "Mediator's" philosophy, and reconciliation takes

Scene from "The Mediator" (Fox)

place. The hero marries the girl, and to the wedding oath of "love, honor and obey," asks the preacher to add a peace clause.

Others in the cast than the two mentioned are James Marcus, Lee Willard, Pearl Elmore and Sedley Brown. Directed by Otis Turner.

"The Great Truth"

Plimpton Epic Pictures, Inc., Makes Propaganda Film for National Association for the Study and Prevention of Tuberculosis.

Reviewed by Margaret I MacDonald

THE GREAT TRUTH," which is to be exhibited as a holiday film in the interests of the Red Cross Seal and general educational campaigns of the National Association for the Study and Prevention of Tuberculosis, was made by the Plimpton Epic Pictures, Inc. The production, which is in two parts, teaches with considerable force some important facts concerning the prevention of the dread disease known most commonly as consumption. We learn through this film that hunchback is caused by tuberculosis of the spine; and most important of all that tuberculosis is not inherited, but is communicated only by contact. We are also shown that where tenement rooms are excluded from the sunlight, the most

favored one, even though it be for parts, should be used for sleeping purposes, providing there is plenty of fresh air.

The scenario for "The Great Truth" was written by Elise Williamson Prater. The story takes the form of a drama, with a hunchback and his wilful nephew as the chief characters. Its plot pivots about a difference of opinion between the uncle and nephew on the question of the nephew's marrying, the old man contending that as an offshoot of a consumptive family, he has no right to marry and propagate the curse. The discussion of the subject is then carried out to a logical explanation of the real truth.

This production will be exhibited throughout the country in theaters, schools, churches, etc., for propaganda purposes.

"The Sunbeam"

Five-Part Metro Production of Delightfully Wholesome Type Features Mabel Taliaferro.

Reviewed by Margaret I. MacDonald.

THE Rolfe Photoplays, Inc., are responsible for one of those clean types of picture plays that we are always glad to see on the screen. There are at least thirty children appearing in this picture with Mabel Taliaferro, and a large supporting cast consisting of Raymond McKee, Gerald Griffin, David Thompson, Helen Alexandria, Lillian Shaffner, Al Lee, Mrs. Breyer, Warner Anderson, Louis Wolheim, Eddie Reddway, and Daniel Bertona.

As a basis for the production Sannon Fife's story has been scenarioized by June Mathis. Edwin Carewe as the director of the production has handled the theme delicately, never losing sight of the purity of purpose which it displays.

The story introduces us first into the home of Prue Mason, employee in a candy factory, and known as "The Sunbeam," who lives with her grandmother and a reformed crook, named Danny O'Maddigan, a product of the reformatory. Across the hall from Prue lives a widow woman with her little boy, who has been left to the mercy of the world by a hardened father-in-law. Her inability to pay her rent opens a situation through which Danny is arrested and sent back to prison for stealing a ten dollar bill from his employer for the purpose of carrying out previous plans for the celebration of "Grammy's" seventy-fifth birthday. These plans had been disturbed by Prue's taking upon herself the responsibility of paying half of her friend's rent with the celebration money.

As the story develops little Bobby, the grandson of the candy manufacturer, and son of the woman across the hall, is knocked down by his grandfather's automobile, an incident which marks the opening up of the old man's heart. The child is taken to his home, and cared for. Later his playmates, some thirty in number, along with his mother and

Scene from "The Sunbeam" (Metro).

Prue are summoned to the rich man's house to play with Bobby, all of which affords room for an abundance of interesting action, not unmingled with comedy.

While the construction of the story might evoke criticism from a professional standpoint, it cannot be denied that it makes an unusually pleasing picture.

Two More "Tweedledum" Comedies.

Fernandez Perez (Tweedledum), has completed two more pictures of the Tweedledum series of comedies at the Jacksonville, Fla., studios of the Eagle Film Company. "Tweedledum in Burlesque" and "The Near-sighted Motorpedist" are the titles of the two most recent films. In the former Tweedledum falls in love with the star of a burlesque organization and follows her fortunes to numerous misfortunes of his own as a general roustabout carried by the company. In the latter he duplicates, though in an entirely different manner, many of the "stunts" which made his "Near-Sighted Cyclist" one of the most talked of European comedies.

Pathe Releases

"Divorce and the Daughter," Two-Reel Gold Rooster Play Featuring Florence La Badie; "The Vanishing Mantle," No. 10 of "The Shielding Shadow" Serial, and "The Old Fogy," a Three-Reel Comedy-Drama.

Reviewed by Edward Weitzel.

"Divorce and the Daughter."

THE theme of "Divorce and the Daughter," the five-reel Pathe Gold Rooster Play featuring Florence La Badie, is handled with excellent effect. A young girl's ideals are shattered by the conduct of her father, who decides to give his wife grounds for divorce in order that he may wed another woman. The entire family narrowly escape moral shipwreck, but his daughter's danger brings the man to his senses. Save for one extraneous incident—the introduction of the betrayed maiden—the material employed in telling the story is well adapted to its purpose. The opening scenes show the beauty

Scene from "Divorce and the Daughter" (Pathe).

of congenial home life, and the dramatic qualities of the remaining reels are thrown upon the screen in strong relief. Florence La Badie is earnest and capable as the heroine, and J. H. Gilmour is equal to all demands as the father. The uniformly competent cast also contains the names of Sam Niblack, Edwin Stanley, Zevaide Williams, Ethelmary Oakland, and Arthur Le Vien. The picture was made by Thanhouser and is well produced.

"The Vanishing Mantle."

The tenth episode of "The Shielding Shadow" has as neat an exhibition of the "Black Art" as ever lead to the burning of a witch during the dark ages. To see a woman at the critical moment of a serious situation wrap a black mantle about her form and then vanish, mantle and all, into the air is to behold a modern miracle. This is one of the thrills in "The Vanishing Mantle"; another is a realistic fire scene.

"The Old Fogy"

Nell Craig is a prominent member of the cast in this three-reel comedy-drama which uses circus life as a background. The old fogy is an aged bookkeeper whose youthful sweetheart runs away in the early days with the ring-master of a circus. She comes into his life again and nearly causes his ruin. The story is fairly interesting, and the circus scenes have been skilfully reproduced.

Lasky Shows Two Subjects

In "The Plow Girl" Mae Murray Is Featured in a Good Picture—Fannie Ward Shines in "The Years of the Locust."

Reviewed by George Blaisdell.

"The Plow Girl."

THE Lasky company will release on November 13 "The Plow Girl," a drama in which Mae Murray is featured. The story has strong situations, the sort that are described as "actor-proof." The picture goes over in spite of the fact that the young woman whose names stands at the top of the list fails to impress the spectator. It goes over and goes over well because of the plot and also of the excellent supporting cast. There are moments that carry a distinct thrill. Those where the young lawyer comes upon the South African farmer horsewhipping the girl that he "owns" because she has fallen exhausted, and the young man, seizing the whip, turns the tables and lashes the big fellow into the handles of the implement and away on the next furrow are some of these. It is a situation that ought to go far to upsetting the poise of any house. Then, too, there are moments, especially near the

[illegible] of the play that markedly [illegible]. The exterior scenes of "The Plow Girl" have

[illegible] Stewart are prepared the photoplay from the story by Edward Morton. Robert Leonard is the director and it has been done well. He has staged his exteriors in characteristic settings and has added to the pictorial effect by introducing a great flock of sheep always a picturesque feature in the enthusiasm of the urbanite. He did overemphasize the lustfulness of the bartender who bought for the price of a [illegible] bill the girl brought up by Varley.

Theodore Roberts is Varley, the brutal, drunken South African farmer, who after serving the purposes of the girl Margot, took her into his near home. Mr. Roberts gives a powerful portrayal, one that stands out. Elliott Dexter is the young lawyer who is sent to South Africa to look after the estate of Lady Brentwood, portrayed by Edythe Chapman. Mr. Dexter plays his part with marked skill; Miss Chapman, as the lonely grandmother, appeals strongly to the sympathies—from first to last. William Elmer is a realistic Kregler, the lustful bartender. It is a strong characterization.

"The Plow Girl" is a good picture.

"The Years of the Locust."

Fannie Ward shines as always in "The Years of the Locust," the Lasky release of November 16. Like the preceding release of this company for the same week, there is an atmosphere of South Africa, and much attention has been given to the staging of the scenes laid in that far-off country. The script was adapted by Harvey F. Thew, a recent acquisition of the Lasky scenario department, from the tale of Albert Payson Terhune. Mr. Thew gives us an interesting and smoothly told story. There was a cutting-room slip noted in the print shown to the reviewers, but undoubtedly this was corrected before the exhibition copies were shipped.

Miss Ward portrays the role of a woman who marries not only a man she does not love, but fails to marry one for whom

Scene from "The Years of the Locust" (Lasky).

she has a reciprocated affection. Roth, the husband, is a swindler. He escapes the hand of the law and is reported drowned. Lorraine marries Mead and with him goes to South Africa. There she is found by the husband, who after blackmailing her is killed when he attempts highway robbery of the husband conveying a big diamond to Kimberley. That's the shell of the story, but in its working out there is much of serious drama. Miss Ward's interpretation is marked by a fine perception of the possibilities of the situations both gray and of lighter hue.

Walter Long is Roth, the well-dressed husband whose innate brutality comes to the surface with undeviating regularity. Jack Dean is Mead, the second husband. Charles Ogle is Mead's mine manager. This short cast is a good one.

Fifteenth "Fairfax" Episode

"Wrist Watches," Title of Latest Episode of International's Series.

Reviewed by Ben H. Grimm.

IN THE fifteenth episode of the International Film Service's "Beatrice Fairfax" newspaper series, titled "Wrist Watches," Jimmie Barton, the reporter, and Beatrice Fairfax not only unite two lovers, but unearth and bring to justice a band of smugglers. The story of this episode is more straight narrative than drama. There is little mystery or doubt as to the outcome, but there is interest nevertheless. Harry Fox and Grace Darling are again seen in the leading parts. They are supported in this two-reel number by Nigel Barrie and Evelyn Fariss.

A U. S. Revenue Service man is at Smith's Harbor sleuthing for smugglers. He becomes enamoured of the niece of a fisherman. Although at first unsuspicious, he is given reason to believe that all is not right with the girl's uncle. He follows him down a well and finds a smugglers' cave. He is overpowered by the gang and bound. A letter to Beatrice Fairfax from the niece brings Jimmie and Beatrice on the job—Jimmie in the guise of a peddler. Jimmie puts a "spymograph" on the wrist of the uncle and it registers "high." He follows the uncle into the well, meantime informing Beatrice. She notifies the Revenue officers. Jimmie gets into the cave and cuts the [illegible] officer's bonds. The [illegible] follow [illegible] and [illegible]

Scene from "Wrist Watches" (International).

officer gets away by way of another passage leading to the sea. The smugglers are rounded up by the officers who came in answer to Beatrice's call, and the niece and the officer are reunited.

"War Brides"

Eight-Reel Screen Version of Marion Craig Wentworth's Play Contains Many Tense Moments and a Powerful Climax—Herbert Brenon and Nazimova Leading Factors in the Success of the Picture.

Reviewed by Edward Weitzel.

JUDGED solely by its greatest dramatic moments, "War Brides," the eight-reel screen version of Marion Craig Wentworth's one act play, reaches a tragic height never before attained by a moving picture. Marred by an opening that is both incongruous and commonplace and hampered by slow development during the first four reels, it then starts to gather force and, although the final situation is retarded

Scene from "War Brides" (Selznick).

unnecessarily and is open to further criticism, the climax which marks the end of the drama is probably the most powerful ever seen on the screen. After a plethora of endings where the lovers entwine their arms about each other and roll up their eyes to slow music, it is a positive relief to be given a finish that has all the electric effectiveness of a flash of lightning. Such moments are rare upon the spoken stage; they are rarer still upon the screen.

"War Brides" is a tragedy. In strength of theme it may be

classed with the greatest dramas of all times. In certain portions of the screen play the possibilities of the theme have been fully realized. Its story sounds the deepest depths of human suffering, and the acting of Nazimova and the supporting company brings out to the full the intensity of every poignant emotion that is felt by the devoted women whose hearts are torn by the relentless hand of war. In arranging the story for the screen, Herbert Brenon has taken the play, with its one act and simple cottage interior, and elaborated plot and setting so that the action embraces a battle scene and the equally absorbing moments which mark the preparation and the aftermath connected with the harvest of death. Throughout the eight reels, there are evidences of the care and skill of the director, every device that money and experience could employ has been used in making the picture, beautiful photographic effects are of frequent occurance, but its most potent appeal is the bitter cry of suffering womanhood that rings through it and strikes on the heart of the spectator. The screen, though it have no tongue—to paraphrase the line from Hamlet—speaks with most miraculous organ!

Many of the reading and thinking public of this country are familiar with the theme of the picture. The spoken play was first published in a leading magazine and, later, Nazimova used it as a starring vehicle in vaudeville. Its scenes are laid in a hypothetical country, and its characters have the idealism and mysticism of the Russian peasant whose mind has been awakened. Realism and symbolism go hand in hand through the play, and only a very strong story could triumph over so many repeats of scene. The Joan of Nazimova, in her fierce resentment of the war brides decree and her out-spoken determination that she and her sex in general shall rear no more children to become food for cannon, belongs to the band of social firebrands that have been exiled, imprisoned or executed in the cause of Nihilism. For a brief space, it resolves itself into an unmistakable piece of Woman's Suffrage propaganda.

Objection has been raised to the almost revolting realism of the episode where Joan pictures to herself her fear that the women of her family will become the victims of an assault at the hands of the invaders. Director Brenon has spared but few of the details, and is vindicated on truthful, if not on artistic grounds. The actions and facial contortions of the soldiers are those of fiends, not human beings, but, the scene does not actually take place—except in the over-wrought imagination of the fear-tortured Joan. Under such conditions it is not a distortion of fact at least. To return to the climax and the stricture that it is retarded and is open to further criticism; from the moment that Joan first sights the automobile of the king until she has gathered her hordes of followers, returned to the cottage for her revolver and stopped the car of the ruler upon the highway, the lapse of time is so long that the royal motor car would have been miles beyond the horizon before her plans were half completed. This prolonging of the situation almost results in an anticlimax, but when the king and Joan do meet, the impact strikes fire. From then on until the woman makes good her threat not to bear her child unless the king promises there shall be no more war, and her lifeless form, selfslain, is held aloft before the eyes of the horrified monarch by the arms of the frenzied women who have sworn to resort to the same desperate means, the movement sweeps the beholder along with overwhelming force. A striking contrast of emotions is invoked during a scene in a church crowded with wounded and dying soldiers, while a number of recruits hurry gayly up the main aisle with the laughing girls who are to become war brides.

To Nazimova and her associates belongs the credit of a fine artistic achievement in the acting of the play—a masterly control of the emotions and their expression by means of the silent drama. The Russian actress' one flaw is in giving too freely of her inward fire. A woman of her intellectual and histrionic breadth need but sit in judgment upon her own work to correct the faults incidental to a first attempt. She will study the impersonation that Gertrude Berkeley gives of the mother—an example of screen acting that for beauty, truth and quiet force has never been excelled—and the way for her to tread will be made clear. Nila Mac is an appealing bit of womanhood as Amelia, of fine moral texture and grateful to the eye. Charles Hutchinson, Charles Bryant, William Bailey and Richard S. Barthelmess as the four brothers of Amelia, who are killed in battle, justify their mother's pride in them. Alex. K. Shannon, Robert Whitworth, Ned Burton, Theodore Warfield and Charles Chailles are the remaining members of the carefully balanced cast.

"Children of the Feud"

A Five-Reel Fine Arts Subject, Featuring Dorothy Gish in a Delightful Characterization.

Reviewed by Louis Reeves Harrison

DOROTHY GISH and the children who are usually associated with her in screen stories are now plunged into a two-reel feud amplified to five reels. It is a pity that a story of the mountains of Virginia and Kentucky cannot be written without a whisky still and wholesale murder. Dorothy Gish proves that it can. Her acting in "Children of the Feud" is so good that it seems a pity to lose sight of the results of her exquisite characterization for the sake of worn-out melodrama. Interest centers entirely upon the mountain girl's self-abnegating appreciation that she is not fit to mate with the cultivated man in the valley, irrespective of whether any shooting [illegible] Default [illegible] should [illegible] worn threadbare. It contributes neither to suspense nor does it arouse human sympathy.

By most delicate means, showing that her long training has done her good, Mistress Dorothy evolves a dainty and delightful characterization. Her feminine submissiveness, her dependence, her childishness, her falterings, all are portrayed with keen intelligence on her part and that of her director. If it is largely in the direction, she is certainly responsive to the right sort of handling and could be far more effective in a modern play. The other roles are all well taken. The men are admirable and the settings carefully chosen. The play's

Scene from "Children of the Feud" (Triangle).

whole fault lies in itself. Oh for a story that has some of the sweetness and courtesy of old Virginia life, of the Virginia girl, one of the most charming and intelligent in the whole world! Instead of that we are given whiskey stills and feuds.

"The Main Spring"

Ben Wilson Featured in Universal Offering Adapted from Story by Charles Agnew McLean.

Reviewed by Robert C. McElravy.

THIS five-reel subject tells an entertaining story of the street and gives Ben Wilson opportunity to play a double role of interest. The strongest scenes in the production are found in the fourth and fifth reels. The storm at sea and struggle abroad the motor launch are very realistic. The later events, on the stock exchange, while similar to many others, are exciting and well handled.

The last two reels bring the story up to a strong finish and

Scene from "The Main Spring" (Universal).

atone in considerable measure for the slow, mechanical start. The observer has a feel that in the opening reels a certain amount of the story interest has been lost in adaptation. But little effort has been made to infuse any dramatic action into the production for fully three reels, despite the plot complexities and opportunities offered.

The cast is a large one and generally pleasing. Mr. Wilson appears as Ashmore, a young newspaper man, who is mistaken for the son of a dying financial magnate. Larry, the real son, is kidnapped and Ashmore agrees upon request to impersonate

him and thus save the Craven fortune. This he succeeds in doing as the story progresses. The girl in the case is portrayed agreeably by Francelia Billington, and others in the cast are Wilbur Higby, Edward Brady, Marc Robbins and Thomas Jefferson.

"A Pair of Bluebirds"

Patriotism the Theme of "The Eagle's Wings" and "The Bugler of Algiers," Two Five-Reel Photoplays Ready for Early Release.

Reviewed by Edward Weitzel

"THE EAGLE'S WINGS" is not on the regular Bluebird program. This five-reel photoplay is the work of Rufus Steele, who wrote the story and supervised the production. It is called a patriotic appeal for industrial preparedness, and the claim is made for it that it shows the first

Scene from "The Eagle's Wing" (Bluebird).

authentic pictures of munition factories in operation. Its preparedness appeal is made with force and clearness, and it strongly emphasizes the fact that it takes the labor of five industrial workers to keep one soldier in the field. The interior views of the different government factories, showing the manufacture of cannon, shells and cartridges, are full of interest. Although the main purpose of "The Eagle's Wings" is to arouse the feelings of patriotism and the story it tells is only a means to an end, there is a fairly successful attempt to carry a love interest through it and to follow the lines of a well-balanced screen drama. The Villa raid on Columbus, N. M., is made a part of the action and the exciting scenes of that now famous night attack are vividly reproduced. Congress also is the scene of a number of the leading incidents in the picture.

Taken as a whole, "The Eagle's Wings," although not so ambitious an effort as some of the former "preparedness" dramas, accomplishes its mission with credit to itself, and will receive a substantial amount of popular endorsement. Rodney Ronous, Herbert Rawlinson, Charles Hill Mailes, Grace Carlyle and Viola Smith are the principals in a satisfactory cast.

"The Bugler of Algiers."

A tale in the All Story Magazine, by Robert H. Davis and Perley Poore Sheehan, was the inspiration for "The Bugler of Algiers,' the five-reel Bluebird photoplay, featuring Ella Hall, Rupert Julian and Kingsley Benedict. The picture is a gem. It tells the history of two French soldiers, the brother and sweetheart of Gabrielle Picard, who is separated from them by the fortunes of war, and the lovers do not meet again for many years. Gabrielle's brother, who performed a brave deed when a young soldier, is lying dead, and his comrade goes in Anatole's place to receive the old bugler's decoration. The story is thoroughly French in spirit and breathes the French love of country and devotion to duty. The director has succeeded in preserving this spirit with commendable fidelity and excellent artistic result. There are scenes of battle upon the sand of Africa, that have the requisite amount of thrill; other scenes of life in a French village, that have the proper atmosphere, and still others, authentic scenes of official life in Paris, before the Great War. Rupert Julian, who had the production in charge, exhibits an accurate knowledge of his subject and a fine scene of its dramatic possibilities. The picture is full of healthy sentiment and holds the interest in spite of the simplicity and narrative form of the plot. The acting of the three principals leaves nothing to be desired, and the rest of the cast make an equally favorable impression.

The [illegible] of Helena Richie," with Ethel Barrymore as star, has been [illegible]

"An Enemy to the King"

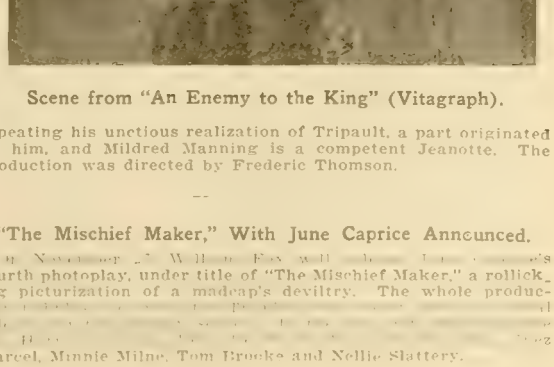
Vitagraph Produces Six-Reel Screen Version of an E. H. Southern Stage Success, With the Celebrated Actor in His Original Role of Ernanton De Launay.

Reviewed by Edward Weitzel

IN CONNECTION with "An Enemy to the King," the six-reel Blue Ribbon Feature picture which the Vitagraph-V-L-S-E, Inc. has made from the romantic drama written by Robert H. Stephens and produced by E. H. Sothern some twenty years ago, it is pertinent to observe that a good **motif**, like a good deed, will bear repeating "in a naughty world." The plot of the Stephens drama hangs upon the action of a young woman who conceives that the hero of the story is her bitter enemy, and consents to lure him into the hands of his real enemies and ends by falling in love with the gentleman. Excellent material for a drama and used to great advantage sixty years ago by the English playwright, Tom Taylor, in a piece called "Plot and Passion," and also utilized by the French dramatist, Victorien Sardou, in "Fedora," one of the earliest of his works written for Sarah Bernhardt. With such a brilliant ancestory at its back, it is a pleasant duty to record that "An Enemy to the King' is worthy its lineage. Laid in the romantic, if somewhat hazardous, period when Henry III was seated on the throne of France and Henry of Navarre was championing the cause of the Hugenots, there are intrigues and counter intrigues, the pursuit of human beings by men with instincts and the compassion of bloodhounds, an aged prisoner chained to the wall of a dark dungeon, the sweep of plumed hats before highborn damsels, processions of horsemen, the wide interiors of ancient castles, the rush-strewn floors of wayside inns, and, at the finish, the flash of swords and the skilful play of thrust and parry, with the villain done for and the lovers in each other's arms.

In adapting this wealth of material to the screen, the form and color of the time have been carefully and truthfully retained. There is much fine achievement all through the production, but the action is set at too slow a pace. The need of quick movement is felt at frequent intervals, and a decided acceleration of its tempo would greatly improve the picture.

E. H. Sothern as the hero Ernanton de Launay, experiences no difficulty in repeating the unqualified success he made in former days. He wears his helmet and sword with the ease and grace of long practice, and endows the gallant young French noble with a fine chivalry and an engaging display of manly vigor and depth of feeling. Edith Storey is the heroine, Julie De Varion. It can hardly be called a congenial role for her. There is a want of vivacity and its accompaning facial expression, and too great a limitation of moods. Neither does she appear to advantage in what is known technically as a costume part. Miss Storey has an enviable record of screen triumphs to her credit, but her Julie De Varion will not be added to the list. John Robertson, Frederick Lewis and Brinsley Shaw are a trio of well-schooled actors, that gave life and verity to their several impersonations. Roland Buckstone is



Scene from "An Enemy to the King" (Vitagraph).

repeating his unctious realization of Tripault, a part originated by him, and Mildred Manning is a competent Jeanotte. The production was directed by Frederic Thomson.

"The Mischief Maker," With June Caprice Announced.

[illegible] fourth photoplay, under title of "The Mischief Maker," a rollicking picturization of a madcap's deviltry. The whole produc- [illegible]

Marcel, Minnie Milne, Tom Brooke and Nellie Slattery.

Two Kalems

"The Fight for Paradise Valley" and "The House of Three Deuces," Installments of the Serials.

Reviewed by Ben H. Grimm.

"The Fight for Paradise Valley."

THERE is as much story crammed into the two reels of "The Fight for Paradise Valley," sixteenth episode of Kalem's "The Girl From 'Frisco" series as there is to be found in many pictures of much longer length. And interest is kept up throughout by fast action and exciting occurrences.

Scene from "The Fight for Paradise Valley" (Kalem).

This number is a "Western" of the type that should please almost any motion picture audience. In the film are found several good scenes of irrigation projects, and photography and backgrounds are better than in many preceding episodes.

Marin Sais is again seen as Barbara Brent. This time Barbara undertakes to superintend the building of an irrigation system in Paradise Valley for her father. Many obstacles are met with, among them being the mysterious man who causes many accidents to happen. After the spectator learns the identity of this man—learns that he is the tool of the Water Trust—several good rifle fighting scenes are shown. A run on the bank operated by Barbara's father is also well staged. With Miss Sais are seen True Boardman, Frank Jonasson, Ronald Bradbury, Edward Clisbee and Hart Hoxie.

"The House of Three Deuces."

Robert Welles Ritchie, author of the stories for Kalem's "Grant, Police Reporter," series, has taken a section of New York police history as a nucleus for his scenario of "The House of Three Deuces," with successful result. Although the story is founded on the famous "barrel murder" of some years ago, the author has woven into his plot a stunt which is thrillingly performed by George Larkin, as the reporter. Mr. Larkin, having trailed the murderer to his lair, battles with him on an unstable fire escape. The landing of the fire escape breaks, leaving the reporter swinging in the air, suspended on a rung of the fire escape ladder. This is a daring and dangerous feat, and shows up well on the screen.

The reel holds interest through its story and the stunt of Mr. Larkin. Director Robert Ellis plays a strong part. Ollie Kirkby is also seen in support of Mr. Larkin. Others in the cast are Arthur Albertson and William McKey.

"Jealousy"

Valeska Suratt in a Five-Reel Melodrama Produced by William Fox.

Reviewed by Edward Weitzel.

THERE is no question concerning the commercial value of "Jealousy," the five-reel melodrama produced by William Fox, with Valeska Suratt as the star. Numerous bodies of spectators will give it a hearty welcome and delight in the vigorous method of its portrayal. The story is consistently commonplace, but put together with a keen eye for the "punch" at the finish. It follows the career of a young woman who marries for money and then proceeds to make life somewhat difficult for the man she claim to really loove, and also for his wife. Her jealousy is of the unreasoning kind that puts her beyond all human sympathy, but ample justice is handed the lady when her energetic husband drags her down the stairs and bundles her, neck and crop, out of the front door.

For the admirers of this grade of drama, Valeska Suratt's acting of the leading character will be appreciated most in the strong scenes. The actress does not spare herself physically; neither does she withhold any of the denotements of the evil passion which brings about the downfall of Anne Baxter. Even her dressing of the part is made to enhance this quality.

Walter Law, Charlie Mayfield, Curtis Benton, Joseph Granby and George McAdams do their work well. The scenario was written and directed by Will Davis.

"Miss George Washington"

Marguerite Clark Is Featured in a Most Amusing Comedy Produced by the Famous Players.

Reviewed by George Blaisdell.

IN its release of November 20, "Miss George Washington," the Famous Players company has a delightfully polite comedy, one that should cause in any house a steady ripple of mirth. Marguerite Clark sustains the name role, and she carries it with a girlishness and an abandon that mark the production as one out of the usual. In school girl roles Miss Clark is at her best, and so she is here.

Berenice Summers, pupil at a young woman's academy, gets a medal because the Truth Society is convinced she is a remarkable exemplar of what a veracious girl should be. Berenice is also given the title of "Miss George Washington." She wears the honors with her tongue in her cheek and a wink in her expressive eye. One fabrication, one fib, leads to another, and then to an interminable train of successors. Complications multiply, and there is a comic twist to them all. For the portrayal of light screen comedy Miss Clark has had no medium which provides so fine an opportunity for the bringing out of her art in its charm, its ingenuousness.

Playing opposite Miss Clark is Niles Welch, a youngster who puts over a performance that would do credit to one of more years. He plays the part to the life. In the strong supporting cast are Frank Losee and Herbert Prior as diplomats; Florence Marten, in the role of the friend of Miss George Washington; and "Billy" Watson as Miss Perkins, a prim head of the girls' school.

Scene from "Miss George Washington" (Famous Players).

The picture is finely staged and directed by J. Searle Dawley. It is an unusually attractive release; it ought to smash to smithereens the worst case of blues.

Scenic Photographer Goes to Orient.

C. J. Hubbell, one of the foremost scenic photographers in the country, sailed from San Francisco last week on an extended tour of the Orient, where he will make moving pictures for the Hearst International News Pictorial.

Mr. Hubbell will visit Honolulu, Japan and China. In all of these countries, he will penetrate the interior, securing pictures of places that have never before been shown on the screen. Pictures will be made of Pali Mountain in Honolulu, of the wonderful chrysanthemum gardens of Japan, the celebrated Fijiyama Mountain, Picture Island, declared to be one of the most beautiful spots on earth, and scenes of the copper mines, the mausoleums and temples of former rulers of Japan and the Sacred Bridge of Tokio. There will be pictures from Korea and Manchuria, as well as from the mysterious cities of the interior of China, many of which have never before been visited by a white man.

The negatives will be forwarded by Mr. Hubbell as fast as they are taken and will soon be shown in the Hearst International News Pictorial.

"The Wager"

An Obviously Good Attraction With Emily Stevens in the Leading Role.

Reviewed by W. Stephen Bush.

THIS feature contains in great abundance the one thing exhibitors prize most—entertainment. It is one of those clever and exciting stories that make the time seem short because they keep up the suspense and provide a very satisfactory climax. Such film plays it would be foolish to put under the microscope of dramatic criticism; we forgive what

[illegible] improbabilities there may be for the sake of the lively story.

The direction of the feature is excellent throughout and the acting equally so. Emily Stevens was fitted to her task to the last detail and she put all her unquestioned talent into the performance. She was easily the star, but it must be added that her supporting cast is flawless. The types were all well chosen. The situation offered considerable possibilities for humorous sidelights and these were utilized to the limit both

Scene from "The Wager" (Metro).

in the action and in the titles. Indeed, the titles call for special praise. There is nothing that appeals more forcibly to the average audience than "adventure," and adventure is the keynote of the play. Unstinted praise is due to the settings, both interior and exterior. It is evident that much good taste and unusual technical knowledge played a gratifying part in the creation of the atmosphere of the often widely differing milieu.

Paramount Gets Klever Komedies

Victor Moore Is the Star and the First Release Will Be December 4.

CONTRACTS were completed during the past week by which Paramount Pictures Corporation will release exclusively, in connection with their other "little features," the productions of Klever Pictures, Inc., known as "Klever Komedies," in which Victor Moore, the well-known comedian, will be the star. These comedies will be released bi-weekly, alternating with the single reel, Black Diamond comedies, which have been distributed by Paramount during the past two months.

Victor Moore, who has had a particularly enviable career, both on the stage and the screen, has been keenly interested in single reel comedies for the past two years. When he obtained his release a few months ago from the Lasky Feature Play Company, in whose productions he had appeared for Paramount, he immediately set out to organize a company to produce single reel comedies, and his affiliations were naturally with those concerns who were than negotiating to release through Paramount.

There are few comedians who have held sway on the boards and on the screen as long as Mr. Moore. His first appearance on the screen was in "Snobs," and later as "Chimmie Fadden" and "Chimmie Fadden Out West." The first release, "The Best Man," will be given to the public on December 4, and will be followed every two weeks by a new subject. Mr. Moore has surrounded himself with an excellent cast of legitimate comedy players and will be assisted in the direction of these comedies by Harry Jackson.

"One-Round O'Brien" Litigation Settled.

The litigation which tied up the famous "One Round O'Brien" shortly after its release has been finally settled, and through the co-operation of Charles H. Van Loan, arthor and owner of "The Supreme Bumper's Decree," Street & Smith, the publishers, and the Popular Magazine, in which publication Van Loan's story appeared, the Biograph Company have again secured the rights to release this funny comedy.

The comedy idea in this subject is the funniest ever produced in film. It treats with a supposed "champion" in a western mining town who meets all comers and offers to pay a reward to anyone who stays one round with him. To enable him to dispose of all his challenges in the stipulated length of time, he places his accomplice behind the scene in the theater with instructions to use a mallet on his opponent whenever he backs him to curtain. Then the fun begins. To describe the comedy beyond that point would simply mean a continuous series of laughs.

It has not been definitely decided how this subject will be released—full particulars will be announced later.

Cub Comedies Improved

Mr. Horsley Says That the New Series Is Better Than Any Yet Made.

FEATURE one-reel comedies is the term David Horsley applies to a new series of Cub Comedies, presenting George Ovey, which he will distribute through the Mutual exchanges every Friday, beginning with "Jerry's Double-Header," which is to be released November 24.

"Cub Comedies of the past have been highly popular because of their high standard of merit. But in the new series exhibitors will have them even better than heretofore," said Mr. Horsley. "We have devoted more time and money to produce a one-reel Cub Comedy than is often expended in making a picture of much greater length. I am satisfied that exhibitors will be interested in this announcement and that the venture will be profitable to all conerned."

The Cub Comedy company has been working all summer at Mr. Horsley's studio in Los Angeles, and now has a number of pictures ready for release. Due to the fact that the company was so far ahead in releases there was no occasion to rush a picture through to meet a release date and the result is highly favorable to the company's product.

George Ovey is the featured player in all of the releases to be made in this series, the direction of which is in charge of Milton H. Fahrney.

Seven Reels from Gaumont Week of Nov. 26.

From the Gaumont Laboratories and Studios motion picture theaters will receive, through Mutual, the week of Nov. 26, seven reels, the second episode of "The Vampires" and four single reels. The week's instalment of the photo-novel is entitled "The Red Notebook," released Nov. 30, it deals with the efforts of the reporter-hero to decipher the secret code in which the Vampires have set down in the red notebook some of the secrets of the band.

"Reel Life," the Mutual Magazine in Film, released Nov. 26, will contain four interesting sections. "Gathering Cacoa" in Brazil is the first. From the cacao bean cocoa is made. One of the seasons fashionable dances, "Taps," is demonstrated next by G. Hepburn Wilson, supreme master of the dancing organization known as the Inner Circle. The third section describes the life and haunts of the scallop, the delicious sea food that is so little known away from the Atlantic coast. The fourth section is a series of charts showing the various kinds of accidents in 100,000 accidents reported to insurance companies.

"Tours Around the World," No. 4, released Nov. 28, will be devoted entirely to "A Trip Through the Swiss Alps via the St. Gothard Tunnel." The pictures are so remarkable and the photography so effective that it was decided not to divide the reel with any other subject.

Upon the Gaumont split-reel are the two highly entertaining subjects. "See America First," No. 64, takes spectator to Mount Hood, the highest peak in Oregon. It is a wonderful adventure among the glaciers and snow fields of the most-visited snow-capped mountain in America. In place of the customary Gaumont Kartoon Komic which ordinarily divides the reel with the scenic Kartoonist, Harry Palmer this time offers a Shadowgraph novelty entitled "Haystack Horace, or a Knight of the Road." It is a humorous silhouette offering.

"The Stolen Triumph" on Metro Program.

For the first time in many months Julius Steger is to be seen again on the screen. Announcement has just been made by Metro that "The Stolen Triumph," with Mr. Steger as star, will be released as a Metro-Rolfe feature on Dec. 11. Mr. Steger's last screen appearance was in "The Blindness of Love."

"The Stolen Triumph" is a play that is filled with powerful dramatic situations. The scenario was written by Mr. Steger and that master of motion picture craft, Maxwell Karger, general manager of the Rolfe and Columbia studios. David Thompson directed the play.

This new Metro-Rolfe production deals with a struggling young playwright who is robbed of his masterpiece. Mr. Steger, as Edwin Rowley, the playwright, has a part well fitted to his talents.

"Yellow Menace" Bookings Increased.

Since taking charge of the New York Exchange, distributing "The Yellow Menace," Messrs. Merrill & Harwell have increased the bookings on this popular serial over thirty per cent. in the past two weeks. Careful count of the theaters showing serials in the metropolitan district shows that "The Yellow Menace" is running second. At the present rate of increase, the new managers of the Unity Exchange hope to catch up with their leading rival within a very short time.

Beginning next week, the Unity Service Corporation will offer to exhibitors other features, the first of which will be "The Lottery Man." This popular comedy-drama has not been released in this territory up to this time and bids fair to prove a popular release. Its vogue as a Broadway attraction is sure to bring to the screen version a large number of old friends.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

WHEN CUPID SLIPPED (Selig), Nov. 11. Victoria Forde wrote, produced and plays the lead in this one-reel comedy. There is an amount of rural comedy to be found in the film. Action is quite fast. The story is of the trials of Hiram and Lizzie, who, eloping, are mistaken for a pair of lunatics. They are placed in jail and Lizzie's father mistakes the lunatics for the eloping couple. Others than Miss Forde in the cast are Pat Chrisman and Sid Jordan.

NEAR TO EARTH (Biograph), Nov. 13.—A one-reel reissue produced a few years ago by David W. Griffith. The reel ranks with the best one-reelers of today. The simplicity of the story—an Italian romance—is given added charm by excellent photography and some quite beautiful locations. In the cast are Gertrude Bambrick, Walter Miller, Robert Harron and Lionel Barrymore.

THE SELIG-TRIBUNE, NO. 91, 1916 (Selig), Nov. 13.—Extension of William Penn Highway opened, Easton, Pa.; "Vic" Grove operates boat with aeroplane motor, Macon, Mo.; Sir Ernest Shackelton reaches New Orleans; Pennsylvania National Guard artillerymen in artillery drill, El Paso; Capitol Building washed, Washington; Field Day at Wellesley brings out many girl athletes; fashions in furs; Republican torchlight parade, New York; U. S. Department of Agriculture opens annual chrysanthemum show.

THE NEW SALESMEN (Kalem), Nov. 14.—Ham, Bud, Ethel Teare and Henry Murdoch show up to fairly good comedy advantage in this number of the Ham comedies. Ham and Bud get jobs as salesman in a department store where Henry is the detective. Of course, they both fall for Ethel, a shoplifter, and the detectives goes on their trail.

CANIMATED NOOZ PICTORIAL, NO. 19 (Essanay), Nov. 15.—A split-reel offering embracing cartoon burlesque on news events and a scenic. The "News" section is devoted to an earthquake in Turkey, wives of policemen training for their husbands' jobs and other features. The five-hundred-foot scenic shows Lake Tahoe, California, a most beautiful spot.

HIS WEDDING PROMISE (Vim), Nov. 15.—Quite an amount of subtle humor is found in this number of the Vim Feature Comedies, featuring Harry Myers and Rosemary Theby. At no time will the spectator laugh out loud, but all through the running of the reel he will chuckle, especially if he, like Mr. Love, promised his wife that he would not smoke. That promise made Mr. Love leads almost to a domestic rupture in the Love household, but in the end Friend Husband's cigarette is lit by wife.

PIPE DREAMS (Vim), Nov. 16.—Kate Price and Babe Hardy keep things moving in this comedy reel. Kate is seen as a cook who has social ambitions, and Babe is seen as the driver of a garbage cart who would like to step high too. They meet when dressed in their best and each tries to make the other believe that they are the real goods. A moderately good comedy number. Also in the cast are Edna Reynolds and Joe Cohan.

THE ROGUE'S PAWN (Kalem), Nov. 17.—An episode of the "Grant, Police Reporter" series, in which George Larkin performs two unusually daring feats. He swings from a broken telephone wire into the window of a burning building and later jumps from the fourth floor of the building into a life net. Other thrills occur, also. Ollie Kirkby and Director Robert Ellis are also in the cast. Reviewed in the issue of November 25, page 1183.

POKES AND JABBS (Vim), Nov. 17. A knockout comedy reel with Pokes and Jabbs (Robert Burns and Walter Stull) rivals for the favors of an actress. Jabbs manages to get the actress to dine with him. Pokes disguises as the waiter, and things start going rapidly when the actress's husband appears. The reel closes with a whirlwind fight.

THE RUNAWAY SLEEPER (Kalem), Nov. 18.—Helen Gibson's stunt in this number of the "Hazards of Helen" series is a flying leap from a [illegible] capable, too, when she catches a rope flung from the locomotive to the car. With the aid of the rope the car, the brakes of which are out [illegible] stopped after having been set loose by two tramps. With Helen Gibson [illegible] broke.

RIVAL FAKERS (Kalem), Nov. 21.—Ham, Bud, Ethel Teare and [illegible] humorous comedy. There is plenty of action and a number of laughs. Ham and Bud are seen as bell hops in a hotel where rival demonstrators stop. The difference in size of Ham and Bud is responsible for several funny scenes when the rival demonstrators show the crowd their powers of their respective syrups.

General Film Company Specials

THE QUESTION MARK (Knickerbocker Star Feature), Nov. 10.—A rather old idea with several new twists has been used in the making of this three-reel drama. The film runs along at an even rate of interest, and has its moments of suspense. The story concerns a girl whose identity is not known. She falls in love with a rich youth who, at first, appears to be her own brother. It turns out, however, that the two are not brother and sister, and everything ends happily. Dorothy Davenport is featured. Supporting her are Fred Whitman, C. U. Baker, Gladys Wilder, Maud Wycherly and William Reed.

THE TEMPTATION OF ADAM (Selig), Nov. 13.—So much plot material has been crowded into this three-reel drama that its strength is somewhat weakened thereby, because at times it confuses. On the whole, however, it is an acceptable short-length offering, well played by a cast headed by Kathlyn Williams. The story tells how a man was tempted to, and did, steal through the extravagance of his wife, and of how a confession was finally wormed from him. Several highly dramatic situations occur during the action. Supporting Miss Williams are Guy Oliver, Eugenie Besserer, Charles West, Vivian Reed, Al Filson and Frank Clark.

NOT IN THE NEWS (Essanay), Nov. 14.—A two-reel drama of ordinary strength. Marguerite Clayton shows up to good advantage, as does also Sydney Ainsworth. The film tells the story of two brothers, convicts, one of whom decides to go straight. He marries a society girl and her husband's brother makes her pay for his silence as to her husband's past. When the bad brother breaks into the house he is discovered by the elder brother and shot. The police are told that the intruder was a burglar.

LORD CHUMLEY (Biograph), Nov. 15.—Henry Walthall is the leading player in this three-reel picturization of the play of the some name in which E. H. Sothern made such a success. The story has been screened with only fair results, and is rather slow in spots. The cast does efficient work, however. On the screen are seen Lillian Gish, Charles H. Mailes, Mary Alden and Walter Miller.

THE MYSTERY OF THE BRASS BOUND CHEST (Kalem), Nov. 15.—This, the fifteenth, episode of "The Girl from 'Frisco" series, "compels interest throughout its two reels by a well-sustained element of mystery," according to a review printed in the issue of November 25, page 1182. Marin Sais, True Boardman and the other members who have appeared in preceding episodes, are seen. The story is of a secret order of Armenians and of their disbandment by the girl and her companions.

Bluebird Photoplays, Inc.

THE BUGLER OF ALGIERS (Nov. 27).—The scenes of this five-reel photoplay embraces France and Algiers. It is a patriotic story of two French soldiers and has been admirably transferred to the screen. It is reviewed at length on another page of this issue.

Fox Film Corporation

LOVE AND HATE (Fox), Oct. 29.—A melodrama with Bertha Kalich in a role of a terribly oppressed heroine. The part is most effectively acted and for the right exhibitor it ought to be a very desirable offering. For a longer review see page 998, issue of November 18, 1916, of this paper.

Greater Vitagraph V-L-S-E, Inc.

THE GOLD CIGARETTE CASE (Vitagraph), Nov. 27.—Episode 9 of "The Scarlet Runner." The adventure is set in England and the hero reunited two lovers by rescuing a girl from the clutches of a hard-hearted uncle. For a longer notice see the issue of October 7, 1916, of this paper.

AN ENEMY TO THE KING (Vitagraph), Nov. 27.—A six-reel screen version of one of E. H. Sothern's early successes, this picture is an excellent reproduction of the romantic period when Henry III was king of France. The plot contains an interesting love story, and E. H. [illegible] The picture is reviewed at length in [illegible]

International Film Service, Inc.

WRIST WATCHES (International), Nov. 13.—Fifteenth episode of the Beatrice Fairfax newspaper series. Jimmie Barton (Harry Fox) and Beatrice Fairfax (Grace Darling) unite two lovers and unearth a gang of smugglers. This number follows the general line of preceding releases. Nigel Barrie and Evelyn Farriss are also in the cast. On another page of this number a review can be found.

HEARST INTERNATIONAL NEWS PICTORIAL, NO. 91, 1916, Nov. 14.—U. S. S. Arizona leaves Brooklyn Navy Yard on trial trip; Harvard defeats Princeton, Cambridge, Mass.; President and Mrs. Wilson attend Sayre christening, Williamstown, Mass.; mountains of hay built for horses of aviatryment at border, San Antonio; moonlight and fashions. Canadian troops about to depart for Europe presented with colors, Toronto; largest locomotive in world pushes freight over Pennsylvania mountains, Susquehanna, Pa.; with the French army in the region of the Somme. Joe Boppel, aviator, falls to death, San Diego, Cal.; fire destroys mansion of F. W. Woolworth, Glen Cove, L. I.

HEARST INTERNATIONAL NEWS PICTORIAL, NO. 92, 1916, Nov. 17.—Members of California Signal Corps return from border duty; Silver Fox farm at Northport, L. I.; Secretary Joseph P. Tumulty at desk; Mrs. Venustiano Carranza and family visit United States—Francisco Villa's family at dinner, San Antonio; fashions de luxe; Governor Hiram Johnson, of California, elected to Senate, San Francisco, steers trained to perform, South Brookfield, Mass.; art dancers enjoy freedom of big estate, Lexington, Mass.; Dr. Karl Graves, spy, arrested, Washington, D. C.; in battle-scarred Verdun.

Metro Pictures Corporation.

THE GATES OF EDEN (Columbia), Oct. 3.—A rather gloomy subject in which Viola Dana is featured. The work of the star is something that should be well commended. Interest in this film will be lessened by the morbid atmosphere sustained throughout. A more extended review appears in a previous issue.

THE SUNBEAM (Rolfe), Nov. 27.—Five-part production, featuring Mabel Taliaferro. This picture is unusually wholesome in type, and of more than the average interest. In it more than thirty children appear as visitors of little Bobby Rutherford when he is a convalescent patient in the home of his rich grandfather. Mabel Taliaferro playing the role of Pru Mason, "The Sunbeam," does pleasing work. A full review of the production will be found elsewhere.

FREE SPEECH (Metro-Drew Comedy), November.—This Drew comedy is immense. Its fun is created by the efforts of a wife to break her husband of swearing. Every time he swears he promises to put money in his wife's moneybox. The scheme works beautifully and reaches a grand climax with the arrival of the wife's mother. The manner in which the tables are turned by the husband brings a big laughing climax. Also—it is played by the Drews. Epes Winthrop Sargent wrote the scenario.

Mutual Film Corporation

MUTUAL WEEKLY, NO. 98 (Mutual), Nov. 15.—Interesting items of this issue are scenes with the French at Combles, showing the effects of the terrific bombardment, the Capitol getting its annual bath, demonstration of the new automatic mail tying machine, the first book printed on the western hemisphere, and the dedication of the Penn highway.

REEL LIFE, NO. 29 (Gaumont), Nov. 19.—A number of diversified interest, showing how zinc is prepared for the market, catching fish in large nets, tea raising in South Carolina and how gowns are draped to the figure in fashion shops.

MUTUAL TOURS AROUND THE WORLD, NO. 3 (Gaumont), Nov. 21.—This number contains views of Cairo, Egypt, showing the citadel, a mosque, public fountain and natives on the streets. Interesting views are also shown along the region of the Maritime Alps and in Belgium before the war.

Mutual Film Corporation Specials.

THE BAD SAMARITAN (Fclair), Nov. 18.—A moderately entertaining two-part western drama featuring Edna Payne and Norbert Myles. The story is, morally speaking, a good one, and shows how a weak-willed man on his way home to his wife and child with three hundred dollars in his pocket, gambles it all away. A cowboy sees the man about to commit suicide and saves the situation by getting a friend of his to obtain a position on a ranch with three hundred dollars down on his salary. This is straightway given to the unfortunate man, who goes on his way rejoicing. Other developments also enter into the interest of the picture.

WITH OR WITHOUT (Victor), Nov. 19.—A two-part comedy that can not be recommended. The moral trend of this comedy is altogether unwholesome and vulgar. It burlesques an unhappy relation between husband and wife, showing an absolute disregard on the part of both for the marriage relation. In short, the subject is handled coarsely.

UP THE FLUE (Victor), Nov. 26.—This is a two-part [illegible] farce comedy of a harmless and fairly entertaining type. It concerns the [illegible] money from an oil magnate by threatening letters, get in a mix-up with the lover of the oil man's daughter. A tall chimney is wrecked, and [illegible] plot.

WHEN THE [illegible]

by Karl L. Coolidge, featuring Fred Church, Lillian Hamilton, Malcolm Blevins and others. This is a story of two generations, Fred Church playing both father and son. The youth grows up and is sent to purchase oil lands in the place where his father formerly lived. His mother, who had run away with another, recognizes the boy, after her present husband tries to rob him. The construction is not strong and the subject as a whole is ordinary in type.

Paramount Pictures Corporation

THE PLOW GIRL (Lasky), Nov. 13.—This is a strong picture, as is pointed out in a review in another column. While the work of Mae Murray does not stand out, that of her supporting cast does. Among the principals are Theodore Roberts, in remarkable characterization and make-up; Elliott Dexter, Edythe Chapman and William Elmer.

THE YEARS OF THE LOCUST (Lasky), Nov. 16.—Fannie Ward finely plays a strongly dramatic role in this story, a part of which is laid in a South African atmosphere. She is well supported by Walter Long, Jack Dean and Charles Ogle. The subject is reviewed in another column.

MISS GEORGE WASHINGTON (Famous Players), Nov. 20.—An unusual and a delightful comedy featuring Margarete Clark, supported by Niles Welch, Frank Losee, Herbert Prior and Florence Marten. It is reviewed in another column.

Pathe Exchange, Inc., Specials

ARMS AND THE WOMAN (Pathe), Nov. 26.—A five-reel Gold Rooster drama, directed by George Fitzmaurice, the leading role in "Arms and the Woman" is played by Mary Nash. Play, cast and production are all of a high order of merit. The picture is given a longer review on another page of this issue.

Signal Film Corporation

THE BURNED RECORD (Signal), Nov. 21.—No. 5 of "The Lass of the Lumberlands." Helen Holmes and company in this number present a small town election of rather timely interest. The result is very close and it is necessary to call in the militia to prevent a general war. The returns from one of the logging camps are declared false, but the number closes with Blake, the dishonest candidate, claiming the election. There is a fire scene, in which all the records are burned. The number has no particularly big moments, but runs along entertainingly and has good action.

Triangle Film Corporation.

THE CHILDREN PAY (Fine Arts), Nov. 26.—An interesting problem story by Frank E. Woods, with some fine characterization. Lillian Gish in the leading role.

THE DEVIL'S DOUBLE (Kay-Bee), Nov. 26.—A powerful story of mental struggle between wrong impulse and right motive in a primitive character. William S. Hart is the leading role, with strong support from Enid Markey and Robert McKim.

THE CRIMINAL (Ince), Dec. 2.—A rather gloomy and long-drawn-out story of an ignorant Italian girl of strong maternal instincts, in which there is neither compensation nor relief.

Unity Sales Corporation

THE YELLOW MENACE, NO. 13, Nov. 27.—"The Spy and the Submarine" is the name of this episode which concerns Ali Singh's entry into the submarine disguised in European clothing. Smithson, after being attacked by Ali Singh's confederates, smashes the air-lock and escapes, leaving the others to their fate. Ali Singh causes his companion to shoot him to safety through a torpedo tube.

Universal Film Mfg. Company

ANIMATED WEEKLY, NO. 45 (Universal), Nov. 8.—Athletic events, parade of Episcopal bishops, troops returning from the border, Canadians starting for Europe, and many other scenes are included in this interesting number.

THE WHITE TURKEY (Nestor), Nov. 27.—A good holiday number, featuring Priscilla Dean, Eddie Lyons and Lee Moran. The girl's white turkey becomes lost and the rival lovers pretend to find it, each offering a laughable substitute. The decorative effects and rural scenes are attractive.

THE MOTHER CALL (Big U), Nov. 30.—A holiday number, by Lynn Reynolds, featuring May Talbot, George Pearce, Chas. Cummings and Dorothy Davenport. This is a simple story of the heart interest type, in which a mother prepares a turkey dinner for her children, who [illegible] little offering.

Universal Film Mfg. Co. Specials

THE MAIN SPRING (Red Feather), Nov. 27.—This five-reel num- [illegible] slow, mechanical start, but pulls up strongly in the fourth and fifth

in order to save the fortune of the Craven family. Francelia Billington plays the girl. The cast also includes Wilbur Higby, Edward Brady, Marc Robbins and Thomas Jefferson. The number leaves a pleasing impression in spite of its slow start.

COURT MARTIALED (Special Universal), Nov. 27.—No 16 of the "Liberty" series. This installment pictures the fortune of Liberty and Pedro at the hands of the bandits. Later the girl finds herself in a room filled with skeletons and snakes. These scenes are all realistic in the extreme, but entirely in keeping with the story. Judicious cutting will render them passable and effective. Major Winston is found on the desert by Capt. Rutledge and his men. A strong number.

SHOULD SHE HAVE TOLD (Gold Seal), Nov. 28.—A three-reel number, by John McDermott, featuring George Beranger, Ruth Clifford and Edward Hearn. This is the tale of two brothers, one of whom marries a pretty girl and introduces her to the members of the rough gang of which he is a member. The girl's efforts to save her husband from a criminal life are dramatically shown, the scenes being capably handled. The later part of the story continues the interest well, the girl marrying the good brother after the first one is sent up. This is much stronger than the average offering dealing with underworld types. The action is good.

THE LAST OF THE MORGANS (Laemmle), Nov. 29.—A two-reel story of the old South, by Constance Crawley and Arthur Maude. Wm. V. Mong and Harry M. Holden play the leading roles. The story concerns an old veteran who returns to his former home, long after the war. No one is there but his old slave. The place is sold under the hammer, and restored to the old veteran when the negro turns up some buried jewels. This is rather entertaining in its way, though not at all dramatic. It makes an average offering of the old-fashioned type.

THE MANSARD MYSTERY (Imp), Dec. 1.—A pleasing two-reel number, by Sylvester Jones, featuring Howard Crampton, Francis MacDonald, Neva Gerber and Wadsworth Harris. Colonel Mansard succumbs to poison at the dinner table, in the presence of his son, his ward, a visiting count and the butler. Suspicion points various ways and is finally directed toward the proper individual. The solution is plausible and the number, as a whole, makes a good offering of the type.

THE GREATER POWER (Bison), Dec. 2.—A two-reel western number, by Willis Y. Robards. This centers about a gang of cattle rustlers, a newly elected sheriff and rivalry between his deputies over a girl. The treatment is rather conventional and there is considerable overacting, particularly where gun play is featured. The latter part of the story is the strongest and the sheriff's efforts to redeem a man makes a good motive. The number is about of average strength.

World Pictures.

THE MEN SHE MARRIED (Peerless), Nov. 27.—Gale King is the star of this five-reel Peerless production, which follows the difficult path of a young heiress who is tricked into a mock marriage. The action leads up to a big situation. The picture is well acted. A longer review is printed on another page of this issue.

SELIG'S GENERAL FILM RELEASES.

For the first two weeks in December, the Selig Polyscope Company announces a series of very unusual pictureplay features. William N. Selig following out his policy of providing good pulling subjects in shorter length productions announces "The Brand of Cain" for release in General Film Company's regular service on Monday, December 4. This feature play is presented by the world-famous "Ne'er-Do-Well" cast, including Kathlyn Williams, Wheeler Oakman, Harry Lonsdale, Sidney Smith and Frank Clark. Many of the scenes at sea were filmed enroute to the Panama Canal Zone.

In connection with "The Brand of Cain," the Selig Company is to issue, without extra cost to exhibitors, a beautiful one-sheet poster of Miss Kathlyn Williams the star in the Selig production. This poster is of heavy plate paper, and Miss William's head was sketched from life by a famous artist. The poster is in five colors.

On Monday, December 11, the Selig three-reel feature, "Twisted Trails," will be released in regular service of the General Film Company. An all-star cast will be presented including dashing Tom Mix, Bessie Eyton, Eugenie Besserer, Al W. Filson, Will Machin and others. Tom Mix presents a thrilling feat. Astride a horse he dashes over a narrow footlog that spans a deep chasm. A misstep by the horse and the rider would have plunged hundreds of feet onto the rocks far below.

"The Purchase Price" is a Selig one-reel drama released Saturday, December 9, and "The Road to Fame" is a stirring pictureplay released Saturday, December 16.

"JEALOUSY" RELEASED NOVEMBER 20.

William Fox released "Jealousy," starring Valeska Suratt, on November 20. This is Miss Suratt's third Fox production. The supporting cast includes Walter Law, Charline Mayfield (Lincoln's grandniece), Curtis Benton, Joseph Granby and George M. Adams.

Will S. Davis wrote the story and directed the picture, his eighth for William Fox. Mr. Davis is a Philadelphian, who began playing juveniles at sixteen with a stock company, and soon graduated into stage directorships for the Frohmans, Klaw and Erlanger, George M. Cohan and other well-known producers.

Five Big Plays for Screen

Famous Players-Lasky Corporation Acquires Right to Notable Stage Successes.

A MOST important acquisition of material for the motion picture screen was made recently when the Famous Players-Lasky Corporation purchased the rights to five big stage successes, written by such well-known authors as Augustus Thomas, A. E. W. Mason, Gene Stratton Porter, Frederic Arnold Kummer, Harvey O'Higgins and Harriet Ford.

The list includes "Freckles," which was adopted for the stage by Neil Twomey from the tremendously successful book of the same name by Gene Stratton Porter; "The Dummy" will be remembered by thousands as one of the great Broadway successes of two seasons ago, when it created a positive sensation. It is the joint work of Harvey O'Higgins and Harriet Ford, two of the most successful collaborators among contemporary playwrights; A. E. W. Mason's play, "The Witness for the Defense," in which Ethel Barrymore starred at the Empire theater in New York, in 1911, is another to be added to the list. The action of the play transpires in India and in England, an effect which is much more obtained with realism in the motion picture than it can be done on the stage; "Mrs. Leffingwell's Boots," by Augustus Thomas, is the fourth play to be added to the list. It was a distinct success when first produced in 1905 and has been presented most successfully on many occasions since that time; Frederick Arnold Kummer, author of many successful photoplays, is the writer of "The Painted Woman," which was produced at the Playhouse in 1913. The action of the play transpires in semi-tropical settings, a fact which again places the camera at an advantage over the stage as the production will be actually filmed in the South.

JANE GREY IN "WHEN MY SHIP COMES IN."

Because of the marked success she made in the International's Golden Eagle Feature, "The Flower of Faith," Jane Grey has been engaged by the International to appear in "When My Ship Comes In," which will be released as a Golden Eagle Feature.

The latest of the Golden Eagle Features is from the novel of the same name by Gouverneur Morris, which achieved such prominence when it appeared as a serial recently in Hearst's Magazine.

The photoplay is being made by the A. H. Jacobs Photoplays, Inc., Mr. Jacobs having also made "The Flower of Faith."

In "When My Ship Comes In," Miss Grey will assume the character of Silver Sands, which has much in common with that of Ruth Judson, the lovable and faithful heroine so successfully impersonated by Miss Grey in "The Flower of Faith."

The International has selected an all-star cast to support Miss Grey in this charming story of Gouverneur Morris. Among the number are William J. Kelly, the popular leading man who is known from the Atlantic to the Pacific as the creator of a large number of roles; Nigel Barrie, long prominent as a legitimate actor and for his work on the screen particularly in several of the recent episodes of the International's photoplay series, "Beatrice Fairfax"; Eleanor Blevins, a talented young California legitimate and screen actress who has a large series of successes to her credit on the Pacific Coast; Walter P. Richardson, Edith Campbell Walker, Ruth Chester, Morgan Jones and Robert E. Lee Hill.

WHAT PIONEER FEATURE FILM IS DOING.

The Pioneer Feature Film Corporation, 126 West 46th street, New York City, has acquired the Greater New York and northern New Jersey rights to "The Human Orchid," featuring the fascinating and popular screen artists, Walter Miller and Irva Ross. It is a five part drama of unexcelled quality and sustaining interest, portraying throughout the feverish desires and follies of modern life. "The Human Orchid" is now ready for release and booking dates are being contracted for.

The third E. Gorman feature, entitled "The Little Mother," is nearing its completion and will be released in December under the "Pioneer" banner. Nathan Hirsh, president of the Pioneer Feature Film Corporation, is elated by the excellence atttained in this picture by the popular juvenile star. It is a powerful, dramatic story which strikes the keynote of intense emotion and provides baby Gorman with a vehicle suitable for the advantageous display of her precocious histrionic talent. In view of the great favor enjoyed by the preceding Gorman pictures bookings for "The Little Mother" will be eagerly sought by exhibitors. The picture is in five reels.

Mr. Hirsh, who recently acquired the rights to Thomas Ince's magnificent photoplay, "Civilization," for Greater New York, has just extended his rights to the entire state.

TRIANGLE DECEMBER 9TH RELEASES.

Bessie Barriscale, Mae Marsh and Robert Harron are the stars of the Triangle feature releases for the week of December 9. Bessie Barriscale appears in a Kay-Bee production of life among the remote districts of the Southern mountains entitled, "Bawbs o' Blue Ridge," written for her by Monte M. Katterjohn, and directed by Charles Miller. Mae Marsh and Robert Harron are co-starred in a Fine-Arts play named "The Wharf Rat," written by Anita Loos and directed by Chester Withey.

Manufacturers' Advance Notes

"THE VANISHING MANTLE" (Pathe).

Ravengar, whose mystic powers have enabled Leontine to escape Bianca's bondage, is turned over to her men realizing that she can do nothing further to save his life. But again he vanishes before the very eyes of his chagrined and amazed captors.

Meanwhile, Leontine, who has miraculously escaped from Bianca's scathing house by means of an under water slimeway, hastens to the police where her wet and bedraggled appearance

Scene from "The Vanishing Mantle" (Pathe).

coupled with her apparently wild story make the officers skeptical as to her sanity. Her husband, Sebastian, is phoned to, who quickly sizing up the situation, replies with a crafty lie that she is mentally unbalanced and to hold her until he arrives. He then phones to Bianca to dress as a nurse and with her men hasten to the spot and claim Leontine as her escaped patient.

Again she is made a prisoner, and Ravengar who has rushed to her assistance is also made a captive. To save her he gives up his closely guarded mystic treasure- "The Vanishing Mantle." With a sudden movement as though throwing a mantle over Leontine's head she disappears into thin air. A vanishing mantle! How is it possible?

ALICE BRADY AS RUSSIAN DANCER.

In Alice Brady's next picture for the World Film Corporation she will appear as a Russian dancer. The mother of this character was also a dancer in the royal ballet at St. Petersburg, and had a love affair with a grand duke, which created a scandal of such magnitude that by order of the Czar the woman was banished from his dominion.

The woman's little daughter therefore had royal blood in her veins, but this was kept secret and she grew up to be a great exponent of the art of Terpsichore, and the rage of Paris and other cities of Continental Europe.

But the Russian government had kept a watchful eye upon the beautiful girl through whose lithe figure coursed the life-blood of its reigning family, and one night she was kidnapped and spirited away, plunging into a series of adventures of the most startling and novel nature.

Some of the events occur behind the scenes where great ballets are being rehearsed and produced, and in order to insure complete realism, director general William A. Brady has engaged Alexis Kosloff to direct these episodes and also appear in them. This will not be a matter of any considerable difficulty to Mr. Kosloff, inasmuch as he will have for his working staff the entire troupe of real Russian dancers with which he has long been identified.

This is one of the most important special engagements ever made in the motion picture business for the purpose of perfecting a small number of incidents. Engaging a great Russian ballet for a single performance in a theater or opera house is regarded as a rather costly matter, but Mr. Brady's pursuit of realistic effects for World pictures is not to be halted by figures.

McCLURE WILL FEATURE CLIFFORD BRUCE IN "PASSION."

"The Sin of Passion," in the film drama of that name, sixth play of the McClure series, "Seven Deadly Sins," will be Clifford Bruce, selected for the role because of his extraordinary masculine qualities and splendid physique. Mr. Bruce plays the role of Leonidas, "the perfect physical specimen," champion swimmer, champion wrestler, and champion in the art of attracting young girls.

The story of "Passion" has to do with the fascination the giant Leonidas exercises over a beautiful and refined young girl, and with her endeavors to free herself from an influence which her better self tells her will result in degradation. In Leonidas, Clifford Bruce has undoubtedly one of the most dramatic parts in his notable career as a stage and film star.

There are several tremendous scenes in the drama. The setting of one of the episodes is in Madison Square Garden, where Leonidas appears as "The Masked Marvel," and before the eyes of the captivated girl (played by Shirley Mason) wins the wrestling championship of the world. Another scene shows the club-house and grounds of a noted athletic club, the members of which belong to the millionaire class. Leonidas craftily uses his association with these gay young bloods to strengthen his hold on the little girl, who is too willing to believe that her connection with him will lead to social success.

In the end, Leonidas meets his Waterloo, and there comes a pathetic scene in which the modern Samson stands revealed to the young girl as a pigmy of moral purpose. Fortunately George Le Guere comes in the role of her true knight to show her the noble side of love, and the play ends with Passion defeated, Chivalry and Virtue triumphant.

"IGNORANCE" (Private).

"Ignorance," a morality picture in six reels written by Anthony P. Kelly, has just been completed under the direction of J. A. Fitzgerald for The Private Feature Film Mfg. Co., of Cleveland.

Earl Metcalfe, former Lubin star and director, plays the leading role, that of a fearless and upright District Attorney. Strong in the supporting cast of "Ignorance" are Eleanor

Scene from "Ignorance" (Private).

Black as the girl who becomes the victim because of her ignorance of the social evil, Ethel Tully as the society girl, and Arthur W. Mathews is the leader of the underworld. Mr. Fitzgerald also plays the role of "Red, the Peddler," described by the author as "the meanest and lowest thing on God's green earth."

Without incorporating any offensive or indecent scenes in "Ignorance," the author has written an absorbing and thrilling plot around the need of insistent watchfulness in the home of every young girl.

"THE SIGN OF THE POPPY" (Bluebird).

Hobart Henley will be introduced to the Bluebird program Dec. 4, in J. Grubb Alexander's mystery play, "The Sign of the Poppy." At the same time Gertrude Selby, his leading lady, will be seen for the first time as a Bluebirder. Harry Maquire was the photographer, and Charles Swickard directed the production.

Henley will play in this feature a dual role, each character being of such importance that the actor is on the screen prac-

Scene from "The Sign of the Poppy" (Bluebird).

tically all the time, impersonating one of twin brothers who dominate the plot. Mina Cunard, Wilber Higby, Robert Clark and Garland Briden will be in Mr. Henley's support.

Some of the locations disclose sections of San Francisco's Chinatown. There are many sensational episodes that deepen the "mystery" element of the story and the interest is sustained in several counter threads that intensify the love element and make the "happy ending" all the more satisfactory when it is attained.

"FARMER AL FALFA'S BLIND PIG" (Paramount).

Paul Terry has contributed another exceedingly funny animated cartoon which the public will undoubtedly stamp with its enthusiastic approval, for "Farmer Al Falfa's Blind Pig," a Paramount-Bray Cartoon which will be released by Paramount Pictures Corporation on December 7, is one of the most screemingly funny cartoon comedies that has ever been conceived.

Having heard so much of the white ribbon wave which is sweeping o'er the country, the old bewhiskered farmer quits the soil and turns his attention to the disreputable enterprise of making "redeye." He locates his distillery in a little cave far on the back of a ridge on a rocky range, hidden from both the inclement weather and the eyes of the law. His little dog Fido is his only accomplice and together they thrive. Fido keeps watch while the old man works, and also delivers the liquor to their various customers who lie in wait along the rugged passes.

Upon one of these trips Fido is discovered by "Eagleyed Pete," the revenue officer, and let it be known that "Eagleyed Pete" is one tough bird, who shoots to kill. The Federal officer commands the dog to halt, and just as he is about to examine the contents of Fido's load, the dog spots his star and with one big yelp is off in a cloud of dust. The Federal officer follows and soon trails Fido to his master's dive. Al Falfa, seeing them coming, grabs his gun and the battle is on—but leave it to Al to get out of a tight place!

"INCORRIGIBLE CAPTIVE" (Pathe).

The ninth episode of Pathe's Wonder Serial, "The Shielding Shadow," is entitled "The Incorrigible Captive." It is announced for release on November 26 and deals with the appearances and disappearances of Ravengar, the mysterious.

Leontine is imprisoned by Sebastian in Bianca's gambling house. Again the mysterious Ravenger laughs at his shackles —comes to her aid and shows her the secret stairs to an underground sluiceway.

Bianca discovers her trying to escape and when Leontine is half-way out, turns on the electric switch controlling the sluicegates, and Leontine is caught in a watery trap.

The Shielding Shadow protects her. The switch is clicked back by an unseen hand and from the dungeon below she shoots through the sluiceway to the river and swims to safety.

Exhibitors throughout the country report great success with "The Shielding Shadow." It is being booked by a number of the best theaters. Two high-class houses in Detroit that have heretofore never run serials, have contracted for "The Shielding Shadow." These theaters are the Liberty and the Knickerbocker.

FOLLOWING THE FLAG" (Selig).

"Following the Flag" is a Selig three-reel Diamond Special, released Monday, November 27th, in General Film Company's regular service.

The country was patriotically stirred when President Wilson ordered Uncle Sam's land forces to the Mexican border. These forces included not only the regular army, but the National guardsmen of the various states.

When Pershing and his column crossed the border and penetrated into Mexico in search of Villa, there was not a man, woman or child in this country who was not proud of the courage displayed by this indomitable little force, which entered the desert plains of Mexico after a blood-thirsty bandit.

"Following the Flag" is a motion picture lesson in the cause of preparedness, and is worthy of presentation in any theater in America. The film shows the soldiers arriving on the Mexican border, the training of guardsmen to become seasoned veterans, hikes and other maneuvers, mountain batteries, machinegun batteries and heavy artillery in action; cavalry maneuvers, and the negro survivors of the 10th Regiment, which was almost annihilated by the Mexicans, is shown turned over to United States forces on the International bridge at El Paso. Beautiful photography and many scenes along the border not heretofore presented, make "following the Flag" a very entertaining production.

"PATRIA" TO BE PRIVATELY SHOWN.

"Patria," the great preparedness serial of the International, in which Mrs. Vernon Castle is the star, is practically ready for the public. Two showings of the first three episodes of "Patria" will be held next week. The first will be in the grand ballroom of the Ritz-Carlton Hotel on Monday evening, November 20. This is being arranged for the members of the literary, art and dramatic professions of the city, the members of the army and navy, aeronautic and similar defense organizations, for the personal friends of Mrs. Castle, and for the press.

The showing at the Ritz will be the most pretentious ever given a motion picture. An augmented orchestra under the direction of Professor Armand Vecsey, of the Ritz-Carlton, will furnish the music which has been especially written and arranged by Professor Vecsey.

Many notables in public and private life, government and city officials, and others particularly interested in national defense, the theme upon which "Patria" is based, will attend. Mrs. Castle, the star, will be present in person as will also Milton Sills, her leading man, and Warner Oland, who has one of the principal roles.

The second showing will be held on Tuesday morning, November 21, at 9:30 o'clock, in the Strand theater, and will be primarily for exhibitors and the press.

THIRD VAMPIRE EPISODE, "THE GHOST" (Gaumont.)

With the appearance December 7 of the third episode of "The Vampires," a startling chapter called "The Ghost" in this remarkable Gaumont photo-novel, a character who dominates the story for four episodes makes his appearances. This is Enrique Moreno, skilfully played by the French matinee idol, Jacques Hermann. Mr. Hermann has the role of a thief who attempts to operate in opposition to the organized Crime Trust of the

Scene from "The Vampires" (Gaumont).

arch criminals of Paris known as The Vampires. The daring ingenuity he displays is a tribute not o ly to his own ability as an actor but also to the directing genius of the photo-novel, Louis Feuillade, who both wrote and directed the production.

"The Ghost" tells of the appearance of Enrique Moreno in a flat next that used by the Vampires. A safe in his apartment which has a panel at the back easily removable by the Vampire, discloses to the band that in Moreno they have a rival. The lone bandit begins to be a power in Paris just at a time when the Vampires are planning to rob a bank messenger.

On the Kalem List

Border Troubles Theme of Coming "Frisco" Episode—Thrills in "Grant" and "Hazards" Series.

THE Mexican border troubles furnish a lively background for the action of "Border Wolves," a coming episode of Kalem's "Girl from Frisco" series scheduled for release on the General Film programme on Wednesday, November 29. Director James Horne, a company of nine players and a technical staff of seven were forced to make a trip of over eight hundred miles to the Southern California border to secure the exact locations necessary for this episode. A Mexican rebel army of three hundred plays an important part in the action.

Scene from "The Wizard's Plot" (Kalem).

"Mexican rebels are not at all averse to acting in motion pictures," wrote Director Horne to the Kalem officials in describing his work on "Border Wolves." "But by the time you have greased the officers and met all the demands of the men they cost considerably more than plain every day extras. They also eat up a lot of film, for each of the officers demanded plenty of close-ups when they noticed us bringing Marin Sais and True Boardman up to the camera. They tried to show me that they were real actors, but I won't have the nerve to come down again after they discover that all these close-ups have been 'cut out' of the picture when released."

"Border Wolves" is preceded on the release schedule for "The Girl from Frisco" by the issuance on November 22 of "The Fight for Paradise Valley." The vast irrigation projects of Southern California are the theme of this episode of the Kalem series by Robert Welles Ritchie. Director Horne secured some photographic gems in filming the billion dollar Los Angeles Aqueduct which is made the background of the action of the thrilling story in which Marin Sais and True Boardman wage a bitter battle with the "Water Trust" which attempts to prevent their successful completion of the irrigation project. A run on a desert town's bank and some realistically staged battle scenes are features of the offering.

Ham is on hand in the list of coming Kalem's with two good one-reel comedies, "Dudes for a Day," released on Tuesday, November 28, and "Jailbirds," issued on Tuesday, December 5. In both of these laugh-makers the star is supported by Bud, Ethel Teare and Henry Murdoch. In the former Ham and Bud are engaged by a clothes dealer to parade in evening dress as walking advertisements. When they escape the dealer's watchful eye they become real dudes and have some exciting adventures with a newly-rich bricklayer and his pretty daughter, Ethel [illegible]. Ham and Bud make a pair of laughable, if not capable, jailers, with Murdoch their most bothersome prisoner, and Ethel Teare, the adventuress, who seeks to effect [illegible].

A number of [illegible] to the Kalem programme by the coming "Grant, Police Reporter," and "Hazards of Helen" episode. "The Trial Run" is the "Hazard" scheduled for release first in December, being issued on Saturday, December 2. Helen Gibson contributes a dare-devil feat to this one-reeler by her leap from a speeding automobile to a runaway freight train. In "The Forgotten Train Order," released on the preceding Saturday, Helen overtakes a speeding train on a motorcycle which she runs within inches of the train before leaping to the hand-rail.

"The Wizard's Plot" and "The Trunk Mystery" are two episodes of the "Grant, Police Reporter," series issued on the first two Fridays of November. Daring feats aboard a ship are features of the first-mentioned offering with George Larkin, Ollie Kirkby and Robert Ellis taking the reckless chances. Included in the support in the two episodes are Mary Taylor Ross, William McKey, G. Chira, Arthur Albertson, Harry Gordon and many others.

PALLAS' "RIGHT DIRECTION."

"The Right Direction," in which Vivian Martin sets out to "motor" from New York to California with a baby carriage, has been completed by the Pallas Pictures Company and will be released on the Paramount Program December 21. The supporting cast is an exceptionally strong one, which includes the ever-popular Herbert Standing, Colin Chase, Alfred Hollingsworth and Billy Mason.

Scene from "The Right Direction (Pallas).

SELIG ATHLETIC SERIES POPULAR.

The Selig Athletic Feature film series, released through Kleine-Edison-Selig-Essanay Service, is being booked in all the large feature theaters in the United States and Canada. It is reported that the Athletic series has proven such a success that arrangements are under way for a similar series. The Selig Athletic feature films are proving of particular interest to combination vaudeville and picture theaters. Among the latest to book this series is the Shaffer Brothers vaudeville theaters, Chicago. These theaters, the Crown, Star and Victoria are among the largest and most popular in Chicago. The first reel of the Athletic series so pleased at these theaters that plans were immediately completed to show each one of the ten of the series for an entire week in each house.

Scenes from "The Land Just Over Yonder" (Unity).

THE BATTLE OF THE SOMME IN PARAMOUNT PICTOGRAPHS.

The first installment of the remarkable war pictures secured by Donald C. Thompson, pictorial war correspondent for Pictographs and Leslie's Weekly, will be presented in an early edition of the Paramount Pictographs. The scenes included in the first reel are of even a more thrilling nature than those which have already been presented in motion pictures, and show more actual fighting which took place in the great spring drive of the Entente Allies, and what will always be known in history as the Battle of the Somme.

These pictures show the miles of violent trench fighting and "curtain of fire" which was sustained for hours at a time, to prepare for infantry attacks, which finally turned the tide of battle, and which may have been the crucial moment in the world war, starting with thousands of siege artillery pieces of large caliber, among them the famous French 120's, painted so as to be invisible to the enemy, belching out death from their concealed emplacements. In the front ranks where trenches are within forty yards of the enemy, the low range fire is supplemented by a timely duel with trench bombs, carrying thousands of pieces of jagged shrapnel, so timed as to burst directly within the enemy's lines.

Every foot of this picture is actual war, such as has never been presented on the screen in America, and is built up in such a manner as to give the whole story of a successful onslaught of a magnificently equipped army of the most modern type. Finally the battle is brought to close range with the actual capture and return of the prisoners.

"THE MISCHIEF MAKER" (Fox).

The spirit of mischief runs rampant through the soul of Effie Marchand, the character whom June Caprice portrays so delightfully in "The Mischief Maker," her newest photoplay of gladsomeness for the William Fox Films. The picture will be released on November 27.

Hary Benham has the role opposite Miss Caprice. Mr. Benham has been in the silent drama for six years, during most of which time the villain of the cast, John Reinhard, has "still pursued him." Benham and Reinhard have been seen together in many photoplays in which the latter always has done the pursuing, but the former always triumphs.

Mr. Reinhard, like Benham, has had a long career in musical comedy. He had leading parts in "About Town," "The Girl Behind the Counter," "Algeria," "Miss Innocence" and "Madame Sherry."

The author of the story for this new Caprice picture is Alfred Solman, who has written more than a score of popular songs, including "If I Had a Thousand Lives to Live," "Mine," "Why Did You Make Me Care," and the old-time favorite, "The Bird on Nellie's Hat."

It is worthy of note that the statue which plays an important role in the photoplay was actually posed for by the persons it is supposed to represent. The head was made from a cast of June Caprice's head, and the body was moulded complete in a cast posed by Margaret Fielding.

"WHERE DO YOU GET THAT STUFF?" (Argosy).

That the public is always willing to accept something new and original was proved a few days ago, when the first public showing of "Where D'ye Get That Stuff?" was tried out on the audience of the Stanley thater. The audience soon caught the atmosphere of the picture, and before the first reel was ended the entire house was giggling and weezing, and finally roaring at this funniest of funny productions.

The success of "Where D'ye Get That Stuff?" lies not so much in the action—which is humorous enough to get it over—but in the extremely funny dialogue, which was written by that joint team of "World renowned manipulators of Webster's dictionary," H. C. Witwar and H. H. Van Loan, and they have given the public a rare treat.

H. J. Shepard, of the Argosy Films, Inc., advises that they intend making "Where D'ye Get That Stuff?" a universal slogan, and a number of prominent newspaper cartoonists have agreed to feature a series of cartoons based upon this title.

"Where D'ye Get That Stuff?" will be the first production to be released through the Argosy Company on the state right basis.

BURLAND THEATER BOOKS "THE LIBERTINE" FOR SEVEN DAYS.

In answer to many inquiries regarding the release of "The Libertine," a photoplay in six reels, recently produced by Julius Steger and Joseph A. Golden, F. E. Backer, president of The Mammoth Film Corporation, through which the picture is being handled in New York, New Jersey and the New England States, has made the announcement that "The Libertine" will be shown at the Burland theater, Bronx, during the seven days beginning November 26.

At a recent showing before experts, this picture was pronounced one of the most remarkable vehicles ever employed by John Mason, and the work of Alma Hanlon and a score of other prominent screen artists brought forth the highest praise. In a word, it is predicted to be a "sensation," as its plot carries a tremendous moral lesson and abounds in situations true to life.

MOSS FILMS THROUGH QUALITY OF PITTSBURGH

The Quality Film Service of Pittsburgh have completed arrangements with the B. S. Moss Motion Picture Corporation, whereby they will become the exclusive distributors of the one-a-month Moss Feature Program in Western Pennsylvania and Western Virginia. H. A. Lande, manager of the Quality, plans to launch this program for his territory by releasing on the first of December "The Power of Evil," an original screen play, written by the famous playwright George Bronson Howard, which has met with great success wherever it has played. This will be followed by "Boots and Saddles," a screen version of Eugene Walter's great play scheduled for release on the 15th of Demember and on the first of the New Year, the Quality will release a Moss feature with Marie Empress as the principal figure.

"THE JOCKEY OF DEATH" TO BE SHOWN NOVEMBER 15.

"The Jockey of Death," the first of the International's Adventure Series, will be released throughout the country on next Wednesday. "The Jockey of Death" is one of the most thrilling and interesting feature photoplays ever presented. It is a story of circus life, but it also tells in a clean, wholesome way a beautiful romance in which a little circus rider, who is in reality a countess, is restored to her ancestral estate, of which she has been deprived by an unscrupulous relative.

The principal roles in "The Jockey of Death," are portrayed by Mlle. Evelyn and M. Arturo, both of whom before their entrance into motion pictures were members of one of the most famous circuses in the world.

GAUMONT COMPANY SPECIALIZING IN SINGLE REELS.

The Gaumont Company is gradually building up a list of single-reel releases that will result in a film library of remarkable excellence. The subjects are both scenic and pictorial narrations of various industries, processes and customs. There is also a due appreciation of the demand for humor on the screen. This is satisfied by the Gaumont Kartoon Komics, animated for the screen by Harry Palmer, and by the Gaumont Shadowgraphs, also devised and directed by Mr. Palmer. The three series of travel, interest and magazine character are "See America First," "Tours Around the World" and "Reel Life." In addition there is the Gaumont screen newspaper, The Mutual Weekly.

"THE FINAL FRAUD" (Essanay).

A love story grows out of a clever plot to frustrate the operations of a coterie of desperadoes in this photoplay. A supposed member of the gang falls in love with the daughter of one of its intended victims. The crooks are arrested in a spectacular raid. It then develops that the younger man instead of being a crook, is in fact a secret service agent who has assumed that disguise to round up the criminals. Bryant Washburn is seen as the pseudo crook and Gertrude Glover as the girl. Ernest Maupain is the chief desperado, and John Cossar the victim. It is a well worked out plot with many tense situations and constructed for a screen time of 48 minutes.

GIANT GUNS AT VERDUN IN HEARST PICTORIAL.

The Hearst International News Pictorial has just received some remarkable motion pictures, which show the fighting at Verdun and on the Somme fronts. One of the most wonderful of these pictures is an armored train, upon which is vividly portrayed the manner in which the giant shells are placed in the big gun. All of the action is revealed from the time the shell starts on its way to the mouth of the gun until the explosion sends it on its mission of death and destruction. This is the first time that these guns have been shown in action.

"MASQUE OF LIFE" IN CHICAGO.

"The Masque of Life" will be played for an indefinite run at the La Salle theater, Chicago, starting on November 20th, according to an announcement by A. B. Jones, of Jones, Linick & Schaeffer, who arrived in New York City early Friday morning, November 10, and completed his contract with J. L. Kempner, who is releasing the film. Mr. Jones' firm is considered the leading buyers of states-rights for the middle west and their theaters in the Loop district of Chicago are greatly sought after.

LESSER ACQUIRES "CIVILIZATION" FOR COAST.

The All Star Picture Distributors, Inc., of San Francisco, of which Sol Lesser is the presiding genius, has shown its astuteness once more. They have acquired state rights for Thos. H. Ince's spectacle, "Civilization," for California, Arizona, New Mexico. The deal was effected last week. Mr. Lesser has returned to the coast to make arrangements for the booking of the picture. There were several bidders for this piece of territory the allotment of which leaves very little left. The transaction was, as usual, supervised by J. Parker Read, Jr., general manager of the Harper Film Corporation.

MORE STOLEN REELS.

A pick-up man known as Peter Tadduce, and nicknamed "Midget No 2," accepted a two-reel episode of the "Scarlet Runner No 7," entitled "The Red Whiskered Man," from our office for delivery to the Marion theater, 2416 South Halsted street, Chicago, and claims that he left his wagon unguarded in the rear of the City Hall Square building, at which time the said episode of the "Scarlet Runner" was stolen from the wagon.

Any exhibitor who has any knowledge as to the whereabouts of this subject will not only confer a favor upon the Vitagraph-V-L-S-E Inc., but will assist in bringing about a better condition as regards the receipt and delivery of films. The Exhibitors' League should take the item up to the extent of bringing about the prosecution of any one guilty of such a misdemeanor.

SYDNEY E. ABEL, Branch Manager,
Vitagraph-V-L-S-E, Inc.

Notes of the Trade

ROBERT WARWICK and Mollie King in "All Man," a World-Brady picture, will reach the public December 4.

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Director Joseph De Grasse is filming at Universal City "The Wrong Side of Paradise," featuring Dorothy Phillips and Lon Chaney. This is a story dealing with the Barbary Coast in San Francisco during its palmy days and was written by Harvey Gates of the Universal staff.

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Enid Bennett, new Triangle-Kay Bee star, is playing a blind girl in her first picture, now under way at Culver City. Lanier Bartlett, new Ince author, wrote the scenario.

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"The Reward of the Faithless" nearly has been finished by Director Rex Ingram of Universal City as a five-reel feature. The lead is played by Betty Schade, supported by Claire DuBrey, Wedgwood Nowell, William Dyer and other Universal players.

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The title of the play Florence La Badie is now making at the Thanhouser studios has been changed from "Enemies of Society" to "The Girl Who Wanted to Live." The story is by Philip Lonergan. Frederic Sullivan is the director.

• • •

Director Henry McRae has finished the fifteenth episode of the Universal serial, "Liberty, a Daughter of the U. S. A.," featuring Marie Walcamp with Jack Holt and Eddie Polo.

• • •

C. Gardner Sullivan, head of the Triangle-Kay Bee scenario department, is due in New York, having left the Culver City studios several days ago. He will remain in the east for several weeks, collecting data for new plays.

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Director William V. Mong is filming a two-reel photoplay at Universal City entitled "Fighting Joe's Christmas," the leads of which are played by Mong and Maude Emery.

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Gladys Hulette will be supported in "Her New York," a Thanhouser-Pathe release scheduled for January, by William Parke, Jr., Riley Chamberlin, Carey Hastings, Robert Vaughn and Ethyle Cooke.

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Director Jack Conway of Universal City has about completed the five-reel feature production, "Mary Keep Your Feet Still," with Ella Hall in the leading role. She is supported by Marcia Moore, Margaret Whistler and a number of the Universal children.

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Edward Elkas, who has been associated with the Vitagraph people for the past two and a half years, has just added his name to the long list of Metro-Rolfe Screen favorites. Mr. Elkas soon will be seen in "The Belle of the Season," which is being produced under the direction of S. Rankin Drew, with Emmy Wehlen in the leading role.

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Captain Leslie T. Peacocke is producing at Universal City a two-reel comedy entitled "Baby Doll's Christmas," Eileen Sedgwick and Fred Church, the leads, are supported by Yvette Mitchell

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Thelma Salter, child actress, has a part almost equal in importance to that of the star, in a new Triangle play from the typewriter of C. Gardner Sullivan, which has Frank Keenan in the leading role.

• • •

Director Stuart Paton at Universal City is working on the fourth chapter of "The Voice on the Wire," a mysterious criminologist serial in which Ben Wilson plays the leading role with Neva Gerber opposite.

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The World Film Corporation's play made from the spoken drama, "The New South," has been re-named "Broken Chains." Ethel Clayton and Carlyle Blackwell are the stars in this elaborate production, which is to be released early in December.

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"Sailing at Four" is the title of a one-reel comedy being made by the Universal Nestor company working under the direction of Louis Chaudet. Eddie Lyons plays the featured lead with Edith Roberts in his support. Lee Moran is ill and not in the cast.

• • •

Picture Theaters Projected

MONTGOMERY, ALA.—Strand Amusement Company has let the contract to Jeffers Brothers to erect a two-story theater building, 42 by 100 feet; brick and stucco; classic front; tile and marble vestibule; to cost $15,000.

CLEARWATER, FLA.—Star Theater Company, Paul Majewski proprietor, will erect a $3,000 moving picture house, with seating capacity for 400 persons.

LEMONT, ILL.—Nelson & Lindeman have opened a new moving picture house here, with seating capacity of 400.

FORT WAYNE, IND.—The Orpheum theater is now being operated by the Bankers' & Merchants' Theater Co.

FRANKFORT, IND.—The interior of the Star theater operated by the Star Theater Company, has been redecorated. A new projecting machine has also been added to the equipment.

ROCKVILLE, IND.—The opera house has been leased by Trapp & Spray and renamed the Rox theater.

CEDAR FALLS, IA.—The Grand theater, recently acquired by Edward Madigan, has been remodeled and the interior redecorated.

NEW HAMPTON, IA.—The Idle Hour theater has been remodeled and the interior redecorated.

SHELDON, IA.—The Strand theater has been taken over by R. G. Slater.

PADUCAH, KY.—Extensive improvements have been made to the Star theater.

SHREVEPORT, LA.—The Majestic theater has been thoroughly overhauled and new equipment installed.

BELFAST, ME.—The opera house is now being conducted by William Williamson, of Augusta.

LAKE CITY, MINN.—The Grand theater has been purchased by Leon Sinclair.

ST. LOUIS, MO.—Extensive improvements have been made to the Cinderella theater, located at the corner of Iowa and Sherokee streets, and the seating capacity increased.

LEBANON, N. H.—The Lyric theater has been taken over by Fred Cranlin.

EAST ORANGE, N. J.—A. N. Messers, 225 N. 18th street, is having plans by John E. Kleist, 515 Seventh avenue, New York, for a $4,000 moving picture house.

GIBBSTOWN, N. J.—S. L. Duncan, Paulsboro, N. J., has the contract to erect a one-story moving picture theater, 45 by 110 feet, for Chris Grotsinger, to cost $8,000.

FAR ROCKAWAY, L. I., N. Y.—Columbia theater, 262 Central avenue, reported planning to make extensive alterations to present structure.

MALONE, N. Y.—Hardy & Meehan contemplate making extensive alterations and building a one and one-half story addition to their theater building, to cost about $10,000.

LYNN, N. C.—Peter Parker has opened a new moving picture theater here.

PORTLAND, ORE.—The Globe theater, recently taken over by Louis Gerlinger, has been remodeled and redecorated.

GREENSVILLE, PA.—The Mercer Square theater is now being operated by the Schatz-Muntz Amusement Company.

MEMPHIS, TENN.—Marcus Loew, of New York City, is reported to plan the erection of a vaudeville theater, to cost $700,000. E. A. Schiller is also reported as being interested in the project.

NASHVILLE, TENN.—The Peerless Amusement Company has leased the Strand theater.

POST, TEXAS.—H. F. Lloyd is having plans prepared by R. E. Gilmore for a one-story moving picture theater, 40 by 100 feet.

Machines Bought, Sold and Exchanged

Highest Prices paid for all equipment.

Powers No. 7, $45; Simplex Mechanism (like new), $160; Powers Adjustable Rheostat (used as new), $12; Best Imported Condensers, $1 each; Domestic Condensers 65c each; Carbons, per hundred, $6; Arc Carbons, per 100 pair, $16.

All Supplies sold at lowest prices.

EXHIBITORS' SUPPLY COMPANY

Suite 611, 729 Seventh Ave., New York

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Mutual's New Exchange in St. John, N. B.

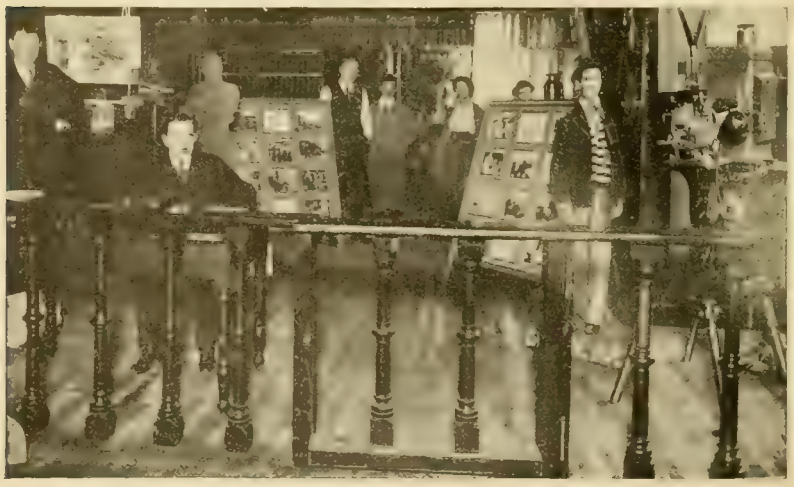
Manager Charles H. Kerr Has Enviable Record as Film Man in the Province—Some Interesting Details of His New Quarters.

By F. L. Sully, 68 Lansdowne Ave., St. John, N. B.

ST. JOHN, N. B.—The newly renovated offices of the Mutual Film Corporation are now said to be the best in the city. A gradual growth of St. John as a moving picture center has resulted in expansion by all the companies doing business here, and not least among these has been the Mutual company, which, from the standpoint of service of its attaches is the oldest in the city. The present quarters of the company on Waterloo street, adjoining the Gem theater, comprise the entire floor space of the second and third stories of a large building. The second floor is devoted to the business offices, and exhibitors' waiting room. In addition to this there is a fireproof cabinet for the housing of all films.

On the third floor the company boasts of the best projection room in St. John. Here a representative of the New Brunswick Board of Censors sits two afternoons a week. The lithographing and shipping departments adjoin.

Charles H. Kerr, the present manager of the office, has been stationed in St. John as a representative of the trade longer than any other moving picture executive. He began his career some nine years ago with L. E. Ouimet, who then controlled the Ouimetescope. E. Auguar was manager and Mr. Kerr assistant manager of the exchange which was operated above the old "Biograph" on Charlotte street. A year or so later Mr. Ouimet sold out to the Kinetograph. Mr. Kerr remained with the company in the same capacity. Following this the Gaumont company assumed control, and moved from the old quarters on Charlotte street to the present location. Mr. Kerr was then assistant manager, and A. R. Macbeth manager. About six years ago Mr. Macbeth resigned, and Mr. Kerr after three years' experience as assistant manager was given entire charge of the exchange. Two years later the Mutual corporation bought out the Gaumont agency, and Mr. Kerr through four changes in management remained at his post and his chosen work. The office force at that time was but three. Now it numbers ten. Business has been more than doubled, and within the past few weeks the working space of the agency has likewise been doubled. With Mr. Kerr, as assistant manager is R. D. McKay, formerly with the Warner Feature Company. During the decade that he has been affiliated with the moving picture industry in this city, Mr. Kerr has seen scores come and go, while he himself has weathered all storms and changes of management. His son, Roy, has charge of the shipping department and is as fond of the business that has given him bread and butter for the past ten years as Mr. Kerr himself. In addition to those who are seen in the picture Miss McGowan, bookkeeper, and Miss Ethel Rae, stenographer, are members of the office staff.



Mutual Film Exchange, St. John, New Brunswick.

As New Year's Gift to New Glasgow.

New Glasgow, N. S.—N. W. Mason, proprietor of the Academy of Music for the past five years is investing $80,000 in a fine new auditorium, to be ready for business soon after New Year's. The new theater, which is not yet named, is located at Provost and Archimedes streets, and will seat about 1,200. Mr. Mason, prominent in theatrical circles for many years has brought such stars as Robert Mantell to Nova Scotian audiences. Exhibitors and moving picture men in general are watching New Glasgow with interest. Warren Smith is also constructing a large theater for moving pictures that is to be opened about the same time as Mr. Mason's. They say competition is likely to be lively.

In Higher Admission on North Shore.

Chatham, N. B.—North Shore exhibitors recently organized in a move to raise the admission price from ten to fifteen cents on evenings that Paramount features are shown. This affects the houses in Chatham, Bathurst and Campbellton, N. B.

Solomon Soffe to Open Theater.

Pictou, N. B.—Solomon Soffe, who is soon to open a new theater here was a recent visitor in St. John, getting acquainted with the exchange men and making purchases for the new house. Mr. Soffe bought a Powers 6B machine from the Mutual agency, and has made arrangements for Mutual service as well as Metro features.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Fred H. Trifts to Manager St. George Theater.

St. George, N. B.—T. J. O'Neill has severed his connection with the Broadway theater and turned the management over to Fred H. Trifts of St. John. Mr. O'Neill has resumed his interests in the dry goods business. Mr. Trifts, who controls the Gem in St. John is changing the policy of the house from pictures alone to pictures and three acts of vaudeville, with bookings out of Loew's, Boston.

Fred Coughlan to Take the Gayety.

St. John, N. B.—The Gayety theater, Carleton, which has changed hands several times during the past few years, is now, it is said, about to transfer from the management of William Smith, who also controls the Empress, to Fred Coughlan.

M. J. Franklin to Lease Opera House.

St. John, N. B.—It is understood from good authority that M. J. Franklin, manager of the Strand theater, Halifax, has closed negotiations with R. H. Dockrill, owner of the St. John opera house, for a lease to become effective March 1st. Mr. Franklin, it is said, will renovate the interior of the opera house, install new seats, have new scenery painted, and add several new features to the general equipment of the building.

Baltimore News Letter

[illegible] 1 W. Saratoga [illegible] Mt. Royal Terrace, Baltimore, Md.

S. L. Wonders Leaves the Walbrook.

BALTIMORE, Md.—It has come as quite a surprise that Sol. L. Wonders has severed his position as manager of the Walbrook Theater on North avenue at Rosedale street. Mr. Wonders, it is understood will take a brief rest before accepting another position, and while doing so, will visit relatives in Cleveland. Mr. Wonders is well liked in Baltimore and has had wide experience in the managing of theaters in this and other cities.

Hull Theater Will Enlarge.

Baltimore, Md.—The Hull theater, at 1444 Hull street, will take on a new lease of life in a short time as James Goeller, the owner, intends to build a one-story addition of brick to this house. Mr. Goeller states that he expects to spend about $3,000 on the improvements.

Colonial Shows Films.

Baltimore, Md.—The Colonial theater on Eutaw street, which is now used to present plays with colored artists, also runs three acts of vaudeville and moving pictures as an added attraction for its colored patrons. The General Film is furnishing them with two and three-reel subjects for their programs.

American Ambulance Benefit.

Baltimore, Md.—On Friday night, November 24, the war films entitled "Our American Boys in the European War," showing the Americans now serving in the French trenches, will be shown at Albaugh's theater on North Charles street. The affair is being held under the auspices of some of the most prominent society leaders of Baltimore and is for the benefit of the American Ambulance Corps. Programs and caramels will be sold by pretty misses, and members of Battery A will act as ushers.

Parents' League as Censors.

Baltimore, Md.—The Parents' League of Baltimore now has a censor committee whose duty it is to pass on the theatrical productions and moving pictures that may be recommended as permissible for children to see, which come to this city. Last week the regular Saturday morning special children's matinee at the Parkway theater was mentioned.

N. B. Morgan Honored.

Baltimore, Md.—N. Basil Morgan, a prominent member of the Operators' Union, Local 181, has had a prominent part to play for the past two weeks acting as messenger to the American Federation of Labor Convention, which is now being held in this city. Mr. Morgan worked hard for the convention and deserved the honor bestowed upon him.

Mutual Business Brisk.

Baltimore, Md.—Business seems to be rushing at the Mutual exchange in this city and, according to the statement of O. D. Weems, the manager, they are busy. "The series in which Margarita Fisher and Mary Miles Minter are very popular with the exhibitors," stated Mr. Weems, "and the Great Wizard and Wilson theaters have both booked the first of Miss Fisher's series, 'The Pearl of Paradise.'"

Somerset Theater Dark.

Philadelphia, Pa.—The Somerset theater, which was recently offered at Sheriff's Sale, failed to find a purchaser. It is now closed and will remain in an attorney's hands, apparently for some time.

Week's Philadelphia Happenings

Charlie Chaplin's "Behind the Screen" at the Stanley, Arcadia, Victoria and Locust —Expecting Alice Brady on a Visit—Many Interesting Notes from Local Filmdom and Prominent Picture Men.

[illegible] 1 N. Salford St., West Philadelphia.

PHILADELPHIA, PA.—Charlie Chaplin has had something of a vogue here during the last week, even for him, and numerous central and suburban theaters are giving pleasure to their audiences and profit to their managements by showing his latest comedy, "Behind the Screen," which in the parlance of the profession has "gone over big." At the Stanley, which in a sense sets the photoplay fashions of the town, the new Chaplin picture was a decided hit the first three days of the week, shown in conjunction with Fannie Ward's feature, "The Years of the Locust." The Arcadia, which enjoyed a week of enormous financial success, played "Behind the Screen" in conjunction with "The Prince of Graustark" every day. The Victoria in addition to showing Bessie Barriscale in "A Corner in Colleens," showed the comedy the first three days of the week and repeated it to record houses on Saturday.

"Behind the Screen" also was shown at the Locust for two days, at the Germantown for two days, at the Alhambra for three days, and the Fairmount, the Jefferson and several other local houses of equal prominence booked it for early runs with unvarying success. Charlie's big feet find ample place to rest in the city of Brotherly Love.

Alice Brady Coming.

Philadelphia, Pa.—"Bought and Paid For," starring Alice Brady, has been booked at the Belmont theater, 52nd and Market streets, for the week of November 20. Arrangements are now being completed to tender Miss Brady a royal reception upon her visit to this theater when she arrives on Thursday, Nov. 23.

Painful Tragedy in Film Row.

Philadelphia, Pa.—Herbert Effinger, of the Leader, was stalled in his Buick down in film row one day last week and received a surprising number of "helpful" suggestions from various luminaries of the local exchanges, including G. Ames, J. Clark, H. Scott and Wm. Smith. "G. A." thought his shutter was loose, John Metro Clark said his carburetor was out of focus. Messrs. Scott and Smith brazenly inquired why, "even if Herbert was delayed, 'Musty Suffer?'"

"Stick to It," Says Pierce.

Philadelphia, Pa.—J. W. Pierce, formerly assistant manager of the local Mutual exchange, has joined the Pathe forces in the same capacity. His success in film affairs he attributes in great part to the habit of never missing a chance to secure a customer. A case in point is that of Jack Gold, of the Family theater in Harrisburg, who came to Mr. Pierce's office one hot day and sank into a chair. When he attempted to arise he found himself held by some particularly sticky fly paper. Mr. Pierce made a steady customer right there, for while Mr. Gold's nether garments were in the hands of the cleaner, Mr. Pierce's suave conversation convinced him that no one else could so well supply his needs. "Stick To It" is Mr. Pierce's motto whether he admits it or not.

An Interesting Camden Theater.

Camden, N. J.—James F. McClellan, proprietor of the Forest Hill theater, at Haddon and Kaighn avenues, states that he is meeting with good business at 10-cent admissions. He is running three serials, "The Yellow Menace," "The Scarlet Runner" and "The Shielding Shadow," in addition to a special feature releases. About the first of the year Mr. McClellan will install a handsome organ as it is his aim to keep pace with the latest developments. It is interesting to note that he allots fifty per cent. of his gross receipts to purchase pictures, and that large productions form ninety per cent. of his programs. The most remarkable thing in connection with this house is that it is not situated in a thickly populated section, but draws it's public from those who must travel many blocks to reach it. Quality pays in Camden as elsewhere.

John H. Weber Takes Attractive Offer.

Philadelphia, Pa.—John H. Weber accepted a tempting offer last week and sold his Park theater to the owners of the Jefferson. Though the Park was Mr. Weber's first venture in the picture business it proved a good investment. He built the house at a cost of $80,000, and always did a flourishing business. His recent presentations consisted of Paramount, Triangle and other high grade pictures. His patrons were chiefly of residents of the neighborhood in which the house was located, and he took care to see that they received uniformly courteous treatment. He also did not neglect to cater to transient trade. The situation of the house, directly at one of the principal entrances to Fairmount Park made an attractive lobby display effective in drawing casual visitors, and as Mr. Weber also advertised in the daily papers and the trolley cars he left few stones unturned.

During the winter months Mr. Weber states that he will probably take the management of another high class theater to keep in touch with the latest events of filmdom, and in the spring he plans to build another house of his own. An automobile of the favorite "flivver" type will enable him to enjoy a little relaxation in the shape of a motor trip now and then.

Great Northern in Ivory and Old Rose.

Philadelphia, Pa.—The Great Northern theater, at Broad street and Erie avenue, will reopen on Saturday, November 25th, after having undergone extensive alterations and improvements at a cost of between $40,000 and $50,000. The theater was closed all summer, and has undergone a complete change under the supervision of Henon and Boyle, architects, and the J. B. Barbarita Company, of Philadelphia and Pittsburg, decorators. Reproductions of Louis XVI mural designs and furnishings have been adhered to throughout. Ivory, old rose and gold is the color scheme of the auditorium. A well nigh perfect indirect lighting system displays the coloring to advantage. The projection booth is hidden and the necessary openings are well concealed. The exit of the booth is on the outside of the building thus insuring the operators from annoying interruptions, and by isolating the machines and electrical equipment decreasing the danger of fire.

Harry Ertel, an experienced film man, who formerly managed several downtown houses, is the new manager and is at present busy with the details of the construction work.

More Fortunate Than Some.

Philadelphia, Pa.—Albert Brown, of the Overbrook theater, is diligently engaged in collecting election bets. Mr. Brown, it may be inferred, is a Wilson man.

Boosting Children's Matinees

Washington, D. C. Film Men Putting Shoulder to the Wheel with Women's Clubs to Give Shows Especially Adapted to Children—What the Women's Clubs Are Trying to Accomplish.

Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—Another of the conferences between the exchange managers and the Motion Picture Committee of the Federation of Women's Clubs looking to "cleaner pictures" for children, was held at the Hotel Ebbitt last week. As a result of the campaign of the Federation ten of the city's theaters have signified their willingness to give matinees for the benefit of the children each Friday afternoon for the period of one month, for which there is no charge for admission. On their part the exchange managers have agreed to furnish the films necessary for these matinees.

This meeting was the most interesting of any had thus far. Superintendent of Schools Thurston advanced a plan for determining by votes in the schools what the children want. J. H. Butner, president of the recently-formed Managers' Association, declared he was behind the movement so long as it does not attempt censorship or disparagement of theaters where the special matinees are not given. Dr. William B. Herbst, of the Circle theater, was among the first of the exhibitors to signify his approval of the plan by offering the use of his theater for the four matinees. W. A. Marceron, of the Dumbarton theater, and R. H. Campbell, of the Olympic theater, have also promised to do all possible to aid in this cause. The Motion Picture Operators' Union has offered the free services of men to operate the projection machines at the special matinees. The theaters where these matinees are to be given are the Circle, Dumbarton, Empire, Home, Carolina, Lyric, Meader's, Olympic, Victoria and the Howard theater for colored children.

What Clubs Want to Do.

The movement is being backed by Mrs. John Jacob Locher, chairman of the Women's Committee. In speaking of the plan Mrs. Locher says that "the films are to be selected not so much along educational lines, although where that class of film will be attractive to a juvenile audience, it will be shown, together with clean comedy and wholesome stories. Entertaining and amusing programs are to be the feature, however, in an effort to win the children from the questionable and pernicious subjects they have in many instances acquired a taste for.

"The men interested in the motion picture industry claim that 'motion pictures are made, and always will be made, to meet the demand of the public.' If this be true, then it is time the right-thinking majority of our public demonstrate conclusively to the producers that we do want, and will have, clean pictures.

"When we realize that we are injuring the little ones of this generation by allowing pictures of crime and the lower world in all its phases to be thrown on the screen for their eyes to see, and their minds to interpret as best they may," contiuued Mrs. Locher, "no futher appeal should be necessary to arouse every American citizen to the true importance of the question.

"On the other hand, if we are to 'co-operate,' as the resolution adopted by the general federation stated, we must not forget that the motion picture industry is one of the biggest commercial enterprises in the country today; that millions of dollars are invested in it, and that we are indebted to the men, the pioneers of the business, who have risked fortunes in the development of one of the greatest discoveries of the age; that through their efforts such excellence has been reached in the production of films that we are now able to use the motion picture in every branch of education and we are bigger and broader as a nation in our knowledge of the world through the agency of the screen; that they have placed within the reach of every one an amusement which can be made the greatest asset of our land in educating and making good, loyal American citizens.

Demonstrating Value of Good Film.

"But we must demonstrate practically to the men of this great commercial enterprise that we will do as we would be done by. The public who want clean films must take the place of the public that will only go where they are fed on sensationalism, in which crime, the life of the underworld and the triangular situation are featured.

"We must constitute ourselves a board of recommendation. This means the public; every good picture we see we would tell our neighbor to see; it will only be a short time before the managers will begin to feel the influence of this movement, and when they understand that the public want clean, wholesome pictures that is the only kind that will be shown. It is a fair readjustment of existing conditions.

"In order to bring about this change we must have the co-operation of the public; not their good will, but their active support; not for a month, but for a year. By that time our films will be as clean and well selected as the books on the shelves in our public library."

Taxes for Vaults Under Sidewalks

Washington, D. C., Exchanges and Theaters Get Blanks Which Must Be Filled Out and Sent to Police Captains of Precinct.

WASHINGTON, D. C.—Exchange managers and exhibitors of Washington have had distributed among them by the office of the Assessor of the District blank forms to be filled out by them giving information upon which can be based taxes on vaults under the sidewalks. In the District Appropriation Bill for the fiscal year ending June 30, 1914, which became a law on September 1 last, is a provision authorizing and directing the District Commissioners to assess and collect rent from all users of space occupied under sidewalks and streets in the District of Columbia, when such space is occupied or used in connection with the business of such users.

To carry out the provisions of this law, each user of space as above described is directed to fill out a schedule which is to be returned to the police captain of the precinct in which the vault is located. The captains of the precincts are then to forward the returns to the assessor through the police department.

The schedule, which must be filled out under oath, requires the insertion of the name of the user of the vault space, address, number of square and lot, information as to whether the space is under the street, alley or sidewalk; number of square feet of vault space, and any other information the writer can furnish. The printed oath to be signed by a notary public reads that the person giving this information "being duly swirn, deposes and says that the statements given above are true to the best of his knowledge and belief, and that he has had an actual measurement made of the dimensions of said vault space and that the number of square feet in said vault space given above is based on actual measurement."

At the time this measure was pending in Congress there was a great deal of adverse comment, the men connected with the motion picture industry, and all other interests, felt this to be an imposition in view of the fact that the vaults under the sidewalks, used for the storage of merchandise, coal, and other commodities and materials and as a receptacle for heavy machinery, was as much a part of the building as the cellar itself, and that a tax was already paid on it because of the value of the building being enhanced by the additional space. Congress, on its part, overruled the objection and the provision for the tax stood as originally proposed.

Manager Spurrier's System of Handling Paper

Out-of-Town Exhibitors Can Now Order for Several Shows in Advance and Save on the Carriage—Lightens Labor All Around.

WASHINGTON, D. C.—Manager Frank B. Spurrier, of the local Vitagraph exchange, has recently installed a novel system for the handling of paper which seems to be proving quite popular with the exhibitors in the territory as well as with the employees of the exchange, and his office has had the co-operation of the exhibitors because of the way the business has been facilitated.

The out-of-town exhibitor especially likes this new manner of handling paper, inasmuch as he can order posters for as many shows in advance of exhibition as he may desire, and have the advertising matter come in one shipment. In this way he saves on expressage, which heretofore has been quite an item with the theaters. It must be understood that the exhibitor fills out the order for paper himself. The blank is complete in itself, outlining every piece of paper that may be wanted by the exhibitor and information regarding it.

For the exchange, this means the elimination of advance billing, which heretofore has been quite expensive in the use of bill heads, envelopes, postage and clerical labor. The exhibitor in sending in his order to the office attaches his check, and this in itself lightens the work of the bookkeeper and means the elimination of small balances on the books for paper, which invariably causes correspondence.

In ordering for several shows in advance, as the exhibitor usually does, the loss of paper in transit is reduced to a minimum since the packages are more bulky than when but one show is moved at the one time. In this way the shipping clerk of the exchange is given an advantage, for he can ship paper for the several shows all at the one time, whereas under the old system each show's advertising meant a separate shipment. When there is a shortage of paper and the shipping clerk is unable to completely fill the order he notifies the bookkeeping department, which in its turn issues a credit memorandum to cover the shortage and the money so involved can be applied by the exhibitor on adver-

E. R. Haas Assisting S. B. Lust.

Washington, D. C.—E. R. Haas who [illegible] with the World Film Company [illegible] Little Theatre, this city, has been appointed assistant to S. B. Lust, who has charge of the World Film exchange in this city. Mr. Haas will assist Mr. Lust in the handling of the Essanay, Selznick productions. In addition to looking after the work in the office, Mr. Haas will travel through the territory in the interest of these films. Miss E. M. Gaffney formerly secretary of the Hy Art Motion Plays Company, and at one time connected with the General Film, has also entered the employ of Mr. Lust for work in connection with the Selznick films.

Changes at Local Metro.

Washington, D. C.—Quite a number of changes have been made at the Metro exchange since the appointment of Abe Dresner as manager and assistant to L. M. Day president and general manager, and by the way Mr. Dresner has been appointed treasurer of the corporation. One of the most important things that Mr. Dresner has done has been to supplant the girls in the inspection department with experienced union motion picture operators, he finding them far more satisfactory and capable.

Another change in the Metro offices is the addition of Harry Cohen as salesman, succeeding Roscoe B. Dayton. Mr. Dayton was vice-president and secretary. He had no previous experience in the business and did not find it quite to his liking and withdrew to enter another line.

Since the local Metro exchange has extended its activities to include the booking of travelogues, comedies, features, and the "Crimson Stain Mystery" serial, President Day has found their quarters far too small for the business now coming to them. The floor space has been distributed and redistributed, shelves have been put up in every available section of the place, until now there can be no new distribution and no more shelves. A change must be made in the near future, although probably nothing will be done until the matter of the new film exchange building is finally settled.

C. O. Moss Returns to Pathe.

Washington, D. C.—C. O. Moss, who for some few months has been managing the Charlotte, N. C., exchange of the Unicorn Film Service, has severed his connection with that concern and has re-entered the employ of the Pathe company. Mr. Moss has been assigned to his old territory and will start out within a very few days to greet his old friends among the exhibitors. And Moss has a lot of friends who are glad to see him traveling under the Gold Rooster banner again.

SMOKY CITY NOTES.

McDonald Opera House Prospers.

McDonald, Pa.—The Opera House, McDonald, which changed its policy from road shows to moving pictures recently, has been re-opened after undergoing an extensive remodeling process. With the appearance of the theater most inviting and its offerings of a high order, capacity audiences are being cared for daily.

R. B. Gallagher with Metro.

Pittsburgh, Pa.—R. B. Gallagher has taken charge of the film inspection department of the Pittsburgh Metro offices, succeeding C. A. Weaver, who was recently transferred to the Chicago branch.

Pittsburgh's Past Week

George P. Jacobs Takes Charge of Masterpiece Attractions — Changes in Local Famous Players and Pathe Exchanges—New Houses and Reopenings—State Censors and Posters.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—George P. Jacobs [illegible], a representative of the World Film in Pittsburgh for the past year, has resigned to take charge of the Masterpiece Film Attractions in Western Pennsylvania and West Virginia. Offices have been established in the Seltzer film building, Liberty avenue and 12th street. Mr. Jacobs broke into the film business four years ago with the Noted Players company. He then owned the Life Photo Film and later came to this city, where he has won a host of friends. He is said to be the youngest manager in the film business.

Geo. P. Jacobs.

Mrs. S. P. Dillard, formerly with the Consolidated, Atlanta, Ga., and recently with the World office in Pittsburgh, is Mr. Jacobs' secretary. Among the Masterpiece subjects now meeting with much success in this territory are "Purity," "Neptune's Daughter," and "The Libertine."

New Additions to Local Famous Players

Pittsburgh, Pa.—The Famous Players service has recently added to its force Henry P. Zapp, as special traveling representative out of the Pittsburgh branch. Mr. Zapp was formerly connected with the Casino Feature Film Company, Detroit, Mich., and is widely known in the trade. C. H. Powell, formerly connected with the Cincinnati office of the Famous Players, has been appointed special traveling representative of the same company in the Pittsburgh district. L. W. Loranger, who was recently appointed special traveling representative out of the local Famous Players office, is now publicity manager of the exchange. He succeeds J. S. King.

Lewiston's National to Open.

Lewiston, Pa.—The new National theater, Lewiston, Pa., is rapidly nearing completion and the management has announced that its opening will take place about December 15. Henry Whitehouse is owner of the theater, which gives promise of being one of the handsomest and best equipped in its locality. The seating capacity will be 800. Only the best film productions will be shown at the National, as Mr. Whitehouse is desirous of maintaining as excellent a standard in his attractions as he has set in the erection of his theater.

Pathe Forces Re-organized.

Pittsburgh, Pa.—The re-organization of the forces of the Pittsburgh Pathe exchange under Manager George W. Fuller is about completed, several important additions having been made during the past few weeks. H. S. Morrison, formerly traveling out of the Pathe branch at Minneapolis, Minn., has been transferred to this city. J. R. Grier, formerly connected with the Cleveland branch of the Triangle film, has joined the road forces of the Pittsburgh Pathe. E. E. Errickson, formerly associated with Manager Fuller at the World Film offices in St. Louis, Mo., is another valuable acquisition here. In order to secure the highest possible efficiency in the shipping department, Manager Fuller has placed in charge Edward Phillips, formerly head shipper at the General exchange at 23d street, New York. Cameraman C. V. Burton has just been assigned to this office by Pathe to look after the news happenings in the Pittsburgh territory.

State Censors Now See Paper.

Pittsburgh, Pa.—Pittsburgh exchange men and exhibitors are aroused over a new order of the Pennsylvania Board of Censors by which all paper issued in connection with moving picture films must be submitted to them for approval. Heretofore the censors have demanded paper for inspection in certain instances, but, according to the latest ruling, the posters and other advertising matter must accompany the film that is to be censored. Until the paper has been thus submitted it is understood that a certificate of approval will not be issued for the film. The trade in this city is strongly in favor of a movement to enjoin the censors from enforcing this sweeping order and it is likely that exchangemen throughout the state will test its legality. It is believed that this gross discrimination against the advertisement of films will not be upheld by the courts.

Thos. Thompson Heads Nixon Theater.

Tarentum, Pa.—The management of the Nixon theater, Tarentum, has been assumed recently by Thomas Thompson, formerly manager of the Columbia theater, Fifth avenue, Pittsburgh. Mr. Thompson is one of the most able men in the exhibiting field, and indications are that he will meet with much success in his new connection. The Nixon is a 1,500-seat house and is now doing a thriving business. The attractiveness of the Nixon has been greatly enhanced by the improvements made recently and high-class feature pictures are shown exclusively.

Fort Pitt Film Sold.

Pittsburgh, Pa.—The plant of the Fort Pitt Film Company, in the Cameraphone building, Pittsburgh, was taken over recently by the Spencer Film Studios. The new concern is engaged principally in commercial film work, being one of the leaders in this line here.

The Garrick Reopened.

Glassport, Pa.—The Garrick theater, Glassport, has been remodeled and opened under new management. The house was taken over recently by the owners of the building in which it is located. Much up-to-date equipment has been installed, including two Simplex projection machines. New decorations and other improvements make the Garrick very attractive throughout.

Elmer A. Calhoun Joins Fox.

Pittsburgh, Pa.—Elmer A. Calhoun, formerly traveling representative out of the Pittsburgh office of the General Film, has become connected with the local office of the Fox exchange.

Buffalo Ball Committee Is Named

Ball Will Be Held in the Elmwood Music Hall and the Date Set Is Monday, January 29—Committees Named to Look After the Special Arrangements Assure a Record-Breaking Success for the Affair.

By Joseph A. McGuire, 5 Lewis Block, Buffalo, N. Y.

BUFFALO, N. Y.—The second annual ball of the Buffalo Screen Club will be held at the Elmwood Music Hall, Monday evening, January 29. The date was fixed at a meeting of the club Monday evening. A high mark was set by the ball last spring, but the coming event promises to break all former records. The names of film favorites who will come will be announced later.

The decorations will be on an elaborate scale. The music will be complete and costly. A reception committee will greet the guests and look after their comforts. The following members are in charge of the ball:

Decoration committee, Messrs. Marsey, chairman, Hofmeister, Hopkins and Becker.

Entertainment committee, Messrs. Christoffers, chairman, Mosier, Sitterly, Taylor, Mack, Leonard, Brady and Cohen.

Patronesses committee, Messrs. Brandon and Penn.

Program committee, Messrs. Mack, chairman, Becker, Hughes, Brink and Brady.

Publicity committee, B. Taylor, chairman, C. A. Taylor, Messrs. Willats, McGrath and Penn.

Music committee, Messrs. Hofmeister, chairman, and Marsey.

Ticket committee, Messrs. Taylor, chairman, Savage, Morgan, Brandon, Sitterly, Siegel, Hofmeister and Brink.

Reception committee, Messrs. Christoffers, chairman, Hopkins, Sitterly, Brandon, Mack, Brink, Mosier, C. Taylor, Hall, C. A. Taylor, Willats, Becker, Savage, Morgan, Leonard and Lorence.

Refreshment committee, board of governors of the club, and C. H. Christoffers.

President Christoffers presided at the meeting of the club. It was decided to have an entertainment, including dancing, music and refreshments, at the clubrooms Thanksgiving evening. The program will be in charge of Harry Marsey, chairman, and Messrs. Taylor, Brink, Penn and Becker. The following were elected new members of the club, Herbert Griffin, representing the Nicholas Power Co., and G. H. Penn and H. Lorence, Mutual.

Ten Per Cent. Off On Advance Payment On Serial.

Buffalo, N. Y.—Manager James K. Morgan of the local branch of the Pathe. Mr. Morgan allows a discount of ten per cent. for advance payment on any entire serial of that company.

"More than thirty exhibitors have taken advantage of our offer," said Mr. Morgan, "and the plan is being enthusiastically received. These exhibitors are living up to one of the basic principles of business, that of discounting a bill and thereby saving money. Knowing that they are dealing with a reputable firm and that our serials will be profit makers for fifteen to twenty weeks, they are willing to pay in advance."

Jack Siegel Becomes Pathe Roadman.

Buffalo, N. Y.—Jack Siegel has been appointed traveling representative of the Pathe, Buffalo. He is covering the Southern territory.

H. E. Coffey Heads Victor Film.

Buffalo, N. Y.—H. E. Coffey was recently appointed Buffalo manager of the Victor Film Service, handling Universal films. He came here from Washington, where he represented special features. He was formerly manager of the Universal office in Cincinnati. Mr. Coffey is an agressive campaigner after business. He will make personal calls on many of the leading exhibitors of his territory.

F. S. Hopkins Becomes Chief Bluebird.

Buffalo, N. Y.—F. S. Hopkins, former manager of the Victor for seven years, has taken over the management of the Buffalo branch of the Bluebird. Mr. Hopkins is held in high esteem by the exhibitors of New York, and his friends are wishing him every success in his new position. His assistant is F. M. Zimmerman, who was associated with Mr. Hopkins while with the Victor Service. Mr. Zimmerman will be road representative of the Bluebird plays. He has many acquaintances among the exhibitors. Mr. Hopkins has booked first run with the Regent theater, Rochester.

New Picadilly's Opening Offerings.

Rochester, N. Y.—Daniel J. Savage, manager of the William L. Sherry office, Buffalo, recently visited W. H. Seeley, managing director and secretary of the new Picadilly theater, Rochester, which opens November 24. Paramount programs will be featured at the Picadilly. The opening picture will be "Miss George Washington," with Marguerite Clark as the star. Howard Brink, representative of the Sherry offices, Buffalo, is working out of Syracuse this week.

J. M. Sitterly in Syracuse.

Syracuse, N. Y.—A representative in the Syracuse territory is J. M. Sitterly, of the Popular Film, Buffalo.

"Fall of a Nation" at New Victoria.

Buffalo, N. Y.—An orchestra augmented to fifteen pieces was one of the attractions at the recent showing of "The Fall of a Nation" at the New Victoria theater, Buffalo. Edward L. Hyman, manager, supervised the decoration of the theater in connection with this film. The entire house emphasized the spirit of preparedness.

"This was the first time the picture was shown in Buffalo at our prices, and we did a wonderful business," said Mr. Hyman. "We are getting fine results from our mailing list, which now exceeds 5,000. In a few weeks we will play Mary Pickford in the first of her productions, 'Less Than Dust.' Another attraction will be Sir Forbes Robertson's success, 'The Light That Failed,' by Rudyard Kipling. We are co-operating with the Buffalo high schools on this picture, and have arranged for a special matinee for the students. This picture will be played at the Victoria first in Buffalo."

Buffalo Picture Playhouse Directory Co.

The Buffalo Picture Playhouse Directory Co. has been organized in this city with a capital of $5,000. The directors are Victor F. Vieregg, Ira M. Mosher, Perry R. Cant and Edward Regester.

Complain of Careless Shipping

Southern Exchanges Suffer Losses from Mismated Features—Part of a Five-Reeler Comes Back and Part Is Sent Off Some Other Place.

By J. L. Ray, 1014 Stahlman Bldg., Nash- ville, Tenn.

NASHVILLE, TENN.—A question which is becoming more acute each week, and which is proving a heavy burden upon the exchanges, is that of mismated reels arriving as feature shows. Considerable complaint has been received within the past few weeks with regard to the careless handling of multiple-reels by employees having charge of shipments to the exchanges. For instance, many exhibitors offer a program consisting of one five-reel feature, with a one-reel filler, usually a comedy or travelogue. Quite often the exhibitor finds it necessary to ship the five-reeler to one point, and the single reel to another, and one Chattanooga exchange reports that three times within one week the comedy has been shipped with four reels of the feature, and the remaining section of the multiple forwarded to another destination. This entailed a heavy loss upon the exchange in question, which, however, was not alone in this respect.

It has been pointed out by the exchange men that the shipping instructions are plainly given with each shipment, and there seems to be no reason why a multiple feature should be split up in this manner. An exhibitor receiving a mixed shipment of this kind is at a complete disadvantage, so far as running a program for that day is concerned, unless, possibly, the exchange is located in the same city, which is rarely the case in matters of this kind. Regardless of who is to blame, the exchange invariably gets the worst of the argument, and much friction between the exhibitors and exchangemen could be eliminated merely by more care being exercised on the part of the theater managers themselves, in giving these matters their personal attention.

It is important that shipments be properly billed, in the first place, and secondly, that all parts of each picture be packed together. While many of the larger theaters, and especially chains of theaters operated by one company, maintain exclusive shipping departments, errors of this kind manage to occur with almost the same degree of frequency as experienced with the small town showmen. To quote a prominent exchange manager: "If the exhibitors would give this matter their close personal supervision, and not leave this important phase of the business to irresponsible usher and door-boy, a large part of the trouble would be prevented."

Southern Exhibitors Thriving.

Chattanooga, Tenn. — According to Manager Arthur S. Dickinson, of the Southern Metro, the exhibitors of the South are forecasting prosperous times for the winter season. "There are very few exhibitors in this territory who complain of hard times," declared Mr. Dickinson recently. "With the increase in the price of cotton, all of the Southern exhibitors are looking forward to good times this winter."

Ethridge Does Not Run Strand.

Chattanooga, Tenn.—An erroneous impression has gained wide circulation recently to the effect that D. S. Ethridge of Chattanooga has taken over the Strand at 240 Main street. Mr. Ethridge has suffered considerable annoyance as a result of the confusion and requests that the matter be made clear. The property alone figured in the transfer, which property was disposed of by Messrs. E. R. and J. W. Lawless to D. S. Ethridge for the sum of $15,000. Mr. Ethridge is in no way connected with the operation of the Strand theater, that house continuing to operate under the same management as heretofore.

"The Common Law" Scores Heavily.

Nashville, Tenn.—True to predictions, Clara Kimball Young in "The Com-

now law proved a "camp cold" at the Knickerbocker during its four day run. Twenty-five cents for any seat in the house was the admission charged on this occasion.

North Carolina Letter

By Clarence L. Lutz

Charles H. Arrington Weds.

ROCKY MOUNT, N. C.—Chas. H. Arrington, the manager of the Arrington brothers' owners and managers of the Alamo and Grand, is receiving the congratulations of his many friends here as well as members of the trade throughout the territory on his marriage to Miss Annie Barrett of Wilson, N. C., on November 4. The happy bridegroom is one of the best known exhibitors in this section. Although only twenty-three years old he has had a five years' experience in the moving picture business. With his brother John, he is devising plans for the enlargement of the Grand theater so as to give it about 1,500 seats.

New Theater at Enfield.

Enfield, N. C.—Britt and Whitaker, who are operating the Grand theater here, are erecting a new building which will be equipped in the most approved manner, and it is expected will be ready for occupancy on or about December 1. Altogether seating accommodations will be provided for about 450 patrons. The house is being so constructed as to make possible the demolition of a store occupying a part of the building so that an additional 200 seats may be obtained.

Hurrying Work on Strand.

Fayettesville, N. C.—Work is being rushed on the Strand theater being built here by Mr. Drake that it may be ready for occupancy before the end of this month. This is a very handsome house equipped with very attractive lobby and balcony, which, as well as the auditorium, is elaborately decorated and outfitted.

Edenton Bell's Becomes the Alkrama.

Edenton, N. C.—A. Kramer, of Elizabeth City, N. C., has taken over the interests of H. Bell in Bell's opera house. He has remodeled this theater and has renamed it the Alkrama, which name is the same as that applied to his house in Elizabeth City. With their long experience it is to be expected that Mr. Kramer and his son will make this new venture as successful as their other.

Marx S. Nathan Opens New Exchange.

Wilmington, N. C.—The Great Atlantic Feature Film Company is the latest addition to the field here. Marx S. Nathan, who was at one time employed as a traveling representative of the Vitagraph V-L-S-E, and later in a similar capacity with the George Kleine Company, is manager of this organization, and has taken offices in the Murchison Bank Building. Charlie Chaplin releases are being handled exclusively, and Mr. Nathan has been successful in placing them in the best houses in the two Carolinas. He announces that special slides and special paper, both mounted and unmounted, are carried.

R. A. Davis Joins Mutual.

Durham, N. C.—R. A. Davis, formerly manager of the Strand theater here, has joined the forces of the Mutual Film Corporation at Charlotte, N. C. He has been succeeded in the management of the Strand by J. F. Goodrich, its former manager, who has been away from the theater during the incumbency of Mr. Davis.

F. A. Abbott to Manage Lynchburg Theater.

Asheville, N. C.—F. A. Abbott, formerly manager of the Strand theater in this city, has gone to Lynchburg, Va., where he has assumed the management of the Broadway theater.

Musicians Unfair to Small Shows

Louisville Musicians Union No. 11 Declares Unfair All Local Theaters Except Five That Employ Musicians at the Union Scale—Theaters Without Orchestras Stigmatized by Labor Paper Article.

Ohio Valley News Service, Correspondents, 1904 Starks Bldg., Louisville, Ky.

LOUISVILLE, Ky.—On account of differences of opinion between members of the local musicians union and the operators of the Ideal theater, the musicians are opposing not only the Ideal theater, but every theater in Louisville with which the Broadway Amusement Enterprises have any connection, these theaters nine in number are as follows: Alamo, Walnut, Rex, Baxter, Preston, West Broadway, East Broadway, Ideal and Crown.

In a recent article appearing in the New Era, a labor trades paper of Louisville, under the heading, "The Ideal Theater Refuses to Employ Union Musicians," the following was stated:

"There are picture shows innumerable in Louisville, some of them fair to Musicians' Local No. 11, and some of them unfair—unfair because they refuse to employ members of the American Federation of Musicians or pay the scale demanded by them. Owing to this fact the Ideal theater has been declared unfair by the United Trades and Labor Assembly, and the musicians ask the moral support of all union sympathizers and friends. Elsewhere in this paper we produce a card issued by the musicians which specified the Ideal theater as refusing to recognize union musicians.

"The Moving picture theaters that employ musicians and comply with the requirements of Local No. 11, are the Mary Anderson, Orpheum, Strand, Norman and Casino. Union men and their friends will please bear this in mind when patronizing picture shows."

This article is highly unfair to a large number of small theaters in the city, which do not maintain orchestras, and which use automatic instruments, or merely employ a piano player. Out of a total of nearly thirty moving picture houses in the city, the labor organizations and their followers are asked to attend but five theaters, naming these as union musician employers, and making no comment on the large number of small theaters which are not opposing the union further than that they do not employ musicians at all.

Press L. Hamilton Dies.

Louisville, Ky.—Press L. Hamilton, 48 years old, one of the best known theatrical men in Louisville and the South, died at the Jewish hospital, Louisville, after an illness of several weeks. Mr. Hamilton for many years was connected with Macauley's theater, having had charge of the box office for twenty-five years. He was also well known at the local race tracks where he also had charge of the ticket gates during the active racing season. The old house had just been remodeled, and Mr. Hamilton was enthusiastic over this change, there not having been any real improvements made in the theater for many years prior to this fall.

Thomas Barnett in Town.

Louisville, Ky.—Thomas Barnett, formerly connected with some of the Switow theaters on the Northside of the river, who has been in charge of the Garrick at Madisonville for three years, is back in Louisville, where he is looking for a location for a new house. Mr. Barnett's lease on the Garrick recently expired, and the house was taken over by R. W. Dozier, who also took over the Princess which Mr. Barnett sold a few months ago to William Hays.

Lee Goldberg Pleased With Children's Shows.

Louisville, Ky.—Lee Goldberg, manager of the Mary Anderson theater, returned the early part of last week from Cincinnati, where he looked up some film service for the local house. Mr. Goldberg is much pleased with the way in which the new Universal Children's program is taking at the Mary Anderson. On Wednesday, November 15, the first two episodes of "The Lass of the Lumberland," featuring Helen Holmes, were shown; and "The Dollar and the Law," a Vitagraph picture, featuring Lillian Walker, has also been booked. The local bankers are behind this picture, and are preparing to give it strong support as an object lesson on saving money.

Louisville News Notes.

A. C. Farrel, manager of the Central Film Service Co., made a trip to Columbia, Ky., and other Central Kentucky points last week, getting good results.

M. Switow, head of the Switow Amusement Co., of Louisville, and also of the Phoenix Amusement Co., of Lexington, made a trip to Lexington last week to visit the Strand theater.

TO EXHIBITORS

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

Kentucky News Notes.

Bowling Green, Ky.—The Elite theater, formerly the Strand, was reopened to the public on November 14, after having been idle for months.

Paintsville, Ky.—The Stafford theater has just announced that it will give two shows a week, on Thursdays and Saturdays.

Campbellsville, Ky.—Work has about been completed on the new Alhambra theater. Wilson Offut, of Lebanon, handled the decorations which are carried out in Rose and Old Ivory.

Middlesboro, Ky.—A third moving picture theater has been arranged for here, J. A. Thompson having just made preparations to remodel a building on Third street for this purpose.

LaCenter, Ky.—The Globe theater raised prices to ten cents during the showing of "The Garden of Lies," featuring Jane Cowl.

Paris, Ky.—Due to delay in receiving its equipment the Columbia theater postponed its opening, which was to have been held on Saturday, November 11.

Georgetown, Ky.—A. B. Barkley, manager of the Opera House, has announced that higher class features will be shown every Thursday and Saturday, and that prices on these two days will be ten and fifteen cents, instead of five and ten cents.

Auburn, Ky.—T. J. Vick, operator of the Vick Hotel, has opened a new moving picture theater, planning to give shows on Tuesdays and Saturdays.

Owensboro, Ky.—The Queen theater management is well pleased with the way in which the new serial, "The Shielding Shadow," is taking at that house.

Cincinnati Exchanges Organize

Meeting Under Auspices of Chamber of Commerce Chooses Tentative Officers—Drafting of the By-Laws Will Be Followed by a Regular Election—Committees on Organization Have Been Appointed.

By Kenneth C. Crum, 6th 1st Nat. Bank, Cincinnati.

CINCINNATI, O.—As a result of a meeting held under the auspices of the Chamber of Commerce, film exchange men of Cincinnati have formed a tentative organization, under the name of the Associated Film Exchanges of Cincinnati, with H. A. Buge, of the George Kleine exchange, as temporary president, I. W. McMahan, of McMahan & Jackson, vice president; C. E. Holah, of the International Film Service, treasurer, and H. Serkowich, of the Chamber of Commerce, secretary.

All of the offices are temporary, and will remain so until a permanent organization is formed, as it will be following the drafting of by-laws and an election under them. The meeting at which the association was formed was attended by a considerable majority of the film men of Cincinati, and there was virtually no dissent to the objects of the organization, which are to advance the cause of good pictures with the public.

Committees on membership and on rules and regulations were appointed, and another meeting will be held at an early date, at which time the permanent organization is to be formed, and it is hoped to have every film man in Cincinnati present.

International Office On Walnut St.

Cincinnati, O.—C. E. Holah, of the new International Film Company's service branch, is enthusiastic over his new connection, and while he is not yet in a position to announce some of the good things which he says the company has in store for the future, he says that "Jaffrey," the film dramatization of the famous William J. Locke novel, is to set a high mark. This release is to be shown privately to local exhibitors at an early date at the exchange's new quarters on Walnut street, where the Famous Players exchange was formerly located. The International will have both the second and third floors, and the space available is ample for all purposes.

League Nominating Committee Named.

Cincinnati, O.—The nominating committee of the Motion Picture Exhibitors' League is wrestling with the selection of two full tickets to be voted on at the December meeting, and the members will have a regular campaign. Messrs. Thomas Riley, Herman Bley, Charles Weigel, Otto Luedeking and Otto Dieckman are on the committee.

Takes Lease on Site for Theater.

Youngstown, O.—The Federal Holding Co., organized recently for the purpose of erecting a fine moving picture house, has taken a 50-year lease on property at the northeast corner of West Federal and Hazel streets, at an annual rental of $30,000, indicating its intention of going ahead with its plans. The company is capitalized at $200,000, and is backed by C. W. Deibel, L. J. Campbell, R. C. Steese, A. E. Adams and others. The tract leased will afford a splendid site for an up-to-date house, such as the company intends to build. The lease dates from April 10, 1917, and the work of construction will probably not begin until then.

Gives Projector to Public Library.

Youngstown, O.—Henry H. Stambaugh has presented to the public library a picture-projecting machine of the latest model, and plans are under way for a systematic course of classic and educational films during the winter. The popularity with which the Shakespeare films shown during Shakespeare week were received gave birth to the idea of showing pictures of that nature regularly, and the gift of the projecting machine was one result. Programs for children will be shown every Saturday afternoon, and for adults every Saturday evening.

Two Week Run of Dixon Feature.

Cincinnati, O.—Manager Riley, of the Colonial, reports large and enthusiastic houses at the run of "The Fall of a Nation," which was shown at the Colonial for two consecutive weeks, beginning Sunday, November 5. The original intention was to run the picture for one week only, as the high price, 25 cents, and the fact that more than a week's run of a film at one house is distinctly unusual in Cincinnati, were thought to make a longer run inadvisable. However, Mr. Riley says the success of the first week decided him to double the run, and he was able to secure the picture, fortunately. A full orchestra has been used to render the Victor Herbert music written for the picture, thus securing some telling effects.

Libson Pleased by Feature Hits.

Cincinnati, O.—Manager I. Libson expresses himself as highly pleased over the success which has so far greeted his fine trio of houses, the Strand, the Family and the Walnut, and has recently been able to land some powerful attractions for the Walnut, which, on account of its location, finds it hardest to pull the big crowds. However, Mr. Libson has found that when the attractions are there the crowds come, proving this in the two weeks' run of Fox's "Romeo and Juliet" and the two weeks of the first new Pickford release, "Less Than the Dust." All of the Mary Pickford releases will be seen at the Walnut, as well as those of the Clara Kimball Young organization, and Mr. Libson believes the Walnut, as well as his other two houses, will have the biggest season yet.

Double-Header Film Shows in Toronto

Four Instances of Simultaneous Duplicate Shows in One Week—Messenger Boys Carry the Films Back and Forth.

By W. M. Gladish, 1263 Gerrard St. E., Toronto, Ontario.

TORONTO, Ont.—A double-header form of film presentation was witnessed in Toronto in four distinct instances during the week of November 13. In three cases the films of one feature were screened in two different houses while in the fourth place two different sets of reels were used in two nearby theaters. "The Blind Girl of Portici" was exhibited practically simultaneously in the Rialto and Globe theaters, and the one set of films forming "The Battle of the Somme" were screened in the Garden theater and the Playhouse, both of which are situated on College street. Metro's "The Eternal Question," starring Olga Petrova, was also shown at the Globe and Rialto theaters during the last three days of the week, the one print being used in both places. The Mutual-Chaplin comedy, "Behind the Screen," was released simultaneously in the Strand and Loew's Yonge Street theater, two prints being used here.

With the exception of the Chaplin releases, the arrangements for the exhibiting of these features necessitated the employment of messengers to carry the reels from one theater to another and back. The Globe and Rialto are located in the downtown district, about three blocks apart, and particular care had to be taken to insure a quick delivery service between these two houses from 9:30 a. m. to 11 p. m. each day of the entire week. Telephones at these two theaters were also employed to guard against possible delays, and the time schedules were fixed to dovetail each other.

In the case of the Garden and Playhouse, the reels of "The Battle of the Somme" were sent back and forth over the intervening distance of two hundred yards between the two houses immediately after each reel had been screened. The war views make up a five-reel feature, while "The Dumb Girl of Portici" is in eight reels. No difficulties were experienced in the double screening of either of these or the Petrova film.

Toronto exhibitors generally took considerable interest in the double-header arrangements, and the double billing of a special attraction will undoubtedly become a popular practice, judging by the attention aroused.

Buys Astor and Park Theaters.

Toronto, Ont.—A big move in Toronto picture circles has been the acquiring of the Park and Astor theaters by W. J. Alexander, owner of the Doric theater. The Park theater has been one of the best-known and largest film houses in Toronto's West End, while the Astor forms a substantial addition to the string which will now be controlled by Mr. Alexander. Jack Harris, formerly manager of the Park theater, has left the city.

Projection Machine Missing.

Toronto, Ont.—The moving picture projection machine, owned by the Toronto Recruiting League, has vanished. This machine was widely used for almost a year in various portions of the city in recruiting activities for the Canadian Expeditionary Force. It was frequently set up on a motor truck or wagon for a street-corner show, while it was used in a number of auditoriums and other buildings for the screening of war views and other subjects. Now the machine is missing and the league officials have not the slightest idea as to its whereabouts.

Richard Bennett Visits Local Metro.

Toronto, Ont.—While filling a week's engagement at a Toronto legitimate theater, Richard Bennett, the film star, took advantage of his presence here to pay several visits to the Toronto Mutual branch where he met C. B. Price, Canadian general-manager for the Mutual, Mr. Barrett, the Toronto Mutual representative and other local film folks. An after-theater party was held in the Mutual offices late one evening.

J. A. Davidson Becomes Roadman for Mutual.

Toronto, Ont.—J. A. Davidson, formerly with the Mutual and V-L-S-E, has returned to his first love in order to become roadman in Ontario for the Mutual Star Productions.

E. Bissell Becomes City Salesman for Vitagraph.

Toronto, Ont.—R. O. Caveness, city salesman for the Greater Vitagraph since the opening of the Vitagraph offices in Toronto eight months ago by W. C. Gookin, has been recalled to the New York headquarters of the company. E. Bissell, formerly manager of the Strand theater, Camp Borden, and recently appointed cashier of the local Vitagraph offices, has been appointed city traveler in succession to Caveness.

L. H. Watrous, Montreal manager for the Greater Vitagraph, recently spent three days here to confer with the Canadian general manager, Mr. Gookin.

Clara Kimball Young Features Notes.

Toronto, Ont.—I. Soskin, formerly at the St. John, N. B., and Vancouver branches of the Famous Players, has been installed at Toronto as the manager of the Monarch Film Corporation, in which capacity he will look after the distribution of Clara Kimball Young features throughout Canada. Louis Rosenfeld, formerly manager of the Famous Players' branch at St. John, has been transfered to Toronto to arrange bookings of C. K. Y. releases in the local territory. M. S. Bernstein, traveling representative of the Famous Players at Toronto, has been sent to manage the F. P. branch at St. John, where he formerly represented Metro.

Local Theater Notes.

Collingwood, Ont.—The Lyric theater, in this city, has been purchased by Lee and Houghton of Collingwood.

Orillia, Ont.—The King theater, Orillia, has been sold by W. Wescott to J. Welch of that place.

Daniel V. Picker a Detroit Visitor.

Daniel V. Picker, proprietor of the Garland, Spooner, Rialto and Miners Eighth Avenue theaters, New York and Brooklyn, was a recent visitor in Detroit, getting theater pointers. He was favorably impressed with the amphitheater construction of the Majestic, and he has decided to use this method of seating in some new houses he will shortly build in eastern cities.

Theater Equipment Houses Busy.

Detroit, Mich.—Ray J. Branch, proprietor of the Enterprise Theater Equipment Co., 109 Peter Smith building, Detroit, reports a big business on Hertner transverters and Motiograph projection machines. C. A. Weddige of the Michigan Motion Picture Supply Co., and L. J. Gardiner, of the Detroit Theatre Equipment Co., report a big business on Powers projection machines.

Film Club Files Articles.

Detroit, Mich.—The Film Industry Local Managers' Association of Detroit, otherwise known as the Film club, has filed articles of association with the secretary of state at Lansing, Mich. The association is for non-profit.

Guy J. Trask Resigns.

Detroit, Mich.—Guy J. Trask for the past two years manager of the Mutual exchange, 97 Woodward avenue, Detroit, has resigned same taking effect Nov. 18. No announcement has been made as to his future plans. Mr. Trask came to Detroit from Cincinnati. The Detroit office of the Mutual was known to have been doing the largest business of any office in the country.

Central Exchange Coming.

Detroit, Mich.—There isn't the least doubt any more that Detroit will have a film building. The realty company planning to erect such a building has completed its plans and specifications, which are now being submitted to the exchange managers for approval. The plans call for a ten-story structure, absolutely fireproof. Every exchange, with the exception of three, have agreed to take space in this new building.

Michigan Theater Changes.

Williamston, Mich.—H. A. Thompson has taken over the Opera House here for motion pictures.

Ovid, Mich.—Beatler & Waltz are the new owners of the Pastime theater, Ovid.

Programs vs. Open Booking

Paramount Publicity Man Returns from Trip Through State of Michigan and Tells World Man What Exhibitors Have Been Saying to Him on the Question of Booking Picture Shows.

By Jacob Smith, 307 Free Press Building, Detroit, Mich.

DETROIT, Mich.—As open booking vs. program booking is a very important subject at present, anything on the matter is certain to be of interest. The World correspondent dropped in at the Paramount office, 278 East Jefferson avenue, Detroit, and met Will M. Elliott, publicity manager, who had just returned from an extended trip through the state. "I talked with exhibitors, large and small, in the smallest and the largest cities, and I found a big sentiment against open booking," remarked Mr. Elliott.

"The reason which most of the exhibitors gave me for favoring the program booking was that they had been successful with that policy and they could not see the necessity for changing to independent booking. Another argument was that the pictures being put out on the open booking policy are no better, and in many instances, not as good as those on the regular programs. I am not speaking particularly of Paramount but I refer to all of the producing companies releasing features on the regular program.

"I believe all this talk about independent bookings has been misjudged. No exhibitor is more independent than when he is associated with the leading programs and can feel assured of getting the very best pictures that money can produce. Another thing, how much time can the average small theater, away from the big cities, spend in booking independent releases. He would be worse off than ever if he tried the independent policy. I can't for the life of me see where the exhibitors can see any advantage in the open booking policy as compared to program booking."

Programs and Open Booking in Detroit.

Detroit, Mich.—How the first-run situation stands in Detroit at the present time: Regent theater, Paramount; Majestic theater, Triangle; Duplex theater, Metro; Liberty theater, open booking; Washington, Greater Vitagraph, World and open booking, and Broadway-Strand, Fox and Selznick productions.

New Theater to Be Called the Dawn.

Detroit, Mich.—J. Nebis, proprietor of the Library theater, Gratiot avenue, Detroit, will shortly open a brand new house at Gratiot and Iroquoise streets, which is to be known as the Dawn theater. It will seat about 1,200. Mr. Nebis has always gone on the assumption that nothing was too good for the Library theater. He made a success of the Library, although his predecessors failed with the same house.

High Class Films or Sensations.

Detroit, Mich.—Many exhibitors are under the impression that sensational film is the only kind that will get them the money. This is not always correct. Wesley Schram, who operates the Bijou in Detroit, and Edgar Kirchner, who manages the Family, both on Monroe avenue, for many months thought they had to give their particular clientele film of a sensational character. Personally, they were opposed to such film. One day they decided to experiment with better grade features. To make a long story short, today these theaters are showing the high-class film in preference to the sensational kind, and they are doing an increased business that is steadily growing larger. Today the sensational film is gradually taking a back seat for the better grade production.

M. H. Hoffman Says, "We Never Had As Big a Fall Business."

Detroit, Mich.—M. H. Hoffman, general manager of exchanges for the Universal and Bluebird, was in Detroit, Saturday, October 28. "Business is going along splendidly in all sections of the country, and we never had as big a fall business as this year. This is certain to be a wonderful year for the moving picture industry and for exhibitors who are progressive. I also find that as the years go by a better class of men are going into the business, and they are doing things in a businesslike way. There has been a wonderful improvement in the grade of exhibitors." Mr. Hoffman, by the way, spent a few days with his mother, who is a resident of Detroit.

Will Enlarge the Rosedale.

Detroit, Mich.—William F. Klatt, proprietor of the Rosedale theater, Detroit, announces that the Rosedale theater, 2394 Woodward avenue, is to be materially enlarged. At present the seating capacity is 1,100; the new plans call for a seating capacity of 2,000, most of which will be on the main floor. It will make the Rosedale the largest photoplay house in Detroit's north end. Mr. Klatt also announces an increase in the admission prices at the Rosedale from 10 to 15 cents on Sundays and holidays to 15 cents straight. Evening and matinee prices during the week will remain unchanged.

Will Remodel the Theatorium.

Detroit, Mich.—J. M. Neal, manager and owner of the Theatorium, North Washington avenue, Lansing, has let the contract for the entire remodeling of his playhouse. The cost will be $40,000. The framework of the new building will be of steel and the blueprints show a most handsome front, of tile and terra cotta. New foundations will be laid and the new playhouse so constructed that all adjacent walls may be removed without affecting the new structure. It will be ready in 70 days. The Theatorium, however, will be able to continue business while some of the preliminary work is being done.

Saginaw's Palace Changes Policy.

Saginaw, Mich.—Mortimer Hoffman, general manager of the Palace theater in Saginaw, writes the World that the policy of that theater will be changed to musical comedy and pictures, instead of a straight picture policy. W. V. Newkirk is the house manager at the Palace.

Grand Circus Pays a Creditors' Dividend

Detroit, Mich.—A dividend of five per cent has been sent by the receivers in bankruptcy of the Grand Circus theater, 301 Woodward avenue, Detroit, to the creditors. It is the first dividend paid since the bankruptcy was filed. The Grand Circus is now under the management of the Woodward Theater Co.

A New 2,000-Seat House.

Detroit, Mich.—Wadlow & Wilkinson, proprietors of the Virginia Park theater, Detroit, have purchased the property adjoining and will immediately erect thereon a new theater seating 2,000. C. Howard, Dime Bank Building, is the architect.

Fort Wayne's Strand a Beauty

Renovated Picture Theater a Marvel of Comfort and Attractiveness—Has a Rich and Restful Colored Interior—Concert Orchestra of Twelve Pieces Furnished Music for the Premier Night.

By Indiana Trade News Service, 861 State Life Building, Indianapolis, Ind.

FORT WAYNE, Ind.—The Strand, Fort Wayne's marvel theater, in all its exquisite comfort and transcendent beauty, was opened last Sunday, and the occasion afforded thousands of devotes of the film drama their first glimpse of the transformation that has been effected within the four walls of the old Empress theater, at the corner of Wayne and Clinton streets.

Every line of the drab, dull uninviting interior of the old Empress has been effaced with the result that the Strand is now regarded without a peer in any city the size of Fort Wayne in the entire United States

The heavy draperies, the rich yielding carpets that cover ever inch of the floor of the auditorium, the soft glow of the hidden lights that peep through the bowers baking the walls, the massive chandeliers and restful old ivory color scheme followed throughout the lobby and auditorium, give a feeling of complete enjoyment as one enters this new home of the film drama. That much abused abbreviation, "comfy," best describes one's feeling when entering the Strand for the first time.

In addition to a special feature bill, the Strand concert orchestra of twelve pieces conducted by Samuel M. Malanes, cornetist and for several seasons first soloist with Sousa, furnished an elaborate musical program for the opening. The new theater is owned by the Rialto Amusement Company, of Fort Wayne.

A. N. Nokes Buys Ft. Wayne Theater.

Fort Wayne, Ind.—A. N. Nokes, president of the Rialto Amusement Company, the organization that will operate the new Strand theater on the site of the old Empress, has purchased the Elmer Leonard home on Berry street, near Broadway. The consideration was $11,000. Mr. Nokes will move his family to Fort Wayne soon.

Col. Hoover Takes Over Star Theater.

Union City, Ind.—Col. E. L. Hoover has purchased the Star theater from Edward Fouts and Pearle Turner, who have been operating the house for the last few years, and will assume active charge in the next few days. Col Hoover, who has moved to Union City from his farm along the Mississinewa River, says he will continue the theater along the same policy as it has been run in the past. The Star Theater Corporation was organized about six years ago and has been a success financially.

Star at Van Buren Sold.

Van Buren, Ind.—The Star theater, Van Buren's popular motion picture house, has been sold by Wilson Grove, of Bluffton, to Mrs. Emma Leverich, of Van Buren. The consideration was not made public.

Grand Theater Changes Hands.

Kokomo, Ind.—The Grand theater in North Main street has been sold to Walter Dolan, of Upland. Mrs. Alice Sweeney, who owned the house, is said to have secured eighty-one acres of farm land near Upland and a cash consideration for the property. Mr. Dolan announces that he will continue the same excellent service that has characterized the Grand under Mrs. Sweeney's management.

Newcastle Theater to Be the Kaler.

Newcastle, Ind.—The Alcazar theater, recently purchased by Peter Kaler, will henceforth be known as the Kaler theater. Workmen are rapidly changing the interior into a place of real beauty. A new lighting and ventilating system will be the big features of the remodeling. The theater will not be opened for several weeks.

Improving Pruett Theater.

Rockville, Ind.—John Pruett, proprietor of the Pruett theater, is building a large addition to the rear of the theater. Mr. Pruett says the patronage of the theater has increased so rapidly that he is forced to have more room to accommodate the crowds.

Roy Whitesell to Manage the Cozy.

Rockville, Ind.—Roy Whitesell has assumed management of the Cozy theater for J. T. Johnson, the owner, who has gone to Terre Haute, where he will open a shoe store.

Court Theater Now Ready.

Auburn, Ind.—That Auburn's new playhouse, the Court theater, will be thrown open to the public sometime this week was the prediction of the board of directors of the incorporated Court Theater Company. The company had hoped to have the theater open earlier, but as with all improvements, it takes longer to get the work done than first expected. Owing to the unusual amount of building and remodeling in Auburn the last few months, the company has had difficulty in obtaining labor.

New Montmorence Theater.

Montmorence, Ind.—G. M. Shoemaker, of Otterbein, has opened a moving picture show in the vacant brick storeroom in Chestnut street. The theater will be opened twice each week, Wednesday and Saturday nights.

Screening Room Under the Alhambra.

Indianapolis, Ind.—This city is the possessor of one of the smallest of photoplay houses. It is situated in the basement of the Alhambra theater, and has a seating capacity of twenty persons.

The new theater, according to Edwin Booth and Thomas Moss, managers of the Alhambra, is for showing the newest releases. The films are screened, and the managers point out to their representatives, about to cover the district, the good or bad points about the pictures. The theater's hours are from 9 to 12 in the morning, and from 4:30 to 6:30 in the afternoon. By a special arrangement with the managers, pictures may also be shown after 10:30 at night. The new theater is proving very popular and fills a long felt need

Iowa Injunction Won by Selig for "Spoilers"

Gate City Feature Film Restrained from Showing Beach Feature—Claim That Contract With Selig Has Expired.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

DUBUQUE, Ia.—An injunction was granted by Judge Reed of the United States Court of the Northern District of Iowa against the Gate City Feature Film Co., restraining that company from showing "The Spoilers" in Iowa. The injunction was asked by the Selig Company of Chicago, declaring that it had leased the Iowa rights for the film to the Gate City company, but that the contract expired Dec. 31, 1915. The Selig Company further declared that the Iowa concern had been showing the picture in this state since the expiration of the contract.

New Iowa Theater.

Hancock, Ia.—O. C. Dennis, of Omaha, has opened a moving picture show in the opera house.

Sioux City, Ia.—The remodeled Model theater has opened, using five reels of pictures and vaudeville.

Wapello, Ia.—Roy Cooper has purchased a moving picture theater here.

New Exchange In Omaha.

Omaha, Neb.—The Fontenelle Feature Film Company has been formed here by Max Wintroube and Paul LeMarquard to distribute features in this territory. One of the attractions which they will exploit is "War's Women." They introduced it into this field by renting the Hipp theater and showing the picture there for seven days.

Nebraska Theater Notes.

Beatrice, Neb.—W. B. Gilbert has sold the Gilbert theater to Mrs. Emma J. Hapke of Hanover, Kans. Mrs. Hapke has a son who is an exhibitor at Hanover, but as Hal Kelly has a five year lease on the Gilbert it is not likely there will be a change here soon.

Wayne, Neb.—J. E. Hostettler has installed a new pipe organ and is featuring organ recitals.

Omaha, Neb.—The Suburban theater has installed a new pipe organ, and is featuring organ recitals.

New Dakota Theaters and Changes.

Williston, N. D.—The Northwestern Theater Co. has been incorporated. Capital, $10,000. Incorporators: J. Walker McGuiness, R. L. Welliver, Kate Welliver, all of Williston.

Edgeley, N. D.—Sheils & Weaver have opened the Iris theater.

Grand Forks, N. D.—Gus Meyers, manager of the Metropolitan theater for the last eighteen years, is taking a vacation of several months, which he and Mrs. Meyers will spend in California.

Quincy, Ill., Board Limits School Benefits

Board of Education Will Permit Not More Than One Benefit Picture Show in Each School Term for Any School.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

QUINCY, Ill.—The Quincy Board of Education has placed a restriction upon the number of benefit performances which moving picture theaters may give for the school children in the course of a term. The subject was discussed at a meeting of the Board, and as it was believed that the practice might speedily become an abuse it was decided to have each school have one benefit a year.

New Companies In Illinois.

Springfield, Ill.—Articles of incorporation have been issued to the following:

Illiscope Motion Picture Corp., Rockford; capital, $350,000; incorporators, William E. Clode, Edwin J. Hurley, R. H. Frost.

Home Theater Co., Danville; capital, $10,000; incorporators, Ralph B. Holmes, John H. Harrison, Clint Tilton.

Illinois Theater Changes.

[illegible] has sold the [illegible] to L. V. [illegible]

Personals and Business Notes.

Bert Swaw, the Manager Goodell of [illegible] conducted a popular young ladies voting contest to exploit the serial "Liberty." The winner rode as [illegible] on a float in a parade and in addition received a cash prize.

Galesburg, Ill.—The Elite theater has installed an automatic ticket selling machine, the first in the city.

Percy H. Leander C. Noble, manager of the Princess theater, mourns the death of his week-old son, Leo Carlton Noble.

Rockford, Ill.—"Less Than the Dust," the first Artcraft release, was so well received at a mid-week engagement at the Palace theater that it was returned for [illegible] attraction.

Galesburg, Ill.—The Parent-Teachers' association of Galesburg, will be given a benefit performance every week at West theater. In addition Manager West is giving a special children's show from 4:00 to 6:30 every Saturday.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Visitors in Minneapolis.

Thomas Saxe, Milwaukee and Minneapolis exhibitor; A. M. Eisner, DeLuxe Film Co., Chicago; J. B. Learner, Empress and Strand, Eveleth, Minn; Thurlow Bergen, New York City; Pat Rooney, Universal star; H. O. Mugridge, Moveum, Aitkin, Minn; W. B. Crosby, opera house, Willmar, Minn.; A. J. Dix, exhibitor, Mitchell, S. D.; Manager Bell, Bijou, Akeley, Minn.; J. E. Peterson, Viking, International Falls, Minn.; C. J. Woodmansee, Ruby, New Ulm Minn.; Manager Burke, Majestic, Ellsworth, Minn.

New Theaters in the Northwest.

Malta, Mont.—The new Lyric theater here was opened to the public last week.

Sturgeon Bay, Wis.—Arthur Bell has taken over the lease on the Crystal theater.

Willow Lake, S. D.—H. J. Spiederman has purchased the picture theater here.

Millville, Minn.—M. E. Wadley and Arthur Schleicher are president and secretary of a company formed here to open a picture theater in the near future.

Herman, Minn.—E. Bjorge and Rolla Frank have leased the local picture house.

Kiester, Minn.—The New Princess theater here was opened to the public last week.

Lewiston, Minn.—J. J. Litcher bought the opera house here at auction early this week.

Garrison, N. D.—E. L. Voracher has taken over the management of the opera house here.

Flaxton, N. D.—Harry Mohr, of Bow Bells, contemplates running pictures twice weekly in the Flaxton opera house in the near future.

Ida Grove, Ia.—Harry and Madeline Dugan have purchased the Princess theater here, and will open the same to the public next week.

A Change Among Mill City Exchange Men

Fred S. Meyer Resigns from Minneapolis Universal and Is Succeeded by J. F. Cubberley Whom P. A. Carey Succeeds.

By John L. Johnston, 814 Produce Exchange Building, Minneapolis.

MINNEAPOLIS, Minn.—A big surprise was sprung in Mill City film exchange circles last week when Fred S. Meyer resigned as manager of the Minneapolis Universal-Laemmle exchange, 721 Hennepin Avenue, and was succeeded by Jesse F. Cubberley, who resigned as general manager of the Zenith Feature Film Co., Inc., 606 Produce Exchange. Mr. Meyer, well known and well liked by the Northwest territory, has gone to New York City, and although before leaving he made no statement to that effect, it is believed he went East in search of good features to be put on the state rights basis. Mr. Cuberley, who was one of the organizers of the Zenith, and has done much to make that company a big success, has been succeded by Patrick Howard Carey. Mr. Carey was for some time an exhibitor in two different Minnesota towns, and began in the exchange business as shipping clerk. His rise to the post of manager has been rapid, his energy, patience and ability strongly asserted. Mr. Cubberley and Mr. Carey assumed their new duties Monday, November 6.

A. M. Eisner Visits De Luxe Exchange.

Minneapolis, Minn.—Manager J. A. Bashman, of the De Luxe Film Co. exchange, which is opening offices in the Film Exchange building here, was visited by A. M. Eisner, manager of the Chicago headquarters, last week. Mr. Bachman states that he has received numerous requests for bookings on "Purity," and ads that six Minneapolis theaters have bid for the first run of the feature.

New Palace Theater Open.

St. Paul, Minn.—Ruben & Finkelstein's New Palace theater here was opened to the public Nov. 20. Vaudeville will be switched from the New Princess to the New Palace, and on Nov. 25 the New Princess will begin as an exclusive picture theater. First run Fox and Vitagraph and other features have been contracted for. Bert Goldman is manager of the New Princess.

A. A. Hixon Goes On the Road.

A. A. Hixon, of the Minneapolis Metro exchange, has gone out on the road, covering Northern Minnesota.

R. C. Fox and M. E. Maxwell Touring "Ramona."

R. C. Fox and M. E. Maxwell have joined the Elliott-Sherman forces, and are now touring the territory with "Ramona."

O'Brien-Brothers Wedding.

S. T. O'Brien, roadman for the Universal-Laemmle exchange, Minneapolis, was married to Miss Jessie Brothers, of Minneapolis, last Saturday.

Closed Sunday Ordinance in Granite Falls.

Granite Falls, Minn.—A new ordinance prohibiting the showing of films on Sunday went into effect here Nov. 12. Women's clubs and would-be censors are believed to have caused the passing of the ordinance.

Thurlow Bergen in St. Paul.

St. Paul, Minn.—Thurlow Bergen, Pathe and Unity film star, spent all of last week here, and was the guest of Manager Morton Nathan, of the Starland theater, the first few days, and visited various theaters of the Twin Cities under the auspices of the Minneapolis Pathe exchange later on. Mr. Bergen, formerly director of the Shubert Stock Co. here, is visiting his wife, Elsie Esmond, leading lady of the Shubert Stock Co. now, and who played opposite him in "The Lottery Man" to be presented at the Starland theater Nov. 26, 27, 28 and 29. Mr. Bergen visited several theaters showing "A Woman's Fight" (Pathe) in which he also starred.

Changes at Greater Vitagraph.

Minneapolis, Minn.—Three additions to the Greater Vitagraph's sales force were made last week. C. L. Booth has been secured to handle Twin City bookings, H. P. Johnson succeeds George W. Malone as Northern Minnesota roadman, and C. J. Howard, brother of Manager Howard, has been secured to cover Northern Wisconsin and the Michigan peninsula. Manager W. K. Howard, of the Vitagraph, reports an increasing business and demand for Moreno, Storey, Stewart, and Sothern releases especially brisk. "The Devils' Prize," and "The Price of Fame" have been booked in the New Astor, Minneapolis.

Among Twin City Exchanges.

Minneapolis, Minn.—H. C. Andress, manager of the International exchange, Produce Exchange building, spent five days in visiting exhibitors of Southern Minnesota last week. Mr. Andress made several bookings on "Jaffery," "Beatrice Fairfax" and weekly films while away and found several requests for films awaiting his return.

Minneapolis, Minn.—Gilbert M. Tyler, who led the United States in booking "The Strange Case of Mary Page," has resigned from the road staff of the Minneapolis General exchange.

Minneapolis, Minn.—C. J. Ver Halen, publicity manager, Paramount exchange, visited several out of town exhibitors the last two days of last week.

Minneapolis, Minn.—Henry P. Greene, one of the Twin Cities' foremost exhibitors, has booked Pathe Gold Rooster features and a serial for several of his houses.

Minneapolis, Minn.—S. N. Robinson, manager of the local Fox exchange, Jewelers' Exchange building, has returned from the international convention of Fox exchange managers at New York. Mr. Robinson is loud in his praise of "The Daughter of the Gods" and "The Honor System."

Minneapolis, Minn.—Ben Rosenberg, jovial manager of the E. L. K. Film Co. exchange, has returned from Chicago, where he secured a big feature, the name of which he will not announce until a later date.

Northwest Brevities.

Winner, S. D.—The "finishing touches" are being put on the new picture theater here.

Stevens Point, Wis.—Fred Shaurette will soon reopen the Ideal theater.

Dillon, Mont.—The new $50,000 picture theater here is rapidly nearing completion and will probably be opened the first week of December.

Minot, N. D.—The Shubert theater here has been closed.

Shelly, Minn.—Messrs. Englestad, H. G. Magrund, Hanson and Mauritson have opened a picture theater here.

Little Falls, Minn.—H. B. Smoots, manager of the Milo here, has leased the Victor theater here.

Peterson, Minn.—C. K. Sundby has resigned as manager of the local opera house.

Oelwein, Ia.—Fire almost wrecked the Princess theater here recently.

Jewell, Ia.—G. H. Peterson contemplates erecting a new picture theater.

Dyersville, Ia.—A. E. Bennett has bought the Nemo theater here.

Colo, Ia.—F. C. Perry is erecting a picture theater here.

Tandy Interests Get Triangle

Ernst Boehringer Nearly Had the Brand in His Safe, but Tandy Interests, Already Controlling Paramount and World Film Locally, Get the Triangle—Boeringer Keeps His First Runs in New Orleans.

By N. E. Thatcher, 1501 Canal St., New Orleans, La.

NEW ORLEANS, LA.—Another shift has been made in the Triangle situation as it affects New Orleans and adjacent territory. A few weeks ago the announcement was made that Ernest Boehringer has secured control of the franchise and also a half interest in all of the film for Louisiana, Mississippi, Arkansas and portions of other territory. The retainer fee passed and the actual cash for the consummation of the deal was in hand upon the specified date. There were conditions to the sale which Manager Boehringer insisted should be observed and which were in the process of adjustment.

Meanwhile C. E. Tandy and his associates, of Atlanta, who control the eleven Southern states for the distribution of the Paramount and the World films, continued to bid for the Triangle franchise. An alignment was effected with the Welsh interests at Atlanta and the Hulsey interests in Texas, both of which had been interested in the Boehringer deal, and Manager Boehringer decided to relinquish his claim to the service, in the exchange sense, for the territory which he had purchased. On November 5 he left for New York to make the official transfer of his interests as they stood at that time and the report which announced the acquisition of the Triangle service for the eleven Southern states by the Tandy interests was marked "official."

With the acquisition of the Triangle, Mr. Tandy finds himself in control of three feature releases that are considered among the best in this section—the World, Paramount and Triangle. He has been eminently successful with the first two and it is naturally predicted that he will apply the same business methods to the Triangle features when he actively begins their distribution. It is stated that Manager Boehringer will continue to control the first-run Triangle features in New Orleans and that they will remain a feature in the Triangle theater.

P. A. Blankenship Joins Boehringer Interests

Has Been Put in Charge of the Columbia Theater and Has Made It Not Only Distinguished but Popular.

NEW ORLEANS, La.—An affiliation that is regarded of more than ordinary moment in local motion picture circles is that of P. A. Blankenship with the Boehringer Amusement company. He, for the time being, is in charge of the Columbia theater which Manager Boehringer has converted into a first-class house and installed first run features of the best class.

P. A. Blankenship.

The Columbia has been practically rebuilt and all of its former griminess has been removed. It is one of the most attractive of the smaller of the Canal street theaters and Manager Blankenship has put it on the road to as great popularity as Manager Boehringer has gained for the Triangle theater which he took over when its atmosphere was about as commonplace as has been that of the Columbia. The initial high-class feature to be exhibited on regular program in the Columbia was Mary Pickford in the new Artcraft production, "Less Than the Dust." The success of the exhibition was unquestioned. The S. R. O. sign was frequently in evidence and the audiences were pleased with their reception and with the picture.

Manager Blankenship had removed the gaudy trappings which for so long had marked the character of the house, and replaced them with potted plants, palms and judiciously selected and properly framed lithographs and portraits. The effect was immediate upon the patrons and they set their approval upon the enterprise. The new manager is an adept in the art of motion picture exhibition. He served his apprenticeship of several years with the Pearce interests and tried to learn something about the business every day. Then he took over the Isis.

Recently he disposed of his Isis interests and was not long in forming an alliance with the Boehringer interests and was placed in charge of the Columbia pending the completion of the new Liberty theater when it is the intention to place him in charge of the house management. It is hardly likely that a better selection could have been made for Manager Blankenship has that rare quality of being able to make and retain friends and to have people seek him out in order to cultivate his friendship. He is quiet and unassuming, but he is never asleep on the job and there is nothing with relation to the conduct of a first-class theater with which he is not familiar. He is always on time, neat, without conceit and always obliging, which, it is submitted are characteristics much to be desired.

Change for Better in Local Showmanship

New Orleans Audiences Are Easy-Going and Not Critical, but Theaters Are Beginning to Feel the Need of Improvement.

NEW ORLEANS, La.—C. R. Seelye, business manager for Pathe, Inc., spent several days during the first of the month in New Orleans to study conditions. First of course, he went over the field with local manager Raoul Junet with an eye only to the Pathe interests but, finding them in good shape, he soon branches out to the broader contemplation of the general field and his deductions in this direction naturally become of general interest.

Mr. Seelye was not slow to express his surprise at the equinamity with which the photoplay patrons of the city accept the miserable service that is offered by some of the theaters in the suburban districts. The fact is that Canal street is not one glittering array of bewitching beauty when it comes to the picture shows, but some of those in the outskirts of the city are absolutely depressing. Yet the people flock to them and happily make excuses for their primative appointments, for there is not a more careless, pleasure-loving people in the world than those in New Orleans.

Nevertheless Mr. Seelye sees a marked change coming and in a way his vision of the future of the New Orleans picture field is already taking tangible shape. The very evident unrest of the people has caused a general brushing up. Improvements in the physical condition of all of the houses is the rule, and the house that presents the best front is the house that is getting the best patronage.

Exhibitors and exchange men did everything in their power to make the stay of Mr. Seelye a pleasant one and one of the most enjoyable events of his visit was a short cruise as the guest of J. Eugene Pearce, of the Josiah Pearce & Sons syndicate, in the latter's trim yacht, Spitfire III. In the party were S. T. Stephens, manager of the Mutual exchange; Karl A. Bugbee, manager of the Metro; Manager Raoul Junet of the Pathe exchange and N. E. Thatcher, photoplay editor of the Times-Picayune. A short visit was made to the elaborate club house of the Southern Yacht Club and a most delightful trip followed. Mr. Seelye was quite complimentary in the expression of his opinion concerning the conduct of the Pathe business in this territory and manager Junet is now trying out new inventions in efficiency.

Charles Burkes and Miss Edna Duffy Wed.

New Orleans, La.—For over five years Charles Burkes has been one of the trusted huse managers in the employ of the Josiah Pearce & Sons Amusement Syndicate. The greater part of this time he has presided over the immediate affairs of the Trianon theater. Henceforth, however, he is to have another house over which he is to preside and in this house there will be but one person to please. That person was formerly Miss Edna Duffy, but is now being proudly introduced as Mrs. Burkes, by the proud manager of the Trianon. In order that the event might properly be remembered, the employes of the Pearce houses clubbed together and presented the happy pair with a chest of silver and another of linen. The presentation was in the nature of a surprise. Mrs. J. Eugene Pearce quietly slipped down to the Pearce business office and garnished the beautiful gifts with flowers and other attractive decorations while "'Gene" lent his artistic influence to the operation. Then the managers of the eight local Pearce houses filed in and the bride and groom were summoned. Their surprise was only equalled by their appreciation of the beautiful gifts and the event was the occasion of a most enjoyable hour of comradeship.

Cameraman Weigle Locates Here.

New Orleans, La.—E. F. Weigle, cameraman for the Selig-Tribune news service has taken up permanent residence in New Orleans and is preparing to put on some special news features for the Selig-Tribune weekly. He believes he has discovered a fertile field for his operations for there are many points of interest and many odd industrial enterprises in this city which will have a distinct news value when properly presented.

Heard Along Film Row.

NEW ORLEANS, La.—Manager T. O. Tuttle of the General Film company exchange has returned from Houston where he had been sent to straighten out some of the kinks in the Texas business for the company.

Manager J. E. Evans, of the local Fox exchange has returned from New York where he was called to take part in a conference of all of the Fox exchange managers. Manager Evans is highly elated with the success of his trip and is busy at putting some of the new trade plans received at the conference, into practical execution.

A Melange of the Victory Amusement company, of Lutcher, La., and Max Bloomenstein, of the Grand, the first at Donaldsonville were among the visitors to the New Orleans exchanges this week.

NOTES FROM WISCONSIN.

By Frank H. Madsen, 625 S. Wabash Ave., Chicago.

Brewery Workers' Secretary Gets Censor Job.

MILWAUKEE, Wis.—Fred Stange, secretary of the Brewery Workers' Union, has been appointed by Mayor Hoyer as a member of the citizens board of motion picture censorship. He succeeds John J. Handley. J. S. Grammer also was appointed to succeed E. K. Fischer, as the exhibitors representative on the commission.

Worth a Passing Glance.

Waupaca, Wis.—"Captain Courtesy" was shown at the Lyric theater under the auspices of the high school.

Milwaukee, Wis.—The local Paramount program was transferred from the Alhambra theater to the Princess the week of Nov. 12, when Manager George Eschert inaugurated the Artcrafts' service with "Less Than the Dust." The orchestra was increased to twenty-five pieces for the engagement of the Pickford picture.

Chippewa Falls, Wis.—R. Hoch, of Duluth, has recently acquired the Victor theater, and has been planning to remodel the building.

Hiawatha, Kan.—Roy Sweetland, Sixth street theater, Hiawatha, is co-operating with the mothers and teachers' club of that place by selecting and running such subjects as they recommend. One of the first pictures run under this arrangement was the "Eternal City," and another was the "Life of Shakespeare."

Now for the Kansas Censor Law

New Legislature Has Many Members Who Either Favor the Killing of the State Censorship Law or Want It Radically Changed — An Extended Discussion of the Matter Is Sure to Follow Opening.

By Kansas City News Service, 205 Corn Belt Building, Kansas City, Mo.

TOPEKA, Kan.—Exhibitors of Kansas feel that the recent election has put [illegible] with reference to the censorship law. Governor Capper, who has been responsible for the censorship law, has always been friendly to the exhibitors and absolutely no complaint against him. Indeed, he has rather been considered the best possible man to help the exhibitors in their troubles. Superintendent of instruction [illegible] head of the censorship department, has been reelected and it is well known that Ross has frequently made the [illegible] merely doing his best to enforce the censorship law as the lawmakers had given it to him.

The crux of the situation lies in the fact that in nearly every district, candidates for the legislature were put on record as to their position on censorship and in a very large number of districts, the legislators elected were those who favor a change in the state law. Some of them favor abolishing censorship altogether, others favor a radical modification of the law, others the placing of the [illegible] than in the department of education.

There will surely be an extended discussion of the law at the next session of the legislature and almost surely a change of some kind. What the change will be, may depend somewhat on the activity of the exhibitors in recommending what they want. And the associations, it is said, will not be asleep when it comes to making suggestions. They have a legislature favorably disposed to listen.

Rose Tapley Coming.

The Vitagraph exchange of Kansas City is sending letters to all of its exhibitors in the territory notifying them of the coming of Miss Rose Tapley under the auspices of the Vitagraph. A number of replies have been come to their town and give talks. Miss Tapley will speak at all the women's exchange clubs in Kansas City, besides a number of other clubs and high schools.

Frank Smith Gets the O. K.

Paola, Kan.—Frank Smith, proprietor of the Empress theater, Paola, recently purchased the O. K. theater of the same town, which gives him possession of the two shows in the town. Mr. Smith will run one of the theaters, and his wife will run the other.

Business Notes of Interest.

R. C. Cropper, manager of the Universal Film and Supply Co., of Kansas City, and district manager of the Midwest territory, together with P. L. Ryan, salesmanager of the company, recently returned from Oklahoma City, where they have been instituting a new sales promotion plan for publicity and advertising. This plan is now effective in the entire territory and is proving a big success.

J. W. Morgan, manager of the Unicorn Film Corporation exchange, at Kansas City, reports that the new serial, A. K. Lincoln in Jimmie Dale, alias the "Grey Seal," will be ready for release December 4.

Walter Quade, traveling representative of the Unicorn Film Corporation, while in Kansas City recently reported that the "Billy West" series is going well in the territory including Iowa and Nebraska.

Kansas City, Mo.—H. G. Gill, manager of the Motion Picture Supply House, reports that he has increased his mailing list for the "Dope Sheet," which he publishes to two thousand. The sheet is meeting with the approval of the exhibitors.

Screen Club Doings.

Kansas City, Mo.—The Kansas City Screen Club is already practically self supporting, and the plans for further facilities for members will, it is believed, provide an income that will enable the club to do much constructive work for the benefit of the industry. The club rooms are popular, not only as a meeting place during the day, but in the evenings when the ladies are present.

The club gave a dance and received bulletins of the election returns on election night. A large crowd was there to spend the evening.

Recent Visitors in Kansas City.

Recent visitors to the Kansas City exchanges were: Stanley Chambers, of the Palace theater, Wichita, Kans.; Don Powell, of the Colonial theater, Witchita, Kan.; Lee Gunnison, of the Crystal theater, Atchison, Kan.; Herbert Thatcher, of the Strand theater, Salina, Kan.; Chris Smith, of the Golden Bell theater, Ellsworth, Kan.; Abe Frankel, Casino theater, Des Moines, Ia.; Robert Welsh, of the Orpheum theater, Atchison, Kan.; E. F. Feeney, Cozy theater, Okmulgee, Okla.; T. K. Fridoritz, of the Opera House, Hays, Kan.; J. I. Miller, of Cameron, Mo.; T. J. Tindale, Elite theater, Iola, Kan.; Miss Anna McLaughlin, Grand theater, Nevada, Mo.; and Mrs. Howard, of the Lyric theater, Salisbury, Mo.

J. S. Applegate Opens International Branch

Leases Third Floor of Building at Thirteenth and Walnut Streets, Kansas City—Official Opening Nov. 27—Local Forces.

KANSAS CITY, Mo.—The International branch recently opened in Kansas City, at Thirteenth and Walnut streets, will be managed by J. S. Applegate, formerly manager of the Pathe exchange at Denver, Colorado. The company has leased the entire third floor of the building, some five thousand feet, but will sublet a part of it to some other exchange. The official opening for business will be November twenty-seventh, but booking is already beginning to come in by mail.

J. S. Applegate.

The St. Louis office was too far away from the great southwestern country to take care of it adequately and so the company established the Kansas City branch. The new exchange will be equipped completely. It will handle "Mysteries of Mira" series, Split-reel cartoons, the "Beatrice Fairfax" serial, Golden Eagle features, and Hearst News pictures.

Two road men will handle the territory for the present, and W. R. Clarkson, formerly booker for the General Film and the Paramount exchange of Kansas City, will be the booker for the International Film Service. B. J. Lyon, district manager of the company, who has recently established branches at Cincinnati, Seattle, Cleveland and Oklahoma City, was in Kansas City helping to get the Kansas City branch started.

F. L. Newman Supervising Butterfly Theater.

F. L. Newman, proprietor of the Royal and Regent theaters of Kansas City, is now supervising the Butterfly theater at Milwaukee, Wisconsin.

Take Over Theater at Slater, Mo.

Kansas City, Mo.—Mr. and Mrs. W. D. Jenkins, formerly proprietors of the St. John and Highland theaters of Kansas City, have recently leased the Auditorium theater at Slater, Mo., which is owned by a stock company. The theater has a seating capacity of six hundred. As a result of their luck with Blue bird features in Kansas City, Mr. Jenkins has booked a contract for Bluebird features at the Auditorium.

G. W. Hinton Joins Universal.

Kansas City, Mo.—G. W. Hinton, formerly with the World Film at Denver and at Cincinnati recently joined the salesforce of the local Universal. He has just returned [illegible] trip to the territory and has been very successful.

Ted Morris Loses Young Son.

Kansas City, Mo.—Ted Morris, traveling representative for the Universal, recently suffered the loss of one of his two boys, who died from diphtheria, and the other boy is now recovering from the same disease.

Texas Film Trade Improves

Southwest Texas Had Been Feeling Something of a Slump, But Is Picking Up Splendidly—Exchanges Report Thirty Per Cent. More Customers and a Fifty Per Cent. Better Business Than Ten Weeks Ago.

From C. A. Walker, 614 Milam St., Houston, Texas.

DALLAS, TEXAS.—All over Southeast Texas there is a noticeable improvement in conditions among the exhibitors. Ten weeks ago many theaters in the smaller towns were closing down altogether, and those running every night, dropping to two and three nights a week. Every day one hears of a house that within the past week or two has been closed, opening up again; and in many instances the towns where the exhibitor has been running only part-time, is now running every week-day night and a lot of them Sundays also, the business being so good. Film exchanges report almost 30 per cent. more customers on their books now than three months ago; and say that business is at least fifty per cent. better.

Central, New Exchange, at Waco.

Waco, Texas.—The Central Film Service Corporation has opened offices at Waco, Texas, composed of D. J. Byars, formerly in the Central Feature Film Co., at Waco, and W. H. McCullough, president of the Central Texas Exchange National Bank at Waco. The company will operate in Texas, Louisiana, Arkansas and Oklahoma, with headquarters at Waco, Texas.

The concern has made contracts with B. S. Moss Motion Picture Corp., for all Moss productions in the territory; and are now busy exploiting their initial Moss production, which is "One Day," never before handled in the Southwest. It is rumored that the Central will also handle the productions of another prominent manufacturer within a short time.

Exhibitor J. N. Stewart.

Dallas, Texas.—J. N. Stewart, owner of the Dreamland theater, Denton, Texas, and partner of E. O. Kirkland in the Roseland theater, Dallas, died November 7, after a brief illness. Mr. Stewart, formerly in a mercantile business, started his exhibiting career last year, when he purchased the Dreamland at Denton from Mr. Kirkland; and he built up an excellent business with this house and was well liked by the people of Denton, for giving a clean, wholesome show. Mr. Stewart leaves a widow, two boys and a daughter.

Manager C. C. Ezell Coming to Dallas.

Dallas, Texas.—Claude C. Ezell, formerly manager of the General at Dallas, and recently at the head of that company's exchange in Atlanta, Ga., has been transferred to Dallas, succeeding Dave Prince, who was sent to Detroit for the General. Mr. Ezell has been in New York, in conference with heads of the organization, and a booming reception is planned for him when he returns to Dallas. He is one of the most popular exchangemen ever in Dallas, and is well liked by his competitors as well as exhibitors.

President Dave Reed Called to New York.

Dallas, Texas.—Dave Reed, president of the Metro Pictures Corp. of Texas, at Dallas, returned from an extended trip to New York on November 9, and was greeting fellow exchangemen when a wire was received from the New York office of the Metro, asking him to "take the first train for New York." Old Dame Rumor is whispering many things that are "going to happen" because of the suddenness of Mr. Reed's second trip. One exchange man said "Something's going to happen quick—but it hasn't yet."

Made Quite a Record Already.

Dallas, Texas.—F. J. Boyer, head of the Southern Cabiria Company in Dallas, is the proud owner of a new Overland automobile. Mr. Boyer says he, the new car and a print of "The Unwritten Law" will start traveling over the territory as soon as he learns to drive "all right." He's evidently learning rapidly—one lamp post, the rear of his garage, a policeman's coat-tail and a yellow houn' dog is the sum total so far.

W. G. Underwood Taken Sick.

Dallas, Texas.—W. G. Underwood, manager of the Pathe exchange, Dallas, was taken ill November 8, and after a hasty examination his physician ordered him to prepare for at least a month in bed, as he was completely "run down." Word was gotten to the Pathe company and Mr. C. A. Meade, former manager of the V-L-S-E in Dallas, and recently with Pathe in Atlanta, was transferred to take charge of the Dallas office until Mr. Underwood was fully recovered.

J. W. Cotter Now Mutual Roadman.

Houston, Texas.—J. W. Cotter, formerly Joplin, Mo., manager of the Western film exchange, and connected with the Universal and other concerns in the Middle West, is the new road man in the Southeast Texas territory for the Mutual, with headquarters at the Mutual exchange in Houston.

Theater Changes in Texas.

Seadrift, Texas.—R. H. Beirman has purchased the equipment for a picture house from E. J. Fitzpatrick and has opened a new house at Seadrift.

Refugio, Texas.—W. R. Glass, at Refugio, has thrown open the doors of his new Majestic theater.

Sinton, Texas.—The Isis theater at Sinton, closed for some weeks, has been reopened by J. V. Swinney.

Ellinger, Texas.—Another house to reopen after being dark for some time is the Majestic at Ellinger, operated by Chas. Meyer.

Galveston, Texas.—The Rex theater at Galveston has been sold by the Bell Enterprises to M. Forest and J. F. McFarland.

Moulton, Texas.—Fred Marbarger has sold his theater at Moulton to A. F. Kountzebue; and his house at Shiner to L. B. Richter.

Henderson, Texas.—The Star theater at Henderson, formerly operated by Mrs. W. E. Young, is now in the hands of Sterling Brothers, formerly of the Texas Fire Prevention Bureau at Houston, who purchased the theater from Mrs. Young.

Beaumont, Texas.—J. I. Pittman, for several years an exhibitor at Beaumont, has bought the Crystal, a modern house, from J. C. Christopher.

Berclair, Texas.—Arra Bros., who have been operating a show at Tivoli, have opened a new house at Berclair, Texas, seating 250.

Marlin, Texas.—A new negro theater has been opened at Marlin, Texas, known as the Lincoln, operated by J. S. Washington, colored.

Bremond, Texas.—Ed. Muret has leased his Rosary theater at Bremond, Texas, to Jas. Turner.

Brazoria, Texas.—Another South Texas theater to reopen after several weeks of darkness, is Hopkins Bros.' theater at Brazoria.

Blessing, Texas.—The Cozy theater at Blessing, operated by George W. Baker, has been reopened after making several improvements.

Maramaros, Mexico.—At Maramaros, Mexico, across the border from Brownsville, A. W. Barthel has leased his light plant from his theater to the city authorities, because of the failure of the local plant to produce electric current—this condition caused him to close his theater for the past several months. He has reopened the theater as the Matamaros city government has installed a new electric plant capable of taking care of the electric consumers. The theater is the Germania, and is getting a good business since reopening.

Nederland, Texas.—A new theater, recently opened, is the Key West theater at Nederland.

Aransas Pass, Texas.—E. Warren has purchased the Acme theater at Aransas Pass.

Mission, Texas.—T. A. Humason has sold his Lyric theater at Mission to E. J. Richards.

Texas Business Notes of Interest.

The Consolidated Film & Supply Co., Houston, have installed a projection room for their customers.

Miss Lucille Watson, formerly with the Mutual, Coquille, World and Pathe at New Orleans, is now stenographer at the Consolidated's exchange in Houston.

IN DENVER, COLORADO.

By E. C. Day, Denver Times.

Charles R. Gilmour Local Park Head.

Denver, Colo.—Charles R. Gilmour, manager of the Pathe exchange in Denver, who succeeded J. S. Applegate, is not new to this territory. He is one of the best known exchange managers in the Rocky mountain region, and his appointment is a popular one with the trade.

He is a native of Colorado, and served his apprenticeship in the moving picture industry in this city. Up to a few months ago he had been connected with the World Film Corporation. He served this company as branch exchange manager at Salt Lake, Denver, and Minneapolis. On a recent visit to New York he opened negotiations with the Pathe company which led to his being appointed representative of the business manager in the West. He was making a trip over the Denver territory in this capacity when he received a wire ordering him to the Denver office to assume the duties of manager.

C. R. Gilmour.

Gilmour is of the youngest managers in the business.

MORE SEATTLE NOTES.

(See page 1370.)

Seattle Exchange Managers Make Trips.

Seattle, Wash.—Last week seemed to be one of globe trotting for most of the exchange managers in Seattle.

Mike Rosenberg, of the De Luxe company, made a quick trip to San Fran-

Frisco, and while there entered into a transaction with Sol Lesser, of the All Star Feature Distributors, for "The Libertine," a forthcoming John Mason feature.

C. R. Coulter, owner of Coulter's Attractions, has just returned from New York, where he bought several big features, the names of which will be announced later.

H. G. Rosebaum, manager of Artcraft, returned the first of the week from a trip through Western Oregon, making the larger towns. Every one of those towns, he says, are now assured of seeing Mary Pickford pictures.

E. S. Coates, manager of Fox's Seattle office, is just back from a trip through eastern and central Washington. Mr. Coates says that, with potatoes high and still climbing, the farmers are getting ready to make a lot of money in that section and that Fox business has already begun to feel the reaction.

W. A. Mead, traveling representative for Triangle out of Seattle, recently returned from a two weeks' tour of Eastern Washington, where he reports contracts closed for Triangle pictures in nearly every town visited.

New Assistant Manager for Artcraft.

Seattle, Wash.—Manager Roseblum of the Seattle Artcraft office announces the engagement of an assistant manager to help him out with his volume of work. The new man is Guy Navarre, recent graduate of the University of Washington Law School.

Unity's Vice-President in Seattle.

Seattle, Wash.—Andrew J. Cobe, vice-president and general manager of the Unity Sales Corporation spent several days in Seattle this week. We had a nice little talk with Mr. Cobe about the motion picture business, and among other things he told us that he had just arranged with the Reel Play Feature Film Company to handle for Seattle all productions of his company, and that a similar arrangement with the De Luxe-Lasky Corporation in Portland completed the list of cities in all parts of the United States from which Unity pictures were distributed.

Interesting Visitors in Seattle This Week.

Seattle, Wash.—Nell Clark Keller, who with her husband, Edgar Keller, played the parts of Madame Croissett and Jean Croissett in "God's Country and The Woman," called at the Seattle Vitagraph office en route to New York from Los Angeles.

W. L. Stern, business manager of the G. A. Metcalfe Company arrived in this city the latter part of the week for an indefinite stay here.

John W. Drum, Coast division manager for World, and H. B. Dobbs, road man for World, are making things interesting around the Seattle World office this week.

Chehalis, Wash.—A new theater has opened in the new town of Onalaska, 16 miles by stage from here. The house seats 250, and is operated by a local timber company. The patrons are mostly loggers and business is reported good.

North Bend, Ore.—Geo. Hegle has sold his theater.

California Briefs.

Oakland, Cal.—Emil Kehrlein & Sons, who have taken a lease on the Oakland Photo theater, will change the name to the Kinema when this house is opened by them in December.

Dinuba, Cal.—The Dinuba theater was destroyed by fire on Nov. 3.

Lindsay, Cal.—The building formerly occupied by the Rink theater has been remodeled and reopened as the Empress theater. Contracts have been signed for Bluebird, Paramount, Triangle and Metro pictures, which will be offered at 5 and 10 cents.

Frisco License Fees Abolished

City Attorney Long Finds That New Ordinance Superceding Censorship Abolishes Old License Fee of $25 the Quarter Paid by Picture Theaters—New Measure May Call for a Fee of Some Kind.

From T. A. Clinch, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, Cal.—According to an opinion rendered by City Attorney Percy V. Long moving picture theaters will hereafter not be required to pay a license fee of $25 a quarter. This opinion was rendered to the Tax Collector, who wanted to know if the recently enacted ordinance by which the Board of Censors was abolished also repealed the prior license fee ordinance passed in 1909. The City Attorney held that the new act specifically repeals all sections of the old ordinance which are inconsistent with it. This will make it unnecessary for the proprietors of moving picture theaters to obtain a police permit and pay a license fee. The present ordinance provides merely that the police have authority to prevent the showing of pictures of an immoral nature.

The new ordinance was adopted solely for the purpose of getting rid of censorship, and the ruling of the City Attorney came as a surprise to exhibitors. But little complaint has ever been made here in regard to the local license fee, and it is considered likely that the Board of Supervisors will pass a measure calling for the payment of a fee of some kind, possibly on a graduated scale.

Fred Frisk Buys Out Partners.

San Francisco, Cal.—Fred Frisk has purchased the interests of his former associates in the United theater exchange, Pacific building, and is now the sole owner. Among the recent sales made through the medium of this office has been that of the Modesto theater, Modesto, Cal., whereby the interests of A. A. Richards have been taken over by Alabert & Berand; the Poppy, on Sixteenth street, San Francisco, transferred from Mr. Coffee to Mr. Bolt, and the Park on East Twelfth street, Oakland, which has been sold to a company recently organized to conduct a chain of theaters. Mr. Frisk is also representing Mrs. Emma J. Whitman, who has invented and patented a hat holding device for theater chairs, and who intends to place this on the market shortly.

Magner Sells Kellermann Production.

San Francisco, Cal.—Nat A. Magner has disposed of the California, Arizona and Nevada rights to "Neptune's Daughter," featuring Annette Kellermann to Sol Lesser for the amount originally paid by him to the Universal. Mr. Magner recently went East in company with S. Hertzberg, of the Apollo theater, Shanghai, China, whom he represents in this country, and returned after a short stay in New York to meet Arthur Zeihm, who conducts a large theater at Manila. Mr. Zeihm has since left for New York, but will return shortly. Mr. Magner does a very large export business, and this is showing a steady increase.

Fox Film Exchange to Move.

San Francisco, Cal.—Arrangements have been completed for the erection of a fine building on Golden Gate avenue, just beyond Leavenworth street, to be occupied exclusively by the Fox corporation. The location is one block from the present quarters, and just beyond the site chosen by the Mutual for its new home. Work has already been started on the building, and as there is but little excavating to be done, it is believed that the structure will be completed some time in February. The building will be of fireproof construction, with a frontage of forty feet, and will have a basement and mezzanine floor, with the most modern facilities for the handling of film and advertising matter.

Manager William Citron returned from the convention of branch managers at New York in time to cast his vote and is very enthusiastic over the forthcoming offerings of the concern he represents, and its new policies. Charles I. Luntz and Harry Carney, traveling representatives of the firm, came in from the road to meet Mr. Citron and have gone out again.

Empress Books "The Libertine."

San Francisco, Cal.—Sid Grauman, manager of the Empress theater, has booked "The Libertine" for the week of Nov. 19, and is now following the policy of offering a stellar moving picture production each week as a part of his vaudeville bill, feeling that this is essential. Sol L. Lesser recently secured rights for about one-half the United States for this picture, and is offering it in California, Arizona, and Nevada through the All-Star Feature Distributors, Inc.

Mrs. Vernon Castle May Appear.

San Francisco, Cal.—Mrs. Vernon Castle is coming to California, where a portion of "Patria" is to be filmed, and an attempt is being made to secure her presence at the Imperial theater when the first showing of this serial is made in December at this exclusive house. Manager Knappen of the International is hopeful that an arrangement of this effect can be made. This concern has booked the third of its feature releases, "The Ocean Waif," over the entire Turner & Dahnken circuit.

Rialto Plans Theda Bara Week.

San Francisco, Cal.—The management of the Rialto theater announces a novelty for the week of November 12, when the seven days and nights will be given over to the presentation of productions in which Theda Bara is the star. Each day there will be a change, the following being the program in the proper order: "Sin," "A Fool There Was," "The Clemenceau Case," "The Devil's Daughter," "Kreutzer Sonata," "Carmen" and "The Galley Slave."

"Intolerance" Engagement Extended.

San Francisco, Cal.—Owing to the unprecedented demand to see "Intolerance" arrangements have been made for rerouting other attractions and this production will be shown for two weeks longer. It is still necessary to secure seats in advance and the picture is shown to capacity houses at all performances.

San Francisco Notes.

J. J. Unger, district manager for Metro, is making a business trip to Seattle.

J. R. Saul has secured a lot on Clement street, in the Richmond District, and plans to erect a moving picture theater with a seating capacity of 1,800.

A number of changes have been made in the plans for the California theater on Market street since construction work started and it is now planned to have the Fourth street side finished to conform with the Market street frontage.

William P. Muir, manager of a moving picture house at 1264 Jackson street, passed away recently under mysterious circumstances.

The Savoy theater has been closed, owing to trouble in regard to the lease.

Herman Wobber, general manager of the Progressive Company, is making a trip of inspection to the southern part of the State.

Merced, Cal.—The Lyric theater has been reopened by Mike Athens, of Fresno.

Oregon Blue Law Repealed

Sunday Closing Statute Enacted in 1864 Repealed—Vote in Portland Overwhelmed Adverse Voting in Agricultural Neighborhoods—Power of the Screen a Telling Factor in the Election.

PORTLAND, Ore.—Oregon's Blue Laws are no more. Section 2125, Lord's Oregon Laws, which prohibits "keeping open any store, shop, grocery, bowling saloon, billiard room, etc., for the purpose of labor or traffic, or any place of amusement (theaters excepted) on the first day of the week," has been wiped from the statute books by a substantial majority. The victory of the liberals over the kill-joys was decisive, and before the middle of the evening the outcome of the vote was clearly apparent.

The repeal of the measure was most favored in Portland and vicinity. Many of the small towns in the state voted to keep the law on the books, but the overwhelming vote in the state's metropolis overbalanced the votes in the small towns and farming communities.

Although enacted in 1864, Oregon's Blue Law first attained notoriety a few months ago when it was put into effect against a small grocer who had always kept his store open. His arrest resulted in litigation and injunctions, and many people then for the first time became aware of the existence of the law.

The motion picture industry in Oregon was interested in the law for the reason that while it excepts theaters from its operation, there is no decision here that a motion picture show is a theater. The exhibitors anticipated that if the law were not repealed, the Sunday closing faction would immediately test the issue.

Will Home Rule Not Apply?

The legal question now arises: Will the Oregon Home Rule amendment permit municipalities to pass local laws closing theaters on Sunday? Judge Coke indicated in a recent Eugene decision that where there was no Sunday closing provided by state statute, local laws would govern and demand that Eugene's theaters close Sundays in a manner noted in another article on this page. The Oregon Home Rule amendment provides:

"The legal voters of every city and town are hereby granted power to enact and amend their municipal charters, subject to the constitution and criminal laws of the State of Oregon."

Screens Are Effective.

The Sunday closing law was defeated largely through the efforts of the Independent Retailers' Association working in conjunction with the Oregon Motion Picture Men's Association. An extensive campaign was carried on by means of slides and the work of the motion picture men is conceded to have played the most important part in the victory.

Oregon Theater Changes.

Ralph Hoyle has taken over the Majestic theater here. Mr. Hoyle formerly managed the Hoyle Musical Comedy Company in Portland, which played a long engagement at the Nickelodeon last year.

Sheridan.—E. M. McGann has sold the Grand to E. E. Lewis.

Silverton.—M. G. Cooley has taken back the Gem, reported as sold last week.

Portland.—The Derby, Kenton, reopened Nov. 5, by Neil O'Hare, who recently purchased the building.

Roseburg.—Woods and Woods are preparing to reopen the Palace. These men formerly conducted a theater at Cottage Grove, and A. H. Woods was piano player at Hood river at one time.

McMinnville, Ore.—F. A. Watrous sold the Star theater to C. L. Dagg. Mr. Watrous had owned the theater for several years. Mr. Dagg formerly managed the Emma theater, Payette, Idaho.

Astoria, Ore.—The Columbia theater has been purchased by Verd Wilson from D. H. Welch. Mr. Welch has signed up for Universal service.

Baker, Ore.—L. Pefferie has reopened the [illegible].

O. Wogg Working Montana With "Purity."

Portland, Ore.—O. Wogg, formerly roadman for the Standard Feature Film Co., is now working Montana with "Purity" for M. Rosenberg.

Portland, Ore.—The Pastime theater, Pendleton, and the Baker at Baker, Ore., are reported to have installed new photoplayers, operators to handle them coming from San Francisco.

Portland, Ore., Visitors.

Portland, Ore.—Among the visitors on Film Row were S. Danz, Star, Astoria, Bart Bertleson, with Clemmer, Seattle, R. W. Bertleson, road man for K-L-S-E, Hugh Renny, World, Geo. P. Endert, Greater Features, Seattle.

Use Power of the Screen Intelligently

Oregon Election Has Demonstrated the Political Power of the Picture Screens—Vote-Power of the Screen Should be Carefully Guarded.

PORTLAND, Ore.—The election demonstrated to the motion picture men of Oregon the value of the screen to educate the people on political measures. The re-election of Judge Gatens to the Circuit bench was undoubtedly due to the fact that he had the support of the Portland motion picture theaters, and that moving pictures of the judge in characteristic action were shown in the city's show houses.

It is anticipated that next election politicians will be [illegible] using them to run moving pictures of candidates for pay. A prominent picture man warns exhibitors against so doing.

"Never [illegible] part of any candidate unless you are actually supporting him and his policies," he said. "The moving picture is a more effective way of spreading political propoganda than the newspaper. Use it like a newspaper uses its power. Take sides with the man who is one your side. Support the man because he is your man and not because he pays you to run his film. In fact, it is not advisable to take pay for running any political film. Make it a matter of policy and not one of money. The screen is the exhibitors' weapon against adverse and ruinous legislation. Don't throw your weapon away by running political pictures for money.

People of Eugene, Ore., and Sunday Closing

Judge Coke of the Trial Court Says That Sunday Shows Are Now Up to the People of the Locality—Law's Constitutionality.

EUGENE, Ore.—The Progressive Amusement Company, of which A. H. McDonald, Rex theater, is the leading spirit, recently sought to enjoin the city of Eugene from enforcing its Sunday closing law against theaters. Theaters here are closed under a city charter adopted before the enactment of the Oregon Sunday closing law exempting theaters. After the passage of the state law, known as Section 2125, the Eugene charter was reenacted carrying the original Sunday closing provisions.

The Progressive Amusement Company contended that the provisions of the original charter were made void by the enactment of Section 2125, and the the reenacted charter had no more effect than the original one, and further that the reenacted charter conferred a greater power with respect to Sunday closing than the state itself had, and that the local provisions [illegible].

[illegible] ing the injunction, the judge took the view that inasmuch as theaters were exempted from the state Sunday closing law, there was no state law applying to theaters. Concluding his decision, the judge said: "The entire question of whether theaters may be opened and operated on Sunday was and is a question exclusively for the consideration of the people of Eugene, unless the ordinance is unconstitutional, and I regard this as a question for the Supreme Court of the state, rather than the trial court."

Mr. McDonald, of the Rex, contends that Judge Coke's decision will have a far-reaching effect unless it is reversed by the Supreme Court. Although the state Sunday closing law has been repealed, the fight will have to be carried up on constitutional grounds, namely, that it is discrimination for cities to close theaters and permit other businesses to remain open. Mr. McDonald and his attorneys believe they will be on the winning side if an appeal is had. So far Mr. McDonald has borne the expense alone.

New Supply Store to Open in Seattle

Glen W. Waring and W. H. Fink Are Starting Out in the Supply Business—Will Have Temporary Store at 1014 Third Avenue.

[illegible] Benvenuto, East Seattle, Wash.

SEATTLE, Wash.—Glen W. Waring, manager of the G. A. Metcalfe supply store here, tells us that he is getting ready to go into business for himself. W. H. Finck of this city will be his partner, and the new supply house will operate under the name of "Waring and Finck."

Mr. Waring has been in the supply business for about seven years, having been with the firm of George Breck in San Francisco for six years. He left Breck to go with G. A. Metcalfe, and after two or three months with that firm in San Francisco he came to Seattle to open up the Metcalfe branch here. During the year he has been here he has made a long list of friends for himself among the exhibitors of the Northwest and has acquired an enviable reputation as a business man.

Mr. Finck was formerly associated with the banking and mining businesses in this city. He is a native son of Seattle, a former student in the University of Washington law school, and a National Guard Officer. His wide popularity is sure to be an effective asset in his new business venture.

The new store will open within the next week or ten days at the temporary address of 1014 Third avenue. As soon as

the new exchange building is completed. "Waring and Finck" will move into it

Glen W. Waring.

with a complete line of projection machines, supplies, motor generators, and

W. H. Finck.

general theater equipment. A repair department will also be installed.

International to Open Office in Seattle.

Seattle, Wash.—L. M. Hyslop is here from the San Francisco office of the International to open a branch. The location has not been decided upon, but F. W. Locker will be manager, while Mr. Hyslop will have charge of the booking end of the business. The exchange will open within a couple of weeks.

Strand at Winnipeg Reopens

"Mezzanine De Luxe" With Especially Luxurious Chairs Is One of Its New Features—Will Be for Ladies and Children and Ladies With Escorts—House as "Lightest Spot on Main Street."

By E. C. Thomas, 821 Rogers Bldg., Vancouver B. C.

WINNIPEG, MAN.—The Strand theater, entirely remodeled in the three weeks during which it was closed, reopened on Nov. 6 to capacity houses. A prodigious amount of work has been accomplished in the theater, under the personal supervision of James Lailey, of Lailey & Menzies, who held the contract.

The seating capacity has been increased to about 1,500, and new opera chairs have been installed throughout. The balcony is to be reserved to be designated "mezzanine de luxe," and here especially luxurious chairs have been provided, as this section has been set aside exclusively for ladies and children, and ladies with escorts. At the rear of the balcony is a spacious lounge room, which is designed as a waiting room for balcony patrons, especially during inclement weather. Connecting with this is the ladies' room, with tables and easy chairs.

The entire house is now a blaze of light, inside and out, and amply deserves its appellation of "the lightest spot on Main Street." In the auditorium have been installed lights with a combined power of 26,000 watts, while an additional 15,000 watts have been used in decorating the exterior.

The stage is equipped with entirely new scenery, drop curtains and hangings, and the redecoration of the interior has been carried out in old rose, ivory and gold. This work was done by J. E. Dolen, who also had charge of the decorating of the Orpheum and Pantages theaters. A new ventilating plant has been installed, with an exhaust capacity of 7,000 cubic feet per minute.

E. F. Seamans contiues as manager of the Strand, with N. Chambers as assistant manager. The house is the principal Canadian unit in the Allardt circuit, controlled by L. F. Allardt, of Chicago. In addition to the Strand in Winnipeg, other houses have lately been secured in Port Arthur, Fort William, Saskatoon, Regina, Moose Jaw, Weyburn and Brandon, in association with C. P. Walker of this city and Barney Groves of Regina.

Vaudeville and moving pictures will be shown at the Strand, and the "Yellow Menace" serial will be featured. Performances are continuous, with matinee prices at 5 and 10 cents, and 10 and 20 cents after 6 p. m.

Herbert Lubin, Slinger of Type.

Winnipeg, Man.—Under the guiding hand of Herbert Lubin of the Standard Film Service, the smashing Metro publicity campaign in behalf of M. J. Williamson's National and Imperial theaters has begun. The Motion Picture Department of the Winnipeg Tribune on a recent Saturday contained a one and one-half page ad. setting forth the attractions for the following week at the National, and the remaining half page was also devoted to Metro publicity, in the form of reading notices. In addition to all this there was a further half-page giving the bill at the Imperial theater, and still more readers scattered about. (When H. Lubin, Esq., starts to sling type, no one else on this side of the line can keep within sight of his flying coat tails. As a publicity promoter he is in a class by himself.)

The Imperial Made Quite a Beauty.

Winnipeg, Man.—The newly-opened Imperial theater, formerly known as the Majestic, has been vastly improved by the alterations made recently. The auditorium has been decorated in cream and gold, while the seats are finished in silver-gray. In the foyer old ivory and gold are the predominating colors, with handsome draperies of old rose. Here also have been added new rugs and mirrors. A large ladies' room has been fitted up, and a new ventilating and heating system installed. A four-piece orchestra is used.

Vancouver Expects a Better Censor

Vancouver, B. C.—The moving picture interests recently came to the rescue of the Vancouver City Liberal Association, which found itself financially crippled following the recent election which resulted in a Liberal landslide. There existed a deficit of about $2,000, to relieve which various local exhibitors and all the Vancouver film exchanges except one, each contributed $50.

The counting of the overseas soldiers' votes gave Premier Bowser a seat in the next Legislature, but the five other members from Vancouver will be Liberals, and the entire house will be overwhelmingly Liberal. It is generally thought at this time that a new censor will be appointed, and it is persistently rumored that the mantle will fall on a veteran Vancouver exhibitor who has only recently retired from active participation in the management of a theater.

Pickford Production Blanks Asks Questions.

Vancouver, B. C.—Local exhibitors have recently received application blanks for the new Mary Pickford productions, which are being handled in Canada by the new-formed Monarch Film Co., Ltd.—a subsidiary of the Famous Players, with I. Soskin as general sales manager. Very detailed information is required from exhibitors applying for the service, including seating capacity, amount now spent on advertising, additional amount which would be spent on the Pickford subjects, exact location of the house, prices charged, etc. Ben Soskin, manager of the Famous office in Vancouver, states that all contracts will be made direct with the head office of the company in Toronto. The Monarch will also handle the new Clara Kimball Young releases.

Studio for Dominion Educational Films

Site in Victoria, B. C., Has Been Chosen—Proposal to Spend $10,000 at Once on Improvements and $100,000 in Three Years.

VICTORIA, B. C.—Considerable progress has been made in regard to the establishment of a moving picture studio in this city, and the Dominion Educational Films, Limited, now located in Vancouver, is willing to commence operations at once if the citizens will give them a site. The committee of business men recently chosen has already selected such a site, and the property has been inspected and approved by J. Arthur Nelson, manager of the company. The land in question is situated near the Gorge, and at present belongs to the Hudson's Bay Company, to whom a definite offer and agreement have been forwarded, for approval or rejection.

The proposal is that the film company shall expende the sum of $10,000 in improving the property, and pay out in actual cash in conection with the business $100,000 within the next three years. If this is done the title to the property is to be handed to them free of all charges. Should the company fail to fulfill the provisions of the agreement the land would revert to the Hudson's Bay Company. Should the Hudson's Bay Company turn down the proposal of the citizens' committee another site will be chosen at once, as several were inspected during Mr. Nelson's recent visit to this city.

"Ashes of Embers" Censored Out."

Vancouver, B. C.—The Famous Players subject, "Ashes of Embers," with Pauline Frederick, booked for showing at the Globe theater here, and extensively advertised, was rejected by the British Columbia censors. It was found impossible to so cut the film as to meet the approval of the censors, so the B. S. Moss production, "The Salamander," the Canadian rights for which are controlled by the Famous Players, was thrown into the breach.

The officials of the National Amusement Company were especially disappointed at this rejection, as Pauline Frederick is a very heavy drawing card here.

Calendar of Daily Program Releases

Releases for Weeks Ending December 2 and December 9

(For Extended Table of Current Releases See Pages 1390, 1392, 1394, 1396.)

General Film Company.

Current Releases.

(Serial No.)

MONDAY, NOVEMBER 27, 1916.

SELIG—Following the Flag (Three parts—Dr.) 21456-57-58
VITAGRAPH—Taking the Honey Out of Honeymoon (Comedy) 21459
SELIG—The Selig Tribune No. 95, 1916 (Topical) 21460
BIOGRAPH—The Influence of the Unknown (Drama) (Biograph-Reissue No. 100) 21461

TUESDAY, NOVEMBER 28, 1916.

ESSANAY—A Tin Soldier (Two parts—Comedy) 21462-63
KALEM—Judes for a Day (Comedy) 21464

WEDNESDAY, NOVEMBER 29, 1916.

ESSANAY—Dreamy Dud Joyriding with Princess Zlum (Cartoon) 21465
—A Scenic subject on the same reel 21465
VIM FEATURE COMEDY—Hobby's Chicken (Comedy) 21466
KALEM—Border Wolves (No. 17 of the "Girl From Frisco") (Two parts—Drama) 21467-68
BIOGRAPH—The Wages of Sin (Three parts—Drama) (Biograph-Reissue No. 101) 21469-70-71

THURSDAY, NOVEMBER 30, 1916.

SELIG—The Selig-Tribune No. 96, 1916 (Topical) 21472
VIM—The Prize Winners (Comedy) 21473

FRIDAY, DECEMBER 1, 1916.

KNICKERBOCKER STAR FEATURE—Butts Casey, Crook (Two parts—Drama) 21474-75
KALEM—The Wizard's Plot (No. 7 of "Grant, Police Reporter") (Drama) 21476
VITAGRAPH—Have You Heard About Lillie? (Comedy) 21477
VIM—Ambitious Ethel (Comedy) 21478

SATURDAY, DECEMBER 2, 1916.

ESSANAY—The Final Fraud (Three parts—Drama) 21479-80-81
VITAGRAPH—Our Other Lives (Three parts—Drama) (Broadway Star Feature) 21482-83-84
KALEM—The Trial Run (No. 108 of the "Hazards of Helen" Railroad Series) (Drama) 21485
SELIG—Mistakes Will Happen (Drama) 21486

General Film Company.

Advance Releases.

MONDAY, DECEMBER 4, 1916.

SELIG—The Brand of Cain (Three parts—Drama).
VITAGRAPH—Where Is Your Friend? (Comedy).
—Swedish Model Farm (Educational).
SELIG—The Selig-Tribune No. 97, 1916 (Topical).
BIOGRAPH—My Baby (Comedy) (Biograph-Reissue).

TUESDAY, DECEMBER 5, 1916.

ESSANAY—The Egg (Two parts—Comedy).
KALEM—Jailbirds (Comedy).
BIOGRAPH—A Bit of Human Driftwood (Two parts—Drama) (Biograph-Reissue).

WEDNESDAY, DECEMBER 6, 1916.

ESSANAY—A Waiting Game (Comedy).
VIM FEATURE COMEDY—Title not reported.
KALEM—The Poisoned Dart (No. 18 of the "Girl From 'Frisco" Series) (Two parts—Drama).

THURSDAY, DECEMBER 7, 1916.

SELIG—The Selig-Tribune No. 98, 1916 (Topical).
VIM—Title not reported.

FRIDAY, DECEMBER 8, 1916.

KNICKERBOCKER STAR FEATURE—
KALEM—The Trunk Mystery (No. 8 of "Grant, Police Reporter") (Drama).
VITAGRAPH—His Wife's Allowance (Comedy).
VIM—Title not reported.

SATURDAY, DECEMBER 9, 1916.

ESSANAY—A Failure at Fifty (Three parts—Comedy-Drama).
KALEM—The Lineman's Peril (No. 109 of the "Hazards of Helen" Railroad Series) (Drama).
SELIG—The Purchase Price (Drama).

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Calendar of Daily Program Releases

Releases for Weeks Ending December 2 and December 9

(For Extended Table of Current Releases See Pages 1390, 1392, 1394, 1396.)

Universal Film Mfg. Company.

(Serial No.)

SUNDAY, NOVEMBER 26, 1916.

REX—No release this day.
IMP—No release this day.
POWERS—Sammy Johnsin at the Sea Side (Comedy-Cartoon) 01950
POWERS—In and Around Ancient Japan (Educational) 01950
BIG U—The Heroine of San Juan (Two parts—Drama) (Special) 01951

SPECIAL FOR WEEK OF NOVEMBER 26, 1916.

UNIVERSAL SPECIAL—Liberty, No. 16, "Court Martialed" (Two parts—Drama) 01971

MONDAY, NOVEMBER 27, 1916.

RED FEATHER—The Mainspring (Five parts—Drama) 01953
NESTOR—The White Turkey (Comedy) 01954

TUESDAY, NOVEMBER 28, 1916.

GOLD SEAL—Should She Have Told? (Three parts—Drama) 01955
VICTOR—No release this day.

WEDNESDAY, NOVEMBER 29, 1916.

LAEMMLE—The Last of the Morgans (Two parts—Drama) 01956
L-KO—Eat and Grow Hungry (Comedy) 01957
UNIVERSAL ANIMATED WEEKLY—Number 48 (Topical) 01958

THURSDAY, NOVEMBER 30, 1916.

VICTOR—No release this day.
BIG U—The Mother Call (Drama) 01959
POWERS—The Fascinating Model (Comedy) 01960
POWERS—At the Top of the World—Alaska (Educational) 01960
IMP—The Heel of the Law (Two parts—Drama) (Special) 01961

FRIDAY, DECEMBER 1, 1916.

IMP—The Mansard Mystery (Two parts—Drama) .. 01962
REX—No release this day.
L-KO—Tattle Tale Alice (Comedy) 01963
BIG U—The Circle of Death (Drama) (Special) 01964

SATURDAY, DECEMBER 2, 1916.

BISON—The Greater Power (Two parts—Dr.) 01965
LAEMMLE—No release this day.
JOKER—Scrappily Married (Comedy) 01966
LAEMMLE—A Designing Woman (Drama) (Special) 01967

SUNDAY, DECEMBER 3, 1916.

VICTOR—Just Her Luck (Two parts—Comedy-Drama) 01968
POWERS—Sammie Johnsin's Love Affair (Comedy-Cartoon) 01969
—Ancient India (Educational) 01969
L-KO—No release this day.
IMP—The Wall of Flame (Drama) (Special) 01970

SPECIAL FOR WEEK OF DECEMBER 3, 1916.

UNIVERSAL SPECIAL—Liberty No. 17 "A Trail of Blood" (Two parts—Drama) 01990

MONDAY, DECEMBER 4, 1916.

RED FEATHER—Kinkaid Gambler (Five parts—Drama) 01972
NESTOR—Pass the Prunes (Comedy) 01973

TUESDAY, DECEMBER 5, 1916.

GOLD SEAL—Ashes (Three parts—Drama) 01974
VICTOR—No release this day.
VICTOR—His Golden Hour (Comedy) (Special)... 01975

WEDNESDAY, DECEMBER 6, 1916.

LAEMMLE—No release this day. (Serial No.)
L-KO—The High Diver's Curse (Two parts—Comedy) 01976
UNIVERSAL ANIMATED WEEKLY—Number 49 (Topical) 01977
LAEMMLE—The Children Shall Pay (Drama) (Special) 01978

THURSDAY, DECEMBER 7, 1916.

VICTOR—The Shadow (Two parts—Comedy-Drama) 01979
—Raccoons (Educational) 01979
BIG U—No release this day.
POWERS—No release this day.
BIG U—Seeds of Jealousy (Drama (Special)..... 01980

FRIDAY, DECEMBER 8, 1916.

IMP—The Call of the Unborn (Two parts—Drama). 01981
UNIVERSAL SCREEN MAGAZINE—Number 2..... 01982
NESTOR—Oh, You Honeymooner (Comedy) 01983

SATURDAY, DECEMBER 9, 1916.

BISON—The Good Woman (Two parts—Drama).... 01984
LAEMMLE—No release this day.
JOKER—The Tramp Chef (Comedy)..... 01985
REX—A Story from Life (Drama) (Special)..... 01986

Mutual Film Corporation.

SUNDAY, NOVEMBER 26, 1916.

VOGUE—Up the Flue (Two parts—Comedy)..... 05190-91
GAUMONT—Reel Life, No. 30 (Mutual Film Mag.). 05192

MONDAY, NOVEMBER 27, 1916.

MUTUAL—When the Tide Turned (Two parts—Drama) 05193-94
MUTUAL STAR PRODUCTION—A Dream or Two Ago (Five parts—Drama) (No. 156).....

TUESDAY, NOVEMBER 28, 1916.

GAUMONT—Mutual Tours Around the World, No. 4 (Travel) 05195

WEDNESDAY, NOVEMBER 29, 1916.

MUTUAL WEEKLY—Number 100 (Topical)..... 05196
GAUMONT—See America First, No. 64 (Scenic).... 05197
—Kartoon Komics (Cartoon-Comedy).... 05197

THURSDAY, NOVEMBER 30, 1916.

MUTUAL—(Title to be announced later)..... 05198-99
AMERICAN—(Title to be announced later)..... 05200
MUTUAL STAR PRODUCTION—Miss Jackie (Five parts—Drama) (No. 157).....

FRIDAY, DECEMBER 1, 1916.

CUB—(Title to be announced later)..... 05201

SATURDAY, DECEMBER 2, 1916.

AMERICAN—The Capture of Rattlesnake Ike (Dr.) (Reissue) 05202
MUTUAL—(Title to be announced later)..... 05203

SUNDAY, DECEMBER 3, 1916.

VOGUE—The Wicked City (Two parts—Comedy).. 05204-05
GAUMONT—Reel Life, No. 31 (Film Magazine).... 05206

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Stories of the Films

General Film Company

ESSANAY.

A TIN SOLDIER (Two Parts—Nov. 28).—The cast: Mr. Bridge (George Beane); Mrs. Bridge (Florence Oberle); "Rats" Bridge (Bruce Kent); Miss Dilly Dally (Florence Barr).

Mrs. Bridge, making preparations for the mask ball, is not in sympathy with her husband's predicament. He is suffering with a severe toothache. Dragged to the ball in his costume of a soldier he escapes early and, leaving the uniform at home, goes to a dentist. "Rats" Bridge dons his father's uniform and goes to the ball. Miss Dilly Dally, a coquette of considerable weight, resumes her attentions to the supposed Bridge, Sr., and starts a riot. Mrs. Bridge discovers the deception but it doesn't make her feel any more kindly toward her spouse. She drags him out of the dentist's chair at the early morning hour and leaving the tooth behind hurries him home. "If a fat woman comes here chase her until she evaporates," Bridge orders his son. Mrs. Bridge's second cousin, somewhat fat, arrives for a visit and "Rats" promptly locks her in an ash pit. But all's swell that ends swell and Bridge gets rid of his aching tooth, his affinity and his other troubles.

DREAMY DUD JOYRIDING WITH PRINCESS ZLIM (Nov. 29).—Dreamy Dud finds himself in Africa, the reluctant escort of Princess Zlim, the ebony lady of pronounced pulchritude. She invites him to take a ride in the Royal Jitney Bus and after cranking the elephant's tail, they climb aboard. Gasoline is taken on for the elephant and after drinking it he becomes unsteady and engages in various fights with other animals, making it extremely hard for the Princess to make love to Dreamy Dud. The resultant adventures give Dud a thrilling time, but he soon wakes up to find his mother calling him.

Half a reel of Apache Trail, and the beautiful scenery of the adjoining locality make up the rest of this offering.

THE FINAL FRAUD (Three Parts—Dec. 2).—The cast: Richard Denton (Bryant Washburn); Marie Weston (Gertrude Glover); Louis Le Strange (Ernest Maupain); Henry Weston (John Cossar).

Dick Denton, a young man of uncertain identity, wins the love of Marie Weston. Notwithstanding that Denton refuses to give an account of himself, her father, a millionaire, finally consents to their marriage. Weston is entrapped by Le Strange, the chief of a coterie of international blackmailers. Led to the crooks' den, he finds Denton, apparently a crook, also. Weston tells his daughter and forbids the marriage. She is heartbroken. However, when Dick and the blackmailers are arrested finally in a spectacular raid, Marie goes to him at the prison. She tells Dick she will marry him if he will promise to reform. It is then that the chief of the federal secret service enters and congratulates Dick. For instead of being a crook, Denton is in reality a secret service agent who had disguised himself in order to round up the blackmailers.

BIOGRAPH.

THE INFLUENCE OF THE UNKNOWN (Reissue—Nov. 27).—The cast.—The Girl (Mae Marsh); her Sweetheart (Robert Harron); Revenue Officer (Henry Walthall).

He was a young man and out of work. The baby was about to come and he was in despair. He took a position with the revenue officers who were about to leave to suppress the manufacture of illicit whiskey. Down in the Kentucky hills they were sent on the trail of the moonshiners. They seemed a hard band to capture. The young officer hit upon a plan which would gain admittance into their hard and secret natures. He posed as a hunted moonshiner and the other officers were on the trail. They pursued him to the cabin of the old leader and then across the valley to another cabin where dwelt the old man and the girl. The girl was impressed by his story and agreed to save him from the officers. She hid him in the cabin and the officers went their way leaving the young man a spy.

On the old father's return, he believed the young man's story and when the other moonshiners, a father and his young son in love with the young girl, came in, they consented that he should join the gang. Soon he was at work on the still with them. But down in the valley the officers called to him. The moonshiners heard and covering up their still with the brushes which they use for this purpose, they compelled him to be blindfolded and led away from the territory. He asked for one moment to be alone and was given a little freedom. He had arranged with the officers that a certain tree should act as their post-office. The girl who had climbed a tree nearby saw one of the officers come to the appointed tree and leave a note behind. Her curiosity overcame her and she went to the tree and took out the note and read: "Your wife sends this and longs to see you now the baby has come. The chief says now is the time to strike the moonshiners." A photograph of the baby was also enclosed. The horrible truth dawned upon the girl—the man was a spy, yet the baby in her young mother heart aroused her sympathy and her heart went out to the man.

From a distance she watched him approach the tree, take out the letter, which she had placed back, and return to the shack. The other members of the gang, however, had become suspicious and coming into the shack they declared that the man was a spy and demanded that he be searched. In the next room, however, he heard them and escaped through an open window. He was pursued, brought back and tied. They decided to wait a few days and then make away with him. The girl, who had kept the copy of the baby's photograph, left alone in the cabin with the man while her boy lover paraded outside, looked at the picture of the baby. Again her sympathies were aroused. She thought of the little baby and the mother waiting at home. She went into the next room and let the man go. There was another chase over the mountains, but this time the man got away by hiding in a clump of bushes. The girl tried to explain that she did it for the baby, but naturally the moonshiners could not understand. Perhaps they understood better when a letter came, telling them that the young revenue officer had left the service and would never return to molest them.

THE WAGES OF SIN (Reissue—Three Parts—Nov. 29).—The cast.—Barbara Dale (Irene Howley); Rev. George Brand (Walter Miller); Stephen Marley (Franklin Ritchie); Lieutenant Wentworth (William Jefferson); Rose Dean (Frances Nelson); Ruth Hope (Violet Horner).

Sentenced to a term in prison for stealing money to save her baby's life, Ruth Marley comes out to find the world against her. Ill and destitute, forsaken by the good-for-nothing Stephen Marley, whom she married in the belief that the man she really loves has committed a great wrong, Ruth sends for her foster-father, Mr. Dean, and his daughter, Rose. They take her home, where she is denounced as a thief by Lieutenant Wentworth, Ruth's fiance, whom she robbed.

Despite the fact that she has given the alarm that prevented her husband and his pal from robbing the house, she is turned out. Juliana, an actress, takes her in. Stephen and Ned, hiding in a basement, are found by Barbara Dale, a girl whom Marley first betrayed and then forced to accuse the Reverend George Brand, Ruth's former lover, as the guilty man. Barbara discloses the hiding place to Ruth, who confronts Stephen and threatens to denounce him if he will not clear George Brand's name. He is beating her when George and a policeman enter. A confession follows, and Ned, in panic, fires a shot which finds its mark in Stephen. Ruth and her lover are married and she is reconciled with the Dean family.

KNICKERBOCKER STAR FEATURE.

BUTTS CASEY, CROOK (Two Parts—Dec. 1).—Butts Casey, crook, is summoned to the police station and questioned by Chief of Police Curren about a robbery that took place the night before in which a watchman was stabbed. Third degree methods are used with the knife that had been found on the scene. Butts rises and calmly says, "Curren, you haven't anything on me, and never will. So long." And Butts walks out unmolested.

Then a new element comes into the life of Butts. Ruth West, stenographer in a factory office, and her crippled mother, move into the tenement flat adjoining Butts' room. Butts rescues Ruth from the attentions of a gang of young toughs, and they become acquainted. Harry Allen, Ruth's sweetheart, who is employed by the factory where she works, has been ordered out on the road for a month's trip. Therefore, Butts knows nothing of Harry, and Ruth is silent on the subject because she never dreams that Butts is falling in love with her.

Butts, however, is hard hit. He puts away his burglar tools and gets a job on a construction gang. Chief Curren is amazed when he learns that Butts has gone to work. Meanwhile, in another city, Harry has fallen into the hands of Bert and Olga Lang, card sharpers. When Harry finally quits the game, Lang holds his I. O. U. for $2,000.

At a holiday picnic Butts tells Ruth of his love. The girl is surprised. She tells him that she is engaged to Harry. Butts takes the blow like a man, promising always to be Ruth's friend, and resolving to himself to continue on the straight path.

Harry returns, trailed by the Langs and the fatal I. O. U. Harry's worried manager seems coldness to Ruth. One day Butts finds her crying after she had seen Harry had spoken to Olga. Butts starts an investigation and trails Olga. In a cheap cafe, Butts overhears Olga telling Lang that Harry will "get the money from the office tonight and meet us here."

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Butts, alarmed, fearful for Harry, hurries from the cafe.

Harry, threatened by the Langs, who say they will tell the factory boss about the I. O. U., has finally, in desperation, gone to the office to ride the manager's desk, knowing that there is money in one of the drawers. Butts gets his revolver and tools and hurries to the office, where he finds Harry breaking open the drawer. For the sake of the girl, Butts saves Harry from a fatal theft and so arranges the trial that it points plainly to Butts Casey as the intruder. Then Butts takes up the I. O. U. with his own money and gives it to Harry and Ruth as a wedding present, making Harry promise that he will not transgress again. Butts, again brought before Chief Curren, acknowledges he is caught this time. As Butts is led to jail the chief puzzles over the strange case, of which he has seen only the outward signs.

VIM.

THE PRIZE WINNERS (Nov. 30).—When Babe and Billy are released from the county jail where they were serving sentences for chicken stealing, they resolve that in the future they will work honestly for a living. However, they are not wonders at keeping their minds on work, for the first job they secure is that of inspectors of the beer at a local brewery. All that they know of inspecting beer is to sample it, and after they have sampled it for a few hours, they couldn't even see the buildings, so, of course, when the boss comes around, they lose their positions.

The question of food now beset the Babe and Billy, so to ease their famished stomachs they enter Lady Kate's house where a big masquerade ball is in progress. Finding their way into the cloak rooms they steal everything that they see, but once having secured the silver and other trinkets, they discover that their exit is blocked by the servants, who insist on mistaking them for guests. Forced into the ball room, they are seen by Lady Kate, who immediately gives to them the prize for being the best masqued persons in the room.

After basking for a few moments in the sunny smiles of Lady Kate, Babe decides that honesty is the best policy, so he catches the unwilling Billy and forces him to give up all the stolen jewelry. Babe leaves it on the table for Lady Kate, and with his disgruntled pal leaves the house before their deception is discovered.

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SELIG.

SELIG-TRIBUNE NO. 90 (Nov. 9)

New York, N. Y.—Allen Anderson, a victim of infantile paralysis, christens a new Militia of Mercy ambulance.

Washington, D. C.—This enterprising young inventor perfects a new steel helmet which may be used to dig trenches.

Washington, D. C.—Thousands of women are victimized by a chain letter scheme whereby they were promised a petticoat for ten cents for writing five copies of a letter to be mailed to other women.

Mobile, Ala.—Catherine Stinson, 18, conducts an aviation school and gives fundamental instructions to several of her society pupils.

New York, N. Y.—In celebration of the 250th anniversary of St. Paul's Chapel, Trinity Parish, 250 ministers, Sons of the Revolution, and members of the Society of Cincinnati, participate in the ceremonies. The rafters in this old church were hewn from the forests of Manhattan, ten years before the Declaration of Independence.

San Francisco, Cal.—Erected in 1876 at a cost of $2,000,000, the old Hall of Records is raised.

El Paso, Tex.—Uncle Sam's soldiers on the border are kept fit for fighting by setting up exercises and other maneuvers.

Somewhere in France.—German prisoners of war and the prison camps behind the French lines.

New York, N. Y.—It costs $6,000 to get a "look in" on the kennels of Pekinese dogs.

Oakland, Cal.—High school girls of this city enjoy the rather strenuous sport of whaleboat racing.

Lake Keechelus, Wash.—This new government dam costing over $1,000,000 and taking two years to build is rapidly nearing completion.

SELIG-TRIBUNE NO. 91 (Nov. 13).

Macon, Mo.—Skipper Grove navigates the Chariton River in an air-propelled boat equipped with an engine taken from a wrecked aeroplane.

Washington, D. C.—After all the mud slinging in the recent Presidential campaign, is it any wonder that the Capitol is washed down?

El Paso, Tex.—Pennsylvania National Guard Artillerymen give a splendid exhibition of the training they have acquired on the border when the State's Field Batteries get into action.

Easton, Pa.—The New York extensions of the William Penn Highway from Reading, Pa., to New York City is formally opened by Governor Brumbaugh.

Wellesley, Mass.—Field Day at Wellesley College brings out scores of shapely Misses, who play hockey, baseball and participate in archery contests.

New Orleans, La.—Captain Sir Ernest Shackelton, the Antarctic explorer, arrives here.

New York, N. Y.—One feature of the 1916 Presidential campaign was the revival of the old-fashioned torch light procession.

Washington, D. C.—The United States Department of Agriculture opens its annual Chrysanthemum show.

Latest Fashions in fur are presented by pretty models.

FOLLOWING THE FLAG (Three parts—Nov. 27).—The country was patriotically stirred when President Wilson ordered Uncle Sam's land forces to the Mexican border. These forces included not only the regular army, so-called, but the National guards of the various states.

When Pershing and his column crossed the border and penetrated Mexico in search of Villa, there was not a man, woman or child in this country who was not proud of the courage displayed by this indomitable little force, which entered alone the deserts of Mexico after a blood-thirsty bandit.

To see how quickly the National Guardsmen become real soldiers; to see these troopers on long and dusty hikes; to see the artillery and cavalry maneuvers; to see the life in the encampments, the soldiers at mess, etc., are not only entertaining but instructive details.

The difficulties encountered by Pershing and his cavalrymen, the long lines of communication necessary to supply the Pershing forces with munitions, and provide them with supplies are but details of the scenes afield and in camp of Uncle Sam's army. Lessons of patriotism are instilled, and the cause of preparedness is fostered.

MISTAKES WILL HAPPEN (Dec. 2).—The cast: Tom Warner (Tom Mix); Vicky Mason (Victoria Forde); Sneaky Bill (Pat Chrisman); the Sheriff (Sid Jordan). Written and produced by Tom Mix.

Tom Warner and Vicky Mason are to be married, but Tom forgets the marriage license and starts for town after it. While Tom stops at a creek for a drink, Sneaky Bill, a horse thief, takes Tom's fresh horse and leaves the horse he has been riding.

A posse searching for Sneaky Bill sees Tom on the stolen horse and jails him. Vicky's father goes in search of Tom, and seeing Sneaky Bill on Tom's horse, gives chase. Bill jumps from the stolen horse into an automobile, which finally blows up. Vicky and her father rescue Tom from jail, and while Sneaky Bill takes Tom's place in the cell, the wedding ceremony begins.

Universal Film Mfg. Co.

POWERS.

THE FASCINATING MODEL (Split Reel Release—Nov. 30).—The cast: Billy (Eli Sedgwick); his wife (Violet Eddy); a husband (Jay Belasco); his wife (Belle Bennett). Written by Harry Wulze. Produced by Roy Clements.

Billy is a ladies' tailor who is blessed with a very jealous wife. Jay is a husband of the type that considers their wives as mere servants. He refuses to allow his wife to buy any new clothes and is a tyrant in his home.

Jay's wife gets an idea and goes to work as a model at the tailor's establishment to get a new dress. The tailor is very much taken with her and they go home to have a fitting. There the hubby comes in and there are a great many complications. In the end, however, the jealous wife and the stingy husband are both cured and the picture ends happily.

The second half of the picture is a series of views of Alaska, in which much of the beautiful scenery is shown, as well as the way that the natives live. The natives are shown at their sports and dances and also in one of their primitive hunts.

SAMMIE JOHNSIN'S LOVE AFFAIR (Split Reel Release—Dec. 3).—Sammie has a terrible time. He is in love with a little pickaninny, but she does not return his sentiments. He buys her all sorts of candy and other goodies, but in the end, after taking all these things, she turns him down in favor of the other fellow. So Sammie vows that never again will he fall for the fair sex.

ANCIENT INDIA AS SEEN BY DR. DORSEY (Same Reel).—Shows some of the ruins that prove what a wonderful civilization they had in those days. Some of the structures that are shown could not be constructed today with all the wonderful engineering contrivances that we have at our command.

BIG U.

THE MOTHER CALL (Special Release—Nov. 30).—The cast: Mother (Mary Talbot); John (Charles Cummings); Mary (Dorothy Davenport); Doctor (George Pearce). Story by Lynn Reynolds. Produced by Ruth A. Baldwin.

Mary Page's two children, John and Mary, have given their attention to making a success, rather than to their mother. Her letters stir their sympathies, yet the two always seem to find some reason for remaining away from home and mother. As mother's birthday approaches she invites her children to come to see her.

John instructs his secretary to write that he will be unable to come home, and Mary sends a card saying that some social event will claim her. But through some prank of chance the letters were not delivered until the evening of the birthday. Fate brings Mary and John together at lunch time. Each thinks the other is going home and they decide to break all engagements and surprise mother.

Meanwhile with the dinner prepared and table arranged, mother sits down to the table with only the pictures of her children before her. But at last the mother's heart can bear the loneliness no longer—in spite of herself the tears will come. Suddenly the sound of an auto is heard and the children rush in and make up to the dear old mother for all the heart hunger which had been hers.

THE CIRCLE OF DEATH (Special Release—Dec. 1).—Mona is a little Indian girl who is friendly to the settlers. When some of the white men infringe on the Indians' reservation rights they go on the war path, but Mona warns the whites in time so that they can escape.

NESTOR.

THE WHITE TURKEY (Nov. 27).—The cast: Lee (Lee Moran); Priscilla (Priscilla Dean); Eddie (Eddie Lyons); Father (Fred Gamble). Written by Bess Meredyth. Produced by L. W. Chaudet.

Lee and Eddie are both in love with Priscilla, who has been feeding a white turkey for many weeks in preparation for the Thanksgiving feast. Lee and Eddie also bring their offerings. When Priscilla attempts to remove the turkey's head she feels so sorry for the bird that it makes its escape.

Both the boys search in vain for the white

turkey and have many ludicrous mishaps. At last one of the boys secures a white chicken and the other whitewashes a turkey and take them to Priscilla, only to be turned out of the house by her irate father

As they emerge from the house both spy the white turkey feeding in the yard and take up its pursuit. Both get hold of it and take it to Priscillo, who prepares it for the feast.

LAEMMLE.

THE LAST OF THE MORGANS (Two parts—Nov. 29).—The cast: Col Morgan (William V. Mong); Peter (Harry Hollen); the Wife (Nellie Allen); Frank (Billy Human); "Smooth" McGuire (Wm C Carlock). Scenario and production by William V Mong.

Colonel Morgan, the last of the Morgans, has finally come to the end of his resources and is compelled to sell his old homestead. On the day before the sale he visits the grave of his wife and before his vision pass the many happy events of their married life. While he is dreaming the real estate man brings some prospective purchasers to see the place. Morgan cannot stand this invasion of the spot so sacred to him and orders them from the premises.

The next day the place is sold and Morgan is forced to leave. His colored servants feel this keenly, and old Peter tells Morgan that if only he could find the jewels which Mrs. Morgan had hidden when the Northern army invaded the town it would enable him to repurchase the old plantation

Meantime, with the money obtained from the sale, Morgan goes to the city. "Smooth" McGuire, a confidence man, notices the roll of money and with a confederate of his frames up a deal to sell Morgan a street car. They show the old man many passengers riding on the cars and point out that it would be a lucrative investment. Old Morgan buys the car, but soon learns that he had simply given his money to the stranger A kindly policeman gives him sufficient money to return to the old homestead

Old Peter, while ploughing the fields, has discovered the jewels and with the money obtained from the sale of them Colonel Morgan is enabled to buy back the old plantation, although the present owners are loathe to part with it and only do so when Peter threatens to establish a colored church on the adjoining plantation.

A DESIGNING WOMAN (Special Release—Dec. 2).—The cast: Pastor Jones (William Shay); Freda Leary (Jane Fernley); Margaret (Vivian Prescott).

Freda is a nurse in a hospital at the front when Margaret is brought in. She is said to be dead, so Freda, who has a past, takes her place and goes to America. But Margaret recovers and goes to expose Freda. There are many complications, but at last Freda finds happiness in the love of Pastor Jones.

L-KO.

EAT AND GROW HUNGRY (Nov. 29).—This is the sad tale of a poor husband who is the janitor in a boarding house. His wife runs the house and gives the star boarder all the good things to eat so that all he can get is a little pea soup. In sheer desperation he plans a scheme. He ries up a string so that he can pull things off the dumb-waiter as they go up to his rival. In this way he is at last satisfied.

TATTLE-TALE ALICE (Dec. 1).—Alice is the tattle-tale of the whole village. So when a real opera singer comes to town she has a great deal to do. There are two of the men in the town who are smitten with the opera singer and first one and then the other gets into a compromising situation with her. Alice tells on both of them and in the end she gets the proper deserts for such conduct. There is a motor boat race and then a ducking.

IMP.

THE HEEL OF THE LAW (Special Release—Two parts—Nov. 30).—The cast: Officer Benton (King Baggot); his sweetheart (Jane Gail).

Benton is promoted to the position of lieutenant of the vice squad for his exceptional services. He tries to break up the vice trust that is flourishing, but encounters strong opposition. At last he is about to succeed when they frame a bribe on him. But his sweetheart has overheard the plot and takes it down on a dictaphone so that she is able to prove his innocence when the marked bills are found on him.

THE MANSARD MYSTERY (Two parts—Dec. 1).—The cast: Geo. Etherbridge (Francis McDonald); Col. Mansard (Howard Crampton); Count Des Auteils (Wadsworth Harris); Brina (Neva Gerber); Butler (William Quinn); Dr Ballard (Joseph Girard). Scenario by Harvey Gates. Produced by Stuart Paton.

On the evening of the Colonel's marriage he attends a dinner given in his honor. The next morning at the breakfast table he is laughed at by his ward, Brina, and nephew, George Etherbridge, who has just returned from Europe, because he does not seem to relish the dishes set before him. But their laughter turns into fear when the Colonel falls unconscious and they are not able to revive him.

Dr. Ballard is sent for and he declares that the Colonel has been poisoned. While the Colonel is conscious Count des Auteils, who has been paying court to Brina, is seen to bend over him and whisper something in his ear. Then the Count repairs to the bathroom and a short time later he rushes forth, highly insulted because one of the servants has been spying upon him.

The Count wants to leave the house, but George and the doctor smooth matters over. As they are in the hall they encounter the butler, who has been spying upon the Count. He declares that the Colonel's tooth-brush is missing.

The Colonel's fiancee arrives and voices her opinion that some one had poisoned the Colonel to prevent their marriage -some one who would be deprived of their inheritance should the marriage be performed.

The doctor administers a stimulant to the Colonel, who responds, and with great effort orders the Count held. He is not a count at all, but a chap from India, who has come to revenge an ancient wrong done his mother by the Colonel.

The Count had poisoned the Colonel's tooth-brush.

THE WALL OF FLAME (Special Release—Dec. 3).—Wallace is a fire inspector who is in love with the daughter of a wealthy factory owner. The latter says that the match is impossible, as Wallace is incorruptible and insists that he make his factory fireproof. Then the building catches fire with the daughter in it. Wallace rescues her and then her father consents to the match.

JOKER.

SCRAPPILY MARRIED (Dec. 2).—The cast: Dr. Keen (William Franey); his wife (Gale Henry); Maid (Lillian Peacock); her lover, Bill (Charles Conklin); Cop (Milburn Morante). Written by Harry Wulze. Produced by W. W. Beaudine.

It is all a bad mistake because Bill calls to see the maid. The maid is the servant in the home of the terrible doctor, and Bill is just naturally afraid of the doctor. So he leaves a note to the maid to that effect, and it is found by the master of the house. This makes the old man angry, as he thinks that it is his wife whom Bill has come to see.

Bill escapes, but is hurt in getting away. So they take him to the hospital and there he is operated upon by the doctor himself. With fiendish glee he goes to it. But Bill manages to escape from this delicate situation and at last the whole affair is cleared when the old man finds that Bill is attentive to the maid and not to his wife.

GOLD SEAL.

SHOULD SHE HAVE TOLD? (Three Parts—Nov. 28).—The cast: John Randall (Edward Hearn); Ed Randall (George Beranger); Mary (Ruth Clifford). Written and produced by John McDermott.

Of the brothers, John and Ed Randall, the one employs his spare time in studying law, while the other seeks low companionship and drink. Before long the ways of the two are so far apart that Ed decides to leave his brother assume another name, go to a distant city, and there live as he pleases.

Soon he becomes the leader of one of the most notorious bands of crooks in the vicinity. Then he meets Mary, a little flower girl, whom he befriends, and ere long she has become his bride. She remonstrates with him, tries to persuade him to give up his evil companions, but he will not listen to her. On the night of their wedding he receives a note calling him for a big "job." He starts to leave, but Mary, reading the note, knocks him unconscious and for a time prevents his going, but later he leaves. She follows and the whole gang are apprehended and arrested. Ed is sent to prison, but Mary is released and the district attorney's wife takes her into her home as her daughter.

Soon after the attorney brings John home with him, and the two meet and love. Mary, hiding her past from her lover, marries him and for some time everything goes happily in the little household, until John discovers that their son, Roy, is reading bad books and smoking.

One day while Mary and Roy are playing ball, it rolls away to a park bench upon which is seated Ed, just recently released from prison. He recognizes Mary and later extorts money from her as the price of his silence. The time comes when she has no more money for him, and then he kidnaps Roy, intending to make him a member of his gang, which Roy is willing to do. Mary rescues him from the den, but Ed, awakening and finding the boy gone, follows to Mary's home, where there is a scene between the three. John returns home as Ed and the boy hide behind a curtain, but Roy calls and John comes back into the room. A fight takes place and a ray of light falling upon Ed's face, makes it possible for John to discover it is his own brother. Ed begs forgiveness, tells John that he had come to rob the house and had been prevented by Mary—so her secret remains with her.

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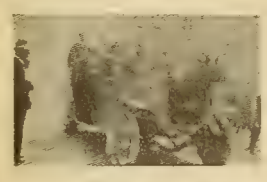

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UNIVERSAL SPECIAL FEATURE.

LIBERTY (Episode No. 16—Two Parts—Nov. 27).—The cast: Liberty Horton (Marie Walcamp), Major Winston (Neal Hart), Jose Leon (L. M. Wells), Capt. Bob Rutledge (Jack Holt), Pedro (Eddie Polo), Pancho Lopez (G. Raymond Nye).

This episode opens with the Major crawling out of his improvised grave where he left the bodies of his dead men. He is horror stricken as he sees the ravages of death that are strewn about him. His wounds pain him so that he can scarcely walk. He takes a canteen from one of the bodies, and after quenching his thirst he starts out alone on the desert, to find civilization.

In the meantime Jack and his band of men have decided that they will not go back to the States until they have found Liberty. So they start out in the direction of the Leon Hacienda to hear what news they can. Marie is still in the subterranean chamber. She has not had anything to drink for more than two days, and the thirst is terrible.

In the torture chamber Eddie is faring scarcely any better. They have tortured him so that the spark of life has almost gone out. At last he faints from utter exhaustion and they toss his limp body and put it through an aperture. The door falls back and as Eddy is swallowed up in the black. In the dungeon Liberty is about to weep and, drunk sense of the water when the body of a man came down the chute. It is Eddie. Liberty drags him out of the water, and so saves him from drowning.

In the meanwhile Major Winston is wandering on the desert. He has no more water and is almost dying of thirst. In a frantic effort to find water he digs into the sand. The burning are covering legs of the dogs that he had left soon to die. They are also exhausted and there is no food to eat.

VICTOR.

JUST HER LUCK (Two Parts—Nov. 30).—The cast: Marie (Irene Hunt), Jack Gardner (Lee Hill); Miriam's Father (A. E. Witting); Gerbeau Gardner (Nona Gaward), Mrs. Vandervelt (Lydia Titus); Mrs. Dupont (Helen Wright), Grady Ferris (Peggy Coudray).

Miriam and Jack are lovers who have a slight quarrel and Jack goes to the city without leaving any address. Later Miriam decides she will go to the city also but finds that she has little money. To one of the girls in the apartment house where she takes up her abode she gives practically all her funds when the latter appeals to get her last. So Miriam decides to pawn her ring so as to be able to procure a hat and cloak so she can make a presentable appearance when she answers the advertisement for an understudy.

It so happens that the star, Geraldine Gardner, playing at one of the opera houses, becomes tempermental one morning and orders her maid to get rid of a beautiful cloak and hat. The maid takes them to the pawn shop and Miriam exchanges the ring for them.

Arrived at the opera house, Miriam is so busy trying to comfort a girl who did not secure the position that she forfeits her turn and the other girl secures the place. On her way home some crooks attempt to kidnap her, thinking that she is the celebrated Geraldine, but Miriam is rescued by a policeman, and, finding the singer's address in the pocket of the cloak, takes her to the singer's apartments.

When Geraldine returns she is astonished at Miriam's presence, and the next morning, after hearing her story, gives Miriam the position of maid. While Geraldine is absent at rehearsal Jack calls upon Miriam. Geraldine and her friend, Mrs. Vandervelt, return sooner than Miriam expected, and she makes Jack leave. Later Mrs. Vandervelt discovers Jack's hat, which he left behind in his hurry, and Geraldine dismisses Miriam. She sees Jack and tells him that he had better tell his sister the truth, but Geraldine will not believe him.

Returning to her apartments, Miriam finds that they have burned during her absence and she has lost all her possessions. She leaves and falls exhausted in the park, where she is seen by Jack and taken to the hospital. Jack secures a minister and they are at last married.

RED FEATHER.

THE MAIN SPRING (Five Parts—Nov. 27).—The cast: Lawrence Ashmore and Larry Craven (Ben Wilson); Jesse Craven (W. J. Higby); Richard Creelman (Henry Hebard); Edith Craven (Francella Billington); William Ramsdale (C. Benson); Shackleton (R. Whittaker); Israel Farnum (Max Robitan); Jane Carr (Thomas Jefferson); Jarvis (E. J. Brady); Bernice (Mr. Maurice); Directed by William Parker. Produced by Jack Conway.

Jesse Craven, the great financier, is all but is so closely guarded that the public can get no details. Lawrence Ashmore, a young reporter, is detailed by his paper to obtain an interview. Larry Craven, however, is expected one morning, and the chauffeur mistakes Ashmore for him. But when Edith, Jesse's niece, and Richard Creelman, Jesse's friend, see Ashmore they realize that he is not Larry and hold him a prisoner, fearing that he may be a reporter. Larry has been kidnapped by the orders of Shackleton, who is the confidential man—also the former secretary to Craven to Farnum and Sharp, two brokers who are bent upon the ruin of Craven and the thousands of stockholders who have entrusted their investments to him.

Creelman and Ram ale the latter's broker, offer Ashmore a large sum of money if he will pose as Larry, and he agrees. He and Edith become friends. Farnum and Sharp, thinking they have Larry safe, manipulate the stock market and the are looking rather serious for the Craven interests.

In order to carry out their bluff further, it is planned that it shall be reported that Larry—in reality Ashmore—has a fatty will take a yachting cruise. Ashmore and the party leave on the trip, and Shackleton, who has secured the services of a hanchman of the Craven's, kidnaps Ashmore, having entered him there as Larry, but by a ruse, and takes him on board their vessel. A storm comes up and the boat springs a leak. All are forced to jump overboard. Ashmore reaches the shore more dead than alive.

Edith and the other think that Larry has deserted them at the crisis. Ramsdale and Creelman decide to give their entire fortunes to trying to save Craven, Shackleton is better, but Larry has control of his account, and he is helpless. Ashmore hails a passing car to take him back to the Craven place. He rushes to the stock exchange and turns the tide against the conspirators. The Craven fortune is saved.

Farnum threatens to have Ashmore arrested for impersonating a member of the stock exchange. Ashmore defies him and tells him that he is the son of the man whom Farnum ruined, and that he possesses evidence which will send his enemy to jail. Farnum sees himself defeated at every turn.

In the meantime Larry has caught Bernice trying to drug him and has made good his escape from the apartment. He hurries to the Craven's and is recognized at once as the man Larry Craven. He arrives just in time to prevent the shooting of Ashmore by Farnum. Ashmore is presented to Larry as the man who saved the Craven fortune. Larry sees that Edith and he are in love and offers him the position of manager of the Craven interests which Ashmore accepts. Soon after Edith accepts him as her life partner.

UNIVERSAL.

ANIMATED WEEKLY, NO. 46 (Nov. 15).

Girls Swim Hard Race.—Mermaids dare swift tides and currents of Golden Gate—San Francisco. Subtitle: Cups for the winners.

A Palace of Corn.—300 farmers compete for prizes at annual corn show, Bloomington, Ill.

Auto Owners and War.—General reviews parade of motor volunteers, London, England. Sub-title: Major General Lloyd addressing women chauffeurs.

Church Shelters Battle Flags.—116th Ontario Battalion deposits its colors in famous Westminister Abby—London, England.

Moslems Feast and Pray.—Followers of Mohamet gather in mosque at Eid festival—Woking, England. Subtitles: Prayers before food. "Glad to meet you." The feast.

$20,000,000 Here.—Steel kings of nation gather for annual session—St. Louis, Mo. Subtitle: Judge E. H. Gary (with soft hat on) in center.

Latest Fashions.—Fur trimmed dresses in vogue for the winter—Courtesy Brill Abrahams Co.

Where Kiddies Can Play.—Celebrate 5th anniversary of city's first park for children—Phila-

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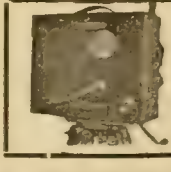
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delphia, Pa. Subtitles: Gov. Brumbaugh steals a kiss. Awkward but willing.

Uncle Sam's Prize Posies.—U. S. Department of Agriculture gives its annual chrysanthemum show—Washington, D. C. Subtitle: "Queen Mary," the prize winner.

"Fighting 9th" Back from Border.—City welcomes famous regiment on return from service on Mexican border.

Whom Did They Vote for?—Rivals for presidency shown on way to and from polling places. Subtitles: Ex-Gov. Hughes voted in (New York) laundry on ballot No. 13. President Wilson leaving Princeton, N. J., polls.

Washing the Capitol's Face.—Fire department gives home of Congress its annual bath—Washington, D. C.

A Cheap Chauffeur.—Here's a dog that will drive your auto cheaply—New York City. Subtitles: In the park. Fire trouble. No self starter.

54 Drown in Wreck.—Trolley car's plunge through open drawbridge fatal for many—Boston, Mass. Subtitles: Scene of fatal leap. Car was mausoleum for many. Wreckers at work.

Crack Shot of the Navy.—Crew of Battleship New York is presented with cup from National Defense Society for the best marksmanship—Brooklyn Navy Yard, N. Y. Sub-title: Off for speed trials.

Cartoons by Hy Mayer.

Mutual Film Corporation

GAUMONT.

THE VAMPIRES (Episode Two—"The Red Notebook"—Three Parts—Nov. 30.)—The cast: Philip Guard, (Edmond Mathe); Mrs. Guard (Florence Simoni); Normandin (Marcel Levesque); Irma Vep and Amie Goff (Juliet Musidora); Great Julot (Eugene Ayme).

When Philip Guard and the police broke into the cellar where the Vampires had planned to execute him, the mysterious bandits fled through an underground passage. However, one of them dropped a red notebook which contained a mere jumble of letters. Guard, a wide-awake newspaper man, finally deciphered it, and from its pages learned many of the secrets of the Vampires. Upon finding that the book had come into the reporter's possession, the desperate men planned to get it back. A spy was set to watch him, but Philip escaped from his home unnoticed and made his way to a cafe in the slums where the band often met.

At the cafe, Guard was surprised to find that a pretty woman who sang there, Irma Vep, appeared to be in league with the Vampires. The Grand Vampire, or as he was known, The Great Julot, soon led his followers into an inner, secret room. Here the reporter was unable to follow them. Returning home, he was overtaken by the breaking of day and knew that it would be hard to escape the spy. Fortunately, he remembered that the chimney in his room was very large, and down this he climbed to escape observation. No sooner was he in his room than a brick about which a note was tied came crashing down the chimney. It said: "A friend who knows the house is watched is waiting above for you to make a signal in the chimney, as he must pay you a short visit." Philip burned a newspaper in the fireplace as a signal. Soon Normandin crawled out of the chimney.

Normandin warned Philip of the Vampires' scheme to do him harm and at the same time recover the red notebook. He gave Philip a fountain pen filled with a deadly poison, which he had stolen from the Grand Vampire. No sooner had Normandin disappeared up the chimney than a ring of the bell announced the arrival of Amie Goff, a new maid. Mrs. Guard found nothing unusual about her, but Philip, instinctively suspected the pretty young woman. He kept wondering where he had seen her flashing eyes before.

When Amie had been observed by Philip trying to drug him, he knew that she was a Vampire. The girl thought that she had administered a sleeping potion. Word came for Mrs. Guard that her brother had been dangerously injured. Despite the lateness of the hour she set out to go to him. Philip was unable to accompany her, but he pressed upon her the poison pen which he had received from Normandin.

Mrs. Guard had been tricked. Her brother had not been injured. She found herself in the clutches of the Vampires. A mute, Father Silence, was left to guard her and extort from her a letter to her son telling him to come to her. Mrs. Guard stabbed Father Silence with the poisoned pen, and made her escape from the den. She hastened home to find that Amie Goff had admitted a Vampire to search for the red notebook. Philip had shot him, as he thought, and then hurried for the police. Upon his return they had vanished, and when his revolver was examined it was found that the Vampires had substituted blank cartridges for those which he had himself placed in the chambers.

The Great Julot, the Vampire admitted by the maid, who was herself Irma Vep, hastened with the girl to the den of Father Silence in the hope of finding Mrs. Guard there. What they found was the dead body of their comrade. The Vampires swore a mighty oath to continue their efforts to kill Philip Guard.

VOGUE.

THE WICKED CITY (Two Parts—Dec. 3).—The cast: The proprietor (Ben Turpin); His sweetheart waitress (Gypsy Abbott); The cook (Paddy McQuire); The wife (Margaret Templeton); The drummer (Arthur Moon).

Ben, proprietor of a small town restaraunt and in love with his waitress, presents her with an engagement ring. About this time the waitress goes to the city to buy her trousseau. The cook receives word that a fortune awaits him in the city, and he and his wife leave. When the waitress arrives she finds that her aunt is not in town so puts up at the Chargealot Hotel. A drummer also decides to stop at the same place, but his room is given by mistake to the waitress. The cook and his wife get the rooms adjoining the waitress', and that night after the proprietor of the restaraunt who has sold his restaraunt and who has come to the hotel, arrives there, and things happen that sure keep everyone jumping, and finally a wild chase ensues, which results in the drummer and waitress bungling into the home of a preacher, where they are married.

AMERICAN.

CALAMITY ANNE, GUARDIAN (Nov. 23).—The cast: Calamity Anne (Louise Lester); The ranger (J. Warren Kerrigan); The girl (Jesselyn Van Trump); Her brother (Marshall Neilan); The villain (Jack Richardson).

During the raid on an emigrant train the girl and her brother, the only survivors, are attacked by the villain, who kidnaps the girl and takes her to the camp of Calamity Anne, who takes a liking to the girl who becomes her guardian angel. The girl's brother is killed and a ranger takes the locket containing the girl's picture from his neck and recognizes the girl in Calamity Anne's camp. Later Calamity Anne holds the villain and his band at bay, and the girl and the ranger make their escape. The girl and the ranger come to the spot where the girl's brother is buried, and here she asks the ranger if he is going to leave her there alone. His answer is to take her into his arms.

THE STARBUCKS (Two Parts—Nov. 23).—The cast: Jasper Starbuck (Opie Read); Mrs. Jasper Starbuck (Mrs. C. S. Smith); Lou Starbuck, their daughter (Miss Logan); Jim Starbuck, their nephew (William Lee).

At the home of Jasper Starbuck, in the Tennessee mountains, arrives Tom Elliott, his aunt aud father. Tom and Lou, Starbuck's daughter, learn to love each other while Jim Starbuck and Tom's aunt fall in love. Later Starbuck is brought before Judge Elliott, having been arrested by a suitor of Lou's for making illicit whiskey. Judge Elliott gives Starbuck his freedom and he is congratulated by his family and friends who have come to the city to witness the trial.

THE CAPTURE OF RATTESNAKE IKE—(Dec. 2).—The cast: Jack Stevens (J. Warren Kerrigan); Elsie Elliott (Pauline Bush); Rattlesnake Ike (Jack Richardson).

Jack Stevens, a young Eastener, is spending his vacation on a ranch owned by Mrs. Elliott, a widow whose daughter, Elsie, is his constant companion. While Jack is carrying the cowboy's pay to them he sees a sign offering $5,000 for the capture of one Rattlesnake Ike. Through a strange coincidence Jack finds the desperado's gun and with the aid of this captures him, brings him to town and receives the reward. Elsie is much pleased at this exploit and agrees to become Mrs. Jack Stevens.

CUB.

JERRY'S WINNING WAY (Dec. 1).—The cast: Jerry (George Ovey); Hank (George George); The Girl (Claire Alexander); The Landlady (Helen Gilmore); The Father (M. J.

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McCarty). Directed by Milton H. Fahrney.

In this picture Jerry has a serious duty to perform, that of rescuing his girl from a "perfectly horrid" boarding house where her father has taken her. True to his character, Jerry causes mix-ups in which the landlady, the father, the policeman and Hank figure prominently.

The first difficulty into which Jerry projects himself is a melee with the police in which the latter get the worst end of a garden hose encounter. Jerry escapes and disguises himself as a woman. In this garb he goes to rescue the girl. He cannot resist the temptation to have a little fun out of the cop, the boarder, and the father, who are misled by his costume and make love to him. But Jerry's fooling on the job and neglecting the serious business in hand finally gets him into trouble and at the end he suffers for his pranks.

MUTUAL.

MISMATED (Two Parts—Nov. 20).—The cast: The Girl (Reina Valdez); Her bethrothed (Dick Le Strange); His rival (Harry Schenck).

Flo is forced to marry a man she hates. Her real lover still holds an affectionate part in her heart, and she is unhappy with her husband. In a little play given in the fishing town, Flo takes the leading part. The theme of the play is a reconstruction of the happenings of her daily life. The husband is cross and unbearable, and the lover pays secret visits to the heart-sick wife. Finally the husband is saved from drowning by the lover. When he revives he thanks the young man and forgives his wife for all of her past.

Later Flo's lover is actually wrecked at sea, and she pleads with her husband to get into a boat and save him from a watery grave. This the husband does, but it results in his death. Before he dies he realizes that he has been cruel to his wife, asks her forgiveness, and dies blessing she and her lover.

WHEN THE TIDE TURNED (Two Parts—Nov. 27).—The cast: Fred (Frederick Church), Lillian (Lillian Hamilton); Mal (Malcolm Blevins). In After Years—Lillian (Carolyn Higby); Fred, Jr. (Frederick Church).

The woman's husband is jealous of her former suitor, Mal Blevins, and decides he can stand it no longer. He sends their only child, a boy, to his brother. Some few days later he is brought to her dead, and it is not long before the woman marries Mal.

Years later, the woman, whose husband is owner of a western hotel, is surprised to see a young man resembling her first husband come to the hotel. He registers under a strange name however, and does not make known his identity. Mal learning that the young man has a sum of money on his person decides to get it from him. His wife learns of the plot and protests to him, for which she is locked in her room. Later the woman finds, after saving the young man's life, that he is her son.

MUTUAL STAR PRODUCTION.

A DREAM OR TWO AGO (Five Parts—Nov. 27).—The cast: Millicent Hawthorne (Mary Miles Minter); Millicent (at the age of six) (Dodo Newton); her mother (Lizette Thorne); her father (Clarence Burton); Humpy (John Gough); Kraft, manager of cafe (Orral Humphrey).

Millicent Hawthrone, the petted and pampered six-year-old daughter of a wealthy New York family, becomes estranged from her nurse, during a panic in a jewelry shop, and is found by Mother Gumph, the leader of the crooks of the underworld. The little girl is brought up to be a "stool" and becomes a match girl. At day she remembers nothing of her old life, having been injured in the panic. But at night she continually dreams of her beautiful home and her mother's fond love. Later Millicent becomes a cabaret performer. She is trapped by the manager of the cafe and in the struggle that ensues she drops a purse which identifies her as the daughter of the owner of the cafe. She is returned to her home and after an operation regains her memory.

MISS JACKIE OF THE NAVY (Five parts—Nov. 30).—The cast: Jackie Holbrook (Margarita Fischer); Captain Robert Crowne (Jack Mower); Bill Blount (J. Gordon Russell).

Miss Jackie Holbrook is the daughter of wealthy Californians. She is noted for her frolicsome nature, and is the favored of all but Captain Robert Crowne, U. S. A., whose ship is anchored off Coronado awaiting further orders. Jackie decides to make Crowne fall in love with her, and her opportunity comes when she hears of a new sailor going to ship with Crowne to the Isle of Vergania, to quell a native uprising. The girl dons sailor clothes and sails with the ship. She is the butt of Pig Bill Blount's jokes and jeers because of her effeminacy and causes the others on board much laughter. When they arrive at Vergania she is one of those chosen to go into the interior and is the one that saves Crowne's life. Her identity is discovered to the delight of the sailors, and Crowne asks her to marry him immediately.

MUTUAL.

MUTUAL WEEKLY NO. 99 (Nov. 22).

New Haven, Conn.—Fun at Yale-Brown game. The "Whiffenpoofs" caricature campaign issues between halves.

Washington, D. C.—Cardinals at Jubilee. Gibbons and Farley attend Dominican Celebration here.

New York City.—Toto, the Hippodrome clown, bet on Hughes. He agreed to wheel one of the pretty chorus girls down Fifth avenue. Subtitle: Another election bet paid. Young couple emulate "Paul and Virginia" on crowded Broadway.

Tacoma, Wash.—A new tractor attachment. Will turn any Ford car into a useful farm implement.

Paris, France.—Latest styles in Children's Hats (Courtesy of Cora Maison). Subtitles: Paris fashions. Projected in natural colors. A tabloid visit to St. Louis, the Metropolis of Missouri. Across the Merchants Bridge and along the Levee.

Washington, D. C.—Dr. Karl Armgaard Graves, alleged international spy. On trial for attempting to dispose of letters of value to German Embassy.

New York City.—Heroic statue of "Electricity" is placed atop new telephone-Telegraph building. It is made of bronze, is 24 feet high and weighs 16 tons.

San Francisco, Cal.—Sir Ernest Shackleton arrives here en route to the Antartic to save his companions marooned on Ross Island.

Toledo, Ohio.—Midnight blaze causes $100,000 loss. Tramps' campfire starts conflagration which threatens entire city.

On the Border.—How the soldier boys cast their ballots for the Presidential candidates.

San Diego, Cal.—Daring aviator drops to death. Joe Bocquel, in spectacular spiral flight, falls 2,000 feet.

Anchorage, Alaska.—Far North celebrates election. This little Alaskan village commemorates President Wilson's re-election.

Glen Cove, N. Y.—Millionaire's summer home burns. Beautiful country residence of F. W. Woolworth, the five-and-ten-cent store king, goes up in flames. Sub-title: Mr. Woolworth is an interested spectator.

Miscellaneous Subjects

FOX FILM CORP.

THE MISCHIEF MAKER (5 Parts, Nov. 27).—Effie Marchand is so full of fun that she keeps Auntie Marchand sitting up nights worrying about her pranks. When the girl finally refuses to notice the photograph of the man her aunt has selected for her—Effie's—husband, the old lady decided Effie must go to Madame Briand's boarding school. Such procedure does not dampen Effie's ardor in the least.

When the art instructor, Jules Gerard, asks that Effie come to his home and pose for him, she never though of hesitating. It meant another lark. The only objection comes from May Mupree, who had posed for the figure, and who does not wish Jules to take another model.

Neither Madame Briand nor the other girls know of Effie's latest prank. One day, in visiting Jules, Effie meets Al, his friend. It is a case of love at first sight—that is all. May continues to get incensed about Effie's visits to Jules' studios. In a final outburst of exasperation, she tells Madame Briand that the other girl has been posing for the figure at the artist's home. Jules, jealous of Al, says that May is telling the truth.

Effie is expelled. As she leaves the building,

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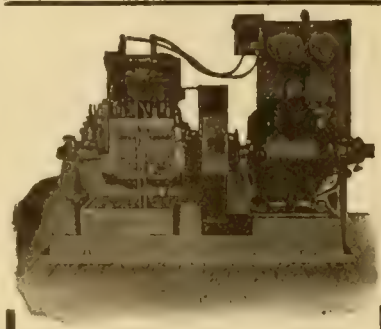

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she sees Al again, and he calls her by the endearing term of "Moonsprite"—the name which first won her heart. The result is inevitable. Aunt Marchand receives a telegram saying that Effie had married the finest man in the world. She is wrathful until she meets Al. Then comes forgiveness.

BLUEBIRD PHOTOPLAYS, INC.

THE BUGLER OF ALGIERS (Five Parts—Nov. 27).—The cast: Gabrielle (Ella Hall); Anatole Picard (Kingsley Benedict); Pierre Dupont (Rupert Julian). Scenario by E. J. Clawson. Produced by Rupert Julian.

In a little town in France live the orphan, Gabrielle Picard, and her brother, Anatole. She has been a mother to the boy since their own mother died and they are devoted to each other. A friend of the two is Pierre Dupont, who is in love with Gabrielle. When the call comes to fight for France, the two men join the colors. Gabrielle promises Pierre that if he will watch out for her brother that she will marry him upon his return.

In the field, Anatole becomes the bugler of the regiment and during one of the skirmishes he and Pierre become separated from the main division of the army and with them, Peppy, the drummer boy, who dies. So it is that the report comes to the village that the two men are dead. Later the invading army reaches the village. They enter the cottage of Gabrielle and order her to serve them with drinks, which she does, but when they order her to drink a toast against France, she throws the liquor in the officer's face.

Years elapse and Anatole and Pierre return to the village. No one knows of Gabrielle's whereabouts, as she was last seen when the invading army entered the village. Their search is fruitless. At last they settle down in the rebuilt cottage. But never does Pierre lose an opportunity to recount the valor of Anatole when the commander of the foe ordered him to give the bugle call for retreat with the promise that he would be spared and instead Anatole had given the call to charge. Thus the enemy was routed.

Dissard, an officer of the French Government, is at the head of a committee to bestow honors upon those who have done brave deeds. It so happens that the reception which he has planned for a certain officer will have to be abandoned, owing to the hero's death, unless Dissard can find some other one to take his place. The records are searched and it is decided to decorate Anatole Picard. Accordingly he is sent for.

Pierre and Anatole decide to march to Paris in spite of the protest of the villagers, but just as they are at the gates of Paris, Anatole becomes so weak that he cannot go further and dies in a peasant's cabin. Pierre goes on alone and receives the decoration from the President and makes a speech which wins the hearts of his audience. He tells them of Gabrielle and the part she had had in making a hero of Anatole, the spectators thinking that Pierre is Anatole. Much to his surprise, Gabrielle, now an old woman, enters the banquet room and the two are united.

On their way back to the village, she asks where her brother is and Pierre promises to take her to him. They go to the little peasant cabin where Pierre left Anatole ensbrouded in the flag of France. Then Pierre decorates the body with the cross which he received for Anatole; as he never intended keeping the honor for himself.

GREATER VITAGRAPH.

THE DOLLAR AND THE LAW (Five parts—Nov. 20). The cast: Lola Brandt (Lillian Walker); Amost Brandt (Edward Elkas); George Gray (Walter McGrail); Richard Denton (Thomas R. Mills); A. L. Jenkins (Arnold Storrer); Cora (Josephine Earle); Tommy Connolly (Victor Notman); Rose (Vera Norman); Mrs. Connolly (Mrs. Ashley); Mahitable King (Mrs. Maurice); Micha Conle (Harry Fisher); Mrs. Adams (Mrs. West); Butler (Hugh Wynn). Directed by Wilfred North.

Lola Brandt, upon her graduation from high school, enters college. She is not encouraged in her ambitions by her father, who is a miser, so she finally decides to work her way through without his aid. George Gray and Richard Denton are suitors for her hand, and although Denton is far more wealthy, Lola shows a marked preference for George, and before she is through college they are engaged.

Meanwhile a company has been organized and urges the people to place their earnings in a twenty per cent. investment. Many foolishly do this. Denton becomes a member of the firm and, with the president, he continues to exploit the fraudulent scheme. Amos Brandt, Lola's miserly father, makes her a present of a dollar bill, as a reward for working her way through college. One night Denton's business is investigated by the postal authorities, and in order to save himself from the penitentiary it becomes necessary for him to raise $10,000. While at a nearby cafe he learns of old Brandt's wealth and determines to use this means out of his difficulties.

While he is visiting at the house that evening a thunder shower comes up and makes it necessary for him to remain there through the night. Coming upon the miser when he is counting his hoard, he learns the secret hiding place, and late that night, when he believes all to be sleeping, he descends to the library. Just as he is about to extract the money, Brandt appears, and a struggle ensues in which the old miser is killed. In the morning when the old butler, who discovers the body, is accused of the murder, Denton believes himself freed of all complications and returns to his office, where he is arrested by the postal authorities.

The dollar bill which was given to Lola falls into the hands of George Gray, and he finds upon its face the initials which her father had placed there (proving it to be the same bill) and a bloody finger-print. Lola and George rush to the authorities with the bill and the finger-mark thereon is found to agree with that found on a wine decanter the night of the murder. This evidence points to Denton, and, placed under the third degree, he confesses his guilt. Lola, now wealthy through her father's years of hoarding, proceeds to put the money into circulation by depositing it in the savings bank, and George is able to claim the bride who has waited so long.

THE SCARLET RUNNER (Episode No. 10—"The Lost Girl"—Two Parts—Dec. 4).—Christopher Race receives a letter from a Mr. Brown saying he would like to hire Scarlet Runner for a month's trip, provided it meets with his approval. Race sets out to make a record trip, but on the way he meets Paul Western, who is making a trip in his balloon. Christopher through sheer love of adventure is persuaded to forego his mission and goes with Western instead. They land near a large house in time to see a man apparently committing suicide. The balloon breaks loose and flies upward, but not before they have seen a lovely girl on the roof of the house who implores them to take her away. They try to descend but find themselves over the water. They are forced to drift until they reach land again. Then they go to where they left Scarlet Runner and the search for the girl and the house starts. They find both in an unexpected way and they arrive in time to present important evidence to the coroner's jury, clearing the girl of a charge of murder. Paul has fallen in love with the girl, almost at first sight, and the feeling seems to be reciprocated. Thus does Scarlet Runner win another bride, but not for its gallant owner.

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New York City.—U. S. S. Arizona leaves the Brooklyn Nevy Yard for her first trial trip at sea Pictures show the Arizona passing under the bridges down the East River.

Cambridge, Mass.—Harvard and Princeton meet in the first big eastern game of the 1916 football season, Harvard winning by the close score of 3 to 0.

Williamstown, Mass.—President and Mrs Woodrow Wilson attend the christening of little Eleanor Axson Sayre, granddaughter of the President.

San Antonio, Tex.—Preparations are made for the National Guard for the cold winter on the border. Mountains of hay which will feed the cattle and horses are erected; winter clothing is dealt out to the Guardsmen and firewood in large quantities is chopped and stacked.

Footlights and Fashions.—Miss Florence Shirley, star of "His Majesty, Bunker Bean," Astor theater, New York City, poses exclusively for the Hearst International News Pictorial in gowns of her own design.

Toronto, Can.—Liteutenant-Governor Hendrie of the Province of Ontario, presents the colors to the 198th Battalion, which is about to leave for the European front.

Susquehanna Pa.—The largest locomotive in the world is taxed to its utmost efforts to push heavily-loaded freight trains over the mountains of Pennsylvania

With the French Army (in the region of the Somme).—Giant 240-millimetre guns are unlimbered for action. These guns fire shells into the German lines twelve miles away.

San Diego, Cal. While San Diego Exposition throngs look on, Joe Bocquel, "Devil of the Air," plunges 700 feet to his death.

Glen Cove, L. I.—$500,000 country mansion of F. W Woolworth burns to the ground while society crowds watch.

BEATRICE FAIRFAX (Episode No 15 "Wrist Watches"—Two Parts—Nov 13). The cast Jimmy Barton (Harry Fox), Beatrice Fairfax (Grace Darling); Dorothy Dane (Evelyn Farriss), Clinton Harding (Nigel Barrie).

Clinton Harding of the U. S. Revenue Service, sleuthing for smugglers at Smith Harbor falls in love with Dorothy Dane, the niece of Donald Dane of whose occupation as a smuggler Harding in unaware. He tells Dorothy of his love and when he bids her good night at her cottage inadvertently leaves his gun. He is stopping at the village hotel and late that night goes to the cottage for his gun which he finds against a tree near the old well, just where he left it. He is about to return when he sees Dane and two fishermen slide down the well rope. Harding hides his gun in the bushes and follows them. At the bottom he comes upon a large cave which extends through the cliff to the sea. He sees Dane and his helpers taking cargo from a small boat at the cave's opening, but before he can get away with the information he is discovered by the smugglers and overpowered.

Two days later Beatrice Fairfax received a letter from Dorothy saying that her sweetheart has mysteriously disappeared. At the same time Jimmy Barton a reporter on the same paper with Beatrice, who has been on the trail of a smuggling story, learns that Harding has not been heard from by his chief in two days. The fact that both disappearances occurred at Smith Harbor leads the reporter to connect the two. He advises Beatrice to pay a visit to Dorothy and without taking Beatrice into the secret goes down to Smith Harbor himself disguised as a peddler.

While Beatrice is talking to Dorothy Jimmy as the peddler appears and arouses Dorothy's interest by a display of wrist watches. Dane coming up is induced to put on what he thinks is a watch, but which is in reality a sympograph. "That won't tell," he says "No," Jimmy replies. "It tells secrets. I can sell it cheap because I buy from smugglers." The hand on the dial of the instrument attached to Dane's wrist rises to "high" and Jimmy is elated. As he is going away he stumbles over Harding's shotgun and observes the initials G. H. carved on the stock. He looks down the well and mentally connects it with Harding's disappearance.

Quickly hiding his pack Jimmy writes a note telling Beatrice to summon the revenue officers and creeping to the edge of the cliff drops it at Beatrice's feet as she is returning to the village from her visit to Dorothy. Jimmy then returns to the well and lowers himself by means of the rope. He finds the cave at the bottom and sees Harding bound in one corner. He crawls to him unobserved by the smugglers and cuts his bonds, returning to the well opening, where he shouts, "Didn't I tell you that watch told secrets?" As the smugglers rush for him Jimmy climbs up the rope, and Harding running the other way escapes by diving into the sea. The revenue officers arrive in time to arrest the smugglers and the lovers are made happy in their reunion

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METRO PICTURES CORP.

THE SUNBEAM (Rolfe Photoplays, Inc.—Five Parts—Nov. 27).—The cast: Prue Mason, "The Sunbeam" (Mabel Taliaferro); Danny O'Maddigan (Raymond McKee); Stephen Rutherford (Gerald Griffin); Stephen Rutherford, Jr. (David Thompson); Ellen Rutherford (Helen Alexander); Mrs. Helen Van Tuyl (Lillian Shaffner); Launcelot Van Tuyl (Al Lee); Granny (Mrs. Breyer); Bobby Rutherford (Warner Anderson); Biff the Brute (Louis Wolheim), Ike the Rat (Eddie Reddway), Hogan the Mush (Daniel Bertona). Scenario written by June Mathis. Directed by Edwin Carewe.

Prue Mason, who is employed in Stephen Rutherford's candy factory, is known as "Sunbeam" because of her happy spirit. Prue lives with her old grandmother. With them is Danny O'Maddigan a product of the reformatory. Across the hall from Prue lives a young widow, Ellen Rutherford, with her little son Bobby. To Prue Ellen confesses that that she is the daughter-in-law of the wealthy Rutherford. When his son married beneath his station the old man disinherited him, and when the son died the young wife struggled along as best she could to support herself and her baby out of work she sends a letter to Rutherford appealing for aid. He refuses it, and the rose that she encloses from his son's grave he throws into the fire. But he cannot forget Prue's reminder that "a rose is a message from Heaven."

When Prue and Danny reach home they find Granny just waking. It is her seventy-fifth birthday, and she has dreamed that she had a birthday cake with seventy-five candles on it. Prue and Danny make up their minds that she must have that cake, and they combine their savings to get it for her. Prue goes over to see Ellen, and finds that she is about to be dispossessed for not paying the rent. Prue gives her the money, and goes back to Danny to tell him they cannot buy the cake. Danny, angry and disappointed, leaves the house and meets the gang, who try to induce him to "crack" Rutherford's safe for them. He refuses but later goes to the safe alone and extracts from it a ten-dollar bill to pay for Granny's party.

Hearing a noise, Danny hurries away, leaving the safe open. The gang comes and rifles it. The "job" is traced to Danny, and he is arrested. He tries to escape, but Prue prevents him, saying "You must take your medicine like a man. I shall be waiting for you." A rose-bush Prue has given Ellen blooms, and Prue takes the first blossom and puts it in a vase on Rutherford's desk. He knocks it over angrily, and calling Burke, the old bookkeeper, asks where it came from. Burke tells him the young lady who placed it there said it was a message from Heaven. Rutherford throws the rose into the waste-basket, but later picks it up again. The rose seems to work Rutherford's reformation. He sends for Prue, kisses her and raises the old bookkeeper's salary.

Soon after, Rutherford's automobile knocks down a child in the street. It is his own grandchild. He takes Bobby home and gives him every care. Bobby has toys without number, and when he is lonely his little friends of the tenement house are brought in to play with him. The Helping Handers, under the leadership of Mrs. Van Tuyl (who has an ambition to become Mrs. Rutherford) have been invited to dinner. Rutherford has not told the butler who his guests are, but only the number of them, so when the children come he ushers them all into the dining room to partake of the elaborate feast that has been prepared. The Helping Handers come later, find the dinner eaten, and leave in high dudgeon, Mrs. Van Tuyl suddenly abandoning her ambition to become Mrs. Rutherford. A storm comes up and the children are all put to bed on mattresses on the floor, Prue acting as "little mother."

Rutherford realizes that it is the love of little children he has needed all these years. The moment is auspicious, and Prue brings the young mother to him. Ellen and Bobby remain under his roof. Prue steals over to the window and cannot keep the tears from falling. Ellen tells Rutherford: "All her life Prue has been a sunbeam to others, but no one has ever thought of her." Rutherford tells Prue he will be needing her Danny very badly at the factory, and he believes he has influence enough to get him free.

PARAMOUNT PICTURES CORP.

THE PLOW GIRL (Lasky Five Parts—Nov 13). The cast Margot (Mae Murray) John Stoddard (Elliott Dexter); James Varley (Theodore Roberts); Lord Percy (Charles Gerard); Lady Brentwood (Edythe Chapman), M Pantani (Horace B. Carpenter) Kregler (Lillian Leighton); John Stoddard's mother (William Elmer).

Lady Brentwood is continually longing for her grandchild of whom no trace has been found since her parents perished in South Africa. She tells Lord Percy, a titled fortune-hunter and distant relative, that if he will find her granddaughter, he may marry her and share the estate. He imparts this news to Pantani, his friend and confidential agent, and they make arrangements to send John Stoddard, a struggling attorney, into South Africa to find the heiress or a substitute.

Margot a delicate little girl is the family drudge of John Varley, a drunken South African farmer. She is forced to work in the fields. Varley sells her to Kregler, for forty pounds, the amount of his indebtedness. Kregler goes to Margot's room at night and she flees. She is overtaken by Kregler and her screams are heard by Stoddard, who rescues her. Stoddard has previously whipped Varley with the lash which he (Varley) was wielding upon Margot, and he now takes the girl to his own cabin. Lord Percy instructs him to present Margot to Lady Brentwood as the lost grandchild and Stoddard makes Varley and Kregler sign a receipt for forty pounds, the price he pays for Margot's release.

Lady Brentwood's cordial reception wins the girl's love and a wonderful transformation takes place in Margot, now Alice. Stoddard and Alice decide to make known to Lady Brentwood their deception, and as the girl is telling the old lady she is an impostor. Varley enters and states that she belongs to him. Lady Brentwood leads

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the way to the art gallery and takes them to her daughter's portrait, taking Margot who is dressed in an old gown she has found that this is her mother, who in the picture is wearing the same gown. Varley then confesses that he took Margot from her dying mother's arms. Stoddard, conscience-stricken at his part in the deception, is reminded by Margot that he bought her, and quickly takes her into his arms.

THE YEARS OF THE LOCUST (Lasky—Five Parts Nov 15)—The cast: Lorraine Roth (Fannie Ward); Aaron Roth, her husband (Walter Long); Direk Mead (Jack Dean); Williams, Roth's secretary (H. M. Best); McKenzie, Mead's mine manager (Charles Ogle).

Aaron Roth and his wife, Lorraine, are unhappily married. Roth deals in fake oil and mining stocks, and by enthusiastic promises sells the worthless stock to the poor and needy widows and orphans. Finally the federal government takes a hand and investigates these worthless companies, and Roth is compelled to flee to escape prison.

Before Lorraine's marriage to Roth, she and Direk Mead were deeply in love, but Mead had very little money, and Lorraine finally married Roth. Mead goes to South Africa and soon becomes the head of a big diamond mining company. He returns to New York just as Roth is on the verge of exposure. Roth tries to induce Lorraine to get Mead to invest in his stocks, but this she refuses to do. Roth stows away on a vessel and just as he is approaching the southern coast of Africa, he jumps overboard and swims to the shore. It is reported that he has committed suicide. Lorraine sells all of her possessions and goes to live in a cheap boarding house, where she is found by Mead. When they hear that Roth is dead, they marry and go to Mead's home in South Africa.

Roth has drifted to the mining district, grown a heavy beard, and has made a fair living. He recognizes Lorraine, and discloses his identity. She is panic-stricken and starts to leave Mead and return alone to America. A big diamond has been found and Mead, fearful of keeping it around the camp, starts to take it to Kimberley. Roth and other tough characters hear this and plan to intercept him. Lorraine learns of Roth's plan, notifies the police and the mine manager, and they start to the rescue. In a fight over the diamond, Roth is killed, and Lorraine returns to Mead without having to tell him of the reappearance of her husband.

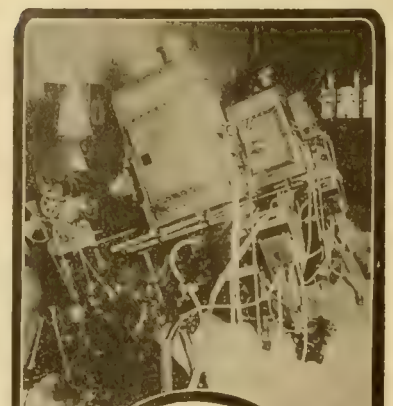
MISS GEORGE WASHINGTON (Famous Players—Five Parts—Nov. 20). The cast: Berenice Somers (Marguerite Clark); Judge Altwold (Frank Losee); Cleverly Trafton (Niles Welch); Alice Altwold (Florence Marten); Paul Carroll (Joseph Gleason); Mrs. Altwold (Maude Turner Gordon); Miss Perkins ("Billy" Watson); Col. J. P. Worthington (Herbert Prior). Directed by J. Searle Dawley.

Berenice Somers, a pupil at Miss Perkins' School for Young Ladies, so impresses the George Washington Truth Society with her truthfulness that she is presented with a medal for her veracity. As a matter of fact, she is a frightful little fibber, as her school friend Alice Altwold can testify. Berenice is engaged to Paul Carroll, who is not known to any of the Altwold family except Alice. Carroll invites the two girls to meet him and go to a matinee. They accept, Berenice telling Miss Perkins that they are going to the Marblend Hotel to meet "Mr. and Mrs. Gardner." But Miss Perkins accompanies them to the hotel and they are forced to pass Carroll in the lobby without recognizing him, and finally flee into Room 72 in a blind effort to dodge Miss Perkins.

But Room 72 is occupied by Cleverly Trafton a young diplomat who is about to be sent abroad on a secret mission. Astounded at the sudden arrival of two strange girls in his room, Trafton is told of their predicament. A few moments later, Mr. and Mrs. Altwold encounter Miss Perkins in the lobby of the hotel and are told of their daughter's presence in the "Gardner" apartment. Rushing upstairs to find her, they discover her in the presence of Trafton and Berenice. The latter promptly introduces herself and the stranger as Mr. and Mrs. Gardner in order to save the situation.

Alice is taken home by her parents and Berenice accompanies them. Trafton's diplomatic complications forces him to consult Mr. Altwold, who is an international lawyer, and he goes to his home. Berenice, meanwhile, has accounted for the absence of her "husband" by saying that he has been called abroad suddenly. When Trafton arrives at the Altwood home there is a scene, but he declares that his real name is Gardner, the name Trafton being used in secret diplomatic work. When it comes time for them to retire, Berenice and Trafton are frightfully embarrassed by the efforts of their hostess to place them in the same room. After many complications, Berenice succeeds in getting into Alice's room for the night, and Trafton retires on a balcony.

Matters are still further complicated by the arrival of Carroll, who is engaged to Berenice and his jealousy when he discovers her trying to be affectionate to Trafton. Meanwhile Trafton and Alice are becoming interested in each other and the betrayal of this fact leads to still deeper complications. Finally, in order to save her host and hostess from dying of apoplexy, Berenice persuades her three friends to tell the truth, and decides to forfeit all claims to the truth medal which has helped her over many serious difficulties in the past.



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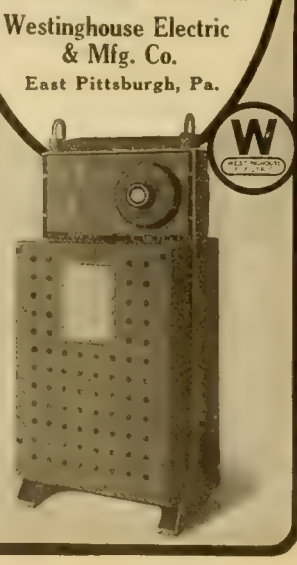

UNITY SALES CORP.

A BATH TUB ELOPEMENT (Nov.)—Tweedledum decides to go on a lark with another man's wife, leaving his own to sit lonesomely at home. But like many another adventurer, who plans to stray away from his own fireside, Tweedledum proceeds to get into trouble.

The wife goes out on a still hunt for her erring partner and catches him with the third member of the triangle. Tweedledum and the woman naturally try to elude the pursuing wife and finally take refuge in a bath tub, which they find floating on the water. The last we see of them, they are in mid-ocean. Just how long Tweedledum can dodge the wrath of the wife in this manner is left entirely to our imagination.

THE YELLOW MENACE (Episode No. 14—"The Interrupted Nuptials"—Two Parts—Dec. 4).—It will be remembered that one of Ali Singh's victims was Maxwell Judson, who invented the formula for quadrinolite, the highest known explosive. After his death the invention came into the possession of Captain Cook, his nephew, who, being warned by Errol Manning, turns over the formula to Police Captain Kemp for safe keeping.

Thinking that Captain still has the formula in his possession and determined by all means to get possession of it, Ali Singh's followers lasso Cook from a bedroom window and drag him to the top of a high building. He is subjected to terrible torture at the hands of Ali Singh, but is saved by one of Hong Kong Harry's erratic changes of mind.

Najla is again brought under the spell of her uncle's baleful influence and is made the innocent means of introducing a bomb to Errol Manning's house. But for the quick work of Willard Bronson, who detects the presence of the bomb in time to get rid of it, both the house and those who were caught in it at the time would have been doomed to certain destruction.

CHRISTIE FILM CO.

TRAMP, TRAMP, TRAMP (Nov. 27).—The cast: The tramps (Eddie Barry and George French); the girl (Billie Rhodes); the boys (Harry Ham and Frank Schroeder); Mr. Morton (Harry Rattenberry). Scenario written by H. B. Hagenah. Produced by Al. E. Christie.

Harry and Frank have been promised $1,000 by Mr. Morton, retired theatrical manager and their guardian, upon completion of their dramatic course. Mr. Morton receives a note saying the boys will arrive next day in a disguise which he and his niece, Billie, are challenged to penetrate.

Upall Knight and Gud Knight are touring by freight and alight in Mr. Morton's town to eat. After funny misadventures with dogs and irate housewives, Upall vows that he will go to no more back doors. He tries Mr. Norton's front door and he and Gud Knight are mistaken for the boys in makeup and welcomed.

Meantime Harry and Frank arrive in town, while the tramps make the best use of their cordial reception, and joyfully receive the thousand dollars tendered by Mr. Morton. Their weird manipulations of the food considerably alters the wall paper pattern, but Mr. Morton and Billie, who is in love with one of the boys, are tolerant of their "acting."

The tramps are sent upstairs to dress and there pack up everything in sight for the final getaway. Harry and Frank, donning false beards, come to the door and get the "cold shoulder." When they remove the disguise Mr. Morton's first thought is of the thousand dollars he gave the tramps, and he calls the police.

The Knights escape, but they are so closely pursued by the boys and the police that they have to "impress" a flivver. This meets with an accident and they are caught. The boys get the money and the tramps sixty days. Even in jail, Upall Knight is not cast down, but only awaits his release to try some more front doors.

WORLD PICTURES.

BOUGHT AND PAID FOR (Five Parts—Nov. 13).—Virginia Blaine, on the death of her mother, is thrown on her own resources with no one except a married sister to turn to for help. She secures a position as telephone operator at a club and here attracts the attention of Robert Stafford, a self-made millionaire. When he sees that Virginia is not to be won by dinners and jewels, he falls in love and courts her. Virginia is attracted to this man of the world, so different from the uncouth Gilley, her sister's husband, but

because of this difference the wide gulf between their social positions and most of all because of Stafford's love of drink, she fears to marry him. However, his pleas finally win her and she marries him. She receives every luxury that she could expect, and, he even takes the happy-go-lucky James Gilley, her brother-in-law, into his office, paying him a salary entirely out of proportion to his ability. But in spite of all these attentions, a growing spirit of discontent gnaws at her heart strings. She loves her husband, for he is invariably attentive and affectionate. But of late he has succumbed to a habit of drinking to excess, and at such time he has given evidence of a growing disposition to degrade her.

One evening Mr. Stafford comes home intoxicated. He is pleasant until his wife refuses to drink to a toast which he desires to propose to her. The beast in him is aroused and he attempts to compel her to do his bidding. When this fails he asserts his legal authority as husband to compel her to obey him. This she rejects with the assertion that the husband who would claim such authority confesses that he no longer possesses the only authority which exists in marriage—the moral one. He taunts her with the charge that he has bought and paid for her and therefore she must do what pleases him. Her finer instincts rebel at this insult and she decides to leave him. On the following morning when he is sober she makes known her determination. He is repentant and beseeches her for pardon. She tells her husband that she will remain with him under one condition and that is he must stop drinking. He denies her right to make this demand. She asserts her right to make the demand and leaves him with the vow that she will never return to him until he has sent for her or come for her, an act which will be a confession that he will comply with her demand.

Three months later Mrs. Stafford has obtained a humble position as saleslady at a modest salary, and, together with her sister and brother-in-law, is living in a humble apartment. She is constantly importuned to return to her husband, but she refuses every plea. James, her brother-in-law, resorts to a little deception to bring the husband and wife together. He sends for Mr. Stafford, and leaves him under the impression that Mrs. Stafford has sent for him.

In the meantime Mrs. Stafford comes from her day's toil thoroughly exhausted. Just as she goes to her own room to change her clothes and rest, Mr. Stafford enters, and when she returns to the living room again and sees her husband there she falls into his arms. She professes her deep love for him, especially because of the sacrifice he has made in coming to her unbidden, and he, immediately perceiving the ruse that has been practiced upon them both, though he does not reveal his discovery, tells her how he had fought the battle and how she had won, for he now could promise her that he will never drink again, that he will make himself worthy of her. She, too, discovers the deception which has been practiced to bring them together, but the plea of her husband is so earnest, and his admission that as she did not send for him she had therefore really won the victory, is so convincing that she forgets and forgives him and returns to him.

THE MADNESS OF HELEN (Five parts—Nov. 20).—Dane Ashley, a successful young author, is informed that he has inherited an old estate in a small village, and being tired of his work and life in the city, he decides to go down and stay on the place for a brief rest. One Day Dane is amazed to find a crowd of boys and girls pelting a young girl. He rescues the girl and would punish her tormentors, but she begs him to let the matter drop and hurriedly disappears through the door in the stone wall which separates his house from the one next to it. Much impressed with his young neighbor, Dane makes inquiries about her and learns that she is a Miss Virginia Carlton and that nothing is known concerning her except that she is crazy. Disbelieving the rumors as to Virginia's insanity, Dane uses clever little ruses to further his acquaintance, and the friendship so strangely begun, soon develops into love. Although Virginia cannot conceal her love for him, she tells him their friendship must cease—that there is a wall of shame and misery between them which prevents their ever being anything to each other. Dane thinks he has guessed her secret when he hears a baby at play on her side of the wall—he believes she has been the victim of an unwise and too great love, but when he is with Virginia her purity and innocence totally contradict this theory.

One night he is startled to see a face, which he is sure is Virginia's, but which is lit up by a wild and impish gleam, peering in at his window. When he reaches the window he sees the girl fleeing over the high stone wall. A few nights later he meets her on the road. She gives no sign of recognition, but leads him on. Dane cannot understand—his heart sick at the thought that the pure-souled Virginia whom he loves could act thus wantonly; but the next day, when he meets Virginia, she is again the sweet simple girl, and he becomes convinced that it must be during moments of temporary insanity that he make her nocturnal excursions.

Nightly the girl is seen in the village, a beautiful evil spirit luring men from their firesides, to render them mad with strange passions and unfulfilled desires, for she always escapes from her victims. At last Virginia can restrain her feelings no longer and she tells Dane that she wants him to hear her story and to help her. Two years before, her twin sister, Helen, had fallen in love with a young naval surgeon, and when their father had sternly forbidden her ever to see him again, the impulsive girl left home and went to the surgeon's hotel. There she lived with him as his wife for two weeks, until he was suddenly called away to foreign waters. Returning to her father's home, Helen was injured in an automobile wreck and her mind shattered. The father died of the shock, and Virginia, realizing her sister's condition, had rented the house in the country. Here Helen's child was born.

Dane is overwhelmed with happiness to know that the girl he loves is neither insane nor the mother of the child he had supposed hers. He tells Virginia she will locate her sister and bring her back. He sends his friend, Dr. Robert Haskell, to Virginia to aid her. Virginia denounces Dr. Haskell for his treachery to her sister, and before he can reply, Dane brings in the unconscious Helen, whom he found wandering about the streets. Dr. Haskell works over the wounded girl, and while they await anxiously the result of his operation, he explains to Virginia that she is doing both her sister and herself grave injustice. He tells the astonished girl that he and Helen were married on the day she left her father's home, and that ever since his return from the foreign parts he had been searching vainly for his wife.

Gradually life and memory return to Helen and she throws her arms about her husband's neck as Virginia and Dane look on.

TRIANGLE FILM CORP.

THE DEVIL'S DOUBLE (Ince—Five parts—Nov. 26).—The cast.—"Bowie" Blake (William S. Hart); Naomi Tarleton (Enid Markey); Van Dyke Tarleton (Robert McKim).

Van Dyke Tarleton is an artist. He is absorbed body and soul in his latest creation, "Lucifer, Son of the Morning," but lacks a model to depict the brooding evil, the smoldering, sardonic sin that he has visualized in the spirit's face. Naomi Tarleton, his wife, is a beautiful and gentle creature.

Tarleton has an attack which necessitates a sojourn in the desert, and he, with his wife, arrive in Tophet, an Arizona border town, where "Bowie Blake," bad man, witnesses their arrival. Tarleton recognizes in Blake a Lucifer in the flesh, and insists that "Bowie" become his model. His demand is refused.

Later Blake becomes enthralled when he sees Naomi. Tarleton witnesses the meeting from a window and determines that his wife shall accomplish what he has failed to do. He sends her to the gambler, telling her to beg Blake to come. She does this, and Blake becomes the model. Tarleton insults his wife continually in Blake's presence to prevent the brooding evil, sardonic hardness, and the grim deadliness in the eyes and face of his model from disappearing. One day Tarleton faints at the canvas and the doctor advises that he be taken to the mountains. The three find an ideal camp, and the painting goes on, Tarleton insulting his wife more and more, until Blake decides to leave them, as he can stand it no more. He hesitates on the road, not willing to leave Naomi alone with Tarleton, and eventually returns to find that "Red" Gleason and Jose Ramirez, two outlaws, have killed the painter and are drawing cards to see who shall possess the woman. He kills them both, and takes Naomi to a cave farther in the mountains.

Through an injury, Naomi loses her mind. Blake treats her as a child, until her mind becomes clear. He then tells her that he intends to have her as his own. Naomi exerts her influence, and he fights his battle, and wins over himself, upon which he agrees to take her back to town.

They stand where the trail leads to the desert town. She holds her hand out to him: "What can I say?" she cries plaintively; "what is there for you and me to say to each other?" Bowie remarks: "I'm sayin' just this—some day I'm comin' after you." She looks at him and answers softly: "Yes, I think you will do that—but I make no promise—there are things to be done—that time and striving will do—it is in your hands, Bowie." "That's all I ask," he answers. "I'm takin' that chance."

THE CHILDREN PAY (Fine Arts—Five parts—Nov. 26).—The cast.—Millicent (Lillian Gish); Jean, her sister (Violet Wilkie); Horace Craig (Keith Armour); Theodore Ainsley, the girl's father (Ralph Lewis); Elinor Ainsley, their mother (Loyola O'Connor); Editha,

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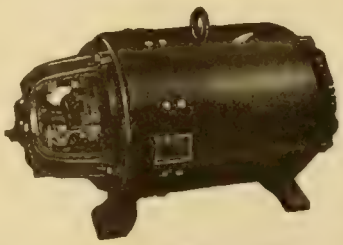

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their step-mother (Alma Ruebens); Susan (Jennie Lee); Signor Zucca, an impressario (Robert Lohmeyer); Judge Mason (Carl Stockdale); Officer (Tom Wilson). Directed by Lloyd Ingraham.

Millicent and her little sister, Jean, are the subjects of much gossip in a small town. The two girls with an old nurse and an servant live alone in the "House of Mystery," and have no intercourse with their neighbors. Horace Craig, a law student, who has come to temporarily fill the place of schoolmaster, sees the mischievous girls while they are playing pranks upon the minister. He asks who they are and is told as much about them as any one in town knows. It is reported that the parents have been divorced and so the innocent girls are shunned by the "righteous" villagers.

Craig decides it is his duty to see that the girls come to school. He goes to their home and when he states his errand Susan, their governess, informs him that she has always been their teacher. In the village one day he interrupts a fight between Millicent and Jean and a crowd of village kids and hears the girls home. He is invited in by Susan and is shown the school room and Millicent's work [illegible] a girl of a really remarkable bent for mechanics and proudly displays the results of her skill.

An officer from the city arrives with an order from court that the children be returned to the city. They refuse to go, but he captures little Jean and takes her away [illegible]. Craig comes tells him the story of their family tragedy. Craig explains to Millicent that [illegible] and offers to help them if he can. Jean arrives in town and is taken to her father's home. Having secured his divorce, he is married again to a young society woman. The officer shows an order that they must appear the following morning to have the court decide what disposition shall be made of the girls.

The next day in court Millicent is given to the father and [illegible]. At a reception Millicent overhears gossip concerning her father and mother and their neglect of their girls. This brings little Jean's possessions [illegible] and goes to the mother's home. She goes up to Jean's room and says she has come to take her away. They hurriedly escape. While Millicent has been at her father's house she has wondered at the neglect of Craig, for she does not know that he has called upon her and been told that she was not at home. He suspects that [illegible].

The father and mother miss the girls and locate them at Susan's. In the morning a deputy sheriff arrives and the three are ordered to court. There Craig, having been admitted to the bar, suddenly appears and assumes their defense. He pictures the condition of the children and wins the judge's sympathy, who remarks that if the older girl were married he could give her custody of Jean. Craig asks a minute private conference with his clients and taking them into an ante-room proposes that Millicent marry him. Jean and Susan urge her to accept and her own heart prompts her to say yes. They all return to the courtroom where Craig announces to the court that he is to marry the older girl immediately. The judge gives them the custody of little Jean and their troubles are at an end.

PATHE EXCHANGE, INC.

PATHE NEWS, NO. 91 (Nov. 11).

New London, Conn.—Count von Bernstorff, German Ambassador to the United States, and his wife arrive to congratulate Captain Koenig on the achievement of the Deutschland. Subtitle: A welcome reunion.

Medfield, Mass.—Exclusive New England society people take part in the equestrian games of the Norfolk Hunt Club in celebration of Farmers' Day. Subtitles: The club's famous hunting pack. Some of the fair entries.

Altoona, Pa.—Sixty steel cars are smashed to pieces when a runaway freight train crashes into several stalled locomotives, killing seven and injuring scores. Subtitle: The cars are so tightly telescoped that acetylene torches are used to cut them apart.

Aldershot, England.—Before leaving for the front the Royal Engineers are given a taste of actual warfare conditions to better prepare them to meet their stubborn foe. Subtitles: [illegible] an infantry attack with hand bombs. Exploding a mine in the enemy's trenches. A regiment of trained Australian volunteers starts on its journey to "somewhere in France."

[illegible]. The eyes of the Allied armies—the French aerial squadron which directs the great offensive by scouting over the enemy's lines to learn its weak positions: One of the aerial heroes who has brought down six German machines.

Somewhere in America (Magazine section).—An animated cartoon by John C. Terry—process patented by J. R. Bray.

Mt. Wilson, Cal.—The task of climbing the [illegible] Mt. Wilson grade with a ten-ton load of casting for the huge telescope of the Carnegie Observatory encounters many difficulties. Subtitles: At one point the car with its heavy load almost careens over the precipitous side. The Observatory, which will be one of the largest in the world when completed.

Chicago, Ill.—Illinois women vote for the [illegible] and even aged inmates of the Hospital for Incurables turn out to share in this great honor. Subtitle: Losers of election bets are now facing the merry music of the winners.

New York City.—The great superdreadnought Arizona, recently put in commission at the Brooklyn Navy Yard, leaves on her maiden voyage to undergo trial tests. Subtitle: The 32,000-ton warship, passing out under the [illegible] of New York's skyscrapers.

PATHE NEWS, NO. 92 (Nov. 15):

Cambridge, Mass.—Forty thousand graduates and their friends crowd the Harvard Stadium to see the first big game of the season between the Crimson Eleven and the Princeton Tigers. Sub-title: First play marks the game, Harvard winning by the close score of 3-0.

Cuero, Texas.—Southwestern farmers are busy preparing their flocks of turkeys for the Thanksgiving celebration of our National prosperity. Subtitle: A 35-pound specimen, intended for the President's table. Pheasants are also in popular demand for the Thanksgiving feast.

Ottawa, Canada.—The Right Honorable Duke of Devonshire, successor to the Duke of Connaught as Governor-General of the Dominion of Canada, arrives to take up his new duties. Subtitle: The Duke with his family and staff.

Self-Defense.—How a woman can protect herself when attacked by using several simple jiu-jitsu tricks. Subtitles: A common attack is to seize the victim by the throat. Grasp the assailant's wrist with one hand and force the elbow upward with the other. Then place your leg across your assailant and throw him forward. This requires very little force. The complete throw—note speed and dexterity are most important factors. To hold the assailant down—place your leg across the body, thus holding his free arm, and then bend his other arm over your knee. Another simple way of preventing this attack is to grasp wrist with both hands, pulling arm over shoulder. Throw body forward, twisting wrist at the same time. When attacked from behind, grip assailant's elbows forcing one up and other down, and throw body forward with a side twist. A striking example of the value of such knowledge: Brute force cannot overcome the science of these quick movements.

Moser, Russia.—Peasants in unconquered Polish regions are a great aid to the Russian armies by helping them dig their net-work of trenches to withstand the German assault.

On the Western Front.—The Allied munition factories are rapidly meeting their demands and the supply of shells to the fighting legions at the front is now regular and continuous. Subtitles: The larger shells are pointed so as to pierce the thick concrete fortifications of the Teutons. Space on the Somme battle front is very valuable and in many places huge guns are [illegible] apart. Exploded shells are carefully saved to provide the precious metals for additional munitions. Captured German prisoners passing through first line French trenches to the rear.

Rhinecliff, N. Y.—President Wilson appears hale and happy that the nation has so nobly approved his policies as Chief Executive as he makes his first public appearance after re-election. Subtitle: Crowds cheer him on his journey to the home of his daughter, Mrs. Frances B. Sayre, to attend the christening ceremonies of his grandchild.

New York City.—The crack gunners of the U.S.S. New York, champions of the Atlantic squadron, are presented with a prize for their remarkable record in recent battle practice. Subtitle: The great superdreadnaught, one of Uncle Sam's mightiest war vessels.

Bakersfield, Cal.—(San Francisco and Los Angeles only)—Five thousand school children take part in a monster parade at the opening of the Kern County Fair.

San Antonio, Texas.—(Dallas only).—The Arab patrol of the Alzafar Temple join the Ancient and Accepted Order Nobles of the Mystic Shrine.

Boston, Mass.—(Boston only).—The Aero Club of New England presents the first hydro-aeroplane to the National Guard of Massachusetts. Subtitle: Governor McCall receives the gift for the state.

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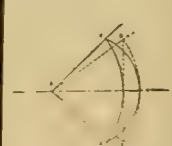
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NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

ATTENTION.

WANTED—Whereabouts of W. Haynes, traveling with moving picture feature and Unaphone. Last heard of in Georgia and West Virginia. Important notify J. L. Barr, Mansfield, Ohio.

SITUATIONS WANTED.

MR. STATES RIGHTS MAN—Do you want me with ten years experience as theater owner and manager in the West? To take your stuff on the road? I am now working. What have you? Any kind of references. M. care M. P. World, N. Y. City.

OPERATOR, electrician, repair man wants position. Experienced all makes projectors. Can give best references. M. Owen, Field General Delivery, Danville, Va.

CAMERAMAN, with fine camera, best of references. Go anywhere. E. 2910 Boulevard, Jersey City, N. J. Phone Jersey City 1213.

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OPPORTUNITY is offered young man of means to join a six months' expedition in tropics. To one who is well recommended and can invest small part of expenses, travel, sport, adventure and a share of large profits assured. P., care, M. P. World, N. Y. City.

MOTION PICTURE STUDIO for rent by week, month or for longer period. Modern in every respect with Cooper-Hewitt lights, large floor space. Address F. B. care M. P. World, N. Y. City.

THEATERS WANTED.

CASH FOR YOUR MOVIE—I am a practical successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars' worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker, Est. 1896. Office, 578-80 Ellicott Sq., Buffalo, N. Y.

THEATERS FOR SALE OR RENT.

BEAUTIFUL photoplay theater town two thousand. No competition, best equipment. Bargain price, two thousand dollars. It's no morgue and no gold mine. Good business proposition. Ed. Caldwell, Danville, Ind.

ARE YOU capable of handling a vaudeville house in town of about fifty thousand? Admission ten, twenty, thirty and fifty cents. Seating capacity one thousand four hundred. Open six days a week, matinee and evening. Receipts for past week as follows: Monday, $154; Tuesday, $165.80; Wednesday, $284.40; Thursday, $155.20; Friday, $255.30; Saturday, $346.80. This theater is capable of earning twenty-five thousand to thirty thousand dollars per annum. The price is not thirty thousand dollars, but sixteen thousand dollars. Will accept less for cash. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

PHOTOPLAY HOUSE in the heart of the busy section of Buffalo. Open seven days a week, five cents admission. Seating and standing capacity over seven hundred, favorable lease. Two new machines, Simplex and 6A Power's. Expenses less than one hundred eighty dollars, receipts two hundred fifty dollars to three hundred dollars per week. Positively worth eight thousand dollars. If sold within the next ten days will accept six thousand five hundred dollars. Three thousand five hundred dollars down. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

FOR SALE—Movie theater, city of twelve thousand, fully equipped, and doing excellent business, capacity nine hundred. Has large stage and equipped for vaudeville. Good reasons for selling. Strictest investigation. Address M. T., care M. P. World, N. Y. City.

FOR SALE—Theater seating nine hundred, good money maker. Present owner wishes to retire. Connecticut city. If interested get busy, bound to sell quick. Address Quick, care M. P. World, N. Y. City.

SPLENDID CHANCE to purchase moving picture house, first-class equipment. Seating capacity 500, town 15,000 inhabitants, W. Virginia, only two theaters in town. Good reason for selling. For further information, write Jas. Stellotes, 49 Public Sq., Wilkes-Barre, Pa.

SPLENDID CHANCE to purchase moving picture and vaudeville theater. (Brick building) seats 800, large stage, only house in town of 6,000 inhabitants. Fully equipped. Now in operation. Free & Brannigan, Tarrytown, N. Y.

FOR SALE—A new theater in city 70,000, with best equipment money can buy, on reasonable terms. Address Fogarty, care M. P. World, N. Y. City.

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TWO POWER'S 6A's, Power's motors, speed controllers, complete; elegant condition; ship privilege examination. Mirroroid screen cheap. Box 368, Canton, Ohio.

NO. 6 POWER'S MACHINE, first-class condition, two sets of lenses. Also Johns-Manville asbestos booth. No rheostat. Rare opportunity to purchase a good outfit cheap, only two hundred fifty dollars. W. D. Bockowski, Mgr., Mahoney City, Pa.

HAVE TWO POWER'S 6 B machines in original boxes with Power's seals unbroken which I purchased to open my new theater. Never opened. Will dispose of them cheap. Write quick. A. N. Cunnings, Coal and Rebecca Sts., Wilkinsburg, Pa.

FOR SALE—One Power's 6A machine, nearly new, $150 cash. With motor drive, A. C. or D. C., $175. Two Simplex machines guaranteed first class condition, $185 each. With motor drive, $225 each. Webster Electric Co., 719 Ninth St., N. W., Washington, D. C.

WANTED—One exclusive theater in each community to install "Amberlux" lens filters. Price, including business getting slide, $3.50. W. D. Warner, Wyandotte Bldg., Columbus, Ohio.

OPERA CHAIRS—3,000 slightly used, 600 upholstered 50c. up. New opera and maple folding at factory prices. Atlas Seating Co., 10 E. 43d St., N. Y. City.

3,000 OPERA CHAIRS, steel and cast frames, 60c. up. All serviceable goods, cut prices on new chairs. 6 standard asbestos booths. Send for weekly list of close outs and save half. J. P. Redington, Scranton, Pa.

FOR SALE—Slightly used Simplex projectors, guaranteed perfect and good as new at reasonable prices. Second-hand Motiograph in good condition, cheap. Room 206, 1482 Broadway, N. Y. City.

BARGAINS—Slightly used Simplex, Power's and Motiograph machines. Lowest prices—fully guaranteed. Hallberg, 729 Seventh Ave., N. Y. City.

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PROFESSIONAL CAMERAS, tripods, perforators, printers, developing outfits, rewinders, tessars, effects devices, novelties, experimental workshop, repair, expert film work, titles. Eberhard Schneider, 14th St., & Second Ave., N. Y. City.

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WANTED—Billy Sunday film entitled "Billy Sunday in Action," will pay highest prices. Apply W. M., care M. P. World, N. Y. City.

WANTED for export, used films in good condition. Especially series. State price, etc., to F. Thomander, 145 West 45th St., N. Y. City.

HIGHEST PRICES PAID for film scrap, discarded reels of films and perforations. Ship to and write The Nickelsburg Brothers Company, Meadow St., Newark, N. J. Checks mailed on receipt of goods.

WANTED—Four, five and six-reel features in first-class shape, with or without paper, also negatives. Federal Film Co., 145 W. 45th St., N. Y. City.

WANTED—Developed negatives of educational and scientific subjects. Must be exceptional. State price, etc. Educational Films Corporation of America, 729 Seventh Ave., N. Y. City.

FILMS FOR SALE OR RENT.

FOR SALE—Three reel "Struggle European War," with posters, 3½ cent foot; portable asbestos booth, all good condition, reasonable price. R. A. Lesarius, 1349 North Maine Ave., Scranton, Pa.

PAUL J. RAINEYS African Hunt, six reels, world's greatest animal picture, in very fine condition, plenty of advertising matter. Bargain. Queen City Feature Film Exchange, 123½ Opera Place, Cincinnati, Ohio.

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FOR SALE—Wurlitzer piano orchestra, style "K," less than $2,000. Cost $4,500. Good condition. Easy terms. Star, Binghamton, N. Y.

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American Standard M. P. Mch. Co....1382
Enterprise Optical Co....1396
Power, Nicholas, Co....1404
Precision Mch. Co....1389

PROPECTION SCREEN MANUFACTURERS.
Genter, J. H., Co., Inc....1400
Gold King Screen Co....1379
Minusa Cine Products Co....1398
Radium Gold Fibre Screen, Inc....1401

THEATRICAL ARCHITECTS.
Decorators' Supply Co....1399

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Clara Kimball Young Film Corp.
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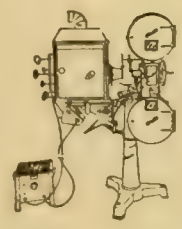
Famous Players Film Co.
Thos. H. Ince Studios
Mutual Film Corp.
New York Motion Picture Corp.
Paramount Pictures Corp.
Popular Players
Rothacker Film Mfg. Co.
Triangle Film Corp.
Universal Film Mfg. Co.
World Film Corp.

American Film Laboratories
Biograph Co.
Eclipse Film Laboratory
Equitable Motion Picture Corp.
Essanay Co.
Fox Film Corp.
Metro Pictures Corp.
National Drama Film Corp.
Paragon Films, Inc.
Pathe Freres
Thanhouser Film Corp.
Unicorn Film Service Corp.
Wark Producing Co.

and many others



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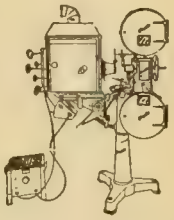

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List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 1372, 1374.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

Nov. 13—Near to Earth (Drama) (Biograph Reissue No. 97).
Nov. 15—Lord Chumley (Three parts—Dr.) (Biograph Reissue No. 98).
Nov. 20—Fish (Comedy).
Nov. 21—Oil and Water (Two parts—Drama) (Biograph—Reissue No. 99).
Nov. 27—The Influence of the Unknown (Drama) (Biograph - Reissue No. 100).
Nov. 29—The Wages of Sin (Three parts—Dr.) (Biograph Reissue No. 101).

ESSANAY.

Nov. 4—The Heart of Virginia Keep (Three parts—Drama).
Nov. 7—Easy Ed (Two parts—Comedy).
Nov. 8—A Safe Proposition (Comedy).
Nov. 11—What I Said Goes (Three parts—Dr.).
Nov. 14—Not In the News (Two parts—Drama).
Nov. 15—Canimated Nooz Pictorial No. 20 (Cartoon—Comedy)—A Scenic Subject on the same reel.
Nov. 18—His Moral Code (Three parts—Drama).
Nov 21—Unto the Least of These (Two parts—Drama).
Nov. 22—Some Bravery (Comedy).
Nov. 25—The Border Line (Three parts—Dr.).
Nov. 28—A Tin Soldier (Two parts -Comedy).
Nov. 29—Dreamy Dud Joyriding With Princess Zlim (Cartoon—Comedy).
—A scenic subject on the same reel.
Dec. 2—The Final Fraud (Three parts—Dr.).

KALEM.

Nov. 7—A Desperate Duel (Comedy).
Nov. 8—The Witch of the Dark House (No. 14 of the Girl from Frisco) (Two parts—Drama).
Nov. 10—The Man from Yukon (No. 4 of Grant, Police Reporter) (Drama).
Nov. 11—Hazards of Helen railroad series No. 105, "The Lone Point Mystery."
Nov. 14—The New Salesman (Comedy).
Nov. 15—The Mystery of the Brass Bound Chest (No. 15 of "The Girl From Frisco") (Two parts—Drama).
Nov. 17—The Rogues Pawn (No. 5 of "Grant, Police Reporter") (Drama).
Nov. 18—The Runaway Sleeper, No. 106 of the "Hazards of Helen" Railroad Series) (Drama).
Nov. 21—Rival Fakers (Comedy).
Nov. 22—The Fight for Paradise Valley (No. 16 of "The Girl from 'Frisco") (Two parts—Drama).
Nov. 24—The House of Three Deuces (No. 6 of "Grant, Police Reporter") (Dr.).
Nov. 24—The Forgotten Train Order (No. 107 of the "Hazards of Helen" Railroad Series) (Drama).
Nov 28—Dudes for a Day (Comedy)
Nov. 29—Border Wolves (No. 17 of the "Girl From 'Frisco") (Two parts—Dr.).
Dec. 1—The Wizard's Plot (No. 7 of "Grant, Police Reporter") (Drama).
Dec. 2—The Trial Run (No. 107 of the "Hazards of Helen" Railroad Series) (Drama).

SELIG.

Nov. 2—The Selig-Tribune, No. 88, 1916 (Top.).
Nov. 5—Tom's Sacrifice (Drama).
Nov. 6—So Shall Ye Reap (Two parts—Dr.).
Nov. 6—The Selig-Tribune No. 89, 1916 (Topical).
Nov. 9—The Selig-Tribune No. 90, 1916 (Topical).
Nov. 11—When Cupid Slipped (Comedy).
Nov. 13—The Temptation of Adam (Three parts—Drama).
Nov. 13—The Selig-Tribune No. 91, 1916 (Topical).
Nov. 16—The Selig-Tribune No. 92, 1916 (Topical).
Nov. 18—The Girl Detective (Drama).
Nov. 20—The Sheriff's Blunder (Two parts—Drama).
Nov. 20—The Selig-Tribune No. 93, 1916 (Topical).
Nov. 23—The Selig-Tribune No. 94, 1916 (Topical).
Nov. 25—Hedge of Heart's Desire (Comedy).
Nov. 27—Following the Flag (Three parts—Drama).
Nov. 27—The Selig-Tribune No. 95, 1916 (Top.).
Nov 30—The Selig-Tribune No. 96, 1916 (Top.).
Dec 2—Mistakes Will Happen (Drama).

VIM FEATURE COMEDY.

Oct. 25—Green Eyes (Comedy).
Nov. 1—Gertie's Garters (Comedy).
Nov. 8—Marked No Funds (Comedy).
Nov. 15—His Wedding Promise (Comedy).
Nov. 22—The Good Stenographer (Comedy).
Nov. 29—Hubby's Chicken (Comedy).

VIM.

Nov. 9—A Warm Reception (Comedy)
Nov. 10—Hot Dogs (Comedy).
Nov. 16—Pipe Dreams (Comedy)
Nov. 17—Good and Proper (Comedy).
Nov. 23—Mother's Child (Comedy).
Nov. 24—Money Maid Men (Comedy).
Nov. 30—The Prize Winners (Comedy).
Dec. 1—Ambitious Ethel (Comedy).
Dec. 1—Have You Heard About Little? (Com.).

VITAGRAPH.

Oct. 30—The New Porter (Comedy).
Nov. 3—The Game that Failed (Comedy).
Nov. 4—The Heart of a Fool (Three parts—Drama) (Broadway Star Feature).
Nov. 6—New York Rapid Transit (Comedy).
Nov. 10—Weary Willie's Birthday (Comedy).
Nov. 13—The Second Story Ringer (Comedy).
Nov. 17—The Luck of Jane (Comedy).
Nov. 18—The Man Who Went Sane (Three parts—Drama) (Broadway Star Feature).
Nov. 20—The Fasters (Comemdy).
Nov. 24—Justice A La Carte (Comedy).
Nov. 27—Taking the Honey Out of Honeymoon (Comedy).

General Film Company Features

BROADWAY STAR FEATURES.

Nov. 4—The Heart of a Fool (Vitagraph—Three parts—Drama).
Nov. 18—The Who Went Sane (Vitagraph—Three parts—Drama).

KNICKERBOCKER STAR FEATURE.

Nov. 10—The Question Mark (Three parts—Drama).
Nov. 17—Target of Dreams (Two parts—Prama).
Nov. 24—Twin Souls (Three parts—Drama).
Dec. 1—Butts Casey Crook (Two parts—Dr.).

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Exhibitors of Maryland

A Special Meeting has been called by the President of the National Organization for Sunday, November 26th, at the Hotel Emerson, in the City of Baltimore. The hour is three o'clock in the afternoon. It seems to be the prevailing opinion among exhibitors in Baltimore and throughout the state that

Organization is the Prime Need of the Hour

All exhibitors in Maryland are therefore urged to attend and make the new organization an instrument of good and a material advantage to themselves. The Moving Picture World, admittedly the best friend of the organized exhibitor, is printing this call at the request of a number of prominent exhibitors in the City of Baltimore.

List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 1372, 1374.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Nov. 22—Number 47 (Topical).
Nov. 29—Number 48 (Topical).
Dec. 6—Number 49 (Topical).

BIG U.

Nov. 16—Life's Maelstrom (Two parts—Dr.).
Nov. 17—The Long Search (Drama) (Special).
Nov. 23—No release this day.
Nov. 23—Accusing Evidence (Drama) (Special).
Nov. 26—The Heroine of San Juan (Two parts—Drama) (Special).
Nov. 30—The Mother Call (Drama).
Dec. 1—The Circle of Death (Drama) (Special).
Dec. 7—(No release this day).
Dec. 7—Seeds of Jealousy (Drama) (Special).

BISON.

Nov. 18—The Son of a Rebel Chief (Two parts—Drama).
Nov. 25—The Lost Lode (Two parts—Drama).
Dec. 2—The Greater Power (Two parts—Dr.).
Dec. 9—The Good Woman (Two parts—Dr.).

GOLD SEAL.

Nov. 14—Honor Thy Country (Thre parts—Drama).
Nov. 21—The Woman He Feared (Three parts—Drama).
Nov. 28—Should She Have Told (Three parts—Drama).
Dec. 5—Ashes (Three parts—Drama).

IMP.

Nov. 19—The Thread of Life (Two parts—Drama) (Special).
Nov. 22—When He Came Back (Drama.
Nov. 24—Circumstantial Guilt (Two parts—Drama.)
Nov. 26—No release this day.
Nov. 30—The Heel of the Law (Two parts—Dr.).
Dec. 1—The Mansard Mystery (Two parts—Drama).
Dec. 3—The Wall of Flame (Drama).
Dec. 8—The Call of the Unborn (Two parts—Drama).
Dec. 10—(No release this day).
Dec. 10—Bubbles (Drama) (Special).

JOKER.

Nov. 18—Their First Arrest (Comedy).
Nov. 25—A Janitor's Vendetta (Comedy).
Dec. 2—Scrappily Married (Comedy).
Dec. 9—The Tramp Chef (Comedy).

LAEMMLE.

Nov. 15—No release this day.
Nov. 18—No release this day.
Nov. 23—The Emerald Pin (Two parts—Dr.).
Nov. 25—No release this day.
Nov. 25—Her Message to Heaven (Drama).
Nov. 29—The Last of the Morgans (Two parts—Drama).
Dec. 2—A Designing Woman (Drama—Special).
Dec. 6—(No release this day).
Dec. 6—The Children Shall Pay (Drama) (Special).
Dec. 9—(No release this day).

L-KO.

Nov. 8—No release this day.
Nov. 12—No release this day.
Nov. 15—A Million Dollar Smash (Two parts—Comedy).
Nov. 22—Where Is My Wife? (Two parts—Comedy).
Nov. 29—Eat and Grow Hungry (Comedy).
Dec. 1—Tattle Tale Alice (Comedy).
Dec. 3—No release this day.
Dec. 6—The High Diver's Curse Two parts—Comedy).

NESTOR.

Nov. 13—Knights of the Bath Tub (Comedy).
Nov. 17—A Capable Lady Cook (Comedy).
Nov. 20—How Do You Feel? (Comedy).
Nov. 24—Married a Year (Comedy).
Nov. 27—The White Turkey (Comedy).
Dec. 4—Pass the Prunes (Comedy).
Dec. 8—Oh You Honeymoon (Comedy).

POWERS.

Nov. 26—Sammy Johnsin at the Sea Side (Cartoon—Comedy).
—In and Around Ancient Japan (Educational).
Nov. 30—The Fascinating Model (Comedy).
—At the Top of the World—Alaska (Educational).
Dec. 3—Sammie Johnsin's Love Affair (Comedy-Cartoon).
—Ancient India (Educational).
Dec. 7—(No release this day).
Dec. 10—The Trials of a Movie Cartoonist (Comedy-Cartoon).
—Superstitious Ceylon (Educational).

RED FEATHER.

Nov. 6—The Place Beyond the Winds (Five parts—Drama).
Nov. 13—The Heritage of Hate (Five parts—Drama).
Nov. 20—The Devil's Bondwoman (Five parts—Drama).
Nov. 27—The Mainspring (Five parts—Dr.).
Dec. 4—Kinkaid, Gambler (Five parts—Dr.)

REX.

Nov. 10—The Eyes of Love (Drama).
Nov. 16—The Diamond Lure (Drama).
Nov. 17—No release this day.
Nov 18—Lost in Babylon (Drama).
Nov. 26—No release this day.
Dec. 1—No release this day.
Dec. 9—A Story from Life (Drama) (Special).
Dec. 10—The Penalty of Treason (Drama).

VICTOR.

Nov. 14—No release this day.
Nov. 14—A Case of Beans (Comedy) (Special).
Nov. 19—Her Chance (Comedy).
Nov. 21—No release this day.
Nov. 21—Felix Gets in Wrong (Comedy) (Special).
Nov. 28—No release this day.
Nov. 30—No release this day.
Dec. 3—Just Her Luck (Two parts—Comedy-Drama).
Dec. 5—(No release this day).
Dec. 5—His Golden Hour (Comedy) (Special).
Dec. 7—The Shadow (Two parts—Comedy—Drama).
—Racoons (Educationel).

UNIVERSAL SCREEN MAGAZINE.

Nov. 24—Number 1.
Dec. 8—Number 2.

UNIVERSAL SPECIAL FEATURE.

Oct. 16—Liberty No. 10, "The Human Targets" (Two parts—Drama).
Oct. 23—Liberty No. 11, "A Daughter of Mars" (Two parts—Drama).
Oct. 24—Society Hypocrites (Three parts—Dr.).
Oct. 30—Liberty No. 12, "For the Flag" (Two parts—Drama).
Nov. 6—Liberty No. 13 "Strife and Sorrow" (Two parts—Drama).
Nov. 13—Liberty No. 14, "A Modern Joan of Arc" (Two parts—Drama).
Nov. 20—Liberty No. 15, "The Flag of Truce" (Two parts—Drama).
Nov. 27—Liberty No. 16, "Court Martialled" (Two parts—Drama).
Dec. 4—Liberty No. 17, "A Trail of Blood" (Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

October—Idle Wives (Seven parts—Drama).

Bluebird Photoplay, Inc.

Nov. 13—A Stranger from Somewhere (Five parts—Drama).
Nov. 20—The Measure of a Man (Five parts—Drama).
Nov 27—The Bugler of Algiers (Five parts—Drama).
Dec. 4—The Sign of the Poppy (Five parts—Drama).
Dec. 11—The Price of Silence (Five parts—Dr.).

Mutual Film Corp.

AMERICAN.

Nov. 9—The Fight on the Dam (Drama).
Nov. 23—The Star Bucks (Two parts—Drama) (Reissue).
Nov. 23—Calamity Ann Guardian (Comedy) (Reissue).
Dec. 2—The Capture of Rattlesnake Ike (Dr.) (Reissue).

BEAUTY.

Oct. 10—That Sharp Note (Comedy).
Oct. 31—The Last Thrust (Comedy).
Oct. 31—The Spartan Spleen (Comedy).

CUB.

Oct. 28—When Clubs Were Trumps (Comedy).
Nov. 3—Nearly a Hero (Comedy).
Nov. 10—His Blushing Bride (Comedy).
Nov. 17—Her Sun-Kissed Hero (Comedy).

ECLAIR.

Nov. 4—The Eternal Challenge (Two parts—Drama).
Nov. 11—The Unpardonable Sin (Two parts—Drama).
Nov. 18—The Bad Samaritan (Two parts—Drama).

FILM D-ART.

Nov. 6—The Ten O'clock Mystery (Three parts—Drama).

GAUMONT.

Nov. 12—Reel Life, No. 28 (Mutual Film Magazine).
Nov. 14—Mutual Tours of the World (Travel).
Nov. 15—See America First, No. 62 (Scenic).
—Kartoon Komics (Cartoon—Comedy).
Nov. 19—Reel Life No. 29 (Mutual Film Magazine).
Nov. 21—Mutual Tours Around the World, No. 3 (Travel).
Nov. 22—See America First, No. 63 (Scenic).
—Kartoon Komics (Cartoon-Comedy).
Nov. 23—Vampires, No. 1, "The Detective's Head" (Three parts—Drama).
Nov. 26—Reel Life, No. 30 (Mutual Film Magazine).
Nov. 28—Mutual Tours Around the World, No. 4 (Travel).
Nov. 29—See America First, No. 64 (Scenic).
—Kartoon Komics (Cartoon-Comedy).
Dec. 3—Reel Life, No. 31 (Mutual Film Magazine).

MUTUAL.

Nov. 13—His Guardian Angel (Two parts—Drama).
Nov. 16—Film d'Art (Three parts—Drama).
Nov. 20—Mismated (Two parts—Drama).
Nov. 25—Within the Lines (Drama).
Nov. 27—When the Tide Turned (Two parts—Drama).

MUTUAL WEEKLY.

Nov. 8—Number 97 (Topical).
Nov. 15—Number 98 (Topical).
Nov. 22—Number 99 (Topical).
Nov. 29—Number 100 (Topical).

MUTUAL STAR PRODUCTION.

Nov. 27—A Dream or Two Ago (Five parts—Drama) (No. 156).
Nov. 30—Miss Jackie of the Navy (Five parts—Drama) (No. 157).

MUTUAL CHAPLIN.

One A. M. (Two parts—Comedy).
The Pawnshop (Two parts—Comedy).
Nov. 13—Behind the Screen (Two parts—Comedy).

MUTUAL MASTERPICTURES DE LUXE.

Nov. 9—East Is East (Turner—Five parts—Drama) (No. 151).
Nov. 16—Immediate Lee (American—Five parts—Drama) (No. 153).

MUTUAL STAR PRODUCTIONS.

Nov. 13—Peck o' Pickles (American—Five parts—Drama) (No. 152).
Nov. 23—Lone Star (American—Five parts—Drama) (No. 155).

NOVELTY.

Nov. 25—An Artful Dodge (Comedy).

(*Mutual Releases continued on page* 1394.)

In Local News Gathering The MOVING PICTURE WORLD Is in a Class by Itself

THE MOVING PICTURE WORLD is the only journal in the industry making a specialty of local news of exhibitors and exchangemen. Every week it carries an average of fifteen pages of up-to-date record of the happenings among the film men all over the United States and Canada—of a social as well as of a business description.

In "Trade News of the Week" the Moving Picture World gives the live exhibitor a sidelight on conditions among his contemporaries in other showmanship fields; it keeps the keen exchangeman and his subordinates in touch with the personality and doings of their competitors in other distributing groups as well as informed of the progress of their confreres, those working under the same general orders that come to the branch office. *Over ten thousand dollars annually is expended to keep this department "up to the scratch."*

The Moving Picture World in this one section covers the news of the men engaged in the distribution and exhibition of motion pictures from the Atlantic to the Pacific and north of the Rio Grande. No other trade journal attempts to devote the space and the effort to this important department of motion picture publication news gathering as is to be found every week in the Moving Picture World.

And "Trade News of the Week" is but one of many informing divisions of this journal maintained for the motion picture industry.

Let the Mail Man bring the Moving Picture World to your door

List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 1372, 1374.)

(*Mutual Releases continued from page 1392.*)

SIGNAL FILM CORPORATION.

Nov. 13—A Lass of the Lumberlands No 4, A Deed of Daring" (Two parts—Drama)
Nov 20—A Lass of the Lumberlands, No. 5 (Two parts—Drama)

VOGUE.

Nov. 12—Picture Pirates (Two parts—Com.).
Nov 19—With or Without (Two parts—Com.).
Nov. 26—Up the Flue (Comedy).
Dec. 3—The Wicked City (Two parts—Com

Metro Pictures Corporation.

COLUMBIA.

Oct. 30—The Gates of Eden (Five parts—Dr.).

POPULAR PLAYS AND PLAYERS.

Nov. 6—Extravagance (Five parts—Drama).
Dec. 4—The Orchid Lady (Five parts—Drama)

QUALITY.

October—Romeo and Juliet (Five Parts—Dr.) (Special Release).

ROLFE.

Nov. 27—Sunbeam (Five parts—Drama).
Dec. 11—The Stolen Triumph (Five parts—Drama).
Dec. 18—The Awakening of Helena Richie (Five parts—Drama).

YORKE.

Nov. 20—Big Tremaine (Five parts—Dr.).

Paramount Pictures Corp.

BLACK DIAMOND COMEDIES.

Nov. 13—A Villainous Pursuit (Comedy).
Nov. 27—Their Counterfeit Vacation (Comedy).

FAMOUS PLAYERS.

Nov. 27—Nanette of the Wilds (Five parts—Drama).
Dec. 4—A Coney Island Princess (Five parts—Drama).
Dec. 18—Traveling Salesman (Five parts—Dr.).

LASKY.

Nov. 13—The Plow Girl (Five parts—Drama).
Nov. 16—The Years of the Locust (Five parts—Drama).
Dec. 11—Oliver Twist (Five parts—Drama).
Dec. 14—Victoria Cross (Five parts—Drama).

MOROSCO.

Dec. 7—The Road to Love (Five parts—Dr.).

PALLAS.

Nov. 9—A Son of Erin (Five parts—Drama).

PARAMOUNT.

Nov. 30—Martyrdom of Phillip Strong (Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Nov 16—Colonel Heeza Liar Hobo (Cartoon—Comedy).
Nov. 23—Bobby Bumps Queers the Choir (Cartoon Comedy).
Nov. 30—What Happened to Willie (Cartoon-Comedy).

PARAMOUNT-BURTON HOLMES.

Nov. 20—British Egypt (Scenic).
Nov. 27—The Real Streets of Cairo (Scenic).
Dec. 4—The Lower Nile (Scenic).
Dec. 11—The Upper Nile (Scenic).

Pathe Exchange, Inc.

ASTRA.

Nov. 19—The Shielding Shadow, No. 8, "The Haunting Hand" (Two parts—Dr.).
Nov. 26—The Shielding Shadow, No. 9, "The Incorrigible Captive" (Two parts—Drama).
Dec. 3—The Shielding Shadow No 10, "The Disappearing Mantle" (Two parts—Drama).
Dec. 3 Pearl of the Army No 1, "The Traitor" (Two parts—Drama).

GOLD ROOSTER PLAYS

July 17—The Shadow of Her Past (Five parts—Drama).
Nov. 5—The Hidden Valley (Five parts—Drama).
Nov. 12—Shadows and Sunshine (Five parts—Comedy—Drama).
Nov. 19—The World and the Woman (Five parts—Drama).
Nov. 26—Arms and the Woman (Five parts—Drama).
Dec. 3—Divorce and the Daughter (Five parts—Drama).

PATHE.

Nov. 19—The Warning (Three parts—Drama).
Nov. 19—A City's Milk Supply (Industry).
—Here and There in Spain (Scenic—Colored).
Nov. 26—The Resurrection (Three parts—Dr.).
Nov. 26—Florence Rose Fashions No. 9, "The Beginning of the Social Season" (Fashion).
Dec. 3—The Old Fogy (Three parts—Drama).
Dec. 3—Life of Our Saviour (Seven parts—Drama) (Colored).
Dec. 3—How Matches Are Made (Industrial).
—The Island of Kyuschu, Southernmost Japan (Scenic) (Colored).

PATHE NEWS.

Nov. 22—Number 94, 1916 (Topical).
Nov. 25—Number 95, 1916 (Topical).
Nov. 29—Number 96, 1916 (Topical).
Dec. 2—Number 97, 1916 (Topical)
Dec. 6—Number 98, 1916 (Topical).
Dec. 9—Number 99, 1916 (Topical).

ROLIN.

Nov. 12—Luke—Gladiator (Comedy).
Nov. 19—Luke Patient Provider (Comedy).
Nov. 26—Luke's Newsie Knockout (Comedy).
Dec. 3—Luke's Movie Muddle (Comedy).

Triangle Film Corporation.

FINE ARTS.

Nov. 12—American Aristocracy (Five parts—Drama).
Nov. 19—The Microscopic Mystery (Five parts—Drama).
Nov. 26—The Children Pay (Five parts—Dr.).
Dec. 2 Children of the Feud (Five parts—Drama).

INCE.

Nov. 12—Jim Grimsby's Boy (Five parts—Dr.).
Nov. 19—The Honorable Algy (Five parts—Drama).
Nov 26—The Devil's Double (Five parts—Dr.).
Dec. 2—The Criminal (Five parts—Drama).

KEYSTONE.

Sept. 24—His Busted Trust (Two parts—Com.).
Sept. 24—A Calico Vampire (Two parts—Com.).
Oct. 1 Haystacks and Steeples (Two parts—Comedy).
Oct. 1—The Lady Drummer (Two parts—Com.).

Unicorn Film Service.

BUFFALO.

Oct. 30—The Rose of the Prairie (Drama).
Nov. 4—The Brand of the Sagebrush (Dr.).

GAYETY.

Nov. 3—Fathe Was Right (Comedy).

HIPPO.

Oct 30—Dan Daly's Nightmare (Comedy).
Nov. 2—Billy Forgot (Comedy).

JOCKEY.

Oct. 31—Love and Kerosene (Comedy).

JUDY.

Oct. 19—Over the Hills (Comedy).
Oct. 22—Disposing of a Lover (Comedy).
Nov. 1—Married Misery (Comedy).
Nov. 4—His Disjointed Honeymoon (Comedy).

PURITAN.

Oct. 30—Heart of the Flame (Drama).
Nov. 1—Naked Souls (Drama).

RANCHO.

Oct. 31—The Echo of France (Drama).
Nov. 2—The Trail of the Rattlesnake (Two parts—Drama).

SUNSET.

Nov. 4—The Strength of the Conscience (Dr.)

SUPREME.

Oct. 6—The Guilty One (Two parts—Drama).
Nov. 5—Life's Stepping Stones (Three parts—Drama).

UNICORN.

Nov. 3—Mayor's Wife (Two parts—Drama).

UTAH.

Oct. 21—The Vengeance of Dan McGrew (Drama).
Nov. 1—'Neath Texan Skies (Drama).

Feature Releases

ARTCRAFT PICTURES CORP.

Nov. 6—Less Than the Dust (Mary Pickford—Seven parts—Drama).

CHRISTIE FILM CO.

Nov. 13—His Friend, the Elephant (Comedy).
Nov. 20—Some Kid (Comedy).
Nov. 27—Tramp, Tramp, Tramp (Comedy).

CONSOLIDATED FILM CORPORATION.

Nov. 6—The Crimson Stain Mystery No. 12, "The Restless Spirit" (Two parts—Drama).
Nov. 13—The Crimson Stain Mystery, No. 13, "The Despoiling Brutes" (Two parts—Drama).
Nov. 20—The Crimson Stain Mystery No. 14 (Two parts—Drama).
Nov. 27—The Crimson Stain Mystery, No. 15 (Two parts—Drama).

EXCLUSIVE FEATURES INC.

October—La Tosca (Two parts—Drama).

FOX FILM CORPORATION.

Oct. 23—Romeo and Juliet (Five parts—Dr.).
Nov. 6—Sins of Her Parent (Five parts—Dr.).
Nov. 13—The Mediator (Five parts—Drama).
Nov. 20—Jealousy (Five parts—Drama).

FROHMAN AMUSEMENT CORP.

October—The Conquest of Canaan (Drama).
November—The Witching Hour (Seven parts—Drama).

GREATER VITAGRAPH (V-L-S-E, INC.).

Nov. 13—The Scarlet Runner No. 7 "The Red Whiskered Man" Vitagraph (Two parts—Drama).
Nov. 13—The Price of Fame (Vitagraph—Five parts—Drama).
Nov. 20—The Dollar and the Law (Vitagraph—Five parts—Drama).
Nov. 20—The Scarlet Runner, No. 8, "The Glove and the King" (Two parts—Drama).
Nov. 27—An Enemy to the King (Vitagraph—Five parts—Drama).
Nov. 27—The Scarlet Runner, No. 9, "The Gold Cigarette Case" (Vitagraph—Two parts—Drama).
Dec. 4—Rose of the South (Vitagraph—Five parts—Drama).
Dec. 4—The Scarlet Runner, No. 10, "The Lost Girl" (Vitagraph—Five parts—Drama).
Dec. 11—The Scarlet Runner, No. 11, "The Missing Chapter" (Two parts—Drama).
Dec. 11—The Enemy (Five parts—Drama).

HERALD FILM CORPORATION.

October.—Prima Donna's Husband (Five parts—Drama).

INTERNATIONAL FILM SERVICE INC.

Nov. 7—Hearst-International News Pictorial, No. 89, 1916 (Topical).
Nev. 9—Hearst-International News Pictorial, No. 90, 1916 (Topical).
Nov. 13—Beatrice Fairfax, No. 15 (Two parts—Drama).
Nov. 13—The Jockey of Death (Milano—Five parts—Drama).
Nov. 14—Hearst-International News Pictorial, No. 91, 1916 (Topical).
Nov. 16—Hearst-International News Pictorial, No. 92, 1916 (Topical).
Nov. 20—Beatrice Fairfax, No. 16 (Two parts—Drama).
Nov. 21—Hearst-International News Pictorial, No. 93, 1916 (Topical).
Nov. 23—Hearst-International News Pictorial, No. 94, 1916 (Topical).
Nov. 28—Hearst-International News Pictorial, No. 95, 1916 (Topical).
Nov. 30—Hearst-International News Pictorial, No. 96, 1916 (Topical).

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 1372, 1374.)

IVAN FILM PRODUCTIONS

November—The Sex Lure (Six parts—Drama)
Dec. 1—Enlighten Thy Daughter (Five parts—Drama)

KLEINE-EDISON-SELIG-ESSANAY.

Nov. 6—The Prince of Graustark (Essanay—Five parts—Drama).

Nov. 13—The Cossack Whip (Edison—Five parts—Drama).

Nov. 20—The Chaperon (Essanay—Five parts—Drama).

Dec. 4—The Breaker (Essanay—Five parts—Drama).

Dec. 11—A Message to Garcia (Edison—Five parts—Drama).

THE MOTION PICTURE FORUM.

Oct. 2—Motion Picture Portrait Studies of President Wilson and His Cabinet—the U. S. Government in Action.

SELZNICK PICTURES.

November—War Brides (Herbert Brenon—Dr.)
Nov.—The Foolish Virgin (Drama).
Nov.—Panthea (Drama).
December—The Argyle Case (Drama)

SIGNET FILM CORPORATION.

Nov.—The Masque of Life (Seven parts—Dr.).

SUNBEAM MOTION PICTURE CORPORATION.

Oct.—Somewhere in Georgia (Drama).

WORLD PICTURES.

Nov. 19—The Madness of Helen (Five parts—Drama).

Nov. 26—The Girl She Married (Five parts—Drama).

Dec. 3—All Man (Five parts—Drama).

Dec. 10—The Rise of Susan (Five parts—Dr.)

States Right Features

CALIFORNIA MOTION PICTURE CORPORATION.

Nov.—The Woman Who Dared (Seven parts—Drama).
December—The Passion Flower (Drama).

EUROPEAN FILM CO.

November—Fighting for Verdun (Five parts—Topical).

GRAFTON PUBLISHING CO.

Oct.—Argonauts of California (Ten parts—Drama).

G. M. BAYNES.

Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.).

B. S. MOSS MOTION PICTURE COR.

Oct.—The Power of Evil (Drama).
November—Boots and Saddles (Drama).

MONARCH PHOTO-PLAY CO., INC.

October—Common Sense Brackett (Six parts—Drama).

PIONEER FEATURE FILM CORPORATION.

October—The Soul of a Child (Five parts—Dr.).

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.).

UNITY SALES CORPORATION.

Oct. 30—Tweedledum's Busy Night (Two parts—Comedy).
Oct. 30—The Yellow Menace, No. 9, "The Time Clock Bomb" (Two parts—Drama).
Nov. 6—The Yellow Menace, No. 10, "A Message from the Sky" (Two parts—Drama).
Nov. 6—Humanizing Mr. Winsby (Five parts—Drama).
Nov. 13—The Yellow Menace, No. 11, "The Half Breed's Hatred" (Two parts—Drama).
Nov. 20—The Yellow Menace, No. 12, "The Aeroplane Accident" (Two parts—Drama).
Nov. 27—The Yellow Menace, No. 13, "The Sky and the Submarine" (Two parts—Drama).
Dec. 4—The Yellow Menace, No. 14, "The Interrupted Nuptials" (Two parts—Drama).
Dec. 11—The Yellow Menace, No. 15 (Two parts—Drama).

A. & H. M. WARNER.

November—Robinson Crusoe (Five parts—Dr.).

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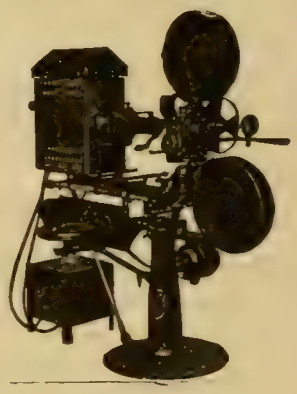

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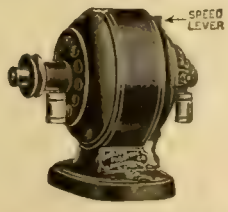

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Judge Reid, Judge of the District Court of the United States for the Northern District of Iowa, Cedar Rapids division, sitting at Dubuque, Ia., Friday, November 3, after hearing arguments for two days, directed the attorneys to prepare an order enjoining the Gate City Feature Film Corporation from further exhibiting "The Spoilers" in the States of Iowa, Nebraska, Missouri and Kansas.

Cooney & Verhoeven, of Chicago, together with Trewin, Simmons & Trewin, of Cedar Rapids, represented the complainant, the Selig Polyscope Company, and Henry Rickel, W. J. Barngrover and Rickel & Dennis represented the defendant.

The suit was originally brought by the Selig Polyscope Company on the 5th of July, 1916, in Cedar Rapids, Ia., and claimed that the rights which Martin & Estes had and which they claimed were assigned to the defendant corporation had expired December 31, 1915, and that the people who were now attempting to exhibit the picture had no right to do so. Owing to court matters it was impossible to bring the motion for a preliminary injunction up before the present time, and Judge Reid consented to hear the same in Dubuque, where the above order for injunction was directed.—Moving Picture World, Nov. 25, 1916.

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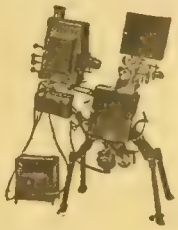
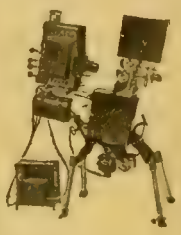


"Sixteen Years of Knowing How"

POWER'S



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THE MACHINE THAT HAS RADICALLY ADVANCED THE ART OF MOTION PICTURE PROJECTION.

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THERE ARE QUITE A NUMBER OF POWER'S CAMERAGRAPHS THAT HAVE STOOD UP THROUGH TEN YEARS OF ACTIVE SERVICE AND THAT ARE STILL BEING OPERATED WITH EXCELLENT RESULTS.

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NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK CITY

Vol. 30, No. 10 December 9, 1916 Price 15 Cents

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Jerry's Big Doings" (Cub).

Post Office Box 226
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NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

SEVEN DEADLY SINS

A new thing in films
a series of seven
five-reel features
each complete in itself

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The First
ESSANAY-CHAPLIN
REVUE of 1916
Today
Screen Time
1 Hour
17 Minutes
GENERAL FILM SERVICE
Essanay
GEORGE K SPOOR PRESIDENT
1333 Argyle St., Chicago

"LIBE

The Moving Picture World

"Liberty"

Universal Serial Is Proving Itself a Startlingly Realistic Drama of Warfare Along Mexican Border.

Reviewed by Robert C. McElravy.

INSTEAD of a slackening interest, which is sometimes felt in a long serial photoplay, "Liberty" has exceded all promises and is now sweeping its way into the hearts of observers. Nothing has been done in the way of thrilling warfare and adventure to overshadow this production. Its thrills are the genuine outgrowth of a well-sustained plot, and each instalment, with its vivid pictures of conditions on the Mexican border, raises rather than lowers the high standard of the serial. The thirteenth, fourteenth and fifteenth episodes are wonderful, indeed.

More Evidence:

"'LIBERTY' is the best drawing feature I have had up to date. The business increases with every episode and the capacity of the house is taxed on 'Liberty' night."—Savoy Theatre, Springfield, Ill.

"'LIBERTY' takes well with the public and in their opinion it is a splendid serial, well acted and staged, and with the punch produced as the natural sequence of preceding events, and without a lot of preliminary posing by the 'stars' in the play."—The Lyric Theatre, Marysville, Cal.

"'LIBERTY' has proven one of the biggest money-getters I have ever handled in the serial line, and my patronage on the days on which I run it proves conclusively that the public agree with me in declaring it the finest and best serial ever produced by any company."—The Globe Amusement Co., McKeesport, Pa.

"'LIBERTY' is turning out to be the best serial my house has ever had. 'LIBERTY' is proving to be Simply Great."—Bijou Theatre, Fresno, Cal.

"My good business on 'LIBERTY,' Saturday nights, is my saving grace. It is a smashing business. 'LIBERTY' is a good money-getter."—Star Theatre, Madrid, Iowa.

LIBERTY

Says

The UNIVERSAL Serial Glorious Is Getting More Money for Exhibitors than any other Serial Ever Produced

Further Proof:

"Only trouble we have had with 'LIBERTY' is our capacity is too small to accommodate the crowds on episode nights."—Olympic Theatre, Cedar Rapids, Iowa.

"'LIBERTY' is one of the best serials ever produced and a money-getter. I have advised other exhibitors about it."—Nicollet Theatre, Minneapolis, Minn.

"'LIBERTY' has some pep and I am doing good business with same. Patrons say it is the best serial I have ever run. I am a booster for 'LIBERTY.'"—Rex Theatre, Chisholm, Minn.

"'LIBERTY' is going fine with me. Book me for your next serial."—H. C. Whittmann, Muscatine, Iowa.

"'LIBERTY' always brings double crowds. We are always sure of good business 'LIBERTY' night, whether it storms or not."—Orpheum Theatre, Ottumwa, Iowa.

"'LIBERTY' will grow to cap anything that has gone before it, barring none."—Cozy Theatre, Cresco, Iowa.

"We have shown almost every serial to date. 'LIBERTY' is doing more business for us than all previous serials."—Navarro Theatre, Los Angeles, California.

"'LIBERTY' is O. K. I wish there were 40 episodes. Average to date over 600 sold tickets. Played last night to 700. Pretty good for small town and run-down theatre."—Fairfield Theatre, Fairfield, Iowa.

"'LIBERTY' is full of thrills and that is what our patrons like. It has been a winner for us."—Princess Theatre, Boone, Iowa.

"'LIBERTY' is good and well received."—Lincoln Theatre, Jefferson, Iowa.

"'LIBERTY' takes very well with my audiences."—Arlington Theatre, Tracy, Cal.

BOOK NOW AND MAKE MONEY

"'LIBERTY' is O. K.—going big. A money-maker for us."—Princess Theatre, Santa Anna, Cal.

"'LIBERTY' all O. K. Great! Best serial ever run in this theatre in six years."—Metropolitan Theatre, Los Angeles, Cal.

"'LIBERTY' is a great serial—second episode business doubled. 'Nuf sed."—New Central and Butterfly Theatre, Los Angeles, Cal.

You can profit by the EXPERIENCE of these Men:

Exhibitors never had so good an opportunity to make the big money on a serial as they have with "LIBERTY." You aren't taking chances with this wonder serial. Here on this page we have shown you what Exhibitors and the public think of "LIBERTY," and WHAT IS MORE, we have PROVEN to you that "LIBERTY" will MAKE MONEY for YOU. Write or wire for booking reservation now to any of the 73 Universal Exchanges, or

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, NEW YORK

The Timeliest of all Serials. Sensational - Thrilling - Patriotic Scenes laid along the Mexican Border.

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MARIE WALCAMP
EDDIE POLO
JACK HOLT

with hundreds in the supporting cast

J. G. BLYSTONE

DIRECTOR-GENERAL—L-KO KOMEDIES

Creators of the Greatest Co

Mr. J. G. Blystone Director-General of L-KO Komedies, is the man that has been described as "The Man with a million comedy ideas." Mr. Blystone's versatility in the producing of film comedies is amazing. The best answer to his brilliance in the Komedy field are the endless number of L-KO productions that have brought instantaneous popularity, prestige and packed houses to thousands of Exhibitors the world over. Here appended is but a partial list of Mr. Blystone's successes:—"PIRATES OF THE AIR"—"HOW STARS ARE MADE" –"GERTIE'S JOY RIDE"—"ALICE IN SOCIETY"—"WHERE IS MY WIFE?"—"A MID-AIR MIXUP"—"UNHAND ME, VILLAIN"—"TILLIE'S TERRIBLE TUMBLE"—"GABY'S GASOLINE GLIDE"—"CROOKED FROM THE START"—"HIGH DIVER'S CURSE"—"MURDERED BY MISTAKE." And many others, all convulsion producers and supreme in the Komedy field. WATCH for the tremendous Komedy Smash COMING with Alice Howell, directed by Mr. Blystone.

L-KO KOMEDY KOMPANY

JULIUS STERN, President

DIRECTING

ALICE HOWELL

L-KO STAR and the Funniest Woman on Earth

medy Sensations of All Time

Miss Alice Howell recognized and acknowledged by Millions of Movie Fans and Thousands of live wire Exhibitors the world over to be "THE FUNNIEST WOMAN THAT EVER APPEARED IN FILM COMEDIES,—ANYWHERE, ANY TIME"—is the woman who plays the lead in L-KO Komedies—Miss Howell's work in "ALICE IN SOCIETY" was one of the most convulsing performances ever shown on any screen. No description necessary. The picture on the screen and the shekels in Exhibitors' tills—the one and ONLY answer. Alice Howell and her work in L-KO Komedies under the personal direction of Mr. Blystone have made both herself and L-KO Komedies famous throughout the entire world. WATCH FOR L-KO EXTRAORDINARY SPECIAL—COMING SOON LOOK FOR THE BIG ANNOUNCEMENT IN THE TRADE PAPERS.

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A Thundering Drama With a Thundering Message

A magnificent and awe-inspiring picture of National Defense. A tremendous photo-drama with a great patriotic appeal. A photo-play triumph that will thrill every American man, woman and child.

"The Eagle's Wings" is a stupendous box office attraction that portrays existing conditions in realistic detail, rather than through so-called spectacles of mimic warfare and imposible visualizations. This epoch-making drama will pack your house at every performance. Remember, it is a BLUEBIRD Extraordinary—NOT on the regular BLUEBIRD Program. Book through your local BLUEBIRD Exchange, or

BLUEBIRD

Executive

1600 Broadway

The EAGLE'S WINGS"

A BLUEBIRD Extraordinary

From the Virile Pen of RUFUS STEELE

BLUEBIRD Exhibitors will please take notice that "The Eagle's Wings" is not on the regular BLUEBIRD Program. Originally intended for a State Rights production, this magnificent drama made so strong an impression that BLUEBIRD secured it at an enormous sum for BLUEBIRD and other Exhibitors. You must expect to pay good money for this, because it will mean capacity houses to you. Special paper, including magnificent 24 sheet. BOOK NOW before it is too late.

Photo Plays (Inc.)

Offices

New York

A Thrilling Mexican Border Drama

"Mixed Blood"

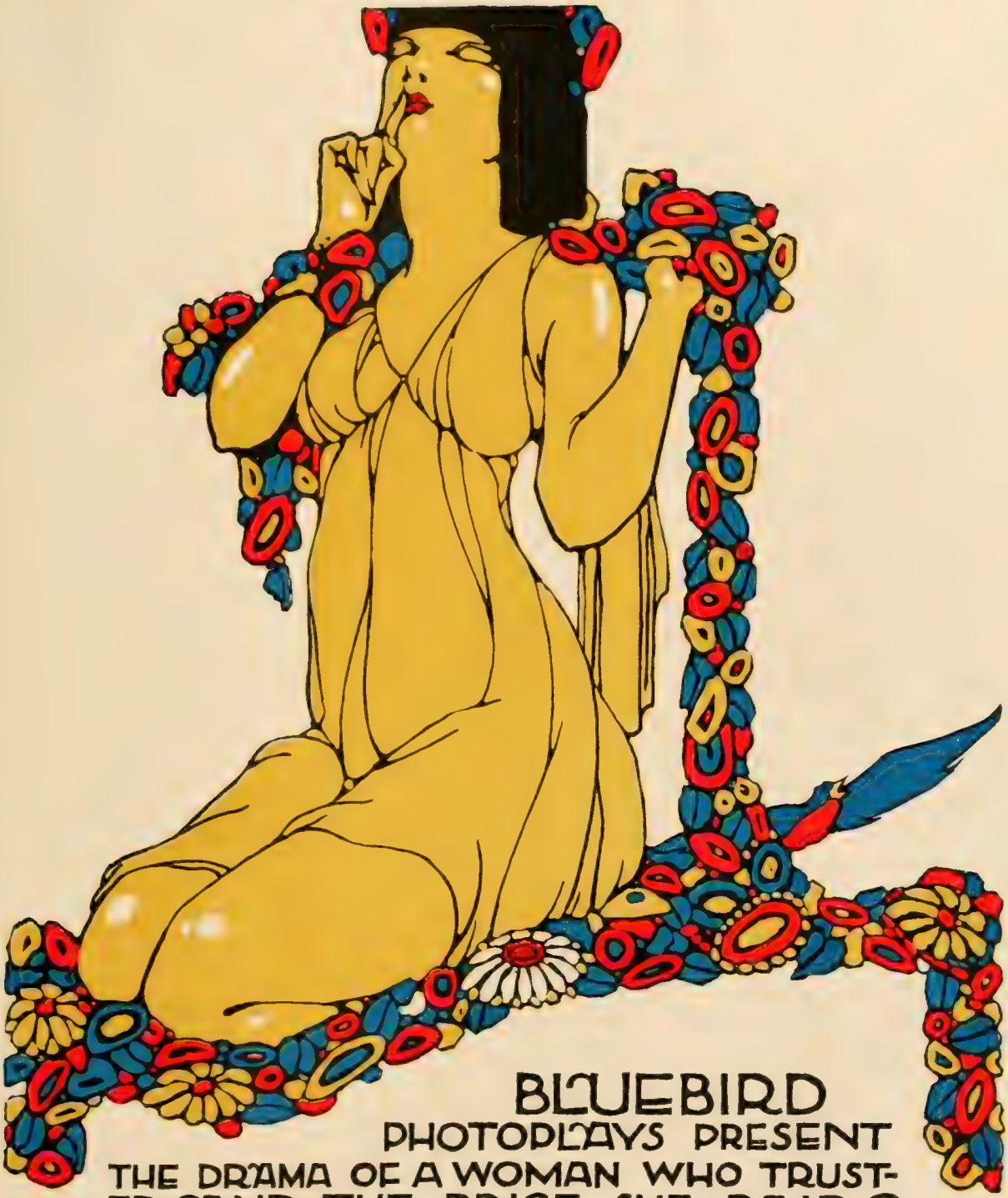
Written by Willard Mack, famous Broadway Actor and Playwright

Featuring Claire McDowell, Geo. Beranger & Ray Stewart

Directed by Charles Swickard

RED FEATHER PHOTOPLAYS

Book through any UNIVERSAL *Exchange*

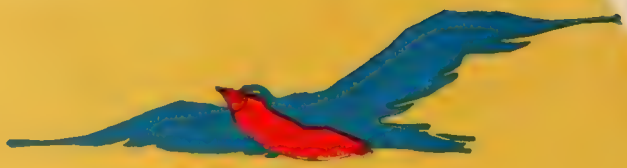


BLUEBIRD
PHOTOPLAYS PRESENT
THE DRAMA OF A WOMAN WHO TRUSTED AND THE PRICE SHE PAID.

"THE PRICE OF SILENCE"

WITH DOROTHY PHILLIPS & LON CHANEY.
FROM THE STORY BY W. CAREY WONDERLY.
DIRECTED BY JOSEPH DE GRASSE

RICE
PARIS



BLUEBIRD
PHOTO PLAYS (INC)

UNUSUAL in story, treatment and plot development the BLUEBIRD Photoplay, "The Price of Silence," is convincing evidence of the merit of the widely-known BLUEBIRD policy of "The Play's The Thing."

Realizing the importance of good acting in the production of an even performance, the stars—Dorothy Phillips and a brilliant supporting cast were chosen because of their suitability to portray the characters perfectly. Thus you get a STAR play and STAR Players as well.

The plot of the drama deals with the life of a young woman who bears the burden of the tragic romance of her early years. It is vivid, human, appealing, wholesome and inspiring. Staged with convincing realism it is a perfect achievement of the silent drama.

Every week BLUEBIRD advertisements in the Saturday Evening Post carry the story of BLUEBIRD photoplays to ten million readers, the cream of the moving picture patronage of the nation. You can share profitably in this tremendous publicity by showing BLUEBIRDS in your theatre. Book through your local BLUEBIRD Exchange, or

BLUEBIRD PHOTOPLAYS, (Inc.)

1600 BROADWAY EXECUTIVE OFFICES NEW YORK

YOU'LL ATTRACT THE *ENTIRE* FAMILY

BY EXHIBITING

CHRISTIE COMEDIES

CHRISTIE COMEDIES are produced for the exhibitor whose success depends upon the patronage of every member of the American family, from Bobbie to Bridget. Because Christie Comedies are clean, because they have sensible plots, and because they are really funny, they succeed in getting the laugh from *all* without offending *any*. If you are seeking to attract the "entire family" of movie goers—people who want good, enjoyable comedy without the bad after-taste, start booking Christie Comedies at once.

A new Christie Comedy is released thru independent exchanges each week.

The latest is

"MISS BILLY BUTTONS"

Featuring

BILLIE RHODES

and

HARRY HAM

Released on the Open Market Dec. 11th.

Get in touch with the nearest Christie Comedy exchange at once and be shown this and other Christie Comedies. It will mean money to you.

Christie Film Co.

HEAD OFFICE AND STUDIOS—
SUNSET BLVD. AT GOWER ST.
LOS ANGELES, CALIFORNIA

NEW YORK OFFICE
LONGACRE BUILDING

"Absi

This great picture, made by HERBER
money getter of its day and smashe

I Have Pu

Understanding as I did, the tremendous success Exhibitors in every part of the world had with "ABSINTHE" and realizing the even greater possibilities of this big winner now during the War, showing the city of Paris, surrounding territory, fighting trenches, artillery action, etc., I made the UNIVERSAL FILM MFG. CO. an offer for negative and complete territorial rights. It was accepted and now "ABSINTHE" belongs to Yours Truly, KING BAGGOT.

Exhibitors who have played it certainly need no information as to the Box Office value of "ABSINTHE." It proved a whale of a winner and one of the biggest money getters that ever came down the line.

Those who have still to book it can rest their faith in the facts that HERBERT BRENON directed "ABSINTHE" while Leah Baird and Myself played the leads. Herbert Brenon produced "Neptune's Daughter," "War Brides," "A Daughter of the Gods," and other huge successes.

In "ABSINTHE" we show the famous spots of Paris, including such places as **Montmarte, Tuileries, Arch de Triomphe, Grande Boulevarde,** and many other famous spots.

I have spent a young fortune working it up, inserting new titles, new scenes, etc., so that it now outclasses the original picture completely.

"ABSINTHE" as I have it prepared is a tremendous production.

"Absinthe" in it's new dress will be without questio

"Absinthe"

RENON, LEAH BAIRD and MYSELF in Paris was the biggest ll Box Office Records. It's even better today, that's why

chased It Outright

Compared to many of the State Rights propositions now on the market "ABSINTHE" looms up like a house afire. You don't have to gamble on "ABSINTHE." It has drawn hundreds of thousands of dollars into the box offices of thousands of theatres all over the world and is now ready to draw **more money than it ever did.** I own the picture, complete State Rights and will make interesting terms to State Right Buyers for quick action.

STATE RIGHTS NOW SELLING

—And you can bet your sweet life that it won't be forty-eight hours after this ad appears when I will be swamped with inquiries because "ABSINTHE" is too well known for its tremendous power to draw capacity houses to go begging.

EXTRA SPECIAL—I paid a tidy sum to one of the brainiest advertising Experts in the business to get out my advertising folders for State Rights Buyers. THESE WILL BE GIVEN FREE TO ALL STATE RIGHTS BUYERS, and I want to tell you, you've never seen adv. matter with the "kick" in it like mine. Write, wire, phone or call for terms, territory, information, etc. Address me **personally**—4th floor—1600 Broadway, New York City.

Louis Baggot

P. S. For a limited time I will arrange to appear in person in the large theatres for State Rights Buyers who buy "ABSINTHE." More information on this "APPEARANCE IN PERSON" on application. Write or wire me today.

The Biggest State Rights Proposition of the Season

TRIANGLE

RELEASES FOR WEEK OF DECEMBER 3rd

WILLIAM DESMOND *and* DOROTHY DALTON,

IN

"A Gamble in Souls"

KAY BEE

A virile, powerful story of the wilderness. There is the smash and whirl and rush of the sea, breath-taking shipwreck, and the primal battle of two souls with God the only Watcher. Love spreads over the land and sea and sky and everything comes true. The author has built up a remarkable series of situations in which the interest is held in suspense to the end.

Mae Marsh and Robert Harron

IN

"The Wharf Rat"

FINE ARTS

All of Mae Marsh's alluring qualities, her cleverness and humanness are combined in this, her first attempt at playing the boy. She disguises herself in boy's clothing to shield her grandpa from the long arm of the law and the story built around this situation is one of continued action, suspense and real live people

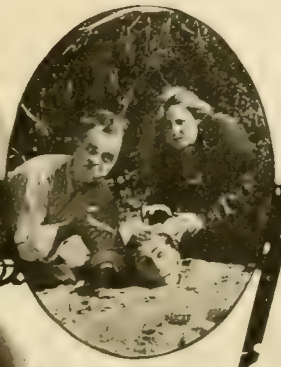
KEYSTONE COMEDIES

Two half miles of—just laughs.

TRIANGLE
MACK SENNETT-KEYSTONE

Ora Carew
Triangle-Keystone

Chas Murray, Louise Fazenda in "Bombs"



Fred Mace, Alice Davenport and Victor Potel in "His Last Scent"

Louise Fazenda
Triangle-Keystone

Fred Mace
Triangle-Keystone

Harry Booker
Triangle-Keystone

Roscoe Arbuckle
Triangle-Keystone

Keystone Comedies
are released exclusively by
TRIANGLE FILM CORPORATION

MR. ANY EXHIBITOR!! If you Faithfully follow our directions we will GUARANTEE that

JIMMIE DALE

ALIAS THE GREY SEAL

will fill your theatre on your poorest night!

WRITE US FOR DIRECTIONS!

Monmouth Film Corporation

HARRY McRAE WEBSTER, President
JULES BURNSTEIN, Gen. Manager

DORIS MITCHELL as THE WOMAN IN BLACK

PAUL PANZER as HENRY LA SALLE

E. K. LINCOLN as JIMMIE DALE

EDNA HUNTER as MARIE LA SALLE

16 STARTLING ADVENTURES

EACH EPISODE A COMPLETE ADVENTURE IN 2 REELS

16 THRILLING EPISODES 16

EACH ADVENTURE A COMPLETE STORY IN 2 REELS

ADAPTED FROM THE PROFESSIONAL ADVENTURES OF JIMMIE DALE APPEARING IN PEOPLE'S MAGAZINE By FRANK L. PACKARD

SUPPORTED BY

ELEVEN HUNDRED NEWSPAPERS

AND A

CAST OF STARS

BOOK NOW

WITH NEAREST

UNICORN EXCHANGE

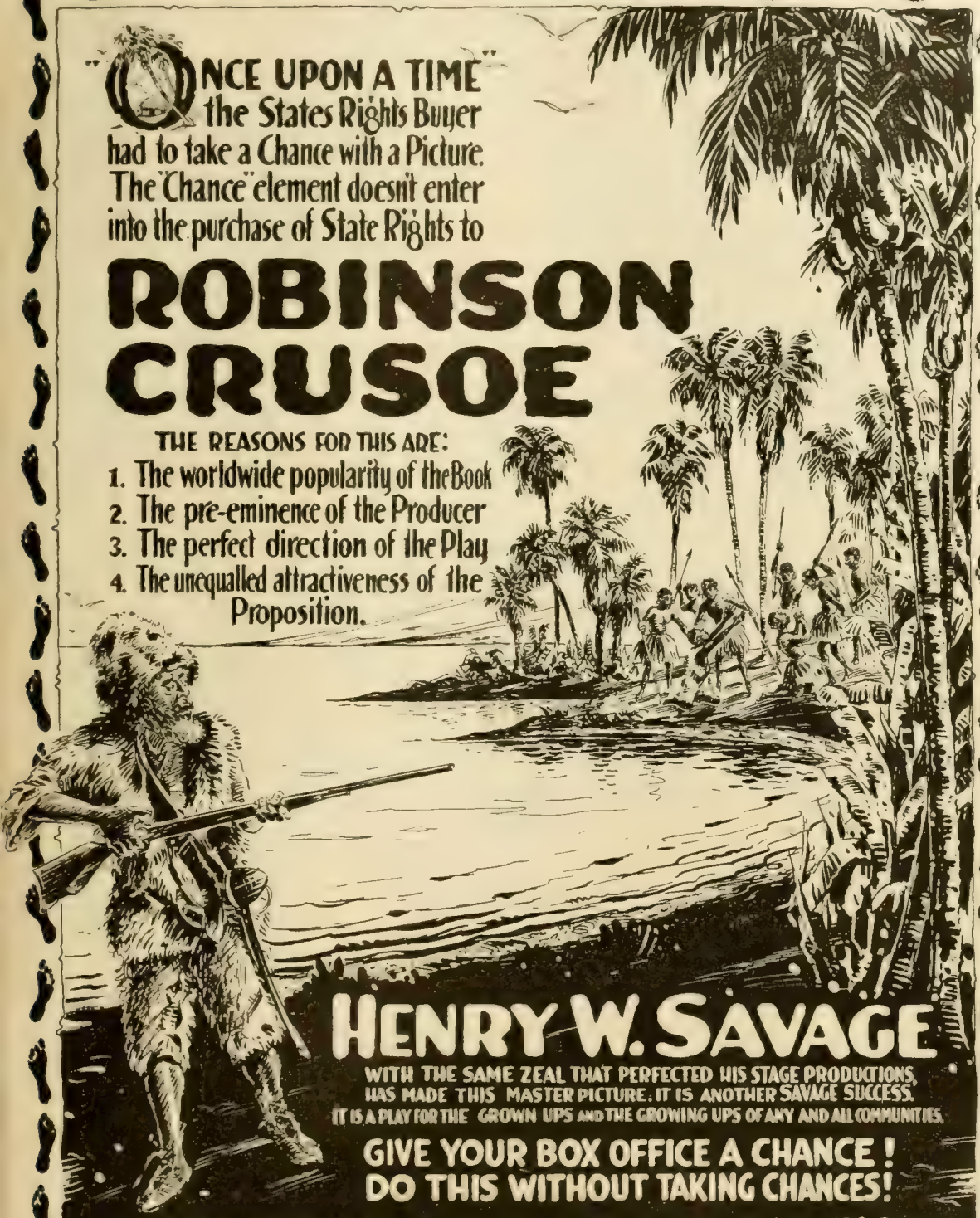
28 BRANCHES THROUGHOUT THE U.S.
EXECUTIVE OFFICE-126-30 W. 46TH ST., N.Y. CITY

"ONCE UPON A TIME" the States Rights Buyer had to take a Chance with a Picture. The "Chance" element doesn't enter into the purchase of State Rights to

ROBINSON CRUSOE

THE REASONS FOR THIS ARE:

1. The worldwide popularity of the Book
2. The pre-eminence of the Producer
3. The perfect direction of the Play
4. The unequalled attractiveness of the Proposition.



HENRY W. SAVAGE

WITH THE SAME ZEAL THAT PERFECTED HIS STAGE PRODUCTIONS, HAS MADE THIS MASTER PICTURE. IT IS ANOTHER SAVAGE SUCCESS. IT IS A PLAY FOR THE GROWN UPS AND THE GROWING UPS OF ANY AND ALL COMMUNITIES.

GIVE YOUR BOX OFFICE A CHANCE! DO THIS WITHOUT TAKING CHANCES!

WARNER BROS. DISTRIBUTORS, 729 SEVENTH AVE. N.Y. CITY.

THESE ARE THE STARS YOU SEE IN
THANHOUSER-MADE
PATHÉ GOLD ROOSTER PLAYS
Gladys Hulette
Frederick Warde
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Doris Grey
Florence La Badie
Jeanne Eagels
Vincent Serrano
Valkyrien
Wayne Arey
THANHOUSER FILM CORPORATION
EDWIN THANHOUSER, President

Pathé

Teasing money for you!

There was never anything attempted in "teaser" advertising campaigns that aroused half as much interest as will be aroused by the advance campaign on

Pearl of the Army

The whole country will be talking about it, Mr. Exhibitor!

Two great newspapers in every large city will carry big advertisements to help you get business on Pathé's next serial which stars

Pearl White

The greatest drawing card in motion pictures.

Your patrons will want to see America's secret foes unmasked in this great patriotic serial.

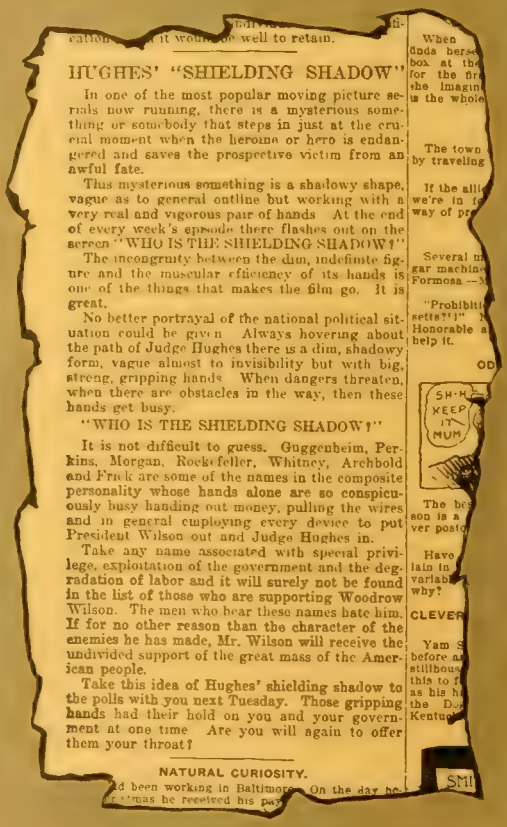
Produced by Astra
under the direction of
Edward José.

Released Dec. 3

When big newspapers run editorials based on

The Shielding Shadow

you can judge of the impression it's making on the whole country!



HUGHES' "SHIELDING SHADOW"

In one of the most popular moving picture serials now running, there is a mysterious something or somebody that steps in just at the crucial moment when the heroine or hero is endangered and saves the prospective victim from an awful fate.

This mysterious something is a shadowy shape, vague as to general outline but working with a very real and vigorous pair of hands At the end of every week's episode there flashes out on the screen "WHO IS THE SHIELDING SHADOW?"

The incongruity between the dim, indefinite figure and the muscular efficiency of its hands is one of the things that makes the film go. It is great.

No better portrayal of the national political situation could be given Always hovering about the path of Judge Hughes there is a dim, shadowy form, vague almost to invisibility but with big, strong, gripping hands When dangers threaten, when there are obstacles in the way, then these hands get busy.

"WHO IS THE SHIELDING SHADOW?"

It is not difficult to guess. Guggenheim, Perkins, Morgan, Rockefeller, Whitney, Archbold and Frick are some of the names in the composite personality whose hands alone are so conspicuously busy handing out money, pulling the wires and in general employing every device to put President Wilson out and Judge Hughes in.

Take any name associated with special privilege, exploitation of the government and the degradation of labor and it will surely not be found in the list of those who are supporting Woodrow Wilson. The men who bear these names hate him. If for no other reason than the character of the enemies he has made, Mr. Wilson will receive the undivided support of the great mass of the American people.

Take this idea of Hughes' shielding shadow to the polls with you next Tuesday. Those gripping hands had their hold on you and your government at one time Are you will again to offer them your throat?

NATURAL CURIOSITY.

SH-H KEEP IT MUM

Produced by Astra
under the direction of
Louis J. Gasnier and Donald Mackenzie

Pathé

A. H. Woods presents

The Challenge

A Pathé Gold Rooster Play in five parts, with a remarkable cast headed by

Charles Gotthold
Montague Love and
Helen Chadwick

On the stage it played to big business. As a photo play it will do bigger business.

Produced by Astra under the direction of Donald Mackenzie

Released Dec 10

Charles Gotthold
For years with Henry Miller in "The Great Divide"; also formerly with John Drew and Blanche Ring.

Recent and forthcoming Gold Rooster Plays:
"The World and the Woman," Nov. 19; "Arms and the Woman" Nov 26
"Divorce and the Daughter" Dec 3rd.

The most famous, the most successful exhibitors in the country show

The Pathé News

twice a week because they find its service unequalled, its quality always the best. No other pictures are so sure of pleasing every audience.

Every Broadway theatre except two shows the Pathé News!

Released
on the
METRO
Program
December 11.
B.A.ROLFE
presents
JULIUS
STEGER
in
The STOLEN
TRIUMPH
The sublime story of
a tragic disappoint-
ment done into a
METRO
wonderplay in 5 Acts
by Maxwell Karger
directed by
David Thompson

METRO
PICTURES
The Wonders
of all the World in
METRO
TRAVELOGS
completing
with a
Supreme Feature
and a
Sublime Comedy
the
100 PER CENT METRO
PROGRAM
for
100 PER CENT DAYS
at the theatre box office

Mrs Vernon Castle
in
PATRIA
THE SERIAL SUPREME

INTERNATIONAL

PATRIA

Has for its theme the protection of the American Home from invasion: for its star the best known woman in Americea

Mrs. Vernon Castle

INTERNATIONAL

PATRIA was given the most remarkable reception ever accorded a motion picture at the private showing in the Grand Ball Room of the Ritz-Carlton, New York, last Monday night. After the Grand Ball Room had been filled to overflowing, a thousand prominent New Yorkers patiently waited for almost two hours until the conclusion of the first performance. Then the Grand Ball Room was filled again and a second performance given.

Patria was shown to more than 1,000 exhibitors of the Metropolitan district of New York in the Strand Theatre Tuesday morning.

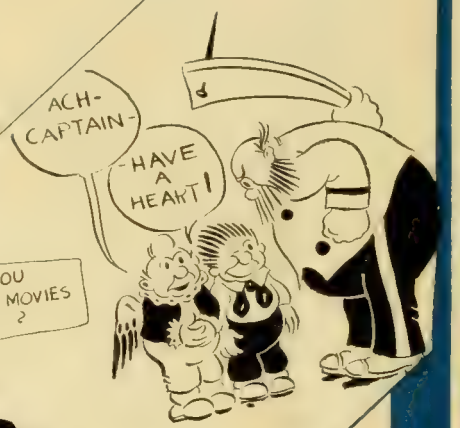
These three different audiences, the most critical and exacting, acclaimed "Patria's" success with riotous applause. No motion picture ever had such a reception.

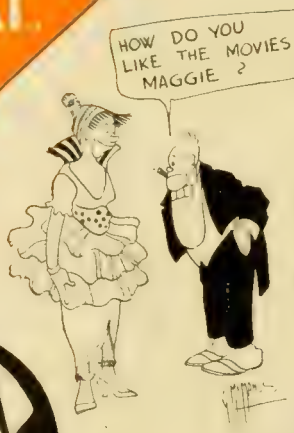
INTERNATIONAL

"Motion Picture Cocktails"

The Original Katzenjammer Kids
Bringing Up Father
Jerry on the Job
Krazy Kat

These Famous Animated Cartoons (Alternating Weekly) Now Appearing Regularly in the INTERNATIONAL SPLIT REEL





EXCHANGES

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CINCINNATI 332 Walnut St.
CLEVELAND 750 Prospect Ave., S. E.
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LOS ANGELES 912 So. Olive St.
NEW YORK CITY 729 Seventh Ave.
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BASED ON STORIES IN "THE PEOPLES MAGAZINE"

JIMMIE DALE'S LIFE WAS LIVED UNDER INSTRUCTIONS. THE SOURCE WAS A MYSTERY, ABSOLUTE, BLIND, UNSOLVABLE, AND JIMMIE WAS A MAN OF INDEPENDENT CHARACTER, OF INDEPENDENT WEALTH, YET HE OBEYED. AND THERE WERE THREE REASONS: FIRST, THAT JIMMIE WAS INTERESTED; SECOND, THAT JIMMIE, WAS IN A PECULIARY DELICATE SITUATION; AND, THIRD, THAT JIMMIE BELIEVED THAT ENDS JUSTIFY MEANS. YES, PERHAPS THERE WAS A FOURTH REASON, ALSO,—?

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WITH DIALOGUE BY

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Every one who has seen this remarkable comedy-burlesque is asking: "Where DID you get that stuff?" At the big downtown Stanley, catering to Broadway patrons, this picture was a knockout. It set everyone to talking. They want to know why a big FIVE-REEL comedy with a hundred punches has never been released before.

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IN THE NOTED DRAMATIC SUCCESS

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IN

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FEATURING

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Meredith Nicholson

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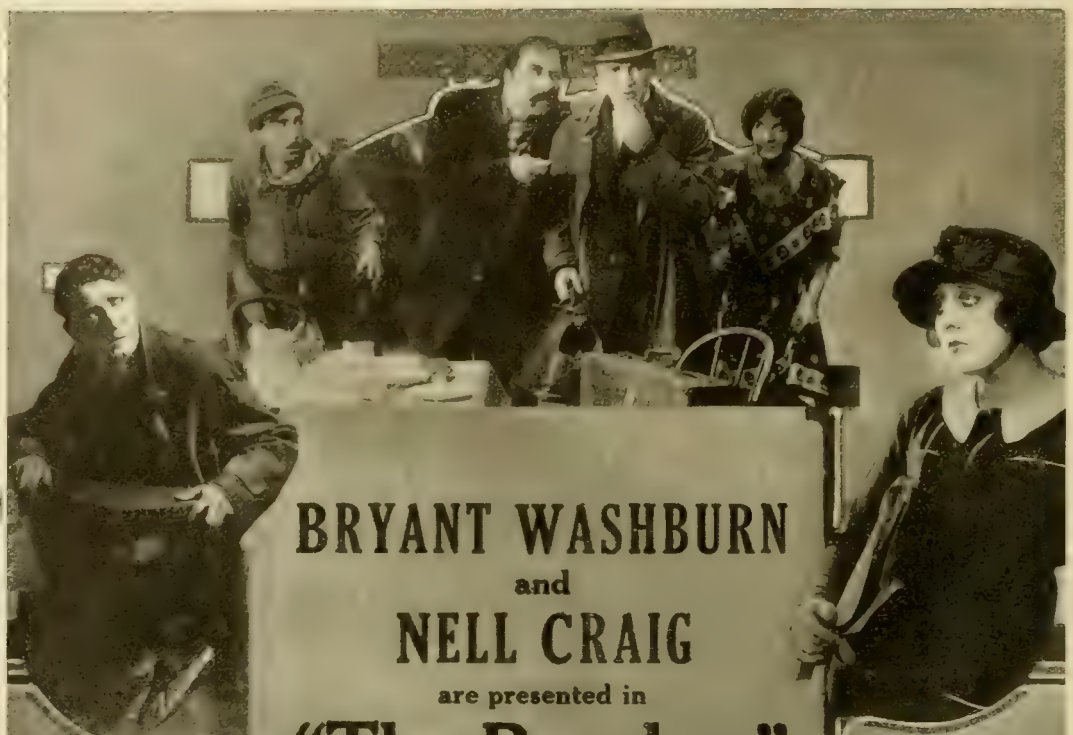

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A thrilling drama of a counterfeiting band; a girl's love for an innocent man in the toils of the police; how she captures the "coin men" and frees her sweetheart.

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Presenting

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By Charles Mortimer Peck *Directed by E. H. Calvert*

This is an unusually striking series of photoplays on marriage and divorce; the infelicities of mismated couples, the joys of real love; wholesome, clean. This subject will grip every individual for it touches real life. Begins December 16. Released every Saturday. Here are the first five. BOOK THEM NOW.

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"WIFE IN SUNSHINE" "THE SINFUL MARRIAGE"
"WHEN THE MAN SPEAKS"

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An All-Star cast, including Tom Mix, Bessie Eyton, Al. W. Filson, Eugenie Besserer, Will Machin, and other leaders!

A Thrilling Drama of the Western Frontier! Mix rides a horse across a foot-log, bridging a chasm! See the Night Riders! The fight n the storm!

"TWISTED TRAILS"

IN REGULAR SERVICE

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BABE HARDY & KATE PRICE IN *The* GUILTY ONES

DECEMBER 7th

BURNS & STULL AS POKES & JABBS IN A RARE BOARDER

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Knickerbocker

Star Features

Present Dec. 8th

ROBYN ADAIR
R. HENRY GREY
LILLIAN WEST
IN

MASTER of HER SOUL
3 ACTS

Supervised by
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Supreme in Quality, Punch and Patron-Pulling Power.

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Splendid Staging and Superb Acting by Proven Stars.

See the Next Episode To-day:

"The Trunk Mystery"

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A baffling murder mystery, with gripping action culminating in breath-taking dare-devil exploits.

By Robert Welles Ritchie
Featuring George Larkin and Ollie Kirkby

OTHER KALEM SUPER FEATURES:

"THE POISONED DART" *A "Girl from Frisco" Episode*
Released Wednesday, Dec. 6th.

"THE LINEMAN'S PERIL" *A "Hazard of Helen"*
Released Saturday, Dec. 9th.

"JAILBIRDS" *A "Ham Comedy"*
Released Tuesday, Dec. 5th.

Kalem's Klassy Four Color One and Three Sheet Lithographs on all One Reelers; One, Three and Six Sheets on "The Girl From Frisco."

KALEM COMPANY

235 West 23rd Street **New York City**

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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J. P. CHALMERS, Founder.
Published Weekly by the

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(*Index to this issue will be found on page* 1554.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, December 9, 1916

Facts and Comments

ONE of the most interesting questions the future must decide is the growth of the twelve-reel feature and its relationship both to the public and to the industry. Special multiple reel features taking the part of regular dramatic attractions are now a familiar thing in most of the big cities. In New York three or four are having continuous runs. It seems, too, that by far the most of these huge features have made money. We do not think they draw patrons away from the regular motion picture theater; on the contrary, they enhance the prestige of the motion picture. The most magnificent of all the screen possibilities can best be realized in these big features, for which special scores can be written, and on the presentation of which the best exhibiting skill can demonstrate its mettle.

* * *

WE CALL special attention to the symposium of exhibitors' opinions on the relation of the cost of film service to the box office. No more timely and vital topic has been discussed in many a day. Every letter is full of good ideas, some of which we earnestly hope will bear fruit. Incidentally, we may call attention to the fact that the MOVING PICTURE WORLD is in the closest possible touch with the daily problems of the exhibitor.

* * *

THERE are lots of men and women reformers who fall upon an objectionable picture and make it the basis of a general attack on all motion pictures. Of course there are objectionable pictures, but compared to the total output they are today almost a negligible quantity. A movement is on foot among disinterested persons unconnected with the industry in any commercial way to compile a list of specially fine pictures to whom the exhibitor may point as a fairer sample of the motion picture art and of screen ethics. The plan has its difficulties. It is, we believe, perfectly feasible. It surely looks like the best remedy against one-sided and wholesale condemnation.

* * *

SAID one prominent exhibitor to the writer the other day: "I think we are still a good ways from really good and clever titles. There are some companies—not many—that keep their titles distinctly above the average. On the other hand, there are too many that obviously do not strive after perfection in titles. After all, every title is an interruption which too often turns out to be needless and then becomes an intrusion, if not an obtrusion. In nine cases out of ten the presumption ought to be against a title—at least in all pictures that are exceptionally good. When a picture depends too much on the titles it reminds me of a man walking on crutches." All of which is heartily indorsed here, and all of which shows what an observant lot the exhibitors are.

* * *

AT THE recent luncheon of the National Board of Review one of the most gratifying features was the hearty recognition of the Board's services by one of the prominent city officials present. In giving the Board the assurance of co-operation this city official has only followed an example set by many other cities. The licensing and the police authorities of many localities have come to entertain considerable faith in the findings of the Board, and in many cases these findings have been upheld in the courts. The position of the Board is stronger today than ever it was, and deservedly so.

* * *

JUST a curious item we have stumbled on in our editorial correspondence. A theater owner had been making ends meet on a ten-cent admission. He wanted to do better than that and reduced the price to a nickel. Strangely enough, his business fell off immediately. It is a fact that quality films in nickel houses rarely pay. The exceptions prove the rule.

* * *

THE editor of a well-known magazine resents the idea of motion picture exhibitors charging more than a nickel. He thinks that the motion picture theater ought to fulfill its mission to the masses, which he thinks can only be done on the basis of five cents. The only trouble with this theory is the increased cost of film service. As things stand now the wonder to us is that so many five-cent houses still manage to exist. Then think of the difference in quality between 1906 and 1916

* * *

BUYERS for foreign markets are no longer making London their exclusive headquarters. Not only Latin-America but Australia as well is buying right here in New York. Why not? Latin-America is learning more about us than it ever knew before and feels more kindly toward us and our films. The next steamer leaving for Buenos Aires carries an unusually large quantity of American films. Indeed there is not a steamer that has left for Latin-American ports of late that has not had on board either American film men or American films or both; mostly both.

Tales of Woe

By Louis Reeves Harrison

THE most difficult stories to write are those which do justice to our own times. This fact is one very generally ignored in motion picture production. Many a producer who feels a sort of mystical veneration for old examples of literature and the drama, even when they contain no universal appeal, when they pertain merely to conditions which no longer exist, is deeply impressed with their value in modern composition, whereas the best material they furnish is, with certain illustrious exceptions, only fit for the foundations of the modern structure.

Contrast the volumes of learned and literary criticism on the classics with the frankly malicious and enviously slighting remarks passed on any work of art that dares to be new. "Enlighten the world and ye shall be crucified!" Of course, all that is new is not meritorious, but gems and refuse are shoveled into the same production hopper with a weakness of discrimination that shows a lack of artistry in selection and of good common business sense in distribution. Now and then, in the mass of stuff shown on the screen, gems of the purest ray serene shine out for a few months of exhibition and then are consigned to oblivion.

The adaptation is a half-way measure, and who ever heard of a half-way measure succeeding to any large degree? It is true that many of the great novels and plays of the past are still interesting—we have sifted out the best examples—but we have had practically all of them on the screen. Are we to have them over and over again next year? Are we to have three hundred and sixty-five more days of "In the Gloaming?" Nearly all of these old masterpieces are tragic, suited to grand opera, perhaps, but rather depressing for those who go to the picture show.

A very large number of the so-called "strong" stories from foreign sources relate to a form of oppression born in the idea of monarchial rule. We revolted against that kind of tyranny over a century ago and threw it off forever. While we are glad to help those in revolt today, those aspiring souls who would rid themselves of princes and prelates, the particular form of oppression from which they suffer is not so near to our hearts as the cry for greater justice to humanity, greater generosity to its erring members, which comes from our midst.

We are here to govern ourselves and to prove that we can do it in a manner which shall be a departure from the obsolete one-man rule of a self-elected Emperor. Our problems are here, not in Europe. If we must have unpleasant pictures to act as a tonic in our easygoing life, why not utilize great lessons of the past by bringing the scene of action to our own country or so present the theme that its modern application will be of value? Tragedy would then involve either an inner struggle or a vain conflict of great souls against greed, against inhumanity, against ignorance, against all that obstructs enlightenment and happiness.

Shall we deal with existence as we find it? Shall we try to do justice to the times in which we live? "No!" says the Big Distributor. Why not? "Because," he insists, "the exhibitor refuses to buy a photoplay not based on the work of some big author." Big authors of today refuse to sell great copyright works at current rates in sufficient quantity to provide one release a month. Producers are forced to turn to old stories in order to comply with such actions. Old stories can not, as a rule, do justice to the times in which we are living. Such an exaction carries its own condemnation.

If it is true that exhibitors demand that the screen story shall bear the name of some celebrated author, what other resource has the producer than the eternal half-measure of adaptation? The adptation must come very largely from foreign authors of days gone by. They were sincere in their day. Those who believe with Aristotle that tragedy is the crowning achievement of the human intellect wrote in dark measures and not for an evening's entertainment at the picture show. Hence it is that we have so much of death, disaster and misery in the big stories submitted for the pleasure of common people.

Tales of Woe! Tales of Woe! What a relief in the vaudeville show when the lights are turned up and the people in front are not called upon to watch the villainous stock broker plan the ruin of the heroine's husband or father, or the ravings of a half-sane murderer! The gloomy tales of deferred vengeance, the weary recitals of foreign oppression, the hideous workings of a criminal brain—they may do for an occasional heavy dish, but a steady diet of that sort of stuff will deprive the picture exhibitions of the relief that people seek in an evening's entertainment.

What kind of stories best suit the people? Says the editor of Century, "The most acceptable material comes from the man writing out of the fullness of his experience." Such is the view differently expressed by many other editors who have their fingers on the public pulse. What is not suited to a large mixed audience is defined by another editor, "Too long. Unpleasant theme, Unoriginal idea, Something already done, Appealing to too small an audience." He defines what the people do not want as almost exactly what is being given to moving picture audiences under the Big Name policy.

The average adaptation from some old foreign work, when it is not a modernization, is "something already done," is an "unoriginal idea," is only suited to the few who care for that sort of thing, "appealing to too small an audience," and it usually has "an unpleasant theme." Very few of the ancient tragedies are suited to the growing intelligence and hopeful aspirations of our people. Just as we are self-perfecting individuals, just as we are constantly expanding our social life, so we should look to the creative impulses of our people and our time for larger and finer truth in stories told or visualized.

There is an abundance of creative impulse among our writers. That is proven by the finest examples shown on the screen—they grow out of fundamental sincerity on the part of authors and producers. Some of the best photoplays are rich in their appeal to our sense of the beautiful. Others conduce to the upbuilding of social health through ridiculing whatever is false, hypocritical and pretentious. Others bring out of the pain of bitter experience some bright and cheering joy. Others evoke laughter by picturing our common stupidities and weaknesses. We may probe disease to heal it, but not merely to exhibit the morbid.

The play should be the symbol of our content and discontent, of our thwarted hopes and new aspirations, its color and design, its lights and shadows, of ourselves, our sympathies, our thoughts, our very souls. A few ancient lights still burn like fixed stars, but this does not mean that we should forever rake over ashes of the past for our glowing embers. Live author and live producer must come into a finer harmony of relation, the success of one intermingled with the success of the other, before we can show exponents of the older arts that we combine, rather than reflect, them all.

Keep Up the Good Work

By W. Stephen Bush

HOW many of us take time to think of the mighty change which has come over the public attitude toward the motion picture within the past two or three years? Do we realize how many churches and schools have installed motion picture machines? Scarcely any convention or conference of civic societies passses but the motion picture is made a prominent item on the calendar of discussion.

Time was when the motion picture screen needed a public defender, as it were. Conventions of clergymen, meetings of educators and similar bodies just denounced the motion picture and let it go at that. It never even occurred to them that there might be two sides to this question and that they never had heard but one. A few good "denouncers" appeared and poured the vials of their moral wrath upon the screen and all its works and there followed a set of resolutions either written directly or inspired by the same "denouncers." In the endless chain of "denouncers" the newspapers at one time formed an important link. How our dear friends the reporters, aided and abetted by the dear editors, used to love tracing all kinds of juvenile crime to the wicked moving pictures! According to the accepted formula the youthful offender simply blamed a motion picture for his incursion into the field of crime, whereupon he received full absolution.

With what fine scorn these editors then rejected the notion that in the very near future they themselves would have a motion picture department in their papers!

Today not only does the American public know that there is another side, but it begins to favor this other side. The fanaticism of the Crafts and the Chases has overshot itself; truth had been repressed too vehemently and too long and the natural reaction in such cases was bound to come. It is here now. Prejudice has not disappeared entirely, but much of the prejudice is of the wilful variety and is therefore incurable. The prejudice which was born of ignorance has been almost entirely dissipated.

For this profound and welcome change many factors are entitled to credit, and surely there is enough glory to go around. Every producer who has honestly striven to make good pictures has been a factor. The motion picture journals have been factors. The various organizations in the industry have been factors. The National Board of Review has helped considerably.

Of all the factors, however, it seems to me none has been more effective than the example set by the exhibitor. The public, after all, forms its opinions from the motion picture theaters which it patronizes. Here is the true source of the deep change that has come over the attitude of the public toward the motion picture. No ordinary theatrical manager, indeed no manager of any amusement enterprise, is as close to the public as the exhibitor of motion pictures. The successful motion picture exhibitor knows his patrons and his patrons know him. They meet him almost every night of the week. These patrons are just and careful critics and observers. They can tell when a man is in love with his calling and gives them a fine clean entertainment. To them the exhibitor represents the motion picture. They know nothing about problems of production and distribution. They do know what the manager of their favorite theater is doing. They judge both the artistic and the ethical standards of the whole industry by the impressions they derive through him. In nine cases out of ten the occasional waves of public indignation against the abuse of the screen are directly traceable to some short-sighted exhibitor, who has failed to realize the importance and the dignity of his calling and whose level of showmanship is of the dime-museum variety. It is the man who "dresses up" his lobby and the exterior of his house as if he were advertising a cancer cure, the man who chases after every questionable film—in short, the incompetent exhibitor—who is responsible for more than half the agitation against the motion picture. When the public of a large Western city recently rose in indignant protest against the exhibition of certain pictures the fault was admittedly that of a very few but very unscrupulous men who kept their houses in the busiest thoroughfare of the town. The decent exhibitors, very much in the majority, of course, made common cause with the Mayor and the police and the blot on the screen was removed in short order.

The good name of the motion picture is very largely in the hands of the exhibitor.

Co-operation—In Theory and Practice

By W. Stephen Bush.

CO-OPERATION is one of the most beautiful words in the whole dictionary, but it must be made practical to be of any value. Take, for instance, the question of co-operation between exchange manager and exhibitor. Recently a meeting was held in this city avowedly for the purpose of such co-operation. Before the meeting had progressed very far one after another of the exchange managers arose and voiced loud lamentations over bad accounts. A disinterested outsider not having read the call for the harmony meeting and not knowing what it was about was bound to draw the conclusion that the exhibitors present were a specially bad lot of delinquent debtors and sadly in need of a scathing denunciation. I attended the meeting and expected any moment that an appeal would be made to the exhibitors present to pay the bad accounts of the exchanges present.

Now history tells us that as far back as the Phoenicians there were bad accounts. Records of bad accounts are said to have been found in the ruins of Herculaneum and among the cuneiform inscriptions of Assyria. The present indications are that bad accounts will continue to occur in the future; even we ourselves are not wholly exempt from bad accounts. To condemn exhibitors as a class for occasional bad accounts is worse than absurd; it is positively harmful. In Cleveland, to mention but one example, they do these things much better. There a certificate of membership in the league is regarded as an evidence of good credit in the exchange. If there were a disposition to work with the exhibitor the same condition might prevail here in New York.

Talking about bad accounts, I make bold to say that some of them are directly traceable to the door of the exchange. Where an exchange capitalizes the bitterness between competing exhibitors and the film service far beyond its sound intrinsic value what can be expected? An unsound policy produces unsound conditions. The exchange manager who thinks it good business to get exhibitors bidding against each other must know that such competition spells ruin to at least one of the competitors and may result in spoiling the business for that particular section for some time to come. Bad accounts are apt to grow out of just such a condition.

Granting that there are bad accounts, does that mean that *all exhibitors* are to be treated with suspicion? On the subscription lists of the Moving Picture World are thousands of exhibitors who have substantial investments,

who have built up a reputation for prompt payment of their bills, who in any other line of business would be given generous credit. For the sake of an occasional shirker the decent exhibitor is treated as if he was a probable "dead-beat." What would happen if business were conducted generally on such lines? The MOVING PICTURE WORLD has many advertisers who have been with us from the beginning and in whose financial strength and integrity we have an absolute faith. On the other hand, we have had undesirable advertisers who defaulted on their bills. What would our old friends think of us if we insisted on advance payments because some unreliable concern had failed to pay what it owed to us? The same logic applies to the distributing business. What reason and justice is there in treating an old, well-established theater on the same footing as a new beginner of whom nothing is known? Cases are painfully numerous of high-class and thoroughly responsible exhibitors whose show was held up for the sake of a few dollars alleged to be due to the exchange. Quite often investigation proved that the amount claimed against the exhibitors was incorrect.

To sum up: Co-operation is nothing but an empty word if it is not carried out in practice.

Let Well Enough Alone

By W. STEPHEN BUSH.

THE Appellate Division, which comprises the third, fourth and fifth judicial districts of the State, has, by a divided court, sustained the contention that Sunday exhibitions of motion pictures are contrary to law, being in violation of Section 265 of the Penal Code of the State of New York. A considerable portion of the northern section and the western tier of the state will be affected by this decision. To be specific, the decision will or may have an effect on Sunday exhibition of motion pictures in the following counties: Third Judicial District: Counties of Columbia, Sullivan, Ulster, Greene, Albany, Rensselaer, Schoharie; Fourth Judicial District: Counties of Warren, Saratoga, Washington, Essex, Franklin, St. Lawrence, Clinton, Montgomery, Hamilton, Fulton and Schenectady; Fifth Judicial District: Counties of Otsego, Delaware, Madison, Chenango, Broome, Tioga, Tompkins, Chemung, Cortlandt and Schuyler. Then only cities of any size lying in territory described are Albany, Troy, Schenectady, Plattsburgh, Ithaca, Elmira, and Binghamton. The rest of the district is overwhelmingly rural in character.

The decision will have no effect whatever in the First and Second judicial departments, in which Greater New York and the New York portion of the Metropolitan District are located. The authorities in Greater New York have in the past been entirely guided by the decision in the case of the People against Hemleb, of which more extended mention will be found in the news columns of this week's issue of the MOVING PICTURE WORLD. The Supreme Court of both judicial districts has followed the rule laid down in the Hemleb case, i. e., that Sunday exhibitions of motion pictures are not illegal. The police authorities have been guided by this same decision, and so has the Corporation Counsel. It is altogether unlikely that there will be any departure from the doctrine laid down in the Hemleb case, and it behooves us motion picture men to keep perfectly cool in the face of the present situation, in which only alarmists will see any genuine danger.

It is anomalous that there should be two such sharply conflicting decisions on the same subject, for there is no doubt of the irreconcilable difference in the interpretation of the law laid down in the Second and the Third Department. However, that is not for us to worry about.

The greatest tactical mistake, in our judgment, would be to carry this matter to the Court of Appeals. Far better to bear the ills we know than fly to others, etc.

Exhibitors' Views

What the Men on the Firing Line Have to Say on a Vital Subject.

The great and practical question of the relationship between "The Increased Cost of Film and The Box Office" is arousing tremendous interest in exhibiting ranks. We print in addition to the extracts from splendid and illuminating letters we published in the last issue the following letters from exhibitors:

New York City, Nov. 15, 1916.

Moving Picture World:

Gentlemen: These figures may interest other exhibitors as per invited views on film rental statistics of last week's World. Open program—5-reel features with extra one reels to fill up.

Cost of service	Gross for week	Net gross	Per cent for service
$219	$1362 00	$11.43	16%
120	970.00	8.50	12½%

As will be seen by figures we reduced the per cent of film cost the second week 3½% or $99 in cash and reduced our receipts $392. Conditions of weather and other things were about the same so it clearly shows you cannot slip over cheap service and still hold the business. I am going to try some expensive features and will send in figures again later on. C. E. G.

Brooklyn, November, 1916.

Editor Moving Picture World:

Dear Sir—I gladly avail myself of opportunity of sending in views as to what should be paid for film service in proportion to gross receipts as invited by letter on page 985 of current issue of World. On a weekly business of about $450, I figure on paying average of $25 a day for service which amounts to a little under 40% of gross. But it is too much. It allows a very small margin of profit. Open booking I think is bad, yet I see no way out of it.

I don't want one or two reel subjects, I must have good five-reel features and a variety of them as well. What I require I cannot get from any one exchange. I hope to see a combine of some of the big ones so it will be possible to book all from one office and at the right price, as could be done five years ago with the one reelers. If such a combine comes and takes advantage of their strength to boost prices I get out of business.

I believe good features can be run in a neighborhood house for two days, but I won't try them until it is made worth my while in a way of price. Let the combine mentioned give me three shows a week to run two days' each, me to pick one for the Sunday show to be selected from the three and give me a flat figure of $125 a week, and I can make good money and so can the Exchange. BROOKLYN.

There is food for thought and more than that in every one of these letters. The information contained in these communications ought to be plain, practical value to both producer and exhibitor. We will be glad to have more letters on the same subject.

Fox Disavows Attack on President

Says Management of Pitt Theater, Pittsburgh, Acted Without Authorization from Him.

IN ANNOUNCING the forthcoming showing of "The Honor System," W. Patch, manager of the Pitt theater, Pittsburgh, in his house program has made a vicious attack upon President Wilson.

William Fox, president of the Fox Film Corporation, owners of "The Honor System," both regrets and resents this entirely unwarranted act of Mr. Patch. Mr. Fox wishes it to be understood most definitely that the management of the Pitt theater has acted with absolutely no authorization from the Fox Film Corporation, and that the photoplay in no way reflects upon the President.

Mr. Fox is sending this statement to the trade throughout the United States:

"Without the knowledge or sanction of Fox Film Corporation, W. Patch, Manager of the Pitt Theater, Pittsburgh, has attacked President Wilson in connection with an announcement of the photoplay production, 'The Honor System.'

"The attack originated with the management of the Pitt Theater, and we take this means of notifying the public that the conduct and policy of the President are in no way connected with 'The Honor System,' nor have they any bearing on the play.

"Fox Film Corporation, owners of 'The Honor System,' regret that this attack was published by the Pitt Theater in their house program. We consider the announcement unjust, improper and unpatriotic. No act or policy of the President is reflected upon in any scene of 'The Honor System'." FOX FILM CORPORATION.

Pittsburgh, Nov. 27, 1916. William Fox, President.

YALE BOSS BACK IN PICTURES.

The many thousands of admirers of Yale Boss will be glad to hear that he is returning to the screen. As a boy he earned wide popularity among film patrons by his cleverness and his engaging personality. At the height of his success he withdrew to complete his education. Having done this, he has returned and will be featured in "The Halfback," a thrilling football play now being produced by the Edison Company.

Sunday Shows Illegal?

Decision in Case of Albany Exhibitor in Conflict With Former Rulings Made by Appellate Division in Second Department—Legality of Sunday Shows Uniformly Maintained in This Jurisdiction—No Action Contemplated Here

THE Appellate Division of the Third Department of the State of New York has handed down a decision on the legality or rather the illegality of motion picture exhibition on Sunday. The decision was rendered upon an appeal taken by Leroy H. Bender of Albany, an exhibitor, who had been arrested for violating Section 265 of the Penal Code, prohibiting Sunday exhibitons. Bender was discharged on a writ of habeas corpus sued out before Justice Morshauser of Poughkeepsie. Justice Morshauser based his decision on the well-known case of the People v. Hemleb, reported in 127 App. Div. 356, in which the Appellate Division of the Second Department held on the 29th of June, 1908, that Section 265, relative to the prohibition of Sunday shows, did not apply to exhibitions of motion pictures. This decision written by the late Justice Gaynor and concurred in by a majority of the court has since been followed at Special Term and in various decisions of the Appellate Division in other departments. The law, as interpreted by Justice Gaynor, has likewise been followed by numerous corporation attorneys in opinions presented by them to the municipal authorities in various localities.

The other prominent case in which the question of the legality of Sunday pictures came up in a collateral and indirect way was the case of the People ex. rel. Woldon Kiely vs. Lent, which went to the Court of Appeals and is reported in New York Court of Appeals reports, Vol. 215, page 626. The chief issue in that case was the question of whether the Common Council of the City of Yonkers had the right to override the laws of the State as interpreted by the courts.

In that case the Court of Appeals affirming the decision of the Appellate Division declared that "the Legislature alone can determine how Sunday shall be kept." Many lawyers believe that this amounted to a tacit approval of the doctrine laid down by Justice Gaynor in the Hemleb case, others hold that such an interpretation is strained and that the Court of Appeals did not touch upon the legality of Sunday exhibition of motion pictures, directly or indirectly.

Strange Conflict of Decisions.

In the recent case of Bender decided by the Appellate Division of the Third Department the Court renders an opinion whose reasoning sharply conflicts with the logic of the Hemleb case. The decision in the Bender case comes from a divided bench as did the decision in the Hemleb case. In the Bender case four of the Justices sustain the view that motion picture exhibitions are unlawful on Sunday while the fifth justice adheres to the interpretation of the late Justice Gaynor. The opinion in the Bender case reviews the circumstances of appellant's arrest and refers to his contention that he should be discharged because the phrase in the statute, "or other public sports, exercises, or shows," does not apply to indoor performances. Regarding this the opinion says:

"The words 'or other public sports, exercises, or shows' are presumed to have been used by the Legislature in their ordinary and familiar sense and meaning and are to be so understood and construed. Acts relating to the observance of the Sabbath are remedial statutes, and are to be construed liberally in respect to the mischiefs sought to be remedied.

"The vital question to be decided upon this appeal is: What did the Legislature mean when it wrote into the statute relating to the observance of Sunday, following the prohibition against shooting, hunting, fishing, horse racing, gaming, the words, 'or other public sports, exercises or shows'? Did it intend to prohibit exhibitions in the nature of the ordinary moving picture show? It would seem clear that the answer to that question must be in the affirmative."

The opinion also states that the trend of recent legislation has been to protect, so far as possible, the right of employees to rest on Sunday, and that no good reason is apparent for denying that privilege to the thousands of employees of moving picture theaters in the State.

Authority in Greater New York Unlikely to Change Present Conditions.

A representative of The Moving Picture World communicated with the Corporation Counsel of the City of New York to learn whether the Law Department of the city intended to take any notice of the Bender decision and whether any action was contemplated. The attorney in charge of the office declared that no official notice had been received. Even if such notice were received, he felt safe in saying that the Corporation Counsel would not do anything of his own initiative. He said his client was the City of New York and he did not propose to act until he heard from his client. The attorney said he had read the decision in the Bender case and felt that it was in direct conflict with the interpretation which the court arrived at in the Hemleb case. Further than this he did not care to commit himself.

Interviews with lawyers who have had some experience in the fight for and against Sunday closing without exception adhered to the belief that the decision in the Third Department would not be permitted to affect conditions in the City of New York. Said one of them, speaking to a representative of The Moving Picture World: "The law as laid down by Judge Gaynor in the Hemleb case has been followed at Special Term in at last three cases which occurred in the limits of the Greater City. The one case in which the whole question was thoroughly discussed and in which Judge Gaynor's decision was strictly followed was that of the William Fox Amusement Company, plaintiff, against George B. McClellan, a Mayor of the City of New York, et al., decided at a Special Term of the Supreme Court held in Kings County. In that case it was held by Justice Blackmar that 'a decision of a question of law by the Appellate Division should control a judge at Special Term. The Appellate Division having held that a moving picture show is not a public show within the meaning of those words as used in Section 265 of the Penal Code, a Special Term should be controlled by such decision. The indoor exhibitions and performances prohibited by Section 277 of the Penal Code, so far as it is now in force, does not include moving picture shows. The Legislature has not seen fit to prohibit generally all secular business and employment on Sunday, but only those specified acts determined by serious interruptions of the repose and religious liberty of the community."

Baltimore Operators Dance

Hold Seventh Annual Ball at Lyric Theater—Distinguished Guests Present.

ON THE eve of November 15, Local Union No. 181, Baltimore, Maryland, together with friends in the city and as many from outside as could "make it" tripped the light fantastic till the wee sma' hours anent the twa. On the stage of the Lyric, where the affair took place, was a huge, illuminated American flag, which was enthusiastically saluted by the assemblage when the band struck up "The Star Spangled Banner."

The dance was the seventh annual ball given by the Baltimore Union, and is said to have eclipsed any of its predecessors, both in point of "stunts" pulled off, magnificence of decorations, attendance, good timedness and distinguished guests, among whom were Secretary of Labor Wilson and Samuel Gompers, president American Federation of Labor, together with other American Federation of Labor officials. (The American Federation of Labor convention was in session in Baltimore at the time.) Aside from these were Business Agent Louis Krause, Secretary Murray of the Philadelphia Operators' Union, B. A. Spellbring, president Washington Moving Picture Operators' Union; C. A. Canavan, president Detroit Moving Picture Operators' Union; F. G. Dolliver, president San Francisco Moving Picture Operators' Union; Charles Shay, International president I. A. T. S. E. and M. P. M. O.; McDonald, of the Detroit Moving Picture Operators' Union, and I. G. Sherman, of the Hudson County, N. J., local were there. Bunji Souki, Tokio, Japan, and Mrs. Helen Goslin, of London, England, were among the guests, together with other foreigners identified with labor questions.

The Lyric was packed to its utmost capacity, and it goes without saying that everybody had a rip-roaring good time, went home tired, but happy, heartily indorsing the sentiment: Long live the Baltimore men and the Baltimore Union.

Rah, rah, rah! Whee, whee, whee,
Zing, bim, bam, bum, who are we?
Hah, hah, hah; that's it, son,
Local Union one eight one!

Seventy-five Hundred Attend Boston Ball

Former Governor Walsh Star Speaker at the Banquet Following Bay State Exhibitors' Annual Function

THE fourth annual ball of the Motion Picture Exhibitors' League of America, Massachusetts branch, was held at the Boston Arena, the same great structure where have been held the two previous exhibitor functions, on Wednesday, November 22. Seventy-five hundred persons attended, and there was abundant room for them. The Arena stands on a plot 420 by 240 feet, and nearly all of this area is in the Auditorium. Practically all of the local exchanges and supply houses were represented among the boxholders.

Beatrice Roberts.

Threescore persons went over to the Massachusetts capital from New York City. It was the annual pilgrimage. In the party were P. A. Powers of the Universal company and Mr. Chadwick of the Ivan company, and many exchange men and players. One of the events of the evening was the selection of one girl from among 150 contestants for a position with the Atlas Film Corporation. This was won by Beatrice Roberts, a Winthrop high school girl. At the close of the ball, about 2 o'clock, 225 exhibitors and film men and their guests sat down to a banquet in Horticultural Hall.

Nearly all of the New York contingent arrived at the Back Bay station at 6 o'clock in the evening. In the party, which was in charge of Captain Charles E. Kimball, were Samuel H. Trigger, representing the New York State exhibitors; J. K. Berger and Earl Gulick, of the International; George Balsdon, of the Greater Vitagraph; M. H. Hoffman and H. H. Van Loan, of the Universal; and "Bob" Taylor and Harry McRae Webster, of the Unicorn-Monmouth. The players and their companies were:

Sherman-Elliott, "The Crisis"—George Fawcett.

Vitagraph—Charles Richman, Harry Morey, Alice Joyce, Rose Tapley and Adele De Garde.

Ivan—Louise Vale, James Morrison, Frankie Mann and Zena Keefe.

Fox—June Caprice, Stuart Holmes, Harry Benham and Ormi Hawley.

Universal—Violet Mersereau.

International—Grace Darling and Ethel Fariss.

Thanhouser—Flo La Badie and Ethyl Cooke.

Unicorn—Paul Panzer, Edna Hunter, Doris Mitchell and Billy West.

Unity—Margaret Gale and Eric Mayne.

The Screen Club was represented by President Billy Quirk, former President King Baggot, Wallie Van and also Leroy Byron, now playing at the Hollis Street theater in "The Master." There was a police detail of seventy men, consisting of a captain, two lieutenants, three sergeants, five mounted men, four plainclothes men and fifty-five patrolmen. It was the largest patrol ever sent out for an indoor event in New England. Captain Thomas F. Good was in charge.

Captain Kimball had looked after the comfort of the travelers, so that from the time of the arrival at the Grand Central station there was no incident to mar. At Providence a committee of five, consisting of President Ernest H. Horstmann, Stanley W. Hand of the World Film, C. H. Phillips of the Fox exchange, Herman Rifkin of the Eastern and Dr. Golden of the Boston Photoplay, met the delegation. At the station in Boston, Vice Presidents R. W. Drown and M. J. Lydon and fifteen others welcomed the New Yorkers and took good care to avoid a crush such as that which marked the arrival of the year before.

The doors of the Arena were opened at 7 o'clock and the arrivals continued until midnight. Samuel Grant, who has managed the two preceding Arena balls, was again general manager. Assisting him were Harry F. Campbell of the Fox Film exchange as floor director and Exhibitor E. R. Gregory as floor manager. E. J. Farrell of the Pathe Exchange was announcer, and was right at home on the job.

A squad of police escorted the players to their boxes, and the guardians of the peace were necessary to make a way through the throng. Mayor Curley was late in arriving, and so, too, was former Governor Walsh. The latter was obliged to leave for another engagement, but returned in time to take his place as chief guest of honor at the banquet, which began at 2 o'clock. The mayor made a plea, when presented on the platform in the center of the arena, for contributions to the Christmas charity fund being conducted by the Boston American. Professor Hugo Munsterberg of Harvard was a guest at the Universal box.

The grand march started at 11 o'clock and was led by the mayor. At its conclusion came what proved to be the feature of the evening, the selection of a winner out of the hundred and a half of entrants of all types. Some one remarked he never knew there were so many blondes in the world. Surely they predominated. The committee to make a choice that proved full of difficulties and which consumed more than an hour's time was made up of Harry Morey of the Vitagraph, Miss Esther Harney and Miss Minnie Mulry of the Boston Traveler, Jack Conley of Washington, Captain Kimball, F. J. McIsaac and George Blaisdell of the Moving Picture World.

During all the time the committee was culling the candidates and reducing the number to be considered the great throng remained standing about and seated in the Arena. Some of the entrants had their partisans present in numbers, who would break into applause when a favorite was brought forward into the thinning lines. The choice was finally reduced to one of three. The decision was given to Beatrice Roberts, a tall girl of striking figure, who had all through the session been the favorite of a majority of the film men who had crowded in behind the committee. The two remaining who received honorable mention were Alice Noak and Lillian White. Miss Roberts is a bit under seventeen years of age and a sophomore at the Winthrop high school.

The box holders were A. G. Pearson, Somerville; R. M. Kane, Spencer; M. J. Lydon, Dorchester; P. F. Lydon, South Boston; H. I. Wasserman, Roxbury; E. H. Horstmann; F. J. Howard; International Film Company; World Film Corporation; Union Film Company; United Booking Office; Leon Dadmun; Atlas Film Corporation; Vitagraph Company; Northeast Universal Film Exchange; George Kleine Attractions; Federal Feature Film Company; Globe Feature Film Company; Eastern Feature Film Exchange; Fox Film Corporation; Pathe Exchange, Inc.; Supreme Feature Film Company; Kriterion Company of Boston; Ivan Film Productions; Unicorn Film Service, Inc.; Mutual Film Corporation; Boston Photo Play Company; Famous Players Film Co.; Sunbeam Motion Picture Company; Clarence Mixer, Somerville; Miss Chace, Unicorn Film Service; Fred J. Ruisseau; Mr. Rogers, Colonial Theatre, Brockton; "Civilization"; R. W. Drown, Boston; Samuel Grant, Boston; A. E. Lord, Lynn; Miss Lola May, Dover, N. H.; N. L. Demara, Lawrence; Glover Ware, Beverly; Nicholas Power Company; American Seating Company, Boston; H. E. Miller, Lynn.

MR. WALSH STAR SPEAKER AT BANQUET.

Former Governor David I. Walsh was greeted with prolonged applause when Ernest H. Horstmann, president of the Massachusetts exhibitors, who officiated as toastmaster, presented him to the diners. It was a fine demonstration of the fact that the recent chief executive of the Bay State is first in the hearts of the moving picture men.

"I want to congratulate Massachusetts business and the members of this organization upon the success of this night's event," said Mr. Walsh. "You have demonstrated that the 'Movie Ball' is still the great social function of Boston and New England. I want, however, to serve notice to the moving picture establishments of the country that if they

wish to hold their business in Boston and New England they have got to produce more of their stars on these occasions. The public of Massachusetts and Boston are not quite satisfied with seeing upon the screen the men and women who depict so successfully, so artistically and so beautifully human life. They expect and demand that once a year they appear here in the flesh, here at the Movie Ball in Boston. So please take notice that this organization is as strong and as powerful as the railroad organization that got the Adamson law through Congress (laughter and applause), and unless some of you managers come across you will notice the result in the door receipts in the next 365 days.

"I want to express the appreciation I have and that the community has and that this organization has for the presence of the men and women who at great sacrifice have come this long distance to be with us. My friends, this organization is not working for itself. It is working for the promotion, the advancement, of this business, and it ought to have and must have the co-operation of every agency. It must meet and must fight in this state hostile legislation, and unless it has back of it the real beneficiaries the fight will be in vain.

"That ought to be sufficient to indicate that this event should be made, for the sake of the business of the community, the one great social event of the community, and there is no reason why it should not be. It is already, it must continue so, and it will continue to be so with the co-operation of New York and elsewhere. So I charge and ask you to come to Boston once a year and aid and boom the moving picture business.

"All the billboards we may cover within the next year will not do the business that will be promoted by the appearance here in this city of the stars nor in furthering the welfare of the business itself. We are grateful for this appearance. I want again to congratulate the management upon the success of this occasion. This organization, therefore, is to be encouraged and supported by this community and by all those who have cast their lot in this profession and have spent their money to promote and advance it. We thank every man and woman who has come so far to make this occasion successful.

"I want to thank the management with honoring me with such an attractive partner (applause for Flo La Badie), and who has helped to make this occasion a success. Governors may come and governors may go, but I think I am going to maintain against them all one title and one toast: 'Dave Walsh is always going to be the Movie Governor of Massachusetts.' (Prolonged cheering.)

"Even if I don't take a job I can still be with the boys and help them out and advance the work in this movement. I am very glad I have had the pleasure. I know no better citizens, no more loyal friends, than the boys in this business, and I know them all. I hope that the people who are here from New York will go back to their homes more enthusiastic than ever about the men who are engaged in this business in Boston and New England. We want to see you all here next year. We promise not only to repeat this performance but to give you a still better time."

When there came a subsidence in the cheering a motion was made and carried that Mr. Walsh be elected a member of the Motion Picture Exhibitors League of America, Massachusetts branch.

Other speakers were Billy Quirk, president of the Screen Club; Samuel H. Trigger of New York, King Baggot, Representative George E. Curran, Marion Howard Brazier, Rose Tapley and George Blaisdell.

Mr. Trigger brought greetings from the exhibitors of New York State and from the national organization. "I want to assure you that we desire the friendship to be closer," he said. "We desire that the friendship between the manufacturer, exchange man and exhibitor be closer than heretofore. We want that friendship to be so strong that no person on the outside can break it." Mr. Trigger closed by inviting all present to attend the New York ball.

The officers of the 1916 executive committee of the ball were Samuel Grant, chairman, who has untiringly disregarded the sun in the time he has devoted to the function; H. I. Wasserman, secretary; I. E. Jones, financial secretary; H. A. Gillman, treasurer; A. F. Washburn, assistant treasurer; Joseph Di Pesa, press representative; Denis Shea, assistant press representative. Mr. Grant was especially strong in praise of his press department. He said it had been remarkably efficient. Mrs. Frank J. Howard was chairman of the ladies' reception committee, assisted by Marion Howard Brazier, Mrs. Brackett and Mrs. Frost of the Film Club; Mrs. A. E. Lord, Mrs. R. W. Drown and Miss Harrison of the Dadmun company.

Berst Reviews Year

Says "Nineteen-Sixteen" Has Established the Pathe Policy—Large Plans for "Nineteen-Seventeen."

NINETEEN sixteen has been a year of great accomplishments for the House of Pathe. A successful one-a-week program of Gold Rooster features was inaugurated and more successful serials and series were released than have ever before been put out by any company. But it is with even greater pride that J. A. Berst, vice-president and general manager, surveys the situation for the new year, for already plans have been completed for all releases well into the summer of 1917.

Probably the most notable achievement of the old year has been the steady and rapid growth of the program. Seven reels were being released a week when Mr. Berst accepted the call to return to the management of the Pathe Company.

Today the weekly program consists of sixteen reels of quality pictures. It is expected that Pathe's program, now generally considered one of the strongest and most varied in the industry, will be further strengthened as a result of important negotiations now under way.

Of utmost importance, in the eyes of Mr. Berst, is the new sales organization that has been built up by C. R. Seelye, business manager, trained to serve the needs of the exhibitor to the fullest possible extent. Every week has seen a material increase in the business of all of the thirty branches, and Mr. Berst is confident that 1917 will even surpass the success of this great year in Pathe's history in America.

"Many extravagant claims are being made these days about the best pictures, the best sales organization, etc.," says Mr. Berst. "Pathe makes no claims. But we do consider it significant that within the past few months some of the largest producing companies have approached us with propositions to handle their pictures. Several of these propositions are now under consideration."

Mr. Berst's views of the 1917 situation are of unusual interest because of his long connection with the motion picture industry and his deep insight into all of its branches.

"Everywhere," says Mr. Berst, "we hear talk about the uncertainty of the future. Companies come and go. We have combinations and dissolutions. New distributing organizations are formed and unformed. There are signs of unrest.

"But Pathe has builded on the solid rock of most careful organization and ample financial resources, and we stand secure. We are committed to a definite, fixed policy of quality pictures at prices that assure a fair profit to exhibitors. We have no fear.

"With the great number of features now on the market we have been greatly gratified with the success of our one-a-week Gold Rooster program, which now includes six distinct series of features, assuring a wide variety. In a few short months the Gold Rooster features have been firmly established in the minds of the public and exhibitors as a dependable program of strong stories, powerful casts and high-class production. These features are now being produced by Astra, Thanhouser, Arrow and Balboa. We have some ambitious plans for the new year, which will be announced in a short time. I consider some of our new features, such as 'Her New York,' 'Arms and the Woman' and 'The Hunting of the Hawk,' among the greatest pictures that have ever been produced.

"It is now generally recognized that in the serial field Pathe stands supreme. Our $5,000,000 serial program for 1916 was a big success for Pathe and for the exhibitors. Our 1917 program will be a greater success. Two new serials for 1917 have been completed—'The Neglected Wife,' founded on the famous stories of Mabel Herbert Urner, and 'The Double Cross,' the famous mystery story by Gilson Willet. 'Pearl of the Army,' our new military serial, released December 3, is also included in the 1917 serial program. We have two other serials in course of production and we are negotiating for the other two serials that will complete the 1917 program of seven serials."

All of the advertising and publicity departments have been greatly strengthened by Mr. Berst and exhibitors have expressed great satisfaction with the service.

PICKFORD PLAYERS RETURN TO MARBLEHEAD.

After two week's activities at the Fort Lee studios, Mary Pickford and her supporting cast in "The Pride of the Clan," the forthcoming Artcraft release, have again returned to Marblehead, Mass., to retake several exteriors as a result of the recent accident which befell the company when the old fishing schoonr sunk on which a scene was being taken. Two cameras were lost in the wreck together with many feet of film containing several important scenes.

N. A. M. P. I. Acts on Important Matters

Questions Concerning Film Transportation and Fire Prevention to be Considered at Length—Committees Now Working Out Details

A MEETING has been called for December of the Committee on Transportation appointed by the National Association of the Motion Picture Industry. The committee consists of William L. Sherrill, Frohman Amusement Corporation; J. Stuart Blackton, Vitagraph Company of America; George Brophy, Oklahoma City; M. A. Corey, J. G. Graham, Chicago, Ills.; Whitman Bennett, New York; J. J. Eisenberg, Mississippi, Mo.; Alfred Hamberger, Chicago, Ills.; Mr. Hanlon, New York; Peter J. Jeup, Detroit, Mich.; Aaron J. Jones, Chicago; Mr. Markowitz, William Oldknow, Atlanta, Ga.; Mr. Pierson, Kansas City; Davis Reed, Dallas, Texas; E. M. Saunders, New York; Arthur S. Sawyer, Samuel H. Trigger, New York; A. P. Tugwell, San Francisco, Cal., and John Ward, New York.

Several specific cases of trouble with transportation companies will be up for discussion and the form of procedure with a view to securing not only improved rates but also better conditions will be discussed.

The problems at issue include a complaint from one company over the holding up of C. O. D. shipments of film for six or eight weeks, with resultant losses at both ends of the line, the question of discrimination in the matter of annoying small "excess" charges for checking film cases as baggage and the New York City ordinances against carrying perfectly protected film in the subway and elsewhere.

The plan of the committee is both to take up the specific questions and settle them and to get the National Association's power organized to correct the discrimination and overcharges now in vogue.

It would be impossible for this work to be completed in time to be submitted to the meeting of the Board of Directors, on Wednesday, Nov. 29th, even if the transportation committee should meet before that date. It was therefore decided to hold the committee meeting afterwards, and then to continue its work so that its results might be ready to submit to the Directors at the December board meeting.

Fire Prevention Committee.

The National Association has appointed a committee for the adoption of rules of fire prevention for motion picture studios, exchanges and theaters. The plan is to make these regulations the basis of state and city fire laws. While of course the proposed rules will not be drawn up at this session it is expected that exceptionally important information will be brought out. The committee of which Jesse D. Lasky is chairman is to meet shortly at the offices of the Association.

Charles M. Biscay, Chairman of the Executive Committee of the Fire Prevention Regulation and Insurance Committee will present a plan for getting together a vast mass of information to aid in its work. Through the National Board of Fire Underwriters and similar organizations, the committee will have access to the official figures of the companies, showing the total losses paid by the insurance companies to motion picture exhibitors, manufacturers and exchanges, and also the total of the premiums received in corresponding periods. These figures will give a very plain indication of just how fair or unfair the present insurance rates are.

The committee can also get full information on existing fire prevention regulation and laws from all over the country, as a basis from which to work on plans for standardization. Mr. Biscay says that the National Association will have the united support of all the insurance companies and of the national bodies of that business. The insurance companies will be only too glad to have a great national body to which it can bring its suggestions and point out the hazards of the film industry. The committee consists of the following members: J. E. Brulatour, Eastman Films, New York; William L. Sherrill, President of Frohman Amusement Corporation; Samuel H. Trigger, Tremont Theater, New York; Louis L. Levine, Regent Theater, Brooklyn; Alfred Hamberger, Chicago, Illinois; A. S. Le Vine, Iroquois, New York; Maurice Choynski, M. P. E. L., Chicago; Judge A. P. Tugwell, Los Angeles; Thomas Furniss, Duluth, Minn.; A. D. Flintom, Manager Kansas City Paramount Pictures Company, Kansas City; D. A. Lynch, of Atlanta, Ga., and Ashville, N. C.; Ernest H. Horstmann, Boston, Mass.; Stanley Mastbaum, Philadelphia; Guy Wonders, Baltimore, Maryland; G. W. Deming, John A. Eckert Company; J. H. Hallberg, New York; Charles Martyne Biscay, Sec'y and Treas. of the Insurance Press; A. C. Carruthers, Second Vice-President of the Safety Engineering Society, New York; J. F. Skerrett, General Manager Nicholas Power Company, New York; J. F. Ancona, Eastman Kodak Co., Rochester, New York; William Sistrom, Universal Film Mfg. Co., New York.

One of the most important and interesting contributions to the information of the committee will come from J. F. Ancona, the expert of the Eastman Kodak Co.; which is an active member of the National Association and has been working, largely through Mr. Ancona, on the basic principles of fire prevention regulations in the productive distribution and exhibiting phases of the motion picture business. Mr. Ancona is a member of the sub-committee on Laboratories. These sub-committees appointed by Charles M. Biscay, Chairman of the Executive Committee, which will report to the general committee on Tuesday morning, are made up as follows:

Theaters, Sam'l H. Trigger, Judge A. P. Tugwell, J. K. Skerrett, L. L. Levine.

Studios, William L. Sherrill, A. S. LeVine, Arthur James.

Laboratories, William Sistrom, J. H. Brulatour, J. P. Ancona.

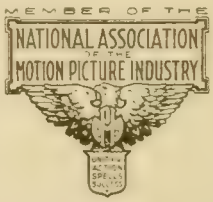
Film Exchanges, William Sistrom, J. M. Brulatour, J. F. Skerrett.

Transportation, J. F. Skerrett, J. E. Brulatour, Judge A. P. Tugwell.

The importance of the work of establishing fire prevention regulations and securing their adoption by members of the National Association and as city ordinances over the entire country, is evidenced by many interesting figures, and by the willingness of insurance companies to reduce rates where similar fire prevention work has been done.

NATIONAL ASSOCIATION EMBLEM.

The new emblem of the National Association of the Motion Picture Industry, adopted at the last meeting of the executive committee, is about to get into active circulation.



Three sizes of cuts have been made of it, and are to be furnished free to members of the National Association and at the luncheon Thursday of the Associated Motion Picture Advertisers a resolution was passed unanimously approving the use of the emblem wherever possible. The Associated Motion Picture Advertisers include in its membership the advertising and publicity men of most of the big companies, and these men plan to use the emblem wherever possible in advertising, on letterheads and especially on posters. They will also take up for discussion with the heads of their companies the use of the emblem as part of the leaders on the films produced by their companies, where in advertising, the use of the emblem tends to become confused with the trade-marks of the companies, they will use, instead, a line reading "Member of the National Association of the Motion Picture Industry."

N. A. M. P. I. APPEALS TO PRESS.

A special meeting of the executive committee of the National Association was held immediately upon the news of the decision in the Third Department affecting Sunday exhibitions of motion pictures. There were present William A. Brady, Walter W. Irwin, Adolph Zukor, Benjamin B. Hampton, W. L. Sherrill, Louis L. Levine, Lee A. Ochs, William M. Seabury; Counsel, John R. Miller. A resolution was passed to send to every newspaper in the state an appeal to favor Sunday exhibitions. The appeal was sent by wire and signed by both the Exhibitors' League and the National Association.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

DESPITE the absence of some committeemen who had been informed that the meeting was scheduled for 2 o'clock in the afternoon, a meeting was called to order shortly after 11 o'clock A. M. on Friday, November 24, of the committee of the Manhattan branch of the Exhibitors' League appointed to investigate the charges against Lee A. Ochs, president of the Motion Picture Exhibitors' League. Tobias A. Keppler, counsel for Fleischman & Goldreyer, prosecuting the charges against Mr. Ochs, protested that the meeting scheduled for Tuesday, November 21, was summarily postponed by Chairman Samuel H. Trigger, without notice to him or to Messrs. Fleischman and Goldreyer, and without notice to several members of the committee who appeared at the headquarters of the Manhattan local, at No. 218 West Forty-second street, in the belief that a meeting was to be held. The postponement of the meeting scheduled for Tuesday resulted in a request by Mr. Keppler to the members present for an investigation as to the reason.

Mr. Keppler, in protesting against the postponement on Tuesday, read into the record:

"I vigorously protest against this adjournment, because I made it very clear and emphatic at the meeting held Saturday that if there was a long adjournment the whole purpose of the investigation would be defeated.

"I defied Mr. Ochs to produce the stock certificate book stubs and the stock ledger, which I contended proved that a film interest subsidized the Exhibitors' Trade Review, and that it was therefore not to the advantage of the exhibitors or to the organization. Mr. Ochs and his attorney, Mr. Rosenthal, faithfully promised to produce the books today at 11 o'clock. Neither Mr. Ochs nor his attorney is present, nor are the books here, and we therefore demand an investigation of why this meeting was adjourned in the manner it has been and without notice to us, and why the books have not been produced; and we request that this investigation be made as speedily as possible."

A representative of the Moving Picture World was told on Tuesday by Thomas Howard, secretary of the State League, that the meeting had been postponed because of the absence of Mr. Blumenthal. Mr. Howard said that Mr. Blumenthal was in Detroit.

It developed during the course of Friday's meeting that Mr. Trigger had sent telegrams to the eight members of the Executive Board, inquiring their opinions as to whether or not the local branch could have the certificate books and stock ledger of the Exhibitors Trade Review brought before them. Seven of the eight members of the Executive Board answered that the local could not demand the books. The eighth—William Eisenberg of Greenville, Miss.—gave it as his opinion that the local could demand the books.

Mr. Keppler claimed he was not informed that a meeting was in progress on Friday until about 12:30. When he arrived before the committee he demanded an explanation as to why the meeting scheduled for Tuesday had been summarily postponed. Mr. Trigger said that it was because one or two of the members of the committee could not be present.

Following remarks by Mr. Keppler anent the matter of the stock books being taken up before the Executive Board, Chairman Trigger took issue with the lawyer and said that he was trying to blacken the character of the members of the Executive Board. Mr. Keppler amplified his statements as to the members of the Executive Board, insisting on his right to explain that inasmuch as he knew nothing of the men he could not blacken them—that he could not disparage them by a request that he be allowed to go before them before the stock book question was finally settled. Later Mr. Trigger apologized.

"Since these meetings started," said Mr. Keppler, "I have been asked to form another exhibitors' association. I have refused to consider any such proposition."

A resolution was passed by the committee to the effect that no officer or member be allowed to postpone a meeting without the sanction of the committee and that no officer or member act on his own initiative in matters affecting the committee as a whole.

An objection by Mr. Och's attorney to further questioning of his client by Mr. Keppler resulted in the latter's insistence that he would not waive that right—that to do so would defeat the whole object of the investigation.

A motion by Mr. Steiner that the sending of the telegrams to the members of the Executive Board be endorsed by the committee was seconded, but withdrawn before a vote had been asked.

Mr. Ascher stated to the committee that he felt it was the duty of the members to forget by whom they had been appointed and that they should do their duty open-mindedly and conscientiously. He remarked that the interests of the league were paramount and that above the question as to the guilt or innocence of any party were the interests of all the exhibitors.

In order to give Mr. Keppler a chance to take up with the Executive Board the question of the stock books at their meeting this week the meeting of the committee was adjourned until Friday, December 1.

HUDSON CO. EXHIBITORS EAT AND MAKE MERRY

Second Annual Banquet in Berkely Hall Splendidly Attended Listens to Many Invited Guests.

THE Motion Picture Exhibitors' League of Hudson County, N. J., held its annual banquet on the night of November 22 at the rooms of the Berkely Club, Palisade and Jackson avenues, Jersey City. The affair, which proved eminently successful, began shortly before midnight with a highly acceptable dinner. Many exchangemen had been invited; there were some operators, too, but the exhibitors, of course, were in the great majority.

After the dinner had been thoroughly enjoyed the state president of New Jersey, Dr. H. Charles Hespe, greeted the company present which in all numbered close to a hundred. He briefly reviewed the history of organization in the state of New Jersey. Much he said remained to be done. He spoke of the need of immediate organization in New Jersey. There were, he said, geographical difficulties in the way, but unremitting efforts would result in a good and active organization. After this short introduction Dr. Hespe welcomed the invited guests of the evening. He then called upon W. Stephen Bush, of the Moving Picture World, for a few remarks. Mr. Bush declared that his championship of the exhibitors' cause was dictated by the deep conviction that a prosperous exhibitor must always be the sound foundation of the prosperity of all the other branches of the industry. The revenue of both distributor and producer must come from the exhibitor, hence the need of making it possible for the exhibitor to grow and prosper.

National President Ochs was called on for a speech and he recited his adventures in Philadelphia in connection with an effort to improve conditions there. Next Frank H. Richardson, the projection editor of the Moving Picture World, was asked to speak on his favorite topic. He declared that the time was too short as it would take him an hour and a quarter to get started. "Seriously speaking," said Mr. Richardson, "this matter of projection is getting more important all the time. Pay your operators good wages and then hold them strictly responsible for good projection." Mr. Richardson's many sallies at the expense of himself, his story-telling powers and his vibrant sincerity made him the star speaker of the night.

It was close to 3 a. m. when the formal adjournment was announced.

JOYOUS GATHERING OF THE TROY CLANS.

The Three Organizations in the Capital District Have Their Annual Celebration and Talk of Stronger Union.

THE Motion Picture Exhibitors League of Troy and vicinity, of which Mr. Levy of Waterford is the active popular president, held a very successful banquet on the night of November 22, at Troy. The success of the affair reflected great credit on the committee on arrangements which consisted of the following exhibitors: J. Rosenthal, F. Fischer, and Benjamin Apple. Not only was Troy and vicinity generously represented but there were exhibitors from Albany, Schenectady, Watervliet, Cohoes, Waterford, Mechanicville, Schuylerville and Hoosick Falls.

A number of exchange men had been invited and many responded, among them Jermain who, with Mr. Fitzer, represents the Fox Film Company at Syracuse; V. L. S. E. was represented by Messrs. Hartich and Frayne, Pathe by the genial Mr. Epstein and his staff, Mr. Zamia and Mr. Gentile; Triangle was represented by Mr. Bendell; International Film Co. by Mr. Spector, World Film by Mr. Walder, Universal by Mr. Charles and the Mutual by Holderman and Lawlor.

Turkey and trimmings were the piece de resistance of the generous menu which was thoroughly enjoyed by all. An informal discussion followed and the recent decision of the Appellate Division in the Third Department regarding the Sunday question formed the main topic. All the speakers expressed the idea that a closer amalgamation of the Albany, Troy and Schenectady locals would put the exhibitors in a stronger position to meet the future. The following exhibitors were appointed as a committee to meet and formulate plans for a joint meeting of the three locals: Albany, Buck, Roberts and Powers; Schenectady, Freed, Zeiser and Bergstrom; Troy, Barhydt, Meffron and Apple.

When the situation developed the "lighter vein," Mr. Buettner took up the duties of toastmaster and performed them in his usual entertaining fashion.

The exchangemen and exhibitors talked over their little differences and nothing but the best feeling was exhibited on both sides. At present every house in Troy is charging ten cents and there was much talk of doing away with matinee prices and charging ten cents everywhere after 1 P. M.

NORTHWEST EXHIBITORS' MEETING.

Hold Session in Minneapolis and Are Addressed by National President Ochs.

LEE A. OCHS, of New York City, president of Motion Picture Exhibitors' League of America, was the chief speaker at the largest gathering of members of the Motion Picture Exhibitors' Corporation of the Northwest since May at the West Hotel, November 14.

The meeting, which followed a luncheon, was called for the purpose of distributing shares of stock in the corporation amongst the exhibitors, to discuss censorship, Sunday closing, increased taxation, return expressage and the deposit system. Mr. Och's spoke at length upon return expressage and told of the way in which New York exhibitors successfully fought against it. He urged the Northwest exhibitors to do likewise, providing the exchanges would not "play fair," and condemned the advance deposit system with a few forceful expressions.

Mr. Ochs told the exhibitors of the untiring efforts of Thomas Furniss of Duluth, Minn., in representing the West at executive board meetings of the League and National Association of the industry in the East, and thanked the Minnesotans for their support at election time at Chicago last July. He complimented the members upon the spirit they are showing and urged them to do their utmost to get new members into the corporation.

Thirty-two members of the corporation paid up their dues at last week's session, and each member in attendance received one share of stock in the corporation, upon motion of David G. Rodgers. President J. G. Gilosky of the Northwest Corporation, Oliver A. Rowe, Blue Mouse, St. Paul; Thomas Furniss, Rex, Duluth, Minn.; Joseph Cohen, Minneapolis, and Thomas Foster, Star, Stanley, Wis., gave short talks following Mr. Och's address. Mrs. Henrietta Starkey, manager opera house, LeSeuer, Minn., was the only woman in attendance.

Among those present at the meeting were Lee Ochs, Thomas Furniss, James G. Gilosky, T. L. Hays, William Koenig, Thomas J. Hamlin, D. G. Rodgers, C. E. Van Duzee, Frank Nemec, H. P. Greene, J. B. Reisman, L. V. Calvert, M. A. Hoppenrath, A. G. Zinn, W. H. Koch, Bert Goldman, H. J. Andres, J. Roshko, S. H. Kahn, C. R. Fish, C. H. Hitchcock, Al. G. Kells, J. Barnet, A. Engler, N. V. Mitchell, W. A. Lochren, Ellsworth Cameron, A. A. Kaplin, D. W. Chamberlain, P. E. Hays, Sprague Greene, F. S. O'Malley, Morton Nathan, C. C. Campbell, H. G. McLaskey, J. G. Shonka, O. A. Lee, S. G. Lebedoff, R. J. Howen, T. Foster, J. L. Maitland, Joseph Friedman, J. A. Keough, Mrs. H. A. Starkey, F. W. Thayer, J. W. Cohen, H. J. Breilein and W. B. Watson.

William A. Lochren, president Lochren Film Corporation, had moving pictures taken of those who attended the meeting following the conclusion of business.

NEW JERSEY LEAGUE BALL.

At a meeting of the New Jersey State branch of the Exhibitors' League, held November 17, it was decided to hold the first annual ball of the New Jersey Exhibitors' League on Thursday, February 1, 1917, at the Kreuger Auditorium, Newark.

The following committee was selected to take charge: J. G. Crawford, of the Crawford Theater, Newark, Chairman; Phillips Bomstein, of the Criterion Theater, Newark, Treasurer. Special arrangements was made with F. E. Samuels to act as Secretary and manage the affair.

This is the first ball ever held in New Jersey under the auspices of the Exhibitors' League which was only recently granted a charter. It is the intention of the League to make this ball one of the biggest events in the history of Jersey. This was not determined upon until after a careful canvass of the industry, who gave it their hearty endorsement.

Laws on Minors Upheld

Court of Appeals Affirms Legislative Right to Exclude Minors Under Sixteen from Theaters Without Guardian.

THE Court of Appeals has sustained the contention of the District Attorney in the case of The People vs. Brink. A full report of this case which involved the legality of the statute affecting the admission of children into motion picture theaters was printed exclusively in a recent issue of the Moving Picture World.

Counsel for Van Brink contended that the statute affecting the admission of children to motion picture theaters was unconstitutional because it was class legislation. The latter claim was based upon that provision of the law which permitted minors under the age of sixteen to attend unaccompanied by parent or guardian all performances held under the auspices of religious and educational institutions.

M. Oestreicher, the vice-president of the New York Local, who is a partner of Mr. Van Brink talking to a representative of the Moving Picture World said that both he and his partner were seriously considering an appeal to the United States Supreme Court. He added that this attorneys had assured him he had more than a fighting chance in that tribunal. The matter will in all probability be brought to the attention of the M. P. E. L. A. and their aid in carrying the matter further may be asked on the ground that the decision if favorable would materially help every exhibitor in the State of New York.

CALDER JOHNSTONE IN TOWN.

Calder Johnstone, first secretary of the Screen Club, but now of the scenario staff of Balboa studios, Long Beach, Calif., has been in New York for several days shaking hands with old friends. He will soon return to the coast.

BEYFUSS WITH SELZNICK.

Alexander Beyfuss, one time general manager of the California Motion Picture Company, is now occupying a position close to Lewis J. Selznick in the New York offices of the Selznick pictures.

Phil Lang Goes to Coast

Takes the Kalem Scenario Department with Him—Wants to Be Closer to the Players.

THE Kalem Company announced this week that the scenario department of that organization would in the future be conducted from the main studio at Glendale, California. Phil Lang, scenario editor of Kalem for a number of years, left New York last Saturday for the Pacific Coast studio and will immediately establish the scenario headquarters there. Accompanying Mr. Lang is Frank Howard Clark, the well known scenario writer who has for some time been a member of the Kalem staff.

Phil Lang.

The journey for Mr. Lang is the first step in Kalem's plan to center the scenario activities of the company in close touch and co-operation with the producers. Increased efficiency and a maintenance of high quality productions are expected to result from the move. But the announcement is also said to mark the first step in a series of revolutionary moves, chief of which is to be the establishment of a new kind of scenario department.

Plans for this departure have been maturing for many months and are now about to be set in operation. Kalem terms its new project "a contributing author department." Co-operating with Mr. Lang in providing the stories for Kalem productions will be a group of prominent authors, including in its list some of the best known fiction writers of this country and England. Thus, instead of turning to hack scenario writers or staff men for its plots, Kalem will turn to this group of well known magazine contributors and novelists, just as a magazine editor does to his scattered contributors. Each of the writers will be selected as a recognized specialist in the different types of stories to be produced.

Recent announcements of coming Kalem productions have shown that the formation of this "contributing author department" has been under way for some time. Robert Welles Ritchie and E. W. Hornung are the first to be numbered in the Kalem list. Further announcements, promised for the near future, will contain the names of other prominent authors who will supply the stories for coming Kalem screen productions. At three points on his journey to the Pacific Coast Mr. Lang will stop over for conferences with well known writers of fiction whose names may be expected to be announced soon on the Kalem "contributing author" list.

Phil Lang, who will direct the work of the new department, is recognized as one of the most valued scenario executives in the motion picture field. With a newspaper and theatrical training that well befitted him for the work, Mr. Lang entered the screen ranks some years ago with the Kalem organization. Equipped with a thorough knowledge of film production he is credited with contributing much to the development of the present day technique of screen writing. To Mr. Lang is due in large measure the "perfect continuity" of Kalem productions, which have been recognized by film men as a model in this respect. In co-operating with prominent writers of fiction and bringing them to a realization of the peculiar demands of the screen Mr. Lang has been unusually successful.

Not the least important benefit to follow from the transferring of Mr. Lang and Mr. Clark to California will be the advantage of working in close touch and co-operation with the producers. "The Girl from Frisco," "The Hazards of Helen" and the "Ham Comedies" are pictures at present being staged at Kalem's Glendale and Hollywood studios, while the new "Stingaree" series will also be produced at the Coast plant. With Mr. Lang and Mr. Clark on the ground and familiar with the locations and facilities at the command of the producers the work of the contributing authors may be directed in channels much more valuable.

"This is only the first of a series of surprises that Kalem has to offer," declared Mr. Wright, of that company. "We believe we have for some time been showing the way in the securing of real stories for motion pictures. And this notwithstanding the fact that we are specializing in one and two reelers.

"The signing of Robert Welles Ritchie and E. W. Hornung and the transferring of Mr. Lang to California forces us to announce our plans for the 'contributing author department.' In a few weeks we will announce further names. But it is sufficient to say that our 'contributing author department' will be modeled after the plan of the big magazines which secure the services of specialists in various lines as 'contributing editors.' No limit will be placed on expense in securing the services of authors whom we want. We are doing this to prove to exhibitors that a feature is a feature, no matter what the length, that it is qualiy and drawing power that count and not footage."

Complete Plans for Linder

George K. Spoor, of Essanay, Has Made All Arrangements for the Famous Comedian.

PLANS have been practically completed for Max Linder to launch into the production of his first comedy at Essanay. One of the big studios at the Essanay plant has been set aside exclusively for his use. A company is being formed solely as his support. A competent staff of scenic artists, wardrobe designers and property men have been secured for him. Max will be "king" on this floor.

Before the month is ended, probably, Linder will be enacting his comical escapades before an American camera. Max, once started, is a speedy worker, according to his past achievements, and exhibitors should be enabled soon afterward to give their patrons definite announcements of his first Essanay photoplay.

Max Linder and G. K. Spoor.

As yet no title has been selected for this production. Max and Mr. Spoor have applied the past two weeks to the selection and "dressing up" of the scenario, and the arrangement of details for its picturization. Hundreds of other scenarios have been scrutinized for future material.

In Linder, American photoplay patrons will find a new brand of merriment. He does not resort to the slapstick comedy as a funproducer. He is seen as a dapper young "darling of the ladies," who is as often pursued as pursuing. In either case, Max finds the path of true love to be replete with troubles.

Since his arrival at Essanay's Chicago studios, Max has proven "good copy" for the newspapers and magazines. He has been interviewed, by actual count, 112 times within the two weeks; and he has posed in every manner of costume and position for more than twice that number of photographs.

Max likes Americans and American customs, now that he is acquainted with them. He is a super-fan at motion picture theaters, and has expressed delight and amazement at the variety, daring and dramatic achievements of this country's photoplayers. He was taken on a tour of inspection of Essanay's plant and afterward declared that none he had seen in Europe could equal it.

And Linder likes especially American girls. "American women are more truly fitted to comedy than those of Europe," he asserted. "Their buoyancy makes them naturally adapted to mirth-producing. America has given the world some of the most wonderful photoplay actresses I have ever seen."

"Uncle Sam's Defenders"

Mutual to Release Interesting Army and Navy Subject in Six Installments.

COMING at a time when the country is especially imbued with the spirit of nationalism and patriotism, and when every city and village has been stirred with the departure or return of troops, every city has had its training camp, the announcement made by the Mutual Film Corporation that a series of six single-reel subjects, entitled "Uncle Sam's Defenders," and embracing all the steps in the making of a finished soldier from the every day citizen and important scenes from the operations of the United States Navy, will be given to the public weekly, commencing December 8, will be of special interest and importance to the exhibitor and to the public.

The first chapter of this series, "From Civilian to Soldier," will be released by the Mutual Film Corporation on Friday, December 8, 1916. This chapter deals with the citizens' encampment at Plattsburg, New York, showing them receiving instructions in military work and tactics.

Chapter two, "Our Boys at the Border," to be released on Friday, December 15, shows the routine followed by the regular army boys on the Mexican border and is full of excellent artillery and target practice; the infantry in a sham battle and the machine-gun squads are shown in action.

Chapter three, to be released Friday, December 22, entitled "A Jack Tar in the Making," shows some wonderful extensive views of Newport and Annapolis Naval Academy.

"Afloat and Ashore," the fourth chapter, to be released on Friday, December 29, is comprised of scenes aboard the battleship "Texas," some excellent scenes of coaling and provisioning ships and the rougher side of the sailor's life.

Chapter five, "Scouts of the Sea and the Sky," scheduled to appear on Friday, January 5, contains details in connection with torpedo boats and torpedo boat destroyers.

The last chapter of this patriotic series, entitled "Bulldogs of the Deep," opens with scenes aboard the mine layer, "The San Francisco," and a floating machine shop which accompanies the ship and makes repairs.

"Patria" Has Great Reception

First Episodes of the International's Serial Draws Large Attendance at Invitation Presentations.

TO a throng numbering more than nine hundred—men and women of the first distinction in all walks of life—Mrs. Vernon Castle made her bow in the International Film Service's new serial, "Patria," in the grand ballroom of the Ritz-Carlton on the night of Monday, November 20. Probably no motion picture has ever before been given its premiere showing before a gathering of such social prominence, and the affair took on the aspect of a night at the opera rather than the showing of a film. So many guests took advantage of the opportunity to view the first three chapters of "Patria" that it was necessary to run the seven reels twice.

Those who packed the ballroom to over-flowing were sincere and generous in their applause. When the popular Mrs. Castle was seen in the first introductory scenes of the film an ovation was given that lasted for several minutes. And the appreciation of the picture became greater as the plot unfolded on the field of white, set at one end of the ballroom, whose delicately tinted walls and rich silken hangings have looked down on New York's most representative social affairs. From a flag-draped booth came the light-beams that limmed on the screen the story by Louis Joseph Vance, transferred to visual telling through the medium of the motion picture by the Whartons, Inc.

But all the applause that had been given before was drowned to stillness when Mrs. Castle was presented in person by Arthur Brisbane, editor of the New York Evening Journal. Mrs. Castle was overwhelmed and could scarcely make her way through the appreciative admirers.

Representatives of society, wealth, art, literature and motion pictures were present in over-flowing abundance. Among those who attended were: Mr. and Mrs. Willian Randolph Heart and their guests, Mrs. Vernon Castle, Mr. and Mrs. Oliver Harriman, Dr. and Mrs. Preston P. Satterthwaite, Mr. and Mrs. Russell Colt, Mr. and Mrs. Sherwood Aldrich, Mr. and Mrs. Julian M. Gerard, Mr. and Mrs. Arthur Brisbane, Mr. and Mrs. Herbert B. Swope, Mrs. John H. Clews, Mrs. Lawrence Grossmith, Mrs. Foote, William Rhinelander Stewart, Jr., Henry Carrington and James Blair, James W. Gerard, the Ambassador to Germany, and Mrs. Gerard and Mrs. Herman Oelrichs, Mr. and Mrs. Griswold A. Thompson, Mrs. Roland D. Allen, Miss Marion Tiffany, Mr. and Mrs. F. C. V. Hoppin, Mrs. William H. Force, Mr. and Mrs. Alexander D. B. Pratt, Mrs. J. Gordon Douglas, Mrs. William F. Whitehouse, Mrs. Lowerv Gillet, Mr. and Mrs. Lewis Nixon, Miss Margaret Overton, Mr. and Mrs. DeLancey Coster, Mr. and Mrs. Laurence B. Elliman, Schuyler Parsons and his son, Schuyler Parsons, Jr.; Mr. and Mrs. Austin Gray, Mrs. Jules Bache, Mrs. Harold L. Richard, Mrs. John Lowe, Mrs. Henry L. Burnett, Louis Wiley, Jules Vatable, Mrs. Anson W. Burchard, Mr. and Mrs. R. A. C. Smith and their daughter, Mrs. Cyril P. Dugmore, J. Searie Barclay and Dr. Bolling Lee, Miss Katherine Laurence, E. Clarence Jones, Mrs. O. H. P. Belmont, Perry Belmont, Ogden Mills, Spencer Eddy, George Leary, Dr. J. Frutard, Martin W. Littleton, Judge Clarence J. Shearn, Ben Ali Haggin and Irving Brokaw.

Following the private showing at the Ritz-Carlton, the first three chapters of the serial were shown on Tuesday morning at the Strand theater. More than 1,000 exhibitors assembled at the theater—men not only from the Metropolitan district, but also from Philadelphia, Washington, Boston, Hartford, Springfield and Pittsburgh.

The full symphony orchestra that had played at the Ritz-Carlton, under the direction of Professor Vecsey, furnished the incidental music, which has been especially arranged for "Patria" by Professor Vecsey and Robert Hood Bowers.

The serial was afforded an enthusiastic greeting by the exhibitors and applause was frequent. Prior to the presentation of the picture a splendid musical program was rendered on the wonderful Strand theater pipe organ.

King Baggot in "Absinthe"

Revised Version of This Early Universal Success to Be Released in Amplified Form.

KING BAGGOT has purchased from the Universal Film Manufacturing Company the negative and the complete territorial rights to "Absinthe," the picture in which he made one of his earliest and greatest triumphs, and it will shortly be released. "Absinthe" was produced by Herbert Brenon, director of "A Daughter of the Gods," "War Brides," "Neptune's Daughter," and other film masterpieces. Every scene was taken in Paris and shows many of the most important spots in the French capital, such as the Tuilleries, Arche de Triumphe, Grand Opera House and scores of other famous places. The introductory scenes show a sweeping panorama of the city.

King Baggot.

"Absinthe" was one of the best of the early pictures and, in its day, simply poured money into the coffers of thousands of exhibitors' box offices. The entire production is being revamped, new scenes being made and new titles inserted. The revised version will contain actual scenes from the present war. The French trenches, artillery in action and the armies on the march will be shown.

In this picture, King Baggot considers that he has done his greatest piece of acting. French and German actors assisted in making the production, the only Americans in the cast being Baggot and Leah Baird. As sole owner of "Absinthe," Mr. Baggot will handle the new version and control all the States' rights sales. He will also appear in person at the opening performances in the largest theaters throughout the United States. The force of his personality and the wide publicity that he enjoys should make his personal appearance of great value to the exhibitors. The fact that "Absinthe" was first made when the world was at peace is explained in the opening titles of the picture.

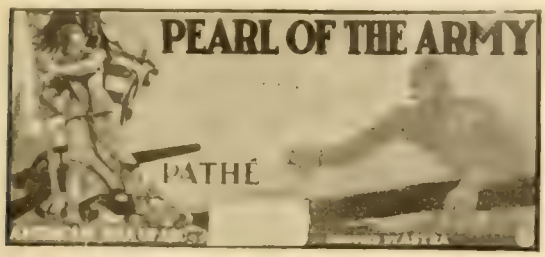
"CIVILIZATION" IN PORTO RICO.

The Harper Film Corporation has appointed Morgan Robertson its representative in Porto Rico, for the purpose of there handling "Civilization," the Thomas H. Ince spectacle. Mr. Robertson will arrive in Porto Rico on December 10.

Pathe Plans Big Campaign

Advertising Scheme for "Pearl of the Army" Said to Be the Biggest Yet Proposed—Has Many Features.

THE nation-wide advertising campaign on Pathe's great military-mystery serial, "Pearl of the Army," will be the largest yet instituted. The campaign on "The Shielding Shadow" set a new mark, but that on the Pearl White production will surpass it in the introduction of a number of original business builders of a special nature. The list of advertising matter decided upon and now announced for the first time includes a very handsome advance twenty-



Twenty-four Sheet on "Pearl of the Army."

four sheet, showing Pearl White as the American Joan of Arc. This paper will build business for exhibitors.

Another new idea instituted for the first time on "Pearl of the Army" is the Pathe art portrait. It is a beautiful reproduction in nine or ten colors of the work of the famous artist Hamilton King, printed on handsome stock in one-sheet size. The Pathe art portrait is not a poster, but is designed to grace the most luxurious lobby. It gives theater managers a chance to dress their fronts in a new and original manner in every way in keeping with the production.

The importance of the art portrait in the eyes of J. A. Berst, vice-president and general manager of the Pathe Exchange, is evidenced by the fact that he has given this painstaking campaign his direct supervision. There should be an enormous demand for these art portraits, because they mark a distinct advance in the quality of advertising matter. They are the nearest approach to original pastel drawings as have yet been offered to exhibitors.

Stores attract business by means of their windows. They pay high salaries to experts who do nothing but attend to window display. Exhibitors should use their lobbies in the same way. Pathe art portraits have been created with a view to giving wide-awake exhibitors an opportunity to do so.

The other distinctive advertising matter now ready for exhibitors is as follows: One, three and six-sheets on each episode, a set of slides (three to a set), two-color heralds on each episode, canvas banner, advance, a colored photographic lobby display (twelve photographs to a set), a water mark for stationery and a novelty of great originality.

This last is a "dolly" cut-out of Pearl White, showing a complete selection of dresses, hats, shoes, etc., with which to dress the figure. The garments are taken from the Florence Rose Fashion Films and are therefore authentic in every detail. Such a novelty will undoubtedly cause a great deal of comment among the women and children.

"One of the best features ever offered to a newspaper in connection with motion pictures" is the way the publisher of one of the biggest newspapers of the United States described the series of lessons in scenario writing prepared by Pathe in connection with "Pearly of the Army."

"There is scarcely a man, woman or child who goes to motion pictures who has not at some time tried to write or imagined he would like to write a story for pictures," says Mr. Berst. "It is this universal interest in the art of photoplay writing that is responsible for the big success of our plan.

"These scenario lessons as presented in the newspapers are condensed from the real working scenarios from which the Astra Film Corporation produced the military serial. The technical phrases are retained and at the end of each one is published a technical dictionary."

In introductory notes the newspapers encourage their readers to first study the scenarios, then see the play presented on the screen, go home and try to write their own scenario. This offers an opportunity for the newspaper and the exhibitor to present prizes for the best scenarios submitted. More than two hundred papers published scenario lessons in conjunction with "The Shielding Shadow," and the number will probably be greatly exceeded on "Pearl of the Army."

Here is another new idea which will be instituted on the Pearl White serial—novelettes of each episode about nine hundred words in length. These stories will be published under a two-column heading once a week, with a single or double-column illustration.

These brief stories are prepared in addition to the complete novel in fifteen installments, each installment about forty-five hundred words in length, written by Guy W. McConnell, the celebrated author who furnished the basic idea from which George B. Seitz, who wrote "The Iron Claw" and "The Shielding Shadow," made the scenarios.

The newspaper advertising campaign is without doubt the greatest Pathe has ever put out. It will be characterized by an advance "teaser" campaign so daring and so unique that particulars cannot be given in advance. This campaign will stir up interest in "Pearl of the Army" from coast to coast. Copy will be run in the two leading newspapers of all the large cities.

The copy is striking, both in display and wording. There are several four-column and five-column displays, illustrated with thrilling moments from the picture. A page of special display advertisements, based on this copy and written with the needs of the exhibitor in mind, has been prepared by Pathe and will be furnished to newspapers through the Western Newspaper Union. The one and two-column ads leave prominent space for the name of the theaters and are, in many instances, reproductions of the larger copy. All, of course, are prepared by experts, of whose advice exhibitors are thus enabled to take advantage by getting the newspaper in which they wish to use the plates to obtain them from the Western Newspaper Union. Another new idea which Pathe will introduce in connection with "Pearl of the Army" is a series of cartoons drawn by the famous artist, Merle Johnson, whose work in Puck is so well known. These cartoons are drawn in the inimitable manner which has made Mr. Johnson famous. They are two columns in width.

With the magic name of Pearl White, an all-star supporting cast, and such an advertising campaign as this, Pathe believes that "Pearl of the Army" will prove its greatest success.

UNIVERSAL ANIMATED CLAIMS BEAT.

Another "beat" has been scored by the Universal Animated Weekly over all other motion picture news films. Within three hours from the minute Ruth Law arrived at Governors Island, on her record-breaking air flight from Chicago to New York, moving pictures of the landing of Miss Law were shown at the Strand and Rialto theaters. Universal Weekly cameramen were waiting all night at Governors Island, so they would be sure not to miss the arrival of the daring little air-woman, who has been hailed "Queen of the Air." As soon as the cry of "Here she comes" greeted the ears of the waiting throng the cameras began clicking and every single detail of her landing, as well as a fine close-up picture of Miss Law, were caught by the Universal cameramen.

The precious film was carried post haste to the offices of the Universal laboratories, where it was printed and developed in record time. It was ready for the leading theaters several hours before the nearest competitor.

CHRISTIE PLAYERS AT CHILDREN'S BENEFIT.

A sketch entitled "The Seminary Mixup," which was written by Mr. Christie and played by members of his studio, was offered recently for the benefit of the Children's Hospital of Los Angeles. The sketch gave opportunity to Billie Rhodes and Neal Burns for special song and dance numbers and to Jane Waller for demonstration of her expert Ukalele accompaniment. The cast comprised the principal members of Mr. Christie's studio, including Billie Rhodes, Neal Burns, Betty Compson, Ethel Lynn, Eddie Barry, Harry Ham, Frank O'Neil, Stella Adams, Jane Waller, George French and Harry Rattenberry. Harry Ham, Christie Comedy lead, was eulogized by the Los Angeles dailies last week on his performance with the Amateur Players at the Gamut Clubhouse.

NEW STAR FOR IVAN.

Ivan Film Productions, Inc., has added another star to its roster in the charming personage of Katherine Kaelred. Her first work will be in the new extraordinary special feature which has taken Director General Ivan Abramson months to make, "Enlighten Thy Daughter," in which she will be co-star with Frank Sheridan and James Morrison. Miss Kaelred will be remembered as the original vampire with Robert Hilliard in the still successful drama, "A Fool There Was," which was first produced in the year 1909.

Four Selznick Companies Busy

Four Subjects Now About Completed—All for Early Release.

FOUR producing companies are at work in three studios on Selznick-Picture productions for release in December and January. The success that followed the presentation of the first Selznick-Pictures (Clara Kimball Young in "The Common Law" and Herbert Brenon's production, Nazimova in "War Brides") has brought Selznick's new trademark to the fore.

The third Selznick-Picture will present Clara Kimball Young in an adaptation of Thomas Dixon's powerful novel, "The Foolish Virgin." Albert Capellani, director general of the Clara Kimball Young Film Corporation and producer of "The Common Law," finished the final scenes of Miss Young's second picture this week. It will probably be released in seven reels and will be ready for its private exhibition soon. In the cast will be seen Conway Tearle, who made such a decided success as Miss Young's leading man in "The Common Law," and Paul Capellani, who has been seen in powerful characterizations in a number of Miss Young's preatest pictures.

The Selznick-Pictures' offering to follow "The Foolish Virgin" will be, according to the present plans, Joseph M. Schenck's presentation of Norma Talmadge in a film version of "Panthea," a drama by Monckton Hoffe. Miss Talmadge has been working for several weeks on this production under the direction of Allan Dwan at one of the Willett studios, Fort Lee, N. J., and the reports indicate that the picture will be finished by next week.

Herbert Brenon is nearing the completion of his second Selznick-Pitcures offering, a powerful drama of Italian life in the Middle Ages, entitled, "Lucretia Borgia," from Victor Hugo's famous drama, at his studio on Hudson Heights, N. J. Miss Florence Reed becomes a Selznick-Pictures star in this production, which for lavishness of settings as well as for its dramatic quality is said to be a worthy successor to "War Brides." It will be ready for release in January.

Robert Warwick, who recently left the World Film Corporation to organize his own producing company, of which Harry Rapf is president, is well under way with his first Selznick-Picture, an adaptation of "The Argyle Case." This was the play by Harvey J. O'Higgins, Harriet Ford and the noted detective, William J. Burns, in which Robert Hilliard starred with brilliant success a few seasons ago. The Warwick company is working at the Biograph studio and is expected to complete the picture in time for its release late in January.

Miss Young has begun on the third of her new productions, a film version of the novel, "The Price She Paid," by David Graham Phillips. For this picture Charles Giblyn, formerly with Triangle, was engaged as director in order that Miss Young's time should be continuously occupied and her output of features increased. By the time Mr. Giblyn has completed "The Price She Paid," Director General Albert Capellani will not only have finished "The Foolish Virgin" but will have the scenic settings for Miss Young's fourth picture, "The Easiest Way," the famous Eugene Walter play recently secured by Mr. Selznick.

Horsley Studios Busy Again

Ovey and Wilbur Companies at Work and Other Companies Being Organized.

ACTIVITIES at the David Horsley studios in Los Angeles are again assuming the proportions which characterized the place last summer. During the early fall operations were temporarily curtailed while a readjustment of policy was being made. Now that this state of transition is a matter of the past, renewed energy is being exerted to carry out the producing policy of "Bigger and better things," so that announcements concerning new releases will have more than ordinary interest attached to them.

At this time two companies are at work and others will begin operations within a short time. Plans for these new companies are on the same big scale as those under which the two present organizations are working. Full details as to the type of plays they will produce, the scope on which these plays will be built, the names of the stars appearing in them and other information will be given later.

The two companies now engaged in making pictures are the Cub Comedy Company, headed by George Ovey, and a feature company, led by Crane Wilbur.

The comedy organization is making a series of one-reel subjects, under the direction of Milton Fahrney. The first number of the series is "Herry's Double Header," which was released November 24 through the Mutual. It is expected that the pictures of this series will create a new epoch in one-reel comedy production, since in this day of features and consequent scarcity of one-reel comedies Mr. Horsley has seen fit to spend more money in their production than ever before and at the same time more money than many multiple-reel subjects cost. Furthermore, he is alloting his comedy company more time to make a picture, even though all phases of production are carefully mapped out before the first scene is taken. All of this action is due to Mr. Horsley's desire to make not only one-reel comedies but one-reel features, a class of picture he believes exhibitors will cordially welcome.

Crane Wilbur and his co-workers are making a series of eight five-reel feature subjects which will be titled under the general heading of "The Morals of Men." The series is now half completed. Each of the eight subjects will be distinct, of course, though a morality theme is used for all. "The Painted Lie" and "Unlucky Jim" are titles of two of the pictures already made. No release dates have been set, but announcement to this effect will be made a little later on.

The Wilbur series, like the Ovey comedies, will be more than a collection of ordinary pictures. The vehicles were a long time in preparation, Mr. Wilbur himself being the author, and careful and elaborate production is being given them. Thomas Ricketts, a director of many years' experience and reputation, is directing. Mr. Wilbur's supporting cast, including Mas Gaston and Harris Ingraham, is more than adequate.

With the "Bigger and better things" policy in effect, these new David Horsley productions will doubtless be awaited with interest.

Sally Crute in Edison Feature

ONE of the chief reasons for the extraordinary success of the Edison feature, "The Cossack Whip," which stars Viola Dana and is now booking through the Kleine-Edison-Selig-Essanay Service, lies in the strength of Miss Dana's all-star supporting cast. The Edison management permitted Director Collins to employ feature players even for the "bits" in this production, which has been hailed as "the most brilliantly acted feature of the season." Prominent among the stars and nearly-stars to whose work this praise is due is Sally Crute, feature in many Edison productions, who plays the role of Madame Pojeska, premiere danseuse of the Imperial Russian Ballet. In this latest Kleine-Edison success.

Sally Crute.

As the care-free, temperamental dancer, Miss Crute has a part for which she is eminently fitted, and, in several strong scenes which offer her opportunities for emotional acting, does what a number of reviewers have characterized as the best work of her career.

Miss Crute hails from far below the Mason and Dixon line and has all the sunny liveliness of the typical Southern girl. In addition to her moving picture work, she has appeared in a number of stage successes, including "The Rosary," "The Climbers," "Three Twins," "The Deep Purple," "Within the Law," "Brewster's Millions" and "Officer 666."

CLAIRE ALEXANDER ILL.

Claire Alexander, leading woman for George Ovey in Cub Comedies, was taken suddenly ill on Saturday, November 18, and was immediately removed to a Los Angeles hospital. During her absence the feminine leads in Cub Comedies will be played by Miss Goldie Colwell, who was Ovey's leading woman when the Cub brand was originated over a year ago. Upon Miss Alexander's recovery and return Miss Colwell will be cast for important parts in another brand of David Horsley productions.

Fox Film Comedies

New Series of Two-Reel Subjects Announced by William Fox—Available to All Exhibitors.

WILLIAM FOX announces the release of one two-reel comedy each week beginning January 1, 1917. This is the first important production policy change to be announced for the coming year. It means that the Fox Film Corporation which has heretofore produced and released only weekly five-reel dramatic photo plays is now to release in addition a weekly two-reel comedy feature. "Foxfilm Comedies," the new pictures have been christened. They are not to be released on the regular Fox program but are available to any exhibitor anywhere.

Several months ago reports of Mr. Fox's comedy plans gained circulation throughout the motion picture world. No word concerning the project was forthcoming from the executive offices, however, and at Los Angeles, Cal., the work proceeded steadily. Screen comedians of known ability were gathered together, six producing companies were organized and the filming of comedies was begun.

The work has progressed quietly. No news regarding the production of Foxfilm comedies has been given to the public, but now the product is completed and ready for the screen.

Up to the present, fifteen two-reel comedies have been completed. All these will not be given to the public, however. By means of a careful process of elimination, only the best will find their way to the screen. Mr. Fox has gone about his new project in such a manner as to enable him to select for the forthcoming fifty-two releases only those comedies which convince him they are sure-fire laugh producers. Mr. Fox is too wise and experienced a producer to go into the market with mediocre comedies. He knows that in order to fill the need he seeks to fill he must offer the best. Already Foxfilm comedies represent an investment of considerably over half a million dollars. This financial outlay will be increased if necessary in order to meet the requirements Mr. Fox has specified for the new venture.

The staff of comedy directors includes Charles Parrott, Walter C. Reed and Harry Edwards. In the list of players are such well known comedians as Hank Mann, Charles Arling, Martin Kinney, Frank Alexander, Joe Lee, Lee Morris, Harry M. O'Connor, William Hauber, "Smiling Billy" Mason, Anna Luther, Carmen Phillips, Amy Jerome, Annette De Foe, Caroline Rankin and Elsie Greeson.

The first release is entitled "Social Pirates." It was directed by Mr. Reed. The featured comedian is Charles Arling and foremost in the big supporting cast are Amy Jerome and Annette De Foe. The chief assistant comedians are Lee Morris, Bill Hauber, Martin Kinney and Frank Rice.

An early release will feature Anna Luther who has already won fame as a Fox dramatic star. Following soon afterwards will be something new in screen comedies—a burlesque of a well known photoplay which has gained much fame on the Fox program. The featured players in this release will be Hank Mann and Carmen Phillips. These are examples of the two-reel Foxfilm comedies William Fox will release as a New Year's gift for photoplay lovers.

"Comedies have become a necessary part of every motion picture exhibitor's program and are eagerly booked by vaudeville houses as well," said Mr. Fox. "The exhibitor must offer a comedy to round out his program properly. His patrons demand the best, and good comedies are the most difficult things to obtain in the motion picture market today.

"The development of motion picture production has been practically all along the lines of five-reel features or even larger. Comedy production has been allowed to go in the best way it can. In presenting Foxfilm comedies we have selected nothing but the best of all our companies have produced. Nothing but the highest quality will be released. We will make the best comedies on the market, or we will stop making them altogether. Although the comedies will be produced, released and advertised independent of the regular dramatic productions, they will be handled by the branch offices of the Foxfilm Corporation all over the world."

Foxfilm comedies will be released in the United States and Canada January 1, 1917. The release date for Europe and Australia has been set as March 1.

Sherman Breaks All Selling Records

Completes Sale of Entire United States and Canada in Six Weeks—Warner Gets New York.

HARRY A. SHERMAN, President of Sherman-Elliott Company, owners of Selig's production, "The Crisis," has completed the sale of all territory in the United States. The last deals were completed on November the 24th, whereby H. M. Warner purchased the State of New York, including New York City, for $50,000, and a group of well known eastern film men organized the Sherman Releasing Company of Boston, for the exploitation of this production in the New England states.

Fred W. Levy, President of Big Feature Rights Corporation of Louisville, Kentucky, purchased Indiana, Kentucky, Alabama, Georgia, Florida, North and South Carolina rights. Mr. Levy will open at the Mary Anderson theater in Louisville, Kentucky, the week of December 24; and about the same time in the leading theater in Indianapolis. In both places Mr. Levy contemplates big stage settings, an orchestra of twenty-five and a vocalist, also other novelties in the presentation of the Selig drama. He intends sending three companies through the South and the Atlantic Coast states he owns.

Mr. Warner announces that he will open "The Crisis" in a Broadway theater beginning the second week of December, and shortly after that date will send out two companies to the larger cities in the state of New York.

It has been just six weeks since Mr. Sherman's New York organization started negotiations for the sale of state rights for "The Crisis," and the fact that he has completed sales totaling half a million dollars and disposing of every state right in the Union for this production speaks volumes for itself.

Sherman will start showing "The Crisis" in his western territory on December 24, opening at Minneapolis, Chicago, Milwaukee & Denver. This will make sixteen road companies showing photoplay productions in the largest theaters in the west—eight "Birth of a Nation" companies; four "Ramona" companies and four "Crisis" companies.

MARYLAND MOVIE CLUB TO GIVE BALL.

The Maryland Movie club has its hands full for the coming year. At the last meeting of that organization of picture men of Baltimore, Md., the question of the third annual ball was discussed. It is proposed to hold this event in the largest and best hall in Baltimore during the first part of January, and there will be a strong effort to make it the biggest and best ever held. A strong committee has been appointed and a liberal appropriation for decorations and entertainment has been made.

The club is growing rapidly and the members are beginning to talk about new quarters as the present rooms are becoming crowded. The annual election of officers will follow immediately after the ball.

Hank Mann.

Amy Jerome.

Carmen Phillips.

Anna Luther.

Charles Arling.

Metro's Christmas Serial

"The Great Secret," to Be Released December 25, Will Feature Bushman and Bayne.

METRO PICTURES CORPORATION announces that, on December 25, it will release simultaneously through all its exchanges the first episode of "The Great Secret," the 14-episode dramatic serial in which Francis X. Bushman and Miss Beverly Bayne are starred.

The first episode of "The Great Secret" will be released in three reels. The remaining thirteen chapters will each be two reels long. The opening episode consists of two full reels of highly dramatic action preceded by a prologue which is little more than half a reel in length. In this prologue all the characters are clearly identified and their motives fully set forth.

"The Great Secret" is presented by the Quality Pictures Corporation and produced by the Serial Producing Company. It will be released exclusively through the Metro exchanges in the United States, Canada and Great Britain.

W. Christy Cabanne, for several years chief of staff to D. W. Griffith and Mr. Griffith's sole directing assistant in "The Birth of a Nation" and "Intolerance" is directing Mr. Bushman and Miss Bayne.

The author of "The Great Secret" is Madame Fred De Gressac, whose story won in competition with 176 men writers of more than considerable fame. Mme. De Gressac is the author of a dozen of the best known stage successes of Klaw & Erlanger, yet "The Great Secret" is her first motion picture plot.

"The Great Secret" is being produced at the Quality Studios, at 645 West 43d street, New York City. These studios have been rented for the exclusive use of Mr. Bushman, Miss Bayne, Mr. Cabanne and the Serial Producing Company, and have been entirely renovated. All of the business angles of the production are under the personal charge of Mr. Simon Fleisher. For once, a good business man and a good director are working in the completest harmony. Chief of staff to Mr. Cabanne is R. J. Huntington, whom Mr. Cabanne brought on with him from the Pacific Coast. Eugene Thurston is assistant director to Mr. Cabanne and William Filldew, the famous cameraman of the Fine Arts studios, the knight of the crank for "The Great Secret."

Mr. Bushman plays the role of William Strong and Miss Bayne the part of Beverly Clark, the supporting cast proceeds: Edward J. Connelly is Dr. Zulph, the first lieutenant of The Great Master, which role is filled by F. R. Stanton, Miss Helen Dunbar, who is one of the victims of The Great Master's power, is a trained nurse attending John Clark, the multi-millionaire uncle of Beverly. William Calhoun plays a free lance detective who is of great aid to Mr. Bushman, as William Strong; Lillian Sullivan is a splendid female detective in Calhoun's employ. Other notables in the cast are Miss Belle Bruce, Miss Dorothy Haydel, who plays the part of Strong's fiancee in the early part of the story; Mrs. Sue Balfour, Beverly's mother, and Mrs. Mathilde Brundage. Charles Fang, a real Chinaman and an actor of unusual ability, plays valet to Strong. Thomas Blake is a sort of underworld emperor; Charles Ripley is one of his henchmen, and the famous "Tammy" Young is a clever stool-pigeon.

The first episode of "The Great Secret" is graced by the appearance of eight of the best known American lightweight pugilists: "Kid" Broad, "Jack" Goodman, "Bert" Keyes, "Spike" Robinson, "Jim" Quinn, "Ed" Kelly, "Paddy" Sullivan and Monte Attell. All eight of them have a fight with Bushman in the first episode that will probably rank as the greatest screen fight ever seen.

INCE AT WORK ON NEW SPECTACLE.

Thomas H. Ince, producer of "Civilization," is at present hard at work on a new big spectacle. Promises are made that the new picture will even surpass "Civilization." Little information regarding the new film is forthcoming from Mr. Ince or from the offices of the Harper Film Corporation, which is exploiting "Civilization," except that the forthcoming production will have a vitally human theme; that it will be sensational and exciting, and that it will be played by a cast of well-known stars.

Mr. Ince began work on the new spectacle before "Civilization" was entirely completed, and it is already well under way. Work has progressed to such an extent that the approximate date of the film's first showing is already known, and that the music for the picture is partly written.

"It has a big theme," stated an official of the Harper Corporation, "and will undoubtedly be a great success. It will please exhibitors and make money for them."

NEW LIGHT STUDIO FOR TRIANGLE-FINE ARTS.

The unseasonable fog and rain that caused vexation and delay to so many directors on the coast during the past three weeks will have no more terrors for the producers of Triangle-Fine Arts plays. Taking a lesson from recent experiences in filming scenes outdoors between showers, the management has been prompted to build a very large light-studio. The south stage, the largest on the "lot," is to be converted into an enclosed studio, and an elaborate battery of mercury lights and improved appliances will be installed. Four extra large sets can be built in the new studio at one time, and combined with the old quarters there is every reason to believe that the accommodations will prove ample for all the work likely to be undertaken.

MITCHELL LEICHTER LEAVES FOR COAST.

Mitchell Leichter, one of the pioneer film distributors of the East, has left New York for San Francisco, where he will join the Pacific Coast executive forces of the Lasky De Luxe Film organization. Mr. Leichter is well known as an amusement promoter and concessionaire, and was especially active during the Panama-Pacific International Exposition. He controlled several important privileges on the Zone.

At the conclusion of the Exposition Mr. Leichter came East and successfully promoted a tour through the Middle West and East of the Gold Medal winners of the Exposition

DEATH OF JACK LONDON.

Jack London, the author of many stirring tales, died suddenly at his ranch at Glen Ellen, near Santa Rosa, Cal., on November 22, from uraemic poisoning. Though best known for his stories London was a contributor to the screen drama. His "Sea Wolf" was made by the Bosworth Film Company and the principal part was played by Hobart Bosworth. The Bosworth company was formed for the purpose of producing motion pictures from London stories, but the deal with London later fell through. "John Barleycorn" was another of London's stories to be filmed. It created a considerable controversy.

CALEHUFF MOVES.

The Calehuff Motion Picture Supply Company of Philadelphia, which has been doing business at 1301 Race Street for several years, announces that its new home address is 1233 Vine Street, where a large ground floor store has been leased. Growth of business necessitated the change of location. Charles A. Calehuff has been in the motion picture supply business for many years and has been very successful through the manner in which he has treated his patrons. His business is a shining example of the motto "It pays to please."

GOLDFISH IN NEW COMPANY.

Capitalized at $3,000,000, the Goldwyn Pictures Corporation, of New York, has received a charter of incorporation. Incorporation papers filed at Albany contain the names of Samuel Goldfish and M. M. and E. Selwyn. The offices of the corporation are at No. 1451 Broadway.

Night Scene in Front New York Roof Entrance at Initial Screening B. S. Moss' "Boots and Saddles."

Chicago News Letter

By JAS. S. McQUADE

ROW OVER ALLEGED SALE OF MOTOGRAPHY.

RUMOR was strong in trade circles, in the city, on Thursday morning, November 23, that Motography had been purchased by the proposed new trade publication, the Exhibitors' Trade Review.

It was at first announced that Lee Ochs, of New York, and Thomas Furniss, of Duluth, had called on Ed. J. Mock, editor of Motography, Tuesday, November 21, at his office in the Monadnock Building, and that preliminary arrangements were made for the sale of the paper, said arrangements being completed later the same day by Louis Blumenthal, of New York City.

Later, Thursday, it went the rounds that the deal was off, but no reasons were given for the change of mind. Attempts were made at this office to get in contact with Mr. Mock by phone and otherwise, but without avail. Late Thursday evening, Nat S. Stronge, business manager of the Electricity Magazine Corporation, was seen. This corporation publishes, in addition to Motography, Electrical Vehicles and the Telephone Engineer.

Mr. Stronge made known to me that Mr. Mock had sold Motography to Mr. Ochs on Tuesday, November 21, and that the deal had been closed through Mr. Blumenthal the same day.

"Mr. Mock owns 50 per cent. of the stock of the Electricity Magazine Corporation," said Mr. Stronge. "The deal was closed without the consent of the other two stockholders. These stockholders are the estate of the deceased B. C. Sammons, of Chicago, who at the time of his death was vice-president of the Corn Exchange Bank, Chicago, and John Crocker, a multi-millionaire of Maroa, Ill. The executors of the Sammons estate and Mr. Crocker, personally, will appear in court Friday morning, November 24, to quash the sale of Motography."

Mr. Stronge informed me that he had resigned his position as business manager of the corporation in order to oppose the sale of Motography. He also stated that Motography had been sold for $15,000 in notes, payable at the end of one, two and three years, respectively, from the date of the transaction.

I again tried to get Mr. Mock by phone, both at his office and his residence on Friday morning, before writing this, in order to get his statement on the matter, but again failed to get connection.

Later I was informed by Mr. Stronge that Mr. Mock had wired the officers of the proposed exhibitors' trade paper that he had been enjoined by the other stockholders from selling Motography.

Chicago Reel Fellows Meet.

The meeting of the Reel Fellows' Club of Chicago was held at the Hotel Morrison, Thursday evening, November 23, the chief object of which was to hear the reports of the recent ball committees.

Quite a large membership filled the banquet hall, and the date of the annual election was changed from March to December, in order that the officers can take office at the first meeting of each year. A nominating committee was appointed which drew up three slates for the members to choose from, at the election on the third Friday of December, this year. There are three tickets in the field, the progrssive, the members and the radical, the members of each party voting for their choice for each office.

The resignation of W. R. Rothacker as a member of the present Board of Governors, was accepted, and Don J. Bell was elected to fill the unexpired term.

While the returns have not all been brought in as yet, the profits of the second annual reception and ball, it was figured, would be about $100. That greater profits were not forthcoming is attributable to the fact that the public was afraid of the location of the ball, believing that it was a full dress affair.

Chicago Film Brevities.

James Young, the former husband of Clara Kimball Young, has been added to the directing staff of the Essanay Film Manufacturing Co. He will assume his duties Monday, November 27, when he will engage in the direction of the first Essanay picture in which Max Linder will appear.

* * *

I. L. Lesserman and his office force moved into the new quarters selected for the Laemmle Exchange at 17-19 S. Wabash avenue, on Saturday, November 18. The entire floor space occupied by the General Film Company's branch office for several years—about 10,000 square feet—has been taken, and business at the time of writing has resumed almost its normal condition. Everything is running smoothly and patrons are being served as formerly. Edward Gehring, a clerk, who was badly, but not seriously, injured in the burning of the old office, is already out of the hospital and will soon occupy his former position.

* * *

Charles J. Meegan, formerly advertising manager of the General Film Co., has been appointed advertising manager of the Kleine-Edison-Selig-Essanay service. This change went into effect Monday, November 20. Mr. Meegan came on to Chicago Saturday, November 18, in connection with his new duties, and returned to New York the following Thursday.

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The next meeting of the temporary advisory committee of the Chicago center of the National Association of the Motion Picture Industry will be held December 6 in the office of John R. Freuler, president of the Mutual Film Corporation.

* * *

Bert M. Moran, connected with the Minneapolis branch office of George Kleine, paid this city a visit last week. He left Saturday, November 18, for a five weeks' trip through the western section of the Dominion of Canada, including British Columbia. He is traveling in the interests of "Gloria's Romance" and of the Kleine-Edison-Selig-Essanay service.

* * *

John G. Hruby, owner of the Dolton theater, Dolton, Ill., and the American theater, Harvey, Ill., was a caller at the World office last week, and renewed his subscription. Mr. Hruby leased the American theater last February. It has a seating capacity of 400, and charges 10 cents admission for programs of the V. L. S. E., World, Mutual, Bluebird, Gold Rooster and other makes. It is Mr. Hruby's intention to enlarge the theater in the near future to a capacity of 800.

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Wallie Decker, who has been publicity representative of Paramount's Chicago office for some time past, has resigned that position. "Wallie" was something of a live wire during his stay.

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A trade showing of "Modern Mother Goose," by Fort Dearborn Photoplays, Inc., this city, was given in the private exhibition rooms of the Universal Film Co., at 109 N. Dearborn street, Wednesday morning, November 22. The picture, which is in five reels, delighted those present, who pronounced it a beautiful play for children. A feature of the production lies in the fact that it is enacted by children under thirteen years of age. The principal exterior scenes were taken on the campus of the Chicago University and in Washington and Lincoln Parks. The principal interior scene is laid in the Elizabethan Room of the Congress Hotel. This is the first picture of its kind made by this company, which will make a specialty of childrens' pictures under the motto, "Clean plays only." Mathew C. von Betz directed the picture and wrote the prologue, which takes up the first reel. The actor who plays the giant is the only made adult in the fairy tale.

* * *

Gilbert P. Hamilton, who made his home in Chicago several years ago when he was superintendent of the Essanay

plant, was seen in the Hotel Sherman one day last week. He was here in the interests of his latest production, "Are Passions Inherited?" (seven reels), which he directed some time ago in Los Angeles and on the Crow Indian reservation. Dorothea ("Dot") Farley adapted this photoplay from Jack Wolf's newspaper story, "The Big Western Hat," and also appears in the principal role. Mr. Hamilton informed me that the rights were recently sold for New York State and South America. A and H. M. Warner, of New York, with offices in the Godfrey Building, are handling the picture. The printing and technical work of the films are being done in the plant of the Rothacker Film Manufacturing Co.

* * *

The Central Film Company and the Central Film Corporation, two separate organizations controlled by Jones, Linick & Schaefer and Nathan Ascher, were recently combined under one charter, and will hereafter be known as the Lewis J. Selznick Productions, Inc., of Chicago. The former headquarters at 110 S. State street, will be maintained. The new corporation names Louis J. Selznick, Jones, Linick & Schaefer, and Nathan Ascher as officers, and Harry Weiss and F. M. Brockell as managing directors.

* * *

"Twenty Thousand Leagues Under the Sea" has been booked on the Lubliner & Trinz circuit of theaters in this city, and will be seen at the Hyde Park theater, owned by A. M. Gollos, on December 4, 5, 6 and 7. The booking of the the big Universal novelty and spectacle is in charge of I. Van Ronkel, manager of the Chicago office of the Bluebird Photoplays, Inc.

* * *

Active work has been started on Selig's "The Princess of Patches," which is founded on the well known stage play by Mark Swan. Director Al. Green left for the State of Mississippi last week, where plantation and other scenes called for in the photoplay will be taken. Accompanying him were: Vivian Reed, Maude Baker, Charles LeMoyne, Clara Lambert, Roy Southerland, Frank Weed and about 20 others. Director Green and the company, after finishing the southern scenes, will return to Selig's Chicago studios, where the interior scenes will be made.

* * *

The following programs have been announced at the prominent downtown theaters in Chicago for the ensuing week:

Studebaker—"Twenty Thousand Leagues Under the Sea" will close an eight-weeks' run on December 3, and will be followed on the 5th by Nazimova in "War Brides." Herbert Brenon will come on from New York for the opening.

Ziegfeld—Lillian Walker in "The Dollar and the Law" (Vitagraph) and "The Scarlet Runner."

La Salle—"The Masque of Life" (Signet) will be continued for another week, ending its three weeks' run on December 3. It will be followed by "Idle Wives" (Universal), produced by Lois Weber and Phillips Smalley.

Colonial—"Intolerance" (D. W. Griffith) opens Tuesday evening, November 28.

* * *

Ascher Brothers will open their new house, the Lane Court theater, at Center street and Lane Court, this city, Saturday evening, November 25. The theater seats 1,000 on the main floor, and is strictly modern. This is the tenth theater on the Ascher circuit, the 10 houses having an entire seating capacity for 12,000 people.

* * *

Lubliner & Trinz have added the West End theater, at Cicero and West End avenues, to their circuit of houses in Chicago. The house seats 1,500 people, and an orchestra of 10 pieces and a pipe organ play the accompanying music for the pictures. This makes the seventh house on the Lubliner & Trinz circuit.

At the Leading Picture Theaters

Programs for the Week of November 26 at New York's Best Motion Picture Houses.

Pauline Frederick at the Strand.

AT THE Strand Theater Pauline Frederick was seen in a new photo-drama entitled "Nanette of the Wilds," a story of the Royal Canadian Mounted Police, by William Mack. Miss Frederick portrays the role of Nanette, the daughter of a Canadian liquor smuggler who is operating in defiance of the Mounted Police. Williard Mack himself plays the role of O'Brian of the Mounted Police. Others in the cast are: Charles Brant, Frank Joyner, Wallace MacDonald, Macey Harlan, Daniel Pennell, Jean Stewart and Robert Conville. The scenes are all laid in the Canadian North and West and the play was produced by the Famous Players Film Company.

The second official and authentic series of motion pictures of the European war, obtained by special arrangement with Charles Urban, representative of the British Government, were also shown. Another interesting picture was the Stampede, taken at a Western County Fair, and showing wild horse racing, pony express races, bull dogging, trick riding and roping.

Viva Stratton, Carl Rogier and Irene Stolofsky were the soloists.

"An Enemy to the King" at the Rialto.

E. H. Sothern, in a film version of "An Enemy to the King," were the featured attraction at The Rialto. The picture was taken after Mr. Sothern had accustomed himself to the difference between acting on the stage and acting before the camera and for that reason it is a distinct advance over the first of his pictures offered to the public. The regular Triangle program of releases at The Rialto was suspended for a week in order to permit the Sothern picture to be shown. "An Enemy to the King" is a sumptuously costumed production from the Vitagraph Studios. It gives the star a role with which he is perfectly familiar and affords him an opportunity for the display of his well known skill as a fencer. Edith Storey, the Vitagraph star, plays opposite him in the role of Julie De Varion.

"War Brides" at the Broadway.

Nazimova in the powerful eight-reel screen version of "War Brides" is still the attraction at the Broadway. The picture is evidently on for an extended run.

Eighty-first Street Theater Bill.

At the Eighty-first Street Theater four pictures were shown: Monday, Tuesday and Wednesday, Wilfred Lucas was seen in "The Miscroscope Mystery," and a Keystone comedy was also included in the program. Thursday, Friday, Saturday and Sunday William S. Hart in "The Devil's Double," and a Mack Sennett production were on the bill.

Louis T. Rogers Forms Company

Will Specialize in Big Productions and in Purchase of State Rights for New York.

LOUIS T. ROGERS, for many years the Fox contract man and Canadian expert who recently resigned from the Fox Film Corporation, has established a business of his own in starting a company which will engage in the buying and selling of state right productions for the state of New York. Mr. Rogers is located at 218 West 42nd Street in which building he occupies the third floor. This floor is devoted to the activities of the Rogson Company of which Mr. Rogers is president. He has just concluded a contract with L. J. Selznick whereby he is to handle all Selznick productions for the State of New York for a period of five years. He has also closed a deal with J. L. Kempner purchasing on behalf of Marcus Loew the New York State rights of the feature known as "The Mask of Life," produced by the Signet Film Company.

Louis T. Rogers.

Mr. Rogers who is a young man and full of nervous energy feels sure that the company he has formed will be a success. He has formed plans for the production of special features. The first production will be based on a widely known play which has had a Broadway success. Mr. Rogers eventually expects to produce a minimum of one big feature a month.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

SANTA BARBARA NEWS.

American Film Company Cuts Down Production—Farewell Dinner to P. G. Lynch.

FROM Santa Barbara comes word this week that the American Film Company is inaugurating a policy of retrenchment and that a great number of employees have been laid off, this is not a great surprise as conditions are the same in Los Angeles; a number of film companies having cut down their producing force to less than half to what it was six months ago. The company is now only operating three companies at the present time, but we are informed that the fourth company may be started shortly. Not long ago nine companies were at work under the Flying A banner.

H. E. Aitken, president of the Triangle Film Corporation, and a party of friends and associates visited Santa Barbara Sunday this week and called at the American studios. The very same day Mr. Hutchinson and Studio Manager J. R. Crone left for Los Angeles and there was considerable speculation in Santa Barbara whether the chief of the Triangle Film Corporation and president of the American Film Company had met and if there was a possibility of a merger of the American Company with the Triangle interests.

A farewell dinner to P. G. Lynch, who recently resigned as studio manager of the American Film Company, was given at the Arlington Hotel on Tuesday this week. Practically all the employees of the Flying A plant were present at the banquet and everyone took the opportunity to give testimony to the high esteem in which Mr. Lynch is held by the moving picture people in Santa Barbara.

P. G. Lynch.

The climax of a most successful evening was reached when, in behalf of those present, Director James Kirkwood presented Mr. Lynch with a handsome thin model gold watch suitably engraved. A chain, the gift of the guarantee actors and actresses, was also presented and a letter was read from the extra people who took the opportunity to wish Mr. Lynch every success in his new field.

During the evening a handsome bouquet of flowers was sent to Mrs. Lynch by the men at the banquet and later a note of thanks from her was read. R. S. Stebbins, assistant manager at the local plant, who leaves with Mr. Lynch, was presented with a pair of gold cuff links.

Among those present were: Edward M. Langley, James Kirkwood, Clifford Howard, Al Heimri, George Wight, Edward Sloman, W. G. Dowlan, Kenneth B. Clarke, William Russell, C. William Kolb, Jack Halloway, Max Dill, Al Santell, Franklin Ritchie, George Periolat, Ashton Dearhod, Harvey Clark, Harry Von Meter, William Carrol, Charles Newton, Clarence Burton, Reaves Eason, Sid Algiers, Paul Drinkwitz, Art Howard, W. A. Hall, Leslie Alderson, William Vaughn, Ira Morgan, Wm. Gilmore Beymer, John S. Seltz, Carl Widen, Thomas Middleton, John Brown and Joseph Carr.

TO DANCE ON THANKSGIVING EVE.

Many of the Stars of Filmdom Will Appear at the Hollywood Photoplayers' Ball.

Stars of the screen will vie with one another for individual popularity at Shrine auditorium on Thanksgiving eve, when the first grand ball of the Hollywood Photoplayers' Club will be given.

Arthur Shirley, director general of the affair, stated this week that two of filmdom's most prominent luminaries will be chosen to lead the grand march, and that the event will go down in Los Angeles history as the most pretentious ever staged.

A few of the players who have signfied their intention of occupying boxes are: William Farnum, Ruth Roland, Mabel Normand, Mack Sennett, Fay Tincher, Francis Ford and Grace Cunard, J. Warren Kerrigan, Dustin Farnum, Douglas Fairbanks, Winifred Kingston, Herbert Standing and Mrs. Standing, Charles F. Eyton and Kathlyn Williams (Mrs. Eyton), Thomas H. Ince, Dorothy Dalton, Louise Glaum, Charlie Chaplin, Harold Lockwood, May Allison, Lewis J. Cody, Tom Santchi, Roscoe Arbuckle, Crane Wilbur, Edna Purviance and Herbert Rawlinson.

The primary object of the ball is to raise funds with which to furnish a clubhouse for the photoplayers. It is planned to make the quarters the most attractive of its kind in the west.

The Hollywood photoplayers' Club, though only in its infancy, already has a pledged membership of 300, with almost as many more applications on the waiting list.

The officers are: Francis Ford, president; Arthur Shirley and Dr. E. Bytell, vice-presidents; Walter E. Fowler, treasurer and attorney, and Harry E. Hoskins, secretary.

Temporary headquarters have been established at 6411 Hollywood Boulevard.

Ince Actor Danced to Death.

While dancing with Ninita Garcia, George Elwell, the young actor of the Triangle-Ince studios, dropped dead in a prize waltz contest at Ocean Park, California, on the evening of November 13. They were competing for a silver loving cup when he collapsed. A physician was summoned, but said that death had been instantaneous with heart failure as the cause.

Elwell was only twenty-one years old, and had only recently returned from the Mexican border, where he had enlisted in the seventh California infantry. He received an honorable discharge from the service on account of physical disability at that time, and had only very recently resumed his studio activities.

He secured favorable attention by his work in "The Raiders" and other Triangle productions before being called to the border.

Fairbanks and Chaplin Do a Turn Together.

The ultimate in comedy has been attained, Douglas Fairbanks and Charlie Chaplin are in pictures together.

This is no tale of broken contracts or shattered hearts of producers. It all came about as a perfectly legitimate part of a day's work and the two highest salaried fun makers are still safely wedded to their respective arts.

Fairbanks was enacting a scene of "The Matrimaniac" across the street from Chaplin's studio. Charlie was cutting capers in front of the camera and spied the Triangle-Fine Arts star. Telling his director to wait a minute, Chaplin rushed into the street in his grotesque make-up and sat down on the curb to watch Fairbanks.

"Now make me laugh, Doug," he said. "I'll be your audience."

Fairbanks entered into the spirit of the occasion and soon he and Chaplin were romping together, unconsciously reel-

ing off a skit that it would take nearly all the money in the motion picture business to buy.

Although the Triangle-Fine Arts cameraman continued cranking his machine, the hard-hearted director ordered the scene deleted as entirely irrelevant to the story in hand.

Both Fairbanks and Chaplin, however, insisted on having prints developed to add to their private collections.

Leave Again for Yosemite Valley.

Paul C. Hurst, associate director at the Signal studios, this week left Los Angeles with a portion of the Helen Holmes feature company for a trip to El Portal in the Yosemite Valley, where he is to make a number of exterior scenes in the production of the eighth and ninth chapters of "A Lass of the Lumberlands."

The company left Los Angeles early in the week and will probably be gone ten days, during which time they will secure more of the unusual woods scenes that have aroused such favorable comment in the chapters of the serial thus far released. Those who made the trip include, besides Mr. Hurst, Helen Holmes, Leo D. Maloney, William Brunton, William Behrens, Charles Wells, Clyde Roe, technical director and a corps of stage carpenters and propertymen. Robert Phelan is to officiate behind the camera.

During this portion of the company's absence, Director General J. P. McGowan is at work on interior scenes for the same two episodes at the studio. With him are working Thomas C. Lingham, Katherine Goodrich and the remaining minor actors of the cast.

This trip of the company to the mountains will probably be their last until snow flies. With the completion of the ninth episode, they will be far enough ahead so that they may continue on interiors for subsequent chapters. Then when the first severe snow falls in the valley, they will leave in a body for El Portal for their last trip. The scenes made at this time will be practically the last in the serial.

Two Film Men Killed in Grand Prize Race.

This year was a disastrous one at the Santa Monica races, when Lewis Jackson, chauffeur for Grace Cunard and Francis Ford, lost control of his car while doing a hundred-miles-an-hour on a dangerous curve, and crashed into four trees. Jackson was instantly killed. His mechanic, John Ghianda, escaped by "stepping out of" the machine before it was torn to pieces. After the flying piece of steel and wood hit the first tree, it crashed into L. B. Jenkins, cameraman of the Keystone Film Company, killing him, and demolishing his camera, which he had been grinding until the impact. A woman running a soda stand was killed. A spectator standing beyond the cameraman was also killed. Grace Cunard and Francis Ford and company were in a box at the grandstand when the wreck occurred and did not learn of the death of their champion until some time later. Miss Cunard was nearly prostrated over the accident. The whole company, which was making a picture around the races, stopped work and went home after the terrible news reached them.

Los Angeles Film Brevities.

Director John Emerson, Douglas Fairbanks, Assistant Director Jack Scott and sixteen Fine Arts players went to San Diego last week to begin work on a big production on the exposition grounds.

* * *

The Monrovia Feature Film Company, which has been operating at Monrovia for two years and produced the ten-reel photoplay, "The Daughter of the Don," is planning to move to San Diego.

* * *

Moving pictures of the Vanderbilt Cup Race at Santa Monica, Thursday this week was shown the same night at the Symphony theater. Many of the film stars attended the exciting speed event. Louise Glaum, the popular Ince actress presented the winner of the race, Dario Resta, an arm full of chrysanthemums.

* * *

Jack Mower, leading man of the Pollard Motion Picture Company, is nursing a couple of broken ribs this week from a realistic fighting scene in "Miss Jackie of the Navy," the present feature now being produced by the Pollard players for the Mutual Film Corporation on the exposition grounds at San Diego.

* * *

Norma Talmadge, now Mrs. Schenck, and friend husband, Joseph Schenck, who were recently married in New York, will spend a belated honeymoon in Los Angeles during the Christmas holidays. They will be the guests of Mrs. Talmadge and Constance Talmadge.

Seena Owen, who in real life is Mrs. George Walsh, her husband being the handsome hero of Fox films, is the happy mother of a baby girl. Mr. Walsh and his friends celebrated the great occasion and the barkeeper at the Alexandria is doing as well as could be expected.

* * *

Well-known screen artists will make merry in the cause of charity in a ministrel-vaudeville show next Sunday evening at the Walker theater, No. 732 South Grand avenue, to be followed by a dance in Lincoln Hall, situated in the same building. The entertainment will be under the direction of the B'nai B'rith Lodge, and will be in charge of Harry McCoy, the comedian of the Keystone Film Company.

A sketch written by Mr. McCoy in which he and Jane Waller will appear; a political jollification with Joseph Callahan characterizing "men of yesterday and today"; a minstrel show along new lines with Guy Woodward, Lee Mooser, Lena Rogers, Arthur Brick and Mazie Cartman are the leading attractions.

* * *

Dustin Farnum has been out bagging quail this week. The popular screen star and B. H. Dyas, the sporting goods dealer, made a trip to Corona. Farnum bagged his first double and is correspondingly proud of his performance.

* * *

James Campbell, known throughout the west for his expert horsemanship, this week joined the forces at the Signal studios, where as a stock player, he will have an opportunity to employ his skill to good advantage.

* * *

Mrs. William C. De Mille, wife of the Lasky director, received a telegram on the morning of the 14th notifying her of the death of her brother, Henry George, Jr., son of the great single taxer. Owing to the great distance from Washington Mrs. De Mille did not attend the funeral.

* * *

John Partington, manager of the Imperial theater, of San Francisco, and his wife, started from that city last week for a three day's tour in the Yosemite Valley, but hearing of the heavy snow in the country, drove into Los Angeles and are now spending a few days as the guest of Anita King, the Lasky star. Mr. Partington royally entertained Lasky stars whenever they visited his city. On Monday night this week Mr. and Mrs. Wallace Reid gave a party in honor to the San Francisco exhibitor and his charming wife. Among those present were: Mr. and Mrs. Hal Reid, Mr. and Mrs. Eugene Pallette, Mr. and Mrs. Sessue Hayakawa, Miss Anita King, Mr. and Mrs. Billy Mason, Mr. and Mrs. Kenneth McGaffey and others.

* * *

Owing to ill health Cleo Ridgely, the Lasky star, has been granted a vacation until January 1.

Hobart Bosworth, who was injured in a fall last week, is once more about the studio and will be able to resume work within a few days.

* * *

Judging by the treatment accorded Harold Lockwood, May Allison and Producer Fred J. Balshofer, in Monterey, California, where is now being filmed the exterior scenes of Harold MacGrath's "Pidgin Island," one might think that these three Yorke-Metro celebrities were candidates for president of the United States. The two daily papers, the Cypress and the American, have been carrying daily interviews with Lockwood-Allison and Balshofer. The Del Monte Hotel gave an elaborate dinner in their honor, the local Monterey theater arranged a special program in celebration of their arrival. The Chief of Police escorted them on a tour of the Executive buildings, and the Carmel Colony, where a majority of our famous paintings are completed, were hosts to them at an informal tea. A group of the artists from the Carmel Colony, witnessed several scenes of Lockwood-Allison in "Pidgin Island" rehearsed and staged by Producer Fred J. Balshofer.

* * *

After J. Warren Kerrigan withdrew from Lois Weber's Universal feature production, "The Mysterious Mrs. Misslewhite," Harrison Ford, Broadway actor, was engaged to play with Mary MacLaren in the picture which is being refilmed.

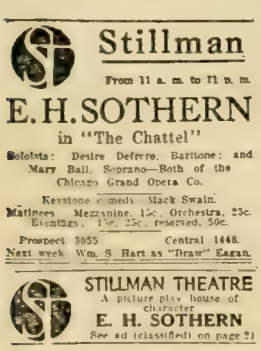
Ford has had a notable legitimate stage career and he played featured roles with Robert Edeson and also with May Mannering in "Glorious Betsy," during its New York run. He played the lead in "Excuse Me" and also appeared in a photoplay version of this comedy. He was in two productions with W. H. Crane, and has played in eastern stock. Later Ford appeared with Louis Mann in "The Bubble," and also had a leading role in the New York run of "Rolling Stones."

Advertising for Exhibitors

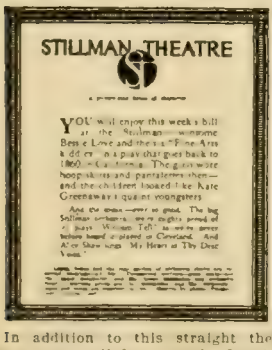
Conducted by EPES WINTHROP SARGENT

Newspaper Work.

EXAMPLE is better than precept, and how a thing is done is a lot more helpful than how it should be done. We believe that motion picture exhibitors in the comparatively few years the pictures have been running have shown more examples of really good work than the managers of dramatic attractions have shown in double and perhaps triple that length of time. There is a reason for this in the smallness of the admission price which requires that the house be intensively handled if results are to be gained. Through the good will of exhibitors this department has reproduced the best of this work, but this is the first time we have had the chance to go over the actual campaign of a trained advertising man in newspaper work, and we believe that even the managers of the smaller houses will be interested in the matter that follows, though it is the campaign of the Stillman theatre, of Cleveland. This means a big house in a city, with a capacity and admission prices that permit a larger advertising appropriation than most houses enjoy. All of the advertisements are prepared and placed by C. L. Madden, of the Fuller & Smith Advertising Agency. Mr. Madden is an advertising expert who has familiarized himself with the picture theatre business, and not a picture theatre man who learned to do advertising, wherein this matter is different from most of that appearing in this department.

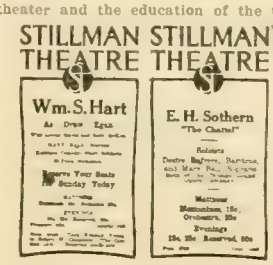

Stillman
From 11 a. m. to 11 p. m.
E. H. SOTHERN
in "The Chattel"
Soloists: Desire Defrere, Baritone; and Mary Ball, Soprano—Both of the Chicago Grand Opera Co.
Keystone Comedy Mack Swain
Matinees Mezzanine, 15c, Orchestra, 25c.
Evenings 15c, 25c, reserved, 50c.
Prospect 3055 Central 1448.
Next week Wm. S. Hart as "Draw" Egan.
STILLMAN THEATRE
A picture play house of character
E. H. SOTHERN
See ad (classified) on page 21

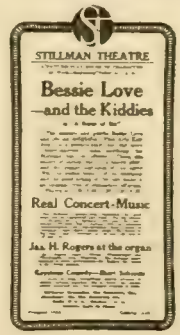
In the first place note these two advertisements. Both are run in the same issue of the same evening paper. This paper accepts advertisements of theaters in its classified pages, and most of the houses use these pages, since the rate is cheaper than the theatrical advertising. We do not know just how the rates compare, but on an average it should be from two to two and a half times cheaper to go into the classified pages, and on some sheets the disproportion is even greater. One New York paper, for example, charges ten cents a line for classified stuff and fifty cents for theatrical advertising. So the Stillman takes twenty-eight lines in the classified space. But Cleveland is a large place with a transient population. The traveler, when he is looking for amusement, looks for the theatrical advertising, so the smaller advertisement (just large enough to let in the cut) is run in the theater column. It is only eight lines, but it gets the house where the traveler can see. Another paper, which does not let theatrical advertisements run in the classified section gets a two-inch advertisement.


STILLMAN THEATRE
YOU will enjoy this week's bill at the Stillman—wonderful Bessie Love and the six "Fine Arts" a delight as a pay day get back to 1860—Civil War days. The girls wore hoop skirts and pantalettes then—and the children looked like Kate Greenaway's quaint youngsters
STILLMAN THEATRE
WHEN you reserve seats at the Still man you reserve seats at any time you please. Your seat is held and occupied
You don't have to stand up, you don't have to wait in the lobby, you don't have to come early
That is the value (EVERY one of it) of a GOOD seat. But you can't get it and every seat occupied unless you have reserved

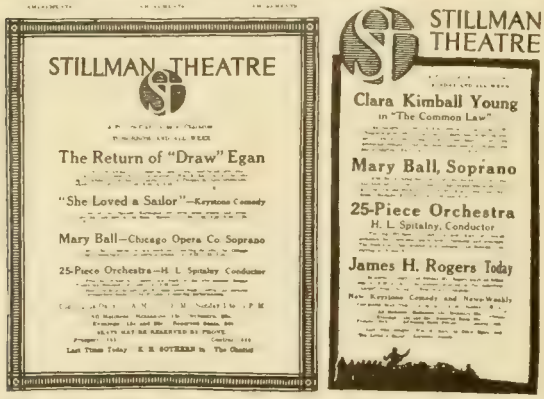
In addition to this straight theatrical advertising the house uses some very well-done panels five inches deep and two columns wide. There is always mention of the current attraction, but it is the Stillman theater that is being advertised for the greater part. The one on the left, dealing largely with the bill, was run on Monday. The other was a Saturday advertisement and is directed to the seat reservation scheme with after-mention of the remaining performances of that week's program. Monday it is more important to advertise the bill that will run that week. On Saturday the large advertisements will take care of the coming program and house talk will pay better.

These house talks, straightforward, characteristic and convincing, do more real good for a house than the praising of the current bill. We show but two of a number of examples. The Stillman is a still-new theater and the education of the theater-going public is important.



The morning papers get four inches against two inches in the afternoon papers. The family appointments are more apt to be made in the morning, and the woman shopper looks over the morning paper before starting downtown. These appear in the theatrical column, the panel ads. are given the run of the paper or are specified for the woman's page, local news or some other place where it will most likely reach the class of patron at which it is aimed. This is another point in expert advertising. The advertising is not merely dumped into the pages. It is put where it will do the most good. Specified position generally costs a little more, but it is worth it if it is needed, otherwise "run of paper" is ordered and the advertisement can be printed anywhere that pleases the make-up man. One advertisement in the batch sent supplements the afternoon stuff and gets three inches "run of paper." It catches the reader who purposely avoids the theatrical column as not being interested. The theater ads. are dodged when up bobs this estray, and interest is gained despite the conscious effort to avoid it.

Mr. Madden does not put this forward as an ideal make-up for a Sunday announcement. He says "This is what I call a horrible example of hurry-up work, but it does show up because the make-up man can't bury it." It is a two eights and somewhere hereabouts you'll find a reproduction of a half-page in which this advertisement is used. Just below you will see part of a negative cut; one with black ground and white letters. In theory this is still more prominent and it is in theory, but white on black requires large letters, and the black cut merely announces Romeo and Juliet where Mr. Madden tells all about his program in the same amount of space and gets practically the same attention; indeed we are inclined to believe that the Stillman will be seen first. Compare it with the other advertisements on the sheet and see how it stands out. That hand-drawn note to the left has nothing to do with the matter There was an advertisement on the other side—one of the run-of-paper panel ads. Two other Saturday and Sunday ads are also shown here. One is 7¼ inches across three columns, and the other is 7½ over two. Both of them are kept from associating with other advertising on the same page, not alone by border, but by white space, as

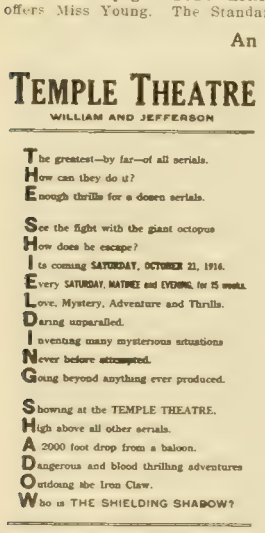
well, to make assurance doubly sure. Notice in the half-page reproduction how the Keith advertisement runs to the column rules. It is forbidding to the eye and only the big lines get much attention. Unless those can hold you, the entire advertisement is lost. Mr. Madden uses smaller type, but it is inviting and eye-catching. He has more words to his space but they do not appear to be so many because they



are not crowded. More than that, it is all characteristic, as much a trade-mark as the house monogram. In a couple of months the Cleveland newspaper readers will know the Stillman advertising as far as they can see the paper.

As a brief resume here is the campaign. Four-inch advertisements in the morning papers and two inches in the afternoon editions, six days a week, with from fifteen to twenty or more inches on Saturday or Sunday. Special advertisements specifically *not* in the theatrical column to catch the unwary, all-open composition with the house monogram always and the name of the house and name of attraction in the upper half of the advertisement. The only exception to this last rule in some thirty advertisements is that one in which the reserved seats are the real feature of the advertisement, and here the rule holds good still, for the feature comes to the top. Look back a moment to that half page. You'll notice that the Stillman and not Selznick offers Miss Young. The Standard wastes space advertising Fox

An Acrostic.


TEMPLE THEATRE
WILLIAM AND JEFFERSON
The greatest—by far—of all serials.
How can they do it?
Enough thrills for a dozen serials.
See the fight with the giant octopus
How does he escape?
It is coming SATURDAY, OCTOBER 21, 1916.
Every SATURDAY, MATINEE and EVENING, for 15 weeks.
Love, Mystery, Adventure and Thrills.
Daring unparalled.
Inventing many mysterious situations
Never before attempted.
Going beyond anything ever produced.
Showing at the TEMPLE THEATRE.
High above all other serials.
A 2000 foot drop from a balcon.
Dangerous and blood thrilling adventures
Outdoing the Iron Claw.
Who is THE SHIELDING SHADOW?
Saturday, October 21st, 1916
AND
Every Saturday, Matinee and Evening, for 15 Weeks

Tarleton Winchester, of Pathe's, sends in a throwaway gotten out by the Temple, Buffalo, which forms an acrostic for "The Shielding Shadow." It is reproduced here for the benefit of those who have this serial and as well for those who wish to go to the trouble of getting up similar lines for some other attraction. The Temple management has saved the Stain exhibitors the trouble, by getting out this sheet, which is 6 by 12 inches in the original, common news stock. Anything of this sort takes well. It plays on the curiosity of the recipient. It is just a handbill and he starts to throw it down. But he sees it is an acrostic. Then he has to read down to see what it is, and by that time he will read across to see how well the maker did his job. Of course it is possible to speak learnedly of the psychology of advertising, but it is even more simple to speak everyday talk and say that anything that will appeal to the curiosity will gain attention in the degree in which it appeals. That is why there is so much stuff that is good for once and not more frequently. The degree of curiosity is not as great the second time.

Writing Hymns.

All the time we've been wondering where Jimquin was, the Los Angeles hustler has been sore because we kidded some of his poetry. To prove himself a poet he has written a song, or rather completed one, started in the trenches by his brother, Charles Henry Quinn, who sent it to him when his regiment was ordered to the front line and his chances of coming back and finishing the job seemed to be rather slim. Jimquin writes that it is being sung by "regular" singers, and the novelty alone should carry it along. But beyond that, the song has merit and timeliness. It is published by the Ballenger Company, Los Angeles.

Stitching.

Walter H. Brooks, of the Auditorium, Coatesville, Pa., is now wire-stitching his program instead of using the six-page folder form. This is partly because he is now using an eight-pager. Another change is in the time table. Instead of the formal time table he now follows each title with the hours of playing, so that the information is directly below the subject the reader has become interested in. This is a better scheme than the formal table, even though it does entail a little more work.

Moving the Girl.

The Garden theater, Detroit, planned to run the Little Girl Next Door, a slaver play, the entire week recently, and had to quit after the second day and go back to the regular program. Decent people will not attend, and the others stay away when they learn that the stuff is not as superheated as they have been led to expect. Profit by their experience and keep off the stuff.

That Fashion Show.

An exhibitor reports that he tried every big dry goods store in town and could not hook up with one for a fashion show as each store wanted to give its own and get the crowd to the store. To effect this they gave out souvenirs to each patron. That's easy to beat. Point out that a theater show means more than a store show, and then offer to have printed up coupons good for a souvenir if presented at the store the following day. That will hock the show up to the store and get the people over to the store in a buying mood after they have seen the fashions.

Three in One.

Joe E. Tabor, of the Majestic, Belvidere, Ill., sends in a half-page advertisement that serves as an anniversary advertisement, a general advertisement and to tell the week's program. The layout is simple, but effective, the boxing, with space between serving to keep the various sections apart. Study this advertisement carefully and you will see that it has too much copy for a half page. Were it set with rules boxing off it would be too heavy, but by boxing each detail by itself instead of letting the rule join others, the effect is that of a series of detached advertisements, each of which is observed separately and not

as a whole. As a single advertisement cut up with rule it would be repellant to the eye. With these individual panels it looks well and will be read. The intelligent use of rule is often half the trick. Sometimes it is even more.

That Matinee Musicale.

J. Ernest Tompkins, who used to sing on the stage, is now managing the Princess, Colorado Springs, Colorado. He is running a series of matinee musicales on Friday afternoons, five numbers and a feature picture, the music running about half an hour. It is all furnished by the theater orchestra with Mr. Tompkins as soloist, and they are making business. Anything that is novel will draw for a time at any rate, and will last if it is good. And the closer it comes to a social function, the better it serves as a matinee attraction. We think that almost any house can get up a musicale with home talent and make money with it. A special program, small, but good, is a part of the scheme.

Punched Tickets.

John J. Farren, of the Victoria, Rochester, N. Y., sends in a free ticket he recently sent out. One ticket was sent in the regular house ticket envelope and was stencil cut "special" across the stub. This beats the usual specially printed ticket, but if the seat coupon is really good for a special reserved seat, many might fear to come with friends because they would be separated from them. Additional advertising was carried on the face of the envelope which announced the bill for the latter half of the week. Now and then some Monday tickets to a judiciously compiled list, and for an attraction known to be better than usual, will bring personal advertising of a sort that cannot be purchased, but be certain that you have a feature and not a bloomer. In this case Mr. Farren had Douglas Fairbanks in Manhattan Madness.

Good Slogan.

"You get so much and pay so little" is the house slogan of the Cross Street, Somerville, Mass. That says a lot; much more, in fact, than the statement that Boston people pay more to see the same subjects. The house uses a single-sheet program 4½ by 9, yellow paper printed in red and green. Red and black would be better on yellow, and we are inclined to think that it is more or less of a waste to run the second

color. The bill is plain and readable and the second color does not produce a result commensurate with its cost. In featuring small paper it is well to proportion cost to result produced, and it is seldom that a second impression pays, even on larger work unless it is desired to emphasize some gala occasion.

Perhaps the Solution.

The Columbia theater, Attleboro, Mass., lately advertised that owing to the fact that the current attraction was a vampire play a special program would be offered for the children. The vamp was shown at 2:30 and the special program at four, the evening offering the vampire lady once more. Most of the kiddies come in the afternoon, and with a special bill as good as the feature, but of a sort better planned for children, it would seem that all objections are met. The kiddie feature was not of a recent release date, but the youngsters do not care so that it is new to them and still in good shape. It was not an essentially child story, being a Bill Hart western. This house has lately inaugurated a four-page program and is doing very nicely with it.

Real Lobby Work.

Ralph Ruffner, of the Liberty, Spokane, recently woke up long enough to ship us a photograph of a recent lobby display and then probably went back to his bunk for another six months so far as sending stuff out is concerned. He is a most irritating sort of person. He does a lot of real things every week, but he is too lazy to shoot them along. He had the Triangle, the Thoroughbred, the other day and thought it would be something of a novelty to show a horse to a public accustomed to automobiles, so he hired a horse from a harness shop instead of the

livery stable, dubbed her Miss Minta, dolled her all up and set her in the lobby. He says solemnly that even the policeman and the street sweeper came to see. He adds that he doesn't know if it helped business any as he is full all the time, but also adds that it is the house and not the management that is full. We know that. Washington went dry some time ago. Just in passing, that's an all around pretty lobby, don't you think?

Getting Better.

The Film Forecast, the organ of the Rowland and Clark theaters, Pittsburgh, is getting better each issue. It is only a matter of time when M. J. C. Kornblum will have the printer doing what he should. One good feature of the new issue is the added space that "Korny's Corner" gets. It goes around the corner now and onto another page. One of his late paragraphs runs:

> Our friends the Censors got in some of their fine work both on "The Wheel of the Law" and "Anton, the Terrible." If we could get a motion picture of the curlicues of their way of reckoning, there would be a line of lace manufacturers a block long waiting to buy the rights for a crazy quilt lace pattern.

It would drive a lace-maker crazy, but it would be a fine thing to put on the back of bank notes instead of the geometrical lathe patterns. It would defy the counterfeiter.

What is most needed now is a more definite division of program and letter press.

Good Work.

The Mutual booklet for A Lass of the Lumberlands, their new serial, is a pretty piece of printing and shows how well purple and buff work in combination. More than that, it gives the exhibitor plenty of material for advance work without overloading.

Parents Must Sign.

H. A. Chenoweth, of the Opera House, Westfield, Mass., offered free admission to the children at a matinee if they presented a signed permission from their parents. The signing had to be done on the card he supplied. It may have been done to circumvent some local law about admitting minors, but can you imagine any better way of gaining the attention of the parents for the night show? Probably he had this in mind, for just below the permit is the line "Better come down to-night and see for yourself.

Andrews Butts In.

Frank G. Andrews, who is becoming known to the readers of this publication through his articles on phases of exhibiting, is going to put some of his theories into practice in Washington, N. J., where he stays when he cannot find an excuse for visiting New York. He is going into it on the installment plan by running Saturday night shows in a local house. He starts in with an announcement in the local paper, explaining that he takes the personal tone he does since the town is so small that he knows most of the residents. His initial announcement is three and a half inches across two columns and it reads:

ANNOUNCEMENT:

> If I correctly sense public sentiment in Washington, there is a demand for a higher grade of moving pictures, particularly dramas, than has heretofore been show in any of the local theaters. Acting under this belief, I have leased the Broad Street Theater for a series of Saturday night shows. The service I have selected is the famous Triangle service, unquestionably the highest brand produced, certainly by far the most costly.
>
> I have every confidence that an intelligent public will quickly appreciate these pictures and welcome their introduction in Washington. No circus methods will be employed in advertising these attractions. The enterprise deserves encouragement—a visit or two to this theater as a test—after which the pictures should draw purely on merit.
>
> Because of the cost of this superior service, I am obliged to fix the admission at fifteen cents to adults and ten cents to children, which is the regulation charge everywhere for Triangle pictures. However, there will be six reels of drama and two of comedy—the latter being the famous Keystone brand. So you see the extra five-cent charge is accounted for not only in quality, but in quantity.
>
> On the opening, Saturday night—October 14—I will show Frank Keenan in a strong Southern play entitled "The Coward." The comedy is "A Favorite Fool," with the famous stage comedian, Eddie Foy, in the leading role.
>
> Comedy starts at seven o'clock sharp; drama at 7:30. Come at either hour. Second show starts at nine.
>
> FRANK G. ANDREWS.

He is also distributing a four-page folder on almost much the same lines, but more ample in statement, and announces that he is not going to advertise heavily, but trust to the intelligence of his fellow townsmen. His campaign is unusual, but it seems to be well planned. He is an old newspaper man, well known, and his statements and promises carry weight. It will be a campaign of personality plus pictures of merit and it will be interesting to watch the outcome.

Where Is Mr. Wall?

It's about time that S. E. Wall got busy with his pen and ink. We are getting lonesome for a letter.

Checking the Passes.

H. W. Heiberger, of the Lehigh Orpheum, South Bethlehem, Pa., uses a check form of pass which he credits to the Lyceum, Clovis, N. M. He has them printed up on "safety" paper, the same as a regular check, and they pay to the person named "one and no more admissions," the "no more," being set as the cents are written on a regular check, as a fraction. The check is payable in "Current Funs" and guaranteed by the Board of Censors. It is a joyous thing to get a pass, but these make pleasure perfect.

Performances de Luxe.

The Regent, Philadelphia, offers something novel in its time table. The times of performances are given and some of these are starred. The program explains that those with an asterisk are "performances de luxe" with full orchestra, while the others are "intermediate" and the music is supplied by the grand organ. It is one of the little refinements that marks careful management. People can know what to expect.

We wish the Strand, New York, would do something of the sort. The way they switch from organ to orchestra and back again is unnerving. There seems to be neither rhyme nor reason.

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INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Building Up.

BECAUSE you are able to add two and two and get a result of four, do not think that enough. Progress until you can add two and two to two and get six. In other words, do not be content to have "enough" plot for five reels. Get all the plot you can crowd into five reels for a five reel story: not merely enough to go bumping along.

This perhaps is at variance with the teachings of some studios. Dr. R. Ralston Reed, for example, was recently the guest of the Lasky studio in Los Angeles; the trip being the prize he won in the Columbia contest. There he was told that his five reel play contained enough plot for twelve reels: not the play that is going to be blamed on him on the screen, but the one he really wrote. "What we really want," explained Mr. De Mille, in substance, "is about three reels of story and two reels in which to develop the action properly." As an example he mentioned the Drew comedies, which have slight but perfectly developed stories.

At other studios he was told that this was all wrong, that there must be more dependence placed upon movement than psychology. Both are right and both are wrong according to viewpoint. Stories must be framed to please varying tastes, and magazine readers who affect Scribner's do not admire Adventure and vice versa, yet both classes must be served. But plot is not necessarily action, and the plot must be intensified to the limit if it is to stand its best chance of acceptance, so do not be content with a good enough plot, but strengthen and develop it to the utmost, even though you may subsequently be forced to condense it to get the length. Half, and more than half, of the stories sent out are faulty and do not sell merely because the author stopped the moment he got enough instead of keeping on until he got his best.

Wickes on Song Writing.

Song writing seems to have an almost fatal fascination for the average man or woman, and more of the innocent fall victims to the wiles of the fake publisher than become prey to the fake photoplay schemes, and the pseudo literary agent who advertises for story writers and newspaper correspondents. This is largely, perhaps, because of the large returns from hits, but in part to the inherent tendency of emotion to express itself in song. In writing the Popular Song E. M. Wickes has given us a very good book on the subject. It is practical, optimistic, but not unduly so, and gives the reader a clear and unbiased survey of the field from which he may deduce his individual chances as well as telling what should be done and how this is to be accomplished. It belongs in that comparatively small class of text books that are helpful because they teach instead of merely laying down the law. If it is possible for the reader to write songs, this book will supply the inspiration and instruction he lacks. Mr. Wickes' style is simple, direct and pleasing. Perhaps it is best described as "human." It is a book that has a real reason for being and forms a valuable addition to the Writer's Library. (Writing the Popular Song, E. M. Wickes, Writer's Library, Home Correspondence School, Springfield, Mass., 181 pages plus XIII. $1.35 by mail.)

A Brain Polisher.

Several readers have requested something along the lines of the "German money" idea, saying that they get help from working over such things. Suppose we work it on these lines: Dora has discovered Jim because of his intemperate habits. He drinks all the more and commits a crime for which he serves a term in prison. When he gets out he learns that she has married Tom. He gets drunk, and while in that condition comes to her house to kill her. Write one or more scenes commencing with his arrival at the house, showing how she gets out of the situation. Be brief and dramatic. If you will send in your scenes with a return envelope, your development will be criticized and returned to you. The right is reserved to publish one or more of the solutions. Unlike the "German money," there is no catch to this one. It is merely a test of your inventiveness. To make it more interesting we'll bar these solutions in advance:

She shows him her baby.

He sees a picture of themselves taken long ago, or other mementos of the past.

That Atlas Contest.

Although we do not like script contests, we think that the Atlas-Boston Transcript contest differed from most in that it was fairly conducted and with a view to getting the best material. As a matter of fact there was but one play that was really worth the money paid and this was given the first prize by practically all the judges. The rest of the opinions varied markedly, but eight of our first ten nominations were in the eleven prize winners, and two of those not scored by us were given awards because to others they appealed as effective though the ideas were old. But the contest proves again our point that if honestly handled they are not worth the expense save in advertising. Thirty scripts went to the final round and twenty-nine of these were clearly not of prize calibre.

Too Close.

A few weeks ago Marc Edmund Jones lost his clothes and his library and even his beloved phonograph. A sheriff came and took them; not because Jones doesn't pay his bills, but because the man he was boarding with was being sued for divorce by his wife and she attached all the furniture. The Jones shirts were taken along with the rest of the stuff while he was hunting an express wagon, and they could not locate the moving van or his ex-host's wife for several weeks. And it was so close to home that it never occurred to Jones to make it into a comedy. He just told it up and down the street as a good story, and probably there are three or four versions in the studios right now. It was too close to home. He lacked perspective. Some script writers are the other way about. They write so close that they write of things that interest only themselves. If you can average between Jones and the other fellows you'll be about wright. If you do comedy let it be intrinsically funny. It is not funny merely because you took part in it.

One Phase of Synopsis.

Recently a producing manager wrote us that our synopses were too short. He wanted more detail. In part he said:

> One fault I find with your synopses is that they are too brief. It would be better if you injected more business into your synopses and thus get them fuller. We really don't care for a working script, as our director prefers to prepare his own plots.

We send only a two or three hundred word synopsis because we are not trying to sell on synopsis. We tell what the story is about and offer to send the plot of action if the story interests the director. Here is one director who wants greater detail of action, and yet who does not want a working script. What does he want? The working script would give him the business in detail. Then, if he wanted to make his own plot, he could do so with the fullest information that the author could give him. That is where the synopsis only scheme falls short. The director never gets the full value out of the stuff he buys because he refuses the author's full aid. The position is inconsistent. If he is able to develop the bare idea, what does he need of action? If he needs the action, why not take it all and improve that to suit his own ideas if he absolutely must muss things up?

We do not offer synopses in the usual sense of the term. It is easy, but it is slovenly. But because we offer scripts to companies of varying needs from polite comedy to slapstick, we do offer a sketch of the basic idea and develop the script to suit. This is not something that the average free lance can do, but the free lance should not offer merely a suggestion. It doesn't pay in the long run, and we know several writers who will be in a pretty pickle presently when full scripts are again demanded.

No Inquest.

There will be no inquest club this season. The response was too small to make it worth while trying to build up the affair, and so the idea has been dropped. We are sorry for the sake of those who did wish to come in, but they were not numerous enough.

Advice.

You will find that, as a rule, the person most willing to give advice is generally the one least qualified to give good advice. It is the man who does not know who is usually the most eager to tell what he thinks he knows. Do not be in too much of a hurry to take advice and convince yourself that the advice is good before you act upon it.

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THE MOVING PICTURE WORLD

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Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps, (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Important.

New York Operators' Notice.

Moving Picture Machine Operators' Local Union No. 306, I. A. T. S. E., is the body with which all operators of Greater New York should be affiliated. For years past that organization has sought to better the working conditions of New York men, and at the present time it numbers approximately 65 per cent. of the operators of Greater New York within its membership.

This, however, is not satisfactory, and the union now proposes entering upon a vigorous campaign of organization.

In order to furnish opportunity for non-members to meet and hear arguments advanced as to why they should join with their fellow workmen, and the setting forth of advantages to be derived through affiliation the union has arranged for a series of meetings to be held at 12 o'clock midnight on every Thursday in December, as follows:

December 7. Broadway Casino, 790 Broadway, Brooklyn, N. Y.

December 14. St. Louis Hall, 443 Atlantic avenue, Brooklyn, N. Y.

December 28. Cortland Casino, 585 to 597 Cortland avenue, Bronx, New York.

December 21. Parkway Palace, 110th street and Fifth avenue, Manhattan

These meetings have been arranged as conveniently as possible to the end that all operators may attend them. Admission to the meetings is only to be gained by showing a New York operator's license card.

Regardless of what you may think, feel or say, it will be well worth your while to invest an hour and a half of your time in attending any or all of these meetings to which you are hereby extended a cordial invitation by Local No. 306. The editor will be present and, among others, will address you on the benefits of organization. You incur no obligation to join because you attend.

Question No. 166.

Is there any way to tell which arm is grounded without taking the lamp apart?

Roll of Honor on Question No. 156.

The Roll of Honor on Question 156 is: C. E. Linstruth, Carthage, N. Y.; F. F. Bell, Palestine, Texas; F. N. Irvin, Lufkin, Texas.

I have selected the reply of Brother Linstruth as best suited to the needs of publication.

Reply to Question No. 156.

By C. E. Linstruth, Carthage, N. Y.

The Question:

What ought to be the height of screen above floor of stage, or above main floor of auditorium where there is no stage?

The Answer:

The height of the screen above the stage floor or above the floor of the auditorium will depend upon many things. First: On the ordinary stage if the screen is hung well down stage it is best to have it quite near the floor, say 3 feet above, which will permit of a good black border all around. If the screen is well up stage, say on the back wall, it must be high enough so that those in the front row of seats can see the bottom of the picture without difficulty, and must not be so high that the top of the picture cannot be seen from the back gallery seats. These heights will vary according to the height of stage, slope of floor and height of balcony, as well as the position of the screen on the stage and the nearness of the front row of seats.

In a theater having no stage, but with a middle aisle, the screen must be high enough so that the light ray will clear the heads of the people as they pass in and out along the aisle. I believe in the majority of cases this will require at least 6 feet above the floor, where the auditorium floor has the ordinary slope. I believe a picture having 6 feet between its lower edge and the floor would allow everybody to see the bottom of the picture, but in considering all this we must also not overlook the fact that the picture should be gotten as nearly as possible in line, up and down, with the lens; this latter point is of very great importance.

[This is a fairly good reply, but there are one or two points which have been overlooked, viz.: the nearer the picture can be brought to the stage floor without obstructing the view thereof the better, because it is more nearly imitating actual stage conditions where the real thing is on. So far as the black border be concerned, it is not important that it extend under the picture if the stage floor in front of the picture be painted black; that is to say, the bottom edge of the black border is not important. Another thing: Where there is no stage, but merely a blank front wall, if we place the picture too high there is always a tendency to make it appear as though we were actually looking at a picture on the wall, and this has some effect in destroying the highly desirable illusion of real life.]

Speed Merchant.

P. Young, Sarnia, Ont., says:

Some one has been heaving rocks, and one lit pretty close to me. In the department, October 21st issue, I notice an article concerning my work at the Crescent Theatre. I would like to explain a few things which will prove to you that the writer was not such a wise guy after all, though he has me advertised as a speed merchant, and says that my picture jumps a lot. The Crescent Theatre is a very pretty house, both outside and in. It is not of the "store room" type, but is built as a theatre from the ground up, and is up to date in every respect. Its seating capacity is 498, and it has but one floor. It is equipped with the best money can buy, even to an automatic ticket machine in the box office. In the operating room are two Powers Six A motor-driven machines, which project their perfect picture on a Satin Gold Fibre screen, width 14 feet 10 inches. Distance from lens to center of screen 78 feet 6 inches; size of machine aperture 11-16x29-32. I pull 36 to 40 ampers D. C. at the arc, delivered by a Fairbanks-Morse motor generator set, but we are forced to dispose of this, owing to a change from 60 to 25 in cycle of the current. In place of this we will have a Fort Wayne generator set and double lamp control. Now I will tell about the jump the critic saw. I changed the intermittent sprocket on one machine for a new one and when putting the sprocket on the shaft I noticed it slipped on much too easily. I was certain at the time there would be trouble, but under the conditions was obliged to take a chance, and that was the cause of the slight jump in the picture, which was taken out the next morning. I run my machines at a speed ranging from 60 to 70 feet of film a minute, and thus get the best possible picture with what I have to do with. My picture is steady, clear, and of sharp focus; also there is absolutely no jump, except such as may be due to imperfections in film perforations. I am now on my eleventh year operating, and can produce the goods.

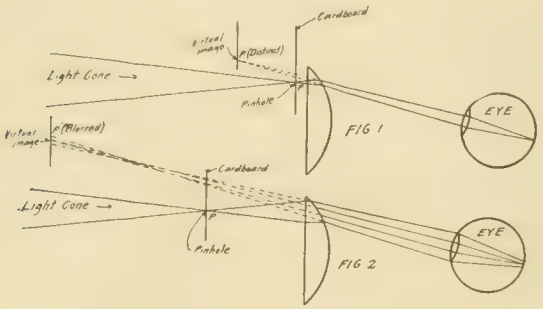
All of which is set forth in justice to Brother Young. I am more and more coming to the conclusion that the publication of comments on projection is not a very good policy, except where they contain my own observations. Almost always there is a dispute over it, and I am not in position to know who is right or who is wrong. However, in justice to Friend Young, he certainly talks like a man who knows his business, and I am therefore inclined to credit his version of the matter.

Censor Spectacle.

J. Frank Moore, Dover, N. H., sends in his idea of a pair of spectacles to be worn at moving picture shows. He says: "Let every one be his or her own censor. If they do not wish to see a nice Vampire, or Kellermann picture, let them pull down the blinds at the objectionable part. How convenient! Instead of cutting out portions of the film which others wish to see, when that part comes along, bing! down with the blinds; count ten, bing! up with the blinds. All serene. They are cheaper than Censorship Boards, and are more satisfactory. Incidentally protest Federal censorship. Stick up for your rights. I never did believe in a few men or women telling everybody else in the country what they ought to see and what they ought not to see.

Optical Dope.

The three cornered argument between Martin, Solar and Griffiths has piled things in on me so fast that it has really gotten things into a bit of a muddle, and I guess we will have to some extent "begin over again." But regardless of the disputes between the brothers, there is no manner of question but we are advancing, and the benefit which the motion picture industry will derive in this matter will be most largely due to the credit of the three gentlemen named. Brother Solar sent in a long, highly technical article dealing



with lens construction; also he criticised Martin pretty strongly on certain points. I sent this whole matter to Brother Martin, with Solar's consent, and since Friend Solar's criticisms have been referred to in print, I think it is due Martin that the present letter be published. Here it is:

In reply to your letter of the 25th inst., and the enclosed matter by Friend Solar, . . . when I started to read his article I thought I was going to get an awful rap for what I didn't know about focal lengths, principal points, air spaces, the action of positive and negative lenses, etc. I have, however, failed to discover that he touches upon any real principles that I do not already understand; moreover, I have also actually *used* these same principles in the design work of the new forms of condensers already sent in. (As yet not published.—Ed.) I have slowly developed and classified the results already obtained, and the time is approaching for the discovery of a *practical condenser of improved design* which will greatly surpass the performance of the types now in use. Now when I started this work of design I realized that a condenser was not required to give results of fine definition of image as is an objective lens, therefore I discarded the tedious algebraic formulas which Solar gives, and substituted, so far as possible, the equivalent and more wieldy trigonometric and graphical methods, which are the proper thing for the work of primary design. Solar's highly detailed formulas are no doubt necessary for the calculation of a Petzval objective, such as he shows, but if he would apply his formulas to any of my condenser designs I don't think the practical difference in final results would amount to much, provided I have not made any serious numerical errors in my own calculations.

Referring to my article of Sept. 23, it was intended for general information—merely to show the possibility of further developing the regular form of condenser. I paid no attention to nodal points, or other refinements apart from the purpose of the article. But Solar says I don't understand the position of conjugate points for combinations of lenses. Well, I'll bet I do, though it is quite true that my methods in this particular are not those generally used. With regard to my article of Sept. 30, I concede Solar to be correct in claiming that the diameter of the aperture lens, as I show it, will not effect the aberrations, provided its focus and other conditions remain the same. I was a little tangled there with the idea of reducing aberration by stopping down the lens with a diaphragm. But, on the other hand, I most emphatically do contend that the aperture lens, as I there show it, will produce less aberration in the screen image in proportion as it is placed closer to the film, and vice versa. When the lens is placed close to the film, each point of the film is acted upon by only a very small portion of the lens, and this small portion having only a slight range of aberration, consequently the definition of the virtual image will suffer little. But if the lens (uncorrected) is placed as much as an inch forward of the film, the cone of light which diverges forward from a point on the film will be intercepted by a larger area of the lens, thus comprising a greater range of aberration, which in turn must injure the definition of the virtual image. I believe it is of very great importance to make this point clear, so I illustrate it by a drawing which also gives the experiment for verifying the theory. This is also of much practical interest because it may prove the possibility of using a simple uncorrected aperture lens in conjunction with any regular form of objective. I don't know just how the Sabo lens deals with this item, but of course if the aperture factor is duly corrected within itself the above difficulty is largely overcome. But whatever may be the performance of the Sabo lens, I feel pretty sure that its usefulness must be much handicapped by the present short distance from condensers to aperture. I am working on the new condenser designed to increase the efficiency of the aperture lens in this very respect. It is bound to come, and in the end all things will be perfect because it is the "order of the function."

"Would'st thou possess thy heritage, essay,
By use to render it thy own!
What we employ not but impedes our way,
That which the hour creates, that can it use alone!"

An Interesting Question.

B. L. Corwell, Sour Lake, Texas, comes in with the following interesting query. He says:

What would be the effect on screen if one places two slides precisely alike in each of the carriers of a dissolving stereopticon, projecting both to the screen at the same time? Will the picture on the screen stand out in relief by the blending of the two slides, or will it simply make a brighter and clearer picture?

This is rather an interesting question, although it is entirely theoretical, because I don't believe it would be practical, in actual work, to get slides to register perfectly with each other on the screen. Never having seen this particular stunt tried I really do not know just what would happen, but I should imagine that if the slides were perfectly registered with each other the effect would be to bring out the high lights very strongly, and to make a very beautiful projection. It would not amount to the same thing as doubling the amperage on one slide, but I should think would have the approximate effect of increasing the amperage on one slide by about two-thirds. However, there may be other effects. I don't know.

On the other hand, if the slides were just a tiny bit out of register there might be to some extent the stereoscopic effect. Then again it might simply serve to blur the image. I don't know. It would, however, be an interesting experiment for operators to make, provided it is possible to secure two slides exactly alike in all particulars, and further provided a dissolving stereopticon is available. I would like to hear reports on this particular stunt, not that I think is has any practical value, but merely as an interesting experiment.

From Paducah.

For more than a year Local Union No. 281, I. A. T. S. E., Paducah, Ky., has been endeavoring to get the City Electrical Inspector to approve the passage of an ordinance requiring all motion picture operators to be at least 21 years of age, and their assistants not less than 18.

At last, however, the local has been successful, and the Board of City Commissioners has passed the ordinance. This department is thoroughly in accord with the limits therein set, except that we believe 19 would have been better for the assistant, which would give him a two years' apprenticeship. Congratulations to Local 281.

Theater Man's Paradise.

R. H. Fulton, vice-president and secretary of the E. E. Fulton Company, Chicago, Ill., send in the following:

A few weeks ago it was my privilege to spend an extremely enjoyable week end with the boys of Camp 133, near Hammond, Ind., through the courtesy and kindness of my esteemed friend Bayless Cosner of Local 133 I. A., Hammond, Ind. The camp is the result of a very commendable idea, originating with Friend Cosner, to establish a recreation spot where the boys could put in what spare time they had in the open air, and taste the joys of camp life. The camp location, as may be seen from the photograph, is ideal, as is also the manner in which the whole thing is managed. Order and cleanliness everywhere prevail, and there is never an occurrence to mar the joy of anyone. The camp has proved to be a very popular place, and many of the town people, including the biggest exhibitors, pitch their tents there at week ends, and join the

boys in all the sports and games. I spent one of the happiest days of my life at Camp 133, returning home filled with enthusiasm for the idea, and with added admiration for my friend Cosner, whose big hearted thoughtfulness made the camp and its joys possible for the boys in his territory.

The photograph certainly shows that the camp is a beautiful place. It also, if you look closely, shows there is fishing. Notice the fish poles sticking out from the side of the picture, evidently being held by some disciple of Isaac Walton seated on the bridge from whence the

photograph was apparently taken. It is a good idea all right all right. A properly conducted camp of this kind not only makes for better health, but it is a much cleaner, better way of spending a vacation than loafing around town trying to see how many tall, foamy ones you can absorb in a given amount of time.

Stick to the Truth.

Joseph L. Aaron, secretary Local Union No. 302, Calgary, Alberta, says:

> In looking over the department, October 14th issue, I notice a report from one Paul Baron, Coleman, Alberta (population 300) in which he makes certain statements with regard to Alberta needing a waking and shaking up. He also complains of lack of organization in this Province. Now Brother Richardson, I shall not waste much of your space, but I would like to advise the aforementioned gentleman to stick a little more closely to the truth. There are only two cities of any size in this Province, viz: Calgary and Edmonton, and in both these cities the operators are thoroughly organized; also the locals have working agreements with all the theatres in the cities named. In Calgary we have a membership of about thirty. The scale is $25 per week of six days, six hours per day. The theatres are open twelve hours per day, and employ two operators in each house. Most of the theatres have motor generator sets or mercury arc rectifiers, and Powers Six A or Six B projectors. At the theatre where I am employed, the Grand, one of the best houses in the Dominion of Canada, we have two of the latest types Simplex. You therefore see so far as the equipment and organization in this city be concerned there is no need of any waking or shaking up. As for results on the screen, I think we can very well hold our own with the operator from Coleman, Alta. We have a projection inspector appointed by the local whose duty it is to visit the operating room and theatres of this city and report on the condition of apparatus, as well as inspect the work of the operator on the screen. We are also arranging a system of fines for operators who are caught running pictures out of frame, poor light, excessive flicker, etc. The majority of our men are a studious lot. They all have your Handbook; also they read the projection department. Moreover they are at all times trying to improve their work. You will also find that Calgary and Edmonton have been represented on the Roll of Honor quite a few times.
>
> In conclusion, I would like to ask if it would be possible for you to visit Calgary when you make your trip north? I notice you will be in Vancouver and go from there to Spokane. Now I think you can make the trip via Calgary with no increase in the fare, and I can guarantee a 100 per cent turnout of the operators working in the city, as well as most of the managers. There are also five exchanges here, and I think a little talk to some of them would do no harm.
>
> I would like to inform the small town operators that our local is at all times open to men who are really operators, who can satisfy our examining board of that fact, and who are working within the radius of our jurisdiction.

It strikes me that this is among the best letters I have received from a union secretary up to date. It is clear, concise and to the point. Moreover, it does not overlook anything, and I would particularly call the attention of the Alberta small town operators to that sentence which offers them membership. The mere fact that operators are organized is by no manner of means a proof they don't need a "waking up and shaking up," because, while I am sorry to say it, it is a fact that there is occasionally a well organized city which is hugely nonprogressive in everything except the one item—organization. This, however, according to Brother Aaron, is not the case in Calgary, since he says that the men are studious, and most emphatically the putting out of an inspector and a proposal to fine operators who don't deliver the goods on the screen shows anything in the world but lack of progressiveness.

I believe the correspondent from Coleman, Brother Baron, was perfectly sincere in what he said, but very likely he has not had the opportunity of judging conditions in the larger cities of the Province by personal observation.

As to the visit, why in order to reach Calgary I would either have to make a special trip from Spokane, or go up around by the northern route, in which event I would miss North Yakima. I will, however, look further into the matter, and see what can be done, because it would be a genuine pleasure to be able to meet with the Calgary men.

Can't Be Did.

W. B. Sproule, East Boston, Mass., writes:

> Have taken and have enjoyed the Moving Picture World for a matter of six or seven years; also have your Handbook. Would like to have your advice on screens. We seat 1,800, one thousand on the first floor and eight hundred in the balcony. The house is about 80 feet wide, with four aisles and forty-two seats across. In a smaller house we had a mirroroid screen and had the best picture in town. I want to put in one of the same, but am at a loss to decide on silver white, flesh white, or pale gold. In the other house we had a silver white, but I am told the flesh or pale gold will bring out the colors better, and give more depth to the pictures; also show a different color between the actor's face and snow white shirt or collars. Our throw is about 102 feet, and the picture 12 x 16, or near that.

I am sorry, Brother Sproule, but to take up a question of this kind in the department would inevitably cause hard feeling, by reason of the fact that I would have to favor one particular surface screen surface and thus, at least by implication, condemn others. Questions of this kind are not a proper subject to be discussed in the projection department of the Moving Picture World. They properly come under the head of protection engineering service, and as a protection engineer (see my advertisement in another part of the paper) I will be glad to answer you for a moderate fee and the answer will not consist of hot air either. I will not only give my decision in matters of this kind, but will tell you upon what it is based.

A Unique Installation.

We take pleasure in illustrating the unique installation in use by the North Carolina State Board of Health, which same has already been referred to in this department several times.

This picture represents the State Board giving a show and lecture in the open air at a school house. The screen is stretched on the wall of the building and of course the standing capacity is unlimited. Current is supplied by the engine-generator set, mounted on the automobile truck shown. The machine is an Edison Model B, but since this picture was taken a Power's machine has been installed.

The Board is accomplishing a great deal of good with this outfit. Its example is well worthy of study by the Boards of Health in other States.

Richardson Operating Room.

H. S. Tamen, Yankton, South Dakota, says:

> I have been in the game a little more than nine years, yet this is my first "bust into" the projection department. But to come right down to brass tacks, how can one really get away with it if he had not the Handbook and did not thoroughly read the World? Trouble? Of course I am having trouble or I would not be writing you, but it is not in the operating room. Incidentally, I have been running the present theater for the past five years, but since it has been sold to a retired farmer, who insists that the rent will be doubled May 1, 1917, at which time my lease expires, naturally I have hunted around for something better, the hunt finally terminating in the purchase of a plot of ground 55 x 150 feet in the best location in the town. Now what I wish to do is to erect a theater especially adapted to motion picture work, at a cost not exceeding $25,000. And that is where you come in, for I want you not only to furnish me with a "Richardson Operating Room," but also to refer me to some capable architect on theater construction. I have my own ideas about design but need someone to dope out acoustics, material and harmony. You have had on your staff an architect, Edward B. Kinsila, who edited under "Modern Theater Construction," whom I judge to be an expert along these lines. Now I want you to plan the operating room, and to refer me to some capable architect, with whom you can get along, to get up the specifications on the building. The architect's fees will be taken care of in the usual way, but the fees for the plans and specifications of the operating room will be a matter between you and I, with which the contractor will have nothing whatever to do.

I have referred your letter, Brother Tamen, to Mr. Kinsila, who certainly is thoroughly competent to take care of theater construction with the single exception of the operating room, and I have yet to find that architect, no matter how capable, who understands the needs of practical projection sufficiently well to locate and plan an operating room which is not open to more or less severe criticism—generally more. I will be glad to comply with Friend Tamen's request, and if he follows my plans, he will have an operating room which, I venture the assertion, will challenge criticism, though, of course, the matter of its *location* may be something which I cannot entirely control.

The Gold Screen.

There is considerable more than appears on the surface when one comes to consider the "gold surface screen." I have actually had exhibitors tell me that the yellow color in their screen was imparted by means of pure gold, to which I could only reply "pure piffle." Gold, gentlemen, is $20.00 per ounce, and how many ounces of the precious metal do you think it would take to produce the gold color on a sixteen-foot screen? Also, I venture the assertion that if applied to a screen surface it would make a totally different color from the metal which is used in producing the yellow surface. There is no such thing as a screen surface made of gold, or colored with gold, and I would like to hear arguments from screen manufacturers who claim they have a bronze powder which will not oxidize, and therefore turn gradually darker. Mind you I am not saying you haven't got it, but if you have I would be very glad to have proof—NOT hot air, but PROOF of that fact.

Excellent Contract.

Local Union 321, I. A., Tampa, Florida, sends in copy of its contract for examination and criticism. So far as the wage scale be concerned it runs from $15.00 a week for a four-hour evening show to $20.00 and $15.00 for a thirteen-hour continuous. The least wage asked is for an assistant at $13.00 per week on a ten-hour a day show, the chief in this case to receive $18.00. And this I certainly must criticize. I really don't see how a man is going to exist on $13.00 a week, with the present skyrocketing of living expenses. It seems to me that fifteen dollars ought to have been conceded by managers as an absolute and very reasonable minimum. Supper relief is overtime, and only in cases of emergency will the operator be allowed to work the supper hour. Provision is made that where an operator is to be removed he shall be given two weeks' notice, the penalty being the payment to him of two weeks' wages. This it seems to me is a little bit stiff. One week's notice should, I think, be sufficient, because it is never pleasant for a manager to work with a man after he is given notice of discharge, and seven days ought to be time enough to enable an operator to search for another position.

Section No. 12 is a pretty broad clause. It reads: "All operators will be given one half of their working day off each week, provided they cause no extra expense to the manager."

It seems to me there is a pretty big knothole in that particular provision, because there are a great many ways in which an operator can, through lack of knowledge, as well as through carelessness, "cause extra expense." Or, the whole, however, the contract is a very good one. It certainly contains nothing which the manager can by any stretch of the imagination call unreasonable.

The Tampa Union is to be congratulated—very much so, and I trust it will experience no difficulty in securing the signature of all Tampa managers.

Nova Scotia Operators.

A. A. MacDonald, Halifax, N. S., sends in a most excellent group picture of Nova Scotia operators, taken when they met in Halifax to receive examination and license. He writes: The questions asked us were very simple, and I regard the examination as a just one. We took the opportunity thus presented and formed an association called the Operators and Stage Employes Association of Nova Scotia. Nearly all the operators are falling in line, and we confidently expect in the near future that every one of them will become a member. And now for a question. What carbons are being used now? The Diamond carbon, which I spoke of in my last letter, costs 45 cents each, and are hard to get even at that price. I was much disappointed I was unable to get to St. John to hear your talk, but it was impossible.

As to carbons, why the Speer and the National are both being very largely used in this country. Just what the prices are at this time I do not know, though I suppose I should keep track of that matter a little more closely. You can procure these carbons from the Picture Theater Equipment Company, or J. H. Hallberg, New York City, whose addresses may be had from their advertisements in another portion of the paper. Possibly you may be able to get them from the large supply dealers in Montreal, or wherever you get your supplies.

The picture is an excellent one and I believe it will be very generally admitted that Nova Scotia operators, as exemplified by the photograph, are an excellent appearing group of men. When I first looked at the picture, which came before the letter did, I thought a mistake had been made and some one had sent me a photograph of the Canadian Bankers' Association. Counting from either end of the front row, the sixth man is A. E. Wall, Chief of the Nova Scotia Board of Censors, who acts as chief examiner of operators.

Theater Magnificent.

While in the city of Cleveland it was my privilege to meet Mr. E. Mandelbaum, president and general manager of the new Stillman theater, and Mr. H. H. Lichtig, house manager and treasurer, who, with evident and pardonable pride, showed me through the Stillman theater—Cleveland's "Theater Magnificent." It is difficult to find words to adequately describe the beauties and completeness of the Stillman without appearing to be over-enthusiastic.

One enters the theater through an arched lobby 25 feet wide and 85 feet in length, the walls of which are decorated in panelled mirrors. At the right is the box office, beyond which one enters an inner lobby, 25 feet wide by approximately 20 feet in length, opening on the right of which is the reception room, where both ladies and gentlemen will find a check-room with maid in attendance; also very classy stationery bearing the imprint of the theater.

Entering into the theater proper one is both pleased and astonished at the unique treatment accorded the front wall of the foyer. I have not seen anything similar to it and, so far as I know, the plan is original with the Stillman.

Described briefly as possible, the foyer extends the full width (85 feet) of the theater, has an arched, panelled ceiling, the panels of which contain suitable decorations in plastic relief. The front of the foyer curves inward over the rear seats of the auditorium. In the center, and up something like 12 feet, is a floor, protected at its outer edge by an ornamental railing. Inside this railing is a space approximately 10 feet wide, curved inward in the center. This is called the mezzanine promenade, and on this promenade are ornamental chairs, palms and plants of various kinds, as well as writing tables and stationery. Opening off the right side of the circle of the promenade is the women's rest and retiring room, and off the left side is the men's retiring room. The whole effect is unique and decidedly pleasing.

The theater seats 1,806. It has a main floor and a balcony. On the underside of the balcony are perhaps twenty lights, set in recesses of the ceiling and covered with dark bluish-green opalescent glass. At the right and left of the foyer wall a broad stair mounts upward. The carpeting of the theater was especially woven for the Stillman. It is of dark green and black of pleasing pattern. The chair covers were also made especially for the theater. The pattern is wide green and black strips. The general effect is thoroughly satisfying.

The picture itself is 18 feet wide, and the screen is bordered with about 2 feet of black velvet on all sides. The orchestra of thirty pieces occupies the space on the stage immediately under the picture. In addition there is a huge pipe organ. The music is in charge of Mr. H. L. Spitalny.

At the back of the seats on the main foyer are loges which contain eight chairs each. These seats are 50 cents, the regular seats selling at 15, 25 and 50 cents in the evening, with a reduction for matinees. The 50-cent seats are those immediately in front of the loges. They extend about half way down the length of the auditorium, and are divided from the front, 25-cent seats by a cross aisle 5 feet in width. At the front of the balcony is another set of 50-cent per seat loges, and at the rear or top of the balcony a third row of loges is found, in which smoking is permitted. Seats in the smoking loges are 25 cents. I am told they are very well patronized.

The ceiling of the main auditorium is slightly arched; it is of the

Maritime Provinces Operators.

"reaching" type. This means that it is level for a distance then drops down three or four feet then runs level again and then down. In other words it is stepped. This has the effect of giving a better [illegible] from all parts of the house.

The ventilating system is very complete indeed. It consists of a [illegible] located in the basement, with suction fan above the main ceiling.

The projection room has the usual fault of being located so high that there is no proper distortion of the picture, but fortunately the [illegible] the effect not very bad. The really regretable feature of this is that the operating room could easily have been located between the girders of the balcony, where it would [illegible] and is supposed to have absolutely perfect projection. The room itself is very good, except for its location. The observation [illegible] The projectors are placed on a shelf up near the ceiling, and in fact there is but little to criticise, except that the upper half of the room is dead white, but that could easily be remedied by a nice little pot of black paint. The projection department is in charge of Cedric Gleichman and Don Canady, both of whom are, I believe, thoroughly capable men.

I would recommend to their careful consideration, however, the tables contained in November 4 issue of the projection department. The arcs of the two Simplex machines are handled by arc controllers. In fact, the projection equipment is very complete, and is a distinct credit to even so excellent a theater as the Stillman.

Who Runs the Show?

A phase of the motion picture industry as applied to theater practice has recently been brought to my attention, and is of such huge importance that I feel it justifies attention by this department.

The charge is made, particularly in many of the large theaters in the larger cities where the music is under the direction of a man who poses as a second edition of John Phillip Sousa, that the musical director is demanding of the operator that he run his picture in synchronism with the music, instead of having the music synchronize with the picture. In other words, the director by this act deliberately declares that the proper rendition of the music is of greater importance than the proper rendition of the picture. So acute has the situation become in some of the larger theaters in various cities that high-class operators have resigned their position rather than mar their work in order to accommodate the musical end of things.

The mere fact of the musician making an absurd demand of this kind would not cut any particular figure, but unfortunately in many cases the theater manager, presumably through fear of losing his musical director, backs him up and turns down the operator.

Now I would like to ask you, Mr. Manager, one or two pointed questions: First, *What is it the audience pays an admission to your theater for: to hear a musical concert or to see a photoplay, or photoplays?* Put in another way: What is the main reason the audience patronizes your box office? Second: Granting that the music is of large importance, which is of the GREATER importance to your theater, the picture or the music? In other words, if for any reason you had to do without one or the other, which would it be. Methinks I hear you say, why the music of course, because that is about the only answer you could consistently make. Third: Granting the proposition that it is not always possible to synchronize the picture and the music without some injury to one or the other, don't you think it would be better that such injury as might be absolutely necessary by suffered by the music, rather than by the picture on the screen? THINK THIS MATTER OVER, MR. MANAGER, AND THINK IT OVER DEEPLY AND WELL.

I ran into one instance of this kind in my late visit to Cleveland, Ohio. There was a miniature war on in one of the finest theaters in that part of the country between the operating department and the musical department. The musician was demanding of the operator that he run his picture to suit the music, a demand which was, in my judgment, absolutely ridiculous on the face of it, because the picture is the paramount thing in any theater. Of course the operating department should not work any unnecessary hardship on the music, or cause the music to suffer unnecessarily. *It is of the very highest importance that the musical department and the operating department of any theater work in harmony and close accord, to the end that the least possible injury be worked both to the picture and the music.*

The theater in question has a high class operator; also it has a high class musical director. Now, I believe the difference, from the manager's point of view, lies right here. The musician, as I have often pointed out, lets absolutely no opportunity pass of impressing upon the theater manager and upon the public the fact that he is an ARTIST. The operator, on the other hand, does not take any pains at all to impress upon either the theater manager or the public that fact that he, too, is an artist, since in his hands lie the rendition of photoplays costing many thousands of dollars. This being the situation, the manager wrongly, but very naturally thinks: "Oh, well, I can get a good operator most anywhere, but a good musician—why, he is an artist and hard to get."

I would advise the manager of the theater in question to call his musical director and chief operator together in conference in his office, and tell them point blank that the picture is the paramount issue, and where there is injury to be worked to the projection or to the music, the music is the one which must suffer, and that unless this point be conceded it will be absolutely necessary to secure a musical director who will concede it. I would then tell the chief operator that it is up to him to accommodate the music wherever it is possible to do so without injury to the projection, and that unless he does so it will be absolutely necessary to secure a chief operator who will. This amounts, in effect, to telling the two men they absolutely must work in harmony, but it is telling that particular thing in a way there can't be any misunderstanding of the issue.

The theater manager should always remember the fact that the picture comes first, and the music next, and that although both are, as I have said, of large importance, the music must perforce be the goat when it is necessary that there be any goat.

Light Trouble.

Minneapolis, Minn., has the following trouble:

> My curtain illumination is not as bright as it used to be, although nothing at all has been changed. The lenses are the same; also they are kept scrupulously clean. In fact, I clean my condensers every day and the outer surface of the objective as well, using a solution of one-half wood alcohol and one-half water, as per directions given in the Handbook and department. Once every sixty days I take the objective apart and clean its interior, setting the same on top of the rheostat, with the arc burning, before reassembling, in order to get it perfectly dry and avoid any possible generation of moisture on the interior of the lens. Notwithstanding these various things the illumination is decidedly inferior to what it was six months ago, or so it seems to me. What do you think is the answer? The supply is 110 volt through a rheostat.

There are several things, Minneapolis, which might account for diminution in the screen brilliancy. First and foremost it is quite within the range of possibility that your screen surface itself is considerably darker than it was six months ago. If it is a calcimine screen it may need re-coating, and most emphatically if it has not been coated within six months it does need it. If it is a metallic surface screen, possibly it is darkening with age; also if you had a black border on the screen six months ago, and for any reason have removed it, that would have the effect of very largely diminishing the brilliancy of your picture.

It is possible the auditorium has more light than it did six months ago, or that the character of the auditorium lighting has been changed. It is also possible you are using colored side lights, and that the coloring on the globes has deteriorated, thus sending more white light into the auditorium; or possibly it is a combination of all these various things. So much for the auditorium end of it.

It is quite possible the resistance in your rheostat has become considerably higher than it was six months ago. It is also possible that your wire connections have not been cleaned periodically, as they should be, and that these connections have developed increased resistance. Once every week the wire connections, especially those at the rheostat and lamp, should be taken apart and thoroughly cleaned. They may look all right, but copper oxidizes under the action of heat and a thin, almost invisible scale forms, which has high resistance. It is also within the range of possibility that your asbestos wire is not quite the size it was supposed to be, and was slightly overloaded in the beginning in consequence of which it developed heat. Under this condition the asbestos wire might, to a certain extent, deteriorate throughout its entire length, thus increasing its resistance and reducing the amperage at the arc. It is also possible that the carbon arms themselves have, through continued use, developed considerable resistance, or that the inside of your carbon arms has become rough and pitted and is not giving a clean, close electrical contact with the carbon that it ought to give. It is also quite possible and, moreover highly probable, that your carbons themselves are not as good as they were six months ago. I assume that you trim off the burned ends of the asbestos covered wires inside the lamphouse periodically, as you certainly should.

So far as the deterioration of wires and increase in resistance be concerned, it is always advisable that there be a reliable ammeter in the operating room. An ammeter gives the operator a chance to check up on things of this kind, as I have time and again pointed out. It will, if properly used, more than pay for itself in a comparatively short time.

Richardson's

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SOME SHORT EDUCATIONALS.

Industrial and Travel Subjects of Particular Interest from Pathe and Mutual Programs.

"How Matches Are Made."

THIS instructive industrial subject will appear shortly on the Pathe program. It constitutes a half reel, and shares honors with a beautiful colored scenic entitled "The Island of Kyushu in Southermost Japan." The manufacture of matches thoroughly illustrated shows us the logs being conveyed to the factory, where they are cut into blocks, which are then sawed into thin veneers. The veneers are cut into match lengths, after which they are sulphured and dried, and packed in boxes. The making of the match boxes is also shown.

"The Island of Kyushu in Southermost Japan."

A rather highly colored film with exceedingly beautiful photographic effects, which constitutes the last half of the Pathe subject "How Matches Are Made." In this picture we see the inhabitants traveling about with pack trains, and our attention is drawn briefly to the agricultural possibilities of the island. A passing glimpse of the sacred statues is followed by delightful views of picturesque lakes, mountains, rivers, and waterfalls.

"Mutual Tours Around the World."

The second and third issues of this new Gaumont travel series contain some intensely interesting matter. Amsterdam, Holland; Rouen, France; and Archangel, Russia, were thoroughly covered in the second issue, which will be found especially interesting as a study in Dutch, French and Russian types of architecture. The third issue opens with a panoramic view of Cairo, the capital of modern Egypt, followed by views in the ancient and modern portions of the city, including Opera Square, Citadel of El-Kala erected in the Eleventh Century, the mosque of Saida Zeneb, one of the old gates, Muski, a narrow street in the Egyptian quarters, mule drivers, and Arab types. The second subject on this reel takes us on a delightful trip through the gorges of the Vesubie river. The third shows Antwerp, Belgium's chief commercial center before the war. These views were evidently taken before the war. They introduce us to Antwerp's harbor and shipping facilities, to her cathedral where hung three of Rubens' the Flemish painter's masterpieces, which have been removed since the war, her principal thoroughfare, her dog market, and her corporation houses w here business men congregate to discuss matters of common interest.

"Reel Life No. 29."

This issue of the Mutual magazine in film gives as its opening subject "How Zinc is Produced." The Franco-Belgian zinc works at Mortague-du-Nord, have been used by way of illustration. We are shown how the zinc is carried to the distilling rooms, and placed in retorts made of fire clay which have been first heated in gas furnaces. They are then placed back in the furnaces, the fumes of the zinc are fired, and when the process of distillation has completed its work, the molten zinc is emptied into bar molds, from which the zinc bars are afterward taken and weighed for shipping.

"Catching Fish for the Market" on the Massachusetts Coast.

This is another instructive article of the magazine in film. It explains and illustrates how long nets are strung to buoys, how the trap set in a heart shape is led up to by an entrance called a gate through which the fish pass after following along the barrier nets set to direct them. We then see the nets full of struggling fish being hauled in. The unloading from the vessels, and weighing for the market, is followed by a close view of the gray fish, which has been found by the United States Bureau of Fisheries to have good food value, and the grading of mackerel.

"Growing Tea in the United States."

This is one of the closing subjects, and shows the picking of the tea on a tea plantation in South Carolina, and also the interior of the factory where the tea leaves are rolled by a special machine, after which the rolls are broken by hand, and the tea leaves placed on tables for drying, where they are left for twenty-four hours.

The closing subject consists of a brief collection of fashions designed and executed by Chas. F. Presley.

M. I. MacDONALD.

THE OTHER SIDE.

A Glance at the Educational Question from the Manufacturer's Viewpoint.

Interviews with leading members of various moving picture manufacturing companies have revealed the fact that the manufacturers as a whole regard the educational market from a rather hopeless viewpoint. This is largely due to a failure on the part of the educator to comprehend the situation of the manufacturer in the matter, and also to the failure of the educator to meet the manufacturer on a practical basis.

Previous to the general recognition of the moving picture as an educator, the manufacturer with little encouragement and less compensation gathered together libraries of educational films of all kinds, which the exchange man failed to push, and the exhibitor apparently did not require. Educators not awake to the vast educational possibilities of the moving picture gave little or no encouragement to the manufacturer, all of which resulted in what might in a broad sense be termed a wanton waste of valuable materials. Hundreds of prints were allowed to remain in the vaults undergoing a process of deterioriation through which unused film is bound to pass, and were eventually sold for a possible 15 to 20 cents a reel for the silver, gelatine, celluloid and other elements contained in the film. These reels of old film today are selling at an increase of from 40 to 50 cents per reel on their former price, for the sake of the combustible material contained in the film, and which is now used in the making of shells for the European war. The bare cost of the manufacture of one of these reels is $40, not counting the labor. It is therefore evident that the manufacturer has done his share and been a cheerful loser in the game, for it is certain that the manufacture of educational films still goes on.

In spite of the hopeless attitude of the manufacturer toward present conditions in the educational market, the fact remains that the day when the moving picture will be looked upon as a necessity of the classroom is not so far distant. As before said, the chief hindrance to the market's development is the failure of the educator to meet the manufacturer on a basis of mutual understanding, and we are sorry to have to state that among the thousands of educational negatives available, few are suited to the school curriculum. The Pathe Freres claim to have some two thousand educational negatives, and the Gaumont Company is similarly well supplied; the Universal Film Manufacturing Company claim in the neighborhood of six hundred; the educational stock of the Edison Company, which was largely depleted by fire, numbers at the present time somewhere in the neighborhood of two hundred negatives. Geo. Kleine and Charles Urban have also been large contributors to the number of available negatives, and yet among this vast number of scenic, industrial, topical, scientific and other negatives, there are lamentably few that could be brought into use in connection with school studies.

Mr. L. W. McChesney, of the Edison Company, who understands every angle of the situation expresses the belief that the only practical method of covering it, as far as the school question is concerned, would be found in a carefully

supervised moving picture illustration of text books. A hindrance to this method of procedure, Mr. McChesney points out, would be due to the lack of a universal text book. While certain states are using a certain text book on a given subject, other states are using some other, a fact which would make impracticable the application of any set course of illustrations on that particular subject. He also states, on behalf of the Edison Company, and he believes that the same is true of most of the other manufacturing companies, that they are willing at any time to reproduce any educational picture for which they have the negative, and for which there is a special demand, providing they can be assured of the co-operation of the exchanges in handling it.

The Universal Film Manufacturing Company have already shown themselves more than willing to be of service in the field, by offering to make up programs picked from among their stock of negatives, for any Board of Education or Educational Group that has a dozen or more schools in which are installed moving picture apparatus approved by the local fire authorities.

These schools must contract to show these programs for twelve consecutive weeks, or more, at a rental fee of $10 a reel, or $100 for a five-reel program service for the same period, to which must be added the expressage if the distance from the central exchange exceeds fifty miles. While realizing that their stock as it stands is not suited to the requirements of the school curriculum, still they have hereby shown a willingness to aid the educator in covering the situation as it stands.

The developments which are taking place, many of which are proceeding under near-sighted and clumsy arrangements, and developments reported about to take place, point at a turn in the educational market which, by the majority, is unanticipated.

M. I. MacDONALD.

MEDICAL FILMS.

Partial List of an Interesting Collection Now Held in the Paris Vaults of the Pathe Company.

The following list of medical films which have been made at the Pathe Paris manufactory under the supervision of Dr. Comandon, an eminent Paris physician, has as yet not been released in America, and forms only a small part of a collection of scientific films, the negatives of which are stored away in the Pathe vaults, which have not been circulated, or presented at any time in America. This list is reproduced here merely as an eye-opener as to the class and extent of such resources of which many of us stand in ignorance.

	Approximate length in ft.
Circulation of Blood (Tadpole's Tail)	180
Trypanosoma of Lewis	284
Filaria Loa	274
Vinegar Eels	218
Amoeboid Movements of a Leucocyte	140
Spirochaete of Fowls	300
Platelets or Blood Dust	234
Cheese-mites	310
Diatoms	612
Some Infusoria	296
"606" versus Spirochaeta Pallida	840
The Heart and its Active Functions	500
The Blood of Oviparous Creatures	284
Some Parasites from Intestines of a Frog	235
Spermatozoa	330
Cyclops	165
Amoeba	325
Agglutination of Spirochaetes of Fowls	284
Spirochaetes of Stagnant Water	286
Stentors	220
Circulation of Blood (Lung of Frog)	520
Trypanosoma of Bruce	184
Embryo Filaria of the Frog	264
Cypris	395
Development of the scaris Parasite	450
Movement of Protoplasm in Canadian Elode	280
Spirochaete of Vincent	120
Action of Water on Blood	250
Ciliated Infusoria	300
Fresh water hydras	346
The wasp	392
Mechanism of Phagocytosis (one copy on hand)	400
Cholera Bacillus	230
Human Blood	270
Trypanosoma of the Frog	253
Leishmann Bodies	230
Radiography in Practice	428
Spirochaeta Pallida	284
Microbe of Relapsing Fever	560
Human Corpuscles forming Rouleaux	100
Process of obtaining the digestive juices	450
Development of the Sea-Urchin's Eggs	769
Germination of Pollen	163
Daphnia	310
Operation for the removal of an Abdominal Cyst	374
Leprosy (the scourge of the East)	270
Intestinal Organisms of Mice (Copy on hand only)	314
Growth and Decay of the Teeth	1,000
Voticella—	
Parasites from the Intestines of a Frog (Balandidium)	155
Embryo Forms	790
Isolated Heart of a Rabbit (one copy on hand)	394
Survival of a Fragment of Heart and Spleen Tissue	500
Myxomycetes	145
Indirect Division of the Red Corpuscles of the Triton	400
Typhus Bacillus	225
Drop of water seen under the microscope	850
Microcinematography	150
Tuberculosis	500

BRITAIN'S GRAND FLEET.

British Admiralty Pictures of the Grand Fleet in the North Sea are now on exhibition in New York, the first series being shown at the Strand theater. This fleet is the greatest ever assembled and presents a most majestic and formidable array. The great "Iron Duke" and the "Queen Elizabeth" are the leaders of the great Dreadnaughts class and are veritable monsters of the deep. In appearance they appear more formidable than the American vessels, also heavily armored, whether this is so is not for the lay mind to decide.

This great portion of the fleet as seen in this series is only a part of the vast navy protecting the eastern coast of England, but it is the fighting power of the whole, which numbers many hundreds of vessels of all classes. As a lesson on a nations navy and defences this film will be helpful, we have become somewhat familiar with America's big ships so that these of the greatest navy ever built will give an opportunity to the Young American to see and know what the old world can do. The fast sailing battle cruisers seem very ponderous with their heavy smoke stacks and bulky sides and bulwarks, the knowledge of these differences for comparisons sake make every one on the alert to know how they acquit themselves in the day of battle. Judging by the numbers of people constantly thronging to see these pictures and those of the Somme battlefields, there can be little doubt that a desire for knowledge is fully equal to any curiosity otherwise manifested, surely the educationally inclined will find more than a passing interest here, the governmental and naval authorities are showing more than an ordinary interest in them and express the opinion that they should be seen by everyone.

W. H. J.

TOPICALLY TAUGHT.

Geography is taking on a new interest as a result of the remaking of many parts of the old world during the present course of events. Topical pictures of today are the best teachers of geography. The Antipodes in Egypt is certainly a bringing together of "the ends of the earth." This explains a picture of the "Anzacs" (Australian and New Zealand Troops) encamped under the shadow of the Pyramids. Never before have school children been able to see "History in the Making" as now. The remaking of the Balkans will be of vital importance to all nations and their schools; therefore the meeting of Five Nations' Troops upon the streets of Athens is also of importance. How armies are organized and built up, how they prepare for action, as also the munitions preparations and the growing science of aviation and other branches of national knowledge are daily being taught in the topicals of the present day; never were they more interesting, never were they more instructive and more valuable; surely they are among the most up-to-date pictures an exhibitor can show, they are among the best for all to see, especially the young scholars, as future learning will be easy after these and many others of the same class have been seen. Let it also be remembered that this valuable series is a constant one, appearing without any break and should be used accordingly.

INTERESTING ITEMS.

A moving picture production which promises to be of general and educational interest is being arranged for by a number of prominent women in Toronto, Canada, headed by Mrs. A. J. Small. The title of the picture will be "What Women Are Doing," the principal roles to be carried by a cast of local players. The picture will probably be made in two parts, and while it will be fictional in style will show what the women of Toronto are doing in war time. Views will be taken of women at work in munition factories, at Red Cross events, knitting bees, recruiting meetings, etc. The picture will be publicly screened when finished.

* * *

In Springfield, Ill., which was one of the first cities in the Middle West to adopt the moving picture as a part of school and church work, was about to make the Ridgely grade school the fifth moving picture auditorium of this class in the city, when the building was burned to the ground. There had already been installed in the building a Power 6A projection machine, a Fort Wayne compensarc, a large underwriters booth, and a Minusa screen. Weekly educational programs, balanced with clean comedies and dramas were

about to be given. The loss was covered by insurance and the school will be rebuilt at once.

* * *

During her travels through the state of Kansas, Miss Mary Gray Peck, who has been touring the Middle States in the interests of the better films movement, had ample and sufficient reason to believe that the moving picture's western melodrama is not all an illusion. The train on which Miss Peck was traveling was held up by a masked man, who, with gun persuasion succeeded in extracting $100 from the Pullman passengers. Miss Peck, who has delivered a number of addresses in Iowa and Kansas, has met with encouragement wherever she spoke, and has given several interviews to the newspapers in that section. From Kansas she goes to St. Louis, Mo., from there to Louisville, Ky., and then East to Pittsburgh.

EDISON'S LOCK-REEL PROGRAM.

In response to the better films movement the Edison Company is about to issue a lock-reel program of films suitable for the family group. Much time and thought has been spent on the preparation of these programs which will contain pictures based on stirring stories of adventure by standard authors, clean comedies and some fairy stories and educationals. The educational film and the fairy story, we understand will be in the minority. Original stories of modern adventure will also be a feature of these programs, the first of which will be released before the beginning of the New Year.

These programs which will contain ordinarily five reels will be issued weekly, and will be available through thirty-five exchanges throughout the country. Just what will be the source of distribution is not yet known, principally owing to the fact that a thorough investigation of the exchanges is being made by the Edison Company for proof of their dependability and thorough co-operation.

THEY BELIEVE IN PICTURES.

The Central Brotherhood connected with the Central Methodist Church at Morris Street, Yonkers, N. Y., recently held a meeting at the Social Hall in the basement of the church. It was "Moving Picture Night." The Brotherhood had installed a motion picture machine and treated the members to a number of most interesting reels, most of them of an educational nature. W. Stephen Bush, of the staff of the Moving Picture World, had been invited to address the audience on the subject of motion pictures and gave a short talk. After the show there were refreshments and everybody had a good time.

Christmas Cheer in Decorations

By Hanford C. Judson

Holiday Greens of Pine, Holly With Its Red Berries and Ideas for Sparkling Lights Are Now in Order

WE HAVE over commercialized Christmas. Every dry goods store and butcher shop are on the job to stimulate our holiday spending. They push the calendar so far ahead that we grow tired of Christmas long before it comes. But the holiday remains, and it is the jolliest day of the year for the world's big, youthful majority. We look for something better at Christmas; we want to forget whatever worries us and to have a good time, and the wreaths and the red bells and the twinkling lights remind us of cheer. They have been associated with the world's beliefs and joys for so many hundred years that all new and fresh delights find them appropriate and all memories of pleasant times find shining through them, as it were, a welcome, kindred light.

In designing special decorations for a theater one of the first things to remember is that the feelings of the patron in the house are affected by them in a subtle way. He has been seeing greens for weeks, therefore it is better to work out some original design and color scheme that will impress him as new. He knows that this decoration business has been commercialized, so don't let anything suggest to him that the management of the house is doing it for any other reason than because it is appropriate to the season. The theater itself has a personality. Let it wear its decorations as a lady would a rose. Maybe she is going to meet some one she likes. She certainly doesn't wear the flower for its sake, nor, if she is wise, does she put a great bell of flowers on the top of her head. While she is wearing it, it is a part of her. She doesn't want a flower, but a touch of color, and, perhaps, a suggestion of perfume. She and the flower together are a delight more than either would be alone. So should a theater's decorations be. If they are cheap, made of paper with gaudy red and green wreaths and cardboard bells, the manager seems to be doing it merely because his competitors are and he thinks he has to, while he hates the expense. If the decorations are too elaborate and expensive, it looks as though he were trying to get ahead of his competitor in the next block. But if he does his brightening because he likes to do it and does it carefully, his theater will be a courtier for the patron's favor and will get it.

Holiday Decorations, Columbia Theater, Portland.

Foyer of Columbia Theater.

Manager Myrick last year, at the Columbia theater, in Portland, Ore., got up some special Christmas decoration that attracted much favorable notice in his neighborhood. The Columbia was decidedly a house of Christmas cheer. Two pictures of what he accomplished are shown herewith. Besides decorations of holly and mistletoe throughout the theater, Manager Myrick arranged his electrical effects so that after each show two Christmas trees on the stage were illuminated to the delight of the young folks and a "Merry Xmas" flashed out on the drop curtain. Slides of biblical subjects were shown with organ accompaniment during intermissions.

WHEATCROFT REJOINS FOX FORCES.

Stanhope Wheatcroft has rejoined the William Fox forces. The last Fox photoplay in which he appeared was "Under Two Flags." Mr. Wheatcroft also played in "The Little Gypsy," "East Lynne" and "Sins of Men."

This Banker Likes Pictures

David H. Beecher of Minneapolis, Gives His Views on Motion Pictures as an Entertainment and an Investment.

IN AN attempt to keep in touch with some of the things that are making the greatest strides in the world's progress, I read carefully all the literature received from one of the largest banking institutions in New York—the Harriman National Bank. A year or so ago I was much impressed by a letter from the above bank which was addressed to all the bankers of this country pertaining to the motion picture industry, in which they called attention to the fact that this business, which was practically new, had taken fifth place in the industries of the world.

As an investment banker who owns and has interests in twenty three banks in the great Northwest, I am forced to admit that the art of the unspoken drama in its present stage of development surely heads the list in actual achievements. It must be admitted that our greatest stars of the legitimate stage cannot draw from the wells of emotion so effectively as the stars present in a high-class cinema production.

David H. Beecher.

I became very much interested in the motion picture industry. A short time afterwards I had the opportunity of investing some capital with one of the largest exhibiting companies in the West. My experience has been that no safer investment is offered the public or a banker than the motion picture industry, providing your investment is in the hands of a man or an organization that is capable.

My experience to date has been most pleasant as well as profitable. In my first year of association with the motion picture industry, my investment ran close to $100,000. Since then I have invested several times that amount. I say it is a most pleasant and profitable association as my first investment was returned to me inside of three months and since that time, which covers fourteen or fifteen months, I have been in receipt of a handsome check each week from the organization which handles my surplus capital.

For clean entertainment and as an educational possibility, there is nothing to equal the motion picture and I feel sure that the next ten years will show you the real things. This is the opinion of a novice who knows practically nothing about the business—a sixty-year-old boy, who has had to work out his own salvation behind a bank counter in the Northwest. For the best part of my life I was too poor to travel all over the earth to see all the wonderful things. Now they are brought and laid before us in such beauty and profusion as to almost stagger one, and at a price that I can take my wife and family to see and enjoy thoroughly.

Times have certainly changed in my short span of life. Just think of it! The tired clerk or the business man can get a high-class evening's entertainment—a real classic—to his taste for possibly 10 cents, 25 cents and for 50 cents and $1 can see some of the greatest productions, such as "The Birth of a Nation," "Intolerance," "Ramona," and "The Crisis," which I fortunately was permitted to view recently at the Strand theater, New York City.

I see a steady demand for better and cleaner pictures and it is surely to come when master producers and great showmen get together and both endeavor to elevate the morals and the quality of the productions. This will certainly be appreciated by all those who are responsible for the success of this great art—the people.

JOSEPH F. LEE HAS A NEW FEATURE.

Joseph F. Lee, one of the best known State's right buyers, has a brand new feature for review. It's a six-pound boy, and the feature and producer are doing well.

Robert Walker, Metro Player

ROBERT WALKER, of the Metro forces, says it is a mighty tough job for a young man to play the part of an old one in motion pictures. This declaration was brought forth by the fact that Mr. Walker is seen as a young and an old man in the Metro production, "The Gates of Eden," in which Viola Dana is starring. In this play he acquits himself with great credit in each role.

He first appears as William Bard, a foundling brought up in a Shaker community. Bard is driven out of "The Gates of Eden," because he falls in love with Eve (Viola Dana), the daughter of Elder Joseph. The young man changes his name to Drab, piles up a fortune and next is seen as a person well advanced in years.

Robert Walker.

"If an actor is old," says Walker, "he can play the part of a young man without difficulty. But if he is young it is mighty hard to express the emotions of an old man. I don't know what the psychology of this is, but it's a fact.

Walker is 28 years old. His grandparents on both sides were ministers. He was born in Bethlehem, Pa., came to New York at the age of six and was educated at the Horace Mann High School. He went on the stage through the urgings of his uncles, Robert and Harry Hilliard. At first he was in musical comedy. Then he appeared with Robert Hilliard in "A Fool There Was." In motion pictues he was seen with Alice Joyce under the Kalem banner, then with Edison and finally with Metro, where he has done his greatest work.

PARAMOUNT FOLK GET MARRIED.

The culmination of a delightful romance that had its inception in the Famous Players Film Service, Inc., of Chicago, Ill., distributors in that section of Paramount Pictures came last week when O. W. Kappelman, who has been the booker in the exchange was married to Miss Hazel Dorothy Columb, who was formerly in charge of the switchboard in the exchange office. The couple were married by the Rev. Herbert L. Willett, at the Hotel Sherman, and after an elaborate wedding reception they started on a wedding trip through the East. While in New York they were the guests of some of their Paramount friends. They will return to Chicago shortly, where they will reside in their newly furnished home.

GRACE DARLING TO APPEAR IN CANADA.

The International has sold the Canadian rights to the serial "Beatrice Fairfax," starring Harry Fox and Grace Darling, to the Famous Players Film Service, Ltd., of Toronto. Arrangements have been made by the International to send Grace Darling, who assumes the role of Beatrice Fairfax, on a tour of the principal cities of Canada to appear in person at the first offering of "Beatrice Fairfax." She will leave about December 5, remaining a week in Toronto, Ottawa and Montreal. Because of the fact that Miss Darling began her career as a newspaper writer, she will be a guest of the newspapers of the Canadian cities during her stay in them.

MRS. WALTER BALDWIN INJURED.

Mrs. Walter Baldwin, formerly Pearl Melville, well-known as leading lady with the Baldwin companies in New Orleans, Duluth, and other places, is seriously ill here as the result of burns she suffered from her dress catching fire while she was lighting a gas stove. Mrs. Baldwin is a sister of Rose Melville, better known as "Sis" Hopkins, who has been called from her New York home to the bedside of her sister. Mr. Baldwin is now general manager of the "Civilization" companies in six Midwest states.

Spokes from the Hub

BY MARION HOWARD

DONALD BRIAN and Stewart Baird of the Sybil Company, playing here, will be guests of honor at the next meeting of the Film Club Sunday evening, Dec. 3, at the Brunswick. Both, you know, have appeared on the screen. Other players in town will be invited, like Arnold Daly. A special program has been arranged by the president and her committee. Just at this writing we are interested in the "Movie" ball on Wednesday, the 22d, already mentioned in these columns. The president and two members, Mrs. Florence LaP. Brakett, and Mrs. Anna Spencer Frost are on the ball committee and will meet the stars in the boxes and later at the banquet, in Horticultural Hall. Mme. Bernhardt has been the star heroine of the hour here and was met socially. She put in an arduous week and seemed none the worse for it on leaving late Saturday night.

* * *

All are enthusiastic over "The Prince of Graustark," especially with Bryant Washburn in a congenial role most picturesque. This is considered the best Essanay picture seen here in a long time, and it was good to see such support as given by Sydney Ainsworth, John Cossar and Ernest Maupain "game to the last." A clever bit not mentioned by the reviewers was the introduction of the marriage scene from "Graustark" with Bushman and Bayne leaving the altar. This brought us nearer the young Prince and disclosed to the unenlightened that he was their son. Strikes me the book was well followed. A large audience of notable quality applauded this picture put on by Mrs. Ayer at her Back Bay theater. Preceding it were some new International short reels, one of them an idiotic effort to be funny at the expense of women, who not in a thousand years would appear thus. It was not even listed as a caricature and offended many there. I have a keen sense of humor, but at this time when women in other lands are showing patriotism by doing the work of men who are at the front, it would seem that more respect might be shown their sex. The bad taste in the mouth was partly removed by the picture following this by the same company, Yosemite in its grandeur, and it was wonderfully well photographed. To those of us who have explored that wonderland in California it seemed incredible that a cameraman could get so near the falls and complete such a masterpiece in scenic beauty. The utmost pleasure was aroused and unusual applause followed the picture which ought to be shown in schools everywhere. Nowhere in all Europe do you find anything approaching this Valley and we ought to be grateful indeed to the screen for bringing to us so much natural beauty all our very own.

* * *

Douglas Fairbanks, being a local favorite, his name draws well, as illustrated the other night when "Manhattan Madness" called out a large audience at the Exeter Street theater and this means much when one knows the seating capacity of that house, once a place of worship. This lively play, with its surprise denouement, gave delight, and a bet was made back of me that Mack Sennett directed the chase scene, but his companion was quick enough to note Allan Dwan's name on the first title, so he won out. It was some scene, even for clever "Doug" to get away with, minus broken neck. "Say, but that girl is a peach!" was the remark to cross the aisle from a group of Harvard students, but alas, Jewell Carmen could not hear it. I wonder how she will fit in with the Fox forces. This reminds me to comment on "The Straight Way," a very good offering full of color, but alas we, over here, cannot enthuse over Valeska Suratt with her bizarre manner of dressing and the hideous way she wears her hair. You cannot get away from it at all, as her personality is far from compelling. In this play she is over dressed and one wonders where Mary Madison acquired all those jewels. Herbert Heyes, who has ever done notably good work (recalled here in "Under Two Flags") certainly deserved better in an opposite player (opposite in her case means just that). What a contrast Claire Whitney was to her! My companion and many others see a striking resemblance to George Fisher of "Civilization" fame, for she has the same expression in her eyes and I'd like to see them together. Miss Whitney went out of the picture all too soon and somehow seemed unfitted to play such a naughty role. On the same program at the Fenway, we had little Mary's hubby—Owen Moore—in "The Kiss," but it did not make any lasting impression somehow, and the thrills were not new. Gus Weinberg did a neat bit as the old grandfather gone daft. My neighbor—a man—said "some cinch for Owen, wonder if Mary minds." Mary Pickford has departed from our rock bound coast and returned to New York.

* * *

We had a repeat of "The Two Orphans" at the Fenway and it went over well, the story being so familiar to many. It gave us an opportunity also to see Herbert Brenon play Pierre and to note his directorship. I had not seen this Fox offering earlier and greatly enjoyed the fine team work, especially that of Theda Bara and William Shay. These are good to put on annually as the play was, last generation. About all Salem came to the Hub to see "Witchcraft," done by the Lasky Players with piquant and dependable Fannie Ward and her hubby "Jack" Dean, so many seasons her leading man on the speaking stage and the only American in the first company she brought over from London in "The New Lady Bantock" and other plays. The costumes furnished a delight so accurate in detail. "The Sultana," that beautifully colored Pathe offering, delighted immense audiences at the Boston theater, where "The Yellow Menace" is going strong.

* * *

What a wonderful child the Universal have in Zow Rae whom we saw Sunday evening at the Exeter theater in "Through Baby's Voice," a cleverly constructed play in two parts, which might have been named "A Little Child Shall Lead Them." It was thoroughly human and had a good lesson for young married folks in front. Douglass Gerrard and Edna Maison were the parents, but next to Little Zoe, the best bits were in the hands of the old lawyer and his confederate, the judge. Why on earth these plays are not shown week-days as well as Sundays, is something beyond me to understand. It is a kid play and we rarely see youngsters at the playhouse Sunday evenings. Let me commend this offering to all managers running short reels. I note that another play with this dear little child is released—"Gloriana," with the additional little star Gordon Griffith, in it. Such plays are of interest to adults everywhere. George Ade fables and Hy Meyer animated cartoons are going strong here and are refreshing in their novelty.

* * *

The Drews have given us two good pictures of late, the last one "Free Speech," was one long laugh. It was refreshing to note that their title editor has gotten 'round to the proper spelling and use of "all right." In their plays we get pure comedy minus vulgarity and awful slapstick inflicted on us in some theaters and which cater only to the ill bred and ignorant who might go off and flock by themselves at a theater built for such.

* * *

We wonder if the Mayor of the Hub will permit "The Easiest Way" to be pictured here when the spoken version was barred. We sincerly hope not, because as put on by Clara Kimball Young we feel that it will not offend. This censorship is very tiresome to devotees of the drama (spoken or pictured) and does not voice public sentiment a little bit.

* * *

The World Film Corporation loses a very popular man in "Bob" Warwick, who delighted thousands here of late in "The Heart of a Hero" well done in all details. Large parties came to the Hub to see it from Lexington and Marblehead, where several scenes were taken last summer. We regretted that they did not get a clear picture of the Nathan Hale statue, minus the tall buildings in New York, as it is one of the finest statues in all America, the hands alone worth going a long way to see. It was given the city by the New York Sons of the Revolution, which, in turn, bought and restored Hale's little red school house in Connecticut, where it stands as an object lesson. This they did not show as illustrating the thought of this generation, but maybe I am too sentimental for directors. Along this line I suggested that a picture be shown in Jeanne d'Arc of the newest statue in New York of that heroine on Riverside Drive, made by a young woman sculptor, a part of the foundation made of stones brought over here from France and from the prison where she was incarcerated. I learn that the director found himself "unable to do so" and I wonder why. It should be a matter of local pride to show it.

Among the Picture Theaters

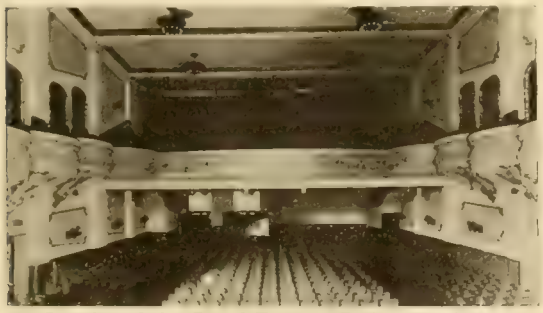
Grand Theater, Estherville, Iowa

F. H. Graaf Erects $75,000 Photoplay House Seating 1,066 in Town with Only 4,500 Inhabitants—Has Explicit Faith in Stability of Industry.

A MAN who has explicit faith in the stability of the moving picture industry and one who believes that it will always continue to strive for better conditions is F. H. Graaf of Estherville, Iowa, who has recently opened a moving picture theater there known as the Grand and which

Lobby of Grand Theater, Estherville, Iowa.

cost $75,000 to erect. The fact that Estherville has about 4,500 inhabitants and that the Grand cost so much money is worthy of consideration. It is evidence—and positive evidence at that, too—that Mr. Graaf's belief is actual and not mere words. It is the only moving picture theater costing such a large sum to be built in so small a place as Estherville that has come to our notice. Mr. Graaf's conviction that the industry is here to stay is based upon his five years of experience in it. He is one of the pioneer exhibitors in the State of Iowa, and it was he who opened the first moving



Interior of the Grand Theater, Estherville, Iowa.

picture theater in Estherville. That was five years ago. He is progressive and enterprising and a diligent reader of the Moving Picture World.

The size of the Grand is 44 by 124 feet, and it has a seating capacity of 1,066 persons. Of this amount 400 seats are in the balcony, and 66 in the eight boxes. From any seat in the house an undistorted view of the picture can be had. The auditorium is provided with nine exits. The ornamental plaster decorations are of the most modern design, and the statuary work under the boxes are particularly pleasing. The painting decorations are in several colors and blend harmoniously with other embellishments, giving the interior a restful appearance. The aisles throughout the house have been laid with thick red velvet carpet, which matches with the general color scheme. The Grand is equipped with a complete vacuum cleaning system, and within easy access and placed in convenient locations are a number of hose reels for fire protection.

The stage is large and commodious, being 30 by 50 feet. It is fully and adequately fitted with the latest equipment, which includes an asbestos curtain, a velvet drop, and a number of different scenes. The proscenium is 24 feet high and 30 feet wide. The orchestra location is in front of the stage, and it is marked off by stout brass railings. Under the stage is the keyboard of the big Wurlitzer pipe organ. The Grand is well ventilated, and fitted with all up-to-date appointments and apparatus.

The doors in the lobby leading into the auditorium are done in art glass set in copper. The ticket booth has also been made of the same material. Pieces of art glass to the amount of 6,336 have been used in the lobby. All electrical wiring is placed in conduits. Lights in the house are controlled either from the stage, ticket booth, or operating room. The walls of the lobby are made of Pacanazzo marble, while the artistic panels which have been inserted in the wall add to the dignity of the lobby and are made of brown marble. The floor is laid in Cerome tile in charming design, and the color of it blends nicely into the general order of lobby decorations. J. E. Nason of Minneapolis, Minn., was the architect.

The operating room which is sufficiently big is absolutely fireproof in its construction. It is furnished with the latest apparatus, among which are two Power's 6 B projectors and a Hallberg Economizer. A gold fiber screen is used, and the chairs are of a special design made by the Wisconsin Seating Company.

Mr. Graaf is picking the best pictures obtainable. At the present time the Grand shows releases of the Metro, World, Vitagraph, Triangle, etc. Serial pictures are also booked, and "The Crimson Stain Mystery," made by the Consolidated Film Corporation started the first of October. The usual admission prices are 10 cents for the balcony and 15 cents for the orchestra. It is Mr. Graaf's intention to show "The Birth of a Nation," "Civilization," "Intolerance," "A Daughter of the Gods," the Metro production of "Romeo and Juliet," and the like in the near future, and the admission prices when these are exhibited will be raised.

Twin Theaters—Cabrillo and Plaza, San Diego, Cal.

Portland's Suburban Photoplay Theaters

Views and Stories on Some of the Progressive Outlying Picture Houses—Five and Ten Cents Are the Usual Prices of Admission.

PORTLAND, OREGON, is well supplied with motion picture theaters and the accompanying photographs and stories are on a few of the houses in the East Side suburbs. With a population of 250,000, Portland has approximately 50 motion picture theaters with seating capacities ranging from 200 to 1,500, the majority of the suburban houses being located on the East Side. The city ordinance requires fireproof construction for all theater buildings and even in the suburbs this rule has been rigidly followed, with the result that Portland's suburban theaters have been built as substantially as those in the downtown section of that city. Fire inspections are conducted quarterly by the City Fire Marshal, and Portland has yet to have its first serious film fire.

The price of admission generally received in the suburban houses is ten cents, but a few houses are charging five. The standard program is six reels.

Gay Theater, Portland, Oregon

By Tactful Business Methods Manager Phelps Gets the Working Class and the More Moneyed People to His House at Different Times.

THE Gay Theater was built and opened in 1912, in the height of Portland's motion picture theater boom, when keen competition demanded first class buildings and superior equipment. That this theater is still a success is due to the foresight of its builders and the good judgment of the present manager.

The Gay Theater is situated on Mississippi Avenue, on Portland's East Side, and is managed by H. C. Phelps, who has conducted it for the past three years. Mr. Phelps is an old road showman, and he has made the Gay one of the most

Gay Theater, Portland, Ore.

successful theaters in Portland. The house was built by Van Scoy and Hauck and was opened by S. S. Range, an old time picture man who has at different times owned some of the best theaters in the United States. Range sold to W. S. Warren, but was forced to take the theater back at the end of six months. He then opened it as a five-cent house and soon sold to Mr. Phelps and L. Henderson. Mr. Henderson retired from the partnership after one month.

Since Mr. Phelps took over the theater the price of admission has been five cents, except on Wednesday and Sunday, when a dime is charged and feature pictures and vaudeville are combined for the show. By having the ten cent nights, Manager Phelps says he gets the people who will not attend a five cent show. The Gay is patronized by people of the working class who live in one part of its territory and by the more well-to-do people who live in another part. By tactful management and selection of programs, Mr. Phelps has had no trouble to hold both classes of people.

The building is of reinforced concrete, fitted with five hundred opera chairs, and handsomely decorated. The projection is furnished by two Power machines.

The Crystal Theater, Portland, Oregon

Opened Four Years Ago, This Photoplay House Has Been a Money-Making Proposition.

THE Crystal Theater, located in the Piedmont district of Portland, has been a money-maker for the Peoples Amusement Company since its erection about four years ago. It also is one of the theaters that has weathered the motion picture theater boom in Portland a few years ago and has prospered where those surrounding have closed.

Crystal Theater, Portland, Ore.

The building is of fireproof construction. The auditorium seats 400, all on the lower floor, and like the other theaters of the Peoples Amusement Company, is equipped in a first-class manner throughout. The projection is furnished by two motor-driven Edison machines installed in up-to-date quarters.

Several managers have guided the destinies of the Crystal. Henry Harcke, who was manager up to a few weeks ago, and who was a very successful man, has gone East and left the future of this popular amusement place in the hands of Mrs. W. Ashworth. Al Sather was a popular manager there, too, and his singing was one of the big features on the Crystal program. Through co-operation with the schools in the neighborhood and community boosting, Sather did a good business in the house.

A word or two of Mr. Harcke's schemes will not be amiss. With the coming of the jitney bus a year or so ago, it became but a ten-minute ride from the neighborhood of the Crystal to Portland's downtown. So Mr. Harcke brought the regular downtown shows out to the Crystal and kept the patrons at his theater. He used three acts of vaudeville on Monday and Saturday in addition to the best pictures he could get. Mixed programs are good drawing cards at the Crystal and Mr. Harcke laid much stress on the music selected for the picture and personally handled the instruments in the pit. He was formerly pianist at the Empress in Portland and in opera.

Brooklyn Theater, Portland, Oregon

Interior Finished in Bungalow Effect—Was Built in 1911—Managed by E. L. McIntyre.

THE Brooklyn theater, Milwaukee Avenue and Carl Street, Portland, Ore., was opened in 1911 by the Northwest Amusement Company during the boom days of suburban theaters. At that time the Brooklyn Amusement Company controlled the Brooklyn, Powell Valley, Woodlawn,

Brooklyn Theater, Portland, Ore.

Kenton and Portsmouth theaters. Its officers were W. T. Norton, an old time film man; W. S. Wessling, now manager for Pathe in Cincinnati, and B. J. Sperry, now Pathe manager in Portland. The Northwest Amusement Company operated the Brooklyn about a year.

The building occupied by the Brooklyn is of concrete and was built for a theater by its present owner, F. G. Urfer. The seating capacity of the house is in the neighborhood of 300. The interior is finished in a bungalow effect, the operating room apparently being set on heavy beams. This room is larger than is usually found in suburban theaters and is built to accommodate two machines.

The Brooklyn has had many owners since it was sold by the Northwest Amusement Company, but none has met with greater success there than E. L. McIntyre, who now conducts the house. Mr. McIntyre does his own operating and puts on a first-class picture, while Mrs. McIntyre does the hand-to-hand work at the door. The McIntyres have kept away from sensational pictures since they have taken over the theater and have succeeded in getting the more reliable and better class of theatergoers to patronize the Brooklyn.

Alhambra Theater, Portland, Ore.

Bigger Part of Cost of Erecting This House Was Spent in Obtaining Comfort for Patrons.

THE Alhambra theater, at 49th and Hawthorne Avenue, Portland, Ore., is one of the most pretentious of Portland's East Side theaters. An observer looking at the entrance would hardly believe so, but W. E. Tebbetts, the present owner, designed the house in such a manner as to put most of the cost into picture perfection and auditorium beauty and comfort for his patrons rather than a "flashy" front. Being built in 1914, Manager Tebbetts considered the present-day idea of preparing for tomorrow's conditions as well as today's, and the result is that people come from all sections of the southeast part of Portland to attend the Alhambra.

The auditorium is 60 by 90 feet in size with an extra high ceiling. The seating capacity is 500. The theater is heated

Alhambra Theater, Portland, Ore.

by hot water and is provided with a modern ventilating plant. Projection is furnished by Power 6A equipment with a mercury arc rectifier. The projection room is 8 by 15 feet in size.

Mr. Tebbetts attributes his success at the Alhambra to the use of the best programs obtainable and to the modern conveniences that are installed in his theater. He pays particular attention to the musical interpretation of his pictures. The program at the Alhambra is changed four times a week. Mr. Tebbetts is a pioneer East Side exhibitor and was one of the first to realize that downtown competition could be successfully met by showing the best pictures on the market. He formerly owned the Empire and the Idle Hour and managed the New Grand for a year until the Alhambra was built. Each theater Mr. Tebbetts conducted has been highly successful.

Victoria Theater, Portland, Ore.

Hard Work of Manager Washtock and His Wife Repaid in Profitable Picture House.

THE residents of the Vernon district in Portland are proud of the Victoria theater at 17th and Alberta streets, because it has remained open when other theaters in the neighborhood have quit. Opened in 1911 by Edwin Dawson, when the boom was on in Vernon, the Victoria enjoyed such good patronage that competitors soon came to the district and two theaters, now closed, sought to cut into its business. Mr. Dawson had two boys who sang and played, who, with suitable programs, kept the business at the Victoria.

Mr. Dawson sold the house to Bock and Gellerman, who ran it six months and who then sold it to Martin B. Donovan. Mr. Donovan sold it to J. B. Washtock about two years ago and Mr. Washtock has operated it with continued success. Mr. and Mrs. Washtock divide the honors for the successful management of the house. Mrs. Washtock greets the patrons with a cheerful smile in the foyer while her husband sees to

Victoria Theater, Portland, Ore.

it that the projection and pictures are kept up to Victoria standard. Gold Rooster and Paramount features form a large part of the program. Two Power's machines are used.

The Victoria is a brick building seating about 400. It is equipped with comfortable opera chairs, plush curtains, etc.

The Empire Theater, Portland, Ore.

Patrons Composed of Many Nationalities, But Manager Kollross' Programs Please All.

THE Empire Theater, located at Grand and Hawthorne Avenues, Portland, is confronted with the difficult task of pleasing many classes of people and several nationalities. Manager W. Kollross has met these difficulties successfully, as is evidenced by the fact that he has conducted the theater several years and is comparatively satisfied. South of the theater is a district inhabited by many Italians; north of it lives a mixed class of people and a few blocks to the west is the bridge that crosses the river to the downtown district where the big theaters cut into the trade of the close-in suburban houses.

"It is a hard proposition to please them all," says Mr. Kollross. "Italians want Italian war pictures, Germans want

Empire Theater, Portland, Ore.

German war pictures, and neither kind of war pictures make any special hit with the Americans. If I could get audiences that were all Italian, all German or all American, I would know what to do. I find Italians are good picturegoers."

The Empire was built in 1910 and opened by M. F. Fenton. After being sold several times it was acquired by W. W. Tebbetts, now manager of the Alhambra, who built up a good business there. Mr. Tebbetts sold to Mr. Kollross. The building is of concrete and was built for a theater.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Vampires"

Third and Fourth Episodes of Gaumont's New Serial Thrilling and Full of Action.

Reviewed by Margaret I. MacDonald.

THE professional manner in which "The Vampires" is being produced, the unusual types presented, and the vein of comedy intermingled with the thrilling kind of melodrama which the serial represents, by Normandin, former vampire and by later vocation an undertaker, places it as one of the best serials on the market.

"The Ghost."

In this episode the vampires after securing a position for Irma Vep in a Paris bank, the president of the bank is waylaid, thrown from the train and left a corpse where he is afterward found by Enrique Moreno, a bandit and competitor of the vampires, and by means of a forged message purported to be from the president, Irma Vep gets away with a large

Scene from "The Vampires" (Gaumont).

sum of money. A gruesome and thrilling part of the episode occurs in the scenes which take place in the apartment of Irma Vep, which is connected to that of the bandit by means of a safe. In this safe the corpse is placed by the bandit while he poses as the bank president. Philip Guard concealed sees what passes and in another thrilling scene accomplishes the arrest of Moreno.

"The Dead Man's Escape."

Enrique Moreno finding himself facing trial for the murder of Metadier in this fourth episode, has considerable to do with making it an interesting performance. Determined to evade trial he swallows a drug which puts him in a trance. At the prison morgue where he is placed in the belief that he is dead he recovers, and overpowering the guard escapes Philip Guard, reporter, also passed through a thrilling experience, when he is jerked from his window by means of a wire lasso by the vampires, placed in a large covered costumer's basket, and is rolled over a cliff. He escapes death and is kidnapped again and rescued by Normandin.

Both episodes are intensely interesting and teem with thrilling action, and will appear on the Mutual program December 7, and December 14, respectively.

British War Films

Thrilling Views of Sir John Jellicoe's Grand Fleet in Action During the North Sea Naval Battle; Also, Moving Pictures of the British Troops Campaigning in Mesopotamia.

Reviewed by Edward Weitzel.

AUTHENTIC and thrilling pictures of Sir John Jellicoe's Grand Fleet in action during the now famous North Sea naval battle, and interesting moving scenes of the British troops campaigning in Mesopotamia, have been shown recently at the Rialto Theater, New York City. The pictures are the work of Charles Urban, who spent four weeks on board Iron Duke, Admiral Jellicoe's flagship, and was given every opportunity to secure these remarkable views at short range. Huge battleships in action, torpedoboat destroyers running at full speed through a rough sea, and submarines preparing to dive beneath the water, are among the interesting events shown. Life aboard the big warships is also shown in detail.

The films are the property of the British Government, and were taken by Charles Urban at the request of the Admiralty. The pictures of the Mesopotamia campaign are also the property of the British Government. They make clear the reasons for the failure of the relief expedition sent to aid the British troops at Kut-el-Amara, and illustrate the terrible conditions against which the expedition were forced to battle.

"The Breaker"

Arthur Stringer's Story Filmed by Essanay, With Bryant Washburn, Nell Craig and Ernest Maupain in the Cast —Adapted and Directed by Fred E. Wright.

Reviewed by James S. McQuade.

MY FIRST impression after viewing "The Breaker" was one of astonishment that five reels of film had been unfolded in regulation time—about 75 minutes—without being conscious of the passing of that period. The great interest created by the filmed story had left my mind immune to the measuring of heart beats, and at the close I was once more convinced that a visualized story is often more powerful than the printed prototype.

That is just what "The Breaker," by Essanay, is—a visualized story; for it is neither photodrama nor photoplay. It is based on the story of that name, which appeared in The Saturday Evening Post, under the authorship of Arthur Stringer, and the Essanay director, Fred E. Wright, has told it unusually well on the screen. I was so greatly interested myself that I am confident the appeal of the story will be wide.

Scene from "The Breaker" (Essanay).

John Widder (Bryant Washburn) and Alice Treadwell (Nell Craig) chance to room in the same cheap boarding house, of which the hard-working Mrs. Feeney is landlady and dragon. Widder is a weak brother, who finds it hard to eke out a living for himself and his sole companion, a canary bird, by selling water filters; Alice is so unsuccessful in selling pictures drawn by her that she is in dire danger of being turned out of her room baggageless. For story purposes, neither Alice nor John know each other at the outset.

One day John Widder calls at the house of a dangerous counterfeiter, Piazzia (Ernest Maupain) to sell his filters; and, knowing that detectives are watching the house, Piazzia induces him to carry away a suit case and keep it in his room for a short time. This case is filled with counterfeit bills, John finds out later, and is in constant fear of its being discovered in his possession.

A few days afterwards Mrs. Feeney orders Alice Treadwell

from the boarding house because of the unpaid rent, and, learning of it, John changes one of the counterfeit bills and lends her the needed money.

Through an old friend who is a member of the detective force, Alice is enabled to trace the whereabouts of the counterfeit money made by Piazzi and his confederate, and is promised a reward of two thousand dollars. John, who has learned to love her confesses that he had passed a counterfeit bill in order to help her the money needed for her rent, and, at her request, shows the suitcase and tells her the story. Alice immediately accompanies him to a railroad station where the suitcase is checked.

That night the Feeney boarding house is raided, and Piazzia's confederate, who had secretly entered John Widder's room at the same time to gain posession of the suit case, is arrested. The posse is much discomfited to find that the suitcase is missing, but Alice appears on the scene and gives the officer in charge the check for that important piece of baggage. Being winner of the $2,000 offered for its recovery she requests $20 on account, and with this she accompanies John to the shop where he had changed the counterfeit bill, and it is recovered and destroyed.

Bryant Washburn, as the almost down-and-out John Widder, commands the sympathy of the spectator at all times, and Ernest Maupain's Piazzia adds another fine characterization to the creditable list already his. Nell Craig's Alice Treadwell affords all that the part calls for. Mrs. Feeney and Piazzia's confederate are two good character parts in the care of capable people, whose names do not appear in the cast furnished me.

The release will be made December 4, through the Kleine-Edison-Selig-Essanay service.

"The Witching Hour"

Six-Reel Screen Version of Augustus Thomas' Successful Stage Drama Skillfully Produced by the Frohman Amusement Corporation—C. Aubrey Smith in John Mason's Original Role.

Reviewed by Edward Weitzel.

THE scenario for "The Witching Hour," the screen version of which has been produced by the Frohman Amusement Corporation, was made by Anthony Kelly. He has done his work well. The spirit and, to a large extent, the form of the Augustus Thomas play has been retained, without sacrificing any of the freedom of treatment demanded by the exigencies of the screen. A few minor faults, in which the director must take his share of the blame, mar the picture. The episode where Denning goads young Whipple into striking him down with the paperknife to escape the cat's eye is too long drawn out, and the closing scenes when the boy and his sweetheart go after Aardmuth are rather difficult to accept and smack too much of common, everyday melodrama. However, with the scales so largely in favor of the merits

Sceen from "The Witching Hour" (Frohman).

of the photoplay these brief errors will weigh but slightly against the general verdict. George Irving, who directed the production, has reached a high average for the entire picture.

There is no question about the worth of the theme in "The Witching Hour," and its power to hold the spectator. In the light of the play's stage success, it is interesting to recall that it was refused by a number of the foremost managers in this country and in England, on the ground that the public would not be attracted by a drama founded upon mental telepathy, and the author was forced to become his own backer before his work was acted on the stage. The process by which one being is able to project his own thoughts or desires into the mind of another person solely by telepathic influence, is used with telling effect throughout the Thomas story; and, in some respects, the screen demonstrates superiority over the older medium in conveying the points of the plot.

A generous portion of the credit for this result should be given to C. Aubrey Smith, the force whose personality and the earnestness and skill of whose acting go far in achieving this result. On the other hand, much of the beauty and delicate charm surrounding the romance in the life of Justice Prentice, which Russ Whythal indicated with such consummate art when a member of the original cast, is lost in the screen version. Lewis Sealy, who plays the part in the present production, is dignified and attentive, but the soul of the man that the author drew and the fragrance of the spray of the mignonette that has sweetened his days, are lacking.

Marie Shotwell is sympathetic and capable as Helen Whipple, and Robert Conness is a wise selection for the role of Frank Hardmuth. Freeman Barnes, William Melville, Robert Ayerton, Helen Arnold and Etta De Groff all aid materially in the play's success. Jack Sherrill is not equal to the part of Clay Whipple. Liberality and good taste mark the mounting of the production.

"The Yellow Pawn"

Tense Situation and Dramatic Surprises Mark Five-Reel Drama Produced by Lasky for Paramount—Cleo Ridgley and Wallace Reid Featured.

Reviewed by Ben. H. Grimm.

CONSISTENTLY leading up through a series of tense situations to a climax that holds the spectator's every iota of attention captive with expectation and curiosity as to the outcome, "The Yellow Pawn," a five-reel photodrama from the studios of Jesse L. Lasky, is an unusual, strong offering.

Scene from "The Yellow Pawn" (Lasky).

Cleo Ridgley and Wallace Reid are the featured players, and both acquit themselves in a manner that leaves no doubt as to their ability to grasp and to convey, through the medium of the screen, a dramatic situation. And the story by Frederick Arnold Kummer, adapted for the screen by Margaret Turnbull, abounds with dramatic situations and surprises. At no time during the running of the five reels is the spectator able to guess what the next play in the game with human pawns will be.

The picture shows, too, the length to which prosecuting officials are willing to go to wring a confession from the accused; but in this case the "third degree" proves a boomerang. We are logically brought up to the point where a successful artist is accused of murdering his cousin. The cousin has been stabbed by a Japanese servant when the former tries to steal from the artist's strong box. The artist is in love with a girl who has married the district attorney, so that her sister would be cared for. The two had met once, separated for several years, and had met again at a studio party. Each loves the other, but the wife is loyal to her vows, and comes to the artist's studio to tell him to cease his attentions because of her husband's jealousy—this on the night of the murder, but before the crime had been committed. Believing that either his wife or sister-in-law had been in the artist's rooms the night of the murder, the district attorney plans a "third degree." The two women are put in an ante-room. The district attorney is concealed on a balcony. The artist is just about to shoot himself rather than reveal the woman's name when the wife rushes out and frustrates him. Seeing this, the district attorney is made wild with jealousy, and is just about to shoot the artist when stabbed by the servant, who confesses the other crime. These scenes are brought out forcefully and logically.

The supporting cast to the two leads handle well the parts assigned. William Conklin is the district attorney, Mr. Kuwa the servant, Tom Forman the assistant district attorney, Irene Aldwin the wife's sister, George Webb the cousin, and C. H. Geldert, the girls' father. Some of the lightings are especially good, as are the exteriors. Directed by George H. Melford.

Pathe Pictures

First Three Episodes of "Pearl of the Army," the New Serial Starring Pearl White, and "The Great Sacrifice," No. 11 of "The Shielding Shadow"—The Latest Pathe Serial a Plea for Preparedness.

Reviewed by Edward Weitzel

"Pearl of the Army."

OPENING with several arresting bits of propaganda for national preparedness, "Pearl of the Army," the new Pathe serial in which Pearl White is starred, loses no time, once the start is made, in getting into the story. The first three episodes are called "The Traitor," "Found Guilty," and "The Silent Menace." The part played by Miss White is that of a modern Joan of Arc, who is instrumental in saving her country from the dangers incited by a foreign foe. The scenes are laid in the United States, at the present time, and the hero is an army officer who is caught in a trap by the secret agents of another power and branded as a traitor. Frankly melodramatic in treatment, the first three episodes of "Pearl of the Army" are filled with strenuous action on the part of all concerned. The murder of a foreign ambassador; a court marshal and the drumming of the disgraced officer out of the service; a railroad wreck, in which the officer is supposed to lose his life; a fight between the heroine and an unknown man; a plunge from a high cliff into the water, and a mystery that is bound to keep the interest at concert pitch, are some of the main incidents of the story. Stolen plans of the fortifications at the Panama Canal also play an important part in the plot.

From the foregoing statement it will easily be seen that the new Pathe serial is built along the lines which insure the success of preceding pictures of the same class, produced by this company. The workmanship in all branches of its manufacture is up to the Pathe standard. Pearl White and her support take hold of their task in the right spirit, and sustain the action at the proper pace. Ralph Kellard, Theodore Friebus, W. T. Carleton and Marie Wayne are prominent names connected with the cast.

"The Great Sacrifice."

The eleventh episode of "The Shielding Shadow" has no lack of thrills. There have been marvelous escapes of the

Scene from "The Great Sacrifice" (Pathe).

good and the bad folk during the progress of the serial, but it is doubtful if even the ingenuity of the author of "The Shielding Shadow" can find a way of rescuing the two men that take refuge in an opening in a huge cliff and are still there when it is blown up with dynamite. It is a startling bit of business, to say the least. The great sacrifice is made by Bianca, who loses her life in an effort to save Ravengar from being blown to pieces. A flying leap from the roof of a house into a distant tree and a breakneck fall, made by Leontine's husband, starts the two reels off with a rush

"All Man"

Peerless Production of Five-Reel Western Melodrama Written by Willard Mack, and Released by World Film Corporation.

Reviewed by Edward Weitzel

ROBERT WARWICK and Mollie King are the stars in "All Man," a five-reel melodrama of Western life, produced by Peerless and released by World Film Corporation. Willard Mack is the author of the story. The hero is a young New Yorker with nothing to do but spend money. His father ships him to Montana, and young Blake's experiences in the cow country work the usual transformation. He thrashes the bully, saves the life of the heroine, and puts through a deal that shows he is smart enough to beat a railroad president. In fact, the picture contains all the elements of the neatly turned machine-made melodrama, including a realistic railroad collision. Variety of scene and incident is also to be found in the story, and several of the characters possess an agreeable sense of humor. This quality applies especially to the heroine, who has an engaging way of eating sweetmeats when she does not feel any particular interest in a proposal of marriage. "All Man" belongs to respectable middle-class melodrama, and has but one object in life—to interest that large body of moving picture devotees who ask only to be entertained. With this fact in view, the performance given by Robert Warwick of Jim Blake, the hero, is quite in the proper key. His impersonation is wholly a work of art, the

Scene from "All Man" (World).

art of taking advantage of every opportunity to show his ability to ride and to shoot, to make love and to fight and indulge his liking for theatric displays.

Mollie King makes a distinct characterization of Alice Maynard, and endows that young woman with the proper amount of real feeling whenever the situation demanded that she be serious. Gerda Holmes plays the jealous sister capitally, and other well-acted parts are contributed by Louis Grisel, Charles Duncan, Alec B. Francis, George McQuarrie, Johnny Hines and Henry West.

"A Rose of the South"

A Meritorious Blue Ribbon Vitagraph Feature in Which a Notable Cast Provides Splendid Entertainment.

Reviewed by W. Stephen Bush.

A VERY pretty feature; full of charm and pathos and love with an ending which courageously departs from the conventional idea that just before the drop of the curtain they "get married and live happily ever after." It's not a gloomy or sombre ending by any means, it is true to life as life is lived in reality. That's why it is convincing; that's why it reconciles us with the story.

The cast is a roster of good names: Charles Kent, Mary Maurice, Antonio Moreno and Peggy Hyland. All of them

Scene from "A Rose of the South" (Vitagraph).

quite evidently were in love with their parts and gave the best that was in them, which is considerable. The feature is in narrative rather than dramatic form, a gentleman of the old school dating back to ante-bellum days wanders into the room which he had occupied more than a generation ago. He finds two youngsters living in it such as he and his friend were years before. When he explains the reason for his coming the two young students listen with sympathetic atten-

tion. The old man calls their attention to a bullet hole in the door and this leads up to the story which deals with the days of the Civil War. The story then begins to run in well worn channels, but the interest never lags entirely. The splendid acting of the principals, the lovely settings, the scenes in and about the college hold the spectator's attention to the end.

There are at least two original ideas in the play, of minor importance to be sure, but very acceptable to the audience. Some of the titles are excellent, some are superfluous. The last title is an obvious anti-climax and had better be omitted.

"A Message to Garcia"

Five-Reel Drama Produced by Edison Founded on Elbert Hubbard's Preachment—Mabel Trunnelle and Robert Conness Featured.

Reviewed by Ben H. Grimm

VISUALIZED in five reels from Elbert Hubbard's preachment of the same name, "A Message to Garcia," produced by the Thomas Edison studios for release by K-E-S-E, is only an average offering. The film never reaches the heights attained by the author, nor is the screened message as striking

Scene from "A Message to Garcia" (Edison).

or as convincing a one as is the written essay. The production's saving grace is an abundance of excellent and true-to-the-story exterior scenes, photographed in Cuba. Mabel Trunnelle and Robert Conness are seen in the leading roles. More plot material and more action would have helped considerably and would have aided the picture without detracting from the author's main purpose—the driving home of the fact that the world needs more men who can "carry a message to Garcia."

The author had as his inspiration the turbulent times in Cuba preceding the Spanish-American war. Garcia is the leader of the insurgents against Spanish oppression and cruelty. In the film the U. S. S. Maine is blown up by one of the men who have suffered at the Spaniard's hands. This causes the crisis preceding the war. Dolores (Miss Trunnelle), a Cuban girl whose father is executed, kills the commandant when he forces his attentions on her. She tells Garcia (Charles Sutton). Of the many men who are called, Lieutenant Rowan (Mr. Conness) is chosen to carry a message to Garcia. A woman spy tries to effect his arrest when near Havana, but the lieutenant escapes and swims to shore. He overpowers a Spanish soldier, and in the stolen uniform comes upon Dolores. They set out for Garcia's hiding place in the mountains. Dolores becomes tired and Lieutenant Rowan continues on his journey. Once more the girl kills a Spanish officer. The girl and the lieutenant get together again and, a short distance from Garcia, the lieutenant is made a prisoner, but freed by the girl. Near Garcia's house they are ambushed by soldiers. Dolores keeps firing at the soldiers to make them believe Rowan is still there. He has gone on to Garcia's house, and the girl sacrifices her life for her country.

In addition to the exteriors photographed in Cuba there are some good ones taken at Fort Myer. Richard Ridgely directed. Others in the cast than those named are Helen Strickland, Herbert Prior, Robert Kegerreis, Bradley Sutton, Paul Everton, Ray Fairchild and Bigelow Cooper.

"The Martyrdom of Philip Strong"

Five-Reel Paramount, Featuring Mabel Trunnelle and Robert Conness.

Reviewed by Louis Reeves Harrison.

IT IS quite like reviewing one of the best Edison releases to sit at a presentation of this picture. The fine selective taste of Richard Ridgely is at once in evidence and persists throughout the beautiful settings; Mabel Trunnelle is at her best so far as appearance is concerned; Robert Conness gives a highly intelligent interpretation of the clergyman who attempted to follow Christ's teachings to the letter. Herbert Prior is intense in the role of a derelict, and William Wadsworth is a very human saloon keeper. It is like attending a reunion to see these highly capable members of an old organization nicely grouped once more, but there are others who are not so well cast. It is not his fault that Bigelow Cooper does not measure up to the ideal Christ. It is the result of a mistaken conception.

Those who have studied the personality of Christ from all logical viewpoints agree that he was a tall and powerful man. Whether or not the Archo Volumne may be believed, he was taller than the average. He is here made shorter than the leading character, and an artistic loss is the result. He fails to be as impressive as he should in the reincarnation. As to teaching a lesson in a story, there was never a great drama without a purpose. The art is in getting that purpose over through other means than preachment. The principal faults of this release lie, first, in making the purpose too obvious, second, in not making the Christ physically more impressive, and third, in subordinating spiritual effects to the material. The sum total of value is not only high, however, but it is of great promise.

"The Deep Purple"

Five-Reel Paragon Screen Version of the Paul Armstrong and Wilson Mizner Stage Success, Starring Clara Kimball Young—Released by the World Film Corporation.

Reviewed by Edward Weitzel

THE first statement to be made relative to the five-reel Paragon screen version of "The Deep Purple" is the agreeable information that, leaving out the question of lineage and taking the picture solely on its own merits, it constitutes an excellent grade of entertainment. The maker of the scenario has started out to furnish Clara Kimball Young with an adequate starring vehicle, and not to transfer, as nearly as possible, the Armstrong-Mizner drama to the screen. From this angle of the matter he has executed his task with skill. Discarding the material in the play that would in any way hamper the object he had in view, the adapter has built up a logically developed screen drama that opens quietly in the home of a country clergyman, shows how the clergyman's daughter was lured to the city, fell among thieves and is rescued by a handsome young hero, who is seen at the end of the last reel bending over her as she plays the organ in her father's church. The steady increase of interest and dramatic tension is dexterously maintained up to the end of the fourth reel; the last thousand feet brings the story to a pleasant and easily anticipated finish.

Comparison between the original work and the photoplay brings out the several interesting features. "The Deep Purple" as first written was a remarkable study in criminology. Although provided with an adequate story, it was its keen study of character, the variety and authenticity of its underworld types, that gave the play its vogue; in the screen drama the story comes first and the fate of the heroine takes precedence over everything else. Two parts that are mere shadows of their former selves are Frisco Kate and the Westerner "who killed his man." In the play they were drawn with great power and were acted with consummate art by Ada Dwyer and Emmet Corrigan. The one member of the original cast to be found in the photoplay is W. J. Ferguson, who repeats his inimitable performance of "pop."

Scene from "The Deep Purple" (World).

The entire cast is a good one. Clara Kimball Young plays Doris Moore, the clergyman's daughter. To an actress of her charm and ability the task is not difficult. Milton Sills, E. H. Kimball, Crawford Kent, Fred Truesdale, Grace Aylesworth and Mrs. E. M. Kimball are others who assist in the picture's success. The direction of James Young is high grade.

The illustrated sub-titles used in the picture are of doubtful value. The time taken in deciphering their meaning interferes with the steady movement of the story.

Two Kalems

"Border Wolves," An Episode of "The Girl From 'Frisco" Series, and "The Wizard's Plot," a Number of the "Grant, Police Reporter" Series.

Reviewed by Ben H. Grimm.

THE seventeenth two-reel episode of Kalem's "The Girl from 'Frisco" series by Robert Welles Ritchie, titled "Border Wolves," is an exciting Western and an altogether acceptable offering of its type. Fast action marks the two reels, and there is found in the film an abundance of that power to excite that is so well liked by persons who want melodramatic thrills and plenty of them. The screened story has as its locale the border line between Mexico and the United States, and it shows raids by the bandits on the surrounding territory. The story of this film concerns itself with the intrigues of a bandit chieftain who kidnaps Barbara, her father and John Wallace.

Marin Sais and True Boardman are again seen in the leads. As Barbara and John they accompany Barbara's father to a ranch at the border which he intends to buy. They are kidnapped by Mexican bandits and held for ransom. Barbara manages to get out of the chieftan's house, and, disguised as a Mexican woman, tries to make her escape. She is cornered but later aided by Wallace, who has gone to town for the ransom money. The bandit band is routed by the cowboys. During the course of the fighting several good scenes are registered. In the cast with Miss Sais and Mr. Boardman are

Scene from "Border Wolves" (Kalem).

Frank Jonasson, Ronald Bradbury, Josephine West, Hart Hoxie, Jack Rahm and Edward Clisbee. Directed by James W. Horne.

"The Wizard's Plot."

This episode of the "Grant, Police Reporter" series is practically all action and makes a good one-reel offering. George Larkin and Director Robert Ellis get across several thrills during the course of the action. The big thrill in this reel is when Mr. Larkin, swinging on a broken rope ladder high up in a ship's rigging, plunges over the ship's side into the sea, in pursuit of an anarchist. Much fighting takes place on the ship and in amongst the ship's rigging, also near the top of the mast. The story is interesting, and tells of an anarchist masking as a mechanical chess player. The reporter makes the "wizard" show his hand, and it is in pursuit of him that the exciting moments come. In the cast Ollie Kirkby is also seen. Others are Harry Gordon and William McKey.

"A Gamble in Souls"

Five-Reel Triangle Kay-Bee, Featuring Dorothy Dalton and William Desmond.

Reviewed by Louis Reeves Harrison.

OF INTERESTING theme, that involving the approach of two decidedly opposite characters in the crucible of a leveling experience, and handled with a fine conception of what appeals to the eye in the matter of picturesque beauty, "A Gamble in Souls" has in addition two interpreters of attractive personality in Dorothy Dalton and William Desmond. But the intimate relation of a full-blooded man and a woman of light morality cast away on a desert island is quite as replete with peril to the producer as to the people of the story. The man is a fanatical clergyman of manly appearance and lofty aims, the girl a healthy and alluring young lady from the Barbary Coast in San Francisco. He has attempted her regeneration, while she has mocked at his futile prayers.

There is an abundance of incident on the way to the isolation of these two people, most realistic, but the toy ship, used to indicate that the vessel on which they happen to be sailing for Australia at the same time, goes down, is in poor accord with the rest of the shipwreck business. There are plenty of incidents in the island life of these two, but the effects of their mutual conversion, he to a more generous view of humanity, she to a finer reverence for her maker, are lacking

Scene from "A Gaming in Souls" (Triangle).

in strength most of the time from an absence of other psychology than that provided by the actors themselves. We are not made to know convincingly what mental changes she passes through, nor given a clear view of his own. The director is an artist—his selective taste makes that apparent—but his future advance in the art should be toward soul revelation.

"The Sign of the Poppy"

Five-Part Bluebird Presents Hobart Henley and Gertrude Selby in Thrilling Melodrama of Double Identity.

Reviewed by Margaret I. MacDonald.

HAD this five-part melodrama been handled in a less artistic manner, its appeal from a point of story interest would have lost considerable of its present force. The story written by J. Grubb Alexander has a cleverly designed plot with excellent melodramatic situations, and has been produced with evident care by Charles Swickard. One of the noticeably good points about the production lies in the fact that scenes containing unpleasant pictures, such as Hop Li's opium den, appear only in flashes, and under half light.

Hobart Henley and Gertrude Selby have the principal roles,

Scene from "The Sign of the Poppy" (Bluebird).

Hobart Henley playing with considerable skill the double role of twin sons of Jerry Marston, a man who had made millions in business with China. One of the twins stolen by one Hop Li when an infant is brought up under the curse of opium in revenge for a wrong done him by the child's father. Grown to manhood he learns to hate the man who ruined him, and in a mad moment murders him. In trying to escape the police he happens across his brother, throws him from his automobile

and exchanges clothing. A peculiar situation arises when the man whom young Mrs. Marston believes to be not husband enters her home changed and bestial in attitude. Pursued by the police he is arrested and taken to prison, from whence he later escapes, returns to the Alvin home and fires a shot which hurls a broken vase against the head of the real Alvin. Marston who has in the meantime been found wandering aimlessly about, and been brought home by friends. The blow causes his memory to return, and rushing outside to finds his brother dying from his own hand. The story which is gasped at intervals from the dying man's lips reveals to Alvin Marston the relationship of which he was previously ignorant, and the terrible story of his brother's life.

"Kinkaid, Gambler"

Five-Reel Red Feather Production, by Raymond Wells, Tells Picturesque Story of Border Country.

Reviewed by Robert C. McElravy

THE author and director, Raymond Wells, has managed in this five-reel story of the Mexican border to tell a compelling story without resorting to any very great dramatic efforts. In fact there is but little excitement on the surface of things, until the last reel. At the same time here is a

Scene from "Kinkaid, Gambler" (Red Feather).

pronounced interest in the production as it unfolds from the very first, due to the unique character of the girl detective.

Ruth Stonehoouse appears in the detective role. As Nellie Gleason she gives the part a certain naive ingenuousness, calculated to deceive the most hardened and suspicious criminal. In the opening scenes, just as proof of her ability, she brings to justice one Lefty Frank, who has done a "jewel" job on Fifth avenue. The girl lands him in a simple way by going to a wine room and throwing herself in his path. Miss Stonehouse is very pleasing in this part, which affords quite a character study in its way.

The main part of the story concerns the girl's pursuit of Kinkaid, a badly wanted fellow, who has fled across the Mexican line and is running a gambling casino. Her round-up of this individual, and the way in which she falls in love with him, makes an entertaining narrative. R. A. Cavin is strong in the gambler's role. The Mexican scenes are picturesque and full of atmosphere.

"Big Tremaine"

Marie Van Vorst's Story Picturized for Metro by Yorke Players—Story Interests—Shows Lack of Artistic Tact.

Reviewed by Hanford C. Judson

IN CASTING accounts for this picture, "Big Tremaine," from the story of Marie Van Vorst, and made by the Yorke Players for the Metro program, we find that the story, especially after the middle of the third reel, is both new and interesting. As produced it gets along pretty fast although it is not free from uninteresting close-ups. There are a pleasing number of artistic scenes, such as the heroine seated by the fire or an evening picture of a lighted room seen from outside through the glass of a window. That it is not made convincing is, perhaps, largely because there is little feeling for character in the players. This story is not player-proof.

The average spectator is not a keen judge of acting. He and she want pleasing leads and want the characters to be fair, but they want most of all the story—self-consciousness in good looking leads is not an unforgivable drawback. The chief burden that this picture bends under is lack of artistic tact. This tactlessness is more of a hindrance in the sidelights than in the action. Here we find it occasionally in both. As an instance of the former, the heroine comes dancing down stairs in a happy mood. Her father is seated reading the paper. She joyously takes the handle of her riding whip and sweeps it out of his hands or to the floor. Then she steps aside so that he can rise and pick up what she had rudely snatched from him. It is good stuff, but out of character. Tactlessness in the plot-making is shown by the not unexpected yet sudden way the eventual love story is opened. This love interest is crudely developed and crudeness is a heavy burden for romance to bear.

May Allison plays the heroine and Harold Lockwood the hero. Lester Cuneo as a southern gentleman, father of the heroine,

Scene from "Big Tremaine" (Metro).

is convincing and by far the best character in the picture. Lillian Hayward plays the mother of "Big Tremaine" and is undoubtedly an excellent actress. Virginia Southern is good to look on, but is too self-conscious to be a really acceptable character actress. Josephine Rice plays as a mammy

"The Mischief Maker"

Five-Reel Boarding School Comedy in Which June Caprice Plays the Lead—Produced by Fox Film Corporation.

Reviewed by Edward Weitzel.

PRETTY girls in bunches and in all styles and materials of pajamas romp and giggle through many of the scenes in "The Mischief Maker," a five-reel comedy produced by the Fox Film Corporation, with June Caprice as a particularly irrepressible specimen of the high-spirited boarding school Miss. Dramatic interest with a dash of paprika is given the plot through the efforts of a handsome sculptor to make love to his young lady pupils, and his success in persuading one of them to pose in the altogether. The heroine consents to have her head used as a model for that important feature of the statue, and is promptly accused of having supplied the full

Scene from "The Mischief Maker" (Fox).

figure. She is expelled from school, but the hero is equal to the occasion. He breaks into the studio, reduces the offending statue to a shapeless mass and is only prevented from performing a like operation on the sculptor by the timely arrival of a man-servant, and is rewarded with the hand of the lady at the finish. Save for on brief instant, the incident is handled discreetly, most of the action being taken up with the harmless pranks of the boarding school girls, who indulge in the usual midnight feasts, pajama parties and tricks upon the

prim maiden lady teachers with which this order of story is always plentifully supplied.

The picture is well produced and very well acted. June Caprice and her companions in mischief enter into the spirit of the story with zest, and the male contingent of the cast is competent.

First Three "Patria" Episodes

Mrs. Vernon Castle Featured in International Film Service's New Serial—Theme is Patriotism and Preparedness.

Reviewed by Ben H. Grimm.

WITH the timely theme of Americanism blended interestingly with the issue of preparedness; with Mrs. Vernon Castle the featured player, and with a story by Louis Joseph Vance, "Patria," a new serial motion picture, produced by the Whartons, Inc., for the International Film Service, gives, through a view of the first three episodes, indications

Scene from "Patria" (International).

that it will be well received by audiences who have an appetite for melodrama. This appetite will be satisfied if the audiences are willing to forego the seasoning of logicality in their melodramatic food. Undoubtedly the name of Mrs. Castle will bring patrons to your house, but as a motion picture actress she does not rank nearly so high as she does as a dancer. Women spectators, however, will be interested in the clothes she wears. The leading male player in the serial is Milton Sills. Others in the cast are Warner Oland, George Majeroni and Allan Murnane.

The first chapter of the serial is in three reels, succeeding episodes in two. The initial number is titled "The Last of the Fighting Channings." In it Patria (Mrs. Castle) is introduced as the last of a long line of American fighters. At Newport she meets Captain Parr, of the U. S. Secret Service, who is on the trail of Baron Huroki and Juan De Lima, representing a Mexican-Japanese alliance against the United States. The Channing estate own the largest munitions manufacturing plant in the country, but refuse to sell to anyone but the government. The Japanese and the Mexican endeavor to prevent Patria and Captain Parr from reaching New York, when Patria gets an urgent telephone message. Here several thrills are furnished. We see a motorboat blown up and an exciting race between a racing automobile and a train. The automobile, containing Patria and Captain Parr, crashes through railroad gates and escapes destruction by the train by a matter of inches. Meanwhile, in New York, the trustee of the Channing estate has been murdered by Japanese spies in the secret vault under the house, which contains $100,000,000 in gold.

The second episode is titled "Treasure." It shows the arrival at the New York house of Patria and Captain Parr. They find the trustee of the estate dead. A letter informs them that Patria is heiress to the gold, which is a fund for National defense. By a secret passage through the fireplace they reach the vault. Baron Huroki and his followers enter the house, but not before the butler has closed the fireplace. The butler is killed and to cover the crime the plotters set fire to the house. Patria and Captain Parr are locked in the vault. They discover a secret passage behind a picture that leads them out under the sidewalk. They are seen by one of the plotters. Captain Parr summons other Secret Service men. An attachment has sprung up between Patria and Captain Parr. Here the second chapter ends.

"Winged Millions" is the title of the third release. The Secret Service men are forced to cut their way back into the vault by means of an acetylene torch. They find that the treasure is gone. It has been carried away by the plotters through the house next door. Captain Parr investigates and is followed by Patria. She crosses the roof of her partly burned house and is captured in the house next door. She frustrates an attempt to blow the house up by shooting away the lighted end of a fuse. Parr has followed the van in which the money has been carried away. The gold is loaded aboard a Japanese steamer. He surreptitiously climbs aboard just as the boat sails. The steamer is held up by fog, and Parr manages to get a message to Patria. He is overpowered by the crew, and, bound, is put in the hold. Patria reaches the ship in her motorboat, having notified the Secret Service men. She is set upon by the crew, but dives into the water and reaches her motorboat just in time to escape. The fog lifts and Patria sights a U. S. revenue cutter. She hurries to it and the cutter takes up the chase. A shot is sent across the steamer's bows and the Japanese open her sea cocks. Parr is rescued by the crew of the cutter, and Huroki and his followers escape to the shore.

Sequel to "The Diamond From the Sky"

First of the Four Chapters Promised in the Sequel to Popular Serial Well Staged and Entertaining.

Reviewed by Margaret MacDonald.

THE title of the first of the four chapters of the sequel to "The Diamond from the Sky" is entitled "Fate and Death." In its opening scenes it introduces us to Arthur and Esther Stanley in their Virginia home, having at last become possessors of the illustrious diamond. A little son has come to them in the meantime to add to their happiness, and they are about to start on a journey abroad, taking the diamond with them.

Quabba, the gypsy, plays an important part in this chapter, which is well made and entertaining. It falls to the faithful gypsy's lot to be at hand when the train on which the Stanleys are traveling is wrecked, and the Stanleys are among the killed. The little son, surviving, is picked up by De Vaux, robbed of the diamond which hung about his neck and is carried to an institution where the injured have been taken. The gypsy, keeping an eye on De Vaux's movements, follows him to the moment when he throws the child from a cliff into the water below. The close of the chapter leaves us in suspense, wondering whether the child really drowns or is rescued by the gypsy.

Nov. 27 is the date set for the release of the first chapter. The sequel promises to be quite as interesting as the serial which ran on the Mutual program something like a year ago.

GAUMONT DECEMBER RELEASES.

The Gaumont Company has announced its releases for the first two weeks in December. There will be two installments of the Mutual photo-novel, "The Vampires." The first will be the third episode, "The Ghost," released Dec. 7. A week later, Dec. 14, "The Dead Man's Escape," will be issued. Each episode is complete in three acts. There are nine episodes in "The Vampires," the final one not being released until Jan. 18

The first of the single-reel releases is "Reel Life," No. 31, Dec. 3. It will contain pictures of a passenger-carrying aeroplane, "Modish Coiffures" dressed by a Fifth-avenue hairdresser, the prune industry in California, and how to dance the Biltmore waltz, one of the season's new dances.

"Tours Around the World," No. 5, released Dec. 5, will take spectators for a visit to Venice, Senegal, France's West Africa colony, and Jersey, the largest of Britain's Channel Islands.

The New river, a mountain stream in West Virginia, is pictured in "See America First," No. 65, released Dec. 6. On the same reel is an animated whimsicality, "Our Fathers," by Cartoonist Harry Palmer.

The fourth Gaumont single-reel of the week is The Mutual Weekly.

The second week in December opens with "Reel Life," No. 32. This release of Dec. 10 shows the olive industry in California, how to preserve the teeth to insure good health, how turpentine is made from waste timber, and how to dance the Two Two, a novelty dance..

"Tours Around the World," No. 6, released Dec. 12, show the Nile river, Carcassonne, a feudal town of France, and Lake Lucerne, Switzerland.

"See America First," No. 66, released Dec. 13, shows Pasadena, Cal., known as the "city of roses." On the same reel is a Gaumont Kartoon Komic, animated, by Harry Palmer.

The fourth single-reel of the week is The Mutual Weekly.

SELIG'S ATHLETICS MAKING RECORDS.

That Selig's film record of the 1916 World's Championship Baseball Games is "delivering the goods" in the territories served by George Kleine's twenty-three distributing offices in the United States and Canada, is made strikingly patent by the fact that before the feature had been in service three weeks it was necessary to print a second edition of posters, the original supply having been completely exhausted in that time. The demand for the baseball pictures eclipsed even the estimates of the manufacturer and distributors, and several of the Kleine offices were forced to call for additional prints in order to fill applications for dates. Exhibitors who have played the feature report record business in their houses on the days when it was shown.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

THE GIRL DETECTIVE (Selig), Nov. 18.—A mediocre one-reel drama, evidently made some time ago. The story tells on the screen of a youth who steals money from a payroll, and to avoid detection, puts the money in his superior's coat. The paymaster is accused of the crime, but through the clever work of a girl detective, is freed of the charge. In the cast are Robyn Adair, Eugenie Forde, Leo D. Maloney and Virginia Kirtley.

FISH (Biograph), Nov. 20.—Bert Williams, the famous comedian, is seen in this reissued comedy reel. This blackface artist gets across numerous laughs in this number. In the picture Bert goes fishing instead of chopping wood. He lands a ten pounder and, despite his efforts to sell the fish, is unsuccessful. The reel closes with Bert being led back to the woodpile.

SELIG-TRIBUNE, NO. 93, 1916 (Selig), Nov. 20.—Men of U. S. S. New York presented with cup for marksmanship, New York; woman chauffeur operates commercial auto, Philadelphia; new steamship service between United States and Honolulu established, San Francisco; crippled children given auto outing, Brooklyn, N. Y.; Vivian Reed, Selig star, poses for fashion section; Harvard defeats Princeton, Cambridge, Mass.; cross-country season used in with six-mile run, Long Island City, N. Y.; peeps behind scenes of opera house during rehearsal of ballet, Chicago; U. S. S. Arizona leaves Brooklyn Navy Yard to join Atlantic fleet.

SOME BRAVERY (Essanay), Nov. 22.—A fair comedy reel with Ben Turpin as a bell-hop. All the guests want ice water, and in delivering the water the bell-hop manages to get it outside as well as inside of the guests. The action is quite fast and the reel finishes with a fire, during the course of which the bell-hop uses the hose to deliver water. He is commended by the guests for this.

THE GOOD STENOGRAPHER (Vim), Nov. 23.—The story of this number of the Vim Features Comedies does not give Harry Myers and Rosemary Theby opportunities to get across much comedy. It tells of a jealous wife becoming her husband's stenographer, and of how he made her quit the job. The usual novel settings of Mr. Myers help somewhat.

THE SELIG-TRIBUNE, NO. 94, 1916 (Selig), Nov. 23.—Racing auto hits touring car, New Orleans; University of Pennsylvania students give football team send-off, Philadelphia; Mrs. W. C. Tyler, who will sit in electoral college, Los Angeles; High School girls in hockey game, Brooklyn, N. Y.; girls sell pennants in good roads campaign, Oakland, Cal; Boy Scouts demonstrating first aid methods; latest fashions; winter racing season at Tia Juana, Mexico, begins; Ruth Law in military biplane, Chicago; Santa Clara defeats Stanford at Rugby, San Francisco; freak election bet, New Orleans; scenes of the militiamen at border, El Paso.

MOTHER'S CHILD (Vim), Nov. 23.—A quite fast knockabout comedy reel, with Babe Hardy and Kate Price the leaders. Babe goes to college and falls for one of the co-eds. This brings him before the upper classmen, who haze him considerable, but the tables are turned when mother gets on the job and, disguised, gives the classmen some of their own medicine. Also in the cast are Joe Cohan and Florence McLaughlin.

THE HOUSE OF THREE DEUCES (Kalem), Nov. 24.—The thrill in this number of the "Grant, Police Reporter" series comes when George Larkin and Director Robert Ellis engage in a fight on a weak fire escape. The fire escape collapses, and Mr. Larkin is left swinging in the air, suspended on the fire escape ladder—a dare-devil feat. The story tells of the solution of a mysterious murder. Reviewed in the issue of December 2 page 1346

THE FORGOTTEN TRAIN ORDER (Kalem), Nov. 25.—An episode of the "Hazards of Helen" railroad series. Helen Gibson, in this reel, is seen racing on a motorcycle with and beating a train and later using the same means of overtaking the speeding train and causing the engineer to take a siding. This prevents a collision between two trains, which, through a forgotten order, would otherwise have collided. The reel is up to the standard of the series. Besides Miss Gibson there are seen on the screen P. S. Pembroke, G. A. Williams and George Routh.

HEDGE OF HEART'S DESIRE (Selig), Nov. 25.—This reel was evidently made some time ago, and shows it. The acting is unconvincing and broad. The story concerns an unscrupulous youth who pays court to an heiress. Next to the heiress lives a girl in a squalid house who has a true sweetheart. The adventurer kills a man and later, in a struggle, injures Peggy. The heiress follows him and shoots him. In the cast are Virginia Kirtley, Robyn Adair, Eugenie Forde, E. J. Brady and Lillian Hamilton.

General Film Company Specials

HIS MORAL CODE (Essanay), Nov. 18.—There is sufficient materials in this three-reel drama to hold interest. The film is an acceptable short-length feature. It tells the story of a nurse in love with an interne. A wealthy patient, also in love with the nurse, tells the young man of how much better off the girl would be with him, and the young doctor sacrifices himself for the girl. The marriage proves a failure, but things are adjusted happily several years later. The cast is composed of Lillian Drew, E. H. Calvert and Edward Arnold.

THE SHERIFF'S BLUNDER (Selig), Nov. 20.—Tom Mix is again seen in this three-reel Western indulging in exciting stunts of horsemanship. It is his riding and the riding of other members of the cast that make the picture acceptable. The climax is rather surprising and unusual. An outlaw, caught by the sheriff's posse, tells the sheriff that it is his twin brother who stole the money and that he (the captured man) is the outlaw's twin brother on his way to see his dying sweetheart. The sheriff releases him and learns that he really is the outlaw. With Tom Mix in the cast are Victoria Forde and Sid Jordan.

OIL AND WATER (Biograph), Nov. 21.—Blanche Sweet, Henry Walthall, Lionel Barrymore and Walter Miller are seen in this two-reel reissue. The picture tells of an idealist who marries an actress whom he believes symbolizes his idea of life. But "oil and water" do not mix, and the actress goes back to her old life. She is led to her husband by her child. The husband is willing to take his wife back, but "oil and water" return to their own element.

UNTO THE LEAST OF THESE (Essanay), Nov. 21.—A two-reel drama with enough heart interest to make it a good short-laugh subject. The work of Mary V. McAlister, a little girl, is especially pleasing. With her in the cast are Frankie Raymond and John Cossar. The story tells of a poor family made rich when, through the little girl's kindness to an old miser, they inherit his wealth. Subsequently the child is neglected because of social activities of the parents.

THE FIGHT FOR PARADISE VALLEY (Kalem), Nov. 22.—No. 16 of Robert Welles Ritchie's "The Girl From 'Frisco" series. A review printed on page 1346 of the issue of December 2 states that "this number is a Western of the type that should please almost any motion picture audience. Several good scenes of irrigation projects are seen in the film, and there also take place several gun fights.

TWIN SOULS (Knockerbocker Star Feature), Nov. 24—A rather absurd three-reel drama in which R. Henry Grey is featured, and in which he plays three characters. There are several good double-exposure scenes. The story concerns a girl who believes in reincarnation and "twin souls." She marries a respectable man, is abducted by her husband's twin soul in the person of Bad Lonie, and later, in Egypt, runs away with a third man who she believes to be the real soul of her husband. Her husband fights the Egyptian and they are reconciled. In the cast are also seen Lillian West, Mollie McConnell and Charles Dudley.

Bluebird Photoplays, Inc.

THE EAGLE'S WINGS, December.—This five-reel screen drama in a plea for preparedness. The subject is handled with force and the picture is entertaining. Villa raid is one of the dramatic incidents. A longer review is printed on another page of this issue.

THE SIGN OF THE POPPY, Dec. 4.—A five-part melodrama, the story of which was written by J. Grubb Alexander. It concerns the vengeance of a chinaman on an American. He steals one of the twin sons of the American, rears him an opium fiend, and afterwards loses his life at the hand of the younger man. Hobart Henley plays a double role very cleverly in this picture, while Gertrude Selby plays charmingly the feminine lead. A full review of the story appears elsewhere.

Fox Film Corporation

THE MISCHIEF MAKER (Fox), Nov. 27.—This five-reel photoplay was written to suit the personality of June Caprice and succeeds in its mission. It is filled with scenes from boarding school life, and the plot is made up chiefly of incidents of a comedy nature. An extended review is printed on another page of this issue.

Greater Vitagraph V-L-S-E, Inc.

THE SCARLET RUNNER, NO. 10 (Vitagraph), Dec. 4.—An unusually interesting number of this serial, entitled "The Lost Girl," in which Christopher Race takes a flight in his friend Paul Western's balloon for the purpose of rescuing Western's sweetheart. They witness from the balloon a weird scene in the home of the young woman's uncle with

whom she is imprisoned, and arrive at court via the Scarlet Runner in time to prove themselves the best of witnesses and to prove the girl's innocence of the charge of murder laid against her.

International Film Service, Inc.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 1916, Nov. 24. Making Christmas toys, Winchendon Mass.; Congressman Blakley, of Pennsylvania, flies in aeroplane to Washington from Philadelphia; thousands of Thanksgiving turkeys being raised at Calexico, Cal.; largest chair, replica of Executive chair, to be shipped to Philadelphia; herd of deer in wooded spot near Fort Sam Houston, Texas; girls sell pennants for better roads, Oakland, Cal.; fashion section; Ruth Law sleeps on hotel roof, Chicago; ex-slaves and former owners meet in convention at Washington; Dario Resta wins Vanderbilt cup at Santa Monica, Cal.

Kleine-Edison-Selig-Essanay

THE BREAKER (Essanay), Dec. 4.—A visualized story of exceptional interest, well directed and photographed. Bryant Washburn, Nell Craig and Ernest Maupain do meritorious work in the leading parts. The appeal of this Essanay feature should be wide. An extended review appears in this issue.

Metro Pictures Corporation

BIG TREMAINE (Yorke), Nov. 20.—This five-reel picture, made by the Yorke Players, tells a story that is worth looking at, but is produced in a rather tactless way. The acting is not much above fair. For a longer review see elsewhere in this issue.

THE FLIRT, November.—A one-reel farce, made by Billy Quirk, that is full of farcical action and the funny faces one expects and looks for in this kind of Keystone-like picture. It is an acceptable lightener for a program

Mutual Film Corporation

MUTUAL WEEKLY, NO. 99 (Mutual), Nov. 22.—Interesting items of this issue are a new tractor attachment that will turn a Ford car into a useful farm implement; Sir Ernest Shackleton arriving in San Francisco en route to the Antarctic to save his companions marooned on Ross Island; President Wilson's re-election being celebrated at Anchorage, Alaska; the destruction by fire of the home of F. W. Woolworth at Glen Cove, N. Y.; and the elevation and placing of the heroic statue of "Electricity" atop the new Telephone and Telegraph building, New York City.

AN ARTFUL DODGER (Novelty), Nov. 25.—One of the kind of farce comedies that it would be well to suppress. In so far as the male representation in the picture is concerned it is a drunken brawl from beginning to end, introducing also an indecent feminine element. In some instances where indecent suggestion would have failed to carry, in the action of the picture, the sub-titles have been made to convey it. The story of the film concerns the struggle of a man to avoid being served with papers in divorce suit which is being brought against him by his wife because he has stayed out all night carousing at a stag party, where, according to the subtitle, "every stag must have his doe."

REEL LIFE, NO. 30 (Gaumont), Nov. 26.—This issue of Reel Life contains articles on "Gathering Cocoa," showing the harvesting of the cocoa, the opening of the buds and extracting of the bean, the transportation of the beans by pack saddle on oxen, the fermenting, drying and hauling to the nearest depot for shipment; "Monkey Tricks," a short study showing a monkey playing a piano, a violin, and doing various other amusing tricks; fashions designed by Chas. Presley and posed by Loris Melford, and a detailed illustration of how scallops are caught and prepared for the market.

MUTUAL TOURS AROUND THE WORLD, NO. 4 (Gaumont), Nov. 28.—This number is devoted entirely to a beautifully pictured trip through the Swiss Alps, extending from Gramosina Falls to the village of Amsteg. Special drawings guide the observer through the maze of gorges, tunnels and picturesque scenes. The subject makes a strong travel number.

SEE AMERICA FIRST, NO. 64 (Gaumont), Nov. 29.—In this number an interesting illustration of mountain climbing in Oregon with the summit of Mount Hood as the objective point appears. The ascent and descent of the mountain amid fields of eternal snow and ice are thrillingly depicted. The reel closes with an entertaining silhouette entitled "Haystack Horace."

Mutual Film Corporation Specials

THE STARBUCKS (American), Nov. 23.—This is a reissue of a two-part adaptation of the Opie Read's play of the same name, which was made in 1912 and released under the title of "The Tennessee Judge." Opie Read is featured in this production, and, it may be added, his work holds its own beside the picture work of today. His support, however, is somewhat amateurish in action. The play itself is interesting in theme, and would stand repetition on a larger scale.

LONE STAR (Mutual Star Production), Nov. 23.—An excellent five-part drama, featuring William Russell as a young Indian whose ambitions led him to enter as a student at a medical college to learn the arts of the white medicine man. He is remarkably successful, and finally, after revealing many of the shortcomings of the white man, he is rewarded by being acclaimed worthy of the daughter of a wealthy white man. The plot is interesting, and the picture is well made. Charlotte Burton plays the feminine lead.

SEQUEL TO "THE DIAMOND FROM THE SKY" (American), Nov. 27.—"Fate and Death" is the title of this first of the four chapters of which the sequel consists. In it we meet again the same faces and same characters as in the serial of something like a year ago. The Stanleys and their little boy are passengers on a train that is wrecked, and the child is the only survivor of the family. The gypsy sees De Vaux pick the child up, steal the diamond that hangs about his neck, carry him to an institution, where the injured are being cared for, and later throw the child from a cliff into the water. We are then left in suspense pending the appearance of the next chapter. An excellent beginning.

Paramount Pictures Corporation

NANETTE OF THE WILDS (Famous Players), Nov. 27. -One of the dullest plays in which Pauline Frederick has ever appeared, merely a dragging and attenuated story affording her scant opportunity.

THE MARTYRDOM OF PHILIP STRONG (Paramount), Nov. 30.—A story of impressive theme, gathering together some of the best players of a former organization. Admirably interpreted by them as a rule and capable of holding an audience in spite of the too obvious lesson conveyed.

Pathe Exchange, Inc.

LUKE'S MODEL MOVIE (Rolin), Dec. 3.—A very funny burlesque on the way in which moving picture theaters are conducted, this one-reel comedy will secure any amount of laughs.

Pathe Exchange, Inc., Specials

PEARL OF THE ARMY (Astra), Dec. 3.—The first three installments of the new Pathe serial, in which Pearl White is starred, give the picture an excellent start. As the title implies, the serial deals with army life, the secret agents of a foreign government being implicated in an attempt to steal the plans of the fortifications at the Panama Canal. There is something doing nearly all the time. An extended review is printed on another page of this issue.

DIVORCE AND THE DAUGHTER (Gold Rooster), Dec. 3.—There is good moral foundation to this five-reel photoplay in which Florence La Badie has the leading part. The atmosphere and incidents are excellent and the picture has been well produced. It is reviewed at length on another page of this issue.

Triangle Film Corporation

THE WHARF RAT (Fine Arts), Dec. 9.—A rather weak attempt at the Cinderella class of story, with Mae Marsh ineffectual in the guise of a boy.

BAWBS O' BLUE RIDGE (Ince), Dec. 9.—A Cinderella story of modern times, with Bessie Barriscale in the leading role.

Unity Sales Corporation

THE YELLOW MENACE, NO. 14, Dec. 4.—Episode fourteen is entitled "The Interrupted Nuptials" and treats of how, after the kidnapping of Najla, which takes place in the thirteenth episode, she is terrorized in the home of Ali Singh into consenting to marriage with Hong Kong Harry. When Ali Singh is at the point of performing the last rites of the marriage ceremony the house is attacked and the carrying out of Ali Singh's plan is frustrated.

Universal Film Mfg. Company

ANIMATED WEEKLY, NO. 47 (Universal), Nov. 23.—Entertainments for the benefit of wounded soldiers by the English royalty leads this number. Numerous other war sidelights are pictured and numerous American scenes are also included.

EAT AND GROW HUNGRY (L-KO), Nov. 29).—A comic number, picturing the exploits of a janitor and one other man, both of eccentric types. They both lose their trousers in the course of the action, which is rough in character throughout, though quite laughable at times. This is a little too broad for particular houses.

SCRAPPILY MARRIED (Joker), Dec. 2.—A character comedy, by Harry Wulze, featuring Chas. Conklin, Lillian Peacock, Wm. Franey and Gale Henry. The married man becomes jealous of the young man who calls to see the maid, not understanding the object of his attentions. He seeks revenge on the operating table and a wild chase follows. This has no particular novelty in plot, but some of the small business is laughable. It makes an average offering of the type.

PASS THE PRUNES (Nestor), Dec. 4.—A comedy number, by Bess Meredyth, featuring Lee Moran, Eddie Lyons and Priscilla Dean. The scenes take place on a health farm and are uproariously funny. A pleasing light subject, with laughs strung all the way through it.

HIS GOLDEN HOUR (Victor), Dec. 5.—Ed Sedgwick accounts for a few laughs in this burlesque, otherwise it might be difficult to find an excuse for the picture's presentation. The situations are too hackneyed even for a comedy of this description, and most of the attempts at humor are foolish without being funny.

OH, YOU HONEYMOON (Nestor), Dec. 8.—A one-reel comedy, by Capt. L. T. Peacocke, picturing the experience of a young married couple. They meet with all sorts of tricks played by their friends, and finally arrive at a small hotel, where the groom is entertained at a wine dinner and the bride has further troubles. Slightly risque, but generally pleasing.

THE TRAMP CHEF (Joker), Dec. 9.—Wm. Franey and Chas. Conklin appear in this number as two hobos. They wake up in a haystack and go out in search for food. One lands in jail and the other is forced to chop wood by a farmer's daughter at the point of a gun. This lacks any definite plot, but gathers some smiles in the eccentric comedy work.

Universal Film Mfg. Co. Specials

GUILTY (Imp), Nov. 17.—A two-reel slum story by Bess Cohn and Wm. Parker. Harry Carey, Edith Johnson, Lee Hill, Marc Fenton, and Hoyt Sattler are featured. The plot shows the murder of a tenement owner, who has caused the ejection of an Italian and his family. The hero is a young novelist, who falls in love with the murdered man's daughter. This is familiar in theme and possesses no great novelty. Some of the melodrama is good, though not exceptional. A number of about average strength.

JUST HER LUCK (Victor), Dec. 3.—A two-reel comedy drama, by Arthur Maude and Constance Crowley, featuring Irene Hunt, Lee Hill and Mina Cunard. This pictures the adventures of a girl who leaves home because her father interferes in her love affair. She has a number of experiences, both difficult and amusing, but comes out happily in the end. There are some original and enjoyable situations in this. It makes an acceptable offering of the type.

KINKAID, GAMBLER (Red Feather), Dec. 4.—A picturesque and satisfying story with its beginnings in New York and leading to the Mexican border line. Ruth Stonehouse plays the part of a girl detective, who worms her way into the hearts of criminals and brings them to justice. She succeeds in landing Kinkaid, but his story so affects her that she releases him again and follows him back to Mexico. The manner of this is very entertaining, though little drama takes place, except in the first and last reels. R. A. Cavin is strong in the leading male part, but the strong feature is the work of the "flapper" detective. Raymond Wells wrote and directed the production.

THE TRAIL OF BLOOD (Special Universal), Dec. 4.—No. 17 of the "Liberty" series. This number is devoted to the further struggles of Liberty and Pedro in their efforts to escape from the old Spanish prison. They manage to get out of the poison pool and Pedro finds a loose stone which promises a way out. They follow this lead and think they have made good in their escape, when they drop back to the cell again. They do manage to get away later, after being tortured in a room with movable walls. A stirring, characteristic number.

ASHES (Gold Seal), Dec. 5.—A three-reel number, by Robert F. Hill, featuring Claire Mesereau, Stanley Walpole, Helen Slosson and Joseph Granby. The story concerns a pretty servant girl, whose father dies in the Klondike, leaving her fortune in charge of his young partner. The latter comes to New York and finds the girl. He prevents three persons, a man and two women, from obtaining the fortune under false pretenses. This is not developed with any special strength, but has good, entertaining story value.

A HIGH DIVER'S CURSE (L-KO), Dec. 6.—A two-reel comic number, featuring Dan Russell and Fatty Voss. Dan is scene shifter at a theater and Fatty the strong man. Some burlesque vaudeville and a three-part drama bring out many laughs. This is clean and lively and winds up with a hilarious chase.

SEEDS OF REDEMPTION (Big U), Dec. 7.—A two-reel subject, by Robert F. Hill, featuring Claire Mesereau, Stanley Walpole, Johnnie Walker and Marguerite Strasselle. The relationship of characters is vague at the beginning, but when this clears up the story is very entertaining. A child mistakes a string of pearls for garden seeds and is disappointed because they do not grow. In the meantime the maid is suspected of theft. The settings are attractive and the cast pleasing. The number is a good one in spite of some faults in construction.

THE SHADOW (Victor), Dec. 7.—A two-reel number, featuring Alan J. Holubar, Harry Carter, Neva Gerber and Helen Wright. In the opening scenes a detective is seen shadowing a crook at a reception. Jewels disappear rapidly, but there is not much conviction in this part of the story. The observer is not entirely surprised when it turns out that the thief is only a club man carrying out a wager. The subject is one of fair strength.

THE CALL OF THE UNBORN (Imp), Dec. 8.—A two-reel number, by Millard K. Wilson, featuring the author, Edith Roberts, Lillian Concord and Malcolm Blevins. This is a story of simple elements, picturing the way in which two Italian musicians get their matrimonial affairs entangled. The coming of a child to one of the wives restores the happiness of all concerned. This has no special dramatic strength and is made entertaining largely by the work of the four principals. An average number.

THE GOOD WOMAN (Bison), Dec. 9.—A two-reel subject by Wm. V. Mong, who plays the leading role, a silk hat gambler of the early Western days. Nellie Allen appears as the "only good woman in the camp." The atmosphere is good and the action interesting, though brutal in several scenes. The episode pictured is powerful in its way, but will offend sensitive observers in certain scenes.

World Pictures

ALL MAN (Peerless), Dec. 4.—Robert Warwick and Mollie King are the stars in this five-reel western drama, written by Willard Mack. The story is full of action and contains considerable comedy. A railroad wreck is one of the sensational features. A longer review is printed on another page of this issue.

Miscellaneous.

THE WITCHING HOUR (Frohman), December.—A six-reel screen version of the successful stage play by Augustus Thomas, this photoplay has many excellent features. The story is novel and strong in motive, mental telepathy playing an important part in the plot. C. Aubrey Smith has the leading role. The picture is reviewed at length on another page of this issue.

Powell to Produce for Mutual

Will Have Studio at College Point—John R. Freuler to Be President of New Company.

FRANK POWELL has placed under contract for a series of pictures Marjorie Rambeau, star of "Cheating Cheaters," current at the Eltinge theater, New York, and Nance O'Neil, one of the most gifted stage and screen stars in this country. These stars will each be presented in a series of feature pictures produced under Mr. Powell's direction by the Frank Powell Producing Corporation, of which John R. Freuler, president of the Mutual Film Corporation, is president, and Frank Powell, vice-president and director general.

Marjorie Rambeau.

The pictures made by Mr. Powell will be distributed through the Mutual Film Corporation, but the Frank Powell Producing Corporation will be a distinct organization and maintain the offices in the Times Building, now occupied by Frank Powell Productions, Inc., which concern the Frank Powell Producing Corporation has taken over.

Miss O'Neil will first be presented in a picturization of "Mrs. Balfame," the widely read novel by Gertrude Atherton, and the first of Mrs. Atherton's novels which this famous author has allowed to be picturized. Following "Mrs. Balfame," Miss O'Neil will be presented by Mr. Powell in a series of screen adaptations of novels by famous authors.

Miss Rambeau, who makes her screen debut under Mr. Powell's direction, will first be seen in a picturization of "The Greater Woman," a play by Algernon Boyesen, whose plays have been very successful in Europe, where they have been acted in several languages.

The studio of the Frank Powell Producing Corporation will be at College Point, Long Island. Mr. Powell has leased for a term of years, with the option of purchase, Donnelly's Grove and pavilions, comprising in all fourteen acres of ground on the water front at College Point. This property, which has long been used as a summer resort, lends itself readily for adaptation as a motion picture studio. The building to be used as the studio proper has a working floor space of 16,000 square feet and will be one of the largest buildings devoted exclusively to the making of motion pictures in the vicinity of New York. In addition there are on the property several smaller buildings which will be utilized as carpenter shops, printing and developing plants and the like. In the fourteen acres surrounding the main building are a bathing beach, a football field, baseball diamond and other accessories to a summer outing place which will be utilized at various times. A large force of men are now at work installing lights and other equipment necessary to furnish complete in every detail a modern studio of the best type.

Associated with Mr. Powell will be the same staff that surrounded him with Frank Powell Productions, Inc.

"JIMMIE DALE" BOOKING HEAVILY.

It is announced by Ike Schlank, president of the Unicorn Film Service Corporation, that the Monmouth Film Corporation series, "Jimmie Dale," alias "The Grey Seal," is being booked heavily throughout the country through Unicorn channels. The recent tour of the United States made by Vice-President and General Manager Jules Burnstein of the Monmouth concern produced splendid results. The "Jimmie Dale" series, which consists of sixteen episodes of two reels each, is a radically different serial from the ordinary variety, inasmuch as it deals with the adventures of a young millionaire bachelor who is urged to all sorts of bizarre crimes against society by a mysterious guiding voice known as "Le Tocsin." E. K. Lincoln, Edna Hunter, Paul Panzer and Doris Mitchell enact the principal roles in "Jimmie Dale."

It is reported by Mr. Burnstein that 1,200 leading newspapers of the country will carry the novelized version of "Jimmie Dale," which was written by Frank L. Packard, author of "The Miracle Man."

Manufacturers' Advance Notes

Bennett in Strong Subject

Popular Mutual Star Heads List of Players for Week of December 4.

FOR the week beginning December 4, the Mutual Corporation offers as its five-reel Mutual Star Production "The Valley of Decision," a human interest drama featuring the noted star, Richard Bennett. This is without a doubt the most intense dramatic production that Bennett has ever appeared in.

The story of "The Valley of Decision" deals with the undisputed fact that the highest good in life is parenthood. This is a high moral city play with an allegorical prelude in which young manhood, love and the child are shown to excel even wealth, ambition, fame or power.

This production is beautiful in both story and photography and Mr. Bennett is supported by an able cast including Adrienne Morrison (Mrs. Richard Bennett), Blanche Hanson and George Periolat.

On Monday, December 4, a two-reel drama, "The Turn of the Wheel," featuring Dorothy Davenport, is scheduled for release. This is a strong story telling of the love of Arnold Grey, a secret service agent, for Alice, the daughter of Major Harper. The major and his daughter reaching the end of their resources are treated rather cooly by their friends. Grey proposes to the girl, but she, thinking the proposal is more out of charity than love, refuses him. Later she and her father take a room in a tenement. After many odd situations she is brought to realize that Grey really loves her and he takes her and her father home again.

"Mutual Tours Around the World" is scheduled for December 5. This reel takes you through the St. Gothard tunnel of the Swiss Alps.

"His Uncle's Ward," a two-reel comedy featuring Sydney Mason in conjunction with a one-reel drama, title unannounced, are scheduled for Thursday, December 7.

"Uncle Sam's Defenders," a one-reel subject dealing with the making of a citizen into a soldier, will be released on Friday, December 8. This reel shows the Rookies encampment at Plattsburg, New York, the business men on the day they received their uniforms and left for the camp. It also shows the mobilizing of militia at Van Cortlandt Park, New York, the motor squad and engineering corps building a platoon bridge and the New York troops taking the oath of allegiance. The last part of the reel shows the making of an army recruit: His applying for entrance to the army, his examination, his being sworn in, and after fifteen days the marked improvement in his military tactics.

On Saturday, December 9, "Admirers Three," a one-reel comedy, featuring Ruth Shepley, is scheduled for release.

Paddy McQuire and Ben Turpin in "Shot in the Fracas," a two-reel Vogue comedy, full of laughs and the ever comic actions of these well-known comedians will be released on Sunday, December 20.

Three one-reel scenics and magazine reels from the Gaumont Company's studios, will be released by the Mutual Film Corporation the same week. Mutual Weekly, Number 101, containing the latest and most important news in the world, and "See America First," the split-reel scenic, picturing leading and interesting American spots, and Harry Palmer's "Kartoon Komics" will be released on Wednesday, December 6. "Reel Life," showing pictures of the olive industry, will appear on Sunday, December 10.

"THE VIXEN" (Fox).

If ever there was a hardened, heartless love pirate, a woman to whom truth was always repugnant; to whom lying was a constant delight, Elsie Drummond, whose role Theda Bara enacts with her usual skill and fervor, was she. The zest which the famous William Fox star plays the part, proves unquestionably that for screen purposes, she is certainly the world's wickedest woman.

This photoplay, portraying the wiles of a fascinating woman, is released on December 4 by Mr. Fox, under the particularly appropriate title, "The Vixen." Director J. Gordon Edwards filmed the production. Chief among the supporting cast are Herbert Heyes, who played Bertie Cecil, the leading male role in "Under Two Flags," William Fox's remarkable picturization of Ouida's novel; A. H. Van Buren, one of America's best known actors in stock, and Mary Martin, who has scored sucesses in each of her many pictureplays.

George Clarke, the Admiral Drummond of this newest Fox feature, has had the distinction of acting before two Kings of England and two Presidents of United States. At the Garrick Theater in London, he appeared before King Edward and Queen Alexandra and King George and Queen Mary; in America, before Presidents Taft and Wilson. It is worthy of note that the scenes in the Drummond home were snapped in a six-room set erected in William Fox's Fort Lee studios. "The Vixen" is the first photodrama in which Mary Martin has had an unmarried part, although she has been in many films.

NEW SELIG FEATURES STARTED.

Director Colin Campbell has begun the production of an eight-reel feature drama at the Los Angeles studios of the Selig Company. Gilson Willets is the author of the play and the theme centers about the inner workings of a perfectly organized syndicate of criminals, whose members live in luxury and move in the highest social circles while preying upon their wealthy victims. While the story is sensational there is a strong vein of love interest running through it. Every role, no matter how small, is in the hands of an actor of known and unquestioned ability, and the cast includes such stars as Fritzi Brunette, Edward Coxen, Vivian Rich, Bessie Eyton, Tom Santschi, Eugenie Besserer, Jack Richardson, Harry Lonsdale, Frank Clark, Al. Filson and others.

Field Battery of Camera Operators maintained by the Rothacker Film Company, Reading from Left to Right: Harry Birch, B. S Grennelle, Wesley Smith, Frank Kirchner, T. H. Miller, W. B. Klingensmith, E. G. Linden.

The Week at Fox Studios

New Photoplays Started and Others Completed at Eastern and Western Plants.

Two new photoplays were completed last week in William Fox's Eastern studios, by June Caprice and Virginia Pearson. On the West Coast Gladys Brockwell has finished her work for director Frank Lloyd and has commenced on another production with Richard Stanton. Mr. Stanton filmed "The Beast" and directed the picture featuring Gretchen Hartman and Alan Hale.

Under the direction of James Vincent, Virginia Pearson has already started on her seventh William Fox photodrama. Valeska Suratt's sixth feature was put in work by Kenean Buel, who made all the Pearson subjects for Mr. Fox except "A Tortured Heart."

June Caprice is also before the camera, after a brief respite. Playing opposite her is Frank Morgan, formerly with the Vitagraph Company, whom William Fox has just engaged. Others in the cast will be Grace Stevens, Stanhope Wheatcroft, Margaret Prendergast and Tom Brooke. Miss Florence Auer, author of many motion picture scenarios, wrote the 'script.

A small part in the Caprice subject goes to Flick, a beautiful yellow angora cat which a New Orleans fan sent to the William Fox star, with the request that it be used in a photoplay, if possible.

Flick will have to give an exceptionally fine performance to outdo that of Don, George Walsh's dog, who sets a new mark for canine intelligence in the movies, in "The Island of Desire." This is Mr. Walsh's newest starring vehicle, a story of romance resulting from exciting adventures in a South Sea pearl hunt. The picture moves as rapidly as any production released this year, and the cast, plot, photography, acting and direction are all superb. Besides Mr. Walsh, the photoplay has Anna Luther, Margaret Gibson, Herschel Mayall, William Burress, Willard Louis, Hector Sarno and Samuel Searles. Otis Turner screened it. Miss Gibson, who has had leads for many companies, makes her first appearance in Fox films.

The release date of "The Island of Desire" has been set for December 18.

Theda Bara in "The Vixen," on December 4, is William Fox's first December photoplay. "The Vixen" marks Miss Bara's return to the vampire role for which she is famed. As Elsie Drummond, she had the part of a woman wholly without conscience. The supporting cast includes A. H. Van Buren, Herbert Heyes, Mary Martin, George Clarke and Carl Gerard. Miss Martin has the role of an unmarried woman for the first time in her long movie career.

Following "The Vixen," William Fox announces Gladys Coburn in "The Battle of Life," for the week of December 11. "The Battle of Life' 'is a forceful photodrama of present day conditions. Art Acord will be seen opposite Miss Coburn. Others in the cast are William Sheer, Frank Evans, Richard Neill, Alex Shannon and Violet de Riccari, all of whom have done excellent work in William Fox productions.

BRIEF STORIES OF TRIANGLE DECEMBER 17TH RELEASES.

Frank Keenan with Margery Wilson and Douglas Fairbanks are the stars of the Triangle feature releases for the week of December 17th. Frank Keenan and Miss Wilson appear in a Kay Bee production of modern city life entitled "The Sin Ye Do," written by John Lynch and directed by Walter Edwards. Douglas Fairbanks is starred in a Fine Arts play called "The Matrimaniac," written by Octavius Roy Cohen and Anita Loos and directed by Paul Powell. Constance Talmadge will appear in his support.

"The Sin Ye Do" concerns itself with the entangled lives of Barret Steele, a brilliant lawyer with a well-earned reputation for doubtful morals, Dace Whitlock, his boom companion, who also lives for the mere gratification of his selfish desires; Alice Ward, a beautiful and inexperienced stenographer in Whitlock's employ, and the mother of Alice, who is really Barret Steel's deserted wife.

As "The Matrimaniac" Douglas Fairbanks will be seen in a comedy that gives him many unusual opportunities to exploit his aptitude for rapidfire action and laughter- provoking situations. The story opens with an elopement.

PATHE'S "THE CHALLENGE."

In "The Challenge" Pathe releases another A. H. Woods stage success which has been adapted into a highly dramatic Gold Rooster Play. The original production, with Bare Post as the star ran for an entire season and played all the large cities of the country. Edward Charles Carpenter, the author of "The Cinderella Man," wrote it.

Donald Mackenzie, of Astra, who directed the picture selected an excellent cast which includes Charles Gotthold, Montague Love and Helen Chadwick. Messrs. Gotthold and Love are well-known on the speaking stage. Miss Chadwick is a "find" of Mr. Gasnier's, and makes her professional debut in this picture. She is very young but her work is most promising. She is very attractive in appearance, and as the unsophisticated and artless little Western girl, presents a most appealing figure. "The Challenge" is full of out-of-doors atmosphere, primitive passions and sensational incidents. The scenario was written by Bertram Millhauser. The release date is December 10.

ARGOSY FILMS SHOW UP GOOD.

From [illegible] of "Where D'ye Get That Stuff," a five-reel feature film burlesque from the Argosy Films, Inc., are seen indications that the picture is going to be one of the best laugh producers of the season. The showings met with spontaneous outbursts of laughter at a presentation in a neighborhood house, and when presented in a theater in the shadow of Broadway. The celluloid nightmare was written by W. C. Witwer, whose stories in the Saturday Evening Post and other magazines have amused thousands, and H. H. Van Loan, who is recognized as one of the greatest humorists in the film world.

The picture was first shown at the Stanley theater, on Seventh avenue, near Forty-second street. It was received with enthusiasm, and hearty laughter was heard throughout the running of the film. Then it was projected at the North Star theater, Fifth avenue and 106th street, where is was acclaimed by the management as "the funniest picture ever seen."

"Where D'ye Get That Stuff" was produced entirely with the object of creating laughs, and it is a distinct departure from the hackneyed slapstick, pie-throwing, funny-walk type of comedy. This is the first of the Argosy comedies, and indicates that there are to follow a new departure—a welcome departure in comedies of feature length.

"JERRY'S BIG DOINGS" (Cub).

Swift moving action is the characteristic feature of the third of the new series of Cub Comedies, featuring George Ovey, which David Horsley is releasing through the Mutual. The subject is called "Jerry's Big Doings," and the laughable action begins with the first scene and continues throughout without cessation until the final fade-out.

The principal figure in the story is Jerry, played by George Ovey, who, penniless and hungry, is in the throes of despair. His spirits rise with his luck, though, for he finds a pocketbook filled with money, but his prosperity is short-lived, as two policemen who have been watching him relieve him of the discovery. The action is good enough for laughs through the entire time the picture is run, but, being founded on a lot of original business, the fun will be all the more compelling. The scenes atop the telegraph pole are particularly laughable.

The whole Cub Comedy company, including George George, John McCarty, Tom Riley, Arthur Mund, Ray Lincoln, Arthur Jackson, Claire Alexander and Helen Gilmore, assists George Ovey. Milton Fahrney did the directing. The release date is set for Friday, December 8.

"A FAILURE AT FIFTY"—ESSANAY.

The world is filled with failures and their plight is naught but tragic. Driven down by misfortune, with all youthful ambitions wrecked on the rocks of life's battle, there are thousands of these deserving fathers of families in every city and town of our country. In this play, however, the down-and-out comes back—after reaching the half-century mark—makes a comfortable fortune and has the final laugh on those who drove him down. Throughout the picture the simple tastes of the old man, who even in the days of his greatest wealth is so unconscious of his success that he contents himself with his favorite smoking tobacco, makes for humor.

Scene from "A Failure at Fifty" (Essanay).

Thomas Commerford, the Essanay veteran, has, in this play, what he may consider his greatest part. The love interest is handled by Alice McChesney and Royal Douglas. Many of the scenes are laid in a factory where the character lead is superintendent. Such elements true to life as the holding of stop watches on the men are pictured. This play should have an appeal anywhere, but an especial one to patrons in any manufacturing city. Screen Time on this play is approximately 45 minutes.

Universal Excellence

That's the Keynote of the Program Subjects for the Week of December 4.

EXCELLENCE marks the program of the Universal Film Manufacturing Company for the week of December 4. Excellence in story; excellence in cast and excellence in productions. From the feature down to the one-act comedy every release fits in its proper niche, and rounds out one of the best balanced programs ever offered by the Universal.

Topping the list of releases is the Red Feather five-act feature production, "The Law and the Lady," in which dashing Ruth Stonehouse is the star. The story is by Raymond Wells and the scenario from the virile pen of Fred Myton. This feature was produced under the direction of Raymond Wells and will be presented to the public on December 4.

"The Law and the Lady" is a photodrama of unusual power, which moves from the beginning with force and rapidity to one of the most thrilling climaxes ever seen in a film drama. The work of the star alone would make this a great picture. Cast in the role which affords here many opportunities for tense emotional expression, she rises to great heights and gives a really splendid performance. In the supporting cast are such well-known screen artists as Raymond Whittaker, R. A. Cavin, Noble Johnson, Cleo Loring, Harry Griffith and others.

An important release on the program is the seventeenth episode of the serial "Liberty," which brings this thrilling and interesting patriotic photoplay nearer its end. The situations in this week's episode are ingenius and exciting. Marie Walcamp in the stellar role continues her remarkable acting and the other members of the cast which include Eddie Polo, Jack Holt, Neal Hart, L. M. Wells and G. Raymond Nye give rare exhibitions of screen acting.

On December 4 there will be released beside the Red Feather feature a screamingly funny Nestor comedy entitled "Pass the Prunes," with Eddie Lyons, Lee Moran and Priscilla Dean as the chief funmakers. This comedy which was written by Bess Meredyth and L. W. Chaudet, marks a new type of one-act comedies.

"Ashes," a three-act human interest drama, written and produced by Robert F. Hill, is the release for Tuesday, December 5. Claire Mersereau has the leading role in this pleasing drama of everyday life. She is supported by Joseph Granby, Fred Hearn, Stanley Walpole, Nellie Slattery, Helen Slosson and other noted players.

On the same date the Victor comedy, "His Golden Hour," written by Henry Wulze and produced by Roy Clements, will appear. In the cast are Ed Sedgwick, Belle Bennett, Walter Belasco and Harry Mann.

The Universal Animated Weekly with its live, wide-awake, right-up-to-the-minute picturization of important events, will be released on Wednesday, December 7. On the same day will appear the Special Laemmle drama, "The Children Shall Pay," with Lois Weber and Phillips Smalley. This is a vital story of domestic life with a moral that all should follow. Another release on this day is the two-act L-Ko comedy, "The High Diver's Curse," with Dan Russell in the leading comedy role.

Thursday, December 7, the Victor two-act mystery drama, "The Shadow," and the big Indian drama, "Seeds of Jealousy," are released. The former is a powerful drama from the story of E. B. Lewis, and scenario of E. Mangus Ingleton, directed by Allen Holubar, who also plays opposite Neva Gerber. Others in the cast are: Harry Carter, Olive Adair, Helen Wright and William Cantfield. The latter is an Indian drama, enacted by full-blooded Indian screen artists, headed by Mona Darkfeather, recognized as the greatest actress of her race.

The second issue of the Universal Screen Magazine makes its appearance on Friday, December 8. This is a program feature which promises to be exceedingly popular, as it performs the unusual function of combining entertainment with instruction. On the same day will be released "The Call of the Unborn," an Imp two-act drama written and produced by M. K. Wilson, who plays the leading role opposite Edith Roberts. Under the Nestor brand on this day will appear a one-act comedy, "Oh, You Honeymoon," written and produced by Capt. Leslie T. Peacocke, with Alida Hayman and William Wayne in the chief roles of building laughs.

"The Good Woman," a Bison two-act Western drama of novel plot and stirring climax, written and produced by William V. Mong, will be released Saturday, December 9. This is an exceptionally strong release. In the case are William V. Mong, Nellie Allen, Harry M. Holden, George Pearce, Frank Whiston and Annabella Mourese. "The Story From Life," a one-act drama, with Jane Gail and Matt Moore, and the Joker comedy, "The Tramp Chef," with Gale Henry and William Franey, appear on the same day.

The feature release for Sunday is the Rex two-act drama, "The Penalty of Treason," a story of military life written by Helen Jones, scenarioized by Maie Harvey and produced by Douglas Gerrard. Prominent in the case are Ruth Clifford, Douglas Gerrard, George Gebhardt and Dave Kershow. "The Trials of a Movie Cartoonist" and "Superstitious Ceylon," as seen by Dr. Dorsey, and educational split reel and special Imp drama, "Bubbles," produced by Herbert Brenon, complete this extraordinary program.

ART DRAMAS CHIEF'S PLEASED WITH OUTLOOK.

Announce Applications for Distributing Franchises Received from Practically Every Independent Exchange.

CONFIRMATION of the Art Dramas theory of film distribution is seen by the officials of that company in the great number of applications for the territorial rights that have been received by them. Despite the fact that the advertising matter of the company carries the names of the distributors who are to handle Art Dramas pictures, wires and telegrams are still pouring in.

The plan of operation of Art Dramas contemplates the elimination of the profits of the central exchange inasmuch as the company is owned directly by its producing factors. By reason of this also it is expected that Art Dramas features will be of a higher quality than is customary in the ordinary five-reel program pictures.

Speaking of the progress of the new organization since its inception a few months ago, one of the officials of the company said: "In all my experience as a manufacturer and distributor of motion pictures I have never seen such unanimity of opinion among the exchange men as exists in the case of the Art Dramas proposition. As is well known, the greater part of the territory for the disttribution of our pictures was sold before any public announcement was made concerning the formation of the company. The few states that had not been sold before the announcement were quickly purchased. As a result of the wide latitude which rested with us for our choice of distributors, we have secured as our representatives in the various territories a group of men whom we consider to be the foremost exchange people in the country.

"Evidently the names of our producers and their past records of successful picturemaking were strong enough to sell our product even before we had announced the names of our featured players and stories.

"Since the announcement of our first four releases, our exchange representatives have advised us of the great number of inquiries and advance bookings they have received from the exhibitors in their territories. Our first release, 'The Lash of Destiny,' featuring Gertrude McCoy, was manufactured by the Van Dyke Film Corporation. The release date of this production has been set for December 14. On the week following the United States Amusement Corporation production, 'Whoso Findeth a Wife,' featuring Jean Sothern, will be released.

"In addition to a strong story picturized from a well-known novel which was written in answer to Hall Caine's 'The Woman Thou Gavest Me,' this production will carry with it the advantage of a national publicity campaign inaugurated by the McCauley Company, who published the original book.

WILFRED LUCAS IN "JIM BLUDSO."

Wilfred Lucas will make his next appearance on the Triangle program in a Fine Arts version odf "Jim Bludso," one of the most famous of the Pike County ballads by John Hay. It was this picturesque poem that first attracted widespread attention to the great American diplomat and secretary of Lincoln—long before he had dreamed that he would some day rank as our albest modern secretary of state.

This will be the first feature that Lucas has attempted since the completion of "The Microscope Mystery." Following that production he was laid up for about two weeks with an attack of pneumonia, and has only recently recovered his accustomed vigor. It is expected that "Jim Bludso" will test his stamina to the limit, as the story is a swiftly moving series of events in the life of a two-fisted steamboat engineer on the Mississippi River. As all readers of the John Hay classic will recall, the climax represents the burning of the big passenger steamer, "The Prairie Belle."

In order to secure the essential realism for this effect the Fine Arts Company has purchased the largest side-wheel river steamer obtainable at a cost of several thousands of dollars, and will proceed to burn it to the water's edge for the delectation of Triangle patrons.

Lucas will direct his own production, assisted by Tod Browning. Olga Grey will take the lead in his support.

"The Brand of Cain."

"The Brand of Cain" is the title of a very meritorious drama released in General Film Company's regular service on Monday, December 4th. It was directed by Colin Campbell and features an all-star cast, including Kathlyn Williams, Wheeler Oakman and Harry Lonsdale.

The story has to do with the gold fields and the sea. A remittance man plunges into reckless dissipation in a mining camp; is discovered by a fellow countryman, who later makes the remittance man his partner in the working of a mining claim. How the remittance man, succumbing again to the temptation of alchol, takes the life of his friend and then endeavors to cover up his crime is just one episode in a very exciting story. The remittance man cannot forget the betrayal of friendship and his conscience gives him no rest. Finally retribution comes to him in a most unusual way.

Colin Campbell has put some of his most artistic efforts into the production of this drama, which, indeed, is a worthy release. Beautiful one-sheets in five colors of Kathlyn Williams, together with three and six-sheets, are issued with "The Brand of Cain."

Thanhouser's Plans for New Year

Has Contracted for Two Five-Reel Features for Pathe Exchange Service.

HAVING completed all the features that are to be released in 1916 through the Pathe exchanges, Edwin Thanhouser already has laid most important plans for his productions for the year 1917.

Mr. Thanhouser will close the year with two of the finest pictures ever turned out of the New Rochelle studio, features equal to any that have been produced by any manufacturer. Florence La Badie in "Divorce and the Daughter" has been unanimously praised by the critics. Frederick Warde in "King Lear," the second Thanhouser-Pathe December release, is expected to set a new standard for Shakespearian productions.

Mr. Thanhouser has contracted to release two five-reel features a month through Pathe and he promises that the twenty-four releases in 1917 will be of a quality even better than that of the Thanhouser-made Pathe Gold Rooster plays now in the hands of the exchanges.

January will see Gladys Hulette in "Her New York," and Valkyrien in "The Image Maker," from the Thanhouser studios. "Her New York" is by Agnes C. Johnston and is expected to be an even greater success than "The Shine Girl," which brought such fame to Thanhouser, Miss Hulette and Miss Johnston. "The Image Maker" is a unique story of reincarnation in which Valkyrien is a persecuted Egyptian maid whose soul is reborn in modern times. Eugene Moore is the director. Harris Gordon is the leading man. It contains thrilling scenes and beautiful settings. The tale is told in an out of the ordinary fashion.

Doris Grey and Wayne Arey in "Her Beloved Enemy," from a story by Lloyd Lonergan, will serve to introduce these two stars, who are new to the Pathe program. Ernest Warde directed the play, which is a virile drama of today.

Mr. Lonergan also is the author of "A Modern Monte Cristo," in which Vincent Serrano, famous as leading man in "Arizona," is starred. Mr. Lonergan has put into both these scripts the sort of action and humor and sympathy that the moving picture patron demands. Famous as the author of "The Million Dollar Mystery," he knows how to build an absorbing story, and both "Her Beloved Enemy" and "A Modern Monte Cristo" are examples of his best work.

Florence La Badie has appeared upon the Thanhouser-Pathe list of releases more often than any other star. There is a constant demand for Florence La Badie features and that demand will be supplied. Miss La Badie is just finishing "The Girl Who Wanted to Live," a story of prison reform, by Philip Lonergan, and within a few weeks will begin upon another play by Miss Johnston.

Gladys Hulette's "Her New York" will be followed by another story by Miss Johnston, especially suited to Miss Hulette, in which she will be supported by a notable cast, including Doris Grey and Wayne Arey. In this picture Miss Hulette will play a waif who has to support two little sisters and a smaller brother.

Charlotte Walker is now engaged in making "Mary Lawson's Secret," from a scenario by Lloyd Lonergan. John B. O'Brien is directing Miss Walker. Mr. Thanhouser expects the combination of Miss Walker, Mr. O'Brien and Mr. Lonergan to produce that much sought rarity, a perfect picture.

Frederick Warde is now engaged under the direction of Ernest Warde, his son, in producing a film version of "The Vicar of Wakefield," that Mr. Thanhouser promises will outdo in every particular Mr. Warde's extremely successful "Silas Marner."

Mr. Warde will take many months in the making and Goldsmith's lively story will be told faithfully in all its humor and in all its sympathy. The incident of the green spectacles, remembered by every reader of "The Vicar," as well as the tragedy of the burning of the Vicar's home, will be related in the photoplay.

Mr. Thanhouser expects to engage other eminent stars for other productions and will continue to concentrate his organization upon the making of exceptionally fine features.

SHADOWGRAPH NOVELTIES PROMISED BY GAUMONT.

Recognizing that novelty gives added zest to any split reel, the Gaumont Company has announced that it will at intervals replace its Gaumont Kartoon Komic by a Gaumont Shadowgraph. This will be upon the weekly reel which also contains the scenic series "See America First." The first of the Shadowgraphs were released some time ago, a burlesque melodrama in black and white written by Rea Irwin and directed by Harry Palmer. Mr. Palmer, who animates the Gaumont Kartoon Komics, has both written and directed the Shadowgraph which reaches the screen November 29. This is called "Haystack Horace, a Knight of the Road."

Haystack Horace is a Weary Willie. He falls asleep and dreams a wonderful dream of a statuesque beauty who dwells in some etherial realm protected by an honest-to-goodness lion. The dream effect permits the author-director to introduce a number of unusual situations which would not be plausible were the exploits of the tramp supposed to be real. Among the players in this silhouette story are Jack Bell, Miss Hope Leslie, Tom Ward and Joe Lasher.

"THE BLACK BUTTERFLY" (Metro).

"The Black Butterfly," the new Metro-Popular Plays and Players production, dealing with love and the war in Europe, in which Mme. Petrova is the star, will be released Dec. 4. In "The Black Butterfly" Mme. Petrova has one of the most superb screen plays in which she has appeared. Burton L. King directed the play, which was written by L. Case Russell and adapted for the screen by Wallace C. Clifton.

Unusual photography marks this five-act Metro wonderplay.

Scene from "The Black Butterfly" (Metro).

Cameraman Andre Barlatier has achieved some excellent light effects, and in one scene has made a remarkable double exposure of Mme. Petrova as "the black butterfly" and as her daughter.

Rural Russia, peasant France, gayest Paris and the battle trenches of Europe are shown in this gripping photodrama, which gives Mme. Petrova an unparalleled opportunity for her unusual talents. As simple village girl, as the favorite of Paris music-halls and toast of the cafes, as a carefully brought up child of the convent, and as Red Cross nurse, Mme. Petrova runs the whole gamut of delineation of character. To say that she is more than equal to all her opportunities is superfluous.

Mme. Petrova's supporting cast is a strong one, including Mahlon Hamilton, Edward Brennan, Roy Pilcher, Evelyn Dumo, John Hopkins, Violet Reed, Count Lewenhaupt, Morgan Jones, Anthony Merlo and Norman Kaiser.

TWELFTH EPISODE OF "THE YELLOW MENACE."

Under the title of "The Aeroplane Accident," Unity will release the Twelfth Episode of "The Yellow Menace," this week. In this episode especially spectacular aeroplane scenes are shown and the excitement of the audience will be keyed to a high pitch.

Mingled with the aeroplane scenes and working through the entire episode, as a motive, the hatred and treachery of Hong Kong Harry is shown in its most violent form. The half-breed becomes madly jealous of Errol Manning and the rest of Najla's cultured friends and, although hating Ali Singh with all his soul, he resolves to betray Manning and Najla and warns Ali Singh of a plot which would have meant the Demon's death.

Manning and the miltary authorities have learned that Ali Singh plans to steal an army plane which is equipped with a stabilizing device, but they resolve to let him succeed with his scheme because he must surely bring about his own destruction, owing to certain known defects in the machine. Hong Kong Harry, however, treacherously betrays this plan to Ali Singh, who manages to escape and save himself although two of his trusted helpers are dashed to pieces as the aeroplane falls to the ground.

The destruction of the machine forms a thrilling climax to the spectacular action contained in this episode and maintains the interest of the picture which seems to lose none of its intensity as the serial approaches its crest.

MOROSCO COMPLETES "REDEEMING LOVE."

The completion of "The Redeeming Love" at the Morosco studio and the scheduling of the photoplay for release on the Paramount Program for December 28 marks a double stellar debut. Kathlyn Williams, one of the most popular stars on the screen, makes her debut as a Morosco player, and Thomas Holding, who co-stars with her, appears for the first time under the banner of that producing company. In the case of Miss Williams, the picture represents her first appearance on the Paramount Program, but Mr. Holding has been identified with Famous Players productions ever since he appeared in support of Pauline Frederick in an adaptation of Hall Caine's "The Eternal City." Other important members of the cast are Herbert Standing, Wyndham Standing, Helen Eddy, Jane Keckley and Don Bailey.

Essanay December Releases

Said by Mr. Spohr to Offer an Excellent Example of His Future Plans.

THE Essanay releases for December, in the opinion of President George K. Spoor, offer an excellent example of his plans for the future. Three strong features, one Henry B. Walthall superfeature, top the offering which is powerfully supplemented by the inauguration of two new brands of shorter photoplays.

"The Breaker," on December 4, is the first big offering of the month. Bryant Washburn and Nell Craig, with Ernest Maupain heading the support, are the principals in this picturization of Arthur Stringer's story in The Saturday Evening Post.

Richard C. Travers will appear in a feature offering for December 18. It will be "The Phantom Buccaneer," taken from Victor Bridges' novel, "Another Man's Shoes." Gertrude Glover will be seen in the feminine lead.

On December 25 "The Truant Soul," Henry B. Walthall's superfeature—designed for a screen time of approximately two hours—will be released. The play, which was taken from a story by Victor Rousseau, the famous novelist, is now being assembled at Essanay and prints will shortly be shipped to all branches of Kleine-Edison-Selig-Essanay Service for trade showing. It is a photoplay of intense power, one extremely suitable for Mr. Walthall, and officials of Essanay and a few others who have seen it are prepared to call it the best example of the star's dramatic talent ever projected on a screen.

The next of the shorter Essanay releases will be "The Final Fraud," released December 2. Bryant Washburn will take the leading role, appearing for the first time in several months in a program production. Ernest Maupain and Gertrude Glover also will appear.

"The Egg," the first of the Black Cat features, will be released December 5. Richard C. Travers and Marguerite Clayton are the stars in this light comedy.

"A Waiting Game," a Ben Turpin serio-comedy, will be released December 6. On December 9th "A Failure at Fifty," with Thomas Commerford and Alice McChesney, will be ready for exhibitors.

On the following Tuesday, December 12, the second Black Cat feature, "In a Looking Glass," will be released. Richard C. Travers, Nell Craig and Ernest Maupain are in the leading roles.

"Canimated Nooz Pictorial No. 20," a Wallace A. Carlson cartoon, will be released December 13.

The first of Essanay's series under the general title: "Is Marriage Sacred?" will be "The Burning Band," for release December 16. As in the Black Cat features, each drama of this series will be a complete story. All of them will be performed by the Essanay stock company, composed of Marguerite Clayton, Lillian Drew, Sydney Ainsworth, Edward Arnold and Thomas Commerford. One of this series will be released every Tuesday.

"The Little Brown Mole" will be the third Black Cat feature, for release December 19. Lillian Drew and Sydney Ainsworth appear in this mystery story.

Another Ben Turpin comedy, "Taking the Count," will be released December 21. The next of the "Is Marriage Sacred?" series will be "Dancing with Folly," for release December 23.

"The Girl God Made for Jones," the fourth Black Cat feature, will be ready December 26.

The Weekly Canimated Nooz will follow, December 27, and another "Is Marriage Sacred?" entitled "Wife in Sunshine," on December 30.

Screen time on the shorter productions is approximately 33 minutes.

"The Deemster" Nearly Finished

Hall Caine's Masterpiece Now Nearly Cut and Assembled—Over 100,000 Feet of Negative Taken.

THE Arrow Film Company's super-production of Hall Caine's famous book, "The Deemster," is rapidly nearing completion, and it is anticipated that it will be ready for a screen showing before very long. During a period of over four months the entire cast has been working day and night at Block Island, and at the Arrow Film Corporation's studio located at Yonkers, N. Y. Over 100,000 feet of negative have been taken, and it is expected that the picture will be released in from seven to ten reels.

Dramatically this story is one of the most unique ever put on the screen, as it opens up a new field of production in dramatic treatment. Hall Caine's characterizations are probably the most vivid and unique of any author extant, and he is certainly one of the greatest students of human nature. The interpretation of his work has been left entirely to his son, Derwent Hall Caine, who is cast in the leading role of "The Deemster." This is Derwent Hall Caine's initial appearance on the screen in America, although he is one of the most popular actors in the British Empire. His style and dramatic treatment before the camera proved a revelation to his director, Howell Hansel, who anticipated trouble, because the English school of acting is as a rule so radically different from that of this country. Derwent Hall Caine's interpretation of his father's work has certainly refuted the axiom that "genius does not beget genius" as the son in his field will undoubtedly prove himself to be one of the foremost screen actors. His natural aptitude and his keen insight into dramatics, coupled with his inherent love of the arts, will endear him to the American audiences the same as he is looked up to abroad.

W. E. Shallenberger, president of the Arrow Film Corporation, is not yet ready to discuss the means of distribution to be used with "The Deemster."

Five Lasky Pictures for January

Blanche Sweet, Mae Murray, Fannie Ward, Marie Doro, Anita King and Wallace Reid to Appear on Paramount Program in Month.

SIX stars, Blanche Sweet, Mae Murray, Fannie Ward, Marie Doro, Anita King and Wallace Reid, will appear in the Lasky productions on the Paramount program during the month of January. Miss Sweet is to star in "The Evil Eye" on January 24; Mae Murray in "A Mormon Maid" on the eleventh; Fannie Ward in "Betty to the Rescue" on the fifteenth; Marie Doro in "Lost and Won" on the twenty-second, and Anita King will co-star with Wallace Reid in "Golden Fetters" on the twenty-fifth of the month. "The Evil Eye" is a story of Mexico, written by Hector Turnbull.

Paul West is the author of "A Mormon Maid," which depicts Miss Murray in most thrilling dramatic situations in the justly celebrated state of Utah. It is a tale of the "Fifties" when the Mormons were establishing their kingdom in the wilderness in defiance of the attenuated authority of Washington. The frightful work of the "Avenging Angels" in their effort to prevent the escape from the colony of those who might bear unsavory tales of some of the phases of Mormons, plays an important part in the story, which deals with the experiences of a Gentile family which is forced by an Indian raid to take refuge with a Mormon caravan.

"Betty to the Rescue," which was written jointly by Beatrice De Mille and Leighton Osmun, is set in the orange groves and the mining districts of California. It is the tale of a gold mine that is first declared worthless by a crooked engineer and then salted by some of the boys in order to fool Fannie Ward—alias Betty Sherwin—into believing that she had struck gold. When the "salt" nuggets ar counted, a stranger is found among them and that leads to an important discovery which changes the life history of three people.

Marie Doro is Cinders in "Won and Lost," a story written especially for her by Channing Pollock and Rennold Wolf, who have collaborated so successfully in a number of big stage hits. "Won and Lost" has to do with a little newspaper waif whose spirit so attracts the admiration of a wealthy clubman that he wagers $50,000 that in one year he can make such a society belle of her that many of his friends will be suitors for her hand. He loses his wager but wins freedom from false arrest and other things which he values much more.

"The Golden Fetters," in which Anita King and Wallace Reid co-stared, is the story of an Alaska gold mine that contains no gold. It does, however, yield plenty of adventure in which outlaws are concerned, a multiplicity of comedy, and a thrilling drama that is filled with action.

"A CREAM PUFF ROMANCE" (Keystone).

At the Triangle studios out on the coast, active work is about completed on the new Roscoe Arbuckle comedy, "A Cream Puff Romance." Alice Lake is being featured in support of "Fatty," and most of the amusing incidents in which they figure take place in the bakery and about the soda fountain set that are used in the story. Several barrels of flour, and numerous drayloads of bakers' and confectioners' supplies have also been utilized in giving atmosphere to the Arbuckle vehicle, despite the high cost of foodstuffs.

"Fatty" is said to have evolved much novel business in his handling of the various cream puff and chocolate sundae episodes that characterize the plot. Throughout most of the picture he is garbed in a large plaid shirt and the apron and cap considered in keeping with a culinary comedy.

Spectators who witnessed the filming of this new feature declare that "Fatty" has achieved his most laughable effects since he romped through the various complications of "The Waiters' Ball."

"MASQUE OF LIFE" IN CHICAGO.

That a real novelty in the films can always be depended upon to make itself popular with the public has been demonstrated once again in the case of "The Masque of Life," an Italian-created spectacular production which has been made entirely suitable to the American market by thorough re-editing, artistic re-titling, and the introduction of "marionette" scenes by Rita Jolivet and Hamilton Revelle. At the Park Theater, New York, where the first presentation in American took place, the picture won instant popular approval, which success it has duplicated at the La Salle Theater, Chicago.

HEYES, VAN BUREN, AND MARY MARTIN IN "THE VIXEN."

Herbert Heyes, A. H. Van Buren and Mary Martin have prominent parts in "The Vixen," which William Fox will release on December 4. The production is J. Gordon Edwards' thirteenth for Mr. Fox.

Bluebirds For Two Months

Advance Program Covering December and January Reveals a Diversity of Subjects.

FROM an abundance of subjects awaiting release, Bluebird Photoplays, Inc., has scheduled its program well into January. The variety of themes will insure a diversified offering, and in winding up its first year of the series Bluebird is planning itself upon the merits of its forthcoming releases. The early December features, as previously noted, include "The Sign of the Poppy," with Hobart Henley, Dec. 4, and Dorothy Phillips, in "The Price of Silence," Dec. 11.

"The Right to Be Happy" is the title that has been definitely agreed to the Dec. 18 Bluebird, based on Charles Dickens' immortal classic, "A Christmas Carol." Rupert Julian, who directed the production from E. J. Clawson's adaption, will be featured along with Francelia Billington and Agnes Vernon. This release will be particularly timely, as opposition to Christmas shopping and be right in the subject as well.

"The Shriveled Soul," scheduled for Christmas week, was written and directed by Lynn Reynolds and produced with Val Paul, Myrtle Gonzales and George Hernandez in the principal roles. Jack Curtis, Frederick Montague, Harvey Griffith, Francis Lee and Edward J. Brady complete the cast.

New Year's week will bring Cleo Madison back among the Bluebirds in the Rex Ingram production, "Black Orchids." It was intended to change this title to "Flowers of Doom," but the original caption has been definitely determined upon. Wedgewood Nowell and Francis McDonald will be prominent in Miss Madison's support.

Violet Messereau, one of the earliest stars in the series, will probably be presented in "The Greatest of These," a Bluebird No. 52 on Jan. 15, although Dorothy Phillips in "The Piper's Price" may be selected to end Bluebird's first year. Between these two features, however, lies the attractions for Jan. 8 and 15. The series will begin its second year on Jan. 22 with an appropriate feature duly chosen, but not ready now to be announced.

Meanwhile the special Bluebird, to be released Dec. 4, independent of the program, is beginning to be in great demand among exhibitors. Several theaters throughout the country have contracted to pre-release this "industrial preparedness" feature. The various Bluebird exchanges are handling this subject along state right lines, and the reported demand is so encouraging that Bluebird will undoubtedly follow this special with other appropriate subjects to be marketed outside of the program.

MARY PICKFORD IN "THE LASS OF KILLEAN."

One of the most interesting releases in the early part of the coming year will certainly be "The Lass of Killean," in which Mary Pickford is being directed by Maurice Tourneur. The story is one where the action takes place on an island on the west coast of Scotland, a part of the world with which Mr. Tourneur is quite familiar. The village in which the action takes place was reconstructed at Marblehead Neck, Massachusetts, and attracted an enormous amount of local attention, the high-road skirting the location being crowded every day by scores of automobiles filled with Mary Pickford's admirers. The scene every day at the end of work, when Miss Pickford retreated to her hotel, was something that recalled a reception at Shadow Lawn, terminating with a procession of automobiles. The combination of Maurice Tourneur and Mary Pickford has been a peculiarly happy selection, both having admired each others work for a long time, but never having worked together, and Mr. Tourneur expressed himself on many occasions as being delighted with the co-operation.

GAUMONT SPLIT-REEL PROVING POPULAR FOR MATINEES.

The Mutual branches report that film of Gaumont's split-reel "See America First" and Gaumont Kartoon Komics, never lies upon the shelf after what is regarded as the natural life of the film. These reels are in great demand because of the happy combination of American scenery and humor. They are proving especially popular for children's matinees and morning performances. The advantage lies in the fact that the child's interest is aroused and its imagination stimulated by some well taken pictures of historic importance or scenic beauty, and then comes Harry Palmer's animated cartoons with their naive and appealing sense of humor. Since adults are but children of a larger growth, the pictures enjoy the same popularity with them, and at the same time make an even greater appeal.

GRAUMAN GETS "MASQUE OF LIFE."

D. J. Grauman, of San Francisco, the noted Coast buyer of big features, is at the Hotel Astor, New York, and announces that he has secured the rights to J. L. Kempner's big spectacular film, "The Masque of Life," for the States of California, Colorado, New Mexico, Arizona, Nevada, Wyoming, Utah, Montana, Oregon, Washington and Idaho. He came all the way from San Francisco to see the film and says that he feels that it will make a real hit in the territory which he controls.

TWO DREW-METRO COMEDIES.

Mr. and Mrs. Sidney Drew, Metro stars, are busy finishing up work on two of their popular one-act domestic comedies, "Reliable Henry" and "Her Obsession" are the titles of the sketches and both are certain to set new laugh records even [illegible] of Metro Drew [illegible]

In "Reliable Henry" Mr. Drew plays the part of the husband who runs errands for his wife, tends to all her shopping and is generally henpecked. The [illegible] makes a mistake and is always reliable and sure. Then one day he decides that he'll call a strike. He is to purchase and mail a whiskey flask as a birthday remembrance to a favorite uncle, and also send a bib to a baby. When he gets the two presents hoplessly mixed up and demonstrates how unreliable he can be, he regains his own place of authority in the home.

"Her Obsession" has to do with the troubles and fears of a wife growing stout. Mrs. Drew is at her very best in the part and the story of how her husband uses mental suggestion to relieve her anxiety in amusing from start to finish.

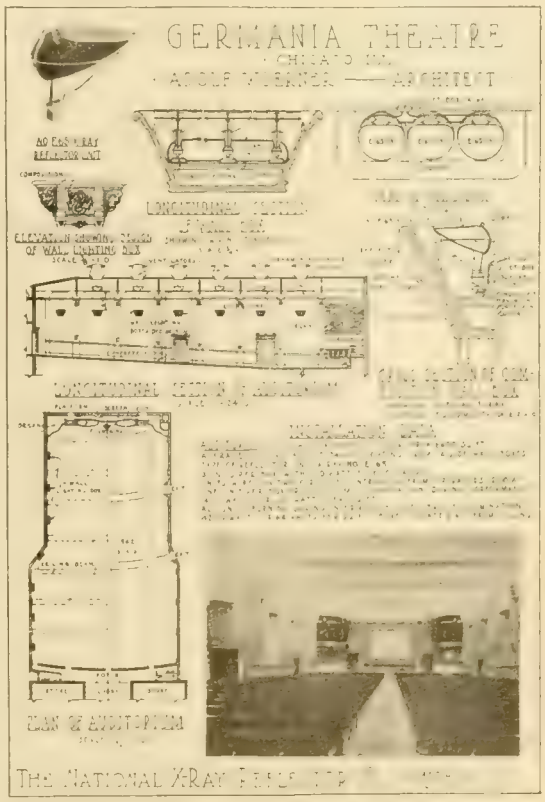
MOSS CHANGES RELEASE DATE.

Announcement is made by B. S. Moss, concerning a change in the schedule of his one-a-month policy. Instead of releasing "The Woman Redeemed" on December 1, Mr. Moss realizing that the trend of the people calls for a propaganda subject, will release a big photodrama dealing with a much discussed and popular topic. Stars of international fame will figure in the presentment.

MOTION PICTURE THEATER LIGHTING.

The National X-Ray Reflector Company, of 235 West Jackson Boulevard, Chicago, has issued a series of detail plates of which that represented by the minature production shown herewith is of particular interest to proprietors of motion picture theaters.

This plate shows the details of installation of the Eye



Details of Eye Comfort Lighting System for Moving Picture Theaters.

Comfort Lighting System for motion picture houses, which allows of the flooding of the house with daylight without visible lights or the obstruction of hanging fixtures.

The National X-Ray Reflector Company also issues a fifty-two page portfolio telling how to plan and specify an indirect lighting system. This portfolio, as well as the full size original of the accompanying miniature plate, will be sent free to those of our readers who will mention the Moving Picture World when writing for same.

Class in Paramount Program

"Oliver Twist," Starring Marie Doro, and "The Victoria Cross," Starring Lou-Tellegen, Are the Big Features on the Paramount Program, Week of Dec. 11.

UNDOUBTEDLY the most imposing production that has come from the Lasky studio in the past six months will be the screen revival of Charles Dickens' immortal "Oliver Twist," which has been faithfully adapted for the Paramount program, with Marie Doro playing the part of Oliver Twist, and an all-star cast, to be released the week of Dec. 11. The other feature on the program is the Lasky production of "The Victoria Cross," a story laid in India, dealing with the uprisings of the natives against the English, in which the famous dramatic actor, Lou-Tellegen, plays the leading role.

The faithful adaptation of Dickens' classic reimmortalizes the characters that have been handed down in literature to the present day by the greatest and most famous English story writer. Miss Doro is supported by an all-star cast in this production, including Hobart Bosworth as Bill Sykes, Tully Marshall as Fagin, Raymond Hatton as The Artful Dodger, James Neill as Mr. Brownlow, Elsie Jane Wilson as Nancy Sykes, Harry Rattenbury as Mr. Bumble, Carl Stockdale as Monks and W. S. Van Dyke as Charles Dickens.

Director Young has almost outdone Dickens himself in producing the types for this production. The story has been given most elaborate attention, and the English atmosphere of that period most admirably preserved. This production marks the return of Hobart Bosworth to the Paramount program.

"The Victory of Conscience," in which Lou-Tellegen recently starred, has also appeared in the Lasky production of "The Explorer" and "The Unknown") will be seen in "The Victoria Cross," from the play by Paul Potter. This gripping drama is founded on the massacre of the English at Cawnpore during the Sepoy rebellion, and is one of the most unusual stories ever written for the screen, and in which four of Los Angeles society girl pupils of Ruth St. Denis appear as oriental dancers. These young ladies were trained especially by Miss St. Denis for this production. Besides Lou-Tellegen, the cast includes Cleo Ridgley, Ernest Joy, Sessue Hayakawa, Mabel Van Buren, Frank Lanning and Harold Skinner.

Surrounding the Paramount program for the week of Dec. 11 are four short reel features of unusual excellence, the forty-fourth edition of Paramount pictographs the magazine-on-the-screen, in which there is shown "Modeling from Life," "First Aid to the Four-Footed," "The Beauties of Lake Orta," and "Taking the Bumps Out of the Ocean"; the forty-fifth of the series of "Weekly Trips Around the World," by Burton Holmes, the world's most distinguished traveler, in which he takes his fellow journeyers to the Upper Nile; the Paramount-Bray cartoon from the pen of Earl Hurd entitled "Bobby Bumps Helps a Book Agent," and the Paramount Black Diamond comedy, entitled "His Ivory Dome."

The Black Diamond comedy for the week of Dec. 11, released by Paramount, is "His Ivory Dome," into which there is projected a great deal of trick photography, which style of motion picture work has been brought to the highest degree by the producers of these "little features" for Paramount. The comedy tells of Black Hand Bill and one of his gang, who for some mysterious reason are pursuing a fair damsel in the attempt to kidnap her. Committing the crime they scheme in every possible way to evade the law, until they sink deeper into the mire of their predicaments as the production grows longer.

Paramount has arranged a great deal of special publicity for all of the productions for this week, all of which are designed as exhibitors' aids in their endeavor to have the theaters presenting these pictures do so upon the highest standard possible. Book dealers of every country are co-operating with Paramount in the promotion of the screen revival of "Oliver Twist," and many special performances will be held by literary societies in different communities in honor of this great picture. New types of one, three and six sheets are being issued in connection with these productions and a great deal of special publicity material has been prepared by the advertising and publicity departments of the Lasky Company and Paramount.

SHERRILL OBTAINS RIGHTS ON TWO SUBJECTS.

William L. Sherrill, the president of the feature producing company that bears his name, announces that he has bought the screen rights to "The Rainbow," written as a play by E. A. Thomas, and "Once to Every Man," one of the best sellers of a year ago, for production and release on the Art Dramas program.

"The Rainbow" was first produced as a Broadway attraction at the Liberty theater in March of 1912, with Henry Miller and Ruth Chatterton in the leading roles. It had a most successful run there, staying for over a year, and has been touring the country ever since. Dorothy Bernard, Jack Sherrill and Robert Conness will have the leading parts.

"Once to Every Man" first appeared serially in the Metropolitan Magazine, where an installment of it appeared every month for a year. It was then published in book form, and was so successful that it ran through four editions within the first six months after its issue. It was written by Larry Evans, who is also the author of "Then I'll Come Back to You," which was screened so successfully by the Frohman Amusement Corporation, with Jack Sherrill and Alice Brady in the leading parts.

General Film Program

First of Essanay's "Black Cat" Features Makes Its Appearance Beginning the Week of Dec. 5.

GENERAL FILM COMPANY announces that beginning Dec. 5 Essanay will release the initial "Black Cat" feature, "The Egg." Each feature is a complete story in itself, having no relation to the other stories except that they all possess the same distinctive style. Kathlyn Williams is starred in the two-reel Selig production, "The Brand of Cain," which will head the General Film Service releases for the week of Dec. 4-9, inclusive. Many of the scenes in this picture were taken while the company was en route to Panama to film the "Ne'er-Do-Well," and they will form a wonderful background for this gripping story. "Where Is Your Friend?" a one-reel comedy from the Vitagraph studios, will precede the always enlightening Selig-Tribune and a one-reel drama, "My Baby," reissued by Biograph, featuring Mary Pickford, will close the program for the day.

Two of Essanay's big stars, Richard Travers and Marguerite Clayton, will provide the fun in the first "Black Cat" feature comedy, "The Egg." Then to round out the laugh, Kalem supplies "Jailbirds," a one-reel comedy with an all-star cast, including Ham, Bud, Ethel Teare and Henry Murdoch. "A Bit of Human Driftwood," a Biograph drama in two acts, with Irene Howley in the titular role, will close the program for Tuesday.

Ben Turpin will be seen in "A Waiting Game," an Essanay one-reel comedy scheduled for release Wednesday, the 6th, followed by a one-reel Vim comedy. Then will come the 18th episode of Kalem's "The Girl from 'Frisco," under the caption, "The Poisoned Dart," featuring Marin Sais and True Boardman.

The offerings for Thursday include the Selig-Tribune showing pictorially all the big events of the day from all parts of the world, and "The Guilty One," a one-reel Vim comedy, featuring Babe Hardy and Kate Price.

A Knickerbocker star feature three-reel drama will usher in Friday's program, followed by the eighth adventure of Kalem's "Grant, Police Reporter," in which daring George Larkin and winsome Ollie Kirkby are featured, entitled "The Trunk Mystery." "His Wife's Allowance," a Vitagraph one-reel comedy, in which Corrine Griffith and Carlton Weatherby are starred, will precede "A Rare Boarder," a Vim comedy of the same length, featuring the ever funny Pokes and Jabbs.

Thimos Commerford and Alice McChesney are featured in the first picture screened Saturday, Dec. 9, "A Failure at Fifty," a comedy-drama in three reels. This picture teaches both the old and young a lesson worth learning and dries up the tears with smiles. "The Lineman's Peril," an episode of Kalem's "Hazards of Helen Series," featuring venturesome Helen Gibson, precedes "The Purchase Price," a one-reel Selig drama, starring Robyn Adair and Virginia Kirtley.

"Race Suicide" Bookings

Hundreds of Offers for Bookings Have Been Made Within a Week After the Phax Picture Company's Announcement.

Ever since the Phax Pictures Co. of 220 W. 42nd street, New York City, have announced their purchase of "Race Suicide" for Greater New York and State, Samuel Cummins, general manager, has been deluged with hundreds of offers of bookings for this feature. So great has been the demand for booking this feature in Greater New York and State that he has decided to use ten prints. The exhibitors have had applications in for this picture ever since its announcement many months ago.

The picture was booked for a large Broadway theater, but has been held up on account of objections of the license bureau some time ago. Since then obstacles with that department were removed and complied with. The picture has a record to be proud of. Playing to capacity wherever it has been shown, through the South and Middle West, as well as the Coast.

Unlike all other sensational pictures that have recently been shown to the public, this picture is unusual in that it is novel in its theme, with superb photography and an elaborate cast at an expense of $17,500. The policy of the Phax Pictures Co. is to promote pictures of the highest caliber, and will play no favoritism with exhibitors, but will book "first come, first served." The lobby display and paper as well as the publicity campaign is considered the best that has ever been promoted along with films.

CRANE WILBUR FEATURES.

A series of eight five-reel feature productions, written by and starring Crane Wilbur, is now in the process of making at David Horsley's studios in Los Angeles. The general title of the series is "The Morals of Men." Each of the eight pictures will be a distinct story, of course, but all will have a morality theme which comes under the heading of the general title. The first subject to be offered is called "The Painted Lie." The series, which is now more than half completed, is being made on a bigger scale than anything in which the star has appeared heretofore. The release dates of the different subjects will be announced later.

"THE PRICE OF SILENCE" (Bluebird).

Departing from the customary "triangle" in problem plays, Bluebird will introduce to its program in "The Price of Silence," on Dec 11, what might be paraphrased as "the emotional quadrille." There is a husband, his wife, the villain and a young daughter concerned in the denouement, and the woman's secret, by a cleverly contrived plot, remains unexploited, thus developing the much desired happy ending.

Dorothy Phillips, the featured one, Lon Chaney, Vola Smith

Scene from "The Price of Silence" (Bluebird).

and Frank Whitson will constitute a mixed foursome of artistry in convincingly presenting a gripping story. During the past summer W. Carey Wonderly's narrative of the same title was printed in a popular fiction magazine, and on this basis Ida May Park built the scenario from which Joseph De Grasse directed Miss Phillips and her associates.

To start the trouble there is shown a most realistic storm of rain and wind, during which a stroke of lightning descends upon a wayside tavern to kill a young man and expose the heroine in a most compromising situation. Later on there is a stirring sensation provided by an automobile accident, the machine tumbling down a steep embankment, to pin the villain under the shallow waters of a stream just long enough to drown what life the attendant accident had not jolted out of him. These incidents practically start and finish the presentation and the intervening episodes provide an emotional drama of forceful and logical procedure.

SMALLWOOD ANNOUNCES NEW SERIAL.

The Ess-Ess Producing Company is the latest organization formed for the purpose of making and exploiting serial films. The company announces as its first super-serial a melodramatic production which will be made in sixteen episodes. The story abounds in big thrills. The cast will include five motion picture stars of international fame. Production will begin soon and will be under the supervision of Arthur N. Smallwood. The direction of the picture will be handled by two well-known directors who will handle alternating episodes, one director supervising the cutting of his story, selection of locations and sets, while the other directs. A well equipped studio has been acquired in New York City, although it is possible that some of the exteriors will be made in Florida. Arrangements have been made to release the serial through one of the feature programs beginning the latter part of February.

NEW YORK RIGHTS TO WITCHING HOUR SOLD.

With a combination of capital contributed largely by several men interested in the automobile industry, headed by Julius Lichtenstein, Morris H. Tobias has organized a corporation to exploit and book the "Witching Hour," just released by the Frohman Amusement Corporation, a private exhibition of which was given last Wednesday at the Strand theater in New York.

"The Witching Hour" has been released as an extraordinary seven-part attraction, and Mr. Tobias, on behalf of his associates, lost no time in securing an option on the production with the rights for New York State and Northern New Jersey. The deal was closed at the office of William L. Sherrill, president and general manager of the Frohman Company, Friday afternoon.

Mr. Tobias' company has not as yet been incorporated, but the plans and interests of that company have been determined upon. Mr. Lichtenstein will occupy the office of president and will assume active control of the company's affairs. Mr. Tobias will sever his present connections and will occupy the position of manager of exploitation and booking, assisted by Julius Levine. Quarters will be chosen in the film district and other extraordinary attractions will be sought.

"THE LIFE OF OUR SAVIOUR" (Pathe).

The superb seven-reel photoplay production in natural colors, Pathe's "The Life of Our Saviour," will be released as an extra holiday attraction on December 3. This world famous picture besides being marvellously realistic cannot be too highly praised for the reverent and delicate manner in which the life of the "Man of Sorrows" has been handled. Over-acting, frivolity and indifference would have been fatal. The fact that scene after scene, dealing with Christ's life from the nativity to the ascension, fades from the screen while audiences sit spellbound and often in tears, testifies to the intelligence and religious spirit in which the picture was produced.

"THE LOTTERY MAN" (Unity).

The Unity Service Corporation, under the direction of Messrs. H. W. Harwell and W. L. Merrill, will release, beginning Monday, "The Lottery Man," the comedy-drama in five reels, made from the well-known Broadway play of the same name. Thurlow Bergen and Elsie Esmond are featured in this production, which is sure to prove popular with movie picture fans wherever it is shown.

KLEINE-SELIG FEATURE SCORES.

The twenty-three distributing offices of George Kleine, now booking Kleine-Edison-Selig-Essanay Service, report tremendous success with the first release of the new program, Selig's "The Country That God Forgot." This feature is booking heavily in all parts of the country, and the various Kleine offices are receiving many commendatory letters from exhibitors who have already played it.

WILLIAM FOX ANNOUNCES DECEMBER RELEASES.

William Fox announces three notably attractive productions for the early part of December. These are the releases scheduled: December 4, Theda Bara in "The Vixen," portraying the wiles of a fascinating woman. December 11, Gladys Coburn in "The Battle of Life," the premiere pictureplay of a new star. December 18, George Walsh in "The Island of Desire," the finest story of romantic adventure filmed this year.

SOCIETY GIRLS IN McCLURE PICTURE.

This is a story without names. A certain group of New York society girls have fallen under the facination of the films. They are not content with being ardent admirers of Mary Pickford and Marguerite Clark—they want to act themselves. They have wealth, social position, good looks, good clothes—all of the qualities that would make them stars—but each has parents who grow horrified at the thought of a member of their family acting in the movies.

One of the girls, however, knows a woman who has made it her business to supply motion picture studios with players. She calls at this friend's office the other day, and while she was there a request came from Edison's Studio for a dozen girls to play the part of veiled beauties in a harem scene in

Scene from "Wrath" (McClure).

"Wrath," one of the McClure series, "Seven Deadly Sins." "Veiled beauties!" The girl saw opportunity. Here was a chance for her and her madcap mates to act in the "movies" without their parents being one bit the wiser. See if you recognize in the accompanying illustration the two girls whose backs are turned to the camera, or the girls whose features are almost entirely veiled. If you do recognize them, remember not to compliment them—at least when their parents are around.

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Fox's Terminal Theater Opened

New Picture House on Park Place, Newark, Has a Most Promising Premier on November 13—Is a Beautiful Theater—Excellent Music and Good Pictures Are in Evidence—Personnel of the House Staff.

By Jacob J. Kalter, Newark Correspondent.

NEWARK, N. J.—Under auspices of the most auspicious nature, William Fox opened his new Terminal theater on Park place, November 13. If the reception given the new house by the Newark public can be taken as a criterion, the success from a patronage standpoint is practically assured. Mr. Fox in catering to the better class of clientele has introduced the art of music as an adjunct to the pictures.

The old Proctor's theater is hardly recognizable, so improved and decorated has the place been. The entire front has been changed, the old marquee having been removed, and a new one erected. The lobby has been also entirely renovated, and pictures of well-known Fox stars adorn the sides of the same. The stage is an exact replica of Fox's Academy of Music, New York.

Music plays no little part in the program of the house. The concert orchestra, consisting of twelve pieces, is recruited from among the finest local musicians. Charles Case is the conductor of the orchestra. Mr. Fox has also installed a costly pipe organ under the direction of Herbert Jores. During the opening week Roger King, a Boston Opera Company member, rendered several pleasing tenor solos. Carmen Goni, a Spanish violinist, offered a varied program of musical compositions.

The staff of the new house consists of experienced film men. John Zanft is the general representative of Mr. Fox, while Samuel Weisel will assume the active management of the house. W. R. Wilkerson has been doing all the publicity work for the Terminal, and has been exceedingly fortunate in securing the publishing of his stories.

Palace Theater Changes Hands.

Irvington, N. J.—The Palace theater, 1059 Clinton avenue, has been purchased by a company in which Morris Finkelstein is interested. Meyer Tarshis has been placed in charge of the house. Many improvements have been made, especially in the projection department, where the latest model Simplex machines have been installed to supersede the old equipment. Julius Hegel is in charge of projection. The house seats 500, and now shows pictures of the larger producing companies.

Permit Film Conditionally.

Somerville, N. J.—A committee of clergymen and laymen, consisting of Rev. Roy E. Vale, Rev. Frederick Blazer, Dr. Francis McConaughy, Hugh D. Madole, P. C. Van Nuys and E. J. Shaughnessy, made application to Mayor William V. Steele to prohibit the exhibition of the photo play, "Where Are My Children?" advertised to be shown at a local theater. The management of the theater offered to give a special exhibition of the picture so that the committee could pass upon the picture. The offer was accepted, and the clergymen, after viewing the production, decided that while the picture had several objectionable features, it carried with it a powerful moral lesson. They also said that the picture should be shown to each sex separately, and that no person under eighteen be admitted to the theater. Mr. Shaughnessy was the sole member of the committee to disagree with the decision.

"The Crisis" in New Jersey.

Newark, N. J.—The Master Photoplay Attractions, Fred W. Falkner, manager, has arranged for the organization of the Crisis Production Company, Inc., to exploit the film spectacle of "The Crisis." Offices have been opened at 52 Proctor's theater building. A company to tour the state will soon be organized and put on the road.

Jack Unger Managing Clintonia.

Newark, N. J.—Jack Unger has been named the new manager of the Clintonia theater, 436 Clinton avenue, which is owned by H. D. Mate. Various renovations and improvements have been made. The projection is in charge of John Carchio, formerly with the Greater New York Film Rental Company.

G. R. Carter a "Daddy."

Newark, N. J.—George R. Carter, manager of the Bluebird nest, is receiving congratulations from his many friends upon the arrival of his latest and best feature—a baby boy, who has been christened George R., junior. This is junior's first press notice, but since he expects to follow papa's footsteps, publicity won't harm him.

E. A. Brown in Town.

Newark, N. J.—E. A. Brown, a well-known and popular exchange man of Toronto, Canada, was in town recently looking over the local territory. He was here as the guest of Lester W. Adler, manager of the World Film's Newark office. Mr. Brown is considering several flattering offers to locate in the East.

Private Showing of Bluebird.

Newark, N. J.—George R. Carter, Newark manager of Bluebird, announces that a private showing of the special Bluebird, "Eagle's Wings," will be held soon at one of the large down-town houses. Mr. Carter has had numerous inquiries about the special feature.

Miss Dana at Loew's.

Newark, N. J.—Miss Viola Dana, the little Edison star, appearing in her latest film, "The Cossack Whip," was at Loew's Newark theater, 99 Springfield avenue, Wednesday evening, November 15, and received a hearty reception from her many admirers.

Believes in Ballyhoo.

Newark, N. J.—Edward J. Corcoran, who is now promoting moving picture houses in this city, is a great believer in ballyhoo. We produce herewith a picture of the scene in front of the American theater, 95 Market street, of which Mr. Corcoran was formerly manager. When Mr. Corcoran exhibited a

Ballyhoo at the American.

"Villa" picture. "It's the flash that gets the transient trade," said Mr. Corcoran in the course of an interview. "You've naturally got to induce the public to come to your houses. By ballyhooing and advertising, the people will come to know your theater." Mr. Corcoran gained his publicity experience at Luna Park, Coney Island, where he was for seven years. He was also for many years resident manager of Proctor's various enterprises in this city. He is a well-known local man, and a member of Theatrical Mechanical Association, Local 28, Newark.

Operators' Ball a Success.

Newark, N. J.—The third annual ball of the Moving Picture Operators' Union, Local No. 244, held on November 17 at Kreuger's Auditorium, was a huge success both from a social and financial viewpoint. The large hall was taxed to its capacity with people eager to catch a glimpse of their favorite screen stars.

The committee in charge of the affair consisted of: Thomas E. Burns, chairman; August Benner, John C. Tasto, W. C. Uessler, Harold Shadbolt, Leonard Wolven, Joseph Ballentine, Nathan Zapol. John Michaels, Morris Lefkowitz, James Young, Arthur Cooper, Jack Walsh, Edward Wiggers, Henry Debus, Frederick Michaels. Much credit must be given the committee for the smooth manner in which they engineered the affair.

Appointments at Universal.

Newark, N. J.—Lee Gainsborg, manager of the Newark branch of the Universal, 286 Market street, announces that he has added several new employees to the office. Moe Grubel is one of the new faces

seen at the Universal. Grubel has charge of the poster department.

Moe Cohen, who has been with the M. & S. Amusement Company, Proctor's, Empire in New York and other film concerns, is the new film examiner. Coleman is certainly a hustler, as besides his Universal connection he is also a moving picture operator. Last Saturday his engagement to Miss Sadie Lehman, of this city, took place. Congratulations, Moe!

DeWolfe Honored by Friends.

Newark, N. J.—Louis P. De Wolfe, manager of Fox's Carlton theater, Market and Halsey streets, was the recipient of a diamond ring from his friends and employees. The occasion was his second anniversary with the house. The gift came as a complete surprise.

Strand Has New Management.

Newark, N. J.—The Strand theater is now under new management. Sig Wachter, who has been associated with Mr. Spiegel in his burlesque enterprises, assumed the reins of management recently. As his assistant manager Joseph Prendergast, a well-known local and West Hoboken exhibitor, has joined the Strand. The new management has taken active hold of the playhouse, and has already introduced many new features, chief of which is an eleven-piece symphony orchestra.

"Joseph and His Brethren."

Newark, N. J.—George W. Jacobs and William B. Putnam, managers of the Paramount theater, Broad and Hill streets, have secured the rights to the spectacle, "Joseph and His Brethren." They will offer the production on a state rights basis, reserving such territory as they deem capable of handling themselves.

$20,000 Theater in Red Bank.

Red Bank, N. J.—Quackenbush and Leonard, of 36 Hudson avenue, have the general contract for the erection of a one-story hollow tile and brick moving picture theater, 50x100 feet, at Broad street and Linden place. The house, which will cost $20,000, is owned by the Coast Amusement Company, Asbury Park. E. A. Arend is the architect.

Files Trade Name.

Newark, N. J.—Charles S. Jamison, 382 Hunterdon street, and Charles Simon, 145 West 145th street, New York City, have filed as the trade name of the theater located at 402 Belleville avenue, "The Little Strand."

Miss Uslander at Universal.

Newark, N. J.—Miss Sallie Uslander is the new office assistant and stenographer at the Universal Film, 286 Market street. Miss Uslander is an experienced office assistant, she having come from the Hatch Film Service. Miss Uslander's ready smile and pleasant manner make her exceedingly popular among the Jersey exhibitors.

Baltimore Building Permits May Be Taxed

Charges for Permits to Build or Alter May Be Imposed—Deposit for Starting the Work and Reckoning When It Is Finished.

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

BALTIMORE, Md.—On Monday night, November 20, an ordinance, which will provide the city of Baltimore with new sources of revenue was introduced in the first branch of the City Council by President O'Meara. The new ordinance is accredited to Mayor Preston and it provides that charges shall be made for permits for the erection of new buildings and the repairs or alterations to old ones.

This ordinance was drawn up by the Law Department and the requirements are that when applications for permits are made, that a deposit of $1 for each $1,000 of the estimated cost be made, the minimum deposit not to exceed $10. This charge will be imposed as a permit of license fee and the final charge will be made when the new building, repairs or alterations to an old building are completed and the actual cost of the work has been computed and reported to the building inspector.

The ordinance has been referred to the Committee on Building Regulations for investigation and it is expected that an avalanche of protests will come in, as no charges have ever been made before by this department. The recommendations which have been made by the special committee, recently appointed by Mayor Preston, to revise the building code, will soon be sent to the City Council in the shape of amendments and it is expected that the proposed changes will entirely modernize the code.

Strand Has Another Pilot.

Baltimore, Md.—T. T. Hildebrandt has taken the management of the Strand theater, 404-6 North Howard street, owned by the Howard Amusement Co. Mr. Hildebrandt is a live wire and he has been associated with the film industry for some time, having acted as assistant director for the Fox, World and Universal companies. Besides this, he was at one time casting director for F. X. Bushman at the Rolfe studios. He has entire charge of the theater and has arranged a one year uncancellable contract with the Fox company for exclusive first run pictures in Baltimore at the Strand. The price of admission is now 15 cents, having been reduced from 20. Many changes are contemplated. He plans to run a fashion show with live models, when he runs a Surratt picture, and as a unique feature expects to have about fifty feet of film made of the girls exhibiting the gowns and wraps, so that they can be screened and as the picture finishes the curtains will part and the live models will appear exactly as they are seen on the screen, thus showing the ladies in the audience how the clothes will look in a photograph as well as in reality.

New Theater at Hamilton.

Hamilton, Md.—The moving picture theater and community building which is being built by Capt. W. A. Blake and H. P. Mann on East Hamilton avenue in this city, is now nearing completion and when finished the theater will have a seating capacity of 450 people. Frank H. Durkee, a well-known theater owner and exhibitor of Baltimore, will equip this house with all that is the latest in the way of projection machines, screen and other accessories. As this is the only picture theater in Hamilton, it is expected that it will prove a great success. The Palace, Colonial and Plaza theaters of Baltimore are among the theaters owned by Mr. Durkee.

Ground Broken on East Fayette St.

Baltimore, Md.—Ground has been broken and the foundations have been laid for the new $10,000 moving picture theater which is being erected at 2238-43 East Fayette street. When finished the house will seat about 400.

"Lass of Lumberlands" Scores.

Baltimore, Md.—Chas. E. Anderson, manager and owner of the Grand theater, Highlandtown, who is now running the Mutual chapterplay "The Lass of the Lumberlands," states that he is highly pleased with this continued picture and that on Wednesday, November 21, when he screened the second chapter, the patrons were very enthusiastic in their comments. Large crowds attended the performances on Wednesday night.

TO EXHIBITORS

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.
Helpfully yours,
THE MOVING PICTURE WORLD.

Children's Matinees Resumed.

Baltimore, Md.—Bernard Depkin, Jr., manager of the Parkway theater, 3-9 West North avenue, has resumed the special Saturday morning matinees for children which were so successful at this house before the Health Department plague ban stopped the children from attending the theaters. Instead of changing the feature on Thursday of last week, Mr. Depkin ran the latest Mary Pickford release, "Less Than Dust," from Monday until Saturday.

Innovation at Nixon-Victoria.

Baltimore, Md.—Charles E. Thropp, manager of the Nixon-Victoria theater, 415 East Baltimore street, has introduced a unique innovation into his lobby display for the purpose of informing the patrons of this house the exact time when the acts will go on. Along the walls on each side are hung handsome brass frames with a backing of green velvet, on which the photographs of the players and the names of their acts are placed. Now the unique feature is that beside each group of photographs he has a cardboard disc representing the face of a clock with movable hands, so that they can be pointed to any hour. The discs are artistically but inexpensively framed with a unique cardboard design at the top of which reads: "This act will be shown at," and the discs point to the time.

Roanoke, Va.—The Roanoke theater has been taken over by Elmer Hinz, who controls the American and Jefferson theaters in this city. This was formerly the Keith House. Mr. Hinz announced that he will change the entire policy of the theater, to take effect on or about January 1, 1917, and will thereafter exhibit high class motion pictures exclusively.

Operators Dance with Delegates as Guests

Seventh Annual Ball of Baltimore Operators' Local 181 Held at the Lyric—Decorations and Colored Spot Lights—Among Those Present.

BALTIMORE, MD.—On Wednesday night, November 15, at the Lyric, was held the seventh annual dance of the Moving Picture Operators' Union, Local 181. This is usually held in January, but as the convention of the American Federation of Labor was in this city, the event was advanced and held in their honor.

The theater was lavishly decorated with bunting, pennants and banners. The affair began to liven up at about 11.45 p. m. and a screen was lowered on the stage. A slide reading, "Welcome, Delegates," was flashed and then followed a comedy and a Gaumont scenic. After this the band struck up a lively dance and while the people glided over the well waxed floor the colored and spot lights played upon them, making a wonderful futurist picture of the whole. The crowds in the balcony let loose a broadside of confetti. G. Kingston Howard was chairman of the committee of arrangements and S. Isaacson acted as secretary.

Among those present from the Federation and others were:

Mrs. Helen Goslin, a dancing instructor of England; Bunji Souki, of Japan; Secretary of Labor Wilson; Samuel Gompers, president of the A. F. of L.; B. A. Spellbring, Washington Operators' Union; C. A. Canavan, Detroit Operators' Union; Charles Chay, International Operators' Union; M. C. Higgins, same.

Philadelphia Considers Increase in Taxes

Picture Theaters and Film Exchanges May Be Chosen to Pay Bigger Percentage Than Formerly of the City's Tax Burden.

By F. V. Armate, 144 North Salford St., Philadelphia.

PHILADELPHIA, PA.—Whether to increase the tax rate on motion picture theaters and impose further assessments upon the film exchanges in the city in order to find new means of securing revenue, is reported to be one of the plans mentioned by the finance committee, who have conferred recently with the city councils.

Although no agreement has been reached at present it is understood that the increased burden of taxation will not only be imposed upon real estate alone for 1917.

Alice Brady Appears

Pretty and Talented Picture Star Honors Philadelphians by Coming to Belmont Theater.

PHILADELPHIA, PA.—Picture patrons of West Philadelphia were honored last week by a visit from film star of first magnitude when, on Monday evening, Alice Brady, the young star of Brady made photoplays, accompanied by her father, William A. Brady, made a flying trip to the Belmont theater, Fifty-second street, above Market. A crowd filled the theater and blocked the street to catch a glimpse of her. Both the Felt brothers, owners of the house were on hand in person to assist Manager Jacobs in handling the enormous throng.

Miss Brady received a real ovation when she arrived at the house at 8.45 p. m., accompanied by her father and Leander Richardson, the celebrated publicity promoter of the Brady forces. She was gowned in a striking evening frock of blue and wore a cape with an enormous white fur collar and a black tulle hat. She was introduced by Abe L. Einstein of the Stanley Company, and after a prolonged burst of applause had subsided made a graceful little speech and recalled to her hearers that she had been a light opera prima donna before she became a picture star by singing a graceful love song "For You Alone."

Holding a huge bouquet of American beauty roses, the gift of the Messrs. Felt, Miss Brady chatted for a few moments with local celebrities and then departed for New York.

The affair was arranged to commemorate the showing of the splendid feature picture "Bought and Pair For" in which Miss Brady is the star. The film has been doing fine business at the house all week.

Rome and Babylon Had Nothing on Little Old Philadelphia.

Philadelphia, Pa.—The Baptist ministers of this city at their weekly meeting passed resolutions to take immediate action against "A Daughter of the Gods," which is in the midst of a successful run at the Chestnut Street opera house. Dr. Samuel Zane Batten, secretary of the social service department addressed the 100 ministers present, saying:

"I was amazed when I saw advertisements in some of the newspapers telling of a show in one theater in which a woman appeared nude. From what I read and the pictures I saw I tell you old Babylon and Rome had nothing on Philadelphia when it comes to shows of this kind.

"I believe it is high time we take decided action against this theater, its managers, the players and all others concerned, and also request the Philadelphia newspapers not to publish such shocking advertisements."

J. S. McSween, manager of the Opera House, when the matter was brought to his attention said:

"We welcome an investigation by the ministers. We invite them to come down and see for themselves that the play is artistic and not immoral. We feel that the State Board of Censors is capable of eliminating immorality without any outside aid and will continue the picture."

Great Northern Reopens.

Philadelphia, Pa.—Altered and enlarged at very considerable expense the Great Northern theater, at Broad street and Erie avenue, opened its doors once again on Thursday evening. As it now stands it is the acme of comfort and convenience and fitted to accommodate the elite of the Tioga section in which it is located.

Cigars Were on the Manager No Matter Who Won.

Philadelphia, Pa.—W. C. Hunt, who owns and operates three theaters in Wildwood, New Jersey, gave a midnight performance at his Avenue theater on last Election night. In addition to giving out the returns he distributed 1,000 cigars to the men present after 10 o'clock, and allowed everybody who wanted to smoke to enjoy themselves. He has two theaters on the Boardwalk, which are at present undergoing alterations.

Stanley Employes Looking at a $100.

Philadelphia, Pa.—One hundred dollars will be distributed as prizes to the employees of the Stanley theater company for the best suggestions received regarding better management, improvements, or anything else tending towards increasing the patronage at the different theaters under their control.

Features and Serials.

Philadelphia, Pa.—Dave Sablosky, manager of the Globe theater, Juniper and Market streets, finds Pathe's "The Shielding Shadow" serial a valuable attraction in conjunction with the vaudeville bills shown at the house. The theater plays to some 4,200 people a day and when "The Shielding Shadow" is shown, according to Mr. Sablosky "they all stick."

Philadelphia, Pa.—The Frankford, Coliseum and Cedar theaters have booked "The Crimson Stain Mystery" for early showing. The management of the Cross Keys, a prominent West Philadelphia vaudeville house, is now showing this serial and are well satisfied with its drawing power as an addition to the regular bill.

Philadelphia, Pa.—After several weeks of negotiation the Advisory Board of the local Exhibitors League has succeeded in closing a contract for the Pathe special picture "New York." This photoplay from William Hurlburt's stage success by A. H. Wood over which there was much controversy with the Board of Censors is said to be one of the big productions of the year and will be released by the Exhibitors League of Philadelphia to its members only. C. H. Goodwin, secretary of the league, states that over $1,000 will be spent in advertising the picture before it is released.

Maritime Provinces Letter

By E. F. Scully, 68 Lansdowne Ave., St. John, N. B.

Preparing to Release Fox Comedies.

ST. JOHN, N. B.—Maurice West, manager of the Montreal branch of the Fox Film, was in the city last week outlining the policy of the regular release of the two-reel comedies for Manager Carl Crawford. The company has been making these comedy films with the aid of four special companies for the past few months. In addition to the regular releases in this section, the new policy will enable regular Fox patrons to secure the twenty extra de luxe features without extra cost.

R. J. McAdam Recruits Orchestra.

Halifax, N. S.—R. J. McAdam, proprietor of the new $100,000 Casino theater was a recent visitor in Boston, recruiting an orchestra for the theater, which is to open the latter part of November. In addition to securing a large orchestra of finished artists, he purchased further equipment for his splendid new house.

Fox "Two Orphans" Twice a Hit.

Carleton, N. B.—For the second time within a few months, Billy Smith, manager and proprietor of the Empress secured a return engagement of the special Fox feature, "The Two Orphans." Mr. Smith says that the picture drew capacity houses for all performances.

Dave Richards Wants Serials.

Fredericton, N. B.—Dave Richards, proprietor of the Gem theater, recently made a trip to St. John to secure a new serial, the last installment of "Peg O' The Ring," having been shown the last week. Mr. Richards is an ardent believer in serial pictures as a drawing card, and says that he would not be without one. He is doing extensive interior renovating in the Gem, removing several pillars from the main floor that supported the balcony. The balcony is now supported by stringers from the ceiling. A short time ago Mr. Richards put in the revolving chairs, but found that the people did not take kindly to them, and he is now installing the latest word in stationary opera seats.

Fred W. Winters Visits St. John.

St. John, N. B.—Fred W. Winters of Torrie and Winters, owners of the Empress and Grand opera house, Moncton, N. B., was among the exhibitors who visited the local exchangemen last week, contracting for a winter program.

Royal at Yarmouth Closed.

Yarmouth, N. S.—The Royal opera house, which has been run here for several years by the Yarmouth Amusement Company, has been closed, and, it is understood, will not be reopened again by the same firm. Rumor has it, however, J. T. Kelty, who is running one theater here, may run it in conjunction with his other house.

Staples Reopens the Bijou.

St. Stephens, N. B.—After being closed for over two weeks on account of the infantile paralysis scare, Charles Staples has again opened his Bijou theater. The Bijou, which is in the heart of the business section of the city, is largely patronized by children, and it was felt by the health authorities that closing the theater for a few weeks might aid in stamping out the disease.

Orangemen Beautifying Their Theater.

McAdam, N. B.—Taking advantage of the compulsory closing on account of a diphtheria epidemic, the local Orange Lodge, proprietors of the only moving picture show in McAdam, are having their hall newly renovated and enlarged. The Orangemen are the only fraternal organization in this section to operate a photoplay theater for the benefit of the organization. That the scheme has proved successful is evidenced by the nature of the work being done on the building. It is expected that it will not be ready for business before another month.

Recent Visitors in Town.

St. John, N. B.—W. O. Fennety of the Gayety theater, Fredericton, George Frauley of the Imperial, St. George, and Warren Smith, who is building a new house in New Glasgow, were among the out-of-town exhibitors who were in the city on business during the past week.

Carolina and Virginia Letter

By Clarence L. Linz.

Fayettesville's New Strand.

LAYETTEVILLE, N. C.—Work is being rushed on the Strand theater being built here by Mr. Drake, that it may be ready for occupancy before the end of this month. This is a very handsome house, equipped with very attractive lobby and balcony, which, as well as the auditorium, is elaborately decorated and outfitted. Retiring rooms are being provided for both men and women patrons.

Tar Heel Notes of Interest.

Asheville, N. C.—Mr. and Mrs. L. Blumberg have returned to Asheville, after an extended trip to New York, Philadelphia and Washington. They combined business with pleasure and while in New York City viewed several of the new releases. Mr. Blumberg is the owner of the Strand theater here.

Greensboro, N. C.—The inability to get certain of the materials necessary in the construction of the house as well as parts of the equipment has delayed the opening of the Isis theater, being erected for Huff & Henderson, which was to have been opened on November 20. The delays are such that it may be impossible to have everything in readiness for the first exhibition within a month.

Wilmington, N. C.—The Royal theater, operated by Howard & Wells, has been closed down temporarily. This firm also operates the Bijou, Grand and Victoria theaters in this city, and apparently there are more shows than the people will support.

Arrington-Barrett Wedding.

Rocky Mount, N. C.—Charles H. Arrington, the younger of the two Arrington brothers, owners and managers of the two motion picture houses here, the Alamo and Grand, is receiving the congratulations of his many friends here as well as members of the trade throughout the territory who know him well, on his marriage to Miss Annie Barrett, of Wilson, N. C., on November 4. The happy bridegroom is one of the best known exhibitors in this section. Although only twenty-three years old, he has had a five years' experience in the moving picture game.

J. F. Sanderson a Benedict.

Lynchburg, Va.—Word has just been received here of a change in the status of J. F. Sanderson, who has deserted the order of the jolly bachelors to become a benedict, after having successfully wooed and won Miss Gladys Uhler, of Hagerstown, Md. Mr. Sanderson was formerly manager of the Gaiety theater in this city for Rockhill & Webber, looking after the destinies of the house for about four years. Some time ago the Palace theater was taken over and Mr. Webber's son placed in charge. Some six months ago it was decided to send Mr. Sanderson to Hagerstown to try and make the Palace a moneymaker. He has been highly successful and equally elated to the extent that his wedding will follow something less than a six months' campaign. The Moving Picture World correspondent is glad to carry the news, even though the young couple had intended keeping their marriage a secret until Christmas, but failed to keep out of the local newspapers the announcement of his securing a marriage license.

J. F. Sanderson.

Give Warning on Misleading Ads

New Titles Have Led Patrons to Expect New Pictures and the Practice in Washington Has Brought a Complaint and a Warning from Vigilance Committee of the Retail Merchants' Association.

By Clarence L. Linz, 922 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—A warning has been issued to the members of the film industry in Washington by the Retail Merchants' Association of the city. Claiming that false, misleading and deceptive advertising is being practiced by certain motion picture theaters, the advertising vigilance committee of the association has started a campaign of investigation. Following a conference between Ross P. Andrews, president of the association, and Charles J. Columbus, the secretary, it was announced that a public warning would be given the alleged violators, and if this is not sufficient that summary legal action will be taken under the false advertising law.

The principal complaint has been brought about by "cross lights." It seems that some of the exhibitors have been in the habit of taking a film and giving it another name by placing the result of the rechristening above the proper cognomen. In other words, a picture entitled "Bill Smith's Son" might be given the more catchy title of "The Hero of a Double Life." The latter would be printed together with the word "or" and placed above the film's real name on the posters that would go with the show. This has resulted in thousands of people being "buncoed" into seeing the same show twice. A number of complaints have come in to the association as well as to some of the exhibitors of this action of "cross lining" taken by downtown houses and the show being exhibited under its proper name in a residential house.

When the exhibitor at the latter gets a complaint he hardly knows what to do, perhaps not having any knowledge of the christening ceremony at the first named theater. This is productive of many embarrassing controversies. Under the provision of the recently enacted Johnson fraudulent advertising law it is believed that this practice is illegal and will subject persons who essay to do these things to a fine and imprisonment. There is no getting around, either, as was evidenced recently in the trial of a haberdasher who drew down a fine of $300 for false advertising. From time to time there have appeared in the columns of The Moving Picture World articles based on the Johnson law. The Retail Merchants' Association are very much in earnest about the matter and there will be no half way measures.

Another matter which will receive attention along the same lines is what the association terms to be "abnormal and ridiculous attendance figures" used in a certain house to attract patronage. The writer is unable to say which of the theaters this is.

[The question of the right of an exhibitor to use a better title than the picture's maker furnished is interesting and important. Some pictures are better than their titles and exhibitors have been commended for the good business sense used in making not merely a more attractive title, but often one that more truthfully explains the kind of entertainment offered by their program. What a patron sees outside in the lobby is corrected by the title on the screen. Has he any right to kick if he forgets that he has seen a picture by its screen title? The truth is that a chance to kick is hard for some people to pass up.—Ed.]

Local Fox Office Prepares.

Washington, D. C.—Carl F. Senning, Washington manager for the Fox Film, is rearranging his office work to enable him to take care of the new Fox policies in effect the first of the year. After that Miss Mary Jeffries will be in charge of the regular releases, Miss Ethel Jeffries will be in charge of the 52 two-reel comedies which will come to the exchange at the rate of one a week, and Miss Stein will be in charge of the proposed feature releases. This means that Mr. Senning will have to increase his office force to some little extent.

The special pictures are to be features of a type heretofore unthought of by the company and, according to Mr. Senning, will probably surpass any previous undertaking. There are to be twenty of them released for rental to the concern's customers at the same prices as are now asked for the regular features.

New K-E-S-E Quarters.

Washington, D. C.—The K-E-S-E exchange is now in complete working order, and manager Berger is well pleased with the way things have shaped themselves since moving into the present quarters at Sixth and F streets, northwest.

Mr. Berger has ample cause for being well satisfied with the new quarters for the exchange runs back from F street for a depth of one hundred feet and all along the Sixth street side, as well as the front, there seems nothing but glass, for each of the several rooms is equipped with a display window.

The feature of the exchange is the fireproof vault with fourteen-inch walls at the extreme end of the building. In addition there is the outside wall of the building itself, which is also fourteen inches thick. The ceiling is of concrete with a vent to permit the escape of gases, and the floor is of concrete. There is a double iron door with a combination lock making it additionally fireproof. The racks are of iron and the vault is at present equipped to accommodate something more than two thousand reels.

W. H. Shipman Leaves Circle Theater.

Washington, D. C.—William H. Shipman, who for the past seven years has been manager of the Circle theater, at 2105 Pennsylvania avenue, northwest, has recently resigned his position in order to be able to take a much needed rest. Before his leaving the employ of the Circle company, its officers and employees gathered together in the theater to witness the presentation to Mr. Shipman of a written testimonial and a handsome silk umbrella on the handle of which his name had been engraved. He started in with the company at the time the land was bought and assisted in superintending the construction and finally assumed the entire management. He was well liked by the patrons of the house and had many friends among the exhibitors and exchange managers. In all probability, after he has obtained a rest, Mr. Shipman will again enter the moving picture business as manager of some local house.

Sidney B. Lust Incorporates.

Washington, D. C.—Sidney B. Lust, who controls the New Film Corporation, the old United Film Service and a number of state rights pictures, has incorporated his business with a capital stock of $25,000, divided into shares of a par value of $100. There are named in the incorporation papers, in addition to Mr. Lust, as trustees for the ensuing year, Celia Lust and David Wiener. The organization is to be known as Sidney B. Lust, Inc., and will engage in the selling, leasing, renting and exchanging of motion picture film exchanges and theaters, motion picture films and machinery, advertising matter, theater accessories, etc., at 903 E street, northwest, his present address. It is to be remembered that Mr. Lust recently secured the rights in this territory for the Clara Kimball Young pictures.

Specialty Takes Over a Business

Deal Gives to Specialty Film Company the Film Department of the Feature Film and Calcium Light Company—Includes Stock of 2,000 Reels of Film—Move to Larger Offices in the Film Exchange Building.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—The Specialty Film Company, which has been located for a number of years past at Fourth avenue and Ferry street, Pittsburgh, has leased new and larger quarters in the Film Exchange building, 938-940 Penn avenue, and moved to its new home on November 20. By one of the most important transactions in the local film trade for some time, the Specialty has taken over the film department of the Feature Film and Calcium Light Company, a pioneer exchange, which will hereafter confine itself to the moving picture supply business. The deal includes a stock of 2,000 reels of one and multiple-reel subjects, and the acquisition makes the Specialty one of the leading independent exchanges in the country. Messrs. Berger and Teplitz are the heads of this thriving concern.

The Specialty Film Company is now located in the heart of the film district, being the latest house to follow the drift away from the former center known as "old film row." The fifth floor of the new Film Exchange building affords attractive quarters and ample space for the expansion which the business has undergone.

The Feature Film and Calcium Light Company, which occupies the first floor of the Film Exchange building, continues at the same quarters, and Manager D. C. France has arranged to carry a larger stock of machines and supplies, utilizing the space heretofore occupied by the film department

Weilands Open Beautiful New Strand

Suburban Picture House at Knoxville Seats 1,000 Persons—Is Built and Decorated for Comfort and Pleasing Effect.

KNOXVILLE, PA.—The beautiful new Strand theater, in Knoxville, a suburb of Pittsburgh, has been opened by its owners, A. A. and J. A. Weiland, the well-known film men and exhibitors. The house was remodeled from the old Knoxville market house at a cost of $20,000 and is a fine example of modern theater construction. It embodies the latest ideas in arrangement and equipment, no expense having been spared in making it one of the most attractive picture theaters to be found anywhere.

The auditorium is built in the bleacher style and the seating capacity is 1,000. Both the exterior and interior of the Strand are pleasing to the eye, as the most tasteful and artistic lines are followed in the decorations throughout. The most approved system of heating and ventilation has been installed, and no detail looking to the comfort of the patron appears to have been neglected. Music is supplied by a Seeburg pipe organ, at which a prominent organist of Knoxville officiates.

The opening of the Strand was an auspicious event, being attended by a capacity audience among which were a number of exhibitors and other friends of the owners. The opening attraction was "The Tarantula," featuring Edith Storey and Antonio Morino. Numerous congratulations were received by the Weilands upon their very successful reentrance into the local exhibiting field.

Local General Film Moves.

Pittsburgh, Pa.—The Pittsburgh branch of the General Film, 117-121 Ninth street, has leased large and handsome quarters in the new Seltzer Film building, Liberty avenue and Twelfth street, and will occupy them about December 1. When the removal has been completed the General will have one of the most up-to-date of exchanges. The third floor of the spacious fireproof building has been taken over, affording ample room for all departments. Manager Flarity is supervising the installation of systems and equipment that will greatly facilitate the handling of the local office's large volume of business. The new location will be a very convenient one for exhibitors, as it is directly across the street from the Union Railway station and near the express office and the sub-postoffice.

Trade Showings of "Patria."

Pittsburgh, Pa.—Manager McGurty, of the Pittsburgh International exchange, has announced that five trade showings of the great new preparedness serial, "Patria," featuring Mrs. Vernon Castle, will be given in this territory prior to the release date, December 4. Arrangements have been made for showing the first three episodes in Pittsburgh, Erie, Altoona, Johnstown and Wheeling, W. Va. Invitations are to be issued within the next few days.

Samuel Lurie Buys the Alpha.

Sharon, Pa.—The Alpha theater, State and Porter streets, Sharon, Pa., was purchased recently by Samuel Lurie from Sebastian Herrmann. Mr. Lurie is a prominent business man of Sharon. The house will continue under the successful management of the Claffey Brothers.

Bijou Changes Hands.

Clarksburg, W. Va.—The Bijou theater, Clarksburg, W. Va., was sold recently by the Simeral Amusement Company to Charles L. Giles, a well-known business man and a newcomer in the exhibiting field.

BUFFALO NOTES.

Savoy's Attractive Lobby.

SYRACUSE, N.Y.—The plan of dispensing with all posters at the front of his house is proving a success for Jack Griswold, who conducts the Savoy theater in South Warren street, Syracuse. Instead of posters Mr. Griswold uses attractive photographs of his attractions and stars. The pictures are in neat gilt frames. The Savoy has been remodeled throughout and has one of the neatest lobbies in the state. Mr. Griswold has substituted features for a single-reel service and has advanced his price from five to ten cents.

Merlin A. Myers Dies.

Buffalo, N. Y.—Merlin A. Myers, president of the Myers Amusement Company, died recently at his home, 843 Front avenue, Buffalo. He had been ill for a year and a half. His company conducts the Happy Hour and Park moving picture theaters, this city, and formerly ran the Linden and Airovict theaters here. The Myers Company will continue, with Fred A. Cole of Rochester as general manager.

Archie Moses Resigns.

Syracuse, N. Y.—Archie Moses has resigned as traveling representative of the Fox Film, Syracuse.

Charles P. Gilmore Takes Over Gem.

Oswego, N. Y.—Charles P. Gilmore has taken over the Gem theater, Oswego. He also controls the Orpheum, Richardson and Hippodrome theaters of that city.

D. H. Tobias Buys Princess at Corning.

Corning, N. Y.—J. J. Kelly has sold the Princess theater, Corning, to D. H. Tobias.

With Local Exhibitors.

Buffalo, N. Y.—Manager Franklin of the Family picture theater, Buffalo, believes in giving his audiences a full measure of entertainment for their money. His latest feature was a ten-piece symphony orchestra in connection with "The Straight Way," in which Valeska Surratt was starred.

Syracuse, N. Y.—Emmett Cornell of the Echo theater, Syracuse, recently visited the Buffalo exchanges. Mr. Cornell also has the Butternut theater, Syracuse, and he is building a house in Phoenix, N. Y.

On Sending Back That Box of Reels

It Is Exhibitor's Failure to Do It That Causes the Trouble and Slow Managers Are a Hindrance to the Business.

By Joseph A. McGuire, 5 Lewis Block, Buffalo, N. Y.

BUFFALO, N. Y.—We're talking about it in Buffalo, too. The conscientious exhibitor in this neighborhood also has to suffer for the shortcomings of the man who is slow and doesn't send back that right film as soon as he should. Exchange men around here often are put to expense and—well, they don't compliment the slipshod methods of some theater managers in returning shows. Some exhibitors in this territory seem to follow the plan of letting their operators ship back the films. George doesn't always attend to it. The film is resting snugly in the booth when it ought to be on exhibition in some other town. The exhibitor who goes to bed without giving the shipment of his shows any thought at all is a handicap to the business.

"The exhibitor, in order to get service from the exchanges, must co-operate with them and return shows promptly, so the films can be inspected and reshipped," said one exchange man in this city. "In order that an exchange man can carry on his business successfully, he is obliged to keep down his overhead expenses.

"We cannot make money if we have to buy two prints because some shows aren't returned promptly. When the films are not shipped we can't book our shows close. If the businesslike methods were followed by all we could make more money and give better service. It is a fact that the exhibitor who is careless about shipping always kicks the hardest when he doesn't get his show.

"Incompetent operators or those who are conscientious but whose machines are in poor condition also add to our losses by tearing our films to pieces. Only yesterday we had fifty feet torn from one of our features.

"Buffalo exchange men are noted for sanity, sobriety and satisfactory service. How long can they maintain this favorable reputation, when the careless exhibitor flaunts his 'I should worry' slogan and holds up our shows?"

Syracuse Hippodrome Sold.

Syracuse, N. Y.—J. M. Schine has sold the Hippodrome moving picture theater, Syracuse, to James Greig of Toronto.

E. O. Weinberg Managing the Elmwood.

"A double feature program every night" is the slogan of E. O. Weinberg, who recently became manager of the Elmwood moving picture theater, Buffalo. Mr. Weinberg uses space on his program to invite his patrons to have their names placed on the Elmwood mailing list. He says, "We will gladly mail you the week's program in advance. Fill out the space below with your name and address."

Mr. Weinberg has a strong list of attractions for Thanksgiving week.

Bruce Fowler, manager of the Olympic theater, Buffalo, is showing the thirteenth episode of "The Crimson Stain Mystery."

Pine Tree State Letter

From John P. Flanagan, 147 Park View Ave., Bangor, Maine.

Cut in Admission Helped Jinx.

BANGOR, ME.—The Palace theater, Exchange street, Bangor, which has been under the management of the Acme Amusement Co., John Goodwin, treasurer, with Earl Bowen as resident manager, is having its troubles. Sam Stern is running the house this week and then another manager will probably be secured. When first opened four years ago the Palace was a money maker, but in recent years theatrical patronage has not gone in that direction. By a queer turn of affairs, when a manager recently changed the price of admission from ten to five cents, the number of patrons dropped off so that the attendance was next to nothing.

Where Short Pictures Are Popular.

Bangor, Me.—Charles M. Stern, manager of the New England Universal exchange in Bangor, has just returned from an automobile trip through northern Maine and reports that although competition is keener among exchangemen now than ever before, he is finding plenty of business and has a growing list of satisfied customers.

It is his experience that exhibitors in the small towns of northern Maine want more two and three-reel pictures than of any other kind. In the little towns, one show a night is the rule and that means that if a person comes in on the third reel of a five-act picture, he is not going to see the whole of that picture and cannot get the story. With two and three reel shows, it is easier for him to get an idea of the play and what he does see is entire or nearly so. Because of the winter season starting, many houses have closed.

During his visits to Upper Maine, Mr. Stern frequently visits the northernmost exhibitor in the United States, if we leave out Alaska. He is Fred Hamilton, proprietor of the Gem theater at Fort Kent, Me. The snow is a foot deep up there now and the mercury has already been down to the zero mark, but the people are hustlers and appreciate the best in pictures. Mr. Hamilton uses partial Universal service.

New Keegan Theater Makes Good.

Keegan, Me.—The Wonderland theater, recently opened in this town by Frank Watson, reports a good business. Keegan is booming and indications are that the population will increase in the near future, as a pulp mill is to be built here soon to give work to hundreds.

New Theater in Caribou.

Caribou, Me.—P. Powers is building a fireproof moving picture theater in this town to accommodate 700 spectators. It will be a beautiful house, justifying Mr. Powers' reputation as one of the most progressive and up-to-date exhibitors in the state of Maine.

Ontario Changes Ticket Tax

Soldiers No Longer Have to Pay Amusement Ticket Tax Except for Sweethearts and Wives—Children May Also Be Exempted—What Tax Brings in—Sale of Ticket Rolls and the Selling Margin.

By W. M. Gladish, 1263 Gerrard St. E., Toronto, Ont.

TORONTO, ONTARIO.—The soldiers belonging to Canada's Overseas Army are not now required to pay a war tax when they purchase tickets of admission to moving picture theaters and other houses of amusement within the Province of Ontario as a result of the passing of an Order-in-Council by the Ontario Government on November 18. Members of the expeditionary force, wearing their service uniforms, do not need to pay the amusement levy, which ranges from one to ten cents, according to the value of ticket purchased. The soldiers must continue to pay the war tax on tickets for sweethearts, and wives, however.

The Ontario Government has also intimated that it is considering the exemption of children in the matter of amusement war tax as the latter is an apparent financial handicap to many of the kiddies.

Hon. T. G. McGarry, provincial treasurer, has estimated that the exemption of overseas soldiers will cost the Province about $25,000 per year. Incidentally the whole Amusement Tax is expected to bring $600,000 to the Province in one year as the revenue from this source has averaged $50,000 per month during the four months since the enactment of the measure.

Ontario Has Gone Dry.

As Ontario has gone dry, Hon. Mr. McGarry anticipates that the tax on theatergoers will make up for the loss in revenue through the cancellation of saloon licenses.

No official word is yet forthcoming regarding the expected abolishment of the tickets for the amusement war tax, but it is a fact that all film exchanges have discontinued the sale of the ticket rolls because the Government saw fit to reduce the selling margin from 2½ to only 1 percent. The profit became so small that the exchanges decided that the handling of the rolls was not worth while.

The result has been that all exhibitors are required to apply direct to the Government at Toronto for large or small lots of tickets.

Ontario Universal Notes.

Toronto.—W. A. Bach of the Canadian Universal Film Company, Toronto, has announced that thirty-seven different exhibitors of Ontario are now booking Bluebird features.

Gerald Ruck, special Universal representative, has closed with Manager McLean of the Columbia theater, the new house at St. Thomas, Ontario, to book Bluebird, Red Feather and Universal releases. This is particularly interesting because the new house was, in "wet" days, the Columbia hotel.

The Publicity Service Department of the Canadian Universal devoted its energies during the month of November in the circularizing of the trade with regard to the introduction of the new serial, "Purple Mask," in which Grace Cunard and Francis Ford are featured. During the month of December the campaign for this serial will be restricted to newspaper advertising, while Bach has lined up 800 moving picture fans around Ontario to ask the managers of their favored theaters to book the serial. Bach reports good results already.

The King George theater, Bloor and Bathurst streets, Toronto, has forsaken its patriotic name. It has become the Bluebird theater.

Censor's Irritating Lack of Humanity.

Toronto, Ont.—A sudden and belated move on the part of the Ontario Board of Censors with regard to the title of a five-reel Vitagraph feature caused considerable inconvenience in Toronto recently. The subject in question was "The Country God Forgot." The feature had been censored and passed and was booked for presentation at The Strand theater. On the morning of the first day of its release the Censor Board notified W. C. Gookin, Canadian Vitagraph manager, to change the title of the picture, as the wording was considered blasphemous. It was necessary to recall the picture and Manager Marvin of the Strand theater substituted with Pathe's "The Light That Failed," after all newspapers had carried large advertisements for the Vitagraph play.

The new name of the Vitagraph release will be "The Forgotten Country."

Hearst Films Not Barred.

Toronto, Ont.—Although all Hearst newspapers have been barred from Canada by the Federal Government for the duration of the war, the Hearst film releases may be booked in the Province of Ontario, according to an announcement made by the Ontario Board of Censors the other day. The so-called Hearst films are marketed by the International Film Service, Inc.

Mention is made of this fact because of many rumors in Toronto and elsewhere to the contrary. The first run of the Beatrice Fairfax serial has been booked by Toronto's newest large theater, The Regent. The story accompanying this serial is being printed in The Toronto Daily Star. The booking of International films in Canada is handled by the Paramount Company, 12 Queen street east, Toronto.

Toronto I. A. T. E. E. a 90 Per Cent. Organization.

Toronto, Ont.—C. A. McMahon, chief operator at Shea's Hippodrome, Toronto, and head of Local 173, I. A. T. S. E., reports that the Toronto local is now a 90 per cent. organization, the membership being at its highest peak at present. The books of the union show an active membership of 137 operators, in spite of the number of operators who have enlisted in the army.

Universal Camera Co. Opens Branch.

Toronto, Ont.—The Universal Camera Company, Chicago, has established a branch in Toronto with Len. H. Roos, 20 Alice street, in charge. The Canadian branch is to be known as The Adanac Films, Limited. Mr. Roos is confining his activities to commercial work, specializing on titles.

Perkins Electric Opens New Branch.

Toronto, Ont.—The Perkins Electric Company, exclusive Canadian distributors for Powers and Simplex projection machines and Minuso gold fibre screens, now have branches in three Canadian cities—Montreal, Toronto and Winnipeg—the office in the latter city having been opened recently at 217 McDermot avenue. The head office of the company is located at Montreal.

Regent Theater's Topical.

Toronto, Ont.—The second Toronto theater to inaugurate its own topical news weekly is the new Regent theater. The outside work in connection with this reel is being handled by W. James, a local camera man and press photographer, in conjunction with The Daily News. After its first run of three days at the Regent, the reel is released.

Warsaw's Beautiful New Theater

The New Widaman-McDonald Theater Is to Be Primarily a Picture House, but Has an Ample Stage—Some of Its Safety First Ideas—Will Seat 800 Persons in Comfort—Tom Gilliam Is the Manager.

From Indiana Trade News Service, 861 State Life Building, Indianapolis.

WARSAW, Ind.—The new Widaman-McDonald theater, Warsaw's beautiful motion picture house, at the corner of Center and Indiana streets, was formally opened Wednesday, November 15, and made a splendid impression on admirers of the film drama. Four shows were given, two in the afternoon and two in the evening, and the house was filled at each show. Everybody seemed pleased.

The new building is a fine improvement for the city and stands as a monument to the enterprise of the public spirited builders, Messrs. Widaman and McDonald. Persons who attended the opening say the new house includes everything that is needed to make it complete. The needs of the patrons are well cared for, especially along the lines of safety and convenience. There is no danger from fire, owing to the fireproof construction of the building and the adequate fire escapes; the ventilation is good, the air inside being constantly changed by automatic ventilators; and the house is comfortably heated by steam.

Tom Gilliam, formerly of Warsaw, who for the last several years has been employed by a film company in Chicago, has been engaged as manager.

The theater occupies the north half of the fine new building, and is connected with Center and Indiana streets by a spacious lobby. The walls and floor of the lobby have been beautifully decorated, giving a most attractive appearance.

Prettily decorated walls, handsome light chandeliers, floors carpeted with heavy Wilton carpet, fine comfortable opera seats and a stage with its beautiful scenery are features that make the interior of the place rank with the best theaters in the country. The house will seat about 800 people. The floors are elevated and the seats are so arranged that there is not a place in the entire house from which the whole stage will not be in full view.

In the construction of the theater the idea of "safety first" was kept constantly in mind. The place is as near fireproof as possible. Pyrona fireproof doors are hung at all openings. These doors, although having the appearance of the ordinary wooden door, have a lining of asbestos which make them absolutely secure against fire. People in the theater are protected against any fire that might start on the stage by an asbestos curtain with the additional protection of a water fire curtain. In case of a fire the entire stage can immediately be flooded. Steel doors, which are built to close automatically in case of fire, protect all other openings leading between the stage and the main part of the theater. A spacious fire escape gives adequate protection to the upper floor. All danger from film fire is eliminated by placing the picture machines in a fire proof room outside the theater building.

Although it is the intention of the management to make the new playhouse primarily a moving picture house, the stage if of sufficient size to stage the country's greatest productions. Below the stage are finely equipped dressing rooms, that may be used for home talent productions and the like.

Two motor driven picture machines have been installed.

Good music is to be made a special feature at the new theater. A fine motion picture house pipe organ, with thirty-five effects and 315 pipes, has been installed. Bur Maish a well known musician of Warsaw, has been engaged to play the instrument.

Preston Grubbs to Open Picture House.

Jeffersonville, Ind.—Preston Grubbs, proprietor and manager of the Star theater, has announced that he will close the theater after December 1, and will open a first class moving picture show on Court avenue, near the interurban station.

Family Theater in Deep Water.

Elkhart, Ind.—The Family theater, 421 South Main street, was placed in receivership last week on petition of James Bouras, partner of Peter Sarantos, who also demands an accounting. William Ormsby, of the Orpheum, was appointed receiver by Judge Harman and furnished a bond of $1,000.

Earle Metcalfe Here on Visit.

Indianapolis, Ind.—Earle Metcalfe visited with old friends in this city last week. It was his first visit to Indianapolis in six years. During his stay he appeared at several of the local photoplay houses and related some of his experiences as a player.

Mr. Metcalfe went from Indianapolis o Detroit, where he will appear in vaudeville for a few weeks before returning to his home in New York.

General Film Co., of Maine, Files Papers.

Indianapolis, Ind.—The General Film Company, of Maine, has filed papers with the secretary of state announcing that $19,600 of its capital stock of $1,000,000 is to be represented in Indiana.

Manager Holah Announces Formal Opening

Cincinnati International Service Will Release "Myra" Serial Locally At Once—One Feature a Week Present Policy.

By Kenneth C. Crain, 610 1st National Bank., Cincinnati.

CINCINNATI, O.—The formal opening of the new office of the International Film Service in Cincinnati was announced by Manager C. E. Holah through advertisements in the daily papers. An imposing string of productions is ready for release, although some of them will not appear for some time, as the company, it is understood, plans to release only one feature a week. The new International serial, "The Mysteries of Myra," will be booked in this territory at once, however, and judging from reports from exhibitors in the northern part of the state, will take high rank among the successful releases of this character. Arrangements are under way for connection with a downtown theater in Cincinnati which will have the first-run privilege for International films.

Manager Fined for Letting 'Em Stand.

Cincinnati, O.—Theater proprietors may very well join in the complaint which is now being made by many lines of business, to the effect that there is too much prosperity on hand to be handled easily, after what happened recently to John Popp, proprietor of the Main, at 1439 Main street. The Main is a popular house, with a thickly-inhabited district to draw upon for business, and big houses are the rule. In order to accommodate patrons the management has now and then made concessions in the matter of admitting people, but Mr. Popp has decided that he will have to adhere strictly to cold, hard rules, hereafter. The reason is that he was fined $25 and costs in the municipal court on the charge of allowing people to stand in the aisles, while another charge, of allowing the exits to be blocked with baby carriages, was dismissed. It is a clear case of too much prosperity, Mr. Popp admits.

Luke McLuke Writes "Whozoo" to Save Zoo.

Cincinnati, O.—The "Save the Zoo" campaign is to have the benefit of a moving-picture production based on a scenario written by one of the country's most popular humorists, the famous Luke McLuke, a local man. The scenario is called "Whozoo?" and is said to be a fine example of "McLuke" humor turned to the purposes of the film. This is the means adopted by the Motion Picture Exhibitors' League to aid the Zoo project, and the film, which is now in course of making, will be shown all through Southern Ohio for the benefit of the Zoo fund. A day at the Chamber of Commerce has also been set apart for the Exhibitors' League, on which they are to present "stunts," and receipts at the members' houses on that day will be divided with the Zoo. On the whole, it is probable that the exhibitors will manage to get together one of the largest donations received from any one organization in the Chamber of Commerce.

Local Mutual to Have Better Quarters.

Cincinnati, O.—The Mutual Film Co. is making arrangements for substantial increases in its local branch, having taken a lease on the building at 224 East Seventh street, a block from its present quarters. It will occupy the whole structure, which will give it a great deal more space than it has available at 111 East Seventh street, where it is now located. Possession will be given in a short time, and Manager Floyd Lewis is planning an arrangement of the space which will make it possible to handle business much more expeditiously than is now the case.

Mayor Livingston Bans "Unborn."

Newport, Ky—Mayor A. J. Livingston has forbidden the management of the Strand theater, on Monmouth street, to proceed with arrangements to exhibit the much-discussed picture, "The Unborn," which was booked for exhibition at the house named recently. According to the mayor's letter, "the advertisements themselves were sufficient to condemn the picture," which accordingly will not be shown in Newport. "The Unborn" has been shown all over Ohio, with the approval of the Ohio Board of Censors.

Tables Sunday Closing Petition.

Canton, Ohio.—A petition circulated by the W. C. T. U. for the purpose of securing Sunday closing of moving-picture shows, with 1,800 signatures, was recently presented to the city council for action accordingly, but the council at once decided that it had no jurisdiction in the matter, and the petition was filed. An opinion was heard from the city solicitor to the effect that moving-picture exhibitions are "theatrical performances" under the old Ohio statute which has been invoked in some instances, and he declared that any citizen can take steps to have such exhibitions stopped. The council refused to see the propriety of taking any steps, however, several members pointing out that many church members attend Sunday moving-picture shows as a matter of course, and that there appeared to be no public demand for the closing of the shows.

Cleveland News Letter

By Herbert Peters, Standard Theater Building, Cleveland, O.

Enjoins Musicians' Union.

CLEVELAND, O.—Charles Pappas, proprietor of the Milo theater, Miles avenue and East 100th street, is the latest Cleveland picture man to see fit to clash with the Picture Machine Operators' Union. Pappas, through Attorney Benjamin J. Sawyer, secured an injunction in the court of common pleas, November 14, restraining the Cleveland Federation of Labor and the Theatrical State Employees' and Musicians' Unions from circulating cards reciting that the Milo theater does not employ union labor. Judge Levine granted the injunction after hearing arguments of counsel for two days.

Pappas operates his own picture machine and has done so since the clash with the operators several months ago, when a new wage agreement granting an increase was signed by many theaters. The proprietors of about a dozen local theaters are operating their own machines.

The Lucier theater in Lakewood obtained a similar injunction a few weeks ago.

Screen Club Holds Smoker.

Cleveland, O.—The first annual smoker of the Cleveland Screen club was held the night of November 14, in the auditorium of the Elks' club. Chorus girls, vaudeville acts, comedians and cabaret maids from the Hippodrome, Miles, Empire, Star and other local theaters contributed the entertainment, which kept the crowd lively until well toward morning.

The entertainment program was arranged by George Erdman, president of the Screen club; Phil Isaac of the Empire, Manager Royal of the Hippodrome, Manager Drew of the Star, and George Cole of the Cleveland Leader.

The Screen club is now planning a banquet New Year's Eve.

Charity Day a Week Till Xmas.

Cleveland, O.—The Alhambra theater and the New Mall theater are to have a "charity day" as a regular feature each week between now and Christmas. Children will be admitted without charge on that day, but will be asked to bring a gift of food, toys or clothing for distribution to other children through the Associated Charities. The "charity days" have not yet been designated.

Reserve Proposes to Resume.

Cleveland, O.—According to M. E. Beckwith of the Reserve Photo Plays Company, that corporation is likely to resume productions of comedies in the near future. A stockholders' meeting was held November 18 to complete definite plans for the future of the company. The new studio on the sixth floor of the Wilshire building is still being maintained, but is little used.

DETROIT NOTES.

Plan Two Large Theaters.

Detroit, Mich.—Wadlow & Wilkinson, owners of the Virginia Park theater, Detroit, not only will build a new house where this theater now stands, but they also plan a large theater, seating about 2,000, at Seward and Twelfth streets. Plans are now being drawn for both houses.

New Houses to Open.

Detroit, Mich.—The new Del-The theater, Mack and Holcom, Detroit, is scheduled to open about December 9th. It accommodates 1,100. The new Rialto, Gratiot and Mt. Elliott avenues, will open about December 18th.

Many Detroit Business Changes

Several Local Exchanges Have New Managers on Account of Resignations—City Will Miss Several of Those Who Have Led in Good-of-the-Business Work in this Place—Guy S. Trask Was President of Three Active Clubs.

By Leslie Smith, 402 Free Press Building, Detroit, Mich.

DETROIT, MICH.—The past ten days have seen more changes in the management of the Detroit film exchanges than ever before. Those who resigned did so for the reason that they are making changes which they believe to be for their best interests. Some of the men have been active in the uplift of the local industry and their leaving is badly felt. Its does seem too bad that the managers of film exchanges can't stay longer, but then it's a "moving" business.

Guy S. Trask Leaves Local Mutual.

Guy S. Trask, for the past two years manager of the Detroit office of the Mutual, tendered his resignation, taking effect on Saturday, Nov. 18. During his administration the business developed to that stage where Detroit stood first of all the Mutual offices in the United States. Mr. Trask was well liked in Michigan. He was president of the Reel Fellows, Screen and F-I-L-M Clubs of Detroit, and was the man who made plans for a film building in Detroit. No announcement is ready as to his future connection. He left for New York on Nov. 21 to confer with a number of the New York producing companies. We certainly hope to see Mr. Trask back in the fold.

A. I. Shapiro Goes to Buffalo.

A. I. Shapiro, manager of the Triangle exchange in Detroit, has tendered his resignation to take effect the first of December. He has been in charge at the Triangle for the past eight months, and was previously manager of the Fox exchange in Detroit previous to which time he traveled New York state for Fox. He is resigning to manage the Buffalo exchange which will be opened at once by Lew Rogers. Mr. Rogers was with the Fox Film Corporation for eight years, and resigned to handle big features in New York state, outside of New York City. He will open offices in New York and Buffalo. Mr. Shapiro is getting a larger salary, and believes he has a better opportunity to get ahead. No successor has yet been appointed. We will certainly be sorry to see Shapiro leave us.

Louis Nathan Goes on Road.

Louis Nathan, manager of the K-E-S-E exchange, Peter Smith building, Detroit, has resigned to go on the road in Michigan. He is succeeded by W. H. Irvine, formerly at the New York office of George Kleine. Mr. Nathan came to Detroit about four months ago from Chicago. He will spend a part of each month at Detroit, assisting Mr. Irvine.

Dave Prince to Manage Local General.

E. M. Ames, for the past six months manager of the General Film exchange in Detroit, has resigned and has returned to New York City, his home. Mr. Ames succeeded A. J. Gilligham as manager in Detroit, having come from the New York office of the General. He is succeeded by Dave Prince, formerly manager at the company's office in Dallas, Texas.

Harry Dull Heeds International.

R. A. Von der Goltz has resigned as manager of the Detroit office of the International Film Service, and is succeeded by Harry Dull.

W. A. Ward to Manage Art Drama.

W. A. Ward, manager of the Detroit office of the Unicorn Film Service, 183 East Jefferson avenue, has resigned to become manager of the Detroit office of the Tri-State Film exchange, which controls the Art Drama productions in Michigan. Art W. Blankmeyer, president and general manager of the company, expects to have Detroit offices established by the end of the month.

Geo. J. DeButte Appointed Manager.

George J. DeButte, for the past five years at the Detroit office of the Mutual as assistant and formerly assistant manager at Toledo, has been appointed manager at Detroit, succeeding Mr. Trask. J. C. Mack, formerly manager of the Toledo office, takes the assistant managership at Detroit.

"War Brides" Opens in Detroit.

Detroit, Mich.—"War Brides" opened at the Broadway-Strand theater, Detroit, Sunday, Nov. 19, to tremendous business. In this connection it might be noted that Detroit was the second city in America to get "War Brides," being preceded by New York, where it is still showing at two-dollar prices. Harry I. Garson, who controls the Michigan rights to the Brenon productions, plans to put "War Brides" on the road as a traveling production, playing it on a percentage basis, and getting top admission prices. It will likely run from three to four weeks at the Broadway-Strand, after which it will play a week at the Liberty theater, Detroit, for a full week. The local newspapers spoke of "War Brides" as being even greater than the "Birth of a Nation."

Program Notes in Detroit.

Detroit, Mich.—John H. Kunsky has taken the first-run franchise in Detroit for World Film productions, and will show them at his downtown theaters, starting the first of the year. He has the option of showing them at the Liberty, Washington or New Madison. The latter house will not be completed before the middle of February, according to the present outlook. Mr. Kunsky still holds the first-run franchise on Greater Vitagraph productions. The week of Nov. 12, Samuel Dembow, manager of the Detroit World exchange, had two downtown theaters in Detroit showing the first-run World—the Broadway-Strand with "Bought and Paid For," and the Liberty, with "The Hidden Scar."

The first-run Metro franchise has been placed with the Majestic theater, Detroit, same becoming effective the first of January. Both the Metro Film Co. and M. W. McGee, manager of the Majestic, confirm the report. "Metro pictures will be shown in conjunction with our other pictures from other companies," said Mr. McGee. "We have added the program without disturbing our other booking arrangements."

Club Hears of New Film Building.

Detroit, Mich.—The F-I-L-M Club of Detroit at its regular meeting, Nov. 16th, listened to an address by Professor Colton of the National Safety First Society. He emphasized the great importance of taking every precaution in the handling of film, inspecting it, etc. His advice was timely and valuable. At this meeting the proposed film building was also discussed. It is definitely settled that the building will be erected on East Elizabeth street, near John R street, adjoining the Joseph Mack building. It will be ten stories high, fireproof and constructed absolutely in accordance with the requirements of the city ordinance. Work will start at once and same will be completed early in the spring. This is indeed good news to the exhibitors of Detroit and Michigan, as it will greatly facilitate their making calls.

Saenger Reunion at Shreveport

New Orleans Day Is Celebrated at Fair Grounds by Visit of 250 Saenger Forces —Speeches by Mayor Behrman and Other Notabilities—Some of the Prominent Picture Business People Who Were Present.

By N. E Thatcher, 3801 Canal St., New Orleans, La.

NEW ORLEANS, LA.—The reunion of the working forces of the Saenger Amusement Company at the Shreveport Fair Grounds, Sunday, November 5, was one of the feature events of the celebration of "New Orleans Day." The Saenger interests instructed their forces in Texarkana, Monroe, Alexandria and New Orleans to report at headquarters in Shreveport, and accordingly, nearly 250 men and women assembled at the Majestic theater.

Headed by E. V. Richards, general manager, the Saenger employees formed in line on reaching the Fair Grounds and marched through the midway and along the different avenues, stopping at the Coliseum, where a delightful repast was served. The employees were guests of the heads of the firm, Julian and A. D. Saenger, who spared no expense in making the Saenger celebration the great success recorded.

Al. G. Shear, representing the New Orleans office of the Consolidated, was toastmaster, and among those to briefly address the Saenger forces were Mayor Behrman of New Orleans, Mayor Ford of Shreveport, Commissioner Harold W. Newman of New Orleans, and "Ned" Rightor, also of New Orleans, grand exalted ruler of the Benevolent and Protective Order of Elks.

In his talk to the Saenger forces, Mayor Behrman said he was especially gratified at the privilege to address the little army of Saenger employees. "I am doubly pleased with the honor," said the mayor, "for we are preparing to give you people a warm welcome when the Strand theater, being built by the Saenger interests at Baronne and Gravier streets, is opened about the middle of February. You are building a great theater there and I am sure the people of New Orleans will be glad to number you one of them."

The novel plan of bringing the Saenger forces to Shreveport to attend the fair and the family reunion attracted much attention at the fair grounds. The delegations from Texarkana was headed by Arthur Hardin, manager of the Saenger interests in that city; Park Moore represented the Monroe delegation, with J. E. Manning at the head of the Alexandria organization. Miss Eva Vernon, another of the popular managers engaged by the Saenger interests, also came to Shreveport to take part. The New Orleans-Saenger organization was represented by Commissioner Newman and Emile V. Stier, who will direct the company's publicity in New Orleans. The party included 250 men and women employed by Saenger Amusement Company.

The closing event at the hall was the taking of a motion picture of the Saengers, Mr. Richards, D L. Cornelius, assistant general manager; Mayor Behrman, Mayor Ford, Commissioner Newman, Mr. Rightor, James A. Robin, Walker Ross, Albertus Koch, Thomas McDermott and others of New Orleans. The picture was made as the New Orleans officials and the Saenger employees were leaving the Coliseum. This picture will be shown here in the Majestic theater and also will be used at the opening of the Saenger's Strand theater in New Orleans about the middle of February.

Harry M. Owens Heads Triangle Exchange.

New Orleans, La.—Harry M. Owens, of Atlanta, Ga., has taken charge of the local Triangle film exchange and has been busy for the past few days making the acquaintance of the exhibitors and becoming familiar with the details of the office.

A. W. Goff Hints at New Departures.

New Orleans, La.—A. W. Goff, of the New York offices of the Greater Vitagraph company, was a visitor here recently and spent the day going over the local situation with Manager Steinson. The Greater Vitagraph New Orelans territory has lately been largely increased by the addition of Mississippi and parts of other states, and the addition compels a lot of clerical work in getting it down to the usual smooth manner of conducting Vitagraph business. Office politics in the Vitagraph camp is the most unpopular form of amusement that can attract the attention of an aspiring employe. Merit is the only recognized standard for promotion, and Mr. Goff declares that he never allows a deserving man's antecedents to interfere with his advancement. Great change affecting the public's direct interest in photoplays are under contemplation, declares Mr. Goff.

Nat Ehrlick to Manage Isis.

New Orleans, La.—Nat Ehrlick, who since the establishment of the Triangle film exchange in this city has been its manager, has resigned to take over the management of the Isis theater, which has been without an experienced head since F. A. Blankenship resigned some weeks ago to ultimately become connected with Boehringer Amusement Company. Manager Ehrlick is the dean of the motion pictuee exchange men of New Orleans, having been connected with the film business for the past ten years. He has a host of friends in this section of the country, and is an expert showman. He doubtless will keep the Isis theater up to the high standard at which it was maintained under the Blankenship management, and that means that it is the best suburban theater in the city. He believes in the personal equation in the conduct of a neighborhood theater, and he will see to it that all of his patrons have the very best of treatment.

Nat Ehrlick.

College Theater Closes.

New Orleans, La.—The College theater, one of the prettiest and best appointed theaters on St. Charles street, which is close to the downtown quarter, has been closed by Manager Billiet, and the equipment is being sold. Ill health is the prime cause for the move, and unsatisfactory service added its quoto until the final determination to close was made.

Pushing Work on New Strand.

New Orleans, La.—So anxious are the builders of the Strand theater to push their house to completion that a night shift of steel workers is to be installed in the hope of gaing valuable time. This is almost an unprecedented move in building circles in this section for the people have that happy faculty of never allowing Old Father Time to chase them around very much. It is the expectation to make double speed by the employment of a night shift in the steel construction.

Atlanta News Letter

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

Criterion Starts Open Booking.

ATLANTA, GA.—A wide-open-door policy is this week announced by the Criterion theater.

The Criterion management state that from now on it will be wedded to no one service. On the other hand, it will strive to select the highest class attraction that all the services can offer. In this way it believes that it can furnish its great patronage with entertainments every day in the year that the patrons will really appreciate.

The Criterion theater opened its doors on its first Sunday show when the Atlanta lodge of Elks gave the second of a series of benefits for the purpose of raising a Christmas charity fund to be distributed among the poor of Atlanta.

Sig Samuels, owner, and Willard C. Patterson, manager of the theater are Elks, and for this reason they consented to open their theater Sunday.

J. R. Simpson Goes to Southern Paramount.

Atlanta, Ga.—John R. Simpson, Jr., formerly connected with the Central Bank and Trust Company, of Atlanta, has joined the Southern Paramount Company, in capacity of manager of the Strand Film Company, handling special features booked in the South.

Bellwood Benefit for Strikers.

Atlanta, Ga.—The Bellwood theater was open Sunday afternoon and night. The proceeds were used as a relief fund for the striking linemen and carmen of the Georgia Railway and Power company.

A committee of strikers were in charge and acted as ushers. No admission was charged, but all who entered gave liberally to the fund to buy coal, clothing and food for the strikers' families in Atlanta.

"Less Than the Dust" at the Criterion.

Atlanta, Ga.—The first showing of the Artcraft Corporation's productions in Atlanta will be "Less Than the Dust," at the Criterion theater, November 29th.

Vaudette Had Lawyer Guests.

Atlanta, Ga.—Members of the Atlanta Bar Association and law students of Atlanta were guests of the Vaudette theater at the first public showing in Atlanta of "And the Law Says" at the Vaudette theater Sunday afternoon.

H. F. Tucker Managing Local G. F.

Atlanta, Ga.—H. F. Tucker, formerly manager of the Jacksonville, Florida, office, has been appointed manager of the Atlanta office of the General Film, succeeding Mr. C. C. Ezell, who returns to Dallas, Texas, for the same company.

To Remodel the Strand.

Atlanta, Ga.—The Strand theater will be remodeled on the inside within the next few days. Preparations are being made to repaint and redecorate the house, and the lobby will be considerably brightened. The Strand is one of the most magnetic and attractive motion picture theaters in Dixie.

Mrs. Vail With Paramount Publicity Department.

Atlanta, Ga.—Mrs. Grace Wyndon Vail has joined the publicity department of the Southern Paramount Company, Atlanta. Mrs. Vail is one of the best-known publicity women in the United States.

Charley Kessnick, manager of the Mutual Film Corporation, has returned from a trip over his territory.

Harry Groening Heads Atlanta Loew Interests.

Atlanta, Ga.—Harry Groening, who has been manager of the Loew house in St.

Paul, has been in Atlanta since the reopening of the Grand theater, and announcement is now made that Mr. Groening will be permanently in charge of the Loew interests in Atlanta. Mr. Groening will move his family to this city.

KENTUCKY NOTES.

A Good Run of Business.

Louisville, Ky.—Fine open weather so far this fall has been responsible for steady and large attendances at the down town theaters, and Sunday night business has been so good that standing room has been about all that the theaters have had to offer on Sunday for the past few weeks. Matinee and week-day evening performances have also brought better attendances than usual, and the exhibitors are rapidly making up for the quiet period during the excessively hot summer just passed through. Houses out in the state are also getting a good run of business in most cases. It is a question in the minds of some of the small-town exhibitors whether or not the returning skating rink craze will affect business to any extent, but at the most it will be for a very short time, as this form of amusement generally palls after a few weeks.

Lexington's Strand Stock Deal

M. Switow's Interest in the Largest Kentucky Picture House Being Transferred to Colonial Amusement Company—Deal Will Not Change the Control of the House—Changes to Be Made in the Theater Building.

Ohio Valley News Service, Correspondent, 1104 Starks Building.

LEXINGTON, KY.—J. B. Elliott, president of the Colonial Amusement Company, has been made general manager of the Strand theater, owned by the Phoenix Amusement Company, pending the final transfer of the stock held by M. Switow of Louisville, president and general manager of the Phoenix Amusement Company, to the Colonial Amusement Company, negotiations for which have been in progress for some time. The stock of Mr. Switow, however, does not give the Colonial Amusement Company controlling interest in the Phoenix. Slaughter Sparks, active manager of the Strand, is to continue in that position. The Strand theater, built about eighteen months ago, is the largest seating house in the state.

Plans have been completed for a number of changes in the theater, whereby the seating capacity will be decreased, and the first floor capacity cut to 900. The new leather seats are to be placed 38 inches from back to back, instead of 30 inches as is now the case. New carpets are to be laid throughout the aisles, and the box office is to be placed on a line with the sidewalk, instead of between the entrance and exit doors of the foyer. A new screen and two Powers' 6-B machines are also to be installed. The heating facilities of the theater are also to be improved, and the present pipe organ is to be used but fifteen minutes during each hour, and orchestra furnishing all additional music. It is also planned to improve the film service.

It is reported that the Phoenix Amusement Company and the Colonial Amusement Company will retain their individuality, although Mr. Eliott will administer the policy of both concerns. The Colonial company also controls a string of theaters in other cities in the Blue-grass section.

Jackson, Tennessee, a Live Picture City

State's Fifth City Has Four Moving Picture Theaters of Importance—Furnish the Best Shows Obtainable.

By J. L. Kay, 1014 Stahlman Building, Nashville, Tenn.

JACKSON, TENN.—Four picture theaters of importance are located in Jackson, the state's fifth largest city. The principal house is the Lyric, with a seating capacity of 1,000, running seven reels of pictures daily, with one vaudeville act, for ten cents. Triangle, Fox, Kleine-Edison, World-Brady, and the "Yellow Menace," "Shielding Shadow," "Girl From Frisco," and "Who's Guilty" series round out a liberal program service. D. L. Williamson is owner and manager of the Lyric.

The Elite theater is a house of 350 capacity, and runs the Mutual program exclusively for five cents admission. This house is open from 1:00 to 11:00 P. M., without stopping at meal time, as is the case in connection with a large part of the houses throughout the state, outside of the principal cities. The Princess seats about 400, and also runs from 1:00 to 11:00 P. M., using the Greater Vitagraph, Metro and Universal service. The Marlowe is a combination road show and picture house, of which Mr. Williamson is lessee and manager. The Jackson public is loyal to the pictures, and patronage is consistent.

Artcraft at Knickerbocker.

Nashville, Tenn.—The first of the new Mary Pickford Artcraft pictures, "Less Than the Dust," will make its appearance at the Knickerbocker on December 4, and will run for an entire week. The popularity of Little Mary in Nashville gives assurance that a week will be required to satisfy the public demands. Manager Wassaman has also booked "The Lass of the Lumberlands," Helen Holmes' big series, at the Crystal, his other Nashville house.

Alpine a Live Suburban House.

Nashville, Tenn.—One of the most enterprising suburban theaters is the Alpine, located on Jefferson street. This is one of the few suburban houses advertising its programs in the daily newspapers, and is well patronized when others fail to attract. Best second run features are shown at five cents, with comedies and special music.

Webster on Road for United.

Memphis, Tenn.—Daniel Webster, special representative of the United Film Service, is traveling out of the Memphis office, making the rounds of northern Mississippi in the interest of "The Yellow Menace," "Mutt & Jeff," and "Hans & Fritz."

Bijou has Weekly Feature Night.

Nashville, Tenn.—Friday night of each week is set aside at the Bijou theater as "Colored Society Night," at which time special feature pictures and a full orchestra are provided. The Bijou is probably the largest house in the South operated exclusively for negroes, and Manager Milton Starr is furnishing his patrons with high class pictures.

Majestic Signs With Fox.

Memphis, Tenn.—A contract has been closed by the Majestic theater to show the William Fox Super-features, which are also booking heavily at other points in the state. This house also played to capacity during the four days run of Clara Kimball Young in "The Common Law."

New Theater in Grenada, Miss.

Grenada, Miss.—The Majestic theater was opened for business on November 22, as a combination playhouse and moving picture show. The new house is under the management of Sam Stein, but active supervision of the pictures has been placed in charge of Miss M. E. Rollins. Miss Rollins is an experienced theater manager, having operated the small Majestic at this point for some time.

New Loew House for Birmingham.

Birmingham, Ala.—Following closely upon the announcement of a $700,000 theater for Memphis comes advice that E. A. Schiller, of the Schiller Amusement Company, and Marcus Loew, of the Loew Circuit, are preparing to operate a new house in Birmingham, and arrangements have practically been completed for the construction of a theater. Local capital is understood to be interested in the project. It is proposed to make the Birmingham house a part of a circuit composed in part of Memphis, Birmingham and Atlanta. Mr. Schiller now operates the Bijou in Birmingham, as well as a number of other important theaters in the South and West.

New Company for Colored House.

Louisville.—The Paradise Amusement Company, with a capital stock of $400 has been incorporated to operate "The Paradise," a colored moving picture theater at 104 East Green street, which has just come into the hands of the present incorporators, who are: R. H. Jewell, A. P. Wilson, J. Jewell and J. Mitchell.

Brownie Theater Opened.

Middleboro, Ky.—The Brown Amusement Company, on Saturday, November 25, opened its new theater "The Brownie" at 1918 Cumberland avenue, upon which work has been pushed for several months. The new theater takes the place of the "Amuzu," which was closed on November 9, 1916, after a prosperous run of five years. The old building is being remodelled into a restaurant, it having outgrown its usefulness due to its small seating capacity. The new house is modern in every respect and a credit to the city.

Reopening of Columbia at Paris.

Paris, Ky.—The Columbia theater, closed for several weeks while being remodelled, has been completed, refurnished and was recently opened under the management of Charles Taggart, of Cynthiana, assisted by Harry Mitchell, formerly with the Paris Grand. The Brady production, featuring Gail Kane in "Paying the Price," was the opening feature.

Says the Price Might as Well Be 25 Cents.

Louisville, Ky.—It's just as easy to get fifteen and twenty-five cents as a nickel, according to the management of the Casino theater, which has raised prices, and which at present is creating enough interest to make people want to see the shows. According to Johnson Mussellman, connected with the management, it makes no difference whether it is a burn or an opera house, the people will come and pay the price if you can get them interested. Last week the theater put on "Doc" Foster's "Chinatown San Francisco & Barbary Coast" pictures, using several supes who were dressed as Orientals to attract attention in the lobby. The latter was decorated with lanterns, streamers, etc., to carry out the Chinatown idea, and the people paid the price. This week "Fighting in France" was shown, several men being dressed as French soldiers, and posed in the lobby where numerous guns, special scenery, etc., was used. In addition a phonograph was kept busy playing the martial strains of "The Marseillaise."

Kansas City Local Censors

City's Film Men Were Dreaming of Co-operation When Out of the Blue Sky Two Exhibitors Are Arrested—"Called in" Film and the Work of the Local Board—Lobby Displays Are Attracting Attention.

By Kansas City News Service, 205 Corn Belt Building, Kansas City.

KANSAS CITY, MO.—Kansas City has had more experience and information with reference to censorship the past week than in many moons before. And the net result is rather a puzzle—sort of a cross between exasperation that censorship exists anywhere, and uneasiness that even further defects in the present systems may develop.

A Plan for Co-operation.

Things were going along nicely last week, with Miss Mary Gray Peck, connected with the National Board of Review, talking to the Parent Teachers' Association, the Federation of Women's Clubs, the Atheneum and other organizations, on the duty of women to encourage the better pictures, and the need of a plan to get the best juveniles before the public. The women took to the suggestion well, and Miss Peck received great encouragement. She took the position that it was not censorship that the picture field needed, which would merely eliminate a few pictures that certain people thought were unfit. The real need was for some agency to put into circulation, and secure support for, the pictures that were really good. Her's was a constructive plan. Hardly a plan, though, since she did not tell exactly how this encouragement was to be given. She talked before the Screen Club one evening, suggesting the advantage of a circuit on which a juvenile program might be sent out. She asked that the film men help to solve the question of getting such a program on a circuit.

Two Exhibitors Arrested.

But the pleasant feelings left by Miss Peck's visit were offset by the arrest of two exhibitors and two film men on charges of showing pictures that lacked the approval of the local censors. The recreation department of the board's public welfare had "called in" the picture "Purity" for review. It was shown without review. Thereupon, while the first showing was being made, November 19, the manager of the Maze theater, and Mr. Eisen, who had the state rights and was booking the picture, were arrested, charged with violating the ordinance. The next day Manager Mason of the Rialto and Manager Goldberg of the Federal Film Service, were arrested on a similar charge, for showing "Save Your Daughter" without review. These cases are pending.

The arrests, and the local agitation with reference to pictures, are culminations of a condition that has been simmering some time. Last week many women and men called the censors, complaining of the advertising of pictures, and asking if the pictures were really as bad as the ads. stated, and as the pictures displayed in the lobby would indicate. F. F. McClure, head of the recreation department, of course, answered that pictures shown were in practically every case innocuous, whatever the advertisements might promise.

The two arrests for failure to submit possibly questionable, so far as was known, pictures to the censors, are exceptions in Kansas City, for, according to Mr. McClure, head of the censoring department, the film exchanges are exceedingly punctilious in such matters. The trouble, he said, was chiefly from states rights people, who allege ignorance of the city regulations.

"Calling In" for Review.

The Kansas City censors have no facilities for censoring all the pictures shown. Therefore, they call in for review, only pictures on which questions have been raised by the Chicago, New York or Kansas boards. This is simple enough for the managers of exchanges who understand it, but leaves a chance for trouble for newcomers. Because of these occasional difficulties, and the apparent impossibility of avoiding trouble with state rights people now and then on account of their ignorance of local conditions, it is likely that more help will be given local censors, so that they can establish a practice of censoring everything. If this is done, the exhibitor need not trust to anybody but himself as to the possibility of interference from the board—he can always know whether the local board has aproved the picture. Otherwise, there is always the chance that the exhibitor may not be fully informed as to his position.

Board of Welfare and Lobby Displays

It is quite sure that the board of welfare will take action shortly with reference to lobby displays of a questionable nature, perhaps on the ground that they advertise pictures which are not shown on the screen. In this, the board will have the assistance of the vigilance committee of the Ad Club.

E. R. Pearson Leaves Kansas City.

Kansas City, Mo.—E. R. Pearson, manager of the Vitagraph Film Company at Kansas City, announced that his resignation is effective at the convenience of the company at any date prior to December 1. Mr. Pearson has been very active as chairman of the executive committee of the Amusement Association of Kansas, having to do with censorship in Kansas, particularly pertaining to legislation looking to a repeal of the entire law. His leaving causes his resignation of that position as well as treasurer of the Kansas City Screen Club. Mr. Pearson expresses himself as willing to return to Kansas at any time during the anti-censorship campaign of the present session of the Kansas Legislature, which may be quite possible since he has taken a month's vacation and first real rest for six busy years in the film business.

He will resume a connection with the film business in a responsible position with another firm about January 1. To his many friends, both exhibitors and exchangemen, Mr. Pearson is exceedingly grateful for their splendid co-operation and valued friendship, and he proposes to keep forever fresh in his memory his years of service with the Vitagraph Company as one of the most pleasant periods of his life. He also hopes to have the pleasure of being of future service.

Mr. Pearson expects to call a meeting of the committee of the Amusement Association of Kansas before leaving Kansas City to take his new position, at which he hopes to settle the censorship situation favorably to all concerned, and he will go to Topeka to get things in as good shape as possible before his leaving.

W. C. Gookin, formerly manager of the Vitagraph branch at Toronto, Canada, who was sent to Omaha with the intention of starting a branch there, will instead become the new manager at the Kansas City branch.

The Historical Society's Use of Films

Kansas City's Pageant-Film Company's First Picture Shown to 1,100 Persons at One Dollar a Seat—Distribution of Picture.

KANSAS CITY, MO.—The Alamo theater, one of the finest suburban houses in Kansas City, Mo., was the scene November 17 of a unique moving picture show—the first presentation of "Two Girls and One Bonnet." This is the first of the pictures produced by the Pageant-Film Corporation of Kansas City in collaboration with the Missouri Valley Historical Society.

One of the unique features was that the admission was one dollar—and 1,100 people paid the dollar to see the five reels.

"We are going to push the moving picture as a phase of our work, both for collection of reels for our archives, and for arousing local interest," said one of the officers.

"Two Girls and One Bonnet" will be released through the Pageant-Film Corporation direct to exhibitors, usually in connection with plans of the Society for local historical work in special districts. It is expected that the display of this picture, for instance, that tells a story around a series of scenes near Kansas City, Mo., will stimulate other communities to dig up historical incidents and costumes, and gather data about their own districts. All of which will be advantageous to the plans for the Missouri Centennial in 1920. The society will meet in Kansas City shortly, to make further plans for this centennial, and representatives will be present from 114 counties which have centennial societies. Plans will include the showing of this picture, and the making of others.

The Pageant-Film Corporation gives, from its share of the earnings and not from the net earnings of the exhibitor, a proportion to the Missouri Valley Historical Society.

The Exhibitor and His Neighborhood

A Kansas City Picture Man Who Keeps in Close Touch with His Local Parent-Teacher Association—How It Works.

KANSAS CITY, MO.—W. A. Morris has bought the lease of the Barrymore, Thirty-ninth and Summit streets, and is now operating it. Mr. Morris is an old-timer in the business. He established the Eagle moving picture house at 507 Minnesota avenue, Kansas City, Kan., in 1910; in 1912 he moved the show to Central avenue, and sold it at a profit. He has been out of the business since.

Mr. Morris is catering to the Parent-Teachers' Association of his district of the city. He meets with the associations weekly, and talks over with them the pictures they would like to see run. They prepare a list, from which he makes selections. In return for this practice, the women of the associations are pledged to recommend the Barrymore, and to patronize it. And he is getting much good advertising from it.

Mr. Morris says that he finds no difficulty whatever in making up programs good from the exhibitor's point of view, from the lists supplied by the associations.

The Barrymore idea is being watched with interest, for the reason that most of the houses that draw from the same district cater to the older boys and girls and give big features. Some of the other exhibitors have said pointedly that they do not want the patronage of children; that they can fill their houses without the children. Mr. Morris goes on the theory that the children will lead the older folks into his house, if he can get them started coming.

Prairie State News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Praise for Mary Gray Peck.

Profit Peck to Miss Mary Gray Peck of the Board of Review spoke at the Commercial club under the auspices of the Child Welfare Department of the Woman's club. So thoroughly did she explain the moving picture situation and the excellent work of the National Board that the Fort Dodge Messenger, closed a three-quarter column editorial with the following tribute:—"An hour with an intelligent and entertaining talker with a big grasp of a big subject is an inspiration and those who availed themselves of the privilege of hearing Miss Peck certainly owe a debt of gratitude to the Child Welfare Department of the Woman's Club."

Iowa Theater Changes and Notes.

New Market, Ia.—F. A. Swan has sold his interest in the Isis theater to Tony Pace.

Belle Plain, Ia.—Mr. and Mrs. W. A. Huffman who took over the Nemo theater changed the name to the American theater.

Clear Lake, Ia.—"The Turn of the Road" was shown at the Electric theater for the benefit of the Civic League.

Osage, Ia.—"John Barleycorn" was sponsored at the Lyric theater November 21 by the Women's Christian Temperance Union.

Rockwell City, Ia.—"The Birth of a Nation," played November 20 and 21 at the Empress theater.

In the Dakotas.

Minot, N. D.—The Orpheum theater had a film fire.

Lake Preston, S. D.—George B. Myers sold his interest in the Princess theater to W. H. Olson.

La Moure, N. D.—The Stoddard Opera House is now under the management of Mrs. H. Stoddard.

Fargo, N. D.—Local newspapers report that Petersburg needs a picture show.

Ambitious Springfield Censors

Want Mayor to Appoint Board of Three with Absolute Powers to Handle Both Theaters and Shows—Seem to Think Mayor and the City Council Unable to Cope with the Difficult Problem of Deciding on Such Matters.

SPRINGFIELD, Ill.—A board of censorship was asked for by the Springfield School Clubs Council. The proposed ordinance in itself was objectionable because it planned to regulate the construction and operation of theaters, usurping the powers of the city building inspector and the city electrician. As if this were not enough the movement had barely got under way when one of the women proposed that all Sunday moving picture shows in the city be prohibited.

Just what pictures the agitators had in mind did not appear at the first important meeting. Attorney Fitzgerald, for the exhibitors insisted that the authors of the ordinance should state specifically the immoral pictures that have been shown in Springfield. Twenty persons spoke for the censorship, but not one named a film nor attacked a Springfield theater. The most conspicious objection was made by Rev. Frank Walker Allen, pastor of the First Christian Church. "There is too much kissing," he said. "Boys and girls see it; then try it themselves." The producers were attacked by Rabbi Bloom of the North Fifth street temple who declared that the production "is in the hands of mercenary men who cater to the passions."

All three of the local papers, the Springfield News-Recorder, Illinois State Journal and Illinois State Register, have come to the aid of the moving picture men. These papers contend that in the first place the local situation does not warrant any movement for local censorship. Besides all are opposed to the "un-American" principal of censorship. The present city ordinances are adequate to prevent exhibition of immoral films.

What the Board Would Be.

The proposed ordinance provides a license fee of $10 a year. A board of three to review motion pictures is provided, the members of the board to serve without pay and to be appointed by the [illegible] of police. [illegible] Springfield is the mayor.

Applications for licenses shall, according to the provision of the ordinance, be submitted in duplicate to the mayor and the commissioner of public health and safety, and shall specify a variety of facts, among them the location of the theater, seating capacity, number of exits, width of aisles, size, location and kind of machine booth, number and location of toilets, provisions for ventilation and provisions for lighting.

Licenses of motion picture theaters may be revoked by the board, subject to the approval of the city council at its next meeting.

Board members shall have the power at all times to inspect motion picture theaters and pictures, and to censor and eliminate all films or portions thereof considered objectionable to good morals and public peace, the ordinance provides.

It is also provided that board members shall have power to make arrests for violation of the provisions of any portion of the motion picture ordinance. Penalty for violation of the ordinance shall be punishable by a fine of not less than $50 or not more than $100 for each offense.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Interesting Notes from Filmdom.

Waukegan, Ill.—Carl Mueller, proprietor of the Elite theater left November 13 for Rochester, Minn., to enter the Mayo Brothers sanitarium for treatment for a stomach ailment.

St. David, Ill.—"St. David on the Screen," was an attraction at the Higgins theater.

Peoria, Ill.—Labor troubles at the Hippodrome theater have been settled.

Rockford, Ill.—The present plan of charging all moving picture theaters $100 a year license regardless of seating capacity was declared unjust by Alderman White. The city council may do something about it.

Quincy, Ill.—The Princess theater planned for two days showing of a film made of the members of the Quincy Rotary Club in their revels at their annual picnic.

Oak Park, Ill.—The Whittier school has a moving picture machine. It had a film made of events on the playground. This was shown and the receipts put into a fund for the rental of other films to be shown free to the pupils and their families.

Theater Changes Hereabouts.

Oak Park, Ill.—H. M. Gollos, is now manager of the Park theater, Austin avenue and Lake street.

Johnston City, Ill.—B. T. Arnett of Marion has been made manager of the Opera House succeeding George M. Adams who resigned after three years.

Atkinson, Ill.—The Princess theater here has been sold to Spencer H. Anderson who formerly owned the Wigwam theater in Genesee.

Marengo, Ill.—Neil Wilson has purchased the Royal theater from W. H. Stage.

Centerville's Community Play House Open

Built by Over a Hundred Local Residents and Near-by Farmers at a Cost of $12,000 It Has Been Made Comfortable and Attractive.

CENTERVILLE, Mich.—At the opening of the new Community Play House the Paramount feature "An Alien" starring George Beban was the attraction. This building designed to fill a need in the community life was erected by a stock company composed of more than one hundred citizens of the town and farmers round-about. It was erected at a cost of $12,000, is almost fire-proof, well heated and ventilated and thoroughly supplied with electricity for lighting effects and also has a stage for other entertainments. The motion pictures programs will be taken care of with gold fibre screen and motor driven projector and Paramount service. The shows will be given every Wednesday and Saturday night.

Michigan Theater Notes.

Baroda, Mich.—C. C. Alguire of Coloma has purchased the Star theatre in this city. Mr. and Mrs. Alguire will remain in Coloma there they operate the Coloma theater.

Houghton, Mich.—Manager Pannanen of the Star theater had three matinees for children to see "Hiawatha."

Marshall, Mich.—"The Moment Before" was shown at the Garden theater for the benefit of the Pythian Sisters.

Albion, Mich.—The Censor theater had a fire which destroyed one thousand feet of film. A member of the fire department who tried to enter the operating room was overcome and fell unconscious to the floor.

Flint, Mich.—W. S. Butterfield will erect a new theater to be known as the Palace, at Harrison and Kearsley streets.

IN WISCONSIN.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Local Notes and Jottings.

Watertown, Wis.—The Watertown Gazete says editorially:—"Avoid the theater or moving picture show that has in its advertisements 'Children will not be admitted to see this picture or entertainment.' It is time to call a halt on such entertainments. How can a decent public tolerate them."

West Allis, Wis.—The Loebel theater here expects to be ready for the decorators early in December. This house, which is 47x90 feet will seat 400.

Barabroo, Wis.—"The Birth of a Nation," played a return date at the Ringling theater, November 12 to 16.

Waukesha, Wis.—The Woodmen band was given a benefit moving picture show at the Auditorium.

Beloit, Wis.—James Conery of the Wilson theater lost an overcoat. A week later he recognized it in the theater on a negro. It developed the negro bought it from another negro, who had bought it from another negro—any way Conery got his overcoat back.

Wautoma, Wis.—The W. J. Durham Lumber Company is erecting a new opera house here.

Advisory Board for Northwest

Selecting New Board to Represent Northwest in Work of the National Association of the Industry—Local Exchange Managers, Supply Men and Producers Chosen—Secretary Elliott Will Tell Board What It Is to Do.

By John L. Johnston, 814 Produce Exchange, Minneapolis, Minn.

MINNEAPOLIS, MINN. While Lee A. Ochs was in this city last Tuesday, November 14, with Thomas Furniss, also a member of the executive board of the National Association of the Industry, an advisory board to represent the Northwest was selected from the exchange managers, producers and supply men gathered at the Pathe exchange. J. F. Cubberley, manager Universal exchange, was appointed temporary chairman of the advisory committee and W. K. Howard, manager, Vitagraph exchange, secretary. Mr. Howard was instructed to write National Secretary Elliott to ascertain the duties of the advisory board and then "get busy."

New Mutual Manager—Other Changes.

Minneapolis, Minn.—Another change in a national corporation's local branch film exchange was recorded last Saturday when R. E. Bishop succeeded Walter H. Stafford as manager of the Mutual offices at 22 North Sixth street. This is the seventh change in national organization exchanges within the last four months here.

Mr. Bishop was formerly manager of the Mutual exchange in Escanaba, Mich., and previous to that with the General exchange of Cincinnati. Mr. Stafford, a brother-in-law of J. R. Freuler, came here over a year ago from the Chicago Mutual office and is expected to return there.

With the announcement of Mr. Bishop's arrival comes word that George Lee, formerly with the General exchange of Winnipeg, is to become assistant manager to Mr. Bishop, that A. E. Hardy succeeds J. J. Poitras as cashier and that Ira Mantzke becomes Twin City salesman.

J. F. Cubberley, Universal; W. K. Howard, Vitagraph, R. L. Hewitt, Unicorn; J. E. Friedman, Pathe; J. R. Levy, World; Harry Graham, Kleine, are the other managers who have taken new positions within the last four months.

Booked "Little Mary Sunshine."

Buffalo, Minn.—Father Meyers of the local catholic parish has returned from Minneapolis with Manager J. W. Dudley of the Gem having booked "Little Mary Sunshine" of the Pathe exchange, for a special benefit for the church, at the Gem theater next week.

Independent Film Announces "America."

Minneapolis, Minn.—The Independent Film Corp. has announced rights for the six reel feature "America" taken from the New York Hippodrome show.

S. R. Thompson Wants Partner.

St. Paul, Minn.—With the retirement of O. H. Pherson from the Feature Film Co. exchange here S. R. Thompson, manager, has offered one-third interest in the company for sale.

D. C. McClellan With Westcott Film.

Minneapolis, Minn.—D. C. McClellan returning from the Dakotas which he had been covering for the Universal exchange, resigned and has now gone out over the same territory for the Westcott Film Corp., talking up "The Little Girl Next Door."

Bert Moran Transferred to Canada.

Minneapolis, Minn.—Bert Moran, associated with the local Kleine-Selig-Edison-Essany exchange for some time, has been appointed manager of the George Kleine attractions in Canada and has left for the Dominion to assume his new duties.

What Twin City Theaters Are Running.

A fair idea of what the leading Twin City theaters and their programs.

Minneapolis:—New Garrick, Paramount; Strand, Artcraft, Triangle, Metro; Lyric, open K. E. S. E., World and Vitagraph mostly; New Garden, Universal; New Grand, open, serials mostly; New Aster, Fox, Vitagraph, Pathe, practically open; New Palace, serials, Mutual masterpictures and Vitagraph mostly; Crystal, open, state rights features mostly; Calhoun, open, Triangle Vitagraph, K E S E, mostly.

St. Paul:—Strand, open; Starland, open, Pathe, World mostly; Blue Mouse, Metro, Vitagraph, practically open; Majestic, Paramount, Mutual Chaplins; Princess, Fox, Vitagraph, practically open; Alhambra, Triangle exclusive; Hippodrome, Universal short reelers; New Palace, open.

"Crisis" Will Open in Minneapolis.

The Elliott-Sherman Film Corp. has announced "The Crisis" will be shown for the first time in the United States at the E. & S. Lyric theater, Minneapolis, in December—a distinct beat for the Mill City—and remain at that house indefinitely. Edward Brehaney, son of General Manager Brehaney of the Elliott-Sherman forces will have charge of the first show and following the opening week's run of "The Crisis" at the Lyric he will go to Chicago for the opening run at that metropolis. C. J. Bulliet will have charge of the publicity work for "The Crisis."

Minneapolis Exchange Notes.

The Vitagraph exchange broke all records for business during last week according to a statement issued by Manager W. K. Howard.

Manager Harry Graham of the K.E.S.E. exchange has booked the Edison feature "The Cossack's Whip" in the Lyric theater, Minneapolis, and Strand, St. Paul.

Manie Gottleib, manager, Favorite Feature Film Co. exchange returned from Des Moines last Saturday and has left for a business trip through Northern Minnesota.

Manager H. E. Friedman of the Pathe exchange has received numerous requests for bookings of "The Life of Our Saviour" special Pathe feature. He also booked five Pathe colored features, Gold Rooster plays and Luke comedies in Mrs. T. H. Swenson's Grand theater at Hastings, Minn., recently.

The Favorite Feature Film Co. has obtained territorial rights for the feature "The Libertine."

Following a week's visit with Manager J. A. Bachman of the local DeLuxe exchange Adolph Eisner of the Chicago headquarters left for Kansas City.

M. C. Fagan of the Monmouth Film Corp., New York, spent a day with Manager R. L. Hewitt of the Unicorn exchange talking about the "Grey Seal" serial.

Visitors in Minneapolis.

Among the visitors in Minneapolis last week were: Lee Ochs, New York; Thomas Furniss, Duluth; Tom Foster, Stanley, Wis.; Mrs. H. A. Starkey, LeSeuer, Minn.; Mrs. T. H. Swenson, Hastings, Minn.; Frank Nemec, St. Cloud, Minn.; J. W. Dudley, Buffalo, Minn.; Miss F. Brown, Alexandria, Minn.; M. C. Fagan, New York; Ed Buckley, Foley, Minn.; Forest Secor, Forest City, Iowa.

Local Theater Notes and Changes.

Minneapolis, Minn.—F. C. Hinds has succeeded Paul Byers as press agent for the Minneapolis Orpheum theater.

Minnewaukon, N. D.—J. M. Cubbinson's opera house here was destroyed by fire.

Janesville, Minn.—C. J. Dossett of Madelia, Minn., has purchased the Princess theater here from H. Christiensen.

Minneapolis, Minn.—Harry McClaskey has sold his Royal theater to E. F. Purdy of this city.

Elkton, S. D.—Manager Weickes has sold the Scenic theater to Mr. Raumeir.

Beltrami, Minn.—The Scenic theater here, owned by Olson and Hanson, will be opened this week.

Balaton, Minn.—H. F. Ankrum has bought the interest of his partner, Mr. Shauer in the Gem theater.

Lake Preston, S. D.—W. H. Olson has purchased the interests of G. B. Myers in the local Princess theater.

LaMoure, N. D.—Mrs. H. Stoddard has taken over the management of the opera house.

Marshall, Minn.—V. B. Valleau of Albert Lea has taken over the management of the Barrymore theater.

Stillwater, Minn.—Miss Kaiser has sold the Hilltop theater here to Mr. Carlson.

Springfield, Minn.—Percy M. Pott is the new manager of the Grand theater here.

Seattle News Letter.

By S. J. Anderson, Benvenuto, East Seattle, Wash.

Pathe Office Notes.

SEATTLE, Wash.—Fred C. Quimby, Pathe's Northwest manager, called in his flying squadron this week, viz., William Rankin, E. H. Caston, and P. L. Carrol, for a conference. Plans were made to wind up the bookings on "The Shielding Shadow" so as to have a clean slate for Pathe's new serial, "The Pearl of the Army." Mr. Quimby tells us that eighty-five per cent. of the theaters in the territory were booked on "The Shielding Shadow," and that they expect to do better still on "The Pearl of the Army."

Pathe's road men out of Seattle, who have been making their trips in automobiles, have been compelled to abandon their machines on account of the bad weather.

Manager Makes Theater Pleasanter.

Seattle, Wash.—Mrs. Inge Carstens, manager of the Fremont theater, has resolved to give her patrons something to stay at their home theater for. She has just had a new Hope-Jones Wurlitzer Unit Orchestra installed, and has contracted for Paramount service. We predict that Fremont people will not spend much time at downtown theaters this winter.

Fire in H. A. Johnson's Supply Store.

Seattle, Wash.—Smoke pouring from the windows and doors of the rooms occupied by the Johnson Seating Company in the building at 1214 Fourth avenue, where Metro, World, Fox and the De Luxe Film have their offices, was the cause of a wild fifteen minutes spent by the film men. Mike Rosenberg, manager of De Luxe, was coming down the street when he saw the smoke coming from the windows above his rooms. He dashed in, grabbed a box of his most valuable film, told one of his men to get another, and ran with it out to the end of the alley back of the building. In the other offices there was a scramble for film and valuable papers, while two or three fire engines were called. Eventually it was discovered that there was very little fire to cause so much smoke. It was soon put out with little damage done in Mr. Johnson's place, and none in the film offices.

Seattle Personals.

Seattle, Wash.—R. L. Redlich, coast division manager for Fox, recently arrived in the city, bringing with him Harry Arthur as a new road man for the Seattle office.

Dr. P. Metcalfe, brother of G. A. Metcalfe, is to be connected with the Seattle branch of the Metcalfe supply house.

Guy Navarre, road man for Artcraft, is away on an extended tour of Eastern Washington, Idaho and Montana.

William Mead, road man for Triangle, recently completed a trip through Eastern Washington and has just left for the Oregon territory.

Visitors on film row this week were: J. J. Ungar, special representative for Metro; H. D. Naugle, Coast division manager, Vitagraph; E. Shainwold, Peoples theater, Portland, Oregon; H. T. Moore, Colonial theater, Tacoma; Ed. Dolan, Weir theater, Aberdeen; F. L. Stanwood, Gem theater, Wenatchee; I. L. Williams, Orpheum theater, Snohomish; W. A. Ayres, Sunnyside theater, Portland, Ore.; Carl McKee, Orepheum theater, Everett; C. D. Stickley, Concrete theater, Concrete, Wash.; J. E. Farrel, Colonial theater, Ellensburg; Miss Helen Bideler, Liberty theater, Ellensburg; Madame A. Paul, Lyric theater, Shelton; W. C. Smith, Scenograph, Gresham; Carl Knutsen, American theater, Bellingham; J. V. Rice, Dream theater, Chehalis; J. E. Ferguson, Wenatchee theater, Wenatchee.

Change in Paramount Office.

Seattle, Wash.—C. F. Hill, until this week advertising manager of the Paramount exchange, has been made chief clerk, while J. V. Lynn, of Portland, has taken his former position. Mr. Lynn has had practical experience in the exhibiting end of the motion picture game, as well as years of work as an "ad" man.

Strand Announces Change.

Seattle, Wash.—W. H. Smyth, of The Strand, announcs a change to Mutual star features. The Strand began the new program with Margarita Fischer in "The Pearl of Paradise." Chaplin comedies will also be shown.

PACIFIC COAST NOTES.

Louis Weiss Visits California.

San Francisco, Cal.—Louis Weiss, representing the Moral Uplift Society of America, was a recent visitor here to dispose of state rights in the latest production of this organization. When he started on his trip he did not intend to come to the Pacific Coast, but found the market in the West in better shape than he thought it would be and has sold rights in every state he has visited.

The Lessers Confer on Big Deals.

San Francisco, Cal.—Irving Lesser, manager of the Los Angeles branch of the Golden Gate Film exchange and All Star Feature Distributors, Inc., arrived here recently to confer with his brother Sol L. Lesser, who returned from New York a short time ago. Plans for booking "The Libertine," "War Brides" and other large productions controlled by Sol L. Lesser were carefully gone over.

Walter Preddey to Move.

San Francisco, Cal.—Walter Preddey, who conducts a large machine and supply business on Eddy street, is preparing to remove to much larger and better located quarters. A lease has been secured in a building now in course of erection at Leavenworth street and Golden Gate avenue, and it is anticipated that the move can be made some time in February. Quite a brisk machine business has been done of late by Mr. Preddey, some of the most noteworthy installations being the equipment of the Bay Station theater, Alameda, recently purchased by A. R. Oberle, and new equipment for White's theater, Fresno, Cal.

California Briefs.

Woodland, Cal.—The moving picture theater of Robert Tuft was destroyed by fire on November 13th.

Los Gatos, Cal.—The Strand theater, a new house with a seating capacity of about 1,000 has been opened by M. Black. Music is furnished by an orchestra.

Buying Shows at the Exchange

In San Francisco Where the Exchange Territory Is 600 Miles Long by 150 Miles Wide Seventy-five Per Cent. of the Exhibitors Visit the Exchanges Every Month and Fifty Per Cent. Come into Film Row Every Week.

T. A. Church, 1507 North St., Berkeley, Cal.

SAN FRANCISCO, Cal.—Film exchange men who come to this territory from other parts of the country find that in many ways business is transacted along different lines than is the rule elsewhere. One of the features most widely commented upon is the close association of exhibitors with exchange managers. It is pointed out that in many sections of the country exhibitors but rarely visit the cities from which they secure their films and film exchange managers depend largely upon their traveling salesmen to keep exhibitors in touch with what the exchanges are doing many of them being personally acquainted with but a small proportion of the theater owners in their territory. It is asserted that in many places no more than fifteen per cent of the exhibitors make regular visits to the film exchanges and that in but few territories do more than fifty per cent of the exhibitors come to the distributing centers.

It is estimated that in the San Francisco field, which comprises a territory fully six hundred miles long and one hundred and fifty miles wide, at least seventy-five per cent of the exhibitors come to the metropolis once a month and that half of them are here once a week. The records kept by traveling men indicate that in nine cases out of ten their failure to find an exhibitor at place of business is because of the presence of the latter in San Francisco. Some of these make trips that would be considered excessively long in other territories. There is an exhibitor who makes almost weekly trips from Fresno, two hundred miles away, while several come from Sacramento, almost one hundred and fifty miles, and others make frequent trips from points up to three hundred miles distant.

In analyzing the reason for this a prominent exchange manager has decided that it is first the desire of the exhibitor in California to keep thoroughly abreast of the times, to make a screen examination of the larger productions before booking them, to keep in touch with the methods of successful local exhibitors and lastly, to enjoy the attractions of the Coast metropolis. It is also pointed out that these frequent trips are made possible to many by the magnificent system of highways radiating from San Francisco, which encourages automobile travel. Almost all who have houses within a radius of fifty miles call for and deliver the films booked by them.

Warner Film Attractions Moves.

San Francisco, Cal.—The Warner Film Attractions, which recently opened headquarters at 120 Golden Gate avenue, has removed to the Pacific building at Fourth and Market streets, where four large rooms on the fifth floor have been taken. These overlook the site of the magnificent California theater, now in course of erection, and are near the offices of a number of large film exchanges. Manager J. L. Warner has fitted up the new quarters in sumptuous style and is now ready to receive bookings for "The Crisis," the rights for which are controlled in this territory.

Western Poster Company to Move.

San Francisco, Cal.—The Western Poster Company, now located on Eddy street in what was formerly the heart of the film and supply district, has secured a lease on an entire one-story brick building on Golden Gate avenue, above Leavenworth, between the building of the General Film and the structure being erected for the Fox Film. These quarters will be occupied about the first of December and it is planned to make the store one of the largest in the entire country devoted exclusively to advertising for moving picture exhibitors. The building has a full basement for storage purposes and is well adapted for this business. Arthur Aronson will probably go East at an early date to get ideas for expanding the business of the firm.

New Home for Big Concern.

San Francisco, Cal.—W. O. Edmonds, manager of the far western interests of the Kleine-Edison-Selig-Essanay Service, has made arrangements for taking space in the fine fireproof structure now in course of erection on Golden Gate avenue and Leavenworth street, having signed a lease for quarters adjoining those selected by the Mutual. A fine basement will be provided here and portion of this will be fitted up as an exhibition room, where prospective customers may view anything released by this firm. The present quarters are entirely too small, but they will be made to serve the needs of this branch until the new home is ready for occupancy early next March.

Charles Klopot Enlarges Offices.

San Francisco, Cal.—Charles Klopot, who formerly shared space at 120 Golden Gate avenue with the Warner Film, has taken over the space recently vacated by the latter and is expanding the scope of his business. In addition to handling the large line of comedies and short releases owned by him he is entering the state rights field and is now negotiating for several large productions and desires to bid on still others.

Business Improving.

San Francisco, Cal.—That the moving picture business in this territory is steadily improving is the opinion of H. H. Hicks, manager of the local branch of the General Film. Mr. Hicks states that this concern is now doing the best volume of business of any time this year and that conditions seem to be getting more stable all the time.

Former Stage Comedians Please.

San Francisco, Cal.—Kolb & Dill, whose antics on the legitimate stage a few years ago were enjoyed by thousands and who have a reputation as comedians second to none in the West, are proving to be a decided drawing card in moving pictures, as far as this part of California is concerned. They were seen recently at the Empress theater in a "Peck of Pickles," one of their great stage successes, and Sid Grauman, manager of this vaudeville house made this feature the headliner of the bill. Crowded houses at every performance attested to the popularity of these actors in their home city.

Local Film's Private Presentation.

San Francisco, Cal.—Miss Lolita Perine gave a private presentation of her production "The Lure of Venus," in the Theater St. Francis following the regular performance on the evening of November 16th, this being witnessed by the press and by society folks around the Bay who took part in the production. The film was made in Marin county and has attracted wide attention through the prominence of some of those taking part in it and the discussion in regard to placing it on the market.

Local Censor Gets No Life Job

Portland, Oregon, Secretary of Municipal Film Inspectors Will Hold Position by Appointment and Not One Under Civil Service—Ruling of the City Attorney Who Has Disposed of the Examination for the Position.

By Abraham Nelson, 601 Journal Building, Portland Oregon.

PORTLAND, OREGON.—The fear that the men on Film Row have had for the past few weeks that Mrs. E. B. Colwell, secretary of the censor board, might hold her job for life by virtue of municipal civil service has been dispelled. A day or two before the examination that would place the job under civil service was to take place, the city attorney ruled that the examination could not be held owing to the wording of the ordinance.

The censor ordinance says that the censor board shall consist of seven members who shall serve without pay, the secretary, however, to be one of the seven, the salary for this job being $90 a month. The city attorney held that the job was not a competitive one inasmuch as only an appointed member of the censor board could serve in the capacity and therefore that it did not come under civil service.

Mrs. Colwell indicated that the effort to put the job under civil service and make it permanent was none of her doings nor of the mayor's.

It seemed to film men, however, a scheme to put the present secretary in office for life. Under the city attorney's ruling she may now be deposed by a new administration. Mrs. Colwell said she did not believe a new mayor would take her job from her, however, because she believed that over two thirds of the film men in Portland were favorable to her and her work in cleaning up pictures.

H. H. Brownell, well-known cameraman and film expert, had also filed his application to take the examination and would have been Mrs. Colwell's competitor for the position.

Family Film Matinees.

Portland, Oregon.—A movement has been started by the Federated Clubs to hold family film matinees in selected theaters. Films that appeal to the whole family are shown and the matinee is not billed as a children's show. The program is worked out by a committee from the Federated Clubs and may be the regular program at the selected theater. It is aimed to show three reels of drama, two of comedy and two educational.

The movement on the part of the Federated Clubs has nothing to do with censorship. The Columbia Theater, showing "Less Than Dust" and the Union Avenue with a picked program were the first two theaters selected to try out the scheme.

Song Bird Accompaniment.

Portland, Oregon.—Manager John A. Jennings has enlisted the services of five Hartz Mountain canaries to aid the melodious Sunset organ in its interpretation of the pictures. The birds pick up the tunes of the instrument perfectly and their trills and runs have been the subject of much favorable comment by the audiences. The canaries show streaks of temperment like a prima donna, however, and Manager Jennings has to keep things exactly right or they don't sing.

License Stir in the Valley.

Portland, Oregon.—Geo. Bligh, of Salem, paid his respects to Film Row recently, and said the city council of his town had tried to raise his license fee to $250 a year. After the ordinance was passed Mr. Bligh prevailed upon them to reconsider and now the license is back to where it was before.

In Dallas, where there has been a stiff license fight, O. C. Smith of the Orpheum has succeeded in getting his license cut from $100 to $60 a year. Before the license fight started the fee had been $40.

Pickford is Again Star.

Portland, Oregon.—The People's Amusement Company has rechristened the Pickford theater the Star. This popular Washington street house had previously borne the name Star for many years. The renaming of the Star was done through a contest conducted by the company and 3,478 names suggested by the patrons of the company's two theaters.

Mutual Exchange Notes.

Portland, Oregon.—The Mutual exchange has been exceptionally busy during the past few weeks on the campaign connected with "The Lass of the Lumberlands" and Manager G. A. Reed is getting ready for the exploitation of "The Sequel to the Diamond from the Sky." Booker Hanson has now installed a lock on his door operated from the booking desk and only one person is allowed to enter the booking room at a time. Traveler A. S. Kirkpatrick is getting to be a champion serial salesman, says Manager Reed.

Pertinent Portland Briefs.

Portland, Oregon.—Joe Merrick, the genial Universal road man, was in Portland recently after a successful trip through Eastern Oregon.

Portland, Oregon.—E. C Wood, general manager of the American Photoplayer Sales Company, San Francisco, was a recent visitor.

McMinnville, Oregon.—C. L. Dagg, who recently purchased the Star theater, has made extensive alterations in the house, tearing out the balcony. The theater was closed for a week, re-opening November 18.

Portland, Oregon.—J. G. Sill, cameraman, has been exceptionally busy making copies of the "Pendleton Roundup." He has been developing at the rate of 12,000 feet a week for the past few weeks.

Emmett, Idaho.—C. D. Buckman opened the new Electric theater, November 8 with Mutual's "The Decoy." The Electric seats 450.

Portland, Oregon.—C. H. Feldman has come down from Seattle to work Portland territory for the G. F.

Goldendale, Wash.—Brooks and Camplin have put in a new operating booth at the Star theater, also installed a new machine.

Bend, Ore.—R. C. Rudow's new theater will open soon.

Prineville, Ore.—L. C. Morgan, who recently sold the Lyric, is going to Detroit, Mich.

Portland, Ore.—William Alexander, of Eugene, was a recent visitor in Portland, purchasing a new model projector from the Service Film Company for the Eugene Opera House.

Portland, Ore.—V. L. Levitt, Desert Film Company, Salt Lake, was a recent visitor in Portland. "Prospecting for business," said Mr. Levitt.

Visitors in Film Row.

Portland, Oregon.—Among the visitors on Film Row were Theodore Johnson, Idaho Amusement Co., Boise, Ida.; and Ernest Noble, millionaire wheat baron and large stock holder in the Boise Company; R. W. Bertleson, K. E. S. E. A. S. Fountain, Progressive M. P. Co.; Al Rosenberg, DeLuxe; J. J. Unger, Metro, San Francisco; C. J. Kerr, Metro, Seattle; H. K. Brinn, Paramount; Hugh Rennie and R. C. Montgomery, World; W. A. Mead, Triangle; E. R. Redlich, Fox; Frank L. Hudson, G. F., Seattle, and Fred Locher, new Seattle manager for International.

Sunday Closing Proponents Are Optimistic

Oregon's Old Law Lately Repealed Never Liked—Rest Day Men May Now Propose a Drastic Sunday Closing Law.

Portland, Oregon.—All is not yet safe for statewide Sunday opening. The repeal of the Sunday closing law at the election seems to have pleased Dr. G. L. Tufts, superintendent of the Weekly Rest Day League. Said Dr. Tufts at a church address a week after the election:

"The Weekly Rest Day League was never fully satisfied with the old statute. That organization has always advocated a more general and comprehensive measure. Such a proposition will be presented at the next session of the Legislature. One day of rest for both employer and employee will be the underlying principle of the legislation asked for in behalf of business men and workmen of all classes. It will be the aim to avoid all unjust discriminations and to obtain a sane and sensible enactment that will be in accord with the physiological laws of human nature and conserve the economic, social and moral welfare of the State."

Dr. Tufts' it will be remembered, was the man who tried to put over a Sunday closing law with the heading, "one day of rest in seven."

The moving picture men believe that the "discriminations" referred to by Dr. Tufts was that clause in the old law which permitted theaters to open while other amusements were closed and that Dr. Tufts now has a general amusement closing law to replace the old statute. The Oregon Motion Picture Men's Association is urging exhibitors throughout the state to tell their views on the subject to the legislators in their districts. The decisive repeal of the old law should put a stop to Sunday closing legislation in Oregon.

IN BRITISH COLUMBIA.

"Nation" Film With Good Orchestra.

Vancouver, B. C.—Basil S. Courtney, general manager of "The Birth of a Nation" in Canada, has arrived in Vancouver with the big picture, opening a two weeks' engagement at the Avenue theater, which the same film played three weeks somewhat less than a year ago. Very heavy business was done at the Empire theater in Penticton, B. C., where the picture was shown for the first time At Kelowna, B. C., the film had been booked at the Opera House, and there had been a large advance sale, but before the company arrived in town the theater burned, as noted in a recent issue of the World.

Mr. Courtney informed the World man that the twenty-piece orchestra with the picture this year is entirely new, and superior to the one carried last year, now boasting seven soloists in its personnel. The projection men are F. Odette and R. C. Buckley. At the conclusion of the Vancouver engagement Mr. Courtney will turn the show over to Robert McDowell, advance representative, who will pilot the picture eastward again. The company will make a jump from Winnipeg direct to Halifax, opening a two weeks' engagement there. This, Mr. Courtney states, is the longest jump ever made by a theatrical company in Canada.

Kean Gets His Whale.

Vancouver, B. C. Full of enthusiasm over his recent journey in search of a series of whaling pictures, A. D. Kean, the "cowboy photographer," has just returned to this city, after a highly exciting trip off Vancouver Island aboard the whaler "Gray." Many thrilling scenes were filmed on the trip, including the actual harpooning of a whale which was shot in close proximity to the boat, and the exciting

It's a Whale—Seventy Feet Long.

time which followed, when the whaler was towed at breakneck speed for three hours before a second shot finally killed the monster.

The Grand at Cabri Burns.

Cabri, Sask.—The Grand theater here was destroyed by fire recently and building and contents are a total loss.

"Somme" Picture Now Approved

British Columbia Authorities Decide to Pass Big Battle Film Without Cuts—Influence of Other Parts of Canada Helped Convince Provincial Governor of Its Value—What the Picture Is Doing.

By E. C. Thomas, 821 Rogers Building, Vancouver, B. C.

VANCOUVER, B. C.—After due and probably serious deliberation the powers that be in British Columbia finally decided to alter their original decision to condemn the official British government pictures of "The Battle of the Somme" unless a large amount was deleted, and the film has been approved and passed in its entirety.

Opening a week's engagement at the Globe theater in Vancouver, at 25 and 50 cents admission, the picture has done a phenomenal business, and up to the time this is written (late in the week) each night has witnessed large crowds in front of the house, waiting to gain admittance. All appear anxious to see the actual conditions under which friends and relatives are living in the trenches, and for Canadian audiences this picture will undoubtedly prove one of the biggest drawing cards in the film market.

In Winnipeg, Man., all local theatrical attendance records were broken at the opening of the official "Battle of the Somme" pictures at the Dominion theater here. Within fifteen minutes after the doors were opened at 11 a. m. for the first show the house was filled, and crowds were waiting outside throughout the afternoon. Reserved seats in boxes and loges were sold for the show starting at 2:45 and 7:45, but not for other performances. General admission was 25 cents, with box seats at 35 cents, and ten shows were given daily.

Organizing a Victoria Producing Co.

Victoria, B. C.—The Victoria Players' Association has just been formed in this city, with the intention of entering on the production of moving pictures here. A meeting was recently held in the Pemberton building, and W. J. Dart, for the benefit of a number of local men who are interested in seeing this industry, started by local talent and capital, outlined the work of the association as far as it has gone. The city organization of the association by chapters is to be carried on, and there was also some discussion regarding the formation of a stock company to carry on the business. E. T. Clark, E. C. S. George, and Messrs. Williams and Shaw were appointed a committee to determine what steps might be taken to organize a company along independent lines.

Gold Rooster Plays in the West.

Vancouver, B. C.—Leon F. Ouimet, general manager of the Pathe interests in Canada, was a recent visitor to Vancouver and announced that hereafter the Gold Rooster and the Red Rooster would be much more active here than at any time in the past. Although his company has had offices established in Vancouver and Winnipeg for a long time, as well as in Calgary for the past year, this is Mr. Ouimet's first visit to the western territory.

Beginning at once, Pathe will now release a five-reel Gold Rooster play in Vancouver each week, and the subjects will be brand new copies, working their way eastward from here as far as Ontario, instead of starting from the other end, as formerly has been the case.

Mr. Ouimet has instituted an innovation of marked service to exhibitors in his "publicity campaign books."

Better Projection Due to Examinations

British Columbia Examiners for Operators' Licenses Back from Long Tour of Duty—See Betterment—Another Chance for Those Who Fail.

VANCOUVER, B. C.—J. R. Foster, member of the newly-appointed provincial examining board for operators, has recently returned to Vancouver after his first trip taken for the purpose of determining the qualifications of operators of projection machines. He was accompanied by W. A. Oswald, another member of the board, who acted jointly with him in conducting the tests. Mr. Oswald remained behind to hold examinations in a few more small towns before returning to Vancouver.

Mr. Foster states that since the recent announcement of the forthcoming examinations there has been a great improvement in the British Columbia standard of operating, and that most of the men are showing the result of hard study and application to their work. Most of the men examined passed without difficulty, and qualified for licenses in their respective towns. Those whose mark fell between 65 and 75 per cent. were placed on probation until May, 1917, at which time they will be examined again. If they again fail to obtain a satisfactory rating their licenses will be cancelled forthwith. Those falling below 65 per cent. in the present examinations will not be granted a renewal for next year, or may apply for another examination in May.

The towns of the province are divided into four classes, depending principally on population, and an operator qualified to operate in a town of a certain class cannot work in a town of a higher class without taking a further examination. The only city of the first class in the province is Vancouver, at which point the finely-equipped examination rooms allow of a more thorough test than is possible anywhere else. The Vancouver examinations will begin at the new quarters in the Court House on December 12.

In the trip just completed the examiners went as far eastward as Golden, and covered all the towns in the Kootenay district, including Nelson, Trail, Rossland, Fernie, Cranbrook, etc. They will leave shortly on another trip to cover the northern part of the province.

Fall Decorations of Maple Leaves in Colonial Theater Lobby.

Club Entertainments Are Being Restricted

In Winnipeg Chairs Must Be Fastened to Floor in Halls Where Public Entertainments Are Held Even for Charity.

VICTORIA, B. C.—The practice of holding entertainments of various descriptions in the assembly rooms of schools, lodge room, club rooms, and so forth, in contravention of the regulations which permit such gatherings only in premises where provision is made for the chairs being fixed to the floor, has fallen under the ban. At many such entertainments held recently the law has not only been broken in this respect, but the fire regulations regarding keeping the aisles clear have not been complied with.

Fire Chief Davis, to whom complaints have been made by prominent citizens has sent out notices to the school board, managers of clubs and similar orgarizations, calling attention to the regulations. The chief recognizes that many of the public entertainments given in such premises are for good objects, but in the face of definite regulations requiring all such premises to meet certain requirements, he has no option but to enforce the law.

It is stated that the city council probably has the power to grant permission to hold public entertainments in halls not complying with the regulations.

Fined for Truant Patrons.

Vancouver, B. C.—The proprietor of the Star theater on Main street was fined $25 and costs in the police court recently, on conviction of having allowed young boys in the theater during school hours. The complaint as made by W. H. Collier of the Juvenile Detention Home.

W. J. Wilson Buys Starland.

Brandon, Man.—It is announced that W. J. Wilson of Winnipeg has purchased the Starland and the Bijou, two of Brandon's leading moving picture theaters. No details have been given out.

Calendar of Daily Program Releases

Releases for Weeks Ending December 9 and December 16

(For Extended Table of Current Releases See Pages See Pages 1556, 1558, 1560, 1562.)

General Film Company.

Current Releases.

(Serial No.)

MONDAY, DECEMBER 4, 1916.

SELIG—The Brand of Cain (Two parts—Drama) 21487-88
VITAGRAPH—Where Is Your Friend? (Comedy). 21489
SELIG—The Selig-Tribune Number 97, 1916 (Topical) 21490
BIOGRAPH—My Baby (Drama) (Biograph-Reissue) 21491

TUESDAY, DECEMBER 5, 1916.

ESSANAY—The Egg (Two parts—Comedy) 21492-93
KALEM—Jailbirds (Comedy) 21494
BIOGRAPH—A Bit of Human Driftwood (Two parts—Drama) (Biograph—Reissue) 21495-96

WEDNESDAY, DECEMBER 6, 1916.

ESSANAY—A Waiting Game (Comedy) 21497
VIM FEATURE COMEDY—Title to be announced later.
KALEM—The Poisoned Dart Number 18 of the "Girl from Firsco") (Two parts—Drama) 21499-500

THURSDAY, DECEMBER 7, 1916.

SELIG—The Selig-Tribune No. 98, 1916 (Topical) 21501
VIM—The Guilty One (Comedy) 21502

FRIDAY, DECEMBER 8, 1916.

KNICKERBOCKER STAR FEATURE—Master of Her Soul (Three parts—Drama) 21503-04-05
KALEM—The Trunk Mystery (Number 8 of "Grant, Police Reporter") (Drama) 21506
VITAGRAPH—His Wife's Allowance (Comedy) 21507
VIM—A Rare Boarder (Comedy) 21508

SATURDAY, DECEMBER 9, 1916.

ESSANAY—A Failure at Fifty (Three parts—Comedy-Drama) 21509-10-11
KALEM—The Lineman's Peril (Number 109 of the "Hazards of Helen" Railroad Series) (Drama). 21512
SELIG—The Purchase Price (Drama) 21513

General Film Company.

Advance Releases.

MONDAY, DECEMBER 11, 1916.

SELIG—Twisted Trails (Two parts—Drama).
VITAGRAPH—Accident Is the Best Policy (Comedy).
SELIG—The Selig-Tribune No. 99, 1916 (Topical).
BIOGRAPH—Her Sacrifice (Drama) (Biograph-Reissue).

TUESDAY, DECEMBER 12, 1916.

ESSANAY—In a Looking Glass (Two parts—Drama-Comedy).
KALEM—The Iceman and the Artist (Comedy).

WEDNESDAY, DECEMBER 13, 1916.

ESSANAY—Canimated Nooz Pictorial No. 20 (Cartoon-Comedy). —Long Beach, Calif (Scenic).
VIM FEATURE COMEDY—Title to be announced later.
KALEM—The Stain of Chuckawalla (No. 19 of the "Girl and the Game") (Two parts—Drama).
BIOGRAPH—The Honor of the Law (Two parts—Drama) (Biograph-Reissue).

THURSDAY, DECEMBER 14, 1916.

SELIG—The Selig-Tribune No. 100, 1916 (Topical).
VIM—Title to be announced later.

FRIDAY, DECEMBER 15, 1916.

KNICKERBOCKER STAR FEATURE—Title to be announced later.
KALEM—The Tiger's Claws (No. 9 of "Grant, Police Reporter") (Drama).
VITAGRAPH—Bears and Bullets (Comedy).
VIM Title to be announced later.

SATURDAY, DECEMBER 16, 1916.

ESSANAY—Is Marriage Sacred? No. 1, "The Burning Brand" (Two parts—Drama).
KALEM—The Midnight Express (No. 110 of the "Hazards of Helen" Railroad Series) (Drama).
VITAGRAPH—Pep's Legacy (Three parts—Drama) (Broadway Star Feature).
SELIG—Title to be announced later.

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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Fox's Carnegie, New York
Moss's Flatbush, Brooklyn
Evergreen, Brooklyn
M. & S.'s Pleasant, New York
M. & S.'s Highland, Brooklyn
Bergen Beach, N. Y.
Bronx Strand, New York
Webster, New York
Crotona, Brooklyn

Cleveland, Brooklyn
Columbia, Far Rockaway
Casino, Astoria
Arena, Astoria
Flushing Theatre, L. I.
Shear's Palace, Corona
Shear's Hyperion, Corona
Shear's Victoria, Hempstead
Garden, Richmond Hill
Garden, Brooklyn
Greenpoint, Brooklyn
Golden Rule, Bronx, N. Y.
Hamilton, Yonkers
Orpheum, Yonkers
Happy Hour, Brooklyn
Keeney's, Brooklyn

Lee Avenue, Brooklyn
Marathon, Brooklyn
Mirror, Woodhaven
Mount Morris, New York
Majestic, New York
Manhattan, New York
Metro, Greenpoint
Miner's Eighth Avenue, New York
Mckinley Square, New York
National Winter Garden, New York
New 14th Street, New York
New Albany, Brooklyn
North Star, New York
New Bijou, Huntington
Oxford, Brooklyn
Odeon, New York
Olympia, New York

Park, Port Chester
Park, Bay Ridge
R. V. C., Long Island
Strand, Hempstead
34th St., New York
Sumner, Brooklyn
Tarrot, Brooklyn
United States
West End, Brooklyn
Webster, Bronx, N. Y.
Family, Buffalo
Orpheum, Kingston
Lenox, Bronx
Academy, Brooklyn
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Calendar of Daily Program Releases

Releases for Weeks Ending December 9 and December 16

(For Extended Table of Current Releases See Pages 1556, 1558, 1560, 1562.)

Universal Film Mfg. Company.

	(Serial No.)
SUNDAY, DECEMBER 3, 1916.	
VICTOR—Just Her Luck (Two parts—Comedy-Drama)	01968
POWERS—Sammie Johnsin's Love Affair (Comedy-Cartoon)	01969
—The Great Temple of Rameswarem	01969
L-KO—No release this day.	
IMP—The Wall of Flame (Drama) (Special)	01970
SPECIAL FOR WEEK OF DECEMBER 3, 1916.	
UNIVERSAL SPECIAL—Liberty No. 17 "A Trail of Blood" (Two parts—Drama)	01990
MONDAY, DECEMBER 4, 1916.	
RED FEATHER—Kinkaid—Gambler (Five parts—Drama)	01972
NESTOR—Pass the Prunes (Comedy)	01973
TUESDAY, DECEMBER 5, 1916.	
GOLD SEAL—Ashes (Three parts—Drama)	01974
VICTOR—No release this day.	
VICTOR—His Golden Hour (Comedy) (Special)	01975
WEDNESDAY, DECEMBER 6, 1916.	
LAEMMLE—No release this day.	
L-KO—The High Diver's Curse (Two parts—Comedy)	01976
UNIVERSAL ANIMATED WEEKLY—Number 49 (Topical)	01977
LAEMMLE—The Strange Mother (Drama) (Special)	01978
THURSDAY, DECEMBER 7, 1916.	
VICTOR—The Shadow (Two parts—Comedy-Drama)	01979
—Raccoons (Educational)	01979
BIG U—No release this day.	
POWERS—No release this day.	
BIG U—Seeds of Jealousy (Drama (Special)	01980
FRIDAY, DECEMBER 8, 1916.	
IMP—The Call of the Unborn (Two parts—Drama).	01981
UNIVERSAL SCREEN MAGAZINE—Number 2	01982
NESTOR—Oh, You Honeymooner (Comedy)	01983
SATURDAY, DECEMBER 9, 1916.	
BISON—The Good Woman (Two parts—Drama)	01984
LAEMMLE—No release this day.	
JOKER—The Tramp Chef (Comedy)	01985
REX—A Story from Life (Drama) (Special)	01986
SUNDAY, DECEMBER 10, 1916.	
REX—The Penalty of Treason (Two Parts—Drama)	01987
IMP—No release this day.	
POWERS—The Trials of a Movie Cartoonist (Comedy-Cartoon)	01988
—Superstitious Ceylon (Educational)	01988
IMP—Bubbles (Drama) (Special)	01989
SPECIAL FOR WEEK OF DECEMBER 10, 1916.	
UNIVERSAL SPECIAL—Liberty No. 18, "The Wolf's Nemesis" (Two parts—Drama)	02009
MONDAY, DECEMBER 11, 1916.	
RED FEATHER—The Morals of Hilda (Three parts—Drama)	01991
NESTOR—Two Small Town Romeos (Comedy)	01992
TUESDAY, DECEMBER 12, 1916.	
GOLD SEAL—The Two Roads (Three parts—Drama)	01993
VICTOR—No release this day.	
VICTOR—Billy the Bandit (Comedy) (Special)	01994
WEDNESDAY, DECEMBER 13, 1916.	
LAEMMLE—Green Eyes (Drama)	01995
L-KO—Murdered by Mistake (Two parts—Comedy).	01996
UNIVERSAL ANIMATED WEEKLY—Number 50 (Topical)	01997
THURSDAY, DECEMBER 14, 1916.	
Victor—It Didn't Work Out Right (Comedy)	01998
REX—The Lawyer's Secret (Two parts—Drama)	01999
POWERS—In the Land of King Cotton (Educational)	02000
FRIDAY, DECEMBER 15, 1916.	
IMP—Scratched (Two parts—Drama)	02001
REX—No release this day.	
NESTOR—I'm Your Husband (Comedy)	02002
BIG U—The Wrong Heart (Drama) (Special)	02003
SATURDAY, DECEMBER 16, 1916.	
BISON—The Taint of War (Two parts—Drama)	02004
LAEMMLE—No release this day.	
JOKER—Their Dark Secret (Comedy)	02005
LAEMMLE—Mother's Guiding Hand (Drama) Special)	02006

Mutual Film Corporation.

SUNDAY, DECEMBER 3, 1916.	
VOGUE—The Wicked City (Two parts—Comedy)	05204-05
GAUMONT—Reel Life Number 31 (Mutual Film Magazine)	05206
MONDAY, DECEMBER 4, 1916.	
MUTUAL—The Turn of the Wheel (Two parts—Drama)	05207-08
MUTUAL STAR PRODUCTION—The Valley of Decision (American—Five parts—Drama) Number 158)	
TUESDAY, DECEMBER 5 1916.	
GAUMONT—Mutual Tours Round the World Nnmber 5, "Through the Swiss Alps, St. Gothard Tunnel" (Travel)	05209
WEDNESDAY, DECEMBER 6 1916.	
MUTUAL WEEKLY—Number 101 (Topical)	05210
GAUMONT—See America First Number 65, "The New River, West Virginia" (Scenic)	05211
—Kartoon Komics (Cartoon-Comedy)	05211
THURSDAY, DECEMBER 7, 1916.	
MUTUAL—His Uncle's Ward (Two parts—Comedy-Drama)	05212-13
MUTUAL—Title to be announced later	05214
FRIDAY, DECEMBER 8, 1916.	
MUTUAL—Uncle Sam's Defenders Number 1, "From Citizen to Soldier"	05215
SATURDAY, DECEMBER 9, 1916.	
MUTUAL—Title to be announced later	05216
MUTUAL—Admirers Three (Comedy)	05217

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Thos. H. Ince's	"CIVILIZATION"	Criterion Theatre
Thos. Dixon's	"FALL OF A NATION"	Liberty Theatre
Herbert Brenon's	"WAR BRIDES"	Broadway Theatre
	"HOW BRITAIN PREPARED"	Lyceum Theatre

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Stories of the Films

General Film Company

VITAGRAPH.

OUR OTHER LIVES (Broadway Star Feature—Three Parts—Dec. 2).—Dorothy Palmer meets Winthrop, a young medical student, at a class dance. She proves to be the mysterious girl of Winthrop's dream, which takes him back to a period of time one thousand years ago when he was madly in love with this same face and was tortured to death by a wicked king who desired to place her in his court.

Winthrop also recognizes in young Markton his kingly enemy of long ago. Inevitably this trio engage in a battle with Fate. Markton is at first successful and wins Dorothy's promise of marriage. Under the occult influence of Winthrop, she refuses to marry Markton and turns to Winthrop.

Following up his advantage, the young medical student, now a famous brain specialist, performs a delicate operation upon Dorothy's brain removing all of her memory lines and leaving her with the brain of a child. He takes her to a quiet cottage by the sea, and there develops her character into a passionate love for him.

Again Markton appears upon the scene and finds Dorothy in her new life more desirable than ever. Winthrop falls over a cliff and Markton discovering him, decides to leave him to his fate. Just as the rising tide is about to take his life Dorothy's new character asserts itself and she saves her husband's life, and puts Markton out of sight and mind forever.

ESSANAY.

THE EGG (Two Parts—Dec. 5).—The cast: "The Egg" (Richard C. Travers); Marjorie Miller (Marguerite Clayton).

Marjorie Miller, heiress, reads a book in which the heroine makes a man out of a human derelict and marries him. This appeals to her romantic enthusiasm and she discovers "The Egg," a character who is a mystery to the habitues of a crook saloon. She starts to reform him with many discouraging results. Finally she attempts to show him a better existence and gets him attired in evening clothes and has him as a guest at a dinner party in her home. His antics embarrass her, and when she denounces him he picks up the book, turns to the title page and writes across it, "Compliments of the author," hugely enjoying his joke on her.

A WAITING GAME (Dec. 6).—The cast: The Waiter (Ben Turpin).

Ben Turpin, attired none too elegantly, enters a high class cafe and orders everything in the place. He cannot pay for it and a riot ensues. The manager thinks he has solved the affair by letting Turpin work out his check as a waiter, but several costly errors prove this an unwise proceeding.

A FAILURE AT FIFTY (Three Parts—Dec. 9).—The cast: "Old Tim" (Thomas Commerford); His Daughter (Alice McChesney); Frank Harrington (Royal Douglas).

"Old Tim" is an old fashioned factory superintendent. He turns over his pay envelope to his wife unopened and when given a dime for tobacco is contented. His son, whom he educated, becomes the assistant to the president of his factory, and inaugurates an efficiency system that breaks the heart of the old man. He quits, and months after when unable to find work he overhears his family calling him a failure and leaves secretly to face the world anew. He again meets Frank Harrington, a young designer, who befriends him. Tim makes a suggestion that perfects a device for the boy and the two soon find themselves on the way to wealth, the old man still contented with his pipe and tobacco, but with one ambition to give his son, who caused his former troubles, a final thrashing. He tries to, but is overcome with emotion. The old man is soon reunited with his family, and Harrington becomes a son-in-law.

KALEM.

THE NEW SALESMAN (Nov. 14).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Lottie Lightfingers (Ethel Teare); Detective Snoop (Henry Murdoch).

Ham and Bud are first seen in charge of a milk route with ultra modern methods of delivery. Lottie Lightfingers is trailed on her departure from the department store by Detective Snoop. Ham and Bud, seeing him, decide that he is a masher and administer a vigorous lesson. When they discover that he is a store detective the three take flight in the milk wagon.

After eluding Detective Snoop they land Lottie in the same department store from which she had fled. Ham and Bud notice a sign "Salesmen Wanted," and successfully apply for the jobs. Ham lands in the shoe department, Bud in the gloves, and with Lottie having the free run of the store and Detective Snoop hovering in the background things quickly begin to happen.

MYSTERY OF THE BRASS BOUND CHEST (Episode No. 15—"The Girl from 'Frisco"—Two Parts—Nov. 15).—The cast: Barbara Brent (Marian Sais); John Wallace (True Boardman); Ace Brent (Frank Jonasson); "The Red Angel" (Ronald Bradbury); Marsoorian (Edward Clisbee); "The Black Father" (Karl Formes, Jr.).—Directed by James W. Horne.

Marsoorian, a curio dealer, has been marked for death by the members of the Hunchakist League because of his possession of a mysterious brass bound chest. Barbara succeeds in buying the chest from Marsoorian's clerk on the day that the dealer learns that "The Red Angel" of the Hunchakists is on his trail seeking vengeance. Marsoorian prepares for flight, but delays to recover the chest from Barbara.

On his visit to Barbara's home he is followed by "The Red Angel," and when the Brent party comes to meet him they find instead his dead body with a dagger bearing a peculiar Maltese cross insignia beside the body. A similar Maltese cross is on the brass bound chest so Barbara refuses to give it up to the police until she has solved the mystery herself. The following day she receives a warning that her life is in danger unless she delivers the chest unopened to a messenger at a lonely spot. Wallace delivers the box and attempts to turn the tables by overcoming the messenger, but is captured by the latter's aides and taken to the headquarters of the Hunchakist League.

Barbara and her father following in another automobile are delayed by a tire blow-out and Barbara goes ahead on foot in time to learn where the captive Wallace has been taken. With Wallace at the mercy of the enraged Hunchakists and Barbara endeavoring single-handed to save him, the action works up to a thrilling climax before the rescue of the two is finally effected and the mystery of the brass chest explained.

THE ROGUE'S PAWN (No. 5 of "Grant, Police Reporter"—Nov. 17).—The cast: Tommy Grant of The Chronicle (George Larkin); Eileen Brophy (Ollie Kirkby); Police Commissioner Brophy (G. Chira); Chitsworth (Robert Ellis); Detective Cadogan (Arthur Albertson); City Editor Mansfield (William McKey); Rita Morell (Mary Taylor-Ross). Directed by Robert Ellis.

Eileen Brophy is a victim of the dance craze and Chitsworth, a gambler, seeing her at Surry's, fosters an acquaintance in order to make her his innocent tool. Tommy Grant, of The Chronicle, is busy on a story that the gambling houses are open again, but seeks to learn whether it is with the knowledge of the police before publishing his facts. His visit to Chitsworth's alarms that gambler and he determines to sell out to Hawley, a Chicago plunger seeking to start operations in New York. As a guarantee of his intimacy with the police Chitsworth says, "Why even the commissioner's daughter is a good friend of mine; I'll introduce you to her here to-morrow." With Rita Morell, an adventuress, posing as his sister, Chitsworth finds it an easy matter to induce the innocent Eileen to go to his house "for a rare-bit" after the dance at Surry's.

Grant follows the party, but is barred from entering by the guardian at Chitsworth's door. Running around to the rear of the house he climbs a drain pipe until he is high enough to see through the windows of Chitsworth's establishment. He is horrified to see Eileen, who has learned the character of the place, engaged in a struggle with Rita Morell, who is seeking to prevent her outcry and escape. A chafing dish is overturned in the struggle and the room is speedily a whirl of flames. Eileen falls unconscious and Grant sees that in the rush of the gamblers to escape she has been left to the mercy of the flames. He takes a chance and starts to climb hand over hand on the telephone wires stretched between the two buildings. Mid-way, his weight causes the wires to snap and he is catapulted into the flaming room. He succeeds in escaping to the roof with Eileen and there finds a rope by which he lets her down to the ground. Flames from the windows part the rope, however, and when he seeks to effect his own escape there is no alternative but a leap to the fire net.

THE RUNAWAY SLEEPER (No. 106 of "The Hazards of Helen"—Nov. 18).—The cast: Operator at Lone Point (Helen Gibson); Mr. Greyson (G. A. Williams); The Lineman (P. S. Pembroke); Spug (George Routh). Author, E. W. Matlack. Director, Walter Morton.

A hot box and disabled brakes on the Greyson special attached to the Limited cause it to be dropped at a lonely point on the road. While awaiting the arrival of the repair gang and another locomotive to take the special on its delayed journey, the men of the Greyson party determine to get in a little fishing, leaving Greyson's daughter alone in the car. Spug and his bobo pal seize on the opportunity to board the special and get their fill of Greyson's food and wine. They decide to run the special down the tracks out of danger, but once started down grade, they find that the disabled brakes will not respond and the special tears along at great speed. Helen learns of the runaway and sets out in an automobile in pursuit of the special. By a daring leap through the air she lands aboard a train speeding on an adjoining track. She jumps to the runaway and then with the aid of a rope brings it to a stop.

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CHALMERS PUBLISHING CO., 17 Madison Ave., New York City

RIVAL PAVERS (Nov. 2[illegible]).—The cast: Ham [illegible]; Mr. Sap (Henry Murdock).

Mr. Sap and Mr. Sap rival demonstrators for a [illegible] Ham and Eggs at the same [illegible] Ham and Eggs [illegible] Mr. Sap [illegible] Ham and Eggs [illegible] the pretty girl who is the moving [illegible] Mr. Sap [illegible] the [illegible] old world.

THE FIGHT FOR PARADISE VALLEY (Nov. 20).—Barbara Brent (Marin Sais); John Warren (Eric Mayne); Ace Brent (Charles Clary); Red Ike (Ronald Bradbury); Sam (Edwin Carlin); Pat Foreman (Hart Hoxie). Directed by James W. Horne.

Barbara Brent has undertaken to carry through to completion a vast project for the irrigation of her father's ranch lands. She succeeds [illegible] bringing a hydro-electric [illegible] by [illegible] a [illegible] terror into the ranks of her workmen. She learns that the water trust is seeking to force her father to sell his valuable tracts of land and having failed, is determined to prevent the completion of the irrigation. The action that follows puts two strong forces against each other in a bitter struggle for control, and brings on a train of incidents that is surcharged with rapid-fire action before Barbara [illegible] victorious.

THE HOUSE OF THREE DEUCES (No. 6 of [illegible] Drama Reporter.—Nov. 24).—The cast: Tommy Grant, of The Chronicle (George [illegible]); Tia (Ollie Kirkby); Joe "The Wolf" (Robert Ellis); Tony (Arthur Albertson); City Editor Mansfield (William McKey). Directed by Robert Ellis.

Mysterious murders are frequent occurrences at 222 Kemig street, known in police records as The House of Three Deuces. Tommy Grant, of The Chronicle, happens upon the scene just following one crime that seem to baffle solution. The detectives are at a standstill, but Grant, by the exercise of clever deductions, succeeds in trailing the guilty man to the tenement room where he has imprisoned Tia, the sweetheart of the murdered man.

Grant hears a struggle in the room and attempts to force an entrance by the door. This failing, he goes out on the fire escape and is about to leap into the room when Joe "The Wolf" springs upon him and there is a tense struggle on the fire escape many feet above the sidewalk. Suddenly the rickety landing collapses. Grant succeeds in hooking his legs into the iron ladder and hangs suspended in the air while Joe is hurled to the ground.

THE FORGOTTEN TRAIN ORDER (No. 107 of "The Hazards of Helen"—Nov. 25).—The cast: The operator at Lone Point (Helen Gibson); Dick Benton (P. S. Pembroke); "Red" Byrd (George Routh); Mr. Purdy (G. A. Williams). Author, E. W. Matlack. Director, Walter Morton.

Dick Benton, crack operator of the United Syndicate, is forced by a breakdown to accept a position as operator at Lone Point. In a conflict with roughs from the construction gang he is worsted and neglects to deliver an order to the local to take a siding and allow the Limited to pass. Helen sets out on her motorcycle to overtake the local. It has been her custom to race the local to the drawbridge frequently, and when the trainmen see her pursuing they think that she is racing them and the engineer puts on increased speed. But Helen finally overtakes them and succeeds in board the train by a thrilling leap

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SELIG.

Shirley Fitz [illegible] (Nov. 16).—The cast: [illegible] Mr. Mansfield Zoll [illegible] Mrs. Zoll [illegible] Hans [illegible] Mrs. Hans [illegible] Mr. [illegible] Mrs. [illegible] Mr. [illegible] Mrs. [illegible] Mr. [illegible] Mrs.

a confession from the dying man. A storm has come up and when Allen's mother arrives at the station on her way to her son's execution which is to take place the following morning, she finds that all trains have been delayed by the storm. The district attorney returns home with the confession. He is about to tear it up when his wife enters the room. "Would you violate your oath of office," she cries. The latent conscience of the district attorney is stirred and he brings the matter to the Governor, who decides to send a reprieve to the prison. The wires are down as a result of the storm, and it is impossible to send the telegram. The Governor than gets the district attorney on the long-distance wire, and gives him the message. The district attorney sees his little son playing with the carrier pigeon. He is seized with an inspiration. He could send the warden's carrier pigeon to the prison. He tells his scheme to the Governor, who agrees. The district attorney writes a note to the warden, telling him to delay the execution of Bert, and the pigeon is sent into the storm. The district attorney meets Bert's mother at the station and also learns that all trains are delayed. He shows her the reprieve. They start on the first train in the early morning. The pigeon has been killed in the storm and is found by a sentry of an artillery encampment. The sentry sends the message which he finds on the bird's leg, by wireless, to the Fourth Artillery near the state prison. The train carrying the district attorney and the mother is delayed by a broken coupling between the engine and the first car, but the district attorney urges the engineer to go on, and he and the mother got into the cab of the engine. The message by wireless arrives at the state prison, but the warden has no way of knowing that the note is authentic—it may be a plot of Bert's friends. He, therefore, dismisses the message from his mind and takes Bert out to the death chamber. The engine carrying the district attorney and the mother is stopped by a tree which has been thrown over the tracks by the storm. The district attorney hails a passing automobile and they start out again for the prison. The Governor, in the meantime calls up long-distance, but finds that the wires are not yet ready. He holds the wire until it is fixed. The warden receives the call just as he is about to drop the handkerchief which would mean the execution of Bert. At this point, the automobile containing the mother and the district attorney arrives. They enter the prison with the reprieve in time to save Bert.

Universal FilmMfg. Co.

JOKER.

THE TRAMP CHEF (Dec. 9).—The cast: Patsy (Wm. Franey); Spike (Chas. Conklin); Amanda (Gale Henry); Constable (Milburn Moranti); Mayor (Al. Moranti). Written by W. W. Beaudine and C. J. Wilson, Jr. Produced by W. W. Beaudine.

After completing their morning toilet the two "gentlemen of fortune" decide to rustle some breakfast. Patsy starts off, but is seized by the village constable and lodged in jail. The constable, while an excellent guardian of the law, is a poor cook and suffers accordingly. Patsy sees this and asks permission to cook the breakfast. The constable agrees and finds that Patsy is a culinary genius.

Meantime, Spike has become impatient and gone foraging for himself. A lady gives him a pitcher of milk. He thanks her and is about to leave when she confronts him with a formidable-looking revolver and marches him out to the wood pile, where he proceeds to get busy.

Finally Spike becomes exhausted and walks to the gun to plead with Amanda, but finds that it is nailed to the side of the house; he pries it loose, intending to hold up Amanda. She, however, pulls the gun away from him and marches him off to jail.

The mayor sees the two prisoners go to the lockup and demands that they be let out. The constable reluctantly turns them over to the mayor, who runs them out of town. Then the constable finds that in Amanda he has a cook engaged for life and all ends happily.

POWERS.

TRIALS OF A MOVIE CARTOONIST (Split Reel—Dec. 10).—The first half of this film shows the trials and tribulations of a movie cartoonist at work. The figures that he draws become rebellious and refuse to act as he wants them to, so he has a terrible time to make them do his bidding. They answer back and say that he has no right to make slaves of them even if he is their creator.

SUPERSTITIOUS CEYLON (On Same Reel).—The second part of the film shows more of the wonderful land of Ceylon as seen by Dr. Dorsey. Here the religious side of the people is shown and they are revealed in their devotion to the God that they worship.

REX.

A STORY FROM LIFE (Special Release—Dec. 9).—Jane, an actress resting in a fishing village, flirts with a fisherman to get atmosphere for a new role. When matter becomes serious, she sends for her husband and child. Undeceived, the fisherman seeks revenge. The child saves Jane's husband from death.

THE PENALTY OF TREASON (Two Parts—Dec. 10).—The cast: Francisca (Ruth Clifford); Captain Guido (Geo. Gebhart); Gen. Solerna (Ed. Clark); Priest (Wadsworth Harris); Campi (Douglas Gerrard); Aide (Chas. Dorian); Giovanna (Dave Kershow). Scenario by Maie Harvey. Produced by Douglas Gerrard.

Francesca, known as the prettiest girl in Caliente, is much in love with the violinist, Campi, and the two are betrothed. There comes through the town one day Captain Guido and several of his men. As the captain is passing down a street he notices a couple of his men talking with a very pretty girl and determines to investigate. The two men leave and he makes love to the girl, who is none other than Francesca. But she resents it and slaps the captain's face.

When she tells Campi of the occurrance, he straightway seeks out the captain, intent upon avenging the insult. Campi is taken prisoner, and later when Francesca discovers his plight, she dons boys' clothes and acts as a servant to Guido, who with some of his men, is on the point of betraying the government. Finally through the efforts of the girl, Guido is made to suffer the penalty of his treason, together with his confederates, and the girl and her lover are once more happy.

BIG U.

SEEDS OF JEALOUSY (Special Release—Dec. 7).—Wade, a prospector, swears vengeance when Lee saves Mona, the Indian girl, from his clutches. He inflames the Indians against him and later implants jealousy of Mona in Mrs. Lee's mind. His villainous career is cut short by a bear-trap, and his treachery is discovered.

LAEMMLE.

THE CHILDREN SHALL PAY (Special Release—Dec. 6).—Phillip and Lois are married and have a little girl. But Lois feels that she is neglected, so she starts to run away with another man. The machine breaks down before they have gone very far, and she comes back home. But her husband will not believe that she has not been untrue and so turns her out of the house.

In after years the little girl gets to be incorrigible. So Lois writes to the old nurse to bring the child to her and she will reform her. This the old nurse does, telling the master that she is taking the girl to a school that specializes in bad children. Lois at last with her mother love succeeds in reforming the child and then the father comes to visit. When he sees that it is his own wife who has brought the child he forgives her.

UNIVERSAL.

UNIVERSAL SCREEN MAGAZINE NO. 2 (Dec. 8).—The first article in the Universal Screen Magazine is about the old horses that are used in the making of valuable serums. These animals are of no use in the doing of work, but are innoculated with diseases and then make serums which save thousands of lives and are worth thousands of dollars. One "worthless" horse has produced, since 1911, $185,000 worth of serum.

The next article is on the boy scouts' work. It shows how the lore of the woods is taught and how it is practiced by the disciples of Ernest Thompson Seton.

The building of a portable house is shown. This is a way that the summer hotel bills can be saved.

Then the many labor-saving devices that have been invented for the housewife are shown. Housekeeping is not as strenuous as it used to be in the old days. There are electric percolators, cream whippers, silver polishers, meat choppers and dish washers.

Then as a closing feature Willie Hopkins, the world-renowned sculptor, is shown in some of his wonderful animated sculpture.

UNIVERSAL SPECIAL FEATURE.

LIBERTY (Episode No. 17—Two Parts—Dec. 4).—The cast: Liberty Horton (Marie Walcamp); Pedro (Eddie Polo); Capt. Bob Rutledge (Jack Holt); Major Winston (Neal Hart); Pancho Lopez (G. Raymond Nye); Jose Leon (L. M. Wells).

This episode opens with Liberty and Pedro in the dungeon looking for some way to escape. Eddie finds one of the stones loose and with his strength he removes it. He then lifts Liberty on his shoulder and helps her through the aperture that is formed and then follows himself. But the loose stone is only a ruse, and outside there are a couple of soldiers watching. They are now in a steel room, and as soon as they are seen to enter the chamber the guards give the signal and a fire is started under the room.

Pedro and Liberty begin to get warm and do not know what is happening. Then at another signal from the guards the walls of the room begin to close in on them. The two of them are really terrified, and Liberty falls on her knees and prays that they may be delivered. The walls are by this time very close together, and Pedro plants his back on one and his feet on the other, and by his sheer strength holds the walls apart.

The men at the windlass are afraid they cannot hold it any longer as the handle is slipping. They call for help and the men who are below at the fire leave their posts and come to their assistance. But Pedro has forced them to let go, and the walls rush away from momentum. They are going so fast that they go beyond the point from which they started and leave an opening through which Liberty and Pedro start to make their escape.

NESTOR.

PASS THE PRUNES (Dec. 4).—The cast: Jack Crarrymore (Eddie Lyons); Culdoon (Lee Moran); Mary (Priscilla Dean); Father (Fred Gambie). Scenario by Bess Meredyth. Produced by L. Chaudet.

Culdoon operates a sanitarium which is warranted to cure all ills no matter what they be. To him come the fat and lean, the weak and the strong, the old and the young. But for all Culdoon prescribes the same treatment, a set routine of exercise and diet.

There comes incognito the matinee idol, Jack Crarrymore. He somewhat resents his treatment until the arrival of Mary and her father. Then the routine assumes a different aspect. Mary is not taking the treatment, so has plenty of time to prepare toothsome edibles for Jack, whom she immediately recognizes.

Culdoon is somewhat smitten upon Mary himself, and it does not portend well for Jack when it is discovered that the girl favors him. Her father likes his cigar—which is strictly prohibited. But Jack manages to slip the father one and also to win the good graces of the old man. Jack impersonates him, taking his place for the exercises.

Then the trouble starts. Jack and Culdoon start boxing, but Jack is too much for Culdoon. Father hears the commotion and comes out in the hall to see what is going on, and at that moment Culdoon spies him, and, taking him for Jack, starts pummelling him unmercifully, when Jack comes to the rescue and—of course, comes out victorious.

OH, YOU HONEYMOON (Dec. 8).—The cast: Bert Marsh (Willard Wayne); Amy Marsh (Alida Hayman).

Bert Marsh and his bride, Amy, start out on their honeymoon well advertised as "Newlyweds." Arriving at a hotel, the bellboy showers them with attentions until the anticipated tips are noticeably lacking. Then Bert and Amy become the victims of their practical jokes.

The bellboy and porter have arranged a clever scheme, and when the couple enter their suite, the fun begins. Hurriedly changing the bathroom sign to the bridal door, the boys anxiously await developments. Presently Bert is seen to saunter down the hallway in the direction of the bar. A moment later a fat man, in bath array, hurries into the new designated "bathroom."

The next instant, however, a frightful noise in Amy's vicinity is too much for her nerves and she bounds to the bathroom door. Mr. Fat Man, now thoroughly angry at such a disturbance, lets forth a torrent of curses, which so shocks the bride, that she decides to go right back home to mother. Hastening to the railway station, Bert comes upon Amy; explanations ensue and both discover they have been innocent participants in a comedy of errors.

VICTOR.

HIS GOLDEN HOUR (Special Release—Dec. 5).—The cast: Spuds (Ed. Sedgwick); Girl (Belle Bennett); Father (Walter Belasco); City Chap (Harry Mann). Written by Harry Wulze. Produced by Roy Clements.

Spuds is in love with his employer's daughter, but their path of love does not run smoothly. A city chap, who holds a mortgage on the farm is also in love with the girl, and persuades her parents to decide in his favor.

Spuds repairs to the haystack and there dreams that he finds a lot of money, tears up the mortgage and beats up the city chap and so gets the girl. It is only a dream—and yet why not make it real? Spuds follows his dream and so in the end the parents decide to bestow their daughter's hand upon him.

THE SHADOW (Two Parts—Dec. 7).—The cast: Shadow (Harry Carter); Dick (Alan Holubar); Mary (Neva Gerber); Doris (Olive Adair); Hostess (Helen Wright); Husband (William Canfield). Scenario by E. Magnus Ingleton. Produced by Allan Holubar.

Dick attends a fashionable party as one of the guests—but to all appearances is a very clever crook. He removes different pieces of jewelry from the guests, and even the host and hostess are not exempt. But it is noticed that

whichever he annexes a piece of jewelry a shadow of a young man is seen to make a notation in a notebook. Dick takes Mary, easily the most popular girl at the ball, out into the garden. The shadow is seen to make many signs, all of which Dick completely ignores. Mary confides that all of their jewelry is kept upstairs in a wall safe.

Dick takes Mary back to the reception room and soon is wending his way upstairs. As he enters the room in which the safe is located, he finds a burglar already at work and cleverly binds him in a chair. Later the guests discover the loss of their jewelry and Dick is suspected. Mary is deeply grieved over this as she has become quite interested in him. He tells her that he will see her on the morrow and leaves. Meantime the crook upstairs is discovered and he informs them that a sweet crook has all the jewelry.

The next day in Dick's rooms are gathered several of his friends and then it is discovered that Dick had played "Raffles" on a wager with his friend who acted as the "Shadow" to record that he actually took the articles. But the shadow thinks that Dick overstepped his bounds, as he had won the heart of Mary when the shadow considered her his rightful property. But the terms of the wager are that he "should take anything he could get his hands on." All the jewelry is returned and Mary gives her heart into the keeping of the gentleman burglar, feeling that he has already taken possession.

RACCOONS (Dec. 8).—This is a little film that shows the way that the animal commonly known among the negroes as the "Coon," lives. It shows the animal in its lair and also the way that the den is built.

IMP.

THE CALL OF THE UNBORN (Two Parts—Dec. 8).—The cast: Signor Guido Ferrati (M. K. Wilson); Maria Rosetti (Edith Roberts); Mrs. Lane (Lillian Concord); Maestro Canova (Malcolm Blevins). Scenario by Douglas Bronston. Produced by M. K. Wilson.

Canova's Royal Italian Band is entertaining its usual enthusiastic audience and the people are listening with rapt attention to the noted violinist, Signor Guido Ferrati. Seated at a distance Mrs. Lane, a wealthy widow, is watching the artist, and wondering if she can add another victim to her wiles. Meanwhile, little Maria Rosetti, the leading soprano, is gazing at the young man, whom she adores.

That night Maria is preparing supper when Guido enters. She greets him lovingly, and asks him: "Guido, you will marry me soon, yes"? Slightly startled, he answers, "Yes." They are interrupted by Canova, who has brought a bunch of flowers to Maria and he, noticing Guido's indifference, longs for Maria. A few days later, Guido goes motoring with the widow. Alighting at the beach, Mrs. Lane and Guido are in the midst of a flirtation, when Canova, who has been out for a walk, discovers them. He tells Maria and then she confides her secret that she is about to become a mother. As Canova crosses the street, Mrs. Lane's motor draws up, and he hails her. Explaining the trouble, he finally enlists the widow's sympathy.

Meantime, Guido returning home, finds a sad little note from Maria, stating that as he loves another, there is nothing left for her but death. At last realizing the girl's true worth, Guido rushes out determined to find his sweetheart, and meeting Canova, the two men start a search. Mrs. Lane sights Maria in the distance praying on the top of a high bluff, and calling out her chauffeur to follow, starts climbing the steep rocks. Another instant and Mrs. Lane has grabbed Maria just as she is about to plunge to her death. A few moments later, drawing up to their apartment, Maria is met by Guido, now a thoroughly contrite lover, who pleads for her forgiveness, while Mrs. Lane is gently led away by Canova.

BISON

THE GREATER POWER (Two Parts—Dec. 2).—The cast: Sheriff Griffith (Harry S. Griffith); Mrs. Griffith (Katherine Griffith); Alice, their daughter (Alice Beice); Ernest, their son (Ernest Van Pelt); Ervin Denny(Ervin Denneke); Al Gordon (Al Ernest Garcia).

Because of the repealed humiliations that he suffers on account of his son, Ernest, Sheriff Griffith decides that he will not run for re-election. When the lawless element finds this out they at once put up the name of Ervin Denny, a gambler and leader of a band of cattle rustlers.

Al Gordon is a wealthy young ranchman who is in love with Alice Griffith, to whom it is important that the losses stop. At a meeting that is held in regard to the coming election, the sheriff is about to be mobbed by the men who are working for the election of Denny, when Al comes along and puts a stop to the matter. Then the men see that if he is elected there will be observance of the law, so they make him run for the office himself.

At last the election day arrives and in spite of the efforts of the gang to stuff the ballot box, Al is the winner when the final count is made. As he has promised to help reform Ernie, he appoints him a deputy sheriff in the hope that the responsibility will make a man of him. The election has attracted a great many of the surrounding ranchers to town, and the rustlers have taken advantage of this fact to make a raid. When the newly-elected sheriff hears of this he at once sends his deputy to get the criminals. But Ernie has formerly been a member of the gang and so is afraid to get them. When Al makes up his mind that he will go himself to get the crooks, and finds that Ernie has been shirking his duty he is angry and brings the young fellow back to the jail.

Just as he is locking him up, Ernie turns on him and tries to get away. This is too much and Al loses his temper and decides that he will teach Ernie a lesson. He takes off his coat and proceeds to give Ernie the worst beating that he has ever had. This at last makes the wastrel see the error of his ways and he confesses where the secret hiding place of the gang is. Then the sheriff sends out other deputies, and after a battle the bandits are overpowered.

Al marries Alice, and Ernie, who sees the error of his ways, is again made a deputy sheriff, but this time he makes good.

RED FEATHER.

KINKAID GAMBLER (5 Parts, Dec. 4) The cast: Nellie Gleason (Ruth Stonehouse); Jim Kinkaid (R. A. Cavin); George Arnold (Raymond Whittaker); Romero Valdez (Noble Johnson); Lefty Frank (Harry Mann), McPherson (Harry Griffith); Murphy (J. H. Knowles); Nochita (Cleo Loring). Scenario by Fred Myton. Produced by Raymond Wells.

George Arnold, head of the Paradise Valley Land Company, has been robbed of $10,000 by Jim Kinkaid, who has fled the country. Arnold secures the services of the Burton Detective Agency to get Kinkaid. Nellie is put on the case. She goes to the gambling house. Her ignorance of gambling nearly betrays her. Romero Valdez, Kinkaid's right hand man, feels that everything is not on the square in regard to this woman. But Kinkaid has become strongly attached to Nellie and will listen to nothing against her. Nellie becomes aware of the goodness of Kinkaid's heart and finds the job of betraying him distasteful. She forces herself to the work and has succeeded in getting Kinkaid accustomed to cross the border with her. She then wires to New York for them to send the men to make the arrest.

Letty Frank, a convict with a grudge against Nellie, manages to escape and goes to Mexico. He reaches Kinkaid's gambling house and recognizes Nellie as a New York detective. Kinkaid is told. Nevertheless, he takes his usual walk with her that evening. Seated on their accustomed bench, he tells her how he had discovered a number of foreigners on the desert absolutely destitute; they told him of how they were robbed of their life's savings by Arnold, through a crooked real estate deal. Kinkaid took care of the people and went to New York to see what he could do to get their money back. Upon asking Arnold to refund the money, he was laughed at, for the transaction was perfectly legal. Kinkaid, by force, took the money from Arnold, escaped into Mexico and returned it to the immigrants.

Detectives arrive from New York. Nellie asks Kinkaid to go for a walk. Romero, not trusting her, has followed with two Mexicans, to be there in case of need. Kinkaid is arrested by Arnold and the detectives and Romero coming up with assistance, is deserted by his followers at a critical moment, and he is also arrested. In the jail, Kinkaid and Romero again become friends and Kinkaid wagers his entire possessions that Nellie will "run true to form." In her room, Nellie sees a way out of her difficulty. She steals the keys of the jail from the sheriff and opens the door. At dawn, Kinkaid, Nellie and Romero enter the town from the desert and are met by an ovation from their friends. Kinkaid gives to Romero the gambling house and everything connected with it, finding that his future and his happiness lie with Nellie, away from everything pertaining to his former life.

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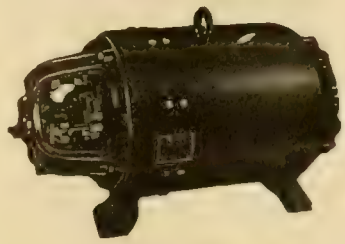

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GOLD SEAL.

ASHES (Three parts Dec. 5).—The cast: Ashes Shannon (Claire Mersereau); Mrs. Topin (Nellie Slattery); "Yukon" Smith (Stanley Walpole); Jim Shannon (Fred Hearn); Harry Davis (Joseph Granby); Glory La Rue (Helen Slosson). Written and directed by Robert F. Hill.

Ashes is the maid of all work in a second-rate boarding house that is run by a Mrs. Topin. At the time the story opens out in the gold fields of Alaska there are two pals who have at last struck it rich. One of them, Jim Shannon, dies. With his dying breath he makes his pal, Smith, promise that he will go to New York and look up a certain Ashes Shannon and give her his share of the mine.

At the house where Ashes lives there is a composer, Davis. He is in love with Glory La Rue. But he is not averse to a little flirtation with Ashes. One day in the paper he sees a notice to the effect that if a certain Ashes Shannon will come to the office of a lawyer she will receive a fortune. Instead of showing it to Ashes, however, Davis tells the lawyer that he is the cousin of Ashes and would like to take the inheritance for her. The lawyer refuses to give away the money on such evidence. He writes to Smith that one applicant for the fortune has applied, but that he is doubtful as to her identity. Smith decides to go to New York himself.

In the meanwhile Davis approaches Ashes and wants her to go before the lawyer and swear she, Ashes Shannon, is his cousin, but she refuses to tell a lie. When the landlady, who is in the scheme, threatens her, she leaves and gets employment in a restaurant as a dish-washer. But before this she had heard Davis and the landlady plotting as to how they are going to get the money. When Smith arrives in New York he goes to the lawyer, who tells him all the particulars about Davis and his cousin, whom he claims is the heir.

While in a restaurant Smith overhears a girl by the name of Ashes getting a scolding. It is a rather uncommon name, so he asks her if she is Ashes Shannon. She says that she is, so he takes her to the lawyer's and the next day they go to the office, so that the deed of the property can be made out to her. As they are in the office the clerk announces that Ashes Shannon and her cousin are there to claim the inheritance. So Smith and Ashes go out and the others come in. They are asked questions and at last the policeman, who has been sent for, arrives and the whole crowd is arrested. Ashes is happy in her new found fortune and friends, but rebels at the idea of going to school, as she is in love with Smith. In her naive way she tells him so and as he has grown to love her, too, there is a marriage and the two of them return to the west.

L-KO.

THE HIGH DIVER'S CURSE (Two parts—Dec. 6).—Dan has the position of property man in a vaudeville theater. He has trouble in keeping the stars contented. They all want to have the star dressing room and he has a hard time to make them all satisfied. In the end he has to take the star and shift it about from one door to another in order to make each one think that he, or she, as the case may be, has the star room at the time. Dan becomes involved in an argument with an actor when he remarked that actors should not stay around the theater. Dan vows to get even. The show is started. In the second act it is necessary to have rain. When the actor calls for rain Dan turns on the hose and gives them a deluge.

Another of the acts is a fake acrobatic act. The men are supposed to be holding each other up, but in reality it is Dan who is doing the supporting by means of a rope from behind the scenes. But just at the critical moment he lets the fly slip and the audience is allowed to see the act is a fake. Then comes the dance of the dying duck. But at his point in the performance Dan is standing behind the scenes eating a banana. He throws the peel out on the stage and the dance of the dying duck turns into a farce. The actors cannot keep their feet and slip so badly that the audience is about to leave when the curtain is pulled down.

But the finale of the evening is when the high diver comes on. He is going to dive from the top of the theater into a little bucket of water. All goes well and the diver is just about to take the fatal leap when Dan nonchalantly takes the bucket away and the actor cannot hold himself back and so dives into the floor. He comes after Dan hot foot and Dan takes to flight. He calls for the police and these gentlemen arrive in a buggy. But by this time Dan has taken flight in a big car and the diver is following in a flivver. After a long chase it all ends when Dan throws his enemy into the river from the top of a high bridge and then himself makes a hurried exit.

UNIVERSAL.

ANIMATED WEEKLY NO. 47 (Nov. 22).

In the War Zone with the Animated Weekly Camera Staff. Fete Wounded Soldiers.—Royalty aids to entertain 6,000 convalescents at Garden party—London, Eng.

Opening the Courts.—Judges and barristers, in wigs and gowns, leaving Westminster Abbey for trial rooms—London, Eng.

Bulgars Bound for Battle.—Films catch vivid scenes as troops rush over mountains to meet foe—Near the Corna. Subtitle: From sleep to march. An endless stream marching through a village.

German Sailors at Work.—Navy men at daily gymnastics on battleship—Somewhere off Heligoland. Subtitle: Comedy varies war's routine.

Carnival for Soldiers.—Parade captured cannon to raise cash for men in trenches—Batterson, Eng.

On America's Battlefield. Out for a Touchdown.—University of Pittsburg's star eleven making drive for goal against Washington and Jefferson—Pittsburgh, Pa.

Letter 57 Years in Mail.—Missive sent in 1859 delivered, 18 miles away, after addressee's death—Philadelphia, Pa.

Runners Chase Titles.—Cross-country stars battle for A. A. U.'s metropolitan championship—Van Cortlandt Park, N. Y. Subtitles: The star. The water jump. The winner.

$10,000 Gift to State.—Massachusetts Aero Club donates hydro-aeroplane in honor of U. S. aviator killed in France—Boston, Mass. Subtitle: Gov. McCall accepts gift.

One Submarine's Grave.—Pioneer under-sea boat that disappointed inventor has rested here for 16 years—New Suffolk, N. Y. Subtitle: Another experiment in the progress of the U-boat.

Cartoons by Hy Mayer World Famous Caricaturist. Disturbing Broadway's Peace. For New York Prints Only.—Dancers who dare busy street traffic draw throng—New York City. Subtitle: "Pinched."

Mutual Film Corporation

CUB.

JERRY'S BIG DOINGS (December 8).—Hearst. Cast: Jerry (George Ovey); The Count (George George); Father (John McCarty); His Daughter (Claire Alexander); Her Mother (Helen Gilmore); The Butler (Tom Riley); Billy St. Vitus (Arthur Mund); policemen (Ray Lincoln and Arthur Jackson). Directed by Milton Fahrney.

Out of work and sorely in need of funds, Jerry sits in a despondent mood on a park bench. He discovers a purse lying on the ground near him and picking it up is delighted to find it filled with money. But unobserved by him, two policemen have watched his action and as he returns to the bench the officers seat themselves beside him, take the purse away, divide the money among themselves, and return the empty pocketbook to Jerry.

The perplexing problem of finance now still confronts him so he resolves to try the help want ad. column of a newspaper. There he finds

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an advertisement for a valet and forthwith he hies himself to the address given. Arriving there he is annoyed to find a line of applicants ahead of him. So that he may be the first to interview the prospective employer (who happens to be a count) Jerry starts a free-for-all fight among the applicants. The house detective steps in to quell the noise, ousts the disturbers and when the Count announces he is ready to see the applicants Jerry is the only one left. Of course he gets the job.

The Count sends word to friends that he is about to visit them and after ordering Jerry to pack his bag he starts off accompanied by his valet. At the home Jerry becomes smitten with the daughter of the house and tries to flirt with her. She leads him on, passing from one room to another, drawing the curtains after her. Jerry kisses her hand, which she protrudes through the curtains. By way of teaching this persistent young fellow a lesson, the girl then has the butler take her place, so when Jerry hastily pulls aside the curtains he is surprised to find himself in the arms of the butler. Enraged, he strikes at the butler but hits the Count, who has just come upon the scene. Realizing his mistake he rushes away only to rush into the girl's mother. The Count by this time has recovered his senses and through the curtains makes a kick at what he believes is Jerry's form. Instead he strikes the mother. She in turn strikes at Jerry, who ducks just in time to let the Count, who enters through the curtains, have the blow.

Attracted by the noise the father starts toward the scene and is greeted with a flying vase from the hands of the Count which was intended for Jerry, who runs away with the Count after him. The chase leads to the bath room where Jerry causes the Count to have an involuntary bath, and then out to the street where Jerry climbs a telegraph pole with the Count pursuing. There they dangle until two policemen who see the unusual spectacle from a distance come up and drag them down. The butler, who has innocently helped cause the trouble, laughs as the two disturbers are carried away to a safer zone.

MUTUAL.

MUTUAL WEEKLY NO. 100 (Nov. 29).

Washington, D. C.—Congressman-elect flies from Philadelphia to Washington. Mr. O. D. Bleakley is the first Congressman to travel to the Capital by air.

San Francisco, Cal.—Pacific coast's big Rugby game. University of Santa Clara defeats Leland Stanford.

Somewhere in France.—The submarine "Diane" is launched.

New York City.—Central Park luncheon party. Bill Snyder and his pet "Hattie," entertain Miss Sybil Carmen, scintillating little star of the Midnight Frolic at a lawn party. Subtitle: The baby lamb has his luncheon, too.

Washington, D. C.—Ex-slaves hold revival meeting. Many are over 100 years old, the oldest being 125 years of age.

Paris, France.—Newest fashions in colors. Posed by Miss Pretty Myrtil of the Theater Marigny.

Arlington, Mass.—Girls play hockey. Newton defeats high school team.

Francis Joseph, Emperor of Austria-Hungary, dies.

Austria's new ruler, Charles Francis Joseph, with his bride.

New York City.—Ruth Law breaks record for cross country flight. Trip hailed as America's greatest flight. (Ruth Law.) Subtitle: General Wood greets her at end of 885 miles trip made in 8 hours and 55 minutes.

Washington, D. C.—The war college class in conference. They analyze and discuss map problems.

Oakland, Cal.—Freighter "Talbot" slips into the water here.

Washington, D. C.—Last resting place of the Capital's canine "400." Subtitle: Mourning for a departed ancestor.

Los Angeles, Cal.—Big oil well burns. Six hundred barrels of oil, valued at $10,000, burn daily.

Santa Monica, Cal.—Resta wins Vanderbilt cup. Dare-devil drivers hurl steel monsters around death-dealing curves.

THE FALSE CLUE (Two parts—Nov. 30).—The cast: Henry Ross (Benjamin Horning); Marjorie Ross (Dorothy Davenport); Robert Stanley (Lee Hill); William (O. B. Nair).

Henry Ross, a retired banker, is found murdered in his home. Lee Hill, a young man in love with Marjorie, his daughter, is arrested and accused of the crime. The night Ross was killed, Stanley was heard fighting with him and therefore, is under suspicion. After some time William, the butler in Ross's home, tells his story, which clears Stanley. He tells how ever since Marjorie's mother's death he and his wife had taken the girl into their hearts and that she came to them with all of her happiness and all of her unhappiness. Bob had fallen in love with the girl and after a long court ship they were secretly married and he was the only one told.

GROUCHY (Dec. 2).—Grouchy is a bachelor, who lives alone. He is pestered by the neighborhood kids and with hatred in his heart for all children, he makes his will, leaving his fortune to a "bachelor's home." Later he receives an invitation from Ruth, his niece, to spend the holidays with her. He decides to accept the invitation and, upon his arrival, is greeted more as a father instead of an uncle. He is perfectly happy until his niece's children come in and then he is most uncomfortable.

However, after a few days they prove that they can be good, and Grouchy becomes a great friend to them. His legal adviser had warned him that his niece and her husband were after his money. To find out whether this is true Grouchy has his adviser come to Ruth's home. Here the adviser tells Grouchy that he has lost all of his fortune and, of course, Grouchy is despondent over the fact. Ruth, however, proves her true worth and tells Grouchy that he can make his home with them. Then it is that Grouchy changes his will in favor of Ruth and the children.

THE TURN OF THE WHEEL (Two parts—Dec. 4).—The cast: Major Harper (Bejamin Horning); Alice his daughter (Dorothy Davenport); Arnold Grey (Lee Hill).

Alice, the daughter of Major Horning, who has come to the end of his resources, is loved by Arnold Grey, a Secret Service Agent. When the young man proposes to the girl, however, she mistakes his proposal for one of charity instead of love and so refuses him. Later the major loses the last of his money through gambling and he and Alice are forced to go to a tenement room and live. Grey loses all track of Alice, but later, through a painting that the girl has sold, he discovers and persuades her and her father to come and make their home with him.

AMERICAN.

CALAMITY ANNE'S VANITY (Nov. 30).—The cast: Calamity (Louise Lester); The Stew (Robert Lane); The Eastern Woman (Rose Lathan); The Village Belles (Charlotte Burton and Jessalyn Van Trump); Their Sweethearts (Jack Richardson and J. Warren Kerrigan).

Poor Calamity Anne is much upset over seeing all of the girls and their sweethearts strolling down the village streets. "The Stew," swaggering down the road, coveted Anne's money and makes love to her. Then came the woman from the East and all of the boys deserted their girls and paid tribute to the newcomer. Feeling that the woman's clothes were what made the hit with the boys, Anne orders a new dress and when she swaggers up and down in front of the hotel with her swell new dress and her six-shooter and muddy boots peeping from under it she causes some sensation. Calamity gets the laugh. She gets sick of it all, gets her mule and leaves town. The following sign is posted on her door: "I'm goin' away. Give my pile to the orfans. Taint no use. Calamity."

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PATHE NEWS NO. 93 (Nov. 18).

Anderson, S. C.—National Guardsmen are called out by Governor Manning to prevent serious rioting by the striking employees of several large cotton mills. Subtitle: Guarding the gate.

Electra, N. C.—The construction of the great Cyclopean Masonry Dam, which is to be 1,440 feet long and 220 feet high, the largest work ever attempted in the South, is nearing completion. Subtitles: Numerous huge dredges anchored in the walls are used to place the large rocks in position. Two tunnels were cut through the mountain, each 30 feet in diameter, to divert the water.

Washington, D. C.—The venerable Cardinal Gibbons participates in the procession of priests to celebrate the seven hundredth anniversary of

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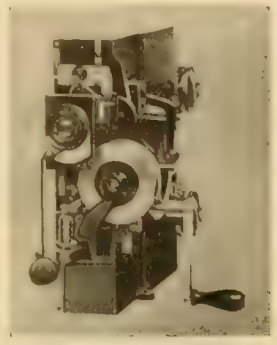

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the founding of the Dominican Order. Subtitle: Cardinals Gibbons (right) and Farley.

Cardiff, England.—Honorable Lloyd George, the English Secretary of war, visits the city to personally decorate several of Britain's warriors for specially heroic deeds. Subtitle: A heavy rainstorm does not mar the Nation's recognition of bravery.

The Russian Battle Front.—Czar Nicholas II visits several regiments of his Southern armies who are making great effort to help the Rumanians resist the attacks of the Central Allies. Subtitles: Heavy snows are beginning to fall in some regions, but not enough to freeze the soldier's appetite. The soup kitchen.

Goose Creek, Texas.—Oil going up again—as the ferocious flames of a burning well leap high into the air, fed by the plentiful reservoir of one of the largest oil-producing sections in the country. Subtitle: At night the flaming well resembles a gigantic torch, visible for miles around.

San Francisco, Cal.—Sir Ernest Shackleton, the noted Antarctic explorer, who recently arrived in the United States, is ready to make another journey in quest of the elusive South Pole. Subtitle: Shackleton with some of his dogs which have been of great assistance to him on previous trips.

PATHE NEWS NO. 94 (Nov. 22).

New York City.—Wrecking boats quickly raise a tug sunk in the East River when its boiler explodes with terrific force, killing two of the crew. Subtitle: Part of the boiler which caused the explosion.

Franklin Park, Mass.—Crack athletes of New England Colleges set out to caputre the laurels of the five-mile cross-country run for the intercollegiate championship of that section. Subtitle: H. H. Brown of Williams College leads the way across the finish line, wresting the title from University of Maine.

Western Battle Front.—President Poincare accompanied by General Joffre, visits the Somme battlefield to extend the Nation's thanks to the valiant soldiers for their heroic offensive. Subtitle: He decorates General Anthoine for his bravery.

Salonica, Greece.—The National movement headed by Ex-Premier Venizelos is spreading rapidly and already large bodies of troops are being mustered for service. Subtitles: General Zumbrakakis reviews the new troops. The populace acclaims the National soldiers as they leave for active participation in the Allied cause.

What To Do Until the Doctor Arrives (Magazine section).—Subtitle: During the winter season gas heaters are frequently used. Children are permitted to play about the heaters and accidentally can remove the gas pipe with consequent asphyxiation. After closing the gas jet and opening the doors, induce respiration by exercising the arms up and down. A careless mother using iodine to asepticize a cut, places the bottle near a child, who promptly tastes the supposed syrup. Immediately mix some ordinary starch in cold water and force the child to drink it. This acts as a quick antidote against iodine poisoning.

Tia Juana, Mexico.—Thousands of Americans venture into Mexico despite the troubled conditions to attend the opening of the famous race track. Subtitle: Off they go for the mile handicap. Neck to neck the leading steeds struggle for even a small advantage as they near the finish line.

Chicago, Ill.—Miss Ruth Law, the woman aviator, prepares herself for the chill autumn winds on her cross-country flight to New York by sleeping on a hotel roof. Subtitles: Using a small old-fashioned military biplane, she starts on her aerial journey, establishing a new American non-stop flight record of 590 miles at Hornell, N. Y. She arrives at Governor's Island, New York City, after covering the air line distance of 832 miles in 8 hours, 55 minutes. The new mistress of the air and the machine she used.

Boston, Mass.—Four thousand troops of the Massachusetts National Guard, recently returned from the border, give citizens an opportunity to see their fitness for Uncle Sam. Subtitle: Mayor Curley arrives to greet the men on the Boston Commons.

Oakland, Cal. (San Francisco and Los Angeles only).—A bevy of pretty girls is out to boost the Lincoln Highway fund for better roads by selling pennants. Substitle: A miniature Fallan sink illustrating how autos are mired in the bogs of Nevada.

New Orleans, La. (New Orleans only).—A large parade marks the opening of the National Farm and Live Stock Show

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San Francisco, Cal. (San Francisco and Los Angeles only).—The football game between Stanford and Santa Clara Colleges is fast and hard fought, Santa Clara winning by score 28-1. Subtitles: The Yahoo Bird, Stanford's jinx for Santa Clara. Santa Clara rooters form their college letters.

Raleigh, N. C. (Charlotte only).—Many pretty floats are entered in the mammoth Wake County Day Celebration

New London, Conn.—Absolutely exclusive pictures not obtained by any other weekly, of the German merchant submarine Deutschland, showing her departure for her return voyage to Germany, all damage of her recent collision repaired.

PEARL OF THE ARMY (Episode No. 1, "The Traitor"—Astra—Two Parts—Dec. 3).—The cast: Pearl Dare (Pearl White); Major Brent (Theodore Friebus); Bertha Bonn (Marie Wayne); Col. Dare (W. T. Carleton).

Captain Ralph Payne is chosen to convey to the Major General at Panama a document of vital importance which discloses a weakness in our canal defences by which a monarchy (hitherto overlooked by the United States) plots to overcome this nation. The document is secreted beneath his left shoulder strap, it first being prepared with invisible ink. From that time Payne finds himself the victim of a queer being that, through a strange medium, juggles with his good name and martial standing.

At his apartment he finds a letter in handwriting the exact counterpart of his own and in it the startling contents; "The left shoulder strap and the locket reveal the secret—take the tip in time." Bewildered, he consults his chief, Colonel Dare, who instructs him to attend the Embassy ball that night as though nothing had happened, promising added secret service protection.

In the midst of the evening's festivities, Payne and Pearl Dare find a secluded spot in the conservatory. Encouraged by a responsive light in her eyes, Payne is about to ask for her "yes" to the question that means happiness to him, when a messenger orders him to report to Colonel Dare at once. There he is informed that the Grenadian Ambassador has been murdered and in his lifeless hand a message found to Payne thanking him for services rendered Grenada. When Payne is searched the left shoulder strap reveals nothing but a worthless piece of paper. In a daze he hears the order given to arrest him on a charge of treason.

DIVORCE AND THE DAUGHTER (Gold Rooster Five Parts—Dec. 3).—The cast: Alicia (Florence La Badie); Dr. John Osborne (Edwin Stanley); Herbert Rawlins (Sam. Niblack); Mrs. Cameron (Kathrun Adams); the father (J. H. Gilmour); the mother (Zenaide Williams); the children (Ethelmary Oakland and Arthur Le Vien).

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THE SHIELDING SHADOW, NO. 10, "The Disappearing Mantle" (Two Parts—Astra—Dec. 3).—Ravengar again rushes to the aid of Leontine, who has once more been made a prisoner by Bianca and her henchmen. To save her, he gives up his closely guarded treasure, "The Disappearing Mantle."

HOW MATCHES ARE MADE (Dec. 3—Split Reel).—A splendid split reel of Norway and Sweden's big industry, showing each step from the hewn log to the finished match.

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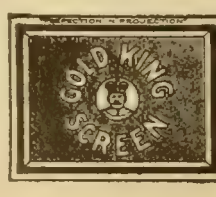

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THE CRIMINAL (5 Parts—Dec. 24). The cast: Naneta (Clara Williams), Donald White (William Desmond), The Baby (Enid Wiley), Carlos Lupoli (Joseph Dowling), Mother Marta (Gertrude Claire), Pietro (Charles K. French), Police Magistrate (Walt Whitman).

Naneta, born outside the social pale and without another name, is an outcast in the village of San Leazi, in the Italian mountains. An immigration agent from New York comes to the village and a neighbor suggests to Mother Marta, who has given a home to the nameless one, that she send Naneta to America.

She arrives in New York and goes to work in the restaurant of Carlos Lupoli in the Italian quarter of the lower East Side where she meets Donald White, a yet-to-arrive short story writer, who comes to Carlos restaurant to absorb spaghetti and atmosphere.

Entering her home that night, Naneta finds a baby on the stairs with a note pinned to its dress, and she takes the "bambino" to her room, deciding to keep it for her very own. The next day she gives White the note, asking him to read it to her, but telling nothing about finding the baby.

That night Naneta is arrested on suspicion, because of having an unknown baby in her possession, and White, hearing of the arrest, rushes to the rescue. She refuses to tell anyone about finding the baby, not wanting it known that, like herself, the child has no father, but maintains that she has stolen the baby, which fastens guilt upon her.

White relates to the perplexed Judge the circumstance of the note, which at the time he had taken to be a hoax. The magistrate is interested and together they devise a plan to force the truth from Naneta. When she is brought in the Judge says abruptly, "The woman who deserted this baby has relented and wants it back." Naneta is shocked, and cries, "No, No! She canta have it. She is trow it away one time."

There is a finish packed tight with heart throbs.

CHILDREN OF THE FEUD (Fine Arts—5 Parts—Dec. 2). The cast: Pap Clayton (Chas. Gorman); Sairy Ann (Dorothy Gish); the five Clayton children (Violet Radcliffe, Beulah Burns, Thelma Burns, Tina Rossi and Georgia Stone), Jed Martin (A. D. Sears); Judge Lee Cavanagh (F. A. Turner); Dr. Richard Cavanagh (Sam DeGrasse); Mrs. Cavanagh (Alberta Lee), Bad Bald Clayton (Elmo Lincoln). Directed by Joseph Henabery.

Sairy Ann Clayton is the eldest of the six motherless children of "Pap" Clayton, a Virginia mountaineer and moonshiner in partnership with his cousin, Jed Martin, who he has betrothed to Sairy Ann. Dr. Richard Cavanagh, son of the county judge, finds "Chub" Clayton hurt by a fall, tends him, gains the admiration of Sairy Ann, and induces her to bring the children to town for clothes and shoes, thereby rousing the jealousy of Jed Martin. The day the children are in town the still is raided, and "Pap" and Jed are jailed for months. The doctor takes the children to the home of his father, the judge, and begins their education.

The released convicts return accompanied by the head of the clan, Bad Bald Clayton and the doctor hears him tell Sairy Ann that the still was raided on the information given by a Jackson and only the life of a Jackson can square the account. The ancient feud between Claytons and Jacksons had died out. The doctor is horrified and later remonstrates with Sairy Ann and tells her that only the law should take life, but Sairy Ann defends the clan spirit, condones the proposed murder, and quarrels with him. Clayton takes Sairy Ann and the children home. Jed is rejected, and realizing that Sairy Ann is in love with the doctor he sets out to kill him. Sairy Ann on her father's horse takes a short cut and notifies the sheriff.

Jed kills the deputy, but is arrested and brought to trial before Judge Cavanagh, who is warned in an anonymous letter that he will be shot if Jed is convicted. All the Claytons, heavily armed, attend the trial. The judge fearlessly sentences Jed. At the signal the Claytons shoot up the court and Jed kills the judge. Most of the Claytons are then killed in a running fight with deputies and citizens. Sairy Ann hides in Bad Bald's store and is followed by Jed, who is wounded.

The doctor to avenge his father follows Jed, and would have killed him had not Sairy Ann reminded him of his own words that only the law has the right to take life. The doctor sur-

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[illegible] and having been deserted [illegible] and [illegible] Back in Sorry Acres [illegible] Nan goes to the mountains but when the baby is [illegible] for her and the father and the feud is forgotten.

Miscellaneous Subjects

FOX FILM CORPORATION.

THE VIXEN (Five parts—Dec. 10). Elsie Drummond [illegible] Helen has acted as her mother for years. By unscrupulous deceit she draws Helen's sweetheart, Martin Stevens, away from her. When Steven loses his money Elsie casts him aside.

When Helen becomes friendly with Knowles Murray, Elsie lies to Murray about Helen and lies to Helen about Murray. The result is that she ingratiates herself with the man. By continued underhand methods he succeeds in winning Murray for herself when he is appointed consul abroad.

For a few years Elsie and Murray live happily in Paris. Two children are born to them. Then Murray is recalled for work in Washington. Elsie finds that Stevens has regained his wealth and that Helen is still sorrowing because of Murray's strange coldness toward her years ago.

Elsie's passion for power still grips her in Washington. She meets Kingsley, a young lounger, and proceeds as a matter of course to captivate him. Her husband learns of the acquaintanceship and is on the point of discovering the truth, when Elsie lies again, so cleverly that Murray believes Kinsley's attentions are being paid to Helen instead of his wife.

Stevens finally comes to realize that Elsie's whole life has been one of deception. For Helen's sake he wishes to expose her sister. Helen pleads against such action, to save the children. Elsie, chastened for once, returns to her husband.

WORLD PICTURES.

THE MEN SHE MARRIED (Peerless—Five parts—Nov. 27.—The cast: Beatrice (Gail Kane); Ralph Semple (Arthur Ashley); Jerry Trainer (Montagu Love); Ada Semple (Louise M. Bates); Edith Trainer (Muriel Ostriche). Directed by Travers Vale.

Beatrice Raymond, a young heiress, is attracted to the unprincipled Ralph Semple. He and his wife make their living by preying upon society. They see an easy victim in Beatrice and plan to get her money. Posing as a single man, Semple soon wins her love and a mock marriage ceremony is performed. In short order he shows his cards. Pretending his mail had miscarried, he easily persuades Beatrice to give him a check for a thousand dollars, which he skillfully raises to ten thousand and, with the proceeds and his victim's jewels, he goes with his real wife to South America, telling Beatrice in a short note how he has been duped.

Beatrice, heartbroken and disillusioned, conceals her unhappy mistake from her friends, and with the passing of time she gradually recovers and begins to take interest in the life about her. Jerry Trainer, a widower and a strong, manly man, falls in love with her and she returns his affections but her miserable secret makes her answer "no" to his pleadings that they marry.

Semple and his wife in South America, in need of funds, plan to make further use of the mock marriage. A letter telling of Semple's death is faked up and sent to Beatrice. She is overjoyed to know that the obstacle which stood in the way of her happiness is now removed and that she is free to marry Jerry. She hesitates as to whether she should tell Jerry of her other marriage, but fearing that it might lessen his love for her, she decides to let "the dead past bury its dead."

Passionately in love with her husband, there is only one cloud in the happiness of her early married life. Jerry's young daughter, Edith, is jealous of his new wife, and all of Beatrice's efforts to win her affections and confidence are

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fruitless. One day Beatrice is horror stricken to see on the streets Ralph, whom she had had every reason to believe dead. His schemes had worked out well and he had come to make use of his hold over Beatrice; he forces her to take him to her home and introduce him to her husband and step-daughter. Beatrice watches Semple insinuate himself into the good graces of her husband and the love of Edith. She is forced through threats of exposure to induce her husband to back Semple's worthless schemes and to look on in silence at the growing love affairs between her step-daughter and the worthless cad.

At last things reach a climax. Beatrice learns that Semple has persuaded the infatuated Edith to run away with him. She visions the innocent Edith going through the same ordeal that she herself had endured. For a time she struggles with herself, and then decides that Edith must be saved at all costs. Just before the hour set for the departure of the couple, Beatrice goes to Semple's apartment and by pretending love for him she arouses the man's feelings so that he forgets all about the waiting Edith and wants only the woman before him. At last, despite her efforts, he seizes her in his arms and showers her with kisses. The door is broken open and Jerry dashes in; he stands aghast at seeing his wife in Semple's arms. Furiously he springs upon Semple and after giving him a good beating orders him to go. He then turns to Beatrice, but before she can reply to his denunciation, Edith rushes in. Then Jerry learns that it was to save his daughter that Beatrice had sacrificed her own feelings and had risked losing his love and respect. Tenderly he takes her in his arms and begs her for forgiveness, which she gladly grants.

ALL MAN (Five parts, Peerless, Dec. 31).—The cast: Jim Blake (Robert Warwick); Sandy Blakebottle (Louis Grisel); John Sherman Blake (Charles Duncan); John Maynard (Alec B. Francis); Ethel Maynard (Gerda Holmes); Alice Maynard (Mollie King); Gillette Barker (George McQuarrie); Snap Higgins (Johnny Hines); McKin (Henry West). Directed by Emile Chautard.

Jim Blake, lively young son of a millionaire, spends his hours carousing and having a good time with the boys. For a time his every whim is indulged in, but finally the elder Blake tires of his spendthrift days and one morning Jim is informed by his parent that things must change—that the days of big bills and generous allowances are over—that from now on he must make his own way in life. For the first time Jim's fighting blood is aroused, so, taking the last parting check from his father, he sets out with his trusted valet for a ranch in Wyoming, determined to make good, and to prove to his father and others that he is not the weakling they believe him to be.

Jim begins his career out West by beating up a native who resented the intrusion of the tenderfoot, and by his splendid fighting wins the admiration of the ranchmen and other onlookers. Jim then sets about to straighten out things. Learning that their ranch holds unpaid claims against the railroad for killing their live stock, he determines to collect all that is due them and with this purpose, goes to see John Maynard, the president of the railroad. In a heated interview he demands settlement of his claim and when refused by the president, tells him that he is not through yet and that some day the road will pay the claim with 100 per cent. interest.

President Maynard's daughters, out boating, are caught in a swift current, and are in grave danger of being carried over the falls. They are rescued by Jim, who is attracted by Alice, the younger daughter. The friendship between the two rapidly develops, and before returning to her home in the East, Alice promises to marry Jim as soon as he has made good. Spurred on by her promise, Jim fights harder than ever, and his efforts are eventually crowned with success. He cleverly buys up a plot of land through which the railroad was planning to build a spur track, and forces President Maynard to purchase it from him at a large figure, thus realizing enough to return to his father and prove that he has made good.

His affair of the heart, however, does not progress so smoothly. Alice's sister, jealous of the love between Alice and Jim, destroyed the letters between the sweethearts, leading each to believe that the other is faithless. But upon Jim's return to the city, everything is straightened out and, despite the objection of Alice's father, the two happy young people run away and are married with the blessing of Jim's father. President Maynard cannot long withhold his respect for the splendid young man who had so cleverly beaten him, and eventually he, too, joins in blessings on the young couple.

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THE BLACK BUTTERFLY (Popular Plays and Players—Five Parts—Dec. 4).—The cast: Sonia Smirnov, "the Black Butterfly," and Marie, the Convent Girl (Mme. Petrova); Alan Hall (Mahlon Hamilton); Girard (Anthony Merlo); Lachaise (Count Lewenhaupt); Lord Braislin (Edward Brennan); Lady Constance Braislin (Violet B. Reed); Don Luis Maredo (John Hopkins); Peter, father of Sonia (Morgan Jones); Vladimir (Norman Kaiser); Gaston Duval (Roy Pilcher); Ciel, Sonia's maid (Evelyn Dumo). Scenario written by Wallace C. Clifton. Directed by Burton L. King.

Sonia Smirnov is a beautiful and brilliant woman, singing the role of "The Black Butterfly" in the opera of the same name at the Folies Bergere, Paris. Lord Braislin, at a gathering of prominent men, is astounded by their enthusiastic toast to "The Black Butterfly," and Girard, of the army, arranges to introduce him.

While the toast is being offered, Don Luis Maredo breaks in upon "The Black Butterfly" in her dressing room, declares his love, and is dismissed. He goes to a telephone, calls her up and when he hears her voice kills himself. Despite the tragedy Sonia appears as usual at the evening performance and then goes to her home, where she receives a letter from her daughter, Marie, who is in a convent. This letter leads to a reverie of her past life. As a Russian peasant girl she had met Gaston Duval, fallen in love and gone with him to Paris, wher they went through a marriage ceremony which she afterward was led to believe was a mock one. Her love for Gaston turned to hatred, she became a wanderer, was taken in by some nuns, and there her child, Marie, was born. Leaving Marie in the convent, Sonia went to Paris and became an operatic star.

Thus her reverie ends, and she gives way to silent grief. The next day Lady Constance Braislin breaks in upon Sonia and accuses her of having won the love of Lord Braislin. To show the accusation is unjust Sonia has Braislin meet her after the play while Lady Constance is in hiding, and the star tells him she wants their acquaintance to end. Braislin is then led away by Lady Constance. Meantime a romance breaks in upon the life of Marie, the convent girl. Alan Hall, automobiling near the convent, meets her and they fall in love. Alan, who is a friend of Girard and Lachaise, returns to Paris and there, in an Apache dance hall, meets Sonia, who is on a slumming tour with her manager, Bergere.

Sonia falls in love with him. He thinks of Marie and tells "The Black Butterfly" that he must leave Paris, but she, not knowing of his other love, dissuades him. Then Alan writes to Marie that he will not see her again, and the convent girl pens a note to Sonia that she intends ending her life. "The Black Butterfly," on receiving this, races to the convent, arriving there just as Marie is being dragged unconscious from a lake into which she has thrown herself. Embracing the girl, Sonia discovers a photograph of Alan, learns of Marie's love and returns to Paris and dismisses Alan.

Then "The Black Butterfly" disappears. She next is seen as a nurse during the Battle of the Marne. Gaston Duval, Colonel in the French army, is at death's door. Blood transfusion is all that will save him. Physicians appeal to the nurses for a volunteer and Sonia steps forward and is accepted. When she sees and recognizes Duval she draws back in contempt. Then she exclaims: "Yes, I will volunteer, even though I despise him. I will do it for the glory of France."

After the operation Alan appears, tells Sonia he has married Marie. "The Black Butterfly" tells him she is Marie's mother and that Duval is her father. Alan insists that she confront Duval. She does, and the Colonel greets her with great emotion.

"My only love," he exclaims, "my wife, for

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such you are. We were really married. But the letter you received was sent by a jealous woman who wanted to marry me. Since then I have searched all over for you. Will you forgive me?" Sonia embraces him, and then they make preparations to join Marie.

CONSOLIDATED FILM CORP.

THE CRIMSON STAIN MYSTERY (Episode No. 11—"The Bloodhound"—Two Parts—Nov. 20).—Desperate at the refusal of Dr. Montrose to give them the treatment, the Crimson Stain Gang lay plans to steal the apparatus and compounds from the laboratory. For revenge, they devise a subtle way to destroy at one blow Dr. Montrose and Harold Stanley. By a ruse Stanley is led into a trap and captured by the gang leader Pierre La Rue hypnotizes him and sends him to kill Dr. Montrose, at the same time warning the police of the contemplated killing, so that they may capture Stanley.

Accordingly, Stanley goes to the Montrose home accompanied by Kiel and Tanner, and entering the laboratory alone, warns Dr. Montrose of the Crimson Stain's plan, and tells him that he is slumming hypnotic influence. Then as Tanner and Kiel peep into the room, Stanley proceeds to apparently strangle Dr. Montrose. Dropping Dr. Montrose to the floor, Stanley still slumming a trance, goes down stairs to summon help. As he leaves, Dr. Montrose covers the two gangsters with a pistol. But even the sight of the pistol cannot allay the horror of the apparently supernatural that sweeps over them and they flee in panic.

Outside they collide with Robert Clayton. Tanner and Kiel escape in their automobile, followed by Clayton in his car. Clayton's steering wheel becomes jammed and the car heads for a steep bank. Clayton jumps out just as the machine topples over the embankment. But in the meantime the gangsters have vanished. Meanwhile in the house, Parrish, seeing the limp body of Dr. Montrose pursues Stanley and places him under arrest. But Stanley is freed when Parrish learns the facts.

CHRISTIE FILM CO.

SEA NYMPHS (Dec. 4).—The cast: The Old Man (Neal Burns); His Wife (Betty Compson); The Baron (Eddie Barry); The Yogi (George French). Scenario written by B. Sharpless. Directed by Horace Davey.

Neal sees in a newspaper a picture of several girls in uncensored one-piece bathing suits, and a caption telling at which beach they disport themselves. Neal and his wife, Betty, go there for a trip. On the boardwalk Neal sees an East Indian who claims to have found the secret of youth. He gives Neal a "shot," and age drops from him and he is a boy again. Back at the hotel the "old woman" is dressing and does not recognize Neal. She indignantly ejects him, so Neal seeks the mermaids. Finding them, he makes a hit and is having the time of his life on the sands.

Meantime, Betty has meet the Yogi who gives the treatment. But Neal has seen her go in and come out, young and beautiful. He accosts her, but she does not know him. The "Baron" sees her and takes her for a ride in a rolling chair, while the "Baron" goes to buy her candy, Neal jumps in the chair and drives off. The chair runs into several men, and these with the "Baron" throw Neal in the ocean. The "Baron" proposes and Betty, feeling the surge of youth, accepts, so they go to the minister.

Neal follows and resolves to save his wife from bigamy. He rushes in and gives battle. The "Baron" is getting the best of him and, shaking him vigorously, when—it is not the "Baron" at all, but his old wife saying: "Come to bed—my feet are cold."

UNITY SALES CORPORATION.

THE BURLESQUE SHOW (Nov. 27).—Tweedledum has to undergo all sorts of difficulties and indignities to approach the object of his affections, as anyone would imagine a tramp would have to do, but he persists in his wooing, making fun for the company all the while. He breaks into the theater while the show is in progress and goes on the stage himself and the only way they can get him off is by turning the hose on him. Unfortunately, they are not able to keep the water playing on Tweedledum alone, but also plays havoc with the rest of the company.

THE YELLOW MENACE (Episode No. 15, "The Ray of Death"—Two Parts—Dec. 11).—As this episode unfolds, we see the utter determination of Ali Singh to subdue those around him by his indomitable will. It is hard to imagine that he could stoop so low as to force his own niece to marry a half-breed opium fiend, and so the wretched Najla Hong Kong Harry, but, because of Najla's several outbreaks of disloyalty and treachedy to Ali Singh's cause, he determines to forever separate her from the refining influence of her American friends, by forcing her to marry Hong Kong Harry.

There is nothing the unhappy girl can do but submit to force, but death intervenes to release her from servitude in a union. Najla is killed during an attack on Ali Singh's last stronghold.

Manning, heading the raid, is held by desperadoes in front of a machine which emits the sight-killing rays of violet hue. He is made partly blind and cannot wholly recover his sight although operated on by the most skilled of specialists. Margaret Bronson and Manning are married despite his affliction and the further pursuit of Ali Singh is carried on by Willard Bronson and the police officials under the leadership of Captain Kemp.

GREATER VITAGRAPH.

THE SCARLET RUNNER (Episode No. 11—"The Missing Chapter"—Two Parts—Dec. 11).—Christopher Race, conducting a Mrs. Lawson on a tour, begins to realize that his wealthy, but aged employer, is falling in love with him. He decides to give up the job, but changes his mind when Dorothy Herbert appears on the veranda of the hotel. Race for the first time in his varied career finds himself in love. With Dorothy is Madame du Cuesolin and the latter's nephew, Raoul, who is devoted to Dorothy, but tolerated by her only for aunt's sake. Madame realizing that the affair between Dorothy and Christopher is growing serious tells him that Dorothy and Raoul are secretly engaged. Christopher, hurt, thinks Dorothy has played with his affections and decides to go away. On the way from the hotel, Christopher and Mrs. Lawson come upon Dorothy. She has had an accident and is badly hurt. Taken back to the hotel, physicians are called, and it is announced that blood transfusion is all that will save the girl. Raoul is afraid to undergo the operation, Christopher offers himself deciding to make the sacrifice for the girl he loves, though he can never tell her of his affection. He does so, and goes away to forget the missing chapter of his life.

AN ENEMY TO THE KING (Six Parts—Nov. 27).—The cast: Ernanton De Launay (E. H. Sothern); Julie De Varion (Edith Storey); Claude Le Chastre (John Robertson); Guillaume Montignac (Fred Lewis); Henri Le Vicomte de Berguin (Brinsley Shaw); Blaise Tripault (Roland Buskston); Jeanotte (Mildred Manning); Rougin (Piere Coione); King Henry of Navarre (Charles Muzitt); King Henry III (Denton Vane). Directed by Frederic Thomson.

When Julie De Varion's old father is imprisoned for harboring fugitive Hugenots, she goes to the authorities and begs for his freedom, declaring that he only did it out of kindness of heart. They refuse to release her father unless she locates the Catholic's greatest enemy—Ernanton De Launay—who lives in the depths of the forests and who has been vainly sought after four years. Although she knows her father would loathe such methods of release, she accepts the offer and sets off with her lady-in-waiting, Jeanotte, to capture the enemy of the king by means of her womanly beauty.

While stopping at an inn for the night, she is molested by a man who has been sent after her. A stranger, who is also stopping at the inn, comes to her rescue, however. The stranger offers her his protection for the rest of the journey, a kindness which she gladly accepts. He promises to take her to Ernanton De Launay, believing that she merely wishes to meet him. They continue their journey, and on the spur of the moment Julie dispatches her servant back to the officials with the statement that she has located the enemy and for them to release her father.

Ernanton's servant discovers that they are being spied upon, and tells his master, who, now in love with the girl, kills him for daring to cast a reflection on the sweetest flower of womanhood he has ever met. When Julie asks him why he assaulted his servant, he truthfully tells her his reasons. Realizing that she has fallen below his estimation of her, she sends another servant after the bearer of the message in order to prevent it reaching the officials. She will not allow her womanhood to suffer even for her father's freedom.

When she returns to the city, Ernanton follows her and is forced to believe that she is the spy his servant had accused her of being. She seeks confidence to the effect, finds that it was her father's freedom. She is refused, as the understanding was that the enemy was to stand before them, and she has failed in her quest. She can not blame the man who has won her love to them, and frankly states such as the case. Ernanton, who has been standing behind the curtain, now comes forward and tells them that they see the enemy before them—to release the aged father.

Julie is horrified at the way things have turned, and becomes inconsolable. The Huguenots, who have been gaining victory after victory, now enter the city and surround the palace, demanding the release of their leader. The officials are forced to surrender, and Ernanton seeks Julie to tell her of his love and ask her to become his wife.

KLEINE-EDISON-SELIG-ESSANAY.

THE BREAKER (Essanay—Five parts—Dec. 4).—The cast: John Widder (Bryant Washburn); Alice Treadwell (Nell Craig); Piazzia (Ernest Maupain). Directed by Fred E. Wright.

Piazzia, a notorious counterfeiter, is trailed by government detectives. To elude the sleuths, the crook surreptitiously exchanges a portmanteau filled with suprious money for one which John Widder, an eccentric young inventor, carries. There comes to live in the garret room adjoining that of Widder's, Alice Treadwell. She ekes out a miserable existence typing intricate medical treatises.

John, to aid the girl in dire distress, overcomes his scruples and cashes one of the counterfeit bills. He confesses his crime to Alice, and tells her how he came into possession of the counterfeiter's suitcase. Together they seek the counterfeiters. Government agents appear and arrest John. Alice, however, steps forward, orders John's release and the rest of the real crooks. Her orders are obeyed promptly, for, it develops, Alice, instead of being a struggling little typist, is, indeed, one of the secret service agents who had been set to trap the crooks. With $2,000 reward as their home stake, John and Alice are married.

A MESSAGE TO GARCIA (Edison—Five Parts—Dec. 11). The cast: Dolores (Mabel Trunnelle); Lieutenant Rowan (Robert Conness); Jose, Dolores' brother (Herbert Prior); Captain Hernandez (Robert Kegerreis); Captain Sigsbee (Bradley Sutton); Emanuel Garcia (Charles Sutton); The Spanish Ambassador (Paul Everton); Mme. Rosa Gonzalles (Helen Strickland); "Butcher" Weyler (Ray Fairchild); Captain Gonzalles (Bigelow Cooper). Directed by Richard Ridgely.

Spanish soldiers arrive in Cuba and raid the farm of Dolores' father. Father and brother, attempting to protect their home, are arrested and held for court-martial. Captain Hernandez listens to Dolores' plea for their release and taken by her beauty, promises to set them free. His advances to her are interrupted by the sound of a rifle volley. Through the open window, Dolores sees her father fall before the firing squad. For this she kills Hernandez. Running to his home in the mountain fastnesses, she tells Garcia, Cuba's saviour, of her act.

Political unrest finds the Maine anchored in the Harbor of Havana. Jose, Dolores' brother, hiding from the troops who have killed his father, seeks revenge. Prowling about, he enters a subterranean vault where he sees an officer exhibiting to some visitors, the switch which controls the mines laid in the harbor. The officer and his friends depart, and Jose throws the switch which sends the Maine and its crew to the bottom.

Garcia's whereabouts are unknown and President McKinley seeks a man who can deliver a message addressed, General Garcia, Somewhere in Cuba. Of the many who are called, Lieutenant Rowan alone, is chosen.

Mme. Gonzalles, a spy in America, employed by the Spanish government, is instructed to ascertain the attitude of the United States government, after the sinking of the Maine. She discovers that Rowan is sailing for Cuba with a message for Garcia. Determining that the message must not reach its destination she follows Rowan on his trip across, arranging by wire for his arrest upon his arrival in Havana. A soldier [illegible] at a well near Dolores'

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home, drops a message addressed to Captain Gonzalles, Mme. Gonzalles' brother, informing him that she has arranged for the American's capture. Dolores rushes to Garcia with the news.

On board ship, Mme. Gonzalles makes several efforts to get the message, but each time is foiled by Rowan. He learns of the fate that awaits him and when the boat docks, escapes the pursuing soldiers by jumping overboard. Rowan swims ashore and eludes the pursuing Spaniards. Meeting one of the soldiers single-handed, Rowan overpowers him, exchanging his own wet clothes for the man's uniform. Thus, clad as a soldier of Spain, Rowan sets out to roam the wilderness for Garcia. He meets Dolores who, at first frightened because of the uniform he wears, shows her relief and joy when she learns that he is "Americano." He manages to make her understand that he is seeking Garcia.

"Butcher" Weyler, Governor-General of Cuba, upbraids Mme. Gonzalles for her failure in effecting Rowan's arrest. Fearful lest Weyler wreak his wrath upon her, Captain Gonzalles, her brother, offers to assume personal responsibility for the immediate capture of Rowan.

From the brow of a hill, Rowan and Dolores, sight the pursuing party. Capture is imminent and Rowan entrusts his message to Dolores. They part ways and soon Rowan is made a prisoner. Dolores, however, manages to set him free. Again, they start on their journey, but the pursuers soon take up the trail and before long they find themselves ambushed. All hope seems lost. Dolores parts the bushes and reveals in the distance, the house of Garcia. She returns the message to Rowan and bids him hasten on, while she remains behind with his rifle, holding off the attacking troops.

Rowan delivers the message, but on his return he finds the bullet-riddled body of Dolores, mute witness to her great heroism. As a sacred memory of the one who made the delivery of the message possible, he takes back home with him Dolores' lace scarf. Back in the barracks the boys are rejoicing at Rowan's success. He is greeted amid wild shouts and cheers, and when the lace scarf comes to view his friend turn to him with an all-knowing smile. But the story of Dolores' sacrifice soon makes them understand and when the call to arms is sounded they march away cherishing the name of the unknown "little Cuban."

BLUEBIRD PHOTOPLAYS, INC.

THE EAGLE'S WINGS (5 Parts—Special Release).—The cast: Mona Wright (Grace Carlyle); Kitty Miles (Vola Smith); Richard Wallace (Herbert Rawlinson); Senator Wright (Charles Hill Mailes); Jefferson Maynard (Rodney Ronous); Orlin Dagore (Charles Gunn); Keron Theris (Albert McQuarrie); James Brown (Malcolm Blevins); Foreign Ambassador (Walter Belasco). Scenario written by Maud Grange. Production supervised by Rufus Steele.

Party lines were obliterated in a Congressional fight upon the question of National preparedness; both law-making branches were engaged in a desperate battle for and against the Maynard Bill. Senator Wright, wealthy manufacturer of pumping machinery, is among those bitterly opposed to the measure. Richard Wallace, foreman of Wright's foundry and in love with Mona Wright, is an enthusiast on the subject of "preparedness," both industrial and militant.

Washington is alive with secret lobbies, but Orlin Dagore and Theris, diplomats representing foreign governments, are leaders of the silent opposition backed by unlimited funds and the ambition of their rulers to prevent influential support from coming to the aid of Maynard in passing his preparedness measure.

Senator Wright is Chairman of the Committee that has in charge the Maynard Bill, discussing the measure before presenting it to the Senate for a vote. Wright has sent Wallace to his son's ranch in New Mexico to install a pumping plant, and when young Wright wires an invitation for his father and sister to visit the Wright ranch, the Senator adjourns the sessions of his committee indefinitely and leaves for the West.

While Wright is on his son's ranch, Mexican bandits made a raid, attacking the Wright ranch and compelling Wright, his son and Wallace to fight for their own lives and to protect the women of the ranch. This attack awakens Senator Wright to the need of a protecting army and he at once wires the Secretary of War to send troops to protect the border. The War Office responds that it has no army to send.

Thoroughly aroused by the necessity for adequate military preparedness Senator Wright returns to Washington, switches to vigorous support of the Maynard Bill and in a fiery speech before the Senate, swings enough of the opposition to support the measure and pass it by a large majority. The diplomatic spies report to their government that although the bill is passed it will take years to realize its requirements in actual practice, and advises that certain demands upon the United States be made forthwith.

Believing that the United States in its unprepared condition must submit to foreign mandates, the diplomats present their demands and an extraordinary condition at once arises. The United States is apparently unprepared. Should war be declared the diplomats believe that this country will be defenseless.

Wallace, through Senator Wright's influence, is called before the President and his Cabinet and there the foundry foreman presents his plans for the co-operation of every American foundry, forge, mill, factory and shop in equipping the Government with arms and munitions. Congressman Maynard is active in furthering Wallace's ideas and at the moment the foreign diplomats believe the United States is at their mercy, the captains of American industry get busy.

Every lathe and wheel that can be applied in any way to manufacturing guns, munitions or equipment for the Army or Navy turns to the work of America's defense. Working day and night factories, foundries and mills turn out weapons and equipment to place in the hands of the Nation's defenders. Seeing that they have lost in their game of "bluff" the foreign diplomats withdraw their demands and America remains at peace with the world. While these important matters are progressing Richard Wallace's love affairs advance propitiously and with the close of the story we see Wallace and Mona happy in the prospect of their coming marriage.

THE SIGN OF THE POPPY (Five Parts—Dec. 4).—The cast: Alvin Marston and Chang (Hobart Henley); Edith Marston (Gertrude Selby); Helen Durant (Mina Cunard); Jerry Marston (Wilber Higby); Rex Durant (Robert Clark); Hop Li (Garland Briden). Scenario by J. G. Alexander. Produced by Charles Swickard.

When Jerry Marston played a sharp business trick on Hop Li, the leader of a Chinese tong, he made the mistake of his life. Jerry never knew what became of one of the Marston twins mysteriously disappearing less than three weeks after the boys were born. So the anxious years passed until his only son, Alvin, had married and gone abroad upon his wedding tour. One evening the butler handed Jerry a package, and at the same time delivered a wireless message telling that Alvin and his bride Edith were arriving on that day's ship from abroad.

Marston opened the package. Before him lay a red poppy, a sign of death sent him by Hop Li. When Alvin and his bride reached the house, they found Jerry dying with the red poppy clasped in his hand. Alvin knew enough of Chinese lore to realize that his father had received the tong's death signal and, thereafter Alvin lived in the dread of a like warning. On their wedding anniversary, Alvin presented his wife with a string of pearls. That night as Edith lay in bed, she experienced what she thought was a frightful nightmare. Alvin, with leering face, seemed to appear at her bedroom window, enter and try to caress her. The next morning she discovered that her pearls were missing.

Alvin assured her that the mystery would soon be cleared up and left for his office. When the man Edith presumed was her husband returned home that evening, his face was dark and leering. When she tried to summon help, he silenced her and then, throwing her pearls at her feet, disappeared. Mystified she summoned Helen and Rex Durant, neighbors. They assured her that Alvin would soon come home safely and as his usual self. When she read in the morning of a crime in Chinatown (the murder of Hop Li, and the burning of his opium den) she connected it with her husband, and his revolting appearance the previous evening. She associated his disappearance with the crime and decided to announce to her friends that her husband had gone to a sanatorium.

Several weeks later Rex and Helen Durant came upon Alvin as he was walking aimlessly through the streets. They took him home and told Edith her husband had escaped from the sanatorium. Continuing the deception, she accepted the man as Alvin, but his strange conduct so mystified her that she was mentally tortured. She was convinced that the man was not her husband, but one who strikingly resembled him. One evening the prison siren sounded a screeching alarm. A prisoner had escaped. The sound was so distressing to Mrs. Marston that she pleaded with her companion to take her into the library where the noise might be less acute. While the man and woman were standing near the fireplace under a great Chinese vase, they were startled by a pistol shot. The bullet hit the vase which broke and part of it fell upon the man's head.

The shock restored Alvin to his normal mental state. The two turned to the library door and saw a man fall to the floor. Rushing to where he lay, Mrs. Marston recognized the man who had appeared at her bedside and who had returned her pearls. The dying man related that he was Alvin's twin brother whom Hop Li had stolen when but an infant, and had brought him up an opium fiend. His hatred finally conquered him, and he committed the vengeful act of murder of which he has been convicted. Immediately after the guards arrived and found the man dead upon the floor. The picture ends happily with Alvin and Edith restored to connubial felicity.

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WANTED—Billy Sunday film entitled "Billy Sunday in Action," will pay highest prices. Apply W. M., care M. P. World, N. Y. City.

WANTED for export, used films in good condition. Especially series. State price, etc., to F. Thomander, 145 West 45th St., N. Y. City.

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WANTED—Developed negatives of educational and scientific subjects. Must be exceptional. State price, etc. Educational Films Corporation of America, 729 Seventh Ave., N. Y. City.

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MUSICAL INSTRUMENTS FOR SALE.

FOR SALE—Wurlitzer piano orchestra, style "K," less than $2,000. Cost $4,500. Good condition. Easy terms. Star, Binghamton, N. Y.

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List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 1538, 1540.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

Nov. 20—Fish (Comedy).

Nov. 21—Oil and Water (Two parts—Drama) (Biograph—Reissue No. 99).

Nov. 27—The Influence of the Unknown (Drama) (Biograph - Reissue No. 100).

Nov. 29—The Wages of Sin (Three parts—Dr.) (Biograph Reissue No. 101).

Dec. 4—My Baby (Comedy—Biograph Reissue).

Dec. 5—A Bit of Human Driftwood (Two parts—Drama—Biograph Reissue).

ESSANAY.

Nov. 11—What I Said Goes (Three parts—Dr.).

Nov. 14—Not In the News (Two parts—Drama).

Nov. 15—Canimated Nooz Pictorial No. 20 (Cartoon—Comedy)—A Scenic Subject on the same reel.

Nov. 18—His Moral Code (Three parts—Drama).

Nov. 21—Unto the Least of These (Two parts—Drama).

Nov. 22—Some Bravery (Comedy).

Nov. 25—The Border Line (Three parts—Dr.).

Nov. 28—A Tin Soldier (Two parts—Comedy).

Nov. 29—Dreamy Dud Joyriding With Princess Zlim (Cartoon—Comedy).
—A scenic subject on the same reel.

Dec. 2—The Final Fraud (Three parts—Dr.).

Dec. 5—The Egg (Two parts—Comedy).

Dec. 6—A Waiting Game (Comedy).

Dec. 9—A Failure at Fifty (Three parts—Comedy-Drama).

KALEM.

Nov. 14—The New Salesman (Comedy).

Nov. 15—The Mystery of the Brass Bound Chest (No. 15 of "The Girl From Frisco") (Two parts—Drama).

Nov. 17—The Rogues Pawn (No. 5 of "Grant, Police Reporter") (Drama).

Nov. 18—The Runaway Sleeper, No. 106 of the "Hazards of Helen" Railroad Series) (Drama).

Nov. 21—Rival Fakers (Comedy).

Nov. 22—The Fight for Paradise Valley (No. 16 of "The Girl from 'Frisco") (Two parts—Drama).

Nov. 24—The House of Three Deuces (No. 6 of "Grant, Police Reporter") (Dr.).

Nov. 25—The Forgotten Train Order (No. 107 of the "Hazards of Helen" Railroad Series) (Drama).

Nov. 28—Dudes for a Day (Comedy).

Nov. 29—Border Wolves (No. 17 of the "Girl From 'Frisco") (Two parts—Dr.).

Dec. 1—The Wizard's Plot (No. 7 of "Grant, Police Reporter") (Drama).

Dec. 2—The Trial Run (No. 107 of the "Hazards of Helen" Railroad Series) (Drama).

Dec. 5—Jailbirds (Comedy).

Dec. 6—The Poisoned Dart (No. 18 of the "Girl from 'Frisco" Series—Two parts—Drama).

Dec. 8—The Trunk Mystery (No. 8 of "Grant, Police Reporter"—Drama).

Dec. 9—The Lineman's Peril (No. 109 of the "Hazards of Helen" Railroad Series—Drama).

SELIG.

Nov. 9—The Selig-Tribune No. 90, 1916 (Topical).

Nov. 11—When Cupid Slipped (Comedy).

Nov. 13—The Temptation of Adam (Three parts—Drama).

Nov. 13—The Selig-Tribune No. 91, 1916 (Topical).

Nov. 16—The Selig-Tribune No. 92, 1916 (Topical).

Nov. 18—The Girl Detective (Drama).

Nov. 20—The Sheriff's Blunder (Two parts—Drama).

Nov. 20—The Selig-Tribune No. 93, 1916 (Topical).

Nov. 23—The Selig-Tribune No. 94, 1916 (Topical).

Nov. 25—Hedge of Heart's Desire (Comedy).

Nov. 27—Following the Flag (Three parts—Drama).

Nov. 27—The Selig-Tribune No. 95, 1916 (Top.).

Nov. 30—The Selig-Tribune No. 96, 1916 (Top.).

Dec. 2—Mistakes Will Happen (Drama).

Dec. 4—The Brand of Cain (Two parts—Dr.).

Dec. 4—The Selig-Tribune, No. 97, 1916 (Topical).

Dec. 7—The Selig-Tribune, No. 98, 1916 Topical).

Dec. 9—The Purchase Price (Drama).

VIM FEATURE COMEDY.

Oct. 25—Green Eyes (Comedy).

Nov. 1—Gertie's Garters (Comedy).

Nov. 8—Marked No Funds (Comedy).

Nov. 15—His Wedding Promise (Comedy).

Nov. 22—The Good Stenographer (Comedy).

Nov. 29—Hubby's Chicken (Comedy).

VIM.

Nov. 16—Pipe Dreams (Comedy).

Nov. 17—Good and Proper (Comedy).

Nov. 23—Mother's Child (Comedy).

Nov. 24—Money Maid Men (Comedy).

Nov. 30—The Prize Winners (Comedy).

Dec. 1—Ambitious Ethel (Comedy).

Dec. 1—Have You Heard About Little? (Com.).

Dec. 7—The Guilty One (Comedy).

Dec. 8—A Rare Boarder (Comedy).

VITAGRAPH.

Nov. 6—New York Rapid Transit (Comedy).

Nov. 10—Weary Willie's Birthday (Comedy).

Nov. 13—The Second Story Ringer (Comedy).

Nov. 17—The Luck of Jane (Comedy).

Nov. 18—The Man Who Went Sane (Three parts—Drama) (Broadway Star Feature).

Nov. 20—The Fasters (Comemdy).

Nov. 24—Justice A La Carte (Comedy).

Nov. 27—Taking the Honey Out of Honeymoon (Comedy).

Dec. 4—Where Is Your Friend? (Comedy).
—Swedish Model Farm (Educational).

Dec. 8—His Wife's Allowance (Comedy).

General Film Company Features

BROADWAY STAR FEATURES.

Nov. 4—The Heart of a Fool (Vitagraph—Three parts—Drama).

Nov. 18—The Who Went Sane (Vitagraph—Three parts—Drama).

KNICKERBOCKER STAR FEATURE.

Nov. 17—Target of Dreams (Two parts—Prama).

Nov. 24—Twin Souls (Three parts—Drama).

Dec. 1—Butts Casey—Crook (Two parts—Dr.).

Dec. 8—Master of Her Soul (Three parts—Drama).

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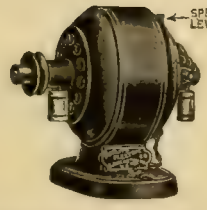

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E. E. FULTON CO., - - - 154 W. Lake St., Chicago, Ill.
KANSAS CITY MACHINE & SUPPLY CO. 813 Walnut St., Kansas City, Mo.
G. A. METCALFE - 117 Golden Gate Ave., San Francisco, Cal., 1210 4th Ave., Seattle, Wash.
THE PERKINS ELECTRIC CO., 322 Craig St. W., Montreal, Can. (Sole Canadian Distributers)
INTEROCEAN FILM CORPORATION, 220 W. 42nd St., New York, N. Y. (Sole Export Representatives)

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 1538, 1540.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Nov. 29—Number 48 (Topical).
Dec. 6—Number 49 (Topical).
Dec. 13—Number 50 (Topical).

BIG U.

Nov. 17—The Long Search (Drama) (Special).
Nov. 23—No release this day.
Nov. 23—Accusing Evidence (Drama) (Special).
Nov. 26—The Heroine of San Juan (Two parts—Drama) (Special).
Nov. 30—The Mother Call (Drama).
Dec. 1—The Circle of Death (Drama) (Special).
Dec. 7—(No release this day).
Dec. 7—Seeds of Jealousy (Drama) (Special).
Dec. 15—The Wrong Heart (Drama) (Special).

BISON.

Nov. 25—The Lost Lode (Two parts—Drama).
Dec. 2—The Greater Power (Two parts—Dr.).
Dec. 9—The Good Woman (Two parts—Dr.).
Dec. 16—The Taunt of Fear (Two parts—Dr.).

GOLD SEAL.

Nov. 21—The Woman He Feared (Three parts—Drama).
Nov. 28—Should She Have Told (Three parts—Drama).
Dec. 5—Ashes (Three parts—Drama).
Dec. 12—The Two Roads (Three parts—Dr.)

IMP.

Nov. 24—Circumstantial Guilt (Two parts—Drama.)
Nov. 26—No release this day.
Nov. 30—The Heel of the Law (Two parts—Dr.).
Dec. 1—The Mansard Mystery (Two parts—Drama).
Dec. 3—The Wall of Flame (Drama).
Dec. 8—The Call of the Unborn (Two parts—Drama).
Dec. 10—(No release this day).
Dec. 10—Bubbles (Drama) (Special).
Dec 15—Scratched (Two parts—Drama)
Dec 17—No release this day.

JOKER.

Nov. 25—A Janitor's Vendetta (Comedy).
Dec. 2—Scrappily Married (Comedy).
Dec. 9—The Tramp Chef (Comedy).
Dec. 16—Their Dark Secret (Comedy).

LAEMMLE.

Nov. 25—No release this day.
Nov. 25—Her Message to Heaven (Drama).
Nov. 29—The Last of the Morgans (Two parts—Drama).
Dec. 2—A Designing Woman (Drama—Special).
Dec. 6—(No release this day).
Dec. 6—The Strange Mother (Drama) (Special).
Dec. 9—(No release this day).
Dec. 13—Green Eyes (Drama).
Dec. 16—No release this day.
Dec. 16—Mother's Guiding Hand (Drama) (Special).

L-KO.

Nov. 12—No release this day.
Nov. 15—A Million Dollar Smash (Two parts—Comedy).
Nov. 22—Where Is My Wife? (Two parts—Comedy).
Nov. 29—Eat and Grow Hungry (Comedy).
Dec. 1—Tattle Tale Alice (Comedy).
Dec. 3—No release this day.
Dec. 6—The High Diver's Curse Two parts—Comedy).
Dec. 13—Murdered by Mistake (Two parts—Comedy).

NESTOR.

Nov. 20—How Do You Feel? (Comedy).
Nov. 24—Married a Year (Comedy).
Nov. 27—The White Turkey (Comedy).
Dec. 4—Pass the Prunes (Comedy).
Dec. 8—Oh You Honeymoon (Comedy).
Dec 11—Two Small Town Romeos (Comedy).
Dec. 15—I'm Your Husband (Comedy).

POWERS.

Nov. 30—The Fascinating Model (Comedy).
—At the Top of the World—Alaska (Educational).
Dec. 3—Sammie Johnsin's Love Affair (Comedy-Cartoon).
—The Great Temple of Rameswaren (Educ).
Dec. 7—(No release this day).
Dec. 10—The Trials of a Movie Cartoonist (Comedy-Cartoon).
—Superstitious Ceylon (Educational).
Dec. 14—In the Land of King Cotton (Educ.)
Dec 17—Sammie Johnsin and the Wonderful Lamp (Comedy-Cartoon).
—Majestic Ceylon (Educational).

RED FEATHER.

Nov. 13—The Heritage of Hate (Five parts—Drama).
Nov. 20—The Devil's Bondwoman (Five parts—Drama).
Nov. 27—The Mainspring (Five parts—Dr.).
Dec 4—Kirkhand Gambler (Five parts—Dr.)
Dec. 11 The Morals of Hilda (Five parts—Drama).

REX.

Nov. 26—No release this day.
Dec. 1—No release this day.
Dec. 9—A Story from Life (Drama) (Special).
Dec. 10—The Penalty of Treason (Drama).
Dec 14—The Lawyer's Secret (Two parts—Drama.)
Dec 15—No release this day
Dec. 17—No release this day.
Dec 17—Love or an Empire (Two parts—Dr.) (Special).

VICTOR.

Nov. 21—No release this day.
Nov. 21—Felix Gets in Wrong (Comedy) (Special).
Nov. 28—No release this day.
Nov. 30—No release this day.
Dec. 3—Just Her Luck (Two parts—Comedy-Drama).
Dec 5—(No release this day).
Dec. 5—His Golden Hour (Comedy) (Special).
Dec. 7—The Shadow (Two parts—Comedy—Drama).
—Racoons (Educationel).
Dec 12—No release this day.
Dec. 12—Billy the Bandit (Comedy (Special).
Dec. 14—It Didn't Work Out Right (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Nov. 24—Number 1.
Dec. 8—Number 2.

UNIVERSAL SPECIAL FEATURE.

Oct. 23—Liberty No. 11, "A Daughter of Mars" (Two parts—Drama).
Oct. 24—Society Hypocrites (Three parts—Dr.).
Oct. 30—Liberty No. 12, "For the Flag" (Two parts—Drama).
Nov. 6—Liberty No. 13 "Strife and Sorrow" (Two parts—Drama).
Nov. 13—Liberty No. 14, "A Modern Joan of Arc" (Two parts—Drama).
Nov. 20—Liberty No. 15, "The Flag of Truce" (Two parts—Drama).
Nov. 27—Liberty No. 16, "Court Martialled" (Two parts—Drama).
Dec. 4—Liberty No. 17, "A Trail of Blood" (Two parts—Drama).
Dec. 11—Liberty No. 18, "The Wolf's Nemesis" (Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

October—Idle Wives (Seven parts—Drama).

Bluebird Photoplay, Inc.

Nov. 20—The Measure of a Man (Five parts—Drama).
Nov 27—The Bugler of Algiers (Five parts—Drama)
Dec 4—The Sign of the Poppy (Five parts—Drama).
Dec 11—The Price of Silence (Five parts—Dr.).
Dec 18—A Christmas Carol (Five parts—Dr.).

Mutual Film Corp.

AMERICAN.

Nov. 9—The Fight on the Dam (Drama).
Nov. 23—The Star Bucks (Two parts—Drama) (Reissue).
Nov. 23—Calamity Ann Guardian (Comedy) (Reissue).
Nov. 30—Calamity Anne's Vanity (Drama).
Dec. 2—The Capture of Rattlesnake Ike (Dr.) (Reissue).

CUB.

Nov. 3—Nearly a Hero (Comedy).
Nov. 10—His Blushing Bride (Comedy).
Nov. 17—Her Sun-Kissed Hero (Comedy).

ECLAIR.

Nov. 4—The Eternal Challenge (Two parts—Drama).
Nov. 11—The Unpardonable Sin (Two parts—Drama).
Nov. 18—The Bad Samaritan (Two parts—Drama).

GAUMONT.

Nov. 12—Reel Life, No. 28 (Mutual Film Magazine).
Nov. 14—Mutual Tours of the World (Travel).
Nov. 15—See America First, No. 62 (Scenic).
—Kartoon Komics (Cartoon—Comedy).
Nov. 19—Reel Life No. 29 (Mutual Film Magazine).
Nov. 21—Mutual Tours Around the World, No. 3 (Travel).
Nov. 22—See America First, No. 63 (Scenic).
—Kartoon Komics (Cartoon-Comedy).
Nov. 23—Vampires, No. 1, "The Detective's Head" (Three parts—Drama).
Nov. 26—Reel Life, No. 30 (Mutual Film Magazine).
Nov. 28—Mutual Tours Around the World, No. 4 (Travel).
Nov. 29—See America First, No. 64 (Scenic).
—Kartoon Komics (Cartoon-Comedy).
Dec. 3—Reel Life, No. 31 (Mutual Film Magazine).
Dec. 5—Mutual Tours Around the World, No. 5, "Through the Swiss Alps, St. Gothard Tunnel" (Travel).
Dec. 6—See America First, No 65, "The New River West Virginia" -Scenic).
—Kartoons Komics (Cartoon-Comedy).
Dec. 10—Reel Life No. 32, "The Olive Industry" (Two parts—Mutual Film Magazine).

MUTUAL.

Nov. 20—Mismated (Two parts—Drama).
Nov. 25—Within the Lines (Drama).
Nov. 27—When the Tide Turned (Two parts—Drama).
Nov. 30—The False Clew (Two parts—Drama).
Dec. 2—Grouchy (Comedy).
Dec. 4—The Turn of the Wheel (Two parts—Drama).
Dec. 7—His Uncle's Ward (Two parts—Comedy-Drama).
Dec. 8—Uncle Sam's Defenders, No. 1 "From Citizen to Soldier."
Dec. 9—Admirer's Three (Comedy).

MUTUAL WEEKLY.

Nov. 15—Number 98 (Topical).
Nov. 22—Number 99 (Topical).
Nov. 29—Number 100 (Topical).
Dec. 6—Number 101 (Topical).

MUTUAL CHAPLIN.

The Pawnshop (Two parts—Comedy).
Nov. 13—Behind the Screen (Two parts—Comedy).

MUTUAL MASTERPICTURES DE LUXE.

Nov. 9—East Is East (Turner—Five parts—Drama) (No. 151).
Nov. 16—Immediate Lee (American—Five parts—Drama) (No. 153).

MUTUAL STAR PRODUCTIONS.

Nov. 13—Peck o' Pickles (American—Five parts—Drama) (No. 152).
Nov. 20—Lone Star (American—Five parts—Drama) (No 155).
Nov. 27—A Dream or Two Ago (Five parts—Drama) (No 156).
Nov. 30—Miss Jackie of the Navy (Five parts—Drama) (No 157).
Dec 4 The Valley of Decision (American—Five parts—Drama) (No. 158).

NOVELTY.

Nov. 25—An Artful Dodge (Comedy).

(*Mutual Releases continued on page* 1560.)

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 1538, 1540.)

(Mutual Releases continued from page 1558.)

SIGNAL FILM CORPORATION.

Nov. 20—A Lass of the Lumberlands, No. 5, "The Burned Record" (Two parts—Drama).
Nov. 27—A Lass of the Lumberlands, No. 6 (Two parts—Drama).

VOGUE.

Nov. 19—With or Without (Two parts—Com.).
Nov. 26—Up the Flue (Comedy).
Dec. 3—The Wicked City (Two parts—Com.).
Dec. 10—Shot in the Frazas (Two parts—Comedy).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Nov. 6—Extravagance (Five parts—Drama).
Dec. 4—The Black Black Butterfly (Five parts—Drama).

ROLFE.

Nov. 27—Sunbeam (Five parts—Drama).
Dec. 11—The Stolen Triumph (Five parts—Drama).
Dec. 18—The Awakening of Helena Richie (Five parts—Drama).

YORKE.

Nov. 20—Big Tremaine (Five parts—Dr.).
Dec. 25—Pidgin Island (Five parts—Dr.).

Paramount Pictures Corp.

BLACK DIAMOND COMEDIES.

Nov. 27—Their Counterfeit Vacation (Comedy).

FAMOUS PLAYERS.

Nov. 27—Nanette of the Wilds (Five parts—Drama).
Dec. 4—A Coney Island Princess (Five parts—Drama).
Dec. 18—Traveling Salesman (Five parts—Dr.).
Dec. 25—Snow White (Five parts—Drama).

KLEVER PICTURES.

Dec. 4—The Best Man (Comedy).

LASKY.

Nov. 16—The Years of the Locust (Five parts—Drama).
Dec. 11—Oliver Twist (Five parts—Drama).
Dec. 14—Victoria Cross (Five parts—Drama).

MOROSCO.

Dec. 7—The Road to Love (Five parts—Dr.).

PALLAS.

Dec. 21—The Right Direction (Five parts—Drama).

PARAMOUNT.

Nov. 30—Martyrdom of Phillip Strong (Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Nov. 16—Colonel Heeza Liar Hobo (Cartoon—Comedy).
Nov. 23—Bobby Bumps Queers the Choir (Cartoon—Comedy).
Nov. 30—What Happened to Willie (Cartoon-Comedy).

PARAMOUNT-BURTON HOLMES.

Nov. 20—British Egypt (Scenic).
Nov. 27—The Real Streets of Cairo (Scenic).
Dec. 4—The Lower Nile (Scenic).
Dec. 11—The Upper Nile (Scenic).

Pathe Exchange, Inc.

ASTRA

Nov. 26—The Shielding Shadow No. 9, "The Incorrigible Captive" (Two parts—Drama).
Dec. 3—The Shielding Shadow, No 10, "The Disappearing Mantle" (Two parts—Drama).
Dec. 3—Pearl of the Army, No 1, "The Traitor" (Two parts—Drama).
Dec. 10—The Shielding Shadow, No 11, "The Great Sacrifice" (Two parts—Dr.).
Dec. 10—Pearl of the Army, No 2, "Found Guilty" (Two parts—Drama).

GOLD ROOSTER PLAYS.

Nov. 5—The Hidden Valley (Five parts—Drama).
Nov. 12—Shadows and Sunshine (Five parts—Comedy—Drama).
Nov. 19—The World and the Woman (Five parts—Drama).
Nov. 26—Arms and the Woman (Five parts—Drama).
Dec. 3—Divorce and the Daughter (Five parts—Drama).
Dec. 10—The Challenge (Five parts—Drama).

PATHE.

Nov. 26—The Resurrection (Three parts—Dr.).
Nov. 26—Florence Rose Fashions No. 9, "The Beginning of the Social Season" (Fashion).
Dec. 3—The Old Fogy (Three parts—Drama).
Dec. 3—Life of Our Saviour (Seven parts—Drama) (Colored).
Dec. 3—How Matches Are Made (Industrial). —The Island of Kyuschu, Southernmost Japan (Scenic) (Colored).
Dec. 10—The Faithless Friend (Two parts—Drama).
Dec. 10—Florence Rose Fashions, No. 10, "Fashions and Charity" (Fashions).

PATHE NEWS.

Nov. 29—Number 96, 1916 (Topical).
Dec. 2—Number 97, 1916 (Topical).
Dec. 6—Number 98, 1916 (Topical).
Dec. 9—Number 99, 1916 (Topical).
Dec. 13—Number 100, 1916 (Topical).
Dec. 16—Number 101, 1916 (Topical).

ROLIN.

Nov. 19—Luke Patient Provider (Comedy).
Nov. 26—Luke's Newsie Knockout (Comedy).
Dec. 3—Luke's Movie Muddle (Comedy).
Dec. 10—Luke—Rank Impersonator (Comedy).

Triangle Film Corporation.

FINE ARTS.

Nov. 19—The Microscopic Mystery (Five parts—Drama).
Nov. 26—The Children Pay (Five parts—Dr.).
Dec. 2—Children of the Feud (Five parts—Drama).
Dec. 9—The Wharf Rat (Five parts—Drama).

INCE.

Nov. 19—The Honorable Algy (Five parts—Drama).
Nov. 26—The Devil's Double (Five parts—Dr.).
Dec. 2—The Criminal (Five parts—Drama).
Dec. 9—Rawbs o' Blue Ridge (Five parts—Drama).

KEYSTONE.

Oct. 1—Haystacks and Steeples (Two parts—Comedy).
Oct. 1—The Lady Drummer (Two parts—Com.).
Oct. 8—A Tugboat Romeo (Two parts—Com.).
Oct. 8—Bombs (Two parts—Comedy).

Unicorn Film Service.

BUFFALO.

Oct. 30—The Rose of the Prairie (Drama).
Nov. 4—The Brand of the Sagebrush (Dr.).

GAYETY.

Nov. 3—Fath Was Right (Comedy).

HIPPO.

Oct. 30—Dan Daly's Nightmare (Comedy).
Nov. 2—Billy Forgot (Comedy).

JOCKEY.

Oct. 31—Love and Kerosene (Comedy).

JUDY.

Oct. 19—Over the Hills (Comedy).
Oct. 22—Disposing of a Lover (Comedy).
Nov. 1—Married Misery (Comedy).
Nov. 4—His Disjointed Honeymoon (Comedy).

PURITAN.

Oct. 30—Heart of the Flame (Drama).
Nov. 1—Naked Souls (Drama).

RANCHO.

Oct. 31—The Echo of France (Drama).
Nov. 2—The Trail of the Rattlesnake (Two parts—Drama).

SUNSET.

Nov. 4—The Strength of the Conscience (Dr.)

SUPREME.

Oct. 6—The Guilty One (Two parts—Drama).
Nov. 5—Life's Stepping Stones (Three parts—Drama).

UNICORN.

Nov. 3—Mayor's Wife (Two parts—Drama).

Feature Releases

ART DRAMAS, INC.

Dec. 14—The Lash of Destiny (Drama).
Dec. 21—Whoso Taketh a Wife (Drama)

ARTCRAFT PICTURES CORP.

Nov. 6—Less Than the Dust (Mary Pickford—Seven parts—Drama).

CHRISTIE FILM CO.

Nov. 20—Some Kid (Comedy).
Nov. 27—Tramp, Tramp, Tramp (Comedy).
Dec. 4—The Sea Nymphs (Comedy).

CONSOLIDATED FILM CORPORATION.

Nov. 20—The Crimson Stain Mystery No. 14 (Two parts—Drama).
Nov. 27—The Crimson Stain Mystery, No. 15 (Two parts—Drama).
Dec. 4—The Crimson Stain Mystery, No. 16 (Two parts—Drama).

FOX FILM CORPORATION.

Nov. 20—Jealousy (Five parts—Drama).
Nov. 27—The Mischief Maker (Five parts—Drama).
Dec. 4—The Vixen (Five parts—Drama).
Dec. 11—The Battle of Life (Five parts—Dr.).
Dec. 18—The Island of Desire (Five parts—Drama).

FROHMAN AMUSEMENT CORP.

November—The Witching Hour (Seven parts—Drama).

GREATER VITAGRAPH (V-L-S-E, INC.).

Nov. 27—An Enemy to the King (Vitagraph—Five parts—Drama).
Nov. 27—The Scarlet Runner, No. 9, "The Gold Cigarette Case" (Vitagraph—Two parts—Drama).
Dec. 4—Rose of the South (Vitagraph—Five parts—Drama).
Dec. 4—The Scarlet Runner, No. 10, "The Lost Girl" (Vitagraph—Five parts—Drama).
Dec. 11—The Scarlet Runner, No. 11, "The Missing Chapter" (Two parts—Drama).
Dec. 11—The Enemy (Five parts—Drama).
Dec. 4—Hash and Havoc (Comedy).
Dec. 4—Capt. Jinks' Evolution (Comedy).
Dec. 11—Rah, Rah, Rah! (Comedy).
Dec. 11—Capt. Jinks' Hidden Treasure (Com.).
Dec. 18—Whom the Gods Destroy (Five parts—Drama).
Dec. 18—Help, Help, Help (Comedy).
Dec. 18—Capt. Jinks' Sprained Ankle (Com.).
Dec. 18—The Scarlet Runner, No. 12, "The Car and the Girl" (Last No.) (Two parts—Drama).

INTERNATIONAL FILM SERVICE INC.

Nov. 14—Hearst-International News Pictorial, No. 91, 1916 (Topical).
Nov. 16—Hearst-International News Pictorial, No. 92, 1916 (Topical).
Nov. 20—Beatrice Fairfax, No. 16 (Two parts—Drama).
Nov. 21—Hearst-International News Pictorial, No. 93, 1916 (Topical).
Nov. 23—Hearst-International News Pictorial, No. 94, 1916 (Topical).
Nov. 28—Hearst-International News Pictorial, No. 95, 1916 (Topical).
Nov. 30—Hearst-International News Pictorial, No. 96, 1916 (Topical).
Dec. 5—Hearst-International News Pictorial, No. 97, 1916 (Topical).
Dec. 7—Hearst-International News Pictorial, No. 98, 1916 (Topical).

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 1538, 1540.)

IVAN FILM PRODUCTIONS.

November—The Sex Lure (Six parts—Drama).
Dec. 1—Enlighten Thy Daughter (Five parts—Drama).

KLEINE-EDISON-SELIG-ESSANAY.

Nov. 13—The Cossack Whip (Edison—Five parts—Drama).
Nov. 20—The Chaperon (Essanay—Five parts—Drama).
Dec. 4—The Breaker (Essanay—Five parts—Drama).
Dec. 11—A Message to Garcia (Edison—Five parts—Drama).
Dec. 18—The Phantom Buccaneer (Essanay—Five parts—Drama).

SELZNICK PICTURES.

November—War Brides (Herbert Brenon—Dr.).
Nov.—The Foolish Virgin (Drama).
Nov.—Panthea (Drama).
December—The Argyle Case (Drama).

SIGNET FILM CORPORATION.

Nov.—The Masque of Life (Seven parts—Dr.).

SUNBEAM MOTION PICTURE CORPORATION.

Oct.—Somewhere in Georgia (Drama).

THE TRIUMPH CORPORATION

December—The Libertine (Six parts—Drama).

WORLD PICTURES.

Nov. 27—The Men She Married (Five parts—Drama).
Dec. 4—All Man (Five parts—Drama).
Dec. 11—Broken Chains (Five Parts—Dr.).
Dec. 18—The Rise of Susan (Five parts—Dr.).

States Right Features

ARGOSY FILM INC.

December—The Celebrated Stielow Case (Six parts—Drama).

G. M. BAYNES.

Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.).

CALIFORNIA MOTION PICTURE CORPORATION.

Nov.—The Woman Who Dared (Seven parts—Drama)
December—The Passion Flower (Drama).

EUROPEAN FILM CO.

November—Fighting for Verdun (Five parts—Topical).

B. S. MOSS MOTION PICTURE COR.

Oct.—The Power of Evil (Drama).
November—Boots and Saddles (Drama).

PIONEER FEATURE FILM CORPORATION.

October—The Soul of a Child (Five parts—Dr.).

HENRY W. SAVAGE.

December—Robinson Crusoe (Five parts—Dr.).

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.).

UNITY SALES CORPORATION.

Oct. 30—Tweedledum's Busy Night (Two parts—Comedy).
Oct. 30—The Yellow Menace, No. 9, "The Time Clock Bomb" (Two parts—Drama).
Nov. 6—The Yellow Menace, No. 10, "A Message from the Sky" (Two parts—Drama).
Nov. 6—Humanizing Mr. Winsby (Five parts—Drama).
Nov. 13—The Yellow Menace, No. 11, "The Half Breed's Hatred" (Two parts—Drama).
Nov. 20—The Yellow Menace, No. 12, "The Aeroplane Accident" (Two parts—Drama).
Nov. 27—The Yellow Menace, No. 13, "The Sky and the Submarine" (Two parts—Drama).
Dec. 4—The Yellow Menace, No. 14, "The Interrupted Nuptials" (Two parts—Drama).
Dec. 11—The Yellow Menace, No. 15, "The Ray of Death" (Two parts—Drama).

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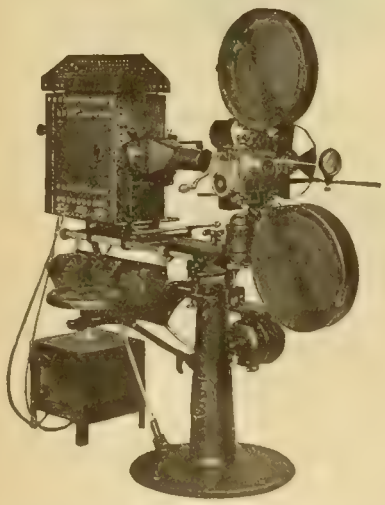

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When you buy advertising space in a publication your advertisement receives whatever *confidence* the reader has in that publication and *no more.*

It takes years of honest journalism to establish that confidence, it is the acid test of time. Thru 9 years of giving the exhibitor a trade-paper service, second to none

The MOVING PICTURE WORLD

has established *reader confidence.* Make comparisons. Why do all publications compare themselves with the Moving Picture World? We ask you to judge for yourself the weight of our statement and the confidence enjoyed by this paper—for instance:

Moving Picture World, New York. Coshocton, Ohio, Nov. 20, 1916.

Gentlemen:—Find enclosed a check for my subscription for the year 1917 for THE MOVING PICTURE WORLD.

This is the ninth yearly subscription I have mailed for your Magazine and it has been bringing me success and I hope it helps yours.

Wishing you a prosperous New Year, I remain,

(Signed) C. G. CHACOS BROS.

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We coined this phrase and, when uttered or printed in connection with our name, has great significance.

It represents the most sincere intention and definite determination, as well as *supreme ability*, to develop your negative to its highest photographic power, and secure brilliant positive prints of full artistic value.

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We call your attention to this sign, the symbol of moving picture efficiency and superiority.

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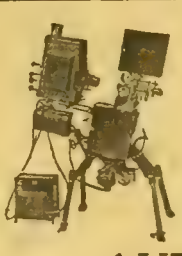
There are reasons—
Come and see them.



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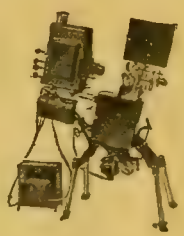

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Power's Loop Setter

AUTOMATICALLY PREVENTS LOSS OF THE LOWER LOOP

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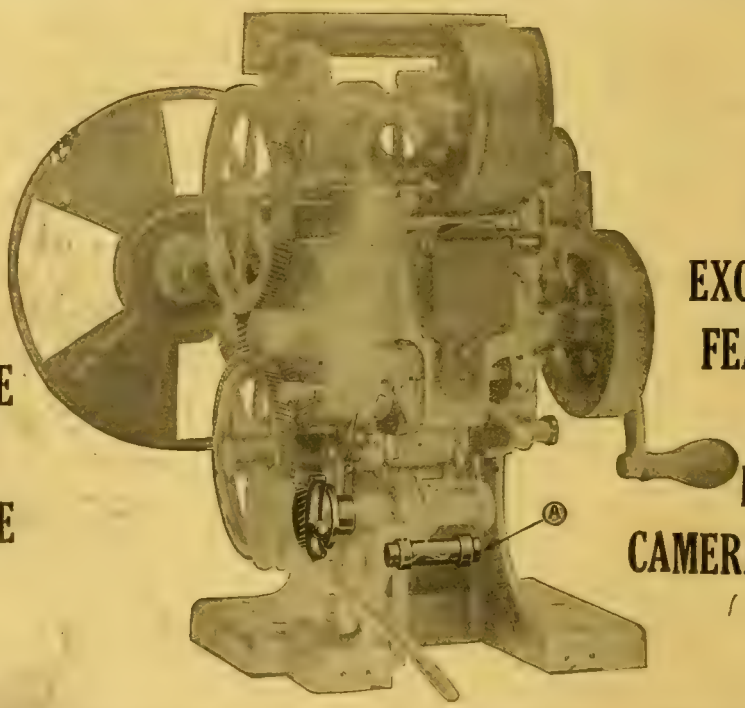

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Power's Automatic Loop Setter eliminates this constant source of trouble by continuously maintaining the lower loop.

The loop forms around Roller A. Any slackening of the loop draws the roller upward thus disengaging the take up. The loop immediately assumes normal proportions. The roller springs into its original position and the take up again starts to operate.

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NINETY GOLD STREET NEW YORK

Vol. 30, No. 11 December 16, 1916 Price 15 Cents

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Oliver Twist" (Famous Players).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

Photograph by Ira Hill

SEVEN DEADLY SINS

Will be released January 8
by Superpictures, Inc.,
through Triangle Exchanges

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McCLURE PICTURES

TO MY PHOTOPLAY FRIENDS IN AMERICA:

I am on the job with Essanay at last. I'm here to stay. Count up my forty-six trunks and you will see I am prepared for some time.

Some people say you can't come back. I have exploded that theory for I am back after two years in the French army corps.

I have a new line of comedies which I believe better than any I have produced. I am jumping right into this work now and will be ready to announce my first release shortly.

I have been reported [illegible]. I am grateful, but I am now feeling very much alive. I expect to sitting at my own autopsy as long as I have laughs left in me. If I ever cease to move the public laugh, I will be willing [illegible] one. But not till then.

I will be with you personally, on the screen, soon.

[illegible] for me,

MAX LINDER

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Pictures Present

GRACE CUNARD & FRAN

in The Serial Thrilling

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A fascinating love interest; lavish scenes in high society; the mysterious underworld of Paris; the elusive personality of the wearer of the "purple mask,"—invest this latest great serial with a drawing power that means big money to every Exhibitor.

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CAL

CIS FORD

Mask!

NOW READY FOR BOOKING. You can't make your reservation too early. "The Purple Mask" will follow the most successful serial ever produced—"LIBERTY"—and like it will dominate the serial field until the showing of the last episode.

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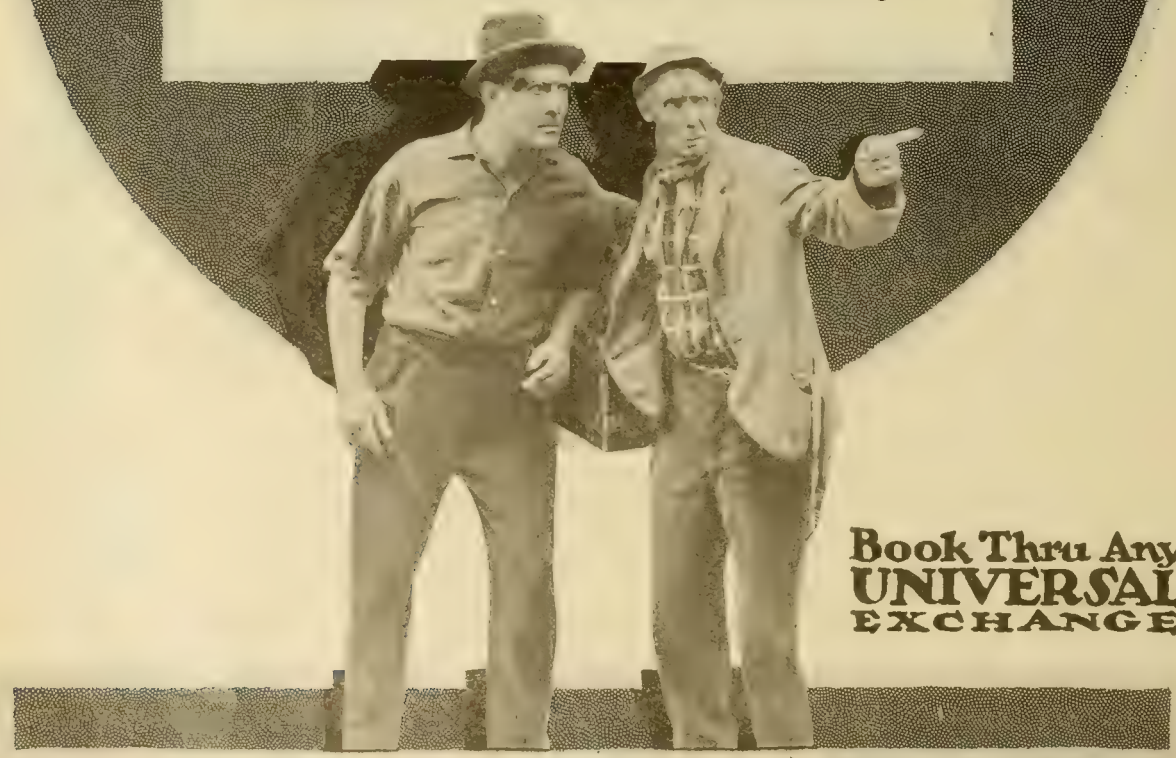
RED FEATHER PHOTOPLAYS

Hobart Henley
in
"A Child of Mystery"
A Romantic Drama of Little Italy.....
Directed by Hobart Henley



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"THE EAGLE'S WINGS"

A THUNDERING DRAMA WITH A THUNDERING MESSAGE

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If you are looking for a big box-office attraction book this tremendous production—it has the Nation-wide theme and the patriotic appeal that will thrill every American man, woman and child.

Staged with a realistic fidelity that puts to shame the ordinary "spectacular" feature. A drama of National Defense that will make history. A picture that your patrons will go wild about. One of the greatest offerings of the season.

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This magnificent picture is not on the regular BLUEBIRD Program. It was originally intended for a State Rights Production, but it made so strong an impression on the Executives of BLUEBIRD that they paid an enormous sum for it, so that it might be shown under the famous BLUEBIRD brand. You must expect to pay a good price for it because it is a BOX OFFICE ATTRACTION EXTRAORDINARY. It will prove a drawing card at every performance at any admission price. Now ready for immediate booking. Communicate immediately with your local BLUEBIRD Exchange, or

BLUEBIRD Photoplays, Inc.

Executive Offices:

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DOUGLAS FAIRBANKS

IN

"THE MATRIMANIAC"

FINE ARTS

A romping, rollicking, joyous play. The kind that has made Douglas Fairbanks one of the greatest stars on the long list of Triangle celebrities. With Fairbanks dashing through the scenes of this rapid-fire picture in a veritable kaleidoscope of fun and thrills, there is not one moment free from breathless excitement and laughs.

FRANK KEENAN WITH MARGERY WILSON

IN "THE SIN YE DO" KAY BEE

"There is a girl in the Tombs accused of murder, and I am going to defend her. That girl is my daughter. Grant me the time for her defense, and I will make any reparation that you demand of me. This I promise, so help me God!"

There has never been a play released by Kay Bee more replete with thrills, heart-throbs and gripping situations than this.

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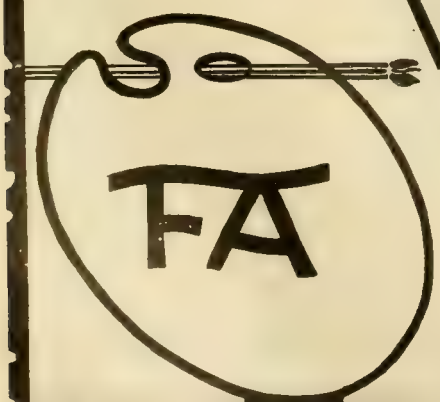
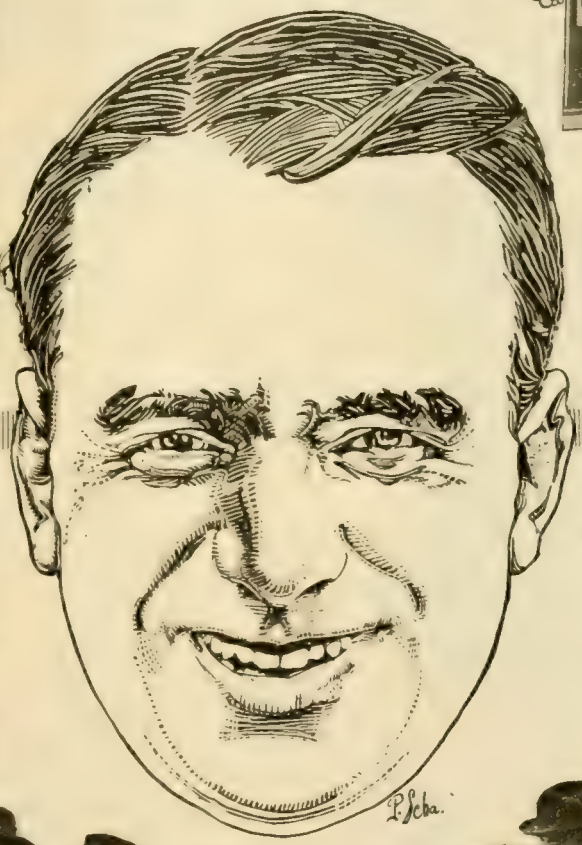
The name "Mack Sennet" on these two comedies means wholesomeness and bushels of FUN.



DOUGLAS FAIRBANKS
IN
THE MATRIMANIAC



THIS FACE MEANS CROWDED HOUSES

Witness:

Our box office receipts for the week we showed Douglas Fairbanks in "AMERICAN ARISTOCRACY" total $14,600, a new high record for the RIALTO.

S. L. ROTHAPFEL,
Managing Director,
Rialto Theatre.

The Rialto will beat this record "to a frazzle" with "THE MATRIMANIAC." WILL YOU? IT'S A FIFTY PER CENT. BETTER PICTURE!

The Photoplay was Made for Action

So was Douglas Fairbanks

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TRIANGLE-FINE ARTS PRODUCTION

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The term Superpicture is a description-not the name of the product of any company

SUPERPICTURES will be unusual pictures, unusual in quality or subject or length, with unusual stars, unusual timeliness, or unusual box-office value.

SUPERPICTURES will be few in number—perhaps not more than twelve in any one year—chosen by impartial judges from the world's best product, without regard to the name of the producing company and without regard to the cost of the undertaking.

SUPERPICTURES will be confined to individual productions as distinguished from serials, or series, or travelogues, or news weeklies or any other productions of a continuous or semi-continuous nature.

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SUPERPICTURES, Inc. is not bound by contract to accept Superpictures from any producing company or group of companies—a unique situation in the film business which enables this company to maintain the highest standard that anybody can reach.

Superpictures

CAPITAL STOCK inc. $ 9,000,000

1459 Broadway New York

BLUEBIRD
Photoplays Present
VIOLET
MERSEREAU
in "The
HONOR OF
MARY BLAKE"
Story by John C. Brownell
Faith, Hope and Charity
and the Greatest of These
is - Charity.
Directed by
Edwin Stevens
RICE
HARRIS

YOU can no more stop the on-rushing sweep of BLUEBIRD photoplays, popularity, prestige and profit than you can stem the mighty power of a tidal wave. Progress has been cautious, for the slow growth is the lasting growth, for then it is of a quality of the purest ray serene. BLUEBIRDS have been carefully building for permanence.

Opposing arguments are of no avail. The only answer for the continued prosperity and growth of pictures as entertainment is QUALITY. Advertising may shout itself hoarse—but when all is said and done and the Public (the court of last resort)—sits in deliberation, the verdict will be and already is, "THE PLAY'S THE THING."

The BLUEBIRD policy with Exhibitors is all comprehensive. First, the supreme play—supreme in every detail, then the supreme Star, and then the supreme Nation-wide advertising campaign to acquaint millions of photoplay lovers with what's what in BLUEBIRDS.

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Book through your local BLUEBIRD Exchange
or Executive Offices

BLUEBIRD PHOTOPLAYS, (Inc.)
1600 BROADWAY, NEW YORK

COMING

FAMOUS PLAYERS PRODUCTION
EXTRAORDINARY

Marguerite Clark

In an impressive picturization of
her foremost stage success

Snow White

As she appeared for two years at the
"Little Theatre," New York, under
the management of Winthrop Ames

Miss Clark will certainly repeat on the screen the sensation she created on the stage in this lovable play

Released Christmas, Dec. 25th, 1916

If you are a Paramount Exhibitor--get "paper from your exchange and bill in advance--if you're not, sign up in time to get this wonderful attraction"

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE & FORTY FIRST ST
NEW YORK, N.Y

Paramount Pictures of the Week

RELEASED MONDAY, DECEMBER 4th

DANIEL FROHMAN

PRESENTS

IRENE FENWICK

AND

OWEN MOORE

IN

A CONEY ISLAND PRINCESS

Based Upon "The Princess Zim-Zim" by Edward Sheldon

PRODUCED BY

FAMOUS PLAYERS FILM CO.

ADOLPH ZUKOR, President

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures of the Week

RELEASED THURSDAY, DECEMBER 7th

OLIVER MOROSCO

PRESENTS

LENORE ULRICH

IN

THE ROAD TO LOVE

A STORY OF ALGERIA

Produced by

THE OLIVER MOROSCO PHOTO PLAY CO.

Canadian Distributors: Famous Players Film Service, Ltd.,
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FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST St.
NEW YORK, N.Y.

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which is, briefly, that it purposes to supply the Exhibitor with a limited number of stellar attractions during each year—attractions that will provide the occasional business building stimulus necessary to all enterprising theatres.

Authors, Artists, Producers and Directors who are seeking the very best distributing channels for their work should communicate immediately with Artcraft.

Whatever you may have to offer must come up to the standard set by the Mary Pickford attractions and the George M. Cohan productions.

ARTCRAFT PICTURES
CORPORATION

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At Last—

GEORGE M. COHAN

Betsy Ross designed the American Flag,
but George M. Cohan made it popular.
Artcraft presents him in his greatest success,

"BROADWAY JONES"

The story of an idle rich young American who knows every electric light bulb on Broadway, but who makes good in the pinch.

To be released in February.

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CORPORATION

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ARTCRAFT

PRESENTS

MARY PICKFORD

IN HER LATEST PICTURE

"LESS THAN THE DUST"

(Exhibitors who have not yet booked this greatest of all features should wire at once for terms.)

FOXFILM COMEDY SERVICE

Coming!

Foxfilm Comedies

MR. EXHIBITOR:

THIS is an open letter to you.

YOU know the value of a laugh in your theatre.

YOU know how it stimulates your bank account.

YOU know how hard it has been for you to find real laugh producing comedies.

IF you don't offer a comedy picture each day, you are not giving your patrons a complete program.

IF you don't give them the best comedies made, you are not deserving of their favor.

BEGINNING Jan. 1, 1917, WILLIAM FOX will inaugurate his Foxfilm Comedy service, releasing a two-reel comedy picture each week.

HE will thus supply you with the means of completing your program.

YOU know the FOX reputation and you know that Mr. Fox would never endanger that reputation by releasing comedies unless he knew they were bigger, better, funnier than any other comedies in the market; unless he knew that his comedy producing organization is so good, so reliable and so experienced that he can depend on it for a two-reel laugh producer every week in the year.

BOOK FOXFILM COMEDIES NOW. Your patrons deserve the best.

GET in touch with the FOX exchange manager in your territory and take out more insurance on the life of your box office by booking FOXFILM COMEDIES yourself.

FOX FILM CORPORATION

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Philadelphia, Pa., 1333 Vine St.
Pittsburgh, Pa., 121 Fourth Ave.
San Francisco, Cal., 107 Golden Gate Ave.
Seattle, Wash., 1214 Third Ave.
St. Louis, Mo., 3632 Olive St.
Syracuse, N. Y., 445 S. Warren St.
Washington, D. C., 305 Ninth St., N. W.
New York, N. Y., 130 West 46th St.
Newark, N. J., Strand Theatre Bldg.
New Haven, Conn., Poli's Theatre Bldg.

CANADA

Montreal, Quebec, 322 S. Catherine St., West
Toronto, Ont., 12 Queen St., East
St. John, N. B., Bank of B. N. A. Bldg., 1-5 Market Square
Vancouver, B. C., 508-9-10 Orpheum Theatre Bldg.
Winnipeg, Man., 115 Phoenix Block

UNITED KINGDOM

London, 74-76 Old Compton St.
Liverpool, 15 Manchester St.
Manchester, 28 Deansgate Arcade, Deansgate
Newcastle-on-Tyne, 20 Westgate Road
Leeds, 29 Albion Place
Birmingham, 1-3 Temple St., New St.
Cardiff, 9 and 9-A Wharton St.
Glasgow, 73 Dunlop St.
Dublin, Dame House, 24-26 Dame St.

AUSTRALIA

Sydney, Symonds Bldg., 194 Pitt St., P. O. Box 56, General P. O.
Melbourne, Vic., Elizabeth House

SOUTH AMERICA

Rio de Janeiro, Brazil, 110 Avenida Rio Branco
Sao Paulo, Brazil, 73 Rua dos Gusmaes
Buenos Ayres, 951 Corrientes
Rosario, Argentine, Montevideo, Uruguay

FOX FILM CORPORATION

For Her Brother's Sake-

Although her parents and associates were thieves she reforms and sacrifices herself to years of misery

WILLIAM FOX

PRESENTS

Gladys Coburn

IN

THE BATTLE of LIFE

Written by James Garey
Directed by James Vincent

FOX FILM CORPORATION

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

DECEMBER 16, 1916

Chaplin's Newest Mutual Comedy Is Entitled "The Rink"

FUNNY as he has been in the past, Charlie Chaplin has devised a wholly new set of pranks for himself in "The Rink." This is the eighth of the Mutual-Chaplin Specials. It is released the week of December 11. It presents Charlie in a wholly new atmosphere. He appears in a skating rink and a cafe. Perhaps you can imagine the fun that results. But you can't—for Charlie alone could originate such delightful fun.

New Comedy Situations.

Naturally, such a unique locale for his comedy as a skating rink enables the inimitable Chaplin to create some decidedly out-of-the-ordinary comedy situations. The laughable situations, alone would make "The Rink" a comedy long to be remembered, but when to this is added the funny "business" that Chaplin originates, the production becomes even more uproarious. "The Rink" is the eighth of the Mutual-Chaplin Specials. It is booking now at all 68 of the Mutual film exchanges. Bookings can also be obtained on the following Mutual-Chaplin Specials: "The Floorwalker," "The Fireman," "The Vagabond," One A. M.," "The Pawn Shop," "The Count" and "Behind the Screen."

Helen Holmes Serial Is Highly Endorsed

Exhibitors all over the country are praising the new Helen Holmes chapterplay, "A Lass of the Lumberlands." All of them are pointing out that it is proving an even greater box-office magnet than they had expected.

The manager of the Theatorium at Richmond, Ind., writes: "It surely is a pleasure to say that the 'Lass of the Lumberlands' is a great serial. It is packing our house both afternoon and evening. We had to close the ticket window several times as we have no standing room to sell, but they go away saying they will come back a little later, and they always come back, too. We thought 'The Girl and the Game' a great money-getter, but this one is even better."

From Aberdeen, S. D., the manager of the Bijou theater writes: "You will pardon me for not answering your wire re extra days' booking on 'Lass of the Lumberlands,' but I desired to know first if business would warrant it. I find that it does, so kindly book me for two days hereafter."

The five-reel Mutual Star Production released this week, is "Lonesome Town." Kolb and Dill are featured.

Mutual Star Productions For December

Week Beginning December 4th

Title — Lead

The Valley of Decision..... .....Richard Bennett

Week Beginning December 11th

Lonesome Town.....Kolb & Dill

Miss Jackie of the Navy..... .....Margarita Fischer

Week Beginning December 18th

The Twinkler.....William Russell

Week Beginning December 25th

The Innocence of Lizette..... .....Mary Miles Minter

TWO NEW SERIES ARE

Seven One-Reel Star Comedies "Uncle Sam's Defenders"

READY FOR RELEASE

Two brand new series of motion-picture stories have just been released by Mutual. One of them is a series of seven one-reel Star Comedies. The other is a series of six single-reel subjects on the topic of Preparedness. Bookings on both of these new series can now be made at any of the 68 Mutual film exchanges.

The Star Comedies, as has been said, are single-reel subjects. Each features a famous comedian or comedienne. Their titles, and the stars who appear in each, are as follows: "Grouchy," featuring Tom Wise, released December 2; "Admirers Three," featuring Ruth Shepley, released December 9; "One Dollar, Please," featuring George Derr, released December 16; "Every Lassie Has a Lover," featuring Alice Dovey, released December 23; "Grimsy, the Bellhop," featuring Alex Clark, released December 30; "The Girl Who Can Cook," featuring Lois Meredith, released January 6; and "The Honeymooners," featuring George Derr, released January 13.

The "Uncle Sam's Defenders" series should have a wonderful appeal at this particular time, when the nation is seriously considering the subject of universal military training. The titles of the series are as follows: "From Civilian to Soldier," "Our Boys at the Border," "A Jack Tar in the Making," "Afloat and Ashore," "Scouts of the Sea and Sky," and "Bulldogs of the Deep." The first is released on Friday, December 8—the others appearing each following Friday.

Nance O'Neill Signs With Mutual for Star Productions

NANCE O'NEILL, famous star of both the screen and the speaking stage, is now a Mutualite. She signed a contract last week calling for her appearance in Mutual Star Productions. She is the second famous actress acquired by Mutual since the announcement of President John R. Freuler that he was going after the very biggest stars in the world. Last week it was Marjorie Rambeau. This week it is Nance O'Neill. Next week it may be any one of half a dozen famous stars with whom negotiations are now being carried on. The Mutual Film Corporation is determined to supply its patrons with feature productions starring the most notable men and women of the age. Announcements of the next few weeks will bear out the statement that it has them.

Brilliant Career.

Few actresses have enjoyed such a brilliant career as Nance O'Neill. For years she has been numbered among the most talented emotional actresses of the speaking stage. Born in Oakland, Cal., her debut was made under the management of McKee Rankin at the A'cazar theater, in San Francisco. Her first New York appearance was made at Weber & Fields', in 1896. She has been starred in such productions as "Madga," "Hedda Gabler," "Leah, the Forsaken," "Camille," "Ingomar," "Lady Teazle," "Tess of the D'Urbervilles" and "Macbeth." Critics have lauded her in every big city of the land. In pictures she has enjoyed a series of triumphs. She has appeared in Lubin, Fox, Metro and McClure productions. Film patrons know and admire her as much as do audiences accustomed to gather in the $2 houses of the speaking stage.

Has Toured World.

Not only in America is Nance O'Neill a name familiar to every theater patron. She has toured the world, and her engagements in Australia, London, Paris and other cities on the continent added to her fame. Inquiries now at the nearest Mutual Film Exchange will enable the exhibitor to arrange for an early booking of her first production under the Mutual banner.

"Diamond" Sequel Going Big.

Capacity business has been the rule at every theatre showing the $10,000 sequel to "The Diamond From the Sky." Thousands of people have been waiting to see if they won the prize offered for the best sequel, and the only way they can find an answer is on the screen.

MUTUAL

Announcing

Another Big Mutual Star

NANCE O'NEILL

THE MUTUAL FILM CORPORATION has just signed a contract with Nance O'Neill, the celebrated emotional actress, calling for her appearance in a number of new Mutual Star Productions. Miss O'Neill has enjoyed a brilliant career both on the speaking stage and in films. Critics everywhere have praised her wonderful art. She has been starred in such productions as "Madga," "Hedda Gabler," "Leah the Forsaken," "Camille," "Ingomar," "Lady Teazle," "Tess of the D'Urbervilles" and "Macbeth." In the new series of Mutual Star Productious she will be cast in roles of a highly emotional sort, in which she will have ample opportunity to display her talent. Early in 1917 these Nance O'Neill features will be available thru the 68 exchanges of the Mutual Film Corporation. Last week the signing of Marjorie Rambeau was announced. This week it is Nance O'Neill. Next week it may be any one of half a dozen famous stars with whom negotiations are now pending. The new Mutual Star policy for 1917 will result in providing exhibitors with productions in which are featured only the most notable stars of the age.

Mutual Film Corporation

John R. Freuler-President

68 Exchanges in America

Produced by
Frank Powell Producing Corp.

MUTUAL

MUTUAL

ANNOUNCING

CHARLIE CHAPLIN

IN

THE RINK

Eighth of the New Mutual-Chaplin Specials. Chaplin In a New Atmosphere. A Skating Rink and a Cafe. Many New and Original Comedy Situations. Released the Week of December 11th Through 68 Mutual Exchanges.

Now Playing:-

"THE FLOORWALKER" "THE COUNT"
"THE FIREMAN" "THE VAGABOND"
"ONE A.M." "THE PAWNSHOP"
"BEHIND THE SCREEN"

MUTUAL FILM CORPORATION *Announces*

UNCLE SAM'S DEFENDERS

Series of Six Single Reel Subjects on Preparedness

Take advantage now of the tremendous interest in Preparedness — Capitalize on the present discussion of universal military service—show at YOUR theatre this series of films that depict in detail the real strength of the United States. Each picture of the series is complete in itself. Released weekly beginning Friday, December 8th

"From Civilian to Soldier"—Released Dec. 8th
"Our Boys at the Border"—Released Dec. 15th
"A Jack Tar in the Making" Released Dec. 22nd
"Afloat and Ashore"—Released Dec. 29th
"Scouts of the Sea and Sky" Released Jan. 5th
"Bulldogs of the Deep"—Released Jan. 12th

Now Booking at 68 Mutual Film Exchanges

MUTUAL FILM CORPORATION

Announces

A SERIES OF SEVEN ONE-REEL

STAR COMEDIES

Each production features a celebrated star —a player known to Broadway—a favorite of prominent standing. Each production is complete in itself—perfectly produced—powerfully enacted—superbly photographed. Released weekly beginning Saturday, December 2nd. Bookings can be made NOW.

The Stories and Stars of the Series:

"Grouchy"—Featuring Tom Wise.
"Admirers Three"—Featuring Ruth Shepley.
"One Dollar Please"—Featuring George Derr.
"Every Lassie has a Lover" Featuring Alice Dovey.
"Grimsy the Bell-hop"—Featuring Alex Clark.
"The Girl Who Can Cook"—Featuring Lois Meredith.
"The Honeymooners"—Featuring George Derr.

Now Booking At 68 Mutual Film Exchanges

WEATHER
Cloudy and colder Thursday, preceded by rain; Friday fair and
ESTABLISHED: 1855.
WELL KNOWN ATTORNEY IS UNDER ARREST
Harriet Kennedy, Wealthy Maiden Lady, Found Dead; Police Accuse Jonas Slaughter, Her Lawyer, of Murder.
GIRL REPORTER ON TRAIL
Miners Selling Coal at 6 Cents Have Own Autos
WOM
NO

The Front Page

In this startling series of motion picture stories—each complete in itself—*real* reporters are shown *really* gathering the front page news which the public reads at its breakfast table. The perils faced by girl reporters in the underworld of a great city are shown in detail. Suave society blackmailers—crafty international spies—shrewd Chinese opium smugglers—terrified murderers—crooked politicians—rich society debutantes—police court habitues—all of these and more are but grist to the mill of the girl reporter. By sheer nerve she meets them all on their own ground—foils their plots—exposes their secrets—makes "copy" of their adventurous lives. The stories are filmed by real artists—produced with care—perfectly photographed. The first story in the series is released Dec. 28th. Each story is in two acts. A new story is released each week for fifteen weeks. Arrange for bookings on this big series NOW!

THE PERILS OF OUR GIRL REPORTERS

15 Thrilling Motion Picture Stories—Each Complete.

News In The Making!

The Perils of Our Girl Reporters is something really new in motion pictures—real stories of newspaper life from the "inside"—each story two reels in length. Splendidly photographed—powerfully enacted. The news that builds circulation for newspapers will now build bigger box-office receipts for YOU! Produced by Niagara Film Studios. Directed by George Terwilliger. Earl Metcalfe, Helen Green and Zena Keefe are featured.

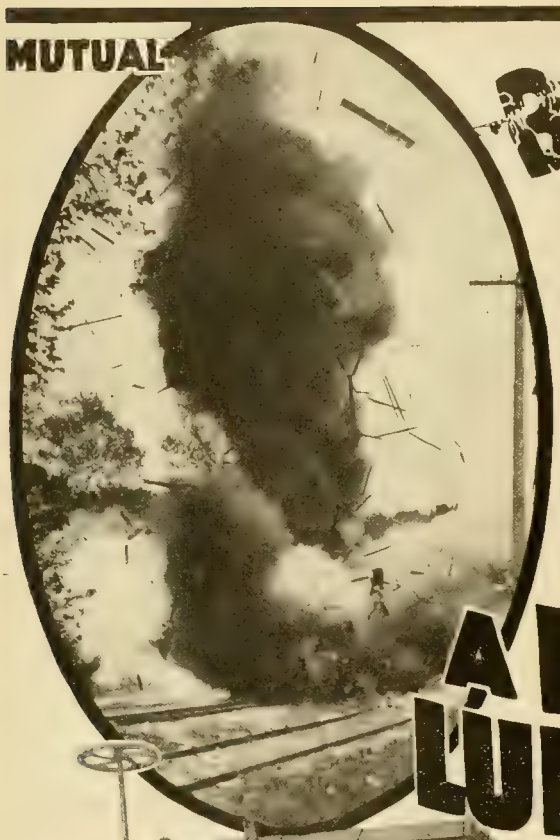
The Stories in the Series:

1. The Jade Necklace
2. The Black Door
3. Ace High
4. The White Trail
5. Many a Slip
6. A Long Lane
7. The Smite of Conscience
8. Birds of Prey
9. Misjudged
10. Taking Chances
11. The Meeting
12. Outwitted
13. The Schemers
14. The Counterfeiters
15. Kidnapped

Now Booking At 68 Mutual Film Exchanges!

When You Book this Series You'll Need to Dust Off the "S. R. O." Sign!

MUTUAL



BLOWN TO ATOMS!

A runaway car-load of dynamite—a downhill grade—a speeding passenger train rushing at 60 miles an hour in the opposite direction. A collision seems inevitable. Death and destruction seem sure to result. Such is one of the thrilling incidents pictured in the latest chapter of "A Lass of the Lumberlands." By skill and quick-wittedness Helen Holmes foils the plot of a conspirator to wreck the Limited. How she does so makes one of the most fascinating pictures ever screened. Theatres playing this sensational chapter-play are packed to the doors. The S. R. O. sign is needed nightly. Startle YOUR patrons with this thriller. Now booking at 68 Mutual Exchanges.

A LASS OF THE LUMBERLANDS

Spectacular Chapter-Play in 15 Chapters.

Featuring HELEN HOLMES.

Fifteen chapters—a new two-reel chapter each week—capacity business for fifteen weeks. Don't hesitate. Don't delay! Book it NOW!

Now Booking at Sixty-Eight Mutual Film Exchanges

MUTUAL

CHARITY

A SENSATIONAL EXPOSE OF CHARITY AND CHILD-WELFARE!

Featuring
LINDA A. GRIFFITH

Miss Caroline E. Hughes, president Child's Welfare Club, Philadelphia:

"CHARITY? is a wonderful play with a very good, strong appeal to the sympathies. It is sure to have a good influence."

Bishop Samuel Fallows, of Chicago, says:

"The play has a distinct value, sociologically speaking. It directs attention to abuses which stand in need of correction."

Mrs. Norton Smythe, president of the Woman's Home Organization of Philadelphia:

"I am strongly in favor of plays, such as this one, which direct the public's thoughts to children's welfare. We cannot have too many of them."

Madame Caroline Le Favre, a lecturer of international repute:

"CHARITY? is a great sermon. It appealed to me strongly because I have been gathering data along the line dealt with in Mrs. Griffith's remarkable drama."

These are some of the opinions of celebrated students of child welfare on "CHARITY?". "CHARITY?" is in seven big acts. As powerful in its appeal as "Damaged Goods." Produced by Frank Powell Productions. Linda Griffith, Creighton Hale and Sheldon Lewis are starred. Available NOW at all Mutual exchanges.

SEVEN BIG ACTS!

$100.00 Per Day

Now Booking At
68 MUTUAL EXCHANGES!

MUTUAL VOGUE COMEDIES

VOGUE FILMS Inc., Presents—

"THE WICKED CITY"

TWO REELS **RELEASED DEC. 3rd**

Featuring PADDY McGUIRE, GYPSY ABBOTT and BEN TURPIN

The funny things that happen in the Chargealot Hotel will set audiences the country over to laughing—will make the theatres showing "The Wicked City" new patrons—will aid in building real box-office success. This production directed by Robin Williamson.

VOGUE FILMS Inc., Presents—

"SHOT IN THE FRACAS"

Two Reels **Released Dec. 10th**

Featuring

Ben Turpin, Paddy McGuire and Rube Miller

The inimitable fun makers of the Vogue studios are at their very best in this two act "riot." The chuckles begin on the first twenty feet of film and grow more frequent as the story progresses. Directed by Rube Miller.

Slapstick with a Reason

VOGUE COMEDIES

Vogue Comedies are distributed Exclusively through the 68 Mutual Film Exchanges in America

VOGUE FILMS, Incorporated

General Offices: 6225 Broadway **Chicago, Ill.**

MUTUAL

If you are showing the Gaumont Single Reels, you are pleasing your Patrons

Reel Life
See America First
Tours Around the World
The Mutual Weekly

Gaumont Co.

FLUSHING, N. Y.

CHRISTIE STARS

YOU'RE A
LUCKY EXHIBITOR
IF YOU ARE BOOKING THE CHRISTIE COMEDIES PRODUCED BY THESE LAUGH MAKERS. EVERY WEEK THEY CREATE A CLEAN CLEVER, CATCHY, CASH-CAPTURING
CHRISTIE COMEDY

"HIST! AT 6 O'CLOCK"
OPEN MARKET RELEASE
DECEMBER 18TH

Christie Film Co.

OFFICE AND STUDIOS— LOS ANGELES. SUNSET BLVD. AT GOWER ST. CALIFORNIA

Christie Comedies Christie Comedies

Released on the METRO Program, December 18

B. A. ROLFE *presents*

ETHEL BARRYMORE

in Margaret Deland's

The Awakening *of* Helena Richie

A METRO wonderplay supreme in Five Acts – *Directed by* John W. Noble *for* Rolfe Photoplays Inc.

(*By Arrangement with* HARPER and BROS.)

METRO'S HOLI

FRANCIS X.

BUSHMAN

in

Wonder

The Great

Fourteen chapters of the greatest mystery, the most noble romance, the finest thrills in the world.

Supported by a whirlwind newspaper and billboard campaign unique in motion picture advertising

RELEASED THROUGH

DAY OFFERING

BEVERLY

and BAYNE

the Serial

Secret

Presented by the

QUALITY PICTURES CORPORATION

Produced by the

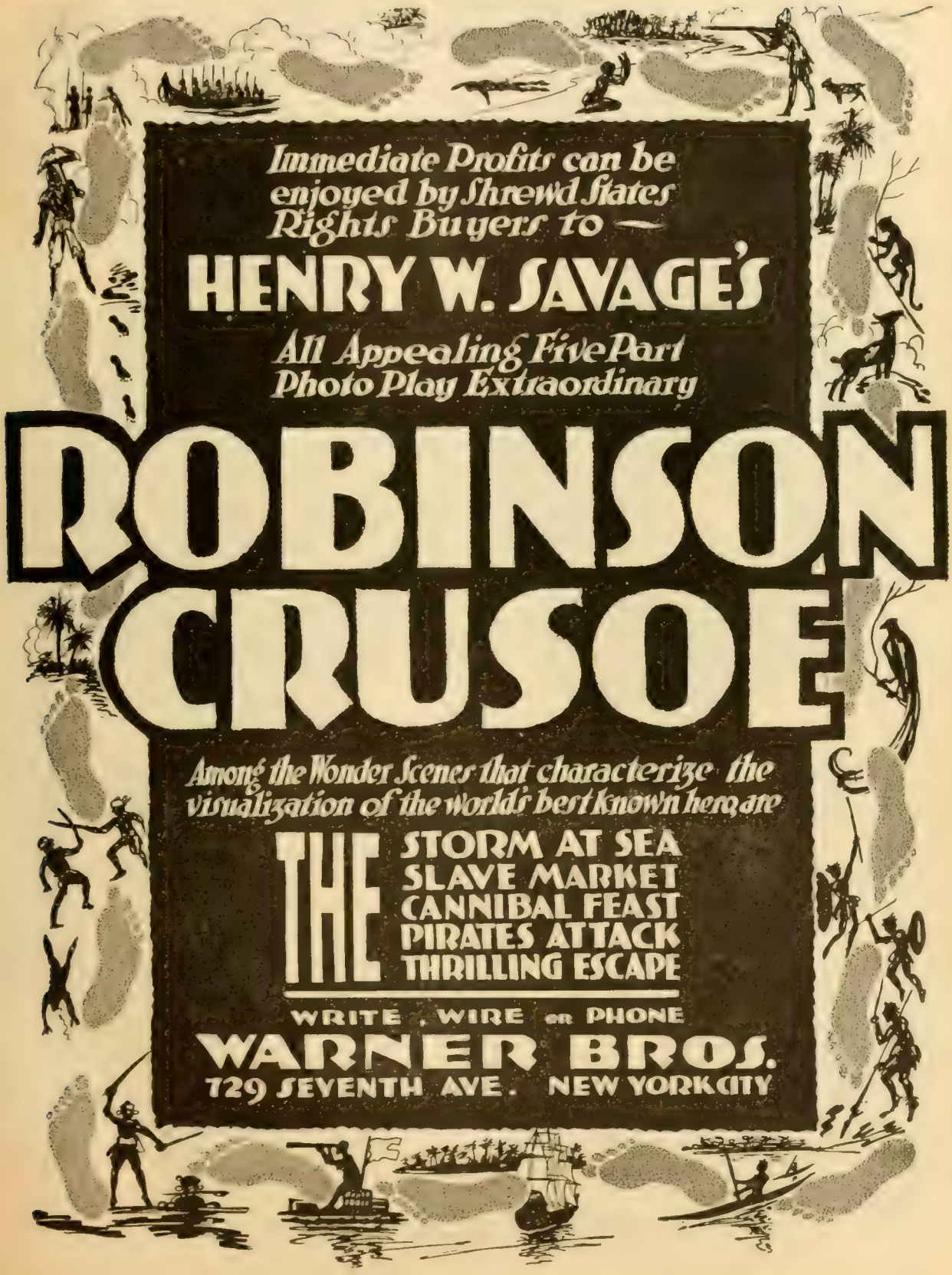
SERIAL PRODUCING COMPANY

METRO EXCHANGES

METRO-DREW COMEDIES

Arouse the laughs that last because they are genuine comedies

There is no finer, no funnier entertainment


Immediate Profits can be enjoyed by Shrewd States Rights Buyers to —
HENRY W. SAVAGE'S
All Appealing Five Part Photo Play Extraordinary
ROBINSON CRUSOE
Among the Wonder Scenes that characterize the visualization of the world's best known hero are
THE
STORM AT SEA
SLAVE MARKET
CANNIBAL FEAST
PIRATES ATTACK
THRILLING ESCAPE
WRITE . WIRE or PHONE
WARNER BROS.
729 SEVENTH AVE. NEW YORK CITY

SELZNICK PICTURES

From Coast to Coast

HERBERT BRENON'S

Presentation of

NAZIMOVA

"In"

"WAR BRIDES"

By Marion Craig Wentworth

IS SHOWING TO CAPACITY HOUSES AT ADVANCED PRICES

BRENON'S NEXT PRODUCTION

FLORENCE REED

In A Superb Spectacle

Soon To Be Released

CLARA KIMBALL YOUNG

"In"

"THE FOOLISH VIRGIN"

By Thomas Dixon

Author of "The Birth of A Nation"

The Great Star at Her Best In A Powerful Story Of MONEY MADNESS

ALBERT CAPELLANI

Director General

LEWIS J. SELZNICK-SOLE DISTRIBUTOR

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SELZNICK PICTURES

Joseph M. Schenck
PRESENTS

NORMA TALMADGE

IN

"PANTHEA"

By
Monckton Hoffe

A DRAMA OF
PASSION AND
INTRIGUE

DIRECTED BY

ALLAN DWAN

Harry Rapf
PRESENTS

ROBERT WARWICK

IN

BY ARRANGEMENT WITH KLAW & ERLANGER

THE ARGYLE CASE

By
Harvey J. O'Higgins, Harriet Ford
and William J. Burns

THE GREATEST
DETECTIVE DRAMA
EVER SCREENED

DIRECTED BY

RALPH W. INCE

LEWIS J. SELZNICK-SOLE DISTRIBUTOR
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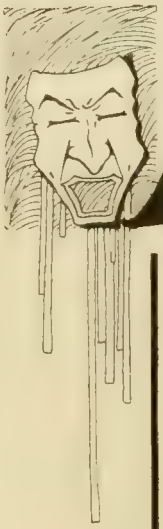
WORLD PICTURES BRADY-MADE



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THAT
WORLD PICTURES
BRADY-MADE
ARE THE BEST BUY
FOR YOUR HOUSE
BECAUSE
THEY ARE SO
CONSISTENTLY GOOD
AND DEPENDABLE
IN TITLES, CASTS,
DIRECTION, PLAYS, AND
SEAT-SELLING VALUE

WILLIAM A. BRADY
PICTURE PLAYS Inc.
in association with
WORLD PICTURES
presents

ETHEL CLAYTON

and

CARLYLE BLACKWELL

In

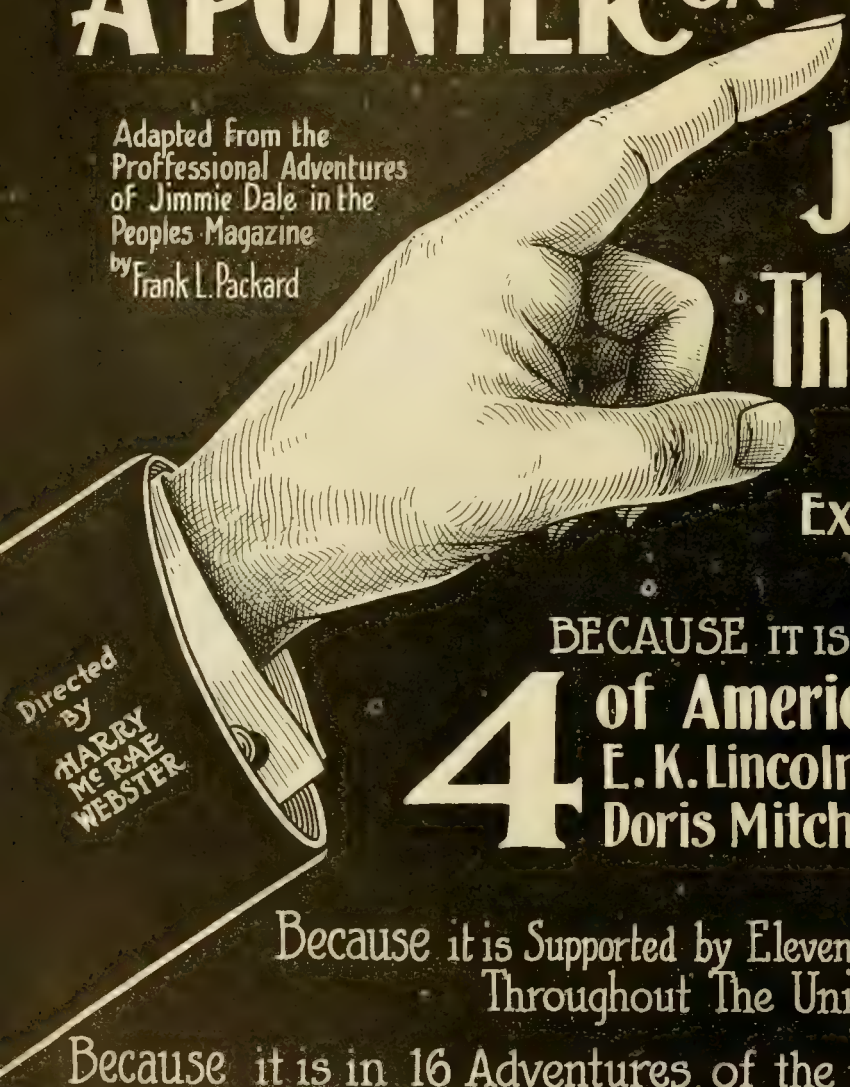
"Broken Chains"

Directed by ROBERT THORNDY

Released on Dec. 4th

A POINTER ON

THE GREY SEAL



Adapted From the Proffessional Adventures of Jimmie Dale in the Peoples Magazine by Frank L. Packard

Jimmie Dale
Alias
The Grey Seal

Is the Exhibitor's Best Bet

Directed by HARRY McRAE WEBSTER

BECAUSE IT IS SUPPORTED BY

4 of America's Favorite Stars

E. K. Lincoln · · · · Edna Hunter

Doris Mitchell · · · · Paul Panzer

Because it is Supported by Eleven Hundred Daily Newspapers Throughout The United States.

Because it is in 16 Adventures of the most Thrilling Kind

Because each Adventure is a complete story in Two Reels

Produced by **Monmouth Film Corporation**

Harry McRae Webster, Pres. Jules Burnstein, Mgr.

BOOK NOW WITH THE NEAREST

UNICORN EXCHANGE

126 W. 46th St., N.Y.City · 28 Branches Throughout the United States

THE EYES THAT SEARCH
MONEY FOR YOUR BOX OFFICE ARE

"JIMMIE DALE ALIAS THE GREY SEAL"

PRODUCED BY

Monmouth Film Corporation

E.K. LINCOLN PAUL PANZER
EDNA HUNTER DORIS MITCHELL

Based on the story by Frank L. Packard in the "People's Magazine."

JIMMIE'S BUSINESS IN LIFE IS GETTING MONEY FOR THOSE WHO NEED IT!

DO YOU?

AND THE

BILLY WEST COMEDIES

A SERIES OF TWO REEL YELLS

NOW BOOKING

"HIS MARRIED LIFE"
"BOMBS AND BOARDERS"

UNICORN FILM SERVICE

CORPORATION

EXECUTIVE OFFICES 126-130 WEST 46TH ST.
BRANCHES IN 28 CITIES

EVERY CRITIC AGREES THAT "The MASQUE of LIFE" IS A BOX-OFFICE SUCCESS

MR. MARCUS LOEW

Controlling the Largest Number of
Moving Picture Theatres in the World

Has Booked this Spectacular Photoplay
For Every Theatre He Owns

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15 West Swan Street

NEW YORK OFFICE
218 West 42d Street

Book Now!

Pathé

A serial with a patriotic message -
A star with tremendous drawing power -
A production that is all quality -

Pearl of the Army

The military-mystery serial

featuring

Pearl White

Pathé knows how to make serials for Pathé has put out twelve big serial successes. "Pearl of the Army" is timely - it unmasks America's secret foes. In the all-star cast are Ralph Kellard, Theodore Friebus and Marie Wayne. It is directed by Edward José and produced by

Astra

Advertised everywhere

Book it NOW!

Released Dec. 3

Pathé

The most sensational stunt ever done in a serial is the seizing of Jerry by an octopus in

The Shielding Shadow

and this is only one of hundreds of thrills!

Our offices have been besieged by telephone calls from fans who want to know how the octopus feat was accomplished.

"'The Shielding Shadow' is sure to make the cold chills run up and down the backs of audiences but it will keep the people coming back for the next chapter."
Columbus, O. Monitor

See it — then book it!

Produced by Astra
under the direction of Louis J. Gasnier
and Donald Mackenzie. Featuring
Grace Darmond, Ralph Kellard and Leon Bary

Pathé

Announcing

Frederick Warde

The most famous Shakesperian actor in the country in

King Lear

One of the world's masterpieces.

Produced by Thanhouser

Released Dec. 17.

Facts for you!

Beginning with Cavalieri in "The Shadow of her Past"

Pathé Gold Rooster Plays

have averaged as high in quality as any features on the market. Proof?—Read these opinions of just a few of the many exhibitors who know!

"I take this opportunity to congratulate you upon the marked improvement and uniform goodness of the Gold Rooster features. We have had recently 'The Shine Girl', 'The Test', and 'The Fugitive'—all excellent pictures."

Manager Dunlevy, The Bank Theatre
Akron, O.

"Your Gold Rooster features are the most popular moving pictures we have had, and that is saying a great deal, as we have played nothing but the best—or what we thought was the best, until we adopted Gold Rooster films."

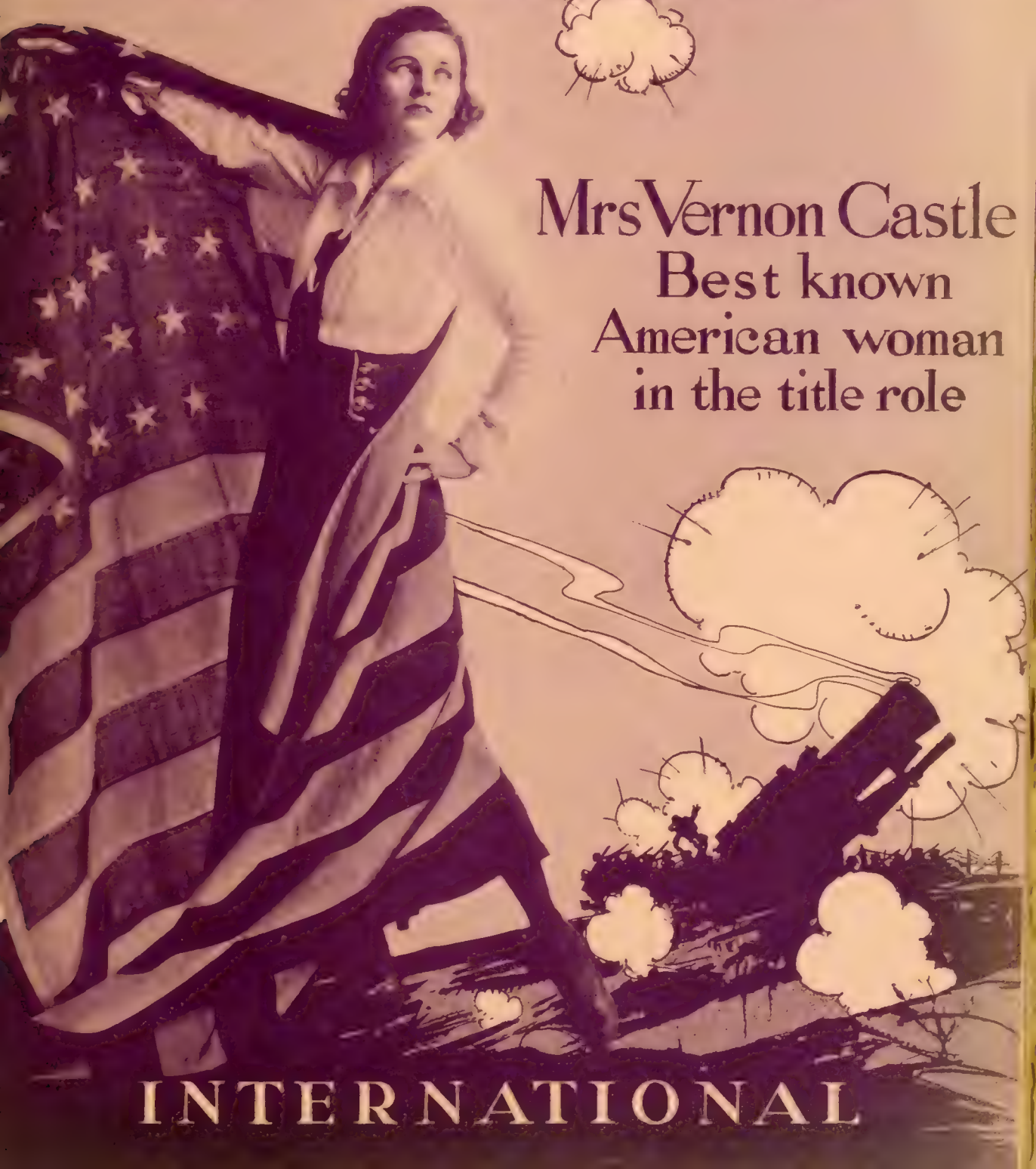
John R. Elliott, Manager Hippodrome
Youngstown, O.

"I congratulate, you upon 'The Shine Girl.' It is a real gem and a credit to the Pathé trademark."

Manager O'Keefe, The City Square Theatre
and The Cort Theatre, Atlantic City, N. J.

Ask our Exchange serving you to screen some Gold Rooster Plays for you. You'll like them!

PREPARE *for*
PATRIA
THE SERIAL SUPREME



Mrs Vernon Castle
Best known
American woman
in the title role

INTERNATIONAL

Mrs. Vernon Castle

Exhibitors, the press and New York Society who saw the private views of Patria, enthusiastically concede it to be the greatest serial ever offered.

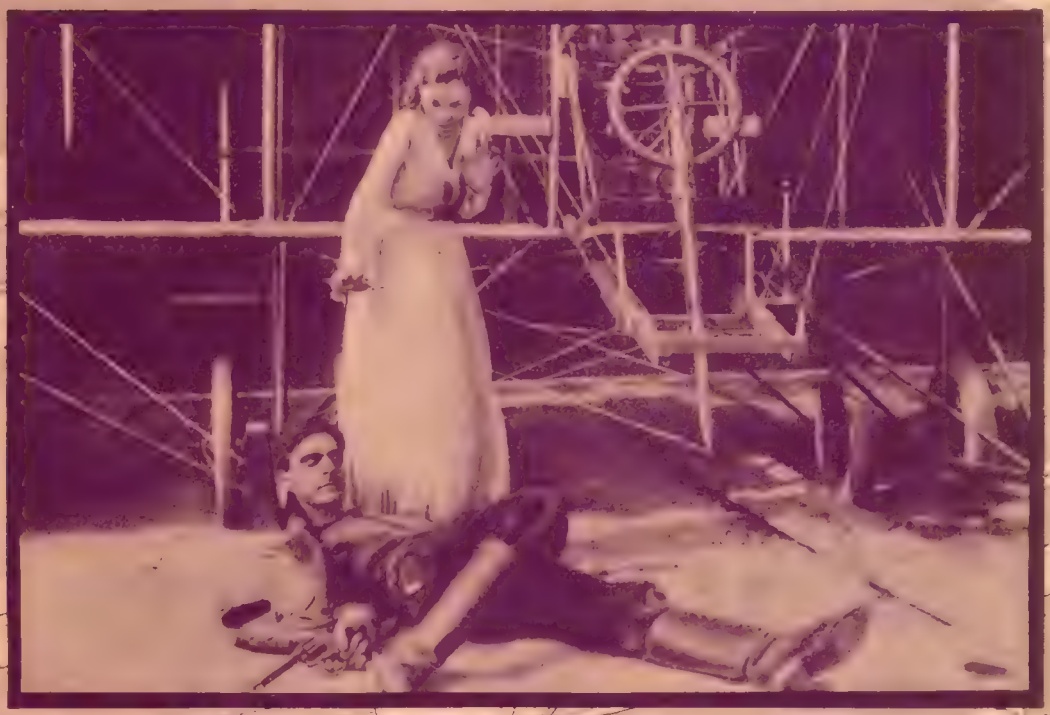
NOW BOOKING

INTERNATIONAL

in PATRIA

National preparedness is the theme of Patria, with a delightful romance interwoven. Louis Joseph Vance, the author, never wrote a better story.

NOW BOOKING



INTERNATIONAL

The Ocean Waif

The Jockey of Death

"The Ocean Waif," "The Jockey of Death," "The Flower of Faith" and "Jaffery" are features worth seeing twice. That's the reason why so many return bookings of these four splendid features are demanded by motion picture patrons. Return bookings mean big box office receipts.

"MOTION PICTURE COCKTAILS"

The funniest animated cartoons on the screen.

"THE ORIGINAL KATZENJAMMER KIDS." The series that has made the whole world laugh.
"BRINGING UP FATHER." George MacManus' side-splitting character.
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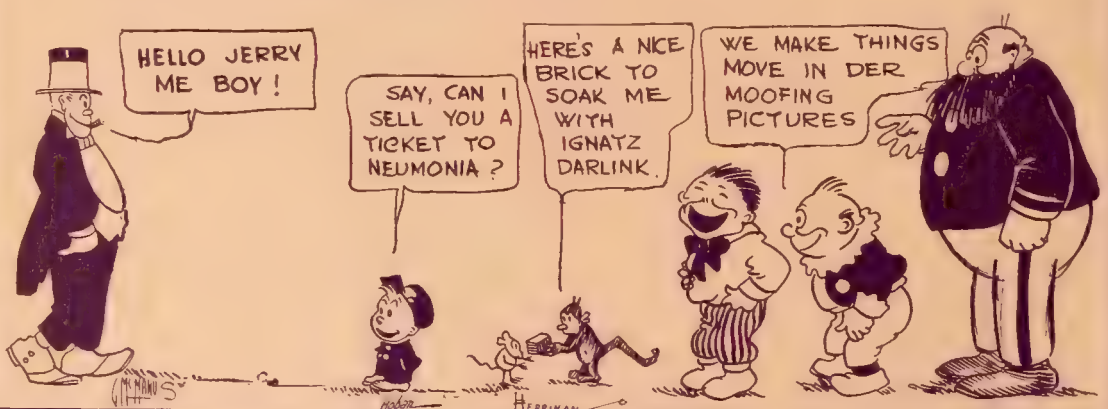
HELLO JERRY ME BOY!
SAY, CAN I SELL YOU A TICKET TO NEUMONIA?
HERE'S A NICE BRICK TO SOAK ME WITH IGNATZ DARLINK.
WE MAKE THINGS MOVE IN DER MOOFING PICTURES
GEO. McMANUS
HOBAN
HERRIMAN

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"The Land Just Over Yonder"

APPEARED IN

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TEN MILLION PEOPLE WHO READ THIS STORY WILL SEE IT ON THE SCREEN. YOU CANNOT AFFORD TO MISS YOUR SHARE IN THIS TREMENDOUS AVALANCHE OF PUBLIC INTEREST. BOOK THIS SIX REEL FEATURE NOW FROM THE NEAREST UNITY EXCHANGE. YOU CANNOT LOSE.

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SERVICE

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A thrilling story of a South American revolution—a vendetta which leads to a chase across seas and continents—a girl's attempted assassination of the "double" of an adventurer—the slaying of the real adventurer by conspirators—the accusation of the girl and the "double"—their rescue in the shadow of the gallows—their realization of love.

By Victor Bridges Directed by J. Charles Haydon

SCREEN TIME, 1 HOUR, 20 MINUTES

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THE FOREMOST ACT

With MARY CHARLESON

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"The Truant Soul"

A SUPER FEATURE

The greatest of all the great WALTHALL photoplays

He himself says: "It is my masterpiece"

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WALTHALL

OR OF THE SCREEN

Victor Rousseau's Powerful Drama of a Hidden Menace

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READ What the CRITICS Say of "THE CHAPERON"

presenting

EDNA MAYO AND EUGENE O'BRIEN

"The Chaperon is sure to find favor in any audience. It is light, clever, wholly commendable. The action is brisk and entertaining."

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"The Chaperon is a frothy picture . . . interesting and amusing. The stars play in lively fashion and are well supported."

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"In The Chaperon we have an interesting story of American life, with incidents that whet the interest of the spectators up to the close."

Moving Picture World

"The Chaperon is entertaining . . . an entirely human picture and the fun in it is the result of natural situations enacted with corresponding feeling."

Motion Picture News

SCREEN TIME 1 HOUR AND 19 MINUTES

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"The Prince of Graustark"
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"The Alster Case"
"The Crimson Wing"
"The Blindness of Virtue"
"The White Sister"
"Graustark"
"The Return of Eve"
"According to the Code"
"Sherlock Holmes"
"Charlie Chaplin's Burlesque on Carmen"
"The Discard"
"The Misleading Lady"
"A Daughter of the City"
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"The Man Trail"
"In the Palace of the King"
"The Slim Princess"

Essanay

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1333 ARGYLE STREET, CHICAGO

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The First
ESSANAY-CHAPLIN
REVUE of 1916
Today
Screen Time
1 Hour
17 Minutes
GENERAL FILM SERVICE
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1333 Argyle St., Chicago

General Film Service

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BIG SEATING CAPACITY Attraction

100 of the most thrilling and fascinating stories ever written. Do you realize what a drawing card this is? Do you see the certainty of packing your house with this continuous form of advertising?

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DON'T FAIL TO BOOK ESSANAY'S OTHER GREAT RELEASES

"CANIMATED NOOZ PICTORIAL No. 20"
Released December 13
By Wallace A. Carlson
With Long Beach, Cal. Scenic
SCREEN TIME 18 MINUTES

Charlie Chaplin is a riot in the
ESSANAY-CHAPLIN COMEDY
"POLICE"
SCREEN TIME 33 MINUTES

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GEORGE K. SPOOR, PRESIDENT
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From the Manger to the Cross

Kalem's Biblical Masterpiece

Offers a holiday attraction of distinction and universal appeal. A never-failing business-bringer, it places the stamp of quality on the house in which it is shown. In five beautiful reels, staged by Kalem in the authentic locations in the Holy Land, impressive and gripping in its reverent portrayal of the story of the centuries.

The One Production That You MUST Have For the Holiday Season

BOOK DIRECT FROM THE

KALEM COMPANY

235 West 23rd Street, NEW YORK CITY

Strikingly artistic four color posters in one, three, and eight sheet sizes, many styles, a twenty-four sheet stand, handsome slides, couriers in two sizes, etc.

General Film Service

The HAZARDS of HELEN

The record-holding film series has proven to thousands of exhibitors in the trying test of a two-year run that Helen Gibson's sensational exploits mean one sure-fire, guaranteed packed house every week.

Make Your Patrons "Helen Gibson Fans"—They'll Do the Rest If You Start with the Next Episode:

"THE MIDNIGHT EXPRESS"

Running a motorcycle on to a flat car and then leaping to a speeding train as shown above is only one of the thrills in this stirring one reeler.

Released Saturday, December 16th

"The Icemen and the Artist"

Ham, Bud, Ethel Teare and Henry Murdoch in a laugh that lasts for a thousand feet.

Released Tuesday, Dec. 12th.

"The Stain of Chuckawalla"

Marin Sais and True Boardman "clean up" a frontier town in a two reel episode of "The Girl from Frisco."

Released Wednesday, Dec. 13th.

"THE MENACE" An Episode of "Grant, Police Reporter"

Red-blooded thrills follow each other in rapid succession in this episode of Kalem's one reel super-series. Grant foils an anarchist's plot that has New York's Police Parade as its object.

Featuring George Larkin and Ollie Kirkby. **Released Friday, Dec. 15th.**

Eye-catching one and three sheet posters on all one reelers; one, three and six sheets on "The Girl from Frisco."

KALEM COMPANY

235 West 23rd Street **New York City**

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITOR'S GUIDE

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Saturday, December 16, 1916

Facts and Comments

AFTER all what a big fine world this is. How it gives us all a chance to get a square deal and test how smoothly it runs along with or without our individual help.

* * *

NOW that Sunday picture shows have been declared illegal by a branch of the supreme court having jurisdiction over a certain part of New York state, shall picture theaters merely keep open, as do the soda fountains and the merry-go-rounds, or build "family entrances" like the saloon? Might it not be possible to invent some such subterfuge as the "Raines law sandwich," or must picture theater managers run "blind pigs" and "speak easys"? The situation lends itself to various forms of treatment. Come to think of it, in most houses the main lobby is the real family entrance.

* * *

RECENTLY a picture was prohibited in New York city because of its suggestive title. Was it not misleading titles and posters that first brought about censorship of pictures? It has come to be a recognized fact that few pictures are as bad as they are painted on the posters and that pruriently suggestive titles are seldom justified by the scenes of the pictures that follow.

* * *

WASHINGTON, D. C., is agitating the subject of children's programs and several meetings have been held looking forward to some scheme for such special programs. Yet it was in Washington that an alert exhibitor—we think of the Pastime theater—who was the first, in all probability, to run a Saturday morning matinee for school children. The Capital seems to be both first and last in line; but the line is lengthening and strengthening, in both quality and popularity, and movements similar to that in Washington are becoming the regular thing. The reason is strong, for it will be the kiddies and their mammas who will stand by the motion picture in its hour of greatest trial.

* * *

THE thing that makes real showmanship rare is the difficulty one has in seeing the defect in his theater or show that will cost him money to correct. It takes courage to face the music and it is a deal easier to dream along and complain while one's competitor sees things as they are and is willing to deny himself many things in order to pay for success. It is expensive to redecorate a theater these days, and adequate ventilating plants are not to be had for the asking, either; but an exhibitor who is too much afraid of getting stuck on the harbor shoals will never get out to sea nor bring a rich cargo home.

* * *

THE Essanay scheme of announcing the running time of a film instead of its length is a step in the right direction, but we are afraid that some operators are not paying attention. The speeded picture is an injustice to the actors, a hurt to the director and an outrage upon the public. The announced running time is the first step. The next should be the universal adoption of this practice and refusal to rent to theaters that materially shorten the running time. The daily press could help much by giving publicity to the proper time schedules.

* * *

DEBARRING the reporters after having voted to admit them and after having held three open sessions and a part of a fourth will not add to the public respect for the deliberations of the committee investigating the charges of Fleischman & Goldreyer against Lee A. Ochs, president of the Motion Picture Exhibitors' League of America. The exhibitors of the United States and Canada, and especially those who are members of the League, have a right to know what, if any, evidence may be brought out to substantiate the allegations that Mr. Ochs has prostituted his high office for personal gain.

What is there to conceal?

* * *

AN INTERESTING address on the question of Sunday motion picture shows will be found on another page of this issue of the MOVING PICTURE WORLD. It was written by Gustavus A. Rogers and was the subject of a lecture delivered by him at the College of the City of New York recently. Mr. Rogers is an attorney of prominence in New York and has given considerable attention to the relation of the law to the motion picture, and in his discussion of the question he gives reasons which, in his belief, will influence the high court judges to uphold the right of the people to attend Sunday motion picture shows.

Star Exactions

By Louis Reeves Harrison

LET us use the name "Abra" as the brand of production to be made famous by superior quality. The Abra brand must eventually mean something to exchange men and exhibitors if there is to be any such thing as good will in the business of making and marketing moving pictures. Without a relatively high position no producer can have more than a temporary success and an unstable value which may vanish at any time, as it recently has in the case of old and seemingly well-established concerns. What is the stock of any motion picture concern in the country really worth if it has nothing more back of it than assets that could be turned into cash and an organization ready to do business?

The few concerns which have aimed steadily at the establishment of an Abra brand are not herein referred to except as they have yielded to a policy against their own good judgment. Many such producers have started determinedly on the right lines, but have had confidence in their own judgment shaken by a new condition which is bound to grow more burdensome the longer it is continued. This condition has not been brought about by the exchanges, nor by the exhibitors, nor by the people who attend the picture shows. Producers themselves are responsible.

Almost from the very moment that the attractive visualization of stories became possible, a story-loving public of many millions flocked to the little theaters and created a demand beyond the power of producers to supply. Great fortunes were made, not because the demand was adequately met, but because it was always far in excess of the supply. There are even producers modest enough and sensible enough to admit that this is the plain and unvarnished truth. Manna fell on their heads.

These enormous and unexpected profits were demoralizing. Men were in the business to make money and they were getting it so fast that appeals made in these columns week after week for improvement and progression were not heeded. Even these editorials excited antagonism. What business was it of mine to point out a business policy to those who were in the game and rivaling the richest gold mines in the matter of profits. Men were getting rich so fast that their egotism went up to the boiling point—they imagined that they were *creating* the demand.

More careful judgment has since been applied, but it has been influenced by the necessity of filling a program. If an exhibitor changes his features so many times a week he must have so many hundred new releases a year. Hence the driving process. Authors must write masterpieces in a week. Directors must hustle day and night and all with an extravagant lack of system. Big features are hurried to completion with the usual result of too much haste. There was, and still is, a wretched incompleteness, like that of a badly printed book, in the visualization of these stories, obvious to critic and public.

All the weaknesses which result from rush production may be pointed out by the critic—the public has no such chance. In front there has long been recognition of mediocre story structure and treatment and there was no Abra brand to which people could turn with assurance of enjoying a superior quality of story. The story did not count with the producer—how could it with the audience? Production was the whole thing. Production of what? Production, when applied specifically to a work of art carries to the senses, particularly in the case of an art of expression something of value or interest to be adequately expressed.

Let us produce something. No matter what it is, let us go to work and photograph it. Production is everything. Spend money freely in that department and in every other department, but as little as possible on what is produced. What a brilliant idea! How could any Abra brand be built up, as is every business of sound principles, by any such methods? Years ago one house rose to eminence through turning out pictures superior to the great mass. If the pictures of that brand were shown on Wednesday, exhibitions were crowded to the doors that day. The producers made many millions, grew indifferent, refused to recognize artistic elements in their organization, and they are now merely a remembrance of former glory.

There have been attempts since that time to establish a brand, especially by talented directors, and with partial success, but the most important element of production, the thing to be produced, has not yet been given full consideration. People in front have grown weary of the independability of this or that brand of photoplay and have looked about them for something on which to fasten attention. One thing always good in a production is the attractive personality of this or that unusually good interpreter of the pictured story.

The superior interpreter of a story, especially when possessing an engaging personality, is now and always will be of high value. That fact is strongly established. There is nothing new or startling about it. It is not my purpose to dim the luster of any shining star, but rather to give that star bigger and better opportunity. Besides, the star has a right to coin money out of the helplessness of the producer just as the producer did out of the helplessness of the public.

The moving picture public has been compelled to depend upon the player rather than the play; the star exacts a large salary instead of a small royalty, as authors do, and the producer now finds that it is not his brand which counts—his concern is practically valueless, having no intrinsic worth of its own, if he is abandoned by his stars. No matter if he turns out an Abra brand of the most entertaining and interesting kind, he cannot dispose of it to any large and profitable extent unless he pins a star on the cast.

It is not too late to remedy this dangerous condition. Let us chase around and find some screen authors. Where are they? It is now generally recognized that novelists seldom make good dramatists, and dramatists rarely good novelists—each art has its own creative and constructive methods, but, as yet, no attempt has been made to nourish and encourage those writers for the screen who have shown an aptitude for the work. Some of those who have succeeded are having all creative talent crushed out of them as hack writers for small salaries; while others are occasionally permitted to write seven-reel masterpieces in five days, the height of absurdity even from a physical standpoint.

Let stars ascend to lofty heights and shine as brightly as they can, but if this business of production is not composite, depending upon a harmony of effort on the part of author, director and interpreter, if it must depend entirely upon the actor, he cannot be blamed for exacting such a proportion of the profits as he actually represents in the assets of a concern engaged in production. From the controlling attitude, we may expect to see, in due course of time, producers as poor, neglected and humble as the author.

Something for Nothing

UNDOUBTEDLY exhibitors are no different from people in other lines of business in their readiness to consider any scheme that seems to promise something for nothing. Judging from the complaints received at this office from all over the country, we should say that theater men neglect very few opportunities to try out the plan of any promoter who presents any kind of a proposition along the line of a beauty contest for a solid silver spoon, or anything that offers to increase his patronage at no cost to himself.

It does seem strange that business men will listen to the glowing descriptions of these promoters and enter into their schemes without knowing of their responsibility as to whether the solid silver spoon will be forthcoming for so many green tickets or whether any of the obligations of the promoters will be met. The warnings that we have published in response to numerous complaints along this line should convince anyone of the necessity of a thorough investigation before entering into any of these schemes.

One of the worst phases of the whole proposition is that it is usually the theater patrons that are disappointed and who, as a consequence, carry a grudge against the theater management. It is not an easy matter to explain the failure of the promoters to live up to their agreement and it is quite safe to state that the majority of these popularity or beauty contests and premium and gift schemes result in dissatisfaction and an actual loss of patronage far more often than otherwise.

In the same category might be placed the many plans evolved from time to time which promise exhibitors relief or better conditions under the guise of stock promotions for exhibitors' co-operative film manufacturing or film renting with their exaggerated statements of yearly saving and large profits. Advancing capital with which the other fellow may do business is a mighty poor business investment, whether the plan is an advance deposit, a payment for stock, a promise of a large share of mutual profits or an unearned bonus of any sort.

We venture to say that there is not a single individual who has been connected with the film industry for the past few years and who has any knowledge of actual conditions who does not realize that the same laws of supply and demand operate in the moving picture industry exactly the same as they do in any other line of business. Again, anyone who is at all familiar with present conditions is well aware of the fact that there is perhaps even more keen competition in this field at present, both manufacturing and exhibiting, than can be found in any other industry. Why is it that so many connected with the business for years are still ready to listen to any Moses who comes along and offers to lead them out of the present difficulties into a land of large profits and quick returns by any kind of a scheme that can be supported by a plausible "line of talk?" Beautifully engraved stock certificates may be printed at so much per thousand like the colored inserts in our advertising pages and in themselves they have far less earning capacity.

Glowing promises on the part of those who have never yet demonstrated any particular interest in the welfare of the exhibitor as such may reasonably be discounted, especially when past performances show no interest beyond that of personal profit and advancement and the development of purely personal business schemes. Under the present unsatisfactory conditions in the industry in many sections of the country what opportunities are presented for a strong organization representing exhibitors over the whole country. A real representative organization and one including at least a fair proportion of the bigger men in the exhibiting field whose investments run into very considerable figures would be welcomed by every branch of the industry. Such an organization, however, should be too large and representative of the exhibiting interests in every part of the country to be used other than for the best interests of the whole. A word to the wise, ORGANIZE.

Ignorant Criticism

OUR [illegible] space to these excellent example of the mental calibre of those who in these days still hold such unwarranted views of moving pictures. The second letter is also an excellent example of the temperate and dignified yet forceful "come back" that every friend of the pictures should be prepared with.

Treasurer Oldt and the Third Street Theater Company of Easton, Pa., are to be congratulated on their record of co-operation and interest in local welfare and betterment. It is this sort of attitude on the part of exhibitors everywhere that will do most to overcome any local agitation for censorship or special regulation that may spring up. Exhibitors like every other business man, have everything to gain by cultivating and retaining the good will of their fellow townsman. It is also the most unanswerable reply to unjust criticism.

Bangor, Pa., November 27th, 1916

Mr. Chas. F. Oldt.,
Easton, Pa.

[illegible] language I usually use along that line. It isn't half strong enough, but I cannot find every word of it for I am [illegible] are running the shows and those who go to them, are going with the foes of God and the church. I don't know any other institution to-day that is doing more to hinder the work of God and the church, than the Moving Picture shows.

You never find anyone engaged in that line of business who makes [illegible] church and even be a member of one, but he hasn't much use for the religion of the Lord Jesus. If the Preacher is true to his ordination vows and strikes out against such a thing, he gets out of the church, or gets the preacher out of it. You never find the patrons of such places very good prayers or attenders at the prayer meetings or ever trying to win others to the Lord Jesus.

But there is no use my arguing with you about it, for you are in it for the money you can get out of it, and whether it is wrong or right, you'll stay right there, but you can depend on me doing all I can everywhere to keep the young from frequenting such places. I am against you and your business, for you and it are against God and the Church. I would lose the favor of God if I gained yours or those with you in that sort of business. Believe me,

Yours very sincerely,
(Signed) WM. NICHOLSON.
Easton, Pa., November, 28, 1916.

Rev. Wm. P. Nicholson,
Bangor, Pa.

Dear Sir—I beg to acknowledge your favor of yesterday in answer to my inquiry as to your reference to the management and patrons of Motion Picture theaters as "foes of God." I note that you say it is useless to argue with me as I am in the business for the money I can get out of it. I might reply to your statement by saying I doubt if you would pursue these evangelistic activities unless you made some money out of them. Am I not right? I think we are about "fifty-fifty" when it comes to the money end.

Your statements were a great surprise to me, and I can only think they are made because you are not familiar with our business or the class of people to whom we cater. They are without a doubt greatly superior in intelligence and character to the majority of those you draw to your meetings. For example in this city we recently gave invitations to all ministers of all denominations and over three fourths of them attended. When you state that we never do anything towards winning others to the Lord Jesus you show a lamentable lack of information as to what the film industry has done along this line. I venture to say that the Picture entitled, "The Life of Our Saviour," has educated millions of people as to His life and made them know many things about it which they never knew before. Last year on one occasion we showed the picture in this theater for the benefit of a local church. The receipts were $530, and we took $30 to cover our necessary house expenses and gave $500 to the church. Furthermore you may not know that every picture shown in the state of Pennsylvania has been passed by the National Board of Censorship, a large number of which are clergymen of the highest standing.

A year ago when a revival campaign was about to be started we donated the use of our theater two days to the organization com-[illegible]

I don't presume any of my statements will change your opinion of an industry which now ranks fourth in the land, but which is your main opposition in attracting the public, but I will say that I can hardly conceive how a real sincere Christian could compose the insulting and libelous letter which was addressed to me and signed by you.

I shall see to it that it is given national publicity in our trade journal.

Yours very truly,
(Signed) CHARLES F. OLDT, Treasurer.

Natianal Association Has Busy Week

Many Meetings of Sub-Committees Held and Considerable Business Transacted— Board of Directors Also Holds Extended Session

THANKSGIVING WEEK was a busy one for the National Association of the Motion Picture Industry. There were meetings of the Board of Directors and meetings by several of the various classes into which the membership of the Association has been divided. They met morning, afternoon and evening, stopping only for a session with Marse Turkey on Thanksgiving Day.

Probably the big meeting was that of the Board of Directors on Wednesday, Nov. 29. It convened at 11 o'clock and lasted till quite late in the afternoon. Present at this session were President Wm. A. Brady, Director General of the World Film Corporation, who presided, and the following directors: William L. Sherrill, President Frohman Amusement Corp., New York; Adolph Zukor, Famous Players Lasky Corp.; Maurice A. Choynski, Newberry theater, Chicago; Thomas Furniss, Brunswick Amusement Company, Duluth, Minn.; Frederick J. Herrington, Pittsburgh, Pa.; Peter J. Jeup, Detroit, Mich.; Frank J. Rembusch, Shelbyville, Ind.; Samuel H. Trigger, Tremont theater, New York; A. P. Tugwell, Los Angeles, Cal.; Donald J. Bell, Bell & Howell Co., Chicago, Ills.; J. E. Brulatour, Eastman Kodak Company, New York; J. H. Hallberg, New York; Hiram Abrams, Paramount Pictures Corp., represented by Kenneth Hodkinson; Walter W. Irwin, Vitagraph V-L-S-E, Inc., New York; P. A. Powers, Universal Film Corp., New York; Richard A. Orwland, Metro Pictures Corp., New York; Fred J. Beecroft, New York Dramatic Mirror, New York; F. C. Gunning, Times Building, New York; Arthur James, Metro Pictures Corp.

Probably the most interested action taken was the appointment of a committee consisting of Wm. A. Brady, P. A. Powers, Arthur James, Samuel H. Trigger and Louis L. Levine to plan out and assemble the series of all star films to be shown in the theaters of the country for the profit of the Association. The manufacturers who are members of the Association have offered to furnish cutouts from all their great pictures, and these will be assembled in five or more reels, each complete in itself and showing "How the Stars Make Love," "Great Facts of Great Stars," "Funny Scenes with the Funny Stars," "Movies stunts and Daredevil Feats," "Great Thrills," etc. These reels will be rented to exhibitors and will be shown all over the country. It was decided that the regular meetings of the Board of Directors should be held quarterly, the first to be held in March, 1917, on a date to be set by President Wm. A. Brady.

The board voted to join the National Fire Protection Association, and was extremely interested in the verbal report of the meeting of the Fire Prevention Regulation and Insurance Committee which was held on Tuesday. Executive Secretary Elliott was appointed as a committee of one to confer with the National Association and Manufacturers regarding the co-operation of the National Association of the Motion Picture Industry with it in its plans for National education for the conservation of all the industrial resources in the United States. The immediate request of the manufacturers is that the set of ten slides containing the text of some of their educational posters be used in the motion picture theaters of the country.

A resolution of the Authors' League of America regarding the Sunday closing question was read and received with appreciation. The text of this resolution was as follows:

WHEREAS, The Executive Committee feels that a closing of motion picture houses on Sundays affects the interests of many members of the Authors' League who are employed in writing for motion pictures, and

WHEREAS, In the opinion of the Executive Committee the Sunday opening of motion picture houses has not lowered community morals but has rather tended to improve them, now therefore be it

RESOLVED, That it is the sense of the Executive Committee that the Author's League of America, Inc., should exert its full influence against Sunday closing of motion picture houses.

The Authors' League was the first of the big organizations interested in the industry to affiliate with the National Association.

Charters of affiliation were issued to the Slide Manufacturers' Association and to the Association of Motion Picture Advertisers, Inc. The secretary also informed the directors that similar action was about to come from Society of Motion Picture Engineers, and that other organizations of a relative position in the industry would soon be forthcoming. The report of Treasurer J. E. Brulatour showed an exceedingly prosperous condition in the Association's treasury indicating that the organization work has produced very substantial returns in a financial way, and that the Association is taking care of itself thoroughly.

Executive Secretary Frederick H. Elliott's report showed that in the brief life of the National Association its membership has increased to twenty-three producing companies, with prospects of having at least ninety per cent. representation by the first of the year. There are ten distributors, seventeen of the most important supply and equipment houses, and over one hundred individual members.

Meeting of Fire Prevention Committee.

The committee on Fire Prevention Regulations and Insurance held its meeting on Tuesday, Nov. 28. Upon its recommendations the National Association has officially joined the "safety first" movement. Working on the basis of investigations made by J. F. Ancona, expert of the Eastman Kodak Company, the Association will endeavor to induce the makers, distributors and exhibitors of film to do two things. (1) Clean up their establishments and adopt all basic principles of care and caution, and (2) to follow out to the letter all local regulations of city fire departments and insurance companies.

The committee is working toward an ultimate adjustment of insurance rates on film and buildings where film is kept, but the decision yesterday was to get the industry above criticism. The losses due to film fires have been surprisingly small in proportion to the vast total of money invested in the business, but the insurance rates are high, due to the apparent risks.

The general counsel of the National Association of the Motion Picture Industry is to speak on December 9 at the Safety First Convention in Baltimore, and at that time the first official action of the motion picture people will be in the form of recommended regulations for the motion picture industry.

Meeting of the Producers' Branch.

At the meeting of the Producers' Branch, held Tuesday evening, Nov. 28, the question of the relation of the producers and the stars was taken up. The subject came up on the case of a star whose contract had expired while he was in the middle of a picture, and who had refused to finish the picture, which action had cost the producing company $10,000. After discussion the following resolution bearing on this special case was adopted:

RESOLVED, That it is the sense and feeling of the Producers' Committee of the National Association, that in the event an artist commences performance on a photoplay, it is for the best interests of the industry that such artist, irrespective of any time limitations in his contract, should finish the production in which he is engaged, and in the event that such artist does not finish the production, such artist be deemed to be hostile to the best interests of the industry.

Following up this determination it was resolved to establish a bureau of information which will issue reports similar to those of established commercial agencies, which reports will be confidential and open to members only.

On the question of State Rights the producers committee adopted this resolution:

RESOLVED, That is is the sense of the Producers' Committee of the National Association, that it would be hostile to the best interests of the motion picture industry for a purchaser of territorial rights of a motion picture photoplay to rent or lease a photoplay for which such limited rights were leased or purchased, without the territory covered by the contract of such distributor, and it is further the sense of this committee that any infractions of such contracts will be reported to the committee as a whole or its secretary.

This phase of the work will also come under the jurisdiction of the bureau of information.

Question of Advance Deposits.

The vexed question of the advance deposits now required of exhibitors by many of the leading distributing companies had its innings at the meeting of the Producers', Distributors' and Exhibitors' Branch, on Tuesday afternoon, Nov. 28, and wound up on Wednesday after the close of the meeting of the Board of Directors of the National Association. After a general discussion, pro and con, it was agreed that the Exhibitors' Branch, which is made up of the membership of the Exhibitors' League of America, formulate what it holds

would be a fair plan to be submitted in writing to the distributors.

President William A. Brady presided at both meetings, and there were also present the following: Walter W. Irwin, P. A. Powers, William L. Sherrill, President of Frohman Amusement Corp.; Frederick H. Elliott, Executive Secretary; William M. Seabury, General Cousel; Samuel H. Trigger, Louis L. Levine, Charles H. Phillips, Peter J. Jeup, [illegible] J. Rembusch, Frederick J. Herrington, William J. Sweeney, Louis H. Frank, Lee A. Ochs, Alfred Hamberger.

In the course of the meeting, President Brady offered as a suggestion a plan for incorporating the Exhibitors' League of America so that it would become a financially responsible organization, when it could then guarantee the accounts of its members to the distributors of films. President Brady felt that this would not only solve the difficulty of the distributor, but would furnish strength to the Exhibitors' League, which would result in bringing every desirable exhibitor into its organization to the advantage of the entire industry. The exhibitors felt that this plan was not immediately practicable.

The Transportation Question.

At meeting of the transportation committee, held on Friday, Dec. 1, William L. Sherrill, president of the Frohman Amusement Corporation, presided, and directors of the Association from all over the country including the Pacific slope were present. Complaints regarding delayed C. O. D. Shipments, destruction of posters during transport, belated deliveries, red tape inapplicable to film shipments, etc., were received and remedies discussed. The committee instructed Executive Secretary Elliott to take up with the express companies in the name of the National Association the establishment of special film shipment departments, with a view to putting into actual effect remedies for the special needs of the industry which are already realized by most of the companies, but can now be only partially effective.

The National Association will work to secure the adoption by the express companies of a uniform rule covering screen examination of C. O. D. films. The proposed plan is for the consignee to deposit one-half the amount of the C. O. D. with the express agent during the screen examination.

The red tape connected with the yellow "Caution" labels on film cases in shipment will also be unravelled. The National Association will endeavor to get the express companies to agree to provide all their agents with these labels, which they will replace on the cases in case the originals are damaged or destroyed.

The suggestion was also made by Chairman Sherrill that the Association take the initiative in getting traffic representatives of all the express companies to join in a conference committee with a view to establishing some sort of clearing house through which the film men can work.

Organization of Advisory Committees.

Interesting reports were made to the Board of Directors of the National Association of the Motion Picture Industry at its meeting on November 29, on the organization of new Advisory Committee. Both Judge A. P. Tugwell, of Los Angeles, and Thomas Furniss, of Duluth, reported that the only difficulty they had had was due to their own misunderstanding of the regulations and dues as applied to branch exchanges.

The schedule of entrance fees to the National Association calls for $500 from national distributors and $50 from exchanges, while the entrance fee of individuals is $2. The question arose both in Los Angeles and Boston as to whether the branch exchange of a national distributor was required to pay the $50 in addition to his company's $500.

It has been ruled by the Board of Directors that the initiation fee and dues paid by national distributors gave membership to all its branch exchanges, and that employes of such exchanges need pay only the $2. The $50 entrance fee was for independent or state exchanges, and was never meant to apply to "inside" exchanges.

In spite of this misunderstanding, now cleared up, the organization of the Advisory Committees has progressed most favorably.

It was voted that all information of possible value regarding the National Association should be furnished the directors, with an idea of their using it according to their own judgment in organizing their territory.

The Board of Directors was informed that Frederick H. Elliott, executive secretary, and Wallace Thompson, publicity director, would visit Boston within a few days for the purpose of organizing in the New England territory another advisory committee.

Censorship Questions.

Representation of the motion picture interests before State legislatures where the question of censorship will come up this winter will be in the hands of the Executive Committee of the National Association of the Motion Picture Industry. This was decided at the meeting of the Board of Directors of the Association on November 29. The situation was brought to the attention of the board by William M. Seabury, general counsel, who made a report of his investigation of the situation and recommended the steps advisable at this time.

Not only will proposed censorship be handled, but a well defined plan was worked out for the states where censorship now exists with a view to procuring repeals this winter. This plan will include co-operation between the National Association, the Exhibitors' League of America and the League's state branches.

Association By-laws Issued.

The by-laws of the National Association of the Motion Picture Industry, the schedule of entrance fees and annual dues, and a list of officers and directors have just been issued in booklet form.

At the same time, another folder with reprints from newspapers was issued. This time it covered the work done by the National Association in the fight for Sunday motion picture shows. The new folder is headed "Sunday Sunshine for 3,000,000 Motion Picture Patrons," and the imposing array of news articles and editorials in New York newspapers is witness to the work which the National Association has done so far.

At Leading Picture Theaters

Programs for the Week of December 3 at New York's Best Motion Picture Houses.

Lenore Ulrich at the Strand.

"THE ROAD TO LOVE" is the title of the photodrama which was shown at the Strand theater for the week of Dec. 3, with Lenore Ulrich in the principal role. The action of the play takes place in picturesque Algeria, and Miss Ulrich acts the character of Hafsa, the beautiful daughter of wealthy old Sidi Malik. The play was produced by Oliver Morosco, who has given it elaborate settings and surrounded the clever star with a cast of rare balance and excellence. Colin Chase, Lucille Ward, Estelle Allen, Alfred Vosburgh, Herschel Mayall, Joe Massey and Alfred Longsworth have important roles. Another chapter of Ditmar's "Living Book of Nature," a new comedy, and the Strand Topical Review news pictures were also shown.

Andrew Aernzer and Nadive Laget were the soloists.

Douglas Fairbanks at the Rialto.

The Rialto introduced a novel entertainment in the form of an all-comedy bill, headed by Douglas Fairbanks in "The Matrimaniac." The latest of the Triangle's Fairbanks features was supplemented by "Shanks and Chivalry," a Vitagraph burlesque on the E. H. Sothern picture "An Enemy to the King," and by the humorous classic, "One Round O'Brien," revived for the occasion. "The Matrimaniac" is one of the most amusing stories which the Triangle studios have turned out in many months. Constance Talmadge makes a capital team-mate for Fairbanks, in carrying out the hilarious adventures of the elopement which forms the thread of the story.

The topical digest and an educational film completed the picture features.

Jenny Dufan and Vicente Ballester headed the musical portion of the program.

"War Brides" at the Broadway.

The run of "War Brides," the Herbert Brenon eight-reel feature picture, with Nazimova and the excellent cast, continues at the Broadway. This powerful screen play is one of the finest examples of the motion picture art, and is appealing to large audiences.

Eighty-First Street Theater Bill.

At the Eighty-First Street theater, four new pictures were shown Monday, Tuesday and Wednesday, Dorothy Gish in "The Children of the Feud" and a Keystone Comedy were featured.

On Thursday, Friday, Saturday and Sunday, Lillian Gish in "The Children Pay" and a Mack Sennett comedy were the picture attractions.

JEAN STUART IN ART DRAMAS PRODUCTION.

Jean Stuart has been engaged by the William L. Sherrill Feature Corporation to play an important part in that company's forthcoming Art Drama "The Rainbow," in which Dorothy Bernard is being starred, and in which Robert Conness has the leading male part.

WHY FEAR THE SUNLIGHT if there is nothing to conceal? Where is the [illegible] and sch[illegible]

Believes Court Will Uphold Sunday Pictures

Gustavus A. Rogers, of Wide Experience in Motion Picture Litigation, Says Any Other Step Would Be Retrogressive

LECTURING at the College of the City of New York on the evening of Tuesday, November 28, former Assistant Corporation Counsel Gustavus A. Rogers, who has been retained to argue the Sunday motion picture case before the New York State Court of Appeals, delivered a scholarly review of the legislation associated with the showing of motion pictures on Sunday. Mr. Rogers, who has in past years represented exhibitors in their battles against hostile measures as well as manufacturers in trade litigation, believes the Court of Appeals will uphold the right of the people to attend motion picture shows on Sunday. He calls attention to the fact that any other view by the Court would mean that New York, instead of advancing, would be going back to the reactionary days of Europe fifty years ago. Mr. Rogers said in part:

It is the most curious and anomalous situation that while it is legal in the 2nd other section of the State to give motion picture exhibitions on Sunday, in other sections, where judges of the Supreme Court and Appellate Division have taken a different view, it is not legal. What is criminal in Albany is not criminal in New York City, and this strange disparity in the law exists after the people, not only of this county but practically of the civilized world, have reached a pretty definite conclusion that the motion picture is a legitimate and proper part of the Sunday rest and recreation.

In my opinion, after a careful survey of the law throughout the country, there is not the slightest doubt but, that the Court of Appeals will uphold the right of the people to attend motion pictures on Sunday, and the doctrine, as established by the court in New York City, particularly in the Hemleb case, in which Judge Gaynor wrote the opinion, will be accepted as the law rather than the recent decision of the Third Department, in which Mr. Justice Hooker wrote for the court.

Any other view held by the Court of Appeals would mean that New York, instead of being in the vanguard of progressive judicial decisions, would be going back to the reactionary days of Europe, fifty years ago. The entire tendency of Europe, as well as this country, has been to regard the motion picture as an educational and important method of public expression, and for New York to adopt an attitude of mind so entirely opposed to the tendency of the times would be worse than revolutionary.

An interesting analogy might be drawn between the attitude of mind of the people who would abolish the motion picture on Sunday and that of the ruling powers in Europe in the Middle Ages, when playing cards were first introduced in Europe in the thirteenth century. Playing cards, as we all know, were invented in the East and were founded on the game of chess, known as the four kings. When they were introduced into Europe they became so popular with the people that various German towns passed ordinances, between the years 1400 and 1438, forbidding their use by the people. In 1440, however, a concession was made, allowing the people to use playing cards on holidays. In England Parliament passed a law forbidding their use by common people except on holidays. In other words, the fact that the people had found something that amused them was a sign that they had been lured away from virtue by the devil.

In the first place it should be thoroughly understood that in 1908 this entire question was thrashed out in the Appellate Division of the Second Department, and Judge Gaynor, sitting in Brooklyn, writing for the court, handed down a decision in which he declared that the giving of a motion picture show on Sunday was not a violation of the statute; that the Legislature had not included in its provisions anything specifically against the motion picture or a motion picture exhibition, and therefore it was not prohibited.

As a result of that decision, and other decisions by Mr. Justice Davis and Mr. Justice Greenbaum in the Supreme Court in New York County, and of Justices Carr and Stapleton in Brooklyn, it was assumed to be the law in New York, excepting in a few sections where up-State judges had taken a contrary view, that motion pictures could be legally exhibited; with the result that practically throughout the country the example of New York was followed, and that in many places, where there had been a feeling against the motion picture theater being open on Sunday, that feeling passed away, and the example of the decisions of the First and Second Divisions was reflected in the legislation and judicial decisions of every State in the Union. New York blazed the way, and the consequence is that today, throughout the country, the people have become accustomed to regarding the motion [illegible] and beneficial Sunday amusement

Mr. Rogers said that, aside from any question of precedent and public opinion, there is the strongest reason why legally the Court of Appeals must uphold the right of having motion picture exhibitions on Sunday.

There is no prohibition in our statute against the operation of a motion picture show on Sunday. There is nothing in the constitution of the State which prevents it; as a matter of fact, all that the law does is to recognize Sunday as being a religious day, and it is because of this that the Legislature has undertaken to inhibit the transaction of certain secular business on Sunday. It is the accepted law of the land that the Legislature prohibits and inhibits only those things against which it legislates. This is particularly true of all penal statutes. There is nothing in the statute which affects theaters, that prohibits the giving of a motion picture show on Sunday, for the things which are prohibited are stated. This is Section 2152 of the Penal Law, Section 1181 of the Greater New York charter as amended by the Board of Aldermen and passed in 1908.

There is only one other statute, therefore, which can be applied to the situation. It is the statute which generally prohibits public sports and public exhibitions on Sunday. This is Section 2145 of the Penal Law, formerly Section 265 of the Penal Code. That Section distinctly states what is prohibited and the motion picture shows as such are not in any manner mentioned; in fact, when that statute was originally passed, in 1881, the motion picture show, or exhibition, was unknown. It is of course obvious that the Legislature could not have intended to legislate against a form of exhibition which was then non-existent.

Assuming that balloon ascensions were prohibited by the law of a community, it could not very well be argued that a penal statute, which contained merely the provision as to balloons, enacted before aeroplanes were invented, also prohibited an aeroplane making a commercial trip on Sunday.

The rule of construction of a penal statute is, under the doctrine of ejusden generis, that only those things are considered embraced which are either specifically referred to in the particular cases. Therefore, by the ordinary process of elimination, it may readily be assumed that the Legislature had not included, nor did it intend to include, the motion picture exhibition. The statement may be accepted that there was no person in the Legislature wise enough to conceive or advance the idea that in 1907, sixteen years later, we would have motion picture exhibitions.

While, as I have said, I have not the slightest doubt as to what the outcome will be, I realize there is going to be attendant upon this discussion a great furor over the sanctity of the Sabbath, and that under this cloak there will be a recrudescence of the movement to not only prohibit motion pictures on Sunday but to censor them as well; and in this connection I believe clear-thinking people should remember that the censoring of either the film or the theater or the press is a dangerous innovation in a country that has never tolerated it, especially in view of the fact that in king-ridden Europe the censorship was slowly passing away when the present war broke out, and that of course changed conditions.

The trouble with so many of our people—good people but superficial—is that they are viewing this new industry in much the same way the Lilliputians viewed Gulliver when he arrived in their country. Their first thought seems to be to tie it up with all kinds of laws, a habit of mind which I might say characterizes our day, and which tends to substitute legislation for thought. The laws on the statute books would take care of any criminal offense, and there never was any reason why the ordinary procedure should be put aside in order to permit the capricious judgment of some one person to be exercised, with the result that the burden of proving himself innocent, contrary to our fundamental principles, will be placed upon the man who is charged with the dereliction.

In no more than half a dozen States in this country has the experiment of censorship been made, and I think it can be safely said that in those it is not a success. In the militarist countries of Europe there was naturally an endeavor to censor the motion picture, but in the more liberal countries it was assumed that the penal laws would take care of any offenses that might be committed.

This much must be understood, that if the movement to have a Federal censorship of the film should ever turn out to be successful, there would be absolutely no reason why it should not be followed by a successful attempt to censor the press. The main ground that has been urged for justification of the movement to censor the film is that Congress is given the right to regulate interstate commerce and that the film passes from one State to another in the course of exhibitions.

If this should be held good law, then by the same right Congress would be able to regulate the press and newspapers, which also pass from one State to another; for, despite the fact that the Constitution declares that the freedom of the press shall not be abridged, the Federalist Party, under John Adams, passed a sedition law, and for several years arrested and placed in jail a number of editors under its provisions.

By the time that the constutionality of a censorship act could be tested, thousands of people would be made to suffer. And after all, it can easily be seen what an analogous situation would arise if a newspaper should be allowed to print a cartoon in its paper, uncensored, but that the moment it tried to place that cartoon on its screen, the Government could step in and say that the cartoon was prohibited.

ANTHONY KELLY'S STAR IN THE ASCENDANT.

Among those who have been showered with congratulations as a result of their masterful work toward the success of The Frohman Amusement Corporation's extraordinary release, "The Witching Hour," Anthony Kelly, the author of the photoplay version, was in the foreground.

Kelly has written some wonderful successes, both adaptions and original stories, but he feels that he has never equalled himself as he has in "The Witching Hour." As a result of his work, in writing the scenario on that production, Mr. Sherrill has engaged his to adapt other plays and books, which are to form extraordinary or special releases of The Frohman Amusement Corporation.

WANTS SUBJECT FOR SCREEN MAGAZINE.

Editor Jack Cohn of the Universal Screen Magazine is anxious to obtain material suitable for presentation in his animated magazine and will purchase all such material that he may use. The object of this unusual release is to furnish entertaining and instructive studies of every phase of life possible to be photographed and any movie fan who can suggest improvements in the reel or advance an idea that can be adapted for this feature will be recompensed for the same.

We are not subsidized; neither have we ever attempted to subsidize anyone.

Buffalo Theater Men Meet

Sunday Closing Decision Stirs Them to Action - Want to Make Fight

PLANS [illegible] at the movement to close moving picture theaters on Sunday are [illegible] in Buffalo, N. Y. Preliminary preparations for the fight took concrete form at a meeting of the Buffalo Theatrical Managers' Association at the Star theater Tuesday afternoon, November 27. It was decided that a committee of the association would confer with a committee representing the Buffalo Screen club to devise ways and means for the protection of the exhibitors and others allied with theatrical business in Buffalo and vicinity. Dr. P. C. Cornell, manager of the Star theater, presided at the meeting. He is president of the association.

The managers' association sent out numerous telegrams to all Buffalo exhibitors, large and small, to attend the meeting. The attendance was very gratifying. All realized that the exhibitors, managers of the legitimate houses and the exchange men must work in harmony in the "Sunday closing" battle, which, if lost by the exhibitors, would mean the putting of many of them out of business. One feature of the meeting was the disbanding of the old Motion Picture Exhibitors' league of this city. The members in turn joined the Buffalo Theatrical Managers' Association, which called the meeting.

Believing that in union and numbers there is strength with which to fight Sunday closing, the managers' association invited all the exhibitors present to join the organization. Forty-five became members. The total membership is now fifty-eight. Many other exhibitors who were not present are expected to join. These will include the managers and proprietors of out-of-town houses. It was pointed out that the Sunday business of the Buffalo moving picture theaters was 25 per cent. of the weekly gross receipts, which indicated the popularity of Sunday shows.

In order to attract many exhibitors to the managers' association, the initiation fees were reduced to the following basis: Houses up to 400 capacity, $10 a year; 400 to 600 capacity, $15; 600 to 800 capacity, $20; 800 capacity and upward, $25. The monthly dues are $3.00.

The officers of the Buffalo Theatrical Managers' Association are: President, Dr. P. C. Cornell; vice-president, John R. Oishei; secretary, Valentine O'Grady; treasurer, Harold B. Franklin. These officers, with the following, comprise the board of directors: Henry J. Carr, Jules H. Michael, Ira M. Mosher, Earl L. Crabb and William F. Graham. The local body will co-operate with the Theatrical Managers' Protective Association of America in opposing the Sunday closing movement.

"If this agitation in favor of Sunday closing goes into effect, it will cripple every theater in Buffalo," said Manager Michael of the Academy theater, who was one of the speakers. "If we lose the best day's business each week, many of the exhibitors would be driven out of business. The loss of part of our gross receipt would also reduce the earning powers of our employes because the loss of one day a week would mean the reduction of their wages."

"We are not after the exhibitor's money, but we want his co-operation in this Sunday closing fight," said Manager Franklin of the Lyric. "All may join on an equal footing. We are organized according to the laws of New York State. This is the time to act."

Manager Mosher of the Palace theater explained how he had addressed the Buffalo Screen club on the proposed fight of the managers' association against Sunday closing. He said the club, which is composed of exchange men and exhibitors, offered to give its support to the movement.

"The managers' association," said Mr. Mosher, "will not conflict with the membership of the screen club. We must organize and work for the good of the general cause. We must put the moving picture business on a legal and honorable basis."

David Cohen, manager of the Symphony theater, Binghampton was another speaker. He said in part: "Last week the mayor of Binghampton gave to each exhibitor of our city a copy of Justice Lyons' decision and ordered us to close our shows on Sunday. He said if we disobeyed our licenses would be cancelled. Our loss as a result of Sunday closing is 25 per cent of our weekly gross receipts. If we lose our case in the Court of Appeals, then we must fight for State legislation for Sunday opening."

"We mustn't wait until the rope is around our necks," said Harry Marsey, who advocated immediate action on the Sunday closing movement. "There must be no friction between factions."

President Christoffers of the Buffalo Screen club took exception to a remark that the club was purely a social organization. He pointed out the remarkable growth of the club and its ability and willingness to co-operate in the fight under discussion. Charles Taylor and others said Sunday closing and not membership should be given attention at the meeting. It was brought out that the managers' association was well equipped to adjust differences with operators, musicians and other union labor connected with the theaters and that this would be an advantage to the exhibitors who become members. It was announced that the association would hold frequent meetings while the Sunday closing battle is being waged, and will spend a large amount for the best legal talent obtainable to protect the interest of its members.

"THE SINS YE DO" NOT KEENAN'S LAST.

November 22, 1916.

Editor Moving Picture World:

Dear Sir—The daily and trade press have fallen into an error in the statement that the present release, "The Sins Ye Do," is my last release at the Rialto theater. While it is true that my contract with the Triangle has not been renewed, two subsequent films were taken at Los Angeles, and they will, in due course, find their way to the stage of the Rialto and other playhouses enjoying this service. "His Slave" and "The Crab" will surely be received as representative of the best work I have done under the competent Triangle direction. This correction is due to the Triangle as well as myself. Yours truly,

FRANK KEENAN.

PAULINE FREDERICK RETURNS FROM CUBA.

Pauline Frederick, Thomas Meighan, her leading man, and the rest of "The Slave Market" company have returned from a four weeks' stay in Cuba, where the Famous Players adaptation of Frederic Arnold Kummer's play, "The Slave Market," has been staged. As the entire action of the story takes place in Spain and the West Indies, the choice of Cuba as the setting of this forthcoming Paramount Picture is considered to be ideal. The picture, by the way, is the first Famous Players production in which Thomas Meighan has appeared since his arrival from the Pacific Coast, where he has gained an enviable reputation by his work in Lasky Pictures. Besides Miss Frederick and Mr. Meighan, the cast includes Ruby Hoffman, Wellington Playter, Daniel Pennell and Albert Hart.

BURGER VISITS ATLANTA.

J. K. Burger, assistant general manager of the International Film Service, stopped with the Atlanta branch a few days on a tour of inspection of the company's offices. He was bubbling over with enthusiasm regarding the tremendous hit Mrs. Vernon Castle, in "Patria," is bound to record, and expressed himself as much pleased with the steady growth of collections at the Atlanta branch and its solid array of Golden Eagle bookings. Mr. Burger's stay was enlivened by his usual practice of instilling into the branch workers his uniformly correct methods of getting the business and his visits along that line are always looked forward to with much pleasure.

DIRECTOR HARBAUGH HAS NEW ACTRESS.

Alter long deliberation, Carl Harbaugh, who is directing Stuart Holmes in his new picture for William Fox, has given a small part in the screen play to his young daughter. Miss Harbaugh is very well fitted for her role. Miss Harbaugh will soon celebrate her first birthday.

HORSLEY LIGHT SHIFT PATENTED.

David Horsley has just received word from the patent office in Washington that he has been granted a patent on his device for an automatic light shift in printing films.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer for the Motion Picture Exhibitors' League of America. All correspondence on the subject may be addressed to him at 402 Knox avenue, Pittsburgh, Pa.

Ochs Committee Gets Cold Feet

Decides to Throw Out Reporters and Proceed with Hearing in Executive Session—Violates Pledge to Furnish Summary of Proceedings to Press.

THE committee of nine investigating the charges preferred before the Manhattan local branch of the Exhibitors' League of America as the result of the letter published in Variety directed against Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, decided after a session of nearly two hours on Friday, December 1, to throw out the reporters and proceed in executive session. This action was directly contrary to that of the session thirteen days before, at which it was agreed, following the initiative of Chairman Samuel H. Trigger, to permit the attendance of representatives of the press. It was by the committee agreed before the departure of the reporters that Secretary Charles Steiner should issue to the press a summary of the proceedings of the executive session. Mr. Steiner could not be located at the headquarters of the exhibitors on the day following, and the stenographer of the committee declined to give out a report in the absence of instructions from Mr. Steiner.

When Tobias A. Keppler, counsel for Fleischman & Goldreyer, against whom charges are pending before the Manhattan local for writing the letter that started the rumpus, was informed of the situation he declared that the last action of the committee on Friday before adjourning until December 8 was to instruct the secretary to prepare a summary of the proceedings for the press. Mr. Keppler declined to state what had taken place, saying for reasons which now he deemed sufficient he preferred the announcement should come from the committee. When the lawyer got in touch with the young woman stenographer he was informed if he would send a stenographer to the office of a new trade paper a transcript or rather a dictation of the testimony would be given him. It may be said in passing the secret session lasted from 1:30 until 5 o'clock. A World reporter tried in vain on Saturday to locate Mr. Trigger or Mr. Steiner.

When the session was called to order by Chairman Trigger at 11:40 a. m. on Friday all of the members of the committee were present or came in shortly afterward. Present also were Mr. Ochs and his counsel, Mr. Goldsmith, and J. Robert Rubin, as counsel for the committee. When Mr. Keppler arrived in company with his clients, he found Mr. Goldsmith examining Mr. Ochs. The lawyer objected to the procedure, saying he insisted upon the original arrangement being adhered to—that he should examine Mr. Ochs and then put on his witnesses. He also protested against the presence of Mr. Rubin on account of his representing Metro. Mr. Rubin said not only did he represent Metro as counsel, but that he was assistant secretary of the company. He added that he likewise was the general counsel of Variety. Mr. Rubin said, however, nothing in these affiliations prevented him from advising the committee and he assured the members he was in the best position to know that no stockholder or employe of Metro had any connection with the new paper. He declared he was present solely in his capacity as counsel for the league.

Under examination by Mr. Goldsmith Mr. Ochs said three meetings of the national executive committee of the league had been held during the previous week, that the matter of the examination of the books of the new paper had been taken up, that the committee had looked them over, and he declared that the members had found no record of any film manufacturer or employe being connected with the company. Mr. Ochs said the board of directors of the new paper was composed of W. Stephen Bush, Merritt Crawford, Louis F. Blumenthal, Leslie Mason and himself. He said the voting trust was composed of Mr. Blumenthal, Mr. Crawford and himself. "We do not want to make public who owns the preferred stock," he said, in answer to a question.

Mr. Keppler complained that he had not yet received the minutes for the session of thirteen days before. He was told they were in the room and a copy was furnished him. In response to a remark by Mr. Goldsmith, Mr. Keppler repeated his offer of two weeks ago to go to immediate trial of the libel suit of Ochs vs. Fleischman & Goldreyer. He said he had not yet seen a copy of the complaint. Mr. Goldsmith said he had it in his pocket.

"Then we can go to trial tomorrow," said Mr. Keppler. "There we can force witnesses to testify. We will be delighted to meet this issue if you will give us our day in court."

"You annoy me," said Mr. Goldsmith. He did not accept the challenge, however.

"In view of the charges against Mr. Ochs, we submit," said Mr. Keppler, "our understanding of the law is that if the publication is a failure the league will have to pay its debts. If the league could not afford to pay them it might wreck the organization. Therefore, I feel the league is financially interested."

Mr. Keppler called attention to the fact that at the hearing two weeks before Mr. Ochs had promised to produce the stock certificate and other books and that they had not been forthcoming.

Mr. Goldsmith accused Mr. Keppler of going on a fishing excursion.

Mr. Trigger explained his telegram to the members of the national executive board asking if the books should be shown to the committee. Mr. Keppler suggested the members were not aware of the identity of the particular books, but Mr. Trigger insisted they were, and that they withheld consent. Mr. Keppler insisted the chairman had no right to send the telegram.

Mr. Blumenthal, who was present as a spectator, said that he as custodian of the books had been absolutely ordered by the national executive committee not to show the books, and that he would abide by the instructions.

During the general discussion there was a running fire of interruptions from Messrs. Ochs and Goldsmith. All were complaining about getting nowhere. Grant Anson threatened to resign from the committee if there was not more of a semblance of order in the proceedings.

After a great deal of talk by about every one immediately concerned, Mr. Keppler agreed to produce all his witnesses and documentary evidence. "We will endeavor to get the consent of the national committee for the production of the books," he said. "If then Mr. Ochs will testify we will then permit Fleischman & Goldreyer to answer questions. If Mr. Ochs will not answer questions we will put Fleischman & Goldreyer on the stand, but we will not permit them to be cross-examined unless Mr. Ochs will first submit to cross-examination. When we get through then Mr. Ochs can offer all the evidence he wants to in his own defense."

Mr. Goldsmith complained that the reporters seemed to be paying too much attention to what Mr. Keppler said and not

[illegible] were doing.

[illegible] was [illegible] that the reporters be excluded.

Mr. [illegible] suggested that the press would get a true [illegible] what they said.

[illegible] the fact that Mr. Ochs has a perfect right [illegible] report anything he wants [illegible] Mr. Keppler.

[illegible] be obligated," said Mr. Kerner.

We are not in favor of any move that will prevent the [illegible] getting the news," said Mr. Keppler. "I decline to [illegible] myself not to talk to reporters."

A vote was taken by calling the roll. Mr. Trigger declared the action of the committee on the question of exclusion was unanimous.

Fleischman & Goldreyer Protest.

Fleischman & Goldreyer have submitted to the national executive committee of the league a protest against the action denying them an examination of the stock subscription and other books of the trade paper. It says in part:

We respectfully request that the members of the committee are entitled to some explanation as to why you have refused to permit the stock certificate book and stock ledger of the Exhibitors' Trade Review, Inc., to be offered in evidence at the hearing upon the charges preferred by us against Mr. Ochs, the president of the organization. We do not think there can be any reasonable objection to the exhibition with the effort to introduce them into evidence should have been denied.

The charges against us asked that we be expelled, and we submit that from every point of view any evidence that will throw light upon this matter should be produced.

As a part of the examination for our complaint we did crave [illegible] the hearing from the mouth of Mr. Ochs himself that he had taken away from our business various programs that we had for a long time found best for our use, and that with the Paramount [illegible] he submitted he got the service for $40 a week, where our price was $150, and where we had put up our check for $600 cash deposit he had cash to put $200 in cash. He claims that that was simply business competition. We did not have a hand in the matter. The companies never asked us what price we would give, our programs were simply taken away. We appeal to you and ask what hand did we have to continue to compete with him under such circumstances? What was to become of our investments? Mr. Ochs admitted on the stand that he offered to sell his theaters to us but we could not possibly pay the price he demanded. Suppose the national president built a theater on each side of your theater and you lost your four choicest programs, what would you do? Would you expect the members of your organization to help you against a person no less than the president of the City Association, the State Association, and the National Association? Isn't he supposed to set the finest example of the way and not live in our business? Isn't it only natural that the [illegible] of our position made us cry out for justice.

Quite a number of other things concerning him were brought out in the testimony, and if you are interested you can easily get a copy, but as the matter in which you have refused to permit us to examine the books, without asking our version of the affair, related to the Exhibitors' Trade Review, it is necessary that we take that matter up specifically, and in behalf of the members of our Association we respectfully ask for an explanation.

Mr. Ochs admitted that one-third of the common stock has been given to the Motion Picture Exhibitors' League of America, so it might seem that a large portion of the debts, if there were any, would fall upon the League, and if that would happen it would in all probability wreck it, and the directors of the League would also be personally liable in addition as it is a membership corporation. If the League did not pay up. Can the League, or its directors, afford to take that chance? Who should it?

If Ochs did not use his position as national president for his own benefit, will you please explain what chance he would have had to have promoted this trade paper and claim it is advantageous to our Exhibitors' Organization, with the voting power as we have indicated, if he had not been national president?

Will you also kindly explain, since you have refused to permit us to see these books whether you think it beneficial to our organization to permit a few men to solicit funds from our members, under the financial plan we have outlined, with watered stock, so that the running of the organization will not be done by a few insiders?

Do you think it good policy, under these circumstances, to permit the national president to launch a publication for his own benefit, so that [illegible] are willing to [illegible] the cream of the [illegible] when the cost [illegible] was not paid for, and on which [illegible] a very small part of their contribution, and the returns upon which, as far as the organization were concerned, depended upon the good will of the various exchanges, one of whom has [illegible] deal with the [illegible] and another of whom, so far as we know, is not even an exhibitor.

[illegible] for a few members, through the medium of such a journal, to be able to mould and influence sentiment as they desire in the association, [illegible] sufficient to make every right-minded man demand an examination of [illegible] of the Executive Committee in having refused to permit those books to be opened [illegible] to the interests of the organization to be furthered by the opening [illegible].

At a hearing held on Saturday, November 18, our attorney, Mr. [illegible] Mr. Ochs [illegible] had any interest in this proposition, and Mr. Ochs denied that. Thereupon Mr. Keppler defied him to produce the stock certificate book or [illegible] Wouldn't you, in Mr. [illegible] have made every effort to have forthwith produced those books, if Mr. Keppler was wrong?

Our By-Laws expressly prohibit even an exhibitor from joining our organization if he has any connection with a film company, then how about a national president who hopes to make money from film companies, which constitute the principal advertisers in our trade papers?

Is it not bad policy for officers of our organization to go into new enterprises, made possible only because of their positions, so that they will have financial interest against other members? Sooner or later [illegible] that must result in corpses and [illegible] and the interests of the [illegible] organization.

What would the attitude [illegible] be if the president [illegible] position to launch an exposition or a ball, or any other enterprise, for his own benefit, which he could not do except for the fact that he was president?

If the running of a journal is a practical thing for exhibitors, of which we have our grave doubts, why couldn't the organization own it, and make all the money? Then it could refuse any advertisement which might tie its hands in any way.

The advertisements of this journal were obtained when the journal was only an idea, so if the men of the association could have gotten these advertisements why couldn't they have been gotten for the association? Wouldn't the exhibitors of this country have averaged at [illegible] dollar apiece in preparing [illegible] We [illegible] to give one of the four voting powers to a man who for years has done nothing but work for film companies?

[illegible] not [illegible] for the organization to have the interests and loyalty of its members tempted in any way by affiliations designed to make money through the organization? The unsolved problems of the exhibitors of this country are many. The exhibitors personally have not the time to solve them. They should be solved by specialists retained by a powerful national organization, the members of which have no interests except to pay dues and loyalty to the organization.

These issues are involved in the charges we have brought, and which are still undetermined.

In your respective positions the members of our organization are entitled to explanations, because there is very great dissatisfaction among many exhibitors and a movement is constantly gaining force to start another organization, the foundation rock of which will be that no member or officer will be able to use their connection with the organization, in any way, for their financial benefit, except their interest as exhibitors of motion pictures only.

Upon a proper disposition of these issues the integrity and existence of our organization depends, and we appeal to you for justice.

FLEISCHMAN & GOLDREYER.

Discussing Minnesota Convention

Northwest Exhibitors Said to Oppose Holding a Trade Exposition.

POSSIBILITIES of holding another moving picture exposition in Minneapolis in connection with the annual convention of the Motion Picture Exhibitors' Corporation of the Northwest, next spring are waning if discussion in the weekly meetings of the corporation and talk among the exhibitors outside of the meetings can be taken as a criterion.

The exposition at the Armory last year was a big success financially and had a few more stars been present, it would have given the Chicago show a close race for laurels, but the exhibitors feel that the attractive display detracted from the thing that should have had the exhibitors' undivided attention every day—the convention. The members of the Northwest body feel that the convention is far more important for them than the exposition and when the time for a final decision on next spring's doings is taken it is expected that the exposition side of the argument will be without support. It has been pointed out that although the exposition last year was a big financial success such a show is a chance proposition and that many extra hours of labor and much extra expense is necessary to put it on. The corporation now being a branch of the National league and entitled to a portion of the receipts from the national exposition at Chicago; some members believe the Northwest body will profit just as much by giving up the local exposition and boosting the national show only.

It is also probable that all entertainments, banquets, balls and sight-seeing tours will be free to exhibitors at the coming convention and that the convention will last three days instead of four as previously. Thomas J. Hamlin and T. E. Mortensen of "Amusements" have agreed to give $200 toward entertaining visiting exhibitors at convention time and have also offered to handle all publicity work and program arranging gratis. The sale of tickets to the public for the midnight show and grand ball will also be added to the fund for entertaining visiting exhibitors and the corporation's treasury.

Efforts are now being made to have a membership of at least 25 per cent of the exhibitors of the territory by next convention time so that the business of the meetings can be properly transacted. At last week's meeting of the Northwest body the committee fighting the deposit system reported fair progress and it was voted that all members of the state legislature be given complimentary tickets which would admit them to any theater in the state which is enrolled in the corporation. It was also voted to have printed and placed "booth rules" comforming with the state laws.

HERRINGTON VISITS NEW YORK.

Fred J. Herrington, National Organizer of the Exhibitors' League, spent a few days in New York City and left on Friday for Pittsburgh. The first gathering of exhibitors that he expects to attend is the coming Michigan State Convention, at the Hotel Statler, Detroit, on December 12.

New York Movie Ball a Great Success

Surpasses All Previous Events in Point of Excellence—Many Publicity "Stunts" Put On by Producing Companies.

WITH more than six thousand persons in attendance and with a dazzling brilliance that dimmed into half-light any previous affair of its kind, the Sixth Annual Movie Ball, held in Madison Square Garden on Thanksgiving Eve under the auspices of the Motion Picture Exhibitors' League Local No. 1, passed into history in the great big hours of Friday morning as the event to date in the film world. Practically every one even remotely connected with the motion picture industry in New York and many other cities was there, in addition to thousands of film fans.

The magnet that irresistibly drew the film-loving horde to the spacious arena despite a heavy rain storm was, mostly, the presence in the gigantic auditorium of a firmament of motion picture stars and satellites such as has never before been observed by the Fan-Astrologer who, on Wednesday night, ceaselessly promenaded before the boxes containing the players, and who proved to be, collectively, a deeply appreciative and adulative star-gazer. And to the observers the stars, transported for the occasion from their studio-sky to the place of common meeting-ground with their admirers, seemed to twinkle and scintillate even more brightly than they do on the screen.

Exhibitors from all over the country traveled to New York for the event, and it is to the Motion Picture Exhibitors' League that the public owes a debt of gratitude for the countless scores of features offered. On their arrival at the Garden the exhibitors and their families and friends immediately became the guests of those in charge, and were entertained in a manner that brought forth commendation from every source.

The doors of the Garden were opened at eight o'clock, the opening being heralded by the blare of a band at the head of a procession that had started for the Garden from the local headquarters of the Exhibitors' League, 218 West Forty-second street. The rain made this a rather smaller feature than had been planned. By eight-thirty the famous enclosure was already thronged.

The Oriental decorations used the night before for the Ten Allies' costume ball had been retained. Moorish in general tone, the effect of the whole scheme was pleasing to the nth degree. The structure was bathed in a glow of soft light that was pierced ever and anon by the concentrated rays of a score of spotlights, which played upon the moving throng with a startling effect. The floor plan devised and put into effect adapted itself admirably to the needs of the occasion. The floor itself was covered with canvas, smoothed and painted to represent the floor of an Oriental palace. It was roped off on its four sides.

During the earlier hours of the evening dancing was secondary to the program of special features. These numbers consisted mostly of publicity "stunts," and they were the big features of the evening. The stunts proved a revelation to the assemblage, many of them being staged as elaborately as if they had been intended for permanent attractions. Cabaret numbers, also, were numerous and well-received. These attractions followed the introduction to the assemblage of a constellation of stars whose aggregate salaries would make the Federal Reserve Fund look like the contents of a small boy's bank. The players were introduced by William F. Haddock.

To enumerate all the "stunts" conceived and presented and to do them justice would take many pages. Each tableaux and pageant vied with the other; each tried to outdo the other in originality, beauty, lavishness and advertising value. That the "stunts" were popular with those present was attested to by the applause that each received. These events took place in as nearly as was possible as pre-arranged order.

Early on the program the Universal staged a pageant in which forty persons took part, chief among them being Violet Mersereau and Harry Reichenbach. Pathe's demonstration was headed by Pearl White, astride a white horse. Other Pathe stars and about sixty "extras" took part in the number. Thanhouser's contribution was a parade of 'rickshaws containing Florence La Badie, Gladys Hulette, Doris Grey and other stars. Anita Stewart, Lillian Walker, Marc McDermott and other Vitagraph stars had their inning in a number that was participated in by forty persons. Lucille Lee Stewart, of the Ralph Ince forces, appeared in a timely pumpkin stunt. Roger Peirrot came in his "submarine." The Monmouth Film Corporation staged a parade with E. K. Lincoln, Edna Hunter, Paul Panzer and others. Metro was represented by Viola Dana, Mabel Taliaferro, Mr. and Mrs. Sidney Drew and many others. The International held the floor with Grace Darling, Jane Grey, Betty Howe and others. All during the evening surprises were being staged by the manufacturers, and every once in a while a star became a comet that momentarily attracted all attention to herself or to himself.

Shortly after midnight interest centered in the Grand March, which was led by two dozen of the brightest stars in filmdom. This was an innovation that was welcomed by the assemblage, and in the vanguard of the marchers were seen players whose followers are numerous enough to elect a President. Under the direction of Oscar Lund the marchers were led into formations that reached their climax of symmetry and the spectacular when, with human figures, the giant initials "M. P. E. L." were formed. Among the many out-of-town delegations was one from Boston, the members of which still carried on them the happy marks left by the success of the Boston Ball of week before last.

Cabaret, Hawaiian Dances, singing in the Concert Hall and other attractions than those on the main floor drew their full quota of attendees. The Universal Band furnished music in the cafe.

Arrangements for the affair were supervised by Thomas Howard, state secretary of the League. The Executive Committee was formed of the chairmen of the various other committees. It was comprised of the following:

I. N. Hartman, L. F. Blumenthal and William Hilkmeier, joint General Chairman Arrangement; L. E. Atwater, W. C. Smith, Lee A Ochs, Thomas Howard, Charles Haring, Benjamin Lyons, Charles Steiner, William Haddock, C. R. Martineau, Gus Koenigswald, Otto Lederer and Samuel H. Trigger.

Following is a list of the boxholders:

Pathe (including Astra, Balboa, Thanhouser and Arrow); Vitagraph, Universal, International, Metro, World Film, Paramount, Frohman, Art Dramas, Selznick and Brenon, Marcus Loew, Fox Film, Monmouth, Mutual, Kleine, Essanay, Sherman-Elliot, Inc., Nicholas Power, McClure Pictures, Brook Feature Film Corporation, Precision Machine Co., Feature Film Corporation, Unicorn Film Service, Ronley Theater, Fleischman and Goldreyer and others.

The floor boxes were reserved for the use of the Arrangement Committee, M. P. E. L. of New Jersey, Entertainment Committee, N. A. M. P. I., and the loges were retained for the use of guests of the League.

Many public officials attended the ball and a complete list of those present, besides practically every one in the film business would have to be compiled from the City Directory, Telephone Directory, the Blue Book, the Social Register, the City Record and almost every other book that has names of any sort listed.

Meeting of Buffalo Screen Club

Will Take An Active Part in Fight Against Sunday Closing.

IN POINT of attendance and enthusiasm of its members the Buffalo Screen club of Buffalo, N. Y., held its most successful meeting Monday evening, November 27. President Christoffers presided. As a result of a campaign for increased membership fifteen new members joined the club. The campaign will be continued throughout the winter. Upward of 100 film men attended the session. The club agreed to do everything in its power to protect the exhibitor in the fight against Sunday closing. It was pointed out that at the present time Sunday was the only day of the week that many of the moving picture theaters here showed a profit.

Various speakers also emphasized the fact that the majority of the people of Buffalo were in favor of Sunday shows because that was the only day of the week on which they could take their families to the theaters for a few hours' enjoyment. The club will appoint a committee to get the views of the theaters and their patrons in regard to Sunday performances. The members decided to get into closer touch with the screen clubs of Detroit, Cleveland and Pittsburg.

President Christoffers said he was delighted with the attendance and that the club was closing the year of 1916 in a flourishing condition. The members and their wives will have a social evening at the club rooms December 9th. Dancing and a luncheon will be a feature of the program. Plans are going steadily forward for the Screen club's ball at the Elmwood Music hall, Monday evening, January 29th. The committees are working with a vim to dispose of their various details and as one member expressed himself, "the ball will be the talk of the town." Arrangements have already been made for the band and orchestra music for the evening. The names of some of the screen stars who are likely to appear at the ball will be announced shortly. The printing has already been started and the newspapers are giving the event considerable publicity.

Noisy disclaimers are not convincing when it is so easy to show the proofs. Where is the stock and why?

F. I. L. M. Club Doings

New York Organization Makes Favorable Report on Expressage Question.

The committee appointed to meet with officials of Exhibitors' Locals on expressage, reported that they found the Brooklyn, Manhattan and Jersey Leagues were not opposed to paying express charges both ways after January 1st, 1917, and that the other local Associations would, perhaps, voluntarily agree to this soon.

Hoy Reporting Service submited a list of exhibitors' complaints against exchanges and all but one were settled in favor of exhibitors. F. I. L. M. club has taken a decided stand against their own members mistreating exhibitors. On the other hand exhibitors will be expected to fulfill all contracts they enter with exchanges, that worthless checks must not be issued, that subletting films will be charged for and collected.

A communication was read from one exchange, saying that within the past 30 days over $1,000 in old claims had been adjusted through Hoy Reporting Service without suit. Several members present reported having had very gratifying returns.

Reports were received of a F. I. L. M. club having been organized at Omaha, Nebraska, and another at Salt Lake City, Utah. The Secretary was ordered to extend them welcome on behalf of New York City members.

National Exhibitors League President Ochs' alleged recent speech, reproduced in a Minneapolis trade paper, was read and referred to Grievance Committee, as there were several statements in the article that did not conform to facts about conditions in New York City. The club instructed its publicity committee to correct the erroneous impression that the New York F. I. L. M. club had changed its policy in any way, as would appear from this article.

The meeting night was changed from Thursdays to Tuesdays.

"BRINGING UP FATHER" NOW BEING ANIMATED.

"Bringing Up Father," that famous pictorial comic created by George McManus, may now be seen in animated form in films released by the International. The first of this series has just been released and others will follow at regular intervals as part of the International's animated cartoon service. This is the first appearance of Mr. McManus' work on the screen, though his former creations have all been dramatized and produced on the stage.

Mr. McManus joined the Hearst force five years ago—when he began his present popular series "Bringing Up Father," now to be put on the screen by the International. It is singularly interesting to note that this successful young craftsman never attended an art school.

"The Deemster" Series at Block Island

Arrow Company Will Go There for Many Exterior Sets.

HALL CAINE, the famous Manx author, has granted the Arrow Film Corporation exclusive picture rights on his book, "The Deemster." Great difficulty was experienced in making the arrangements because of the fact that the war and English censorship interfered with negotiations. It was impossible for Mr. Caine to come to America, and business deferred Mr. Shallenberger from going to England, consequently negotiations had to be carried on by Hall Caine's son, Derwent Hall Caine. A representative of Mr. Caine made arrangements here, then went to the Isle of Man and completed the transaction with Hall Caine.

Another great difficulty was experienced when the representative attempted to bring the location photographs to America. In order to have the production authentic it was necessary to take a great many photographs at the instigation of the author on the Isle of Man. When Hall Caine wrote "The Deemster" he had certain locations in mind, and the Arrow Film Company's representative made photos of these under Hall Caine's personal direction. The aid of the American Consul had to be enlisted to get the photographs through censorship, as graphic plans and panoramic views accompanied them. When the representative finally succeeded in getting his material through customs a great deal of time was spent searching for similar locations in the States. Finally it was decided that the only place on the American continent which faithfully portrayed the scenic requirements of the Isle of Man was Block Island.

A staff of carpenters and masons was sent to the Island and the replica of a Manx village was built, following the plans and specifications faithfully. The houses used in "The Deemster" were constructed of stone and concrete throughout, and after the picture was finished they were sold to the inhabitants of Block Island. The interiors were not made in a studio, but were actually taken at Block Island in the special houses constructed for the purpose. "The Deemster" is absolutely realistic and authentic, and the locations had been selected and passed by Hall Caine, the author, to whom photographs were sent for O. K. before the actual work on the picture began.

Tom North Comes to New York

Popular Exchange Man and Amusement Expert Decides to Open an Office Here.

TOM NORTH has come out of the West. Not that he belonged there by right of birth, but he was in the coast country for over three years, and it sort of got into his blood. For over a year and a half he was the representative of George Kleine in the California jurisdiction, with headquarters in San Francisco. Then for a period as nearly as long he was in charge of the V-L-S-E Seattle office. He more than made good in both positions. What he did 'way up there in the Northwest breezed about the country in one way or another; principally through the house organ which he conducted, V-L-S-E Pal, an organ for his house, but to the exhibitors of his own territory a most newsy and welcome visitor. And there was interest in it for those on the other coast, too. It is doubtful if there ever was an exchange organ which quite matched it.

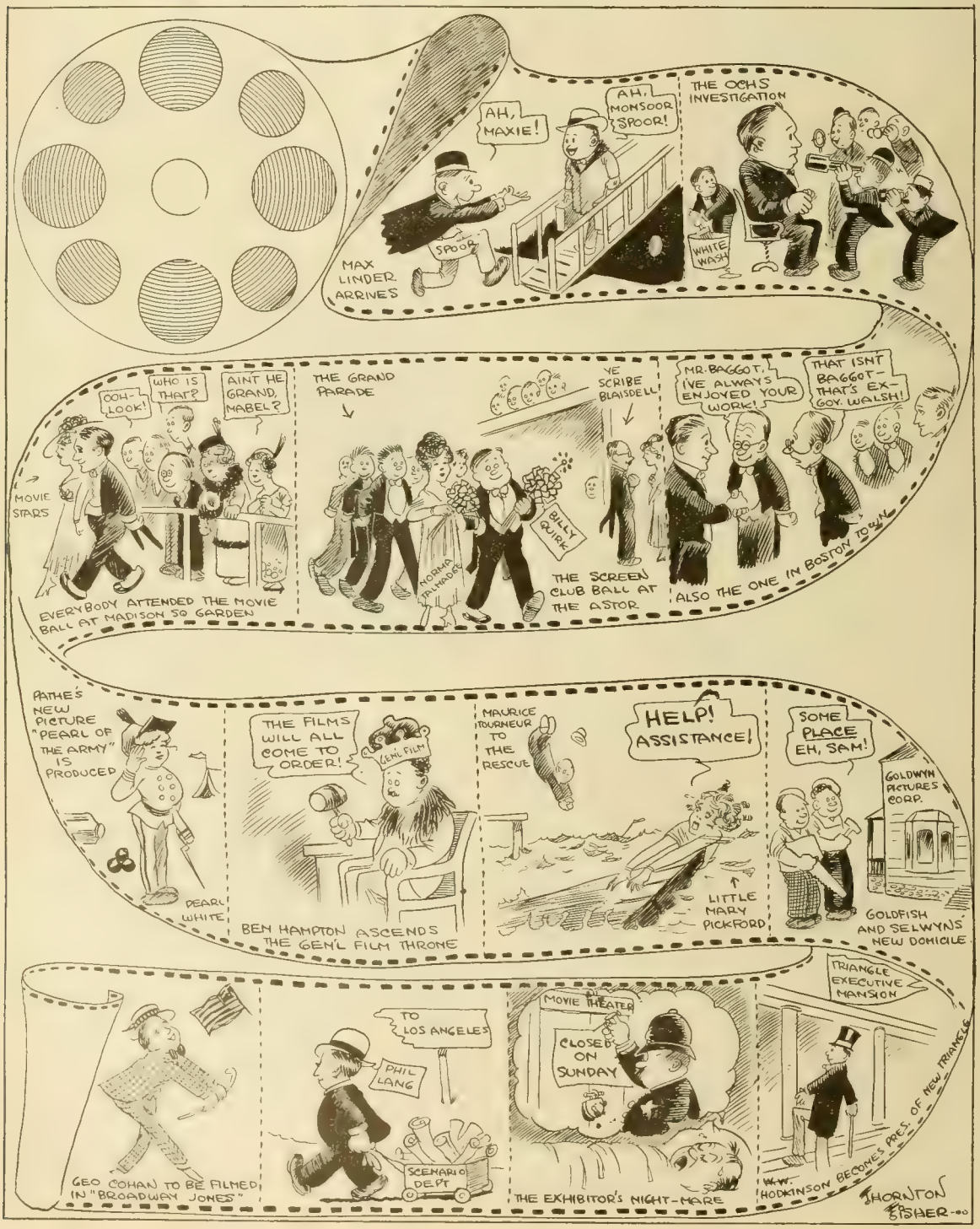
Tom North.

Mr. North has been in New York a couple of week, stopping with Mrs. North at the Knickerbocker. He has had several offers that sounded very tempting, but he has come to the conclusion he will paddle his own canoe. He will open an office, where he will act as special representative of western capitalists interested in making sound investments in the motion picture business. Also he will handle special publicity, of the stunt sort or otherwise—and he knows all kinds. He will act as special representative for motion pictures and players. All this ought to keep him moderately busy. If it prove to be more than that, he will be right there, as he is a horse for work when it is to be done.

For over a score of years Mr. North has been associated with amusement ventures. His first connection was with Price's floating operas, showing on the Ohio and Mississippi rivers. Then he was with Jule Walters' old-time melodramas. He was with Gentry Brothers' show, with Charles Whittaker and with Lincoln J. Carter. For two years Mr. North conducted dramatic shows for Arthur C. Hastings. Then for two years he was the advertising man and later the director of the Leffley-Bratton company. He was for several summers with the Ringling Brothers' circus as press man. He booked and directed road attractions for Harry Askin for three years. It was following this he went to the coast. At first he was in Los Angeles, later going to San Francisco, where at one time he directed sixteen road companies on five Kleine shows, all of which he had organized.

It may be judged from this partial and brief review of his activities that Mr. North has had experience in amusements. He is one of those who can travel in any company. As a business man he is strong on the square deal stuff. He is a thorough musician, an expert at the piano, and as well has many compositions to his credit. That he will receive a warm welcome from the trade in New York goes without saying. It will be very much contrary to the usual rule if he misses it here.

MOVING PICTURE WORLD NEWS REEL FOR NOVEMBER



Goldwyn Pictures Enter the Field

Samuel Goldfish Brings to the Industry the Selwyns, Margaret Mayo and Arthur Hopkins

SAMUEL GOLDFISH, who recently resigned as chairman of the board of directors of the Famous Players-Lasky Company, has in association with Edgar and Archibald Selwyn, Margaret Mayo and Arthur Hopkins, organized a motion picture producing company, to be known as the Goldwyn Pictures Corporation, with a capital stock of $3,000,000, all of which has been subscribed for by the organizers and their associates.

Samuel Goldfish.

Film rights to a large number of plays controlled by the members of the new company have already been obtained and contracts with leading legitimate and screen stars and dramatists entered into.

The scenario department will be in the hands of Margaret Mayo and Edgar Selwyn. The productions will be looked after by Arthur Hopkins, who will have associated with him Robert Edward Jones as art director. The officers of the company are Mr. Goldfish, president; Edgar Selwyn, vice-president from the combination of whose names, the new firm derives its title—and Crosby Gaige, treasurer.

Mr. Goldfish has occupied a prominent position in the moving picture field for several years past, as one of the founders of the Jesse L. Lasky Feature Play Company, Inc., and later as head of the board of directors of the combined Famous Players and Lasky companies. He has been a power in the furtherance of everything which makes for the best interests of the industry.

Margaret Mayo.

Mr. Selwyn, who is president of Selwyn & Co., is a dramatist and producer, who has been in the front ranks in the development of the stage along artistic channels.

Individually or jointly Mr. Selwyn, his brother Archibald; his wife, Margaret Mayo, also a celebrated dramatist, and Arthur Hopkins have been responsible for such well-known successes as "Within the Law," "Fair and Warmer," "On Trial," "Polly of the Circus," "Country Boy," "Under Cover," "Twin Beds," "Baby Mine" and others.

Mr. Hopkins, as is known by all who are familiar with things theatrical, is one of the foremost producers of the day, with a long list of unusual successes to his credit. His present Broadway production is "Good Gracious Annabelle."

Robert Edward Jones is the man who has created a sensation in the art world by reason of his scenic conceptions for the Russian ballet, "Good Gracious Annabelle," and other stage productions.

The new company will produce pictures both in California and in the East. Announcement of the location of these studios and the executive offices will be made soon.

In the meantime a statement of the stars whom the company will exploit is being looked forward to with more than ordinary interest. It is reported these will be of unusual prominence. The eminence of the incorporators, the record of achievement behind each of them, guarantee that not only will the players be of the highest rank, but that the productions in which they will be seen will take their place among the best motion pictures of the time. Mr. Goldfish, while declining to enlarge upon his formal statement, did intimate that the things he aimed to accomplish in a motion picture way would be larger than what he had heretofore done. He added that he believed his ambition would be surely realized—that the personnel of his associates would insure it.

Edgar Selwyn.

First Foxfilm Comedy

It Will Be "Social Pirates," with a Large Cast.—January 1 the Release Date.

"SOCIAL PIRATES" is the title of the first Foxfilm Comedy, and the release date is January 1, 1917. Charles Arling is the featured comedian and he is supported by a large cast, including Amy Jerome, Annette de Foe, Olive Bruce, Martin Kinney, Bill Hauber and Frank Alexander.

The first Foxfilm release is remarkable in many ways. It combines so-called polite comedy with just the right proportion of slapstick, and its finish is of the surprise type that puts the whole production over with a smash.

The second release of Foxfilm Comedies probably will be "Chased Into Love," featuring Hank Mann, supported by Carmen Phillips. Mr. Mann is known to practically all followers of motion pictures as a comedian of undisputed laugh-producing qualities. Miss Phillips, in addition to her screen fame, is a singer of some note. The supporting cast is large and highly efficient.

In connection with Foxfilm Comedies, Mr. Fox has announced a complete publicity service conducted independently of the general publicity bureau of the Fox Film Corporation. A weekly newspaper, the Foxfilm Comedy Service Newspaper Notes, dealing entirely with comedies and comedy players, will be issued and in addition a photographic service will be maintained.

Foxfilm Comedies are destined to supply a world-wide market, according to the plans of Mr. Fox. They will be released through the twenty-five branch offices of the Fox Film Corporation in the United States, and the Fox offices in the following foreign cities: Montreal, Que.; Toronto, Ont.; St. John, N. B.; Vancouver, B. C.; Winnipeg, Man.; London, Liverpool, Manchester, Newcastle-on-Tyne, Leeds and Birmingham, England; Cardiff, Wales; Glasgow, Scotland; Dublin, Ireland; Sydney and Melbourne, Australia; Rio de Janeiro, Brazil; Sao Paulo, Brazil; Buenos Aires; Rosario, Argentine, and Montevideo, Uruguay.

BRENON COMPANY GOES TO ST. AUGUSTINE.

Herbert Brenon and a large force of players and assistants left New York this week for St. Augustine, to make the exterior scenes of his next Selznick picture, "Lucretia Borgia." The atmosphere of the quaint old Florida city is ideal for the period of the Borgias.

"The Garden of Allah" by Selig

About Ten Reels in Length, This Great Production, Adapted from Robert Hitchens' Book, Promises to Surpass All Former Selig Super Films.

FOR nearly four months Director Colin Campbell and a big company of players, both in and outside the Selig ranks, were employed in the production of "The Garden of Allah," founded on the famous novel of that name by Robert Hichens. In the visualization of this remarkable story

Scene from "The Garden of Allah" (Selig).

in moving pictures, so rich in desert life, scenes and solitude, there is a realism that no stage production can ever achieve. All the desert scenes have been laid in the Mojave Desert, California, while the Selig Zoo, with its manifold scenic types, has also lent itself admirably to the pictures.

Director Colin Campbell was given carte blanche in the selection of the great host of supernumeraries employed, while Mr. Selig and he devoted several weeks to the selection of the people in the cast. In some of the scenes many hundreds of people are shown, of varied types, each type always garbed in correct costume. In the scene showing the watch tower at Mogar, we see a company of French zouaves in nattty uniforms, which fit the men perfectly. This is not by chance, however, as the uniforms were tailor-made, by order, for the occasion.

Helen Ware, the widely known emotional actress, was selected and brought on from New York at an outlay which alone would cover the cost of the production of many a modern photoplay. She assumes the fine character of Domini Enfilden, and the expensive costumes worn by her were all made specially for the occasion. Thomas Santschi appears as Boris Androvsky (Father Antoine), a renegade monk; Matt B. Snyder appears as Count Anteoni; the Sand Diviner, who can read the future in the sand, is taken by James Bradbury, and all the other important roles have been assigned with equal care as to fitness, both from the acting and personal viewpoint.

All the street and bazaar scenes in Beni-Mora and Amara, as well as the French military watch tower at Mogar, and the scene showing the garden of Count Anteoni in Beni-Mora, have been solidly built. The view of Amara, the great city in the northern Sahara, especially impresses the beholder as being massive and real, while the moving throngs in the streets give a distinct Oriental atmosphere. The street of the Ouled Nails in Beni-Mora is another remarkable scene. The dancers are all real Arab women, who were engaged specially for the work. All these scenes have been made from actual photographs of the places represented, so that perfect atmosphere has been secured.

One may mention, as an illustration of the complete success achieved by Director Campbell in conveying to the spectator the various phases of life on the Sahara Desert, the thrilling fight between a roving band of Arabs and a caravan. The conflict is fierce, and we afterwards see the triumphant members of the caravan marching and carrying the heads of the conquered rovers on the ends of their pikes.

The sandstorm that breaks on Beni-Mora and the surrounding desert—just as Domini and Androvsky are setting out on their honeymoon—is another realistic scene that will fairly thrill and astonish the spectator. This is no weak effort to imitate one of Nature's sternest moods. Tents are blown down, palm trees are brought to the earth, the air is thick with flying debris, and men who encounter it are forced to hide their heads in their robes to save their eyes from the keen edged sand. Just how it has been done by Director Campbell must remain a secret, as it is of his own invention, and promises to hold the palm for realism in filming happenings of this kind for some time to come.

In no previous super film production made by him has Wm. N. Selig taken such a zealous personal interest as in "The Garden of Allah." While in close contact with Director Campbell at all times during the progress of the work, he has bestowed the closest personal attention to the tinting of various scenes and to the assembling and trimming. He has viewed the films over a dozen times, ever on the lookout to make changes that tend to make the story more complete. The subtitles have received his particular attention, every one of which has been taken from the Hichens' book.

The photoplay is in three parts, a little over 10 reels in length. The original was between 15,000 and 16,000 feet, and it can be readily inferred that there is not a single redundant foot of film in the photoplay as it now stands, and as it will be seen by the public.

The book was adapted to photoplay form by Gilson Willets, whose work is remarkable for its action and intense interest. When it is remembered that the book is largely descriptive, with little of action to commend it for photoplay purposes, Mr. Willets will be entitled to no small measure of credit to the great success that undoubtedly awaits this fine production.

Unusual interest has been manifested by the trade in Selig's production of "The Garden of Allah." For some time past mail has been pouring into the Chicago offices concerning the production, from prominent men in the business, while others have come long distances to see it on the screen. These men are all intending purchasers for state rights to the picture. Stage stars in Chicago, who have never before dignified moving pictures by deigning to look at the screen, have called and seen the picture in the Selig private projection room.

Selig Denies Sale to Sherman & Elliott.

Mr. Selig was most emphatic in his denial of the statement, which appeared in a New York contemporary, that the rights to "The Garden of Allah" had been purchased by Sherman & Elliott.

"It is positively false," he said, when interviewed Monday, Nov. 27. "'The Garden of Allah' will be very carefully placed, and when the sale is made, it will be duly announced from this office. JAMES S. McQUADE.

WATCHING MARY.

The matter of handling the crowds that gather to watch Mary Pickford at work on "location" has become an item of no small concern to the producers of "Little Mary's" new photoplay, "The Pride of the Clan." When it was learned at Marblehead, Mass., recently, that the famous screen idol would produce exterior scenes there for her new Scotch picture, the entire surrounding country laid plans to see her at work. The roads leading to the "location" became congested with automobiles daily and the local police proved entirely incapable of handling the crowds. Director Tourneur, the well known French producer, who is staging Miss Pickford's

Watching Mary.

latest Artcraft vehicle, soon found it impossible to go ahead with the production and a force of special police had to be engaged by his assistant to handle the eager spectators who unintentionally spoiled many feet of good raw stock by getting within the camera lines. When finally the site had been roped in and the staging of the play again resumed, many among the large "audience" perched themselves upon housetops and other points of vantage.

Cast for Next Artcraft Subject

Particular Care Evidenced in Selection of Players to Support "Little Mary" in "The Pride of the Clan"—Matt Moore Appearing Opposite Star.

PARTICULAR care has been evidenced in the selection of the players who will be seen in the supporting cast of Mary Pickford's new production, "The Pride of the Clan," which is now being produced under the direction of Maurice Tourneur, and will be released by Artcraft Pictures. Each character is portrayed by an artist especially fitted to the part and one who has achieved success on the "legitimate" stage as well as on the screen.

In the role of Jamie Campbell, the chief supporting part to Miss Pickford is Matt Moore, whose effective screen characterizations have made him particularly popular with the photoplay public. As the stalwart Scotch youth and sweetheart of Marget McTavish, Mr. Moore will undoubtedly appear to particular advantage.

Kathryn Browne Decker, who will be seen in the role of the "Countess of Dunstable," first became known to the theater-going public as Kathryn Browne in many metropolitan stage hits under the managements of William A. Brady, Charles Frohman, Henry Miller and other well-known producers. On the screen she portrayed leading roles in "The Fifth Commandment," "The Closing Net," "The Beloved Vagabond" and "The Prima Donna's Husband."

Warren Cook, who appears in the Pickford-Artcraft subject as "The Earl of Dunstable," is also widely known among devotees of both the stage and screen. During his career of twenty-one years on the stage and in motion pictures he has won many friends in this and other countries as a result of his finished work.

A particularly difficult character has been given to Edward Roseman, in "Pitcairn," the village atheist, and judging from early reports, his work in "The Pride of the Clan," will be one of the features of the photoplay. Mr. Roseman is another member of the "old school," having spent fifteen years behind the footlights. Among his screen characterizations are those displayed in "The Barrier," "The Pit," "The Wishing Ring" and "The Secret of Eve."

Another principal player of note in Miss Pickford's new production is Joel Day, who portrays the part of the Dominie. In theatricals Mr. Day appeared in stock and with various road companies for three years after which he joined the Edison Company appearing on the screen under the direction of J. Searle Dawley. Mr. Day has played in motion pictures for some seven years, during which time he achieved particular prominence in his portrayals of President Lincoln in "When Lincoln Was President" and "Lincoln for the Defense." Among his other well-known screen characterizations were those evidenced in "The Cub," "Heart of Blue Ridge," "Lola," "Runaway June," etc.

The balance of the cast in "The Pride of the Clan" has been selected with equal care and it is readily felt that never before has "Little Mary" been afforded such exceptional support.

New York Film Salesmen Organize

Seventy Energetic Film Boosters Get Together—Officers Elected.

UNDER the name of the Film Salesmen's Association, the first organization of New York film salesmen was formed at a meeting in Wurlitzer Hall on Saturday, November 25th. Practically every important film company in the Greater City was represented at Saturday's meeting. The organization has on its roster the names of upwards of seventy-five salesmen.

After a preliminary discussion as to future plans and purposes of the organization the following officers were elected: Jack McNevins, president; Austin Interrante, vice president; Emilie Bullwinkle, treasurer; Horace Fuld, secretary, and M. Weisman, sergeant-at-arms. The newly-appointed officers were instructed to draw up by-laws to be submitted before the organization at its next meeting, which will be held in the projection room of the World Film Company, 126 West Forty-sixth street, at 5 o'clock on the afternoon of Tuesday, December 5th.

The charter members present at the first meeting were: A. Interrante, B. Frank, R. S. Clark, H. Fuld, F. A. Lappen, E. F. Johnston, J. Goldstein, H. M. Johnston, J. G. Hallett, A. H. Corn, H. Danto, H. Ginsburg, E. C. Bullwinkle, J. McNevins, W. C. Carter, J. B. Zimmerman, W. Lamb, H. G. Segal, J. Feibush, R. Perry, P. Smith, M. Weisman, M. J. Kronacher, W. J. Weisfeld, S. Rubenstein, M. Westebbe, J. Weinberg, H. Erickson, C. Saunder, C. Johnston, C. Rosengarten, J. Schwartz, B. Schwartz, H. H. Thomas, I. Goetz, M. Felder, F. Goldfarb, W. Roosevelt, J. Conlin, C. H. Zerner, E. J. Drucker, H. Stern, I. Stremer, J. Knopfle, J. Bellman and W. G. Schmidt.

Creative Producing Its Initial Subject

Leon Wagner at Head of Concern—Jane Gail to be Featured.

LEON WAGNER, Donald Campbell and Jack Weinberg, all widely known in the film business, are the announced officers—respectively president, secretary and treasurer—of the newly organized Creative Film Company, which recently began the production of a big feature photoplay which is expected to be ready for the market within the next few weeks. The capital for the enterprise is more than adequate, it is announced, and the practical experience which the promoters of the company have had in the various lines of the business will undoubtedly be used to great advantage in the operation of the company.

Leon Wagner will be recalled for his association with the Sterling Camera and Film Company, but is best known through the reputation he has established as a technical expert and cameraman. With the Creative Film Company, Mr. Wagner, although president of the concern, is already engaged in active work in the production of the picture and is personally supervising every detail of its making, co-operating with Director "Select Bill" Haddock.

Jack Weinberg and Donald Campbell have been engaged principally in the sales end of the film business for a number of years.

The Creative Company's plan is to make its picture bring its profit by reason of the careful manner in which it is produced. There has been no stinting in any of the preparations, it is said. A splendid cast has been selected, with Jane Gail, international screen favorite, in the leading role. Prominent in her support will be Stanley Walpole, May Simon and Violet Stuart.

JACK LONDON POSED FOR PICTURES.

The biggest scoop of the week in motion picture news circles is the work of Bertin E. Moisant who filmed Jack London for The Mutual Weekly three days before he died. Mr. Moisant happened to be in the vicinity of Glen Ellen, Cal., where the London ranch is located, and being a friend of the family called upon the author. Jack London looked the picture of health, and the cameraman little thought that he was grinding out a picture of historic importance in the literary world because the journey into the shadow was so close at hand.

Jack London was pictured just as he lived—a hale, big-hearted fellow of God's great out-of-doors. He is shown driving a farm wagon, currying his favorite horse, feeding his blue-ribbon pigs, and lounging about the ranch house where his recent stories were written. There are charming glimpses of home life, as pictured in the splendid companionship between himself and his wife. The author is shown as he helps her mount her horse and waves to her as she passes out of sight. And the last picture of all shows the author of "The Call of the Wild," and other red-blooded volumes that are truly American, as he holds a squirming, squealing armful of little pigs whose antics cause him to laugh heartily. These exclusive pictures are shown in Mutual Weekly No. 101

CLASSIC PLAYERS GOING TO JAMAICA, W. I.

Two companies of Classic film players will sail early next month for Jamaica, West Indies, where the Arabian Nights in twenty instalments of two reels each will be elaborately produced, as well as a ten reel picture of huge dimensions. Mr. Turner is well-known in Jamaica, as it was he who constructed the massive and artistic settings for "A Daughter of the Gods," the big Annette Kellermann picture now playing at the Lyric Theater.

CHARLOTTE BURTON JOINS ESSANAY.

Charlotte Burton, well-known leading woman in many feature productions, has joined Essanay and is now in Chicago to start in her first play by that company. Miss Burton has been in pictures for the past three years, before that having played on the stage since she was a small child. She is best known perhaps, by her work in heavy leads, or adventurous types.

Chicago News Letter

By JAS. S. McQUADE

"Intolerance" Wins the Praise of Chicago Critics.

THE opening presentation of David Wark Griffith's "Intolerance" in Chicago, at the Colonial, Tuesday evening, Nov. 28, was witnessed by a gathering that fairly represented the intelligence and critical acumen of the city's photoplay goers. Had the "theater beautiful" a capacity many times that which it can claim, every seat would have been filled; for the house was practically sold out several days before the opening.

The Chicago dailies devoted much space to a critical discussion of the production, which was pronounced "colossal," "stupendous," "wonderful," "overwhelming," etc. The following excerpts from the criticisms will serve to convey the various viewpoints:

Mae Tinee in the Tribune:

David Wark Griffith, looking into his crystal, has viewed reform through the ages and has thought it not good. Therefore with the wizardry that is his, he has assembled from four corners of his world, and breathed into it the breath life a spectacle that dazes and dazzles by its stupendousness, to prove his point. Through three and one-half hours he holds you still, tense, and gasping, fairly hypnotized by sound, color, and the swift and perfect action that is marred by no flaws of production. When the last curtain falls, mentally you fall with it. Your brain is all of a heap. And you say to your neighbor, as your neighbor says to you:

"Wasn't it wonderful—wonderful? But just what was it all about?"

"Intolerance" is, to be frank, the splendid utterances of an intolerant. The reformers would down with a lot of things and Mr. Griffith would down with the reformers.

Louella O. Parsons in the Herald:

"Intolerance" was presented last night at the Colonial with ushers clad in the gorgeous raiment of Belshazzar's time. It knocked at Chicago's door and asked admittance, not on the strength of the merit of "The Birth of a Nation," but because of its own tremendous power.

"Intolerance" is not a photoplay of individuals, it is too colossal a creation to deal with such unimportant things as persons. It deals with people collectively, their foibles, their sorrows, their joys and their passions. A sun play of the ages, its creator calls it. Four separate periods are concerned in the making of this great picture drama.

The mental strain of seeing "Intolerance" staggers with its excess of emotion. We have seen so much beauty, so much revelry, so much joy, such bitter sorrow and such intense hatred of warring clans that the brain fairly staggers under the burden. We are so absorbed in the picture that the weariness is not apparent until the curtain falls and we are recalled from our "Arabian Nights" vision to our workaday life.

Bob McKnight in the Examiner:

"Intolerance" is the most colossal achievement of the screen. Some might even go so far as to say it is the most colossal of theatricals. Certainly no film ever recorded anything so big before and in my opinion never will again until Griffith completes his next cinema play.

Griffith has shown things that no other producer would have dared to even consider. He has fought a noble battle against bigotry and he may win more than we or he can have the remotest idea of. He has made his fight that of love against hate, or the poor, weak and friendless against the rich and powerful. He has shown hate is the same since the dawn of man; that it is in incessant conflict with good; and sometimes wins.

Griffith is a great prophet and this is his greatest sermon. He sees "meddling" as the greatest evil; the most necessary to remedy.

W. K. Hollander in the News:

If one were to be critical he would complain of the bigness, greatness and massiveness of the production, which make it impossible for consumption at one sitting. Much of its grandeur and sensational display escapes the attention of the spectator. Yet few will venture into the Colonial a second time, for its attraction does not possess the alluring qualities which compel more than one inspection.

Oma Moody Lawrence in the Post:

There are wonderful historical pageants for the lover of history; there are heights of emotional acting that have never before been achieved on stage or screen. There are moments of deepest tragedy and touches of the most delicious comedy. There are thrills for the man who enjoys the spectacular, and the lover of simplicity will be charmed in equal measure.

The Optimist in the American:

Never were there such mob scenes, such massed attacks of humanity, such a display of ancient warfare, such a picturization of history past and present mingled in so beautiful a way with a truly stupendous number of close-ups as well as distance effects.

More can be learned there in three hours than could be absorbed in books during months of study.

The Critic of the Journal:

The shifting of the scenes from the modern to the medieval and then to the ancient, back to the modern and then to the Babylonian age is effected by the showing of a woman—Lillian Gish—rocking a cradle. From the interminable rocking of the cradle the scenes portrayed are brought forth.

The shifting at times brought gasps of annoyance from the audience, particularly when, during a sixty-mile-an-hour race between a racing automobile and a flyer to save the boy from hanging for murder, the scene shifted to show the forces of Cyrus approaching Babylon, and then shifted again for part of the massacre of St. Bartholomew's night.

But eventually the wild race was taken up again, and the boy saved just as the noose was being adjusted.

During an intermission Mr. Griffith responded to widespread calls for a speech. He thanked his players, the musicians and the audience for the great success of the opening, and modestly hid the star of the evening behind the praise bestowed on others.

The prices of admission to "Intolerance" at nights and Saturday matinees run from 25 cents to $2; other matinees run from 25 cents to $1.

Prominent London Buyer of Export Films Believes Product Will Soon Be Shipped Direct from America to Destination.

A prominent London buyer of films for export purposes pays a handsome tribute to American producers in a recent issue of the Kinematograph Weekly. After paying due compliments to British makers the buyer refers to the extraordinary efforts America has put forth in the export line.

Employing a huge amount of capital, and spending with great liberality, the American manufacturers have been able to produce on an immense scale hitherto undreamed of. With immense areas easily accessible, and scenes of incomparable natural beauty, the American starts with a great advantage, and the fact that there are within the borders of the United States a hundred millions of people, for whom he can cater, is an additional fact in his favor.

For some reason or other, I don't know quite why, we don't get in the British films the same well-defined marks of national interest that the American maker imparts to his products. Neither can we here, apparently, produce the same exciting films—"blood and thunder" films, if you like—that the American maker puts on the market. Neither here nor on the continent are there now the circuses that used to exist, with their troupes of clever gymnasts, performing remarkable feats of skill and agility. The result is, that in spite of the great improvements in Britsh films, and the splendid perseverance of British makers, I should think that 90 per cent. of the whole of the films that go to some of our Overseas Dominions are American and I cannot see anything that is likely to stop this American "invasion." The Americans are spending unlimited supplies of money, they have some wonderful producers, and the whole business seems to be a part of American life.

Questioned on the likelihood of export films being shipped direct from America to their destination, instead of being sent through London as the distributing center, the buyer agreed that this would be done, and proceeds:

First of all, of course, the American manufacturer and the British buyer have experienced great difficulty in getting the goods across the danger zone. The producer naturally does not want to see his output go down to the bottom of the sea, and finding less difficulty in getting his wares to countries lying wide of Britain, he naturally ships direct those goods which in the ordinary way would first have come to London. There are, of course, certain advantages in shipping to one center, and that is especially the case where producers who, in acquiring English rights, have also, under the same contracts, acquired the rights for all the Overseas Dominions. But these advantages are now more than counterbalanced by war risks, import duties, and other restrictions due to the war.

Much of the buying for Australia, India, Japan and even for Canada, has been done here in London, but as things are, there is no reason why this should continue, and the practice is largely diminishing. Some of the dominions, of course, give British products a preferential tariff, in certain cases 25 per cent., but this is not of great moment in the film trade, and frankly, I am afraid the chances are all against the British film producer ever becoming a serious competitor with the American film manufacturer.

Chicago Film Brevities.

Chauncey Goldsmith, leading legal representative of the Exhibitors' Trade Review, arrived in the city Monday morning, Nov. 27, and immediately got in connection with Mr. Mock and other stockholders of Motography, with a

view to the purchase of that publication. He returned last Wednesday when he returned to New York on the Twentieth Century without having been able to close a deal. It can be said without fear of contradiction that Mr. Brulatour has not changed ownership and will remain under its present control and be published as formerly.

* * *

N. William Aronson, business manager for Francis X. Bushman, has sent this office the following communication: "On account of the persistent rumors being circulated that Francis X. Bushman, of the Metro Pictures Company, would resign January the 1st, and would at once begin making pictures for a certain Broadway film distributor, it is due both to Mr. Bushman and the Metro Company that this story be definitely denied. As Mr. Bushman's personal representative and business manager, may I state that he has no intention of severing his connections with the Metro Company, notwithstanding any stories to the contrary."

* * *

"Twenty Thousand Leagues Under the Sea" will be run in outlying theaters on the Hamburger circuit after it closes at the Studebaker. The favored theaters will include the Twentieth Century, Grand Oak, Willard, Pine Grove, Argmore, Albany Park, New Wilmette and the Gaiety.

* * *

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Co., has issued a limited number of invitations to a studio ball that will be held at the Rothacker plant Friday evening, Dec. 15, at 9 o'clock.

* * *

T. Fink, manager of the Oak theater, Oak Park, Ill., paid this office a visit last week, and renewed his subscription for the World. The Oak theater is owned by the Oak Amusement Co., and seats about 500 people. Five and 10 cents admissions are charged for programs of Triangle, Pathe and other makes. "Gloria's Romance" is also being shown at this theater. Fair business was reported by Mr. Fink.

* * *

Director Leopold Wharton, accompanied by Mrs. Vernon Castle and a company of players engaged in the production of the preparedness serial, "Patria," by the International Film Service, Inc., stopped over in Chicago Tuesday, Nov. 28, on their way from New York to Los Angeles, where they will finish the last five episodes of the serial.

* * *

Beginning Monday, Dec. 25, Jones, Linick & Schaefer will increase the salaries of their employes, excepting musicians, stage hands and moving picture operators, who are working under a union scale higher than any other city in America. This is done in recognition and appreciation of the loyalty of the employes and of their unfailing courtesy to patrons.

* * *

The Forty Club, one of the most select literary organizations in America, including names such as Otis Skinner, George Ade, Wilton Lackaye, Wilbur Nesbit, S. E. Kiser, etc., held the annual harvest dinner in the studio of the Rothacker Film Manufacturing Company's plant, Tuesday, Nov. 28. During the course of the dinner moving pictures were taken. These will be held by the club as a historical record of its membership.

* * *

Educational pictures showing the industries and resources of Sweden and also several war incidents were seen at Orchestra Hall, Thanksgiving afternoon, under the direction of Axel Palmgren, one of the editors of the Stockholm Dagblad, the largest newspaper in Stockholm. This picture will also be shown at the Strand theater—reopened specially for the occasion—on Dec. 7, 8, 9 and 10. The proceeds will be devoted to the American Red Cross.

* * *

"Film row," the district on West Madison street, between Clark and Dearborn streets, was the scene of a riot, in which opposing locals of moving picture operators' unions participated, on Wednesday, Nov. 29. Guns were drawn and billies were used before a riot call brought a large force of police in a hurry to the Rose theater, where business agents of the International Brotherhood of Electrical Workers, Local 157, and the International Alliance of Theatre Stage Employes and Moving Picture Operators, Local No. 110, had clashed on the question of jurisdiction. It appears that Henry Gunthrie, Arthur Koch, George W. Halladay and Arthur G. Allison, members of Local 157, tried to enter the cage of Ralph E. French, an operator at the Alcazar theater, with the avowed purpose of attacking him. These men were arrested and held to appear in the South Clark St. court Friday morning, Dec. 1. Frank Gusenberg, another operator, who was arrested on the complaint of George Heiss, on a charge of attacking him, will also be arraigned in the court.

Mae Marsh stole a march on moving picturedom in Chicago last week. She arrived in town unheralded, Saturday, Nov. 25, and took the place of an usher at the Colonial and handed out programs on the closing night of "The Birth of a Nation." Strange to say, no one among the spectators recognized the famous star. Miss Marsh was accompanied by her mother and her sisters, Misses Marguerite, Mildred, Frances and Leslie.

* * *

The members of the Chicago Political Equality League announce another city-wide examination of moving picture theaters. The committee on moving picture censorship has already made plans to introduce a new bill for state censorship at the meeting of the new legislature in Springfield. Every moving picture theater in Chicago and vicinity will be visited daily, for a period of 10 days, during the month of December, and a report of the character of the photoplays offered will be made. A mass meeting will be held Dec. 29 to lay plans to replace the bill passed by the legislature at Springfield and vetoed by Governor Dunne early in the current year.

* * *

"War on Three Fronts," a genuine war picture taken by Captain F. E. Kleinschmidt, is having a short run at the Playhouse (Fine Arts), where it is showing to crowded houses. The proceeds will be devoted to the German-Austro-Hungarian Relief Association.

* * *

Mayor Johnson, of Gary, Ind., granted a permit Thursday, Nov. 30, for the presentation of "The Birth of a Nation" in that city. This action was taken after the owners of the film had unsuccessfully sought to enjoin the city authorities in the Superior Court, at Hammond, from preventing the presentation. Representatives of 3,000 negro residents of Gary asked for the suppression of the picture, and many threats were made. Six policemen guarded the theater in Gary at the matinee and evening shows.

* * *

The following programs have been announced at the prominent downtown theaters in Chicago for the ensuing week:

Studebaker—"War Brides" (Selznick), featuring Nazimova, will begin a run at this theater on Tuesday, Dec. 5. "Twenty Thousand Leagues Under the Sea" closed on Dec. 3.

Ziegfeld—E. H. Southern and Edith Story in "An Enemy to the King" (Vitagraph), the Vitagraph "Scarlet Runner" serial, and a comedy.

La Salle—"Idle Wives" (Universal) opens on Dec. 3.

Colonial—"Intolerance" (D. W. Griffith) opened on Tuesday, Nov. 28. The crowds in front of the theater since the opening reminds one of the first days of "The Birth of a Nation" in the city.

BROOKLYN PROJECTION ASSOCIATION DANCE.

The Brooklyn Projection Association, which consists of operators, managers and all employees of the moving picture theaters in that section, announce a carnival and ball, to be held at the Brownsville Labor Lyceum, at Sackman street and Liberty avenue, Brooklyn, on Sunday, December 31, 1916.

In this connection, the association, which was incorporated last February, wishes to announce that its books are open for membership for all employees of the motion picture houses in Brooklyn and they wish the active co-operation of all such employees in order to make the association a truly fraternal body of value to everyone interested. Mr. Benjamin Greenwald is the secretary and his address 449 Shepard avenue, Brooklyn, N. Y.

At the ball many prominent moving picture stars will appear and it is expected that the affair will be enjoyable in every way. The association is arranging to have local moving pictures of the vicinity, which will be shown at the ball. Committee: A. Mauckler, A. S. Meyers, Benj. Greenwald, Gus. Hirsh, J. E. Tobin, M. Silverman, Al. Salton, M. Fein.

CAPRICE COMPANY GOING TO FLORIDA.

June Caprice's fifth photoplay for William Fox is now well under way. Next week the company will leave for a well-known winter resort in Florida, to snap some beautiful exterior scenes. Chief in Miss Caprice's supporting cast are Frank Morgan, Stanhope Wheatcroft, Betty Prendergast, Grace Stevens and Tom Brooke.

We cannot be blamed for feeling that there must be a good reason for such frantic efforts to withhold the most important evidence. Who got the stock and why?

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN

At Yorke-Metro Studios

Company Back from Monterey Is Now Filming Final Scenes of "Pidgin Island"—Will Soon Start Production on New Feature.

THE Yorke-Metro studios are again active. Harold Lockwood, May Allison, Producer Fred J. Balshofer, Lester Cuneo and the entire Yorke-Metro organization have returned, after spending ten days in Monterey, where seacoast scenes were staged for use in Harold MacGrath's novel, "Pidgin Island."

Producer Balshofer brought back with him five thousand feet of negative that promise to more than compensate for

Yorke-Metro Players at Monterey.

the expense of taking a company to Monterey. Harold Lockwood and May Allison feel that they did the best work of their screen careers in these scenes staged along the beautiful seventeen-mile Pacific Coast Line, and the balance of the cast, headed by Lester Cuneo, are of the same opinion.

A thrilling episode of this feature production was filmed at the Yorke-Metro studios this week. It's an aeroplane disaster and the flying machine drops 800 feet and is smashed as it strikes the ground. This aeroplane, according to the story, is employed by a gang of diamond smugglers in order to evade the custom house authorities on the border line. Harold Lockwood plays the part of the secret service agent who tracks down the gang and May Allison, as winsome Diana Wynne, is the girl in the story.

Not being able to secure a suitable aeroplane for the taking of the scenes, Producer Balshofer had an exact duplicate of a Martin plane built, under supervision of an expert aviator. It took several weeks to get the machine ready, but only a few minutes to have it wrecked while the cameras followed every motion of its downward swoop to destruction.

Producer Fred J. Balshofer will soon start production on a new feature. This week the Yorke-Metro Company closed negotiations with J. P. Hendryx for the screen rights to his novel "The Promise," published by J. P. Putman & Co., of New York and London.

"The Promise" is a story of the timber lands, laid in the American Northwest. The hero of this story is a social derelict who in a series of interesting adventures "comes back" and in his battle wins a great prize, the love of a woman who has made his reformation possible.

Director Balshofer has cast Harold Lockwood and May Allison for the two stellar characters.

Production will be started on "The Promise" immediately after Harold Lockwood and May Allison have completed their work in their present feature, "Pidgin Island."

No More Julius Caesar Money

Actors' Fund Controversy Regarding Proceeds.—Failure of Effort to Satisfy Beneficiaries' Demand.

When a few members of the Hollywood Board of Trade and officials of the Hollywood Carnival Association, the organization that managed the Julius Caesar extravaganza last summer, promised a committee representing the Actors' Fund Association October 27th that they would see the latter received $1,500 in addition to the $2,500 profits already turned over to the association, they reckoned without their hosts. Recently C. C. Craig, prime mover in the "raised ante" movement, stated that all hope of accumulating the necessary fund had been abandoned, the citizens of Hollywood rebelling against what they believed to be the "big stick" methods used by the actors' committee in requesting the extra money for the fund.

And unless the unforeseen arises, the last chapter of the Julius Caesar "unpleasantness" has been written, with the status of both sides exactly the same as when the controversy began. The Actors' Fund received the $2,500 profits accounted for in the report of Harlan G. Palmer, secretary of the Hollywood Carnival Association and the Hollywood business men are out nothing more than their trouble and pains. Some of them believe the amount expended for the necessities of life was more than it should have been.

Theaters on Coast Busy

Many Changes and Improvements in Southern California Houses—Season Opening Good.

Improvements have been commenced on the Auditorium theater in San Bernardino which necessitate the closing of the theater for one week when it will be reopened for a period until it becomes necessary to tear out the present stage in order to connect up the addition, which will make the theater one of the largest in the entire orange belt.

Dan F. Eselin and wife, new proprietors of the theater will direct the improvements, which will include the decoration of the lobby, painting and renovation in various ways.

The architect is now preparing plans for the extension of the building to a depth of thirty-five feet. The plans include a new and larger stage, with additional upstairs dressing rooms, also 300 additional seats. Several hundred opera chairs will be installed to take the place of the seats now in use.

The plans at present call for a picture program the first three days of the week, four acts of vaudeville and three reels of pictures for Thursday and Friday and an entire change of vaudeville and pictures for Saturday and Sunday.

A new feature will be the seggregation of Mexican patrons on the balcony, the entire lower floor with the 300 additional seats, being sufficient for the patronage that is expected to follow the introduction of high-class vaudeville and pictures.

VISITORS AT UNIVERSAL CITY.

William G. McAdoo, Secretary of the Treasury and Mrs. McAdoo, his wife, formerly Eleanor Randolph Wilson, daughter of President Wilson, escorted by Postmaster Charles W. Fay of San Francisco, spent two hours at Universal City on the afternoon of November 20, met the leading actors and actresses, viewed the sets on the various stages and posed for pictures before the camera of the Universal Animated Weekly.

Mrs. McAdoo expressed a wish to know how railway wrecks were filmed and Director George Marshall staged one in which Neal Hart bore the brunt of the battle and which brought forth enthusiastic applause by the Secretary and Postmaster Fay. Mrs. McAdoo was sure one of the men had been badly hurt and she was not convinced until he appeared again on the scene laughing.

The visitors displayed much interest in a church scene being filmed by Director Douglas Gerrard and even offered

suggestions to the directors regarding its action. Postmaster Fay was delighted to find that Director Allen J. Holubar was a native of San Francisco and he introduced his distinguished friends to him and also to Director Charles Swickard, who is well known in San Francisco.

The visitors were reluctant to leave when the time came to proceed to Santa Barbara, later in the afternoon, but the Secretary and Mrs. McAdoo declared the next time they came to Los Angeles they intended to spend a whole day at least at the film capital.

Other visitors this week to Universal City were Richard Hennerdell of Pennsylvania and chairman of the American Automobile Association and Edsel Ford, son of Henry Ford, with his young wife.

YOUNG PEOPLE'S SHOW HUGE SUCCESS.

The vaudeville given at the Hollywood theater by the Hollywood Young People's club Tuesday evening was a success. Neal Burns, the clever comedian loaned by the Christie Film Company, delighted the large audience with his songs.

Josephine Head gave a beautiful interpretative dance, "The Blue Danube," and Babe Eloise Smith, a little seven-year-old child, won hearty applause for her impersonations and dainty dance numbers. Both are artists and are pupils of Miss Gladys Day, dancing teacher at the Woman's Club House.

Two end men from a famous minstrel show, who on account of the war in Europe were able to appear at this special performance proved to be Lonie and Frank Spearman. They brought down the house with the colored dialect, stories and songs.

Dr. L. F. Luckie, former house physician at the Children's Hospital, announced the entertainers. He also made a few remarks, telling of the splendid work being accomplished by Mrs. Lindsay who has been instrumental in the organization of the club.

Home-made candy was sold in the lobby by Misses Maude McLellan and Sue Roen. A bevy of attractive young ladies assisted as ushers.

After the performancne about twenty of the club members were entertained at a merry Dutch supper by Mrs. Lindsay at her home on Yucca street. Many photoplayers were present.

LUMBER FILM IS INTERESTING.

The importance of Los Angeles as a lumber center is illustrated in a motion picture entitled "From Tree to Consumer," which following its showing in Los Angeles, will be sent on a tour of the country. The Hammond Lumber company, which had the film made, and whose yards and shipping are shown in the picture, has received a letter of commendation from Arthur Kinney, commissioner of the Industrial Bureau of the Chamber of Commerce of this city. The picture shows the forests of the great northwest, the sawmills, a ship of the lumber company laden with 4,000,000 feet of rough lumber and the unloading in Los Angeles harbor.

The picture is being shown at the Pantages until Friday of this week. The film contains 1200 feet of pictorial representation of the lumber industry.

WALNUT INDUSTRY FILMED.

Puente walnut scenes, showing the progress of the nuts from the trees to the time they are loaded into cars, were filmed this week by the Pathe company to be released in their weekly program of current pictorial history. The film will be an educational picture, featuring this growing California industry. Pictures were taken of picking and harvesting scenes on the Hurst and Rowland ranches, and through the courtesy of Mr. Neeley, manager of the La Puente Walnut Association house, the Pathe people were enabled to get excellent scenes in the packing house, showing the processing of the nuts, and all the methods that are employed in preparing the nuts for the consumer.

One of the pictures that will be of interest when the film is released at the Orpheum next week is a forty-car trainload of Diamond brand walnuts that was taken as it went through on its way to the eastern markets.

Los Angeles Film Brevities.

H. O. Davis, vice-president of Universal Film Manufacturing and general manager of Universal City left on November 22nd for a hurried trip to New York. He expects to be back "on the job" again within two weeks.

* * *

Anita King, the Lasky star, went to Oakland this week to preside at the dedication of the Turner & Dahnkens new theater. It was Miss King who turned the first shovel full of earth for this edifice and the theater owners made a special request that she be permitted to appear at its dedication. In addition to Miss King, Miss Myrtle Stedman, the Morosco star, will also preside at the dedication ceremonies.

* * *

United States District Judge Trippett on Saturday, December 2, will for the first time in his experience witness the exhibition of a feature film without paying for that enjoyment. This will occur when the court adjourns to the city of Monrovia to inspect a showing of "The Daughter of the Don" at the plant of the Monrovia Feature Film Co.

This feature film is involved in an injunction proceeding brought against its producers by Rand McNally Company of Chicago, who instituted action alleging the scenario was taken from a work entitled "Dons of the Old Pueblo," written by Percival J. Cooney, a copyright of which is alleged to be owned by the Chicago publishers.

Winfield Hogaboom, one of the defendants named in the suit, declares the scenario was assimilated from an early history of Los Angeles, of which he was the assistant editor, and a history of California recently placed on the market by John S. McGroarty.

The decision of the court is awaited with particular interest by many writers and film produces for a possible new construction of the copyright law.

* * *

A fire of unknown origin started at the Fox Hollywood studio one morning this week, and partially demolished the front building, where the offices were located. Luckily no film was lost which amounted to anything. R. A. Walsh had directed a few scenes on a new picture the day before, and this negative was lost, but the sets were still up and the cast engaged, so practically no loss was suffered. A small amount of positive was lost. Outside of a few scenarios, and files no other damage was done. This section of the Fox plant belonged to Thomas Dixon, and the report is that rebuilding will start immediately. Several firemen were hurt while fighting the flames.

* * *

This week Roscoe Arbuckle started work on a comedy picture at the Sennett studios. It is laid in a bakery and the shop girl, pretty Alice Lake, whom Roscoe brought back from New York, plays opposite the rotund comedian.

Roscoe Arbuckle and Alice Lake in the New Sennett Comedy.

Alice Lake is a demure little maid with eyes that speak louder than words, and she is an accomplished actress and can dance in a professional way. She was recruited from the east, and likes the coast very much.

* * *

The Lasky Company is building a new series of scene

docks, which will occupy an area of fifteen thousand square feet. Upon the completion of these docks, which are being erected between stages one and two, the carpenter force will begin a new shop facing Argyle street and extending from the site of the present scenario writers' offices to the corner of Sunset. These new shops will cover nearly 25,000 square feet and will be so arranged that they will supply both the location grounds in the block across Argyle street and the stages. These buildings will be of fireproof material and will be equipped will all the latest wood working machines. It is expected that the present shops will be run in conjunction with the new plant.

* * *

Charles Monroe Lathrop, the publicity representative of the Clune Film Company is to give a lecture on the "Relation of the Motion Picture Plays to the Legitimate Drama" before the members and friends of the Drama Section of the Young Women's Christian Association, on Monday evening November 27.

Mr. Lathrop's talk will be illustrated by Pathescope films shown by Clyde Slatter of the Pathescope company.

* * *

The Public Works Committee of the City Council will this week recommend that the Lasky Motion Picture Company be given a temporary permit to close Argyle avenue between Hollywood and Sunset boulevards.

The company owns the property on both sides of the two blocks and intends to put in an ornamental lighting system, erect iron gates and have a watchman. It wants the street closed for six months so that it may be convenienced in its moving picture business. It states that the temporary closing of the two blocks will not interfere with the public as that portion of the street is little used.

* * *

So popular was the success of the Lasky production "The Soul of Kura-San," at the Imperial theater in San Francisco, that it has been held over for an additional week—the first time a picture has ever run for a second week at the Imperial theater since the production of "Carmen" by the Lasky Company, we are informed. John Partington, manager of the theater and a recent visitor in Los Angeles, motored back to the Bay City this week and took with him Sessue Hayakawa and his wife, Tsusu Aoki, the popular Japanese Lasky stars, who will appear at the theater during the coming week. Miss Myrtle Stedman has also promised to make an appearance in conjunction with the Hayakawas at the San Francisco Imperial theater.

* * *

Film stars have many hobbies and Mabel Normand is no exception to this rule. The former Keystone Miss, who now heads her own studio is here seen behind one of the fastest

Mable Normand and Her Trotter.

trotters of the Pacific Coast. The photo was made at a training course on a famous breeding ranch near Los Angeles, where Miss Normand spends much of her spare time with the fillies.

* * *

Eugene Presbery, dramatist, has arrived at the Lasky studios and will be one of the three members of the board of supervisors of the construction of Lasky photo dramas.

* * *

The Franklin Brothers will soon begin actual work in the filming of the first story for the Fox company. It is a children's play and tests have been made of more than 100 children, most of them fairly well known in the screen world. In order that the youngsters may be properly cared for the company will carry a graduate teacher as part of the staff. School will be called every day and the children given opportunity for education as well as for play.

* * *

A fifth company to make comedies for Fox is expected to be organized within a short time. Negotiations have been carried on with several directors of distinction for some time past. Further announcements will soon be made by General Representative Carlos.

* * *

Billy Garwood, formerly leading man for Universal and recently in stock with Morosco, has been engaged this week by Thos. H. Ince to appear opposite Enid Bennett in a new Triangle Kay-Bee play that has just been passed in course of production under the direction of Charles Miller. Mr. Garwood has been assigned to the important role of a young inventor who becomes involved in a romance with Miss Bennett as a girl of the slums. Billy Garwood has been a motion picture idol for six years and appeared in prominent productions of several companies both in the east and west.

* * *

For the first time since he abandoned the speaking stage for the silent drama, William S. Hart, the Ince-Triangle star, made an appearance in public this week when he addressed a crowd of two thousand persons from the pulpit of a little church in Santa Ana, Cal. Hart did not assume the role of a preacher, but he introduced one. And that one is no less celebrated a figure than Al Jennings, the famous ex-train robber who once ran for Governor of Oklahoma. Jennings and Hart are intimate friends and the actor was not surprised, therefore, when asked to make an address on the occasion of the one-time outlaw's initial bow from the pulpit. Word was sent broadcast throughout Santa Ana and surrounding towns that in addition to Jennings, his noted screen prototype also would appear in person and the edifice consequently was crowded to the doors, while an overflow stood in the street. Following the sermon, both celebrities were kept busy for an hour and a half, shaking hands with admirers.

* * *

Jack Livingston has been engaged this week to appear in support of Charles Ray and Dorothy Dalton in the current Ince-Triangle play by Monte M. Katterjohn, now being filmed under the direction of Reginald Barker. Livingston has been a screen leading man for four years and has played important roles with many of the big organizations of the industry, and is consequently well equipped to undertake the work of assisting Ray and Miss Dalton. Margaret Thompson, Gertrude Claire and J. Barney Sherry also are in the cast.

* * *

After a week's absence from the Signal studios, Helen Holmes, Paul C. Hurst, William Brunton, William Behrens and Charles U. Wells have returned from the Yosemite Valley with exterior scenes made for the production of the eighth and ninth episodes of the serial, "A Lass of the Lumberlands." Since their return the interiors of the ninth have been completed and the tenth and eleventh installments, that they may make another trip to the mountains for exteriors before the winter snows set in in earnest.

Returning from location on a hand car with a push car trailing, on the last day of their stay in the valley, the company met with an accident which laid up two of the players temporarily and distributed minor bruises and scratches impartially among all the others of the party. The cars were hurrying along a piece of down-grade when they struck a curve too sharp to be made at the speed at which they were traveling and jumped the track, throwing the players to the ground. Paul C. Hurst, director, struck on his shoulder, tearing loose the ligaments and necessitating that he wear it in a brace for several weeks; Behrens was thrown against a small boulder, the shock of the fall leaving him unable to work for two days.

* * *

The El Monto Picture theater of E. J. Lindo has been sold to Miss M. E. Bowers of Los Angeles. Mr. and Mrs. F. H. Tuttio will manage the theater for Miss Bowers. Some improvements are to be made in interior of the building.

* * *

The newly organized Children's theater at Hollywood gave its first performance Saturday evening, November 18, in the Hollywood library auditorium. Two plays were presented. Rabindranath Tagore's Post Office and Votes for Fairies, by William de Mille.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Catching the Kiddies.

GETTING back into the dear past, theatrical managers used to devote their efforts at getting women into the house on the proposition that where the women went the men were sure to be. Dave Udell, voicing the modern proposition, says to get the children who will bring their mothers and naturally the men will follow. Mr. Udell who is familiar to readers of this department through the frequent reproduction of his advertising, has told it in his own words, but before we yield the floor to him, we are going to quote from the letter that covers his article, for here he voices another great truth when he writes:

> Bring the "Birth of a Nation" to town. Go to a few school teachers and other interested people and tell them about it. Don't bill it. Just send rumors around to the high-brows that you are going to have "The Birth of a Nation," a great historical feature, etc., etc. What will happen? Why, Mr. Birth of a Nation will fall flat. That's all.
>
> And even so with the Children's Program. It has been a fizzle in most places because the exhibitor told a few, tacked up a few black notices about the great educational benefit derived from such a thing and scared every child in town into believing that he was being schooled in the theatre, and we all know how easy it is to instruct children with hard, cold facts. They want everything wrapped up in fiction; their education must be given in saccharine doses; and subtility must be given to the advertising and knowledge and discretion to the program. On another page I have outlined the way which was a success here and will surely work the same the world over.

Then he goes on to discuss the matter in regular written-for-the-paper form and this is interesting, but he said more than half of it in the paragraph just above. This is his more formal argument:

It is the guess work in advertising a production or a set of pictures that is seriously injuring the prestige of the average moving picture theatre. When a picture falls short of the advertising there is always a complaint. After a repeated number of these complaints the public will no longer heed the advertising, which they consider hot-air.

The first thing an exhibitor needs is something solid to advertise; something that is sure to be good, not only once or twice, but all the time. Permanent quality well advertised will keep a theatre head and shoulders above water.

"The Children's Program," can be averred as the best advertising proposition on the market. That is, if it is ADVERTISED. Boosted and shoved with plenty of push and the same dexterity that a mammoth production is advertised.

The following points can be considered in advertising "The Children's Program":

1st. Saturday' afternoons from two to six is the best time for a program of this nature, because more people are at liberty on Saturday afternoon than any other time.

2nd. The Parent Teachers' Association should be informed as to the running order and requested to help in selecting subjects which are being promulgated in their work and the work in the schools. All organizations should be informed as to the plan, because all organizations are in some way connected with child life.

3rd. The prices should be 5 cents for children and 10 cents for adults.

4th. On every program there must be a comedy of a refined nature. Look them up. There are many.

5th. As a background to the program a child's song or chorus should be sung by a child or several children.

6th. A fairy tale should be the main feature of the performance.

7th. Any clever novelty musical act is O. K., but not necessary. Neither is the singing necessary, but helps to attract.

8th. Following is a list of three programs which I have shown with the greatest success. The attendance doubled each week, and although we cannot expect this to be the case always, a good crowd will be in attendance:

First Program: Baby Early in "Such a Little Princess"—fairy tale in three acts; Hearst Pictorial; Powers Cartoons; novelty musical act featuring a harmonica player.

Second Program: Baby Early in "In the Kingdom of Nowhereland"—fairy tale in three acts; Billie Jacobs in "School Days"; novelty dog photo vaudeville act.

Third Program: "Beauty and the Beast"—fairy tale in three acts; Hearst Pictorial; Powers' Cartoons.

9th. There are many better programs than these, but not much better. The children were delighted. The parents who were also there in behalf of the children, "Never saw children so overjoyed." Such pictures as above mentioned cannot offend. They please and educate. They should be boosted to the skies. You cannot over-advertise a good thing like this. It is the lack of advertising which places such programs in the background.

10. ADVERTISE TO THE CHILDREN. To children from 5 to 12 years of age send printed personal letters with sentiment something like this: "Once upon a time 'Such a Little Princes' was left all alone in the woods. And the woods was dark and dreary. And this little princess didn't have any mamma or papa. And a great big lion, and lots of other animals saw her and they didn't eat her up at all—they liked her. If bad men would try and steal this princess the old lion would run right after them and chase them away."

"And a little child shall lead them." This old saying is true to the core. The child interests the parents and the grand-parents are interested too, because they are childish. The old folks like to come 'just to please the children."

The mind of a child is more receptive than an older person's. You cannot humbug a child. They are too quick of comprehension.

Just give them a good, clean show and boost it to the skies, and see if they don't flock thick and fast.

Then to prove he doesn't know it all, Dave asks why producers overwork the fade and the close-up. Huh! If we could tell why a producer does any one of the seven thousand foolish and unreasonable things he does, we would not be running this department. We'd be down in Wall Street working about seven days ahead of the market. That is something that not even a clairvoyant can find out.

Superlatives.

Under this title the Stillman, Cleveland, prints a story in its program, and it is worth reading. Sobriety of adjective is a thing greatly to be desired and a succession of "greatests" and "bests" will soon nullify the effect of any advertising. Print this in your own program and live up to it:

> The Stillman theater has not yet announced to its patrons that it offers "the biggest film of the year" or "a masterpiece of photoplay" or any other undeserved or ridiculous superlatives. Neither has it proclaimed itself "the most beautiful theater in America"—or in Cleveland, even; nor talked about how much it cost, nor spoken of its programs as the best that can be bought, or the best in the city.
>
> We believe that the picture-play will never be at its best till it discards the superlatives. We believe that even in cases where superlatives are justified by the facts they will not be believed, and are therefore injurious.
>
> From the current issue of a trade paper we cull a few descriptive phrases from the advertisements of *different* productions by *different* producers:
>
> "The greatest cinema spectacle in the world."
>
> "The most magnificent spectacle drama in the history of the screen." (Also it "eclipses the possibilities of the spoken drama.")
>
> "The year's most novel and daring achievement in filmdom."
>
> "The greatest super-feature of the year."
>
> "The greatest detective drama ever produced on the stage or screen."
>
> "A feature . . . play that stands out pre-eminently in the film field."
>
> Can it be possible that some of these statements are inaccurate—for it is certainly impossible that they all be true? And if that is the case will we not be cautious about believing that one program offers "the greatest stars on earth in the greatest plays yet filmed"—particularly as none of these stars or plays are among the attractions described by the group of superlatives just quoted? Further, it is still another producer who offers an actor described as the "crowned king of the screen," starring with the "queen of motion pictures"—and we'll register a guess right here that the lady so described is not the lady you thought of when you read that phrase. And please bear in mind that all these laudatory statements are published over the signature of the company fathering them; they aren't mere *obiter dicta;* they're evidently published—and intended to be taken—as serious statements.
>
> One more little group: You may be interested to know that though one offering is "the greatest box-office success in the history of the screen" it is quite another that is "the biggest and safest proposition ever offered in the motion picture business," while another "protects, secures, guards against any influence that tends to deprive your box-office of even a single ticket." And all the time (but elsewhere) "the sweeping on-rush of bookings for the might (we won't name it here) program stands unparalleled."

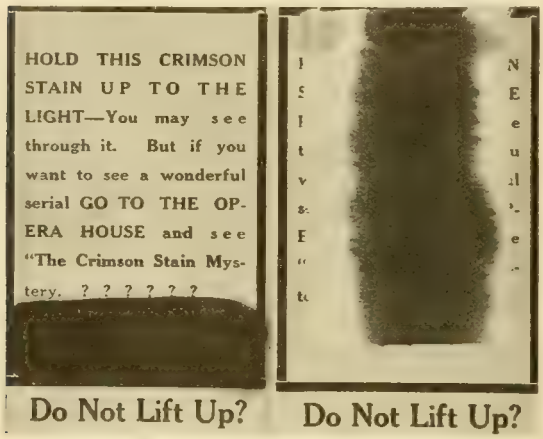
And we give you our word that we're leaving out what we consider the gem of them all—because it's too long to reprint.

We mention all of this because we want you to know that we're "agin it." When we can offer you a play that we think is a good play—and we don't expect to offer any other kind—we won't tell you it's the greatest production the screen has ever seen. Even if we thought it a correct statement we wouldn't say it, what would be the use—you wouldn't believe it! We'll try to make our offerings sound attractive, of course; but we'll stick to what we honestly believe to be the truth about them, and if that doesn't bring you to see them we'll at least have the big satisfaction of knowing that we didn't lure you here under false pretenses—and send you away dissatisfied. We're going to be mighty cautious with superlatives.

Why? Because we want your confidence in our advertising statements. We want you to believe what we say about Stillman offerings. And the only way we know to get your confidence and your belief is to be truthful in our promises.

Take Your Choice.

H. A. Chenoweth, of the Opera House, Westfield, Mass., is making a new use of his paint idea. He got out a circular for "The Crimson Stain," following the general lines of the trade paper advertising for this feature, and in the center he uses the panel shown to the


HOLD THIS CRIMSON STAIN UP TO THE LIGHT—You may see through it. But if you want to see a wonderful serial GO TO THE OPERA HOUSE and see "The Crimson Stain Mystery. ? ? ? ? ? ?
Do Not Lift Up?
Do Not Lift Up?

left of the cut. The stain is a smear of red paint, which does not wholly fit the reading matter. The panel on the right shows the original use for which the text was intended, the panel here being covered by a strip of white cloth stained with a red dye down the center and suggesting a bit of discarded bandage. This feature can be worked in many ways. If paint is used, the text should be changed and, as Mr. Chenoweth recently explained, flat paint should be used, as this dries quickly.

Here's a Stunt.

The Kauffman News, the one-page house organ of the United Film Service, Memphis, Tenn., prints a stunt that can be used for any picture. One of its clients paraded a "blind" man with a dog, and on his sign was printed "I would give $100 if I could see the Avenging Conscience at the ———" It would be better to use a fake blind man as sympathy, for a real blind person might offset some of the effect, and he can steer through a crowd better, as well.

Here's That Bagley.

It took Ray Bagley a long, long time to get into a letter-writing frame of mind, but he writes so interestingly that we'll forgive him, but we'll hound him if he takes so long again. We do not like to lose touch with old friends, but evidently Mr. Bagley has been busy. Let him tell it:

> When I tell you that business has been so good down here that I haven't had time to write to anyone, I think you will pardon the delay. I'll bet you thought I'd gone back on the road again, selling slate pencils, when your query as to "What had become of Bagley" some time ago failed to get a rise. I saw it and intended to answer pronto, but forgot it in the rush.
>
> I am now associated with Mr. Hoyt, for whom I managed the Empire Theater in Missoula, Montana, and who is directly responsible for my being in the moving picture business today. Our new Liberty theater, Long Beach, Calif., was completed last June, seats nine hundred, and we think it is about the keenest "fillum shop" in the entire state. We have a large pipe organ and a wizard at the console and are using three changes a week of Triangle and Fox. "The Grip of Evil" is doing a big business for us, largely on account of the local interest, the Balboa plant being located in this city.
>
> Our beautiful theater, good music, good pictures and original methods of presentation (some of them are Ralphruffner's, but don't tip it off) have made a decided hit with the film folks appearing on our programs and they frequently come down here to see their pictures. Bessie Love served punch at our opening on the afternoon of June 15th, and appeared on the stage at both evening performances. De Wolf Hopper came down and recited "Casey" for our audiences when we played the picture and the following other stars have appeared on our stage in person at one time or another: Charles Murray, Louise Fazenda, "Slim" Summerville, Bobbie Dunn, Fred Mace, Harry Kerr, Glenn Cavender, Edward Kennedy, Mary Thurman, Harry Williams (Key-

—This is Edison week at the Mercantile. Hear the new records now in
HOME 74 SUNSET Ctrl
THE MERCANTILE Co.
THE BIG STORE
BROADWAY 1215 PINE ST.
—Pony boas in two weights in black, white and colors. 25c and 35c.
Mercantile Fashion Parade
at
The Liberty Theatre
Monday Evening
October 23rd.
—Through courtesy of The Liberty Theater, at each performance during the evening—8:00 and 9:30 o'clock, live models will display the most fashionable apparel in milady's wardrobe. Beautiful gowns, coats, suits and millinery in the exclusive Mercantile styles. It will be one of fashion's style events and you should not miss viewing it.
Beaded Silk Frocks: New Today
—Express brought them from the autumn style shops. Pretty garments of rich silks combined with georgette crepes. Beaded on collars, cuffs and on pockets. Then there are new serge dresses in the popular styles with plaiting all the way down from bust line. Plain and with bright colored yarn embroidery trim-

stone director who wrote "Tipperary"), Louise Glaum, Charles Ray, Douglas Fairbanks, Jackie Saunders, Roland Bottonley and William Hart and Hugh Fay.

Of course, this isn't so much of a novelty down here, but the stars are just as popular here as anywhere else, and we can bank on capacity business any time we advertise a star in person. Douglas Fairbanks made his "entrance" right over the footlights the night he was here. The audience had just seen "Manhattan Madness," and they sure gave him a reception.

Mr. Hoyt and I have worked night and day to put this thing over and are just now getting to the point where we can rest a

AMUSEMENTS AMUSEMENTS
"California's Finest Motion Picture Theater"
THE LIBERTY
through courtesy of
THE MERCANTILE COMPANY
will present a
FASHION PARADE
introducing the creme of the season's newest creations for women, on live models.
Monday Evening, October Twenty-third, at 8:00 and 9:30.
—in addition to the regular cinema program and musical features including—
BESSIE BARRISCALE and CHARLES RAY
in "PLAIN JANE"

little and watch the crowds come in. It has been an uphill grind, but we've got things coming our way now. I'll bet I have me a "Henry" in the spring.

I don't think we have put over any ideas that could be called new, but here are a few stunts, some new and some old, that "brought home the bacon":

We put on a Midnight Matinee at advanced prices [illegible] over twenty-five members of the Key [illegible] out and there were stunts [illegible] Fred Mace Charlie Murray [illegible] Will[illegible] Slim Summerville and [illegible] the box at midnight and [illegible] It created quite a stir [illegible] out in advance. [illegible] all that sort of thing.

Monday of this week we [illegible] tion with [illegible] up clear across the sidewalk. I'm sending you ads and write-ups on this which explain it better and quicker than I can. Our space in each paper here is never less than forty inches a day on the average and we [illegible] a few ads I hope not to have at least and we [illegible] to run very [illegible] from [illegible]

All kidding aside, this is the [illegible] for four months, and it's just 3:35 a. m. in the morning, now, so you see I haven't all the time I need yet.

That Midnight Matinee must have been [illegible] imagine Fred Mace about that time of night—and Polly Moran.

As might be expected the Bagley exhibits are [illegible] of the natural born hustlers. As a sample, here is just how the Fashion Show works. We've told how the house booms the store and the store reciprocates, but here is the top of a three-column down-the-page ad that shows just how the store does its share. The cut shows about the top six inches. Here it gets the shopper who is not a regular theatergoer, just as the companion advertising in the house [illegible] gets the theatergoer for the store. The house advertising is even better and shows a drawn design that is worth reproduction in spite of its size. The original is 10¾ inches across four columns. If you can afford to splurge it will pay to do something distinctive like this. The effect on a heavy page is unusual. The press story ran across three columns, nearly a full column in all, and it was not under "theaters," but "Social and Club Life." It gets where people who are not regulars will see it treated as a news event and not merely as something at the theater. We are saving up a couple of general advertisements to reproduce later, but this is all the space we can spare this time.

Needs a Name.

The St. Denis, Montreal, sends in a program unique in that the name of the house is not mentioned save in a back page write-up. Here the house is named twice in a running story. It should have been put on the front page and also on the inside pages containing the program. The latter is printed both in French and English. The front page and the back are reproduced here to show how it is laid out. It is printed in green and yellow on a pea-green stock, and plays up the music strongly, this house being the home of the Montreal Symphony Orchestra.

We think it would pay to give the musical program as is done at so many houses now. With a real symphony orchestra very prominently featured, it is an oversight that more is not made of the musical program, naming the selections and giving a few lines of description. The picture on the mimic screen is changed weekly.

Safe and Sane.

Frank Stanton, of the Fenway, Boston, makes a point over most managements when he announces that though the Board of Health will again permit children over eight to attend the theater, he will delay the Children's Matinees until the situation further improves. Many exhibitors during the paralysis scare made an unpleasant impression upon mothers by their efforts to keep open. Mr. Stanton adopts the wiser cost. And to keep interest alive, he is already announcing souvenirs for the first morning performance. Another stunt is an addition of a Mary Pickford reissue to the matinee program each day. These pictures are not shown in the evening. This is better than some cheap souvenir as a business builder for matinees.

More Calendar.

The calendar card [illegible] Lester W[illegible] chester, of the Pathe Exchange, sends in one that is so unusually good that it gets printed. The original is a card 6½ by 10 inches, a deep cream, printed in brown with an attached print in sepia, tinted very slightly. The calendar space is countersunk and it is evidently a stock [illegible] The

is something that is pretty as well as useful and that will find a place almost anywhere it goes. It costs more than the others, but first cost is not the proper way to figure. If you can get something that will do for a cent each and something better for two cents, the two cent card is cheaper if more of the cards go on the wall and stay there for a month or more. Figure costs as proportioned to results and not merely costs alone. The card is put out by the Twilight Theater, Cheney, Wash.

Here's a Good One.

C. J. Ver Halen, of the publicity end of the Minneapolis Paramount Exchange, is giving his clients a good idea. He has had printed up small folders lettered "Stars I have seen at the ———— theater." These have cord ties and are given out on an announced date with one portrait of a Paramount player. Each succeeding week a different portrait is given out, and only regularity in attendance will permit the collector to get the entire set. The scheme makes business on Paramount nights, and makes it week after week instead of losing its pull after the first shot. That greatly enhances its value, and the longer it runs up to a certain point, the better it becomes.

One of this exchange's clients takes the Paramount small features, the cartoon comedies and the Holmes travelogues, and a prize is offered each week for the best essay written on the travelogue by a school child. This, too, is a good idea in that it drives home to teacher and parent the educational possibilities of the pictures. Don't talk about the educational side, or you'll queer the scheme. Make it merely a contest and let the rest work through observation. Both schemes are worth the attention of managers in other territory.

Contest Calendar.

The Alcazar, Tampa, Fla., gets out a monthly calendar that is also a contest, for across the page is a string of Paramount star cuts without names, and prizes are offered for correct identifications. The calendar is 11 by 14 inches and the date figures are large enough to be plainly seen. It is printed on card heavy enough to hang well on the wall, and here is one point that too many overlook. A paper calendar will not stand up for a month. Use a card stock if you would get the best results.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Getting It Clear.

BEFORE you start to write your story, have it wholly clear in your own mind. Do not start with an imperfect lead and trust to luck to straighten it out as you go along. Know intimately all of your factors before you start. Grace refuses to marry Jim. That is her inherent right. But why does she refuse him? Tell yourself before you write the story. Do not start off on no more of a thread than the title Grace's Rebellion. Know before you write the title on paper that she refuses to marry Jim, which is the rebellion in question, know why she refuses, and how she refuses, and then, when you frame up Jim's character you can, according to your story, make him a person who should be refused, or a person no sane girl would refuse. This naturally raises the next question of why she should be expected to marry James. You know she refuses and now you know why. If he is the right sort of man, then you know it is because her father wants to see her married to the right sort of man. If he is not suitable, then you must find some other reason why Grace is asked to accept the diamond solitaire.

Get the entire story fully clear in your own mind before you seek to impart it to the mind of another. Get it all laid out and orderly. It is just as easy to do that as to stop and go back and change your story after you have it partly written. You must have the entire story in accord. One single false note will spoil the entire harmony. It is as easy to write a plausible story as an improbable one if you go at it properly, but you must know precisely what you want to do and why you do it if you would write the story properly in the first draft, and it is easier to think ahead than to work back.

Half of the trouble with produced plays is to be found in the efforts of the director to make a change in the story either after he has made some of the scenes or without looking back and harmonizing the other incidents with the new development. He perhaps has made the scenes in three sets. Now he hits a scene he does not like and changes it. He cannot go back and have the sets built over again. He leaves some jarring incident in the film and when it is shown the public it does not match up.

It is the same way in writing the story. You must justify the entire related action if you make a single change, so it is better to make the changes before you start to write. "Because" is never the proper reply to "Why," unless the word is supported by an ample and convincing reason.

Most authors work carelessly. They slap the story down on paper and think that if they hit the high spots hard the lesser happenings will not be noticed. This is not true. The play is witnesses as a whole and even when the conscious mind is not observant the subconscious intelligence is always active, and this sub-conscious brain will tell the reasoning part that the story is wrong for some reason. The play will irritate even though the reason for the irritation will not be apparent.

It is not enough that *you* know that the reason Grace refuses to marry Jim is because he is not kind to his mother. You must show in action or in leader that he is unkind to the old lady. You must show him in the act of caving her face in or doing something less violent, or you must use a cut in leader in which Grace says "I cannot marry a man who does not love his mother." That is a reason. It is not a reason to say that she must refuse to marry someone or you would have no story. That is not a reason, nor even an excuse. It is a display of incompetency. Motivate your story clearly even to the smallest and apparently the most insignificant detail. There is no such thing as an insignificant detail. If it is in the story it is important and it must be fully and completely accounted for.

One reason for stories that lack plausibility is haste. You want to get rich quickly. You dash a story off and hurry on to the next one. You do not stop to examine your work. You write it and mail it out before the story gets cold. Don't do that. Wait until you have plenty of time and then look it over again. If Phil Lang had never done anything more for the business than to invent the phrase "Let it get cold," he would have done a lot. The way to get rich is not to write a lot of stories, but to sell a lot, and the way to sell in quantity is to turn out an article of quality. It is the only way to keep on selling.

Get a List.

If you have not had an address slip lately, send for a new one. But please address the paper and NOT this department.

Be Comfortable.

Look to the small comforts when you write. It means a lot to have your chair so high that you write with your elbows above the level of the keyboard. Don't trust to swivel chairs that screw up and down, even when they have locks. Get a chair the right height by building up the legs. If you write much you'll be surprised at the difference if you never tried it. You cannot do your best work if you are cramped and uncomfortable, and you may not know what it is that makes you uncomfortable. Find out.

Slapstick.

Don't write slapstick comedies. The few companies that are still making slapstick stuff are not buying scripts but remembering old Keystones. Meantime Keystone is not trusting so much to pure slapstick as to effect stuff. The most salable comedy right now is the farce type that brings in mild slapstick when there is legitimate excuse. And while you are writing these, try your hand at straight comedy. That is going to be the development presently—some time along in the spring perhaps. Two or three years from now we'll be doing slapstick again, as a novelty, but right now we are going away from it.

That Song Stuff.

The other day we were given a glance at a song publishing contract. It is the first we have seen in some time, but it is reported that the fake song publisher is thriving now that so many have given up photoplay work. The song was "accepted," as most songs are by these fakers, and a contract was sent for signature. It was to be returned with eight dollars in payment of a musical setting. Eight dollars were to be sent when the song was printed and eight more when the copyright notice was sent. It read mightly well at first glance, but it was as full of holes as a swiss cheese. There was no promise that the musical setting would be exclusive, though it was to be "original." There was no promise of more than one submitted copy. There was no assurance that the copyright would be in the author's name, and no assurance that the song would be pushed other than that the publisher would maintain an office and at least once a month advertise in some theatrical publication inviting professionals to come and hear the songs; not the particular song in question, but the catalogue. In substance the author got one copy of the song and a copyright card for his twenty-four dollars. The only man we ever knew who made a success of this sort of thing stipulated that he should have five hundred copies, and then dedicated his song to a local mineral water concern and sold them the lot at a ten dollar profit. It is a good thing to keep away from.

Writing to Please.

It is not enough that you write good stories. You must write what editors and producers want. Keep that fact in mind. You can write to suit yourself, but if you want to sell you must write to please the editor. He is the man who does the paying, and he can pick as he pleases—always, of course subject to the whims of the star, the kinks of the director and the foolishness of the boss. Apart from that he has a free hand, so write to please him and the others who have a say.

Preparedness.

Writing for information a correspondent adds, "If I am successful I shall buy one of your books." We hope she does not buy the book for she will never be successful if she goes into the work in that spirit. You must learn to write before you can sell, and if selling is your sole aim, it does not matter how many books you may purchase. You must go into the game prepared first to work before you can profit by the fruits of your labor, and unless you are not only willing to work but able to take a delight in your studies you'll never get to the check-cashing point, and the purchase of a book will not aid you in the least. For every letter we get asking help in studying, we receive three asking aid in making sales. The proportion is all wrong.

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IS NOW READY

This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.

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THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents stamps (less than actual cost) will receive carbon copy of the department reply by mail without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Brooklyn Operators' Notice.

TIME, midnight Thursday, December 7th. PLACE, Broadway Casino, 790 Broadway, Brooklyn, N. Y. OCCASION, open meeting of all operators, both union and non-union. YOU are cordially invited by Local Union No. 306, and this department and its editor urges you to attend.

There will be no obligation incurred by you in so doing, but it is hoped you can and will be convinced that YOU ought to join with us in the organization to protect your interests and secure for the profession of projection that respect to which its importance justly entitles it.

There will be able men present to address you. The editor of this department will be there and hopes to meet you. Bear in mind you don't have to join because you come, but be a good sport, come out and hear the argument, and then decide for yourself.

Notice to Unions and Examining Boards.

During the past years a great many requests have come to the editor asking him to set forth a list of questions for examination. This has been an impractical thing to do, for reasons which have been repeatedly explained.

I now, however, make this offer. During my tour of the country next spring I will be glad to, wherever time permits, appear before either official or union examining boards, and examine either a genuine candidate or one of the examiners himself, in order to show what, in my opinion, an examination ought to consist of, and the way in which it should be given.

I cannot promise to do this in all cities, because in some cases where the distances to be traveled are long I might not have the time, but where time and physical and mental strength will permit, I will be very glad to accommodate in this respect.

Question No. 167.

If you were operating 15 amperes with two electrists in series, how many amperes could they deliver if used in multiple?

Roll of Honor on Question No. 157.

The Roll of Honor on Question 157 is [illegible] F. N. Irvin, Lufkin, Tex.; M. M. Moon, Sherman, Texas; C. H. [illegible], Syracuse, N. Y.; F. F. Bell, Palestine, Texas.

It seems to me that Question 157 is best answered by Brother Irvin, Lufkin, Texas.

Reply to Question No. 157.

By F. N. Irvin, Lufkin, Tex.

The Question:

[illegible] The slope will in each individual instance necessarily depend upon the length of the house and the height of the bottom of the screen above the auditorium floor, so far as the main auditorium be concerned. As to the balcony, the slope it must have will depend considerably upon its distance from the screen and its height above the bottom of the screen. It will ordinarily be impracticable to give the main auditorium floor of the long house the same pitch it may have in the short house. I believe on an average house a pitch of one in ten will be found very satisfactory, but in some cases that figure may be increased to the point where the question of safety is encountered. Under no circumstances should the slope go above this point, since the rule should be safety first, last and all the time. Under no conditions should there be sufficient slope to require steps in the aisles. Steps in the aisles, even though they be but an inch or two high, should be absolutely prohibited, though the seats themselves could be placed on steps if desired, but it will increase the cost of cleaning. The best method of determining the minimum slope is to stretch a line from the bottom of the screen to the last row of seats and have the top of each row about 3 inches higher than the one in front of it. This will call for a slope of about 3 inches in 32 which is approximately one in ten.

M. M. Moon, Sherman Texas, says in answer to Question 157:

The slope should be just enough so that a person of average height sitting anywhere in the audience can get a full view of the entire screen. There should be never a pitch of more than 1½ inches to the foot. This will give more than 4 inches rise in 32, which is sufficient for a person sitting behind another to see over his head.

Best Books on Projection.

H. W. Squire, Buenos Aires, Argentina, South America, orders a Handbook and asks:

> What do you consider as being the best books to get on the subject of optical projection; also where may they be obtained?

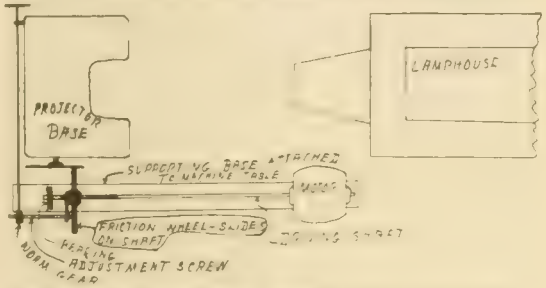
You have ordered the Handbook, and I believe that volume contains more real information within its pages than you will be able to get anywhere else on this particular subject. That is to say, it contains more real information on the *optics of moving picture projection.*

There is, however, another book, called "Optic Projection," by Simon Henry and Henry Phelps Gage, which is, broadly speaking, an excellent work, and well worth its price to those who really wish to study the optics of projection. It is published by the Comstock Publishing Company, Ithaca, N. Y., from whom it may be obtained.

Motor Drive.

Nelson W. Williams, Jackson, Ga., sends in drawing of a motor drive he has constructed. He says:

> Enclosed find sketch of my new "home made" motor drive and speed regulator, in which you will observe that I have eliminated all belts, so that there is absolutely no loss whatever through friction, so great is the gain through this that whereas the usual motor employed to drive a projector is one-eighth horse power, the motor I am using is one-thirtieth, or, in other words, a sewing machine motor. The driving shaft is square, being turned up around at the end to receive the bearing. The hole in the adjustable friction wheel is, of course, square. The whole thing sets on a wrought iron driving unit with parts of an old Powers lamp to shift the friction pulley wheel. The adjustable friction wheel is nothing more than two cast iron discs faced off on one side with a round piece of sole leather between. The disc attached to the projector is 6 inches in diameter. It is of cast iron and is faced off smooth and fastened to the pulley of a regular motor drive attachment.
>
> We have the only show in town, but are not the kind to give just any old kind of projection because there is no competition. We have two Powers Six machines, 60 cycle A. C. through Fort Wayne compensars, and are always trying to see who can get the better picture, which results in very good projection and steady, flickerless pictures, even with our two-blade shutters.

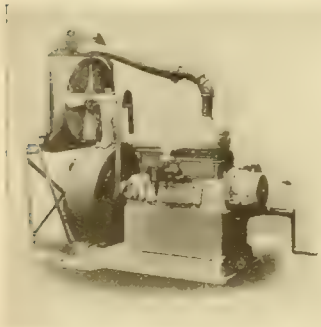


I think the drawing conveys the idea all right, so that no explana-

tion is necessary. I should suppose, however, there would be considerable trouble in getting the leather friction surface to run through and quietly in the disc. The brother is in error in saying that all loss through friction is eliminated because the pressure between the friction surfaces sets up friction in the bearings, though it may not be, and probably is not equal to that set up by tight belts.

Motor Generator Set.

The Universal Motor Company, Oshkosh, Wis., has made quite a number of changes in their portable lighting plant as described on page 973, May 6, 1916, issue.



In the picture the complete self-contained plant is shown. The motor is the regular 4 cylinder, 4 cycle type with ignition equipment, governor, carburetor, and a 4 K.W., six-pole generator. There is a radiator and fan, the same being mounted as an integral part of the outfit, as shown.

Some theater men have attracted considerable attention by using this outfit as a sort of ballyho, placing it in front of the theater properly encased in glass, of course.

The generator may be had in either 60 or 110 volt pressure, the advantages of each being too well known to the fraternity to require setting forth in this article. The generator is of a special type designed to work with a Universal engine. The armature of the generator acts as the engine fly wheel. This makes a very compact unit. The governor is of the throttling type, which supplies more or less fuel, according to the load, and the engine can use either gas, gasoline or kerosene.

The outfit here shown is the one which is used by the state of North Carolina, which has been referred to several times in the department. It is mounted on an automobile truck, the weight of the outfit complete being 480 pounds.

Projection in the Schools.

This is a matter which I am approaching with considerable hesitation by reason of the fact that it is likely to stir up considerable argument, and I know that very many operators will disagree with the position I am about to take; also some of them will probably disagree more or less strenuously. However I do not feel that it would be right to side-step this particular proposition because of that fact.

To begin with the public school system of this country lies very near to the very foundation of the prosperity and happiness of its people. Anything which hampers, or tends to hamper the progress of the public schools is a very, very serious matter indeed. It is a very generally conceded fact that the moving picture is, in the future, to play an extremely important part in the educational work of the country. There are those, myself among them, who firmly believe that the time is not far distant when a very large proportion of education will be accomplished, one way or another, through the medium of motion pictures. This will apply particularly to geography, botany and similar branches; also it is quite possible, and even probable that certain branches of arithmetic, such as trigonometry and things of that kind can and will be to a considerable extent illustrated by means of moving pictures of diagrams. In other words a sort of system of cartoon work.

Now the modern school consists of anywhere from two to fourteen or fifteen rooms—some of them very many more, and in some of the New York City schools there are as many as fifty teachers. In New York City alone there are, incredible as it seems, between 22,000 and 25,000 school teachers actively employed in the schools of the city. It would, I think, be utterly impossible, at least at this time, to induce the Board of Education of Greater New York to employ even one regular motion picture machine operator for each one of the schools. That would mean several hundred operators, and if these operators received an average salary of $20.00 per week the additional expense to the public schools would be something close to $50,000 per month. Now I believe you will all agree that it would be entirely out of the question to induce the School Board to stand for any such added expense as this. In one year the amount would be about $600,000. Yet there is or soon will be urgent need for a practical motion picture machine operator in every single one of these schools, and practically in every class room, though probably in the larger schools two or three operators could do the work in all rooms; but each school should have at least one.

Now gentlemen what are you going to do with a situation of that kind? Are you going to lie back and retard the development of the moving picture in the school in order to force society to provide positions for a huge number, taking the country as a whole, of motion picture machine operators? Or are you going to do what seems to be the only really practical thing and let school teachers themselves take up motion picture operating? Of course, I know the allowing of teachers to do this involves a somewhat serious problem from the moving picture machine operator's point of view, but the fact remains that, whether you like it, or whether I like it, or anybody else likes it or don't like it, that is precisely what will eventually be done. It is precisely what has *got* to happen, and if you attempt to prevent it you will simply be butting your head against a stone wall. You may, through political influence, succeed, in some of the cities, in retarding the matter for a time, but *in so doing you are retarding the development of the school,* or rather the development of the motion picture in the schools; also how many unions can supply operators well enough posted on the optics of the projector to eliminate eye strain? Mind you when the school teacher takes up this matter he is going to very quickly discover the fact that the optics of the projector is a hugely important matter from the standpoint of eye strain, and is going to study and understand it. He is not a man who says: "To hell with knowledge"—as, I am sorry to say, all too many moving picture machine operators say. On the contrary he is an individual who thoroughly believes in study, and the absorption of all the knowledge possible.

And now I am getting down to the crux of this whole matter. The fact of the matter is that the really big reason for opposition on the part of operators to school teachers taking up operating lies in the fact that they fear his or her ultimate competition in theatrical work. They fear that if he or she learns to run a projection machine he or she may get out of the job of teaching and proceed to secure, or try to secure a job in a theater. Well, of course, there is something in this objection, but, after all, this only to the short sighted one constitutes a menace. But let us consider. *The schools are going to be served by some one.* Now if you put moving picture machine operators into the school, that means you will have to have, and *will* have just that many more recruits to take their places in theatrical work. Granted this proposition, what would be the difference whether the teacher learns it, or other perhaps less desirable men take it up? My own suggestion would be that in the larger cities, where license is required, provision be made to examine and issue to competent teacher-operators a license which shall only be valid for use in the class rooms of schools. Of course this is not much of a protection, because if they are really competent operators they can at any time be examined and take out a regular license. However, the idea, as herein set forth is not designed to convey anything but a general "once over" of the situation.

There are a great many things to be said on both sides of this question, but after everything has been said on both sides, the big outstanding fact is that there are going to be operators in the public schools, and, except for the first hand providing of these operators, it is not going to make one iota of practical difference whether they are teachers or whether they are not teachers, except to him who wishes to force upon the public school system a tremendous and utterly useless additional expense; in other words, force the public school system to employ a great many thousands of non-teacher-operators for which it has no real need.

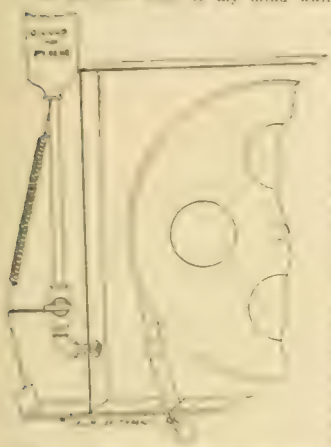
A Good Scheme.

C. H. Brindly, Souris, Manitoba, says:

I would like to make your acquaintance, though I cannot introduce myself as one of the profession, since I am neither an operator or one having any direct interest in the business. I am an outsider. Notwithstanding this fact, however, I have for the past three years read your department with a great deal of pleasure. I certainly like the way you praise and chastise your correspondents. You are very fair both to the operator and manager, which no doubt accounts for the esteem in which you are held by the moving picture fraternity. If I might be permitted to express my opinion I would say that if it were not for the projection department the moving picture industry would lack several years of having reached its present stage of advancement, and what would that mean? Well, let us not think about it. My view of the matter is that the success of the moving picture industry is and will continue to depend largely upon the manner in which the pictures are projected to the screen. We are paying 50 per cent more to see pictures today than we did a few years ago. Why? I will not say that improved projection saould be given all the credit, but this much is true: Project the best productions of today in the same manner they were projected when the projection department was started, and we would, if we cared to, still view them for the same old nickel. Credit should be given to such gentlemen as La Grow, Griffiths, James, Solar, Martin and a few others who are helping to bring projection to a higher state of efficiency, which will inevitably mean higher (I think, Mr. Richardson, it is called wage, but believe some are fortunate enough to call it salary) salaries. So long as Mr. Operator cannot show the manager better results on the screen than can "Jimmie, the usher," just so long will he, along with the usher, continue to call his weekly stipend "wages." Sympathy is due the operator who takes pride in his work, but cannot get the results he would wish on account of poor equipment or hampering orders from the manager. Why will managers spend hundreds (Thousands, Ed.) of dollars on fancy fronts and interior decorations, and then fall down on the size of the operating room and on its equipment? I have seen your department criticism of the word "coop," but could you by any stretch of the imagination call a 6x6 anything else? But to come down to the object of my writing, I might say that Mr. Harper, the manager of our only theater here, is a personal friend of the writer and on account of that friendship has allowed me the freedom of his operating room. From close observation a few ideas have come to me from those visits, which same I pass along for the benefit of the men—that is to say, if you think they are of value. I enclose sketches, with directions attached; have also made models of two of them which I am sending, so that you may show them to the boys who visit you from time to time, if you think they might make use of

the ideas. I know you are interested in the work done in the different houses, and not having seen anything from Souris I might say, briefly, that we have a population of 1,500. Our only theater run by Mr. Harper, seats 240. A 12-foot picture is projected at a distance of 75 feet by a Powers Six, using 8-inch solid below, drawing 30 amperes at the arc, the power being taken from the town plant.

Ideas along the line presented by Mr. J. H. Anderson in your issue of February 26 might be in line, so I append sketch of one that came to my mind while regarding your comment of same. Sometimes one idea brings out another, and the outcome may be somewhat useful. I think the sketch explains itself. You will note, however, that I have placed the outlet at the bottom of the magazine, but it could be placed on the top and instead of an oil cup you could have a small tank, so as to be able to flood the magazine, but perhaps that would not be needed, since before the first could reach the mechanism the film or thread that held the spring would have burnt and released same, thus causing a ray of Pyrene to play on the film as it leaves the magazine. My idea of placing the receptacle for the Pyrene as shown was to increase the pressure. The valve may have to be tested now and then to see that it worked free. This could be done by placing a finger on the outlet and working the valve.



This letter came long ago, but its publication has been delayed through lack of space. Friend Brindly writes a most interesting letter, and some of the ideas he has presented are excellent—so much so that I am going to present one of them this week. It is quite gratifying to know that even outsiders find merit and interest in the department, but this fact has been brought to my attention a great many times and often very much to my surprise. I appreciate Brother Brindly's kind words with regard to the importance of the work of the department, and do not think he has exaggerated the matter to any considerable extent. I shall be pleased to hear from this correspondent again and will try to not delay publication of his letters so long next time.

One of the ideas I have selected for publication this week appears below. Pyrene does not work any injury to the film. You can soak film in it and it does not injure it appreciably. It has no effect whatever on the photographic emulsion.

List of Errors.

M. W. Larmour, Waco, Texas, writes:

In October 7th issue of the Moving Picture World you say you would like to be shown why a No. 30 and No. 17 wire would make a 110 ampere fuse, instead of a 47-ampere fuse as you stated in the first sentence, page 84 of the Handbook. If you will read that sentence and think a moment you won't have to be shown. It is so simple it slipped by you. According to your Table on page 83, a No. 30 wire fuses at 10 amperes and a No. 17 at 100 amperes. If you combine the two wires you would add the current required to fuse each of them, which would be 100 plus 10 equals 110, this amperage being very near their combined fusing point. Where you made your mistake was in adding the wire sizes together, instead of the current required to fuse each individual wire. Might I suggest that you print a list of errors contained in the Handbook, so that owners of the book could correct their copies. I think it would help rather than hinder the sale of the book, since it would show you wanted to make it as nearly perfect as possible, and are interested in the books beyond the point of disposing of them at $4.00 per. "Service" its called in some businesses. With regard to your visit here, we have received your acceptance to our invitation, and a committee has been appointed to handle the matter and endeavor to get all the small town managers and operators in this vicinity to attend. A good many have already promised they would be here. They know their "Richardson" better than some of the operators in the larger cities, and some of them are mighty good operators, too. I guess that is the reason. Don't forget the visit. The "necessary local arrangements" will be made. By the way, will that charming daughter of yours accompany you? If so, the local arrangements will have to be elaborated.

I suppose the "elaboration" would most likely consist in the appointment of a good, strong committee (strong in numbers) of the unmarried contingent. Huh? Nope. The daughter will remain right here in little, old New York this time, and continue to project her fingers against the piano keyboard. A 12,000-mile jaunt would be a little too strenuous for a pleasure trip. You need not fear however, but that your Uncle Dudley will be on the job along some time in February.

As to the wire matter, yes, the "47 amperes" is a pure, unadulterated blunder. Apologizes, Brother Larmour. When I published the other I did not stop to look the matter up, all of which tends to show that the editor is only human, occasionally makes some rather absurd errors. I would have no earthly objection to publishing a list of the errors in the Handbook, but I am afraid I have not yet gotten them all together. I have some, but if that kind of list was published it ought to be complete, therefore I invite all those who know of errors in the book to send them in, and we will see if something of that sort cannot be done.

Am I a Member?

Minneapolis, Minnesota, says:

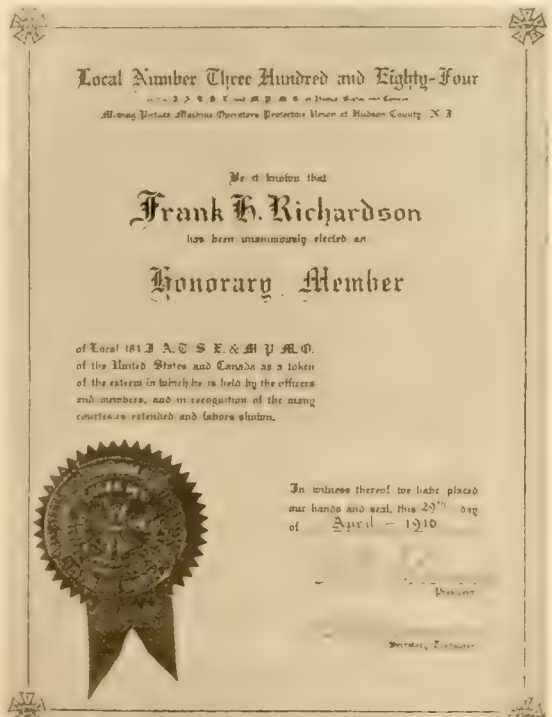
I want to ask you a personal question. Are you or are you not a member of the I. A. T. S. E.? I have had an argument with one of the boys who claim you are not, whereas, I have always understood that you are. How about it?

Yes, Minneapolis, I am a member of Local Union No. 306, I. A. T. S. E., New York City; also last April Local Union No. 384 presented me with Honorary membership, as per the certificate set forth below.

For a time after the Seattle Convention passed a law prohibiting any member from writing anything for publication, I took a withdrawal card and remained on the outside until some time after the following Convention which rescinded the aforesaid law. I only put my card back in No. 306 because a large number of the members and all of the officials of the local insisted that I do so. I did not want to rejoin because I thought it was better that I remain on the outside, and thus be in better position to criticize the I. A., if at any time it seemed to need it. Three hundred and six, however, wanted me to come back, and I did, since which time I have been a more or less active member in that body; also I carry a road card which I, of course, have no real use for.

As to the Honorary Membership, I value it because it carried with it the hearty good will and friendship of every member of Hudson County Local, which is a pretty good sized body, as well as a very progressive one.

As a matter of fact however I don't see that it would or could make any possible difference whether I belong to the I. A. or do not belong to it, so long as I am not actively engaged in operating. The mere fact that a man belongs to the International Association of Theatrical Stage Employes of America, or any other organization for that matter, is no



Local Number Three Hundred and Eighty-Four

Moving Picture Machine Operators Protective Union of Hudson County, N. J.

Be it known that

Frank H. Richardson

has been unanimously elected an

Honorary Member

of Local 384 I. A. T. S. E. & M. P. M. O. of the United States and Canada as a token of the esteem in which he is held by the officers and members, and in recognition of the many courtesies extended and labors shown.

In witness thereof we have placed our hands and seal, this 29th day of April — 1910

President

Secretary, Treasurer

proof that he is a credit to the organization, nor is it proof that he is a union man in the true sense of the word. There is many a skunk hiding behind a union card. On the other hand, there are many men outside of the organization who are far more loyal to it than some of its own members.

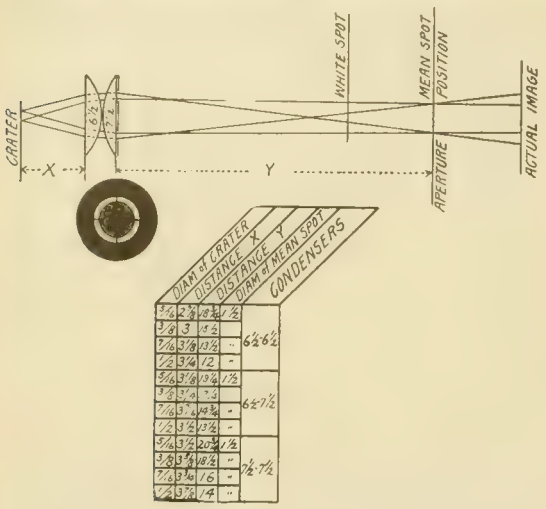
Now don't get me wrong. I strongly advocate that every operator belong to the organization, but sometimes circumstances prevent a man belonging, such as, for instance, geographical location, or, as in my own case, the fact that I might be able to do better work in advancing the interest of the operator outside than inside. There are times, or there are likely to be times, when an organization stands in urgent need of a rattling good calling down, and there are times when it ought to be done in public, but one cannot very well do that, even though it be for the true and best good of the organization, if one is a member thereof.

Yes, Minneapolis, I am a member, and I believe I can [illegible] work.

pride" to as much real, *genuine* benefit accomplished for the organization as any other one individual, bar none—at least so far as the operator end of it be concerned. True there are those who will strenuously dispute that statement, but unfortunately for their argument I happen to be in position to produce evidence, and considerable of it is in writing, too, over signatures that might surprise you.

Gives Martin Credit.

Ralph W. Martin, Los Angeles, Cal., writing under date of September 29, sends in the attached drawing and table, which he has worked out by means of certain experiments. He remarks that it is "very



evident that the 6½-7½ combination is the only practical one, since it gives the best values for X and Y."

Following the new course adopted by the department in order to avoid arguments, I sent this drawing and table to Brother Griffiths. I am now making a practice of, previous to publication, referring the various matters, by mail, to Brothers Griffiths, Solar and Martin, who are the three men who have done so much to perfect the optics of the projector, so that before publication we may eliminate, so far as possible, any error in the various articles.

Brother Griffiths writes:

> With reference to Martin's letter and drawing, the drawing is of value merely as showing how the experiments were made, rather than as an illustration of conditions during the experiment. The effect of using such a plate as is shown, is to eliminate spherical aberration, or nearly so, hence Martin's figures, with the thickness of the lens added, are approximately the same as the figures in Table 2, or the same as the curves. What slight difference there may be is due to the slight error still in the lens, plus the difficulty of locating the exact position of the image of the crater. The results he obtained by actual measurement show Brother Martin to be a careful and efficient experimentor, since the results come very close to those obtained by calculations based upon well-known optical laws. It is very gratifying to know that Martin's labor has served to establish the value of Table 2, rather than otherwise. Referring again to his drawing, the rays coming from the circular spot will diverge from the slot, and not from a point in front of it, and under the conditions shown the actual image will be at the aperture. I previously said that the white spot was merely the overlapping of the light, and Martin has proved it, since, in second column of page 1244, August 19th issue, and in italics, Martin says: "In every case the white spot was located forward of the narrowest part of the beam." Yet in his present drawing he has shown it behind the narrowest section of the beam. I have for some time been aware of the fact that the X values as calculated were slightly greater than those found in actual practice, but I have allowed for that in the tables and curves when choosing the distances at which the crater should be located when using various amperages; also I had some time past reached the conclusion that the full information necessary to the proper matching up of the lens system could not be conveyed by one table alone, hence the set of four tables. There was too much of a gap between the figures in Table 2, therefore the curves, which are the same thing without any gap. It might seem to some that I have been harsh in my criticisms of some of Martin's work, but I have not meant to be, since I realize probably better than any one other individual the amount of unselfish labor Friend Martin has contributed to better projection.
>
> I believe the values X and Y should always be measured from the equivalent plane or curved surface of the condenser, rather than the more convenient plane surface of the lens, in order to maintain the correct enlargement; then one must, for a 6½ inch condenser, allow .9 of an inch and for a 7½ inch condenser allow .75 of an inch.

With regard to this matter of a point to measure from, it seems to me it is one of the crucial things, since not only will it directly and very greatly effect results, but also because you cannot expect the ordinary operator to become sufficiently well versed in optics to locate the optical center or nodal point of a lens. You have got to give him something *tangible; something he can see and understand.* I cannot locate these various points myself, and I don't ever expect to be able to. That one thing forms the base of a very large study, and in order to locate the optical center of a lens with accuracy one would have to be almost a professional optician.

With regard to the criticisms that the rays diverge at the slot rather than beyond it, why I do not think Brother Martin intended to convey the idea that the ray diverged at the point where he shows the two lines crossing. It is a well-known fact that each pin point of the condenser sends forward a cone of light to the entire spot, therefore it seems to me that the divergance is and must commence at the front surface of the condenser.

A Gentle Tap for Norfolk.

Norfolk writes:

> At the present time I am receiving the truly magnificent salary of $12.00 per, and if I went to the boss for more he probably would ask me if I was losing my mind, because we have a few "operators" down here who receive the sum of $8.00 per week. There is one good job, if you wish to call it such, which pays about $18.00. The rest of the houses range from $5.00 to $15.00 for an 11 to 11 grind. We would like to get your opinion on this state of affairs, and have you drop off here on your southern trip.

Norfolk is one of the very, very few cities where I have thus far found it impractical to arrange for a meeting. If the foregoing is true, I guess it spells the answer. I wrote to the I. A. local, and whereas the reply was courteous, still the local said it was unable to take the matter up. I certainly will stop in Norfolk, provided either the operators or managers of that city have sufficient enterprise to arrange for a meeting. There will be no cost of any kind whatsoever to Norfolk operators and managers, except such as they may incur in making the local arrangements, and the local arrangements may be very simple. In fact it is only necessary to secure the loan of a theater for a couple of hours, after the shows close at night, and secure the attendance of operators and managers.

The trip is being undertaken wholly and entirely for the good of the industry. The Moving Picture World pays the expenses. *I am not coming among you soliciting subscriptions or anything else.* All I ask is that you get the men together so I can talk to them on practical projection. It is true that some of the local unions or exhibitors leagues make the matter the occasion for quite an elaborate affair, and that, after all, is the best way to do it, because in the end you get more out of it. I will, however, stop in any city named in the itinerary, regardless of whether the preparations be elaborate or be not elaborate. Personally it makes no difference to me. This matter is up to the Norfolk operators and managers. If you have not enterprise enough to make the local arrangements, why most emphatically I am not going to come there and do it myself. If you have I will come and—there you are. But it will be absolutely necessary that I know about this matter positively within the next fifteen days. Cities lying not too far off the route can secure the lecture by paying round trip railway fare and Pullman expenses from nearest point on main route.

As regards conditions named, why most certainly Norfolk managers cannot reasonably expect high class work from a man who is only able to command $5 to $15 per week. Placing this reproduction of a $25,000 photoplay in the hands of a $12 or $15 a week man is about as reasonable a proceeding as it would be to expect a coal teamster to interpret Wagner on the piano. I am told that Norfolk operators are unorganized. Well, if Norfolk managers cannot see how utterly wrong a nd absurd such salaries are I would strongly advise the men to get together and force, if necessary, the conditions the managers ought to give voluntarily as a matter of right and justice.

Richardson's

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Music for the Picture

Conducted by CLARENCE E. SINN.

Harmo-Electric Pipe Organ.

LAST year I described at some length a pipe organ played from a piano keyboard to which it was electrically connected. Some time ago when this instrument was described to a Chicago organist he remarked that "That's a tuba-phone organ," thus implying that it was not a pipe organ. He hadn't seen the Harmo-Electric and took it for granted that the instrument was "only a tubular organ." Now I don't know whether or not this impression was held by other organists; but if so I wish to set them right. The Harmo-Electric is not a tubular organ. Its pipes do not contain reeds. They are genuine organ pipes made by one of the best organ pipe manufacturers in this country and are made with the same careful attention as are those intended for the best church organs. The principal difference between this instrument and the church organ is that the Harmo-Electric is attached (or connected) electrically to a piano keyboard, while a church organ has one, two or more keyboards (manuals). A piano keyboard is a little longer than that of the organ, but otherwise—as a keyboard it is the same thing. Like all organs, the Harmo-Electric presents a slight difference of touch to that of the piano, otherwise an ordinary good pianist will find no real difficulties to overcome in mastering this instrument. Mr. Henri Keates (who is one of Chicago's best moving picture organists) was at the factory on the day I looked at the Harmo-Electric, and he told me any pianist could handle it with a few hours' practice. Mr. Keates seemed quite enthusiastic over this musical innovation. He is playing at the De Luxe theater a beautiful picture house on Chicago's North Side which contains an excellent pipe-organ. Mr. Keates said he could "do anything on the Harmo-Electric that could be done on the pipe-organ." He meant, of course, that he could produce the same effect on the one as upon the other; and judging from what I saw and heard, I believe he could.

The length of keyboard is the same as in all organs—sixty-one notes. The adjustment is so perfect that when a note is struck the organ response is as sharp and quick as the action of a piano, quicker, if such a thing is possible. Rapid, staccato playing is entirely practicable, and even if one wishes to desecrate this noble instrument with ragtime there are no mechanical difficulties in the way.

One of the new developments is a method of connecting either the upper or lower half of any set of pipes at will. This provides a good working substitute for the double keyboard (or "two manuals"). An illustration will make this more clear to the uninitiated.

In the cut a piano keyboard is shown. The arrow in the middle shows where the division occurs. (That is, when you want to use the instrument in this manner.) On the right hand you can throw on any one of the four foot tops its compass running from F in the middle octave upward to its highest note. On the left any eight foot stop can be connected, with a compass ranging from "E" middle octave, downward to its lowest note. This gives the performer a good practical range for solo and accompaniment work with two contrasting voices.

In operating an ordinary pipe organ, the performer—wishing to use a different voice for each his solo and accompaniment (say, flute and cello) will connect one of the stops with his upper manual, the other with his lower. In the economical substitute here offered by the Harmo-Electric, the player connects his flute stop to one side of his keyboard, the cello to the other, thus getting a combination which answers admirably for ordinary work.

You don't need two. You can have more keyboards if you want them, but they cost more. The Harmo-Electric people build organs too, and can supply your instruments with as many manuals as you care to pay for, but the point they are working on is this: To provide the exhibitor with the most satisfactory pipe-organ at the least possible cost. And this new plan of separating a keyboard (say) for a double compass of an octave and a half each, more than compensates for the slight restriction of compass.

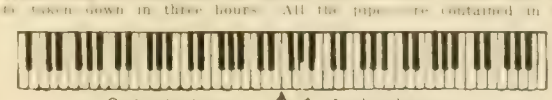
I said you could throw any one of the four foot stops on one side and any one on the other. As a matter of fact you can throw on any number of stops (on either side) which you care to use at the time. This gives you a wealth of combination color only limited by the number of stops (sets of pipes) in the style you are using.

Like the most modern organs, the Harmo-Electric has "flappers" to throw off and on the different sets of pipes instead of the old-fashioned "stops" which pulled out and pushed in. These "flappers" all lie just above the performer's hands along the middle of the keyboard and are thrown on and off by an upward or downward stroke of the finger as you play.

Two things should appeal to exhibitors. One is the extreme simplicity of the instrument, the other is the short time required to install it in your house or to take it down, in case you want to move to a bigger house.

Its simplicity of construction reduces to a minimum any chances of getting out of order. They tell me that once a Harmo-Electric is set up no further attention is required beyond keeping the piano in tune—and you have to do that anyway, even when you use only a piano. The Orpheum theater in South Omaha has had one of the smaller instruments in use for nearly two years and hasn't needed fixing once.

The new "Style E" can be set up in three days; the medium styles (those described last year) can be set up in one day. Either could be taken down in three hours. All the pipes are contained in big



cases (sound chests) which are placed where most convenient. The organ does not need to be built in your theater.

A detail to which they have given much attention is the automatic player. This is worked through a perforated roll, of course, but with some new features. Here is a partial description as given to me. "The automatic stop-action is operated by air suction to electro-pneumatics and from there to air pressure which opens electro-pneumatics. This is operated by one hole in the perforated roll instead of two, as in other players. Its advantage lies in the saving of paper, tracker bar and other labor on the mechanical end—that is, when it makes and breaks the contact. Makes for durability and simplicity."

Another item is the octave coupler, which is only one and a half inches thick and three and a half inches in diameter.

Style E has eleven stops, including chimes and pedal. The pedal notes are, of course, operated by the feet, but there is a stop which connects these pipes to the keyboard, permitting them to be played by left hand if desirable. This will appeal to beginners.

The Kramer Organ Co. represents the Harmo-Electric in New York in their show rooms in the Film Building, 729 Seventh avenue, New York City.

PANCHO VILLA'S FAMILY PHOTOGRAPHED.

The immediate family and near relatives of Francisco Villa, the famous Mexican bandit and outlaw, have just been filmed for the first time by the International and will appear in the Hearst International News Pictorial. The most notable persons of the group are Mrs. Francisco Villa and her young son Augustin Francisco Jr., who is said to bear a strong resemblance to his notorious father. Next in importance come Hipolito Villa, Francisco's brother, his wife and baby, Maria Louisa, and Mrs. Antonio Villa, widow of the Villa brother who was killed in battle, others appearing in this interesting group are Mrs. Reynalds Martinez Villa, Gen. Caesar F. Moyia, Major Antonio Casteklanos, two notable Villista officers, and Prof. Matias Garcia, of the University of Chihuahua.

"A SHORT-SIGHTED CRIME"—(Tweedledum).

In "A Short-Sighted Crime," which will be released by Unity this week, Tweedledum is given a chance to be irresistibly funny and he lives up to his opportunities from beginning to end. The story is very modern, even though it depends for its fun upon two of our very oldest institutions, marriage and motherhood.

SPLENDID CAST FOR WALSH PICTURE.

A cast which is really superb has been assembled for William Fox's "The Island of Desire," released on December 18. Besides George Walsh, the star, there are such notable photoplayers as Anna Luther, Margaret Gibson, Herschel Mayall, William Burress, William Clifford, Willard Louis, Hector Sarno and Samuel Searles. Otis Turner, who made "The Mediator," had charge of the direction. This is Miss Gibson's first appearance in Fox films.

"CONQUEST OF CANAAN" FOR THE COAST.

The De Luxe Film-Lasky Corporation of San Francisco have secured the Frohman production "Conquest of Canaan," taken from the novel by Booth Tarkington. This is their initial release, and as the reviews of and comments on this big six-reeler have expressed a most gratifying approval, this company is getting off to a good start.

Special Writers Needed

Charles Pathe Says There Is Demand for Scenarios Carefully Prepared.

THE dramatic authors who, in general, consider the moving picture editors as pilferers of their works, have not yet understood that the motion pictures, better than the theater, can lead them to fame and fortune if they devote to the making of a motion picture scenario the time, the attention and the thought which they bring to the writing of a play for the legitimate stage, or any literary work. Yes, there is a repletion of theatrical works and a dearth of good motion picture productions, and I do not believe that I am putting forth a false statement in saying that the motion picture author does not exist.

Charles Pathe.

How is it that the workers of thought do not see that as in all branches of human activity, they must specialize, and this specialization should have as its object not to produce much, but to produce better than the authors more or less qualified are doing now, who, from time to time, and by mere chance, have temporarily become interested in motion pictures.

I consider that the motion picture author and the dramatic author must form in the near future two classes absolutely distinct and separate, and I am convinced that working evenly the first will more rapidly than the second obtain the result which both hope to get from their work and their efforts.

It is useless, I imagine, to demonstrate that the needs of the theater and motion picture, being respectively in the proportion of 1 to 100, the economic law of the offer and request will assuredly benefit the motion picture author in the same proportion.

This question, of course, only moderately interests those already successful, who, having attained glory and riches, have many reasons to continue to follow the paths which have given them fortune and celebrity; but I do not understand why the young authors do not consider motion pictures, where they would find a less crowded path and one easier to follow, provided they produced only well studied, careful and well finished scenarios—the kind of work customary in all plays destined for the theater, which often necessitate a year's work and sometimes more. Two or three motion picture scenarios, I believe, should constitute the annual maximum of production of any author, who has well understood the importance of his interests. In practice, we can state that the few men who have specialized themselves in this art, produce one or two scenarios per month, sometimes one per week. Such hastily written scenarios are bound to be mediocre if not bad.

Therefore, the results are unsatisfactory and financially disappointing, not only for the author but for the exchange man and the distributor who puts the film on the market.

To all producers to whom you desire to give advice, you can say: "Adapt yourselves to do little, but do it well."

PRISCILLA DEAN IN DRAMATIC FILMS.

After having been the leading lady for the Nestor Comedy Company, working with Eddie Lyons and Lee Moran, under the direction of Louis Chaudet, Priscilla Dean has been transferred to dramatic productions. Edith Roberts succeeds Miss Dean in the Nestor Comedy Company. Miss Roberts has been playing leading parts, both in the Eastern and Pacific Coast studios of the Universal Company, and is considered one of the clever young actresses of the film capital.

Border Tragedy Filmed by Kalem

Actual Event Basis of "Border Wolves," Coming Episode of Robert Welles Ritchie's "Girl From Frisco."

THE publication in the Moving Picture World of December 2, of the news that in staging "Border Wolves," a coming episode of Kalem's "Girl From Frisco" series, the Kalem players journeyed to the Southern California border and enlisted the aid in the battle scenes of a Mexican rebel army of three hundred has brought to light another interesting fact concerning this release in the Kalem series. Information that the story of the two-reel release really duplicated an actual occurrence during the Mexican revolution of 1911 is contained in a letter received last week by Kalem from the author of the series, Robert Welles Ritchie.

"I have been most interested," reads a part of the author's letter, "in reading of the success that you have had in securing realistic atmosphere for the production of 'Border Wolves.' The fact that when your director arrived at the border he found that instead of using ordinary 'supernumeraries' in the big scenes it would be possible to engage a real Mexican 'near-army' is not surprising to me after the knowledge I gained of these bands when I was correspondent for the Sun in Texas and Mexico during the Madero revolution of 1911.

"But there is a remarkable coincidence in the fact that it should be the story of 'Border Wolves,' which these Mexicans engaged in re-enacting. For, in all its essential points, this story is an actual occurrence, which took place in 1911. You will remember that in the story we have Ace Brent, his daughter Barbara, and John Wallace captured by a band of guerrillas just across the border line. They are held for ransom and John Wallace forced to go, under a guard of half-breeds, to the bank across the border to secure the sum demanded. Later, when an attempt is made to double-cross the Mexicans Ace Brent and Barbara are near death before being rescued in the nick of time.

"How close this story is to the real happening you may see from a quotation from one of the notebooks I used while covering the 1911 troubles for the Sun. I had headquarters in San Antonio and had established a string of correspondents in all the railroad towns from Laredo to El Paso. I find this entry:

"'John Hendricks, a wealthy cattleman at Los Vacos and owner of the bank at Del Rio, was lured across the line yesterday on the promise that he could have his brother's body —the brother had been killed by some of Calixte Guerra's band. Hendricks was held at Jiminez, Coahuila, by Guerra for $25,000 ransom and forced to send an order on his own bank for the sum by a half-breed Indian. He tried to double-cross Guerra and was shot. Gen. Geronimo Trevino, commander of the military zone of Monterey, has been notified of the death by Lieut. Leighton at Del Rio.'"

SANGER STUDIO NEAR COMPLETION.

Work on the Sanger Picture Plays Corporation's new studio is rapidly progressing and it will be a matter of only a short time now when Eugene B. Sanger, the president of the concern, will begin on his first release. The studio is located on the southwest corner of Park avenue and 134th street. The main arena is so large that effects can be staged therein that would make the audience believe it was witnessing a scene from the interior of the Metropolitan Opera House. A wide balcony runs around three sides of this, from which lead the dressing rooms, shower baths, etc., on one side for the stars and principals, on the other for the extra people. And the wide balcony itself is to be used as a green room, wherein the player may find easy chairs, books and magazines. Another feature is the projection room—not a cubby tucked into a corner, but an auditorium built below stairs.

KLEINE OPENS BUFFALO OFFICE.

George Kleine announces that he has opened a new branch office at Buffalo, N. Y., for the purpose of handling the feature films of the Kleine-Edison-Selig-Essanay Service in that territory. Upper New York was formerly covered by the Kleine exchange in New York City, but increasing business in that section made the new branch a necessity. The Kleine-Edison-Selig-Essanay Service is now booked through twenty-four Kleine offices in the United States and Canada. The Buffalo branch, located in the Palace Theater Building, will be under the general supervision of W. E. Raynor, manager of the New York exchange, and in the immediate charge of Julius Schwall, who has been in the New York office for the past three years. Traveling Representative Homer Howard will continue to serve the managers of "upstate" moving picture theaters.

Need of Economy in Picture Business

By F. J. Rembusch

Prominent Indiana Exhibitor Expounds His Views Upon Some of the Present Day Evils of the Motion Picture Trade

ARTICLE II.

Still Another Angle in Economy.

THREE or four years ago we had the stars ten or twelve times a month, now the tendency is to give them to us ten or twelve times a year in our program. If we needed them to make money for us that often three or four years ago, we need them more often now, when our margin of profit is so much harder to find. We eat just as often as we did then; therefore, we need them just as often.

The manufacturer and exhibitor made the big star, and if the profits in this industry are limited, it is only fair that it should be divided fifty-fifty between us all. It is not necessary that big stars receive these enormous salaries in order to play the parts of kings and queens and millionaires through actual experience.

However, I heard something very encouraging last week. One film manufacturer cut down $20,000 a week of his production costs, which means $1,000,000 a year. Now, if the rest of the manufacturers will do likewise, the exhibitor will soon get his film service at a price where he can make money. There is too much waste and not enough work; too much talk of "art," and not enough perspiration. There can be millions of dollars saved for both the exhibitor and manufacturer by some sort of co-operation between both.

The spirit of independence is a great American attitude, and is fine in patriotism, but is often over-worked in business. A combination of forces always helps the whole of any industry. As the saying is, "when there were oil companies without number, coal-oil cost the consumer 60 cents a gallon; when the companies combined, they were able, in time, to reduce the price to the consumer to 8 cents a gallon." The moral is obvious.

Economy in Our Investments.

A man said the other day: "The bankers are getting next to you picture men." A banker said to me recently, "you boys are O. K. in this picture game, but you get too much money wrapped up in it." I take this rather as a good omen, because the banker is the man we all listen to for more reasons than one. A hard-headed business man in Philadelphia, who has made several hundred thousand dollars in other lines of business, recently went into the motion picture business. He had been a manufacturer of staple articles of merchandise for thirty years, and has that solid mental make-up that goes with long association in the manufacture of staple articles of merchandise. Some one got him to spend $70,000 in a moving picture theater in a small suburb, and he wanted me to tell him how he would ever get it back. We sat down and figured the population, the possible amount of territory to draw from, the amount of money people generally spend for amusements, and when we summed it up, it looked to me like he will never get it back.

Sometimes I wonder if anybody ever did start a picture show based on any reasonable calculation, as to what could be expected in the way of profits, because I find people starting picture shows mostly because they have heard that somebody else is making enormous profits.

Every locality has its limits. If a big circus comes to town and another follows it next week, neither one do the business they should. In running an opera house in an average small town, I found that if I had one good show a week, dollar top, I made money, but if I put two shows a couple of days apart, receipts on both days suffered. Here is work for the economist. In fact, this economy grows on me more and more, and seems to have unlimited possibilities for development. The whole issue of this magazine could well be devoted to the subject without exhausting it.

There is one item of false economy practiced to which I desire to call particular attention. A big exhibitor told me that they decorated their theater inside and out every year; that all exhibitors should do likewise. He does not advocate the idea of spending a prodigious amount when the theater opens up, and then never put a paintbrush to it afterward. He says the moving picture theater should be kept new, clean, wholesome and inviting throughout all the year. It should often be renovated. The latest equipment should be continually installed. The machines cleaned and chairs kept up, so as to be an everlasting and continued drawing power in bringing the people inside.

Today many theaters have a shabby-genteel appearance; the machine flickers; the screen is black; the piano is out of tune. As a general thing the exhibitor is willing to keep his place up-to-date. In fact, everything he reads and hears is intended to make him spend his money, because directly and indirectly he must be continually influenced with the idea brought to him from any force that he must keep progressing, that he must spend more money for a program, more for music, more for advertising and perfumery.

As an exhibitor said recently, "I am making a thousand per cent effort in every way than I did three or four years ago. My investment, my equipment, my expense in running, my advertising, everything has increased in the same ratio, and I am putting in many more hours of work and getting less money out of it; therefore, is it I, or is the business growing stale?"

How can the exhibitor keep progressing unless he is making a profit? It is false economy to allow the theater to deteriorate in appearance, but the exhibitor must pile up a surplus in order to meet the depreciation.

Here is a point worth considering. A grocery-keeper became exhibitor, and he finds a great handicap in his business; when his people came to his store they would come in to buy a nickel's worth and walk out with a dollar's worth that they had no thought of purchasing when entering. When our patrons hand their dime in at the box office, that is the first, last and only chance we have to get any further money from them at that time, no matter how well your patrons may be pleased with one picture they cannot show their appreciation by paying you more or buying more, as a merchant is generally favored by a pleased customer.

A million dollars may be a modest sum to invest on Broadway in a picture show, while a thousand dollars may be an exorbitant amount in a tank town. Two thousand a week may be all right in a Strand or Rialto for film rental, while an exhibitor in a small town may be unable to play even on twenty-five dollars a week.

I am much impressed with what the hard-headed business man I have mentioned in this article finally said, "After working a lifetime in making money, I've blown in $70,000 in a picture show, where the investment should have been $10,000. F. J., from what you say, the case with a good many of us is 'we are trying to keep up with the Joneses.'" Let's go back to the beginning of picture making and try rigid economy, because it seems as necessary now as it was then.

NEW THEATER AT COLUMBUS, N. M.

The New Crystal theater of Columbus, N. M., now being erected by J. L. Greenwood, president of the Columbus state bank, will install a Minusa Gold Fibre screen No. 1, sold by the Consolidated Film & Supply Co. of El Paso. When finished this theater will rival any in New Mexico in elaborateness of equipment. Mr. Greenwood assumed charge of the old Crystal a year ago, completely renovated the house, installed a 15 h. p. engine and later added to his equipment three 30 h. p. engines to supply his theater and furnish the town and camps with electricity. The New Crystal will open about December 1 and will exhibit Bluebird features, in addition to the regular Universal program.

LEE MORAN ILL WITH PNEUMONIA.

A severe cold, which Lee Moran contracted recently, developed into pneumonia and the Nestor comedian was forced to remain in his apartment at the club, where he makes his home. It was found necessary to give him serum injections in order to obtain relief from the disease. In the meantime Eddie Lyons has been working without his film partner, with Edith Roberts playing opposite in place of Priscilla Dean, who has been transferred to dramatic productions.

ANNA HELD'S DAUGHTER IN U. PICTURE.

Liane Carrera, Anna Held's daughter, who appeared recently in a comedy filmed by Captain Leslie T. Peacocke at Universal City, gave a very good account of herself, and later, when she completes her season with the "Canary Cottage," a musical comedy company, will enter the films for a year, she says.

Licenses of Moving Picture Theaters

By Hanford C. Judson

Taxes are Like the Weather, There's a Plenty of Both But No Pleasant Taxes—Picture Show Taxes and the Climate

COMMUNITIES license gainful enterprises. The enterprise gives the community something. The monarchy says: How much can we get away from the individual without lessening too much the value of what he is doing for us? The democracy says: How little can we afford to ask for supervising this industry that is giving us benefit?

Private schools need not take out a license, while saloons need, and, like moving picture theaters, they pay heavily. But if any enterprise is to be thus favored with the high privilege of paying a fat special tax there should be some equitable reason for the honor. The matter is in the hands of the legislators, chosen to see that justice is done in all things for the community's advantage. They would not deprive private schools, for instance—these are a beneficial and gainful form of enterprise—of equal tax-paying rights were there not a reason. Legislators and the people are of the opinion that picture theaters make much more money than do schools. This may be why the former are more highly preferred. This is but a passing thought. Our American legislators wouldn't be so snobbish; this is a democracy. Yet and notwithstanding, private schools and picture shows should be treated with something like the same consideration. They both add to the mental health of the community, to its instruction, breadth of view and general attractiveness. In any small village the problem of the idle hours is vital. Do city wards need healthful entertainment less? Suddenly remove all moving pictures from American cities. What will happen?

In taxing these shows, legislators seem to have been led by different theories. Some impose a flat tax on all houses regardless of size, reasoning, no doubt, that it costs the government the same to watch and regulate a large as a small house. Some grade the tax by the amount paid by the patron, perhaps on the fifty-fifty basis, balancing between the exhibitor's power of charging for his show and the community's power of getting back at him, through taxation. Some tax by the number of seats, regardless of whether they are filled all the time or part of the time or not at all filled. This is taxing the exhibitor's hopes and ambitions which are undesirable and should be discouraged. Nowhere is a premium given for good service to the community. But, on second thought, that would be laughable. Every exhibitor becomes a millionaire as soon as he opens a theater. He's a magnate and no magnate can possibly be a public benefactor and the legislators show him "where he gets off."

But not in every state. Maine asks just $10 a year for a license to show motion pictures in the state and no part of the state can lawfully impose any added license tax. It costs the state about that much to look after the theaters. Maine is the most reasonable state license tax in the United States and it is due to the spirit of the people. Maine believes in instruction and is the Mother of School Teachers. It gets value from its picture shows and if some intelligent exhibitor makes a little money by giving his city good service, it doesn't look with jealous eye upon it. There is an exhibitor in Presque Isle, Me., named John J. Hone, who readers of this paper will remember, has the honor of getting the license law through the state legislature. He was unselfish enough to work for others as well as himself and he belongs to a state that is unselfish enough to turn a stroke of good business.

But we won't anticipate our analysis of the figures. We present them for what they are worth. The list is not complete, but is broad enough to give a very fair picture of conditions in this country.

[illegible] that charge a flat rate:

State and City.	License by Year
Maine (all cities)	$10
Troy, N. Y.	$50
Albany, N. Y.	$50
Cohoes, N. Y.	$25
Newark, N. J.	$111
Washington, D. C.	$100
Atlanta, Ga.	$100
Augusta, Ga.	$100
Indianapolis, Ind.	$26
St. Louis, Mo.	$150
St. Paul, Minn.	$50

about 25,000 inhabitants).

or $1 a day.

a year without Sunday show license.

Denver, Colo.	24 cents a seat a year (highest license tax is $480 a year, lowest $48).
Colorado Springs, Colo. (30,000)	$100
Pueblo, Colo. (45,000 pop.)	$60
Grand Junction, Colo.	$50
Greeley, Colo.	$50
Fruita, Colo. (1,000 pop.)	$12 50
Littleton, Col. (2,000 pop.)	$25
Cheyenne, Wyo.	$100
Aberdeen, Wash. (14,000 pop.)	$10 a month.
Concrete, Wash. (1,000 pop.)	$60 a year.
Portland, Ore.	2½ cents a chair a quarter plus a flat charge of $5.
Pendleton, Ore.	$25 a quarter.
Astoria, Ore.	$25 a quarter.
Carvallis, Ore.	$25 a quarter, or $75 a year.

San Francisco has no license at this writing. When the censor law was abrogated the special fee of $25 a quarter lapsed. A new license, it is thought, will be imposed soon.

San Jose, Cal.	$200 a year.
Richmond, Cal.	$10 a quarter.
Sacramento, Cal.	$20 a quarter.
Reno, Nev.	$85 a year.

Communities imposing a sliding scale of license fees:

Maryland state law for five cent theaters only, by the year:

Less than 200 seats	$15
200-300 seats	30
300-400 seats	35
400-500 seats	40
500-1,000 seats	45
1,000 and more seats	50

Maryland law for theaters charging ten cents or more:

Less than 200 seats	$20
200-300 seats	30
300-400 seats	40
400-500 seats	60
500-1,000 seats	80
1,000 or more seats	100

Buffalo, N. Y.:

500 seats	$50
750 seats	75
750 and over	100

	3 mos.	6 mos.	Year.
Cincinnati, Ohio, seating capacity 300 or less	$35	$60	$100
Extra for each 100 seats	10	17.50	30

Detroit, Mich.:

	Year.
Houses less than 600 setts pay	$25
Houses more than 600 seats pay	100

Tennessee state license fees run for theaters charging five cents only:

	Year.
Seating less than 200	$80
200-300	100
300-400	125
400 and over	150

When ten cents is charged for admission:

	Year.
Seating less than 200	$80
200-300	120
300-400	150
400 and over	200

In Tennessee towns of less than 5,000 the tax is $10 a year.
In Tennessee towns of 5,000-10,000 the tax is $20 a year.

Spokane, Wash., based on price asked for a seat:

	Year.
15 cents a seat	$100
More than 15 cents a seat	200

The Clemmer, Class A, and Liberty pay $200 license fee.

Seattle, Wash., based on number of seats:

	Year.
Less than 250	$125
250-500	150
500-1,000	200

Tacoma, Wash., based on seating capacity:

	Year.
Less than 350 seats	$90
350-500 seats	125
500 plus seats	150

	Year.
Bellingham, Wash., less than 250 seats	$75
more than 250 seats	125

There are several amusing things noticeable in this tabulation which is, of course, far from exhausting the vagaries of license taxation in this country. The flat rate communities show a capriciousness. Why does Maine charge only $10 a year while St. Louis thinks it necessary to charge $150 and San Jose $200 a year? But most amusing of all are the various ways that the scale of fees is built up. Some cities begin with a small fee for the 200-seat house, while others show a more generously proportioned mind and think of nothing less than 500 seats. The former encourage the little man who is beginning, perhaps, in a small way. When he gets prosperous he will give notice by increasing the capacity of his house, then they can get more out of him. It pays to cultivate taxable property. Some make several steps in the scale. This may show a sporting instinct. It is exciting for the tax maker to watch an exhibitor grow out of one grade into the next. Others make 250 seats the point of change. All below, pay this amount; all above,

pay that. One wonders why it is that the one method fits one locality and the other fits the second.

If some magic changed the two about over night, would anything serious happen? There is a kind of philosopher who says that every man deserves what fate he has. Supposing all these license taxes should get mixed up and for a whole month the people of Maine should have to pay the tax that the people of Tennessee are paying and that they should get the Oregon tax, how would they straighten it all out? Would they be content to let things remain as they were? No, it is a matter of brains. Each man's business is according to his business ability.

Eleanor Blevins, Screen Actress, an Aviator

AMONG the prominent members of the cast supporting Jane Grey in the photoplay, "When My Ship Comes In," by Gouverneur Morris, soon to be released by International, is Eleanor Blevins, who, having made an enviable reputation as an actress on the Pacific Coast, appears for the first time in New York in this production.

Miss Blevins is a western girl of the superior type. She was born in Lincoln, Neb., and makes her home in Los Angeles. Her training for a stage career was received in that exacting but efficient school known as the stock company, both in San Francisco and Sacramento, where she attained no small measure of success. She won further laurels in the moving picture field until engaged by the International for the part of Mabel Reeves in "When My Ship Comes In."

Eleanor Blevins.

Miss Blevins, "Peggy" as she is best known by her intimates, is devoted to athletics and is proficient in many of the more strenuous sports. She has spent some time in Honolulu, where she became an expert with the "surf plank," the sport so popular and fascinating to all island visitors, besides learning the native Hawaiian dances.

In addition to her skill in other sports, Miss Blevins is an expert motorist and not long ago won the women's race from Los Angeles to San Diego against a field of six. But it is in aviation that this daring young Western woman takes greatest delight. She has "taken the air" with such celebrities as Earl Dougherty, Lincoln Beachy and Hoxsey, and from Christophersen she learned how to manage her own aeroplane.

Besides Miss Blevins, supporting Jane Grey in "When My Ship Comes In" there are Nigel Barrie, Edith Campbell Walker, William J. Kelly and Walter Richardson.

"DAVY CROCKETT," WOMEN'S CONVENTION.

A unique distinction was accorded the Pallas production, "Davy Crockett," of which Dustin Farnum is the star, when it was chosen as the only motion picture to be shown at the recent convention of the New York State Federation of Women's Clubs at the Powers Hotel in Rochester, N. Y. A program of general interest to club women that included the showing of the picture and a broad discussion of motion picture topics as related to club work had been carefully arranged, but at the last moment Mrs. Charles G. Hildreth, the then president, decided to confine the evening's entertainment solely to a few musical selections and the showing of "Davy Crockett."

The audience, which crowded the ballroom of the Powers Hotel to capacity, was composed of delegates who represented more than 300,000 women. The picture was accompanied by an orchestra which played the music score furnished by the Paramount Pictures Corporation for all features, and the performance won the hearty applause of all those present.

Australian Notes

DRASTIC regulations have been made under the New Zealand Cinematograph Films Censorship Act. All films must be submitted to the censor for approval at his office in Wellington, and if an applicant desires a film to be returned by the Censor within forty-eight hours there is a special fee. However, the Censor may keep it a longer time and return the fee. The Censor must examine all films. There is a board of appeal. The Censor, if he finds that he has more films awaiting examination than he can conveniently accommodate, may decline to receive any more in that day.

* * *

Winter Hall, a prominent actor from Christchurch, New Zealand, who joined the Australian stage in 1907 as Mr. Burchell in the late Herbert Flemming's production of "Olivia," is leaving for the United States with this mail. His career here has included six and a half years with the J. C. Williamson direction in responsible support of Julius Knight, and other starring artists, and he was prominently concerned in the Harry Plimmer patriotic tour of New Zealand, by which £3,500 was handed over to the Dominion Government. Mr. Hall has introductions to the leading film producers of Los Angeles, and as in his own person he furnishes an authoritative type of church and legal dignitaries and financial magnates, he should readily achieve the success which his many friends on this side so heartily wish him.

* * *

A peculiar action for damages was heard in Sydney the other day when George Chard sued the Haymarket Picture Theater, Ltd., for £75 compensation for damages sustained. Chard's case was that certain metal rods were used to keep the theater seats in position. One of these rods was placed so that it projected upon a passage used for ingress and egress. The result was that the plaintiff, while leaving the theater, was injured by the protuding rod, which cut his leg. The defense was a denial of liability. The judge found a verdict for the plaintiff for £11.

* * *

The Theater Royal, Sydney, will reopen as a picture house on Saturday next, when "Where Are My Children?" will be presented, under the direction of E. J. Carroll.

* * *

On the same day Australasian Films, Ltd., will open a season of "Traffic in Souls," the big Universal feature, at the Lyric theater. This picture is being widely advertised.

* * *

The British Official War pictures of the Battle of the Somme drew tremendous crowds to the Crystal Pictures and Lyceum theaters last week. It is the best box office attraction of its kind since "Britain Prepared." The series are exceptionally well photographed, and form an interesting addition to the war pictures already shown. "The Battle of the Somme" will probably have arrived in America by the time this appears in print.

* * *

Australasian Films, Ltd., have secured Australasian rights for the Pathe serial, "The Iron Claw," and the first episode was released last week.

* * *

Many exhibitors and picture fans here are looking forward to seeing Thomas Dixon's "The Fall of a Nation." No arrangements have yet been announced here as to where the picture will be screened.

* * *

At present all single men between the ages of 21 and 35 are in a military camp under the Defense Act. This has, in common with other industries, affected the picture business here, as many theater employees have been called up.

* * *

Up to the date of writing the Federated Showman's Association has not announced whether the public will have to pay the new Amusement Tax, which takes effect on November 1. At present many of the smaller picture houses are doing very poor business, owing to the long programs run in the bigger shows.

T. S. IMRIE.

Sydney, N. S. W., Australia, October 25, 1916.

Censor Talk at Washington Monday Club

District Commissioner Brownlow Divides Interest With Messrs. Perkins and McGuire of National Board of Review—Many Picture Men Attend

WHILE to the members of the Monday Evening Club, which met in the assembly hall at the Young Men's Christian Association building, Washington, D. C., on Monday evening, November 20, W. Frank Persons, a member of the executive committee of the National Board of Review, and W. D. McGuire, the board's executive secretary, were the principal speakers of the evening, to the little group of motion picture exchange and theater managers the words of Commissioner Louis Brownlow were by far the most interesting. National censorship was given a great deal of impetus during the last session of Congress by residents of the District of Columbia and the attention of the whole country is naturally focused on the national capital. Therefore, when one of the rulers of the District of Columbia characterizes censorship as "bad medicine," a great deal of weight is attached to the statement.

The club had before it the subject, "Motion Picture Shows: How Shall They Be Regulated in the Public Interest?" "On this question," said Mr. Brownlow, "I have had a very definite idea for a very long time. I have been interested in motion pictures for a good many years. As a newspaper man I wrote a good deal about them when the industry was in its swaddling clothes. I have kept up with the whole trade, more or less, by taking the trade papers, and I have read for the last seven or eight years almost every one of them. Besides that, I had been a 'movie fan.' I like to go to the movies myself. Lately, I have had too many other engagements, so I have been robbed of that pleasure.

"I have always been opposed to censorship. When the bill was before the House of Representatives I talked to Judge Towner several times in opposition to Federal censorship. I had the idea that censorship of pictures was like censorship of the press—so undemocratic, un-American, and not to be tolerated. I still hold that opinion, but I have had experience that has not changed my opinion, but has shaken it. By reason of my position, whenever I get into a street car, enter a club, or meet a group of people on the street, I am asked why I do not do something about motion pictures.

"I know that films are getting better, so far as the majority of the producers are concerned, but the last year or two there has been a distinct deterioration, which is measured almost exactly by the increase in art.

"I think the children's matinees now being planned in the District of Columbia represent a very good thing, but I think all moving pictures should be clean enough for the children all the time. One of the very best things about this universally cheap form of amusement is that it gives the American family in ordinary circumstances an opportunity to go out together to the theater at but little cost.

"I cannot understand," continued Mr. Brownlow, referring to some of the remarks made by Mr. Persons, "why the censorship is censorship whether exercised by legally constituted board, by licensing authority, by the chief of police, or by a group of social workers. In all of these there is some one who comes forward and says where a picture is considered objectionable, 'You cannot show this picture,' as in the National Board of Review. If the necessity comes in this city for some sort of censorship, and I have been putting that off, I would like to have the members of the Monday Evening Club and other people in the city help in this work, but I do not think that there is any difference between that and real censorship. The licensing authority in Washington is not organized to cope with the situation. Whatever is done must be done through the police. That is, if a picture is exhibited that is indecent, we can take the operator or the manager of the theater into the police court. I would like the support of the social workers of the city in working out a censorship that will not be brutal, but will have all of the benefits."

Mr. Brownlow briefly referred to the photoplay "Purity," saying that in the first place the advertising of the film was extremely objectionable; that there was nothing to it but an invitation to come to the theater and see a nude woman on the screen. This incited the District Commissioners to take the first action, that of laying down a general rule to the effect that, as they would not allow a nude woman to appear on the stage, they would not allow one to be shown on the screen. He explained his unwillingness to view the picture before condemning it, saying that had he gone to see it it would have been censorship.

"What I would like to see better than anything else," concluded Mr. Brownlow, "would be the moving picture exhibitors say, 'We will not bring that type of picture into Washington.'"

Rev. Randolph H. McKim startled his audience when discussing this same film by intimating that had he his way he would censor nudity in art and would clear our art galleries of all such. He denied having ever given "Purity" his endorsement.

A. Brylawski told of how general conditions in the film industry had improved since the days they were indeed a novelty, stating that he had co-operated from the beginning with the District Commissioners and was responsible for many of the innovations which were to regulate the exhibitions.

Mrs. Jacob John Locher, who is back of the children's matinee movement, spoke briefly of her project and later in the evening created considerable merriment when she upheld as perfectly proper the carrion scene in "The Three Little Godfathers," which Commissioner Brownlow alluded to as being horrible—the inclusion of such a bit of realism of buzzards tearing to pieces a human being was unnecessary, while Mrs. Locher contends that it is highly proper, emphasizing the difficulties of censorship. Mr. Ferguson, better known as "Gardner Mack," who is in charge of the motion picture department of the Washington Times, gave a highly interesting talk, showing the development of motion pictures, and he won the hearts of all when he said, "I believe that any form of censorship is absolutely opposed to the proper development of art."

Mr. Persons gave one of the most interesting talks that has ever been delivered in the city of Washington. He held the attention of his audience throughout the full hour that had been accorded to him. He outlined the work of the National Board of Review and talked at some length on co-operation between the parents, the exhibitors and the producers. He endorsed Mrs. Locher's campaign for children's matinees, showing that this would largely help to solve the problem which these people believe they are facing. Mr. McGuire supplemented his remarks and both were afterward congratulated on the way in which they met the issues.

SLADDIN BACK FROM BUSINESS TRIP.

Spencer G. Sladdin, general representative of Consolidated Film Corporation, has just returned from a four weeks' tour of the United States in the interests of "The Crimson Stain Mystery." Mr. Sladdin's itinerary included Chicago, Kansas City, Pittsburgh, Minneapolis, Dallas, etc.

"The Crimson Stain Mystery" serial is doing a wonderful business, according to Mr. Sladdin. In the cities he has visited he paid especial attention to the smaller exhibitors and found complete satisfaction with Consolidated's serial. Aside from the picture itself, Mr. Sladdin found that considerable interest was manifested in the automobile contest, in which thirteen Overland 85-6s are being given away in connection with the presentation of the serial.

"I found exhibitors everywhere enthusiastic about 'The Crimson Stain Mystery,'" said Mr. Sladdin, " the consensus of opinion was that 'The Crimson Stain Mystery' is one of the very best and most powerful money-getting pictures ever produced."

VIOLET DE BICCARI IN "THE BATTLE OF LIFE."

Violet de Biccari, whose golden hair would shame a double-eagle, portrays Gladys Coburn at the age of twelve in "The Battle of Life," William Fox's release for December 11. Both Miss Coburn and little de Biccari say that they are flattered by this, so there's no hope of controversy here—either from the standpoint of beauty or of acting.

CAPRICE'S NEW CAST.

Frank Morgan has been engaged by William Fox to play opposite Miss Caprice in her new picture, begun last week. Mr. Morgan comes from the Vitagraph Company. Others in the cast will be Grace Stevens, Stanhope Wheatcroft, Margaret Prendergast and Tom Brooke. Miss Florence Auer, author of many motion picture scenarios, wrote the 'script.

Australian Amusement Tax

By T. S. Imrie

The Vigorously Protested New Measure, Taking One-Sixth of Gross Receipts Strikes Exhibitors Heavily

Sydney, N. S. W., Oct. 25.

Although an amusement tax has been expected for some time, no exhibitor thought it would be as severe as due to take effect from November 1. Briefly, the tax is equal to one-sixth of the gross takings at the theater, whether the business is paying a profit or otherwise.

The bill which has been designed by the Commonwealth Ministry was introduced into the House of Representatives last week by the Treasurer (Mr. Higgs).

The extent of the tax proposed is a half-penny on each three penny ticket; one penny on each six penny ticket, and one penny for each succeeding six pence. An entertainment for the purpose of the Act includes an exhibition, performance, lecture, amusement, game, or sport for which admission is charged. It is proposed in the bill that tickets issued at places of entertainment shall be stamped with the amount of the tax due on them. In special cases, however, persons may be admitted through a barrier, which automatically registers their number and the proportionate tax will be collected from the proprietor of the entertainment on the basis of that registration.

Entertainments held for charitable purposes, where the whole of the expenses do not exceed 20 per cent. of the receipts, will be exempt from taxation. Other exemptions are: Entertainments of a wholly educational character; those intended only for the amusement of children, where the charge is not more than one penny for each person, and entertainments provided for partly educational or partly scientific purposes by a society, institution, or committee not conducted for profit.

If any person is admitted to any place of entertainment without paying a tax he will be liable to a penalty of £5, while the proprietor will be liable to a penalty of £50. Penalties ranging from imprisonment for one year to imprisonment for fourteen years are provided in the case of any person guilty of a fraudulent act in connection with the provisions of this measure, such as the forging of the stamps.

As soon as the above particulars were made public, a deputation to Mr. Higgs, the Commonwealth Treasurer, was formed. The deputation representing all the theatrical interests of Australia, including 800 picture theaters. It was introduced by Mr. H. D. McIntosh, of the Tivoli theaters, there were also present W. Barrington Miller, Henry Gee, W. A. Gibson (Union Picture Theaters); Bert Bailey, H. F. Phillips (Victoria Cinematograph Exhibitors' Association); R. Stephens (Queensland Exhibitors' Association); W. J. Howe (Fed. Showmans' Association); J. C. Langley (Exhibitors' Association); F. W. Thring (J. C. Williamson Films, Ltd).

The object of the deputation was to secure a modification, if possible, or a reduction by half, of the proposed tax. Harold Ashton (J. C. Williamson, Ltd.), emphatically protested against the tax, as being an utterly unfair class tax, in the sense that it penalized one special industry far and away beyond the degree which all other commercial enterprises had to bear. Why, he asked, should the theaters be seized upon for a specially severe burden. It was, in his view, inequitable, uncalled for, and opposed to all the canons of justice. If they were told that not only the theater would be taxed, but also the patrons of the theaters, he could only reply that a levy could not be made on the customers without affecting the profits of the proprietors. This was a national question. The debt was a national debt, and it was from each unit in the entire nation, that whatever was required should be drawn fairly, according to their ability to pay and not with reference to whether they went either to a theater or a church. The situation here was quite different from that in America and England, in which countries huge sums had been distributed as a result of munition making and rendering these countries highly prosperous. Here in Australia they paid the highest rates to their employees, and their donations to charity had been on the most generous scale. He quoted figures to show that if the proposed tax did not produce utter extinction of the picture industry, it would mean that the majority of houses would have to close. The duty on films at the rate of 2d per foot was even now a burden to the industry, and brought in to the revenue £100,000 yearly.

Another member of the deputation asked Mr. Higgs if the proporietors of the theaters were expected to pass the tax on to their patrons. To this the Treasurer replied that he thought the proprietors well able to pay the tax themselves. Mr. Higgs continued that he sympathized with anyone who has to pay taxes, but many millions have to be found to successfully carry on the war. Some people are inclined to forget that the war is on, he continued, but the only excuse for amusements being permitted at all now is that people must produce wealth, and if they were not amused their earning power would be diminished.

Mr. McIntosh remarked that attendances have fallen off £25,000 during the past year.

Mr. Higgs finally said: "The Government expects the tax to be paid, and the experience of other places was that it would be paid willingly. It has been said that in England not a single person grumbles about the war tax on amusements and that the theater attendances have not diminished."

In reply to the question whether the tax was for the period of the war, Mr. Higgs replied: "I can't say. In most countries in peace times there is a tax on entertainments."

Catalogue of Drama Titles

Compilation of the Copyright Office That Should Interest Producers—Comprises 60,000 Titles.

UNDER authority of the law, Thorvald Solberg, Register of Copyrights, has caused to be compiled a copyright of all dramatic entries in the Copyright Office from 1870 to the end of 1915. This is the nearest approach to a complete bibliography of American dramatic literature that probably will ever be compiled, since practically all works of any value were entered for copyright. It lists also such foreign works as have been registered for copyright here and forms a most complete list of titles extant. The entries are arranged alphabetically by title and give the full title, the name of the author, the name of the owner of the copyright, date of copyright and date of deposit. In the case of all entries since the Act of 1909 the address of the owner of the copyright is added. This information is supplemented by an index giving in one alphabet the names of all authors, joint authors, translators, composers and editors with citations to the works entered by them.

It will make a book of about 3,500 pages, comprising upward of 60,000 titles, and the first edition will be limited to one thousand copies. These may be had (when completed), ready bound or may be ordered for delivery by signature as these are printed up. About 1,200 pages are already completed. The cost in either case will be $4 for the two volumes. To be certain of obtaining one of the first edition (and it may be some time before the work is reprinted), orders should be sent at once to the Superintendent of Documents, Washington, D. C., enclosing the required sum and stating whether the unbound signatures or the bound volumes are desired. To supplement this the Monthly Catalogue of Copyright Entries Part I, groups 1 and 2, should also be ordered. These cost $1 yearly and contain all titles of dramatic compositions and motion picture titles entered for copyright.

Sample pages of the drama catalogue may be had on application to the Register of Copyrights which give in miniature a comprehensive idea of the plan. The work is being done with a thoroughness that marks all of Mr. Solberg's undertakings, and should be a part of the library of every motion picture concern.

NEW PARAMOUNT SALESMAN.

C. C. Wallace has been appointed out of town salesman of the New York office of the William L. Sherry Feature Film Company, distributors of Paramount Pictures in this section. Mr. Wallace hails from the Famous Players Film Company of Chicago, for which concern he has acted as Indiana representative for over a year. Coming from another Paramount office, he is particularly well acquainted with Paramount pictures and Paramount policies and in him exhibitors will not only find a pleasing personality and a highly cooperative spirit, but a man with a great deal of knowledge of the picture business in all its intricacies.

Tacoma, Washington, and the Pictures

By S. J. Anderson

World Correspondent Takes Trip From Seattle —Finds Cordial Friends and Visits City's Picture Houses

WE TOOK a trip down to Tacoma, Wash, recently to see what was happening in the motion picture business there. The day before going we met H. T. Moore, owner and manager of Tacoma's Colonial theater, on Fourth avenue, and told him we were coming and to be sure to stay at home and to tell the other exhibitors to do likewise. Now we expected Mr. Moore to be nice and cordial, because he's always that, no matter where he is; but we never expected him to meet us at the boat with an automobile and to drive us all around to see the sights just as if we were an actor or some other celebrity. Nevertheless, that's what he did.

From the dock we were driven to the Apollo theater to pick up Grattan Guerin, organist and leader of the Apollo orchestra, who is managing the house for A. C. Anderson, while the latter is recovering at his mother's home in Seattle from a severe operation on his foot. Then we three spent a delightful two hours seeing the sights of Tacoma. At least it was delightful for one of the three; we suppose we shouldn't speak for the other two. After that we had lunch and went to call on the other exhibitors of the city.

The first stop was at the Regent, which is not open just now owing to its recent purchase by Ackerman and Harris. This theater was originally the Empress, being built by Sullivan and Considine to help complete their string of Empress theaters on the Pacific Coast. After running Sullivan and Considine vaudeville for years it was bought last year by Jensen and Von Herberg of Seattle and turned into a motion picture theater. And just a few weeks ago came the news of this last change in ownership. Mr. Donnellan, the new manager, was at the theater, but said that the exact date of opening and the definite policy had not yet been decided on. He promised to let us know very soon. Meanwhile it is certain that the house will show vaudeville and pictures, as do all the other Ackerman and Harris houses on the Coast.

After leaving Mr. Donnellan, Mr. Guerin had to go back to the Apollo to attend to some business, and Mr. Moore alone escorted us to the lair of the other exhibitors. But the lair was all we found in several cases, the lair and the victims thereof. The masters could not be located. Clarence Summerville was on the job at the Hippodrome, which was recently closed as a picture house. It was opened November 12 with musical comedy and variety attractions. Mr. Summerville also manages the Melbourne, a motion picture house just a couple of doors from the Hippodrome. He informed us that he had just reduced the admission to the former house from ten cents to five. Mr. Summerville is just back from his first vacation in seven years, during which he got sick. No more vacations for him, he says.

We next called around at the Shell, the Palace and the Bijou, but those were the lairs where the masters could not be found. We hope to see you, Mr. Berg, Mr. Drinkwine and Mr. MacNish, on our next visit to Tacoma. All three of these theaters are small five-cent houses, but the shows are good and the employes very courteous and obliging, particularly at the Shell.

When we went to say good-bye to Mr. Guerin we took a second look at the Apollo, and we do wish Mr. Guerin had had a good picture of the theater for us to send The World. The Apollo is not a large house, its seating capacity being about 650, but everything about it is high-class, from the entrance to the inside windows with the pretty lighting effects behind them and the beautifully decorated walls and ceiling. Metro bookings are used, a few Fox releases and other special features.

Mr. Moore's theater, the Colonial, has something over a thousand seats. Its architecture is true to its name. The treatment of the interior shows the effectiveness of beautiful simplicity in theater decoration, while the loge seats of old ivory wicker with cretonne upholstering must be a "joy forever" to Colonial patrons. The women's rest room in pale shades of blue is one of the prettiest we have ever seen anywhere. Mr. Moore uses Paramount pictures, with an occasional particularly good feature of some of the other producers.

What we liked about Tacoma exhibitors was their cordiality to each other and their apparent willingness to cooperate.

While we were riding out to Tacoma's big and beautiful Point Defiance Park and while we were at lunch were the only times we had to talk to Mr. Moore and Mr. Guerin. When we were on the streets they were kept busy bowing to acquaintances. Even the newsboy calling papers on the corner yelled, "Here you are, Mr. Moore," as he thrust a paper toward that gentleman.

During the time we had to talk, however, we got a fair idea of the situation of the picture business in Tacoma. Vaudeville and dancing are the only amusement rivals of the pictures in winter, Mr. Moore and Mr. Guerin explained, but in summer outdoor sports and the parks are particularly dangerous to the city's picture business. Tacoma is not overstocked with first class motion picture theaters; so, in spite of the prevailing hard times on the Coast, Tacoma exhibitors manage to make a go of it.

Both picture men were agreed that a great mistake many exhibitors make who live in cities of a hundred thousand or less, where they know everybody worth while, is to have a large free list. These people are invariably the ones who knock your shows the hardest, asserted Mr. Guerin, and Mr. Moore added that they always selected Saturday, Sunday or a holiday to come. Mr. Moore has forestalled these embarrassing situations by having practically no free list, except the immediate families of his employes.

We enjoyed our trip to Tacoma very much, thanks to Mr. Moore and Mr. Guerin, and we can assure them that we shall not be so long in coming again. And we hope that the next time our friend, Mr. Anderson, will also be there, with his foot well past the crutch stage of convalescence.

Ethel Corcoran Becomes Ethel Dayton

PRETTY Ethel Corcoran, who is playing opposite Lionel Barrymore in the forthcoming Metro-Columbia feature, "The End of the Tour," has changed her name. No, she hasn't married, nor is she ashamed of the fine old name of Corcoran, but as she is a motion picture actress, she finds that it takes too long for people to read the name on the screen. So now she is Ethel Dayton.

Ethel Dayton.

She especially likes to be known by the children who are motion picture fans. And she believes Corcoran takes too long for the little ones to spell out.

"Why, before they made out the name," she said, after deciding on the change, "very often something else was flashed on the screen, and they never knew who was playing the leading girl part."

So she wants everyone to know that it is she, Ethel Dayton, erstwhile Ethel Corcoran, who will be seen as Grace Jessup, the village heiress, in "The End of the Tour."

Miss Dayton was formerly with Vitagraph, where she played ingenue leads for four years under the direction of George D. Baker, who is directing "The End of the Tour." She was seen with May Robson in "A Night Out" (Belle Bruce, now a Metro player, also being in the cast), in "A Price for Folly," and was leading woman with Earle Williams in "The Hidden Prince" episode of "The Scarlet Runner." Miss Dayton, who was born in New York, lives in Brooklyn with her parents. Her type is that of the wholesome, natural American girl.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Working for "Better Films"

An Organization Is Planned National in Scope and Thoroughly Co-operative.

The [illegible] for special performances of films suitable for the family group and for young people, as a means of meeting certain problems that have arisen in the motion picture industry, is so widespread that the National Committee on Films for Young People (affiliated with the National Board of Review, 70 Fifth avenue, New York City), has decided to take steps toward securing the definite co-operation of those in different parts of the country who are interested. Plans for bringing about this desired co-operation through the affiliation of the various committees which have been formed in different communities were prepared a few days ago.

It was decided to give the loose organization under which the various co-operating committees will work the name "The Affiliated Committees for Better Films." It is to be a branch of the work of the National Committee. Its chief functions will be that of exchanging information as to the causes of success and failure in the promotion of special performances of the kind described, answering questions and distributing lists of films suitable for special performances. It is to exist on the basis of service co-operation and independence. There will be no effort to modify the autonomy and freedom of action of the local committees. It is believed that this step will greatly aid in the promotion of the exhibition of films suitable for everybody, which is the best means of combatting the undemocratic idea of legalized censorship. There are hundreds of committees scattered throughout the country which are anxious to do something to solve the problem raised by the attendance of young people at motion picture performances. Many of them are not in a position to do satisfactory work in this direction because they have no experience or information upon which to found their efforts. It is believed, therefore, that this branch of the work of the National Committee on Films for Young People will be serving a very practical purpose.

"Vesuvius in Eruption"

A Remarkable Picture Appearing on the Paramount Program and Photographed by Burton Holmes.

WHAT could be stranger in the psychology of human events than that something which has lured to the very feet of the great volcano Vesuvius countless numbers of human beings, thousands of whom have perished from its eruptions. Burton Holmes has, in the photographing and arrangement of the scenes in the production recently seen at the Strand theatre, New York City, and which was released in all parts of the country on Oct. 30th by the Paramount Pictures Corporation, succeeded in presenting the dramatic side of one of these terrible eruptions.

In this picture we are first shown a close view of the crater belching forth its first menacing clouds of smoke, ashes and lava, after which our attention is drawn to the frightened inhabitants of nearby villages participating in religious ceremonies in the streets, carrying sacred paintings, images, etc. Later on we are taken through the deserted streets of Naples where the piles of ashes resemble snow drifts in all but color. As the eruption progressed in violence it was necessary by means of a telephoto lens to photograph it from across the bay, the columns of smoke at this time rising, according to scientific calculation, nine miles into the sky. In the midst of a dramatic situation the photographer has managed to inculcate a moment of comedy, when, on the roads leading away from the scene, the fleeing inhabitants hurry along, some afoot, and some in various kinds of conveyances, taking with them what they can of their worldly goods. A flash of a family dog looking anxiously behind him, is prefaced by a sub-title which reads "Yes, they're all coming," which is followed by the remainder of the family plus a group of pigs. The closing scene forms the climax of a dramatic presentation when the camera looking across the ruins to which Vesuvius reduced Pompeii some 1800 years ago, reflects the old mountain still belching forth its fury.

"Snow-White."

Educational Films Corporation has four-part Version of the Fascinating Fairy Tale Enacted Entirely by Children.

CHILDREN especially will be delighted with the filmization of the Grimm fairly tale, "Snow-white," partly because the cast with which the picture has been produced is composed entirely of children, and partly because the story itself is fascinating. The Life Photoplay Co. made

Scene from "Snow-White" (Educational).

the picture, using good judgment in most instances, making their gravest mistake in the placing of a girl in the role of the king. A sturdy boy would have been much more effective.

The children on the whole have done exceptional work in the interpretation of the fairy story. It will no doubt be remembered that the beautiful queen whom the fairies loved was lonely and down-hearted, and that the fairies, while she slept one day by the side of an ivy-rimmed pool, gathered flowers and placed them in her arms, and that upon the awakening of the queen the flowers dissolved into the form of a beautiful baby who was named Snow-White. It will also be remembered that wicked Alice, in love with the king and jealous of his queen plots with the witch to destroy her, that on the death of the queen the witch also helps her by means of a certain powder to gain the love of the king, and that her jealous nature finally leads to her ruin in several unsuccessful attempts to end the life of Snow-White of whose beauty she is envious.

The scenes in the home of the dwarfs, where Snow-White takes refuge when left in the black forest by Queen Alice's orders and reported dead, have been well done, and will be found especially pleasing.

PATHE TO RE-ISSUE "THE LIFE OF OUR SAVIOUR."

Readers will no doubt be glad to learn that the beautiful seven-part Pathe production "The Life of Our Saviour" will be again re-issued for the Christmas season. December 3 has been set out as its date of release. It will be remem-

bered that this production is beautifully colored, and in many instances the effect of color and composition is that of the old religious masterpieces. This film will be available in the Pathe exchanges all over the country.

"The Three Christmases"

Thrift Propaganda Film Made by Popular Plays and Players to Be Released Under the Auspices of the Christmas Club of America.

Reviewed by Margaret I. MacDonald.

THE Christmas Club of America, which is operated at the present time in connection with 3,500 banks throughout the United States, is an off-shoot of the Bankers' Club of America, and is utilizing the moving picture screen for the first time in the six years of its history, as a means of conveying the idea of thrift, and the benefits which accrue from the habit of saving in small amounts. A deposit of two cents is sufficient to open a bank account through the Christmas Club. After this each weekly deposit must amount to two cents more than the amount deposited the previous week, and at the end of fifty weeks a check for the total amount deposited, which amounts to a little better than $25, following a two-cent initial deposit, is mailed to the depositor. In this way it is possible for anyone to save a small Christmas fund, while the profit made by the banks, so they claim, is little more than the expense of handling the money. $80,000,000 were deposited in this way during the past year. Of this $11,000,000 were deposited in New York State banks, and $7,000,000 in banks in the State of New Jersey.

In order to stimulate the spirit of thrift a film between eleven and twelve hundred feet in length was made for the Christmas Club of America at the Metro Popular Plays and Players studio. This film is entitled "The Three Christmases," and features Violet Hemming and William Courtleigh, and is intended to illustrate clearly the folly of wasteful expenditure. Between December 15 and January 5 it will be shown in numerous theaters, principally in the East. Owing to the difficulties of placing the film in the theaters during this limited space of time, it was decided to take it no further west than Pittsburgh. Access can be had to this film through the Christmas Club, 303 Hudson street, New York City.

Short Subjects

A Travel Subject and Two Industrials of Educational Interest.

"Through the Swiss Alps, by the St. Gothard Tunnel Route."

Reviewed by Margaret I. MacDonald.

THE "Mutual Tours Around the World" for December 6, contains an unusually interesting illustration of the railroad route through the Swiss Alps, known as the St. Gothard route. This road winds about, rising gradually through the mountain heights, passing through numerous tunnels, and bridging deep and beautiful gorges.

The starting point of this railroad is in the neighborhood of Gramosina Falls. Each scene is prefaced by a diagram showing the manner in which the road circles, crossing the Tessin River, passing Cribiasca Falls, the Faido Falls, the Biaschina gorges, the Polmengo bridge and the Piottino gorges on the Tessin River, the Stalvedro ravine, the Goeschenen gorges, past the town of Airolo, and ending with the beautiful viaduct at Amstey.

"Gathering Cocoa."

"Reel Life, No. 30" opens with an instructive illustration of the harvesting, preparation and shipping of the cocoa bean. After the harvesting of the cocoa the buds are opened and the beans sorted. They are then placed on pack saddles on the backs of oxen, and conveyed to fermentation vats, after which they are placed in long, shallow bins and dried, previous to being hauled to the nearest depot.

"Scallops."

This is another interesting subject dealt with in "Reel Life, No. 30." It shows in close and clearly photographed views how the scallops are gathered from among the sea weed by means of iron drag nets, and how they are then sorted and measured, after which the shells are opened and the adductor muscle, the only part used for food, is cut off and the remainder thrown away. Ten bushels per day is the catch per man.

Pictures in the Schools

Reasons Why New York Schools Do Not Lead in Matters of Visual Instruction.

THOSE who may be looking to the schools of New York for results along the line of visual education will as yet find little information of value by way of a precedent. It is only natural that educators outside the metropolis would look anxiously for some development in the New York public schools in connection with visual instruction in the class room, yet we find on investigation that little progress has been made, especially with regard to the use of the moving picture. Admitting that the market has offered little that could be used in the illustration of class lessons, the clumsiness and near-sightedness with which visual instruction has been handled in the New York public schools is somewhat appalling, viewed from the standpoint of those who are intelligently familiar with possibilities and prevailing conditions.

For instance, no less than 107 of the public schools of New York City are equipped with Pathescopes, while some 47 more are practically under contract to use them. In order that our readers may better understand the significance of this it might be best to explain that the Pathescope is an admirable little projection machine, originally intended for use in the home. The Pathescope requires a film considerably smaller than the ordinary film, thereby making it inadequate for permanent use in the class room.

In order to purchase these machines the schools, aided by parent associations have given entertainments at which a Pathescope and operator were provided free of charge. The consequence being that the schools in possession of these machines are forced to depend on a limited program of films such as any one concern is able to provide, and are practically shut off from use of the many valuable subjects that are elsewhere available.

Another hindrance lies in the lack of adequate appropriations from the school funds for the necessities of visual instruction. At a recent date an appropriation of $20,000 was asked to cover such necessities, a request which was responded to with a grant of $7,500. And this regardless of the fact that at least 107 of the New York public schools have already paid out of a fund raised by their own efforts and by the aid of Parent Associations, for machines which cannot be expected to cover all the demands of the visual instruction of the future, a sum which must have come little short of the $20,000 appropriation which was asked.

Up to this time no actual attempt has been made to use the moving picture in the New York public schools as an aid to class lessons. The use made of moving picture films in the New York schools has been merely a matter of entertainment and general instruction. Within the past few months, however, an investigator of films has been appointed, evidently with a view to their use in the class room. Report has it that at the beginning of the year a committee appointed by the Board of Education will meet to seriously discuss this question. M. I. MacD.

SOME FILMS FOR THE HOLIDAY SEASON.

As the holiday season approaches exhibitors and others become anxious to know what is available in the line of Christmas films. In addition to the production of the fairy tale "Snow-White," which fits the situation to a degree, and "The Life of Our Saviour" which is especially fitting as an offering for the anniversary of the birth of Jesus, we are promised another production of "Snow-White" by the Famous Players, featuring Marguerite Clark. This production is scheduled for Dec. 25. The Mutual Film Corporation have "Budy's Christmas" for Dec. 18. This is a two-part story of the Kentucky mountains. A five-part adaptation of Charles Dickens' "A Christmas Carol" will be presented by the Bluebird Photoplays, Inc., on Dec. 18, under the title of "The Right to be Happy." This film which was made by Rupert Julian, includes in the cast Harry Carter, Claire McDowell, Francelia Billington and Julian Rupert. "Fighting Joe" a two-part western story, to be released by the Universal Film Manufacturing Co., Dec. 23, under the Bison brand, was written and produced by Wm. B. Mong. Other Universal offerings are "The Prodigal Daughter," a one-real Laemmle to be released Dec. 20, and "Waiting at the Church," a Nestor comedy for Dec. 18. "A Shriveled Soul," reported to be an excellent five-part Christmas story, will not be released until Jan. 8. This production features George Hernandez, and appears on the Bluebird program.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

Two Triangles

"The Matrimaniac," Five-Reel Fine Arts, Doublas Fairbanks in the Title Role, and "Three of Many," Five-Reel Kay-Bee, Featuring Clara Williams.

Reviewed by Louis Reeves Harrison

"THE MATRIMANIAC" is a lively comedy, well suited to the star's [illegible] and general screen radiance of impressionistic Fairbanks. But it takes on the movement of a "vehicle" [illegible] that it is a vehicle that could move of its own accord. Perhaps it is best that Douglas should have the street

Scene from " Three of Many" (Triangle).

[illegible] magnetic personality fixes attention from the outset, and his general performance is so satisfying that people are bound to enjoy it; he is compelling. Yet it is quite among the possibilities that he will eventually appear in lively comedies which afford opportunity to other members of a cast, to his own advantage. No comedy relief is offered to the continuous strain of following his activities, no other collateral and intensifying movement for purposes of contrast. People enjoy his "act in one" because he represents something to them. He illustrates clearly that there are tremendous sources of energy in [illegible]

There lies hidden in our stagnant state of easy-going receptivity a secret recognition that few of us are really what we could be, that our capacities could respond to far greater performance than that we are called upon to make. We think we are cramped by our circumstances, that we have not had a show to give off the best there is in us, but the fault lies deeper. We simply lack an early specialized training which would make it possible for the human machine to do more with less fatigue. That we are unable to respond to our own aspirations is not our fault, nor are our parents really to blame for what they do not know. The trouble lies in common ignorance of how the human plant can be best cultivated to advantage. One interpreter represents physical strength, another determination, another courage, and another fortitude in adversity.

Fairbanks represents physical agility and temperamental optimism, and it is really the latter quality that wins. His leaping and climbing feats would soon pall if he did not perpetually demonstrate that life is good and growing better, in spite of all pessimistic claims to the contrary. Therein lies the true charm of Fairbanks. The play simply depicts an adventurous elopement, with the girl at a hotel telephone, the clergyman in jail, and Fairbanks at bay on the top of a telegraph pole when the marriage finally takes place, the fun hinging on the remarkable adventures of Fairbanks and a clergyman whom he drags from his bath to perform the ceremony. The story will go with all audiences, high and low.

"Three of Many."

"Three of Many" is a supposed [illegible] little phase of human existence idealized by Gardner Sullivan and presented with exceptionally fine artistry. The story contrasts the brutal instincts aroused in men by their efforts to show fidelity to the country which gave them birth, with that instinct in woman which causes her to revolt against destruction of human life, in whose creation she so largely and self-denyingly participates. The subject is a difficult one to handle, but Mr. Gardner has chosen delicate methods, almost purely psychological ones, and he has been fortunate enough to have a cast of high intelligence. Clara Williams clearly expresses the sweetness and refinement of a pure woman's heart under trying circumstances, and the honors go to her. She portrays the character of a woman so simple of heart as to believe that two men who love her can be brought to a recognition of their brotherhood in spite of the fact that one is battling for Italy and the other for America.

There is nobility in this theme: behind it lies the Christ ideal of universal brotherhood; but the vigorous male of today is close kin to the fighting male of other days so far as his impelling emotions are concerned, and there is very little to be found in the conduct of present-day civilization to indicate that there will be any such universal brotherhood until the naturally aggressive male has all the fight kicked out of him. It is even an open question whether he would be improved by this emasculation. He easily becomes vitiated by unmanly softness, as the history of fallen nations attests. Whether or not the idea will be effective will depend much upon the point of view of those to whom it is presented. But the story is well told in all of its departments.

"The Romantic Journey"

William Courtenay and Alice Dovey in a Five-Reel Screen Romance That Abounds in Exciting Situations —Released by Pathe.

Reviewed by Edward Weitzel

OUIDA BERGERE is responsible for "The Romantic Journey," a five-reel Pathe screen drama featuring William Courtenay and Alice Dovey. The scenarioist has gone in for Romantic Adventure with a big R and a big A. Like the Immortal William, in "Romeo and Juliet" she takes the spectator into the graveyard and shows him the inside of a tomb, for, like Shakespere's heroine, the desperate maiden in her tale drinks a "distilled liquor" that she may assume the "borrowed likeness of shrunk death," in order to baffle her persecutors. Woven around this tense situation are various dramatic scenes of the same highly sensational nature, which involve a mysterious East Indian whose knowledge of the

Scene from "Romantic Journey" (Pathe).

[illegible] and whose hypnotic powers enable him to [illegible] beautiful young [illegible] girl into a [illegible] who is eventually put out of the way [illegible] attempts made to get control of his fortune. There are secret doors, sliding panels, deadly snakes, hand-to-hand struggles, dark-skinned men who obey their master's bidding without question, an intrepid hero who stops at nothing, and a comic

valet thrown in for good measure. Briefly: all the concomitants of the regulation high pressure romance are here to engross the attention of him who cares nothing for facts, so that his fancy be stimulated and his spirit escape from the commonplaces of life! Miss Bergere has told her story with the necessary dispatch and freedom of invention; and it is admirably acted and produced. William Courtenay supplies the proper amount of material out of which handsome and dauntless heroes are made, and acts with an equal degree of merit. Alice Dovey is a most convincing heroine, both in looks and histrionic ability. Macey Harlan is a thoroughly competent as the East Indian hypnotist, and is also an excellent double for a well-known moving picture magnate. Norman Thorp maintains the reputation of the performance for adequate acting, and the same criticism applies to the other members of the cast.

"The Price of Silence"

Five-part Bluebird Production Featuring Dorothy Phillips Based on Story by W. Carey Wonderly.

Reviewed by Margaret I. MacDonald.

"THE Price of Silence," from the magazine story by W. Carey Wonderly, while it is a well-made production, is unfortunately based on an unpleasant theme, presenting situations that are tense and undeniably dramatic, but at the same time vesting certain characters with unheroic temperaments, where actions reflecting moral heroism would be more liable to excite sympathy.

The story in which Dorothy Phillips is featured with a supporting cast consisting of Lon Chaney, Jack Mulhall, Frank Whitson, Jay Belasco, Viola Smith and Evelyn Selbie, opens with a thunder storm, which is a very effective opening, by the-way. Out of this storm come a young man and woman, who, drenched to the skin, find lodgings in a country hotel. A peculiar situation arises out of the fact that to avoid unpleasant surmises they register as man and wife, and con-

Scene from "The Price of Silence" (Bluebird).

siderable is made in the production of bedroom and undress scenes; more in fact than would give the production a place among films for young people. Lightning strikes the house and the man is killed.

A skip of possibly eighteen years introduces us to the home and family of the woman, who is now happily married, and it is not long before we learn that the daughter of the house is in love with a young man who is believed by the horrified mother to be her illegitimate son. The situation, with the doctor who knew the mother's former history suing for the daughter's hand and holding over the mother a threat of exposure, assumes an unpleasant aspect, which clears, however, when the old nurse who was with the mother at the birth of her first child reveals the fact that the child died at birth and was substituted for by another, to prevent the shock to the mother.

"Broken Chains"

Ethel Clayton and Carlyle Blackwell Stars in Five-Reel Story of Southern Life, Produced by Peerless.

Reviewed by Edward Weitzel.

THE quality of the material used in the making of "Broken Chains," the five-reel Peerless photoplay in which Ethel Clayton and Carlysle Blackwell are starred, is an unsatisfactory mixture of the good and the bad. The start gives promise of a well-told story, a prologue full of action and color being the spectator's first introduction to the characters. The negro's political status in the South and the suppression of a band of Florida moonshiners are employed in enmeshing the hero in the hazardous situation that will win him the necessary amount of sympathy. Harry Ford, a United States army officer, is falsely convicted of killing the brother of the girl he loves, and is sent to prison. He escapes and takes refuge in the home of the young woman in the case. She prevents his being taken back to the chain gang, by obtaining a convict's lease for his services. Later his innocence is established.

There is no lack of dramatic material in the picture, but it is not always in good taste; neither is it always handled with skill. There is a decided falling off in suspense after the girl becomes the lease owner of her convict-lover. It is also ex-

Scene from "Broken Chains" (World).

tremely doubtful that her father would permit the man convicted of the murder of his son to become an inmate of the Gwynne home. Several sensational incidents connected with the convict system of Florida and the stealing of a ballot box by a negro politician who is the real murderer of young Gwynne are effective melodramatic touches. The colloquial subtitles in the last reel are amusingly stilted.

The production is creditable, the atmosphere of the South being well sustained. Ethel Clayton brings out the best points in the character of Georgia Gwynne, and Carlyle Blackwell's impersonation of Captain Ford makes that sorely persecuted young officer a likable chap, in spite of the fact that he is somewhat lacking in soldierly bearing. Herbert Barrington, Herbert Delmore, Henry West, Louis Grisel, William Sherwood and Jessie Lewis add to the merits of the production, which was directed by Robert Thornby. Young John Tansy and little Madge Evans do excellent work in the prologue.

"My Official Wife"

Reissue of the Excellent Five-Reel Screen Version of Richard Henry Savage's Stirring Novel Made by the Vitagraph Company, to be Released December 11.

Reviewed by Edward Weitzel.

THE Vitagraph production of "My Official Wife" will always rank as one of the notable achievements of the screen. The story offers every requisite for the making of a vital, brilliantly colored and strongly dramatic photoplay, and no opportunity has been overlooked in filming the picture.

Scene from "My Official Wife" (Vitagraph).

Most of the scenes are laid in St. Petersburg, and the Russian atmosphere has been counterfeited with convincing skill.

The action at the Russian frontier and at the railway station in St. Petersburg, the Imperial entry into the grand ballroom, the chase after the beautiful Nihilist and her lover, and the destruction of the yacht by gun fire, are all striking situ-

across in a photoplay that is without a dull moment. The acting is of the same order of excellence.

With a cast headed by Clara Kimball Young and containing the names of Harry T. Morey, Earle Williams, Rose E. Tapley, Mary Anderson, Arthur Cozine, Charles Wellesley, Louise Beaudet, L. Rogers Lytton and Eulalie Jensen, and the direction in the hands of James Young, the success made by the picture when first released is not difficult to understand. There is every reason to believe that moving picture patrons will greet the return of "My Official Wife" with the heartiest indications of welcome and esteem.

Two Kalems

"The Poisoned Dart" and "The Trunk Mystery."

Reviewed by Ben H. Grimm.

"The Poisoned Dart."

IN THE eighteenth two-reel episode of Kalem's "The Girl From 'Frisco" series, titled "The Poisoned Dart," main interest centers on the mystery surrounding a sacred Indian cat, brought to Barbara Brent (Marin Sais) by an employee of her father. As in previous releases in this series, the mys-

Scene from "The Poisoned Dart" (Kalem).

terious element is uppermost, and interest does not lag for a moment during the running of the two reels. Three Malays are on the trail of the cat, which has come to the man who gives it to Barbara in a mysterious manner, and after its one-time possessor is killed by a poisoned dart. On the Brent's ranch a Japanese valet is found dead, also killed by a poisoned dart, shot from a blow-gun by one of the Malays. The Sheriff, Barbara and John Wallace (True Boardman) attempt to solve the mystery. Barbara, alone in an isolated shack, is overpowered by one of the mysterious trio. She later pursues him and engages in an exciting fight with him. The other two members of the murdering trio are brought to book by Wallace and the Sheriff.

In the cast are also seen Frank Jonasson, Ronald Bradbury, Barney Furey, Edward Clisbee, Jack Rahm and Y. Aonami.

"The Trunk Mystery."

This episode of "Grant, Police Reporter" is fully up to the high standard set by preceding releases. Once again a murder furnishes the idea for the plot. The murder is solved by Grant and a detective, and it is in pursuit of the murderer and in an effort to save his daughter that George Larkin furnishes a thrill. The girl (Ollie Kirkby) is beaten unconscious by her father (the murderer) and is placed on a belt that carries waste lumber to the top of a burning heap of waste. Mr. Larkin jumps to a belt of the machine, is carried on the belt for about a hundred feet, jumps to a suspended rope, and leaps to the spot where the other belt discharges its cargo. He catches the unconscious form of the girl just as she is about to be dashed on to the burning wood pile. The reel is full of action.

Others in the cast than those named are Director Robert Ellis, William McKey, Harry Gordon, Mary Taylor Ross and T. Justin Down.

"A Dream or Two Ago"

Five-Part Mutual Star Production of Entertaining Quality Features Mary Miles Minter.

Reviewed by Margaret I. MacDonald.

THE charm of this production is undoubtedly due to the personality of Mary Miles Minter, whose beauty, youth and spontaneity are irresistible. With a less attractive star some of the business of the production such as various attractive methods which the child under a new and evil influence uses in stealing might be questioned. In the early portion of the story the role of the child, who is neglected by a pleasure-loving mother, is cleverly played by Dodo Newton. This part of the picture contains many unusually appealing scenes.

As the story runs a wife who is being gradually influenced by a man other than her husband, and who is [illegible] unable to resist the call of pleasure, promises one day to take her little girl to the matinee. As they are [illegible] the house a telephone call from the man causes her to hand the child over to her nurse, who takes her to her father's office, where the child asks her father for money to buy a present for her mother so that she will love her. While they are in a jewelry store buying the present the store is robbed and the child in the panic which follows rushes apparently to the roof of the building, from which she falls and is picked up by a woman at the head of a band of thieves. The child, whose memory is affected by the fall, forgets her former surroundings and becomes an accomplished thief. Later she is restored to her own home by a freak of circumstances and is restored to her normal self.

The production was made by James Kirkwood and is a decidedly artistic one.

"A Coney Island Princess"

Irene Fenwick Makes Her Famous Players Debut in a Story Carrying the Atmosphere of New York's Resort.

Reviewed by George Blaisdell.

IRENE FENWICK makes her Famous Players debut in "A Coney Island Princess," released on the Paramount program on December 4. Miss Fenwick has a role which gives her opportunity to show her lightness of foot as well as her skill in dramatic portrayal. She is supported by Owen Moore, who gives a good performance in the role of a gentleman jockey who permits his appetite for liquor temporarily to get the best of him. The script was based upon Edward Sheldon's "The Princess Zim-Zim."

Many of the exterior scenes were taken around the structures of Coney Island, New York's great playground. There is the atmosphere of "old Coney," the resort known about everywhere the metropolis is talked about, of its dance halls, of its waterfront. Then, too, there is a polo game, said to have been staged for the occasion. There are skilled players and trained ponies. In contrast with these recreative and sporting

Scene from "The Coney Island Princess" (Famous Players).

surroundings there is shown the interiors of homes of wealth, lavishly furnished and finely photographed. In fact, the photographic side of the subject is unusual in its clarity and in its lighting effects.

Russell Bassett as Old Mooney, the proprietor of a dance hall, does a splendid bit of character work. Others in the cast are William Bailey, Eva Francis, Clifford Gray, Kate Lester and Dora Mills Adams. There is good drama in the latter half of the story, especially in the situations developing from the bringing by the gentleman jockey into the home of his socially aspiring aunt of the girl from the dance hall. The ending is not what may be described as a "happy" one, but is unquestionably the more logical.

Triangle Releases for December 24.

Bessie Love and Clara Williams are the [illegible] Triangle feature releases for December 24. Bessie Love appears in a Fine Arts production of whimsical human interest entitled "The Heiress at Coffee Dan's," written by Bernard McConville and directed by Edward [illegible]. Miss Williams is starred in a Kay-Bee play of the primitive forces of life in an Austro-Italian war setting, called "[illegible]," written by C. Gardner Sullivan and directed by Reginald Barker.

"The Secret Kingdom"

Vitagraph Serial in Fifteen Episodes, Written by Louis Joseph Vance and Starring Charles Richman and Dorothy Kelly, a Story of Romantic Adventure.

Reviewed by Edward Weitzel.

LOUIS JOSEPH VANCE, the author of "The Secret Kingdom," the new Vitagraph serial in fifteen episodes, is a past-master at the art of creating romantic adventure. His work has but one object in life—to entertain, and he cares not a whit how his characters are put to it to keep up the pace set for them—so long as the interest is kept at fever heat. The first eight episodes are entitled "The Land of Intrigue," "Royalty at Red Wing," "The Sealed Packet," "The Honorable Mr. Oxenham," "Carriage Call No. 101," "Human Flotsam," "The Ghost Ship" and "Rum Cay."

Starting in one of the mythical kingdoms of Europe that are found only on the private maps of the writers of romance, the story discloses the existence of a certain Prime Minister of Alania, who has his ruler and the queen assassinated, and is only prevented from putting the young Crown Prince out of the way by the efforts of a faithful officer of the guard, who takes the boy to the United States. The next episode shifts to Arizona, twenty years later. The rightful ruler of Alania, who does not know his real rank, bears the name of Phillip Barr. The daughter of the usurper, now traveling in this country, is rescued by Phillip and—the race for a bride and a throne is on.

Emissaries of the Prime Minister try to keep the lovers apart and to prevent Phillip from reaching his native land and learning the truth. He is attacked in a den in Chicago, his sweetheart is stolen from him and locked up in a private lunatic asylum in New York, his package of important papers is also stolen, and reaches him again by a series of surprising turns of plot. There is a thrilling rescue of the heroine from a third-story window, and any number of lively and well-fought "goes"

Scene from "The Secret Kingdom" (Vitagraph).

between the hero and his enemies. An encounter with river pirates, a leap from a ferry boat into the North River, one exciting incident after another is introduced, of which one need not ask the reason why—even if there were a moment's pause in which to frame the question.

The indispensible elements connected with such a photo-drama are adequate production in every branch of the work. The makers of "The Secret Kingdom" have done this, and the acting, the direction and the purely mechanical side of the production are all commensurate with the requirements of the picture.

Charles Richman and Dorothy Kelly head the cast, and Arline Pretty, Joseph Kilgour, William Dunn and De Jalma West have important allotments. Ned Finley figured strongly in the early episodes.

"The Vixen"

Six-Part Fox Production Featuring Theda Bara in Character of Selfish Feminine.

Reviewed by Margaret I. MacDonald

WHILE Theda Bara has portrayed many unpleasant feminine characters, always with the same startling finesse, [illegible] she had not exploited the vileness of. This one will be found in "The Vixen," and it would indeed be difficult to locate a more despicable type of femininity.

The story, which is very obvious, has been written with the express purpose of forming a vehicle for Miss Bara, is attributed to J. Gordon Edwards. It introduces us to people of varied characteristics, among whom are a father who through drink and its consequences has become the care of the family; two daughters, the first the evil one of the title role, presented without a single saving grace, and the second a young woman of admirable and unselfish qualities. The son of the family is presented as a weakling tending toward crime; while two other men of manly type become the unwilling victims of the "vixen."

Six reels are too many for the telling of this story, which shows how the wicked sister in fear that she be left to care for her father alone, manipulates by means of many lies so that her sister's love affairs are always upset, and the man's affection transferred to herself. The first man she jilts because of his financial reverses, which, by the way, are indirectly a product of her brother's evil doing. The second she marries

Scene from "The Vixen" (Fox).

and leads him a miserable life through her extravagances. In the final throw her true character is revealed to her sister, who finally becomes the happy wife of the man who was jilted by the "vixen."

Others in the cast beside Theda Bara are A. H. Van Buren, Herbert Heyes, Mary Martin, George Clarke, Carl Gerard, and Geo. Odell.

"The Road to Love"

Lenore Ulrich is Featured in Morosco Story of the Desert That Will Interest.

Reviewed by George B'aisdell.

THERE are desert scenes a-plenty in "The Road to Love," the Morosco release for December 7. Also there are backgrounds of Algerian villages, of interiors of native palaces. The picture, the story of which was written by Blanche Dougan Cole, is a convincing portrayal of life in the African open and of the glamour surrounding it. There are stirring incidents following upon the attempt of Roberts, a young

Scene from "The Road of Love" (Morosco).

American, to rescue and to win for himself the daughter of an Algerian already slated by her father to be the bride of one of her countrymen. There are attempted kidnappings, there is a frustrated elopement, and there are captures and plots and counterplots.

Lenore Ulrich is Hafsa, the object of the ardent attentions of Roberts. Miss Ulrich looks her part. Colin Chase is Roberts. Herschel Mayall is Sidi Malik a strong figure. Joe Massey is a lustful old Sheik who bids high for Hafsa when she is put up

at a [illegible] to lose [illegible] the grades of the Model [illegible] offices in the [illegible] Leslie Ward [illegible] Alice Alfred Vosburgh [illegible] Alfred Lee [illegible]

The story requires [illegible] following on account of the Arabian characters [illegible] But one of the players [illegible] an English [illegible] The [illegible] as a whole, however, is picturesque and possesses a large measure of good entertainment.

"The Black Butterfly"

Mme. Petrova Dominates Five-Reel Drama Produced by Popular Plays and Players for Metro.

Reviewed by Ben H. Grimm

DOMINATED by the beauty, personality and dramatic ability of Mme. Petrova, "The Black Butterfly," a five-reel motor picture drama from the studios of the Popular Plays and Players to be released by Metro on December 4, is a powerful offering. Despite a "draggyness" found in the first two reels, the mere presence on the screen of Mme. Petrova is sufficient to hold interest. After the first two reels the story

Scene from "The Black Butterfly" (Metro).

moves more rapidly than before. In the story, by L. Case Russell, scenarioized by Wallace Clifton, Mme. Petrova plays the dual role with a depth of understanding of her art that totally convinces.

The story, as visualized under the direction of Burton L. King, is unusual and is replete with interest. Its many dramatic moments are registered on the screen compellingly. The story is laid in France and tells of a peasant girl who marries a count. She is later given reason to believe that he is already married, and after the birth of a daughter leaves for Paris, where she becomes the toast of the clubs. She is filled with a hatred for men and her mother-love yearns for the daughter who she cannot call her own. Then she falls in love with a youth. He is in love with the "Butterfly's" daughter. The daughter tries suicide and the "Butterfly" learns that it is her daughter that the youth is in love with. She spurns him so that he returns to the daughter. The story ends happily at a field hospital where the "Butterfly" has gone as a nurse. She learns that her husband was not married when he married her.

The leading male player is Mahlon Hamilton, who gives a creditable performance. The entire supporting cast to Mme. Petrova do commendable work. It includes Anthony Merlo, Edward Brennan, Count Lewenhaupt, Violet B. Reed, John Hopkins, Morgan Jones, Norman Kaiser, Roy Pilcher and Evelyn Dumo. Some good double-exposure scenes in which the mother and daughter appear together were photographed by Andre Barlatier.

"Somewhere in Mexico," the Next Tweedledum.

In "Somewhere in Mexico" Tweedledum has humorously caught the military fever which is abroad in the land, and with true patriotism enlists in his country's service with the avowed intention of removing Villa from the face of the earth.

His funny antics shock the dignity of the recruiting officers and furnish no end of amusement to his fellow soldiers. Tweedledum, however, makes a very poor soldier and violates all the rules. The officers are utterly unable to keep him in line if a pretty girl happens to be anywhere near during drill time, but the crowning climax comes when he slips away from his camp to hide and have a quiet smoke. He happens to select a spot which is near the location of a band of Mexicans and the powder magazine. He carelessly tosses away the remains of his cigar—when suddenly a terrible explosion ensues and almost the entire company of Mexican soldiers are blown to pieces. His own company rush to the scene and promptly make Tweedledum a great hero and give him credit for overcoming the enemy single-handed. He is quickly raised to the rank of a Commanding Officer and receives his newly-acquired honors joyfully if not gracefully.

Kalems for Mid-December

Five Reels a Week for Thrills, Drama and Laughs Promised for Release Through General Film.

WORKING well ahead on its release schedule Kalem is ready to announce the issues through General Film well into the latter part of December. Variety is the keynote of the four weekly releases, totalling five reels. Dramatic thrills of all sorts are promised in "The Girl from Frisco," "The Hazards of Helen," and "Grant, Police Reporter," while Ham and Bud are counted on for their usual supply of laughs.

"The Midnight Express," issued on December 16, and "The Vanishing Box-Car," released the following Saturday, are two of the coming "Hazards." Some unusual night photography is a feature of the first-mentioned release, in which the thrill finds Helen Gibson, in pursuit of a train, running her motorcycle onto a flat car and leaping through the air to the rail of the speeding car. "The Vanishing Box-car" is an unusual mystery story, hinging on the disappearance in broad daylight of a box-car shipment of valuable machinery while the train bearing it was passing between two stations. Helen Gibson supplies her usual quota of daring thrills to this one reel of famous railroad series.

New York's annual Police Parade forms the center of the action of "The Menace," the "Grant, Police Reporter" episode scheduled for release on Friday, December 15. The sensational thrills that have caused this one-reel series by Robert Welles Ritchie to become one of the most popular of Kalem releases in so short a space of time are once more present in this offering. One of the feats shows George Larking leaping from the top floor window of an office building to a rope hanging over the cornice and climbing to the roof. A 30-foot leap through the air from a deck house on one roof across an areaway is another exploit calculated to meet the avid demands of picture followers. Ollie Kirkby also appears to advantage in these episodes.

The final week of December will bring the "Girl from 'Frisco" series to its twenty-first episode. "The Stain of Chuckawalla," the nineteenth episode, will be issued on Wednesday, December 13, while the following Wednesday brings "On the Brink of War." Marin Sais in her character of Barbara Brent undertakes a difficult task in cleaning up the politics of a border town in the first-mentioned two-reel release. Others in the cast include True Boardman, Frank Jonasson, Edward Clisbee, Ronald Bradbury, Hart Hoxie, Jack Rahmn and Josephine West. Director James W. Horne continues to hold the reins in staking this series of the West.

With the all-star comedy quartette of Ham, Bud, Ethel Teare and Henry Murdoch, the Kalem weekly comedy releases have jumped into increased popularity. "The Icemen and the Artist" is a single reel laugh-maker scheduled for Tuesday, December 12. Ham and Bud, by their work in this comedy, revive the old question of "How would you like to be the ice man?" With Ethel Teare the pretty artist's model, Ham and Bud find it a pleasant vocation. "The Fatal Violin" is followed on the succeeding Tuesday with the fun-makers burlesquing the usual melodramatic anarchist story.

"WITCHING HOUR" BOOKING STRONGLY.

In Greater New York Alone Twelve Prints of Frohman Production Will Be Used.

MORRIS TOBIAS, booking manager of the corporation to be formed for the purpose of exploiting and handling the Frohman Amusement Corporation's extraordinary release, "The Witching Hour," in the State of New York and Northern New Jersey, is being besieged with requests from exhibitors in that territory with bookings on that production. The contract with Mr. Tobias was entered into late on a Friday afternoon, and up to Saturday evening six individual bookings of one week each, ranging from 1,000 to $1,250, were placed and no less than thirty-three bookings at $100 a day each were signed.

It was originally the intention of Mr. Tobias to work upon seven prints in Greater New York immediately upon the release of the production, through his office, but because of the demand for this production, he has increased his order so as to work twelve prints at one time.

Mr. Tobias accounts for this demand largely by reason of the fact, as he views it, that the exhibitor and the public have been surfeited with photodramas dealing with modern society conditions, all in the same vein, or sex problems or photoplays based on exploits and adventures without the realm of realism and that the theme of "The Witching Hour," embracing a subject that has been for years past and today is seriously considered by men and women in all walks of life and possessing an intensity of dramatics not heretofore met with either on the legitimate or photoplay stage, without calling for destruction of property in order to give a so-called punch to the picture, that the exhibitors are grasping at the opportunity to run that attraction.

Letters of unstinted praise and commendation are swelling the mails of the Frohman Amusement Corporation, from men and women in all walks of public and private life, and these are being turned over to Mr. Tobias to make use of in further exploiting and advertising [illegible]

It is expected that "The Witching Hour" will be released for public exhibition in New York [illegible]

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

MONEY MAID MEN (Vim), Nov. 24. A rather slow-moving comedy reel, with Pokes and Jabbs in the roles of bookkeepers, and rivals for the favor of the stenographer. A few laughs come through antics with a sliding chair. Pokes decides to get money in robbing the safe, and is discovered by Jabbs. The boss, as a reward to Jabbs, makes him choose between money and the girl. He takes the money.

THE SELIG TRIBUNE, NO. 95, 1916 (Selig), Nov. 27.—Ruth Law finishes Chicago-New York flight at Governor's Island; whaling ship loaded with whalebone arrives at San Francisco; Miss Jeanette Rankin, elected to Congress, addresses students of University of Montana, Missoula, Mont.; fashionable women do own marketing, New Orleans; Massachusetts Guardsmen given official welcome on return from border, Boston; scenes on International Grand Prize Auto Race, Santa Monica, Cal.; Congressman Bleakey travels in aeroplane, Washington to Philadelphia; boiler of tug explodes, New York; eight hundred salmon secured for spawning, Raymond, Me.; Mrs. Chas. H. Spinks to sit in electoral college, San Francisco; Yale defeats Princeton at football, Princeton.

TAKING THE HONEY OUT OF HONEYMOON (Vitagraph), Nov. 27.—Real humor is found in this reel, although it finishes rather abruptly. Slapstick is not once resorted to, and the story amuses throughout. It concerns a newly-wed couple whose endeavors to make others believe they are old hands at the marriage game result in laughable situations. Mary Anderson and J. Carlton Weatherby are seen in the leading parts.

THE INFLUENCE OF THE UNKNOWN (Biograph), Nov. 27—Mae Marsh, Robert Harron and Henry Walthall play the leading parts in this reissued reel. The film is typical of pictures made several years ago, and tells a story set in the moonshining district of Kentucky. Mr. Walthall is seen as a reveune officer, Miss Marsh as the daughter of a moonshiner, and Mr. Harron as her sweetheart.

DUDES FOR A DAY (Kalem), Nov. 28.—A little better than usual number of the Ham comedies. Ham, Bud, Ethel Teare, Henry Murdoch and A. Edmondson are in the cast. Although the old idea of the hod carrier who inherits money is used, the result is more or less laughable. Ham and Bud obtain swell suits for advertising purposes from a tailor. They bring the newly rich Irishman and his daughter to a ball, but their happiness is short-lived.

DREAMY DUD JOYRIDING WITH PRINCESS ZLIM (Essanay), Nov. 29.—A cartoon comic by Carlson shares this reel with scenic. The cartoon shows Dreamy Dud taking a ride with the dusky Princess Zlim. Astride an elephant who drinks gasoline, the two have a merry time, what with fights that the elephant indulges in, etc. The scenic was photographed along the Apache Trail and the adjoining locality, and is excellent.

THE PRIZE WINNERS (Vim), Nov. 30.—Babe Hardy and Kate Price are the funmakers in this comedy reel. Quite a bit of fast and amusing action takes place when Babe and his friend horn their way into a mask ball given at Kate's house. They have become a trifle tipsy because of their jobs as beer inspectors and, in stolen plumage, they take the prize at the ball—also the silverware. Babe, however, takes the loot away from his partner and gives it back.

THE WIZARD'S PLOT (Kalem), Dec. 1.—An episode of the "Grant, Police Reporter," series. According to a review printed on page 1508 of the issue of December 9, this episode "is practically all action and makes a good one-reel offering." The big thrill comes when George Larkin, swinging among the tangled ropes high up in a ship's rigging, plunges over the ship's side into the sea, in pursuit of an anarchist. The story is interesting. Ollie Kirkby and Director Robert Ellis are also seen on the screen.

THE TRIAL RUN (Kalem), Dec. 2.—Helen Gibson takes chances on her life at least twice in this number of the "Hazards of Helen" Railroad Series. An especially daring feat is accomplished by her when she throws a lasso over a ventilator of a moving train, lifts herself from her horse, and clambers aboard the top of the train so that she may stop it before it hits an overturned automobile. She also makes a leap from a racing automobile to a flat car. With her in the film there are P. S. Pembroke, G. A. Williams and George Routh. Directed by Walter Morton.

JAILBIRDS (Kalem), Dec. 5.—A quite funny number of the Ham comedies. Ham, Bud, Ethel Teare and Henry Murdoch are seen in the reel. Laughs are numerous in this film, and the comedy ball is kept rolling by this quartette. Ham and Bud have a new way to make the shoe shining business pay. As prison guards they get over several laughs. Henry Murdoch is the gambler who goes to prison and tries to escape. Ethel is his daughter.

THE LINEMAN'S PERIL (Kalem), Dec. 9.—In this number of the "Hazards of Helen" Railroad Series a dog has an important part. A locomotive is wrecked, and Helen Gibson is seen in a flying explosion of powder dropped from a wagon. Helen prevents a collision by her leap. The dog figures conspicuously when he causes Helen to learn that a lineman has been injured and is in danger of the Limited. Besides Miss Gibson those in the cast are P. S. Pembroke and George Routh.

THE ICE AND THE ARTIST (Kalem), Dec. 12.—A comedy reel with Ham, Bud, Ethel Teare and Henry Murdoch. Ham and Bud become icemen so as to get the favors of housewives. Their work leads them to an artist's studio where they see Ethel. She steals much of the furnishings, but is excused because she is a kleptomaniac. Ham and Bud try the same stunt, but it fails, and the reel closes with them still running away from their pursuers.

General Film Company Specials.

THE BORDER LINE (Essanay), Nov. 25.—A three-reel drama with a surprise at the finish. A girl, in league with a band of blackmailers, gets a position as maid in a wealthy youth's home. She makes love to the young man and lures him into a compromising situation in the presence of her accomplices. They act as detectives and tell the youth that he must marry the girl or pay the price of silence. Loving the girl, the youth marries her. In the leading roles are seen Nell Craig and Edward Arnold.

FOLLOWING THE FLAG (Selig), Nov. 27.—Three reels of film showing life at the border with the National Guardsmen. All phases of army life are shown. The picture will make an especial appeal to relatives and friends of National Guardsmen who have been and who are doing duty at the border line. We see the guardsmen on hikes, their kitchens, transportation—in fact, everything they were occupied with is shown in the three reels.

A TIN SOLDIER (Essanay), Nov. 28.—A two-reel comedy with some fast knockabout action. A man is dragged to a mask ball by his wife and escaping from the scene, he leaves the uniform he wore home and goes to a dentist. The uniform is worn by his son and many humorous complications follow. The film is quite lively. In the cast are George Beane, Florence Oberle, Bruce Kent and Florence Barr.

BORDER WOLVES (Kalem), Nov. 29.—No. 17 of Robert Welles Ritchie's "The Girl from 'Frisco" series. Fast action marks these two reels, the story of which is on the border line between the United States and Mexico. Bandit raids are seen and the film is an acceptable one. A review, printed on page 1508 of the issue of December 9, states that "there is found an abundance of that power to excite that is so well liked by persons who want melodramatic thrills and plenty of them." Marin Sais and True Boardman are again seen in the leads.

BUTTS CASEY, CROOK (Knickerbocker Star Feature), Dec. 1.—A two-reel drama in which a crook becomes a man and makes a sacrifice for love. The film has enough heart interest to hold attention throughout. The crook, falling in love with a girl, goes to work to reclaim himself. He learns that the girl is engaged to a youth. The youth is in trouble and the crook once more steals so that the youth may marry the girl.

Fox Film Corporation.

THE VIXEN (Fox), Dec. 4.—A six-part production, featuring Theda Bara. The type of woman portrayed by her is one of the most despicable that could be imagined, and the play is built around this character in a most obvious fashion. Some children have been used in the picture to good advantage, excepting that they appear principally in side issues. Considerable padding is evident in the picture.

International Film Service, Inc.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 95, 1916 (International), Nov. 28.—With the French Army near the Verdun front; William Rockefeller's family attends launching of oil tanks; footlights and fashions; Yale defeats Princeton, New Haven; Barge Newark blows ashore, Newport, R. I.; Grand Prize Auto Race, Santa Monica, Cal.; diet squad ready for experiment, Chicago; scenes from Army-Navy football game, New York.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 96, 1916, Dec. 1.—Mimic war at San Bonita, Texas; Howard Chandler Christy, artist, at work; University of New Hampshire students dig trenches to drain field, Durham, N. H.; French President and wife and Belgium royalty visit refuge camp, La Paune, France; footlights and fashions; cotton growing in Imperial Valley, once desert, Cal.; Seventh Regiment of N. Y. returns from border, New York; Liberty Statue illumined, New York; remarkable pictures of mine sweeper at work in storm, England.

Kleine-Edison-Selig-Essanay.

[redacted]

Metro Pictures Corporation.

[redacted]

HIS WIFE'S MOTHER (Metro-Drew Comedy), December.—Mr. and Mrs. [redacted] are [redacted] new office boy, and the titles used in the telling are very humorous. [redacted]

Mutual Film Corporation.

[redacted] structive treatise on prunes, from the orchard to the consumer; a cleverly arranged animated educational drawing by Harry Palmer showing [redacted] Murderer," demonstration of the workings of a new passenger airship, [redacted] and an analytical exhibition of the [redacted] Waltz, [redacted]

[redacted] in West Virginia" is the subject chosen for this issue, showing many picturesque spots on the New River. One of these is Winding Gulf, where the train winds several times around in descending the mountain to the town. On the same reel is a clever cartoon by Harry Palmer, entitled "Our Forefathers," showing the landing of the Pilgrim Fathers in most comical style.

[redacted] "Through Venice in a Gondola" is the first subject of this interesting and excellently photographed number. The lagoon, the many quays for shipping, the piazette which were brought to Venice in 1126, the Grand canal, the Bridge of the Rialto fashioned entirely in marble, which, for centuries was the only bridge over the canal, the Isle of the Dead, and other points of interest in Venice. The second subject, "Jersey, the Largest of the Channel Islands," shows interesting points about the [redacted] Life in Senegal in which the habits and occupations of the natives are shown.

Mutual Film Corporation Specials

A DREAM OF TWO AGO (Mutual Star Production), Nov. 27.—A five-part production, featuring Mary Miles Minter. The production has been made artistically, and is entertaining perhaps principally because of Miss Minter's [redacted] personality. A full review of the picture will be found elsewhere.

A LASS OF THE LUMBERLANDS, NO. 6 (Serial), Nov. 27.—A Spiked Switch" is the title of this number of the serial, in which the lumbermen at Holmes' refusal to continue the building of the road to its appointed terminus, decide to do it themselves. Helen and her friend start on the night train to bring a large amount of money to the camp and are relieved of it by a thief. A thrilling chase, and the wrecking of the freight car where Helen and the thief scuffle ends the episode.

A LASS OF THE LUMBERLANDS, NO. 7 (Signal), Dec. 4.—"The Runaway Car" is the title of this number in which Helen and her companion, still on their way by automobile to the camp after gaining possession of the money stolen from them on the train, save a passenger train on which Holmes and his son are traveling from being blown to atoms by collision with a runaway car of combustibles. A thrilling [redacted]

THE WICKED CITY (Vogue), Dec. 3.—A two-reel production of a fair quality of farce comedy. There is very little that is absolutely new in the business of this comedy, and there is rather too much pajama play. Most audiences would, no doubt, think it very funny, however.

SEQUEL TO "THE DIAMOND FROM THE SKY," NO. 2 (American), Dec. 4.—In this chapter of the "sequel" we find that when De Vaux, on his way to throw the little son of the Stanleys from a cliff into the [redacted] and the child drops while he took a look about, Quabba supplanted the child with a stick of wood. Consequently at the opening of the second chapter we find the child in the good keeping of Quabba, who afterwards hands him over to a friend of the Stanleys. This chapter closes with a fierce struggle between Blair and Quabba, who is endeavoring to steal the diamond from underneath Blair's pillow as he [redacted]

THE VAMPIRES (Gaumont), Nov. 30.—In the second episode of this serial, entitled "The Red Book," the interest continues to grow, and the reporter is now in possession of a notebook found in the den of the vampires. The book contains some of the secrets of these terrible individuals, and he is under the ban of the gang and in danger of losing his life when the episode closes. A review of this number will be found [redacted]

THE [redacted] (Gaumont), Dec. 7.—This third episode of the Vam[redacted] is enacted by a French cast, which includes Jacques Hermann, Juliet Musidora, Marcel Leveresque and others. A [redacted] leaves nothing unexplained. A very entertaining offering of the mystery type.

THE VAMPIRES, NO. 4 [redacted] Escape" is the title of this number, and portrays how a competitor of the vampires, who is about to be placed on trial for a crime, feigns death, [redacted] is a reception at the house of Baron Maurice (who is, by the way, the ringleader of the vampires posing under an assumed name). Here a perfumed vapor which is caused to flood the rooms at midnight puts the guests to sleep after which they are robbed by the vampires of all their jewels. A very good number.

Pathe Exchange, Inc.

LUKE, RANK IMPERSONATOR (Rolin), Dec. 10.—Luke's attempts to break into society start the comedy ball to rolling in his one-reel picture. The fun is speedy all through.

THE FAITHLESS FRIEND (Pathe), Dec. 10.—This two-reel reissue is [redacted] of real Indians add to the effectiveness of the scenes. One of the leading female roles is played by a pretty squaw.

THE STOLEN SHADOW (Astra), Dec. 17.—The twelfth episode of "The Shielding Shadow" serial shows the magic cloth back in the hands of Leontine. As he is trying to escape with it, he is run down by an auto and is taken to the hospital. While lying on a bed and surrounded [redacted] from view. The two reels carry the story forward at its usual rapid rate of speed.

BOBBY, BEAR INVESTIGATOR (Rolin), Dec. 17.—This is a half reel subject taken in Spain and is an interesting and, also an amusing study of the personal habits of a young bear. The other half of the reel is devoted to "Spanish Costumes and Dances," and is made in colors.

LUKE'S FIREWORKS FIZZLE (Rolin), Dec. 17.—A bull in a china-shop is a mild engine of destruction compared to Luke among the fireworks. Everything goes with a bang and the last seen of the cause of the trouble shows him seated astride a huge skyrocket and headed for the moon. This one-reel farce is among the best of the brand.

Triangle Film Corporation.

THE MATRIMANIAC (Fine Arts), Dec. 16.—A five-reel comedy of elopement and adventure affording Douglas Fairbanks just the kind of opportunity suited to his temperament and methods of making fun. While filled with sensational incidents, it gets its high value from the accomplished actor in his best mood. A winner with all classes.

Unicorn Film Service.

JIMMY DALE—Alias, "The Gray Seal," No. 1 (Monmouth-Unicorn).—The first number of this new serial is entitled "The Gray Seal." It introduces us to the chief character of the story, Jimmy Dale, son of a millionaire, who is induced, by a mysterious influence, to rob the homes of the rich in order to give to the poor, leaving behind him in each instance a diamond-shaped gray seal. The serial, which promises to be entertaining, is strictly melodrama of the deepest dye, and interweaves its plot with circumstances in the life of a young woman whose supposed uncle schemes to murder her in order to gain possession of her fortune. In the next number her path crosses that of Jimmy Dale. The featured members of the cast are E. K. Lincoln, Edna Hunter and Paul Panzer. The serial is based on stories by Frank L. Packard.

JIMMY DALE—Alias, "The Gray Seal," No. 2 (Monmouth-Unicorn).—"The Stolen Rubies," which is the title of the second number of this serial, brings other interesting characters to light. Jimmy Dale meets Marie la Salle, who has taken refuge from her supposed uncle and his crime gang in the home of a wealthy society woman, resolves to give up his double life, and is dissuaded from so doing by the secret influence who sends him to rescue Sammy Mathews, a young man in the power of an evil-doer, who forces him to steal a collection of rubies. A thrilling number.

JIMMY DALE—Alias, "The Gray Seal," No. 3 (Monmouth-Unicorn).—"The Counterfeit Five" is the title of this number of the serial in which a spectacular fight in a den of criminals takes place. Jimmy is again induced to go to the aid of Sammy Mathews, and barely eludes arrest for his pains. He is now deeply in love with Marie, who is still pursued by the bogus uncle.

Universal Film Corporation

GREEN EYES (Laemmle), Dec. 13.—The story of a jealous husband, by Grace Helen Bailey, featuring Lois Wilson, George Chesebro, Betty Schade and Edward Brady. The young married woman agrees to help out a pair of lovers. The angry husband, finding his wife with the lover at the country club, creates a scene. Later, still jealous of his wife, he shoots his own brother, who has invaded their apartments with the intention of robbing them. The plot is not exceptional, but is played by a pleasing cast and makes a good appeal to the interest.

I'M YOUR HUSBAND (Nestor), Dec. 15.—A pleasing comedy, written and directed by Capt. L. T. Peacock. Peggy Coudray appears as a neglected wife, who has her maid impersonate her husband in order to teach

the latter a well deserved lesson. The comedy works admirably, and makes a successful comedy situation. A breezy subject, well handled.

THEIR DARK SECRET (Joker), Dec. 16.—This comic number, by Harry Wulze features Wm. Franey and Gale Henry. The former plays the part of a musician whose initials are B. V. D. Some well known underwear, bearing the same initials, plays an important part. The plot is entirely too slight and fails to get up much amusement. A fair number.

Universal Film Mfg. Co., Specials.

THE MORALS OF HILDA (Red Feather), Dec. 11.—A five reel number, by H. C. Warnack, featuring Gretchen Lederer, Lois Wilson, Frank Whitson, Emory Johnson, Richard Morris and Adele Farrington. The story concerns a peasant girl and her lover, who leave the old country and come to the new world without being married. The situation seems natural enough in a way, but the girl's troubles might have been remedied at any time by marriage, even though August could not support her. There are some strong situations in this, but some of them are unpleasant and not altogether convincing. The question raised at the close concerning the status of illegitimate children is interesting, but seemed more like special progaganda than a part of the story itself. The number as a whole is one of about average strength.

THE TWO ROADS (Gold Seal), Dec. 12.—A three-reel subject, by Ben Lardeck, featuring Douglas Munro and Edna Flugrath. This is a crook story of good action, though the first part of the plot is rather obvious. The events of the last reel are most interesting; the clergyman's method of saving the girl's life by compromising her honor being unique. The photography is unfortunately too dark in numerous scenes. An average offering.

THE LAWYER'S SECRET (Rex), Dec. 14.—A two-reel number, by Hugh Wier, featuring Molly Malone and Jack Nelson. A Southern gentleman dies, leaving his estate to his scapegrace son, if the latter can be found and has reformed. The attorneys plan to provide a substitute heir and have the property assigned over to themselves for a price. The scheme fails to work, because the substitute falls in love with the dead man's niece. This is not essentially new in plot, but works out well and makes an entertaining subject.

SCRATCHED (Imp), Dec. 15.—A two-reel number, by Douglas Bronston, featuring two young men, one of whom is addicted to gambling. He induces his pal to do likewise. A vast amounut of trouble results from this first step on the downward path. Betting on the races follows. One is thrown into prison on the other's testimony. There is also a love story. This is very interesting, but has a poor finish, in fact is disappointing in this regard.

THE TAINT OF FEAR (Bison), Dec. 16.—A two-reel number, featuring Allen J. Holubar, who also wrote the story. This has the familiar theme of a young man, who, timid as a boy, grows up with the idea that he is a coward. He serves on the border with the National Guard and, after meditating flight under fire, rallies and proves himself a hero. The fighting scenes at first lack strength, but later gain in realism and the story gets over nicely. The theme is one of general appeal. Lydia Yeamans Titus, George Pearce and Joseph Gerard are also in the cast.

World Pictures.

BROKEN CHAINS (World), Dec. 11.—Ethel Clayton and Carlyle Blackwell have the leading roles in this five-reel photoplay of Southern life. Most of the material is melodramatic, the hero being unjustly accused of a murder. A chain gang and a sensational escape figure in the plot. The picture is reviewed at length on another page of this issue.

Triangle Fine Arts Busy

Era of Unusual Activity Is Inaugurated at the Los Angeles Studios.

WHEN the small army of carpenters, stage hands and other mechanics that is now working at the Triangle-Fine Arts studio complete their labors the big motion picture plan on the coast will have taken on almost an entirely new appearance. The stages are being enlarged, the light studio reconstructed and preparations generally made for a busy and prosperous winter season.

Ideal working weather has inspired the Triangle-Fine Arts directors to such a pitch of enthusiasm that these enlargements in the light studio at the plant have been made necessary. In fact, the entire studio location has been changed and now occupies the stage immediately adjoining the executive offices. The pictures now being filmed include: "The Little Yank," by Director Siegman; "Jim Bludsoe," by Director Browning; "A House Built Upon Sand," by Director Morrissey. Weather was not the only thing, however, that prompted the enlargement of the light studio, as the increased production was the principal factor. Next week will see the beginning of several new pictures and all of the companies will be working overtime.

Wilfred, Lucas, Ted Browning and the "Jim Bludso" company, including Georgie Stone, the juvenile star, are in Sacramento making river scenes for the picture. The location outing promises to be one of many thrills for Georgie, as he is scheduled to be rescued from drowning by Lucas and undergoes several harrowing adventures.

Douglas Fairbanks and his company are in San Diego, hard at work in the San Diego exposition grounds in Fairbanks' new comedy drama, "Blaze Derringer." Fairbanks last week completed "The Matrimaniac" and is said to be outdoing his strenuous self in the initial scenes of the new picture. The story, which was photo-dramatized by Anita Loos from the novel by Eugene P. Lyle, Jr., is said to be ideally adapted to Fairbanks' peculiar talents. Director John Emerson is in charge of the piece.

Lillian Gish will soon be seen on the Triangle program in a new Fine Arts production, "A House Built Upon Sand," written by Mary H. O'Connor, and directed by Edward Morrissey.

Roy Stuart has the role opposite to Miss Gish. The supporting cast includes W. H. Brown, Bessie Buskirk, Jack Brammall, Josephine Crowell and Kate Bruce.

In this production Miss Gish has a part that brings to the fore her ability for enacting intellectual comedy roles.

The part she plays in "A House Built Upon Sand" is that of a social butterfly, whose entire happiness depends upon the excitement she finds in the social whirl. The man who marries her is somewhat of the cave-man type despite his fondness for intellectual pursuits. Much against her will the young woman is outgeneralled in her desire to have a big wedding, and later lands in a small town where her husband is owner and manager of a big industrial plant. Here a gradual transformation in her character takes place, and from a thoughtless, shallow-brained, dance-crazed society girl she changes to a young woman with a love for all humanity. A child, the daughter of a factory woman, worms itself into her heart and is largely responsible for the evolution of the young bride's character. This results in a striking climax in which a big fire is one of the spectacular features.

General Film Subjects

New Essanay Series Announced—Much Good Material in Program for Week of December 11.

GENERAL Film Service announces a second series of stories from the Essanay studios under the general title of "Is Marriage Sacred?" Each drama of this series is a complete story in itself and will be performed by the Essanay Stock Company, composed of Marguerite Clayton, Lillian Drew, Sydney Ainsworth, Edward Arnold and Thomas Commerford.

General Film Company's releases for the week of December 11-16 inclusive are topped by "Twisted Trails," a Selig three-part Western drama featuring Tom Mix, Bessie Eyton and Eugenie Besserer, supported by a strong cast. Mix rides his horse across a narrow foot-log which spans a deep chasm, and does a succession of other thrilling things. This drama is followed by a one-reel comedy from the Vitagraph studios entitled "Accident Is the Best Policy," which precedes the educating Selig-Tribune. Vivian Prescott is seen in "Her Sacrifice," a one-reel drama reissued by Biograph, which closes the program for Monday.

The second of the "Black Cat Series," from the Essanay studios, under the caption of "In a Looking Glass," featuring Nell Craig and Richard Travers, will usher in Tuesday's program, followed by a Kalem single reel comedy, "The Icemen and the Artist," featuring the comedy quartet Ham, Bud, Ethel Teare and Henry Murdoch.

Essanay's Canimated Nooz Pictorial uncovering inside stuff on the election exposed by the Canimated Nooz staff, Max Linder wearing his fourteen trunks of clothes and other interesting laugh-producing topics are shown. Some beautiful scenes about Long Beach, Cal., make up the other half of this offering. Then will come a one-reel Vim comedy and the 19th episode of Kalem's "The Girl from 'Frisco," entitled "The Stain of Chuckawalla," featuring Marin Sais and True Boardman, followed by "The Honor of the Law," a Biograph drama in two acts featuring Irene Howley, which completes the program for Wednesday.

Selig-Tribune, showing pictorially all the big and interesting events of the world, together with the latest fashions and a one-reel Vim comedy, are offered Thursday..

"The Menace," the ninth adventure of "Grant, Police Reporter," featuring George Larkin and Ollie Kirkby, will be the first picture screened the following day. Vitagraph offers a one-reel comedy, "Bears and Bullets," and Vim "What's the Use," a comedy of the same length in which Pokes and Jabbs are seen in the chief roles of building laughs.

"The Burning Band," the initial episode of Essanay's series of stories, on "Is Marriage Sacred?" a two-reel drama in which Marguerite Clayton and Sydney Ainsworth are featured, will precede "Pep's Legacy," a Vitagraph drama in three parts featuring "Sunshine" Mary Anderson. Then will come "The Midnight Express," an episode of Kalem's "Hazard's of Helen," in which Helen Gibson, "The Daring Railroad Girl," is starred. "The Road to Fame," a stirring one-reel drama, carrying a call of the heart, in which Robyn Adair and Virginia Kirtley are featured, will close the program for the day and week.

Essanay Gets "Skinner's Dress Suit."

President George K. Spoor, of Essanay, has purchased the motion picture rights to "Skinner's Dress Suit," Henry Irving Dodge's amusing story which made such a hit when it appeared in the Saturday Evening Post of a few numbers back. Bryant Washburn will appear in the leading role in the film version. The rest of the cast has not yet been chosen. The piece is now being arranged for the screen and will be directed by Harry Beaumont, who has just completed "The Truant Soul," Henry B. Walthall's superfeature.

Manufacturers' Advance Notes

"THE GARDEN OF ALLAH" (Selig).

The Garden of Allah, the romance of the Sahara desert, is to be released soon by the Selig Polyscope Company. It is a picture of strong emotional scenes enacted by Helen Ware and Tom Santschi. Those who recall the famous novel written by Robert Hichens will remember the passionate protestations of love made by Domini Enfilden and Boris Androvsky, whose fates were written in the sands. Those who have been permitted to see advance presentations of Selig's The Garden of Allah assert that Helen Ware has a part particularly well suited to her wonderful ability and that she arises to emotional heights rarely seen in screen acting.

Scene from "The Garden of Allah" (Selig).

There are a number of passionate love scenes enacted between Boris and Domini that outrival in intensity the world's greatest love story, "Romeo and Juliet."

There is the awakening of love in the heart of Domini Enfilden and the response on the part of Boris, who had not seen a woman for twenty-three years. Then comes the avowal of undying love on the part of Boris in the Garden of Allah, the love scenes of the first night after the marriage far away in the Sahara desert and finally the renunciation, said to be one of the most thrilling, heart-touching scenes ever presented in motion pictures.

Some of the sensational scenes in "The Garden of Allah" include the sand storm, the battle of the desert nomads, scenes in the garden of Allah and on the Sahara desert, and the streets and bazaars of the Oriental city of Beni-Mora. "The Garden of Allah" is colorful, barbaric, with a marvelous atmosphere of vastness.

HART WORKING ON STORY OF THE DESERT.

Following his work in the Triangle-Kay Bee drama of the old west by Monte M. Katterjohn, upon which he was engaged until a week ago, William S. Hart has begun the filming of a new play written for him by J. G. Hawks, author of "The Devil's Double" and numerous other Hart successes. The scenes of the new Hawks vehicle are laid along the Arizona and Mexican border, and are said to provide Hart with a number of unique opportunities for presenting the character of a frontiersman in spectacular settings.

Mary MacIvor, who has been a member of the Kay Bee company for some time, will play opposite Hart in the new feature. This will be Miss MacIvor's first leading part, and her work will be watched with unusual interest on that account.

A large number of the scenes will be taken out on the Mojave Desert, and none of the people who will take part in the drama are looking forward to the trip with enthusiasm, for this is the season of the big sand-storms. Only a few days ago news reached Los Angeles from the desert of a storm that caused the death of three men and the abandonment of twenty-five automobiles in various parts of that arid section. Hart's well known penchant for work will not allow him to hold up work, however, no matter whether it rains sand or carpet-tacks.

GLADYS COBURN MAKES FILM DEBUT IN FOX FILM.

In The Battle of Life, her first picture production, Gladys Coburn shows convincingly how a woman can be the slave of freedom. Miss Coburn plays the part of Mary Boland, the daughter of a crook, who has determined to give up the life led by her father and her associates. She is persecuted by the police. A stool pigeon haunts her wherever she goes. She is thrown into jail on suspicion. Her cell door and the prison gates swing open, but she finds that she had not yet been freed from the law's unrelenting hold. The picture is released on December 11.

Miss Coburn, the newest of William Fox stars, makes her bow to photoplay fans in this production. She was born twenty years ago in Kentucky. At sixteen, in a private boarding school, she won a reputation as a captivating amateur. When a friend in the "Too Many Cooks" company told her of an opportunity to join the play, she accepted it. Julian Eltinge saw her work and promptly engaged her for "The Crinoline Girl." Mr. Fox then captured her.

Miss Coburn is supported in "The Battle of Life" by an excellent cast. Art Acord, world's champion cowboy, plays opposite her in the part of Dave Karns, her sweetheart. Others in the photoplay are: William Sheer, Frank Evans, Richard Neill, Alex Shannon and Violet De Biccari, all of whom are well-known to Fox Film fans.

"THE VAMPIRES" (Gaumont).

The fifth episode of "The Vampires," the three-act story known as "The Eyes That Hold," is one long series of thrills. This duel between Enrique Moreno, the lone bandit, and the arch criminals of Paris has Irma Vep as the reward for the winner. Whether she shall continue a power among the Vampires or aid their implacable foe is the great question not decided until the last few feet of film are shown. The episode is released through Mutual, December 21. And through all three acts Philip Guard and his faithful ally, Normandin, are coming closer and closer to the men whose civil power they have sworn to destroy.

Juliet Musidora does no better work in the entire novel than she does in this episode. How she is trapped by Moreno and a substitute set to work on a Vampire job is only one unexpected turn of the sensational plot. This episode also sees the last of the Grand Vampire, a part convincingly played by Eugene Ayme. Through the play runs the efforts of the American embezzler to protect his ill-gotten gains against the machination of the Vampires.

Scene from "The Vampires" (Gaumont).

The reviews of the first four episodes of "The Vampires" have been consistently enthusiastic. For every chapter, the general verdict is that "the most fascinating and startling melodramatic situations are hurled pell-mell in rapid succession, so rapid that he who thirsts for the mysterious to solve will find plenty to slake his thirst."

Metro December Releases

Many Strong Subjects Listed Featuring Popular Screen Stars.

THE December releases of Metro Pictures Corporation consist of an unusually strong quartet of photoplays and an equal number of one-act comedies. Leading the list of features is "The Black Butterfly," released December 4, with Mme. Petrova as star. This absorbing story of love and the war in Europe has been made at the Popular Plays and Players studios under the direction of Burton L. King, assisted by Edward James. Seldom has Mme. Petrova had so strong a vehicle as this powerful five-act screen play from the pen of L. Case Russell. In it the star plays Sonia, the mother, and Marie, the daughter. Sonia is an opera singer who is a Paris favorite, and Marie a little girl bred in a convent, so there is excellent opportunity for the star's versatility.

Life at the front during the present war is one of the themes of "The Black Butterfly." The necessity of saving the life of a Colonel of France by means of blood transfusion brings Sonia into the presence of the husband of her youth. An unusually dramatic denouement follows. Mme. Petrova in "The Black Butterfly" is supported by such sterling players as Mahlon Hamilton, Edward Brennan, Roy Pilcher, Evelyn Dumo, Anthony Merlo and Violet Reed.

Next on the list is "The Stolen Triumph," the first Metro-Rolfe production to star the celebrated artist, Julius Steger, since "The Blindness of Love." "The Stolen Triumph," which will be released on the Metro program December 11, was written by Maxwell Karger and Mr. Steger. David Thompson, assisted by P. Thad Volkman, directed the production, which was made by Rolfe Photoplays, Inc. Prominent in the cast are Clara Whipple, Clara Blandick, Harry Burkhardt, Marie Reichardt, Helen Badgley and Maury Steuart. The two last-named supply delightful touches of child life.

Ethel Barrymore in a picturization of Margaret Deland's famous novel, "The Awakening of Helena Richie," is announced for December 18. The screen version has been made by arrangement with the author and Messrs. Harper & Bros., the publishers of the book. No American novel had had so widespread an appeal as "The Awakening of Helena Richie." Both as story and as stage play, it has captured the hearts of the American public, and now knowledge of this masterpiece will be carried still further through the medium of a great photoplay.

John W. Noble, assisted by Fred Sittenham, directed the production, which was made by Rolfe Photoplays, Inc., for the Metro program. The distinguished supporting cast includes Robert Cummings, J. A. Furey, little Maury Steuart, a most accomplished child actor; Hattie Delaro, Robert Whittier, Hassan Mussalli, and others of equal note.

"Pidgin Island" will be the final Metro feature offering for the month, and incidentally for the year. This production has been made at the Metro-Yorke studios. Its stars are those favorite players, Harold Lockwood and May Allison. "Pidgin Island" is a screen version of Harold MacGrath's novel of the same name, arranged by Richard V. Spencer and Fred J. Balshofer. Mr. Balshofer directed this feature photodrama, assisted by Jay Hunt. In the parts of John Cranford and Diana Wynne, respectively, Harold Lockwood and May Allison have roles essentially suited to their talents, in the part of the secret service agent who is fighting the contraband opium trade, and Miss Allison is bewitching in the role of the girl of mystery, who is working at cross-purposes with Cranford. Some remarkable sea pictures will be shown in "Pidgin Island," and a great storm fraught with danger to the principal characters, supported by a capable cast including Lester Cuneo, Lillian Hayward, Doc Pomeroy Cannon, Fred Wilson, Elizah Zerr and Yukio Avyema.

Four comedies will be released in December, three of them starring Mr. and Mrs. Sidney Drew, the fourth being a Metro-Rolfe one-act play with Max Figman and Lolita Robertson in the stellar parts. "His Wife's Mother," a Metro-Drew comedy written by John W. Evans, Jr., is the first on the list, being released December 4. In this Mr. Drew is seen as a volunteer life guard at a seaside resort, and the complications are amusing in the extreme. "Duplicity" is the Metro-Drew release of December 11. This is from the pen of that master craftsman, Epes Winthrop Sargent, and is a model of the scenario art. Unfounded jealousy is the basic idea of this comedy, the joke being equally upon the suspecter and the suspected by the time the story is over. The December 18 comedy release is "He Wouldn't Wear Glasses," by Mark Swan. Max Figman is seen as Mr. Diky, of the glasses, and Miss Robertson as Medeline, the best girl, in this Metro-Rolfe comedy. The fourth one-act comedy of the month, completing the year's list, is "Her Perfect Husband," Jessie Saxton's playlet for the use of Mr. and Mrs. Sidney Drew.

The Popular Plays and Players studios were chosen in which to produce the propaganda play of the Christmas Club. This one-act play, called "Three Christmases," was directed by Burton L. King. It employs the talents of such well-known players as William Courtleigh and Violet Heming. Its idea is to develop the seventh great art of "tough frugality to people of moderate means." "Three Christmases" was written by Wallace C. Clifton.

Mutual Releases

Margarita Fischer in "Miss Jackie of the Navy" Heads the List for the Week of December 11.

MISS MARGARITA FISCHER tops the schedule of feature releases from the Mutual Film Corporation for the week of December 11 in "Miss Jackie of the Navy," a five-part production from the studios of the Pollard Picture Plays Company, San Diego. "Miss Jackie of the Navy" was originally scheduled for release December 4, but in the arrangement of the Mutual's release charts it was found desirable to set the dates of the productions in the Fischer-Pollard series ahead two weeks.

The story of "Miss Jackie of the Navy" tells of a rather wild daughter of the noveau riche, who, in order to win the heart of the man she loves, dons sailor's clothes and ships on board a battleship with him. After many ludicrous and thrilling happenings, she saves her captain's life and when her identity is disclosed she finds that she has won his heart.

William C. Kolb and Max M. Dill, the ever funny comedians, will be released in a five-reel Mutual Star production entitled "Lonesome Town." The production was directed by Thomas N. Heffron, and the scenario written by Al Santell. This production was also used successfully as a stage production. This is a drama of a high order and will cause the theater-goers many a laugh. A splendid cast has been chosen to support the comedy duo in their latest screen success. Harvey Clark, Harry Edmonson, Charles F. Spencer, Eugenie Forde and May Cloy are amongst the well-known screen stars who are appearing in "Lonesome Town."

On Monday, December 11, there is a two-reel Mutual drama scheduled for release. The title of this drama has not been announced as yet.

"Tours Around the World," the one-reel Gaumont scenic, will be released on Tuesday, December 12. Some of the places of interest, which will be shown in this single reeler, are the famous River Nile, Carcassone and Lake Lucerne, in Italy.

On Wednesday, December 13, "See America First," one-reel Gaumont scenic, picturing the most beautiful spots in America, will show scenes of Mt. Baker, Washington. Kartoon Komics by Harry Palmer is also on this reel. The Mutual Weekly No. 102, which films all of the important happenings, both in this country and across the waters, is also scheduled for this date.

A two-reel drama and a one-reel comedy entitled "The Elopers" are scheduled for Thursday, December 14.

On Friday, December 15, the second of the Uncle Sam's Defenders entitled "Our Boys at the Border," will be shown. This reel shows the routine followed by the regular army boys on the Mexican border. It is full of excellent artillery and target practice, and the machine gun squads are shown in action. Bursting shrapnel and some very good views of high explosives breaking are also shown.

On Saturday, December 16, "Peter the Comic Poet," a one-reel comedy, and the third of the one-reel Star Comedies, "One Dollar, Please," featuring George Derr, will be released.

"Treed," a two-reel Vogue comedy featuring Rube Miller and the famous Vogue comedians, together with Reel Life, a one-reel magazine reel, will be shown on Sunday, December 17.

MURPHY IS STRONG FOR SHORT SUBJECTS.

General Manager Fred B. Murphy of the Unicorn Film Service Corporation states that in his opinion the solution of the present disturbed conditions in the motion picture world with its attendant high cost difficulty lies in the supplying and distribution of really good one, two and three-reel pictures.

"There is only one thing I can say, and say that most emphatically," said Mr. Murphy. "The moving picture business is a five and ten cent business first, last and always. In this belief I am thoroughly sincere. The great fortunes of the business were made when it was of the dime and nickel order, and it was then that the great developments were made.

"There is hardly a story that is now being told in the multiple reel feature that cannot be told with greater force and convincing power in one or two reels. Yet the tremendous cost of five, six or more reels is freely indulged in by the producers and foisted upon the public at great rental cost to the exhibitor and higher prices of admission charged to the public all for the boast of bigness. And the cost of features with its attendant search for effects and rapidly diminishing supply of scenario material is getting greater and greater. The tax of that extra cost is having its deleterious effect upon all branches of the business."

AN UNUSUAL COMPLIMENT.

Among many compliments paid Essanay's "The Prince of Graustark," released through the Kleine-Edison-Selig-Essanay Service, none stands out more prominent than the fact that the Regent Theater, Buffalo, N. Y., subscribed for a return date on this feature, beginning within ten days after the first showing. This, the manager declares, was done wholly at the request of patrons of the Regent Theater, anxious to see the picture a second time or who wanted their friends to view it. There is no record in Buffalo of any theater playing a return date on any picture within ten days of the first showing, so this establishes a new mark.

Paramount Releases

Frank McIntyre Makes His Screen Debut in "The Traveling Salesman" Week of December 18.

FRANK McINTYRE, one of the biggest stars of the past few years, will make his screen debut in the Famous Players production of "The Traveling Salesman" the week of December 18. During this same week, Paramount will also release the Pallas production of "The Right Direction," in which Vivian Martin is starred.

The production chosen for Mr McIntyre in which he makes his bow to the photoplay lovers of the country is "The Traveling Salesman," which was his biggest success on the stage, and which, with him in the title role, ran continuously for many years. It is a story of Christmas Day in a "hick" town, full of comedy, and surrounded by excellent dramatic situations. Mr McIntyre is a screaming success and his production is one of the funniest that has ever been presented by Paramount. In the star cast supporting Mr. McIntyre are Doris Kenyon and Harry Northrop.

"The Right Direction," in which Miss Martin is starred, is an original scenario by Julia Crawford, and tells the story of a beautiful girl, a waif from an orphanage of a big city, who starts out, being the sole arbiter of her own destiny and of her brother Billy Boy, to tramp to California. She has numerous unique adventures, which finally end very happily. Miss Martin is supported in this production by Colin Chase, Herbert Standing, Billy Mason and Baby Jack White.

Surrounding the Paramount Program, the exhibitors are offered four exceptionally clever single-reel features, included in which are the forty-fifth edition of the Paramount Pictographs, the magazine-on-the-screen, the forty-sixth of the series of "Trips Around the World" personally conducted by Burton Holmes, in which he takes his Paramount-fellow-travelers to Halifax; a delightfully funny Paramount-Bray cartoon from the pen of J. R. Bray, entitled "Old Heeza Liar at the Vaudeville Show," and the second of the Klever Komedies, in which Victor Moore, former Lasky star, is featured.

COLORED PORTRAITS OF STARS.

The Kline Poster Co., Inc., Philadelphia, Pa., reports that they are having great success with the colored portraits of the leading film stars which they publish on post cards, wall hangers and program covers. Jobbers have been secured in different sections of the country and they are doing big business on their goods.

These portraits are made up in seven colored offset lithography and are used by exhibitors in many different ways. The post cards size has a post card back for mailing purposes, announcing the appearance of the star in such a production on such a date, the wall card portraits are size 4x8, with a plain back and are used by putting the synopsis of the feature or the weekly program thereon and are given out by the theater to their patrons. The program cover is used in a similar manner and theaters throughout the country which have been using these goods report increased patronage and find that these colored portraits of the stars are taken home by their patrons and not thrown away like the ordinary heralds and other cards they have been using.

WERNICK JOINS ROGSON FILM CO.

The Rogson Film Corporation has made a valuable addition to its staff by securing Richard Wernick, who will represent the corporation through New York state. Wernick, who is of English origin, is a pioneer in the film business, though only 28 years of age. He has had many important affiliations. He recently resigned his position with the Fox Film Corporation as manager of its New Haven branch in Connecticut.

Mr. Wernick has left for a trip to visit the exhibitors of New York state to close contracts on Selznick Pictures, "Masque of Life," "Where Are My Children," and other large productions handled by the Rogson Film Company.

Scene from "Haystack Horace" (Gaumont).

"THE PERILS OF OUR GIRL REPORTERS" (Mutual).

"The Perils of Our Girl Reporters" is the title of a new fifteen chapter series to be released on December 28 by the Mutual Film Corporation, each chapter constituting a complete story involving the adventurous and thrilling experiences of the girl reporter on the metropolitan daily.

The author of the stories is Edith Tupper Sessions, one of the best-known writers and authors in the United States, as well as one of the most active newspaper women. Miss Tupper's stories are based on her own experiences and those of her friends, some of them representing actual happenings in the lives of newspaper women whose names are familiar to the public.

The plays will feature Earle Metcalfe, a well-known star of the film; Zena Keefe, and Helen Greene, both famous actresses. The director is George Terwilliger and the producers are the Niagara Falls Film studios.

The chapters will be released one a week for fifteen weeks, beginning on December 28, and the Mutual Film Corporation has arranged a novel advertising campaign which will extend from one end of the country to the other.

One novel feature of the coming series, "The Perils of Our Girl Reporters," is that the entire number of chapters has been completed in advance of the first release, and that synopses of all chapters will be available for use in advance of the release of Chapter 1.

EXCLUSIVE FEATURES IN NEW OFFICE.

Exclusive Features, Inc., are now in their new offices at 126 West 46th street. J. M. Goldstein, president, when asked why he moved into larger and more pretentious offices, remarked that owing to the large demand for Sarah Bernhardt film, "La Tosca," and the many bookings coming in for "War's Women" from up-state exhibitors, he was compelled to get closer to Grand Central Station, so as to be ready to make shipments without delay. The new offices are elaborately fixed, and special invitations were sent out to exhibitors to came up and review the Exclusive's new picture, which will be released within two weeks, entitled "Pamelia's Past," featuring Maude Fealy, Irving Cummings, Mignon Anderson, Harold Benham, Marc Andrews and others.

LANDAU TO BOOK LATEST STEGER PICTURE.

Arthur M. Landau is in charge of the booking of Julius Steger's new production, "The Libertine." Mr. Landau has had a number of years' experience, during which time he held responsible positions, first in the various departments of the World Film Corporation, and later with the Universal Film Company, and is well versed in both sides of the industry.

"TWISTED TRAILS" (Selig).

"Twisted Trails" is an unusual drama of the West, released in General Film Company's regular service on Monday, December 11. The Selig Company asserts that "Twisted Trails" is one of the most thrilling and meritorious film dramas that has been released in some time. An exceptional cast, including Tom Mix, Bessie Eyton, Eugenie Besserer, Al W. Filson and Will Machin, is featured in this play. Tom Mix presents one of the most thrilling actions ever seen on the motion pic-

Scene from "Twisted Trails" (Selig).

ture screen. In order to escape from his pursuers, in the story, astride a galloping horse he dashes across a narrow foot-log which spans a chasm. Should his horse have made one mis-step, both horse and rider would have been plunged on the rocks hundreds of feet below.

Not only is "Twisted Trails" a feature drama in every detail, but there is some unusual photography contained therein, notably a rain-storm, accompanied by vivid flashes of lightning, etc. The story is from the pen of Edwin Ray Coffin, and is replete with exciting situations and dramatic climaxes.

Mutual Star Comedies

New Series of Laughmakers Featuring Leading Broadway Players.

Co-incident with the announcement of the broadening of the scope of the producing activities of the Mutual Film Corporation and the signing of a number of very prominent stars, comes the statement that the Mutual will release a series of seven star comedies, featuring some of Broadway's most popular players, beginning Saturday, December 2.

Among the artists who will appear in these comedy pictures

Scene from "Grouchy" (Mutual).

are Tom Wise, the jovial creator of many leading roles in popular American plays; Ruth Shepley, the attractive player in "It Pays to Advertise," and various other Broadway successes; Martha Hedman, Lois Meredith, Alexander Clark and George Dorr. "Grouchy," a character comedy written by Mark Swan, and featuring Tom Wise, will mark the first of the Mutual Star Comedy series, coming December 2.

In support of Mr. Wise will appear Miss Margarette Chaffee, S. K. Walker, who appeared with Robert Hillard in "A Fool There Was," in "The Woman" and "The Governor's Lady," Erville Anderson, and the two children, Jacquline Morahange and Hoyt Roswell Johnson.

Ruth Shepley's contribution to the series, "Admirers Three," will constitute the second Mutual Star Comedy. It will appear December 11.

"One Dollar, Please," featuring George Derr, will follow "Admirers Three," and "Ever Lassie Has a Laddie," starring Alice Dovoy; "Grimsey, the Bell Hop," featuring Alexander Clark; "The Girl Who Can Cook," featuring Lois Meredith, and "The Honeymooners," starring George Derr, will follow

HUFF AND PICKFORD IN "GREAT EXPECTATIONS"

Jack Pickford is very busy learning how to sweep floors, and Louise Huff is rapidly developing into a first-class heart-breaker in preparation for their respective roles in the Famous Players adaptation of Charles Dickens' "Great Expectations," in which they are to co-star on the Paramount Program on January 8.

Miss Huff is to be Estella, the daughter of the escaped convict who has been reared by an insane woman for the sole purpose of breaking the heart of every man she meets, in revenge for the jilting which Miss Havisham received when a young girl. Jack Pickford is the illustrious Pip whose earliest memory is that of his brother-in-law's blacksmith shop in which he was boy-of-all-work except in those furious moments when his sister seized him by the ear and made him scrub the floor or perform some other menial task in payment for his board and lodging.

"Great Expectations" is being produced under the direction of Robert G. Vignola, who made the phenomenally successful adaptation of Booth Tarkington's "Seventeen," in which Miss Huff and Jack Pickford won new laurels.

DE LUXE LASKY WELL EQUIPPED.

The DeLuxe Film-Lasky Corporation, of San Francisco, has received word from its representative, Hiram Abrams, to prepare for the handling of a number of big special productions that he has lined up for the company. This organization is in a position to supply the exhibitors in its territory absolutely the best productions, and it seems as if the exhibitor is aware of this fact, considering the amount of applications already on hand for service. Mark M. Leichter, general manager of the company, is familiar with every detail of the field that it covers, is known widely for his business reputation, and it is his aim that everybody must receive a square deal.

Selig's General Film Releases

Program Pictures Announced Up to the First of the Year—Subject of Interest.

WILLIAM N. SELIG has announced the Selig productions to be released in General Film service up to the first of the new year. On Monday, December 18, "The Five Franc Piece" will be released in regular service. This production features charming Edith Johnson in a winsome role. There is plenty of excitement for the plot has to do with the attempted theft of an important military secret. Miss Johnson is supported by an exceptional cast of players.

On Saturday, December 23, the Selig Company will release "The Man He Might Have Been," in General Film Service. How a man reached the parting of the ways and learns that the straight and narrow way is the best way of all. Robyn Adair and others carry out a stirring drama.

"The Golden Thought," one of J. A. Lacy's most thrilling dramas, is the Selig feature released in regular service of General Film Company on Monday, December 25. Included in the cast is Tom Mix, Eugenie Besserer and the famous child actress, Baby Lillian Wade.

"The Right Hand Path" is the title of the Selig drama released on Saturday, December 30. It teems with sensational climaxes and with strong heart interest.

The Selig Tribune, the great news film, is released every Monday and Thursday. It gets all the news and shows it first.

INTERNATIONAL DID ARMY AND NAVY GAME.

By a special arrangement with the governing powers, the Hearst International News Pictorial was given exclusive permission to make moving pictures of the Army and Navy football game at the Polo Grounds, Saturday, Nov. 25. Several photographers were assigned to the game and secured in detail each play as it was made. The pictures will be the most complete and comprehensive ever made of a football game.

BARA'S FIRST "VAMPIRE" ROLE IN MONTHS.

Theda Bara's portrayal of Elsie Drummond in "The Vixen," which William Fox announces for December 4, is her first "vampire" role in many months. The last of this type came in "The Eternal Sapho," released in May. During the intervening time the screen artiste has starred in "East Lynne," "Under Two Flags," "Her Double Life," and "Romeo and Juliet."

"THE HONOR OF MARY BLAKE" (Bluebird).

This feature, to be released Dec. 18, has previously been announced under the caption of "The Greatest of These," but the title has now been permanently fixed as "The Honor of Mary Blake." It is the first attraction in which Edwin Stevens directed Violet Mersereau, and the locations for out-of-door scenes, which largely abound, were secured in the Catskill Mountains.

Miss Mersereau will thus make her third Bluebird appearance, having previously been directed by Rex Ingram, in "The Great Problem" and "Broken Fetters," her last stellar feature having been released early in July. John C. Brownell wrote

Scene from "The Honor of Mary Blake" (Bluebird).

the story and scenario of "The Honor of Mary Blake" and assisted Mr. Stevens in its direction. Details of stage life are always interesting to the public and Mr. Brownell has approached the topic from rather a new angle.

Tina Marshall, Caroline Harris, James O'Neill and Sidney Mason will be principals in Miss Mersereau's support. "The Honor of Mary Blake" will take place, in Bluebird releases, of "A Christmas Carol," the Dickens classic which will be released December 25, one week later than first announced, under the title, "The Right to Be Happy."

GERTRUDE M'COY STAR IN "THE LASH OF DESTINY."

Scene from "The Lash of Destiny" (Van Dyke Art Dr).

ture, and instilled a number of clever situations into what is, in addition, a remarkably strong story.

In the role of Myra Fielding, a young country school teacher who comes to the city seeking a broader aspect of life, Miss McCoy is given a part that enables her to display to wonderful advantage the remarkable versatility that has made her a favorite with the photoplay public for so many years.

There are a number of unusual situations in the picture, by means of which the author is enabled to sustain the interest in his story to the utmost degree. Some of the scenes were taken in the Hotel Ansonia, in New York City, and the railroad scenes were actually taken on board the "Twentieth Century Limited," the fastest train in the world.

The cast that supports Miss McCoy in "The Lash of Destiny" is one of unusual strength. Duncan McRae, one of the most popular of leading men, plays the principal male part in the production. Mabel Juline Scott, who recently toured the country in support of Fiske O'Hara, in "Kilkenny," and Helen Greene, who has done much good work in productions of other companies, are also in the picture.

"20,000 LEAGUES UNDER THE SEA" AT BROADWAY THEATER.

Carl Laemmle, president of the Universal Film Mfg. Co., has completed arrangements for the taking over of the Broadway theater, at Broadway and 41st street, New York, on Dec. 10, in order to present "Twenty Thousand Leagues Under the Seat," a film version of Jules Verne's wonderfully imaginative story of love and adventure beneath the depths of the sea. Verne's book, first published some fifty years ago, has been one of the most widely read of any piece of fiction ever printed, and his famous character, Captain Nemo, and all others of his fertile imagination employed in his story, has been faithfully reproduced in the Universal photoplay production. Devices invented by the Williamson Brothers, of Norfolk, Va., for undersea exploration and photography were utilized in the making of the picture, which is of eight reels, and some two thousand people were employed in the characters portrayed.

LOEW GETS WILCOX SERIES.

The current week witnesses the [illegible] the Loew circuit of theater of the productions made from the poems of Ella Wheeler Wilcox. Walter Scheuer of the Dispatch Film Exchange, 145 West 45th street, is booking these for New York, and announces that the entire series of six is ready for exhibitors.

The Wilcox pictures consist of six two-reel subjects, the stories of which are taken from and are presented under the following titles of Mrs. Wilcox's poems: "Meg's Curse," "Lais When Young," "A Married Coquette," "Angel or Demon," "Lord, Speak Again" and "[illegible]"

BOOKING CHRISTIE COMEDIES.

A. W. Blankmeyer, a well-known exchange man of Detroit, Mich., operator of the Tri-State Film Exchange, Inc., has signed for Al Christie's comedies for the states of Ohio and Kentucky. The Tri-State exchange which only recently contracted for the product of Art Dramas, takes on the Christie comedies as a distinctive feature and will play them up well.

Mr. Blankmeyer is pleased with the showing that these [illegible] Regent and Washington, and is confident that they will be well received in Ohio and Kentucky. His exchanges are located in the Sincere Building, in Celeveland, and in the Strand Theater Building, in Cincinnati.

Close on the heels of this comes the announcement that Charles Christie, business manager of the company, has sold western Pennsylvania and West Virginia to the Liberty Film Renting Company of Pittsburgh. This sale completely closes up the exchange territory in the United States, and consequently Christie comedies are within the reach of every exhibitor.

DRISCOLL BUYS "ROBINSON CRUSOE" FOR CANADA.

One of Canada's youngest and foremost stock producers and vaudeville managers, George Driscoll, of Montreal, has taken up moving picture exploitation and signalizes his entry into the field by contracting with Warner Brothers for the sole Canadian rights to Henry W. Savage's production of "Robinson Crusoe." Mr. Driscoll will shortly announce several more productions which he undertakes to either re-sell or exploit personally. He has established 801 Godfrey Building as his New York office, but his headquarters are in Montreal at His Majesty's theater.

"MUSTY SUFFER" IN DEMAND.

George Kleine's comedy series "The Mishaps of Musty Suffer," consisting of twenty one-reel subjects featuring Harry Watson, Jr., of "Zeigfeld Follies" fame, have become so popular that a number of the Kleine branch offices have had to order additional prints of the films in order to supply the demand in their territories. Some of the offices are now using three times the number of copies originally allotted to them.

BERNARD SCHWARTZ SPECIAL REPRESENTATIVE.

The DeLuxe Film-Lasky Corporation, of San Francisco, has made its first appointment to its organization. Bernard Schwartz has been secured to act as special representative. Immediately after his appointment he was aboard the train and on his way to Los Angeles to make some important arrangements for the company, details of which will be announced shortly.

"THE RINK," CHAPLIN'S NEXT MUTUAL COMEDY.

Charlie Chaplin, the world's greatest comedian, will be seen Dec. 11 in another Mutual-Chaplin laugh provoker. This comedy will be called "The Rink." It will mark his eighth production for Mutual release. The fun with Charlie and his [illegible] comedy feet on skates [illegible] are everywhere at once, and with the famous mustache, the small hat, the cane right after them.

Scene from "The Rink" (Mutual).

In this play Charlie is a waiter in a high-class restaurant and what he doesn't succeed in finding in the way of trouble isn't worth finding. He doesn't like the way the head waiter wears his whiskers, has no idea of the deference due from a newly-graduated bus boy to "the head," makes eyes at the girls, and generally speaking, plays the deuce with precedent.

Various flirtations gay parties at the rink and at the restaurant, all sorts of excitement follow to fill the entire piece, with Charlie, the waiter, trying to pass off to Edna as the scion of a wealthy family. It ends in a chase, with everyone by Edna—including the flirtatious father—the eight-foot Eric Campbell, after Charlie. It will be released Dec. 11.

BLANCHE SWEET IN "THE EVIL EYE."

Mexican superstition, ignorance, and their attendant dangers form the basis of "The Evil Eye," in which Blanche Sweet is being starred by the Jesse L. Lasky Feature Play Company. It is scheduled for release on the Paramount Program January 4. Though the major portion of the action of the story takes place in Mexico, the tale, which was written by Hector Turnbull, has nothing to do with the present crisis in international affairs, and should not be classed with the flood of so-called war films.

Scene from "The Evil Eye" (Lasky).

The title of the picture refers to the little electric lamp which is worn by Miss Sweet when she examines the throats of the Mexicans. An epidemic of diphtheria has broken out among the employees of a Mexican mine and a young girl physician has been sent across the border to stop it. As part of her equipment she has an electric flash light which straps to the top of her head and enables her to make a detailed examination of the throats of the patients. Of course, the ignorant peons are terrified by the light, and, as the majority of those on whom she turns the light are suffering from the disease, it is whispered about that the light is really the evil eye. The spreading of the epidemic, which is a severe one, is attributed by the superstitious Mexicans as being due to the mysterious light, and out of that fact there develops a powerful dramatic situation with swift action.

Tom Forman, Parke Jones, Webster Campbell, Henry Martin Best, Walter Long and William Dale are among those who appear in support of Miss Sweet in this production, which was directed by George Melford.

"ISLAND OF DESIRE" (Fox.)

Colorful, gripping, filled with intense interest and exciting adventure and romance in a big way, William Fox's new George Walsh photoplay, "The Island of Desire," is destined to be one of the motion picture sensations of the year. It will be released on December 18.

No expense has been spared by the producer in making this feature a spectacle of unprecedented proportions. The story is one which will engross from its very outset.

"The Island of Desire" will be interpreted by a stellar cast of photoplayers, headed by George Walsh and Margaret Gibson. The result is a film worthy of unstinted praise.

FRANK POWELL STARTS WORK.

Frank Powell has started work on the first of the productions to be made by the new Frank Powell Producing Corporation and released through the Mutual. This is a picturization of "The Greater Woman," a play by Algernon Boyesen, which has been acted extensively on the Continent, and in which Marjorie Rambeau will make her screen debut. Supporting Miss Rambeau in "The Greater Woman" are Aubrey Beattie, long and favorably known as an actor in Broadway successes; Mary Steele, Hassan Mussali, and Josephine Park, who has just completed an engagement covering a year and a half under the direction of David Belasco in "The Boomerang" at the Belasco Theater.

"MISS JACKIE OF THE NAVY" POSTPONED.

"Miss Jackie of the Navy," the Mutual Star Production featuring Miss Margarita Fischer, announced for release Nov. 30, has been postponed to the week of Dec. 11. The release dates of the entire Margarita Fischer series have been set back two weeks from the dates already announced. "Miss Jackie of the Navy" will be followed by "The Butterfly Girl," "The Devil's Assistant," "A Knight at Tarquizzl" and "Birds of Passage."

COL. HEEZA LIAR AT THE VAUDEVILLE SHOW.

J. R. Bray has contributed another screamingly funny animated cartoon with his famous character, Colonel Heeza Liar, in which he takes him to a vaudeville show, and in this picture, which will be released by Paramount Pictures Corporation on December 21, under the title of "Col. Heeza Liar at the Vaudeville Show," he takes the little man through more comedy antics than he has ever been forced to do.

One day while the Colonel was walking down Riverside Drive he unexpectedly finds a ticket to one of the leading vaudeville shows. As he has not seen a show since his wife dragged him to the altar, he runs home and jumps into a soup and fish, grabs a bite to eat, and dashes out for the house of Mirth. He calls a taxicab and has a wild ride to the temple of comedy. Right here is where the fun begins.

As soon as he is seated in his box seat, a pretty young broiler brings a tray full of grape juice to the Colonel. The Colonel inhales some of the liquid fire, and is ready to show his approval or disapproval of the vaudeville acts. The first act proves to be Mdme. Mud, an operatic screecher, tall and thin with a mouth like a subway entrance. She bows and begins to warble.

The Colonel jumps up and pushes out her name card, turns his back to the stage and takes another drink. The young son in the opposite box with his father takes out an over-ripe cataloupe from his basket of fruit, and taking careful aim, throws it down the singer's throat.

There are a few more acts that do not meet with the Colonel's approval, so he pushes their name cards out as fast as they appear. He is very disappointed with the show, and goes to the box office and demands his money back. The ticket seller gives it to him in the neck, and he drops to the floor. The negro attendant takes the Colonel by his feet and drags him from the theater, as the Colonel calls out "Home, James."

WINTERMEIER TO DIRECT BILLY WEST.

Fritz Wintermeier has been engaged by the Unicorn Film Service Corporation to direct the Billy West comedies. These comedies, which are in two reels each, have been declared to be among the greatest novelties of their kind. In connection with the Billy West series Ike Schlank, president of the Unicorn Film Service Corporation, announces that an extensive advertising campaign will be carried out. This will include newspaper advertising and several novelty "stunts."

"THE BURNING BAND" (Essanay).

Essanay will release the first of its dramatic series, "Is Marriage Sacred?" on December 16. The title of this production will be "The Burning Band." The burning band is the wedding ring. This subject deals with a wife's hidden past. Others of these productions will be released on each succeeding Saturday. The General Film Service will handle the films. The screen time will be approximately 33 minutes. Problems of matrimony and their menace to the home will be the general theme of this series. It is for that reason all the units have been grouped under the same general title, "Is Marriage Sacred?". But each photoplay will bear an individual title, and be built upon a story complete in itself. President George K. Spoor of Essanay has formed a special stock company to appear in this series. Its personnel includes Marguerite Clayton, Sydney Ainsworth, Lillian Drew, Edward Arnold and Thomas Commerford. E. H. Calvert will direct them. Mr. Spoor does not want this series confused with a serial. Each of these subjects are complete 33 minute photoplays.

Scene from "The Burning Band" (Essanay).

Red Feather Leads Universal's Week

"The Morals of Hilda," Featuring Lois Wilson, Is Scheduled for December 11.

TOPPING the fine program of releases of the Universal Film Manufacturing Company for the week of December 11 is the Red Feather five act drama, "The Morals of Hilda," released December 11, in which Lois Wilson is the star. This powerful drama of the conflict of human emotions was written by H. C. Warnack, scenarioized by A. W. Coleway and produced by Lloyd B. Carleton.

"The Morals of Hilda" is an exceptionally strong screen play which teaches a vigorous moral without sermonizing, and the story has wide appeal and is particularly suited for women. The settings and photography are up to the high standard demanded in Red Feather productions.

On December 11 also will appear the one-act Nestor comedy, "Two Small Town Romeos," with Eddie Lyons, Lee Moran and Priscilla Dean in the leading roles. This is a distinctly new type of picture farce comedy from the pen of Virginia Kirtley and produced under the direction of L. W. Chaudet.

A strong offering scheduled for release on Tuesday is the Gold Seal three-act melodrama, "The Two Roads," with Douglas Monroe and Edna Flugrath as the featured players. The story is by Ben Landeck and the production was directed by Harold Shaw. Under the Victor brand the one-act comedy "Billy the Bandit," with Billy Mason as chief funmaker, will appear on the same date.

On Wednesday will appear the regular issue of the Universal Animated Weekly with its live news topics and pictured version of all the important events of the past week. The Laemmle one-act drama, "Green Eyes," with George Chesboro, and the uproarious L-KO two-act comedy, "Murdered By Mistake," are releases of the same date. "Murdered By Mistake" is one of the funniest screen comedies. In the cast are Dan Russell, Lucille Hotton, Katherine Griffith, William Irving and Bert Roach.

The Victor comedy in one act, "It Didn't Work Out Right," written and produced by Robert F. Hill and played by Stanley Walpole, Helen Slosson, Joseph Granby and Helen Marten, will be released on Thursday. The same day finds the two-reel drama, "The Lawyer's Secret," under the Rex brand, with Jack Nelson and Molly Malone, and the Powers educational reel "In the Land of King Cotton," scheduled for release.

"Scratched," a two-reel melodrama in which Irene Hunt and Earl Page are featured, will be released Friday. "I Am Your Husband," a one-act Nestor comedy, written and produced by Captain Leslie T. Peacocke, with Al McKinnon and Peggy Coudray, and the Big U drama, "The Wrong Heart," featuring Wallace Reid and Dorothy Davenport, are other releases for this date.

"The Taint of Fear," a two-act modern military drama under the Bison brand, will appear on Saturday. This is one of the best short features of the year. It was written and produced by Allen Holubar, who plays the leading role, supported by Lydia Titus, Joseph Girard, Charles Oelze and George Pearce. Other releases of this date are the Joker comedy, "Their Dark Secret," with Gale Henry and William Franey, and the Laemmle one-act drama, "Mother's Guiding Hand," featuring Jane Fearnley.

On Sunday the Powers' split-reel, "Sammie Johnsin and the Wonderful Lamp," a comedy cartoon, and "Majestic Ceylon," as seen by Dr. Dorsey, an educational travel picture, will be released. "Love Or An Empire," a two-act Rex drama, with William Shay and Leah Baird, is another Sunday release.

Sharing honors with the Red Feather feature will appear the eighteenth episode of the Universal Special serial, "Liberty."

"THE PHANTOM BUCCANEER" (Essanay).

Exhibitors whose patrons like a brisk, romantic type of play will be interested in the announcement by Essanay that "The Phantom Buccaneer" is nearly completed and will be offered through Kleine-Edison-Selig-Essanay Service. Gold mines, revenge and love affairs form an irresistible combination in this feature, which was adapted from the thrilling novel "Another Man's Shoes," by Victor Bridges.

Richard C. Travers is an excellent hero for this type of play, and Essanay offers it as one of the best plays in which this star has ever appeared. Gertrude Glover appears in the feminine lead. J. Charles Haydon directed the piece.

"MANGER TO CROSS" BOOKED DIRECT.

Announcement has been made that the Kalem five-reel production "From the Manger to the Cross" may be booked by exhibitors direct from the Twenty-third street offices of that company. The constant stream of bookings during the past month has proven that the Biblical production is an "all-year-round" attraction, but with the coming of the holiday season the requests for bookings from all parts of the country has taken a strong jump. "From the Manger to the Cross" takes on added value as a holiday attraction from the fact that it was staged in the exact authentic locations in the Holy Land.

The burden of proof rests on the side withholding evidence so easy to produce. Button, button, who's got the stock?

PATHE HAS FINE LIST OF HOLIDAY ATTRACTIONS.

Now is the time for exhibitors to figure carefully on the extra features which they are going to show during the holiday season. For their convenience, Pathe has drawn up a list of subjects which have proven valuable. On all of them, Pathe Exchanges have an extensive supply of advertising matter, furnished at the regular rate.

Scheduled for release on December 3, "The Life of Our Saviour," in seven reels, Pathe colored, is now ready for exhibitors. This is the great Passion Play in picture, as big as the Passion Plays of old, which has proven so popular among exhibitors that the prints were all worn out and new ones have been made. In addition to the new prints, a new supply of advertising matter is on hand and "The Life of Our Saviour" is Pathe's leader for the holidays.

Other holiday offerings are as follows:

"Esther," 3 reels, Biblical drama.

"Joseph's Trials in Egypt," 3 reels, hand-colored drama.

"A Rose Among the Briars, 3 reels, hand-colored drama, featuring Jackie Saunders.

"Adventures of a Mapcap," 4 reels, hand-colored drama, featuring Jackie Saunders.

"Queen Margaret," 5 reels, hand-colored historical drama.

"Pro Patria," 6 reels, hand-colored historical drama.

"Hazel Kirke," 5 reels, heart interest drama, featuring Pearl White and Bruce McRae.

"Shrine of Happiness," 5 reels, hand-colored drama, featuring Jackie Saunders and Paul Gilmore.

"Beloved Vagabond," 6 reels, hand-colored drama, featuring Edwin Arden and Bliss Milford.

"Little Mary Sunshine," 5 reels, hand-colored drama, featuring Baby Marie Osborne and Henry King.

"The Shadows of Her Past," 5 reels, drama, featuring Lina Cavaliera and Lucien Muratore.

"The Shine Girl," 5 reels, heart interest drama, featuring Gladys Hulette.

"Prudence, the Pirate," 5 reels, comedy drama, featuring Gladys Hulette.

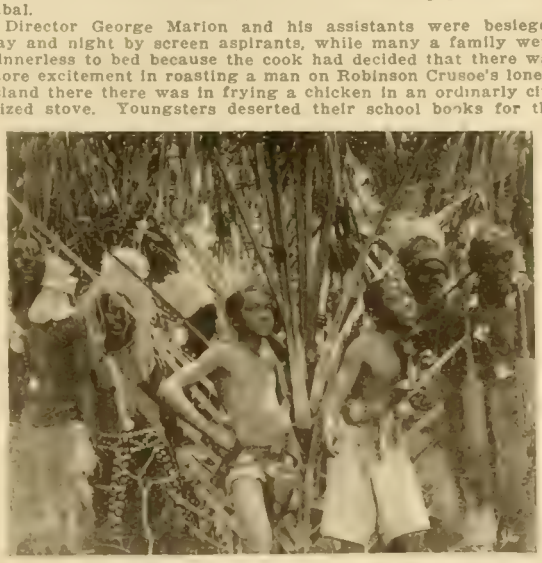
"Shadows and Sunshine," 5 reels, comedy drama, featuring Baby Marie Osborne.

"The Light That Failed," 5 reels, Kipling drama, featuring Robert Edeson.

"ROBINSON CRUSOE" (Savage).

When Henry W. Savage took his moving picture company down to Florida to film Robinson Crusoe he had no intention of disorganizing labor in the vicinity of his outdoor studio, but such was the case. The company had scarcely started to work when the ambition was born in the breast of every colored man for miles around to become a moving picture cannibal.

Director George Marion and his assistants were besieged day and night by screen aspirants, while many a family went dinnerless to bed because the cook had decided that there was more excitement in roasting a man on Robinson Crusoe's lonely island there there was in frying a chicken in an ordinarly civilized stove. Youngsters deserted their school books for the



Scene from "Robinson Crusoe" (Savage)

screen and many colored hearts dropped inches when their owners were told they were not the type.

This five-part photoplay, the states rights for which may now be obtained through Warner Brothers, 729 Seventh avenue, bids fair to be the family picture de luxe. Parents may take their children without any fear of the introduction of scenes that could in any way be detrimental to the young mind, while children may take their parents without the least anxiety that they will be bored.

Gaumonts for Week of December 17

Fifth Episode of "The Vampires," "The Eyes That Hold" and Four Single Reels.

THE interest in "The Vampires" is holding up in a manner to delight American reviewers. The general opinion seems to be echoed in the words of one screen expert: "The professional manner in which 'The Vampires' is being produced, the unusual types presented, and the vein of comedy intermingled with the thrilling kind of melodrama which the serial represents, by Normandin, former vampire, and by later vocation an undertaker, places it as one of the best serials on the market." Hence unusual interest attaches to the release of the fifth episode, "The Eyes That Hold," December 21. All the favorites are seen in this chapter.

The first single reel of the week is "Reel Life" No. 33, December 17. Its subjects are "French Sweetmeats," "An Argosy From the North," "The Fleecy Staple," cotton; and "Design Your Own Gown."

"Tours Around the World" No. 7 is released December 19. It takes spectators to the interior of "Morocco," shows "The Castle of Chantilly" and "The Blue Mediterranean" at the Bay of St. Tropez.

"See America First" No. 67, December 20, shows "Picturesque Virginia." The number is a particularly happy one, since it shows the homes of two presidents, the abode of Thomas Jefferson at Monticello, Charlotte, Va., and the birthplace of Woodrow Wilson at Staunton. There are also pictures of Afton, Va., and the Blue Ridge Mountains. On the same reel is a Gaumont Kartoon Komic, "Curfew Shall Not Ring," animated by Harry Palmer.

The fourth single-reel of the week is the Mutual Weekly. As it is not made up until the day before it is issued, no statement of its program is possible.

K-E-S-E ADOPTS STRIKING TRADE-MARK.

Kleine-Edison-Selig-Essanay make the announcement that they have decided to use a facsimile of a modern key as their trade-mark and the service will be known as the K-E-S-E (Keys) Service. The many valid reasons advanced for utilizing this particular form of trade-mark emphasize the value they place upon it. Already they are proving to exhibitors that the K-E-S-E Service unlocks the doors of opportunity leading to success. They also call attention that it "fits" the ultra-progressive program and they do not forget to state that K-E-S-E Service is bulwarked by the four oldest, best equipped picture makers in the industry.

As a distributing concern K-E-S-E is one of the best. It is made up of twenty-four branches, each supervised by experts, known and recognized as among the best in the field. George Kleine spent many years perfecting this organization and it stands to-day a monument to unflagging industry, unswerving fidelity to its patrons and an index to all that implies quality in motion pictures. Mr. Kleine is credited with some of the huge successes in motion pictures that have attracted world-wide attention.

Success repeated is the best evidence of merit and the K-E-S-E can refer to a long record of victory as a forecast of what it will accomplish in the future. The new trade ensign will take its place amongst the leaders immediately.

COMPLETE CHANGE OF "REEL LIFE" RELEASES.

A complete re-arrangement of "Reel Life" subjects brings an almost entirely different set of subjects to the screen December 10 in "Reel Life" No. 32. First in interest perhaps is "Where Benedictine Is Made." The pictures show the Abbey at Fecamp, France, where the monks have been making this distinctive cordial since 1510. The various processes are pictured, as well as an array of 600 bottles containing imitations that have been confiscated from time to time. The process of manufacture is a secret.

"Radium, the Most Costly Element," is another interesting subject on this reel. The price of radium has not followed the cost of high living, having decreased 50 per cent in recent years. It is now only worth $37,000 an ounce. The American method of manufacture from carnotite is shown.

"Working for Santa Claus" shows how America has prepared to handle the situation caused by the failure of toys owing to the war. There are pictures of toy factories both East and West, giving a good idea of the places which are exporting toys valued at two million dollars this year. There are also appealing pictures of children playing with toys.

"How to Dance the Two Two," a fashionable dance of the winter, is demonstrated by G. Hepburn Wilson. This is the third and last of the popular dances shown on the screen, with the steps slowly illustrated, for the benefit of those who wish to have the latest terpsichorean evolutions from Broadway.

"THE FOOLISH VIRGIN" (Selznick).

With the first of Miss Clara Kimball Young's Selznick-Picture productions, "The Common Law," playingf throughout the United States and Canada to capacity houses, the beautiful and popular screen star's second photo-dramatic achievement under her new management is now ready for early release. This is an adaptation of the powerful novel by Thomas Dixon, "The Foolish Virgin."

In "The Foolish Virgin" Miss Young will be seen in one of the most sympathetic roles of her screen career. The story is replete with action and unusually well adapted to the requirements of the motion camera.

As in "The Common Law," Miss Young's superlative beauty and dramatic gifts have been aided by the work of the director, Albert Capellani, and the splendid cast of players. Conway Tearle, who made so many thousands of new admirers by his work in "The Common Law," also plays the leading male role in the second production, and Paul Capellani, who has been seen in so many of Miss Young's best pictures, gives another strong and vivid impersonation. Others in the cast include Catherine Proctor, Sheridan Tansey, the remarkable boy actor; William Welch, Marie Lines, Agnes Mapes, Edward Elkas and little Jacqueline Morhange.

"THE HAPPINESS OF THREE WOMEN" (Morosco).

Though each has been a star in his and her own right for some time, House Peters and Myrtle Stedman make their first appearance as co-stars in the Morosco photoplay, "The Happiness of Three Women," making this an exceptionally strong release on the Paramount Program. The story, which was written by Albert Payson Terhune, the well-known writer, is an unusually powerful one, involving unwarranted jealousy and the robbery of a bank.

In support of the co-stars there appear L. W. Steers, William Hutchinson, Lucille Ward, Daisy Robinson and Milton Brown. The picture is being directed by William D. Taylor. In the production, practically the entire Morosco studio will have to be given over to one gigantic setting which shows a long sweeping vista through a reception room, drawing room and conservatory of a fashionable mansion.

Especial attention has been given to some of the lighting effects, particularly those which are used in the scenes depicting the robbery of a bank. One of the exceptional incidents is the discovery of the criminal at work by the sweep of a passing motor car's headlights as it turns the corner opposite the bank.

The appearance of House Peters and Myrtle Stedman as co-stars in this picture marks the artistic union of two players who have long been in the front rank among those who might be called motion picture stars, in contrast to the stage celebrities who have more recently deserted the stage for the screen. Both of these popular players have a great personal following, and it is not encroaching on the bounds of possibility to predict for them a sweeping success in their first double debut.

"THE TRUANT SOUL" (Essanay).

Henry B. Walthall's superfeature, "The Truant Soul," will be released by Essanay on Christmas Day. It is a special, the screen time being approximately two hours. The film will be handled by the Kleine-Edison-Selig-Essanay Service. Arrangements have been made for exhibtitors' displays of the picture at all of the branch offices of this service throughout the United States and Canada.

The story is from the pen of Victor Rousseau, the noted novelist. It affords an unlimited field for that type of marvelous emotional acting which has made Henry B. Walthall the great screen star that he is.

Mary Charleston appears in support of Mr. Walthall in the leading feminine role. Miss Charleson is a well known star, having made a nation-wide reputation in her past picture-dramas.

STRONG CAST IN "WHOSO FINDETH A WIFE."

An unusually strong cast has been selected to support Jean Sothern, the star of the U. S. Amusement Corporation's contribution to the Art Dramas program, a picturization of "Whoso Findeth a Wife," by J. Wesley Putnam. Leo Delaney will be entrusted with the lead opposite Miss Sothern. This role is said to be one of great intensity, and requires an extraordinary delineation of a character that is at once strong and weak. Frank Crane, who is directing the production, choose Mr. Delaney for the part as the one man who is by physical appearance and temperament the exact prototype of the character he is to portray. Others are George Henry Trader, Ida Brooks and W. J. O'Neil.

"THE CONQUEST OF CANAAN" RIGHTS SOLD.

Through a contract entered into with W. H. Bell, general manager of the Midwest Photoplay Corporation, of Kansas City, Mo., the rights to the Frohman Amusement Corporation's five-part release, "The Conquest of Canaan," for the territory of Nebraska, Iowa, Kansas and Missouri, were closed. Mr. Bell also closed a contract whereby they were granted the distributing rights for the same territory of the Clara Kimball Young productions.

"HUMANIZING MR. WINSBY" (Unity).

The second of the special features being produced by the Peerless Motion Picture Company at Redlands, Cal., and released through Unity, will be presented to exhibitors through the Unity exchanges on December 18, under the title of "Humanizing Mr. Winsby."

The [illegible] from which the five reels have been made was written by Pete E. Kane and appeared some months ago in the Saturday Evening Post. It is a modern adaptation of the principals in the cast a wonderful opportunity for attractive delineation of character parts.

George Nash essays the role of Mr. Winsby and is ably supported by Julius Frankenberg as the "Pronto Kid," Arthur Millett as Chesterfield, the fashionable old clerk and bookkeeper for Mr. Winsby, and Alice Neice, who plays delightfully the role of "Patsy," the only person in the old town over whom Mr. Winsby is unable to rule.

"HELL HATH NO FURY" (Anchor).

Work on the first production of the Anchor Film Corporation, "Hell Hath No Fury," is now under way under the direction of Charles Lee Bartlett. Last week Mr. Bartlett left New York for Los Angeles where he is located at the Signal studio. He took with him Grace Davison, who is to star in the picture, and Lawrence Hayes personal representative of James A. Stiles, general manager of the Anchor Films. Other than the star the cast for the picture has not yet been decided upon, although a leading man of considerable reputation will be selected as Miss Davison's opposite. The picture will be offered to the trade through the states right market as a six-reel feature.

LOEW GETS "MASQUE OF LIFE."

Marcus Loew has made his entry into the film sales business by purchasing the state rights of the big production, "The Masque of Life," which recently was shown at the Park theater at one dollar prices. It is called "the picture of a thousand and one thrills," featuring Rita Jolivet and Pete Montabello, the monkey actor.

Loew bought it primarily to be shown in his Greater New York theaters and the other houses controlled by him, and will also dispose of rights of exhibition over the entire state of New York. Details of the management of the picture will be handled by Lewis T. Rogers, who is now receiving orders and requests for use of the picture by exhibitors from all over the state.

"THE SPY AND THE SUBMARINE" (Unity).

Under the title of "The Spy and the Submarine," Unity will release the Thirteenth Episode of "The Yellow Menace" this week. In this part of the picture we see some astonishingly accurate scenes of a submarine in action, which gives the picture a most up-to-date setting. Those who view this episode will be able to see a great deal about the internal operations of a submarine and will have a wonderful opportunity to see for themselves just why these instruments of war are so mysteriously effective..

CHRISTIE'S COMEDIES IN NEW YORK STATE.

Charles Christie, business manager of the Christie Film Company, producers of one and two-reel comedies, during his stay in the East has interested William H. Kemble and H. Clark Mooney, prominent film men of Brooklyn, in the output of the company with the result that they have formed the K. & M. Film Exchange for the purpose of marketing these pictures in New York State. The present office of the exchange is located at 587 Fulton street, Brooklyn, but Messrs. Kemble and Clark are already planning to open exchanges and offices in the other districts of the state.

BUILDING A JUNGLE FOR WALSH PHOTOPLAY.

Visitors to Balboa Beach, California, who wander down the sandy strand may imagine themselves in the heart of densest Africa. Under the direction of Otis Turner, the place has been transformed into a jungle wilderness for some scenes in "The Island of Desire," starring George Walsh, which William Fox will release on December 18.

With the aid of hundreds of palm trees, two or three carloads of monkeys, scores of parrots and parrakeets, and tons of foliage and underbrush, Balboa Beach has been "made up" to represent a South Sea Island.

EDISON COMPLETES "THE MASTER PASSION."

The final scenes of Edison's new five-part feature, "The Master Passion," have been completed, and the subject will be released soon through the Kleine-Edison-Selig-Essanay Service. The exact date of its coming has not yet been announced. It is said to be an exceptionally powerful story of a beautiful woman's rise and fall, her struggle between the lure of ambition and mother-love, ending with her regeneration through the latter. Mabel Trunnelle and Robert Conness are featured.

Why allow suspicion to exist? Fear of the consequences?

"THE AWAKENING OF HELENA RICHIE" (Metro).

Metro Pictures Corporation announces Dec. 18 as the release date of the screen version of Margaret Deland's great novel, "The Awakening of Helena Richie," with the celebrated star, Ethel Barrymore, in the role of Helena. Metro considers this picture one of its most important releases for the year, since [illegible] one of the best productions with a story that is known and loved all over the English-speaking world. The picturization has been made by arrangement with Messrs. Harper & Bros., publishers of the book.

50,000 FEET OF FILM TAKEN FOR FIVE-REELER.

No greater care in screening a production has ever been exercised than was taken by Director Richard Stanton, who recently completed a subject for William Fox featuring Gretchen Hartman and Alan Hale. Although the drama will be five reels—5,000 feet in length—Director Stanton had almost 50,000 feet of film snapped for the picture, which is now in the cutting room.

Gladys Brockwell's next feature will be in charge of Mr. Stanton.

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Boston City Club on Censorship

Hears Talk by Cranston Brenton of National Board of Review—800 Club Members and Guests Present—Work of Review Board and What Legal Censorship Means—Boston's Better Censorship.

By J. J. Phillips, Boston Herald and Traveler, Boston, Mass.

BOSTON, Mass.—Eight hundred members of the Boston City Club and guests applauded heartily Monday, Nov. 27 when Cranston Brenton of New York, chiarman of the National Board of Review, while addressing them in the City Club forum drew a comparison between Billy Sunday and Chaplin and declared, "I thank God for that kind of Charlie Chaplin preaching. I thank God there is no censorship on the type of religion Billy Sunday is expounding."

The salient point brought forward in his remarks is that there is nothing so harmful to the motion picture industry and productive of so many absurdities as legalized pre-publicity censorship of films. Legalized censorship of the pictures, he asserted, is no more right than censorship of the pulpit or the press and is in nature nothing more or less than a blow against the right of the freedom of speech.

The National Board of Review, he stated, is absolutely opposed to legalized censorship. It is impossible, he said, for politically appointed men to perform such highly important work justly, for, in the first place, they are paid to find fault, and if they don't they cannot keep their positions. Public opinion, he declared, should constitute the only censorship.

Referring to the social side of the motion pictures problem, Mr. Brenton declared the industry is driving the saloons out of business in thousands of localities for instead of spending their nickels and dimes in barrooms, the men go to the "movies" and take their wives and children with them

In three or four states there is legal censorship, and the speaker related more than a dozen incidents tending to show the absurdity of this form of censorship. Nearly every one of them aroused the gathering to laughter, the portion of the films expurgated being of such inconsequential natures so far as the general public is affected.

Boston, he stated, has a desirable form of censorship. Each week letters from the national board are received here. They contain the names of the films that have been accepted as proper, those that have been adjudged improper and those on which no judgment has been formed. These communications guide the city officers in determining what shall and what shall not be exhibited.

The National Board is a volunteer organization and its members receive no salary. Chairman Brenton gives fifty per cent of his time to the work of the board and even pays his own train fares. The board is quite unbiased, he said, and any film passed by its committee of final appeal is fit to be shown anywhere in the country.

The board experiences its most difficulty in passing on comedy films. Women's clubs are continually clamoring for censorship of this type of films, he said, and he admitted that the usual run of comedy is too much of the slapstick variety, but the public demands it.

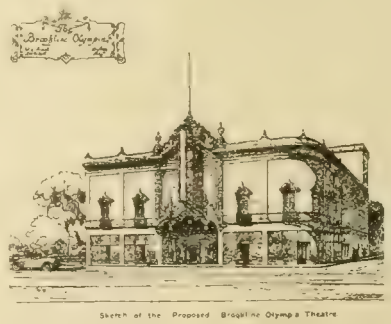
There are many persons, Mr. Brenton said, who demand that the Charlie Chaplin films be censored, but they are most unreasonable. "Chaplin is every inch an artist," said he, "and has no intention of putting across any rough stuff. He told me that he may have done some objectionable things before the camera when he first went into the picture business, but that was when he came over fresh from the London music halls. He is under contract now to pay for every film censored. I thank God for a man who can make the masses laugh as Charlie Chaplin makes them laugh."

In conclusion, Mr. Brenton said that except for legalized censorship there is only one other force that threatens the life of the industry, and that is the possibility of showing unworthy pictures, but public opinion will have weight enough to prevent this, he thought.

George W. Coleman presided. After his address Mr. Brenton answered questions put to him by the club members.

Brookline to Vote on Proposed Theater.

Brookline, Mass.—Plans have been prepared for the theater proposed for Brookline, Mass.; the richest town in the world, which if the selectmen grant a license, will be the first theater in the exclusive district, and will be constructed at Harvard street and Webster Place. The Board of Trade will take a referendum vote on this proposition this week to determine whether it will support the petitioners in their plea for a license.



Sketch of the Proposed Brookline Olympia Theatre

Nathan H. Gordon, of Brookline, is president of the Olympia Theater, Inc., which is planning this project. Max Shoolman is treasurer of the $7,000,000 concern, which is incorporated under the laws of Massachusetts and which has houses in Boston, Lynn, Gloucester, Chelsea, New Haven, New Bedford, Worcester and Rochester. The Boston theaters are known as the Scollay Square, Olympia and Gordon's Olympia. It is proposed to call the house in "the worlds richest town" the Brookline Olympia.

Maritime Provinces Letter

By Frederick F. Sully, 68 Lansdowne Ave., St. John, N. B.

A. B. Farmer Believes in the Jitney.

ST. JOHN, N. B.—Amid the high cost of living and the increase in price of almost every commodity, there is one man in the moving picture industry who has held out for five-cent admissions. This is A. B. Farmer, proprietor and manager of the Star theater. While practically every photoplay house in St. John charges fifteen cents for its best seats, Mr. Farmer has paddled along quietly, complacently, catering to a family patronage that spells prosperity at five cents a head. The Star, with its seating capacity of over 500 runs three five-reel shows each evening.

"Battle of Somme" Gets Long Run.

St. John, N. B.—"The Battle of the Somme," which had a four-days' run at the Imperial theater, drew large audiences, especially on the first and last days. Admission prices were raised for the engagement, and the free list was entirely suspended. The picture has been booked for a full week at the Orpheus theater, Halifax, and is one of few features to be given such a long run. Manager Walter H. Golding of the Imperial is inaugurating a method of advertising de luxe that is decidedly artistic, and likewise a factor in drawing a refined class of patronage to the theater.

S. M. Bartling to Open a Show.

Liverpool, N. S.—The municipal opera house, leased for several years by James McGarrigle and run as a moving picture theater, was recently put up for tender, and went to S. M. Bartling on a five-year lease. Mr. Bartling, who is breaking into the photoplay industry for the first time, has for a business associate, E. R. Munhall, formerly mayor of Liverpool for eleven years. They will inaugurate a new arrangement of pictures, and have already made contracts for some of the Pathe service.

At Wolfville Houses.

Wolfville, N. S.—A. A. Ayer, proprietor of the Imperial theater, is now running his house four nights a week catering to the college boys and a large amount of transient trade. W. M. Black, who has one of the best equipped small houses in the province with his own generating plant and motor driven machines is doing a big business with a seating capacity of but 560.

Fine New House for Kentville.

Kentville, N. S.—With a population of but 2,400, Kentville is to be as well supplied with high-class moving picture theaters as any town its size in the dominion. Clark and Hiltz, who are now running the Nickelette are building a new theater, that is to have a seating capacity of 900 people, and R. W. Seliz, proprietor of the Arena, a summer theater, has purchased land and will start work in May on a house of almost equal size.

St. John, N. B.—R. G. March, manager of the local branch of the Specialty Film, has returned from a ten days' trip through the provinces, and reports that business is very good.

St. John, N. B., Manager Carl H. Crawford of Fox has just completed a tour through the provinces and announces that the new Fox [illegible] features are to be used by the Casino theater, Halifax; the [illegible] theater, the Gem, St. John; the Broadway theater, St. George; and the [illegible] Theater.

IN NEWARK, NEW JERSEY.

B. L. Shafer Buys Control in Empire Theater.

Newark, N. J.—The Empire moving picture theater on George street, which has been under the joint management of Charles G. Tefft and B. L. Shafer, will hereafter be conducted and owned entirely by Mr. Shafer. The [illegible] Mr. Tefft's interest to his partner were signed.

Mr. Shafer has recently returned from Los Angeles, where he plans to spend considerable money in improvements, including a new organ.

Unions and Fox Newark Theaters

Several Unions Connected With the Theatrical Trade Have Begun a Campaign Against the Carlton and the Terminal Theaters—The Former Is Now a Union House and Unions Want the Latter Made One—Both Owned by Fox.

By Jacob J. Kaufman, Newark [illegible]

NEWARK, N. J. [illegible] against Fox's Carlton and Terminal theaters in this city by the Musical Stage Employees, Firemen's, Bill Posters' and Moving Picture Operators' unions has created much interest and evoked considerable comment here. Naturally as is true in all cases there are two sides to the question. The representatives of labor claim an antagonistic attitude on the part of William Fox, while Mr. Fox's representatives declare that the trouble is due to unfair demands on the part of the unions.

John Zanft, personal representative of Mr. Fox, said that the original intention of the management of the Terminal theater was to employ union labor exclusively. He was informed, however, that the unions would not settle with the house until the Carlton had been unionized. Mr. Zanft even agreed to this, he said, but balked when the unions insisted that he employ a stage hand and a bill poster.

Louis P. DeWolfe, manager of the Carlton theater, also reiterated the statements of Mr. Zanft in regard to the utter needlessness of the stage crew. The Carlton being a picture house, required only the raising of a curtain in the morning, and the lowering of the same at night. For this exceedingly difficult work Mr. De Wolfe declares, the sum of $28 weekly must be expended if the house wishes to become unionized. In regard to hiring a union organist, Mr. DeWolf showed the Newark correspondent of the Moving Picture World a letter from [illegible] torney to the local Musicians' union dated May, '14, which declared that his client, Mr. DeWolfe, was willing to employ a union organist if the union would furnish one. Up to the time of writing Mr. De Wolfe has received no reply, he states.

Pending the settlement of the difficulty, posters are being distributed throughout the city announcing that the two houses under consideration are non-union. It is understood a conference between the Theatrical Alliance, of which James M. Prendergast, business manager of the Musicians' union, is president, and representatives of the theater company will be held at which meeting the difficulties will be cleared away and a settlement of the dispute effected.

A Change at Newark's Strand.

Newark, N. J.—Frank G. Hall, one of the foremost picture exhibitors in the East, has with Arthur M. Werner and Harry T. Hall, purchased the controlling interest in the Strand theater in Market street near Broad street, Newark, N. J. The new owners will take possession immediately and on December 11 will change the policy of the house from one of pictures exclusively to a combination program of films and high class vaudeville.

Frank G. Hall has been identified with the chain of U. S. vaudeville and picture houses operating in Newark, East Orange, Elizabeth, Plainfield, Hoboken, Passaic and Union Hill. Together with Mr. Werner, Mr. Hall also controls the New Jersey State rights for "Civilization," and "War's Women." He is president of the U. S. Vaudeville Managers' Association.

Mr. Hall believes Newark theater-goers desire high class vaudeville and artistic pictures on the same program. There will be an augmented orchestra. Renovations to the house are now under way.

Moss Going Well.

Newark, N. J.—Manager R. S. Clark of the B. S. Moss Photoplay Corporation, with offices in the Proctor's Palace theater building, reports increased business during the past month. Moss pictures are being introduced in the biggest theaters in the city. Mr. Clark is also booking the Mutt and Jeff pictures in this territory.

"Semi" Living On Interest.

Newark, N. J.—Semi Pfirsichbaum, better known as the "Kaiser," has severed all connections with the N. Y. & N. J. Film Delivery Service, of which he was assistant manager. Sammy bought a flivver and may be seen enjoying the pure air of Newark any day. Gee, it's great to be a millionaire! He [illegible]

Regal Films Incorporates in Toronto

World Film Company's Canadian Representative Capitalizes at $375,000—Who the Incorporators Are.

TORONTO, Ont.—The firm of Regal Films, Limited, has been organized and incorporated under the Federal laws of Canada with a capital stock of $375,000, to represent the World Film Corporation in Canada. The new company has been authorized by the Government to do business throughout the Dominion, and it is understood that the Canadian rights to Pearl Made World Pictures are now in the new concern. Headquarters for the company have been opened in the Lindsay building, Richmond street East, Toronto, and branches are to be opened in the principal centers of Canada, when the proper time comes.

The incorporators of the Regel are G. H. Sedgewick, James Aitchison, Duncan McArthur, A. T. Struthers and F. H. Hurlburt, all of the city of Toronto. The company has been empowered to conduct a film exchange business and to undertake the production, purchase or sale of films as well.

No announcement has been made as to the date of release for the first Brady-Made features in Canada, but exhibitors have been asked to write to the Toronto address with reference to bookings.

With the incorporation of Regel Films, Limited, Toronto has fourteen film exchanges, eleven of which are, in reality, the Canadian headquarters for film distributing companies. In addition to the [illegible] exchanges there are a number of subsidiary corporations here which have been established to facilitate the distribution of special productions or makes.

New Universal Films in Canada.

Toronto, Ont.—Chas. Hague, general manager of the Canadian Universal, has secured a new print of Annette Kellermann's "Neptune's Daughter," to replace the film which has seen three years' service in all parts of Canada.

As a result of an advertising campaign for "The Purple Mask," the new Universal serial, there are now more than one thousand people in Toronto alone who have been asking exhibitors to book the series. Publicity man Bach's stunt has been to organize a club of moving picture fans, issue buttons or souvenirs to each, and secure a pledge from each person to ask one or more theater managers to book the serial as soon as possible.

Exhibitors who witnessed a trade screening of "The Bugler of Algiers" are enthusiastic over its prospects because of the timely nature of its story. Manager Hague actually has several local exhibitors outbidding each other for the first run.

The Strand theater, Toronto, secured the first release of "Idle Wives," the Universal feature. Two weeks of big newspaper, billboard and lobby advertising preceded the screening of the picture.

Responsibility for Wiring of Booths in Ontario

Toronto, Ont., Operators' Union Gets a Ruling That Hydro-Electric Commission Inspectors Have No Right in Booths.

TORONTO, Ont.—C. A. McMahon, head of Local 173 of the operators' union, has cleared the situation in Ontario circles with regard to the inspection of operating booths by obtaining a ruling from Chief Inspector R. C. Newman, at the Parliament buildings, Toronto, to the effect that the wiring and electrical equipment of a booth does not come under the supervision of inspectors representing the Hydro-Electric Commission. McMahon obtained the information that inspectors of the Hydro-Electric Commission had ordered alterations in booth equipment, and that various operators had complied with these instructions.

It has been found that the interior of the operating cabinet comes under the sole supervision of the Provincial Inspection Department, and over-zealous Hydro-Electric officials have no jurisdiction in the matter. Mr. McMahon has so notified the members of Local 173.

Canadian Producer Calls for Scenarios.

Toronto, Ont.—The organization and establishment of the Canadian National Features, Limited, with headquarters in Toronto, has reached the stage in its development when a call has been issued for scenarios. According to an announcement by the company, five-reel dramatic or historical features and one-reel comedies or topical subjects are wanted. The studio of the company at Trenton, Ontario, will be completed February 1st, it is declared. This concern has an authorized capital of $500,000. The president is Jerry Shea. George Brownridge, formerly a salesman for a Toronto exchange, has been made general manager of the company.

Garden Theater Changes Hands.

Toronto, Ont.—The Garden theater, College street and Spadina avenue, one of the best known moving picture theaters in Toronto, has changed hands. The control of the theater has passed to Theatres and Playhouses, Limited, which has a string of picture houses here. Mr. M. Thaler, manager of the College playhouse, is now in charge of the Garden.

Federation Convention Notes

Baltimore Gathering of the American Federation of Labor Takes Several Important Steps of Interest to the Picture Trade—Against Legal Censorship of Films—Operators and the Electricians—Other Items.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

BALTIMORE, Md.—While the American Federation of Labor was in convention in Baltimore, recently, a good deal of legislation concerning all the branches of the moving picture industry took place. Particularly with regard to the opposing of censorship was one of the strongest resolutions introduced, reported upon and turned over to several committees.

Form New Theatrical Department.

It was decided at the convention by the A. F. of L., that a new theatrical department should be formed, which would have as its members moving picture operators, stage hands, screen actors, and the White Rats organization, it is understood, will be included in this department. It has been rumored about that many other actors' organizations have simply been waiting to see whether the charter of the White Rats would be revoked, to decide whether they should come in. As it has now been decided that the White Rats will have jurisdiction over all actors it is thought probable that all the other organizations will now become affiliated.

Operators Remain with I. A. T. S. E.

Another important course of action which took place was the endeavoring of the International Brotherhood of Electrical Workers to gain jurisdiction over the moving picture operators. Their reason for claiming that the operators should be affiliated with them was inspired by the idea that as the operators handled electricity they should belong to that body. It was decided by the convention, however, that their proper affiliation was just as it stands with the I. A. T. S. E.

Against Government Censorship.

In regard to the opposing of moving picture censorship, a resolution was introduced by Delegate Andrew A. Hill, of Little Rock, Ark., representing the Central Trades and Labor Council, which read as follows:

WHEREAS, The motion picture business of this country has grown to such an extent that today it not only serves as an agency for recreation, but has become a public agency for education, for dissemination of current information, comparable in many respects to the daily press and the public forum. They have a determining influence in directing and educating the public thought and opinion; and

WHEREAS, Motion pictures supplement the spoken and written word by a powerful appeal to the mind through the eye, the event or the thought to be conveyed is thereby visualized; and

WHEREAS, Motion pictures must be protected by the same guarantees of freedom that have been bestowed upon oral utterance and upon the press. It is fundamental for the protection of free institutions that freedom of speeach, and discussion should be assured, for only when there exists most complete freedom to express thought or to criticise is there established a guarantee that political and other representative agents shall not violate the rights and authority that they do not rightfully possess; and

WHEREAS, Freedom of speech is inseparable from free institutions and the genius of free people. This freedom must be protected against abuse by holding the individual responsible for his utterances when the same are based on fact. Legal restriction in advance of presentation limits research, investigation and inquiry for broader and deeper truths; and

WHEREAS, Here of late, efforts have been made to establish State and Federal boards of censorship to review motion pictures, it being the purpose of those who propose such censorship to present to the public only such things as they may be permitted legally to see. Thereby putting very dangerous authority in the hands of a few, for it enables the board of review to restrict and determine the very fountain heads of information; therefore, be it

RESOLVED, That the American Federation of Labor, in convention assembled in the city of Baltimore, register its unrelenting opposition to any scheme or system which denies freedom of speech, press, or the showing of motion pictures, when they are based on facts; and be it further

RESOLVED, That this convention go on record as being in opposition to government censorship of expresion of opinion in the form, and that we endorse again the declaration that freedom of expression of opinion, freedom of speech, and the freedom of the press, and motion pictures are the palladium of free institution; and be it further

RESOLVED, That the executive board investigate and report to the next convention of the American Federation of Labor some practical plan by which we can get labor's side of and all questions before the general public through the motion pictures of th country.

A Favorable Report.

The committee reported favorably upon this resolution to the convention and it was decided that the A. F. of L. and all affiliated bodies will endeavor to have all censorship laws repealed and that the legislative committee work upon the matter. This resolution has been referred to all the bodies of the organization located where censorship is now in force and after these local bodies have come to a decision as to what action they will take, they will report to the executive council.

The following is part of the report of the executive council:

In the recent past efforts have been made to secure both state and federal legislation providing for government censorship of moving pictures. These proposals have had the support of a number of well-meaning persons who really desire to protect the children of the country and to promote a sense of high morality. However, there is involved in the proposal something more than is generally appreciated. The number, the variety and the uses of motion pictures have been so greatly increased that they now constitute an important means of expression. * * * It has been the theory of the few that people can be "made to be good by law." This same theory underlies the efforts of those who propose government censorsihp. By establishing either state or federal boards to review motion pictures, it is proposed to present to the public only such things as they may be permitted legally to see. This is putting very dangerous authority in the hands of a few for it enables the board of review to restrict and determine the very fountainheads of information.

There have been worked out a voluntary system by which objectionable and vicious information can be eliminated from motion pictures. Since this is based upon no legislative enactment and exercises no governmental prerogative their decisions amount only to an expression of opinion, which carries weight in accord with the honesty, the discretion and the wisdom of the members of the board.

This matter is brought to the attention of the delegates to this convention with the recommendation that the convention take official action in opposition to government censorship of expression of opinion in any form, and that we endorse again the declaration that freedom of expression of opinion, freedom of speech, freedom of the press are the palladium of free institutions.

McDermitt Again Plays Host.

Baltimore, Md.—At Loew's Hippodrome Theater, on the afternoon of Friday, November 24, fifty children in care of the director of the Hebrew Benevolent Society were the guests of George A. McDermitt, the manager, for the performance. On Saturday, as a feature for the kiddies who attended the show in the afternoon, all of them were invited back of the stage to shake the paws of Lapinski's dogs.

Private View of "Masque of Life."

Baltimore, Md.—Manager L. A. DeHoff, of the New Theater, was a very busy man on Friday night, November 24, calling up exhibitors all over this city and extending invitations to attend the private screening which he had arranged for Saturday morning at 10.30 A. M. at the Garden Theater. Charles E. Whitehurst is president of both the New and Garden Theater companies and Mr. DeHoff has entire charge of booking the pictures for the latter theater.

Dunbar Theater Opens.

Baltimore, Md.—The Dunbar Theater, which is located at 619 North Central avenue, is a new colored theater which has just been completed. It was thrown open to the public on Wednesday, November 22. This new enterprise is owned by J. Diggs and H. S. Trimble and the booking and managing of the house is done by the former. The seating capacity is 400.

W. O. Baker Pilots Peabody.

Baltimore, Md.—The Peabody Theater, 11 East North avenue, which is owned by S. M. Buckman, is now being carried along under the management of W. O. Baker. Mr. Baker recently ran a theater in Union Bridge, Md., in partnership with J. Buckey and it is understood that he is still interested in that enterprise. He is well thought of by those who have met him.

A. B. Price to Manage Rialto.

Baltimore, Md.—When it was announced that A. B. Price had resigned his position as manager of the Mt. Royal theater at 617 W. North avenue, we were inclined to be skeptical, but after Mr. Price explained that it was because he is to take over the Rialto as manager, we understood the matter perfectly. He assumed the management of the latter theater on December 4. Myer Fox, who has been acting as managing director of the Rialto has been forced, by pressure of other work to give his entire attention to it. He leaves the theater in good hands for Mr. Price has demonstrated by his exceptional handling of the affairs at the Mt. Royal, just what he can accomplish. Besides this, he has had wide experience as other theaters in this city have been prosperously managed by him. He knows the moving picture theater and business from A to Z and is always looking after the comfort and convenience of his patrons. To hear him talk about his are controllers, his lens and his projection

A. B. Price.

The Week in Philadelphia

Exhibitor E. Warren Smith Makes Friends of Students at the University of Pennsylvania—Gives Them Full Swing One Night in the Week on Condition That They Use Restraint at Other Performances—Notes of Interest.

by P. V. [illegible] 141 North Seventh St., Philadelphia

PHILADELPHIA, Pa.—E. Warren Smith, the new owner of the A. B. C. theater, 33rd and Chestnut streets, is evidently no believer in George Ade's advice, "Don't never have nothing to do with no students." The house is situated near the University of Pennsylvania. The former owner, Spencer Harvey, was much troubled by the antics of light-hearted undergraduates, who came in numbers and signalized their presence by cat-calls, "funny" remarks, assorted noises and all around "devilishness." The result was that while the student patronage was good other and quieter residents of the neighborhood were deterred from visiting the house.

Mr. Smith has changed all this by inaugurating a high class policy, and raising the price of admission from 10 to 15 cents. For the benefit of visiting students the following slide, which is taken in entire good part by those affected, is occasionally displayed:

"Penn Night every Thursday after 9 P. M. The house is yours. Come, boys, and bring your voices. College songs and others. Kid the pictures and do everything but put your feet on the ceiling. If you don't like the show, don't kick—it's no use.

"This is done in appreciation of the fact that you keep quiet during the other nights."

Apparently Mr. Smith's knowledge of student psychology is accurate, since rowdyism is now almost unknown in the house.

Ridge Avenue Theater Beautified.

Philadelphia, Pa.—The Ridge Avenue Theater, under the management of Jay Emanuel, has undergone improvements costing $6,000. New chairs, carpets, draperies, curtains and screen have been installed by W. Kerry, formerly of Lubins and now in charge of N. Snellenberg's contracting department.

Printing and Developing at Lubin Plant.

Philadelphia, Pa.—The Lubin Studios at 21st and Indiana avenue have recently been reopened and are now printing and developing film on a small scale under the management of H. Roosevelt.

Candy Turkeys for the Kiddies.

Philadelphia, Pa.—Candy turkeys as souvenirs of a special matinee performance given by H. M. S. Kendrick of the Fairmount Theater, 26th street and Girard avenue, sent the kiddies of the neighborhood home rejoicing on Thanksgiving morning. From 11 A. M. to 1 P. M. the distribution was continued and several hundred children were more than ever convinced that the Fairmount management was their special friend.

Calehuff Supply Co. in New Quarters.

Philadelphia, Pa.—The Calehuff Supply Company are now located in their new quarters at 1233 Vine street, where a large assortment of accessories and supplies are on display. A very handsome floral horseshoe of roses was presented to Mr. Calehuff by Local No. 307 and I. A. T. S. E. on the occasion as a token of esteem and good wishes.

New Strand to Seat 1,850.

Philadelphia, Pa.—The new Strand Theater being constructed for Herbert Effinger and Dr. Walter Steumpfig will seat 1,850 persons. The seats will be upholstered in leather of fine quality. There will also be a loge supplied with comfortable wicker lounging chairs. An imposing marble staircase will lead to the balcony. The building is on a lot 140 by 100 feet and will posses 24 exits and one of the largest stages, for a photoplay house, in the country. Two motor driven machines of the largest and most modern type are being installed and will insure flickerless pictures.

Film Men Entertained by F. A. Giannini.

Philadelphia, Pa.—Members of local filmdom assembled last Tuesday (Nov. 28) at La Tosca Hotel, to do honor to a former star of the operatic stage, F. A. Giannini, now proprietor of Verdi Hall, the leading theater of Philadelphia's large Italian colony. Mr. Giannini, since his retirement from the operatic and concert stages, has gone into politics and also has become a boniface as the owner of La Tosca Hotel. He also has the Verdi Hall and other amusement enterprises. The dinner was given by E. Avella, manager of Verdi Hall, and the guests included many men prominent in filmdom.

The affair was thoroughly enjoyable and after an elaborate menu, including the full complement of wines, had been discussed, there was much informal speech-making. Charles Segal officiated as toastmaster and called upon the following gentlemen: J. A. Koerpel, local manager of the World Film; H. M. Osborne, manager for Pathe; Allen May, of the World forces; Oscar Libros, Peter Glenn, W. Schwalbe, Dave Starkman of the Electric Theater Supply Co.; W. Heenan of Vitagraph; F. Sulzbach, C. V. Martin and J. A. Werst of Pathe, Sam Rosen and J. Fishman of Universal, and F. V. Armato.

Fifteen Cents Asked by Imperial.

Philadelphia, Pa.—The Imperial Theater at 60th and Walnut streets, under the management of A. Bloomgarden, is the latest house to raise its prices from 10 to 15 cents. The change affects the evening performances only. Two and three-day runs are the rule at the house. Alice Brady in "Bought and Paid For" played the first half of last week to capacity business.

Fine Feely Theater Opens.

Hazleton, Pa.—The Feely Theater opened its doors for the first time on November 23 and was besieged by huge crowds the entire evening. The Feely seats 1,800 people comfortably and contains the latest in modern equipment and appointments. The house is strictly fireproof in construction and a quaint old English motive has inspired the architectural plan of interior and exterior. This theater is under the management of Mose Goodman, a showman of experience, who will show Pathe News Weeklies and Scenics in conjunction with a vaudeville program. George Maillard, representing the Pathe Exchange of Wilkes Barre, had the honor of making the speech of dedication.

Wilkes Barre, Pa. Joel A. Levy, manager of the Bluebird exchange here, reports that 65 theaters in his territory have contracted for Bluebird pictures.

Philadelphia, Pa.—H. E. Reddish of the Baltimore, Md., Pathe Exchange, paid H. M. Osborne of the local Pathe forces a flying visit last week. He reports big business in Baltimore.

Philadelphia, Pa.—H. M. Osborne, manager of the local Pathe exchange created considerable comment by taking almost a full page in three local newspapers to announce the forthcoming Pathe serial, "Pearl of the Army," starring the ever popular Pearl White.

E. R. Beveridge at Walbrook Helm.

Philadelphia, Pa.—Mr. E. R. Beveridge, formerly connected with the management of the Lubin Theater, 21 West North Avenue, and of whom Mr. Durkin speaks very highly, has recently taken hold of affairs at the Walbrook Theater, at North Avenue and Fremont street. He had been active in a managerial capacity. From what we have seen of Mr. Beveridge, he should prove a hit in this capacity for he is always courteous to the patrons of his theater.

Vitagraph Premiere Brilliant.

Baltimore, Md.—Well attended and well appointed was the private screening which was given by the Greater Vitagraph Company for the Baltimore exhibitors of their latest serial production entitled "The Secret Kingdom." Through the courtesy of Guy L. Wonders, manager of the Wilson theater, 416 East Baltimore street, over 400 invitations were sent out and they were responded to in force, for about 500 people were present at the gathering. As a special feature for the occasion, Arline Pretty and Charles Richman, who star in the picture came down from New York especially to attend the screening. Mr. Wonders spoke to the audience stating that he had a rare treat in store for them in having the two players present. Mr. Wonders, as he always is, was extremely on the alert for the comfort and convenience of the people present and assisted the affair in every way that he could. A special organ recital was arranged for the affair.

IN PHILADELPHIA.

Last Week's Films in Philadelphia.

Philadelphia, Pa.—First run photoplays at prominent local theaters during the week of Nov. 27 included Dustin Farnum in "His Great Ambition," which played for one day at the Stanley, and Pauline Frederick in "Nanette of the Wilds," which was shown the other five days. Miss Frederick, as usual, scored a hit, and maintained her claim to popularity at every performance. Of the supplementary pictures shown at the house, "Along the Somme," battle scenes which showed first line trenches "somewhere in France," together with close ups of various styles of artillery in action, received much praise. At the Arcadia, E. T. Sothern in "An Enemy to the King," was enthusiastically received all week. At the Regent, Ethel Clayton in "Broken Chains" and Harold Lockwood in "Big Tremaine" had successful presentation. At the Palace Viola Dana in "The Cossack Whip" went over big and at the Belmont Thomas Dixon's "The Fall of a Nation" piled up box office receipts all week in lively fashion.

Sunday Shows at Becker's.

Philadelphia, Pa.—The following card, freely distributed through South Philadelphia, indicates that at least one local exhibitor believes there is a "liberal Sunday" element in the Quaker City.

Sacred Concert
Pauline Frederick in "Sold."
Becker's Moving Picture Theater
Snyder Avenue below 18th Street
Sunday Evening, Nov 26, 1916, 8 P. M.
Other Pictures Shown.

Throwaways Frowned On.

Philadelphia, Pa.—The practice of certain small theater managers of distributing advertising matter from door to door is hereafter to be frowned on by the highway department, who have served notice on several that the custom must cease. Sam Rosen of the Grays Ferry Palace, one of those affected, complains that the ruling works a hardship on the smaller picture theaters which cannot well afford an expensive mailing list.

Capitol City Children's Shows

January 5 Set for First Free Children's Matinee—Eleven of City's Theaters Will Join in the Movement—Some of the Shows Will Not Be Free—Women's Clubs to Supervise Shows.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—The first of the free motion picture matinees by means of which the motion picture committee of the Federation of Women's Clubs is to demonstrate to Washington exhibitors that their contention that there is a real need for children's matinees is founded upon fact, is scheduled to be given at eleven of the city's houses on January 5. This, and a similar performance on the following Friday afternoon are to be given with admission to the house free to the children.

The plans of the committee call for the giving of four of these children's matinees, at the last two of which the regular admission fee is to be charged by the exhibitors. Each of the performances will be given under the supervision of the women of the committee. The city has been divided into eleven districts with one theatre in each and members have been assigned to the work in each district handling such matters as advertising of shows, enlisting the co-operation of other volunteers in the campaign, etc. The ushers are to be boy and girl scouts.

Prior to the giving of these matinees a meeting of the full committee is to be held to complete arrangements. Francis Holley, head of the Bureau of Commercial Economics, has been invited to appear before the committee at an early date to speak on the subject of clean pictures.

C. A. Watson a World Film Man.

Washington, D. C.—A new recruit in the local film industry is C. A. Watson, a former automobile salesman, who has joined the World Film Company's forces, succeeding E. R. Haas, who is now with Sidney B. Lust, marketing the Louis J. Selznick productions. If Mr. Watson is as successful with films as he has been with autos, it is said the company will have little or no cause to complain of the new acquisition. He will assist Manager H. C. Wales in the nearby territory.

Norman Luchs to Manage the Raphael.

Washington, D. C.—Norman Luchs has assumed the management of the Raphael theater at Ninth and O streets, Northwest, for a Mr. Gordon, who recently secured control of the house from Henry Goldman. The Raphael has a seating capacity of 500 and is one of the most attractive theaters in the Midcity section. It is said that Mr. Gordon was formerly interested in a large motion picture theater in Scotland.

Frank H. Brown Joins Fox Sales Forces

Washington, D. C.—Motion picture exhibitors in this territory are welcoming Frank A. Brown back into the fold, for that genial gentleman has joined the sales forces of the Fox Film Co., succeeding to the position made vacant by the resignation of Thomas Hildebrand, who recently assumed the management of the Strand theater in Baltimore. It is the saying here that they do not come any better than Mr. Brown. He has lately been handling a state rights proposition, but prior to engaging in that line he was with the Metro Film Service of Washington, covering the southern section for that concern. He is very well known throughout North Carolina in particular, for the Tar Heel State formed a particular part of his old stamping ground.

Picture Theaters Glad of Coal Contracts

Washington, D. C.—Despite the fact that at least one of the Government departments has been hard hit by the shortage of coal which in this instance necessitated the closing down of the elevators, and small establishments of all kinds have had stove troubles, the motion picture exhibitors of this section have been comparatively free of such worry. It seems that most of the motion picture theater men place contracts early in the season covering the period of one year. This has freed them from the annoyance of not being able to get deliveries, and the increase in price has only been a few cents to the ton. It seems that some of the contracts contain a clause that the exhibitor shall pay an advance when there is an advance to the dealer because of labor increases.

Frank B. Spurrier Goes to Baltimore.

Washington, D. C.—Frank B. Spurrier, who had been manager of the local V-L-S-E exchange since that organization invaded this territory, has recently accepted a position with Pathe, Inc., and has been placed in charge of the Baltimore branch of the Washington office. The exhibitors and exchange managers of Washington are glad that Mr. Spurrier is going to stay in this section for he is one of the best liked of them all. He has always been active in association matters and has been a "good fellow" generally.

At the Vitagraph V-L-S-E office the new manager is George F. Lenehan, who broke into the exchange game with William L. Sherry Feature Film Company, which marketed Paramount pictures. He was assistant manager and in charge of the publicity department. Upon severing his connection with this concern he joined Pathe, Inc., as a traveling representative out of the New York office and later handled Kentucky for this same company, traveling out of the Cincinnati office. When he left Pathe about six weeks ago, it was to go with the Vitagraph, joining the sales force. He was welcomed into the fold at the last meeting of the Washington Exchange Managers' Association.

What the War Tax Brought In.

Washington, D. C.—The proprietors of motion picture theaters, museums and concert halls, during the period from July 1 to September 30, 1916, were assessed with taxes amounting to $278,309.48 under the so-called war emergency revenue law. During the same period in 1915 this tax amounted to $273,828.46 or $4,481.02 less than this year. Aside from the bankers the theater people were the largest contributors under this special taxation.

Miss Eleanor Blevins a Motorist.

Washington, D. C.—Miss Eleanor Blevins, star of "When My Ship Comes In," made a splendid try for the road record between Philadelphia and Washington, driving the famous Eye See Bee, the automobile built by I. C. Barber, the local racer. Miss Blevins was on the program to race in person at the Bennings race track Thanksgiving Day. The auto races each year are of great interest to the auto fans in the District of Columbia. Motion pictures of this race will be taken by the camera man of the International Film service. He will follow in a Lozier racer, which will try to keep within photographic distance of the Eye See Bee car. This film is already booked to be shown at several of the leading houses.

Fugitive Dyes Wanted for Slides.

Washington, D. C.—Makers of lantern slides seem anxious to obtain "fugitive" dyes in red, blue, and yellow, according to letters being received by the Bureau of Foreign and Domestic Commerce, of the Department of Commerce. Manufacturers as a rule strive to make their dyes permanent, consequently it is hard to find such as are of the reverse. Manufacturers interested in this problem, in order to take it up most advantageously, must consider the details concerning the different dyestuffs in modern use. The Department of Commerce explains that most of these are "fugitive" in varying senses. There are nearly a dozen different tests to ascertain the degree of fastness of dyestuffs. They may be "fugitive" to light, but very fast to soap. They may be "fugitive" in the presence of coloring and yet very fast when exposed to the white light.

Theater Changes in Virginia.

Bristol, Va.—Charles Goebel has recently opened the new Isis theater in this place. The house is one of the prettiest in this section and will be devoted to the exhibition of high class photoplays with good music as a feature.

Norfolk, Va.—Jake Wells has recently taken over the American and Granby theaters, formerly operated by the Karanicholas interests. It is reported that George Karanicholas contemplates entering the state rights business at an early date.

Charlottesville, Va.—The Virginia theater, owned by T. J. Yancy, has been reopened after having been extensively remodeled. G. Geras is the manager.

Atlanta News Letter

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Georgia.

J. R. MacEachron, Jr., Heads Colonial Film.

J. R. MacEACHRON, Jr., who for a number of years was connected with the Frohman interest, as also Klaw & Erlanger, as treasurer at the Atlanta theater, has been made manager of the Colonial Film Corporation, with headquarters in the Hirsch building; Mr. MacEachron, Jr., was for a while connected with the World's Film as traveling representative and made a splendid record for fair dealing among Southern exhibitors. Mr. MacEachron's territory covers seven Southern states.

"Nation" Rebooked Breaks Records.

Atlanta, Ga.—"The Birth of a Nation," being shown at Atlanta theater on a return engagement, is breaking all records.

An Important Picture Center Here.

Atlanta, Ga.—Atlanta and Georgia lead in southern moving picture activities, according to figures compiled by Joe Marentette, manager of the southern division of the World Film, who in regard to statistics, etc., is perhaps the best posted exchangeman in the South.

There is a total of 175 picture theaters in Georgia, this being nineteen more than the number possessed by North Carolina, Georgia's nearest competitor, which is 156. Nineteen of Georgia's number are operated in Atlanta. This is the largest number of film theaters in any city in the entire South.

Proof of Atlanta's importances in the southern film world is shown by the fact that it is made the distribution center for Dixie. Mr. Marentette's records show that Atlanta is the hub of activities for Georgia, Florida, North and South Carolina, Alabama and Tennessee.

"Fall of Nation" at the Criterion.

Atlanta, Ga.—Willard Patterson, manager of the Criterion, did capacity business this week with the big spectacle, "The Fall of a Nation."

Leo G. Garner's Territory.

Atlanta, Ga.—Leo G. Garner, who was recently made manager of the New Film Corp. and Famous Players Feature Co., with headquarters in Hirsh building, has seven states under his supervision. Mr. Garner was formerly manager of the Washington office for the same company, having worked up from shipping clerk.

Under his direction the Atlanta branch is making strides and becoming well known among exhibitors over the South.

Film Men Join Salesmanship Club.

The Atlanta Salesmanship club, a branch of the national organization of that name, was organized Friday night in the Piedmont hotel with a membership of 121 downtown business men. Prominent among the moving picture exchange men and exhibitors in the new organization are C. W. Savin of the Vitagraph, Chas. Keesnick of the Mutual, J. R. MacEachron Jr. manager of Colonial Film, and Alpha Fowler of the Vaudette. Many other exchange men have applied for membership. During the year, it is said, several prominent sales managers of film corporations will speak before the Atlantic club.

IN BUFFALO, NEW YORK.

By Joseph A. McGuire, 5 Lewis Block, Buffalo, N. Y.

All Syracuse Theaters Give a Phoenix Benefit.

SYRACUSE, N. Y.—An echo of the recent fire which destroyed two moving picture theaters and the remaining business places in Phoenix, N. Y., has come from Syracuse. Each theater of that city will donate its entire receipts for one night to a fund for the stricken village. The money will be used to buy an auto fire engine for Phoenix. The financial loss on the theaters and other buildings of Phoenix was very heavy. Practically no insurance was carried because, as the village was formerly without a fire-fighting apparatus, the insurance rates were prohibitory. The generosity of the theater managers of Syracuse is regarded as a great boon by the residnts of the fire-swept town.

Buffalo Business Notes.

D. H. Fink, representing the Caille Bros. Co., of Detroit, manufacturers of ticket machines, etc., recently called on the Buffalo trade and also visited his home here. He will make a trip through New York state and Pennsylvania.

James K. Morgan, manager of the Pathe exchange, Buffalo, has an interesting scrap book in which he pastes tributes which the exhibitors in this territory pay to the Pathe service. Mr. Morgan prizes highly such a tribute which came recently from John F. Farren.

George A. Hickey, manager of the Triangle Film, Buffalo, recently visited Papayanakas Bros., Watertown, N. Y., exhibitors. Mr. Hickey's new road man is George A. Stockton, former manager of Keith's moving picture theater, Buffalo. Recent callers at the Triangle Exchange were: A. C. Hayman, Cataract theater, Niagara Falls; Henry F. Thurston, Temple theater, Lockport; Messrs. Scherer and Griswold of the Savoy theater, Syracuse; Petersen & Wood, Winter Garden theater, Syracuse, and W. B. Fox, who has taken over the Palm theater, Salamanca. The new Crescent theater, Ithaca, has opened. The house seats 1,800 and is using the Triangle service.

SMOKY CITY NOTES.

New Theater Will Be Xmas Present.

Mt. Union, Pa.—The management of the Shapiro Theater, now nearing completion at Mt. Union, Pa., has announced that the new house will be ready for opening about Christmas. The structure is modern in every respect and one of the finest in its locality. The auditorium will seat 1,000 persons. A combination policy will be adopted, presenting high-class feature films and road shows.

J. P. Bothwell Takes Over the Keystone.

Pittsburgh, Pa.—The Keystone Theater, East Ohio street, Northside, Pittsburgh, Pa., was recently taken over by J. P. Bothwell, a well-known exhibitor.

Get Lease on Liberty Theater

Pittsburgh's Beautiful Theater Taken Over by Rowland & Clark—Total Rental Will Be Half Million—House Is About One Year Old and Seats 1,500 Persons —Some Interesting Details

By Pittsburgh News Service, 6061 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, Pa.—By a transaction that is one of the largest and most important in local exhibiting history, the Rowland & Clark Theaters have leased for a long term of years the handsome Liberty Theater on Penn avenue, opposite Shady avenue, in the East End, Pittsburgh, Pa. The deal was consummated on November 28, when James B. Clark, president and managing director of the Rowland & Clark interests, and H. E. McLane, president of the Liberty Theater Company, drew up the final papers. The total rental is approximately $500,000 for the period of the lease.

Liberty Theater.

The Liberty is an exquisite example of modern moving picture theater construction. It was completed about a year ago and was thrown open to the public by the Liberty Theater Company on December 27, 1915. The location of the house is ideal, being in the heart of one of the busiest sections of the city and adjacent to one of the most exclusive residential districts. Offering the best photoplay attractions obtainable and catering to a large clientele of the highest type of moving picture patrons, the Liberty met with marked success from the beginning.

The building is of steel and concrete construction and represents a total investment of $300,000. Of imposing proportions, the theater occupies a lot measuring 100x114x79x140 feet. The architecture is striking and graceful and both the exterior and interior reveal elegant taste. The front is of light terra cotta, and the design of the large surface is handsomely executed. A great electric sign, bearing the words "Liberty Theater, Photoplays," and a waving American flag, covers half the front, making the theater stand out very conspicuously at night.

The lobby and corridors are finished in brown marble and are furnished sumptuously in keeping with the fittings throughout. The seating arrangement of the spacious and lofty auditorium is such that a perfect view of the screen can be had from every part of the house.

The capacity of the Liberty is over [illegible] and can be [illegible] comfortably. The lighting scheme is entirely indirect, affording a subdued glow that sets off the rich appointments to fine advantage. The proscenium is large and of beautiful design, while the walls and high ceiling are covered with similar decorations, fret-work and hangings. The effect throughout is at the same time charming and highly artistic. The ventilation is of the latest approved type, a washed air system keeping the atmosphere fresh at all times. There are numerous fire exits at either side of the house. Tastefully arranged retiring rooms for men and women are located at the rear of the auditorium.

Adds to a Circuit.

The acquisition of the Liberty Theater gives the Rowland & Clark circuit, with the Regent at Penn and Highland avenues, two of the largest and finest specially built moving picture houses in the city, and, in fact, in the entire country. This brings the total number of theaters under the R. & C. banner up to seven, while the eighth will be added as soon as the new Plaza theater, at Liberty avenue and Mathilda street, is completed. The Rowland & Clark theaters, with their seating capacities, are: Regent, 1,000; Liberty, 1,500; Arsenal, 850; Strand, 800; Belmar, 650; Bellevue, 650; Oakland, 299; Plaza, when finished, 800, or a total of about 7,000.

When interviewed at the Rowland & Clark business headquarters in the Westinghouse building, and asked as to whether or not the policy of the Liberty would be changed, Mr. Clark said: "We cannot tell at this time just what we shall eventually continue as the fixed policy of the Liberty. At present, we shall continue using the Triangle features four days a week, which leaves us two days on which to show the pick of the open market. If it is possible to secure enough of the right kind of productions, we may inaugurate a policy of week runs, as the success of 'Less Than the Dust' at the Regent recently, proved that the East End will support a moving picture for that length of time, if it is an unusual production."

J. F. Young Goes to General Film.

Pittsburgh, Pa.—The General Film Company has added to its road forces J. F. Young, an experienced film salesman, who will look after a portion of the territory adjacent to Pittsburgh, and who will also call upon the city exhibitors.

E. J. Goldstein to Manage Morris Theater.

Pittsburgh, Pa.—Louis Lefkowitz, the popular manager of the Morris Theater, Preble avenue, North Side, Pittsburgh, Pa., has resigned that position and joined the ranks of the benedicts. After an extended wedding trip in the East, he will engage in the department store business in Ohio. E. J. Goldstein, formerly assistant manager, has become manager of the Morris Theater.

Beautiful Orpheum Opens.

Connellsville, Pa.—The beautiful Orpheum Theater, Connellsville, Pa., was thrown open on November 30 and is already enjoying great popularity among the people of the locality. An excellent standard has been set by the builders in the construction and equipment of the house, which is one of the best in this end of the state. It represents an outlay of $50,000. The owners are Mikaelarias & Morakas, a well-known firm of exhibitors. The seating capacity of the Orpheum is 750.

Springfield's Film Viewers

Local Censorship Agitation Closes for a Time—Mayor to Appoint Three Viewers, Two Women and One Man, With Star Badges and Right to Enter Any Show—Will Report to Mayor on Undesirable Pictures.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

SPRINGFIELD, ILL.—Springfield censorship fight has been settled, at least temporarily, without vesting actual control of the theaters in any body other than the city council. Significant in the agitation was the fact that one advertisement from a local newspaper was offered in evidence to show that appeal was made to prurient-minded persons. The objector admitted that he had not seen the show advertised and could not say whether the picture satisfied the anticipation it aroused. The censorship matter was settled by deciding to allow Mayor Charles T. Baumann to appoint a commission of three citizens to enter at will the photoplay houses, and report to the city council all unfit pictures. It is probable that this commission will be composed of two women and one man. They will be given stars by the Department of Public Safety. Exhibitors did not oppose this plan. It is expected that this will be more of a better picture service than a board of censorship. This committee or two or three of its members will go to the manager and ask him to eliminate objectionable films. If they do not secure results in this way, they will take the matter up with the city council. The school clubs council, which brought up the matter, will have a voice in the selection of the members.

Before the fight was ended the local labor unions had got into it. The operators' local opposed it and other union men (as individuals) before its passage. It was expected that if the drastic measure was passed that the citizens would be asked to declare their sentiments at a referendum election.

City Commissioner Willis J. Spaulding favored the Cleveland plan of censorship—the appointment of one member by the Mayor, another by the exhibitors and the two select the third. An unusual plea was made by Dr. B. W. Ganoung, champion of the theater magnates. He declared that there should be no censorship and that every child ought to be taught sex facts early, and that if the facts were properly taught the motion picture would tend to straighten the moral fibre of the child.

Rev. G. C. Dunlop, rector of Christ Episcopal church, denied the prevelant rumor that the movement was one against Sunday theaters.

Illiscope Elects Officers.

Rockford, Ill.—The stock holders of the newly organized Illiscope Moving Picture Corporation have elected officers as follows:

F. D. E. Babcock, secretary of the Chamber of Commerce, chairman; A. J. Holmquist of the Winnebage National Bank, treasurer; Edwin J. Burley, secretary; trustees, Fay Lewis, R. S. Chapman, Fred Swan, William S. Fernald, Charles H. Kjellquist, county treasurer, John Bowman, county recorder; Charles Lundberg, president of the Co-Operative Furniture Company, and William E. Clode. William E. Clode was elected director general and Edwin J. Burley general manager.

The company, which has been incorporated under the laws of Illinois with $350,000, has secured an option on the Coliseum for use as a studio. If it is acquired it will be changed for this work and it is planned to begin production of eight-reel features about the first of the year.

Manager W. J. West Honored.

Kewanee, Ill.—The reputation of W. J. West, manager of the Grand, Majestic and Willard theaters in this city, has gone far afield. He recently was visited by delegates of business men from Cambridge asking that he assume the management of the Palace theater in that city. This house was built a year ago by business men of Cambridge and only 30 minutes was required to raise the money. West will operate it as a picture house daily except Sundays.

Rock Island Potato Benefit.

Rock Island, Ill.—The idea of charging potatoes for admission which attracted so much attention when tried by the Waukegan house, was successfully used here on a larger scale. For two days every person was supposed to bring a potato in addition to the regular price of admission to moving picture theaters in this city. The potatoes were given to the Bethany Home.

Illinois Theater Changes.

Lenzburg, Ill.—This town, sticking close to its name, has a picture show. Edward Hardebeck is operating it at the opera house, using the same service as Manager Droh of the opera house at New Athens.

Toluca, Ill.—Sylvester Berry, owner of the White Pearl thaeter in this city, has purchased the Majestic theater from Mike Fahy.

Onarga, Ill.—Ira Furby has sold the Palace theater to O. J. Bushey.

Sullivan, Ill.—The Globe theater is being remodeled to double its present capacity.

Taylorville, Ill.—M. J. Hogan has leased the Elks theater for two years to James Gregg, who formerly operated theaters in Granville and Toluca. Gregg has changed the name to the Grand and has redecorated the house. He will play feature pictures and vaudeville and road shows.

Quincy, Ill.—L. A. Morest has reopened the Colonial theater, which has been remodeled and refurnished since it suffered a disastrous fire.

Rushville, Ill.—Plans have been made for the new Princess theater to replace the structure destroyed by fire. It will be 35x100 with a Gothic front of mat faced brick and red mortar trimmed with white stone. The house will seat 500. A feature will be a cloak room designed to accommodate a large number of baby carriages.

Paris, Ill.—Jesse Stevens, formerly of the Joy theater, has opened a new moving picture house, to be known as "Starland," in the C. E. Shaw building on East Court street. Monday, Wednesday and Friday he will operate it as a 5-cent show. Tuesday, Thursday and Saturday the admission will be 10 cents. Triangle services will be used.

Decatur, Ill.—The new Avon theater has been completed. The pipe organ was not ready for the opening, and a seven-piece orchestra was used until it was installed.

Streator, Ill.—A committee was appointed by the Parent-Teachers' club of the Garfield school to obtain for school children educational matinees. In the absence of the adoption of the entire plan the Majestic theater has agreed to give the Saturday matinee to which educational pictures will be included with some other subjects. The school club has agreed to co-operate with the management and censor the pictures if necessary.

Ottawa, Ill.—Newspaper men of Ottawa were the guests of Manager Bert Jordan when the Orpheum theater showed the Triangle newspaper play "The Rummy."

Abingdon, Ill.—The Abingdon theater had an all-star week showing Billie Burke, Markuerite Clark, Frank Daniels, William Farnum, Francis X. Bushman, Marguerite Snow and Mary Pickford.

Cincinnati News Letter

By Kenneth C. Crain, 610 1st Nat. Bank Bldg., Cincinnati.

Fireproof Makes Good at Local General Film.

CINCINNATI, O.—On November 25, when an early morning fire in the buildings occupied by the local branch of the General Film Co. threatened serious consequence for a time. It started in the basement of the building, presumably from the furnace, and the prompt action of an employe in shutting the fireproof door of basement confined the blaze to that part of the building. Considerable old film was stored in the basement, and made quite a blaze, but there was little other damage, and the loss, according to Manager O'Rear, will not run higher than $1,000, and perhaps not more than $500. It will be recalled that the general building was constructed several years ago for the company's use, and is as nearly fireproof as such a building can be made. The wisdom of the extra expenditures which this involves was shown in the ease with which the fire referred to was shut off and brought under control. If it had spread through the building thousands of dollars worth of new films and other property would have been destroyed.

Scenario Writer Sues.

Cincinnati, O.—The not entirely unknown claim by scenario writers that ideas have been filched by producing companies from scenarios submitted and returned has found expression in Cincinnati in a suit which has been filed in a local court by a writer against one of the leading producing companies, claiming damages of $5,000 as the value of two scenarios written by him. He declares that he submitted the scenarios to the company and that both were rejected and returned, but that subsequently the company produced photoplays which are alleged to be based on the rejected scripts. Both were two-reel scenarios, and the reason for the claim of $5,000 damages is not apparent.

At Work on "Whozoo."

Cincinnati, O.—The plan of producing a photoplay, backed by all of the exhibitors of this city and vicinity, at the famous Zoo gardens, for the purpose of raising funds to help purchase the Zoo for the public, promises to meet with success beyond the fondest hopes of its originators. The Zoo play, "Whozoo?" by Luke McLuke, the most widely read newspaper humorist in the country, calls for the use of most of the animals at the institution, and from the scenes already photographed it is declared that the picture will present some thrills like those caused by the Rainey Hunt pictures or some of the Selig animal films. J. Syme Hastings, as Luke McLuke is known in real life, is personally assisting in the production of the film, and H. Serkowick, secretary of the Motion Picture Exhibitors' League, has received numerous requests for bookings, in consequence of the author's fame.

"End of the World" Coming.

Cincinnati, O.—McMahan & Jackson's biggest feature, "The End of the World," which has been on the way to Ohio for a long time, has its first presentation in the Buckeye state scheduled for the Knickerbocker, at Columbus, after which it will probably be seen in Cincinnati. Efforts are being made by the firm to secure a large downtown house for the opening engagements of the film, on behalf of which some spectacular advertising is promised.

An Ohio Jim Crow Suit.

Hamilton, O.—Suit for $500 damages has been filed against John H. Broomhall and John A. Schwalm, of the Jefferson, one of Hamilton's leading moving-picture houses, by a negro who claims that he was ejected from the theater after an argument resulting from his refusal to go to a part of the house reserved for his race. He bases his suit on the allegation

that he had purchased a general admission ticket. It is well known that in practically all parts of the country where there are any numbers of negroes they are not permitted to sit with the white people in the body of the house, and in the south, of course, statutory and ordinance provisions require separate accommodations. Lawyers state that theater proprietors have the right to make rules and regulations of a similar nature for their houses, and to enforce them, even in Ohio, where "The Birth of a Nation" was barred out of consideration for the feelings of the colored brother. The question has not been taken into court, however, as far as a moving-picture house is concerned, and if the case is pushed it will be watched with some interest.

Booth Held-in Its Fire.

Dayton, O.—A number of films in the operating booth at C. J. Dolin's moving-picture house on South Brown street caught fire on a recent evening, and the blaze came near resulting in a panic. The steel construction of the booth prevented the fire from getting to any other part of the house, however, and the only loss was to the films which were burnt.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

More Minneapolis Notes.

By J. L. Johnston.

L. S. Braun, former part owner of the Braun theater, Wahpeton, N. D., is now touring North Dakota for the Wescott Film Corp.

Harry Graham, manager of the K-E-S-E exchange, plans a business tour of his entire territory.

Harry McKliget has joined the Friedman Film Corp. forces and is now covering Eastern Iowa with "The Spoilers."

Charles Wells, the robust, rosey-cheeked K. E. S. E. traveling representative, is now covering North Dakota, having returned from an extensive trip through Iowa last Tuesday.

P. H. Carey, manager of the Zenith Feature Film Co., Inc., exchange, is in Virginia, Minn., arranging for the burial of his father, who died suddenly Nov. 21. Miss Solheim, Carey's "right hand man," is in charge of the exchange during his absence.

Harry Parker, manager of the "No Man's Woman" road show, put out by the Zenith exchange, is now in Duluth, Minn., for a brief vacation.

"Somewhere in Northern Minnesota" is all that is known about A. A. Hixon, who is covering that territory for the Metro exchange. However, the Metro shipping department is somewhat busier now than before Hixon went out.

Milwaukee Censors Won't Judge Posters

Local Board Will Now Limit Itself to Films and Leave Paper to the Police by Order of Judge Page—Manager Fined.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

MILWAUKEE, WIS.—The local board of censors is going to stick to censoring films and leave the matter of what posters are proper to the police. This decision was reached after the conflict in authority had become apparent. Leo L. Landau, manager of the Butterfly theater, was arrested by two detectives after displaying in front of the theater posters advertising the film "Purity" showing the form of a nude woman. In court Landau said that the posters had been sanctioned by the board of censors. This was admitted by President Radley of the board, which had reviewed the film and passed it after certain eliminations. Landau was fined $15 by Judge Page, who issued the edict that the board should stick to the films and leave the posters to the police. "There is no doubt the law was violated, but I have my doubts as to whether the board has the authority to approve or disapprove of posters."

Will Investigate Theater Ads.

Milwaukee, Wis.—Advertising methods such as generally are used in connection with moving picture films whose titles are likely to lead patrons to believe that they are going to see something they should not see are due for an investigation in this city. Among the topics which are likely to be considered at a meeting in December of Mayor Hoan, exhibitors and censors, is the plan of advertising the films as for certain sexes or ages only. There has been no complaint of the character of films shown, but there is a feeling among the exhibitors that this plan of "bunking" the public is not conducive to the best interests of the industry.

Ministers to Help Sunday Observing Shows.

Monroe, Wis.—In an effort to stop moving picture shows the Monroe Ministerial Association has suggested the "You scratch my back and I'll scratch yours" plan. It has informed a local exhibitor that if he will comply with the request for no Sunday shows they will advertise from the pulpit, whenever educational and up-lifting pictures are shown.

Walks Into Hole, Sues Theater.

Milwaukee, Wis.—The question of responsibility for the premises surrounding the theater was involved in a suit filed here. Lena Bertagna asks $5,000 damages against the Crystal theater and the Commonwealth Power Companies. She declared that on Sept. 11 she stepped into an unbarricaded catch basin in the alley in the rear of the theater, fracturing three of her ribs.

To Try Saturday Children's Shows.

Ashland, Wis.—The exhibitors and parents of this city have co-operated. As a result special Saturday shows for children will be tried here.

Wisconsin Theaters Changes.

Osceola, Wis.—T. T. Tromley has sold the Lyric theater to Mr. and Mrs. Burnett of Huron, S. D.

Mazomanie, Wis.—R. J. Slack has taken over the Majestic theater. The Ideal theater will be closed.

Milwaukee, Wis.—The closing of the Vaudette theater, the pioneer moving picture house on Third street, O. L. Meister gave a dinner to a number of theater men and other friends. The dinner was in a way the pre-celebration of the opening of Meister's new theater, the White House, a few doors north of the present one.

Maiden Rock, Wis.—A moving picture theater has been opened in the Kaye building by Mr. Hawkins.

Spokane News Letter

By S. Clark Patchin, 1811 Eleventh Ave., Spokane, Wash.

Apple Show Week Programs.

MOVING picture exhibitors of Spokane made capital of the ninth national apple show in Spokane this week by presenting good bills with the results that all played to capacity houses most of the week according to their statements.

Jack Pickford and Louise Huff were featured in "Seventeen" at the Clemmer; "The Unborn" attracted large audiences of women early in the week at the Casino, and when the fair sex voted to admit the men, the mixed audiences filled the house the remainder of the week.

Bessie Barriscale appeared in "A Corner in Colleens," at the Liberty; "A Daughter of the U. S. A." was the attraction at the Best Show; Clara Byers appeared in "His Picture," at the Lyric; Harold Lockwood and May Allison in "The River of Romance," at the Rex and "Sporting Blood" was shown at the Class A.

Mayor Closes "Purity" on Petition.

Moscow, Idaho.—Mayor J. G. Gibson, of Moscow, closed the presentation of "Purity," at Moscow, after it had run Monday afternoon and night of this week. The action was taken following the presentation of a petition signed by ministers and prominent women of the town.

Will E. Hudson, Pathe News man from Seattle, spent a couple of days in Spokane this week getting pictures of the ninth National Apple show, the baby pageants and parades.

$4.80 A Big Saving Each Year $4.80

On account of the greatly increased cost of paper, engraving, etc., we have been compelled to make the single copy price fifteen cents. For the present direct subscription prices will remain the same. This means a saving of four dollars and eighty cents yearly on direct subscriptions. In addition you get your paper earlier.

It will pay you to fill out this blank and mail at once with your remittance.

ONE YEAR.....$3.00
SIX MONTHS.....$1.50

See title page for rates Canada and Foreign

MOVING PICTURE WORLD
17 Madison Avenue, New York

Cut out and mail

Please Fill in the Name of Your Theatre.....

Union City Has Fine New Theater

W. C. Morris, a Pioneer Exhibitor of Union City, Tenn., Is Building a Handsome New Picture House—Will Be One of the Finest in This Section—Name Will Be New Frances—Interesting Details.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

UNION CITY, TENN.—A handsome new moving picture theater is being erected in this city, and will be ready for occupancy shortly after the first of the year. The contract has been given to J. W. Spradlin, of Fulton, Ky., and a special clause provides for the completion of the building by February 1st. Ground was broken some days ago, and active construction is well under way. The theater will be one of the finest in this section, representing an expenditure of $15,000 and will be known as the New Frances. The building will be three stories in height, the upper section being devoted to office space. Small store rooms will be provided on either side of the lobby, having a depth of about 40 feet, which is also the length of the corridor from the street to the ticket office.

The lobby will be laid in tile, and the stores arcaded, with plate glass along the sides from the pavement to the auditorium. The front of the building will be finished in red pressed brick, with artistic decorative effects. The main auditorium will be 100 x 50 feet, and will embrace every scientific feature known in modern theatrical architecture. The drawings call for a stage 25 feet deep, with an 18 foot opening. A complete steam heating system will be installed, and ventilation to the highest possible degree of efficiency will be observed throughout.

W. C. Morris, owner and manager of the Frances theater and airdome, is building the New Frances, and is giving the construction and detail work his personal supervision. Mr. Morris has been an exhibitor at Union City for the past ten years, having also owned the Gem theater prior to its destruction by fire. Since that time he has been located in the Bell building, pending completion of his new house. Only the best features will be shown, including such well known programs as Paramount, Metro and Triangle.

New General Manager at Memphis.

Memphis, Tenn. — Effective November 20th, W. P. Haslett assumed management of the local office of the General Film Company, succeeding Bert King, who has been in active charge of Memphis business for some months. Speaking generally, the outlook at the Memphis office is exceedingly bright for the holiday season.

K. W. Coulter Visits.

Nashville, Tenn.—K. W. Coulter, from the Atlanta office of William Fox, was in the city last week, paying a visit to the Strand, local first run distributors of the Fox productions, and incidentally lining up a few features for Christmas.

Artcraft's "Dust" Triumphs.

Birmingham, Ala.—Mary Pickford's latest picture, "Less Than the Dust," ran for a solid week at the Alcazar, at which time 25 cents admission was charged. A special orchestra was engaged for the occasion by Manager Griffin, and rendered the musical score issued by Artcraft in connection with the picture. The management reported unusually heavy business during the run of this feature.

Queen Feature Gets New Christies.

Birmingham, Ala.—The Queen Feature Service of this city has contracted to handle the new series of Christie Comedies for Alabama and adjoining territory, and bookings to date include many of the most important houses in the South. This is an independent exchange, and handles Ivan Features for the Southern trade, as well as numerous state right features. In harmony with expressions from other exchange managers in this part of the country, Manager Doc Graham states that "business is good and getting better." Messrs. O. R. Kaiser and W. O. Harding are on the road for Queen, handling Alabama, Tennessee, Mississippi, Georgia, Louisiana, Florida and the Carolinas. This company is also agent for the King Gold Fibre Screen.

Business Notes.

Memphis, Tenn.—"According to our barometer," began Manager Kaufman of United recently, "things are picking up all the time in this territory. Our business is larger today than when we released 21 reels of exclusive United service." Mr. Kaufman leaves at this writing on a trip to New Orleans, where he goes to look after his interests in the Crescent City.

Nashville, Tenn.—In addition to putting on some of the best features of the day, the Crescent theater is being utilized by the Crescent Amusement Company to show return engagements of the most popular pictures appearing at local houses, including the Triangle service, which has for some time been limited to the Knickerbocker. The Crescent is one of the handsomest of the uptown houses, and can at all times be counted upon to draw its share of the patronage.

Chattanooga, Tenn.—"The Birth of a Nation" returned to the Lyric for a three days' engagement on its farewell tour of this territory, beginning November 21st.

New Orleans News Letter

By N. E. Thatcher, 3801 Canal St., New Orleans, La.

G. R. Meeker Spends Ten Days Here.

NEW ORLEANS, La.—George R. Meeker, of the World Film offices in New York, was a visitor to New Orleans for a few days and appeared to be more than ordinarily interested in the film industry in this section. Mr. Meeker frankly admitted that some angles in the game were apt to be overlooked in the press of business in the New York offices, and he was open to suggestions. He paid especial attention to the matter of publicity in connection with motion pictures down here, and seemed to be particularly impressed with a campaign for newspaper publicity, which has just been inaugurated by Mrs. Sessions, local manager of the World Film Exchange, and which appears to bring immediate and very satisfactory results. Mr. Meeker left here for Dallas, Tex., from whence he returned to New York after a few days of inspection in the Texas film center.

Lals Bros. Buy the Elysium.

New Orleans, La.—The Elysium theater, one of the largest show houses in the down-town, or old quarters of the city, has been purchased by Lals Brothers, large general grocers in Algiers, the section of New Orleans which lies across the river. The house has been closed for a short time that it may undergo extensive repairs and remodeling to bring it up to the requirements of a modern motion picture house in every particular. The entire interior is to be redecorated; new offices and rest rooms are to be built in, and every appliance for the comfort and convenience of the patrons is to be installed. Messrs. Lals Brothers are men of means and they announce that everything connected with the theater shall be of the best. It is the intention to put on a first-run program of features and probably to introduce an occasional vaudeville sketch; but, primarily, the theater is to be devoted to the showing of the best pictures obtainable. The name of the theater is to be changed to the Theods. It has a seating capacity of 1,500.

Opelousas Theater Changes Hands.

Opelousas, La.—The Princess theater here has been taken over by F. J. Deetlein, who will make some improvements and run a feature house. W. F. Nolan, the former owner, will engage in the mercantile business. The Princess theater is the only one now in operation here, and it is regarded as an exceptionally profitable property.

Manager Steinson Goes Up Some.

New Orleans, La.—Manager John A. Steinson, of the Greater Vitagraph exchange, has just been informed that his office has been made a purchasing office, which means that it is no longer to be dependent upon the Dallas, Texas, office for its supply of films for distribution in this territory. The Greater Vitagraph, or what was the old V-L-S-E exchange, was established in New Orleans a little less than a year ago under the management of K. A. Evans, and since that time the business has grown to very considerable proportions. Manager Evans was recently succeeded by Manager Steinson, who has been going over the field adjusting himself to the harness. There has been an entire increase in the number of accounts, and the Greater Vitagraph service seems to be popular. Recently the New Orleans territory was greatly augmented by the transfer of Mississippi, parts of Alabama and Florida from the Atlanta to the New Orleans exchange, and this hastened the making of the exchange here an independent one. Manager Steinson has remodeled his office and made it very attractive. The force has been increased and made more efficient and the business outlook is reported to be bright.

John A. Steinson.

Bijou Dream Becomes Jitney House.

New Orleans, La.—Pearce's Bijou Dream theater on November 27 changed from a first-run feature house to a mixed program "jitney" theater. This theater is just off of Canal street, and naturally attracts a large patronage among persons who merely want to see a short picture or perhaps to spend a short season resting. It formerly was a five-cent house, and it made more money then than it has at any time since it was turned into a feature theater.

MORE KANSAS CITY NOTES.

By Kansas City News Service.

Among Kansas City Managers.

Kansas City, Mo.—Charles Werner, manager of the Metro branch at St. Louis, was in Kansas City recently, making his report to Mr. Harding, the manager of the Kansas City branch and also district manager of the company. Mr. Werner has been with the St. Louis branch for the past three years, but

previous to that time he was manager of the Mutual Picture Film Company of Kansas City.

Kansas City, Mo.—F. C. Weary, manager of the Aircraft Film service at Kansas City, reports that Mary Pickford in "Less Than the Dust" will be shown at the Aircraft Theater of Kansas City four days beginning December 18. The picture was secured for a downtown theater and was booked for a run of thirty days at a reduced admission price and for a first run it is expected that Mr. Weary will be satisfied that the experiment will be a success. The admission price will be fifteen cents.

Kansas City, Mo.—J. H. Hasel recently sold the Highland of Kansas City to Mr. Hewins.

Augusta, Kan.—Charles Brown, proprietor of the Isis theater at Augusta, Kansas, has remodeled and built a balcony to the theater. Extra admission will be charged for seats in the balcony.

Syracuse, Kan.—L. C. Steeve, publisher of a newspaper at Syracuse, recently remodeled his building and purchased a motion picture machine. He will call the theater the Grand.

Joplin, Kan.—Pete Evans, formerly in business in St. Louis, recently purchased the Princess theater at Iola, from Henry Shields and Mr. Taylor.

Greensburg, Kan.—Harry Miller of Kansas City, is building a new $25,000 theater at Greensburg. Mr. Miller is a new man in the business.

Hutchinson, Kan.—Karl Bornschein, proprietor of the Popular theater at Larned, Kansas, recently purchased the Rex theater of Fred Savage at Hutchinson.

Recent Visitors at Exchanges.

Recent visitors to the Kansas City exchanges were: Lee Gunnison, Royal and Crystal theaters, Atchison, Kansas; Messrs. Foote & Lindsay, Majestic theater, Chillicothe, Mo.; Mr. Regalman, Colonial theater, St. Joe, Mo.; Bert Byler, Bowman theater, Clinton, Mo.; F. C. Weary, Farris theater, Richmond, Mo.; L. L. Ware, Varsity theater, Lawrence, Kansas; T. J. Warren, Hippodrome theater, Leavenworth, Kansas; J. R. Davis and wife, Rex theater, Hannibal, Mo.; O. C. Wingler, Eagles theater, Herrington and Kansas.

Sunday Agitation in Kentucky

At Frankfort, Ky., the Men's Federation Appoints a Committee to Meet Local Exhibitors and Ask for Closing on Sundays—Otherwise Legal Measures Will Be Taken—City Officials Approve—Film Men's Argument.

Ohio Valley News Service, 1401 Starks Bldg., Louisville, Ky.

FRANKFORT, KY.—The old blue law agitation has again developed at Frankfort, Ky., where the general committee of the Men's Federation is opposing Sunday moving pictures. On the motion of City Prosecutor Dulin Moss, a member of the body, the committee on Sabbath observance was instructed to confer with the proprietors of the different motion picture houses of the Capital City, with a view to stopping the Sunday shows, and, if unsuccessful in stopping the shows through arbitration, to secure evidence and present it to the proper authorities so that the question could be settled in the courts.

A motion to appoint a committee was discussed at some length, different members refusing to act, it finally being decided to allow the regular committee on Sabbath observance to handle the matter. It was stated at this meeting that one Frankfort exhibitor had announced he was willing to close on Sunday if the rest of the shows would close, but his name was not given, nor can he be found. For this reason it was decided to arbitrate the issue and apply to the courts, if necessary, Prosecutor Moss claiming that the houses could be closed by the courts.

The resolution to have the campaign started at once was unanimously adopted by the members attending the meeting after the "evils" of the Sunday moving picture show were painted in gaudy colors by L. B. Marshall, Mr. Moss and others. The latter argued for a time limit of three weeks in which to get the matter adjusted, advising that if the committee did not secure the consent of the exhibitors inside of three weeks to closing on Sunday, the committee at once start securing evidence for a prosecution. He said that if the warrants were issued on the Monday following the three-week period, on evidence presented, the order would be carried out by the officials. Others contended that the issue should be considered at greater length so that every angle could be decided upon.

The Picture Men's Argument.

Following the notice in the press of the movement started at this meeting, R. L. McLean, manager of the Capital theater, controlled by Fred Dolle and the Dolle-way Amusement Enterprises, of Louisville, addressed the following letter to the State Journal, giving the views of the company upon the subject. Mr. McLean's letter reads:

"In connection with an article in today's issue of your paper, regarding activities of the "Men's Federation" against Sunday picture shows, which was brought to the attention of Mr. Fred Dolle, president of this company, I am instructed to give you some facts that should have a bearing on the situation and be considered in any discussion of the subject.

"Last evening we presented an excellent company of players in "Martha." Our gross receipts amounted to $359.50. This is the support that is given us after a popular and insistant demand had been made to this company for road attractions.

"Our daily attendance at picture shows amounts to about fifty per cent. of our capacity except on Saturdays and Sundays, when the attendance is much heavier. This means that for five days out of each week we are losing money and that we depend on Saturdays and Sundays to make up for these loses. Saturday's receipts alone will not do this. I have learned from officials of other theaters in the city that this condition of affairs is general, and not confined to the Capital alone. The situation, summed up, means that unless the picture houses are permitted to open on Sunday they will not be able to remain open on other days.

"Our Sunday attendance is composed largely of people who attend on no other day of the week, and who are unable to attend on any other day; for that reason the argument that 'if they can't go on Sunday they will go on some other day' cannot be applied, and the mid-week attendance is not sufficient to pay the expenses of operating the theater.

"With respect to your spirit of fairness to all, I request that you publish this letter so that the people of the city can realize the lack of support we are having and that if this movement is carried out it will mean the end of amusements in Frankfort."

Kentucky News Notes.

Louisville.—Percy L. Smith, manager of the local Mutual office, has purchased a Maxwell car, and figures that he can cover a great deal more territory out in the state through the use of the car, rather than the railroads.

Louisville.—The Alamo theater is now showing Triangle Films during the latter part of the week.

Paris.—Claude Raymond, of Cynthiana has succeeded James Nelson as operator at the Grand.

Elizabethtown.—The Masonic Temple theater did a land office business while showing the film "Marvelous Macaste," booked by the Big Features Rights Corporation of Louisville.

Madisonville.—Manager Dozier, of the Garrick recently arranged a special evening for the benefit of the Knights and Ladies of Security, when moving pictures of the order's work during the year were shown in addition to the usual show, and the proceeds turned over to the organization.

Shelbyville Council Has New Theater Bill

Ordinance Introduced to Regulate and License Shows—What the New Bill Demands—License Fee of $25 a Year.

SHELBYVILLE, KY.—A new ordinance for regulating and licensing picture shows was introduced at the regular meeting of the Board of Council on November 23 by Councilmen McGrath and Tipton. The new ordinance provides that licenses of this character shall be granted only on application, in writing, to the board, and that the application must set out the location, etc. The ordinance provides that all picture houses must be on the ground floor, fronting on a public way or street, and without means or connection to any other building or room; that walls must be of fireproof construction, and floors either of fireproof material, or if of joist construction, the space between must be filled with non-combustible material; two exits at the front and at least one at the rear, all five feet wide, and the doors opening outward. If the machine booth, which must also be fireproof, is located at the front of the building, then two rear exits or side exits must be provided. A license fee of $25 per year is to be charged, and a penalty of from $5 to $20 is to be imposed for all violations, each day to constitute a separate offense.

If this ordinance goes into effect it will close the old Brown opera house, which has been operating on the second floor of a building for several years.

Lyric at Irvine, Ky., Destroyed.

Louisville, Ky.—Reports were received here on Saturday, November 25, of an early morning fire at Irvine, Ky., which swept through several buildings, causing a loss of approximately $250,000. The Lyric theater, practically a new building, was burned at an estimated loss of $10,000. A man sleeping over the theater was forced to jump from a second-story window, but was not injured. Irvine is in the heart of the new Kentucky petroleum fields and is one of the fastest growing towns in the state. While the loss was heavy the city is growing so fast that the buildings will probably be rebuilt at once.

Mary Gray Peck in Louisville.

Louisville, Ky.—Miss Mary Gray Peck, of New York, member of the Motion Picture Committee of the General Federation of Women's Clubs, and working with the National Committee on Films for Young People (affiliated with National Board of Review of Motion Pictures) appeared before the Louisville Board of Censorship for Children's Motion Pictures, at the Public Library last week. At the speaking was a large number of people who had accepted the invitation of the board to be present at the address.

One thing that was noticeable in Miss Peck's talk was the broad view which she has acquired of the industry. Instead of being like a great many lecturers, feeling that certain classes of films should be abolished, Miss Peck apparently believes in using every effort to improve films and the public mind, but takes no decided stand against any classification.

Kansas City Has Censor Fever

Irritated by a Few Lurid Posters and "No Children" Signs and One or Two Sensational Films, Local Censors Get Out Hatchets and Go Further than There Was Any Need—May Test the Lawfulness of the Censor's Methods.

By Kansas City News Service, 205 Corn Belt Building, Kansas City.

KANSAS CITY, Mo.—Kansas City went last week through the throes of what some of the newspapers called a "clean-up" of moving pictures. Judge Coon of the North Side police court fined two exhibitors and the two owners of the films which had been shown without censorship after being "called in," by F. F. McClure, head of the recreation department that censors films; and the judge announced that he would co-operate with the censor in causing a modification of some of the classes of pictures being exhibited in the lobbies to advertise certain films. Judge Coon also asked the censors to see that signs announcing that "children under 16 years of age not admitted" were taken down, declaring that pictures not fit for children to see, were not fit to be shown in the city.

"No Children" Sign.

The attorneys declared that the signs were intended to keep out children whose presence was often a matter of discomfort to adults.

"You put those signs up merely as a bait," said Julge Coon. "They must come down."

Consequently, the signs have been removed, the lobby photographs and paper no longer show naked women, and the advertising of the pictures is being modified. The two pictures, "Purity" and "Protect Your Daughters," were shown before the censors, and before the appeal board, and condemned.

The exhibitors and the owners of state's rights, were fined $25 each by Judge Coon, but the fines were stayed.

It is possible that steps may be taken to force a test of the ordinance under which Mr. McClure acts in censoring pictures. Possible a request will be made to have a review of the pictures after eliminations are made, and by injunctions and appeals, get the case into higher courts. Such steps have not been taken, however.

Lurid Advertising Started It.

The whole matter of censorship got into this turmoil in the past few months, following the opening of the New Rialto several months ago with pictures palpably playing to sensationalism. One or two other houses used the same kind of advertising, and suddenly several houses were bidding for the same kind of business. There was a flurry several weeks ago, when the Kansas City Advertising Club received a suggestion to attack the lurid lobby and newspaper advertising under the honest advertising law, the point made being that the films were not as bad as the advertising indicated, and the public was being fooled. At that time there was no charge that the pictures being run were of bad character—only that the advertising put suggestive thoughts into the minds of the public, and gave a false impression as to what pictures were being offered in Kansas City.

During the past week, the lobby displays have taken on a cleaner look, and the newspaper advertising is more modest—and the theaters seem to be doing just as good business.

The Kansas City Star, which has compelled a modification of the advertising in its columns of moving picture shows that previously appealed to sensationalism, recently had the following editorial on its first page:

The censor for the board of public welfare, Mr. F. F. McClure, is trying to prevent the production of indecent motion picture plays in Kansas City. The situation is such that drastic action is necessary. Certain producers are turning to salacious films as the best way to make quick profits. All their talk about high moral purpose is bunk. Their aim is to cash in on an appeal to the baser instincts. In justice to its young people the city cannot afford to tolerate such plays. Mr. McClure deserves hearty support in his effort to clean up the motion picture situation. He ought to have the support particularly of the far-sighted men who are financially interested in the motion picture business. There is no surer way to kill it than to keep putting on nasty plays.

W. C. Gookin Assumes Managership.

Kansas City, Mo.—W. C. Gookin, the new manager of the Vitagraph branch at Kansas City, who came from the Toronto, Canada, office has assumed his new duties in Kansas City. Mr. Gookin opened the Canadian offices January of this year, and was general manager of the Canadian territory. Mr. Gookin, previous to his opening of the Canadian offices, was traveling out of the New York office, studying conditions on the west coast. He has been with the company about two years. Mr. Gookin has already moved his family to Kansas City, and will settle here permanently. He is mighty glad to get back into the United States, and believes he will like Kansas City fine. L. H. Watrous will manage the Toronto office.

H. C. Lloyd Guides Alhambra.

Springfield, Mo.—H. C. Lloyd, formerly manger of the Aladdin, is now managing the Alhambra.

Dan Meyers Building New Theatre.

Muskogee, Okla.—Dan Meyers, proprietor of the Broadway theater at Muskogee, Oklahoma, is building another big new theater in that town, and he has booked Fox service.

Frank Gehring Marries.

Kansas City, Mo.—Frank Gehring, a salesman of the World Film Corporation at Kansas City, recently went over with his bride-to-be to Olathe, Kansas, to be married. Olathe has the reputation of being quite a Cupid's Parlor for Kansas Cityans, as a number of local couples have gone there to be married.

New Center Theater's Orchestra.

Kansas City, Mo.—Samuel Zucker, who will soon open his New Center theater at Fifteenth and Troost, has engaged Joseph Black, leader of the orchestra at the Baltimore hotel, to organize an orchestra for the new theater. Mr. Zucker will make a specialty of good music, adding to the orchestra as conditions warrant. He will start something entirely new among the suburban theaters, a daily matinee, and expects to get much business through this feature. Only the downtown houses in Kansas City now give matinees in the afternoon, and they of course are running all day.

Vitagraph Opens Omaha Branch.

Kansas City, Mo.—W. C. Gookin, manager of the Vitagraph Film Service at Kansas City, reports that a branch house has been established at Omaha, Nebraska, at 111 Farnun. street. Mr. Denham Palmer, formerly at the Denver office, will assume the management of the new office.

L. E. Fraker Goes to International.

Kansas City, Mo.—L. E. Fraker, formerly traveler for the Triangle at Kansas City, has recently accepted a position as road man for the International branch at Kansas City.

Tom McKean with International.

Tom McKean, who for the past five years was a traveler for the Paramount at Kansas City, has recently joined the forces of the International Film Service at Kansas City.

Exchange Business Notes.

C. S. Edwards, Jr., manager of the Pathe exchange at Kansas City, recently made a flying business trip to Springfield, Mo.

C. W. Hardin, manager of the Kansas City Metro office, has just returned from a short business trip to Wichita, Kansas.

G. E. Akers, special representative of the Kansas City Feature Film Co., has recently finished an eight weeks' thorough tour of Kansas, studying the conditions in that section. He reports that exhibitors are doing well, and the motion picture business is steadily increasing.

Joe Levy, manager of the United Film branch at Kansas City, has only been in Kansas City a short time, but is already generally well liked and is proving his ability as a successful film man.

Frank Gehring, a salesman for the World Film exchange at Kansas City, is temporarily in charge of the office during the absence of Manager Richard Robertson, who has gone to New York on business.

G. W. Tinsley, salesman for the Artcraft Film service at Kansas City, recently left for a short tour of western Iowa.

New Theaters and Changes.

Mason City, Ia.—Captain Heffner, proprietor of the Bijou theater at Mason City, Iowa, is now on the border with company D of the Iowa National Guard. Mrs. Heffner is now managing the theater.

Kansas City, Mo.—L. S. Bailey recently purchased the Bonaventure theater of Kansas City from Mrs. Minnie Aberill, who is now looking for a new location.

Cameron, Mo.—A. E. Jarboe, formerly the owner of the New theater at Carrolton, Mo., is building a new theater at Cameron.

Joplin Theater Succeeds in Spite of Alley

Wineland's Hippodrome Has Difficulties, But Is Attracting Patrons—Prospects Good Despite Noise and Inconvenience.

Joplin, Mo.—Wineland's Hippodrome theater at Joplin, Mo., is doing a nice business, against many disadvantages and obstacles—and the present prospects are that Mr. Wineland will win out on the strength of his showmanship. He built his theater on the street next east of the main street of the city; and to secure entrance on this thoroughfare, leased a store room and made it a big long lobby. But visitors had to cross the alley to enter the theater by the rear door.

The city refused a permit for a canopy to cover the alley, so that patrons would not be incommoded in wet weather. The alley is paved—and there is apparently a tremendous lot of business in the way of wagon traffic through that alley at night. The wagons not only interfere with patrons entering the theater, but also make a racket that disturbs the people in the house, the acoustics being peculiarly advantageous for the transmission of noises from the rear. Mr. Wineland has of course the advantage of the 25-foot store space on the main street for advertising—but it is rather expensive.

A ticket seller is stationed at the main street entrance, and a ticket taker at the rear door across the alley; there are also sellers and takers at the main entrance on the street, on which the theater faces.

Prairie States News Letter

[illegible] H. Mad[illegible] S. Wabash Ave. Chicago.

Norfolk Club Women Anxious.

[illegible] Neb.—The [illegible] Women's Club [illegible] week [illegible] Norfolk [illegible] appointed [illegible] Censorship [illegible] Mayor [illegible] Jack Howard [illegible] a preshowing [illegible] the women [illegible] to see the pictures [illegible] a regular show, that [illegible] all [illegible] for prejudice eliminated.

National Association Incorporates.

Omaha, Neb.—The National Association of Photoplay Exhibitors filed articles of incorporation with the county clerk here. The incirporators are Robert P. Wellels, Harry A. Kyler, and Dean T. Patty.

Sioux City, Ia., Club Women Want to Investigate.

Sioux City, Ia.—Members of the Women's Club have proposed to investigate the moving picture theaters of this city, making a report on the moral, social and educational qualities of the pictures, the sanitary and the safety condition of the house. The exhibitors would welcome any findings upon the sanitary and safety condition, but have announced that they do not believe the censorship matter is one to be solved by club women.

Two Theater Men Indicted.

Sioux City, Ia.—Indictments have been returned by the grand jury of the District court against John Waters and George Ammerman, owners of the Lyric theater, at 613 Fourth street. They were charged with setting fire to their theater on October 2. Witnesses testified that they found films stretched from one end of the theater to the other on the morning that the theater was found on fire. Both men were released on bond.

Manager Stolte's Thanksgiving Benefit.

Clinton, Ia.—Manager Arthur G. Stolte, of the Palace theater, aided the poor of the city by giving two Saturday matinees at which children under fifteen were admitted by bringing two potatoes, two apples, or two of any kind of fruit or vegetable. The products went to the Thanksgiving dinner of the needy.

Big License Fee Brings Higher Prices.

Centerville, S. D.—To the high cost of living troubles of Centerville residents has been added an increase of admission fees to the local moving picture houses. It now costs 15 cents for an adult to see a show. But the managers can warble the refrain: "We didn't want to do it, but you made us do it." The reason is, the voters of [illegible] recently [illegible] approved ordinances which placed a license of $150 a year upon a photoplay house and also upon a dance hall.

New Theaters and Interesting Notes.

Fargo, N. D.—Fairy films will play an important part in the program of the Garrick theater on Saturday mornings. In addition to this, there will be a series of educational pictures for children. These shows are in co-operation with club women of the city, the Fortnightly club playing an important part.

Dickinson, N. D.—Ground has been broken for the new Ray theater, and it is expected to open the house about December 20. It will be of brick, 20x100, with [illegible] of white enamel and mahogany and the auditorium, in old rose and ivory. Mrs. W. G. Ray will manage the house and Wilfred Leonberger will be the operator and electrician.

Rhame, N. D.—The Town Hall association has installed a larger plant to supply power for the moving picture show.

Higher Prices in Twin Cities

Minneapolis and St. Paul Exhibitors Feel the Pinch of the High Cost of Running and Are Expected to Boost Admission Prices—Fifteen Cents May Be the Bottom Charge After the First of the Year.

By J. [illegible] Jacobson, 811 Produce Exchange, Minneapolis, Minn.

MINNEAPOLIS, MINN.—Twin City exhibitors are expected to get together some time this week and confer with an attorney regarding plans for raising their admission prices 50 per cent. on or about January 1, 1917. A very poor summer business and a none too startling early fall patronage have added quite a few gray hairs to the craniums of the Twin City film displayers and with aeroplane food prices, coal prices, clothing prices, keeping their patrons at home and no chance of film rentals being reduced or theater overheads being cut down the S. R. O. sign is giving way to the S. O. S. placard hereabouts.

This does not mean that on the whole the Twin City's theater business is on the downward slope, but there are a good number of exhibitors who touched bottom during the summer and are slow in coming to the surface, even now, and the 15-cent moving picture entertainment will be gladly welcomed by the exhibitor. There are a few theaters, but a drop in the bucket, however, who do not look with favor upon the increased admission.

Whether the increased price will make a hit with the public is not known, but as the boss barbers say, "anybody that can spend a quarter for a haircut can afford 35 cents," so perhaps there will be enough film fans at 15 cents a head.

B. S. Cohen Is Selznick Representative.

Minneapolis, Minn.—Ben S. Cohen has succeeded Phillip Lewis as northwest representative for the Selznick enterprises and his temporary headquarters are at the Hotel Radisson. Mr. Cohen states he is the only authorized Selznick representative within Minnesota, the Dakotas and northern Wisconsin, and warns exhibitors against doing business with anyone else using the Selznick name.

H. R. Brandt Opens Exchange.

H. R. Brandt has opened an exchange at 814 Produce Exchange and has among other features "Uncle Tom's Cabin."

New Palace Theater Premier.

St. Paul, Minn.—The New Palace theater, Ruben & Finkelstein's new $500,000 vaudeville and picture theater was opened to the public on Monday evening, November 27, and capacity houses were recorded at each performance. The house is located at Seventh and Wabash streets and seats 3,000 persons. "The Scarlet Runner" and other short features form the picture portion of the theater's program. B. Wagner, Sr., is manager of the new theater.

Princess Closes Temporarily.

St. Paul, Minn.—The Princess theater on Seventh street, closed Sunday evening, November 26, when its vaudeville was transferred to the New Palace and work of redecorating, remodeling and installing a large pipe organ in the theater has been started. The Princess will reopen in about two weeks. Bert Goldman is manager of the house.

In and About the Twin Cities.

B. Wagner, Jr., former director of Universal-L-KO comedies and more recently assistant to Herbert Brenon is in St. Paul for a visit with his father.

Roy Fernandez, Universal star visited Manager W. A. Mustarde, manager of the Blue Mouse theater, St. Paul, two days last week, while enroute to the Universal City studios from New York. Packed houses greeted Mr. Fernandez at the Blue Mouse.

Minneapolis, Minn.—Rose Tapley, the ever-smiling film actress, who held forth at the Vitagraph booth at the Chicago convention, is expected to arrive in Minneapolis, shortly, for a visit to the exchange managed by W. K. Howard. When she arrives Miss Tapley may also speak before several women's clubs and appear at theaters running "The Chattel," in which she appeared last.

Charles G. Branham, publicity man, and A. L. Kimball, cameraman, went to Chicago last Friday, to secure moving pictures of the Minnesota-Chicago football game for exclusive showing at the Minneapolis Strand. The pictures were showing Monday.

Elliott-Sherman's "Ramona" opened a week's run at the Strand, St. Paul, November 26, at 25 cents admission, and played to a good business..

J. B. Smoot, manager of the Victor and Milo theaters at Little Falls, Minn., was a visitor to the Minneapolis exchange.

Manager Bert Beyerstadt, of the New Garden theater at Rochester, Minn., has put in an orchestra in his show house and reports an increased business.

Bowlers May Dance.

Members of the Minneapolis Film Men's Bowling League will get together shortly to arrange for their first annual ball, which will probably be given in December. Receipts from this ball will be added to the league's prize money to be distributed at the end of the year.

In the Northwest Towns.

Underwood, N. D.—The Opera House has been opened to the public.

Bergen, N. D.—A building to be used as dance hall and picture theater is being constructed here.

Butte, Mont.—E. C. Wadell's new $25,000 picture theater here, was opened.

Albert-Lea, Minn.—L. E. Tingley, having recently leased the B. B. theater here, plans to open it within a few days.

Ada, Minn.—Work on the new Orpheum theater here, is nearly completed.

Marion, S. D.—George Staley and Paul Behrendt have leased the local opera house and will display moving pictures.

Janesville, Wis.—The new Majestic theater here was opened to the public.

Crosby, Minn.—H. Foels and H. J. Anderson have leased the Empress theater.

New Ulm, Minn.—Otto Zupfer has taken over the license of the Gem theater.

Springfield, Minn.—George Harter has bought the Grand theater here from Manager Mueller.

Nebraska Notes.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Fremont, Neb.—The First Congregational church has purchased a moving picture machine to be used in connection with the church work.

Kearney, Neb.—The Crescent theater has been re-opened.

Osmond, Neb.—F. H. Dickes has moved his moving picture show into the recently erected Buchanan building.

Carroll, Neb.—Mrs. Maude Samuelson sold the Royal theater to B. R. Atkinson.

Aurora, Neb.—Labor Commissioner F. M. Coffey ordered the "Birth of a Nation Company" to place a fireproof top and bottom in its portable projection booth before the show could proceed at the Opera House here.

Bergen, N. D.—A new moving picture theater and dance hall is being erected here.

Milton, N. D.—C. W. Plain is having the opera house wired and will operate a private electric light plant.

On St. Louis' South Broadway

World Man's Visits Show Business' Local Homestead—Tears Come to His Eyes on Passing Two Dark Theaters, but He Chirks Up Once More When He Finds So Many Houses Doing Good Business.

By A. H. Giebler, 4123 Westminster Pl., St. Louis, Mo.

ST. LOUIS, MO.—Broadway, south of Chouteau avenue and north of Shenandoah, in addition to being one of the most interesting streets in St. Louis, has more theaters to the square inch than any other highway in the city.

Beginning with Alex Papendricos' Whiteway theater, which, while not exactly on Broadway, being just up the hill on Hickory street, but near enough to be considered on that thoroughfare—and counting on down to "Doc" Demko's place, at Shenandoah, a distance of eight blocks, there are just eight theaters, an average of one to a block.

Time was when this district had more shows than it has now; in fact, South Broadway was the father, mother and elderly aunt of the show business for this end of the town, but that was in the early days.

Times Have Changed.

The number of shows on South Broadway has decreased more than fifteen per cent since the days when an empty store, a handful of chairs and a bed sheet was all that was needed to start in the show business. But the substantial and up-to-date houses that have replaced the old-time shows, although fewer in number, have a greater seating capacity than all of the others combined.

South Broadway has other interests besides its picture shows. It is in the old French Quarter, and the daily and Saturday nightly scenes of the French Market are particularly rich in local color and all-around picturesqueness. All this, and the fact that a correspondent can walk from show to show and save care fare, makes it an ideal place to gather news and impressions; therefore we visited South Broadway one night this week.

We found two of the eight houses closed. One, the Carroll, because its former manager is busy with a fine, big new place built a few months ago; and the other, the Russell, has been closed for some time because of too much competition.

Thrives With 185 Seats.

The first stop was made at the smallest theater in the city, the Coliseum, in the 1200 block. Mrs. Sucher owns and operates the Coliseum, and in spite of the fact that its total seating capacity is only 185, the place seemed to be in a thriving condition.

A Neat and Cosy Little House.

A little further south, and diagonally across the street, we found the Family theater, and its manager, Chris Zotos, standing out in the lobby with a smile on his face in spite of the fact that a big street fair and carnival was booming away just around the corner. The Family had a good crowd, and Manager Zotos says he doesn't let a little thing like a carnival with a wild man and a snake eater and an Oriental dancer bother him any, but all the same, it takes a pretty good-natured man to smile when he sees so much of the small pocket change of the neighborhood being carried off by a band of fly-by-night showmen. The Family is a neat and cosy little theater, that has been built up from a very small beginning.

Why Giebler Wept.

We trie to stop at the Carroll next, but as that is one of the closed houses on the street, and as a closed theater is the saddest thing in the world to a World correspondent, we passed on, and while the tear drops were still glistening on our long lashes, we ran right into another closed show, the Russell, and had to weep all over again.

A Regular Bee Hive.

The Eagle, managed by that fine team, Frank Root and his wife, was the next stop. This couple are pioneers among South Side exhibitors, and have played the picture game all up and down the line. They started in business in a very small building just one door north of their present theater, and after two or three years built the New Eagle, which is a regular bee hive of activity. Mr. and Mrs. Root are great believers in the short subject program, and they offer a splendid proof in support of the short subjects on the pages of their cash book, where it is set down in black and white for a period of several weeks, that the Eagle box office took in more money with a program of five reels of short plays than it did when six and seven reels, including one long feature, were shown. Mr. and Mrs. Root each give their personal attention to the Eagle, and are regarded as very successful exhibitors.

H. Martin Who Knows Pictures.

After the Eagle we stopped at the Peerless, one of the finest houses on the street. The Peerless is under the management of H. Martin, former manager of the defunct Carroll. This house is almost brand new, and is modern and up to date in every respect, and has a big airdome alongside for the hot weather business. The Peerless is at 1913-15 South Broadway, seats 670 people, and is equipped with every little thing and every big thing that a modern picture theater should have. Five and ten cents admission is charged, and features form the principal part of the program.

After talking with Mr. Martin, who is "some" picture critic, and seems to know the game from water to toothpicks, we ambled down to the Shenandoah, owned and operated and managed and personally looked after by Dr. Fred Demko.

"Doc." Demko's Shanandoah.

This is the first time we had seen "Doc" since that sad day in Chicago when we met him in the Kaiserhof hotel with wrath in his eye and a Western Union communication in his hand, telling him that some light-fingered and heavy-handed parties with intent to commit larceny had entered his airdome and taken possession of his projection machines. Doctor Demko says he has never seen hide nor hair nor sprocket wheel of the two machines, and the police were unable to get any clues that would lead to the arrest of the thieves.

The Shanandoah has been going in for heavy features of late, and "The Spoilers" was booked for two days ahead of our visit. This fellow Demko has always got a good card of some kind up his sleeve, and we think the manner in which he was arranging for "The Spoilers" is worthy of passing along. The Shanandoah is a small house, and to handle a nine-reel feature in the ordinary manner would result in the house being packed for the first performance, and a great many people being disappointed. In order to overcome this, reserved seats were sold for each of the two performances. People holding tickets for the first show were told to come at ten minutes to seven, and those for the second show at twenty minutes after nine. This prevented crowding, confusion and disappointment of the patrons, and gave every one a chance of seeing the feature through from the first to the last reel, and incidently made money for the house, as the first show was entirely sold out, and the bigger per cent. of tickets for the second performance were gone three days before the date of projection. We stayed and talked to "Doc" till his show closed, and then as we rode home on the eleven o'clock car we said to ourselves: "If we ever go into the show business we are going down on South Broadway, where there are so many friendly people, and so many live-wire exhibitors."

Portland News Letter

By Abraham Nelson, Journal Building, Portland, Oregon.

Casino Manager Arrested.

PORTLAND, Oregon.—H. C. Stevens, manager of the Casino and American theaters, was arrested recently for showing a film that had not been censored. The picture was "The Crimson Stain Mystery," the seventh episode of which was in controversy at the Pantages theater a few weeks ago.

It seems that Mr. Stevens booked the picture from the Metro office in Seattle believing it had all been passed by the Portland board when, as a matter of fact, only seven episodes had been submitted for official inspection. Several Portland exhibitors cited Mr. Stevens' arrest as an instance where the consolidation of exchanges and moving to Seattle worked a hardship on Portland showmen. Had Metro been located here, the exhibitors said, the exchange would have taken care of the censoring, removing the burden from the exhibitor's shoulders.

Mrs. Colwell, secretary of the censor board, requested the police to ascertain if the serial was being run in the city and an officer reported it to be showing at the American. The censor secretary viewed the picture at the theater, discovered that it was chapter eight and that it had not been censored. She called an officer and Mr. Stevens was arrested.

At the municipal court, Mr. Stevens pleaded guilty to the technical charge of showing a picture without official sanction and received a lecture in lieu of a fine. Mrs. Colwell stated to the court that she thought Mr. Stevens had not violated the ordinance knowingly or wilfully and suggested to the city attorney that the case should not be vigorously prosecuted.

Screeners to Dance.

Portland, Ore.—Thanksgiving eve is scheduled as the date for the "Movie Ball," the initial dance of the Portland Screen Club. This organization is an offshoot of the Oregon Motion Picture Men's Association. F. M. Simonton, of the Standard Feature Film Company, is the chairman in charge of the festivities and he plans to introduce many terpsichorean novelties heretofore unknown to Portland.

Items from Bend, Oregon.

Bend, Oregon.—F. A. Perin has taken over the Bend theater from Catlow and Donner. Mr. Perin formerly conducted the Savoy theater at Eugene, Oregon.

L. C. Rudow, Dream theater, recently made a trip to Portland to purchase the balance of his equipment for the new Dream theater here which is about completed. Pete Sabo supplied him with a new Power's 6 B.

Two Record Breaking Shows.

Portland, Ore.—It is befitting that the two most popular shows in Portland in months should be given a send-off to demonstrate that the photoplay fans in the Rose City are not dead but merely waiting for good programs to bring them out.

One of the shows was Mary Pickford in "Less Than the Dust." The bill was a knock-out. It stood 'em up from noon until closing and out in the rain part of the time. The Columbia's girl ushers were dressed in Hindu costumes and the men attaches of the house were regaled as British soldiers with white helmets. Manager E. J. Myrick personally worked on

the floor and had his hands full with the crowds.

At the Star, formerly the Pickford, Beatrice Michelena held the boards in "The Unwritten Law." The Star management had arranged an elaborate lobby for the occasion and standing room was at a premium at each of the seven days of the picture's run.

Universal Exchange Is Thriving.

Portland, Oregon.—The Film Supply Company of Oregon, handling the Universal product and Bluebird Blue Bird films, is a decidedly active exchange these days. In the absence of General Manager Gus Metzger to Seattle, Sol Baum, who directs the destiny of Bluebirds in the Pacific Northwest, is making things hum. He reports that a big campaign is being arranged to exploit "The Eagle's Wings," which will be distributed through Oregon, Washington, Idaho and Montana from the Portland office.

Newcomer Is Well Received.

Portland, Oregon.—P. N. Mendelsohn, a new man in the film game was a recent visitor in Portland, bringing with him "The Unwritten Law," which he is handling in this territory. He was formerly in the wholesale jewelry business. This is Mr. Mendelsohn's first picture and Portland is the second city in which he has played it. He was highly gratified with the business it did at the Star. He had previously played the picture in Seattle.

Heard on Portland's Film Row.

Walla Walla, Wash.—H. C. Tilley has sold the Dime theater to J. H. McDonald.

Portland, Oregon.—E. A. Fleck, who conducts the Peninsula theater, has taken over the Mutual from Harry Hiatt. Mr. Fleck recently purchased the building housing the Mutual.

Portland, Ore.—The Standard Feature Film Company has become the representative for the American Standard M. P. Corp. and will handle that concern's split reel educational and scenics in this territory.

Portland, Ore.—Among the visitors in Film Row were: Fred Mercy, who controls the picture situation in North Yakima, Wash.; Doc, S' C. Crews, Liberty theater, Walla Walla; O. Phelps, Liberty, Hillsboro, Ore.; Dr. H. H. Owens, Wigwam, Oakland, Ore.; H. G. Rosebaum, Artcraft, Seattle, Jack Lannon, Greater Feature Film Co., Seattle.

San Francisco Newslets.

The Edwin H. Flagg Scenic Company, of Los Angeles, has opened a branch in the Pantages Building, 55 Market street.

Irving C. Ackerman, of Ackerman & Harris, owners of the Hippodrome circuit, left recently for the Northwest, and while away will attend the opening of the new house at Tacoma, Wash.

G. A. Metcalfe is furnishing the equipment for the operating room of the Sequoia theater at Sacramento, which is being remodeled, and is also placing a projection machine in the Belmont Military Academy at Belmont, Cal.

California Briefs.

Paso Robles, Cal.—The Bell theater is being improved by the addition of a new front and an additional projection machine will be installed by manager Wilbur Walker.

Templeton, Cal.—F. Clausen is remodeling his theater and has removed the stage to the other end of the building.

Angels Camp, Cal.—J. G. French, of Sonora, has taken over the moving picture house formerly conducted by J. L. Davis.

Santa Barbara, Cal.—The Argus theater has been purchased by C. G. Stinson.

Woodland, Cal.—The Rex theater is being remodeled by R. F. Dubon.

Napa, Cal.—A moving picture theater with a seating capacity of 1200 is to be erected by Fisher & Arens, formerly of San Francisco.

"Intolerance" Breaks Record at the Columbia

Engagement for Four Weeks for Picture in San Francisco Has Been Extended and Road Shows Rerouted—Full Houses All Along.

[illegible] Church, 1307 North Street, Berkeley, Cal.

SAN FRANCISCO, Cal.—All former records for attendance at moving picture entertainments at the Columbia theater have been broken at the present engagement of the D. W. Griffith masterpiece, "Intolerance," and since practically all of the large productions have had their local premier in this house a record has been set for Northern California. It was intended originally to show this film here for but four weeks, but the interest in it proved to be so great that arrangements were made to re-route several road attractions and to extend the engagement until December 3. The last performance on this date will mark the one hundred and eleventh one and from present indications it would seem that the film could be profitably shown much longer.

When asked a question in regard to the figures for attendance manager Daly stated that the capacity of the house was about fifteen hundred, and that it had been filled at practically every performance. An orchestra of thirty pieces, and a chorus of [illegible] voices form a feature of the attraction, and in all sixty-three persons are connected with the presentation of the film. As soon as the local engagement comes to an end the production is to be taken to the cities of the Northwest.

Empress Theater to Be Picture House.

San Francisco, Cal.—The Empress theater on Market street, which has been featuring moving pictures very strongly of late as a part of the vaudeville bill offered, is to be remodeled at an expense of $30,000, an organ costing a similar sum to be installed, and the house transformed into a home for high-class photoplay attractions, according to manager Sidney Grauman. This matter has been under consideration for some time, following the great success met with in presenting "Purity" and other attractions, and the decision was reached when "The Libertine" packed the house for a week. D. J. Grauman, father of Sidney Grauman, is now in New York and has sent word that he is making arrangements for securing a number of fine films for this house. One of the interesting bookings recently made is that of the "Lure of Venus," a local production about which there was a legal tangle in the courts a short time ago.

All Star Feature News.

San Francisco, Cal.—When Sol L. Lesser, of the All Star Feature Distributors, returned recently from New York, he not only brought with him the rights to "War Brides," but those for "Civilization" as well, and is now looking over the field preparatory to offering these as 25, 50 and 75 cent attractions.

E. M. Asher, one of the most popular young men in the film business, is again with this concern as special representative, and will assist in handling the big attractions now on hand. Leon D. Netter, formerly manager of the local office of the All Star, but who is now in business in the East, is to visit San Francisco during the Christmas holidays, and his many friends are waiting eagerly to welcome him to his former home.

M. Rosenberg was a recent visitor here from Seattle, and made arrangements with Mr. Lesser to take over the Oregon and Washington rights to "The Libertine."

Many Exhibitors Visit the City.

San Francisco, Cal.—An unusually large number of exhibitors have been here of late from outside points and all report that business in the country districts is showing a great improvement. Among those noted during the past few days have been S. J. Greenwood, of the Theater Tulare, Tulare, Cal., who came up in his auto and remained for a week; Mrs. M. [illegible] Pettengill, of Pettengill & Pettengill, Eureka; W. S. Webster, of the Strand theaters of Woodland and Dunsmuir; A. C. Chamberlin, of Madera; Walter Evans, of Dinuba, who bought a new piano and new projection equipment for the Mission theater, and Mrs. Rachael M. Black, manager of the Strand theater, Los Gatos.

Tivoli Offers Music Festival.

San Francisco, Cal.—The management of the T. & D. Tivoli theater has invited the general public to its beautiful photoplay house on Thanksgiving morning to enjoy a sacred concert. This will last for one hour and will be free to all. The big pipe organ will be played by organists of renown and in addition there will be vocal selections.

New Manager for United.

San Francisco, Cal.—A. E. Beck, formerly booker for the United Film Service, was recently appointed manager of the local branch. President M. A. Levy, who has been at the Seattle branch for the past three weeks is expected back at an early date.

Much Developing and Printing Work Done.

San Francisco, Cal.—The developing and printing plant of Edw. H. Kemp, in the Commercial building, has been extremely busy of late, some regular studio work is being handled in addition to industrial films. The machine department has also been active, projection equipment having been shipped recently to the Auburn theater, Auburn, Cal., the Grand theater, Santa Cruz, as well as to other houses.

"Paramount Girl" Assists at House Opening.

Oakland, Cal.—Miss Anita King, the "Paramount Girl," came up from Los Angeles this week and assisted at the opening of the magnificent 3,500 seat theater of the Turner & Dahnken Circuit, which will be described in full in the Moving Picture World. The event was of more than ordinary interest to her as she operated the steam shovel which broke ground for this house last year. Miss King is becoming known here as the official theater opener.

Film Stars in Person at Imperial.

San Francisco, Cal.—The Imperial theater rarely ever departs from its policy of a weekly change, but the recent engagement of "The Soul of Kura-San" proved to be so successful that this production was retained for a second week. In addition the services of Miss Myrtle Stedman, Sessue Hayakawa and Tsuru Aoki were secured, and these stars have been appearing in person both afternoons and evenings. To further accommodate those desiring to see this production, performances were started by manager Partington at 11 o'clock in the morning, instead of after twelve o'clock.

Organ Recital Delights Crowd.

Sacramento, Cal.—The recital which marked the formal opening of the new $12,000 organ at the T & D theater called out a large attendance, prominent musicians and music lovers of the city being among the number. It was an important musical event.

The organ is claimed to be the largest in Northern California and consists of 2,800 pipes, ranging from the most minute to the largest, with 32 stops.

George Walsh, a prominent organist of San Francisco, rendered the program.

A Big Change in Five Years

Pioneer of Local Residence Theater Business Tells Seattle World Correspondent of the Difference that He Finds— Neighborhood Janitors as Press Agents— Some Original Methods.

By S. J. Anderson, Benvenuto, East Seattle, Wash.

SEATTLE, WASH.—It is interesting to hear George W. Ring, of the Society theater on Broadway, talk about the difference in running a residence theater five years ago, when he opened the first one in Seattle, and in running one today.

"The problem then," said Mr. Ring, "was not how to get the people there, but what to do with them when they came. Why, I have stood here night after night when I first opened this house, and, looking out over the standing crowd, said desperately. 'I wish they'd stop coming. I don't know what I'm going to do with them.' There's nothing like that now, though. You have to go out into the highways and byways after them these days."

And Mr. Ring does that, literally. His theater is situated in a high-class, close-in residential district, and the proximity of two or three other good theaters limits the territory of his patronage; yet the fact that two people have not missed one of the four changes a week, since he opened the Society theater five years ago, and that many others seldom ever miss a change, while new ones are constantly forming the habit, shows that Mr. Ring has not only treated them properly when they came, but that he has got them when he went out after them. He has introduced several innovations in residential theater advertising to Seattle exhibitors, some of these being ideas he took from exhibitors in other parts of the country, while some of them were entirely original. He was the first manager of a theater of this class to use twenty-four sheet stands. The ones he uses are posters with the announcement of the play, the date and the theater below. They are placed along all the main car lines of the city. Mr. Ring says that he has tried newspaper advertising, but finds that it does not pay. The larger ads of the downtown theaters so overshadow the suburban manager's little inch or two that the people simply do not see it. What he considers his most effectual means of steady advertising is his little house organ, called "Society Weekly News." In this, besides articles about the pictures and announcements of the programs for about three weeks ahead, there are little personal items about patrons of the theater, which Mr. Ring has found pleases them.

Finds Janitors Are Good Press Agents.

There are a number of apartment houses in the immediate vicinity of The Society, and the manager has discovered that the janitors are excellent advertising agents. He takes around a complimentary ticket to the new janitor, also some heralds and a few copies of "Society Weekly News." The janitor or janitress, whichever it happens to be, distributes the papers, comes to the theater, and, ten to one, becomes a regular patron and usually brings several others each time.

But Mr. Ring's absolutely original plan, by which he literally, as we said, brings them in from the highways and byways, was announced in the current issue of his house organ. It is an offer to bring to the theater on rainy nights in his new five-passenger auto anyone who will call him up and ask him: "If you don't live at Georgetown or Ballard or some place equally as far away," those being very far out suburbs. He has not had a chance to try out his plan, because Seattle has had such an unusual spell of good weather, but he thinks he can work it all right on account of the crowds coming so much earlier than they did before the dry law went into effect. This is a change which nearly all the theater managers have noticed, and they account for it by the lack of life and stir on the downtown streets.

Mr. Ring started in the motion picture business in 1909 with two theaters in Portland. The next year he went to San Pedro, Los Angeles' harbor suburb, and, with a partner, bought three of the four motion picture houses in the town. They closed one of the three and ran the other two very successfully, until Mr. Ring sold out and came to Seattle in 1911. He first built the Broadway theater just a block from where he is now doing business, then a few months later he built the Society and ran both of them for a time. Finally he closed the Broadway, which was the first residence theater opened in Seattle, and has given his entire attention for about five years to the Society, except for one season when he toured the Northwest with a picture of his own. When he opened the Society he introduced several innovations learned in the South. This was the first theater in Seattle to have two motion picture machines, and the first to have loge seats for which more than ten cents was charged. The Society is a very pretty house, well lighted and very well ventilated. It seats 450 and has a pipe organ of very rich tone and volume. It undoubtedly deserves its reputation as the leading residential theater in the city.

Changes in Branch of G. A. Metcalfe Co.

Seattle, Wash.—W. L. Stern, sales manager for G. A. Metcalfe Company, is in Seattle for a stay of several weeks. He expresses himself as highly pleased with the business that is coming in from the Northwest territory in response to the service given to exhibitors here. Mr. Stern is extremely optimistic at the outlook. He says that the Seattle theaters are the finest on the Pacific Coast, but that he expects many of the smaller cities to install more modern equipment in the next few months. He brings with him several new agencies, including special electric novelty signs, photographic studio lamps, and new box office devices. Several additions have been made to the staff in the Seattle store. E. L. Shwetzer has been appointed branch manager to succeed G. L. Waring, who has gone into business for himself. Dr. P. Metcalfe will join the sales force, and additions have been made to the office force. Mr. Shwetzer is a pioneer motion picture man, having been engaged in every branch of the business, including his own supply house in California, also film exchange, traveling road shows, and operating.

Alaska Exhibitor's Machines on Last Boat.

Seattle, Wash.—There was quite a lot of excitement down at the waterfront last week, when the G. A. Metcalfe people, in response to repeated wires from Robert J. Peratovich of Klawock, Alaska, were making every effort to get a Powers Cameragraph off to him on the last boat to sail for the far North this winter. At last the machine was safely placed in the well-loaded ship, and Mr. Peratovich will be able to run his show this season.

Chinese Chamber of Commerce Uses Pictures.

Seattle, Wash.—To entertain one of their prominent visiting committees recently the Chinese Chamber of Commerce of this city resorted to pictures. The operator informs us that the lecture which accompanied the pictures would have been very interesting if he could have understood it.

International's Temporary Quarters.

Seattle, Wash.—International Film Service, Inc., has opened an office in Seattle with temporary quarters at 1214½ Fourth avenue. As soon as the new exchange building is finished International will move into it.

Hugh Rennie Resigns.

Seattle, Wash.—Hugh Rennie, Northwest manager for World Film Corp., handed in his resignation this week to John W. Drum, World's coast division manager, who is in the city. Mr. Rennie will probably go to New York and the World forces there. Mr. Drum will remain in Seattle until he gets the office going smoothly with a new manager. Film men and exhibitors alike will be sorry to see Mr. Rennie leave the city, for he has made many friends during his six months in Seattle. Previous to coming here in May he was manager at Salt Lake City for a year.

Tacoma Exhibitor's Thanksgiving Fund Week

Colonial Theater to Devote Its Entire Net Profits for One Whole Week to Local Charity—Patrons Help in the Programs.

TACOMA, Wash.—H. T. Moore, manager of the Colonial, Tacoma's leading motion picture theater, struck upon a big idea when he conceived the notion of devoting all of one week's profits to the poor of the city. The idea was big both in a human and in a business way. Then he set to work to get results in proportion to the inspiration. In the first place he selected for this week's feature not one of his less important, less expensive films, but one of his best, and certainly the most expensive drawing card on his season program, i. e. Mary Pickford's "Less Than the Dust." Then he went to the leading charitable organizations of the city, viz., the Anti-Tuberculosis League, The Y. W. C. A., and an organization from the Catholic churches and one from the Protestant churches, and put the matter up to them of helping to make his Thanksgiving Fund Week a success. All of them were very glad to co-operate with Mr. Moore, with the result that several unusual attractions were added to the daily programs, and the event was advertised more effectually than any amount of business publicity would have accomplished. The Orpheus Club, a musical organization of the best voices in the city, donated their services for the opening Sunday; the Reid French Piano Company sent a boy soprano to sing at one day's performances; a society girl with a fine contralto voice furnished special music for another day; and another society woman, a soprano, for still another day. Mr. Moore also arranged that a good speaker, in the person of a one time actor, should address each audience, explaining to the people that the management wished them to feel that this was their own plan for making the poor families of the town happy on Thanksgiving Day, and that if it was a success they were to feel that they had done it.

That it is a success is already assured, though the week is little more than half gone, so well assured that Mr. Moore and the committees working with him have decided that to each of the 53 destitute families that have been reported to them they can give not only the Thanksgiving basket, the only gift they first planned to send, but shoes and clothes for the children as well.

Personals.

Seattle, Wash.—A. C. Anderson, of the Apollo, Tacoma, was downtown this week for the first time since an operation on his knee. He has been convalescing at the home of his mother in this city, and will not be able to return to his regular work for some weeks, but film men in Seattle were glad to see once more his smiling face and hear his good-natured laugh.

L. H. Sutton, of Seattle, is leaving shortly for Hamilton, Mont., to open the Opera House with pictures. This is the first time the house has been used as a picture theater.

Ralph R. Ruffner, manager of Spokane's Liberty theater, was in Seattle this week making new bookings and investing in new motion picture machines. He bought two of the latest model Baird projectors from the G. A. Metcalfe store.

L. L. Hyer, manager of the Liberty theater, Monroe, Wash., and J. G. Ferguson, of the Wenatchee theater, Wenatchee, Wash., were also in town purchasing new equipment in the way of screens, and also visiting the exchanges.

E. A. Lupert, manager of the Dream theater, Aberdeen, and George Hayes, of the Hayes theater, Everett, were also visitors at the exchanges.

BRITISH COLUMBIA NOTES.

Starting a Serial Right.

Winnipeg, Man.—E. F. Seammans, manager of the Strand theater, has just gone a step farther than any other local house in getting a large number of people interested in the first episodes of a serial. He is running "The Yellow Menace" at the Strand, and during the week in which the third episode was being shown, free exhibitions of the first two episodes were given on three successive days, from 11.30 A. M. to 12.45, and from 5.00 to 6.15 P. M. Thus many additional people got the start of the story, and it is expected that a large portion of them will continue to follow it.

New Theater Companies.

Victoria, B. C.—The Western Theater Company, with its principal place of business at Vancouver, has been incorporated for $20,000.

The Alldra Theater Company, Limited, will open a new play house at Fernie, B. C. The company has just been incorporated.

Frank McQueen Opens the Garland.

Edmonton, Alberta.—The Garland Theater, on Jasper avenue, which has been closed for some time, has just been reopened by Frank McQueen, a well known local man. The house has been entirely renovated and redecorated, and a new projection machine has been installed. Mr. Garland is using Bluebird and Red Feather productions, with music furnished by a five-piece orchestra.

Disagreement Among Censors

Manitoba-Saskatchewan Joint Board Now Disjointed—Two Provinces Can No Longer Agree on Censoring Film—Will Now Be Guided by Simultaneous But Independent Judgments by Two Boards.

By E. C. Thomas, 321 Rogers Building, Vancouver, B. C.

WINNIPEG, MAN.—The Manitoba-Saskatchewan "joint censoring board," making a specialty of deleting anything resembling a point in a moving picture film, has become disjointed.

Under the arrangements previously in force, there have been two appointees to the censor board from Manitoba, and only one from Saskatchewan, and all censoring for the two provinces has been done in this city. Recently, however, there have been complaints from officials at Regina that the censorship standards established by the board were not satisfactory to the Saskatchewan government, which thought that the lines should be more tightly drawn. It was at length decided that definite action must be taken, and Hon. J. A. Calder came to Winnipeg to confer with Provincial Treasurer Edward Brown.

At the result of their discussion, it is announced that the joint financial arrangement between the two provinces, providing for an equal division of any profits or deficits resulting from censoring, has been severed, and each province will hereafter do its own censoring. A plan to establish a separate board for Saskatchewan at Regina was considered, but it was decided that in this way needless expense would be incurred. Thus the work will continue to be done at Winnipeg, both boards sitting together at the government's new projection rooms in the Parliament Buildings. Under this plan the films will have to be run over only once for the two provinces. A new representative for Saskatchewan will be appointed, giving each board two members.

Alberta, which for some time has accepted the decisions of the joint board, although it was not actually a party to the inter-provincial arrangements, must now prepare to do its own censoring on a more extensive scale, or decide which of the other boards it will follow.

National Theater Improved.

Winnipeg, Man.—Without closing the house except during the usual hours, M. J. Williamson has completed extensive improvements and a complete renovation of the National theater. The foyer has been completely changed in appearance, having been entirely redecorated by Edward Du Bois, a well known artist in this line. The walls have been finished in cream and gold, and the woodwork in white. Draperies of old rose silk and velour add a touch of softness to the general color scheme. Dainty mirrors in gold frames are placed conveniently in the panels, and at one end of the foyer a rest room for ladies has been provided. The floors have been covered with carpet of a soft red tone. Additional work is now in progress on the installation of a new ventilating plant.

Interesting Situation in Alberta.

Vancouver, B. C.—H. J. Allen, manager of the western head office of the Famous Players, located in Calgary, Alberta, was a recent visitor to this city, spending a few days with Manager Ben Sosken of the local branch.

Mr. Allen reports a peculiar condition in Calgary and the prairie provinces generally. While there is general prosperity in that section, he states, the country is so sparsely settled that there are not enough people to insure full houses at all the theaters, even were the entire theater-going population to attend regularly. The population of practically all points in western Canada has diminished very appreciably within the past two years, both on account of the war and from other causes. The only solution seems to rest in some plan by which the proportion of theater-goers may be increased or else to raise the admission price, which is now fifteen cents in the better houses. Mr. Allen informed the World representative that Calgary exhibitors are now seriously considering a concerted raise to twenty-five cents.

Manager Milligan's Street Car Ads.

Calgary, Alberta.—Manager Milligan of the Pantages theatre here recently evolved an advertising idea that set the whole town wondering and talking, and finally gave tremendous publicity to the Pathe serial, "The Shielding Shadow," which was about to start at the house. As shown in the photograph, the advertising was painted on the glass of street car vestibules, the design and lettering show-

Novel Advertising for Pantages Theater, Calgary, Alberta.

ing up white against a black background in the daytime, while at night, with the interior of the cars illuminated, the white portions were transparent. When the advertising first appeared, only the staring eyes and the hand holding the dagger were used, and after the curiosity of the people had been worked up, the name was sprung. As the Pantages is the only house in town using this serial, the name of the theater is not mentioned, as it was decided that the very fact of its being omitted would cause more questions and general conversation in regard to the picture.

Winnipeg Laborites Want Better Operators

Trades and Labor Council Asks for Stricter Examinations Into the Qualifications of Would-Be Machine Operators.

WINNIPEG, MAN.—A delegation from the Trades and Labor Council, headed by R. A. Rigg, M. P. P., recently appealed to Hon. Edward Brown to take steps to see that the qualifications for moving picture operators are raised to a higher standard. They declared that it was highly dangerous for unskilled men to do this work, and announced themselves in favor of the institution of rigid examination of applicants for licenses.

Mr. Brown announced himself as in favor of anything tending toward safety, and took the matter under advisement.

It is suggested that this move may have some connection with the government's proposal to teach the art of operating to returned soldiers, with the idea of preventing the granting of licenses to them until they are thoroughly efficient.

For Individual Towels and Cups.

Winnipeg, Man.—A change of considerable importance to Manitoba exhibitors is involved in a set of new regulations just put in force by the provincial board of health. These provide that hereafter no public drinking cups or common towels shall be maintained in any public place, or in any place where a number of people congregate. Individual towels and cups (which may be of paper) must be supplied, or there must be none at all.

Calendar of Daily Program Releases

Releases for Weeks Ending December 16 and December 23

(For Extended Table of Current Releases See Pages 1704, 1706, 1708, 1710.)

General Film Company

Current Releases

MONDAY, DECEMBER 11, 1916.

SELIG—Twisted Trails (Three parts—Drama) 21514-15-16
VITAGRAPH—Accident Is the Best Policy (Comedy) 21517
SELIG—Selig-Tribune No. 99 (Topical)..... 21518
BIOGRAPH—Her Sacrifice (Reissue—Drama)..... 21519

TUESDAY, DECEMBER 12, 1916.

ESSANAY—In a Looking Glass (Installment No. 2 of The Black Cat Series) (Two parts—Comedy-Drama) 21520-21
KALEM—The Icemen and the Artist (Comedy)..... 21522

WEDNESDAY, DECEMBER 13, 1916.

ESSANAY—Canimated Nooz Pictorial No. 20 (Cartoon Comedy) 21523
Long Beach, Cal. (Scenic) 21523
VIM FEATURE COMEDY—Charity Begins at Home (Comedy) 21524
KALEM—The Stain of Chuckawalla (No. 19 of The Girl From Frisco) (Two parts—Drama) 21525-26
BIOGRAPH—The Honor and the Law (Reissue) (Two parts—Drama) 21527-28

THURSDAY, DECEMBER 14, 1916.

SELIG—Selig-Tribune No. 100 (Topical) 21529
VIM—No Release This Day.

FRIDAY, DECEMBER 15, 1916.

KALEM—The Menace (No. 9 of Grant, Police Reporter) (Drama) 21531
VITAGRAPH—Bears and Bullets (Comedy)..... 21532
VIM—What's the Use (Comedy)..... 21533

SATURDAY, DECEMBER 16, 1916.

ESSANAY—The Burning Band (Two parts—Drama) (No. 1 of Is Marriage Sacred) 21534-35
VITAGRAPH—Pep's Legacy (Three parts—Drama) (Broadway Star Feature).....21536-37-38
KALEM—The Midnight Express (No. 110 of The Hazards of Helen railroad series) (Drama).... 21539
SELIG—The Road to Fame (Drama)..... 21540

General Film Company

Advance Releases

MONDAY, DECEMBER 18, 1916.

BIOGRAPH—The Conscience of Hassan Bey (Reissue—Drama).
SELIG—Selig-Tribune No. 101 (Topical).
SELIG—The Five Franc Piece (Three Parts—Drama).
VITAGRAPH—A Lesson for Somebody (Comedy-Drama).

TUESDAY, DECEMBBER 19, 1916.

ESSANAY—The Little Brown Mole (Black Cat Feature) (Two parts—Drama).
KALEM—The Fatal Violin (Comedy).
BIOGRAPH—A Daughter of Earth (Reissue—Two parts—Drama).

WEDNESDAY, DECEMBER 20, 1916.

ESSANAY—Taking the Count (Comedy).
VIM FEATURE COMEDY—Title not yet reported.
KALEM—On the Brink of War (No. 20 of "The Girl From 'Frisco) (Two parts—Drama).

THURSDAY, DECEMBER 21, 1916.

SELIG—Selig-Tribune No. 102 (Topical).
VIM—Title not yet reported.

FRIDAY, DECEMBER 22, 1916.

KALEM—The Tiger's Claw (No. 10 of "Grant, Police Reporter") (Drama).
VITAGRAPH—A Bit of Bent Wire (Drama).
VIM—Wreckless Romeos (Comedy).

SATURDAY, DECEMBER 23, 1916.

ESSANAY—Dancing With Folly (Second of "Is Marriage Sacred") (Two parts—Drama).
KALEM—The Vanishing Box Car (No. 111 of "The Hazards of Helen Railroad Series") (Drama).
SELIG—The Man He Might Have Been (Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

STATE RIGHTS BUYERS

ONE ROUND O'BRIEN

The funniest half reel comedy produced
Directed by Mack Sennett

From the Popular Magazine story The Supreme Bumper's Degree by Charles E. Van Loan

AB

Refer all inquiries to BIOGRAPH COMPANY
796 East 176th Street, New York City, N. Y.

General Film Service

DEFINED FEATURE COMEDY
HARRY MYERS &
ROSEMARY THEBY
DECEMBER 15th
CHARITY BEGINS AT HOME
She's kind to Everybody but her Husband

Calendar of Daily Program Releases

Releases for Weeks Ending December 16 and December 23

(For Extended Table of Current Releases See Pages 1704, 1706, 1708, 1710.)

Universal Film Mfg. Company

SUNDAY, DECEMBER 10, 1916.	Serial No.
REX—The Penalty of Treason (Two Parts—Drama)	01987
IMP—No release this day.	
POWERS—The Trials of a Movie Cartoonist (Comedy-Cartoon)	01988
—Superstitious Ceylon (Educational)	01988
IMP—Bubbles (Drama) (Special)	01989
UNIVERSAL SPECIAL—Liberty No. 17, "A Trail of Blood (Two parts—Drama)	02009
MONDAY, DECEMBER 11, 1916.	
RED FEATHER—The Morals of Hilda (Three parts—Drama)	01991
NESTOR—Two Small Town Romeos (Comedy)	01992
TUESDAY, DECEMBER 12, 1916.	
GOLD SEAL—The Two Roads (Three parts—Drama)	01993
VICTOR—No release this day.	
VICTOR—Billy the Bandit (Comedy) (Special)	01994
WEDNESDAY, DECEMBER 13, 1916.	
LAEMMLE—Green Eyes (Drama)	01995
L-KO—Murdered by Mistake (Two parts—Comedy).	01996
UNIVERSAL ANIMATED WEEKLY—Number 50 (Topical)	01997
THURSDAY, DECEMBER 14, 1916.	
Victor—It Didn't Work Out Right (Comedy)	01998
REX—The Lawyer's Secret (Two parts—Drama)	01999
POWERS—In the Land of King Cotton (Educational)	02000
FRIDAY, DECEMBER 15, 1916.	
IMP—Scratched (Two parts—Drama)	02001
REX—No release this day.	
NESTOR—I'm Your Husband (Comedy)	02002
BIG U—The Wrong Heart (Drama) (Special)	02003
SATURDAY, DECEMBER 16, 1916.	
BISON—The Taint of Fear (Two parts—Drama)	02004
LAEMMLE—No release this day.	
JOKER—Their Dark Secret (Comedy)	02005
LAEMMLE—Mother's Guiding Hand (Drama) Special)	02006
SUNDAY, DECEMBER 17, 1916.	
REX—(No regular Rex this day).	
REX—Love or an Empire. Special release. (Two parts—Drama)	02008
POWERS—Sammie Johnsin and the Wonderful Lamp—Comedy Cartoon)	
Majestic Ceylon as Seen by Dr. Dorsey (Educational)	02007
MONDAY, DECEMBER 18, 1916.	
UNIVERSAL SPECIAL—Liberty No. 18—The Wolf's Nemesis (Two parts—Drama)	02009
RED FEATHER—Mixed Blood (Five parts—Drama)	02010
NESTOR—It Sounded Like a Kiss (Comedy)	02011
TUESDAY, DECEMBER 19, 1916.	
UNIVERSAL SPECIAL—Little Partner (Three parts—Drama)	02012
VICTOR—So This Is Paris (Special release) (Comedy)	02013
VICTOR—No regular Victor this day.	
WEDNESDAY, DECEMBER 20, 1916.	
LAEMMLE—No regular Laemmle release this day.	
L-KO—Shooting His Art Out (Two parts—Comedy)	02014
UNIVERSAL—Animated Weekly No. 51 (Topical)	02015
LAEMMLE—Homeless (Special release) (Drama)	02016
THURSDAY, DECEMBER 21, 1916.	
REX—The Ivy and the Oak (Two parts—Drama)	02017
BIG U—No regular Big U this day.	
POWERS—No regular Powers this day.	
BIG U—(Special release—Title not yet reported)	02018
FRIDAY, DECEMBER 22, 1916.	Serial No.
IMP—In the Dead O' Night (Two parts—Drama)	02019
UNIVERSAL—Universal Screen Magazine No. 3 (Topical)	02020
VICTOR—It's Great to Be Married (Comedy)	02021
SATURDAY, DECEMBER 23, 1916.	
BISON—Fighting Joe (Two parts—Drama)	02022
LAEMMLE—No regular Laemmle this day.	
JOKER—Jags and Jealousy (Comedy)	02023
REX—(Special release—Title not yet reported)	02024

Mutual Film Corporation

SUNDAY, DECEMBER 10, 1916.	
VOGUE—Shot in the Fracas (Two parts—Drama)	05218-19
GAUMONT—Reel Life No. 32 The Olive Industry (Two parts—Mutual Film Magazine)	05220
MONDAY, DECEMBER 11, 1916.	
MUTUAL STAR PRODUCTIONS—Lonesome Town (American) (Five parts—Comedy drama) (No. 159.)	
MUTUAL FILM PRODUCTIONS—Miss Jackie of the Navy (Five parts—Drama) (160).	
MUTUAL—The False Clue (Two parts—Drama)	05221-22
TUESDAY, DECEMBER 12, 1916.	
GAUMONT—Mutual World Tours No. 6—The Nile, Carcassone and Lake Lucerne" (Travel)	05223
WEDNESDAY, DECEMBER 13, 1916.	
MUTUAL—Mutual Weekly No. 102 (Topical)	05224
GAUMONT—See America First (Scenic)	05225
Kartoon Komics (Cartoon)	05225
THURSDAY, DECEMBER 14, 1916	
MUTUAL—(A two-reel subject, title not yet reported)	05226-27
MUTUAL—Beach Birds (Comedy)	05228
FRIDAY, DECEMBER 15, 1916.	
MUTUAL—Uncle Sam's Defenders No. 2—Our Boys at the Border (Topical)	05229
SATURDAY, DECEMBER 16, 1916.	
MUTUAL—(Title not yet reported)	05230
MUTUAL—One Dollar Please (Comedy)	05231
SUNDAY, DECEMBER 17, 1916.	
VOGUE—Treed (Two parts—Comedy)	05232-33
GAUMONT—Reel Life Number 33 (Mutual Film Magazine)	05234
MONDAY, DECEMBER 18, 1916.	
MUTUAL STAR PRODUCTION—The Innocence of Lizette (Five parts—Drama) (No. 161)	
MUTUAL—Buddy's Christmas (Two parts—Drama)	05235-36
TUESDAY, DECEMBER 19, 1916.	
MUTUAL—Mutual Tours Around the World (Morrocco, Chantilly, by the Mediterranean) (Travel)	05237
WEDNESDAY, DECEMBER 20, 1916.	
MUTUAL—Mutual Weekly No. 103 (Topical)	
GAUMONT—See America First (Travel)	
Kartoon Komics (Cartoon Comedy)	05239
THURSDAY, DECEMBER 21, 1916.	
MUTUAL—The Elopement (Comedy)	05240
FRIDAY, DECEMBER 22, 1916.	
MUTUAL—Uncle Sam's Defenders No. 3. "A Jack Tar in the Making" (Topical)	05241
SATURDAY, DECEMBER 23, 1916.	
MUTUAL—Every Lassie Has a Lover (Comedy)	05242

I am now selling STATE RIGHTS On that Sensational Production "ABSINTHE"

This great picture, made by* HERBERT BRENON, LEAH BAIRD *and* MYSELF *in Paris, was the biggest money getter of its day and smashed all Box-Office records. It is even better today, that's why

I Have Purchased It Outright!

Understanding as I did, the tremendous success Exhibitors in every part of the world had with "ABSINTHE" and realizing the even greater possibilities of this big winner now during the war, when all eyes are centered abroad; showing the City of Paris, surrounding territory, fighting trenches, artillery action, etc., I made the UNIVERSAL FILM MFG. CO. an offer for negative and complete territorial rights. It was accepted and now "ABSINTHE" belongs to Yours Truly, KING BAGGOT.

Those who have still to book it can rest their faith in the facts that HERBERT BRENON directed "ABSINTHE" while Leah Baird and myself played the leads. Herbert Brenon produced "Neptune's Daughter," "War Brides," "A Daughter of the Gods," and other huge successes.

I have spent a young fortune working it up to the minute, inserting new titles, new scenes, etc., so that it now outclasses the original picture completely. "ABSINTHE" as I have prepared it is a tremendous production.

You don't have to gamble on "ABSINTHE." It has drawn hundreds of thousands of dollars into the box offices of thousands of theatres all over the world, and is now ready to draw **more money than it ever did.** I own the picture, complete State Rights, and will make interesting terms for State Rights buyers for quick action.

EXTRA SPECIAL: I have had prepared the classiest advertising ever put out. Stuff for State Rights Buyers with such a kick in the copy as you have never seen. Write, wire, phone or call for terms, territory, information, etc. Address me **personally**—4th floor—1600 Broadway, New York.

King Baggot

P.S. For a limited time I will arrange to appear in person in the large theatres for State Rights Buyers who buy "ABSINTHE." More information on this "APPEARANCE IN PERSON" proposition on application.

"ABSINTHE" in its new dress will be without question the Biggest State Rights proposition of the Season—King Baggot.

Stories of the Films

General Film Company

ESSANAY.

IN A LOOKING GLASS (Two Parts—Dec. 12).—The cast: Roger Pitney (Richard C. Travers); Eunice (Neal Craig); "Double-Entry Dan" (Ernest Maupain).

Roger Pitney, the stove works king, never employed a man when he could hire a girl in his office. But when the story opens, old Roger is dead and young Roger an efficiency expert is "raising cain" because the girls use too much time primping. He discharges the head bookkeeper and employs a man, who develops to be a notorious crook.

Eunice Roger's stenographer, while primping on the sly, sees the crook through her looking glass opening the safe's combination, then letting a telegram he has hastily scribbled. Using her glass, Eunice reads the message, which reveals a plot to rob the safe. She secretly notifies the police and the new head bookkeeper is arrested as he opens the safe. The efficiency expert appreciates the efficiency of his employe's looking glass so much that he returns to his father's plan and then weds Eunice.

CANIMATED NOOZ PICTORIAL NO. 20 (Dec. 13).—Inside stuff on the election is exposed by Canimated Nooz. Staff correspondents interview William Jynx Bryan and Blub Gumdrop, Alaskan merchant. A ukelele orchard in Hawaii, showing the natives picking the new crop of young guitars is one of the lovely travel pictures. Also Max Dinder, noted European comedian at Essanay, is shown wearing his forty-six trunks of clothes. An obliging volcano erupts for the Canimated camera, and an educational—not to be missed—feature on the proper manner to devour grapefruit is included. The beautiful scene about Long Beach, Cal., make up the other half of this offering.

KNICKERBOCKER STAR FEATURE.

MASTER OF HER SOUL (Three Parts—Dec. 8).—Robert Maxwell, an ambitious real estate broker, and Wilson Howard, a young physician, are friends. Both are in love with Alice Duncan, who chooses Robert. Wilson, dejected, decides to accept an offer to assist an old physician on a lepers' island. Robert and Alice are married. Robert, in the meantime, has accumulated great wealth and is so eager to increase it that he has no time for his wife and son. The son is taken ill and dies, and Alice is heartbroken over the loss and also the seeming indifference of her husband.

Charlotte, an adventuress, and her lover-accomplice, Duval, plan to "get" Robert, who is an easy victim. He neglects his wife and his home. His wife receives a box of flowers which were intended for the adventuress, and she decides to leave him. She boards a steamer bound for the Orient, and leaves no trace of her whereabouts. During the voyage the vessel on which she is comes into the path of a typhoon and is wrecked. Alice and three men escape on a raft which brings them to the shore of the lepers' island. Wilson is amazed when he comes to look after his charges to find that the unconscious woman is Alice, the one he loves.

A few days later Robert reads an account of the wreck in the paper, and believes his wife dead. He then realizes his love for her and their son. Wilson nurses Alice back to health in Dr. Myers' home, where they discover their love for each other, but fate brings Robert, who is now a physical wreck, to the same island, where he is discovered by Wilson. Wilson realizes that Robert stands in the way of the happiness which he and Alice has dreamed and talked of, but does his best to bring him back to health. Despite the care of Wilson and Dr. Myers, Robert dies. Wilson tells Alice of the death of her husband. They both realize that nothing now stands between them, and they plan to get married.

VIM.

THE GUILTY ONES (Dec. 7).—Babe and Kate, two ex-convicts and former underworld pals, have drifted apart since their prison days. Kate has reformed and is now a reporter in a distant city. Babe, overflowing with ideas of how to separate the unsuspected citizens of their hard earned cash, comes to the city. Creating some comment by his free way of dispensing coin, the newspaper sends Kate to interview the illustrious stranger. When Kate recognizes Babe, she almost faints, but Babe, by his suave speech, shows Kate that if she will join him in his scheme they will reap a fortune. The two insert a notice in the paper to the effect that the man who is so anxious to conceal a certain questionable deal had better pay hush money at once to Babe or his arrest will soon follow the exposure.

The result of the notice is extraordinary, as it appears that every man in town has pulled off a questionable deal. Just as the two crooks are about to leave the city with their ill-earned gain, their Nemesis appears in the form of an amateur detective, who has overheard their plans. Babe and Kate are arrested.

A RARE BOARDER (Dec. 8).—Pokes, a traveling salesman for cheap diamond rings, visits the city where his pal Jabbs, the well-known actor, is playing a week's engagement at the local theater. Jabbs' specialty is female impersonation, while Pokes' speed is to woo and inflame the hearts of all damsels that cross his path. In the boarding house where he is staying, he finds several of the fair sex, and thinking that he will help push the sale of his bum jewelry, he begins to lay siege to the affections of all of them, but at different intervals. To each and all of them he presents a sparkler and a photo of himself with the inscription "To my future wife" on the back of them. Each girl considers herself the fiancee of the charming Pokes, and secretly laughs at her less fortunate fellow roomers.

However, when May discovers in Nellie's room the photo of Pokes adorning her dresser and on the back of the photo the same inscription as Pokes had written on the one he had presented to her, there is an awful scrimmage. The fight attracts the attention of the other roomers, and after truce has been declared, all discover that Pokes has been trifling with them. The girls all join against the unlucky Pokes and the only thing that saves his life is his promise to marry the girl his mother chooses. In desperation he implores Jabbs to impersonate his mother, and this the actor consents to do. So clad in full regalia he accompanies Pokes to the boarding house where the two deceivers are getting away with the bluffing until Jabbs is unmasked by the lawyer who is acting in the interests of the girls. This double deception at the hands of Pokes makes the fury of the women break all bounds; but in the end the two conspirators manage to escape from destruction with the solemn assurance to each other of "NEVER AGAIN."

SELIG.

SELIG-TRIBUNE NO. 94 (Nov. 23).

Brooklyn, N. Y.—Disregarding frequent hard knocks on unprotected shins, these high school girls romp through a closely contested game of hockey.

Los Angeles, Cal.—Mrs. W. C. Tyler, suffragist, who with two other California women will sit in the Electoral College for the first time in the history of the nation.

New Orleans, La.—One person is killed and five others narrowly escape death, when a racing auto plunges through a fence and into a touring car filled with spectators.

Oakland, Cal.—Swarms of pretty girl road boosters, sell flags and pennants, to raise $50,000 to help build the Lincoln Highway. This kind of training makes good boys, good men, and if necessary good soldiers.

San Francisco, Cal.—The Santa Clara Rugby Team defeats Stanford University players in a fast and exciting contest in which six players are injured.

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Philadelphia, Pa.—Students of the University of Pennsylvania escort their football squad to the railroad station and give them a rousing send-off as they leave for the Michigan game.

New Orleans, La.—Inasmuch as the payments of frank gambling bets are now in order we submit the following as a partial entry for one:

Tijuana, Mex.—The winter racing season opens here with thousands of race fans in attendance who enjoy playing the ponies in the open betting ring.

Chicago, Ill.—Ruth Law, aviatrix, who in an old Curtiss biplane, captured the sustained flight record of America by flying 350 miles in 5 hours and 15 seconds.

Latest fashions in afternoon dresses, coats and shoes are presented by pretty models.

El Paso, Tex.—With the mediation conference at Juarez City hanging fire, it looks like these boys may get some serious work to do in Mexico.

SELIG-TRIBUNE NO. 35 (Nov. 27).

Princeton, N. J.—Thousands of football enthusiasts see Yale defeat Princeton by a score of 10—0.

Missoula, Mont.—Miss Jeannette Rankin, first U. S. Congresswoman, speaks to University students.

Philadelphia, Pa.—Foregoing oratorical flights, Congressman Beakley takes an aeroplane flight from his home state to the nation's capital.

New Orleans, La.—The H. C. of L. causes the housewives of this city to do their own marketing at the curb market.

Boston, Mass.—National Guardsmen are given an official home-coming when they return here from duty on the Mexican border.

Santa Monica, Cal.—Four persons meet death and two are seriously injured when Louis Jackson's car crashes into spectators, during the 7th annual International Grand Prix Automobile Road Race.

New York, N. Y.—Four men meet death and many others are injured when the boiler of this tug exploded.

San Francisco, Cal.—The whaling ship Herman arrives here from the Arctic with whalebone, salmon, whale oil and fur.

New York, N. Y.—Miss Ruth Law, pretty and vivacious, establishes a new point to point record from Chicago to New York, when she steps from her aeroplane to Governor's Island.

Raymond, Me.—Eight hundred salmon, varying in weight from one to fifteen pounds.

San Francisco, Cal.—Mrs. C. H. Spinks, prominent club woman, was chosen as one of the three California women to sit in the Electoral College.

TWISTED TRAILS (Three Parts—Dec. 11).—The cast: Tom Snow (Tom Mix); Sunshine (Bessie Eyton); Martha (Eugenie Besserer); Old Doc Snow (Al W. Filson); Craig Keyes (Will Machin); Luke Fisher (Pat Chrisman); Brad Foster (Sid Jordan). Written by Edwin Ray Coffin. Directed by Tom Mix.

Luke Fisher, a rascally sheriff, and Brad Foster, his deputy, are in reality cattle rustlers. To protect themselves they endeavor to fasten the guilt on Tom Snow, foreman of the Three "A" ranch. When they come to arrest Tom, he drives them off at the muzzle of a gun and makes his escape. After a daring ride horse and rider dash across a narrow footing which bridges a chasm. Should the horse make a misstep, the rider would have been plunged to a horrible death on the rocks hundreds of feet below.

Wade, proprietor of the "Haven Delight" saloon, has adopted a pretty girl whom he calls Sunshine. Craig Keyes, a gambler at the Haven Delight saloon, resolves to marry the girl but when she refuses him he endeavors to overpower her. Finally, after a sensational struggle, she escapes into a driving storm. As Sunshine wanders in the rain she encounters Tom Snow. He cares for her and then it is that the two come to love each other.

The sheriff and his deputy, fearful of detection, leave the country and Tom is again free. That it is not to be a marriage of convenience, but one of love, is proved at the wedding, by means of old tin-types, the two are led to believe that they are brothers and sister. As they sit horror-stricken, Martha, the housekeeper who owns the tin-types, tells them that their belief is a wrong one.

Meanwhile, Craig Keyes, who has also been [illegible] by the tin-types, [illegible] Sunshine [illegible] Martha [illegible] Tom [illegible] Sunshine [illegible] Martha [illegible] Keyes and that she, Martha, is Tom's mother. In the meantime, Craig Keyes, the gambler, has followed Sunshine to her home, and outside he overhears Martha's story. Conscience-stricken, he resolves to renounce all relationship, and to leave the country.

THE ROAD TO FAME (Dec. 16).—The cast: Joe Daniels (Robyn Adair); Mary Scott (Virginia Kirtley); Marsh Strong (E. J. Bradley); Nelson Scott (Leo Pierson). Written by F. M. Willis. Produced by Burton L. King.

Joe Daniels leaves the old home for the city, where he hopes to become an accomplished violinist. Mary Scott, his sweetheart, writes him encouraging letters. After months in the city, Joe's music is forgotten in the pursuit of pleasure. He falls into evil ways and consorts with evil companions. He finds deception the earliest way, and he writes Mary occasionally, telling her of his success in music.

Finally Mary and her father come to the city, where the father is paid a large sum of money for his farm. Friends of Joe plan to rob the aged farmer, and Joe is deputized to obtain the money. He does not know the man he is to rob is the father of his sweetheart of long ago. He meets Mary face to face, and after a struggle obtains the money. Strong, Joe's pal, asks the latter to divide the rich haul, but when Joe refuses, Strong shoots him. When the police arrive, the girl, in order to shield the man she loved, tells them that Joe died trying to save the money.

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BISON.

THE GOOD WOMAN (Two parts—Dec. 9).—The cast: "Kansas" Reeves (Wm. V. Mong); Joseph Allen (Harry M. Holden); Bessie (Nellie Allen); Pratt (George Pearce); Tim (Frank Whitson); Molly (Annabelle Maurese). Written and produced by Wm. V. Mong.

"Kansas" Reeves, a born gambler, is informed that a certain gambler named Pratt has been winning from all the miners, and he decides to return to the mining town. On the way back he hears the scream of a woman. Upon investigating he finds that a woman by the name of Bessie is being attacked by wolves. He rescues her and she tells him that she has been deserted by her husband and that she is a good woman. As a matter of fact she had been living with the man, Tim, who in a drunken fight had left her to shift for herself.

Kansas takes her with him to the city and his announcement that she is a pure woman is scoffed at by all until Kansas' gun enforces acceptance of his word—if not belief. Especially is it scorned by Molly, who formerly has been a sweetheart of Kansas. For some time Bessie remains at the mining town and soon has the respect of all the men—but the enmity of the women. Pratt the gambler, who has been winning all the money, is bested by Kansas. Then one day Joseph Allen, a miner, comes and Bessie is introduced to him. He falls in love with her and she promises to marry him. Kansas has by this time discovered that he is in love with Bessie, but does not give her the note when he finds that she is to marry Allen, but he asks her when she will get her divorce. Then she has to confess the truth to him.

Some time later Tim arrives in town and, seeing Bessie, starts making love to her. This is seen by Mollie and she so informs the men in the saloon. Kansas is angered and goes to Bessie's cabin, where he finds her in a struggle with Tim, whom he finally compels to leave. She tells Kansas that this is the man with whom she lived. While they are struggling, Allen comes in. Kansas tells him that he has just driven away a man who insulted Bessie and then he leaves the two together.

THE TAINT OF FEAR (Two parts—Dec. 16). The cast: Mother (Lydia Titus); Father (Joseph Girard); Their Son (Allan Holubar); Tom (Charles Oelze); Captain Harding (George Pearce. Written and produced by Allan J. Holubar.

Bob's father had been too strict with him as a boy and had broken the boy's spirit. He grew up an apparently incurable coward. To please his father he consents to join the National Guard. Then comes the fateful morning of July 13th, when the troops are ordered to Mexico. Bob is ordered to join his regiment at once. One of his husband companions and ancient enemy is a sergeant in the company.

Tom continues the tactics which he used to employ against Bob when they were both chil-

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dren. He laughs at him before the men and asks him where his knitting is. Bob's best friend in the regiment is his horse. Orders come for the Seventh to locate Lopez and his guerilla band. Tom, the sergeant, is ordered to take a squad and reconnoitre. While they are encamped that night, they are fired upon from a distance. The company is turned out, and they take up their position on a hill.

Bob is seized with fear. He cowers behind his horse. Finally he mounts and rides off desperately, away from the fighting. The Mexicans and the Americans keep up a running fight. At last the Americans enter a town. The inhabitants flee before them, and hide in their huts. The Americans follow them and are soon surrounded by a superior force of guerillas.

Bob at last dismounts and hides in some bushes. Some Mexicans steal up on him as he stands with his face buried in the saddle, and strike him down from behind. When he recovers he finds that his manhood has returned to him. He rides for help at top speed. Then he leads the American soldiers to the town where their comrades are besieged. Bob is mortally wounded and falls from his horse. It is Tom who supports him. He dies. Then we see a vision of his father and mother, watching for their boy. His ghostly shade appears before them, and they hide their grief in each other's arms.

POWERS.

IN THE LAND OF KING COTTON (Dec. 14).—An interesting and instructive picture, which shows in a detailed manner, one of the world's greatest industries, "The Cotton Industry." From the cotton fields of the Sunny South to the busy mills of the North, where the cotton is woven into cloth, we witness the different processes that are employed in the manufacture of this world product.

SAMMIE JOHNSIN AND THE WONDERFUL LAMP (Cartoon—Split Reel—Dec. 17). Sammie reads the story of Aladdin and the Wonderful Lamp. He decides that he must find one. So he searches the ash cans. He discovers a lamp and rubs it. A genie appears to do his will. He orders all sorts of things, but finally wakes to find it all a dream.

MAJESTIC CEYLON AS SEEN BY DOCTOR DORSEY (on same reel).—More of the wonderful travel pictures taken under the auspices of Doctor Dorsey are shown in a split reel with the Animated cartoon, "Sammie Johnsin." The natural wonders of the island are shown, as well as the customs and appearances of the people.

UNIVERSAL.

ANIMATED WEEKLY, NO. 48 (Nov. 29).

London in War Time.—Women sell flags and Zeppelin souvenirs to aid wounded soldiers—Trafalgar Square, London, England.

Aboard Germany's Warships.—Close glimpses of German battle cruisers—Somewhere near Heligoland. Subtitles: Big guns ready to hurl death. War's victim, driven ashore after sea battle. Keeping big guns in shape.

Mustering out Militiamen.—1st Illinois Cavalry quit Federal service after patrol work on border—Fort Sheridan, Ill. Subtitle: Pay day!

City Greets Soldier Boys.—Officials welcome 2d brigade back from Mexican line—Boston, Mass. Subtitles; Mayor pins medal on General Sweetser. Presents from citizens.

Turkey or Flivver, Which?—Price of your holiday bird almost as high as autos and "gas"—Meyersville, Texas. The Turkey Trot. Dressing for shipment.

Racing for Vanderbilt Cup.—Daring drivers make dizzy speed in battle for Blue Ribbon of auto racing—Santa Monica, Cal. Subtitles: A bad curve. Resta, the winner.

Explosion Kills 4.—Diver starts to raise tug sunk by boiler blast—Greenpoint Creek, Brooklyn, N. Y. Subtitles: From her watery grave. Boiler that caused wreck.

Saving Railroad Fare.—Congressman Bleakley flies 135 miles to Washington to look after Government business—Philadelphia, Pa.

Travels 3,000 Miles to Review.—New York's Governor visits Mexican border to see State troops—McAllen, Texas. Subtitles: Gov. Whitman and Maj.-General O'Ryan.

Cadets Play Football.—Brilliant crowd turns out to see annual thrilling Army-Navy game—New York City. Subtitles: The Middies arrive. Make way for the West Pointers. President and Mrs. Wilson. The battle. Victors in Snake Dance.

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No Fun in Winter.—Pretty girls in airy drapery cavort gracefully in classic dances—Washington University, St. Louis, Mo.

Thousands see Pigskin Warriors.—Great battle between Yale and Harvard cheered by 70,000—Yale Stadium, New Haven, Conn. Subtitles: Yale wins. Harvard wins.

They Catch Submarines.—Chain of speed craft like these will protect our shores from sub-sea menace—Long Island Sound, N. Y. Subtitles: Making 32 knots an hour.

Cartoons by Hy. Mayer.

RED FEATHER.

THE MORALS OF HILDA (Five Parts—Dec. 11).—The cast: August (Frank Whitson); Hilda (Gretchen Lederer); Harris Grail (Richard Morris); Mrs. Grace (Adele Farrington); Marion (Lois Wilson). Scenario by A. W. Coleway. Produced by Lloyd B. Carleton.

August and Hilda loved each other. To them it was sufficient that they live in each other's company until they had enough money for the wedding. They decide to come to America to make money. August cannot find any work, but at last Hilda secures a position in the home of Harris Grail. Harris Grail and his wife, Esther, are happy in their love, but the one desire of their hearts—a child—is denied them. Esther discovers that to Hilda is to be given this wonderful gift. She questions the girl and learns that Hilda is not married. She turns her from the house, and innocent, ignorant, Hilda cannot see wherein she and August have done wrong. Frightened at what might happen to her through the laws of the new country, Hilda flees from August, and he, not understanding, but accepting her decision, sets sail and is lost at sea.

Hilda's baby is born in a hospital, where she comes in contact with the strange law. The nurses try to force her to tell the name of the father, but Hilda will not disclose it. In the night she steals away with her precious baby. August is not at the cottage and Hilda decides that she will end it all in the sea. It happens that Harris is killed and Esther, longing to join her beloved one, goes to the sea with that in mind. The Gods decide that she shall choose the spot where Hilda has placed her baby in the basket, as a gift to the seas. Esther discovers the baby and takes it to her home. She engages Hilda as the nurse, not knowing the latter is the mother of the child, but Hilda soon leaves her.

A few years later the heart hunger for her child becomes so strong that she returns and discloses the fact of her motherhood to Esther, who, by this time has learned to love the little Steven. By depicting the advantages the child will have by remaining with her, Esther persuades the mother to leave Steven with her.

Years elapse. Steven, now a young man, is running for governor. He is in love with a beautiful girl named Marion. As if by instinct. Steven encourages the idea of legitimatizing all children born without benefit of clergy, using this as one of the planks in his platform. Hilda happens to read this in a newspaper. The old heart-hunger for a glimpse of her boy returns. Esther recognizes her and is overcome. Steven searches the garden and finds Hilda. He then learns from Esther the truth about his parentage. He now feels that he cannot ask Marion's hand in marriage. Hilda disappears, and, search as he will, Steven cannot locate her.

The election comes and Steven is victorious. At the inauguration, the proud Hilda tries once again to catch a glimpse of her son, but she is pushed roughly aside. A crank in the crowd is about to shoot Steven, but the mother, noticing and realizing the intention, intervenes, and receives the shot herself. When Steven learns who she is, and that she has sacrificed her life that he may live, he is strangely touched. She has the happiness of dying in his arms. Marion learns all and tells Steven that she loves him enough to share her life with his.

GOLD SEAL.

THE TWO ROADS (Three parts—Dec. 12).—Toby Murdock has used his talents for a career of crime, and has trained his daughter, Linda, to be his assistant. Taplow, a waster, has thrown in his lot with the Murdocks. Together they go out on a job, Linda in boy's clothes. They are discovered. Linda is captured, and the officer sees that she is a girl. She is taken to prison. Toby, at a loss without her, takes up the study of counterfeiting.

Linda meets the prison chaplain, Basil Edgerton, and through his influence she chooses to

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and a straight life. She returns home, on her release, but only to find her father that she has bonded with the old life. They then found the secret of making gold coins, but he is arrested soon after. Is detectives who have traced him through Linda. Linda flees in all her efforts to lead honest work and kindly goes to the Captain to ask him to release her from her promise of going straight.

The Captain remembers that his aunt in the country has complained that she cannot keep a maid. He has confidence in Linda and offers to offer her the situation. His uncle is Sir Cuthbert Maclaurin who holds office under the government. Sir Cuthbert receives a letter from the prison where Murdock is awaiting trial which informs him that the man has the secret of making gold coins which cannot be detected. He sends for the man, and offers, on behalf of the government to buy the secret of the alloy. He converts the formula into cipher and puts it into his safe. Murdock tells Taplow of the transaction and Taplow determines to steal the formula.

The Chaplain comes to spend his vacation with the MacLaurin. Taplow threatens Linda that he will expose her if she does not bring him the formula. At the same time, the tinker friend of the butler persuades the servant to try to get him a glimpse of the formula. Through a false key, the butler removes it from the safe. Linda steals out to meet Taplow and refuse his request. Taplow enters the house and the butler shoots him fatally. Basil sees Linda stealing out of the house and thinks she is going back to her old life. The butler and the tinker accuse Linda of the crime, and arrange that she shall be thought guilty. They lock her up, but she escapes and tells the Chaplain her story. He believes her, and when she is accused of the murder, he lies to save her and says that she has spent the night in his room. The tinker has forced the butler to write a confession of the crime. This is found and Linda says: "Then there is no longer any need of your sacrificing yourself to marry me." But the Chaplain assures her that he wishes to carry out his bargain.

IMP.

BUBBLES (Special Release—Dec. 10).—The story of a girl who was turned out of her home because of a marriage beneath her station. In later years her father became a miser and was reformed by the love of his little grandchild who came to pay him attentions.

SCRATCHED (Two parts—Dec. 15).—The cast: Jimmy Austin (Earl Page); Claire (Irene Hunt); Paul Brant (Jean Hershoff). Written by Douglas Bronston. Produced by Fred A. Kelsey.

Jimmy Austin, a race tipster, is devoted to his sister, but despite her efforts to reform him, he persists in gaining a livelihood by questionable methods. One day he meets Paul Brant, a bank messenger to whom he gives some tips on the races. Paul makes his first bet and lands a winner. Thus encouraged he feels that Jimmy is in a position to put him in the way of making a fortune.

Later Jimmy gives him another tip on a certain horse and Paul decides to use some of the money which he is carrying from the bank. Not understanding the language of the turf, he thinks that the horse has lost when it is reported scratched. He obtains a gun and is on the point of killing himself, when Jimmy enters the room with the money. The bullet is deflected but causes a slight wound. With the smoking gun in his hand Jimmy rushes out to get aid and bumps into a policeman, who promptly takes him into custody. Jimmie is searched, the money found, and he is dragged off to jail. The next day Paul tells the officers that he does not remember what happened and so Jimmy is sent up for a number of years.

During the years that follow, Paul wishing to make some restitution for his craven act, befriends Claire. Later they marry and are very happy. Jimmy, who does not know of the marriage, is forgotten. Released from prison, Jimmy plans revenge. He seeks out Paul, but realizing that his sister is happy and that he, himself, is in a way responsible for all that has happened, he leaves without revealing himself.

L-KO.

MURDERED BY MISTAKE (Two parts—Dec. 13).—The cast: Mr. Bigbee (Dan Russell); The Girl (Lucille Hutton); Her Mother (Katherine Grinley); Her Admirer (William Invine); Dr. Arnold (Bert Roach); Detective (Jay Belasco). Produced by Craig Hutchinson.

Mr. Bigbee was a drone in the Hive of society but he was just as busy buzzing around the girls as the workers. In fact he buzzed so much that the girls grew annoyed, so Mr. Bigbee was given by the latest Hero to know that he was no longer welcome on any of the well known Hive flowers. Unfortunately, it was in the excitement and not where bullets commonly go when a gent is making an attempt to destroy his life, he fired Blood Hound Pete to kill her. How a tramp who looked like him almost married the girl is straightened out after a riot.

REX.

THE LAWYER'S SECRET (Two parts—Dec. 14). The cast: Walter Slocum (Benny Sudlow), Andrew Slocum (Geo. Berrell), Beulah Dawson as a child (Elizabeth James), Beulah Dawson 10 years later (Molly Malone), Bob Murdock (Jack Nelson), Matthew Burke (Fred Montague), Max Fenton (Burton Law), Dinah (Lydia Yeamans Titus). Scenario by Harvey Gates. Produced by George Cochrane.

Walter seems to be always in mischief and Andrew Slocum, his father, is stern with him. Even after Walter has grown to be almost a young man he still punishes him as if he were a child. Walter resents this and, taking a few of his trinkets and his mother's picture, runs away. After several years, Andrew Slocum dies, leaving a will which decrees that the entire fortune is left to Walter providing he is found within a year of the death of his father, and then for a period of six months proves himself worthy. Otherwise the fortune is to be given to his ward, Beulah Dawson.

The two attorneys handling the case scheme to get the property themselves. Burke makes a trip to the city, discovers Bob Murdock, who had been Walter's chum in the west, and upon Walter's death, had received the mother's picture and trinkets. Bob is in poor circumstances and accepts the offer of Burke to impersonate Walter and then turn the property over to them.

Burke takes Bob home with him, where he is received as Walter Slocum. Beulah falls in love with him and confides to him that even if he had not shown up in the stipulated time she had intended saving the inheritance for him. Bob determines that she shall not be cheated out of the estate.

The six months' period is up, and the whole estate is turned over to Bob. Burke and Fenton want him to sign it over to them as originally agreed, but Bob, being sure that he has the estate in his own name, turns them down. The three men fight, but Bob is victorious. He returns home and tells Beulah the true story of Walter's death, and his assumption of his name. The girl, realizing she loves him, asks him to remain.

LOVE OR AN EMPIRE (Two parts—Dec. 17). The prince of a foreign land is in love with a woman who has no royal blood in her veins. Still he refuses to give up the girl. At last the prime minister urges the girl to make the prince believe that she is untrue to him so that he will be cured of his love. This she does, and the prince is heartbroken.

But in the meanwhile there has been a plot to kill the prince. This is discovered by the girl and she rushes to warn him. She arrives just in time to save his life. He realizes that she really loves him and decides that he will give up the throne rather than sacrifice her love on the altar of the state.

NESTOR.

TWO SMALL TOWN ROMEOS (Dec. 11). The cast: Jed (Eddie Lyons); Lem (Lee Moran); Marie (Priscilla Dean); Jennie (Miss Zogbaum); Ma (Adele Farrington); Pa (Fred Gamble). Written by Virginia Kirtley. Produced by L. W. Chaudet.

Jed and Lem are in love with Jennie who lives in Woodville. She is fond of the way Jed plays the mouth harp and the sweet music of Lem's accordion. They patiently wait for her to decide. Jennie's mother receives word that their city cousin, Marie is coming to pay them a visit. When she arrives, Jennie introduces the boys to Marie, and they both think her a wonder.

That night a big party is given for Marie. She makes up her mind to "play" all the boys along. She starts with Jed and Lem who think she is wild about them. They become jealous of each other, and both decide to propose. Lem arrives first when Jed comes. Ma informs them that the girls have gone to the depot, so the two boys sit and glare at each other.

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I'M YOUR HUSBAND (Dec. 15). The cast: Dick Snell (Al McKinnon), Tessie (Alma Hayman); Clara (Peggy Custray), Maid (Mina Cunard). Written and produced by Leslie T. Peacocke.

Dick Snell has a pretty wife, but he persists in carrying on flirtations with chorus girls. One day Clara discovers Dick reading a love missive from a pretty soubrette, Tessie Applesauce. He tells her that the letter was meant for a man about town who closely resembles him and has the same name.

Clara does not believe this and decides she will teach him a lesson. When he returns home after calling upon Tessie, Clara asks him for the candy and flowers which he has promised her. He cannot recall making such a promise and discovers that a man has been making love to her and has left a short time previously promising to return with the favors. He starts out with a gun to look for the chap, who so closely resembles him.

Then Clara, with the aid of the parlor-maid whom she dresses in Dick's pajamas, closes the house and retires to her room. When Dick returns home, he endeavors to awaken Clara by throwing pebbles at her window.

Clara tells Dick that he must go away, that her husband is in bed asleep and that she knows him to be an impostor. Dick is nearly insane when the maid, whom Dick thinks is a man, appears and fires upon him. Dick leaves and upon returning home the following day, determines to remain ever at his own fireside.

JOKER.

THEIR DARK SECRET (Dec. 16). The cast: Bill (William Franey); Gale (Gale Henry); Nigger ("Heinie" Conklin); Hotel Clerk (Milburn Moranti). Scenario by Harry Wulze. Produced by W. W. Beaudine.

Gale finds the initials "B. V. D." in her tea-cup and the maid informs her that these will be the intials of her future husband. Bill arrives at the hotel, registers as "Bill V. Dunderblitzen" and is given a room directly opposite Gale's. He is a violinist and Gale is so charmed with his music that she finally nerves herself to go to his room.

The clerk hears the playing and thinks that some cats are having a song fest. Finally he traces the music to Bill's room, where the two quarrel violently. Gale becomes angry and breaks the violin over the clerk's head and he flees for his life. Bill is heartbroken over the loss of his violin and orders Gale from the room.

The laundry arrives and Gale receives a bundle marked with the initials "B. V. D." She finally persuades the clerk to advertise for the owner and a nigger claims the laundry as his. The clerk gives the nigger the note she had left inviting him to have tea with her.

The nigger in his Sunday best calls on the horrified Gale. Bill overhears the argument and starts out to investigate. The nigger pulls a razor on him and Bills gets a gun from the clerk and starts after him, the nigger taking refuge in a molasses barrel. When Gale shows Bill that she has sufficient money to keep them in luxury for some time, he decides that he will let the prophecy of the tea cup be fulfilled.

VICTOR.

BILLY THE BANDIT (Dec. 12). The cast: I. Work-Little (Fred Gamble); Mrs. Work-Little (Countess Du Cello); Smiling Billy Mason); Better Work-Little (Peggy Custer); Mrs. Uno I Love ("Mother" Ashton). Written by L. V. Waters. Produced by John Steppling.

Smiling Billy, ward of I. Work-Little, is a spendthrift. He calls on Work-Little for money and is refused. A rich, eccentric widow overhears the conversation and decides to buy some property from Smiling Billy. He completes the deal, and she forces a loan of $10,000 on him.

His success with the widow convinces Work-Little that Smiling Billy has the right stuff in him, and he offers him a partnership. Smiling Billy refuses. Work-Little asks Billy to his house to meet his daughter, just returned from school.

On their arrival at the house they find the sheriff, who warns them to lock up as there is a thief in the neighborhood. Betty declares if she were a man she would land Mr. Bandit, and says "Give me a hero."

The idea comes to Billy to do a little bandit stuff. He holds up the entire family, finds Betty under the bed, carries her to the Justice of the Peace and is married. Work-Little demands of the villain that he give him back his child, and Smiling Billy strips off his disguise, whereupon the father gves them his blessing.

IT DIDN'T WORK OUT RIGHT (Dec. 14). The cast: Billy Hopkins (Stanley Walpole); Blanche Whiting (Helen Slosson); Harry De Peyster (Jos. Granby); Johnnie (Helen Marten); Sonia Kerbs (Margaret McRae). Written and produced by Robert F. Hill.

Billy Hopkins, on account of the fickleness of Blanche, his fiancee, develops a full-grown grouch, flirts openly with Blanche. Johnnie advises Billy to do a little flirting on his own account and remarks that Sonia Kerbs can make any girl "green-eyed." Sonia willingly agrees to carry out the proposed plan. Blanche sees Sonia engaged in a conspicuous flirtation with Billy.

When Blanche finally sees Billy embrace Sonia, she is no longer able to control her jealous anger. Later, when all the young people are assembled in the parlor, Blanche denounces Billy for insulting her. Blanche hands the engagement ring back to her fiance with the sarcastic suggestion that it might fit "Miss Kerbs." Thereupon Billy turns upon his sister and Sonia and calls them "a fine pair of fixers."

Johnnie recalls that she once read that if you get a girl's lover in trouble, the girl will take his part. Shortly afterwards the butler sees the two "fixers" put their jewelry in Billy's pocket and he promptly removes the jewelry for his own personal use. When Johnnie brings in a real policeman to search Billy, the jewelry is not found on his person.

Blanche immediately declares that her Billy never stole anything in his life. The lovers forget their quarrel and fall into each other's arms. Johnnie and Sonia sadly examine their ringless fingers.

LAEMMLE.

GREEN EYES (Dec. 13).—The cast: Julia (Lois Wilson); John (George N. Chesebro); Dolly (Betty Schade); Harry (Ed. Brady). Scenario by Maie Harvey.

Julia is a faithful wife, but her husband, John, is of a suspicious, jealous nature. A former sweetheart of Julia's, Harry, is in love with a friend of hers, Dolly, but the latter's father is not in favor of their marriage. Harry and Dolly solicit the aid of Julia.

John finds much fuel for his jealousy, and the climax is reached when he discovers his wife and Harry at a roadside inn where they have gone to meet Dolly. Dolly and Harry, being perfectly innocent, cannot understand John's actions, and Julia is heartbroken when John announces his intention of going away.

While he is absent, Julia is startled by the presence of someone in her room and upon switching on the lights discovers a burglar, whom she seems to recognize. John returns to his home and sees her in the embrace of a strange man. Putting a mask over his face, he enters to find that the burglar is his own brother. Later, the husband apologizes when he finds what Julia had been doing for her friends, Dolly and Harry.

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GAUMONT.

REEL LIFE, NO. 29 (Nov. 16).—The first section shows "Catching Fish for Market" on the Massachusetts coast. The pictures of working, canning and packing the fish have added interest because they also show the duty fish, which the United States Government has recently threatened to bring about an embargo. Then the process of the curing fisher every day spectacle to will have an opportunity to see how this now almost priceless article is produced. The pictures were taken of the great Fraser Refining Co. at Montreal-du-Nord before the war. How zinc is obtained by distillation was come as a revelation to people who are unfamiliar with the process.

Tea has been called the "cup that cheers but does not inebriate," and few who have been cheered by it know that it is now being grown here in the United States. Tea was grown in South Carolina even before the Civil War and now the industry is showing an interesting commercial development which is pictured in this issue. The tea bushes are shown, and picturesque pickers picking the leaves at the time of maturity. The only machine operation possible, rolling the leaves is shown. A new province is invaded by Reel Life" in this issue, that of gown designing. The pictures are practical demonstrations of how to drape a gown in the latest fashion.

SEE AMERICA FIRST, NO. 63 (Nov. 22).—The wonderful locks that permit vessels to pass from Lake Superior to Lake Huron at Sault Ste. Marie are shown in this number. The stream connecting the two lakes is called St. Mary's River. Through a series of rapids, shown in the picture, it falls twenty feet in three-quarters of a mile. Through the locks at the "Soo" more commerce passes than through any other canal in the world.

Among the pictures are entertaining views of the United States park, shooting the rapids, fishing in the lock the spillway, a passenger steamer "locking through," closing the lock, and a U. S. diver who makes frequent inspections of the locks below water.

"What's a Home Without a Dog?" an entertaining animated cartoon, drawn by Harry Palmer, is next shown. The artist gives pictorially his views of the playful proclivities of a pup which insists on chewing the rugs, turning over chairs, and generally making himself a nuisance. Of course many antics never possible for a canine to accomplish are laughably executed by this four-footed pest of the animated screen.

MUTUAL TOURS AROUND THE WORLD NO. 3 (Nov. 21).—First come pictures of Cairo, Egypt. This city lends itself admirably to representation on the screen since the architecture, the varied street life, the costumes of the various tribes and races, and the markets are full of pictorial color. The views include Opera Square, the Citadel, erected in 1166, Mosque of Saida Zenab, Arab types, and typical streets and street scenes.

Antwerp, Belgium's chief seaport and a center of commerce before the war, provides entertaining scenes of city life before the present conflict. Since the city has been spared the horrors of a siege the pictures portray it architecturally just as it is today. One of the best pictures is of the Cathedral, a building begun in the fourteenth century. The Furniture Market and the Dog Market are places of interest for all visitors. There are pictures of the Corporation Houses and of the celebrated Harbor.

The pictures of the beautiful French mountain torrent that flows into the Var near Nice are also shown in this number.

THE VAMPIRES (Episode No. 3—"The Ghost"—Two parts—Dec. 7).—The cast: Philip Guard, cub reporter (Edmond Mathe); Normandin (Marcel Levesque); Mr. Trep (Eugene Ayme); Enrique Moreno (Jacques Hermann); Irma Vep (Juliet Musidora).

As it was often convenient for the Grand Vampire to know various districts of the city as well as the real estate men of Paris, one of his disguises was as Mr. Trep, a real estate dealer. To his office one day came a man from Argentina desiring a bachelor apartment. He said that his mission was secret and that he wished an apartment with a safe in which he could leave important documents. Mr. Trep had no such an apartment. It was next to that of Irma Vep. He did not tell his visitor, Enrique Moreno, that the safe in the apartment he was renting was a secret door from the other apartment. Whatever Moreno put in his strong box would be safe—for the Vampires to loot.

The Vampires needed a position for Irma Vep in the Russian Embassy. They had learned that Metadier was to be recalled either by request or by the Czar and they knew that the dear girl would soon be in a position to give them valuable information. At once she gained the confidence of the lady. A message was sent by the president that Mr. Metadier did not return to take a new post from Paris to Rouen that the money should be entrusted to Irma Vep—shown at the bank a Miss Juliet.

The Vampires waylaid Metadier on a train and threw him out a window to his death. The way was now clear for Irma to get possession of the money to be sent to Rouen. The order from the banker was that she should go if Metadier did not appear at ten o'clock. The girl having received word that the bank's confidential man had been put out of the way, was preparing for a trip a minute or two before ten when she was startled by seeing Metadier appear. He walked into the room just as was his custom and asked for the package for Rouen. Irma Vep had to stand there helpless while he went out with the money which the Vampires had already counted as their own. She could not understand.

News of the disappearance of Metadier reached Philip Guard, the reporter of the Mondial, who was the implacable foe of the Vampires. Disguised as a telephone inspector he went to the bank to look over the employes. There he recognized Irma Vep. He traced her to the apartment next to that rented to Moreno. He saw her go in accompanied by the Grand Vampire, disguised as Mr. Trep. To the Grand Vampire Irma told the remarkable story of the appearance of Metadier after he had received assurances that he had been killed. They could not understand. Mr. Trep judged the time opportune to look into the safe of the new neighbor, and opened the secret door. Out fell the body of Metadier!

How had he come there? The answer was easy. Moreno, himself a criminal preying upon the rich, had come upon the body beside the railway track. When he had read the note telling Metadier to take the money to Rouen, he immediately decided to disguise himself and apply at the bank for the package. So it was her next door neighbor to whom Irma Vep had seen the money given which she had thought she would get for the Vampires. While gazing in astonishment at the body Philip Guard surprised them. The Vampires overpowered him, however, and left him for dead. Half an hour later he regained consciousness and telephoned the police. When they arrived they trapped Moreno, knowing that he must have something to do with the death of Metadier, since the safe in which the body had been concealed opened into his apartment. They accused him of murder and would not believe his explanation that he had found the dead body beside the railroad track. Only Philip believed his story, knowing that he was drawing closer to the Vampires.

VOGUE.

SHOT IN THE FRACAS (Two Parts—Dec. 10).—The cast: The Janitor (Ben Turpin); his wife (Margaret Templeton); the peddler (Paddy McGuire); the husband (Arthur Moon); his wife (Gypsy Abbott).

Arthur Moon, a champion archer, who has a medal which he values highly, lives in a fashionable apartment with his wife, Gypsy. Ben, the janitor of the building, who believes in letting his wife do all of the work, is in the hall sweeping up when all of the trouble over the medal takes place. Paddy, the peddler, seeing the curtains in Arthur's window swaying back and forth and thinking it is someone trying to flirt with him, climbs up the fire escape and enters Moon's apartment. Here he spies the medal and manages to get it just as Arthur's wife comes into the room. Paddy hides behind a screen and furtively watches Gypsy practice archery. One of the arrows accidentally hits Ben and he is brought into the apartment to recover from his fright. Arthur comes home and, finding Ben in the house, becomes jealous. He misses the medal and starts to search for it. Paddy manages to slip it into his pocket and it is found. The medal falls into the hands of all concerned and finally to [illegible] before a two-story brick factory. Paddy [illegible] and Gypsy takes a sail through the clouds.

MUTUAL.

MUTUAL WEEKLY NO. [illegible].—At the battle of [illegible] leaves headquarters to take personal charge. [illegible] and a party of war correspondents observe the heavy artillery duel. British troopers held in reserve move forward to the first line trenches. Refugees fleeing from Combles. An unlimited supply of shells, of all calibres, assure the continual reinforcement of the batteries.

Philadelphia, Pa.—Thousands of gobblers go to Christmas markets.

New York City.—Police inaugurate safety movement. They distribute 50,000 window cards and [illegible] booklets telling how to protect lives, property and money.

Los Angeles, Cal.—Motorcycle Hill-Climbing Contest. Daredevil riders play with death for prizes.

Montreal, Canada.—War "tank" tours streets. Novel method used to secure recruits.

Polo Grounds, N. Y. City.—The Army defeats the Navy. Fifty thousand pigskin fans witness the overthrow of the Middies by the Cadets.

Glen Ellen, Cal.—Jack London, world adventurer and writer, dies. Exclusive pictures made by Mutual Weekly cameraman 3 days before Mr. London's death. Subtitle: His study, where most of his wonderful books were written.

Bucharest, Roumania.—Government quits city as foe closes in. Panoramic view of the beleaguered city.

New York City.—Boys from the border back home. City's crack 7th regiment passes up 5th avenue in review.

Chicago, Ill.—Chrysanthemum show opens at Garfield Park.

Owwawa, Canada.—Crack 207th battalian receives colors. Sir Sam Hughes presents flags to McLean's athletes.

Los Angeles, Cal.—Aftermath of the grand prize race. Lewis Jackson's "Marmon" hits a tree, killing six.

SIGNAL FILM CORP.

A LASS OF THE LUMBERLANDS NO. 6 (Two parts—Nov. 27).—"Dollar" Holmes has a violent scene with the Interstate Commerce Commission, in which the Commission tells him he must build his railroad on to a certain point because the road has been declared a common carrier. He says in order to tie up his rivals by keeping their logs from the mill that he is not in a financial position to do that. The independents reply that they will take care of that by accepting his note for enough money on which to build the road. Holmes consents and signs the note. Dawson, representing the independents, accepts the note and sends Helen Holmes and his son, Tom, by train to the bank to discount the note and bring the money back. Holmes sends after them his foreman, Behrens, and a confederate. They have instructions to steal the money and get away with it, so that it shall be impossible for the independents to build the road.

Holmes' agents take berth in the same Pullman car with Helen and Tom. When the lights have been turned low and the train is speeding on through the night, the foreman and his pal climb out of their berth windows, make their way by perilous hand-grasps along the outside of the car from window to window, climb in through Helen's berth-window, steal the valise that contains the money from beside her pillow and manage to get back to their own berths. Just as the bag is lifted out of her bed Helen wakes and screams.

Her cries bring Tom hurrying from his berth, the conductor at his heels. The train is stopped and Helen and Tom get off to wait for a train which will pass in the opposite direction at dawn and enable them to overtake the thief, who by Behren's secret order has jumped off with the money-bag.

In the meantime the thief has jumped a freight, fought with the crew and uncoupled the caboose, on whose narrow platform he is riding. The train is on a down grade. As dawn breaks the runaway caboose comes plunging down the track where Helen and Tom are waiting. Helen climbs a telegraph pole and from its cross-arms leaps onto the caboose roof. She grapples with the thief and they have a savage fight on the platform and inside the car. The car runs into a closed switch and is wrecked. It catches fire from the overturned stove and Helen and the thief try to fight their way out of the burning trap. They cannot.

Young Tom Dawson has seen the wreck—he

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comes racing down the track to the rescue, not knowing whether either Helen or the robber is alive but hoping for Helen. He tries to get into the burning car, but cannot. He hears the cries of the men and girl inside, and through the smoke and flames he climbs up over the side of the overturned caboose to the window just below the roof, and drags Helen and the robber out.

He lifts her to the ground, and discovers that her wrist has been gashed. Her injury makes him forget the thief, who had managed to hang onto the valise of money as he was helped out of the blazing car and who casts gratitude aside and dashes off across the fields with the bag.

The fade-out of Chapter Six leaves the audience in doubt as to whether Helen and Tom eventually overtake the robber and recover the money, or whether they fail to and he gets away with it, leaving the small timbermen defrauded and unable to build the railroad extension, and Holmes therefore still the dominant figure in the situation.

Miscellaneous Subjects

CHRISTIE FILM CO.

MISS BILLIE BUTTONS (Dec. 11).—The cast: The Girl (Billie Rhodes); Her Friend (Ethel Lynne); The Boy (Nolan Leary). Scenario by Ira W. Tichenor. Produced by Al. E. Christie.

Billie and Ethel happen to read that a girl disguised as a boy worked two years in the mines. This starts an argument, Ethel saying it can't be done. Billie says that not only can it be done, but that she can do it and is willing to bet that she can. Ethel takes her on and Billie looks around for her opportunity. She dresses as a boy and gets a job as bell boy in a large hotel.

After some complications in the locker room, Billie gets by with her job, while Ethel is on her trail. But with the entrance of Nolan, a traveling salesman, Billie's fate is foreshadowed when he sees a girl's ring on her finger and is set to wondering. Her concealed sex gets her into some predicaments, but she always escapes with her secret.

However, Nolan knows Ethel and brings her to the hotel to dinner. Billie, bringing Nolan a telegram, is recognized by Ethel, but she has to keep still. Nolan has become much attached to the bright little "Bellhop" and decides to take "him" to a show. He gets Billie's address from the captain and goes to the house. Ethel is there with Billie.

Billie comes down, as herself, and Nolan, not recognizing her, asks for the bellboy. "That is my brother," says Billie, "but he's out tonight." Having the tickets, Nolan asks Billie to go in place of her "brother," and she accepts and goes to dress. Ethel now breaks the faith and tells Nolan. He finds proof when Billie comes down, in the same ring he saw at the hotel, and the whole thing comes out. Billie pays the bet, but Nolan declares that he is the real winner by Billie's little escapade.

UNITY SALES CORP.

THE YELLOW MENACE (Episode No. 16, "The Final Stand"—Two parts—Dec. 18).—In this, the last episode, we see Ali Singh defeated in all his schemes and recalled by the Council of Ton, over whose destinies he has been supposed to reign. Determined, however, not to be caught, he prepares to escape and dresses a substitute in his own clothing, sending this man away with Katisha, his faithful slave, in a car. They are pursued by soldiers and the spurious Ali Singh shot.

The real Ali Singh makes a dash for the open sea in a fast motor boat, but Police-Captain Kemp is too shrewd for him and follows in a gunboat, and ultimately sinks the flying vessels with all on board. The final scene of "The Yellow Menace" shows the clawlike hand of Ali Singh, clutched in impotent rage, sinking beneath the waves.

A SHORT SIGHTED CRIME (December.)—Tweedledum's young wife is fond of dolls. Tweedledum, wishing to surprise his wife by coming into her room suddenly, assures himself that she is there by looking through the keyhole. He sees her showering her attentions on "her child" and is filled with rage. Angry suspicion takes hold of him and losing all reason he bursts into the room, shakes his wife abominably, drags the child from her arms and throws it to the ground. A doll is naturally not used to such rough treatment and proceeds to come apart. Tweedledum, realizing that he has done something awful, bursts from the room, leaving his wife in tears and rushes to the police station, almost beside himself in fear of the consequences of his rash act.

The police take him back to the scene of his crime and, after letting him suffer for a short time, the true situation is exposed to him and the happy family is reunited.

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THE STOLEN TRIUMPH (Rolfe Photoplays, Inc.—Five parts—Dec. 11). The cast: Edwin Rowley (Julius Steger); Stephen Hunt (Harry Burkhardt); Mrs. Hunt (Clara Whipple); Mrs. Rowley (Clara Blandick); Mrs. Williams (Marie Reichardt); Alice Hunt (Raye Dean); Little Alice (Helen Badgley); Edwin Rowley, Jr. (Edward Kenney); Little Edwin (Maury Steuart). Scenario written by Julius Steger and Maxwell Karger. Directed by David Thompson.

Success and failure meet in the persons of Edwin Rowley and Stephen Hunt, college chums. Rowley has marked ability as a playwright, but he is a visionary, and has not the commercial instinct necessary to market his wares. Hunt is a prosperous theatrical manager. Hunt's wife is ambitious for him to be known not only as a manager but as a dramatist. She urges him to try his powers in that direction. He promises to try, and she tells a reporter, who calls for an interview, that her husband is engaged in writing a great play. An item to this effect appears in the paper.

Rowley, meantime, has finished a play which is a masterpiece. Noticing the item in the paper, his wife suggests that he go to Hunt for advice about his play. Hunt welcomes the impecunious Rowley, who tells him of his struggles for recognition. Hunt says he will be glad to read the play. Rowley leaves his precious manuscript with him. Hunt makes him a loan to tide him over his immediate difficulties, and the money is spent at once for necessities for his wife and little boy, Edwin.

Hunt takes Rowley's play home and upon reading it recognizes it as a work of genius. When he has finished reading it, overwhelmed by its gripping power, he is irresistibly tempted to steal the play and present it as his own, knowing that he is safeguarded by the fact that Rowley has no copy. He begins copying the manuscript, only changing the title.

After anxious days of waiting to hear from Hunt, Rowley goes again to the manager's office to ask about his play. Hunt tells him that he has rejected it and mailed the manuscript to him several days ago. The loss of the play accentuates Rowley's sense of utter failure. Having come to the last of his resources, he gets a job at addressing envelopes. His faithful wife falls ill as the result of starvation.

Hunt engages a company and starts rehearsals of the stolen play. On the opening night Rowley buys a ticket and attends the performance. He recognizes the new play as the child of his own brain, creates a disturbance and is put out of the theater. Finding Hunt afterward he denounces him as a thief. He is threatened with arrest and, half-crazed, goes home to tell his wife the disheartening news. The shock kills her. Rowley, now entirely insane, jumps into the river.

He is rescued by a passing boat, but his hat and coat are found, and he is reported drowned. Hunt reads of the supposed suicide, and confesses to his wife that the great play was not his, but Rowley's. She says the wrong must be righted, and she takes Rowley's son into their home to bring him up with their little girl, Alice.

Rowley becomes a wanderer on the face of the earth, his mind a blank. As the years pass, Hunt tries to make reparation by giving Edwin every advantage. Edwin and Alice grow up into young manhood and womanhood, fall in love with each other and are betrothed. Hunt produces a play written by the missing man, to make belated amends for his misdeed, and Rowley seeing it announced, partially regains his reason. He reaches the Hunt home while the guests are toasting the bride and bridegroom. In response to the toast, Edwin begins reciting a poem, the work, as he tells them, of his gifted father. He falters in reciting it, and Rowley, his memory now completely returned, finishes it for him. The past is forgiven, and the playwright's reclining years are spent in peace and happiness.

WORLD PICTURES.

BROKEN CHAINS (Peerless—Five Parts—Dec. 11).—The cast: Harry Ford (John Tansy); Harry Ford (later) (Carlyle Blackwell); General Gwynne (Herbert Barrington); Paul Fitzhugh (Stanhope Wheatcroft); Dr. Tom Lincoln (Herbert Delmore); Samson (Henry West); Moses (Louis Grisel); Jefferson (William Sherwood); Georgia Gwynne (Madge Evans); Georgia Gwynne (later) (Ethel Clayton); Bessie Fitzhugh (Jessie Lewis). Scen-

ator by Mrs. E. M. Ingleton. Directed by Robert Thornby.

Captain Ford, U. S. A., is sent down South to break a gang of moonshiners. Jefferson Gwynne, a lovable but rather hot-headed young southerner, believes Ford is aiding the negroes in their political fight against the whites, and as Ford is compelled to keep his mission secret, Jefferson conceives a violent dislike for this agitator as he believes Ford to be and makes no pretense of concealing his aversion.

Georgia Gwynne, Jefferson's young sister on the other hand, is attracted to the young northerner and after he saves her in a runaway accident their friendship develops rapidly, to the dismay of Paul Fitchugh, Georgia's cousin, who is much in love with her. When Georgia refuses Paul's offer of marriage, he accuses her of being in love with the strange agitator, but she also ignores his remarks and he goes away angry.

Jefferson accuses Ford of stirring up the negroes to vote against the whites. Ford tries to quiet the excited boy but his calmness only tends to heighten Jefferson's anger, and drawing Ford's sword from his scabbard, he begins to fight. Ford defends himself with a piece of wood. A scuffle ensues and Jefferson falls wounded. Ford rushes to the house for assistance.

While he is gone, Sampson, a negro political leader who hates the Gwynnes, steals up and seeing the wounded boy and the sword lying at his side, is possessed of a demoniacal idea. He seizes the sword, and plunges it into the boy's body. Captain Ford, coming up with Georgia, her father and others, is overcome to find Jefferson dead.

Circumstantial evidence points to Ford as the criminal, and despite his vehement protest of innocence, he is led away to prison. Georgia alone believes in him and comforts him with her assurance of faith. Paul, who saw Sampson stab the boy, and knows therefore that Ford is innocent, is torn by conflicting emotions, but his hatred of his rival, and his desire to get him out of the way proves stronger than a sense of justice, and he conceals his knowledge of the crime, and allows Ford to be led away to prison. Despite the unpleasantness of his surroundings in prison, Ford conducts himself bravely and manfully. In defending an old negro against the guard, he incurs the enmity of that official and in revenge the guard has him whipped by the negro Sampson, who had been in prison for stealing a ballot-box.

Angered by this unnecessary indignity, Ford still submits in silence, but that night when the prison catches fire, he seizes the opportunity to escape, and is trailed by the guards with dogs to Georgia's home. Georgia scarcely recognizes in this worn haggard prisoner, the man whom she loves, but she receives him gladly, and struggles hard to conceal him from the guard. Her efforts, however, are futile—the door is broken in and Ford dragged out.

Georgia has read that an individual can lease any convict he or she may desire, by applying to the Governor for a permit, and she determines now to make use of this knowledge. By clever maneuvering, she manages to detain the arresting party, while she rushes a messenger to the Governor, with an application for the releasing of Ford. Just as the guards are ready to lead Ford away, the messenger returns with the permit signed by the Governor, and Georgia demands that the prisoner be turned over to her.

Ford finds his new captivity much to his liking, and the affection between captor and captive rapidly grows. The old negro, whom Ford defended in prison, is released, and hurries to Col. Gwynne, to tell him the real truth about the murder—how Sampson, talking in his sleep, revealed how he seized the sword and killed Jefferson. By a clever re-enactment of the murder scene, Sampson is led to confess the truth. Ford is cleared, and he and Georgia are happy in each other's love.

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ART DRAMAS, INC.

THE LAST OF [illegible] (Van Dyke Film, [illegible] Reel, Dec. 1).—Mary Fielding, Gertrude McCoy; Billy Weeks, [illegible]; Bert Temple, [illegible]; Al Wayne, Arthur Housman. Directed by George Terwilliger.

Myra Fielding, a young country school teacher, becomes dissatisfied with the narrow outlook of her home, and goes to the city, despite the protests of her last accepted sweetheart, Bert Temple. There she obtains work in a cabaret, hoping to attract the attention of some theatrical manager. She becomes acquainted with Al Wayne, a flashy sport who, although he is married, insists on paying attention to her.

She learns that her father is in urgent need of medical attention, and having no money of her own to defray the necessary expenses, is forced to borrow from Wayne. He gives her $500 in return for I. O. U. for the money thinking in this way to obtain a hold over the girl. Wayne has taken the money from funds belonging to his wife, Edith, who, when she discovers her loss, accuses him of the theft. Wayne leaves her in anger, and going to Myra, demands that she leave the town with him. Myra refuses, and as they are arguing, Bert Temple enters the room. Temple thrashes Wayne, but scorning the life he thinks Myra is leading, leaves her.

Wayne leaves for Chicago, but is robbed of his wallet on the train by a pick-pocket, who is later killed while jumping off a car. The thief is identified as Wayne by the papers in the wallet, Wayne does not correct the error, preferring to start life again under a new name. Arriving in Chicago, he embarks upon a "political career" in a tough quarter of the city. All of his old associates think him dead.

Edith, meanwhile, has discovered Myra's I. O. U., and writes her, reproaching her for not only stealing her money, but her husband also. Myra calls on Edith, and tells her that she never knew that Wayne was married, and promises to repay the money. In the course of time, Myra succeeds in her ambition, and becomes a musical comedy star. By a strange coincidence, Temple, her old sweetheart, meets Edith, and falls in love with her. She, thinking Wayne dead, marries Temple, and they go to Chicago to live.

Temple eventually becomes District Attorney. He starts to wipe out the political gang that has been grafting on the city. Wayne, who is one of the gang that Temple is after, recognizes him, and learns that Edith is his wife. Wayne goes to Temple's home, and revealing himself to Edith, tells her that she is still his wife, but offers to remain silent if Temple will stop his prosecution of the gang. Edith, half-crazed by the situation, meets Wayne at his apartment to see if he will relent.

Myra, playing in a Chicago theater, sees Wayne and marvels at his being alive. Investigating, she learns the true state of affairs and discovers that Edith is to meet her former husband at his apartment. She remembers the wrong she unwittingly did Edith, and desiring to do what she can to help her fellows her. There, from a place of concealment, she sees Edith, attacked by Wayne, shoot and apparently kill him. She leaps out from her hiding place and hurries the other woman out of the room through the fire-escape. Then she returns, in time to be caught by the police, who have arrived, attracted by the noise of the shot.

Edith goes to her home all unnerved, and confesses everything to her husband. He loves her well enough to stand by her, and conducts an investigation into the entire affair. The search reveals the fact that, instead of having been killed by Edith, Wayne was shot by a man who had lain in wait for him for that purpose. Myra's sacrifice was therefore made unnecessary and she is released, bearing with her, none the less, the blessings of her former sweetheart and his wife.

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THE CRIMSON STAIN MYSTERY (Chapter 15, "The Human Tiger," Two Parts—Nov. 27).—Dr. Montrose decides his only escape from the clutches of the Crimson Stain gang is to destroy the apparatus, the drug, and the formula. In his laboratory he picks up an iron bar, but just as he is about to smash the frail machine, Kiel and Tanner, entering unnoticed, spring upon him. Vanya and the cripple lend their aid, and in a few words the doctor is on the floor [illegible]. The drug enters and Dr. Montrose enters with a pistol in hand. At her command the four super-criminals file out the door and [illegible] in search of a policeman. In the [illegible] of the Montrose home they meet Parrish [illegible] the quartet and marches them off to the police station. But just as soon as Parrish and his prisoners get out of sight of the house, Parrish unlocks the handcuffs and sets the gang[illegible].

Parrish follows Vanya to Robert Clayton's studio. Alone in the studio Parrish makes violent love to Vanya, and in the midst of it all Clayton comes. Angered at the woman's perfidy, Clayton orders them both from his studio. Glancing out the window, Clayton sees Pierre La Rue. Clayton gives chase, and follows Pierre to the Montrose home. He sees Pierre pass into Dr. Montrose's laboratory through the secret panel. As Clayton steps into the room Pierre attacks him and puts him under hypnotic control. Pierre then turns his attention to the apparatus, and with the help of the hypnotized Clayton, carries it outside to a waiting motor truck. The motor truck leaves and Pierre and Clayton return to the Doctor's laboratory. Pierre ties Clayton hand and foot in a chair. The next morning Clayton is found by Dr. Montrose.

In Tanner's apartment several of the Crimson Stain gangsters plan to discover Pierre La Rue's identity and thus hold him in their power. That afternoon, Dr. Montrose and Florence call on Clayton at his studio to see a rare vase that had just arrived. Clayton opens a big box and as he tears the wrapping aside Pierre La Rue springs out. Dr. Montrose tears off Pierre La Rue's disguise, revealing to the astonishment of all present, and Tanner, Kiel, and Vanya who are peeking through the skylight, the face of (?)

THE CRIMSON STAIN (Episode No. 16—"The Unmasking"—Two Parts—Dec. 4).—Alone in his laboratory, Dr. Montrose is startled by a noise at the secret panel. As the panel opens Dr. Montrose springs forward to halt the intruder. After a brief struggle in the passageway Pierre La Rue enters the laboratory. On the floor, half inside the laboratory and half outside, is the body of a man. Pierre La Rue takes Dr. Montrose's diary, then picking up the body of the man on the floor he exits through the panel, closing it behind him.

Harold Stanley is coming up the stairs. He sees a man crouching at the laboratory door. The man enters. Stanley follows and sees the man about to escape through the panel. Stanley captures him and discovers he is Felix. Stanley forces Felix to disclose to him the mystery of the Crimson Stain Gang. Felix gives his life's history as follows:

He was a student of chemistry when he met Dr. Montrose, who gave him the job of personal assistant. Shortly afterward Felix fell in love with Florence, but Dr. Montrose objected. Then Dr. Montrose discovered the element which he believed would stimulate the human mind to flights of genius. Dr. Montrose chose Tanner, Morrison, Vanya Tosca, and Layton Parrish as the subjects of his experiments. Dr. Montrose's discovery proved all he had hoped it would. Felix angered at Dr. Montrose's refusal of his daughter, injected a poison into Dr. Montrose's discovery, which created criminals instead of geniuses. Then came Pierre La Rue.

Felix sees a pistol in the drawer of the laboratory table. With a swift movement Felix pulls out the pistol and orders Stanley to throw up his hands. Felix forces Stanley into the secret passage-way, then escapes through the front door. Florence and Clayton set Stanley free. Stanley and Clayton leave the house in pursuit of Pierre La Rue.

In Tanner's apartment are the Crimson Stain Gangsters. Tanner mutinies. He declares La Rue is Harold Stanley. A police whistle. The door is flung open, framing the cripple who throws off his disguise, revealing himself as Harold Stanley. Policemen rush in. Pierre La Rue and the Black Mask escape. Stanley pursues Pierre while Clayton goes after the Black Mask. The Black Mask gains the roof, but before he can leap to safety Clayton throws him down. Tearing off the mask there is disclosed to Clayton's astonishment Layton Parrish.

Pierre La Rue escapes in an automobile. Stanley pursues in another car. The race continues for several miles. An obstruction stops the race. Pierre sets out on foot, followed by Stan-

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ley. La Rue accidentally plunges over a cliff. Reaching his side Stanley finds he is dying. La Rue removes his disguise and Stanley is shocked to see that it is Dr. Montrose! Realizing the end is near, Dr. Montrose begs Stanley never to tell the truth to Florence. He dies.

Dr. Montrose's body is brought home and Stanley tells Florence the necessary lie that her father was killed by an automobile, and that Pierre La Rue was drowned trying to escape from the police. No one knows the truth but Harold Stanley, and he promises himself never to reveal it, least of all to his wife, Florence.

BLUEBIRD PHOTOPLAYS, INC.

THE PRICE OF SILENCE (Five Parts—Dec. 11).—The cast: Helen Urmy (Dorothy Phillips); Aline (Vola Smith); Oliver Urmy (Frank Whitson); Edmund Stafford (Lon Chaney); Jenny Cupps (Evelyn Selbie); Billy Cupps (Jay Belasco); Ralph Kelton (Jack Mulhall); Landlord (Eddie Brown). Scenario written by Ida May Park. Directed by Joseph De Grasse.

Helen Urmy and Ralph Kelton are in love, but there is parental opposition to Helen marrying a poor man when she has many wealthy suitors. Ralph starts to drive Helen to the home of her old nurse, in the country, late one afternoon, and when a violent storm breaks, early in the evening, they are compelled to find shelter in a wayside inn. The torrential rains continue, and Helen and Ralph are compelled to register as man and wife and occupy the only room that is available. Dr. Stafford, who lives opposite, is watching from his window when lightning strikes the hotel at midnight. He finds that Ralph has been electrocuted by the bolt which narrowly misses setting the building on fire. Helen, distracted when she realizes her position, confesses to Dr. Stafford that she is not Ralph's wife and he promises to shield her.

In subsequent years Helen marries Oliver Urmy. They have a daughter, Aline, who falls in love with Billy Cupps, son of Helen's old nurse. One day Urmy brings Dr. Stafford into his home, introducing him as his college class mate. In Stafford's changed condition, due to the use of intoxicants and drugs, Helen does not recognize him—but the doctor clearly recalls where he saw Mrs. Urmy. When Aline returns from school Dr. Stafford falls in love with her and asks for her hand in marriage. The vast disparity in their ages makes the match seem ridiculous. Dr. Stafford recalls to Helen the incident of the lightning stroke, a secret she had safely kept, and as the price she must pay to prevent her exposure Stafford demands that she shall compel her daughter to marry him.

Jenny Cupps, upon her death bed, wires Helen that she must come to her old nurse. Helen receives a telegram that Aline and Billy Cupps have eloped and married. Helen proceeds upon her journey and finally learns the true parentage of Billy Cupps. The son Helen bore was entrusted to Jenny to rear as her own, Helen paying liberally for the boy's care and education. Some months after Helen's son died and, to keep the revenues coming, Jenny had substituted her daughter's boy and reared him secretly as the child Helen had entrusted to her old nurse to rear and educate.

The Billy Cupps, with whom Aline had just eloped, thus became acceptable as Helen's son-in-law. While Helen is away Oliver Urmy takes Dr. Stafford for an automobile ride. Stafford, under the influence of drugs, starts to make a disrespectful remark about Mrs. Urmy. Loosening his hold upon the steering wheel, Urmy grabs Stafford by the throat. The machine veers from the road, rolls down an embankment and Stafford is killed while Urmy escapes; miraculously, with slight injury.

Helen returns home, after remaining at Jenny Cupps' bedside until the old nurse dies, and learns the news of Stafford's death. With her secret now safe in her own keeping and her daughter married, Helen lives her remaining days happy in the love of her husband with her unfortunate past obliterated.

Pathe Exchange, Inc.

PATHE NEWS NO. 95 (Nov. 25).

Oakland, Cal.—Five hundred Boy Scouts participate in a grand rally exhibition illustrating their preparedness, as the citizens of tomorrow. Subtitles: Demonstrating their training in field wireless work and quick aid to injured. "We pledge allegiance to our flag."

Norfolk, Va.—The rapid increase in the cost of living is causing great demand for cheap but substantial food, and the peanut industry is one now facing unprecedented prosperity. Subtitles: Huge machines separate the peanuts from the vines, the dust being drawn out through a large blowpipe. Although a comparatively cheap commodity, the peanuts are carefully assorted.

Vienna, Austria.—His Majesty, Francis Joseph, late Emperor of Austria-Hungary, as he appeared shortly before his death, after a memorable rule of sixty-eight years. Subtitle: The Archduke Charles Francis Joseph, who succeeds to the throne of the dual monarchy, burdened with the responsibility of the great war.

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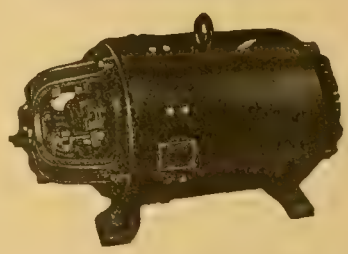

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Oissel, France.—Eight large engines saved by the Belgian troops when the Germans swept over their country, are now made ready to be shipped to the Russian Government.

Salonica, Greece.—The cause of the National Party is greatly increased when Colonel Christodoulos arrives with three thousand men to join the Allied forces. Subtitles: General Zumbrakakis welcomes the addition to his army. The new Macedonian Allies are given a warm reception. Ex-Premier Venizelos, founder and leader of the national movement, addresses a crowd of ardent followers.

Now You See It! Now You Don't! (Magazine Section).—An Animated Cartoon by John C. Terry. Subtitle: But wily John Bull also produces a mysterious war weapon able to smash through the Teuton defense.

Winchedon, Mass.—Little children must be happy on Christmas day and so toy town is now busily engaged producing enormous quantities of playthings for Santa Claus' bags. Subtitles: The rocking horses are handsomely painted to attract the child's fancy. The village emblem.

Santa Monica, Cal.—America's greatest speed kings enter their little racers in the Grand Prix Race in a final effort to capture the auto honors of the season. Subtitles: Rounding "death" curve. Johnny Aitken is again the peer of the contestants as he crosses the line in the lead. But demon speed does not overcome the hazards of the race as Lewis Jackson's car smashes into a tree, killing him and three spectators.

Oakland, Cal.—Thousands cheer as the Norwegian Freighter Talabot glides from the ways into San Francisco Bay after being christened by Mrs. John Snyder. Subtitle: Mayor Rolph of San Francisco congratulates Mrs. Snyder.

Philadelphia, Pa.—Congressman-elect O. D. Bleakley discovers a new way of reaching the Capital by flying as a passenger of Aviator William C. Ocker of the United States Army. Subtitle: He lands at Washington after a flight of one and one-half hours.

PATHE NEWS NO. 96 (Nov. 29).

New York City.—The memorable evacuation of the city by the British 133 years ago is fittingly celebrated by the Old Guard Veteran Battalion of New York. Subtitle: A salute is fired over the Battery Wall as the flag is raised.

Raymond, Maine.—Officials of the State Fish Hatcheries take steps to preserve the increasing collection of salmon in Sebago Lake, and sweep the spawning beds for the valuable fish. Subtitle: Maine salmon bid fair to rival the famous Northwestern product.

Amsterdam, Holland.—The Steamship Columbia which is run ashore in the Gulf of L'yji after being struck by a submarine torpedo.

London, England.—Sir C. C. Wakefield, retiring Lord Mayor of the world's largest metropolis, spends his last day reviewing part of the city's contribution to Britain's army. Subtitles: The British machine guns are easily carried by the troops. A detachment of Scotch Infantry ready to leave for the Front.

Exquisite Designs for Milady's Wear This Season (Magazine section)—As shown by the Pathe-Florence Rose Fashions. Subtitles: For the afternoon, there is everywoman, cream lace over black. Black and white velvet hat. The favorite top coat is the Mile a Minute, plum velours and beaver. A well chosen gown is Silver Moon, black faille brocaded in silver with silver lace. A particularly pretty style is the Rainbow Princess, metallic brocade with silver lace.

New Haven, Conn.—King Football reigns supreme as a record-breaking crowd of 80,000 people packs the huge Yale Bowl to see the Bulldog strive to wrest the football laurels from Old Harvard. Subtitle: Crashing through the Crimson defense, Yale carries the honors of the day by the score of 6—3.

New York City.—The season brings together rival Elevens of the Army and the Navy, and all the Cadets and the Middies are out to cheer their gladiators on the gridiron to success. Subtitles: Bang! The clash is on! The game is marked by fast and close play, the Army winning by score of 15 to 7. Part of the Atlantic Squadron which arrived in New York so that the sailors may root for their team.

Chicago, Ill.—The Windy City is determined to discover a means to cheat the high cost of living and so twelve healthy boys and girls are selected to live on a diet of forty cents a day. Subtitles: May Thompson weighs the martyrs to Society before they start their experiment. Health Commissioner Robertson offers this thirteen-cent menu—soup, fish or roast, bread, butter and cocoa.

Charleston, S. C.—Hundreds of citizens are out to start the Good Roads Campaign and help to dig the new road. Subtitle: The youngest advocate of "Good Roads."

Houston, Texas.—Governor Whitman journeys to the border to review the New York National Guard remaining in Uncle Sam's service. Subtitle: Governor Whitman and General O'Ryan.

Jersey City, N. J.—Happy to be home again, the crack "Seventh" of New York's National Guard returns from the border as the Mexican difficulties gradually settle. Subtitles: Up Fifth

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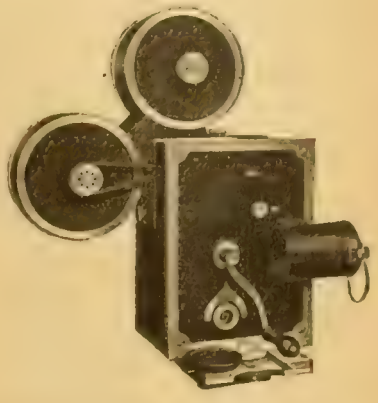

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Philadelphia, Pa.—The large tank steamship, William Rockefeller, glides down the ways at Cramps Shipyard, after being christened by Mrs. Emma Rockefeller McAlpin.

Seattle, Wash.—One thousand members of the I. W. W. participate in the funeral of their comrades killed in the recent struggle at Everett.

PEARL OF THE ARMY (Episode No. 2, "Found Guilty"—Astra—Two Parts—Dec. 10).—Captain Payne is court-martialed and convicted of treason because he lost a secret dispatch under suspicious circumstances. Unable to explain, he is placed in prison preparatory to being drummed out of service. In his solitary prison room, Pearl Dare visits him and, placing her hands in his, tells him she has come to say she believes in him. Before he can voice his gratitude, an orderly enters announcing the time is up.

The news of his downfall comes as welcome news to Major Brent, a less favored rival for Pearl Dare's hand and—millions. But on the horizon of his hopes a cloud drifts from out of the past in the person of Bertha Bonn, a girl he has wronged and who has a miniature signed by him years ago "to my darling wife." During a stormy meeting with her, Brent is astounded to discover that the locket which holds his portrait is strangely like the one lost by Payne, but he is unable to secure it from her, and lives in constant fear of its power.

The Silent Menace visits Col. Dare's home, and is discovered and pursued by Pearl in a taxi. A rug in the taxi suddenly comes to life. It overcomes her, and when next she gains consciousness she is in an unknown spot. Following some foot prints she discovers the secret meeting place of the Foreign Alliance, where the plots for the downfall of this Nation are hatched. She contrives an entrance, overcomes the Silent Menace with an ornament, and has nearly succeeded in snatching the mask from his face when his lieutenants discover her, and she is compelled to flee.

THE SHIELDING SHADOW (Episode No. 11 of "The Great Sacrifice"—Astra—Two Parts—Dec. 10).—Fleeing from her husband and the hirlings of Bianca, queen of the underworld, Leontine and her mysterious protector, Ravengar, find a haven of refuge in a cottage in the woods where he leaves her and returns to search for the mantle which has been stolen by Ruggles. Ravengar falls from a ledge, and Bianca and her men, finding his unconscious body, carry it to the shack where Leontine is hiding. Bianca seeking for some spirits to revive Ravengar, finds herself facing the shot gun in Leontine's hands. When she finds that Bianca is really trying to save him from the men who want his life she begs her to unlock the back door and let her go for help. This she does and Bianca, as Ravengar shows signs of returning consciousness, whispers to him to make a dash for the trap door when she opens it. With the gun she keeps them at bay until he makes the cellar and then joins him. Their shots fired at the two in the cellar failing to drive them out, they resort to a stick of dynamite. Bianca bravely picks it up and carries it upstairs, but not in time to save herself. It explodes and Bianca makes the great sacrifice for the man she loved.

THE CHALLENGE (Gold Rooster—Five Parts—Dec. 10).—A young civil engineer exposes his superior for crooked work in a card game, and thus makes a bitter enemy. The other waits his chance for revenge, and through a "plant" sends him to prison. While he is serving his term, there is cradled in the heart of the West one of the largest engineering projects ever attempted.

After a futile search for a man big enough to tackle the job, those behind the gigantic deal realize that he is in prison. Through men of national importance he is pardoned and is given a golden opportunity. In the West he meets his old enemy, still cheating in the game of life. This time he has marked for his victim an unsophisticated little heiress who trusts him.

How the young engineer wins over the little feminine tornado, exposes the other man's villainy and causes the girl who has grown to love him not only to withdraw the challenge she had made, but to help him to the successful completion of his work, makes this a charming story.

FLORENCE ROSE FASHIONS, NO. 10 ("Fashions and Charity"—Dec. 10).—In this number we see those who possess everything, arranging a benefit for the less fortunate. A Fashion Show is arranged at the Ritz-Carlton, the proceeds of which are to go to crippled kiddies in the hospital. This theme with its interesting reel wherein Dame Fashion and Charity go hand in hand.

LUKE—RANK IMPERSONATOR (Robin — Dec. 10).—Luke is a busy Beau Brummel. He is the paprika in the social baked potato and when they dress him up in an open-faced suit, he puts pep in a pitiful party.

THE FAITHLESS FRIEND (Reissue—Two Parts—Dec. 10).—This tale of rugged western life is colored throughout with the tender love of an Indian maiden for a white man.

Triangle Film Corp.

THE WHARF RAT (Fine Arts—Five Parts—Dec. 9).—The cast: Carmen Wagner (Mae Marsh); Edward Holmes (Robert Harron); Carl Wagner (Spottiswoode Aitken); Mrs. Wagner (Lillian Langdon).

Carmen Wagner is an orphan, the daughter of a musician whose career was ruined by the nagging of her stepmother. Her grandfather, a violinist also, hates all women because of his son's ruined career. He tries to save his granddaughter, whom he adores, from the stepmother. He also makes his granddaughter a woman hater and brings her up disguised as a boy. While in this garb she meets Edward Holmes, a law clerk, and the two become friends. The stepmother, catching the grandfather giving Carmen music lessons, drives him from the house. Carmen runs away, joins him, and they become vagabond musicians.

They take passage on a ship, and Edward Holmes, the law clerk of the firm, consulted by the stepmother, is delegated to find them. He takes passage on the same ship, identifies an innocent Italian musician and his daughter, whom he arrests. For this false arrest Edward is discharged. And in this plight he meets Carmen and her grandfather, who live in a derelict vessel and who make a living by the violin playing in the streets.

While protecting Carmen from a drunken sailor Edward is badly hurt and is taken in and cared for in the old hulk. Carmen throws aside her boy's clothes and puts on feminine apparel and imitates the dock watchman's daughter and coquettes with Edward, who at last identifies her as the girl whom he was originally employed to seek. They are in love, but keep it secret from the woman hating grandfather.

Other detectives, employed by the stepmother this time, have located Carmen, and Edward in defending her is knocked out, while the stepmother and Carmen take a steamer home. Edward with a friend in a fast motor boat follows, and Carmen jumps from the steamer and is rescued by Edward. The stepmother pursues in a pilot boat, but they finally make their escape to marriage and happiness.

BAWBS O' BLUE RIDGE (Ince—Five Parts—Dec. 9).—The cast: Barbara Colby (Bawbs) (Bessie Barriscale); Ralph Gunther (Arthur Shirley); Phineas Bradley (Joe Dowling).

"Bawbs," whose real name is Barbara Colby, lives in the mountain wilderness of "Ol' Virginny" with her spinster aunt, "Maw Becky." Her parents died when she was an infant. She can read with effort and write just a bit. "Maw Becky" goes to town in the valley below about twice a year, but never takes "Bawbs," as she does every thing to prevent her meeting men.

Ralph Gunther, an author, comes to the Blue Ridge mountains seeking solitude while writing a new novel, and sees "Bawbs" dancing in the woods. She leads him a merry chase, but he finally finds her, and they are sitting on a big rock, chatting, when "Maw Becky" discovers them, and sends "Bawbs" to the house, and threatens to kill Gunther on sight if he is caught with her again. On the way to the cabin "Bawbs" chances to pick up a letter dropped by Gunther, which she reads that night. It states that Gunther must put up one thousand dollars at once as advance expense to the publishers of his books or all work will be stopped. This convinces her that he is "pore."

The next day "Maw Becky" leaves for her semi-annual trip to Wild Goose Bend, and a landslide causes her death. Her last words reveal the fact that "Bawbs" is rich, money left by her father being in a box in front of the fireplace under the stones. "Bawbs" cries all that night, waiting for the "writin' man" to come, but he does not know of her bereavement. After several days, during which time he has hunted for her in the woods, he decides to visit the cabin, and finds her at the grave of her aunt, but she repulses his advances, being aggrieved at his neglect.

Phineas Bradley, an aged and miserly hermit who has buried three wives, hears of "Bawbs'" wealth, and comes to court her. She has sent her money to Gunther, believing he needs it to go on with his writing. She tells Bradley of this, and he leaves when he realizes she has given away her money. Gunther sends back the fortune and starts for Wild Goose Bend. "Bawbs" realizes, when he returns the money, that she loves him, and hurries to Wild Goose Bend to intercept Gunther. Gunther recognizes her coming in the distance. They embrace and kiss. "Bawbs" asks him to take her to his mother in Philadelphia, which he promises to do.

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Twelve issues have already gone out into the Spanish and Portuguese speaking countries. They have carried with them the sales messages of some of the most progressive American manufacturers, who have an eye open for EXPORT TRADE.

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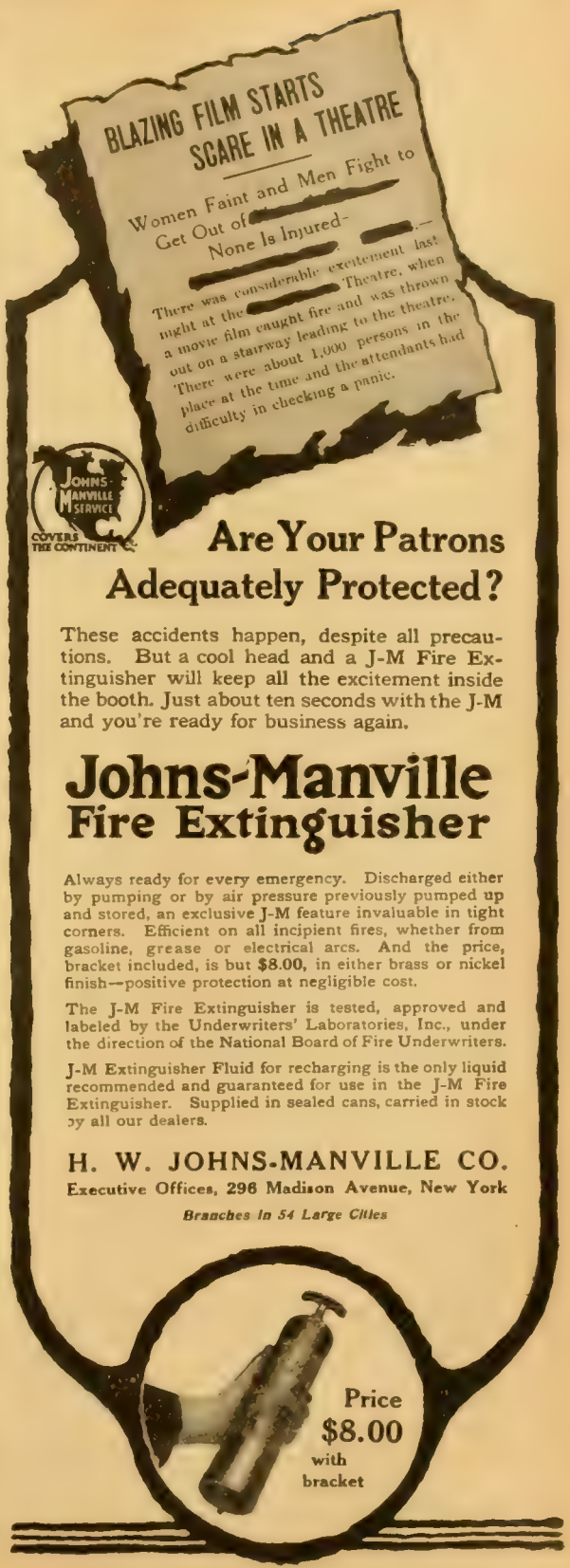
BLAZING FILM STARTS SCARE IN A THEATRE
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None Is Injured—
There was considerable excitement last night at the [redacted] Theatre, when a movie film caught fire and was thrown out on a stairway leading to the theatre. There were about 1,000 persons in the place at the time and the attendants had difficulty in checking a panic.
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List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 1686, 1688.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

Nov. 27—The Influence of the Unknown (Drama) (Biograph - Reissue No. 100).

Nov. 29—The Wages of Sin (Three parts—Dr.) (Biograph Reissue No. 101).

Dec. 4—My Baby (Comedy—Biograph Reissue).

Dec. 5—A Bit of Human Driftwood (Two parts—Drama—Biograph Reissue).

Dec. 11—Her Sacrifice (Drama) (Biograph Reissue).

Dec. 13—The Honor of the Law (Two parts—Drama) (Biograph reissue).

ESSANAY.

Nov. 18—His Moral Code (Three parts—Drama).

Nov. 21—Unto the Least of These (Two parts—Drama).

Nov. 22—Some Bravery (Comedy).

Nov. 25—The Border Line (Three parts—Dr.).

Nov. 28—A Tin Soldier (Two parts—Comedy).

Nov. 29—Dreamy Dud Joyriding With Princess Zlim (Cartoon—Comedy).
—A scenic subject on the same reel.

Dec. 2—The Final Fraud (Three parts—Dr.).

Dec. 5—The Egg (Two parts—Comedy).

Dec. 6—A Waiting Game (Comedy).

Dec. 9—A Failure at Fifty (Three parts—Comedy-Drama).

Dec. 12—In a Looking Glass (Two parts—Dr.).

Dec. 13—Canimated Nooz Pictorial No. 20 (Cartoon—Comedy).
—Long Beach, Cal. (Scenic).

Dec. 16—Is Marriage Sacred? No 1, "The Burning Band" (Two parts—Drama).

KALEM.

Nov. 21—Rival Fakers (Comedy).

Nov. 22—The Fight for Paradise Valley (No. 16 of "The Girl from 'Frisco") (Two parts—Drama).

Nov. 24—The House of Three Deuces (No. 6 of "Grant, Police Reporter") (Dr.).

Nov. 25—The Forgotten Train Order (No. 107 of the "Hazards of Helen" Railroad Series) (Drama).

Nov. 28—Dudes for a Day (Comedy).

Nov. 29—Border Wolves (No. 17 of the "Girl From 'Frisco") (Two parts—Dr.).

Dec. 1—The Wizard's Plot (No. 7 of "Grant, Police Reporter") (Drama).

Dec. 2—The Trial Run (No. 107 of the "Hazards of Helen" Railroad Series) (Drama).

Dec. 5.—Jailbirds (Comedy).

Dec. 6—The Poisoned Dart (No. 18 of the "Girl from 'Frisco" Series—Two parts—Drama).

Dec. 8—The Trunk Mystery (No. 8 of "Grant, Police Reporter"—Drama).

Dec. 9—The Lineman's Peril (No. 109 of the "Hazards of Helen" Railroad Series—Drama).

Dec. 12—The Icemen and the Artist (Comedy).

Dec. 13—The Stain of Chuckawalla (No. 19 of the "Girl and the Game") (Two parts—Drama).

Dec. 15—The Menace (No. 9 of "Grant, Police Reporter") (Drama).

Dec. 16—The Midnight Express (No. 110 of the "Hazards of Helen" Railroad Series) (Drama).

SELIG.

Nov. 13—The Selig-Tribune No. 91, 1916 (Topical).

Nov. 16—The Selig-Tribune No. 92, 1916 (Topical).

Nov. 18—The Girl Detective (Drama).

Nov. 20—The Sheriff's Blunder (Two parts—Drama).

Nov. 20—The Selig-Tribune No. 93, 1916 (Topical).

Nov. 23—The Selig-Tribune No. 94, 1916 (Topical).

Nov. 25—Hedge of Heart's Desire (Comedy).

Nov. 27—Following the Flag (Three parts—Drama).

Nov. 27—The Selig-Tribune No. 95, 1916 (Top.).

Nov. 30—The Selig-Tribune No. 96, 1916 (Top.).

Dec. 2—Mistakes Will Happen (Drama).

Dec. 4—The Brand of Cain (Two parts—Dr.).

Dec. 4—The Selig-Tribune, No. 97, 1916 (Topical).

Dec. 7—The Selig-Tribune, No. 98, 1916 Topical).

Dec. 9—The Purchase Price (Drama).

Dec 11—Twisted Trails (Three parts—Drama).

Dec. 11 -Selig-Tribune, No. 99 (Topical).

Dec. 14—Selig-Tribune, No. 100 (Topical).

Dec. 16—The Road to Fame (Drama).

VIM FEATURE COMEDY.

Nov. 1—Gertie's Garters (Comedy).

Nov. 6—Marked No Funds (Comedy).

Nov. 15—His Wedding Promise (Comedy).

Nov. 22—The Good Stenographer (Comedy).

Nov. 29—Hubby's Chicken (Comedy).

Dec. 6—Hubby's Chicken (Comedy).

Dec. 13—Charity Begins at Home (Comedy).

VIM.

Nov. 17—Good and Proper (Comedy).

Nov. 23—Mother's Child (Comedy).

Nov. 24—Money Maid Men (Comedy).

Nov. 30—The Prize Winners (Comedy).

Dec. 1—Ambitious Ethel (Comedy).

Dec. 7—The Guilty One (Comedy).

Dec. 8—A Rare Boarder (Comedy).

Dec. 14—No release this day.

Dec. 15—What's the Use (Comedy).

VITAGRAPH.

Nov. 17—The Luck of Jane (Comedy).

Nov. 18—The Man Who Went Sane (Three parts—Drama) (Broadway Star Feature).

Nov. 20—The Fasters (Comemdy).

Nov. 24—Justice A La Carte (Comedy).

Nov. 27—Taking the Honey Out of Honeymoon (Comedy).

Dec. 1—Have You Heard About Tillie? (Com.).

Dec. 2—Our Other Lives (Three parts—Drama) (Broadway Star Feature).

Dec. 4—Where Is Your Friend? (Comedy).
—Swedish Model Farm (Educational).

Dec. 8—His Wife's Allowance (Comedy).

Dec. 11—Accident Is the Best Policy (Com.).

Dec. 15—Bears and Bullets (Comedy)

Dec. 16—Pep's Legacy (Three parts—Drama)

General Film Company Features

BROADWAY STAR FEATURES.

Nov. 4—The Heart of a Fool (Vitagraph—Three parts—Drama).

Nov. 18—The Who Went Sane (Vitagraph—Three parts—Drama).

Dec. 2—Our Other Lives (Three parts—Dr.).

Dec. 16—Pep's Legacy (Three parts—Drama).

KNICKERBOCKER STAR FEATURE.

Nov. 24—Twin Souls (Three parts—Drama).

Dec. 1—Butts Casey—Crook (Two parts—Dr.).

Dec. 8—Master of Her Soul (Three parts—Drama).

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 1686, 1688.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Dec. 6—Number 49 (Topical).
Dec. 13—Number 50 (Topical).
Dec. 20—Number 51 (Topical).

BIG U.

Nov. 26—The Heroine of San Juan (Two parts—Drama) (Special).
Nov. 30—The Mother Call (Drama).
Dec. 1—The Circle of Death (Drama) (Special).
Dec. 7—(No release this day).
Dec. 7—Seeds of Jealousy (Drama) (Special).
Dec. 15—The Wrong Heart (Drama) (Special).
Dec. 21—No regular Big U this day.
Dec. 21—Special release, title not yet reported.

BISON.

Nov. 25—The Lost Lode (Two parts—Drama).
Dec. 2—The Greater Power (Two parts—Dr.).
Dec. 9—The Good Woman (Two parts—Dr.).
Dec. 16—The Taint of Fear (Two parts—Dr.).
Dec. 23—Fighting Joe (Two parts—Drama).

GOLD SEAL.

Nov. 28—Should She Have Told (Three parts—Drama).
Dec. 5—Ashes (Three parts—Drama).
Dec. 12—The Two Roads (Three parts—Dr.).

IMP.

Dec. 1—The Mansard Mystery (Two parts—Drama).
Dec. 3—The Wall of Flame (Drama).
Dec. 8—The Call of the Unborn (Two parts—Drama).
Dec. 10—(No release this day).
Dec. 10—Bubbles (Drama) (Special).
Dec. 15—Scratched (Two parts—Drama).
Dec. 17—No release this day.
Dec. 22—In the Dead O'Night (Two parts—Drama).
Dec. 24—No regular Imp this day.
Dec. 24—Special release, title not yet reported.

JOKER.

Nov. 25—A Janitor's Vendetta (Comedy).
Dec. 2—Scrappily Married (Comedy).
Dec. 9—The Tramp Chef (Comedy).
Dec. 16—Their Dark Secret (Comedy).
Dec. 23—Jags and Jealousy (Comedy).

LAEMMLE.

Dec. 2—A Designing Woman (Drama—Special).
Dec. 6—(No release this day).
Dec. 6—The Strange Mother (Drama) (Special).
Dec. 9—(No release this day).
Dec. 13—Green Eyes (Drama).
Dec. 16—No release this day.
Dec. 16—Mother's Guiding Hand (Drama) (Special).
Dec. 20—No regular Laemmle this day.
Dec. 20—Homeless (Special Release—Drama).
Dec. 23—No regular Laemmle this day.

L-KO.

Nov. 22—Where Is My Wife? (Two parts—Comedy).
Nov. 29—Eat and Grow Hungry (Comedy).
Dec. 1—Tattle Tale Alice (Comedy).
Dec. 3—No release this day.
Dec. 6—The High Diver's Curse Two parts—Comedy).
Dec. 13—Murdered by Mistake (Two parts—Comedy).
Dec. 20—Shooting His 'Art Out (Two parts—Drama).

NESTOR.

Nov. 20—How Do You Feel? (Comedy).
Nov. 24—Married a Year (Comedy).
Nov. 27—The White Turkey (Comedy).
Dec. 4—Pass the Prunes (Comedy).
Dec. 8—Oh You Honeymoon (Comedy).
Dec. 11—Two Small Town Romeos (Comedy).
Dec. 15—I'm Your Husband (Comedy).
Dec. 18—It Sounded Like a Kiss (Comedy).

POWERS.

Dec. 3—Sammie Johnsin's Love Affair (Comedy-Cartoon).
—The Great Temple of Rameswaren (Educ).
Dec. 7—(No release this day).
Dec. 10—The Trials of a Movie Cartoonist (Comedy-Cartoon).
—Superstitious Ceylon (Educational).
Dec. 14—In the Land of King Cotton (Educ.)
Dec. 17—Sammie Johnsin and the Wonderful Lamp (Comedy-Cartoon).
—Majestic Ceylon (Educational).
Dec. 21—No regular Power's this day.
Dec. 24—Nervy Nat Has His Fortune Told (Comedy Cartoon).
—In the Heart of India As Seen by Dr. Dorsey (Educational).

RED FEATHER.

Nov. 13—The Heritage of Hate (Five parts—Drama).
Nov. 20—The Devil's Bondwoman (Five parts—Drama).
Nov. 27—The Mainspring (Five parts—Dr.).
Dec. 4—Kinkaid, Gambler (Five parts—Dr.)
Dec. 11—The Morals of Hilda (Five parts—Drama).
Dec. 18—Mixed Blood (Five parts—Drama).

REX.

Dec. 1—No release this day.
Dec. 9—A Story from Life (Drama) (Special).
Dec. 10—The Penalty of Treason (Drama).
Dec. 14—The Lawyer's Secret (Two parts—Drama.)
Dec. 15—No release this day.
Dec. 17—No release this day.
Dec. 17—Love or an Empire (Two parts—Dr.) (Special).
Dec. 21—The Ivy and the Oak (Two parts—Drama).
Dec. 23—Special release, title not yet reported
Dec. 24—Mr Vampire (Two parts—Drama).

VICTOR.

Dec. 3—Just Her Luck (Two parts—Comedy-Drama).
Dec. 5—(No release this day).
Dec. 5—His Golden Hour (Comedy) (Special).
Dec. 7—The Shadow (Two parts—Comedy—Drama).
—Racoons (Educationel).
Dec. 12—No release this day.
Dec. 12—Billy the Bandit (Comedy (Special).
Dec. 14—It Didn't Work Out Right (Comedy).
Dec. 19—No regular Victor this day.
Dec. 19—So This Is Paris (Special release—Comedy).
Dec. 22—It's Great to Be Married (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Nov. 24—Number 1.
Dec. 8—Number 2.
Dec. 22—Number 3.

UNIVERSAL SPECIAL FEATURE.

Nov. 20—Liberty No. 14, "A Modern Joan of Arc" (Two parts—Drama).
Nov. 27—Liberty No. 15, "The Flag of Truce" (Two parts—Drama).
Dec. 4—Liberty No. 16, "Court Martialed" (Two parts—Drama).
Dec. 11—Liberty No. 17, "A Trail of Blood" (Two parts—Drama).
Dec. 18—Liberty No. 18, "The Wolf's Nemesis" (Two parts—Drama).
Dec. 19—Little Partner (Three parts—Drama).

UNIVERSAL (STATE RIGHTS).

October—Idle Wives (Seven parts—Drama).

Bluebird Photoplay, Inc.

Nov. 20—The Measure of a Man (Five parts—Drama).
Nov. 27—The Bugler of Algiers (Five parts—Drama).
Dec. 4—The Sign of the Poppy (Five parts—Drama).
Dec. 11—The Price of Silence (Five parts—Dr.).
Dec. 18—The Right to Be Happy (Five parts—Drama).

Mutual Film Corp.

AMERICAN.

Nov. 9—The Fight on the Dam (Drama).
Nov. 23—The Star Bucks (Two parts—Drama) (Reissue).
Nov. 23—Calamity Ann Guardian (Comedy) (Reissue).
Nov. 30—Calamity Anne's Vanity (Drama).
Dec. 2—The Capture of Rattlesnake Ike (Dr.) (Reissue).

CUB.

Nov. 3—Nearly a Hero (Comedy).
Nov. 10—His Blushing Bride (Comedy).
Nov. 17—Her Sun-Kissed Hero (Comedy).

ECLAIR.

Nov. 4—The Eternal Challenge (Two parts—Drama).
Nov. 11—The Unpardonable Sin (Two parts—Drama).
Nov. 18—The Bad Samaritan (Two parts—Drama).

GAUMONT.

Nov. 26—Reel Life, No. 30 (Mutual Film Magazine).
Nov. 28—Mutual Tours Around the World, No. 4 (Travel).
Nov. 29—See America First, No. 64 (Scenic).
—Kartoon Komics (Cartoon-Comedy).
Dec. 3—Reel Life, No. 31 (Mutual Film Magazine).
Dec. 5—Mutual Tours Around the World, No. 5, "Through the Swiss Alps, St. Gothard Tunnel" (Travel).
Dec. 6—See America First, No. 65, "The New River West Virginia"—Scenic).
—Kartoons Komics (Cartoon-Comedy).
Dec. 10—Reel Life No. 32, "The Olive Industry" (Two parts—Mutual Film Magazine).
Dec. 12—Mutual World Tours, No. 6, The Nile, Carcassone and Lake Luzerne (Travel).
Dec. 13—See America First (Scenic).
—Kartoon Komics.

MUTUAL.

Nov. 30—The False Clew (Two parts—Drama).
Dec. 2—Grouchy (Comedy).
Dec. 4—The Turn of the Wheel (Two parts—Drama).
Dec. 7—His Uncle's Ward (Two parts—Comedy-Drama).
Dec. 8—Uncle Sam's Defenders, No. 1 "From Citizen to Soldier."
Dec. 9—Admirer's Three (Comedy).
Dec. 11—The False Clue (Two parts—Drama).
Dec. 14—Gertie's Latest Love Affair (Com.).
Dec. 15—Uncle Sam's Defenders, No. 2, "Our Boys at the Border" (Topical).
Dec. 16—Title not yet reported.
Dec. 16—One Dollar Please (Comedy).

MUTUAL WEEKLY.

Nov. 15—Number 98 (Topical).
Nov. 22—Number 99 (Topical).
Nov. 29—Number 100 (Topical).
Dec. 6—Number 101 (Topical).
Dec. 13—Number 102 (Topical).
Dec. 20—Number 103 (Topical).

MUTUAL CHAPLIN.

The Pawnshop (Two parts—Comedy).
Nov. 13—Behind the Screen (Two parts—Comedy).

MUTUAL MASTERPICTURES DE LUXE.

Nov. 9—East Is East (Turner—Five parts—Drama) (No. 151).
Nov. 16—Immediate Lee (American—Five parts—Drama) (No. 153).

MUTUAL STAR PRODUCTIONS.

Nov. 13—Peck o' Pickles (American—Five parts—Drama) (No. 152).
Nov. 23—Lone Star (American—Five parts—Drama) (No. 155).
Nov. 27—A Dream or Two Ago (Five parts—Drama) (No. 156).
Dec. 4—The Valley of Decision (American—Five parts—Drama) (No. 158).
Dec. 11—Lonesome Town (American—Five parts—Drama) (159).
Dec. 11—Miss Jackie of the Navy (Five parts—Drama) (160).

NOVELTY.

Nov. 25—An Artful Dodge (Comedy).

(*Mutual Releases continued on page* 1708.)

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 1686, 1688.)

(*Mutual Releases continued from page* 1706.)

SIGNAL FILM CORPORATION.

Nov. 20—A Lass of the Lumberlands, No. 5, "The Burned Record" (Two parts—Drama).
Nov. 27—A Lass of the Lumberlands, No. 6 (Two parts—Drama).

VOGUE.

Nov. 19—With or Without (Two parts—Com.).
Nov. 26—Up the Flue (Comedy).
Dec. 3—The Wicked City (Two parts—Com.).
Dec. 10—Shot in the Fracas (Two parts—Comedy).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Nov. 6—Extravagance (Five parts—Drama).
Dec. 4—The Black Black Butterfly (Five parts—Drama).

ROLFE.

Nov. 27—Sunbeam (Five parts—Drama).
Dec. 11—The Stolen Triumph (Five parts—Drama).
Dec. 18—The Awakening of Helena Richie (Five parts—Drama).

YORKE.

Nov. 20—Big Tremaine (Five parts—Dr.).
Dec. 25—Pidgin Island (Five parts—Dr.).

Paramount Pictures Corp.

BLACK DIAMOND COMEDIES.

Nov. 27—Their Counterfeit Vacation (Comedy).

FAMOUS PLAYERS.

Nov. 27—Nanette of the Wilds (Five parts—Drama).
Dec. 4—A Coney Island Princess (Five parts—Drama).
Dec. 18—Traveling Salesman (Five parts—Dr.).
Dec. 25—Snow White (Five parts—Drama).

KLEVER PICTURES.

Dec. 4—The Best Man (Comedy).

LASKY.

Nov. 16—The Years of the Locust (Five parts—Drama).
Dec. 11—Oliver Twist (Five parts—Drama).
Dec. 14—Victoria Cross (Five parts—Drama).

MOROSCO.

Dec. 7—The Road to Love (Five parts—Dr.).
Dec. 28—The Redeeming Love (Five parts—Drama).

PALLAS.

Dec. 21—The Right Direction (Five parts—Drama).

PARAMOUNT.

Nov. 30—Martyrdom of Phillip Strong (Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Nov. 16—Colonel Heeza Liar Hobo (Cartoon—Comedy).
Nov. 23—Bobby Bumps Queers the Choir (Cartoon—Comedy).
Nov. 30—What Happened to Willie (Cartoon-Comedy).

PARAMOUNT-BURTON HOLMES.

Nov. 20—British Egypt (Scenic).
Nov. 27—The Real Streets of Cairo (Scenic).
Dec. 4—The Lower Nile (Scenic).
Dec. 11—The Upper Nile (Scenic).

Pathe Exchange, Inc.

ASTRA.

Dec. 3—The Shielding Shadow, No. 10, "The Disappearing Mantle" (Two parts—Drama).
Dec. 3—Pearl of the Army, No. 1, "The Traitor" (Two parts—Drama).
Dec. 10—The Shielding Shadow, No. 11, "The Great Sacrifice" (Two parts—Dr.).
Dec. 10—Pearl of the Army, No. 2, "Found Guilty" (Two parts—Drama).
Dec. 17—The Shielding Shadow, No. 12, "The Stolen Shadow" (Two parts—Dr.).
Dec. 17—Pearl of the Army, No. 3, "The Silent Menace" (Two Parts—Drama).

GOLD ROOSTER PLAYS.

Nov. 26—Arms and the Woman (Five parts—Drama).
Dec. 3—Divorce and the Daughter (Five parts—Drama).
Dec. 10—The Challenge (Five parts—Drama).
Dec. 17—King Lear (Five parts—Drama).

PATHE.

Nov. 26—The Resurrection (Three parts—Dr.).
Nov. 26—Florence Rose Fashions No. 9, "The Beginning of the Social Season" (Fashion).
Dec. 3—The Old Fogy (Three parts—Drama).
Dec. 3—Life of Our Saviour (Seven parts—Drama) (Colored).
Dec. 3—How Matches Are Made (Industrial).—The Island of Kyuschu, Southernmost Japan (Scenic) (Colored).
Dec. 10—The Faithless Friend (Two parts—Drama).
Dec. 10—Florence Rose Fashions, No. 10, "Fashions and Charity" (Fashions).
Dec. 17—The Taint (Three Parts—Drama).

PATHE NEWS.

Dec. 6—Number 98, 1916 (Topical).
Dec. 9—Number 99, 1916 (Topical).
Dec. 13—Number 100, 1916 (Topical).
Dec. 16—Number 101, 1916 (Topical).
Dec. 20—Number 102 (Topical).
Dec. 23—Number 103 (Topical).

ROLIN.

Nov. 19—Luke Patient Provider (Comedy).
Nov. 26—Luke's Newsie Knockout (Comedy).
Dec. 3—Luke's Movie Muddle (Comedy).
Dec. 10—Luke—Rank Impersonator (Comedy).
Dec. 17—Luke's Fireworks Fizzle (Comedy).
Dec. 17—Bobby-Bear, Investigator (Educational—Colored).
—Spanish Costumes and Dances (Costumes—Colored).

Triangle Film Corporation.

FINE ARTS.

Nov. 26—The Children Pay (Five parts—Dr.).
Dec. 2—Children of the Feud (Five parts—Drama).
Dec. 9—The Wharf Rat (Five parts—Drama).
Dec. 16—The Matrimaniac (Five parts—Dr.).

INCE.

Nov. 26—The Devil's Double (Five parts—Dr.).
Dec. 2—The Criminal (Five parts—Drama).
Dec. 9—Bawbs o' Blue Ridge (Five parts—Drama).
Dec. 16—The Sin Ye Do (Five parts—Drama).

KEYSTONE.

Oct. 1—Haystacks and Steeples (Two parts—Comedy).
Oct. 1—The Lady Drummer (Two parts—Com.).
Oct. 8—A Tugboat Romeo (Two parts—Com.).
Oct. 8—Bombs (Two parts—Comedy).

Unicorn Film Service.

BUFFALO.

Oct. 30—The Rose of the Prairie (Drama).
Nov. 4—The Brand of the Sagebrush (Dr.).

GAYETY.

Nov. 3—Fath Was Right (Comedy).

HIPPO.

Oct. 30—Dan Daly's Nightmare (Comedy).
Nov. 2—Billy Forgot (Comedy).

JOCKEY.

Oct. 31—Love and Kerosene (Comedy).

JUDY.

Oct. 19—Over the Hills (Comedy).
Oct. 22—Disposing of a Lover (Comedy).
Nov. 1—Married Misery (Comedy).
Nov. 4—His Disjointed Honeymoon (Comedy).

PURITAN.

Oct. 30—Heart of the Flame (Drama).
Nov. 1—Naked Souls (Drama).

RANCHO.

Oct. 31—The Echo of France (Drama).
Nov. 2—The Trail of the Rattlesnake (Two parts—Drama).

SUNSET.

Nov. 4—The Strength of the Conscience (Dr.)

SUPREME.

Oct. 6—The Guilty One (Two parts—Drama).
Nov. 5—Life's Stepping Stones (Three parts—Drama).

UNICORN.

Nov. 3—Mayor's Wife (Two parts—Drama).

Feature Releases

ART DRAMAS, INC.

Dec. 14—The Lash of Destiny (Van Dyke Film Co—Drama).
Dec. 21—Whoso Taketh a Wife (U. S. Amusement Co.—Drama).
Dec. 28—The Rainbow (Sherrill Feature Corp.—Drama).

ARTCRAFT PICTURES CORP.

Nov. 6—Less Than the Dust (Mary Pickford—Seven parts—Drama).

CHRISTIE FILM CO.

Nov. 20—Some Kid (Comedy).
Nov. 27—Tramp, Tramp, Tramp (Comedy).
Dec. 4—The Sea Nymphs (Comedy).
Dec. 11—Miss Billy Buttons (Comedy).
Dec. 18—Hist! At Six O'Clock (Comedy).

CONSOLIDATED FILM CORPORATION.

Nov. 20—The Crimson Stain Mystery No. 14 (Two parts—Drama).
Nov. 27—The Crimson Stain Mystery, No. 15 (Two parts—Drama).
Dec. 4—The Crimson Stain Mystery, No. 16 (Two parts—Drama).

FOX FILM CORPORATION.

Dec. 4—The Vixen (Five parts—Drama).
Dec. 11—The Battle of Life (Five parts—Dr.).
Dec. 18—The Island of Desire (Five parts—Drama).

GREATER VITAGRAPH (V-L-S-E, INC.).

Nov. 27—An Enemy to the King (Vitagraph—Five parts—Drama).
Nov. 27—The Scarlet Runner, No. 9, "The Gold Cigarette Case" (Vitagraph—Two parts—Drama).
Dec. 4—Rose of the South (Vitagraph—Five parts—Drama).
Dec. 4—The Scarlet Runner, No. 10, "The Lost Girl" (Vitagraph—Five parts—Drama).
Dec. 4—Hash and Havoc (Comedy).
Dec. 4—Capt. Jinks' Evolution (Comedy).
Dec. 11—The Scarlet Runner, No. 11, "The Missing Chapter" (Two parts—Drama).
Dec. 11—The Enemy (Five parts—Drama).
Dec. 11—Rah, Rah, Rah! (Comedy).
Dec. 11—Capt. Jinks' Hidden Treasure (Com.).
Dec. 18—Whom the Gods Destroy (Five parts—Drama).
Dec. 18—Help, Help, Help (Comedy).
Dec. 18—Capt. Jinks' Sprained Ankle (Com.).
Dec. 18—The Scarlet Runner, No. 12, "The Car and the Girl" (Last No.) (Two parts—Drama).

INTERNATIONAL FILM SERVICE INC.

Nov. 14—Hearst-International News Pictorial, No. 91, 1916 (Topical).
Nov. 16—Hearst-International News Pictorial, No. 92, 1916 (Topical).
Nov. 20—Beatrice Fairfax, No. 16 (Two parts—Drama).
Nov. 21—Hearst-International News Pictorial, No. 93, 1916 (Topical).
Nov. 23—Hearst-International News Pictorial, No. 94, 1916 (Topical).
Nov. 28—Hearst-International News Pictorial, No. 95, 1916 (Topical).
Nov. 30—Hearst-International News Pictorial, No. 96, 1916 (Topical).
Dec. 5—Hearst-International News Pictorial, No. 97, 1916 (Topical).
Dec. 7—Hearst-International News Pictorial, No. 98, 1916 (Topical).

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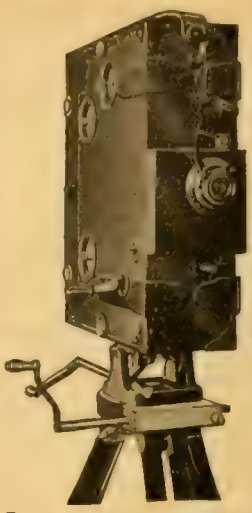

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 1686, 1688.

IVAN FILM PRODUCTIONS.

November—The Sex Lure (Six parts—Drama).

Dec. 1—Enlighten Thy Daughter (Five parts—Drama).

KLEINE-EDISON-SELIG-ESSANAY.

Nov. 13—The Cossack Whip (Edison—Five parts—Drama).

Nov. 20—The Chaperon (Essanay—Five parts—Drama).

Dec. 4—The Breaker (Essanay—Five parts—Drama).

Dec. 11—A Message to Garcia (Edison—Five parts—Drama).

Dec. 18—The Phantom Buccaneer (Essanay—Five parts—Drama).

SELZNICK PICTURES.

November—War Brides (Herbert Brenen—Dr.).
Nov.—The Foolish Virgin (Drama).
Nov.—Panthea (Drama).
December—The Argyle Case (Drama).

SIGNET FILM CORPORATION.

Nov.—The Masque of Life (Seven parts—Dr.).

SUNBEAM MOTION PICTURE CORPORATION.

Oct.—Somewhere in Georgia (Drama).

THE TRIUMPH CORPORATION.

December—The Libertine (Six parts—Drama).

WORLD PICTURES.

Nov. 27—The Men She Married (Five parts—Drama).
Dec. 4—All Man (Five parts—Drama).
Dec. 11—Broken Chains (Five Parts—Dr.).
Dec. 18—The Rise of Susan (Five parts—Dr.).

States Right Features

ARGOSY FILM INC.

December—The Celebrated Stielow Case (Six parts—Drama).
December—Where D'ye Get That Stuff (Five parts—Comedy).

G. M. BAYNES.

Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.).

CALIFORNIA MOTION PICTURE CORPORATION.

Nov.—The Woman Who Dared (Seven parts—
December—The Passion Flower (Drama).

EDUCATIONAL FILMS CORP.

December—Snow White (Four parts—Fairy Tale).

EUROPEAN FILM CO.

November—Fighting for Verdun (Five parts—Topical).

FROHMAN AMUSEMENT CORP.

December—The Witching Hour (Seven parts—Drama).

B. S. MOSS MOTION PICTURE COR.

Oct.—The Power of Evil (Drama).
November—Boots and Saddles (Drama).

PHAX PICTURES CO.

December—Race Suicide (Six parts—Drama).

PIONEER FEATURE FILM CORPORATION.

October—The Soul of a Child (Five parts—Dr.).

HENRY W. SAVAGE.

December—Robinson Crusoe (Five parts—Dr.).

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.).

UNITY SALES CORPORATION.

Oct. 30—Tweedledum's Busy Night (Two parts—Comedy).

Oct. 30—The Yellow Menace, No. 9, "The Time Clock Bomb" (Two parts—Drama).

Nov. 6—The Yellow Menace, No. 10, "A Message from the Sky" (Two parts—Drama).

Nov. 6—Humanizing Mr. Winsby (Five parts—Drama).

Nov. 13—The Yellow Menace, No. 11, "The Half Breed's Hatred" (Two parts—Drama).

Nov. 20—The Yellow Menace, No. 12, "The Aeroplane Accident" (Two parts—Drama).

Nov. 27—The Yellow Menace, No. 13, "The Sky and the Submarine" (Two parts—Drama).

Dec. 4—The Yellow Menace, No. 14, "The Interrupted Nuptials" (Two parts—Drama).

Dec. 11—The Yellow Menace, No. 15, "The Ray of Death" (Two parts—Drama).

WARNER BROS.

December—Robinson Crusoe.

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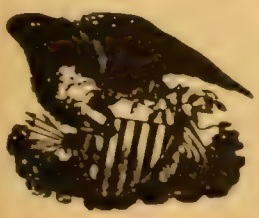

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THE FILM INDEX

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SEVEN DEADLY SINS

The first five-reel series, produced by the men who invented the motion-picture serial, and backed by

McCLURE PUBLICITY

Released by Superpictures, Inc.
Through Triangle Exchanges

McCLURE PICTURES

TO MY PHOTOPLAY FRIENDS IN AMERICA:

I am on the job with Essanay at last. I'm here to stay. Count up my forty-six trunks and you will see I am prepared for some time.

Some people say you can't come back. I have exploded that theory for I am back after two years in the French army corps.

I have a new line of comedies which I believe better than any I have produced. I am jumping right into this work now and will be ready to announce my first release shortly.

I have been reported dead. I was wounded, but I am now feeling very much alive. I object to sitting at my own autopsy as long as I have laughs left in me. If I ever cease to make the public laugh, I will be willing to consider myself a dead one. But not till then.

I will be with you personally, on the screen, soon.

Yours for fun,

MAX LINDER

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

UNIVERSAL PICTURES PRESENT THE TWO

Grace Cunard

IN

The Pur

The Super Serial of the Season—
MYSTERY
ADVENTURE
LOVE . . .
ROMANCE
THRILLS

Written
Staged
and
Produced by—

FRANCIS FORD
GRACE CUNARD

The Most Popular Serial Stars of the Day.

Another UNIVERSAL SERIAL achievement par excellence. Another gem added to the Universal's all-star collection of serials. A tremendous opportunity for every Exhibitor in the land to crowd his theatre to capacity on every episode. A serial that is 100 per cent. **there** from every angle—a box-office, money-getting attraction that will make moving picture serial history.

BOOK NOW RELEASED December 25 **FOR BIG PROFIT**

You can learn every detail of this big attraction from "The Purple Mask" Advertising Campaign Book—JUST OFF THE PRESS—FREE to Exhibitors only.

It tells you the fascinating story of the play; it tells you how to put the picture over so as to get the most out of it; it gives you a complete line of ready prepared advertisements, general publicity matter; **heralds, banners, novelties—every conceivable help that experience can suggest to make "The Purple Mask" get over the way it deserves. You have only to follow the suggestions to score a huge success. If you want to connect with a winner, write your nearest Universal Exchange, today, for a booking reservation, a copy of the BIG BOOK, and complete information. Or address**

UNIVERSAL

FILM MANUFACTURING COMPANY

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY NEW YORK

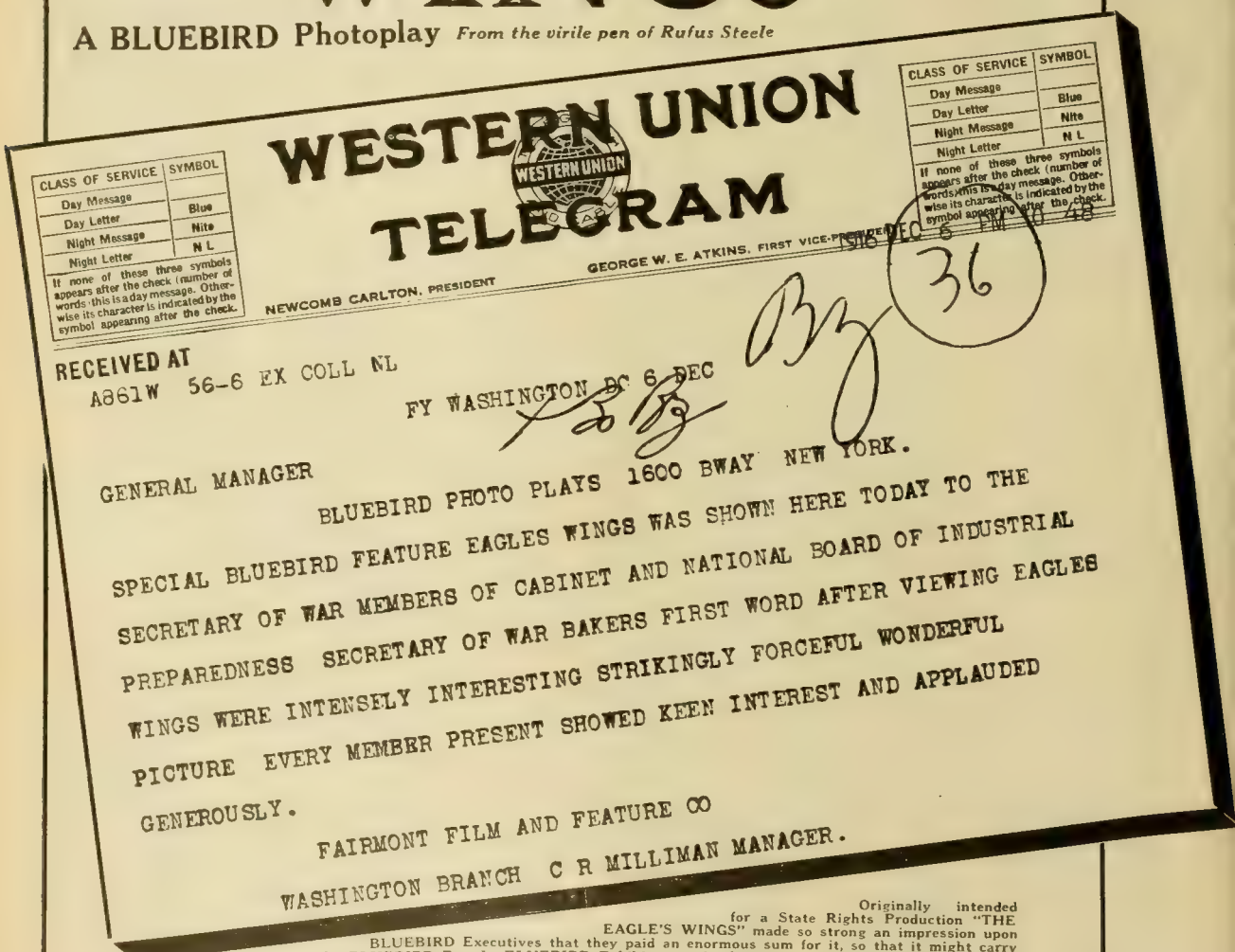
READ what PRESIDENT WILSON'S Cabinet, Secretary of War Baker, and National Board of Industrial Preparedness SAID ABOUT

A Thundering Drama

"THE EAGLE'S WINGS"

With a Thundering Message

A BLUEBIRD Photoplay *From the virile pen of Rufus Steele*



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT
A861W 56-6 EX COLL NL

FY WASHINGTON DC 6 DEC

GENERAL MANAGER

BLUEBIRD PHOTO PLAYS 1600 BWAY NEW YORK.

SPECIAL BLUEBIRD FEATURE EAGLES WINGS WAS SHOWN HERE TODAY TO THE SECRETARY OF WAR MEMBERS OF CABINET AND NATIONAL BOARD OF INDUSTRIAL PREPAREDNESS SECRETARY OF WAR BAKERS FIRST WORD AFTER VIEWING EAGLES WINGS WERE INTENSELY INTERESTING STRIKINGLY FORCEFUL WONDERFUL PICTURE EVERY MEMBER PRESENT SHOWED KEEN INTEREST AND APPLAUDED GENEROUSLY.

FAIRMONT FILM AND FEATURE CO

WASHINGTON BRANCH C R MILLIMAN MANAGER.

Originally intended for a State Rights Production "THE EAGLE'S WINGS" made so strong an impression upon BLUEBIRD Executives that they paid an enormous sum for it, so that it might carry the BLUEBIRD Brand. BLUEBIRD Exhibitors and others are notified that it is not on the regular BLUEBIRD Program. You must expect to pay well for it, because it will pack your house at every performance, and net you a good profit. Book Now. Full particulars from your local BLUEBIRD exchange, or

BLUEBIRD Photoplays (Inc.)

Executive Offices:
1600 BROADWAY, NEW YORK

Red Feather Photo Plays

Book through any
UNIVERSAL
Exchange : : :

"Fighting for Love"

The Fascinating Romance of a Queen and a Cowboy

Featuring

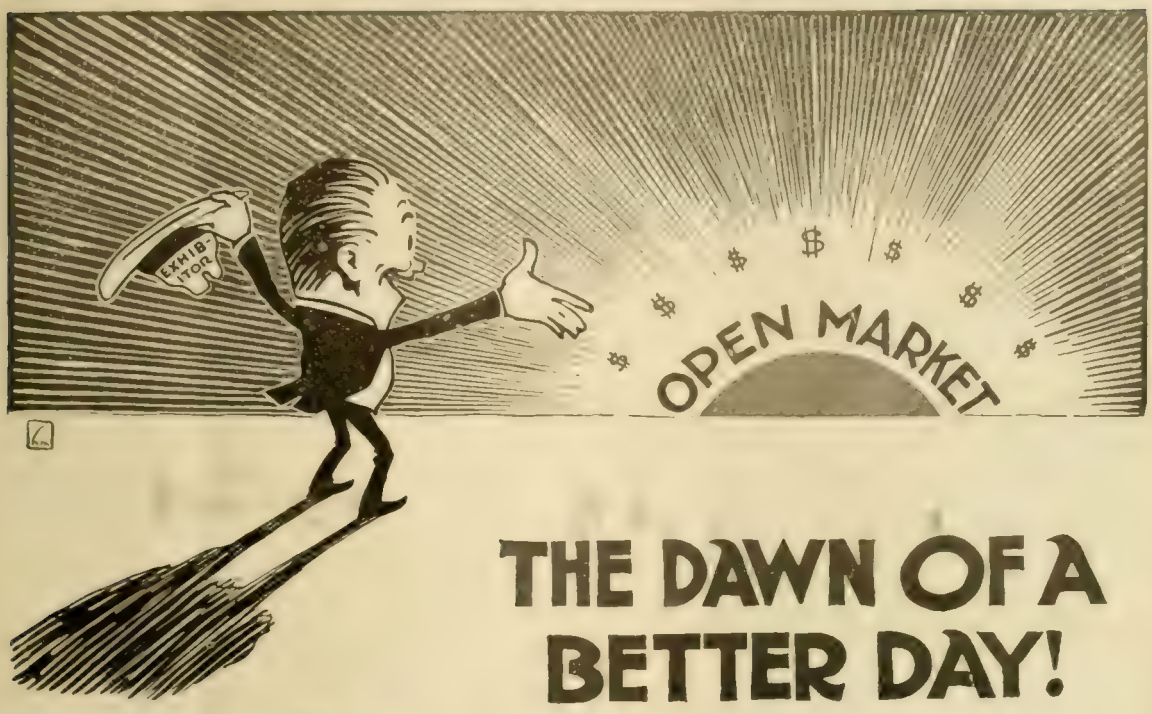
RUTH STONEHOUSE and JACK MULHALL

Directed by Raymond Wells

Released January 8

RED FEATHER PHOTOPLAYS

STATE RIGHTS
——Now selling, on the Universal's great dramatization—"ROBINSON CRUSOE," featuring Robert Leonard, Margarite Fischer and an all Star cast. A box office attraction par excellence. Write, wire or phone for territory, terms, and complete detailed information to the STATE RIGHTS DEP'T of the
Universal Film Manufacturing Co.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway New York
UNIVERSAL
FEATURES PRESENT
A TREMENDOUS DRAMATIZATION
of Daniel DeFoe's Thrilling Adventure Story
"ROBINSON CRUSOE"
With Robert Leonard
Supported by
MARGARITE FISCHER AND AN ALL STAR CAST



THE DAWN OF A BETTER DAY!

The OPEN-MARKET release for January 18th is

Cupid's Uppercut

featuring Neal Burns and Betty Compson

Investigate CHRISTIE COMEDIES —you'll start booking them at once.

MORE and more exhibitors are realizing that the OPEN MARKET method of film renting is the most profitable, the fairest, and in every way the most advantageous to them. It is the only method whereby the exhibitor can pick just *what* films he likes, *when* he likes, *where* he likes. The time is rapidly approaching when *all* film manufacturers will see the wisdom of helping the exhibitor make a greater success of his theatre by releasing their films on the OPEN MARKET.

THE CHRISTIE FILM COMPANY is one of the pioneer producers of OPEN MARKET RELEASES. Each week of the year the foremost INDEPENDENT exchanges everywhere offer a new, *clean, sensible, laughable*

CHRISTIE COMEDY

CHRISTIE COMEDIES are produced by Al. Christie, and feature the popular Betty Compson, Billy Rhodes, Neal Burns, Harry Ham, Eddie Barry and Horace Davy.

Christie Film Co.

Office and Studios, Sunset Blvd. at Gower St.

LOS ANGELES, CAL.

The Greatest Shakespearian Spectacle of All
FREDERICK WARDE
in "KING LEAR"
"HOW SHARPER THAN A SERPENT'S TOOTH
IT IS TO HAVE A THANKLESS CHILD!"
THANHOUSER-MADE
Pathé Gold Rooster Play
RELEASED DECEMBER 17
A Drama of Powerful Heart Interest
Staged in Barbaric Splendor
THANHOUSER FILM CORPORATION
NEW ROCHELLE, N.Y. Edwin Thanhouser Pres. JACKSONVILLE, FLA.
EUROPEAN OFFICE, THANHOUSER FILMS Ltd. 166 SHAFTESBURY AVE., LONDON

Pathé

The season's most noteworthy offering—

Pearl White

the serial star of the world in the military-mystery serial

Pearl of the Army

All star cast;
Great and timely story by Guy McConnell;
advertised everywhere;

Produced by
Astra
and directed by
Edward José

Booked solid in the Wm. Fox houses

Mr. Charles Pathé says:

Mr. Charles Pathé.

MR. J. A. BERST,
Vice-President and General Manager,
Pathe Exchange, Inc.,
New York.

My Dear Mr. Berst:

I want to congratulate you upon

THE SHIELDING SHADOW

serial. The initial showing in Paris was greeted with enthusiasm. I want you to send me at once 250 prints to be Pathe-colored for European showing.

With felicitations, I am,

Sincerely yours,

CHARLES PATHE

Europe wants 250 prints! You want <u>one</u> in your theatre!

Produced by
Astra
under the direction of
Louis J. Gasnier and
Donald Mackenzie

Mr. J. A. Berst

Pathé presents
William Courtenay
and
Alice Dovey
the famous stars, in the five part
Gold Rooster Play
The Romantic Journey

Produced by Astra
Directed by George Fitzmaurice

Released Dec. 24

Current Gold Rooster Plays
"Divorce and the Daughter" Dec. 3 "The Challenge" Dec. 10
"King Lear" Dec. 17

Pathé

"Luke comedies give universal satisfaction to our patrons."

Harry Bernstein, M'g'r, Colonial Theatre, Richmond, Va.

Mr. Bernstein in his letter further says he regrets that these comedies do not come every week instead of twice a month.

See them - then book them.

Produced by Rolin

BLUEBIRD PHOTOPLAYS PRESENT
"THE RIGHT TO BE HAPPY"
A SCREEN VERSION OF CHARLES DICKENS' IMMORTAL CLASSIC
"A CHRISTMAS CAROL"
FEATURING RUPERT JULIAN & AN ALL STAR CAST, INCLUDING FRANCELIA BILLINGTON CLAIRE McDOWELL & ROBERTA WILSON
DIRECTED BY RUPERT JULIAN

FROM Maine to California and from Oregon to Texas, BLUEBIRD Photoplays are sweeping the country with a tremendous wave of popularity, and the fact we want to drive home is that BLUEBIRD popularity and BLUEBIRD superiority has not been won thru advertising or publicity BUT ENTIRELY ON THE EXTRAORDINARY MERITS OF THE PRODUCTIONS THEMSELVES.

There are no finer feature productions now being offered in any market in the world. Comparison picture for picture, considering every minute detail, from the faithfulness of the details up to the story and Stars, NO FEATURE PRODUCTIONS BEGIN *to compare* with BLUEBIRDS.

Many feature producing concerns are shouting STAR-STAR without regard to story or play; without regard to many other things necessary for *perfect* productions such as BLUEBIRD Photoplays, while BLUEBIRD takes everything into consideration, with the PLAY always first—then the Stars and then the details.

In BLUEBIRD plays we give the public real Stars. Stars that *mean something;* plays, novels, stories and scripts that *mean something.* Direction and a lavishness of details that *mean something.* In short, BLUEBIRD plays bring to the public EXACTLY WHAT THE PUBLIC WANTS. That's why BLUEBIRDS are sweeping the country. Every week in the Saturday Evening Post 10,000,000 readers are reading all about BLUEBIRD Photoplays. YOU can share in the tremendous National campaign now being conducted by BLUEBIRD Photoplays by arranging for booking NOW.

Book through your local BLUEBIRD Exchange
or Executive Offices

BLUEBIRD PHOTOPLAYS, (Inc.)
1600 BROADWAY, NEW YORK

PARAMOUNT believes that Deception is Fraud dressed up in gentlemen's clothes.

Paramount has its Great Program composed of Famous Players, Lasky, Morosco and Pallas Productions, and its Great Service for Sale—*not* its Good Name.

There are many exhibitors who will wish to start the New Year with Paramount Pictures. They are referred to their local Paramount Exchanges.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y

Paramount Pictures of the Week

RELEASED MONDAY, DECEMBER 11th

JESSE L. LASKY

PRESENTS

MARIE DORO

IN

OLIVER TWIST

An elaborate adaptation of Charles Dickens' Immortal work.

PRODUCED BY

JESSE L. LASKY FEATURE PLAY CO.

JESSE L. LASKY	ARTHUR S. FRIEND	CECIL B. DeMILLE
President	Treasurer	General Director

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Released by

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE & FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures of the Week

RELEASED THURSDAY, DECEMBER 14th

JESSE L. LASKY

PRESENTS

LOU-TELLEGEN

IN

THE VICTORIA CROSS

A spectacular reproduction of the celebrated military drama

PRODUCED BY

JESSE L. LASKY FEATURE PLAY CO.

JESSE L. LASKY	ARTHUR S. FRIEND	CECIL B. DeMILLE
President	Treasurer	General Director

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Released by

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount announces

Victor Moore

in the second one reel "Klever Komedy"

"IN SOCIETY-AND OUT"

Vic. takes a whirl at Society and gains a new pal---"that dog."

LAUGHS! SCREAMS AND LAUGHS!

Guaranteed by the Pure Fun Act!

Released, December 18, 1916.

Produced by

KLEVER PICTURES, Inc.

220 West 42nd Street New York

Distributed through

Paramount Pictures Corporation

FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.

NEW YORK, N.Y.

The World's Greatest Author
HALL CAINE
The World's Famous Star
DERWENT HALL CAINE
Son of the Author
The World's Famous Story
ARROW

GEORGE M. COHAN

IN

"BROADWAY JONES"

Production Supervised by

CECIL B. DE MILLE

Presented by

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVENUE, NEW YORK

GEORGE M. COHAN
IN
"BROADWAY JONES"

MEANS A TWO DOLLAR STAR IN A TWO DOLLAR SHOW AT
MOTION PICTURE PRICES

FILMERIKA HAS WAITED LONG AND PATIENTLY FOR HIS ENTRANCE INTO PICTURES
AT LAST HE'S HERE—RELEASED SOME TIME IN FEBRUARY

George M. Cohan is Webster's Motion Picture Definition of
SUCCESS

APPLICATIONS CONSIDERED IN ORDER OF RECEIPT

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVENUE, NEW YORK

Release Date Later

GEORGE M. COHAN
IN
"BROADWAY JONES"

KEEN CARTOONS

A Comedy Service

that is entirely different

A series of 500-ft. pen comedies, *not* "fillers" but highly entertaining box office attractions to be released on the

OPEN MARKET

One every week through foremost Independent Exchanges of the United States—Beginning December 18th, 1916

DISTRIBUTORS

The open market policy means that we must make GOOD comedies—the kind you want—the kind you are glad to get.

Keen Cartoons

are produced with the object of creating laughs and are so unique, unusual and different from any other cartoons, they eliminate competition.

All Exchanges holding contracts will be announced next week. Will it be YOU or your competitor?

NOW READY FOR REVIEW

1. Henry W. Zippy Buys a Pet Pup
2. Easy Money — Jerry McDub Collects Some Accident Insurance
3. Jeb Jenkins, The Village Genius
4. The Old Forty-Niner
5. Mose Shakes the Rheumatism
6. Dr. Zippy Opens a Sanatorium

EXHIBITORS

GOOD comedies are vitally essential to the success of your program.

Your patrons like to laugh because they go home with a good taste in their mouths.

Keen Cartoons

are clean, wholesome mirth-makers—they have sensible plots, are hilariously funny and get the laugh from all without offending any. Be the first in your neighborhood to book this comedy series. It will mean money to you.

Arrange to have these consistently clean, amusing, and distinctly different laugh-producers on your program. Write or wire for full information,—NOW

KEEN CARTOON CORPORATION

729 Seventh Avenue, New York

PATRIA
The Serial Supreme
with
Mrs
Vernon
Castle
Released January 1st
INTERNATIONAL

Mrs. Vernon Castle

The Best Known Woman in America

in PATRIA

The Serial Supreme
Whose Theme is Preparedness
Released January 1st

INTERNATIONAL

Patria to Have Greatest Advertising and Publicity Campaign Ever Launched

WITH the definite conclusion to release Patria on January 1st, the International announces the most stupendous advertising and publicity campaign ever launched in connection with a motion picture serial. Patria has already been enormously advertised. The real campaign is now starting.

Patria will be advertised in the newspaper with the largest circulation in 30 of the largest cities in the United States. Full page, half page and quarter pages will be used.

Because of the popularity of Mrs. Vernon Castle, the star, and of Louis Joseph Vance, the author of Patria, newspapers are clamoring for the privilege of publishing the story in serial form. So far arrangements have been made with 25 of the leading ones to that end.

On the Sunday preceding the release of Patria three full pages will be used in each of the Hearst Sunday newspapers, whose combined circulation is more than 2,000,000.

Before the campaign closes, Patria announcements will appear in Cosmopolitan, the magazine with the largest circulation in the world, Hearst's Magazine, Harper's Bazar, Good Housekeeping, Motor and Motor Boating.

Supplementing all of this, more than 200 small newspapers throughout the country will carry the message of Patria.

Before the campaign closes, practically every city, town and hamlet in the United States will have been reached.

International knows Patria is the greatest serial ever produced. It is backing this knowledge with the greatest advertising campaign ever known.

A fortune in box office receipts awaits the exhibitors who book Patria. Films are now in International exchanges, together with a remarkable assortment of paper and exhibitor's helps.

EXCHANGES

ATLANTA
146 Marietta St.
BOSTON
148 Piedmont St.
CHICAGO
207 So. Wabash Ave.
CINCINNATI
532 Walnut St.
CLEVELAND
750 Prospect Ave., S.E.
KANSAS CITY
1305 Walnut St.
LOS ANGELES
912 So. Olive St.
NEW YORK CITY
729 Seventh Ave.
OMAHA
1417 Harney St.
PHILADELPHIA
1335 Vine St.
PITTSBURGH
804 Penn Ave.
SAN FRANCISCO
280 Golden Gate Ave.
SEATTLE
1214½ Third Ave.
ST. LOUIS
3313 Olive St.
WASHINGTON
712 11th St., N. W.

AGENCIES

ALBANY
68 State St.
BUFFALO
39 Erie St.
DETROIT
71 Griswold St.
NEW ORLEANS
338 Barronne St.
INDIANAPOLIS
New Lyric Theatre Bldg.
SALT LAKE CITY
131 E. Second South St.
MINNEAPOLIS
606 Produce Exch. Bldg

INTERNATIONAL

"THE SERIAL OF ALL SERIALS"

JIMMIE DALE ALIAS THE GREY SEAL

E.K. LINCOLN
EDNA HUNTER

SIXTEEN TWO-CHAPTER EPISODES

PAUL PANZER
DORIS MITCHELL

BASED UPON THE SENSATIONAL "PEOPLE'S MAGAZINE" STORIES BY FRANK L. PACKARD

Produced By MONMOUTH FILM CORPORATION

THE UPROARIOUS BILLY WEST COMEDIES

(TWO-REELS—NOW BOOKING)

"HIS MARRIED LIFE" "BOARDERS & BOMBS" "HIS WAITING CAREER," Etc.

AN EDITORIAL FOR YOU FROM THE N.Y. TELEGRAPH

A serious situation in the motion picture business seems to have arisen in the growing scarcity of short-length films. Producers who have in mind only the exploitation of stars and the possibilities of metropolitan productions, are by way of forgetting the many thousands of small town houses which cannot afford by reason of small seating capacity and limited attendanee-to pay for great features, great names and celebrated productions. The same is true of many of the small neighborhood picture theatres where small prices accompany a general desire for variety.

On the regular stage, the stars of the drama are seldom within the reach of the small houses or the patrons of vaudeville. These facts make plain the need and the commendability of the short film for the 5,000 to 7,000 lesser picture houses which cannot afford the great features or the star performers.

THE ANSWER? UNICORN!

UNICORN'S 1-2-3 REEL MODERN DRAMAS

UNICORN'S STRIKINGLY "DIFFERENT" COMEDIES

UNICORN'S BIG "WESTERNS" and GENERAL SERVICE

UNICORN'S TWENTY-ONE REELS A WEEK PROGRAM

Unicorn Film Service CORPORATION

IKE SCHLANK, Pres.

126-30 W. 46th ST.

N.Y. CITY

TWENTY-EIGHT EXCHANGES THROUGHOUT THE U.S.

WESTERN UNION TELEGRAM

Form 5

GEORGE W. E. ATKINS, VICE-PRESIDENT NEWCOMB CARLTON, PRESIDENT BELVIDERE BROOKS, VICE-PRESIDENT

RECEIVED AT NEW YORK DEC 4/16 191

NUMBER	SENT BY	REC'D BY	CHECK
412	E	CH	161 NL

DATED LOS ANGELES CAL DEC 3/16

To MR STATE RIGHT BUYER AND MR EXHIBITOR

THIS IS THE BIGGEST AND MOST IMPORTANT FILM MESSAGE YOU HAVE EVER RECEIVED TWO MASSIVE PRODUCTIONS OF PROVEN BOX OFFICE VALUE ARE TO BE LEASED ON A NEW PLAN RAMONA IN TEN REELS AND MY LATEST SUCCESS THE EYES OF THE WORLD FROM HAROLD BELL WRIGHTS FAMOUS STORY ALSO IN TEN REELS RAMONA HAS BEEN CALLED BY ONE NOTED CRITIC THE FARTHEST NORTH IN MOTION PICTURES AND WAS ACCORDED THE HIGHEST RATING EVER GIVEN BY NATIONAL BOARD OF REVIEW ON OCCASION OF ITS

PREMIERE IT PLAYED TEN WEEKS TO OVER TWO HUNDRED THOUSAND PATRONS AT AUDITORIUM LOS ANGELES LARGEST THEATRE WEST OF CHICAGO BOOK RAMONA HAS BEEN SOLD TO FIVE MILLION BUYERS SINCE 1880 EYES OF THE WORLD HAS HAD SALE TWO MILLION COPIES THIS PRODUCTION MADE AT UNLIMITED COST AND SIX MONTHS UNDIVIDED LABOR WITH ACTIVE COOPERATION OF NOTED AUTHOR WHEN SHOWN IN CABRILLO THEATRE SAN DIEGO WEEK NOV 6 THOUSANDS UNABLE TO GAIN ADMITTANCE CRITICS SAY GREATEST PRODUCTION RECENT YEARS WRITE OR WIRE BEFORE TOO LATE MY REPRESENTATIVE H O MARTIN NOW IN EASTERN TERRITORY WITH BOTH PRODUCTIONS WILL EXPLAIN PLAN WHICH IS WITHIN YOUR REACH HE CAN COMMUNICATE QUICKLY ADDRES ALL MESSAGES AND LETTERS TO 547 SOUTH BROADWAY LOS ANGELES ACT QUICK THIS IS THE TIME AND THE DAY

W H CLUNE

EVERY DAY

We Get

LETTERS LIKE THIS

SIDNEY ASCHER, President — JOSEPH A. JACOBS, Treasurer

ASCHER'S ENTERPRISES

ASCHER'S WONDERLAND THEATRE
ASCHER'S COLONIAL THEATRE
ASCHER'S 161st STREET THEATRE
ASCHER'S CLASSIC CO. (Inc.)
SUCCESS FEATURE FILM CO. (Inc.)

OFFICE OF THE PRESIDENT
2952 THIRD AVENUE
PHONE, 8596 MELROSE

DATED NEW YORK | December 1st, 1916

Unity Service Corporation
729 Seventh Ave.,
New York City,
N. Y.

Dear Sirs:-

I have run many serials in my theatres, but with absolutely none have I done anything, like the business I am doing at Wonderland & Colonial with the "Yellow Menace".

It is swift moving, full of "Punch", up-to-the-minute in theme, and for getting the money, beats any that I have ever seen.

The exhibitor that shows it cannot go wrong.

Very truly yours,

Sidney Ascher

IS IT CONVINCING?

UNITY
729 7th AVE. NEW YORK

Released on the
METRO
Program
December 25

YORKE
FILM CORPORATION
presents

HAROLD LOCKWOOD *and* MAY ALLISON

in

Harold MacGrath's

PIDGIN ISLAND

A METRO wonderplay
in Five glorious acts
adapted for the screen
and directed by
Fred J. Balshofer

Do you realize

what it means to your box office

to have the two idols of the motion picture public appearing at YOUR THEATRE once each week for

FOURTEEN consecutive weeks?

The Great

A whirlwind campaign—
Newspaper and Billboard,—
Unique in Motion Picture Advertising

RELEASED THROUGH METRO

FRANCIS X. BUSHMAN and BEVERLY BAYNE

IN Wm. Christy Cabanne's master production of love, mystery, romance and power

Greater than the Greatest

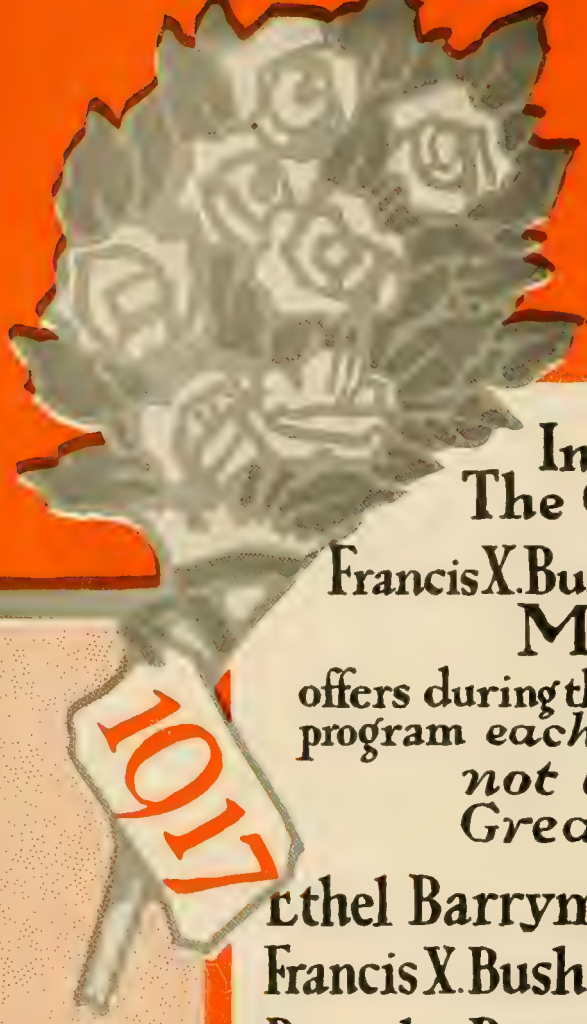
secret

Story by Fred de Gresac.

Presented by QUALITY Pictures Corporation

Produced by SERIAL Producing Company

EXCHANGES



To Exhibitors

In addition to
The Great Secret
with
Francis X. Bushman *and* Beverly Bayne
METRO
offers during the year 1917 on its regular program *each* of these great stars in
not less than eight
Great Features.

1917

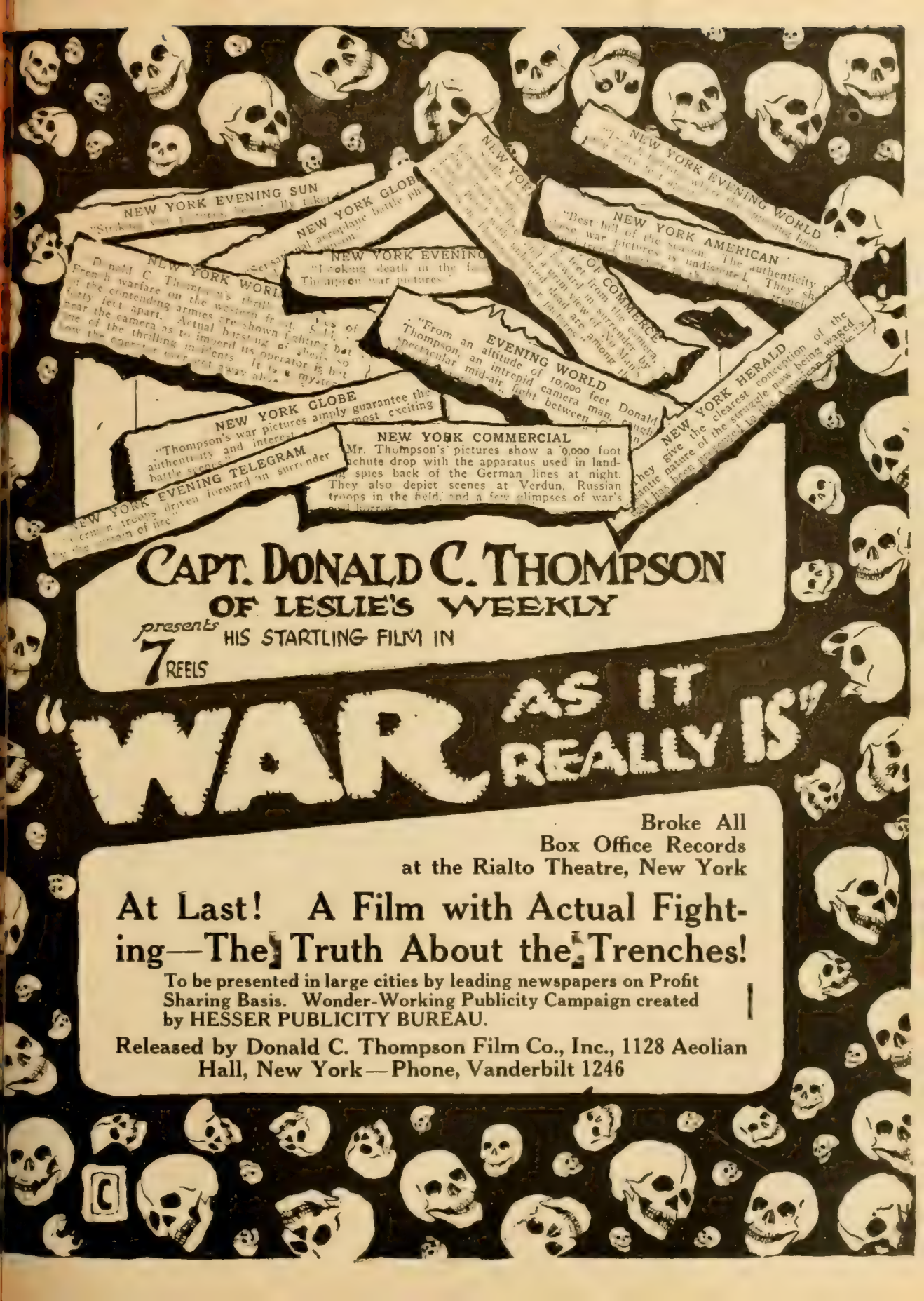
Ethel Barrymore	Mme. Petrova
Francis X. Bushman	Harold Lockwood
Beverly Bayne	May Allison

together with
supreme features starring

Emily Stevens	Mabel Taliaferro
Viola Dana	Lionel Barrymore
Emmy Wehlen	Frances Nelson

and the famous
METRO-DREW Comedies

YOUR attractions for the year are box office attractions –
You know their drawing power.



Broke All Box Office Records at the Rialto Theatre, New York

At Last! A Film with Actual Fighting—The Truth About the Trenches!

To be presented in large cities by leading newspapers on Profit Sharing Basis. Wonder-Working Publicity Campaign created by HESSER PUBLICITY BUREAU.

Released by Donald C. Thompson Film Co., Inc., 1128 Aeolian Hall, New York—Phone, Vanderbilt 1246

WILLIAM FOX
presents
THEDA BARA in

Productions

De Luxe

Special Features of the Highest Dramatic Art on the REGULAR FOX PROGRAM

Released Jan. 22. 1917

The Darling of Paris

Suggested by Victor Hugo's "The Hunchback of Notre Dame"

Directed by J. Gordon Edwards

FOX FILM CORPORATION

WITH A CURSE ON HER LIPS

A beautiful Mexican girl dying in the desert sees the man she loves riding away with the woman she hates — See the

WILLIAM FOX

PHOTOPLAY OF LOVE AND WAR

THE LOVE THIEF

WITH BEAUTIFUL

GRETCHEN HARTMAN

AND

ALAN HALE

WRITTEN BY N. P. NIESSEN.
DIRECTED BY RICHARD STANTON

FOX FILM CORPORATION

FOXFILM COMEDY SERVICE

FOXFILM COMEDIES

Independent of regular program
Available for all exhibitors

BOOK THEM NOW

and

Show them weekly beginning Jan. 1, 1917

then

Watch Your Box Office Receipts Grow

WILLIAM FOX has a NEW YEAR'S gift for motion picture exhibitors all over the world,—something they have never had before, something no other producer offers them,—real laugh makers—

FOXFILM COMEDIES

SCREEN COMEDIES are the most popular box office attractions in filmdom. They are also the most difficult to obtain. Mr. Fox sought to add comedies to his offerings, but he found he could not buy real gloom-dispelling pictures, because nobody made them, so he made them himself,—

FOXFILM COMEDIES

THESE PRODUCTIONS constitute his New Year's gift to exhibitors. A two-reel COMEDY PRODUCTION will be released each week, beginning January 1, 1917. They are available for all exhibitors.

Early Releases Include

"SOCIAL PIRATES," with CHARLES ARLING
"CHASED INTO LOVE," with HANK MANN
"THE CLOUD PUNCHER," with HANK MANN
"HER FATHER'S STATION," with ANNA LUTHER
"THERE'S MANY A FOOL," a burlesque based on "A Fool There Was," with HANK MANN and CARMEN PHILLIPS

Wire, write or call at the nearest Fox Exchange

FOX FILM CORPORATION

FOXFILM COMEDY SERVICE

William Fox

Presents That Distinguished Star

WILLIAM FARNUM *in*

Eight Super

De Luxe

special productions during the year 1917 released on the

REGULAR FOX PROGRAM

The Premier Presentation will be

The Price of Silence

A truly remarkable photo-play which will be the salvation of the Nation's children

RELEASED JAN. 8th 1917

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MUTUAL
The FOUR GAUMONT Single-Reels scintillate with bright pictures, keeping patrons interested all the time
REEL LIFE TOURS AROUND the WORLD
MUTUAL WEEKLY
SEE AMERICA FIRST
with
GAUMONT KARTOON KOMICS
Gaumont
Gaumont Co.
FLUSHING, N. Y.

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

DECEMBER 23, 1916

"The Perils of Our Girl Reporters" Is New Mutual Serial

NEWSPAPER life is the background for the newest Mutual serial. "The Perils of Our Girl Reporters" is its title. The serial consists of 15 stories each complete in itself. Each story deals with a powerful incident in real newspaper life. Each tells the story from the "inside"—depicting in detail the way in which front page news is collected. Many of the stories are founded on real facts. They show girl reporters exposing the evils of the underworld—securing confessions from crooks—interviewing society debutantes—aiding the government in capturing counterfeiters and blackmailers—ferreting out strange crimes—foiling evil plots.

Newspaper Life From the "Inside."

It is hard to conceive anything more fascinating than newspaper life. The whole world lies before the eyes of the star reporter. He delves into all that is queer and unusual. He mingles with the biggest men of the land and the most unscrupulous. Bankers and crooks, presidents and politicians, clergymen and murderers are all "copy" to him. Make the reporter a girl and you double the interest in the situations. Tell the stories from the "inside" and you again increase its fascination. Nothing to compare with this series of newspaper tales has ever before been revealed on the screen.

Each Story Complete.

Each chapter of this fascinating new serial is complete in itself. Each tells the story of a bit of "front-page news" that is more interesting than the news itself. New and unusual thrills will be found in each chapter. "The Perils of Our Girl Reporters" was produced by Niagara Film Studios. The pictures were directed by George Terwilliger. They feature such stars as Earl Metcalfe, Helen Green and Zena Keefe. Each chapter is two reels in length. The first is released December 28. Bookings on this new serial can now be made at any of the 68 Mutual Film Exchanges.

Gaumont's mystery-detective series, "The Vampires," has broken box-office records in many theaters. Its exposure of life in the underworld of Paris is unusually vivid. The surprising twists and turns in its plot keep audiences constantly on edge, and with curiosity whetted for the next episode in the series. Interested exhibitors can obtain bookings on applying to their nearest Mutual exchange.

Mutual Star Productions For December

Week Beginning December 4th.
Title. Lead.
The Valley of Decision.....
.....Richard Bennett

Week Beginning December 11th.
Lonesome Town.....Kolb & Dill
Miss Jackie of the Navy.....
.....Margarita Fischer

Week Beginning December 18th.
The Twinkler.....William Russell

Week Beginning December 25th.
The Innocence of Lizette.....
.....Mary Miles Minter

Powell Studios Are Greatly Enlarged

The studios of the Frank Powell Producing Corporation are being greatly enlarged. In these new and enlarged studios will be made the Nance O'Neil and Marjorie Rambeau Mutual Star Productions, mentioned in these columns the last few weeks. The augmented studios will have a total floor space of 16,000 square feet and be equipped with every modern device that will tend for better pictures. Miss Rambeau's first appearance will be made in "The Greater Woman." This is an adaptation of Algernon Boyeson's famous play of the same name which has been a tremendous success in Europe. Nance O'Neil will make her Mutual debut in "Mrs. Balfame." This play is a dramatization of the celebrated novel by Gertrude Atherton. Thousands have read the novel and are sure to look forward with interest to the picturization of the story. President Freuler paid Mrs. Atherton a tremendous sum for the exclusive right to film this successful book. In so doing he is carrying out his avowed intention of securing the works of the very best authors for film purposes. Bookings on both the Rambeau and O'Neil pictures can now be made at any of the Mutual Exchanges. The exact dates of the first releases featuring these talented stars will be announced shortly.

Chaplin in "The Rink"

Chaplin grows more versatile with each new release. You have seen him in all sorts of situations. But this is his first opportunity to demonstrate his ability as a roller skater. He surely makes the most of it. The very thought of seeing Chaplin on roller skates will bring thousands to the theaters showing "The Rink."

William Russell Is At His Very Best In "The Twinkler"

"THE TWINKLER," a five reel William Russell Mutual Star Production, is scheduled for release the week of December 18. This production was made at the studios of the American Film Company, Inc., at Santa Barbara, Cal. It is a powerful human interest tale of the underworld. It was written by a convict in Sing Sing penitentiary. It is based on real facts. It gives William Russell a chance to do some of the best acting of his entire career.

Powerful Situations.

Powerful situations abound throughout the picture. Surprises follow one another thick and fast. "The Twinkler" is a light-fingered thief—a "dip"—in police parlance. His "best girl" is sentenced to be electrocuted. "The Twinkler" seeks a pardon for her. The governor's own secretary sets out for the prison with her pardon. On the train the secretary accidentally displays his wallet. The temptation is too strong for "the Twinkler" to resist. He nips the wallet. After hopping off the train he finds within the wallet his sweetheart's pardon. His robbery has sent his loved one to the chair.

Big Human Interest Appeal.

Theater audiences the country over are sure to be held spellbound by the human interest appeal of the tale. The ending of the story is particularly unique. The biggest surprise of all is reserved for the last. Popular though William Russell is today, "The Twinkler" will make him more so. Bookings on all of the Russell pictures can be obtained at any of the 68 Mutual Film Exchanges.

"Diamond" Sequel Plays to Capacity Business

Reports so far received on the business done by the sequel to "The Diamond From the Sky" prove that it is even a greater box-office magnet than was predicted. Turnaway business has been done at practically every theater showing it. In some places the crowds were so great that it was with difficulty that pedestrians could make their way past the theaters. In several cases re-bookings have already been arranged, so great a drawing card did it prove.

In the latest chapter of "A Lass of the Lumberlands," Helen Holmes performs no less than four separate "stunts" in this single episode. Exhibitors are declaring this chapter play a real housepacker.

MUTUAL

FRANK POWELL
Announces
The Peerless Emotional Actress

NANCE O'NEIL
in
"MRS. BALFAME"

Adapted from the famous novel by Gertrude Atherton.

This first of the Nance O'Neill Mutual Star Productions is now being staged at the studios of the Frank Powell Producing Corporation. Release date will be announced shortly. Bookings can be arranged at any of the 68 Mutual Exchanges.

MUTUAL
FRANK POWELL
Announces
Broadway's Favorite Star
MARJORIE RAMBEAU
in
"THE GREATER WOMAN"
Arranged from Algernon Boyeson's
Remarkable Stage Success.
An all-star cast, headed by the great
Belasco star, Aubrey Beattie, will sup-
port Miss Rambeau in this first of her
Mutual Star Productions. ~ ~ ~
Produced by Frank Powell Producing
Corporation. Release date announced
shortly. ~ Now booking at 68
Mutual Exchanges.

MUTUAL

AMERICAN FILM COMPANY, INC., *Presents*

WILLIAM RUSSELL

in

"The TWINKLER"

An epic of the underworld. A real story of a "dip's" life and heroic sacrifice. Written by a convict in Sing Sing penitentiary. Marvelous in its realism. ~ ~ Astounding in its heart appeal.

A Mutual Star Production in five powerful acts. Filmed at the studios of the American Film Company, Inc., at Santa Barbara, California. ~ ~ Released the week of December 18th through 68 Mutual Exchanges

WILLIAM RUSSELL MUTUAL STAR PRODUCTIONS *Now Playing:-*

"THE HIGHEST BID" ~ "THE STRENGTH OF DONALD McKENZIE"
"SOULMATES" ~ "THE MAN WHO COULD NOT DIE" ~ "THE TORCHBEARER"
"LONE STAR" ~ "THE LOVE HERMIT"

A

MUTUAL

SIGNAL FILM CORPORATION PRESENTS

The Fearless Film Star

HELEN HOLMES in

A LASS OF THE LUMBERLANDS

READ WHAT THESE EXHIBITORS SAY:

"'The Lass of the Lumberlands' is packing our house both afternoon and evening. We had to close the ticket-window several times, as we had no standing-room to sell, but they always come back."

L. J. Hathaway, Mgr., Theatorium, Richmond, Ind.

"Pardon us for not answering your wire regarding second day's booking on 'Lass of the Lumberlands.' I desired to know first if business would warrant it. I find that it does, so kindly arrange bookings for Thursday and Friday hereafter."

C. W. Gates, Mgr., Bijou Theater, Aberdeen, S. D.

"'The Lass of the Lumberlands' bids fair to outdo 'The Girl and the Game' which was one of the best money-getting serials we ever had in the history of the Gem Theatre."

C. Carlin, Mgr., Gem Theatre, Cincinnati, O.

"Contrary to all expectations, which led me to believe that every serial starts out better as to attendance than it continues, I notice that my receipts are increasing weekly as I continue showing 'The Lass of the Lumberlands.'

I can't account for this pleasing condition excepting this serial gets the valuable mouth-to-mouth advertising that no exhibitor can buy."

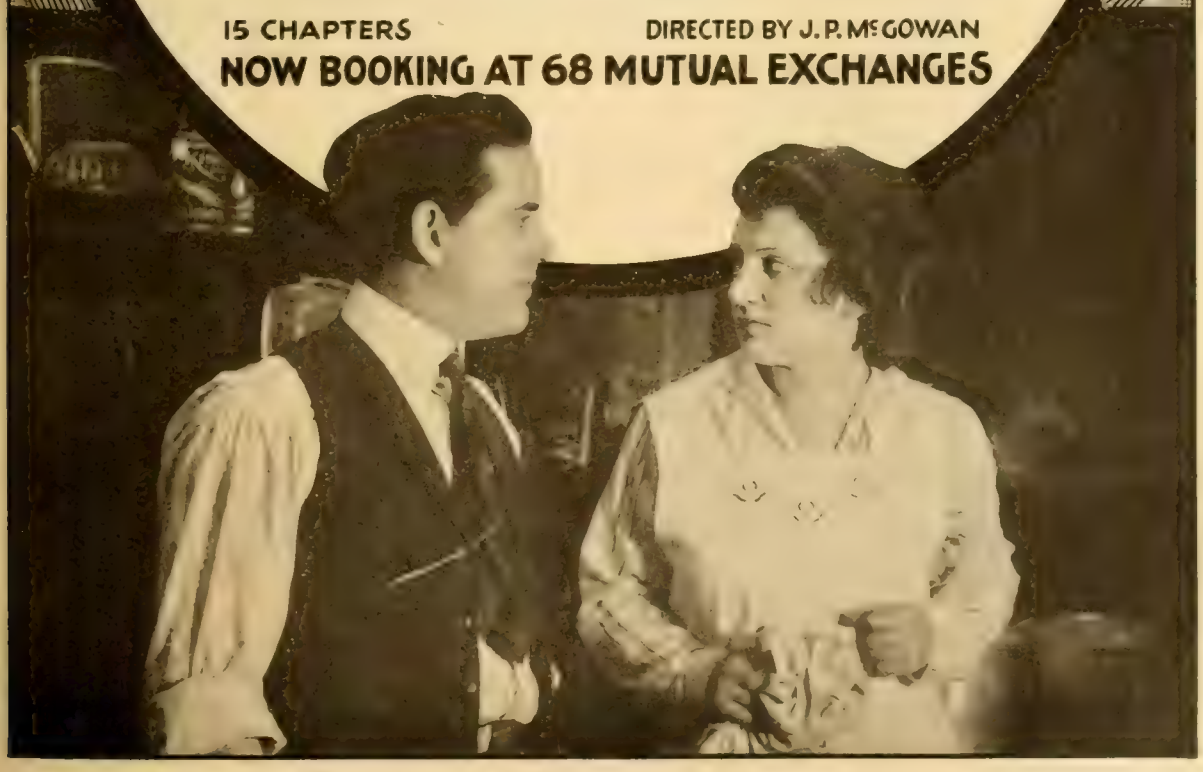
F. R. Trottman, Mgr. Greenfield & Gem Theatre, Milwaukee, Wis.

"After showing the fourth chapter of Helen Holmes in "A Lass of the Lumberlands,' enclosed please find check IN FULL PAYMENT of the 15 chapters."

Edward G. Sourbier Amusement Enterprises, Indianapolis, Ind.

15 CHAPTERS DIRECTED BY J. P. McGOWAN

NOW BOOKING AT 68 MUTUAL EXCHANGES



MUTUAL

THE POWER OF GIRL RE

Featuring
EARL METCALFE
HELEN GREEN
ZENA KEEFE

RELEASED
DEC. 28th.

Produced by
NIAGARA FILM STUDIOS
Directed by
GEORGE TERWILLIGER

MUTUAL

THE PERILS OF OUR GIRL REPORTERS

15 Startling Motion Picture Stories—*Each Complete*

Newspaper life as it really *is*. Real stories of the thrills of newspaperdom. The editor tells the girl reporter to "Get the Story!" She always gets it. But few of us realize the exciting events connected with the securing of the news of the day. HOW it is secured forms the basis of this snappy and unique serial —"The Perils of Our Girl Reporters." It's a real house packer. Wire or write your nearest Mutual Exchange at once.

BOOKING NOW
-at 68 Mutual Exchanges

The Stories in "The Perils of Our Girl Reporters"

1. The Jade Necklace
2. The Black Door.
3. Ace High
4. The White Trail
5. Many a Slip
6. A Long Lane
7. The Smite of Conscience
8. Birds of Prey
9. Misjudged
10. Taking Chances
11. The Meeting
12. Outwitted
13. The Schemers
14. The Counterfeiters
15. Kidnapped

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ARE YOU BUILDING UP A BUSINESS OR JUST RUNNING ONE?

Does every week show up a little better than last?

Or, are receipts on the see-saw, sometimes up, sometimes down?

Your observations, as a business man;
The words and letters of others;
The way in which, as you know, we have sensed the public taste;
The way in which, as you know, our circle of Exhibitors is increasing rapidly;
Must have convinced you that

WORLD PICTURES BRADY-MADE ARE A THOROUGHLY DEPENDABLE BUSINESS-BUILDING SEAT-SELLING INVESTMENT FOR YOU.

CLARA
KIMBALL YOUNG
IN "The Rise of Susan"
A WORLD PICTURE
(First time ever released)

TRIANGLE

RELEASES FOR WEEK OF DECEMBER 17TH

BESSIE LOVE

IN

"The Heiress at Coffee Dan's"

FINE ARTS

A powerful human interest story of "Waffles," a little waitress at a "hash-house" in San Francisco, who almost becomes a millionairess through the machinations of a band of crooks. It's strong, sincere and deep with interest. The characters are real flesh and blood. The exhibitor will not have an over-abundance of such attractions as "THE HEIRESS AT COFFEE DAN'S."

CLARA WILLIAMS

IN

"Three of Many"

KAY BEE

A new war drama from the pen of C. Gardner Sullivan. A compelling visualization, bordering on spectacle, of battle horror and human problems. With the battle fields as a background a drama, revolving around two men and a woman, has been worked out of real force and intensity. READ THE REVIEWS.

A Picture That Will Pack Your Theatres. Check This.

MACK SENNETT-KEYSTONE COMEDIES

Two each week. The best in the world.

Your patrons are waiting for that MACK SENNETT-KEYSTONE

WHARTON

CLARA WILLIAMS
in
"THREE OF MANY"

KAY BEE

"THREE OF MANY" is a pulsating drama of the Great War.

Full of red-blooded dramatic action, strong-hearted interest and genuine appeal. A distinctive play by a distinguished author. The characters are portrayed by real artists under the direction of a master of his craft. A production which will uphold and add to the success of Triangle Plays, which public favor and press criticism has set so high. We refer exhibitors to the unbiased reviews of this play and to the play itself. We are proud of it.

RETROSPECT AND A PROMISE

IVAN PICTURE PLAYS

HAVE WON A DISTINCTIVE PLACE IN THE PHOTOPLAY WORLD.

BECAUSE THEY HAVE BEEN ENACTED BY THE FINEST ENSEMBLE OF PLAYERS, EACH SELECTED FOR HIS OR HER PECULIAR FITNESS FOR THE CHARACTERIZATION

BECAUSE THEY HAVE BEEN PRODUCED UNDER THE PAINSTAKING DIRECTION OF IVAN ABRAMSON, WHOSE GENIUS FOR EXPRESSING THE DRAMATIC IS UNIVERSALLY RECOGNIZED

IVAN PICTURE PLAYS DURING 1917 WILL CONTINUE TO SHOW THE WAY. THEY WILL MARK THE PROGRESS OF THE DRAMA IN THE FILMS

THERE WILL BE APPROXIMATELY 12 REGULAR IVAN PLAYS AND TWO OR THREE SPECIAL PRODUCTIONS.

THESE WILL BE PRODUCED UNDER THE GENERAL DIRECTION AND SUPERVISION OF MR. ABRAMSON WITH ADEQUATE CO-WORKERS.

THEY WILL BE DISTRIBUTED BY THE MOST EFFICIENT DISTRIBUTORS IN THE STATES . . .

NOW IN THE COURSE OF COMPLETION
A DYNAMIC DRAMATIC THUNDERBOLT

BASED ON

A STIRRING HEART STORY

BACKED BY

A POWERFUL ADVERTISING CAMPAIGN OF NATION WIDE IMPORTANCE

IVAN FILM

126 WEST 46th STREET, N.Y.C.

TO THE EXHIBITORS OF GREATER NEW YORK

IN ORDER TO PLACATE CERTAIN PERSONAGES
WHO TOOK EXCEPTION TO THE TITLE

The SEX LURE

WHICH CHARACTERIZED
OUR RECENT RELEASE

THE IVAN FILM PRODUCTIONS INC.

HAS CAUSED THIS TITLE TO BE SUPPLANTED BY ONE JUST AS POTENT AND JUST AS APPROPRIATE TO THE POWERFUL STORY CONVEYED. HENCE IN THE CITY OF NEW YORK THAT FEATURE FORMERLY KNOWN AS

"THE SEX LURE"

WILL BE DISTRIBUTED UNDER THE TITLE

"THE GIRL WHO DID NOT CARE"

THAT WE ARE JUSTIFIED IN THIS PRODUCTION IS ATTESTED BY THE TREMENDOUS POPULARTY OF THIS DRAMATIC DOCUMENT . . .

EXHIBITORS OF THE HIGHEST STANDING HAVE SOUGHT AND SECURED BOOKINGS ON THE PRODUCTION TO SUCH AN EXTENT THAT WE ARE JUSTIFIED IN SAYING THAT THE INDUSTRY AS A WHOLE WILL RECOGNIZE THE MERIT OF MEETING THE REQUEST OF THE OFFICIAL WHO DESIRED A CHANGE OF TITLE FOR NEW YORK CITY . . .

NOTE-THIS CHANGE OF TITLE APPLIES ONLY TO GREATER NEW YORK

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AMERICAS GREATEST CRITIC SAID OF
HERBERT BRENON'S
PRESENTATION OF
NAZIMOVA
In
"WAR BRIDES"
By Marion Craig Wentworth

"There Is Nothing on Broadway That Can Begin to Compare With 'WAR BRIDES'! It Is The Finest Movie I Have Ever Seen"
Allan Dale

NEXT BRENON PRODUCTION
FLORENCE REED
IN A SUPERB SPECTACLE

WATCH FOR
CLARA KIMBALL YOUNG'S
NEW YORK APPEARANCE
NEXT WEEK IN
"THE FOOLISH VIRGIN"
By Thomas Dixon

READ THE PRESS COMMENTS
ALBERT CAPELLANI
DIRECTOR GENERAL

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NEW YORK

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PRESENTS

NORMA TALMADGE

In

"PANTHEA"

By
Monckton Hoffe

A Photo-Drama For Those
Who Are Tired of
"Movies"

Directed By
ALLAN DWAN

(BY ARRANGEMENT WITH KLAW AND ERLANGER) HARRY RAPF PRESENTS

ROBERT WARWICK

In

"THE ARGYLE CASE"

By Harvey J. O'Higgins, Harriet Ford
and William J. Burns

THE BIGGEST DETECTIVE
DRAMA EVER FILMED

DIRECTED BY
RALPH W. INCE

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TRIUMPH FILM CORPORATION

JULIUS STEGER, Pres.
Presents

What the New York Critics say about "The Libertine"

Extracts from New York Newspapers

Depicted with absolute fidelity to life, arousing the interest of the spectator to the highest pitch and holding it every inch of the way.—MOVING PICTURE WORLD.

"The Libertine" will make people talk. Every second of it is a thrill; it makes one's hair stand on end.—MOTION PICTURE MAIL, New York.

A film that will pack a theatre not only for a day but for a week. One of the best pictures ever screened.—MOTION PICTURE NEWS.

A strong and vital picture with a punch that will put it over anywhere. It teaches a great moral lesson.—NEW YORK REVIEW.

Strong and gripping story of modern life. A surprise finish comes like a breath of June roses, bringing close to the hearts of the audience a powerful and timely moral.—N. Y. EVENING JOURNAL.

John Mason has never done anything better, and Alma Hanlon was beautifully effective. The kind of a picture to attract capacity houses.—NEW YORK TRIBUNE.

Every man, woman and child in this great land of ours should see "The Libertine." It leaves a lasting impression and a commendable one.—NEW YORK STAR.

A theme which will prove valuable to the exhibitor, and is sure to satisfy audiences by its many fine features.—NEW YORK DRAMATIC MIRROR.

JOHN MASON & ALMA HANLON
IN
The LIBERTINE
DIRECTION OF
JULIUS STEGER & JOSEPH A. GOLDEN
THE LIBERTINE —
THE MAN WHO CAN AFFORD TO PLAY THE GAME WHILE HIS VICTIMS BEAR THE BURDEN OF SHAME — ALONE.

This picture is bound to command the patronage of lovers of the film world.—NEW YORK DRAMATIC NEWS.

The story and its fascinating action will attract the picture fan.—VARIETY.

Admirably presented drama setting forth a vital moral lesson.—CHICAGO MOTOGRAPHY.

Held the breathless attention of the large audience from start to finish.—NEW YORK TIMES.

A wonderful production that should make a lot of money for the exhibitor. A remarkably absorbing and wholesome dramatic entertainment.—NEW YORK CLIPPER.

You should get a lot of money with this. "The Libertine" is forceful drama which presents a lesson in a human manner and hammers it home.—WID'S.

MAMMOTH FILM CORPORATION

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Mary Jane Holmes the famous novelist wrote the book which was read and is being read by everybody

TEMPEST and SUNSHINE

THE DIXIE FILM COMPANY produced it, featuring

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who is supported by a star cast of popular screen artists working under the direction of Carlton King.

TEMPEST and SUNSHINE is a five reel master picture recommending itself to the STATE RIGHT BUYER as a big box office attraction.

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PRESENTS

MARIE EMPRESS

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A Daring, Frank Photoplay Handled With Rare Delicacy

"THE GIRL WHO

A Drama of the Screen

True to every day life—sure to be one of the most discussed motion pictures of the year.

READY NOW!

Without knowledge even the best home influence is weak and powerless when the test comes.

Ignorance Is a Child's Weakness —Knowledge Her Strength—

"The Girl Who Doesn't Know" is intended to awaken society to its age-old crime of silence.

DOESN'T KNOW"

What Becomes of the Children ?

WARNING!

CAN THEY GIVE YOU TIN WHEN YOU WANT "STERLING ? CAN THEY ?

WHEN HENRY W. SAVAGE made **"ROBINSON CRUSOE"** in five reels, he created a new record for STATE RIGHT pictures.

With this success came a series of attempts to launch on the market a number of "CRUSOE PICTURES." A few of these scheming sharps we caught red-handed—they are no more.

We therefore want to warn you against further deception, to make sure that you get only the **"ROBINSON CRUSOE"** which is in **5 Parts,** the product of **HENRY W. SAVAGE,** master craftsman of the American stage.

His name is the mark **"Sterling."**

"ROBINSON CRUSOE" carries a splendid array of five styles of paper up to 24 sheets and extensive press helps, lobby frames, heralds de luxe, etc., etc.

THERE IS ONLY ONE GENUINE

HENRY W. SAVAGE'S ROBINSON CRUSOE in 5 REELS

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Kleine-Edison-Selig-Essanay Service

By special arrangement with the Zeigfeld Follies
GEORGE KLEINE presents

Miss
Billie Burke
in
GLORIA'S ROMANCE

Supported by Henry Kolker
A Motion Picture Novel by Mr and Mrs.
RUPERT HUGHES

More nation-wide comment by press and public has been expressed on Billie Burke in "Gloria's Romance" than on any photoplay ever produced. No other continued photodrama has ever employed so brilliant a star as winsome Billie or such an illustrious cast as that in this million-dollar photoplay. "Gloria's Romance" is a story of modern society romance in 20 chapters—a new chapter released each week. Turn "interest" into "cash" by booking "Gloria's Romance" NOW thru any Kleine-Edison-Selig-Essanay exchange or

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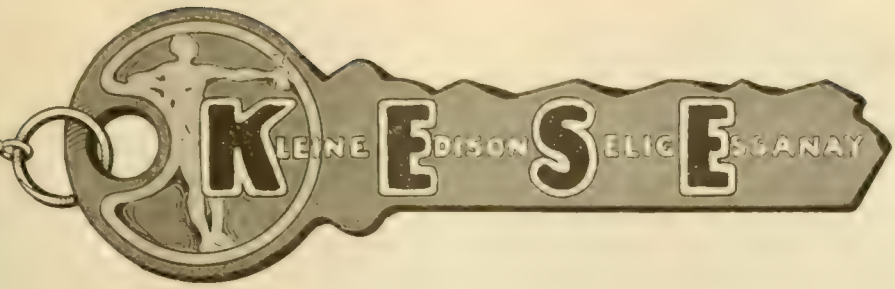

"THE COUNTRY THAT GOD FORGOT"

Exhibitors presenting this Selig Red Seal Play De Luxe everywhere report the S. R. O. sign. Exchanges report that the re-bookings of this drama have broken all previous records!

"THE COUNTRY THAT GOD FORGOT"

Presents an all-star cast in the support of THOMAS SANTSCHI, GEORGE FAWCETT and MARY CHARLESON. A gripping story of a woman's fall and of her redemption. Of how an avenging Nemesis came to the man from Out Yonder!

"THE COUNTRY THAT GOD FORGOT"

Has been universally praised by film reviewers who have remarked upon the wonderful acting, the unusual story, and the numerous little touches which, in the aggregate, make or mar a production.

Cash in With the Rest of Them!

SELIG POLYSCOPE CO.

CHICAGO - - - ILLINOIS

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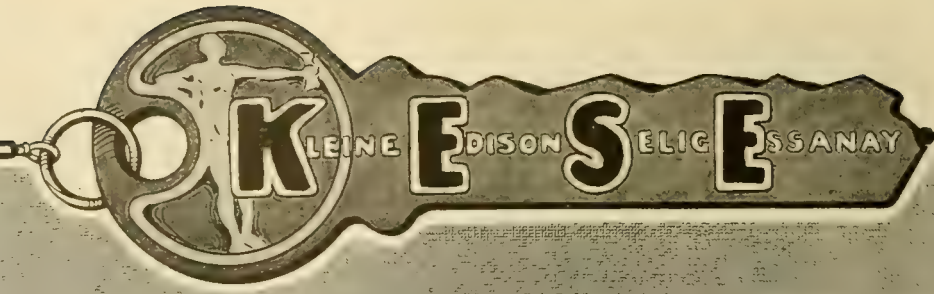

HENRY B. WALTHALL

with

MARY CHARLESON

is presented in

Victor Rousseau's powerful drama of a

HIDDEN MENACE

"THE TRUANT SOUL"

WALTHALL'S GREATEST PLAY

SCREEN TIME 2 HOURS

A photoplay of intense passions—of hate, greed, shame, pride, revenge, sacrifice, love. It shows man sunken to the depths of vice and degradation, man raised to sublime heights. It grips the very soul and holds the spectator fascinated, breathless, from beginning to end.

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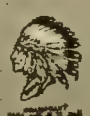

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KLEINE EDISON SELIG ESSANAY
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KLEINE EDISON SELIG ESSANAY

RICHARD C. TRAVERS

and

GERTRUDE GLOVER

are presented in

"The Phantom Buccaneer"

By VICTOR BRIDGES

Directed by J. Charles Haydon

SCREEN TIME 1 HOUR, 20 MINUTES

A London adventurer overthrows a South American republic, slaying the president. The daughter swears vengeance. She forms a conspiracy and drives the adventurer from the country. She follows him and attempts to kill a double he has hired to impersonate him. She falls in love with the double. The two are accused when the real adventurer is slain. They are saved from the gallows by a dying man's confession.

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ESSANAY

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

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General Film Service

BIG SEAT SELLING ATTRACTION

The First

ESSANAY-CHAPLIN

REVUE OF 1916

will not only fill your theatre but keep the people standing in line waiting for a chance to get in. Read what these theatre owners say:

Mr. George K. Spoor, President,
Essanay Film Mfg. Company,
Chicago, Ill.

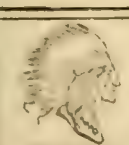
"Broke all records in my largest theatre on the Essanay-Chaplin Revue of 1916. I congratulate you and recommend it to any exhibitor as a big money getter."

Bell Enterprises,
Galveston, Texas.

Mr. George K. Spoor, President,
Essanay Film Mfg. Company,
Chicago, Ill.

"We surely did a wonderful business with the Essanay-Chaplin Revue of 1916. Had them standing out in the street. I consider this a wonderful box office attraction."

Casino Theatre,
Marshalltown, Iowa.



TRADE MARK

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Arlgyle Street, Chicago

General Film Service

IS MARRIAGE SACRED?

Essanay's New Stock Company

Including

Marguerite Clayton **Edward Arnold**
Lillian Drew **Sydney Ainsworth**

Thomas Commerford

is presented in this striking series of photoplays on marriage and divorce.

It is a flaming banner that will attract every individual for it touches on a subject close to every heart.

Look over this list of titles.

"The Burning Band" -	Dec. 16	"The Magic Mirror" -	Jan. 27
"Dancing with Folly" -	Dec. 23	"Shifting Shadows" -	Feb. 3
"Wife In Sunshine" -	Dec. 30	"Desertion and Nonsupport"	Feb. 10
"The Sinful Marriage" -	Jan. 6	"Ashes on the Hearthstone"	Feb. 17
"When The Man Speaks"	Jan. 13	"The Extravagant Bride"	Feb. 24
"The Wide Wrong Way"	Jan. 20	"Social Obligations" -	Mar. 3
By Charles Mortimer Peck		*Directed by E. H. Calvert*	

SCREEN TIME APPROXIMATELY 33 MINUTES

TRADEMARK Reg. U. S. Pat. 1907

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle Street, Chicago

General Film Service

"The Golden Thought"

A **Selig** Feature Play Released **Monday, December 25,** in General Film Company's **regular** service.

J. A. Lacy's thrilling romance of love and adventure.

"The Right Hand Path"

A heart-stirring drama released in General Film Company's regular service on Dec. 30.

The Selig-Tribune

The world's greatest news reel released every Monday and Thursday in General Film Service.

Selig Polyscope Company

Chicago, Illinois

General Film Service

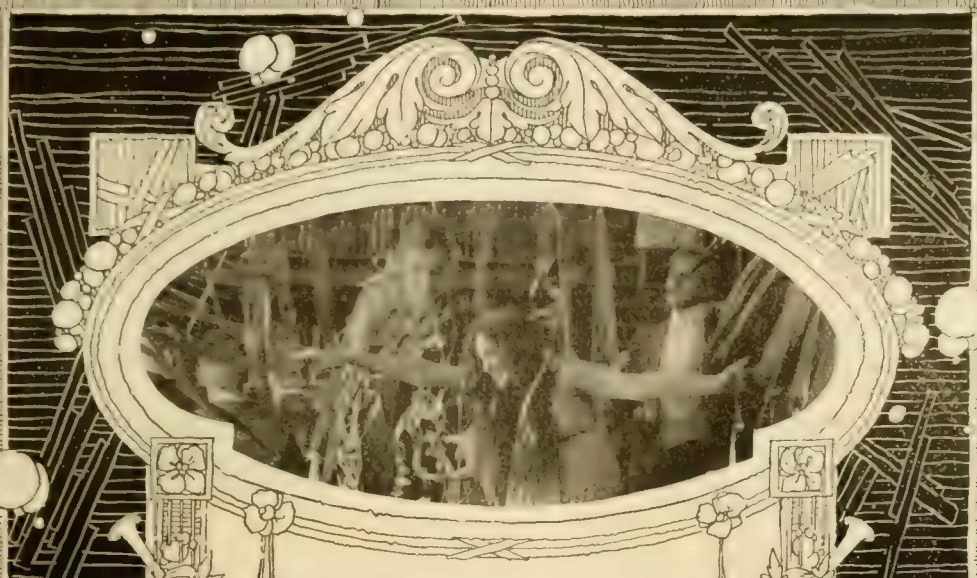
DECEMBER 21

BABE HARDY & KATE PRICE & ETHEL BURTON IN "HE WINKED & WON"

DECEMBER 22

BURNS & STULL AS POKES & JABBS IN "RECKLLESS ROMEOS"

General Film Service



Knickerbocker

Star Features

Present Dec. 11'

FRANK MAYO
GLORIA PAYTON
MYRTLE REEVES
IN
"The DAWN OF WISDOM"

3 ACTS

Supervised by
H.M. & E.D. HORKHEIMER

General Film Service

THE HAZARDS of HELEN

—the ORIGINAL, railroad series that holds all records for sustained interest and profit-earning power.

Now sweeping triumphantly on through its THIRD YEAR.

NEXT EPISODE:

"THE VANISHING BOX CAR"

A leap from a speeding auto to a speeding train provides Dare-devil Helen Gibson with one of several opportunities to again prove that she is absolutely fearless.

Released Saturday, December 23rd

"Grant, Police Reporter"

Kalem's single reel super-series written by Robert Welles Ritchie. Each episode a complete story, featuring George Larkin and Ollie Kirkby.

There are more genuine thrills in

"The Tiger's Claw"

than can be found in most five or six-reel pictures.

Released Friday, Dec. 22nd

"The Girl from Frisco"

Kalem's two-reel series of red blooded stories, featuring Marin Sais and True Boardman. Each two part adventure is a complete story.

Your patrons will thoroughly enjoy

"On the Brink of War"

because it was made on the Mexican border and provides thrills galore.

Released Wednesday, Dec. 20th.

Another HAM COMEDY, "The Fatal Violin," will be released Tuesday, December 19th. A welcome addition to any program.

Attention-compelling one and three sheet posters on all one reelers; one, three and six sheets on "The Girl from Frisco."

KALEM COMPANY

235 West 23rd Street **New York City**

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. CHALMERS, Founder.
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CHALMERS PUBLISHING COMPANY
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E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—Haas Building, Seventh St. and Broadway, Los Angeles, Cal. Telephone, Broadway 4649.

SUBSCRIPTION RATES.

United States, Mexico, Hawaii, Porto Rico and Philippine Islands .....$3.00 per year
Canada. . . .. 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

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CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

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(*Index to this issue will be found on page* 1868.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, December 23, 1916

Facts and Comments

Yes, we would rather have a million friends than a million dollars, and it is a dead sure thing that money could not buy a single friend worthy of the name.

* * *

INTERESTING, indeed, have been some of the figures published in this paper showing the relation of cost to attendance. On a snap judgment it might seem more profitable to play at an increased rental an attraction that brings in receipts in excess of the added cost, but the real figure to be studied is the relative *advance* in the cost of film. This is something to which few have given serious thought, and yet presently they must give this matter their most earnest consideration. Some years ago a vaudeville manager displayed his books, showing that his attendance figures remained stationary, while each year the cost of his program advanced about one hundred dollars a week. As the house was then showing an average profit of less than eight hundred dollars a week, it seemed as though in the ninth year the cost of the bill would exceed the box office receipts. As a matter of fact, the house turned to picture [illegible] four years later as the simplest way out, but it is again facing the problem of increasing rentals. The cumbersome statistical system sometimes advised are more of a nuisance than the evils they are supposed to check, but some elementary statistical system is necessary to the manager who hopes to remain in the exhibiting business. He must not only know where he stands, but whither he is heading.

* * *

THE man who reads aloud the titles as they flash upon the screen has long been the butt of the picture paragraphist, but he is not at all the joke he seems to be. He is a nuisance against whom other patrons are entitled to protection, and some means should be found to curb his activities. Direct approach is, perhaps, the best way, but this approach must be tactfully made lest the patron be offended. At the same time it is better to lose one patron through direct offense than to suffer a greater loss through the irritation of many. It is not possible to draw the line too strictly, nor should a manager insist upon absolute silence in his auditorium, but there should be some happy medium between perfect order and the riot that obtains in some theaters. Tact will bring about this condition.

* * *

CORDWOOD and vegetables have long been "current funds" in the practice of the rural newspapers, but until lately food in exchange for entertainment has been more of a press stunt than a practical charity, save around Christmas at some special matinee. This year numerous houses are running "potato matinees" and the like to good purpose, and the Strand, of Muncie, Indiana, has a regular schedule of three potatoes, three apples, three onions, three turnips, one egg (storage not barred), two oranges, one can of tomatoes or one jar of jelly or preserves as the admission price to a special matinee given each day between the regular afternoon and evening performances. Each night the collections are turned over to the Winter Relief Association and the scheme was continued for an entire week. This is a practical charity in that while the house benefits from the advertising, the poor are fed, and all at a slight additional cost for current.

* * *

EVEN the prisons are being robbed of some of their hardships. More than one alert press agent has made the State reformatory at Ossining the basis of film publicity, but in other penal institutions the motion picture has, in more legitimate fashion, brought cheer into desolate lives. Good Words, the prison paper of the Federal Prison at Atlanta, Ga., chronicles the opening of the season with Essanay's "The Man Trail" on November 13th, followed by Fox's "The Two Orphans" the next day with Essanay's "The Raven" on the same bill. On the 20th the Theda Bara "Carmen" and Chaplin and Ritchie comedies were much appreciated. At one time it was not uncommon for dramatic companies to visit prisons for a brief entertainment, but these were irregular in occurrence, and, naturally, incomplete in scope, but it is a real and solid charity to brighten the drab lives of men with good pictures, and since it merely involves the loaning of film it is a thing to be commended to exchanges everywhere. Most prisons now own projection machines and the only cost is expressage. Prisons should not be made too attractive, else there is danger of a waiting list, but even men who have erred are entitled to some brightness in life, and nothing brings greater entertainment at smaller expense than a good program of pictures.

Creative Methods—Shaw

By Louis Reeves Harrison

PICTURE if you can a certain illustrious member of the Zeletical Society, also of the Dialectical Society, his whiskers shaved off, prowling around the studios with a scenario under his arm, modestly introducing himself as Mr. G. Bernard. Notwithstanding the fact that he is on easy terms with the most difficult medium of expression in the world, he has come to the conclusion that moving pictures, with their direct appeal to millions of people naturally progressive, offer a superior opportunity to irrigate, freshen and brighten millions of minds, and he has written a scenario.

This scenario has been rejected several times, along with the script of Soda-Fountain Willie and that of Nellie the Beautiful Typist, but G. Bernard is in a state of revolt—he is pre-eminently an intellectual rebel, a hater of dull monotony, especially of the flat and treeless desert of adaptation. He manages to get in contact with the President of a producing concern, and he attempts some of the logical wit that has made him a successful dramatist. "You say that I am disagreeable," he cries, thumping the presidential desk with his fist. "I am glad you think so, for I have roused you from your stupid torpor and made you think a new thought."

"But—ah—" says the President after a half hour's chat over the 'phone with his leading lady, "Mr.—ah—I think you said your name was Bernard—people do not go to the picture show to think. I have just engaged Lily Sapphed to act for us, and she will draw more dollars than all the high-brow stuff you can write." Mr. G. Bernard, having penetrated the art of humbug in an older art of expression, is neither discouraged nor abashed.

"You have a right," declares Mr. Bernard with another thump of the fist, "to make a perfect ass of yourself in private life with one pretty saphead or another, and you may think that you have an inalienable right to make a fool of yourself in business, but you are abusing that right. This pretty girl—there are many thousands in the states—costs two-thirds of your production. You get it back by charging from seventy-five to a hundred dollars a day for exhibition. You kill off the small exhibitor, and thus the great support of the mass who made moving pictures possible and profitable. You have found an easy way to help yourself along while destroying the greatest value of this new art, its popularity with people of limited means."

"Don't interrupt me," roars G. Bernard. "The trouble with you is that you do not take pains—or you do not know how—to publish the right thing to say with such grace, such levity, such charm, that it seems to be a delightful, off-hand utterance. Jar the dulled sensibilities of people if you like. Rouse sluggish blood with some vital motive behind the surface action. You are only administering a soothing syrup. It may taste sweet just now, but it will become sickening as a steady diet. You are trying to inject lassitude into the veins of a people whose race characteristic is energy. Are you wise?"

A sick smile appears on the President's face, an expression of patient boredom, as he calls his typist and asks what time Miss Sapphed is expected in her mauve limousine. G. Bernard rises, throws down a card with his full name and exits. "Say!" the President exclaims to his typist, "don't let any more of those fellows in." Then on scanning the card, "Hurry! Chase after that man. Bring him back. His name on a billboard is worth a fortune to us."

Genius is not so rare as many imagine. The beautiful flower of it is seldom hardy enough, however, to thrive on next to nothing in an unfavorable environment until it attains full growth. The sturdy vigor of Shaw, a native endowment, his pugnacious optimism and a certain amount of newspaper opportunity enabled him to endure hardship and eventually compel recognition. The warm hearthstone is now his, but it is his warm heart that keeps alive recognition that the greatest art of expression is that which reaches out to the minds of the greatest number. With the common people always in mind, he adapts himself tactfully to the claims of commercialism.

"I have to consider," he says, "the extent to which the magic of art can break through commercial prudence, the limits set by honor and humanity to the tasks I may set to my fellow artist the actor: in short, all the factors must be allowed for before the representation of a play becomes practicable or justifiable; factors which some never comprehend, and which others integrate almost as unconsciously as they breathe or digest food." The great dramatist is generous even to the fakir—he must live, but he is inclined to think that while the clockwork mouse may be as amusing as the real one, it will kill the cat who swallows it in good faith.

That great compassion which accompanies breadth of view enables Shaw to see sympathetically all sides of a question. He examines every facet, once the diamond of a thought is cut, and turns on a soft light well calculated to modify its brilliance. There is to be illusion, but no obscurity. He has looked into the depths of human nature and discovered that the light of truth sometimes hurts the eyes.

Only half awake, most of us are unable to stand the full radience of truth, but it may filter through the lace curtains of romance in serene purity and show us where we are. Maintaining the illusion in his attractive presentations, Shaw permits none as to the social complex with which he deals. However he may tone down the light, it must be that of the sun. When he jars us, as he does occasionally, it is because we are slow to free ourselves of theatrical tradition and contemporary prejudice. Then most of us have been wrongly taught at some early period of life, and we are reluctant to leave the stand we have taken for one of unproven safety.

The great dramatist claims boldly and frankly that artistry of presentation is only an instrument, to be employed for definite purposes. "What I really do," he says, "is to take the events of life out of where they have no real bearing on a question and show them in their spiritual and actual relation to each other. I have to connect them by chains of reasoning, and to make bridges of feeling." What are his purposes but those of clarifying what we do not fully comprehend, to call upon us to give up false ideas we are cherishing.

Like Mark Twain, Bernard Shaw is big enough to see the utter hopelessness of the sermon. Preaching lost its hold when human nature refused to be scared by hell fire out of its folly. The only methods by which we can get rid of it now is to reason it out for ourselves, or have some brilliant mind help us to laugh it away. We are just beginning to appreciate that our great humorist was a very serious man at heart. Like Shaw, he simply tried to make us realize our debt to humanity.

We did wonder a bit last summer at receiving quite a lot of reasons from the publicity office of a film-producing concern as to who should be head of the Exhibitors' Organization. We did not need any space fillers at the time, but, gee, they would make interesting reading now. Darn that waste paper basket!

The Problems of the Small Exhibitor

THE big libraries haven't killed the magazine business, nor will the big theaters make the neighborhood houses take a back seat. They are the backbone of the business today, and will be that fifty years from now in all probability. The small exhibitor need not despair of a good living. The best in quality of human minds is not, necessarily, so ambitious that it is dissatisfied and jealous of other men's big successes so long as it has a good thing itself. The good sense and judgment of the many smaller showmen and their money is in the aggregate more valuable to the business than the fewer big contracts of the 3,000-seat exhibitors. They are likely to remain so. The man with a small theater is often a bigger man than his ambitious competitor who speculated and made a big success.

In a village there'll be no big theater in competition and in a small city there aren't likely to be more than two or three. The difference these big houses will make will be more temporary than lasting. Everyone who goes about town knows of them, and many "take in" the show there once in a while or often. Their overhead is enormous; they are too big to be personal, and they are often inaccessible to the patron. What the big theater would like to do is to use up the picture appetite of the whole community. They can't begin to do it. If the three, where there are three, operate on an understanding and run all the good films for one night only they merely advertise the best shows for the neighborhood man to run later. You don't see many old films in these houses. If they make long runs the policy, they have to leave a bonanza untouched. The big house can afford many things beyond the reach of the small exhibitor; but if the patron wants to see a picture, and be sure he does want to, and is going to want to, he'll go where the picture is shown. The business of supplying films may not be ideal just at present, and this may put difficulties in the way of the small man. It will correct itself. The maker who caters to smaller theaters will find that it pays to cater to them even better. The outlook for the future is brighter than the present state; but the present state isn't bad.

The exhibitor has to use his brains and has to get all the help he can from the trade journals and his other friends. If a picture has made a hit downtown he ought to know of it. If it is making hits in other places he should know of that, and he ought to have at hand good, able reviews of all the pictures, and he ought to read them.

What Practical Exhibitors Say

FOR the past few months the stream of correspondence reaching this office in regard to proposed restrictions and special legislation on moving picture theaters has increased very considerably. Most of this correspondence is from exhibitors direct, some of it inclosing editorials from local newspapers.

All of it constrains the MOVING PICTURE WORLD to say for the hundredth time that if ever legalized censorship comes the industry will have to thank those within its own ranks, both producers and exhibitors, who make and exhibit productions that offend public taste.

The industry is big, but not big enough to overlook, nor will it ever be too big, to give careful heed to public opinion. Here is an extract from a letter, dated December first, from a firm of exhibitors controlling three fine theaters in one of our most progressive southern cities. Doubtless there are many other exhibitors in this same position:

The people in this city are certainly on the war path over some of the pictures that have been shown here recently, and unless the makers of regular programs and feature services quit sending us the stuff they are now sending our business is going to follow the saloon and restricted districts and cease to be.

If we take a regular service we are forced to play what is sent us or close up. If we buy in the open market we have to buy trash and sensational stuff.

However, you know all this without our telling you. We could write a book on the subject of what is the matter with the exhibitors' business, but this is a letter of thanks, not of protest. Yours very truly,

MUDD & COLLEY AM. CO.

For all the years of its existence the MOVING PICTURE WORLD has led in the fight against legalized censorship of the moving picture, either local, state or federal. It has done this through its editorial columns, it has spent many hundreds of dollars in sending members of its staff to Albany, to Washington, D. C., and elsewhere, to protest and argue the case before legislative bodies, and it has cheerfully paid all the expense of members of its staff to attend innumerable gatherings of exhibitors for the same purpose. We have mailed to exhibitors everywhere a mass of helpful information on the subject.

In the face of all this it is almost beyond belief to learn that there are exhibitors still in business who do not only flout public opinion, but who attempt to add a few dollars to their miserable receipts by advertising the fact that they have a questionable film or one that has caused censorship troubles in other towns. Only a few weeks ago we cited the case of an exhibitor who hired a brass band to advertise the fact that he had legally fought the local city authorities and won on a film that has stirred up the censorship question all over the country. What short-sighted, asinine reasoning leads anyone to think that he gains anything by antagonizing his fellow townsmen and the very people on whose patronage he depends.

Verily the fools are not all dead yet, as the following letter from President Glamann of the Kansas League will show. The advertisements he refers to were in local Missouri papers, one theater boasting that it was showing only problem plays, and referred to one production which the city authorities had prevented them from showing. The other advertisement was practically along the same lines. Again we say the industry has more to fear from those inside its own ranks than from all outside influences combined.

Nov. 21st, 1916.

Motion Picture World,
New York, N. Y.

Gentlemen:—I am inclosing two "ads" which I cut from the Kansas City Star today, which will give you some idea of what we Kansas exhibitors will have to contend with when we ask for the repeal of the censor law at the meeting of our next legislature in January.

A few exhibitors are running the picture business, it would seem, for a little extra money. They do not care for the future or for their brother exhibitors. It is such pictures as these which cause censorship.

We realize we have a very hard fight on our hands when we ask for the repeal of the censor law, but if the exhibitors would use a little judgment it would be a very easy victory for us. Missouri does not have a league at the present time, which makes it impossible for us to ask for help through that channel. Won't you please make an appeal through your valuable paper for the good of the whole business to run clean pictures? Very truly yours

C. E. CLAMANN,
President M. P. E. of Kansas.

P. S.—The Kansas City Star is a Missouri paper and the two houses which I have reference to are in Kansas City, Mo.

KEEP THE PICTURES CLEAN AND KEEP THEM OUT OF POLITICS.

Famous Players-Lasky Takes Over Paramount

Big Distributing Organization Absorbed by Producers—No Change in Personnel of Officers

ONE of the most important combinations of interests recently effected in the motion picture industry occurred December 8, when the Famous Players-Lasky Corporation, which includes among its subsidiaries the Famous Players Film Company, Jesse L. Lasky Feature Play Company, Oliver Morosco Photoplay Company, and Pallas Pictures, acquired the controlling interest in the Paramount Pictures Corporation, the distributing medium of the photoplays of those companies.

This musical alignment of photoplay interests places under one control producing and distributing resources. The array of stars under the management of the Famous Players-Lasky Corporation, the studios of its various companies in New York City, Los Angeles and Hollywood, and the chain of exchanges controlled by Paramount form through the consummation of this coalition what is undoubtedly one of the greatest single motion picture organizations and a most comprehensive interlinking of the various units of the business.

The capital stock of the Famous Players-Lasky Corporation is $12,500,000 and that of Paramount $10,000,000, giving total aggregate resources of $22,500,000. There will be no change of administration in either the parent or the new subsidiary company, Adolph Zukor remaining president of the former and Hiram Abrams continuing as the head of Paramount. The other officers of the Famous Players-Lasky Corporation are Jesse L. Lasky, vice-president; Arthur S. Friend, Treasurer; Elek J. Ludvigh, secretary; Cecil B. De Mille, director general; Emil E. Shauer, assistant treasurer, and Ralph A. Kohn, assistant secretary. The Paramount staff, which continues in office, is as follows: Hiram Abrams, president; William L. Sherry, vice-president, and James Steele, treasurer and secretary.

The reason for the taking over of control of Paramount by the producing combination lies in its determination to come into a closer direct relationship with the exhibitor, to unify the producing and distributing branches of the business, and to concentrate its activities on a direct photoplay service from producer to theater.

In conformity with the policy that followed the creation of the Famous Players-Lasky Corporation all the subsidiary companies will preserve their individual identities and will simply be guided in their general policy by the parent company.

"We consider this move to be the logical solution of many of the difficulties which at the present time beset the film business," said Mr. Zukor. "So vast has become the industry in which we are engaged that every step which leads to the solidification of its component parts is inevitably a step in the right direction. The interests of the producer and those of the exhibitors have erroneously been considered to be at variance, and I have always believed this impression to be one of the greatest deterring factors in the art's development. It has therefore been the aim of the Famous Players-Lasky Corporation to establish direct contact with the exhibitors, who will readily perceive the possibility of the economies that will automatically result from this combination of interests and which will become manifest to them in the form of better productions."

"When I assumed the duties of President of Paramount," said Mr. Abrams, "I found that the co-operation which then existed between the producers and Paramount virtually amounted to the unification of the entire system into one great whole. The complete merging of our interests was practically inevitable. The assumption of control by the Famous Players-Lasky Corporation of its distributing medium means one thing—better pictures, because the avenues between sfudio and theater will now be so much more direct. I am confident the result will be a program of photoplays more consistent in excellence than was ever possible under former conditions of divided interests and authority."

The tracing of the events which led up to the consummation of this great deal is like recounting the history of the development of the feature play from its inception.

It was in April, 1912, that the Famous Players Film Company was formed for the express purpose of introducing to the motion picture public the great stage stars who had thus far refused to appear on the screen. Having had great difficulty in obtaining the type of photoplay which he demanded for his own theaters, Adolph Zukor determined he would go into the producing field himself and make feature photoplays that would conform to his standards as an exhibitor.

Despite the fact that there was scarcely a stage star of any repute who would appear on the screen at that time, Mr. Zukor interested Daniel Frohman in his idea, and the Famous Players proceeded to enlist one stage celebrity after the other, until to-day that company has the unique record of having introduced no less than forty-five well-known stage stars on the screen, many of whom have become permanent photoplayers.

Though the Famous Players Film Company was the first to institute a program of feature productions, its pioneer work was so successful that the company was soon forced to increase its annual output.

In November, 1913, the Jesse L. Lasky Feature Play Company was organized with the purpose of increasing the artistic possibilities of the screen. It has among its stars many notables, among them Geraldine Farrar, whose entry into the motion picture world was one of the most sensational events of last year.

The desire of these two producing companies to ally themselves on the same program resulted in the formation of the Paramount Pictures Corporation in September, 1914, which included in its program of releases the productions of the Oliver Morosco Photoplay Company and of Pallas Pictures.

Thomas A. Curran—Thanhouser Leading Man

THOMAS A. CURRAN, who is "James Palmer," the villainous pursuer of Jeanne Eagels in Thanhouser's "The World and the Woman," soon to be released through Pathe, is an Australian. Born in the antipodes, he went to San Francisco, seeking his fortune as an actor. He learned his profession in stock and vaudeville on the Pacific Coast and decided that his best opportunity lay in his home country. He returned to Australia and for several years played in musical comedies, touring Australia, New Zealand and South Africa.

In 1912 he came back to the United States and played in vaudeville in a sketch, "His Father's Son." He joined "Oh, Oh, Delphine" and later played the Englishman in "Excuse Me."

Mr. Curran decided to try motion pictures and was immediately successful. After several engagements with Metro, Universal and Famous Players, he joined Thanhouser.

Mr. Curran gained great fame as the artist in Audrey Munson's "Inspiration" and as the elder brother in Frederick Warde's "Silas Marner," both well known Thanhouser productions. He has important parts in "The Pillory," featuring Florence La Badie; "A Modern Monte Cristo," in which Vincent Serrano is to be starred, and in "The Vicar of Wakefield," a Frederick Warde play now being made at the Thanhouser studios.

Thomas A. Curran.

CONNESS IN SHERRILL PRODUCTION.

Robert Conness is now engaged in a picturization of "The Rainbow," in which he is playing Henry Miller's old part. The picture will be released by the W. L. Sherrill Feature Corporation December 21.

To You Our Readers

A

Right Merry Christmas

A

Happy and Prosperous

New Year

From the Staff of the

Moving Picture World

Christmas 1916

Christmastide with its glad Message of Peace and Goodwill is with us once more. The thoughts of millions, not only in this great country, but all over the world, turn toward their fellowmen with a kindlier feeling, and especially toward the young. We vie with each other in an endeavor to bring some additional happiness into other lives and often wish that the spirit of Christmas might remain throughout the year.

Can we not feel that our great moving picture industry comes nearer being an all year round Santa Claus than anything else we can think of? When we remember the millions who receive entertainment, amusement, relaxation and mirth from the moving picture every day of the year, and when we also remember that this great art is educating all races through a language understood by all and bringing a clearer and better knowledge and understanding between peoples, surely we may be proud of the industry and its achievement.

Let us determine that it shall be rid of all harmful influences and everything that gives needless offense, and that it shall fill more completely than ever before during the coming year its great mission of good cheer, harmless amusement and helpful and educational entertainment.

Stanley Mastbaum Is Host to Film Men

Over Two Hundred Producers, Exchangemen and Exhibitors Dine and Listen to Interesting Speeches

PHILADELPHIA film men showed New York some thing on the evening of Wednesday, December 6. It was at the home of that big and charitable sort of man New Yorkers present feel their own town needed to take a real brace. Stanley V. Mastbaum, the big film man of the City of Brotherly Love, was host to producers, exchangemen and exhibitors to the number of an even dozen over two hundred. There was a dinner on the roof of the Bellevue-Stratford, there was a vaudeville entertainment—it did entertain, too—and there were many speeches by men representing big business, the bar, the censors, the producers, the exhibitors, the distributors and the press.

Stanley V. Mastbaum.

The dinner primarily was given to the members of the Stanley Exhibitors' Association, the organization of Pennsylvania showmen who book their films through the Stanley company. Present to meet them were many producers and film men from New York, invited, according to Mr. Mastbaum in a welcoming address, to afford the exhibitors of Eastern Pennsylvania an opportunity to come in contact with the men who make the pictures they exhibit. Present also were Louis J. Breitinger, the head of the censorship board of the Keystone State, and Joseph L. Kun, his legal adviser, of the staff of the Attorney General.

Siegmund ("Pop") Lubin received one of the heartiest greetings of the night. The pioneer was seemingly in good health and certainly in the cheeriest mood. He kept the party in continual laughter, following his opening remark that he recalled the time when he took a picture of a horse eating hay there was no one then to censor the picture. George H. Earle, Jr., introduced as a doctor of business, and Felix Isman, the big real estate operator, also spoke.

Among the New Yorkers present were Hiram Abrams, Felix Feist, Arthur S. Friend, Samuel Goldfish, Walter E. Green, Earl Gulick, Walter W. Irwin, Carl Laemmle, Al Lichtman, Mitchell H. Mark, B. S. Moss, Carl H. Pierce, Lewis J. Selznick and Adolph Zukor.

The party gathered at 6 o'clock. After three-quarters of an hour of informal converse the guests filed into the dining hall. The tables, decorated with freshly cut roses, were arranged in the form of a letter M. Over the stage at the end of the room was printed in letters of light, "Stanley—In Union There Is Strength." On the stage were massed two-score musicians from the Stanley theaters, playing the stirring strains of the Stanley March, dedicated to Mr. Mastbaum. It was an inspiring beginning. Joseph M. McCready, who had that day been elected president of the Stanley Exhibitors' Association, introduced Mr. Mastbaum, who asked that business be suspended until the dinner was finished, when he intimated there were many things to be talked over by the guests. In the meantime he urged them to go the limit and enjoy themselves.

During the serving of the dinner, which in itself was representative of the best that Philadelphia affords—or any other old town, for that matter—there was a vaudeville entertainment. It consisted of singing, dancing and instrumental numbers. One of the latter that made a marked hit was the violin playing of Miss Ollie White, from Croskey's theater.

During the course of the evening Mr. Mastbaum was presented with a large loving cup by the members of the Stanley Exhibitors' Association, as a token of the esteem and affection of the men who compose it. After the cigars had been lighted Toastmaster McCready called on a long line of speakers. Near the end of the program he surrendered the gavel to Jules Mastbaum, "Exhibit B," as one of the lawyers present described him. He kept up the pace of his predecessor, inquiring at the close if there was any one who wanted to talk who might have been overlooked.

The speakers were, besides those already mentioned, John McCarthy, Lewis J. Selznick, who aroused great enthusiasm when he said the Lubin studios had been brought under his jurisdiction; Adolph Zukor, Harry Jordan, Horace Stern, W. W. Irwin, Harry Knapp, dramatic critic of the Inquirer; George Blaisdell, Samuel Spedon, W. Stephen Bush, Mitchell Mark, Felix Isman, Samuel Goldfish, Arthur Friend, Richard Beamish, Colonel Samuel D. Lit, William Smith and Abe Einstein, the latter of whom is credited with being the father of the splendid arrangements for the night. It is said and it is entirely creditable he has worked on them for a month, from sun-up to midnight. Letters of regret were read from William A. Brady, Frank J. Rembusch, Herbert Brenon and Jesse L. Lasky.

During the evening a motion picture was taken and one was shown. About 250 feet were taken by the Tisdale Industrial Motion Picture Company, which had installed many lamps for the purpose. These were exhibited in Philadelphia the evening following. The showing of the single picture marked one of the prettiest incidents of the night. It was a close-up of the mother of the host, taken that morning for the occasion. It was greeted with prolonged applause.

Those present other than those already named were:

David Aloe, Sydney Aloe, George Ames, Frank V. Armato, Jules E. Aronson, Albert D. Austin, Charles Bacharach, Charles Baruch, Lawrence C. Beggs, Marcus Benn, A. Berman, Sol. Berman, William Bethel, A. Lewyes, H. I. Bissinger, Morris Boney, Howard Bonn, Oscar F. Bower, J. B. Bowker, Alexander R. Boyd, James Brenna, Edward Brylasky, Albert C. Brown, E. D. Brown, Frank W. Buehler, S. H. Burbank.

Charles Calehuff, Charles J. Calhoun, J. Camac, V. Carrick, L. J. Chamberlain, Edwin Clark, John D. Clark, J. Solas Cohen, J. E. Commerford, Clement Congdon, William Connor, C. Cook, John E. Cook, William Crozer, Boyd Cunningham, J. Cunningham, Herman Dieck, Jack Delmar, Bushnell Dimond, John Eckel, E. S. Edmondson.

Herbert Effinger, Abe L. Einstein, Charles Elias, Herbert Elliott, Harry E. Ertel, A. J. Feeley, Frederick Felt, Maurice E. Felt, R. Ferris, William E. Finley, Alfred W. Fleisher, D. T. Fleisher, A. G. Fontana, Earl Forte, William Freihofer, David S. Fuhrman, E. C. Gaskill, J. M. Gaites, Felix Gersen, Isaac Gerstley, J. J. Gins, Herbert W. Given, William Godfrey, Elliott J. Goldman, George J. Gormley, J. M. Graver, Abe Greenberg, Albert Greenfield, William Greenfield, Moe Greenwald.

Charles Hall, M. F. Hanson, Col. Lee S. Harris, Clifford Hawley, Nicholas J. Hayes, Joseph Hebrew, William J. Heenan, J. E. Hennessy, William Herchenrider, Milton Herold, M. Hershfeld, Carl Hess, C. I. Hexter, William Hoffman, Wm. H. Hoodles, J. W. Hunt, Edward E. Hyneman, Walter Jacobs, Harry T. Jordan, Andrew Kaas, William Katz, Frank Keeney, H. M. Kendrick, P. A. Kinsley, Harry Knapp, J. A. Korpel, George Krupa, Jacob D. Lit, Jerome H. Louchheim, Arthur Lucas, Robert Lyn h.

P. Magaro, George M. Mann, Jay Mastbaum, Joseph Mastbaum, John McCarthy, George McClelland, David McCoach, Kenneth MacGowan, John J. McGurk, George Metzel, M. Milder, Dick Miller, William W. Miller, Oscar Morgan, George Morris, Samuel E. Morris.

Leon D. Netter, Charles F. Oldt, H. M. Osborne, Dr. H. N. Phenager, Alvin Plough, Dr. J. B. Potsdamer, Frank J. Price, Jr., H. Quicksall, Emerson Richards, Jules Robison, William Rodelheim, Harold Rodner, Milton Rogazner, Milton H. Russell.

Abe Sablosky, L. Sablosky, William Sachsemeyer, H. J. Schad, E. R. Schayer, Eugene Schloss, J. V. Schreck, Harry Schwalbe, Harry Scott, C. W. Seeley, Charles Segal, W. Shugard, David Smiley, William E. Smith, David J. Smyth, Joseph Snellenburg, John L. Snyder, William H. Synder, Columbus Stamper, James A. Steele, M. Steifel, Horace Stern, Walter Stuemfig, Adam Suike, Lewis M. Swaab, Earl Sweigert.

M. W. Taylor, Thomas D. Taylor, Bert F. Tickner, B. R. Tolmas, Fred W. Wagner, Frank Weiner, Jake Wells, Leon S. Wescoat, Clarence Wolf, Morris Wolf, H. B. Woolston, Winfield W. Yonker, Michael Zineman.

What Some of the Speakers Said.

"Two years ago, when the Stanley Company was formed," said Toastmaster McCready in his opening remarks, "it furnished bookings for eleven theaters. Today eighty-five theaters are booking through that office. I am going to say that a year hence, when we again celebrate, there will be one hundred and eighty-five theaters. The name Stanley has burst the bonds of a local tradition and is now spreading fast through the country. All the theaters now booking through the company approximate in valuation $8,000,000. That is some sum of money. This association was formed permanently today and I have been elected to its presidency."

Mr. McCready then presented to Mr. Mastbaum the loving cup, the acceptance of which was followed by the cheers of the diners.

"We welcome investigation of conditions in this territory," said Mr. Mastbaum, after his formal acceptance of the token. "That is why we arranged this dinner, so that exchangemen, film men and exhibitors could meet so many interested people. We welcome you all."

"The motion picture not only brings back to us something of the past," said Attorney John A. McCarthy, who spoke as a "fan" rather than as a lawyer professionally interested in the industry, "but also brings to us something we hope for in the future."

"Mr. Mastbaum converted me just as he has converted you," said Mr. Selznick. "He satisfied me that you were getting a square deal. If at any time you feel as if you wanted relief take your case to Mr. Mastbaum. If you can't get it from him come to me." Mr. Selznick then made the announcement in regard to taking over the Lubin studios.

"This gathering is an inspiration to me," said Mr. Zukor. "Looking back four or five years, to the time when the formation of the Famous Players company was under consideration, when we were in doubt as to whether the project would be a success or a failure, I cannot help thinking if then we had had the good fortune to look upon such an intelligent audience as we have here tonight and all interested in motion pictures, there would have been no doubt as to the success of our undertaking. At that time it was a question whether pictures of quality and with nothing sensational in them would attract the exhibitor. I did believe they would attract the great public. Since then conditions have changed and for our faith in the industry we have been amply rewarded. Undoubtedly, we all owe a great deal to such men as Mr. Mastbaum, men with vision. Mr. Mastbaum was one of the first to book pictures for a run.

"One of the principal reasons operating against the run was the small capacity of the theaters. Nearly every one depended on the display in the front of the theater to attract passers-by. Mr. Mastbaum was the first to take a theater with a big capacity. I think he will bear me out in the statement that he had a struggle in the beginning. He had the nerve and foresight to stick to his policy until he turned the tide. It is men of the make-up of Mastbaum who furnish the inspiration to do the things that will attract the good American element to the picture theaters and to induce it to take them seriously. I don't think we have as yet accomplished our aim, but we are on the upward trend. We need your assistance and co-operation, you need ours.

"I want to say personally of the organization I represent, that in all dealings with exchangemen we have at no time tried to force a deal whereby we knew that they could not live or make it profitable for you gentlemen. We have at all times tried to make terms on such a basis that all could live. You must be paid for your effort and your labor and your investment must be safeguarded. If you don't make any money I want to be on the same side with you. If you are making money I want to share with you, nothing beyond."

Horace Stern was greeted with a ripple of mirth when he expressed doubt as to whether he should discuss censorship in the presence of Mr. Breitinger, chairman of the Pennsylvania censors, in view of the fact he often had to appear before that official. "Censorship should be based on public opinion, on the average intelligence of the community," said Mr. Stern. "If censorship should be based on the average moral sentiment of the community there would be no complaint. I don't think censorship should give us moral pills. If the public wants Charlie Chaplin the public should have Charlie Chaplin. The average person is entitled to his views as to what is ethical in life, and the standard should be of that average person.

"One more thought, and that is this: Censorship is based upon the fact that nothing should be produced in moving pictures that a child cannot see. I, for one, don't think this is a proper standard. If it is improper for a child to see a picture keep the child away from seeing that picture." Mr. Stern expressed his opposition to the theory that two men and one woman should say what pictures should be seen by the eight or nine millions of Pennsylvanians.

Louis J. Breitinger was next introduced as "the man who sits on the lid and who tells us what the public shall and shall not see."

"I don't see why I should be injected at this time," said Mr. Breitinger, "when criticism is in the air. I am only too glad to hear it, nevertheless. It is a very unpleasant task or duty we have to perform. I felt when the bureau was organized it really was a police task. Censorship is repugnant to the trade, to all Americans, in fact. When we think of the word censorship we feel it is an arbitrary word."

Mr. Breitinger gave some figures relating to his past year's work, saying the board had passed 45,429 reels and collected $49,000. "I trust next year we will collect no fines whatever," said the State chairman, after mentioning that the past year $5,385 was collected under that head. "I hope that you will not only live with censorship, but that you will outlive it," he said in closing.

"Some men say that censorship is an attack upon the right of free speech," said Mr. Kun. "Free speech does not mean that you can say anything or everything at any time or place. Free speech in this great country simply means that you have the right to express your opinion, but it must be done in a legal, orderly way. Free speech does not mean that a man may use vile language. That is not the free

Dinner to the Stanley Exhibitors' Association by Stanley V. Mastbaum, Philadelphia, December 6.

speech that the constitution specifies. Thus men can only succeed by abiding with the law.

"It is not censorship that is wrong. It is not the idea. It may be that sometimes those who are temporarily in charge of the administration of the law are the very men who are not average persons. This is the real test. It is not the law. The law is all right. In high government offices you don't always have the best man to administer the law. That is the test, the thing you want to bear in mind. I suggest the censor member we have here tonight is not the unfit member. (Great cheering.)

"We have put in an amendment to the censor bill which we hope to pass at the next session to give the chairman of the board of censors the final authority on a picture. If we put that over, gentlemen, you know you will have no complaint to make. I know from the caliber of the men around this board that you will not put over on the people of this commonwealth anything they should not see. The laws of this state don't give the right to pass a picture conditionally—that children shall not be admitted. It is believed to be a sensible thing to have pictures closed to children, but we have not the power. There is ample time to prepare such an amendment."

"We have arrived at a time in this industry in this country when there must be genuine co-operation," said Mr. Irwin. "Unless we begin to organize and to co-operate we are likely to find that the larger part of the world is so closely organized we will be unable to compete with them when the war is over. The producer and the distributor will be glad to co-operate with every exhibitors' organization so long as the exhibitors select for their head men of the broad caliber, fair disposition and the integrity of Mr. Mastbaum.

"I can't understand how any one in this democracy, in this city of Brotherly Love where the constitution was signed, can say that the motion picture is different from free speech or that there is nothing wrong about censorship. The principle of censorship must be repugnant in any democracy."

"American Ambulance" Pictures at Strand

The Red Cross Picture in Four Reels Shown to Audience of Nation's Social Leaders.

THE Strand theater, with its splendid orchestra, was put freely at the services of the people who are generously promoting four reels of cinematographic film, "American Ambulance Field Service in France," already reviewed in this publication, to raise more funds to carry on the work of relief for wounded soldiers which these Red Cross ambulances are doing in France. This theater has over 3,000 seats and the house was packed at $5 a seat, with boxes in demand at $100 a box. Besides this, programs beautifully illustrated, at $1, went as fast as they could be provided. And more than this, some $36,000 was voluntarily subscribed for the cause during the performance.

As a stirring experience it was worth $5 a seat. The music, songs and speeches in conjunction with the pictures of the ambulances, their work at the front where the fighting is going on, and with added glimpses of the flying corps, made up a program of quality that is seldom to be enjoyed and only on occasions of special appeal like this. The audience was made up of many of the leaders in thought and action of this nation and was representative of American feeling in this matter of giving neutral help with the respect and gratitude which we as a nation naturally gave to the sister republic who stood by us in our need. This same enthusiasm can be made use of in every place where this picture is put on exhibition, if those who have it in charge get the right people to back it and support it.

The Strand announces that the film will be shown on its regular program from Sunday, December 10. At the showing, semi-private, of December 8, a showing which interrupted the regular show, there were at 2.45 P. M. 2,163 automobiles parked up as far as 54th street.

U. S. Theater, Bronx, Opened.

Fleischman & Goldreyer Establishes Handsome 2,400 Seat House—Charges 15 and 20 Cents Admission.

CAPACITY business marked the opening of Fleischman & Goldreyer's U. S. theater, situated at Webster avenue and 195th street, Bronx, New York City, on Saturday evening, December 2. This beautiful photoplay house, which is the newest to be opened in the Borough of the Bronx and which has a seating capacity of 2,400, was started on its career with "Civilization."

The U. S. theater represents an investment of over $100,000, and is the acme of comfort and convenience; it is a structure dedicated to the exploitation of high class motion pictures of which the inhabitants of the Bronx may justly be proud. The house is under the management of Jules Sarzin, who opened the other Fleischman & Goldreyer theater, the Majestic, 186th street and St. Nicholas avenue, a little over a year ago.

The U. S. has an orchestra of eight pieces, but it is the intention of the management to augment the musical accompaniment by the installation in the near future of a big pipe organ. The house is opened at 1:30 p. m. and gives a continuous show until 11 p. m. The Power's 6b machines are used, and the pictures are projected upon a seamless Atmospheric screen. The admission prices are 15 and 20 cents.

General Film War Pictures

Will Distribute the Charles Urban Product Taken Under Permission of British Government.

GENERAL Film Company has for distribution a series of war films. The films were photographed under the supervision of Charles Urban, who was officially appointed by the British Government, including those handled for a time by the Patriot Film Corporation. The films will be released in two-thousand-feet lengths. They will not be released on the General Film program, but will be distributed as special releases, one release a week. The first installment is scheduled for January 8, 1917. It is announced that the rentals on these films will be used to promote war relief work.

There are already in this country, it is announced, about 80,000 feet of war pictures. These will be edited and titled from official records. Among the early releases are "Kitchener's Great Army" and "Jellicoe's Great Fleet."

According to Robert W. Priest, who is one of the leaders in the exploitation of the films, the pictures will take the form of visualized news of the war, supplemented by Charles Urban's animated war maps. It is claimed for the films that they show war in its every phase—that Tommy Atkins is seen from the time he meets up with the recruiting officer until he reaches the trench, and afterward. The films are said to have been taken with the sanction of the British War Office, the British Admiralty, the Minister of Munitions and several other officials and bodies, all of which are represented in the British Cinema Committee. The films are also sponsored in this country by men and women prominent in war relief work.

P. H. Smith Makes Record With Metro

P. H. SMITH, well known in the film world and who has been in charge of the N. Y. City territory for Metro ever since the birth of that organization, has indeed good reason to feel proud of the record he has established for that concern. Mr. Smith up to the infantile paralysis ban was carrying over 55 per cent. of the theaters in N. Y. City using program service. This is remarkable, in view of the short time Metro has been in the field, and in the face of strong competition, with the numerous programs and features in the market. This has been accomplished only by hard earnest efforts and close application to his business.

P. H. Smith.

Mr. Smith has made many friends among the exhibitors through his kind and courteous treatment and by his clean honest methods of handling their accounts. Mr. Smith's territory includes not only New York City but Staten Island, Yonkers, Mt. Vernon, New Rochelle and White Plains. This he is handling entirely by himself, there being no other representative in the field.

Gosh, but it takes a whole lot of whitewash to cover a room papered with stock certificates even when experts are on the job.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer for the Motion Picture Exhibitors' League of America. All correspondence on the subject may be addressed to him at 402 Knox avenue, Pittsburgh, Pa.

Michigan Exhibitor Sounds Warning

Says the Theater Manager Must Obey the Law and Respect Public Opinion.

GEORGE W. TRENDLE says that the best method for obtaining results along legislative lines is not to be antagonistic but by co-operation with those who are advocating reforms. To the Moving Picture World representative Mr. Trendle expressed the following views:

Co-operation the Keynote.

"In the writer's opinion, the motion picture business is, at the present time, very much in the same position as the liquor business was in two years ago. Ever since then a determined effort was made on the part of the liquor manufacturers and all clean retailers to secure co-operation of the entire industry to better conditions and obtain the influence of favorable public opinion; but the unscrupulous dealer insisted upon disobeying the laws and refused to co-operate in order to make a few extra dollars, thereby succeeding in counteracting all of the efforts made, and as the public usually classes an industry by its lowest unit, the failure on the part of the selfish retailer to see far enough ahead coupled with the failure of the manufacturer to eliminate him entirely created an antagonistic condition and the election in Michigan on November 7 was the final result—i. e., failure to co-operate with those who sought the proper regulation of the industry brought disaster.

Element of Public Opinion.

"In the film business, even more so than the liquor business, does the element of public opinion enter into the future welfare of the industry, for in this business not only the wife but also the husband becomes interested in the moral standard of the entertainment which may be offered to the children from week to week, and the failure on the part of the Michigan exhibitors to follow the trend of public opinion in this particular can only result eventually in the same disastrous finale as that which the liquor interests suffered when the prohibition amendment was passed.

"Instead of trying to curb legislation to provide clean amusement for the children and the parents as well, it should be the object of exhibitors' organizations to throw the weight of their influence on the side of public opinion, which demands clean productions, whether they feel that they should do so from a sense of moral duty or not, as it is only reasonable to suppose that their financial future is absolutely controlled by public opinion, for without the good will of the public this business will not continue to be successful. The only safe way to control legislation, or secure proper laws on this great question, is by co-operation with civic bodies, instead of by antagonism. They realize that the Motion Picture Exhibitors' League knows the situation better than they themselves, and just a fair, reasonable argument will bring about legislation fair to all. Directly opposite standards, with the general public in the majority can only mean one thing, and that is, disastrous legislation, unless the manufacturers themselves realize the situation and step in before the Exhibitors' Leagues do too much damage, which is just what the breweries now regret that they did not do.

What Happened in Ohio.

"Had the Ohio State exhibitors co-operated with all of the various organizations seeking to improve the quality of motion pictures instead of openly declaring themselves to be against any censorship or improvement, the Ohio Censorship Bill would never have been introduced.

"If the motion picture exhibitors of Michigan cannot be made to see that they are on as dangerous ground and that the same result will occur unless a change of heart is experienced, the motion picture business in this State will experience serious difficulties in the very near future. While the average exhibitor will say this comparison is not a correct one, as the interests involved are entirely different and that the motion picture business of today is above criticism, the truth is that the majority of the women of our country see it differently and unless we can satisfy them the censorship question will always be before us. Therefore, I say that with the prohibition vote before us, why not forget legislation and laws and build up a machine of satisfied patrons and pleased civic societies through co-operation, rather than antagonism, which, after all, means public opinion, and as legislation always follows public opinion sooner or later, you have solved the problem."

CINCINNATI EXHIBITORS NOMINATE OFFICERS.

Candidates for the various offices in the Cincinnati Motion Picture Exhibitors' League of the Chamber of Commerce were named at a recent meeting of the organization, at which the nominating committee reported the following tickets: Red, President, F. L. Emmert; vice-president, A. G. Hettesheimer; second vice-president, Henry Hoefle; treasurer, John J. Huss; sergeant-at-arms, J. J. Meiss. Blue, president, Otto Dieckman; vice-president, Theodore Bley; second vice-president, J. J. Huebner; treasurer, J. A. Ackerman; sergeant-at-arms, Geo. F. Horning. H. Serkowich, of the Chamber of Commerce, was named as secretary on both tickets, so it seems probable that he will be elected. The election proper will be held this month.

At a succeeding meeting secret bids were filed by exhibitors for the honor of first run of the "Whoozoo?" film, in which the animals at the Zoo are featured, and part of the proceeds of which will go to the worthy purpose of buying the Zoo for the public. Competition for the use of the film is keen, and while probably every house in the city will run it, the first run will be not only popular, but profitable as well. the film is the more interesting as the first appearance as a scenario writer of Luke McLuke, otherwise J. S. Hastings, the widely-known "column" writer of the Cincinnati Enquirer.

LEAGUE MEMBERS TO SHOW ZOO FILM.

The motion picture exhibitors of Cincinnati are generously lending their screens in a popular campaign for turning the Cincinnati Zoological Gardens into a public instead of private enterprise. Two philanthropic women have each donated $125,000 and the public is called upon to donate $125,000 by January 1st to "Save the Zoo." James S. Hastings, known as "Luke McLuke," of the "Cincinnati Enquirer," has written a scenario "Whozoo," which has been produced by the Cincinnati Motion Picture Company under direction of the Motion Picture Exhibitors' League. The League's committee consists of F. L. Emmert, its president; Amos Foster, I. W. McMahan, Charles Weigen and H. Serkowich.

Arrangements have been made to exhibit this film, which depicts the consternation of the animals at the possibility of losing their homes at the Cincinnati Zoo and going elsewhere, at about 100 theaters, the owners or managers of which are members of the League. Collection boxes will be

placed at all theaters for Zoo fund contributions, and a special Zoo day is scheduled, when a percentage of the receipts of the various houses will be contributed to the fund.

Ochs Committee Meets and Adjourns

Attorney Keppler Will Be Furnished Copy of All Minutes Before Sessions Are Resumed.

A MEETING of the committee investigating the charges against Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, printed last month in Variety, was held at the rooms of the Manhattan local on Friday, December 8, at 11 o'clock in the forenoon. Present were Chairman Samuel H. Trigger, Secretary Charles Steiner, and Messrs. Oestricher, Rhonheimer, Ascher, Anson, and Samuelson. Also in attendance were J. Robert Rubin, counsel for the committee; Tobias A. Keppler and his clients, Fleischman & Goldreyer.

Mr. Trigger stated in opening the meeting that the action of the committee at its last hearing in closing the doors on the reporters was due to the advice of Mr. Rubin. He said further if the members of the press did not receive a copy of the proceedings of the secret session it was not the fault of the committee. He said the stenographer had not had time to get out the minutes, but that they would be ready at noon on that day and ready for the inspection of reporters.

Mr. Rubin said his object in advising shutting out the representatives of the trade papers had been to expedite business, that there had been noted a tendency on the part of every one connected with the hearing to "talk for the press," to "spar for position." He stated that at the previous meeting, owing to the absence of reporters, the committee had been able to make progress. He expressed his regret at the inability of the reporters to get a copy of the minutes.

Mr. Keppler called attention to the fact that he had not yet received an official copy of the proceedings of the hearing held on November 18 nor for a major part of the proceedings of December 1. He asked that the meeting be adjourned so that he could be furnished by the committee with a complete copy of the record and that the next meeting be called five days after he had received these, at which time he would be ready to proceed.

"I feel we have devoted much time to this investigation and we would like to get through," said Mr. Trigger. "One paper gave full details of the proceedings of November 18 and it was a fair report.

"In handling testimony you cannot take a newspaper report for a record," said Mr. Keppler. Mr. Keppler said he had, however, asked the paper in question, meaning the Moving Picture World, for a complete copy of its reporter's record, but that journal had deemed it advisable to decline.

Mr. Anson made a motion and Mr. Steiner seconded it that the committee adjourn in accordance with the request of Mr. Keppler. There was but one dissenting vote.

Mr. Ochs was not in attendance at the hearing.

According to the minutes of the secret session held on December 1 the proceedings were devoted to an examination of Mr. Ochs and Mr. Fleischman. The testimony had to do with the relations of the two men as neighboring exhibitors in the Bronx. There were introduced several letters written by exchange managers to Mr. Ochs denying the truth of the charges that caused the hearing.

One fact brought out in the examination of Mr. Fleischman was that the Pathe service had been restored to Fleischman & Goldreyer.

At the conclusion of the hearing Mr. Ochs asked the committee to sum up and reach a decision in the case, but the committee decided to wait for the presentation of Mr. Keppler's witnesses and any further evidence he may have to offer.

TRIGGER THROWS HATS IN TWO RINGS.

Samuel H. Trigger announced this week his candidacy for the presidency of Manhattan Local, Exhibitors' League of America, and for New York State branch. The former election will be held December 20 and the latter in February. Opposing Mr. Trigger for the position of Manhattan executive will be Charles Steiner. Mr. Steiner is secretary of the committee investigating the allegations against President Ochs of the National League and Mr. Trigger is the chairman.

Mr. Trigger, who was the first president of the State branch, will in January make a tour of the local organizations throughout New York accompanied by Emmet Cornell, State treasurer. The two offices for which Mr. Trigger is a candidate are at present held by National President Ochs.

Capitol District Association Formed

Is Combination of Exhibitors of Albany, Troy and Schenectady, N. Y.—Officers Elected.

ON THE evening of Wednesday, December 6, at a joint meeting of the members of the Motion Picture Exhibitors' League locals of Albany, Troy and Schenectady, N. Y., held at the New Mohawk hotel, Schenectady, it was decided to combine the membership under the title the Capitol District Association. These officers were elected: President, L. A. Buettner, Cohoes; vice-presidents, Messrs. Miners, Buck and H. L. Levy; secretary, Mr. Apple; treasurer, F. N. Barhydt, Troy.

The committee in charge of the meeting was complimented for the very excellent beefsteak supper that was served just before the meeting. It was decided to hold the next meeting at the Regent theater, Albany, N. Y., on Wednesday evening, December 13.

Among the subjects discussed was the Sunday closing decision, and Mr. Bender, upon whose case the decision was rendered, said that he proposed to appeal his case.

At Leading Picture Theaters

Programs for the Week of December 10 at New York's Best Motion Picture Houses.

"Oliver Twist" at the Strand.

THE Strand theater presented Marie Doro in a photodramatic version of Charles Dicken's famous story, "Oliver Twist." Marie Doro was an ideal Oliver, when she appeared in the all-star revival of the famous play on the speaking stage a few years ago, and repeats her success in the screen version. Hobart Bosworth, Tully Marshall, Raymond Hatton, Elsie Jane Wilson, and James Neill have the other important roles.

"Our American Boys in The European War," a new comedy, another chapter of Ditmar's "Living Book of Nature," and The Strand Topical Review were also shown.

Nadine Legot and Enrico Arenzen were the soloists.

"The Witching Hour" at the Rialto.

"The Witching Hour" was the week's feature at The Rialto. The Frohman Amusement Corporation, which produced the picture, chose an excellent cast, headed by C. Aubrey Smith as Jack Brookfield, the gambler, and Marie Shotwell as the sweetheart of earlier days whose son Brookfield saves from conviction for murder. Augustus Thomas, after seeing the private showing of this picture, paid it the highest possible compliment by admitting to President Sherrill of the Frohman company that it excelled the stage version.

Beginning Monday, Charles Chaplin, in "The Rink," demonstrated the humorous possibilities of the skating craze. There were also the usual scenic and educational features with the "Literary Digest of the Screen" for good measure. The soloists were Jenny Dugan and Vincente Ballester.

"The People vs. John Doe" at the Broadway.

At the Broadway theater the Universal Film Manufacturing Co. has launched its new feature photoplay, "The People vs. John Doe," on an engagement of two weeks. The play is being presented by the Universal under the auspices of the Humanitarian Cult, of which Misha Appelbaum is the founder and leader, and which numbers something over 100,000 members. It is an organization for the lessening of undue suffering caused through the machination of so-called justice. The film is the work of Lois Weber, and has to do with a man convicted of murder and sentenced to the electric chair. Circumstantial evidence is the closest approach to proof of his guilt.

Eighty-first Street Theater Bill.

At the Eighty-first Street theater four new pictures were shown. Monday, Tuesday and Wednesday, the screen attractions were Mae Marsh in "The Wharf Rat," and Charlie Chaplin in "The Rink."

Thursday, Friday, Saturday and Sunday, W. Desmond and Dorothy Dalton in "A Gamble in Souls" and a Keystone comedy, produced by Mack Sennett, were on the program.

GEORGE TUCKER COMING TO NEW YORK.

George Loane Tucker, the American director, who for several years has been producing with marked success for the London Film Company, sailed from England for New York on the steamship New York on December 9.

Brooklyn Exhibitors Hold Meeting

Decide to Look Into Activities of Hoy Reporting Service—F. I. L. M. Club Adjuster.

THREESCORE members of the Associated Brooklyn Exhibitors gathered at the Triangle theater for a regular session at midnight on December 9. The meeting lasted two hours and a half. In that time a mass of interesting business was brought to the attention of the members and acted upon. The Hoy Reporting Service, the "adjusting" representative of the local F. I. L. M. Club, was the subject of much discussion, and a committee of three was appointed to investigate its activities.

Executive Secretary William Brandt broke a lance on the executive committee of the board of the National League, accusing its members of accomplishing little in their periodical meetings. One question to which he tried hard to find an answer was what steps, if any, have been taken by the national executive committee to increase the membership from the reported ratio of less than 5 per cent. of the exhibitors of the country. He charged the board with laxity.

Three representatives of National President Ochs' trade paper addressed the local and asked for indorsement and the formal designation of the publication as the official journal of the body. These three were the editor, the secretary-treasurer and the advertising solicitor. The members acceeded to the former request, but flatly refused the second, one member remarking it was a "private enterprise." Secretary-Treasurer Louis Blumenthal of the new paper in the course of his remarks said that the inception of the publishing venture was primarily due to the attitude of the other trade papers last spring toward the Manhattan exhibitors during the latter's controversy with the Board of Trade over the exposition.

Louis Levine made a report for the committee on fire insurance statistics. He complained of a lack of interest in a subject of importance to exhibitors. The members were urged by President John Manheimer to forward to Mr. Levine the details of the insurance carried, the amount of premium paid and the fire loss, if any.

Mr. Levine also reported as to the result of the conference between the Brooklyn and Manhattan locals and the F. I. L. M. Club the previous Thursday evening in an effort to agree upon a common carrier for film between exchanges and theatres. There was a sentiment among the members that the exhibitors had not been fairly treated by the club, that the theater men were given no voice in the selection of a carrier. The meeting voted to disapprove the selection of the conference and to discharge the committee.

Mr. Brandt made an effort to learn what had been accomplished by the national executive committee in its recent sessions. In response to his charge that over 95 per cent. of the exhibitors of the country were without the ranks of the League, that the great deposit question remained unsolved, and that the average theater was suffering from the unfair competition of the chain houses, he was told that Fred J. Herrington had been named organizer.

"We are vitally interested in every one of these questions," declared Mr. Brant. "Here are chain houses showing eight vaudeville acts, a long feature and a Chaplin for 10 and 15 cents. We can't compete with that. The deposit system is getting worse. One of the new feature companies not only requires deposits, but asks for a certified check ten days in advance. These questions should be brought to the attention of the national committee. It seems to me it has been lax in not taking them up. The members meet and apparently do nothing. It means we will have to take care of them as a local if we can't get a hand from the national body."

"As regards the chain theaters question, the trouble does not lie with the houses," said President Manheimer. "The trouble lies with the exchanges. They give these houses service at prices less than they charge us. I can give you an instance of a feature for which you would have had to pay $100 or $150 going to one of these chain houses for $75 and the personal appearance of the very famous star of the picture thrown in—a star you could not hire to appear in your house. The exchanges say they are going to do away with the unscrupulous exhibitors. If we have unscrupulous exchangemen we must do away with them, too."

A flood of complaints followed the last remark of Mr. Manheimer. One that aroused perhaps the greatest indignation was the experience of an exhibitor who on a Saturday was notified by the license commissioner that a show he had booked up for the following Sunday and Monday was banned, that if he put it on his license would be summarily revoked. The exchange offered him no relief. The manager insisted he show the subject in spite of the inhibition, saying he would have to pay for the two days' booking.

One exhibitor read a letter threatening him with penalties if he failed to adjust a charge of $1.25, which he insisted was unjust. On top of that was a claim for an extra day's rental of a subject which he had delivered to the carrier at 11 o'clock on the night of its showing. It developed the expressman was in the hall and that he also is being charged for the loss of the entire film, the exchange claiming in one instance the film did not reach it until the next day, and in the other that it was lost altogether.

One member described how he was notified by an exchange that before he secured the final chapter of a serial for the next day's (Sunday) showing he would have to pay a charge of $40 instead of the usual $12.50. It was a Saturday and he had to have the film. Before he could get the check made out word came that the charge against him would be $65.

"In desperation I told the exchange manager over the phone that I would send him a check signed in blank, that he could fill it in, but I must have the film," went on the member. "I got the film. At 9 o'clock on Monday morning I notified the bank to stop the check. As I was coming out of the bank the check was coming in by messenger for certification. (Laughter.) Well, they are after me for that difference. I have carried to that exchange all my vouchers, which I am sure will prove I owe it nothing. The end is not yet, but I am staying right with the exchange."

As a result of the relation of other and similar experiences the president appointed a committee of three to take up the whole subject of the Hoy Reporting Service.

Gus Koenigswald, who before the Public Service Commission won the notable victory over the Edison company resulting in a reduction of from 11 to 8 cents a kilowatt hour where a rotary converter is used, presented to the local the bill he had received from his lawyer. It was decided to appeal to those exhibitors who had benefited by the decision to share with Mr. Koenigswald in the payment of the bill.

At 3 o'clock Sunday morning the members gathered around a long table in a Fulton street restaurant and discussed chop suey.

Foreign Market Good

So John R. Freuler of Mutual Reports After Investigation.

PRESIDENT JOHN R. FREULER of the Mutual Film Corporation has returned to Chicago after a week spent at his New York offices, in the course of which he closed important contracts for the distribution of various Mutual film products in Denmark, Norway, Sweden and Russia.

"The foreign film market has now reached a complete readjustment in the neutral zones and out of the range of the war," remarked Mr. Freuler. "Our films are now even working right up to the battle lines on both the north and the south of the great conflict. It has taken a good while for the foreign business to find itself in all the chaos of war and confusion of shipping and communication, but we have things operating smoothly now."

An interesting incident of war time film difficulties occurred in the Mutual offices the other day when, due to war shipping emergency, an army of office boys was set to work mailing a half a ton of posters in four-pound packages by "book post" to a foreign buyer.

PRESS AGENTS SHIFT.

Victor Johnson, formerly with the Vitagraph V. L. S. E., is now with the Kalem Company, succeeding Robert Welch, who goes to the News.

Albert S. Levino, formerly with Arrow, takes Johnson's place at Vitagraph.

Robert Priest is now a publicity dispenser at the General Film office. He was with "Civilization."

W. W. Powers, formerly with Artcraft, is now managing the Liberty Theater for "Intolerance."

E. J. O'Donnell, formerly with the Sherman-Elliott Company, is now with the Rogson Film Company.

EXCHANGE MANAGER'S WIFE DIES.

Word was received in New York Wednesday, November 29, that death had taken Mrs. Harry Bugie, wife of the Manager for Kleine-Edison-Selig-Essanay Service at Cincinnati. Mrs. Bugie had presented her husband with a daughter a week preceding her death. Mrs. Bugie was a Newark, N. J., girl and her body will be laid at rest there.

Chicago News Letter

By JAS. S. McQUADE

Four Companies of Sherman & Elliott, Inc., Will Open With "The Crisis" Dec. 24.

H. A. SHERMAN, President of Sherman & Elliott, Inc., Minneapolis, made a brief call at this office Wednesday, Dec. 6. He was accompanied by J. A. Brehany, general manager of the company. Mr. Sherman announces that he will put out four initial companies of "The Crisis," opening at Minneapolis, Denver, Omaha and Portland, Ore., about December 24. It is his intention to supplement these companies by several others, just as soon as the territory now being covered by "The Birth of a Nation" and the "Ramona" companies is clear. Wm. Sievers, of the Grand Central Amusement Co., St. Louis, will also open "The Crisis" in the Grand Central Palace on the same date.

Mr. Brehany intends in the near future to make Chicago his headquarters. He has at present general management of all the road shows of Sherman & Elliott, and when a theater is secured in Chicago for the presentation of "The Crisis," Mr. Brehany will have charge. Mr. Sherman has hopes of being able to close with a certain first class theater in the city around the opening of the new year, for the run of "The Crisis." He wishes it thoroughly understood that "The Crisis" will not be presented in any part of Illinois until it has had its run in a first class Chicago theater.

Mr. Brehany informed me that he had just closed with Clarence J. Bulliet to fill the position of general press representative for the company. Mr. Bulliet is widely known as an able man in his department. He will also make headquarters with Mr. Brehany in the Chicago office, which it is expected will be in readiness about the first of the year. All the road shows of Sherman & Elliott, Inc., will be directed from the Chicago office by General Manager Brehany, the companies including "The Birth of a Nation," "Ramona," "The Crisis," etc.

Mr. Sherman regretted that the reference made by a moving picture contemporary in New York, that he had closed with Mr. Selig for "The Garden of Allah," had appeared, but he stated to me that a final conference with Wm. N. Selig would take place Friday, Dec. 8.

A private showing of "The Crisis," with full orchestral accompaniment, will be given Friday evening, Dec. 22, at the Lyric theater, Minneapolis, for Governor Burnquist, of Minnesota, and his staff; Mayor Van Lear, of Minneapolis, and a list of prominent guests.

Mr. Sherman left Wednesday night for Pittsburgh, where he will assist in organizing a company for H. P. Wolfberg, who bought the state rights of Ohio, Pennsylvania, West Virginia, Virginia, Maryland, Delaware, and the District of Columbia. Thence he will proceed to New York City.

An attractive line of printing has been gotten out for "The Crisis," on the order of Sheman & Elliott, Inc., by the Riverside Printing Co., of Milwaukee. This line includes 20 sheets, 16 sheets, 8 sheets, 3 sheets, 1 sheet and ½ sheet in several styles, and it is understood that the saine styles will be used by all those who have purchased state rights from the company.

Sudden Death of D. W. McKinney.

The numerous friends of D. W. McKinney in the trade will be made sad to hear the news of his untimely death at Gulfport, Miss., where he was general manager of the Southern Film Co.

W. R. Barber, president of the company, writing to a friend in Chicago from Gulfport, states that Mr. McKinney passed away at 8:15 p. m., November 30, after an illness of 18 hours. Mr. McKinney particularly emphasized that he was "feeling fine" on Wednesday afternoon, Nov. 29, and attended a picture show early the same evening. At midnight he was suddenly seized with convulsions and suffered twenty-seven of these attacks from that time until 10 o'clock Thursday morning, finally passing away on Thursday evening at the hour stated. He never regained consciousness after the first attack.

Attending physicians could not say what the trouble was. "Nor have we any idea," writes Mr. Barber. "We must say that it was a distinct shock to us all; as we, with whom he has been connected for only a short time, thought a great deal of him, and he was held in high esteem by all of his acquaintances here on the Coast."

Mr. McKinney was well known in trade circles in Chicago and New York. At one time he held a responsible position in New York City with Universal, to which he as appointed by Carl Laemmle. Failing health caused him to resign, and he later established himself in Chicago, engaging in the production of advertising films of an original type. Seeking larger ventures, he proceeded to the south, where, after some time, he succeeded in inducing capital to establish the Southern Film Co. The fine record he established there is fittingly attested by Mr. Barber.

Personally, I regret exceedingly to learn of Mr. McKinney's death, just as he was achieving success after a stout battle. He was a thoroughly sincere man and a loyal friend, and he was always a firm supporter of the Moving Picture World.

In accordance with a wire received by Mrs. McKinney from her father-in-law, at Menlo, Kans., his old home, she accompanied the remains to that place for interment.

Chicago Film Brevities.

At the meeting of the F. I. L. M. Club of Chicago, held in the offices of the Bluebird Photoplays, Inc., Tuesday, Dec. 5, a motion was unanimously passed to send out a call to all film exchanges throughout the country, requesting the managers to meet in a convention to be held in Chicago about Feb. 15. The main objects of the convention will be to demonstrate the good wrought by the Chicago club since its organization, and the great benefits that can be derived by the formation of other organizations of this kind. It is believed that by having a national organization, still greater benefits can be secured. It is the intention to have at least three delegates attend the proposed convention from each city, where film exchanges have been established.

* * *

Francellia Billington has been engaged by Samuel S. Hutchinson, president of the American Film Co., Inc., to play opposite William Russell in a new line of five-reelers, the production of which will be undertaken in the near future, at Santa Barbara. A series of fine features has been specially secured by Mr. Hutchinson for the starring of Mr. Russell.

* * *

The meeting of the Chicago advisory committee of the Chicago executive section of the National Association of the Motion Picture Industry, Inc., which was announced to be held in Room 1811, La Salle Hotel, Wednesday, Dec. 6, at 4 o'clock, has been postponed until some future date.

* * *

Frank Cook, manager of the Princess, one of the Saxe Brothers' houses in Milwaukee, called at this office while on a visit to the city Tuesday, Dec. 5. Mr. Cook reported excellent business at all the Saxe houses. He has just recovered from a serious accident that occurred late in September, due to a fall which seriously shattered his nervous system. His many friends will be glad to learn that he has now almost recovered his former state of health.

* * *

A private viewing by the society people of Chicago, of the first three episodes of "Patria," will be given at the Congress

Hotel, this city, Wednesday evening, Dec. 13. All arrangements have been made by John F. Bowman, Chicago branch manager of the International Film Service, Inc. The following morning a trade showing will be given at either the Colonial or the Princess theaters.

* * *

J. E. Willis, well known in film circles here, and for several years district manager of the middle west for the General Film Co., arrived in the city recently as western representative of the Unicorn Film Service Corporation, and established headquarters at Room 513, Mallers Building. He has charge of all territory from Chicago to the Pacific Coast for his company.

* * *

John F. Bowman, manager of the Chicago branch of the International Film Service, Inc., is much elated and happy over the arrival of a baby girl at his home. The happy event occurred Wednesday, Dec. 6, and both mother and baby are doing well.

* * *

Joan, the young widow in "War Brides," who is impersonated by Nazimova, and the Princess Beloved in "Intolerance," sustained by Seena Owen, have been reproduced in doll form for the great doll pageant that will be held December 15 in the Auditorium Hotel, this city. Mrs. Samuel I. Levin, wife of the general manager of Jones, Linick & Schaefer's enterprises, has secured a valuable collection of dolls from nearly all the prominent stars on the dramatic stage, and also from prominent bankers, lawyers and officials of the city for the occasion. Valuable specimens of dolls have been donated by Nathan Ascher, Alexander Pantages, W. W. Kimball, Aaron J. Jones and other prominent Chicagoans. The doll pageant is given for the benefit of the Esther Falkenstein settlement house, and the proceeds will also be used for Christmas baskets, coal and other forms of relief for the poor districts of Chicago. A prominent State street store has given the use of one of its most important display windows for the exhibition of these dolls for the week beginning Monday, Dec. 11. In addition to the pageant, the occasion will be marked by a dance, the music for which will be furnished by a real "Jaas" band.

* * *

C. L. Filkins, who for five years was manager of various moving picture theaters in Chicago, is now one of the city representatives of the International Film Service, Inc., under the management of J. F. Bowman. Mr. Filkins called at this office last week, and reported encouraging business. He attributes much of his success to the valuable connections formed during his managerial career.

* * *

The Essanay Film Manufacturing Co. will give an invitation showing of "The Truant Soul," at the Studebaker, to exhibitors on Tuesday morning, Dec. 12. It will be remembered that Henry B. Walthall and Mary Charleson appear in the leading roles of this great eight-reel feature.

* * *

The six public schools in Chicago for which the Board of Education recently purchased picture machines, it appears, will not be permitted to use them until further safeguards have been provided. When the machines were purchased it was understood that they were perfectly safe to use in school buildings, but investigation has revealed that there is still an element of danger, and so their use has been forbidden as a precautionary measure.

* * *

Geraldine Farrar had the privilege of viewing herself in "Joan of Arc," in the projection room of Bluebird Photoplays, Inc., Tuesday, Dec. 5. It was a pleasant diversion for the operatic star, who is now appearing at the Auditorium as one of the stars of the Chicago Grand Opera Co. Cecil DeMille brought the feature all the way from Los Angeles, Cal., for the occasion, and he was accompanied by Mr. and Mrs. Jesse Lasky and Miss Jeanie McPherson, the latter being Mr. DeMille's assistant and scenario writer. John C. Flinn also came on from New York to meet the Lasky notables and to arrange for the presentation. After the exhibition, the opera star expressed her astonishment as follows: "To think that I spent three months suffering and working—never worked so hard nor so long in my life on anything—making this play, and now see it all spread before me in a little less than three hours! It's almost unbelievable."

Jesse Lasky announced that "Joan of Arc" will be shown in special theaters, and that its twelve reels will be accompanied by special music.

* * *

Norma Talmadge and her newly-wed husband, Joseph M. Schenck, stopped over in the city Tuesday, Dec. 5, on their way to California to spend their honeymoon. Mr. Schenck expects to close his contract with Roscoe Arbuckle for feature pictures (to be produced under the Selznick banner), while in Los Angeles. Mr and Mrs. Schenck were the guests of Aaron J. Jones during their stay, and attended the premiere showing of "War Brides" at the Studebaker theater last Tuesday evening. They were accompanied to California by Mr. and Mrs. Marcus Loew of New York.

* * *

The Rialto theater, constructed by Jones, Linick & Schaefer, will open on Christmas day. It is stated by the management that the largest pipe organ installed in any theater in Chicago will be heard on that occasion. It is 40 feet in height and has a base of 25 feet, the cost being over $15,000.

* * *

"The Circle of Mystery," taken from the Polish play, "Zaczarowane Kolo," was recently completed by the White Eagle Cinematography Co., of this city. This company was organized this fall for the purpose of reproducing famous Polish, Russian and Jewish literature and history in five-reel feature films. The cast in "The Circle of Mystery" is entirely Polish. It includes Adamo Didur, a basso of the Metropolitan Opera Co., New York City; Wanda Zarska, formerly leading lady of the National theater, Warsaw; Zbyszko, the well-known international wrestler, and many other Poles of reputation. The costumes and scenery are exclusively Polish, and the titles and sub-titles are in both Polish and English. W. Zadora Szuwalski is director general of the White Eagle Cinematography Co., and at one time produced several Russian plays for the Vitagraph Company. William Buckley, at one time with D. W. Griffith and the Famous Players, is production manager, and the technical direction is in the care of Frank J. Boyle. C. E. Martin is treasurer, and K. M. Scoville is general manager. At a recent private showing of "The Circle of Mystery" in this city, Ignace J. Paderewski and Mme. Paderewski were present. So was John Smulski, a prominent Polish banker of Chicago, and others well known in Polish circles. Much enthusiasm was displayed.

* * *

The following programs have been announced at the prominent downtown theaters in Chicago for the ensuing week:

Studebaker—Nazimova in "War Brides" (Herbert Brenon Film Corporation for Selznick Pictures) enters its second week at this theater. Louis J. Jones, house manager of the Studebaker, reported very big business, and considers "War Brides" one of the best pictures yet shown at that house.

Ziegfeld—"An Enemy to the King," with E. H. Sothern and Edith Story in the leading roles, is retained for another week.

La Salle—"Idle Wives" (Universal), featuring Lois Weber and Phillips Smalley. Very good business is reported.

Colonial—"Intolerance" (D. W. Griffith). Long lines of people outside the theater daily, continue to afford the best evidence of the great drawing power of Griffith's masterpiece.

* * *

Clyde Evans, secretary of the Oregon Film Producing Co., of Portland, Ore., stopped off in Chicago recently, en route to New York City. During his stop-over in Chicago, Mr. Evans purchased some studio equipment for the company's plant from the David Stern Co. This firm is becoming well known in the trade as dealers in cameras, tripods, lenses, etc.

* * *

The Jackson Park theater, owned by Edward I. Bloom and managed by W. P. Clement, had its formal opening on Thanksgiving eve, Nov. 29. The Jackson Park is situated at 6711 Stony Island avenue, and is a thoroughly modern house in every detail. Its seating capacity is 1,500, and the seats are roomy and comfortable. A large pipe organ and a five-piece orchestra furnish the music. Manager Clement reports that the attendance at the house on Thanksgiving Day was over 6,000 people. The opening program included "The Soul of Kura San" (Lasky), a Burton Holmes travelogue, and a one-reel comedy. The admission prices are five and 10 cents, far too low for such a house and its attractions.

* * *

The Pine Grove theater, a beautiful house at 717 Sheridan Road, this city, on the Hamburger circuit, barely escaped destruction recently at the hands of the bomb fiends who now plague Chicago. The attempt was made early Thurs-

day morning, Dec. 7. Five sticks of dynamite were found in the rear of the theater. One fuse had been lighted, but after burning several feet it, evidently, had been blown out by the wind. E. D. Hobson, manager of the Pine Grove, informed the police that members of the Electrical Workers' Union, Local 157, called at the theater on Monday and demanded that he discharge his operator who was a member of the Moving Picture Operators' Union, Local 118, I. A. T. S. E. He refused.

Griffith Bids Mae Marsh Godspeed

Director Who for Four Years Has Guided New Goldwyn Star Wishes Her Success.

EVERYTHING isn't jealousy in the motion picture art, as Mae Marsh, the first of the screen stars to be announced by the Goldwyn Pictures Corporation, is glad to bear witness. Miss Marsh, accompanied by her mother and several sisters, arrived in New York recently, after taking leave of D. W. Griffith in Chicago. For four years Miss Marsh and Mr. Griffith have worked together, and the little screen genius has done everything in her power to further the fame of her director.

Mae Marsh.

As a reward for the patience of Miss Marsh, her willingness to work hard and her great ability, she has been given the most sympathetic roles in nearly all of Griffith's personally-directed pictures. Millions of persons know her in "The Birth of a Nation," "Intolerance," "The Escape," and other subjects.

So it is no wonder that D. W. Griffith constantly referred to Mae Marsh as his "inspiration." But when it came to leave-taking, when he realized that opportunity had knocked at Mae Marsh's door and taken her away for a career of still bigger things, Griffith revealed the same big broad traits that have characterized his screen achievements. Upon her arrival in New York, Miss Marsh found the following telegram:

> I wish you every possible success in your new venture. While I feel that your loss to our company is one that can hardly be replaced I shall be as glad and proud as yourself for all the new successes which I know are sure to come to you.
>
> D. W. GRIFFITH.

Miss Marsh and her mother are busy apartment hunters in New York. They think they have found just the kind of home they desire, on Riverside Drive, and in a few days they expect to be settled down for the winter and spring.

Announcement will be made in a few days of the director under whom Miss Marsh is to make her debut for Goldwyn Pictures, and likewise the first remarkable play chosen for her premiere production.

WOULD-BE-DARE-DEVILS DISAPPEAR.

When Kalem started the production of the "Grant, Police Reporter" series at the Jacksonville studio a number of would-be dare-devils made their appearance in the neighborhood. The "would-be's" offered their services doubling for George Larkin at prices ranging from the price of a meal upward. As Larkin takes particular pride in the fact that he performs all his thrills himself Director Ellis for several weeks has had a strenuous job dodging the increasing list of applicants. Last week in staging "A Mission of State" Larkin was called on to jump into a speeding automobile from a bridge, and in doing so turned on his ankles in addition to receiving numerous painful bruises. Larkin had a narrow escape from more serious accident and as it was spent a week with his ankles in a plaster cast. But in the week's absence from the studio the news evidently circulated, for on Larkin's return he found that there wasn't a would-be-dare-devil in sight.

DeMille to Produce Cohan Subject

"Broadway Jones," Cohan's First Piece, to Be Supervised by Cecil B. DeMille.

SHORTLY following the announcement that George M. Cohan's initial screen subject to be released by Artcraft will be an adaptation of "Broadway Jones," the popular star's greatest stage hit, it is learned that Cecil B. DeMille has been engaged to supervise the production.

Mr. DeMille left Los Angeles for the East recently to be present at the New York premier of his new Farrar production, "Joan of Arc," on Christmas Day. At Chicago he stepped over to show this film to the star, and it was during his stay in the windy city that his engagement in connection with the production of the Cohan subject was affected.

Geo. M. Cohan.

It is planned to have "Broadway Jones" ready for release some time in February, and work will be commenced on the production immediately in the New York studios. "Broadway Jones" is undoubtedly the most prominent of Mr. Cohan's many New York successes. Written and staged by himself he also appeared in the title role at the Cohan theater, on Broadway and Forty-second street, three years ago. In the production of the screen version, Mr. Cohan will collaborate with Mr. DeMille, whose wide experience as a director of both stage and film plays will greatly enhance the Broadway favorite's film debut.

"The acquisition of Cecil B. DeMille's services under the Artcraft banner offers further proof of our policy to enlist the best talent and brains in the industry in order to give the exhibitor and his patrons attractions that are entirely in keeping with the highest standard as evidenced by such stars as Mary Pickford and George M. Cohan," said Walter E. Greene, President of the Artcraft Pictures Corporation. "George M. Cohan in 'Broadway Jones,' produced by Cecil B. DeMille, offers a combination of rare merit. Mr. Cohan's photoplay will be the third release of Artcraft, following the two Mary Pickford productions, 'Less Than the Dust' and 'The Pride of the Clan,' the latter now nearing completion for January release."

Cecil B. DeMille.

Cecil B. DeMille was one of the four organizers of the Jesse L. Lasky Feature Play Company, and as director-general had charge of all producing at the Hollywood studios since the inception of the company. The work he has evidenced on the screen during this time has established him throughout the world as a master of photoplay production. Prior to his connection with filmdom, Mr. DeMille was highly successful as a dramatist, actor and stage director, having made his debut as a thespian in "Hearts and Trumps" in February 1900. He continued acting for about a decade, subsequently devoting his time to the management and production of many well known stage successes.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN

W. H. Clune Enters State Rights Field

"Ramona" and "The Eyes of the World" to be Released on a New Plan. H. O. Martin Appointed State Rights Representative.

W. H. CLUNE, the well known theater magnate of the Pacific Coast, and president of the Clune Film Producing Company, has entered the state rights field and will release two of his large feature productions on a new and elaborate state rights plan. One of these productions is the twelve-reel picturization of Helen Hunt Jackson's California classic "Ramona," which was presented with remarkable success at the Clune's Auditorium and subsequently shown in very pretentious style in New York, Chicago, Boston, Pittsburg and San Francisco. The other feature production is a ten-reel photo-dramatic version of Harold Bell Wright's popular novel, "The Eyes of the World," which has recently been completed at the Clune studios and will soon have its initial presentation at the Auditorium theater.

W. H. Clune.

The details of Mr. Clune's state right plans are not as yet for publication, but we are informed that the new system provides one of the easiest means yet devised for buyers to secure and exploit these features. One of the phases of the new Clune plan of "state righting" was revealed by Mr. Clune. He contemplates an extensive national campaign of advertising before and simultaneously with the release of his productions. Mr. Clune's plan contemplates the building up of a wide demand both among exhibitors and the masses which ought to be of great commercial value to state right buyers and the exhibitors whom they desire to reach.

H. O. Martin, one of the best known and most experienced motion picture men in the country, has been engaged by Mr. Clune to present his plan to the state right buyers.

Mr. Martin is a show man and entrepreneur of more than 20 years' experience, which includes both the exhibiting and the marketing ends of the film business. Among other enterprises Mr. Martin exploited with great financial success, the Selig master picture, "The Spoilers," and he also purchased and marketed with similar results state rights for "The Christian."

The Clune method of production and exhibiting is along distinctly original lines. Two years ago when Mr. Clune, owner of numerous theaters on the Pacific Coast, was unable to secure feature productions of sufficiently high grade for the clientele he had built up at his Auditorium theater, in Los Angeles, he decided to go into the manufacturing end. The Auditorium is the largest theater west of Chicago, with a seating capacity of nearly 3,000. Here all productions are presented in a most elaborate and unique manner, with an orchestra of 30 pieces, stage embellishments, etc., and prices are secured that rival those of the largest legitimate offerings. This house is also the home of grand opera in the southwest, and is fully equipped for stage productions.

The first essay of the Clune Company, "Ramona," was such a success that it played for ten straight weeks to more than 200,000 patrons. It was subsequently shown in New York, Chicago, Boston, Pittsburgh and San Francisco, with the main idea of introducing its merits to the large centers of population.

At his studio, Clune devotes the energies of his organization entirely to one subject at a time. He believes that one of the main things that is holding back progress in the film field is a lack of thoroughness in the attention to output. "Most companies," said Mr. Clune, "were dividing their energies among a number of different subjects. We decided that concentration, constant study, attention to the smallest details and team work were necessary to a finished product. We also believed that the stock company idea was all wrong for large features, and decided to pick our actors for each subject that we undertood from the entire national field, in order to secure perfect types and the highest acting ability for each part.

"Experience with this system has confirmed us in our views. Months are spent in the preparation of scenario and the planning of sets and properties, and other months are devoted to the actual work of production." The production of "The Eyes of the World" has been on the way for six months, and the first exhibition will soon take place at the Auditorium theater. The novel enjoyed an enormous popularity, having been read according to the publishers by more than four million people. The photo dramatic version surpassed the written story in every way because of the superior scenic opportunities of this tale of the mountains and vales, and the melodramatic incidents.

It is understood that the Clune company has the rights for the filming of all of the stories that have come from the pen of Harold Bell Wright. These include "The Winning of Barbara Worth," "The Shepherd of the Hills," "When a Man's a Man," "That Printer of Udell's" and others, nine in all, which have had the amazing total sale of over eight million copies. Mr. Wright had an active hand in the preparation of "The Eyes of the World" for the screen, and is to lend his personal assistance in interpreting the characters of his other books for the camera.

Photoplayers' Ball a Great Success

Charlie Murray was the Master of Ceremonies. Motion Picture Directors Also Give Brilliant Ball and Buffet.

THE newly organized Hollywood Photoplayers' Club made good Thanksgiving eve at Shrine auditorium, and the overflowing crowd in attendance voted the affair a huge success. Long before the doors opened the street was thick with sightseers, who wanted to get a glimpse of the film folks as they entered.

It looked as if all filmdom was there. Arthur Shirley, director general, flittered here and there, while Charlie Murray, as master of ceremonies, made it pleasant for everybody and announced the entertainment features, and there were many of them, in a voice that could be heard for miles. The program was excellent.

The grand march was led by Mayor Woodman and Mrs. Charlie Murray, followed by Tom Mix and Victoria Ford, Mr. and Mrs. Arthur Shirley and a great line-up of picture folks and their friends.

Francis Ford, president of the new club, and Grace Cunard entertained a party of friends, and Miss Cunard was the recipient of a traveling case given by the club in appreciation of her efforts to assist in making the affair a success. Her song, "Meet Me at the Movie Ball," was featured during the evening.

Charlie Murray was also remembered with a grip, which was presented by Arthur Shirley. In receiving the gift Charlie remarked, that it was the first time anyone had received "the grip" so openly at the Shrine.

Harry Hoskins, as well as all the officials of the club, are

to be congratulated upon the success of the affair and undoubtedly a good deal was realized toward the new club house. The social spirit displayed by all present was an effort that reflected much credit upon all. Mr. Hawks is entitled to great credit for the finished product. The new weekly issued by the club also made its first appearance and proved to be a newsy sheet.

The second annual ball and grand buffet of the Motion Picture Directors' Association, at the Alexandria, Thanksgiving night, was perhaps the most elaborate event in the local film world in months. Directors and their wives from San Francisco and San Diego and intermediate points attended. In all there were approximately 250 persons at the exclusive affair.

W. R. Daly, chairman of the Entertainment Committee, was assisted by Allen Curtis, Joseph DeGrasse, Roy Clements and W. D. Taylor. Otis Turner was chairman of the Reception Committee and R. B. West of the Floor Committee.

Isadore Bernstein to Produce on the Coast

Former Universal City Manager in Town Opens Studio to Star Cleo Madison.

QUICK action is evidently to be the motto of Isadore Bernstein in the future and this is strictly in keeping with his policy of the past. Mr. Bernstein arrived in Los Angeles November 22. He had selected the site for the new studio to be the home of the Cleo Madison Film Corporation, and December 1, at 11 o'clock, the deal was consummated.

The studio covers 10 acres and is located at 763 Boyle avenue, corner Stephenson; five minutes ride from Broadway; construction work started this week; producing is scheduled to start between the 1st and 15th of January; only men trained personally by Mr. Bernstein are to be engaged. The plant is above the fog line and furnishes every conceivable location without leaving the grounds; and the electrically controlled studio can be changed from an outside location to an enclosed stage in fifteen minutes.

Mr. Bernstein stated that he will produce pictures that appeal to the clean minded people, and every production will be under his personal supervision. Miss Madison will be the only star featured at the start. The executive offices are at 1103 Hollingsworth building.

Cleo Madison a Bride.

The actors and actresses at Universal City were greatly surprised to learn, on the afternoon of November 25, that Cleo Madison had figured in an early morning marriage at the Mission Inn, Riverside, California, where some two years previously she had enacted the role of a bride in the Universal serial, "The Trey O'Hearts." The bridegroom was Don Peake, Pacific Coast representative of an automobile manufacturing company.

Los Angeles Film Brevities.

A benefit performance for the motion picture actors of California who belong to the Federal reserves will be given at the Mason opera house, Tuesday evening, December 12. The principal feature will be a presentation of the second act of Sheridan's "The Critic," satirizing a theatrical rehearsal. This is to be under direction of Hobart Bosworth, the Lasky star, who will also play a part. Many other stars will appear, including George Beban, Blanche Sweet, Mae Murray, Anita King, Tully Marshall, Theodore Roberts, Raymond Hatton, James Neill, Wallace Reid, Eugene Pallette and Tom Forman.

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A fund of $462 has been collected at the Keystone Film Company's studio and was presented this week to the widow of L. B. Jenkins, a former employe of Mack Sennett's forces, who was a victim of Santa Monica race track catastrophe, in which a racing automobile took a toll of four lives. Mr. Jenkins was a cameraman employed by the Keystone Film Company, and it was while in pursuit of his duty that he met sudden death.

An elaborate floral piece in the shape of a motion picture camera complete with tripod, was the message of condolence the Keystone laid at the faithful cameraman's grave.

* * *

Members of the Nevada Motion Picture Corporation have returned to Los Angeles during the past week. We are informed that Director John Ince and Assistant Director Joseph Boyle have left the company, and that Director William J. Bauman and Director Rice have gone down to Gautemala to take their place. The rest of the company, including Tyrone Power, Lamar Johnston, Maude Taylor, Norbert Miles, George Odell, Louis Fitzroy, Jessie Burnett, Herman Withaker and Philip Hansen is still down in Central America. The company went down to Guatemala on October 9 to produce "The Planters," a large feature production from [illegible] well known story. The production is not as yet finished, and we are informed that it will be several weeks before the players will return. General Manager Chance J. Ward has leased this week the old studios of the Crown City Film Company in Pasadena, where the company will later on stage interior scenes. The Nevada Motion Picture Corporation has a downtown office in the Union Oil building.

* * *

From Santa Barbara we learn that Francelia Billington, the new leading woman of the William Russell company, has arrived at the Flying A studios. The former Universal Star succeeds Charlotte Burton, who has gone to Chicago for an engagement with Essanay.

Miss Billington is a charming young woman who has been seen on both the Mutual and Universal programs. She was with the Universal until she signed with the American Film Company.

The new William Russell series starts next week, and it will be Miss Billington's first appearance in an American feature. The story was written by Nell Shipman and is of the period at the close of the civil war. Mr. Russell will play a young northern soldier and Miss Billington a girl of the south.

President S. S. Hutchinson left on November 29 for the east and will not be back in Santa Barbara again until after the holidays. The present visit has been a noteworthy one. During the last month there has been a reorganization of forces, and J. R. Crone installed as studio manager. There has been a complete reorganization of other departments.

* * *

The industry is growing. Every division is organizing for social or other purposes. A movement is now on foot to organize an indemnity club with the property men only entitled to membership. Props is the busiest man around the studio. If it isn't in the studio he must go out and get it, he MUST get it. The Pallas company has just received a bill for damages for props. On account of the seemingly exhorbitant amount asked the management will in the future put props under bond and he in return will have to insure in order to insure safe return of the goods borrowed or pay the freight in case of loss or damage.

Look over this list and note the items and the damages asked:

Hand broken on grandfather's clock	$ 5.00
Puncturing Queen Victoria's face	.75
Scratching Venus' legs (naughty boy)	10.00
16 books lost (second hand)	16.00
Two Turkish rugs massacred	75.00
Chipping off Lincoln's mole	.75

Is it any wonder that Props is up in arms? The damages asked are only fair and a stop should be put to anyone daring to fool with the limbs of Venus or any other celebrity.

* * *

Douglas Gerrard is directing and playing the featured lead in a three-reel photoplay, "The Coming of Jessica" at Universal City. Ruth Clifford plays opposite and a large cast of stock actors and actresses appear in support. The scenario was prepared by Maud Grange.

* * *

Lois Weber has under production a five-reel feature written by Willis-Woods, entitled "Even as You and I." It is an allegorical story laid largely in the studios of an artist and a sculptor. Miss Weber has been given a notable cast of players. The featured leads are played by Ben Wilson with Mignon Anderson opposite. Others in the cast are Maude George, Harry Carter, Bertram Grassby, Earle Page, Seymour Hastings, Priscilla Deane and E. N. Wallock.

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With a company of fifteen people, Director Raymond B. West, of the Ince-Triangle forces left this week for San Francisco, where he will film about 100 scenes for a current Triangle-Kay Bee play by Leona Hutton which he is producing. The scenes are to be made aboard Charles Crocker's palatial yacht, "Vergana," in San Francisco Harbor. Among those accompanying West are Charles Gunn, Howard Hickman and J. Barney Sherry.

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Louise Glaum was the honored guest this week at an elaborate Thanksgiving eve celebration in Fresno. The "vampire de luxe" of the Ince-Triangle forces went to the Northern

city at the invitation of the Fresno exhibitors and, on the arm of Mayor Snow, led the grand march at their annual reception and ball. This function, however, was not the only one on the program arranged in her honor. Arriving in Fresno in the morning she was escorted about the city by a reception committee of prominent exhibitors. Then she graced with her presence a luncheon of the Commercial Club, delivered a brief address to the Vocational Club girls at the High School, held forth for several hours at the Kinema Theatre, where her most recent starring vehicle "Somewhere in France" was showing and concluded the day by attending the ball.

* * *

Taken suddenly ill with an acute attack of appendicitis a few days ago, Fred Church, the Universal actor was rushed to the hospital where an immediate operation was performed. Church, we are informed rallied well from the shock and the effects of the anaesthetic, but it will be about six weeks before he will be back at work.

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Lillian Peacock, ingenue of the Universal Joker Company, is able to resume her work before the camera. Miss Peacock had sustained a fracture of the right arm above the wrist and was incapacitated for several weeks from work.

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With the filming of the twentieth episode of "Liberty, a Daughter of the U. S. A.," featuring Marie Walcamp, with Jack Holt, Eddie Polo and Neal Hart in the supporting cast, Director Henry McRae has completed this Universal serial. "Liberty" is finally rescued and there is a happy climax laid in Washington where a scene in the red room of the White House is shown on the screen.

* * *

Director Stuart Paton is filming the sixth and last chapter of the criminologist serial "The Voice on the Wire," featuring Ben Wilson and with Neva Gerber opposite. When this photoplay is completed Wilson will be transferred to Lois Weber's company, but Miss Gerber will remain with Paton. J. Grubb Alexander of the Universal staff wrote the serial.

* * *

Inceville was the scene of a novel outdoor wedding this week, when Cliff Smith, assistant director to William S. Hart, and Cleo Morrow, one of the Ince-Triangle players, were married in one of the picturesque glens that abound at the 15,000-acre plant. The ceremony was performed by Rev. Johnson, of Santa Monica, and was attended by William S. Hart, Business Manager E. H. Allen and several score players from the studios.

A cottonwood stump served as the pulpit and the bridal couple, as well as those attending were garbed in typical western regalia. Hart acted as best man, Margaret Thompson was maid of honor, and Thelma Salter had the role of flower girl.

Wedding of Cleo Morrow and Cliff Smith in Tobango Canyon.

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Ruth Stonehouse, who is starred in the Universal feature production, "Constantinople by the Sixth," wore boys' clothes during most of the making of the film play, and one morning she came to the studios and forgot to bring the proper shoes from her Hollywood home.

The dainty little actress was wearing the suit of clothes, so she jumped into her machine and started on a dash for the missing shoes. She was bowling down Hollywood Boulevard at a rate of thirty-seven miles an hour, when a motor policeman dashed up alongside and she found herself enmeshed in the throes of the law. The officer asked her the name and she replied, "Ruth Stonehouse," but she had a hard time convincing the policeman she was really a girl.

Ruth Stonehouse and Jack Mulhall Preparing Cannibalistic Feast.

The following morning, while working at Universal City, she recalled she was due in the police court to answer the summons and she started away to court wearing the boys' clothes, so at the police station the officer was waiting and escorted her to the women's court, and there she created another sensation as the woman judge insisted she should go to the other court. After additional explanations by Art Flavin, her assistant director, "Her Honor" took the whole matter as a joke and dismissed the actress.

* * *

The Signal Film Corporation has completed the ninth episode of their latest Helen Holmes serial, "A Lass of the Lumberlands," and are practically finished with the tenth installment, "The Gold Rush." Elaborate preparations have been made for night lighting effects in the tenth episode which it is said have never been duplicated in motion pictures. The story calls for a running fight on board a train of flat and box cars between two gangs of men. The fight takes place at night and in the melee one of the coal oil torches with which the cars are lighted is overturned and the flames spread to the entire train. The effect thus gained, showing the train rushing through the black night like a comet may well be imagined.

It is the company's intention to leave again soon for El Portal, where two episodes will be made in the snows. Following these, they are to double back to Los Angeles and after a few days at the studio make a flying trip to Las Vegas, Nevada, there to make a mining episode. That completed, they are to return to the Yosemite valley to make the final scenes of the serial.

CARELESS HANDLING OF FILM.

It's too easy to grow careless with scraps of film. We are so made that when we prevent accidents long enough, we begin to think that they prevent themselves. This must have been the case with the employes at the Family theater in Philadelphia, where an accident occurred that resulted in the death of the proprietor, Cris Peterson. Another item in this morning's mail brings to light another bit of hardly excusable carelessness in the headquarters of a local operators union in Indianapolis, where a reel of film seems to have been left behind the steam radiator and resulted in considerable damage to property though not this time in loss of life. We could cite other cases. Those who handle film should write Safety First on their very hearts.

You can fool some of the exhibitors all the time, you can fool all the exhibitors some of the time, but you cannot fool all the exhibitors all the time, even in New York.

Essanay Plant Like a Beehive

Never Before In Its History Have So Many Companies Worked Under the Expansive Roof—President George K. Spoor Talks of His Numerous Enterprises.

THE spacious Essanay plant is as busy these days as a veritable beehive. Never before in its history has the big Argyle street structure housed so many companies every one of which, under its competent director, is working with enthusiasm to break all former records and to carry still higher the banner bearing the Essanay brand.

George K. Spoor, Essanay's president, talked the other day about the various great enterprises that now claim his attention, as a boy might talk about his marbles. Thus big business, after occupying a man's mind for years, evidently becomes commonplace, because it is an every day occurrence.

James Young—concerning whom it was stated he would engage in the direction of the first Essanay picture in which Max Linder will appear—began work, November 27, on the production of the three great Cohan and Harris plays, "Hawthorne, U. S. A.," "On Trial" and "Young America." The fine stage success of these plays promises a big repetition on the screen.

Max Linder is now busily at work on his first comedy, entitled "Max Comes to America." This will be in two reels. Mr. Linder writes all his own scenarios, and is the sole director of his comedies, in addition to playing the principal roles. This is in accordance with his customary practice heretofore. Three other Linder comedies have been written, and both Mr. Spoor and Mr. Linder have consulted over their possibilities.

"The Truant Soul" was finished about 10 days ago, that is, it was all ready for assembling and trimming, etc. This photodrama has been adapted from the story, "The Mask," written by Victor Rossereau, and is eight reels in length.

Henry B. Walthall and Mary Charleson appear in the principal roles, and the production is under the direction of Harry Beaumont. Seven weeks were devoted to it, and, judging from the three last reels seen by me at a private viewing last week, it is a powerful subject, with an appeal that is positively thrilling.

Mr. Walthall has already taken up work on another five-reel feature, entitled "The Little Shoes," a sentimental photodrama. Miss Charleson will play opposite to Mr. Walthall, and Director Beaumont will supervise the work.

Mr. Spoor also informed me that Harry Watson, Jr., of "The Mishaps of Musty Suffer" fame, is busily engaged in New York City in producing for Essanay a continuation of his single-reel comedies, with Louis Myll as director.

The engagement of Clare Briggs, the famous cartoonist, whose comedy series, "When a Feller Needs a Friend," gained him nation-wide reputation, is another big coup by Mr. Spoor. The filmed series will be twenty-four in number, and will appear every second week in cartoon form. Mr. Briggs is now working on the series, the first of which will be released early in January, through General Film.

The series, "Is Marriage Sacred?" in which the Essanay Stock Company is engaged, is progressing well, Mr. Spoor states. Four of these have already been finished, and after viewing them, Mr. Spoor announces that he is very much pleased with them.

"The Black Cat" series, adapted from stories which appeared in the publication of that name, is also working out splendidly, Mr. Spoor declares. These are two reels in length, and cannot fail to enthuse patrons of the General Film Company's programs. Unusual interest has been taken in these pictures by exhibitors in every section of the country. The first release will be made December 16.

Bryant Washburn and his supporting company have begun the production of "Skinner's Dress Suit." Mr. Washburn plays the lead, and the support is able. The photoplay has been adapted from the story of that name which recently appeared in the Saturday Evening Post.

In concluding the interview, Mr. Spoor gave out that some big surprises for the trade will be sprung by Essanay in the near future.

J. S. McQ.

MANY WANT LINDER PICTURES.

Distributors from the four corners of the earth have opened negotiations with George K. Spoor, president of Essanay, for the rights to Max Linder's comedies. Competition to get the films is strong. Arrangements are under way whereby the films produced by the noted European comedian shall be shipped to Europe, Asia, Australia, Africa and South America. Within but a short time from the release of the first of Max's "barrels of fun" the entire world will be laughing.

Selznick Companies Active

Brenon Takes One to Florida—Miss Young Goes to New Orleans.

TWO Selznick-Pictures companies are at present out-of-town filming the exterior scenes of forthcoming productions. The Herbert Brenon company, engaged in preparing its presentation of Florence Reed in "The Eternal Sin," an adaptation of Victor Hugo's famous drama "Lucretia Borgia," have gone to Florida. The entire company left New York in a special car bound for St. Augustine. Mr. Brenon expects to remain in Florida for nearly a month. St. Augustine was selected as the ideal spot because of its adaptability to the requirements of the story and because of the fact that hundreds of extras can be obtained in Jacksonville, about an hour distant.

Miss Clara Kimball Young, Director Charles Giblyn and the supporting company left for New Orleans shortly after the Brenon company migrated South. The company is engaged in filming the exteriors for Miss Young's third Selznick-Picture, a motion picture adaptation of David Graham Phillipp's famous novel, "The Price She Paid." Director Giblyn, who is familiar with the territory surrounding the southern city, expects to complete the exteriors in about three weeks. Albert Capellani, Director General, remained in New York to superintend the final touches on his second production, "The Foolish Virgin." Mr. Capellani is also making his own adaptation of Eugene Walter's drama, "The Easiest Way."

The third star to temporarily desert the New York studios was Miss Norma Talmadge, who has just completed her work in the film adaptation of the drama "Panthea." The star and her husband, Joseph M. Schenck, have taken a belated honeymoon trip to Los Angeles. Arriving at the Coast city, the couple was greeted by the star's mother and her sister, Constance, as well as hundreds of friends in the film colony. The honeymooning couple will return East shortly after the New Year.

The only star working at the studio at the present time is Robert Warwick. Under the direction of Ralph W. Ince, Mr. Warwick is well advanced on the film version of "The Argyle Case," the detective drama by Harvey J. O'Higgins, Harriet Ford and William J. Burns. The services of Mr. Burns, an internationally known detective, have been enlisted to supervise certain details of the production.

Roy Stuart

ROY STUART is the latest leading man to be added to the Triangle-Fine Arts Stock Company. He has been specially engaged to play opposite Lillian Gish, in place of Keith Armour, who has been obliged to leave the coast and return to his home in Chicago for an indefinite period, because of the serious illness of his mother.

Before coming under the Triangle management, Stuart played leading parts with Lois Weber and Phillips Smalley. Previous to that, he filled important roles in American features, and was also prominent in the support of Ralph Stuart and Max Figman. Physically he is one of the largest screen heroes to gain attention, standing some 6 feet 3 inches in height and weighing over 210 pounds.

Roy Stuart.

Stuart is a native of San Diego, California, and unlike 99 out of a 100 screen actors on the coast, did not have to travel far from home to find the right field for his talents. He is a graduate of the University of California, and a strenuous devotee of the outdoor life. For several years he held the championship of the Pacific Coast for rowing the single sculls. The first Triangle feature in which Stuart will be seen will be the Fine Arts production of "A House Built Upon Sand," scheduled for release December 31.

Censorship in New England

Chairman Brenton of Board of Review Addresses Meetings in Several Cities.

THE Chairman of the National Board of Review of Motion Pictures, Cranston Brenton, at the request of the Mayor, Chamber of Commerce and the Federated Women's Clubs, addressed a meeting in Providence, on Saturday, November 25, at Sayles Hall, Brown University, on the subject of "Motion Pictures and Legal Regulation." On the following Monday evening he spoke to eight hundred men, at the Forum of the Boston City Club. At each place he emphasized the National Board's opposition to all forms of legalized, pre-publicity censorship and was able to convince his audiences that such censorship is contrary to our American principles of freedom of speech and freedom of expression. At the City Club, Mr. Brenton answered for an hour questions from the floor in regard to every phase of theatrical and motion picture regulation, and defended the proposition that the public should be the only ultimate court of appeals.

On Tuesday, November 28, at the request of the Chamber of Commerce, Mr. Brenton addressed a board in Worcester, Mass., newly formed for the purpose of censoring the motion picture exhibition of that city. As a result of the meeting the proposed plan to censor all films has been abandoned and the procedure which has met with the approval of the public and of the motion picture industry in innumerable other cities, has been adopted. The city of Worcester will now receive, through its chief of police, the bulletins of the National Board, will exclude from the city all films not passed by the board, and will insist that its eliminations are carried out, and will call on the Worcester Board of Censors to view only such pictures as may possibly be objected to because of special local conditions.

RIALTO CHANGES EXHIBITION POLICY.

Manager Rothapfel Says He Prefers to Deal in the Open Market.

THE feature picture at the Rialto Theater, New York, for the week of December 10, is the six-reel screen version of Augustus Thomas' stage play, "The Witching Hour," produced by the Frohman Amusement Corporation. Next week Clara Kimball Young in "The Foolish Virgin" will be the attraction, and the following week the Vitagraph feature, "The Girl Philippa," leads the program. "Blind Justice" and "Arsine Lupin" are also future bookings.

Since its opening date last April the Rialto used Triangle pictures exclusively, until the week of November 26, when the Vitagraph feature, "An Enemy to the King," with E. H. Sothern as the star, was shown.

During an interview, Managing Director S. L. Rothapfel of the Rialto stated that the theater had entered the open booking field to stay. Mr. Rothapfel declined to give his reasons for discontinuing the Triangle program, but said that although he recognized the drawing power of Douglas Fairbanks and other Triangle stars, the number and quality of feature pictures now in the open market made it possible to present a program equal to the best. The manager drew attention to the success of the engagement of "The Witching Hour," to support his position, and declared that he felt positive the open market was the logical policy of any moving picture theater that desired to offer a program of the highest quality.

HORSLEY ENGAGES NEITZ, AUTHOR.

Alvin J. Neitz has been engaged as staff scenario writer by David Horsley to write five reel dramatic stories to be filmed by a new acting company which Mr. Horsley is putting to work at his Los Angeles studios.

Neitz is a scenario writer of much experience. He sold his first scripts to the American Film Co. for its American Beauty comedies, when that brand was first started.

In addition to his literary knowledge Neitz understands the requirements of motion pictures through practical experience, for he has also served as a co-director and a director. In these capacities he was engaged at the Ince plant for nearly three years and also at David Horsley studios.

THE CORRECT ADDRESS.

Persons writing to Lucille Lee Stewart or Huntley Gordon are advised that the correct address is Care of Ralph W. Ince Producing Company, Bay Shore, New York. Last month 179 letters, it is said, were delayed in delivery; they were from exhibitors and fans, too.

Against "White Slave" Subjects

National Board of Review Finds Sentiment Against Them and Will Refuse to Pass That Class of Picture.

AFTER considerable investigation of the subject of "white slave" pictures the National Board of Review has decided to refuse to pass pictures of that character. The board made an extensive canvass of the motion picture theater managers of the country and learned that a great majority was against exhibiting "white slave" films. With this adverse verdict from the exhibitor as a guide the National Board has sent to producers and directors a bulletin worded as follows:

The National Board takes this occasion to draw to your attention the following:

From answers it has received to a query recently sent out to exhibitors throughout the country as to the attitude of their patrons toward "white slave" films, *the National Board learns that almost without exception, exhibitors are convinced that the great majority of their patrons are entirely opposed to this type of picture.*

This is conclusive evidence of a well-defined sentiment throughout the country repudiating the so-called "white slave" film. Newspaper clippings, letters and official communications constantly reaching the National Board make this fact undeniable. Public opinion has crystallized upon this point. *It demands that "White Slave" as a theme for commercial exploitation on the motion picture screen be no longer used.*

The National Board seeks to reflect public opinion.

Therefore, no picture hereafter will be passed by the National Board which is concerned wholly with the commercialized theme of "White Slavery," or which is so advertised as to give the impression that it is a lurid "White Slave" picture.

This bulletin is issued in a co-operative spirit. It does not apply to strictly propaganda pictures produced obviously for social betterment and exhibited in a way compatible with that purpose. The bulletin seeks to acquaint producers and directors with public opinion on one hand, and the danger to their interest and prestige if they continue to affront it, and to acquaint them, on the other, with the position which the National Board as an interpreter of public sentiment feels called upon to take.

To Raise Fund for Paralysis Victims

Theatrical and Motion Picture Interests Will Hold a Big Benefit at the Astor, December 17.

UNDER the direction of a committee of the theatrical and motion picture interests, a benefit will be held at the Astor theater on Sunday evening, December 17, the proceeds of which will be donated for the after care of infantile paralysis cases. An auction sale of boxes will be held at the theater on Tuesday morning, December 12, at 11 o'clock. Haven Emerson, M. D., is the chairman of the committee; Lewis J. Selznick, treasurer, and Louis T. Rogers, secretary. The secretary may be addressed at 218 West 42d street, New York. A fund of a quarter of a million dollars could be expended in caring for the unfortunate victims of the scourge of last summer.

HESSER PUBLICITY BUREAU.

After two years of success in Canada, during which it has grown to be the foremost concern of its kind in the Dominion, the Hesser Publicity Bureau has enlarged its field, and opened New York offices at 1128-1129 Aeolian Hall, where Capt. Edwin Bower Hesser, the managing director, will make his headquarters. The main office of the bureau is in Montreal, with branches in Toronto, Winnipeg and Vancouver. In Canada, they have handled the publicity and exploitation of Metro Pictures since their entry into that field, and recently have broken all records for serials with "The Crimson Stain Mystery." The Canadian business will be continued as heretofore, under assistant directors.

A department of foreign advertising is also maintained for the making up of film ad copy in French, Russian, Italian and Spanish. Foreign publicity campaigns can thus be handled directly from New York, which should be extremely valuable to American manufacturers seeking export markets. Canadian exploitation of big film features is another branch of the Hesser business.

FLORA FINCH HAS OWN COMPANY.

Flora Finch, long time Vitagraph comedienne, who appeared in many of the successful comedy productions made by that company, has signed a contract to appear in productions to be made by the Flora Finch Comedy Company, just formed. M. M. Feely is president of the new company, Louis T. Rogers is treasurer and general manager and W. R. Wilkerson is secretary. A comedy director has been engaged and a good supporting company of players will be selected as required. Production will be started in a few days.

Raver Comes Back

Announces the Birth of Apollo Pictures With Himself as President—To Release Through Art Dramas.

APOLLO Pictures, Inc., Harry R. Raver president, is the title of the newest producing organization to affiliate with Art Dramas. Apollo Pictures, Inc., has been quietly perfecting its organization for some time and it was only recently Harry R. Raver permitted any announcement to be made. "The trade is not interested in rumors or indefinite statements," said Mr. Raver, "and I was determined not to say anything about my new company until sufficient headway had been made to warrant a statement of facts. However, now that ample studio facilities and a splendid producing staff have been arranged for and work on our first production has actually begun, those exhibitors who are contemplating the use of features released under the banner of Art Dramas should know something definite about Apollo Pictures.

"One five-reel production will be issued each month. A popular picture star will head the cast of each of these. Much effort will be concentrated on the stories used in Apollo Pictures, in fact there is no limit to the amount we will pay for top-notch material, for I consider the story the foundation upon which a picture is built and that foundation cannot therefore prove weak or we cannot hope to succeed. 'The God of Little Children' is the title of the first Apollo production. Alma Hanlon is the star. Harry Chandlee wrote the story. Richard Ridgley will direct the picture. Author, director and star are too well known to both exhibitor and the public to warrant lengthy comment.

"Miss Hanlon will be supported by an evenly balanced cast of well known players and the staging of 'The God of Little Children' demands many elaborate and costly settings and properties. January 18 is the date of release. However, a preliminary showing will be made one week previous, to which the metropolitan members of the trade will be invited."

Alice Neice

ALICE NEICE, who is the leading woman of the Dudley Motion Picture Company, and who is shortly to be seen as the star of "Humanizing Mr. Winsby," has had a very interesting career. As a child she went to Alaska with her father, who was a prominent mining man, and spent most of her young girlhood there. She was possessed of unusual musical talent and was sent to Berlin to cultivate her voice. After several years, she returned to America and appeared in various parts of the country in concert work.

Alice Neice.

"The call of the frozen North was too strong," says Miss Neice, "and I finally decided to return to Alaska, where my parents were living. After a time there, I met a prominent theatrical man who induced me to try the motion pictures. Like most girls who have appeared before the camera, I liked the work very much and have kept at it ever since."

Miss Neice has played leading roles with Lubin, Selig, Universal and in Vogue comedies and has been identified with the Dudley Motion Picture Company for the past year. In "Humanizing Mr. Winsby," Miss Neice plays the part of a very determined Irish girl who refuses to stand in awe of Mr. Winsby, of whom everyone else is terribly afraid. This picture will be released in the near future by Paths.

O'DONNELL LEAVES SHERMAN-ELLIOTT.

E. J. O'Donnell, who for some time past has been publicity manager for the Sherman-Elliott Company in their exploitation of the State rights for "The Crisis," has resigned to enter new fields of endeavor.

"The Masque of Life" Revamped

Reissue of Foreign Made Five-Reel Melodrama in Greatly Improved Form Released Through Rogson Film Co.

THE five-reel photomelodrama, "The Masque of Life," is now the property of Marcus Loew, and a new version re-edited by James McKay, is ready for release through the Rogson Film Company. This foreign made picture, with its scenes from circus life, contains one of the most sensational "thrills" ever devised. All the incidents surrounding the stealing of the royal infant by the baboon and the rescue of the child from the top of the high smokestack, are carried out in a way that keeps the spectator on the edge of his seat. The other novel scenes are well done.

The story of the circus girl and the monarch who gives up a throne for her sake, although somewhat overdrawn to American eyes, touches a human note, and one notable example, at least, is to be found in the history of the house of the Hapsburgs of Austria.

The new version is a decided improvement over the one first shown in this country, and has been supplied with excellent subtitles.

Mary MacIvor

WHEN W. S. Hart's latest Western "thriller" by J. G. Hawks is released on the Triangle program some time next month, it will introduce an entirely new leading woman to the screen in the person of Mary MacIvor.

During his successful career as a Triangle star, Hart has had numerous leading women, including Clara Williams, Enid Markey, Bessie Love, Margery Wilson, Nona Thomas and Alma Reubens, but advices from the coast, where the Hawks drama is now being filmed, say that the initial work of Miss MacIvor is such as to assure her of many important roles in future.

Mary MacIvor.

Mary MacIvor belongs to that class of screen actresses who are rapidly climbing to the top despite an almost total lack of experience in the spoken drama. Students of dramatics some time ago declared that the screen would evolve its own favorites of the future, and that day seems to have arrived. Miss MacIvor is one more example to prove the prophecy was well grounded. Natural talents and a determination to get on in the motion picture field tell the whole story in her case.

She was born in Barnesville, Ohio, in 1899, but owing to delicate health never attended school. With her mother, who acted as her tutor, she traveled extensively throughout the country and thus acquired an education that has equipped her for a career. Nearly a year ago Thomas H. Ince granted her application for an engagement, but not until this month has her patience been rewarded with a leading part.

Miss MacIvor is of medium height, with a glowing color, due to years of out-of-door life, and clear blue eyes. She has golden hair which curls readily.

"I think I am the luckiest girl in the pictures to be able to make my debut under the direction of Mr. Hart," she declares.

ROGERS IN BIG DEAL WITH SELZNICK.

Louis T. Rogers has closed a contract with Lewis J. Selznick by the terms of which he is to handle the Selznick productions for New York City and State for a period of five years. To handle this business the Rogson Company has opened offices in New York and Buffalo, the latter being at 15 Swan street and in charge of A. I. Shapiro. The Rogson Company will also handle "The Masque of Life" in the same territory.

Fox Publicity Campaign

An Elaborate System Is Planned for the De Luxe Productions.

WILLIAM FOX has assembled an unusual publicity staff for the nation-wide campaign of "A Daughter of the Gods." Each large city is to be treated as an individual unit, with a veteran showman in charge, assisted by hustlers in the literary and outdoor advertising departments. This refers not to Mr. Fox's existing system of picture exchanges in the various cities, but to the entirely separate organizations he is rapidly building up to take care of the Annette Kellermann spectacle and other de luxe attractions which will be played by him in first-class theaters.

Boston will be in the charge of E. V. Giroux. His associates in the New England campaign are Joseph di Pesa, James Decker and John Luce, and the opening will take place at a Tremont street playhouse soon after the first of the year.

Ben Stern is to manage the Chicago run, with Jack Lait, the author of "Help Wanted," to look after the press and "Jim" Decker volplaning into town from time to time to make billboard contracts. The interesting Chicago premier takes place at the Studebaker on New Year's day.

Louis Stern is the "elder statesman" entrusted with Louisville and St. Louis. Mr. Stern and his helpers will open up the play in the Mary Anderson theater of the Kentucky metropolis during the closing hours of 1916. A short run in Louisville will be preparatory to an extended engagement at the Shubert theater, St. Louis, beginning the third week in January.

The Detroit company will start at the Washington theater there on Christmas week with Edwin B. Tilton in charge. Victor Harmon will pilot "A Daughter of the Gods" at the Belasco theater, Washington, D. C., and Will O. Wheeler will be the helmsman at the Wieting opera house, Syracuse, both engagements opening the week before Christmas. Mr. Fox has also provided one company to play the week and half-week stands of New York State and another for Pennsylvania, following up the signal success of the spectacle in the Lyric theater, New York; the Chestnut street opera house, Philadelphia, and the Pitt theater, Pittsburgh. George Roberts and Harry Leavitt, respectively, will be connected with these State companies.

San Francisco and Los Angeles will be handled just like the big Eastern units. The first appointment made is that of "Colonel" Ned Holmes, who goes to the Coast to prepare and manage the run at the Savoy theater, San Francisco. As fast as time is secured other agents, managers and companies are being sent out and other large-city units established until utimately forty organizations will have been formed.

The clever, artistically minded John Zanft is Mr. Fox's trusted right bower in the work of staging the spectacle. The big job of bookings is capably handled by Charles A. Miller. Randolph Lewis gets up national publicity schemes and stuff to road agents. W. C. Thompson attends to the New York daily newspaper work, and Henry MacMahon, the general press representative, supplies material to the literary periodicals. At the head of the several organizations is Winfield R. Sheehan, Mr. Fox's general manager.

This system illustrates the great changes that have been brought about by the comparatively recent entry of pictures into the so-called "legitimate" field. Each department of the work is highly specialized. Multiple man-power is used to solve big problems. As a result of the noval methods, "A Daughter of the Gods," and other Fox de luxe attractions will be brought before the American public in a quarter of the time that would have been required for traveling companies to tour the "two-dollar" houses in the olden days.

JOE FISHER DOWN WITH TYPHOID.

Joe Fisher of Cape Town, South Africa, who for several months has been in New York on an important business mission, is in St. Luke's Hospital, 113th street and Amsterdam avenue, fighting typhoid fever. After five weeks' separation from the film boys Mr. Fisher is anxious to see his friends. A wide circle of these will be sorry to hear of his illness and glad to learn he is on the road to recovery.

FRED CHURCH UNDERGOES OPERATION.

Taken suddenly ill with an acute attack of appendicitis a few days ago, Fred Church, one of the leading actors of Director Lynn Reynolds' Universal Company, was rushed to the hospital where an immediate operation was performed. The actor rallied well from the shock and the effects of the anaesthetic, but it will be about six weeks before he will be back at work at the film capital.

Mixed Identities

EDWARD EARL, vice-president and treasurer of the Nicholas Power Company, and Edward Earle, the motion picture favorite, both of whom are very prominent in their diversified work in connection with the motion picture art, while very close friends indeed, are not relatives. There are a great many people, however, who are of the opinion that they are one and the same person, and many humorous and sometimes unusual complications arise through misdirection of mail to these gentlemen. Mr. Earl has often received telephone calls complimenting him on the excellent work on the screen of Mr. Earle, and the latter has often been called on the 'phone regarding large business matters which were of interest only to Mr. Earl.

Edward Earl of the Nicholas Power Co.

For the benefit of their friends, we would suggest that mail for Edward Earl, the captain of industry, be sent to 90 Gold street, New York City, and that of Edward Earle, the star, be sent to the Screen Club of New York City, 117 West 45th street.

Edward Earl has never appeared on the screen and is not likely to, but Edward Earle has recently been appearing in Metro pictures in support of Viola Dana Just what his next connection will be as leading man has not yet been determined, as we understand he has several propositions under consideration. Previous to his last Metro connection, his work with the Edison company will be readily recalled by many admirers.

Edward Earle, Actor.

Mr. Earle, the screen star, was born in Toronto, Canada, and began his stage career with the Valentine Stock Company in comedy. His first New York appearance was with Henrietta Crossman followed by engagements with Bertha Galland, Mary Mannering, Jas. T. Powers, De Wolfe Hopper and others. He also was a member of the Augustine Daly Musical Company. In addition to his screen connection already noted, he has appeared in Famous Players and Pathe productions. His work before the camera reflects his many years of experience and is particularly noticeable for the absence of over-acting in all parts which he undertakes.

BEATTY GOES TO McCLURES.

Jerome Beatty, former Director of Publicity for the Thanhouser Film Corporation, has resigned to join McClure Pictures. George T. Bindbeutel, formerly editor of "Motor Print," succeeds at New Rochelle.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Taking a Dare.

BEFORE the Stillman theater, Cleveland, opened, C. L. Madden, who handles the advertising for the house for Fuller & Smith, wrote jubilantly that the companies supplying his bill were going to give him all the help possible. We sent him a typewritten, horse-laugh and he soon found that it was all too true. From a recent letter we clip this extract:

> The very distinguished Mr ——— ——— was in our village yesterday. Also he apparently failed to leave for me some ——— photos solemnly promised. Will you tell me why/well the producers hesitate about investing seventy cents' worth of photos in a town that they're trying to take $40,000 out of? I dare you to. There seems to be a conspiracy among 'em to see that anybody who tries to put any enthusiasm into exhibitors' advertising meets a wall of bono. 'Co-operation.' Sure. Write him a letter and tell him we're for him strong; no, never mind the questions he asks; photos? *photos?* Did I understand you to say PHOTOS? . . . Certainly NOT. He might be making a collection. But ask him to write a story for our house organ.

The answer is we cannot. The name of the agent and the attraction is deleted because it is unfair to single out one offender from the many. They all are in much the same box. Some companies are more helpful than others with press stuff, but they most all go shy on photographs. The parts that companies get a load of real price on a long term contract well hedged with protecting clauses, but there is no clause to the effect that a certain number of photographs will be provided, and yet the company really could afford to give five dollars' worth of photographs to a live wire advertising man who would get them in the papers as Mr Madden would have done. Conditions have improved wonderfully of late. We have spoken of Paramount's change of heart and the efficient Bluebird publicity, but the photographs are still a sore point with most alert house men. Photographs cost money from five to ten cent apiece for process stuff—and most assuredly there are managers who like to decorate their offices and their dens with them, but it is a business proposition, none the less, and photographs should be provided even if it seems reasonably certain that a proportion of these will be stolen. The rest will be worth the cost of the entire lot. With some companies it is impossible even to buy a sufficient supply. Will the press heads please take notice? Meantime, answering Mr. Madden's question, there are two reasons. One is the big boss' lack of knowledge of theatricals and the other is the little boss' ditto.

STILLMAN THEATRE
TODAY AND ALL WEEK
Mary Pickford
in "Less Than The Dust"
The charming and adventurous romance of a little English castaway in India—adopted by a sword-maker and raised among the low caste natives as one of them.
This is the first film made by Miss Pickford at the head of her own, producing company—the biggest thing she has yet attempted. The cast is unusually capable, and the production elaborate. It is an extraordinary picture-play, and we offer it as such.
Special Musical Setting
Come at 2:45 or 7:00
MARY PICKFORD
"Less than the Dust"

And speaking of the Stillman, here is the advertising for Mary Pickford for Sunday. The reproduction is a panel slightly less than six by ten with a half inch white margin. Less than a quarter of the space is given Miss Pickford. The rest goes to the music and to the details of performance. Mr. Madden knows that the announcement of the first Artcraft will make people want to come, so he takes the remainder of the space in telling when to come. It is a pretty white advertisement for a Sunday, but it is kept to itself and so it stands out and is better than a lot of black type telling a few unnecessary facts. The program shows as a prelude to the production the lyric by Lawrence Hope set to music by Amy Woodford-Finden, and the full lyric is printed on the program to serve as the keynote to the play.

And also notice the weekly Stillman post-card. This is a double card 5 3/16 by 5 3/16. The edges are slotted in opposite directions and by a single movement the slots are engaged, sealing the card without a paper clip or gummed slip. This is a device invented by Mr. Madden, who offers it to others. It not only does away with the paper clip, but it is easier to handle and it does not cause the postman to curse when he has many of these in a package of letters. The paper clip so greatly increases the bulk of one point that it is bothersome to handle the bundle. The slit card does not. In case the slit does not come up in the engraving, the effect is practically a V-shaped cut, but one arm of the V is on one edge and the second on the other. It supplies a perfect lock. In the right-hand card the [illegible] for employes.

Mr. Blanchard Joins In.

J. M. Blanchard, father of Orpheum Bill and manager of the Orpheum, Chambersburg, Pa., joins the procession for sobriety of adjective. His copy is a single-column story in a double-column space, with the trade-mark cuts and the house name. It is worth the space it takes up. Read it and use it, then live up to it:

> When we speak of a picture in our advertisements as having many thrills we do not wish to carry the idea that we have a cheap melo-drama of the paper-covered class, but a picture that appeals to red-blooded, live-wire people, and always high class.
>
> Are you acquainted with the Triangle and the Paramount pictures, plays with the real stars, by real authors; picture [illegible]

symbolize, and are representatives of every day individuals in our social life. Their faces are as familiar as their clean-cut personalites. Practically every home in Chambersburg has a member, who can mention twenty Paramount or Triangle favorites, or who know the titles of plays in which have appeared certain stars.

Because the Orpheum does not follow the common practice of advertising all plays as Great, the DON'T MISS IT style, regardless of the quality and because each play is studied and booked for its worth, and if found not up to the high standard of the house, this play is paid for but another picture is booked to take its place.

We are here for your business and we expect to get it. We expect to make our theater so popular that you just can't help but attend, not once in a while, but several nights each week. We can only do this with good sound business principles and good pictures. A business built up on artificial channels would soon crumble, but a business built up on the best in the market and offering the public a little more than their money's worth can live and will live to welcome the respect of every fair-minded person in this city. Come and see Anita King in "The Race" Friday, and if you say you have not been well entertained just tell Sally you want your money back and you will get it and no questions asked.

It is a healthful sign when stuff like this replaces the old-fashioned junk that becomes so much a matter of course that "greatest ever" is faint praise. Text like this, followed out, makes business brisk with people who can afford the best and are willing to pay for it. And in these days of the kid matinee it is worth remembering that Mr. Blanchard was among the first, if not the very first, to have a matinee bill for the kiddies and a different night program for their elders. This was three or four years ago, in Sunbury; so long ago that perhaps Mr. Blanchard has forgotten it himself, but we recall that he brought back a fairy play for a Saturday matinee, giving the regular booking at night.

Number One.

The Denver office of the Kleine-Edison-Selig-Essanay service was the first to register with the Billie Burke Baby stuff. It got out a special mailing card urging the Exhibitor to "Help us celebrate the coming of Little Bill—only he's a girl. Doc says so. But help us celebrate anyway." And as a last line, "Ask the wife who has had one. Note. Billie Burke has inaugurated many styles and fads. We're strong for this one." We have already pointed out that Miss Burke-Mrs. Ziegfeld was doing all she could to help boom Gloria's Romance, but we think that Denver is whooping it up just a little bit too strong.

Booming Silas.

L. W. Carroll of the Lyric, Lancaster, N. H., recently had Silas Marner, and he worked it in a clean-cut fashion for all it was worth. He writes:

Under separate cover I am mailing you a copy of the Coos County Democrat with marked copy on pages 1, 4 and 5, and I wish to explain a word in regard to the manner of explaining this picture.

First I mailed every teacher a complimentary ticket (two if married) and wrote a personal letter telling of the merits of the picture and quoting from the Woman's Home Companion's list of better film. Then I prevailed upon the Superintendent to speak about it from the stage when the whole school assembled, laying special stress on the coupons for the matinee, as I wished to get rid of the little ones before evening, so that they would not disturb the older people. This was followed by a stock herald mailed into each home, and then the paper came out with the ad. I mentioned that a special music score from G. Schirmer was being used, and many came to me after the performance and wished to purchase a score if possible.

Our matinee and evening performances were both well attended and the teachers and press were loud in their praise. A picture of this kind is a good ad.

Incidentally I might add that the book "Silas Marner" is read in the third year English, and this fact added greatly.

His advertisement was a double-column, slightly more than half a page long. The lower half was divided between two coupon tickets. The first of these was a ticket admitting any child in the grade schools for five cents if the parent countersigned the ticket (adding the address). The second coupon was for the high school pupils and admitted for fifteen cents instead of the twenty-five cents regularly charged adults. Two stories and a local paragraph were also run in the same issue. This subject was particularly useful because it was part of the school studies, but interest can be roused in any similar adaptation provided that the adaptor has not taken too many liberties with the text, as is too often the case. Mr. Carroll, however, does not say what he did with the public library. There is always a chance here, as well. But he did the rest in a thorough fashion and cleaned up nicely.

Another "Contest."

Film Forecast, the Rowland & Clark general house program, has a new contest, or more properly an adaptation of the Mary Anderson, Louisville, scheme. Five quotations are given. These may be located somewhere in the issue, either in the advertising or film announcements. The first five earnest readers to place the quotations get ticket-book prizes. This form of scheme is most practical in a fairly large program such as the Pittsburgh company publishes. It ensures the reading of the entire issue by a majority of persons, many of whom will not trouble to enter the contest, so the results are not to be judged by the replies alone. Scores of persons solve the puzzles in magazines using them without ever trying for the prizes, and it is the same with this sort of contest. Someone should be scolded for announcing "Harry Myers and Rosemary Theby in Col. Heezaliar Gets Married." Probably it was the printer who transposed an "in" and an "and."

Small Effect Scenes.

Gordon F. (100%) Fullerton, Advertising Manager of the Liberty, Seattle, sends in a photograph of a stage effect designed by himself and Manager J. G. von Herberg for "Old Folks at Home," though the scheme itself is not limited to any one picture but is valuable in the extreme as a means of getting scenic and lighting effects without the almost prohibitive expense of full stage settings to be used only for a day or a week. A glance at the cut shows two framed openings, similar

to the boxes continued into the proscenium. These are used for miniature stage sets. "Old Folks at Home," for example, suggested the farm. While the organ played "Home Sweet Home" the left hand box was lighted to show the farm homestead in the glow of sunset, which quickly deepened into night. The windows were lighted up and one by one the stars twinkled out and the crescent moon was revealed. Then a red light was gradually brought up on the right hand box, showing the interior of the living room in the glow from the fire as seen through the old-fashioned eight-paned sashes. As the air drew to a close the title was thrown upon the curtain and this rose on the author's title. To be a little more in keeping, the film was cut to permit a scene of the interior to first show on the screen preserving the continuity. Few managers are able to afford the elaborate stage settings occasionally described, but any fairly large house can make good use of these miniature stages to get the spectator into the properly receptive mood. It might be added that scrim curtains are used to gain atmosphere, but these were removed before the photograph was made that the details might show clearly. It is not very expensive to install a small lighting system with dimmers, and the device may be used regularly or, with better results, reserved for the special features. In lighting it is well to remember that blue and amber bulbs should be used with the white to get the best straight lighting with rows of red and amber separately wired to get the sunset glow and blue for moonlight. And Mr. Fullerton knows how to write lines. Take for instance "A western Keystone comedy—all thrills, spills and giggle filled." Anyone would want to see a film of that sort.

Church Stuff.

The Motion Picture Exhibition Company, of Newark, N. J., sends in a leaflet sent to the pastors of churches suggesting a series of programs for church entertainments, laying out the program for general entertainment for church clubs, Sunday night subjects and Sunday school stuff. One thing to be noted in all their advertising, and they do much of it, is their adoption of the proper tone in their work. They do not dash off wild hurrah stuff, but adapt their style to their prospective patrons and offer arguments that will appeal to ministers rather than to showmen. With such a wide field in churches and schools, to say nothing of the kid matinees, it is little short of amazing that so few have entered this field as yet.

All Red.

The Princess, Clarksville, Texas, issues a four-page program, red on white. It is a bit gaudy in its looks, but it is audible. It would be possible to get a better layout after a chat with the printer. He breaks the program by setting the days in larger type that he does most of the titles, and in this way he detracts from the display. He should use rule to break with, set the day *and* date in ten point and take the space gained for a larger letter for titles or, better still, for white space. The proof reading is poorly done. With the fans so expert on names and titles, it hurts the house to announce Ralph Killard. Read proof on the proposition that the printer is not supposed to be an expert on names, and that you are there to guard against his errors.

Special for Drunks.

H. L. Hamilton of the Gem, Barberton, Ohio, has a new one, as the press clipping shows:

> Barberton Oct. 20.—Mayor J. W. Bishop and Chief of Police Ray will begin their crusade on drunks early Saturday morning and every drunk picked up on the street will be taken to the city prison, where he will remain for the day and made attend the public free-for-all worship Sunday morning at the Gem theater. The chief's and mayor's plan has been widely advertised all over the country, papers in Columbus carrying the story Thursday, when City Solicitor Ray Morton picked up a copy. Rev. C. H. Holcomb, the Sunday school teacher at the Brotherhood service will score the prisoners, who will occupy the first two rows in the theater. If business keeps up as it has been every day this week, two dozen will be the average attendance for Sunday's service.

The house is given free of all expense. It is a novel idea, but we are not wholly certain that it is a good one. There may be too large a patronage of inebriates, and some of these may have families to take offense at the publicity given the head of the house. Much depends upon the temper of the town, but it is something to be handled with care.

Majestic Mention.

It will be joyous, Brother Richardson, to see a whole page in the Majestic Monthly, the organ of the Majestic, Columbus, O., given to the three operators. This is in keeping with the policy of making all of the house staff known to the patrons in one of the best monthly programs gotten out. And it winds up with the statement that "The operating room is pleasantly located, half in the open, so that in summer and in winter it is a light and cheerful place to work."

The last issue is fully up to its predecessors as a program of personality and personalities. It gives more real reading than the average, and it is partly about the house and its people. There is a whole page each issue on "The House and Its Policies," and a page advertisement of some pocketbooks found and uncalled for, though some of them contain money. Cash must be easy in Columbus. It has no clip stuff this month, but it is always readable.

Another Anniversary.

The Parkway theater, Baltimore, is past its first year. The anniversary was marked with a tasty program in blue on white with a cut in brown attached. Inside there is a tactful appreciation and promise of even better to come, the program for the week and full house information. It is all in excellent taste. Most of the work of this house is above the average and we are sorry that we have seen so little of it lately. We wish they would put us on the permanent mailing list.

Vale.

V-L-S-E Pals and the Clansman have been discontinued. We shall miss both. These two exchange sheets were invaluable to their readers and cannot be replaced by a more general organ. L. J. Scott remains with the Kansas City branch, but Tom North has left Seattle and we feel a sense of personal loss in his going. The last we heard of him was via Aeroplane mail from Chicago, and as he sent no address will he please accept this as our reply of appreciation of his thoughtfulness.

Mr. Scott sends in the story of his campaign in Kansas City with Edith Storey. The Post is about as easy to break into as a national bank, but they thought they could use a story, and a photograph was snapped showing her at a machine in the Post office typing the story. Then they took her on a round of the big stores where she posed in hats and cloaks. The stores paid the Post for putting in the pictures (some of them quarter pages), and the thing worked from every angle. Then Miss Storey appeared in two episodes of "The Scarlet Runner" and they slapped a banner on a red car and used that to shoot her around town, there was a ball at the screen club and in two days Miss Storey appeared twenty-five times in twenty of the fifty-four picture houses in town. It made four pages of publicity in papers that grudge stickfulls. It was real press work all the way through with nothing overlooked.

A Newcomer.

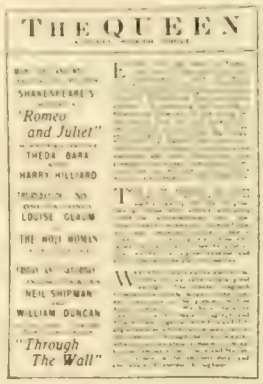
Oliver Gill, of the Erie, Hugo, Okla., says he is a newcomer to the department, but that he is an old reader and has Picture Theater Advertising. He sends in two pieces of advertising, a throwaway and a card. The former is 10 by 15 inches and looks more like a wall poster than a throwaway. It is well laid out and the printing is better than usual, a strong black that dries down glossy. It is a good plan, even in a "today" to add the date in smaller type, but apart from this we like the layout. The card shows the same clean make-up and good selection of type faces. Both pieces feature the music, one announcement being that the organist will feature the Indian music that forms an appropriate accompaniment to the picture, and that this alone will be worth the price of admission. A line that is much better than saying that the organ cost $50,000. No one will believe the latter statement. Many will be interested in the Indian music. Music is an asset if it is good, and can be made a talking point.

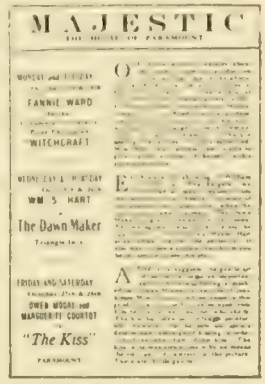
A Children's Theater.

Saturday mornings the Strand, Providence, R. I., is known as The Children's Theater, and a series of matinees are given at ten in the morning on the lines that were originated, we believe, by the Majestic, Columbus, Ohio. Each performance is a benefit for some welfare organization. The first performance was for the benefit of the summer camp of the Boy Scouts and the bill, very appropriately, was "The Bugle Call." Other features listed are "Poor Little Peppina," "Little Mary Sunshine," "Let Katie Do It," "Robinsoe Crusoe," "Still Waters" and a repeat of "Alice in Wonderland." In addition there is a one-reel comedy and some travel stuff, but this last is not made the feature. They talk of the entertaining value of the program and not their instructiveness.

A Double.

The Queen and Majestic, Wilmington, Del., ask for comment on their program. Ten thousand are put out, of which 3,000 are divided between the houses and the rest mailed or otherwise distributed. The issue is a four page program, of which the center pages are shown





here. The front and back pages carry cuts, one for each house. In addition the back page carries a small paragraph of house talk, the issue to hand bearing upon cleanliness. It is not a long argument, but a seven-line announcement with a punch to it. We like this form of program; in fact, we have said so before, but we think that the printer can do better for his share. Take the first announcement, for example. The copy is all right, but the composition is not. No one who cares needs be told that Shakespeare wrote Romeo and Juliet, nor is it necessary to emphasize the "Immortal." It would be better to drop to an eight-point "Shakespeare" and a six-point "immortal" and cut Harry Hilliard a couple of points to gain height for the name of Miss Bara, for the play and Miss Bara are the two things that will make for business. In the next box that "one day only" if set in italic would have made the name of Miss Glaum more prominent without detracting from the "one day" line. Over on the Majestic side there was room for a larger W. S. Hart, and Hart, rather than the play, would be the attractor here. It is always well to keep in touch with the foreman of the printing office and let him mark the type to get the proper display. Explain to him that the play and the star, unless otherwise noted, are more important to the box office than the name of the maker or author. Ask him to see that these are given the greatest possible display and he'll take an interest in it. Otherwise he'll merely turn out a good looking job and let it go at that. We think that the days of the week and the date could go in a slightly smaller type without hurt. Apart from this the program is well handled.

Saves Paper.

The Censor theater, Albion, Mich., is in line with the anti-envelope movement. They simply leave one page of their eight-page folder blank, use that for the address and seal with a bit of passe-partout paper, which is cheaper and better than the paper clip. With envelopes costing what they do, the self-contained program is a real economy.

Mark Em.

Contributors who send in newspapers will gain our love if they will mark the items to which they desire to attract attention. It saves a lot of time.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Script Risks.

MORE than a year has passed since we received the last complaint of mutilated scripts, and a new kick just to hand without foundation in reason, but perhaps others feel about it as this writer does.

One of his exhibits is a manila envelope, the front of which has been torn apart and sealed together with official stickers. A rubber stamp explains that the mutilation was caused by the cancelling machine. The author seems to think the company to blame, though clearly they delivered the script to the post office in good order. All large offices now postmark and cancel the stamps by machine. The feeds are gauged to the ordinary envelope. When a five ounce script comes along, if the paper clip is on the address side, there is liable to be a rip. It cannot be avoided.

Another exhibit shows a script marked by the paper clip, not alone at the margin, but in the center of the sheet where the fold comes. Here, too, the cancelling machine probably is to blame for the embossing, but any script will show such marks after a few trips.

A third envelope was insecurely gummed and forms the basis for another complaint. There is evidence that the flap was moistoned, but not sufficiently to soften the gum.

None of these troubles can be blamed upon the companies returning the script. It is a part of the gamble the author takes and the script that shows only ordinary wear from handling and yet must be recopied for further submission, is a regular overhead charge on all authors. Most authors have learned that by now and stand the loss because they know they must. If a company deliberately maltreats a script there is ground for complaint, but you must expect some wear and tear and be prepared to meet it.

Just a Dream.

This morning a crazy person suggested that there should be established by the picture makers a central bureau for the reading of all scripts and the instruction of authors. He had to be crazy to think of a scheme like that. What is wanted is a license bureau. All authors should be made to apply to the bureau for a permit to submit scripts. They should send ten plots with their application. If passed they should be given a permit good for one year. If they failed to pass they should be permitted to make application at intervals of twelve months until they did pass. Those given yearly licenses should have them renewed unless they had meantime become pests to the editors. That is a crazy dream, too, but until submissions are limited to those who really can write, the real writers will suffer for the sins of the boobs who flood the offices with junk and discourage the editors. The greatest handicap the competent but unknown author has to face is not his lack o fname, but the moral effect on the editor of the boob stuff. He cannot help but feel that nothing good can come out of such a mess of rot and he reads unbelievingly even the good.

The Reason.

Someone wants to know why we have let up on the school schemes. We have let up for the same reason that no one kicks the dying man. The good old days have gone and while a few still hang on, their pickings are comparatively small. The great mass of the public has been warned and only those who would be swindled anyway fall for the garish promises of the schools.

A Patch Book.

If you cannot think of full ideas, think of parts of one, and if you can think an idea and a half, save the half. Most authors keep a plot book of some sort, but keep a patch book, too. When ideas come slowly and in fragments, save those fragments. Perhaps you think of a piece of business. Write it down on a slip of paper. Perhaps it is nothing more than "They have lunch under the trees." This does not look very promising, but in the course of time you will get such a collection of stuff that you can make nearly en entire plot from what you take from the book, just as a patchwork quilt is made from scraps. Then you can do what they cannot do for the quilt; you can make it into a smooth story.

It is better if you can learn to think of stories as a whole, but this will help you to reach that point, and even after you do think entire plots you will often find that the idea that suggests nothing today will offer a whole plot next week or next year. There is always danger in doing too much literary bookkeeping of this sort, but some form of record is almost essential until you can train your mind to preserve ideas and present them when wanted.

Skill.

With the exception of the first year following the sudden demand for scripts, there has never been a time when so little good work is being done on scripts. It is all well enough to talk about the great advance made in the pictures, but it is not true. Some few persons assuredly have made great strides, but the rank and file have dropped behind. There are fewer people able to write a really competent script at the present moment than there were three or four years ago. This statement is not qualified by any "in proportion," or similar saving clause. Numerically there are not as many competent photoplay writers working to-day as there were in 1912. It is very true that the requirements of to-day are greater than the technical demands of three years ago, but the good writers of those days could be the good writers of to-day had they kept pace with the profession.

The synopsis only is responsible for a large part of the trouble. For the past three years there has been a growing tendency to insist upon the studio developed script. But there is also the fact that real writers will not do the increased work for the synopsis price, and so the trick of writing good continuities is becoming a lost art. But understand that by good continuity we mean a story so planned, scene by scene, as to tell the story in the clearest and most dramatic fashion. Good continuity writing does not consist in trick work. It gets its effect from the story and not from the camera. It is no uncommon thing to-day to see a story wholly spoiled through the immoderate use of cut-backs, the abuse of fades, an over supply of closeups and the rest. It would be almost a novelty—and a pleasant one—to see a story produced with an idea of telling the story most plainly and with the greatest clearness. It is not being done these days. Many readers will doubtless recall the astonishment with which the six-foot line was first received. Back in 1909 the so-called French stage was most often used. Edison, Biograph, Pathe, Vitagraph and the rest not only showed the players' feet but the foreground as well. Then came the Griffith Biographs with the figures so large that the top of the head and the players' knees were cut off. It was a novelty and attracted, and the French stage was almost a novelty again when adopted by the Famous Players. To a large extent the cut-back has replaced the need for six-foot line, but all it has given us has been a succession of crowded small stages in one set. It has not, in a majority of cases, put the close up where it belongs—as a means of additional emphasis.

It is going to pay some of the writers of to-day to study the old methods, for the public is sickening of effects as substitutes for story, and we must presently come to a return to old methods tempered by the good aspects of the later discoveries.

Perhaps Not You.

Speaking of her recent return to photoplay work, following a vacation on other matters, a correspondent suggested that her failure to keep in touch with the market had rendered her plays less available. This is true in part. Those who sold three or four years ago and dropped the work for other occupation find it difficult to get back into touch with the changes and advancements of story writing, but there is another side to the matter. In the past year the market has materially changed and few companies are really buying much. It may be that it is the small demand rather than lack of merit that prevents immediate sales, so cheer up—and watch for the change that is bound to come. Meanwhile, it is well to remember that unless you keep in touch with your work, no matter what the line of your endeavor, you will get out of fashion, and perhaps have no little trouble in finding yourself again. If for any reason you stop writing photoplays for three months or more, you must, to some extent, learn over again. You must get the "feel" of the thing again if you would find success.

See the Back Page.

Turn to the back page and look at the Power Cameragraph advertisement. Somewhere in the copy you will find the slogan "Sixteen years of knowing how." It sells a lot of projection machines. It will sell scripts, too. Know how, even if editors do tell you they will supply the technique.

The THIRD Edition of

Technique of the Photoplay

IS NOW READY

This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.

By Mail, Postpaid **Three Dollars**

Address all orders direct to nearest office.

THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Naas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps, (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progresive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Brooklyn Operators Notice.

At midnight, December 14th, there will be a meeting of all moving picture machine operators of the surrounding territory at St. Louis Hall, 443 Atlantic Avenue, Brooklyn, N. Y.

The meeting is held by Local Union 306 and admission thereto can only be gained by those holding a New York license card. All licensed operators, either union or non-union, are cordially invited to attend. Non-union operators will not incur any obligation by attending, though it is hoped we may be able to convince you of the advisability of joining with your fellows in organization in order to properly protect your interests.

Local Union 306 asks you to attend and this department and its editor advises you to do so. The editor will himself be there and address you. There will also be other thoroughly competent speakers.

Notice to Unions and Examining Boards.

During the past years a great many request have come to the editor asking him to set forth a list of questions for examination. This has been an impractical thing to do, for reasons which have been repeatedly explained.

I now, however, make this offer. During my tour of the country next spring I will be glad to, wherever time permits, appear before either official or union examining boards, and examine either a genuine candidate or one of the examiners himself, in order to show what, in my opinion, an examination ought to consist of, and the way in which it should be given.

I cannot promise to do this in all cities, because in some cases where the distances to be traveled are long I might not have the time, but where time and physical and mental strength will permit, I will be very glad to accommodate in this respect.

Question No. 168.

Suppose you were on the road and in a small town found yourself with only 50 ampere fuses and no other fuses available. The wires from the switchboard to your machine are found to be No 10, through which you are only allowed to put 25 amperes. What precautions say is there of taking care of such a situation? In other words the real question is, How can you reduce the carrying capacity of fuse wire by, say, one half, and do it with a reasonable degree of accuracy?

Roll of Honor on Question No. 158.

The Roll of Honor on Question No. 158 consists of C. E. Linstruth, Carthage, N. Y.; F. N. Irvin, Texas; M. M. Moon, Sherman, Texas; F. F. Bell, Palestine, Texas; V. M. Kidd, Victoria, B. C.

Brother Linstruth has sent in what seems to be the best answer to question 158.

Reply to Question No. 158.

By C. E. Linstruth, Carthage, N. Y.

The Question:

What slope should the balcony and the gallery floor have? How would you determine it?

The Answer

The slope of gallery and balcony is a very difficult proposition to [illegible] However the principal object in view is to make every seat a "real one," not have too many objectionable steps, but still secure maximum capacity. The slope should depend on the depth of the house, the height of and size of screen; also available depth of balcony and gallery. The longer the house and the higher the screen the less the slop in balcony, and vice versa. In making slope for balcony, care should be taken not to have a better arrangement than on the ground floor, since the public would soon learn of it, and the higher priced seats would suffer; also the house around the corner, which offered a better ground floor, would profit materially.

If the auditorium had a slope of 1 foot in 8 or 10, I would slope the balcony and gallery alike, and about 1 foot in 6. These measurements I believe to be in proportion, and would do nicely in a deep house. However in a house of but little depth the slope must be more abrupt. In this case I should build the floor in balcony and gallery stair-fashion, with not greater than a 6-inch step. Greater than a 6-inch step is rather trying for grandma and grandpa.

An Outrage.

Enclosed find clipping from Metro feature "The Wheel of the Law." The same was shipped to me directly from their exchange at Dallas, Texas. There were sixty punch marks in four reels of film, the attached sample being amputated from one of the reels. I am at a loss to find words which will express my opinion of such work. The only reason to which I can attribute the presence of such an incompetent in an operating room is that he has not physical strength sufficient to manipulate a number two shovel. All the reels ended in a short scene following a sub-title, and these scenes were unusually easy to remember. I shall trust to your good judgment and well-known ability to give him all that is coming to him. I am the proud possessor of the Handbook, second and third editions, as well as Hawkins' Electrical Guide. Also I certainly have *some* boss, being allowed to purchase such supplies as are needed without a kick, and to use my own judgment as to [illegible] of projection, and as I am a projection fiend, or rather a fiend on good projection, and a constant reader of the department, you can guess there are not many overspeeded films. If you use this kindly do not mention any names, as it might cause a considerable amount of unpleasantness. Please accept my best wishes for the department and kindest personal regards.

This particularly outrageous example caused me to take some other almost equally bad ones up and personally interview Mr. Atkinson, general manager of the Metro. I placed the matter of the necessity for a change-over sign before him very forcibly, and there was not much chance for Manager Atkinson to sidestep the issue while he looked at that chewed up film. He promised me faithfully that he would take the matter up with his studio people and see what could be done with regard to the change-over sign. I suggested the same sign the Universal agreed to adopt some time ago, but, so far as I know, have not done it.

As to the operator who would deliberately commit this sort of outrage, why I could not give him what is "coming to him," because the language of the country would break down under the strain. To say he ought to be kicked out of the operating room and out of the moving picture industry as well, is putting it mildly. I think the only really adequate punishment would be a revival of the old ducking stool. That and a public horse whipping seems to be the only things which would fill the bill in a case of this kind. The sample I had was about 8 feet long. If an equal amount was punched up in each of the other five reels that would be 40 feet of film ruined, which, at 10 cents per foot, would be $4.00 damage done by this particular meal ticket "operator." It does seem that even the most confirmed bonehead in the business would have too much sense of decency to go to such an extreme. Of course, I freely grant that the manufacturer ought to incorporate a change-over sign, but his failure so to do does not constitute an excuse for the utter ruining of 40 feet of film in a single feature. The damage this ignoramus did may have been perpetrated from a motive of spite against the exchange, but if so, it fails of its purpose, because it is not the exchange that is going to suffer so much as the next man, and the next man, and the next man, and so on, who is to run those films and have sixty punch marks slapped in the face of his audience. In other words, this ingrowing idiot has deliberately injured the work of every other operator who must run those films; also he has deliberately injured the show of every other manager who must run those films, and in so doing has lessened the enjoyment of many thousands of people who will look at the films he has punched up.

It seems to me that exhibitors are at fault in not [illegible] these matters out, finding out who is the guilty man, and meting out to the theater adequate punishment.

Double Shutter.

Mr. C. H. Brindle, Souris, Manitoba, Canada, sends in drawings and pattern of a revolving shutter, the same being a double shutter,one-half of which revolves in one direction, being attached to a hollow spindle, and in the center is a second spindle carrying the other half of the shutter, can be set at the dissolving point of the light ray. He asks for comments on this plan.

This particular scheme has been known for a long time, and is covered by letters patent held by the Bell-Howell Company, Chicago. The Motiograph inside double cone shutter is an adaptation of this particular scheme, which is valuable where the E. F. of the objective lens is so short or so long that the dissolving point of the light ray cannot be reached by the shutter. In all cases, however, where the revolving shutter can be set at the dissolving point of the light ray (see Fig. 63a, page 145, third edition of the Handbook, also text matter on page 146) it has no appreciable value—in fact no value at all. For inside shutters, of course, there is an advantage in this form of shutter, but the trouble lies in the fact that in order to obtain this advantage the adjustment of the shutter must be so very delicate that it is a difficult thing for the operator to keep it in proper adjustment and avoid travel ghost.

Appreciation.

From Local Union No. 171, Pittsburgh, Pa., comes the following letter which speaks for itself. It is a sample of many similar letters in our files. This letter comes from a large union in a large city. I recommend it to the careful consideration of locals who are considering the proposition of arranging for the lecture next winter.

Moving Picture World, 17 Madison Avenue, New York City, N. Y. Gentlemen: We, the Moving Picture Operators' Local Union 171 of Pittsburgh, Pa., wish to thank you for sending Brother F. H. Richardson here to lecture on Projection, but cannot find words to express our gratitude.

Brother Richardson did a world of good in Pittsburgh, and we think is one of the greatest benefactors we operators have particularly in securing a better understanding between the manager and the operator; also in the uplift of the industry and for better Projection.

We again thank you, as well as Brother Richardson, and hope that we may have the pleasure of his presence again. With best wishes to the World and its editors, we remain,

Very truly and fraternally yours,

J. P. Dean, secretary. Ralph Freeman, president.

From Nebraska.

T. C. Shipley, Lincoln, Neb., says:

Of late there has been a great deal of argument set forth in the projection department concerning the minimum age at which a person should be granted the privilege of operating projection machine apparatus. I read the replies to Question 148 with much interest, particularly as the question is stated in such a way that the logical conclusion is the editor was thinking of fire hazard alone when he brought up the question of age limit. I now wish to set forth an argument in favor of a license being granted to those, and only those who can successfully pass a proper examination given by an "efficient" and practical examining board, regardless of the fact that the applicant may be under 21 years of age.

First: I object to the 21 year age limit because it is not consistent. I believe a man, say, for example, 18 years of age, may be far more proficient in the operation of projection machine apparatus than the older man. He is just as well able to acquire technical knowledge as the older man. He may be as level minded as the older man; yes, even more so, and he has as much right to be considered as the older man. For example: I know of an 18-year-old operator in a small town who is doing some of the best work, under poor conditions, I have seen for some time. He is a High School graduate and has an excellent technical knowledge of projection, as well as a long term of practical experience. He is as cool-headed as the average operator, and I am sure he could pass an examination which many of the older men would stumble over. However this young fellow cannot join the union; he cannot get a better job with better conditions; he cannot work with older men, and he he has no voice whatever, simply because his age acts as a discrimination against him, regardless of his superior ability.

Now, on the other hand, take the older man. In a nearby city (of course there are none in Lincoln), I know of a self-satisfied individual who calls himself an operator. He has a good job, not through proficiency, but through "pull." His screen results do not come anywhere near those of the younger man. He has no technical knowledge, cares nothing for the artistry of his profession; will not listen to superior counsel, and above all has no desire whatever to progress. Yet this man, an operator by courtesy, is preferred as against the young, ambitious fellow who can and would deliver the goods because of his future, simply because he is the older man. And it must be admitted this is no isolated, rare instance.

Second: The holder of a license would be a *capable* man, for the object of the movement would not be to license a class of operators merely because of age, but to place the operating rooms of the country in the hands of men who by honest force of *merit* are best able to handle the work. It must be admitted the "merit man" is the only logical conclusion, even if we disregard the age proposition. To realize this we need only reflect that at the present time the really "big" and high salaried positions are held by the fellows who are conscientious, and are practically and technically trained.

Third: An efficient examination would determine accurately a man's capability, for no man could pass this examination if he were not proficient. Good men would be influenced to enter the operating business, because an honest competition would be established, and no preference could be shown. Furthermore those desiring such positions and possessing the required merit would be admitted without prejudice under this system. Therefore, since the object of my plan is efficiency, and to place the operating rooms in the hands of really efficient men, I contend with all sincerity that license to operate projection machine apparatus should be granted only to men of known ability and merit, regardless of whether or not they have attained a certain, definite age, and that the qualifications be that the applicant must pass successfully an examination designed to be a genuine test of ability.

After considerable hesitation I have concluded not to make any extended comment on this matter at this time, but to invite our readers to set forth their views. I am afraid Brother Shipley will find there will be those who will punch quite some few holes in his argument, and for the present I will just sit back and be the umpire in the matter of the hole punching.

Jacksonville Defended.

F. N. Irvin, Lufkin, Texas, says:

I would like to speak a word in behalf of the Jacksonville, Texas, man, see October 14th issue. The operator who proceeded me in my present position told me the service out of the Jacksonville house used to be rotten, but I get two features and one weekly from there each week and have absolutely no kick to offer. If all operators would work together as Friend Mullens does with me there would be a better feeling, and we would all give better service and make our work truly one of art, as it should be. He even puts a note in all the cans telling me the exact condition of each and every one of the films, and when he tells me it is O. K. I find it not necessary to inspect it. I am not personally acquainted with Brother Mullens, but intend to be some day before long, as it is only sixty miles from here to Jacksonville, and I believe it pays to know men of his type. He is really and truly a man in every sense of the word, and I believe the impression left by the Nacogdoches man should be removed. I feel, however, that Nacogdoches was mistaken, for I do not think that any one would deliberately do such a thing with malice aforethought, and I for one would like to hear from him on this subject. And now another thing, and that is "fading in," particularly with regard to the item from Galveston, Texas, in October 7th issue. I agree with you as to its not helping in the first show, and that some universal sign ought to be incorporated in the negative itself. But in the absence of a better method the one he uses is fine, and in this connection let me say that that "terrible operator" at Jacksonville, Texas, is sending me his key-sheet, so that I get the effect on the first show—thanks to him. Referring to Friend Martin's note in October 21st issue, I agree. I too wish you would draw up more questions, as I have received a very large amount of benefit from those which have already come, and I certainly would hate to see them stop. How about it, Old Top?

With regard to the questions, I shall probably keep them up until I leave on the big trip, but while away on the road they will, I think, be abandoned. It will keep me jumping sideways to lecture every night, travel by day and keep up with the work of the department, as well as write a lot of stuff with regard to the trip each day. I guess Mr. Mullens of Jacksonville may be considered as having been fully vindicated. It seems that instead of being a stem-winding son-of-a-gun he is really a pretty good scout, and a careful, painstaking operator. May his tribe increase.

Hard Spots in Carbons.

The question has often been asked: "Why is there a diminution in the illumination when the arc strikes a hard spot in the carbon?"

It will perhaps be of considerable general interest to have this apparently difficult, but really very simple point answered somewhat in detail, and I will therefore proceed to do it.

The intrinsic brilliancy of the crater of the electric arc is, according to Blondel (Page 564, "Optic Projection," by Simon Henry and Henry Phelps Gage) about 130 candle-power per square millimeter for cored carbons, regardless of the amount of current used. This is equivalent to about 84,000 candle power per square inch of crater for cored carbons. "Optic Projection," page 564 says: "The increase in candle-power of the arc caused by an increase in current is due, not to an increase in the brightness of the crater, but to an increase in its area."

A moment's thought will convince even the most skeptical operator that this is an even and exact statement of fact, because it is just plain, ordinary common sense, when we come to reason the matter and in the light of known facts. The temperature of the crater of an electric arc cannot, in the very nature of things, be appreciably higher than the temperature necessary to volatilize carbon. The temperature of the positive crater has been estimated at 3427 degrees centigrade, which is equivalent to 6200 degrees Fahrenheit. Incidentally the temperature of the sun is estimated at 6477 degrees centigrade, that of acetylene at 2057 degrees centigrade and that of the gas flame at 1557 degrees centigrade. Now having once reached the

point of volatilization you cannot go appreciably higher, conversely when the temperature necessary to volatilization is not reached the incandescent of the crater will not be so high, and that is the answer to the question asked.

Hard spots in carbon are spots which resist the temperature necessary to volatilize the original matter contained in the body of the carbon. It does not volatilize readily, therefore the temperature of the crater is lowered.

The total illumination given off by the crater of an electric arc will be approximately (cored carbons) 130 candle-power multiplied by the number of square millimeters contained in the carbon.

There are very many such things as this which form an interesting study, and aside from being interesting their study tends to strengthen the student's mentality, broaden his field of vision and make him in every way a better and more efficient workman, even though the knowledge may have, on the surface of things, no immediate bearing upon his practical work.

The Aperture Lens.

Ralph W. Martin, Los Angeles, Cal., contributes the following:

In the drawing an aperture lens is shown, which consists merely of a single uncorrected meniscus lens, placed about ¼-in. in front of the aperture, and used in connection with the regular form of objective. The aperture lens is fixed immovable in the position shown, and operates mainly in two ways. First, it concentrates the entire light beam, thus causing all the light to pass through the objective. Second, it converts the picture on the film at the aperture into a virtual image located very close to the aperture. This virtual image is of great importance, and is discussed as follows: It has been determined that the virtual image, as formed by the design of aperture lens shown, has a field which is curved, with its concave side toward the screen. Now it is also known that the type of objective shown will, when working under regular conditions without an aperture lens, produce a field at the screen which is curved, with its convex side toward the screen. It is therefore very evident that with the object (virtual image) curved an opposite direction to the image which the objective normally forms, the two curvatures must tend to counterbalance and produce a flat field at the screen; also it is quite apparent that since this correction to a flat screen image is made by means outside the objective, most probably no astigmatism would be incurred by this method. The obtaining of a flat anastigmatic field at the screen is much be desired, and is in direct line with modern tendencies, but at present it can only be secured by the use of very high priced anastigmat objectives, and if the aperture lens would secure practically the same results, its great comparative cheapness demands at least seriously considering the present claims. The amount of curvature of field at the virtual image can be varied within wide limits by altering the shape of the meniscus lens without changing its focus, so that there is ample means for properly making the correction just mentioned. The aperture lens is not corrected within itself for any of the ordinary aberrations, because its position so close to the object (aperture) *prevents* these aberrations from being produced to any extent. In this connection it occupies the same relative position (optically) as the eyepiece of an opera glass, which is always a single, uncorrected lens.

Now considering the relation between the action of the aperture lens and the objective: The aperture lens merely converts the film picture into a virtual image of fixed size and position, which now becomes substituted in every respect in place of the real film picture. There is no confusion whatever between the actions of the objective and aperture lens. The former works the same as it always did, except that the virtual image is a little larger than the real aperture, and this new measurement must be used in computing the working E. F. of the objective.

The design of aperture lens here shown would produce satisfactory result with objective working at E.F.'s of 6 inches or under, and would place the dissolving point of the beam sufficiently far ahead of the objective; but if the required E.F. becomes much longer the ideal shutter position would become located within the lens barrel, and this condition will require the use of an operture lens of longer focus to advance the shutter position, and will also require a larger diameter objective to intercept the entire beam.

Again, an increased distance from condensers to aperture would help secure the two latter conditions, without altering the action of the aperture lens.

I would respectfully refer the foregoing to our readers—particularly Brothers Solar and Griffiths. Personally, I don't pretend to be able to follow this particular matter through with any degree of certainty. I don't, however, see that the more fast of the ray passing through a meniscus lens before entering the objective would have any tendency to produce a flat field at the screen. Maybe I am wrong, but nevertheless I cannot see it.

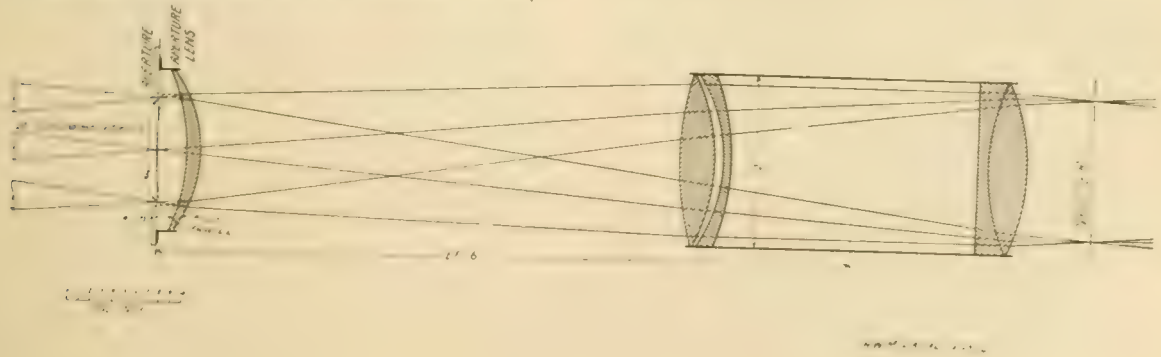
From Chicago.

Morris H. Thacker, Chicago, Ill., asks:

(A) At what heat does film ignite? (B) What is focal length and how is it determined? (C) What is the objective focus? (D) What is equivalent focus? (E) How is the size of the picture figured? For instance: equivalent focus 2 inches, distance screen to film 30 feet, size of picture 10.1 x 13.7. (F) How wide is a film? (G) How do you figure resistance in wire? For instance, copper wire: length 100 feet, size No. 8, voltage 110, amperes 5. (H) What is an inductor? (I) What is a rotary converter? (J) Draw a circuit showing where voltmeter should be located. (K) What is a voltmeter? (L) What is the width of film?

Evidently these questions are not asked by an operator. If answers in detail are wanted I would suggest the purchase and study of the Handbook. However, I am going to answer the questions briefly, because of whence they come.

(A) Don't know. Have never experimented. Don't know that it makes any particular difference to the operator. It is well known that the concentrated rays of *any* projection arc used in theatrical work will ignite the film in just about two ordinary shakes and a shiver—in other words, in from 2 to 5 seconds, according to amperage. (B) There are a good many different kinds of focal lengths, but presumably what you mean is the distance from the lens at which it will focus parallel rays of light. It is determined by focusing the light and measuring the distance from a point of focus to the optical center of the lens. (C) Never heard of it, unless you mean the focus of the objective lens. If so, the objective lens has two different kinds of focus, viz.: the equivalent focus, and back focus. (D) It would take too much space to explain this intelligently. See Handbook. (E) To find the width of picture a lens of given E. F. will produce multiply the throw, in feet, by the precise width of the aperture in fractions of an inch and divide the result by the width of the picture in feet. The result will be the E. F. of the required lens, as near as it can be figured. If you want to know the size picture a lens of given E. F. will project, then multiply the width of the aperture, in inches, or fractions of an inch, by the projection distance less the equivalent focus, and divide that product by the equivalent focus of the lens. The result will be the width of the picture the lens will produce, as nearly as it can be figured. (F) Measure it. (G) In figuring resistance in wire neither the voltage or amperage has anything to do with the matter. The rule is as follows: Multiply the length of the wire by the mill foot standard of resistance for the material the wire is made of, which in the case of copper is 10.5, and divide that product by its area in circular mills. In measuring the resistance of a circuit it is, however, customary to follow the above rule, but double the mill foot standard. The same result is, however, arrived at by doubling the length of the wire, there being two "legs" in a circuit. For the example, you quote the resistance would be (100 x 10.5) divided by 16,510, the latter being the area of a No. 8 wire in circular mills. This matter is explained in detail, pages 42 to 45 inclusive, of the Handbook. The result in the example cited would, of course, be a very small fraction of an ohm. (H) Trade name for a low voltage transformer. (I) A device for reducing the voltage of direct current by means of a revolving armature and field poles. (J) Not necessary. Can be located anywhere on the circuit, though its reading might be different at different points on the circuit under some conditions. (K) An instrument for measuring voltage or electro motive force. (L) Chicago seems to be very anxious about the width of the film. For Heaven sake, man, measure it! You can get a small piece of film at any exchange. To relieve your very evident anxiety on this point, however, the width of film is 1⅜ inches.



Nice Work.

The accompanying photograph is a map of the countenance and its supporting base of John J. Crowe assistant manager Garrick theater, San Francisco, Cal., who has sent in for inspection 22 hand-made slides, which are, by long odds, the most beautiful specimens of that kind of slide making this particular editor has ever looked at. It would be impossible to reproduce these slides in any adequate way, because of the fact that in most instances a part of the excellent work is carried by the back-ground itself, and in such manner that it would not show in a reproduction. However, this is not the case with all of them, and I am showing you four of the slides in miniature, though they are by no manner of means the best. You will, however, observe the more than ordinary excellence of the lettering, which is done on white or clear glass, the foundation apparently being bon ami or some similar composition.

Brother Crowe says he learned to make these slides while employed by one of San Francisco's largest picture houses, though in what capacity he does not set forth. Certainly the work, as I said

in the first place, overtops anything of the kind we have looked at, and that is saying considerable, because this department has examined some very fine specimens of hand-made slides during the past years.

You will observe that one of the slides seems to be printed in either Palestine French or the stuff they fry potatoes in, I don't know which.

Difficult Problem.

Ever since visiting the Maritime Provinces I have been thinking over the situation from the organization point of view, and it seems to present a reasonably difficult problem, in so far as the operator be concerned.

Aside from Halifax and St. John there are no towns employing sufficient men to form a local. Moncton has three, four or maybe five operators—certainly not more—and that is the only town, outside of Halifax and St John, in which there are even that number.

There is no manner of question, however, but there should be some form of organization to which all the men can belong, and I am inclined to think the only practical method would be to form two locals, or perhaps three, viz.: one in Halifax, to which all Nova Scotia men can belong, and one in St. John, and one in Moncton, in which event all the men in southern New Brunswick can belong in the St. John local, and all in northern New Brunswick in Moncton. Of course there is Fredericton, but as I understand it there are only three or four operators in that city.

Let it be understood that this is merely a rough -a very rough—idea. The point is that the greater number of operators are scattered, one or two in a town, and if they are to reap the benefits of organization some plan of this kind will unquestionably have to be adopted. Just how the business of such a local would be conducted I cannot say, but some scheme might possibly be evolved which would fit the conditions at least reasonably well.

I would welcome discussion of this matter in the department, by Maritime Provinces operators. You men are better acquainted with the local situation and possibilities than I can possibly be. This article is by no means intended as an attempt to butt into your affairs, but merely to start discussion as to the best way the peculiar situation can be handled to best advantage.

I understand the Exhibitors' Organization has been perfected, and I am glad of it. I hope it will prosper and become a power for the good of the industry in that territory. I also believe the operators should try and perfect some method for building up an organization, because the benefits of organization are many, and, rightly handled, the detriments none.

After writing the above I referred it to one of the leading operators of the Maritime Provinces, asking him to look it over and make such comment as he thought proper. I now have his reply. It is decidedly interesting. He says:

> Your article entitled "Difficult Problem" is very fitting indeed, and the solving of the problem in question will, I think, be a task of extreme difficulty. Attempts to organize the Maritime Provinces operators were made as far back as 1909. In that year I was in Halifax when an organizer came from Boston to talk the question over. I have forgotten just what the result was, other than he did not succeed in forming an organization. Again in 1911, and I think in 1913, the men of St. John talked over the matter of organizing the operators and stage hands. We went so far as to wire International President Shay, who just at that time was in Montreal in connection with a strike. No reply was received, however, and we let the matter drop.
>
> There are, all told, about eighty operators in the Maritime Provinces. Of this number eight work in St. John and the same number in Halifax. The rest of the men are scattered throughout the territory in the smaller towns, of which about six have as many as three or four operators working. Now with the men thus scattered, and the distances between by no means short, the man wishing to attend a meeting would have to, in addition to his dues, pay railway fare and perhaps lose a day or two from work; also he would be obliged to pay his expenses while going to and from, and while at the meeting, therefore you see it would be absurd to expect out of town men to attend meetings, and you know when members cannot attend the meetings they soon lose interest.
>
> In addition to all this the present system of licensing is very bad, particularly in New Brunswick. In a number of instances men who know practically nothing about projection have been given license to operate. In fact, I don't believe a single application for license has thus far been turned down, and since "birds of a feather flock together," where such conditions exist, other conditions are also found, such as small salaries and lack of study on the part of operators, with its natural sequence of poor projection.
>
> Now, Brother Richardson, until these conditions change, which I sincerely hope and trust they will before very long, you can readily see how useless it would be to attempt to organize a body of men, keep them interested enough to pay the necessary dues, and, most important of all, study their profession. I believe that at least the majority of the men would consider it as a mere throwing away of money to join a union unless they could be assured that their salary would be doubled in say thirty days, after they became members. Of course if they could be convinced that their salaries could be largely increased if they would study and improve their knowledge of projection they probably would do it, but ? ? ? ? ? ?
>
> Now, Friend Richardson, don't get me wrong. We have some real operators in the Provinces—men who do study their profession and who realize the importance of their work to the success of the theater and the moving picture industry. These men get good salaries, as salaries go in this neck of the woods.
>
> Then again, suppose the above conditions were changed, there are other conditions existing here which would be against our affiliation with the I. A. T. S. E. For instance, there are small town theaters which use one act of vaudeville each show, and even play legitimate shows, in which case the operator has to be the stage manager and electrician, with a helper—sometimes. This is very much against the I. A. T. S. E. laws, and against your teaching as well, but it is utterly impossible for the managers of the small town theaters in this country to comply with I. A. rules, employ a stage manager, electrician, etc., and have the operator attend to the operating room only. This is because there is absolutely not enough business in the small towns to enable a theater manager to pay the extra help. As it now is, even the operator does not receive the salary he should for the work he has to do, and up to date I have not observed any of the small town theater owners getting wealthy. I do not believe many of them, and I am absolutely sure a large proportion of them just simply could not stand for the additional expense organization and affiliation with the I. A. would bring about. It would literally put them out of business, and thus deprive the people of any show at all. You, therefore, see that if an organization were attempted at all it would, under present conditions, literally have to be purely a Maritime Province one, and I do not think we could hope to be recognized by the Trades and Labor Councils of Canada unless we were affiliated with the I. A. T. S. E., which is another spoke in the wheel of the proposition. Under such conditions the necessary fees would be altogether out of proportion to any benefit that could possibly be derived; also where members could not attend meetings I am afraid the most important, and too often the most difficult work of an organization, would be the collecting of the dues.
>
> Now, I trust I shall not be misjudged in this matter, because I have set forth conditions that I (and I am not alone in this) firmly believe are against organization in the Maritime Provinces at this time, but I assure you I am, and always have been, in favor of organization, and would be very thankful, indeed, if it were practically possible to bring about a successful organization of the men in this section. On that proposition I am, however, "from Missouri."

And there you are! I have been up there and looked things over. I believe what the brother says is very largely an even and exact state-

[illegible]

A Stupid Blunder.

From a western city comes the following letter:

Mr. F. H. Richardson, Projection Department Moving Picture World.

Dear Sir: We are now building, and have almost completed the [illegible] theater in this city and the question has been raised as to whether or not it will be necessary to tilt the screen in order to obtain a good picture.

As we think your advice would be valuable, we are taking the liberty of sending you blue print of building showing position of machine-room and screen. Your opinion will be greatly appreciated. Thanking you in advance for an early reply, we remain,

Yours very truly,

I have withheld the name of the city, the name of the theater, and the name of the company because I feel compelled to make some very caustic criticisms on this particular proposition, and in so doing I don't wish the owners of this theater to feel that I am directing the criticism toward them, because they apparently are not theatrical people, but merely men who have built a theater, presumably to rent.

You will observe, in the first place, that whereas they conclude that my advice would be valuable *it has not been asked for until the theater is almost completed and it is probably practically impossible to correct the error, as all blame the architect has made in the designing of the house.* In this particular instance the elevation of the auditorium shows an approximate 35-foot drop in a 116-foot throw, the operating room being, as is almost invariably the case where this detail is left in the hands of an architect, stuck away back up immediately under the roof at the very top of a high balcony.

Now this is particularly and peculiarly reprehensible in this instance, because the front fifteen feet of the balcony is carried by projecting steel cantilevers supported at their back end by heavy steel girders and it would have been no difficult matter to have spaced the two central cantilever 12 feet apart and have placed a 12 x 8 foot operating room, having a 7 to 8 foot setback 7 in front and about 8 in rears between these two cantilever where it would have been almost exactly centered with the center of the screen, with a throw of 61 feet. This would have produced almost ideal conditions for projection. The operating room in this location would have projected down about 2½ feet below the bottom of the steel girders, but not sufficiently to have interferred with the view of the picture from any seat in the house.

Had the room been thus placed in the first instance its bottom could have been rounded off, and while it might have detracted from the symmetrical appearance of the underside of the balcony, still this could have been so worked out that it would not have been at all serious, whereas by the present arrangement it will forever be impossible to secure perfect projection in that theater. With the operating room between the steel cantilevers its ventilation would have been a simple matter, and while the room would not have been an ideal one, still it could have been made a very fairly good one. Also the entrance could have been arranged so as not to interfere with anything to any serious degree.

When [illegible] WHEN [illegible] comes to an understanding of the *fact that* THE AVERAGE ARCHITECT IS UTTERLY INCOMPETENT TO PLAN OR LOCATE THE OPERATING ROOM OF THEATERS, BECAUSE HE DOES NOT UNDERSTAND THE REQUIREMENTS OF PRACTICAL PROJECTION. In this particular case the blunder of the architect constitutes an outrage because it was absolutely and entirely uncalled for. Possibly the mistake could still be remedied, but it is unlikely since one of the steel cantilevers is very probably located at the center of the balcony, and even if it is not it would entail heavy expense to tear down the underside of the balcony and build in the operating room at this late day. Moreover, it is quite possible that it would now be impractical to locate an entrance to the room.

And now as to the practical effects. While I have not the time to figure it out exactly, approximately here is what will happen to the picture. The drop is 35 feet in 116 feet. With the screen flat against the wall and a 12 x 16-foot picture it will be 112 feet from the lens to the top of the picture, and 119 feet from the lens to the bottom of the picture. With a 12 x 16-foot picture the spread of the light ray will be 1.6552 inches to each foot of throw, therefore it figures out a difference of about 11½ inches in the width of the picture at the top and at the bottom. In order to overcome this by tilting the screen it would be necessary to bring the bottom of the screen out about 4 feet from the wall, and this, of course, is utterly impossible. It would, however, be practical to tilt the screen perhaps as much as 18 inches without seriously injuring the effect, and thus overcome a part of the distortion, provided a proper setting could be arranged to hide the tilting, but I hardly see how this could be done with the "stage" arranged the way the architect has planned it, it being level with the auditorium floor, presumably with the idea of the musicians sitting immediately underneath the screen. However, even with the present arrangement it will be possible to tilt the screen perhaps as much as one foot without the same being very noticeable, provided it be rightly done.

The keystone effect could of course be remedied by filling in the aperture of the machine, an operation which any competent operator can perform. This, however, results in the elimination of part of the bottom of the picture, and makes anything at the bottom of the screen [illegible] in proportion to objects at the top. The [illegible] distortion, however, does not constitute the worst fault. The biggest trouble with this proposition lies in the fact that the distortion is up and down as well as sidewise, and the picture instead of having a height three-fourths of its length will be not very far from square, and if the keystone effect is eliminated by filling in the aperture the picture will, as a matter of fact, be very nearly square if the screen lay flat against the wall. This has the effect of making all objects in the picture taller than they really are, and imparts an appearance of thinness which is particularly noticeable with figures in the foreground. For instance: When a man appears on the screen at just life size, if that man is actually six feet tall he will appear to be probably about six feet six inches tall, without corresponding increase in width except at the extreme bottom of the picture.

Now, of course, all this does not mean that it will be impossible to project a fairly good picture in this theater, but it does mean that whereas the picture will be fairly good, it will by no manner of means be what it ought to be, though this cannot be so well realized unless one sees a picture in perfect proportion projected along side of it.

I would recommend that the screen be tilted as much as it can be tilted without the fact being plainly discernible to the audience, but distortion is preferable to excessive tilting of the screen. But ABOVE ALL THINGS I WOULD MOST EARNESTLY RECOMMEND TO THOSE CONTEMPLATING THE ERECTION OF A MOTION PICTURE THEATER THAT THE ARCHITECT BE COMPELLED TO CALL INTO CONSULTATION A RELIABLE, COMPETENT PROJECTION ENGINEER, to the end that beautiful houses, such as this house evidently will be, be not handicapped by conditions which render perfect projection utterly impossible.

From Australia.

F. W. Luttgens, Melbourne, Australia, writes:

> Enclosed find money order for latest edition of the Handbook. *I heard at one yesterday and am sending for it today.* I think it [illegible] some book. I am working at a exhibition show here in Melbourne, six-hour shift, taking current from a motor generator [illegible] supplying 70 amperes at 80 volts. We only use one projector, a Gaumont, which works twelve hours per day. We have a 60-foot throw, and a 19-foot picture. The picture business is booming at the present time. "The Battle Cry of Peace" is being screened. I saw it, and it is a great photoplay. Am writing again shortly to Mike Langely, who is [illegible] the Triangle House. He was the first to show me the Handbook, and believe me, I lost no time in sending for one of my own.

The Handbook has gone forward. The letter is of interest as showing two things: first, the high D. C. amperage used; second, the large picture they project in Australia. I have been told that they run to extremes in this particular respect, projecting even as high as a 22-foot picture. I would be glad to have a letter from Luttgens, or any other Australia operator, for that matter, giving us the dope on things pertaining to projection in the Land of the Kangaroo.

Coating Plaster Screens.

G. S. Kinzer, Wayland, Ky., asks:

> What is the best material to use on plastered wall for picture screen? I have been using the white wall, and am now trying an aluminum paint. It seems to soften the picture and improve it considerably.

If you use aluminum you are more than likely to get a hazy effect, unless you use aluminum powder very carefully pounced on it, and I don't believe you can make a good job of it. The making of a metallic projection surface is in itself a trade which requires long study and considerable practice. For myself, I would simply calcimine the plaster, using one of the patent calcimines, such as muralite or alabastine, possibly adding just a little ultra-marine blue to it. I would then surround the screen with a border of flat black not less than two feet wide, using ordinary lamp black mixed one-third boiled linseed oil and two-thirds turpentine, applying the same directly to the plaster. Project the white light to the screen and draw a line one inch inside the light all around, and then paint black right up to that line. This will give you a very excellent picture, though it will require somewhat more amperage to secure equal brilliancy than will a metallic surface screen.

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"Prunes."

REEL LIFE NO. 31 contains as its opening subject a nicely illustrated treatise on the growth and preparation of the prune for the market. Views of beautiful blossom covered orchards with explanatory notes regarding the treatment of the trees and the soil upon which they are grown, are followed by scenes showing the picking of the fruit, and the irrigation of the orchards for the purpose starting the sap in the trees. Then comes the dipping of the fruit in alkaline water to crack the skin, after which the prunes are laid out on trays in the sun to dry. Finally they are steamed and carefully packed in layers in boxes for shipping.

"The Diary of a Murderer."

While this subject is a little late in the season to be of practical use, still it is none the less important in the sanitary information it provides. The "murderer" referred to is the common house fly, and the pages from the diary of this "murderer" are cleverly presented by Harry Palmer in an animated cartoon, with unusually effective subtitles. First we see the fly emerging from a night in the garbage barrel, after which he breakfasts from a nearby fruit stand. He then takes a drink from a pool in the gutter, and flies through a window of a nice home to where a nice dinner is set. He also takes a sip from an open milk bottle, and after worrying a half starved cat which is gorging itself on a piece of decayed meat, finds a sweet baby asleep, and kisses it on cheeks, and eyes and mouth. A few days later it passes the door of the same house and sees a while streamer hanging to it.

This is a wonderfully effective bit of cartoon work, and appears also in Reel Life No. 31.

"The New River, West Virginia."

The scenes in the Appalachian mountains presented in this picture which constitutes No. 65 of the "See America First" series, are very beautiful. Various mountain towns are shown including Hinton, Belfourt and Thurmond. Other scenes of unusual beauty are found in the vicinity of Sandstone Falls and the New River Canyon.

"Through Venice in a Gondola."

This nicely illustrated subject appears in No. 5 of the "Mutual Tours Around the World," and first shows the unique location of Venice on its islands and lagoons on the northwestern shores of the Adriatic. We are then taken on a delightful trip along the Grand Canal as it runs in the shape of the letter S through the city, and some of the many smaller canals that at intervals cross the Grand Canal. Various points of interest in Venice are visited, among them the Piazetta, ancient columns placed in Venice about 1126 A. D., the Cathedral Santa Maria della Salute, the quays of Venice, the solid marble Bridge of the Rialto, which for centuries was the only bridge across the Grand Canal and the Isle of the Dead, a burial place of great beauty.

"Jersey, the Largest of the Channel Islands."

This is another subject of interest which appears in the fifth issue of the "Mutual Tours Around the World." After crossing from St. Malo, France, we visit the town of St. Helier and its harbor, after which we are taken to the various points of interest on the island, including Dog's Hole, the Devil's Jump, the Plemont Grottoes, the Castle of Mont Orguil, believed to be an old Roman stronghold, and Elizabeth Castle, where many historic events in the past took place.

"Life in Senegal."

In No. 5 of the "Mutual Tours Around the World" appears also the above-named subject which gives us an excellent idea of the inhabitants of Senegal, their daily life and occupations. We see them occupied in fishing, with close views of the pulling in of the nets with their load of fish. We also see them pounding millet with huge tall sticks, and children performing an apparently difficult dance in the streets. A celebration when the Governor General comes on a visit of inspection to Dakar, Senegal's seaport and capital, is also interesting.

M. I. MacD.

Educational Color Films

Charles Urban About to Enter Market with an Extensive Educational Library.

IT IS more or less generally known that Charles Urban has been active in the moving picture field for the past eighteen to twenty years, that he was instrumental in gathering together a larger number of valuable educational films than any other man in the business, and also that in a period of that time he was associated with the development of a remarkable color process. In fact who of us can forget with what astonishment and admiration we viewed the first exhibitions of Urban colorfilms. And now at a time when the market seems best prepared to handle the educational benefits of the moving picture camera, Mr. Urban is bringing to America more than a million feet of the Urban colorfilm in addition to a library of some eight thousand educational negatives made after the usual photographic methods, to which others will be added as occasion demands.

Mr. Urban's determination to transfer his business interests from Europe to America was born of the conditions prevailing abroad since the commencement of the present war. And while his plans are not yet definitely outlined, February of the coming year is expected to witness the first release of the Urban educationals through syndicated organizations throughout the country.

This library of educational films has been gathered together at an outlay of in the neighborhood of $450,000, including the employment of scientists, naturalists, and others whose services were utilized in their making. A careful survey of these subjects, which, by the way, actually exist in negative, has been made by Mr. Urban, after which they have been reedited and sub-titled in entertaining and popular style.

Mr. Urban's determination to enter into an enterprise of substantial dimensions in an issue of the business that has received little encouragement, is backed not only by a belief that the time is ripe for such an undertaking, but by a sentiment highly complimentary to the American people. This sentiment embodies the idea that of all the peoples of the world the American public is most anxious for knowledge, and ready to absorb by means of the entertaining method which the screen provides, all the useful knowledge that can be supplied to them. He is firm in his belief that the failure of the educational film as a commercial asset has been largely due to the stupidity of exhibitors and exchangemen, who, in supplying programs according to their own ideas, have failed to reflect public taste, thereby leading the manufacturer to believe that the demand for the educational film was too slight to deserve attention. Mr. Urban also believes that a solvent of the present Sunday show question might be found in the reservation of Sunday for high class educational programs.

While in the preparation of this library of films, or in its proposed presentation in America, little inspiration has been gained from the idea of supplying schools, still, a glance over the vast and varied list of films laid before the writer for inspection revealed the fact that, should the occasion arise when the moving picture film shall be put in practical use in the class room, the Urban library will be in a position to thoroughly cover more than one important subject.

EDUCATIONAL POINTERS.

It is anticipated by school authorities that teaching by pictures will increase the attendance at high schools. One of the great difficulties of the present time is the fact that a large proportion of young people leave school upon graduating from the grammar grade in spite of all efforts to keep them for the higher courses. There are many schools in which the attendance in the grammar grade may reach one thousand, while the high school seldom reaches one hundred, less than ten per cent. of these continue to graduation. Education by picture is estimated to decrease the required time for many courses besides increasing the interest and making more attractive the school course, which also may be broadened with vocational studies; a series of studies much required in the high school and which until the coming of the picture course was deemed impossible. The proportion of these conditions keep about the same in all schools, no matter what size they may be, and boards of education see here, as in many other circumstances, where the outlay for a picture equipment will more than repay for itself in increased scholars, with the resultant increase of financial support. The benefit to the scholars will be of untold value and importance, how to induce the continued attendance at school from the fourteenth to the eighteenth years has always been a profound problem in which the lack of a solution has been equally injurious to the school as to the scholar, should it be proved that the educational courses capable of development by the moving pictures have solved the problem—as now seems likely—that which is of supreme importance to all concerned will result. To many this matter is already under consideration, to those to whom it has not yet come, may it be hoped that this notice of so important a matter may cause a wide knowledge and a consequently wider interest; will not all the readers of this important fact pass the substance of it on to those to whom it is a matter of profound interest and so benefit all concerned.

EDUCATIONAL NOTES.

A letter from Mr. Warren H. Booker, C. E., Chief of Bureau of the North Carolina State Board of Health, tells how in that State they have been carrying on an Educational Health Work by means of moving pictures in all the rural districts. A large delivery truck equipped with an electric generator set, and a Power's Road Equipment proved equal to the occasion. Mr. Booker is now seeking more "Health Films" and will be glad to hear from anyone who can aid him in this admirable propaganda, his address is Raleigh, N. C. This is a most commendable work which other States may well follow.

* * *

A large Rochester clothing manufacturing establishment is having motion pictures of the whole establishment is preparation for the next Spring trade. In addition to the general views, "close ups" were taken to show in detail the method of making hand-padded coat fronts, coat collars, fitting the sleeve, button-hole, pocket making etc. Experts from Chicago with lighting and camera equipment made a thorough series of pictures from the cloth in the bolt to the shipping of the finished garments. Not only will these pictures be used for trade purposes whereby the kinematograph becomes a salesman, but they will be used for educational purposes by the Bureau of Commercial Economics, Washington, D. C.

* * *

The last "Topical" centers its interest upon the late Emperor Francis Joseph of Austria, the aged Monarch is seen walking in a manner that in no way indicates any feebleness or evidence of his great age; a picture of his successor, Charles First, as he appeared on the battlefield is also shown.

* * *

The Yale-Harvard and the Army and Navy football games are screened most successfully, in the one the great Stadium with upwards of 70,000 people is perhaps the greatest assemblage of people ever pictured at one time; the points of the game are now given with more intelligence, evidently the camera men know what the fans want and are triyng to give it to them.

* * *

The New York troops on the Mexican border under review of Governor Whitman cause instant applause as they, looking none the worse for their trying experiences as real soldiers, march past with true military spirit and eclat.

* * *

The "Living Book of Nature" this week deals with the American deer, the young of the species are given special attention concerning their growth and development. The elk, graceful and majestic, is always admired, and the animals photographed must certainly be among the best possible specimens to be found.

* * *

Another series of war pictures show the British and Canadian troops in the trenches at the very front of the fight, at times being only seventy feet from the enemies first line of trenches. This series is an advance on others in that it shows closer details of work in the fighting lines. The trenches are inches deep in water, the sides often caving in from the heavy rains so that it is easy to appreciate the great difficulties and hardships which all have to undergo. The changing of troops is seen, those going into the thick of the fight passing those coming out for a well earned rest. Methods of advance are seen at close range, bombs are discharged a little ahead of the Infantry, which create clouds of non-poisonous smoke under protection of which the men rush forward unseen; the repetition of this method is their only means of making quick and unseen advances. The use of machine guns from the trenches in which they are fired, as also from the open, are clearly shown, thus, the battle is seen in actual progress at a safe and sane distance. A panorama of the enemy lines is also shown. W. H. J.

THE LIVING BOOK OF NATURE.

Another chapter of the Living Book of Nature is published this week. The first part deals with the elephant for the purpose of showing the difference between the Indian and African specimens. The African species is distinguished by very large ears, a more corrugated trunk and the fact that both the males and the females have tusks. The Indian species has the smaller ears, the smoother trunk and the male alone develops the tusks. Thus instantly is this lesson in natural history so clearly taught as pictures from life of most worthy specimens are thrown upon the screen.

The rhinoceros is next studied. Like the elephant the Indian and African species follow similar characteristics. The Indian specimen with its one horn-like growth above the nose, its skin-like shields of armor an inch thick give a living fort-like appearance as its two-ton ponderous bulk moves with the ease of any other animal. The African representative is proud of his two-horn powers, as with the larger of the two, and the one nearest to the nose, he toys and plays with whatsoever comes in his way, and, if necessary, can demonstrate his strength by pulling up an iron stake sledge driven into the ground with comparative ease. As the larger of these latter species seems destined to become extinct it is well to have these living representatives filmed from life and so give to future generations a realization of that which the still picture can never give.

W. H. J.

TOPICALLY TAUGHT.

Continuing the "Topically Taught" series it must be said that they are growing in interest and value. The latest additions are from the Bulgarian battle fields. It is probably correct to say that this is the first time we have had pictures of the Bulgars "somewhere in Europe"; of a distinct type we are able to see their equipment as they cross mountain roads, evidencing a rugged vigor peculiar to the Balkan States. The athletic and even the sporting world will be drawn to see the great football games which come at this season of the year.

Experience in photographing these field games is shown by the great improvement to be found both in distant and "close up" scenes, in that the generalities of the "Field" and the details of the "Game" are well depicted; no doubt many clubs will be able now to get pointers from these fuller pictures.

MARY PICKFORD'S MOTHER IN HOSPITAL.

Mrs. Charlotte Pickford, mother of Mary Pickford, the famous star of motion pictures, has been successfully operated on at the Sloan Hospital, Fifty-ninth street and Tenth avenue. The operating surgeon was Dr. Edwin B. Cragen. On account of this illness and the nervous strain and suspense on Mary Pickford all studio work on her next picture, "The Pride of the Clan," was postponed until this week, so that the daughter could be with the mother throughout the operation. Mrs. Pickford is recovering rapidly, but will be confined to the hospital for several weeks.

The Exhibitors of Yonkers

By Hanford C. Judson

Suburban City on the Hudson, Near New York, Has Eleven Picture Houses—Some Fine Types of Show Men

THE picture house problems in Yonkers, New York, are not peculiar, but they are interesting. It is no longer true in Yonkers that any one who puts pictures on the screen can make money and yet the people there are willing to pay for pictures and are proving it. One will find there big houses getting good prices from good audiences and little five cent houses crowded to the last seat. Here is a little house struggling between three big neighbors with the skimpiest kind of audiences at five cents, and a block or two away, a house that by a good business arrangement is more than holding its own. Here is a neighborhood house as pretty as it can be and doing splendidly under management that has doubled its business in two months, and in the other direction across town a neighborhood house that, doing very well, could be turned into a fortune. In the city pictures are in competition with the best vaudeville combined with seven or eight reels of film, a half day's show at ten to twenty-five cents in the afternoon and ten to fifty cents at night. What other exhibitors know is known to these men. The city has about 90,000 inhabitants and is about fourteen miles from the City Hall, New York. On Broadway there's a sign up that tells one where New York ends and Yonkers begins. It costs ten cents to ride between the two city halls on the street cars, and if one uses the subway it takes an hour to make the trip. The exhibitor who makes good in Yonkers is a good showman.

The theater that should be mentioned first in writing up Yonkers picture activities is the Hamilton. It is a beautiful house on Main street close to the city's central square and seats 850. The other big theaters, Proctor's, with vaudeville, seats 2,250, and the Orpheum, a picture house, seats 1,500. The proprietor, A. E. Hamilton, is a believer in advertising; he uses weekly papers in the nearby villages as well as the city dailies, and mails to a large list his interesting four page folder describing the week's show. He also uses billboards. He is still a young man and one talking with him will find no lack of decision in him. He looks at his problems with open eyes and plainly knows what he is about. His present policy is to get the best pictures obtainable regardless of their pulling power and to add strong pulling features. He finds the money in long runs of big features and would use nothing else if he could get enough of them. He has run serials, but will take no more of them. He believes good music is needed and that solos are desirable as an added attraction. His present prices are ten and fifteen cents. There has been a long and distressing strike in the city and the people have got out of the habit of coming downtown at night. This is one of his present problems. If the patrons will only come down to the shopping district in the evening he can get them into the Hamilton.

Another leading exhibitor in the city is George Martin, and he is a gentleman whom it is good to meet. He is not a man whom problems will daunt either and, with two houses, the Riverdale, on Riverdale avenue, placed not far from the Hamilton and Proctors, and the Model, on Elm street, a more fortunately placed house, he is making distinctly good. I found a better than fair audience in the Riverdale and at the Model the S. O. R. was hard at work. His forte is the picture on the screen. It would do Richardson's heart good to see that projection. It is clear, soft, natural and as pleasant to watch as can be. He is an old Mirroroid screen man, so his good picture is not to be wondered at. The Riverdale seats 318 and the Model seats 322. The former caters to many transients; while the latter is a neighborhood house. The former is, of the two, the more doubtful, and Mr. Martin is on the job there himself. For the Model, he has James Mumblo, who has a pleasant smile and a courteous way that is pleasing. It is at this house where, more especially, the A No. 1 projection is found. I was glad of a chance to shake hands with Operator J. M. Hoan, a man who knows his business. The same shows are booked for both houses—Fox, Metro, Triangle, Bluebird and Mutual Masterpictures with Fox as the favorite.

On Getty Square, and just about midway between two big houses, the Hamilton and Proctor's, is a 450 seat house owned by M. Samuels. At 5 o'clock recently I found hardly a half dozen patrons in the house. The owner is somewhat discouraged and wants to sell. The ground rent on that site is high; but it is the best site in the whole city and I earnestly believe it could be made into a good paying proposition. It was at once clear to me as I entered that the place looked unattractive. It was poorly lighted—small theaters are apt to be—and seemed dingy and this impression was heightened by the poor ventilation. The ceiling is high enough but there is a restaurant on both sides of the Getty Square Theater and it will take some money to make good ventilation there—it can be made as good as any house in the city. Then the ceiling and the floor ought to be made rich in appearance. There should be a system of indirect lighting with fancy and pretty chandeliers. The lights ought to be turned on full blast between pictures and the beauty of the house made clear to its patrons, then people would take pleasure in dropping in. Music better than the average would help. Ten cents admission and real showmanship would make a go on Getty Square. Mr. Samuels told me that he really had too little time from his other business to attend to the show.

On Broadway, far down near the city limits is perhaps the prettiest house in Yonkers, the Broadway, owned by C. E. Coles, and under the direct management of H. J. Coles. It is wonderful how much a beautiful organ with its pipes grouped around a picture frame gives distinction to a theater and when the walls, the chairs, the floor and general decorations are in keeping, one finds a house like the Broadway. It has 475 seats and has increased its business 100 per cent. in two months. It is a neighborhood theater and mails out 500 programs each week, besides distributing 2,000 heralds. The organ has not been in long; but has already proved its value. It is almost needless to say that the organist is a true musician and that the music is a real attraction. In this house the audience isn't killed with pipe music. The instrument is an American Master organ and the piano attachment is used as much as any other part of it. The overture is advertised as a big attraction in itself.

On Riverdale avenue, five or six blocks south of the Riverdale Theater is the American, owned by A. Weiss and seating 300, using Triangle, Paramount and General. We talked with the young lady in charge; for the proprietor was out and found that the house is doing a fair business at five cents a seat.

In the upper part of the city, on Ashburton avenue, are two houses, the Empire and the St. Joseph. These are both five cent houses, they are about five blocks apart and cater to the neighborhood with few transients. The Empire is owned by A. Brown, has 350 seats, runs General, V. L. S. E., Fox and Pathe. Business is fair, three serials a week are being run but they don't take as formerly. "A Soldier's Oath" and "The Two Orphans," both Fox pictures, have made hits at the Empire recently. The other house, St. Joseph's, seems to be under the wing of the church close by and of the same name. The house seats 800 and had an excellent audience at five cents. Its two proprietors are young men, William Walker and J. F. McClean. Their patrons are mostly church people whom they know well enough to permit the question, "We haven't seen you around lately. What's the matter? Isn't the show good?" Such a house as this can go its own way content. The show is good; but it might be improved much by brightening and above all by a good screen. The curtain eats up too much of the light and the picture, though certainly well projected, it not bright enough at all times. This show house could make a fortune with an aggressive policy behind it. Yet these two exhibitors are fortunate. With a good screen they would do better.

The biggest picture theater in Yonkers is the Orpheum with 1,500 seats and owned by the Neighborhood Amusement Company of New York. It asks ten cents with twenty-five cent box seats and plays Paramount, Triangle Fox and many of the big features like "The Fall of a Nation." It is under the care of Thomas Lally, who greeted the World man affably and talked pleasantly for a few minutes then showed him the show. He finds business good. This house is not far from the Model and the Center and is in a neighborhood district which seems to patronize its three houses very well.

The Center is owned by Angelo Mescolo, who is helped by his son, Edward Mescolo, whom we also took pleasure in meeting. The Center seats 290 and charges five cents.

Serials are liked in this house and with a program of Universal Ruby and Mutual it is running at present or has recently run, "Peg o' the Ring," "Who Is Guilty?" and "Iron Claw."

The new Proctor's house in Yonkers is on lower Broadway and is of course a beauty outside and in. It is pretty solid competition for the smaller exhibitors to face. But one big house isn't all the business, not by considerable, and many of them are doing splendidly. Legitimate business used to be more than fair in Yonkers, but seems just at present, to be practically out, if reports of attendance are accurate.

Soriero Winning at Boston's Park

Manager of Hub's Old-Time House a Firm Believer in Advertising—and a Good Show.

ONE of the best types of the up-to-date, energetic director of a motion picture theater is Thomas D. Soriero, who for the past year has guided the affairs of the Park theater, in Washington street, Boston. A World man dropped in at the Park one afternoon recently to look at the show and incidentally to shake hands with the manager. It was 6 o'clock, just the hour that in most houses is "dead." He was surprised to find the orchestra practically filled—and that on a day that was average; it was not a holiday nor was there anything especialy doing in town. He found the ushers at their stations, no two together. There was attention aplenty, and it was of the alert, military sort.

Thomas D. Soriero.

Mr Soriero was found upstairs in his den at work over his advertising. The Park's manager is strong on the advertising question, and is an expert on the kind known as descriptive. In fact, he brought that striking kind of publicity into use for motion picture theaters in the Hub. He indicates in pencil the particular design he wants to use for his current ad, and this is worked out by an artist on one of the newspapers. Mr. Soriero makes the time in which to do his own publicity work, and the many minutes he has to devote to this each day may be estimated when it is kept in mind that he employs forty-two out-of-town newspapers in which to tell the people of New England what is going on at the Park. In the local Boston press one of his regulation announcements is a hundred lines deep and three coumns wide. The total expenditure for publicity for the Park averages a thousand dollars a week.

It came out in the course of the conversation that at the Park there is always some one definitely in charge of the house. If Mr. Soriero is not within the walls the assistant manager has knowledge of the fact, and is "on the job." While we were talking Thad Barrows, chief operator of the house, dropped in for a moment's consultation. Mr. Barrows is a fine type of an American. He will pass in any crowd for a progressive business man—a credit to his house and his craft.

Mr. Soriero is not a new-comer to the ranks of picture theater managers. Twelve years ago he opened the first picture theater in Providence. He has had wide experience in the amusement line, and at the present time has outside interests. When he took charge of the Park conditions were not satisfactory to the owners. Mr. Soriero started building. Today he is doing one of the largest businesses in New England. He is filling his house, and it contains 1,300 seats. The afternoon prices are 15 and 25 cents and in the evening 25 and 35. As a matter of fact, with the exception of 200 seats the maximum price governs. Service is first-run Metro and World Film. In the week of the World man's visit Mr. Soriero was installing the Drew comedies for a regular attraction.

The Park is showing continuously from 10 in the morning until 10.30 at night. The pictures are shown six days, on Sundays the program changing to one of a musical description. On these occasions opportunities are given ambitious singers, and frequently good voices are brought to the front. Mr. Soriero is keen on the musical side of his entertainment. The Park has an orchestra of ten pieces, under the competent leadership of William Krauth. The musicians play three hours in the afternoon and three in the evening.

When we strolled down into the auditorium one of the first things to strike the attention of the visitor was the projection. Inquiry developed the fact that in Boston the limit is 50 amperes. In back of the curtain the reason for the softness and the clarity was apparent. Running behind the screen in a semi-circle was a great blanket of canvas. At the top of the back were many lamps, the globes of which were tinted an amber color. Some of the rays from these struck across the front of the box containing the screen in such a manner as to neutralize, to kill, the white rays from the projection booth, as they hit the proscenium arch. The result was a soft amber hue upon the screen, plainly visible upon the deep blacks in the picture; to enhance the picture, to soften the effect upon the eye and sharply bring out the photographic qualities.

There are four shows at the Park each day, of four hours each. The pictures are supplemented by two singers. All of the program is timed to the minute. One of the factors making for success in the theater is the apportionment of authority—and of responsibility. The manager deals with his department heads and each of these in turn with his subordinates. Altogether the Park is a pleasant place to visit.

Pete Montebello "Bally-Hooing"

IN conjunction with the engagement of "The Masque of Life" at the La Salle theater in Chicago, the appearance as a "bally-hoo" of Pete Montebello, the remarkably trained chimpanzee who takes a prominent part in the action of the picture, is attracting considerable attention. The little "chimp," with arms entwined around the neck of his trainer and handler, is to be found in the lobby and foyer of the theater at each performance.

Rita Jolivet and Pete Montebello.

"The Masque of Life," which is being "state-righted" in this country by Signet Films, under the direction of J. L. Kempner, was brought from the other side some months ago, and after it had been prepared for an introduction to the American market through a four weeks' engagement at the Park theater, New York, it occurred to the American owners of the film that it would be interesting to exhibit to the public the little chimpanzee which had provided the big thrills in the picture. Pete Montebello and his trainer accordingly sailed from Genoa as per cabled instructions from New York City and arrived in time for the opening at the Park theater after a trip that had proved long and costly. During his stay in New York and Chicago the little simian has seemed perfectly at home and quite evidently delights in the attention he is attracting.

Rita Jolivet, who, with Hamilton Revelle, has contributed some novel pantomimic effects for the picture, has taken a great fancy to the little monkey actor and has been photographed with him in a score of poses.

UNITY OPENS BRANCH OFFICE IN SYRACUSE.

The Unity Service Corporation, under the direction of Messrs. Merrill & Harwell, have found it necessary to open a branch office in Syracuse, N. Y., to take care of the bookings on "The Yellow Menace" and the other features which this rapidly developing exchange are handling. At the present time the films are being distributed out of Rochester for the western part of the state and the establishment of the new office in Syracuse will give added facilities for distribution throughout the central and eastern part of New York.

Burton Rice Going Abroad

Creator of Bluebird Art Advertising Will Join the Ambulance Corps in France.

BURTON RICE is going away from here—but our readers will not be denied their weekly art treat because of the wanderlust that has stricken this clever craftsman with an irresistable impulse. Shortly after the Bluebird program was established there began to appear in the

Burton Rice.

advertising section of the Moving Picture World some of the most beautiful examples of eccentric poster art that has ever been used in a trade or class newspaper.

Sometimes the name of Burton Rice appeared in an obscure corner and there were instances when the modest young man forgot altogether to attach his signature to the original. But always the advertising of Bluebird was distinctive, strikingly attractive and continually representative of the highest type of eccentric art. It has been said, and with small reason to contravert the statement, that Burton Rice has done more in his sketches for Bluebird advertising, to demonstrate the advance the moving picture industry has made than any one other individual craftsman in the publicity line.

Mr. Rice was commercially wise in selecting his forebears; for the fortune that was left him by the earlier Rices would be enough to send many less sensible and manly young chaps to the center of Times Square with his pockets ladened with coin-feed to scatter to the chickens—but Bluebird's artist is wise. He invested the fortune in such manner that he can only derive the income throughout his remaining days, and must work, like the most of us, to keep the wolf from the door.

Because of his choice of ancestors his distant cousin, Sir Cecil Spring-Rice, British Ambassador to the United States, has supplied Mr. Rice with all sorts of passports and "open sesames" to foreign countries and on Nov. 25, the young artist sailed for Bordeaux, to later arrive in Paris for a season of study at the Ecole de Beaux Arts, under the famous masters not at present actively engaged in the world-war.

While studying Mr. Rice will send back war sketches to a syndicate of American newspapers and will, also supply Bluebird with their advertising inserts. He believes that the influence of the ancient art centers, and his closer commune with the newer ideas, will be noticed in the future style of his drawings for Bluebird. Later he will visit London to study his art, and also to carry on work for the British War Relief Association, of which he is a member.

Between the period of his studies in Paris and his visit to London, Mr. Rice will enter the war zone to drive an ambulance for the American Volunteer Ambulance Corps and will also see service in the American Aviation Corps. The picture presented herewith is a striking likeness of this fine type of American manhood, as he is seated in the Bluebird advertising office working out sketches for his beautiful inserts.

HORSLEY TO SELL BAYONNE PLANT.

With the idea of concentrating his attention upon one point, David Horsley has decided to center his picture-making activities upon his Los Angeles plant, and to that end has about completed arrangements to dispose of his Bayonne, N. J., studio and factory, according to an announcement coming from his Los Angeles office. Bayonne has always been his headquarters and his studio and factory there is as complete as may be found anywhere in the world. A transfer of the property will likely be made shortly.

Marie Empress

MARIE EMPRESS, who has the stellar role in "The Girl Who Doesn't Know," the December release of the B. S. Moss Picture Corporation, is the great grand niece of Edmund Keene, one of the most celebrated actors that ever trod the English-speaking stage. That she has inherited dramatic talent from her illustrious forbear is proved by the notable engagements she has filled on both sides of the Atlantic.

Miss Empress's real name is Marie Keene. She changed it when she first went on the stage, believing it would be well to strike out for herself since a big name is often a handicap to the beginner. At the suggestion of a friend, who called her "Little Empress," she adopted that as an unusual cognomen. Now, that she has arrived, Miss Empress wishes she had never switched.

Marie Empress.

Like most European artists, Miss Empress's experience before the public has been varied. She has done all sorts of roles in comedy, drama and opera. As a member of some of the most famous British theatrical organizations, she was a London favorite before coming to America under the auspices of Klaw and Erlanger. Since going into pictures, a short while ago, Miss Empress has appeared with Lew Fields in "Old Dutch." Under the banner of the Famous Players, she played in "When We were Twenty-one" and "The Firefly." Recently she was starred in an Equitable production entitled "Love's Crossroads."

Miss Empress possesses a striking personality. She can endure a role with sympathy. Emotional work is her specialty. She'd rather act than eat—which describes the height of artistic aptitude, if you know anything about player-folk.

BESSIE BARRISCALE CAST FOR PSYCHOLOGICAL DRAMA.

Bessie Barriscale will make her next appearance on the Triangle program in a psychological story by Leona Hutton, prepared for the screen by Lambert Hillyer. Miss Barriscale will have the difficult task of portraying a dual role, something she has never before done before in the films. After the rollicking, outdoor parts that she had in "A Corner in Colleens" and "Bawbs o' Blue Ridge" during the summer months, she doubtless believes that it will prove an interesting novelty to do some serious work with a dash of Ibsenism, instead of romping about in the costume of a care-free child of nature. Howard Hickman, Charles Gunn, J. Barney Sherry and Jerome Storm will appear in her support. The direction of the play will be in the hands of Raymond B. West.

WERNICK TO HANDLE STATE RIGHTS.

Richard Wernick, who, for the past eighteen months has been branch manager of the Fox Film Corporation at New Haven, Conn., has resigned from that company to enter the state right field. Mr. Wernick is of English birth and although only twenty-seven years of age, has had many years' experience in the motion picture field, both in the United States and England. He has several times crossed the Atlantic on buying and selling propositions, and for five years was president of the Manhattan Feature Film Company, with offices in New York and Syracuse. Mr. Wernick thus has a thorough knowledge of the commercial end of the motion picture business, which well qualifies him for his new enterprise.

Mr. Wernick is about to make some important affiliations in the business, the details of which will be announced later in these columns.

Mary Peck Ends Tour

Better Film Advocate Believes That Children Attending Adult Shows Is What Starts Demand for Censorship.

NOVEMBER 29 saw the close in Pittsburgh of the speaking tour of Mary Gray Peck, who has been working in the interests of the Better Film Movement in co-operation with the General Federation of Women's Clubs, and the National Committee on Films for Young People. Miss Peck has during the past three months covered important territory in the States of Ohio, Indiana, Michigan, Illinois, Wisconsin, Minnesota, Iowa, Kansas, Missouri and Kentucky, addressing meetings of officials and social bodies interested in the problem of the moving picture. She has emphasized everywhere the importance of adopting a constructive program such as that of special performances of selected films, as a means of combatting the idea of legalized censorship. From Pittsburgh Miss Peck went to her home in Cleveland, where she will remain for a short vacation, after which she will resume her work for another three months over a route that has not yet been decided on.

Mary Gray Peck.

The following report on her trip written by Miss Peck should be of interest to the industry at large:

My eight weeks' tour of the East Central States has demonstrated beyond doubt the contention of the National Board of Review that the great first cause of the repeated demands for state and federal censorship is that children all over the country are going to adult shows. Popular discontent with this state of affairs has reached a pitch and volume that command attention from the film industry. Exhibitor and exchange man realize that the young folks have got to be attended to. The really discerning exhibitor and exchange man realize a good deal more—namely, that in providing for these clamorous young spirits they are opening up for themselves a hitherto untouched audience the audience that up to now has gathered its robes about it and said grimly "I never go to moving pictures."

The movies aint be respecters of persons. Because they began with the roughnecks is no reason why they should not top off with the Puritans. The Puritans have just as much right to Puritan pictures as the "tired business man" has to a vampire picture. The Puritan is a human being, as well as a family head, and he is easily pleased. All he wants is a show guaranteed not to offend the sensibilities to too great an extent. He says he doesn't watch people bathing in real life and he doesn't want to do it in the theater.

Men and brethren of the film industry, we who would have friends must show ourselves friendly. The reason there is a hue and cry for censorship is because a very large and powerful element of the public, unaware of the efforts being made to present films entertaining to all, feels that it has been left out of the calculations of the moving picture industry. It is not that good, clean plays are not produced, but that the Puritans never know beforehand when they go into the theater whether the actors are going to offend the canons of good taste or not! That is what rouses their animosity. It turns their minds toward the young people.

The obvious remedy for this quite unnecessary mutual distrust and dislike is special performances on regular days of selected films about whose character there is no doubt. In providing a regular program, and arranging central exchange facilities, whereby all good features of this character are available to all theaters which would like to offer a young people's program you are providing a comfortable grave for the local censorship idea. And it is the only grave you ever will succeed in burying that idea in, despite the fact that legalized censorship where established has not made pictures any better in quality than those seen elsewhere. Cleveland, the hot-bed of censorship agitation, has found it necessary, notwithstanding local censorship in Ohio, in order to secure the desired results, to take up the better film movement in co-operation with the exhibitor.

There is a nation-wide desire for the young people's program. I have not found a single town where the leaders of the community were not eager for it and taking steps to secure it. Usually it is frankly regarded as the alternative of some form of censorship. Where an enlightened exhibitor is trying to meet the wishes of his community, friendly co-operation is established. There is mutual regard and understanding.

But in every instance where children's plays had been running for a year, there was the same complaint that the supply of films was exhausted. Some were out of print, some were not available on account of closed booking, some had been promised and something else substituted; some couldn't be located, etc.

It is nothing less than a calamity that at the very time the General Federation of Women's Clubs in co-operation with the National Committee on Better Films for Young People is organizing a nation wide movement in support of the standardized Young People's Program, there should be this paralysis of exchange facilities. It is analagous to the [illegible] on the railroads.

But in Chicago, Kansas City and St. Louis, I heard golden rumors of a better time coming. Women were organizing circuits of theaters, not only city circuits, but state circuits; film men were in cogitation over the booking problem—and, meantime, the children and the Puritans are waiting—not very patiently.

What kind of a board would it take in each community to wake the film men up to the adoption of a remedy, that lies in their own hands.

Cohan to Produce "Broadway Jones"

It Will Be the First Screen Offering of the Cohan Feature Film Company—Artcraft Will Release It.

GEORGE M. COHAN announces that the first production to be put out by the Cohan Feature Film Company will be his popular comedy, "Broadway Jones," written and produced by him at the Cohan theatre some time ago. Work on the screen production has already been commenced and it is promised that the picture will be ready for distribution sometime in February through Artcraft. Speaking of his decision to make "Broadway Jones" his initial offering for the screen.

"Everyone to whom I have told my decision to appear in 'Broadway Jones' for my debut in motion pictures has told me that the selection could not have been better," said Mr. Cohan while discussing his plans, "so I guess it's the right play at the right time. We are starting in to work immediately. Personally, I think 'Broadway Jones' ought to make a fine photoplay as there is a lot of action, and the scope of the story extends over a period of time just long enough to be told in the allotted space of time."

Evelyn Greeley

EVELYN GREELEY, who recently completed her first feature vehicle, "Sunshine and Tempest," which is so gratifyingly fulfilling all expectations—will finish her work in the second Dixie Film release, this week, and which will be a filmization of the famous sentimental ballad, "Just a Song at Twilight." The Dixie Film Corporation, with headquarters at Chicago and studio facilities in Florida, sponsored both productions.

Evelyn Greeley.

Evelyn Greeley—granddaughter of Horace Greeley and part heir to the great Greeley estate, sought film fame in a somewhat different manner. She came to New York over a year ago and accepted parts as an extra girl at the Equitable and World Film studio. Without making her identity known, she worked along at two and three dollars a day. She studied the various angles of screen work and would then go to see the finished product on the screen. She followed the director's moves at the studio, then watched and weighed the result on the screen. And within six months was selected as the featured player by the Dixie Film Corporation.

Within the past week Miss Greeley has been chosen by a well-known program head to play opposite one of the principal male stars. "Tempest and Sunshine" and "Just a Song at Twilight" will both reach the trade within the month.

SURATT BEGINS NEW FILM—HILLIARD IN CAST.

Valeska Suratt has begun work on her sixth production for William Fox. Kenean Buel is directing Miss Suratt's new photoplay. Harry Hilliard, who was the Romeo of William Fox's "Romeo and Juliet," and who has been in many other feature productions, has been selected to appear opposite Miss Suratt. Claire Whitney is also among the players. Alice Gale, long a stage favorite, is cast for an important role in the production. Miss Gale was in "Sins of Men," and was the nurse in "Romeo and Juliet."

Brady Finds Encouragement

Steadily Increasing Number of Theaters Showing Pictures for More Than One Day Is Great Help, World Film Manager Says.

IT IS a highly encouraging sign of the times," said William A. Brady, director general of the World Film Corporation, "that the list of theaters which run pictures for more than a single day is being constantly and steadily added to. For example, in several of these, 'Bought and Paid For' has been shown recently for a week at a time, with results so satisfactory that the full week policy has been permanently adopted.

"Previously several of our plays, like 'La Vie De Boheme,' 'Husband and Wife,' 'The Velvet Paw,' 'Friday the 13th,' 'The Gilded Cage' and others, had been put on for two and three days in theaters where one had been the inviolable rule, always with the most gratifying outcome. There is every indication that the day is coming when full week engagements will be the rule in the best theaters of all the large cities, and there will be at least an extension of time for good pictures in the smaller places.

"This will be of distinct advantage to the manufacturer and exhibitor alike. It will relieve the latter of the helter skelter rush of changing his bill daily and enable him to discriminate in his choice of pictures to an extent entirely impossible hitherto. Incidentally it will help to eliminate second and third rate productions for which the necessity for keeping theaters open under the present plan creates a market.

"The manufacturer of really good plays will benefit by the knowledge that his productions have a chance to reap the reward of merit. That is, if he produces a picture drama that the audiences appreciate, everybody will be able to see it in the knowledge that it is not going to be whisked into the theaters and out again before the public has time to find out what it is like.

"The objection that only very exceptional circumstances make it possible to run a meritorious picture more than one day will not hold water. In West Philadelphia, where no extraordinary conditions exist, the Belmont theater, operated by the Felt Brothers, is conducted at present on the full week principle. Going back to 'Bought and Paid For,' the play did a fine business there, and I understand that such is the rule, not the exception.

"The managers told our representative that their patrons were delighted with the system. They used to complain that before they could learn whether a picture was good, bad or indifferent, it was gone. At present the thing works out precisely the same as with a stage play—if the pictures make a hit the house is crowded all week. A failure goes the other way, of course, but the exhibitor can avoid failures with reasonable certainty by the exercise of deliberation and care in the selection of his material, not being in the eternal rush of changing his attraction every morning.

"It does seem to be no more than reasonable to suppose that if the Felt Brothers can make a week stand of West Philadelphia it can be done in all the cities of large size. At this moment, 'Bought and Paid For' (which is particularized because it happened to supply a current illustration) has been booked for all of next week at the Alhambra, Cincinnati, and a similar state of things is developing in a number of other places.

"Naturally it is very gratifying to have one of our photoplays in such demand, but far over and above this phase of the situation is the satisfaction of knowing that the production is doing powerful all-around missionary service in the cause of longer engagements for motion pictures."

GOVERNMENT CAMERAMAN.

Herbert T. Cowling, chief photographer for the U. S. Reclamation Service, spent a few days in New York last week and visited the office of the Moving Picture World. Mr. Cowling spent a good part of the past summer among the Pueblo and Papago Indians securing historical data. A part of the summer was also spent in the Sierra and Cascade Mountains, securing films showing the recreational uses of our national forests. These films will be used especially by the U. S. Forest Service to develop greater use of our national forests as public playgrounds. Altogether sixty-five thousand feet were secured, which will be assembled this winter by him in the laboratory at Washington, D. C. These films will be used by the Government lecturers only and at various expositions, where the Government may make exhibits. Mr. Cowling covered in all about thirty-seven thousand miles and will be busy in the laboratories until next summer.

Shift in Bluebird Titles

Several Release Dates Will Also be Changed to Meet Conditions.

SEVERAL changes, deemed advisable by Bluebird Photoplays, Inc., have been made in the titles and release dates of these attractive features for the weeks remaining to conclude the first year of the program. While the subjects previously announced will remain on the list, there have been switches of names and date that will be important to the exhibitor of Bluebirds.

Violet Mersereau's return to the program, after an absence of several months, will occur on Dec. 18 when "The Honor of Mary Blake" will be the title used for what had previously announced would be a feature to be called "The Greatest of These." Edwin Stevens directed Miss Mersereau in "The Honor of Mary Blake," a story of the stage and theatrical life.

Rupert Julian's screen version of the Dickens classic, "A Christmas Carol," was originally set for Dec. 18, but it will now be shown Dec. 25, as a feature of exact timeliness. "The Right to be Happy" will be used as the title for "A Christmas Carol" and Mr. Julian will be the star, with Francelia Billington, Agnes Vernon and Harry Carter featured. The screen version was made by E. J. Clawson for Mr. Julian's use as director of the production.

Cleo Madison in "Black Orchids," a Rex Ingram production, will be the New Year's week attraction, a production which the usually cautious Bluebird Publicity department declares to be one of the most photographically beautiful creations ever made for that program. Wedgewood Nowell, who was Miss Madison's leading man in "The Chalice of Sorrow," will be featured in the New Year's Bluebird.

There is likelihood that "The Shriveled Soul" will not remain the release title for Bluebird's Jan. 8 feature in which George Hernandez will be the star. Lynn Reynolds wrote and directed the story, and Val Paul and Myrtle Gonzalez, who have previously been the Reynolds stars, will be chief supporters of Mr. Hernandez in the new feature. Exhibitors who have learned to depend upon a Lynn Reynolds Bluebird as "sure fire" will be glad to have this successor to "The Girl of Lost Lake," "The Secret of the Swamp" and "The End of the Rainbow."

Dorothy Phillips, who is featured in the Bluebird current for Dec. 11, will reappear after just four weeks to be the star of Bluebird No. 52 on Jan. 15. "The Piper's Price" will be the title and Joseph De Grasse will direct Miss Phillips in Mrs. Wilson Woodrow's story.

Maud George, who has won favor as Bluebird's principal adventuress, will have a role of importance, and Wm. Stowell, Lon Chaney and Clara Du Brey will also be prominent in the supporting company.

"The Eagle's Wings," a Bluebird special, released independent of the program, gets under way Dec. 4, distributed along State right lines by Bluebird branches throughout the country. This is Rufus Steele's industrial preparedness feature, created to arouse public interest in the Government's plan to interest the captains of industry in the work of aiding Uncle Sam's Army and Navy in time of sudden stress or unexpected attack. Scenes taken in munition plants now busy on European war orders are used to illustrate what can be done along these lines, in mills and factories originally built for peaceful pursuits.

"INTOLERANCE" IN AUSTRALIA.

On Wednesday, November 29, Albert Grey, who first had charge of "The Birth of a Nation" engagements in England, sailed for Australia, to arrange, in connection with the J. E. Williamson management, for the presentation of "Intolerance" throughout the Antipodes. As now scheduled, Mr. Griffith's latest spectacle will open in Sidney about the first week of the new year.

THIS IS GOING SOME.

Just as an evidence of the flying start that Kleine-Edison-Selig-Essanay has obtained, the New York Exchange, under management of W. E. Raynor, calls attention to the fact that on Wednesday, Nov. 29th, his office records show that he had supplied 250 theaters in his territory with special holiday programs for Thanksgiving Day.

IRVING CUMMINGS JOINS FOX.

Irving Cummings, hero of dozens of stage and photoplay productions, is now a member of the William Fox forces. Motion picture fans will remember his fine work in "A Diamond from the Sky." Mr. Cummings will play in the new feature which Virginia Pearson begins this week. Walter Law is in the cast also.

Reichenbach Becomes Free Lance

Opens Offices in Mecca Building, New York—Made Good Record as Publicity Director for Several Concerns.

HARRY L. REICHENBACH, perhaps one of the best known publicity promoters has opened a general exploitation office at 1600 Broadway, and will give his attention in the future to the publicizing of various individuals and corporations.

Among the first contracts signed by Mr. Reichenbach after opening his office, was with the World Film Corporation, for which he will syndicate a series of highly interesting articles in four hundred newspapers.

Harry Reichenbach's work with the Jessy L. Lasky Feature Play Company, the Motion Pictures Corporation, Broadway, the Equitable Motion Pictures Corporation, and the World Film, firmly established him as a successful publicity agent, and his present work will give him a wider latitude, a greater opportunity, because of the diversity of his subjects, and because, as he says, he will be foot free to use his energies as he sees fit. Big things can be looked for from him.

His first film affiliations will be the handling of a big serial, a special release from one of the big program concerns, and the exploitation of the products of one of the big state rights producers. The advertising and exploitation of these enterprises will be under the personal control of Mr. Reichenbach.

Some of Harry Reichenbach's most notable achievements in the film field include the exploitation of the Lasky products during the first fourteen months of that concern's existence. His work was so generally attractive as to elicit a cable message from Mr. Goldfish, who was in Europe in the interests of the concern.

In the handling of Bosworth's "Hypocrites," Frank W. Garbutt, head of that concern, wired him from Los Angeles, saying [illegible] upon the success of "Hypocrites." "Mr. Sherry wired me giving all credit to you for its triumph."

A huge banner stretched across Broadway announcing "Hypocrites" at the New York Theatre, attracted widespread attention, and in his handling of the Metro products his sensational exploitation of that concern, and his remarkable accomplishments at San Francisco during the Panama-Pacific Exposition, when he pulled a "Bushman Day," brought him more laurels.

At Chicago he secured fifty-five columns of reading matter for William A. Brady and Alice Brady, and when he left the World Film Corporation, he was the recipient of a magnificent gold desk set, a token of the esteem in which the officers of that company held him.

Mr. Reichenbach is a firm believer in advertising, and in his announcement states that he will not handle the affairs of any concern which does not believe in display space as well as text matter.

Arthur H. Battey, who was associated with Mr. Reichenbach in the Equitable Motion Pictures Corporation and World Film offices, will be with him again as office manager of the new enterprise.

LASKY PLAYERS FORM NOVEL ORGANIZATION.

The [illegible] stage [illegible] are now at work in the Lasky studios [illegible] have formed a [illegible] organization—the first of its kind—called the Lasky Players. The object of the organization is the occasional presentation of one act plays and scenes from established dramas for charitable purposes.

The first performance of the new organization was given on December 8, at the Glendale Elks Lodge, the services of the Players having been secured through director George Melford, who is a member of the Lodge. The celebrated rehearsal scenes from Sheridan's "The Critic" were chosen as the vehicle of the Players' debut. Following the performance of "The Critic" for the Glendale Lodge, the organization will appear for the benefit of the Hollywood Company of Coast Artillery Federal Reserve, most of the members of which belong to the Lasky organization, and will repeat "The Critic" during the holidays. They will also appear in another one act play for the benefit of the Hollywood Studio Club, a social and philanthropic organization composed of the young girls of the different motion picture studios.

The leading factors in the movement for the formation of [illegible] Lasky Players are Mary [illegible] E. [illegible] Frank Reicher, Theodore Roberts, Tully Marshall and Fannie Ward. [illegible] Horace B. Carpenter, James Neill, Mae Murray, Jane Wolff, Anita King, Florence Smythe, Edward J. Le Saint, George Melford, [illegible] Reid, [illegible] Fox, [illegible] Leonard and Sam De Val.

Essanay Has Small Fire

Crossed Wires Caused Blaze in Warehouse—Extinguished at Small Loss.

ESSANAY'S thorough system of fire protection saved the big Chicago plant from utter destruction, perhaps, or at least severe loss on December 4 when crossed wires caused a blaze in one of the smaller film storage warehouses. As it stands, the loss consisted only of ten million feet of old film.

The fire was discovered just as the plant was closing for the day at 5 o'clock. The extensive system of fire bells and telephones immediately warned the several hundred employes and the buildings were cleared. The fire fighting crew, organized among the employes, in one minute had connected up all factory hose and had it playing on the blaze which at times shot up to the height of one hundred feet.

The bulk of the apparatus was centered about the laboratory and a large crew, trained in their duties, stood ready to save this building at all costs. When the city fire fighters arrived they speedily subdued the blaze, saving the other buildings from hardly being scorched.

It was the first test of Essanay's volunteer fire crew and they demonstrated their ability admirably. Their fire fighting was done under the direction of Robert E. Spoor, technical superintendent, who lost his prized hunting dog in the blaze.

During the fire Max Linder, the Essanay comedian, who had just completed his first work in the studio, was being interviewed in his dressing room by newspaper representatives. His first concern was for his picture, and he hurried his valet out of the plant with the clothes which had already registered in scenes and then calmly continued his interview.

Helen Ware

MISS HELEN WARE, the well known star, enacts the leading feminine role in the Selig production, "The Garden of Allah," soon to be released. In a recent interview, Miss Ware said: "I have always been an ardent admirer of Robert Hichens' wonderful character, 'Domini Enfilden,' and I was pleased with the opportunity offered by Mr. Selig to visualize her on the screen. There are many opportunities for emotional work during the action of the absorbing story."

Helen Ware.

Those who have been fortunate enough to be present at private showings of "The Garden of Allah" are loud in their praises of Miss Ware's work. In her scenes with Tom Santschi, who enacts the role of "Boris Androvsky," she is particularly appealing and reaches artistic heights rarely attained by motion picture actresses.

"The Garden of Allah," screened by the Selig Company in ten spectacular reels, will be one of the feature films of the near future. Colin Campbell has pronounced the drama as his best and most artistic effort. Mr. Selig, it is stated, has given more of his personal attention to the artistic details of "The Garden of Allah" than he has given to any of the other feature films released under the Diamond S trade mark.

In the latest Selig feature drama, thousands of men and women are employed besides caravans of camels, Arabian horses, etc. Many beautiful scenes of Oriental cities are presented. The photography is said to be all that could be desired, and the story moves swiftly and intensely to an unusual and gripping conclusion.

It is only that which is false and misleading, and is intended to be so that cannot stand the light of day. Keep it dark, "boys."

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"King Lear"

Five-Reel Version of the Shakespearian Tragedy Produced by Thanhouser with Frederick Warde as the Aged Monarch a Well Acted and Scenically Effective Screenplay.

Reviewed by Edward Weitzel

THE latest Shakespearian drama prepared for screen exhibition is a five-reel version of "King Lear," made by the Thanhouser Company, with Frederick Warde as the ruler of ancient Britain. While it is unquestioned that the Bard of Avon was a much greater poet than dramatist, it is also obvious that, in reviewing a screen version of one of his works, the writer must confine his criticism almost exclusively to the achievement of Shakespeare the playwright, since the actors on the screen are forced to limit themselves to "dumb show" and may not give utterance to his wonderful lines. The brief quotations that serve as subtitles to the different scenes, while necessary to an understanding of the play, give but slight indication of the beauty, strength and profound philosophy of the poet's lines in their entirety.

Scene from "King Lear" (Thanhouser).

The plot of "King Lear," when stripped of its wealth of marvelous verse, is a sordid story in which evil passion in many different forms is contrasted with the affection of the old king for his daughter, Cordelia, and her love for him. It is also worthy of note that, practically, the only physically revolting scene in all Shakespeare is found in this play—the scene where Gloster's eyes are torn out—a scene, by the way, that is handled with becoming restraint in the version under discussion.

In view of the conditions imposed upon the producer and his associates, it is only just to them to regard their efforts in but one light, to what degree have they succeeded in taking the bare plot of "King Lear" and clothing it with some of the poetry of thought and feeling that was given it by its creator. All of the outward accessories required by the undertaking have been provided. Correct costuming, impressive settings, an adequate cast of principals, well trained supernumeraries and a thorough knowledge of the traditional "business" of the scenes are all in evidence. It remains for the art of the actor —the technic of the silent drama—to make the poetry of the play speak to the heart of the spectator. This it does, to a praiseworthy degree.

Aided by a clear and concise scenario, Mr. Warde and his fellow players throw many pictures upon the screen by which the soul of the tragedy, as well as its physical action, finds expression. In this day and age when utility is the watchword and sudden riches the goal of man, and Shakespeare is seldom read and less seldom acted, the Thanhouser version is an achievement to be thankful for; it may serve as a lamp to many who would otherwise never have their paths cheered and made radiant by the genius of the great Elizabethan. If such an experience leads them to a study of the poet's works, the picture will have vindicated its creation, upon this ground alone. To the student of Shakespeare and those familiar with Lear on the spoken stage, the screen version offers a novel and interesting means of visualizing the poignant scenes of the greatest of human tragedies.

Frederick Warde is not new to the character of Lear. He has often played it on the stage, and is fitted by temperament and training for its impersonation. He has the grand manner necessary to the aged monarch, and indicates to the life "the choleric old king, jealous of his dignity, brooking no insult, rash and impetuous, blind to everything but momentary feeling, and heedless of all results until, as Schlegel observes, "all that remains to him is the capability of loving and suffering beyond measure." Ernest Warde, who directed the play, is excellent as the fool, and the other principals of this goodly company are J. H. Gilmour, Hector Dion, Edwin Stanley, Wayne Arey, Charles Brooks, Boyd Marshall, Robt. Whitter, Lorraine Nuling, Ina Hammer, and Edith Diestal. The picture is released on the Pathe program.

"The Rise of Susan"

Clara Kimball Young in a Five-Reel Peerless Photoplay With a Strong Melodramatic Finish—Released by the World Film Corporation.

Reviewed by Edward Weitzel.

THE RISE OF SUSAN," the five-reel Peerless photoplay starring Clara Kimball Young, is compounded of several grades of material. In following the career of a beautiful young working girl who is persuaded to pass herself off as a countess, the picture reveals phases of the social world that are amusing, takes an unexpected plunge into the realms of melodrama, and embraces a series of incidents that demand strenuous acting on the part of the star and several members of the cast.

The meteoric flight of the shopgirl is occasioned by the failure of a real countess to appear at a reception given by a social climber. The hostess, a woman of resources, gets Susan to assume the titled lady's name. The inevitable follows. A wealthy young chap falls in love with the pseudo countess, and the ensuing complications include a dramatic scene at the altar, an attempt at murder, and the suicide of the woman who stands between Susan and the hero of the story.

Several of the situations will not square with a high idea of personal conduct on the part of the hero and the heroine. Susan's act in allowing young Gordon to court her under the delusion that he is to marry a lady of noble birth, and Gordon's calm acceptance of Mrs. Luckett's advice not to see Susan and demand an explanation when she deserts him just as the wedding ceremony is about to begin, lower the tone of the drama, but have decided effect in giving it varied action and theatric vigor.

Scene from "The Rise of Susan" (World).

Those who relish a middle grade screenplay of fair quality will find "The Rise of Susan" to their taste. It has been lavishly and artistically produced under the direction of S. E. V. Taylor, and the acting by Clara Kimball Young, Jenny Dickerson, Warner Oland, Marguerite Skirwin and Eugene O'Brien brings out all the dramatic possibilities of the story.

Three Christie Comedies

"Hist! At Six O'Clock," "His Model Wife," and "Out for the Coin" Present Farce and Eccentric Types.

Reviewed by Margaret I. MacDonald

"Hist! At Six O'Clock."

THE [illegible] comedy in question is an eccentric comedy which is responsible for the very best of its eccentricity. It is presented as a burlesque on the vampire type of personality, as it is typified in the role of the vampire who [illegible] and is therefore able to

Scene from "Hist! At Six O'Clock" (Christie).

[illegible] all enemies by the strength of her breath. She is also able to hypnotize all mankind by means of a few eccentric gestures which are characteristic of her.

The plot of the comedy, what there is of it, concerns the unborn present of the Willie Loosem in whose family a box of envied treasure had remained for centuries, by Count de Strychnine, a direct descendant of arch enemies of the Loosem family. The plan of the count to destroy Willie Loosem and his sweetheart by means of a bomb which was to be exploded at six o'clock goes awry, and the count and his associates become the victims instead. Billie Rhodes, Neal Burns, and Eddie Barrie constitute the remainder of the cast. A few eliminations including a couple of statues which are used in rather a suggestive manner would improve the picture.

"His Model Wife."

There is a distinct objection to this comedy as an offering before refined audiences, because of the fact that too much is made of a model posing in the nude. At least twice this feminine model appears in nude profile, standing erect; another couple of times she appears lying on her face on a couch, still nude; a third time a quick flash of a portion of her back and limbs as she lies on the couch as seen through the keyhole by a couple of men, forms a disgusting closeup. A painting of the nude woman, which even though it may be exceedingly artistic, becomes suggestive in its use in the comedy, is made much of. The plot of the comedy concerns the mistake made by a husband, misled by a pillar of the church, in believing that his wife is posing for an artist.

"Out for the Coin."

The third of these comedies is one that will win considerable laughter from the average audience. It is of a purely farce comedy style, and shows how a hypocrite, and manufacturer of counterfeit bills, is caught in his own trap. In threatening to foreclose a mortgage which he holds over the Helpusout Junk Co., circumstances so arrange themselves that the manager of the company becomes the possessor of a multitude of these bills, some of which he joyfully hands to his persecutor. A detective happens nearby to arrest the counterfeiter, and the Helpusout Junk Co. continues on its way rejoicing.

"The Victoria Cross"

Lasky Company Surrounds Lou-Tellegen With a Fine Cast —A Stirring Story of the Indian Mutiny.

Reviewed by George Blaisdell.

IN "The Victoria Cross," the play by Paul Potter, the Lasky company has found material for an excellent photodrama.

The story is of India, the time is 1857, and the incident the revolt of the natives against the authority of England. The action is fast and the interest cumulative. Lou-Tellegen is at his best in the part of Major Seton, a British officer, who wins the Victoria Cross and later through drink and falling a victim to the alluring eyes of a highly placed conspiring young woman is reduced in rank. The role of Seton is of the dashing, romantic sort, one that finely fits the figure and bearing of Lou-Tellegen.

The supporting cast is composed of motion picture veterans, [illegible] a minor role which he makes to stand out as Frank Lawning, whose appearance will be welcomed by those photoplaygoers [illegible] Opposite Lou-Tellegen is Cleo Ridgley, as Joan, the sweetheart of Seton. Miss Ridgley has a strongly emotional part, as the fiancee of any true to type soldier on foreign service is liable to have cause for occasional worry. Sessue Hayakawa, the talented Japanese, is the head of a band of conspirators [illegible] convincing portrayal. Mabel Van Buren, Ernest Joy and Harold Skinner complete the cast. There are large numbers of soldiers and native troops.

The staging is elaborate. The director has gone afield for his

Scene from "The Victoria Cross" (Lasky).

exteriors, and has found picturesque spots. The dominating look of "The Victoria Cross" is action. It should be a popular picture.

"The Challenge"

Five-Reel Screen Version of a Stageplay by Edward Childs Carpenter Made by Astra and Released by Pathe Full of Merit.

Reviewed by Edward Weitzel.

TO begin with, "The Challenge" has no cause to blush for having been created. The Edward Childs Carpenter stageplay provides the material for a live, picturesque and sufficiently novel scenario, and the Astra Company has furnished the proper grade of actors and a becoming scenic environment for its locations. Starting in the East, it develops a story of modern life that is vital, quick in action and teaches the fine moral that no man need give up the fight for an honorable career

Scene from "The Challenge" (Pathe).

because he has committed one fault and worn the stripes of a prison. Shifting to the West and giving glimpses of life on a ranch and of the wonders of engineering that are being accomplished in the waste places of this land of the free and home of the middleman, it unfolds a love interest such as all self-respecting dramas should insist upon owning. The fact that the heroine wears "chaps" and sports a six-shooter doesn't interfere in the slightest when the right man comes along. She doesn't know he is the right man at the [illegible] and [illegible] a

shot or two at him from her revolver, but, when she does realize his importance, she stows her gun and puts her arms around his neck, like any other sensible little woman.

We are often asked by the stage and the screen to believe that a pair of leather breeches or other styles of male garments can disguise a woman's sex. This is often open to question; but one thing we are certain of—such articles haven't the slightest power to change her womanly feelings. Helene Chadwick, who plays the heroine that wears the "chaps" in "The Challenge," indicates this very clearly, and, although she dons a ballgown for a brief spell and also appears in a smart tailor-made suit, the writer is positive that when the young Easterner first saw her in her unconventional rig he was harder hit than if she had been wearing a creation from a Fifth Avenue shop. An interesting fact in connection with Miss Helene Chadwick is the statement made by the Pathe people that she has never before acted for the screen or the spoken stage. Nature has been kind to her in many ways. She has charm of person, intelligence, great natural gifts, and succeeds in completely concealing the fact that she is a beginner, with her foot on the first rung of the ladder. Charles Rotthold and Montagu Love have parts in the drama that call for exceptional ability; they satisfy the demand.

Mention should again be made to the Western scenes. They are all well chosen and many of them are of picturesque beauty.

"The Vampires"

Episodes Five and Six of the Gaumont-Mutual Serial Contain Abundance of Thrilling Action.

Reviewed by Margaret I. MacDonald

"The Eyes That Hold."

THIS episode, which is unusually thrilling, encompasses an attempt on the part of the Vampires to rob an American who has stolen a large amount of money from a bank in which he had been cashier. An interesting part of the episode is the illustration of the story of his grandfather read by the grand vampire to the guests of the hotel, while Irma Vep goes above to execute the robbery. This story brings into play three vicious bulls, which pursue a horseman, who shoots the first two, and kills the third with his sword. Following this the horse lurches backward, throwing his master, all of which makes rather a remarkable spectacle. Moreno, the bandit, interfering with the plans of the vampires, captures Irma Vep and places a hypnotized girl as a substitute. Moreno also hypnotizes Irma Vep, bringing as the climax of this episode the shooting of the grand vampire as he enters the room to pay a ransom for the return of his most valuable helper.

Scene from "The Vampires" (Gaumont).

"Satanas."

The sixth episode introduces the new head of the vampires, Satanas. It also introduces an interesting situation where Moreno falls in love with his captive, Irma Vep. The chief spectacle of this episode occurs when Satanas with his wonderful pneumatic cannon destroys the cafe where Morena and Irma Vep are dining. Normandin, the comedy character of the serial, has a narrow escape from death by a group of vampires, and Moreno, under threat of death if he refuses, joins the vampire band.

"War As It Really Is"

Remarkable Pictures Taken by Captain Donald C. Thompson on the Front Line in France.

Reviewed by Margaret I. MacDonald.

THE impression gained from a private exhibition of the seven thousand feet of war films taken on the French front line by Captain Donald C. Thompson in co-operation with Leslie's Weekly, and which are being presented as a states rights proposition by Edwin Bower Hesser, is that they are equal if not superio. to any that have thus far been shown.

These pictures, which have been subtitled with care and efficiency, are thoroughly explanatory of existing conditions, and give an excellent general idea not alone of what war really means, but of the terrible efficiency of modern methods of warfare. Opening with an animated picture of Captain Thompson with the steel helmet and gas mask which he used while photographing these films, we pass on to the land and sea base of the Allies at Salonica. Here we see a hydroplane released from its moorings in its armored home, dropped by a pulley line to the sea, and started on its ascent of several thousand feet above the city and harbor of Salonica. Here we learn as from actual experience how difficult it must be to make a successful drop of a bomb on any given object from an aeroplane, especially if the object is also in motion.

While it is impossible for want of space to enumerate the many interesting sights which 300 scenes present, we will endeavor to give an idea of the most startling portion of the picture. At Verdun we learn what the ramparts eighty feet thick must have meant to the city in time of bombardment. Some scenes from the great Somme offensive are shown, and also the deadly work of the French 75 in action, with scenes of desolation and terrible havoc, deserted German trenches, and weatherbeaten heaps of dead. One of the most striking scenes of the picture is contained in a German surrender, showing the anxious survivors running, hands up, to the French trenches, crying "Kamerad! Kamerad!" What is termed the steel wall of France, consisting of 50,000 troops of French soldiers with fixed bayonets, reviewing before entering the front line, is an impressive sight. Other scenes show the Russian troops which landed at Marseilles, dressed in French uniform and ready for the front, and also the Algerian soldiery at the western front. A trip with Captain Thompson 10,000 feet in the clouds allows us to witness a battle between a French and a German aeroplane, when the German aeroplane is driven to earth. We learn by means of these pictures that France has 20,000 aeroplanes ready for action, also we are given several views of the armored river boats which have been brought into service on the Yser River. Heavy guns in action, and fighting in the trenches at a distance apart of only twenty yards are thrilling spectacles. Moving fortresses in the shape of armored trains, showing the rapidity with which the guns can be loaded and placed in action, German prisoners being escorted to the rear, where they are relieved of their buttons as a precaution against their running away, vast armies of ammunition automobiles on transport roads under shell fire, are also among the many interesting sights. The closing scenes of the film consist of views taken at the vocational schools of France, where crippled soldiers are taught various means of making a livelihood.

These pictures are well photographed considering the difficulties attendant thereon, and present considerable information that has not been vouchsafed before concerning the war.

"Mixed Blood"

Five-Reel Red Feather Production Tells Entertaining Story of Small Towns Along the Texas Border.

Reviewed by Robert C. McElravy.

FOUR reels of well-constructed border drama and then a final one which overshoots the mark and becomes unduly gruesome. This is the impression created by "Mixed Blood" upon the average observer. The fault is one that may be remedied in a measure by judicious cutting, and if this is done it will leave the production as a whole a meritorious one. But the close as it stands is too tragic.

Scene from "Mixed Blood" (Universal).

Willard Mack, author of numerous successful plays, wrote the story, which was adapted to the screen by J. Grubb Alexander and produced by Charles Swickard. It has its principal scene in a Texas town, close to the Mexican border. The

heroine, as admirably portrayed by Claire McDowell, is a girl with a Mexican father and an Irish mother. She is beloved by three men, a Mexican bandit named Carlos, Joe Nagle, keeper of the gambling house, and "Big Jim," the sheriff. The latter parts are assumed by George Belanger, Wilbur Higby and Roy Stewart, respectively. All of the characterizations are true to type and well portrayed. Harry Archer is also good in the minor role of "Blotch," and Jessie Arnold as Lottie, who bears Joe Nagle's name "by courtesy."

The plot is one of outlawry and jealousy, and primal instincts are given full play. Carlos loses his good standing in the U. S. A. and carries the girl bodily to a plague-infected town in Mexico. The sheriff follows and brings back the girl, but Carlos dies of the plague. These latter scenes are prolonged too much considering their gruesome character.

"The Female of the Species"

Five-Reel Kay-Bee Character Contrast of Two Feminine Types Represented by Dorothy Dalton and Enid Markey.

Reviewed by Louis Reeves Harrison

IN WRITING "The Female of the Species," the author, Russell E. Smith, has gone deeper than a character contrast as shown by two women, one keeping safely within the bounds of social usage, the other daring to step over the line in obedience to the powerful natural dictates of her heart, but the play as it stands, admirably directed and interpreted, does not strongly convey the deeper meaning. Its interest depends largely upon a situation. Dorothy Dalton is superb as a woman of strong natural impulses, neither vain nor unmoral, but permitted a certain freedom of action as an artist of so-called "Bohemian" tendencies. She enjoys a masculine liberty of action and permits her love for a man of wealth and social standing to completely dominate her conduct.

Enid Markey is equally good in the difficult role of a girl who submits to social usage, who, on that very account, wins the same man in marriage. He prefers the woman he can trust to the one who shows that she can not trust herself, though she is capable of passionate affection and devoted loyalty. Though more intense, more deeply in love, she is discarded for the sake of a true-hearted girl who is less demonstrative because of the restraints of social custom. Through an accident, which causes temporary loss of memory and identity, the man is thrown completely into the hands of the "other woman," and proclaimed in another part of the world as her husband.

That a woman should continue to love a man under such circumstances, and that the wife should eventually find him and win him back, may be sufficient for the purposes of what is commonly believed to be a dramatic situation, but it is destructive of sympathetic interest. The man does nothing from the start that is made visible to the spectator to show why two fine women should love him, but that can be admitted with safety. It is difficult, however, for normal people to believe that these two fine women would continue to love this same man when he becomes abnormal, merely a silly and useless member of society. He would have been more human, and intensely so, if he had merely wobbled, shifted from one to the other and back again.

It is encouraging to see these original stories on the screen, for the time is not far away when they will be the only ones worth reviewing. It will be still more encouraging when

Scene from "The Female of the Species" (Triangle).

Russell E. Smith and other capable authors are given more time—that means reward in proportion to effort—so that they may perfect their compositions. "The Female of the Species" goes to the edge of a tremendous and vital question, and I have no doubt that the author could have gone deeper, but, between the exactions of stars that one character shall have all the opportunity, and the exactions of directors that there shall be a "situation," the author is denied that freedom which is as necessary to the expansion of creative genius as air is to the expansion of our lungs.

"The Girl Who Doesn't Know"

B. S. Moss Presents Marie Empress in Five-part Drama of Good Moral Tone.

Reviewed by Margaret I. MacDonald

THE title of this picture gives no clue whatever to its quality, and is somewhat misleading, owing to the fact that other pictures with similar titles have been released, which were not altogether commendable, and leaned rather toward the commercializing of episodes which occur in certain

Scene from "The Girl Who Doesn't Know" (Moss).

undesirable walks of life, all of which does no good, and appeals only to morbid curiosity.

In the production in question the most objectionable scenes occur in a gambling house. These are in the minority, and any suggestion of immorality which they might contain, other than the gambling connections, are so skilfully covered as to be evident only to the discerning mind. The moral of the story is a forceful one, and there is no evidence of a purely commercial motive in the manner in which the picture is presented.

The picture opens with a word sermon in which parents are rebuked for allowing their daughters to combat the evil influences of the world without a knowledge which would enable them to take care of themselves. Following this three types of untaught girls are introduced. The first is the motherless daughter of a man who is cruelly intolerant of sin, who falls to the wiles of a degenerate from the city. Effective scenes in a village church characterize this portion of the story, revealing a common form of hypocrisy. This girl, deserted, drowns herself. The second type, played by Marie Empress, is a child of poverty, who lives with a hard-working mother, a crippled brother and a brutal stepfather. Longing for pretty things to wear, and driven by bitter domestic experience, she falls easily into the clutches of a man of the world and keeper of a gaming house, who supplies the pretty clothes, and employs her as a decoy for the victims whom he fleeces of their coin. Finally when one of the male frequenters of the place falls madly in love with her, steals from the bank, of which he is cashier, to give to her, and shoots himself dead upon discovery that the girl cares nothing for him, she suddenly awakens to the degradation of her position and leaves the gaming house with the determination to lead a better life. Falling in with a young clergyman, whose work is in the slums, she becomes the saviour of his guileless sister, when the gaming house keeper happens to enter the clergyman's family.

This picture contains nothing that could be pointed at as absolutely objectionable, and could be placed with impunity before any audience. Others appearing in the cast in addition to Marie Empress are R. Henry Grey, Zada Marlow, Henry Stanley, Ruth White, Geo. Theilan and Robyn Adair. An early January date will be set for the release of this production.

"The Enemy"

Seven-Reel Photoplay Made by Vitagraph from Story by George Randolph Chester Contains Much Temperance Propaganda.

Reviewed by Edward Weitzel.

THE friends of Temperance will be eager to put the stamp of their approval upon "The Enemy," the seven-reel photoplay made by the Vitagraph Company from a story written by George Randolph Chester and Lillian Chester. It assails the liquor question with the same vigor and uncompromising conviction as to its iniquity that is to be found in that celebrated old classic, "Ten Nights in a Barroom." In the main, the author has made his characters convincing and handled his theme with strict regard for truth. The scenario writer has not been equally successful with his part of the work. The drama needs condensing, and would be the gainer if reduced to five reels. The finish is logical and possesses great power.

but is not lead up to with skill. After giving every indication that the usual happy ending is to be employed, the utmost finesse should have been used in showing the man who had once been the slave of the liquor habit and who, apparently, had conquered his enemy and regained the love of his family and the respect of his fellows, again giving way to his appetite and sending a bullet into his brain when overwhelmed by despair. One of the irritating incidents is the pouring of the liquor into the bowl of punch by the young woman who is anxious to take the hero away from the heroine, and who does not hesitate to tempt the thirst which the young chap has promised shall never again get the better of him. The device is old and its use by the girl does not seem in keeping with her character. There is also a superabundance of embracing in the drama; filial affection is very beautiful, but may be taken for granted, even in a moving picture.

The staging and acting of "The Enemy" should be given high praise. The different settings and locations are well chosen, and the acting of the entire cast is equal to every demand. Charles Kent, Evert Overton, Peggy Hyland, Julia Swayne Gordon and Billie Billings have the leading roles.

"The Honor of Mary Blake"

Violet Mersereau the Star of a Five-Reel Bluebird Photoplay Contrasting the Stage and the Farm.

Reviewed by Edward Weitzel.

THE author of "The Honor of Mary Blake," the five-reel Bluebird photoplay to be released December 18, understands his subject, and has depicted the every day experiences of a small repertoire company from inside information. John C. Brownell is the author's name. He has had nothing particularly novel to disclose, and has not neglected to surround his actress heroine with a number of narrow-minded country types, who are shocked at the girl's calling and at the depravity of a sturdy young farmer who falls in love with Mary and marries her. The girl is first shown leading the simple life, as it is experienced in a theatrical rooming house in New York. A blackguardly manager tries to entrap her into a false marriage and turns up later and almost succeeds in separating the farmer and his bride. The village gossips, also, have a hand in the affair. A harmless prank, in which the ex-leading lady puts on her Roselind costume and is discovered by her mother-in-law in tights, is likewise used against her.

The picture belongs to the class of plays that were once known as comedy-dramas and depended more upon their touches of comedy than any great amount of dramatic suspense. Edwin Stevens has followed the accepted formula used in transferring stories of this nature to the screen, and, from such a standard, has done his work conscientiously and

Scene from "The Honor of Mary Blake" (Bluebird).

well. Violet Mersereau is the Mary Blake. She impersonates a certain type of theatrical leading lady to the life, and makes her just the kind of fluffy-haired, bright-eyed little woman in a becoming frock that would appeal to a susceptible young chap—especially, after he has rescued her from the attack of a repulsive-looking tramp. Sidney Mason is a handsome and earnest young farmer, and Tina Marshall, Caroline Harris and James O'Neill have congenial roles.

"THE TRUANT SOUL" FOR STUDEBAKER THEATER.

"The Truant Soul," an Essanay seven-reel super-feature, with a screen time of two hours in which Henry B. Walthall is credited with having done the best work in his career as a film actor and which will be released through Kleine-Edison-Selig-Essanay December 25th, as their first Special Feature, will be presented at a private showing at the Studebaker Theater, Chicago, December 12th

A Pair of Kalems

"The Stain of Chuckawalla" and "The Menace," Episode of "Girl from 'Frisco'" and "Grant, Police Reporter."

Reviewed by Ben H. Grimm.

"The Stain of Chuckawalla."

THE nineteenth episode of Robert Welles Ritchie's "The Girl from 'Frisco" series is an offering of the type that has caused this series to stand up so strongly thus far. The two reels of the episode make a western of exciting action and interesting story. Barbara Brent (Marin Sais) this time conducts a newspaper campaign in a Western "bad town," and despite the opposition finally makes the town dry. But before the township votes on the prohibition question many melodramatic events occur, and besides much fist fighting and gun play, we see an explosion that destroys the newspaper plant. This episode is in every respect as good as the preceding releases.

In the cast with Marin Sais are seen True Boardman, Frank

Scene from "The Stain of Chuckawalla" (Kalem).

Jonasson, Ronald Bradbury, Edward Clisbee, Karl Formes, Jr., and Hart Hoxie. Produced by James W. Horne. Released December 13.

"The Menace."

This episode of the "Grant, Police Reporter" series, is absorbing in story as well as furnishing several stunts performed by George Larkin. It shows Grant, the reporter, once more in the guise of a man who permeates deeper into apparent trivialities than do the police. This time he frustrates the plan of a band of anarchists to throw a bomb into the ranks of the parading police. His work leads him to the pursuit of a woman member of the band, whom he follows: He leaps from a window of an office building to a suspended rope, climbs to the roof, and then jumps to the roof of an adjoining building, many feet below. He grabs the woman just as she is about to throw a bomb. With Mr. Larkin in the cast are seen Ollie Kirkby, William McKey, Director Robert Ellis, Mary Taylor Ross and Harry Gordon.

"The Stolen Triumph"

Julius Steger Featured in Five-Reel Photoplay Produced by Rolfe for Metro.

Reviewed by Ben H. Grimm.

ROLFE Photoplays, Inc., have produced for release by Metro "The Stolen Triumph," a five-reel photodrama in which Julius Steger is the featured player. The picture will make its strongest appeal to that class of picturegoers who enjoy sadness. A general atmosphere of gloom and heaviness pervades the picture, punctured by lightening touches but a scant few times during the screen-telling of the story by M.. Steger and Maxwell Karger. The effect of the whole is somewhat depressing, but will undoubtedly be liked by many. Everything possible has been done by the authors and the cast to enlist the spectator's sympathies for the struggling playwright whose play—a masterpiece—has been stolen by a successful producer.

Mr. Steger's portrayal of the role of the playwright is, on the whole, convincing, but the story is at times rather hard to swallow. So much woe and sorrow have been injected into the story that even the happiest possible ending under the circumstances fails to entirely alleviate the spectator's feeling that this is a hard world indeed. For instance, as a result of the theft of the play, the playwright's wife dies. He becomes insane and jumps into the river. He is thought to be a suicide and, to make reparation, the producer and his wife bring the playwright's boy into their house. But the playwright has not

committed suicide. His memory has been lost. It is restored fifteen years later when he sees his name as the author of a successful play. His son is engaged to marry the producer's daughter.

The cast supporting Mr Steger work well. An especially creditable performance is given by Clara Whipple as the wife of the producer. Harry Burkhardt is seen to good advantage

Scene from "The Stolen Triumph" (Metro).

in the role of the producer. Others in the cast are Clara Blandick, Marie Reichardt, Raye Dean, Helen Badgley, Edward Kenney and Maury Stewart. Directed by David Thompson.

"The Battle of Life"

Gladys Coburn Makes Screen Debut in Five-Reel Melodrama Produced by Fox Film Corporation.

Reviewed by Edward Weitzel

"THE Battle of Life," the five-reel melodrama in which Gladys Coburn makes her debut as a Fox Film star, contains one of the liveliest rough-and-tumble fights ever put into a screen play. James R. Garey is the author of the scenario and has turned out a good example of the sort of dramatic composition that was once provided for the popular price circuit by the prolific Theodore Kramer and the still more industrious Owen Davis, past melodramatist-in-relief to the spoken stage.

The Garey story has to do with a varied assortment of crooks, the heroine herself being a member of the profession. Her struggle with the influences that surrounded her and her final rise to an honest life with the man she loves makes excellent entertainment for followers of this class of screen

Scene from "The Battle of Life" (Fox).

drama. There are many exciting incidents during the unfolding of the plot, but the big sensation is the fight on the stairway between two husky gentlemen who have but little regard for their necks.

Gladys Coburn in the role of Mary Boland creates a decidedly favorable impression. She has an attractive personality, is on familiar terms with her art and acts with earnestness and feeling. Art Acord, William Sheer, Frank Evans, Richard Neill, Alex Shannon and Violet de Biccari are useful members of the cast. James Vincent directed the picture.

"Oliver Twist"

Lasky Production of Dickens Story Marked by Splendid Characterization and Staging.

Reviewed by George Blaisdell.

LASKY'S production of "Oliver Twist" is an unusual picture. Its making has been accomplished with a care, a fidelity, in keeping with the fame of the Dickens masterpiece. As Oliver, the pathetic figure of childhood, there is Marie Doro. Even more, in the role of Bill Sikes there is Hobart Bosworth; in that of Fagin there is Tully Marshall. The picture well might have been built around either of these two men. The characterization of either of these was a show of and by itself. And there were a half dozen others selected with fine regard for their powers of convincing portrayal of the quaint Dickens types—some lovable, some brutal. Here we see the Artful Dodger, Mr. Brownlow, Nancy Sikes, Mr. Bumble and Monks in the garb and in the surroundings in which we have visualized them.

Of the picture there may be two complaints, and the first of these is a most unusual one. That is that the subject had not been made in a greater length—of seven or eight reels. The story and the players, and the producer, too, are the justification for this. There seems too great a mass of material to be comprehended to best advantage within the limits of five reels. As to the second growl, it lay in the fading from the close, where Oliver is at last pleasantly situated with his rags only a memory, into the picture of the bedraggled child on one side of the screen and on the other Marie Doro all fussed up

Scene from "Oliver Twist" (Lasky).

in her best. It jerks the spectator out of the spell of the story into the realm of feminine vanity; it is unpleasant and it is inartistic.

Miss Doro in her impersonation of the name role deserves high praise for her portrayal of the boy Oliver. She imbues him with the spirit of the book, as well as that need be expected of one playing a role of opposite sex. Come now to Mr. Bosworth's Bill Sikes. Here is a figure to conjure with. Big, brutal, submerging self in the part of the worst of the denizens of London's unspeakable slums of the early nineteenth century, he goes his way through life. He shows us a man without a redeeming trait, unless it be the fact that he does not abuse his dog. His ending is as dramatic as his life has been low. One of the incidents of the story comes when Bill, with a rope around his body, starts to slide over the edge of the roof to his accidental death in midair, the rope caught about his neck. Quick as a flash the dog starts to follow him, sliding rapidly from the ridgepole to the edge and stopping short at the gutter.

And Tully Marshall's Fagin. The player quickens into life the thieving old miser, whose fiction name has been applied to all preceptors of young crooks for nearly a hundred years and in all likelihood will serve for all time. His performance furnishes a rare treat. Raymond Hatton is the Artful Dodger, James Neill is Mr. Brownlow, Elsie Jane Wilson is Nancy, Harry Rattenbury is Mr. Bumble, and Carl Stockdale is Monks. All of these finely supplement the work of the principals.

The staging brings us into the atmosphere of Old England. The Lasky company erected structures to fit the period and the locale. The whole production fully measures up to what we had been led to expect by advance notices. It should be one of the most popular Paramount pictures of the year

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A large addition has been built to the Morosco-Pallas studio, which will house the head of the engagement bureau, the technical and stage directors and Donald Crisp, the latest addition to the directorial staff.

Fox Film Comedies

"Social Pirates" and Chased Into Love" the First Numbers of the Series of Two-Reel Comedies to be Produced by the Fox Film Corporation.

Reviewed by Edward Weitzel.

"Social Pirates."

THE finish of "Social Pirates" sweeps everything before it. This two-reel comedy, which marks the entrance of the William Fox Corporation into a new field, is a crook play and follows along the lines laid down for such pictures until about halfway through. It then begins to strike out for

Scene from "Social Pirates" (Fox).

itself, and ends with a flood that starts at the top of the building and sweeps crooks, male and female guests and the employees of a large hotel, down the stairs, through the streets, into a sewer and sets them adrift in a fair-sized river. The comedy has been given an ambitious production and is capitally played by a large cast headed by Charles Arling and directed by W. C. Reed. Leo Morris, Bill Hauber, Harry O'Connor, Martin Kinney, Frank Alexander, Annette De Foe, Olive Bruce and Amy Jerome have important roles.

"Chased Into Love."

A Marathon race is cleverly utilized in this two-reel comedy. The story hinges upon the efforts of the leading comedian to escape a distasteful marriage. While doing his best to get away from one bride, the unlucky chap loses his outer garments and finds himself one of the field in a fifty mile run which ends in the home town of the girl he really wants to marry. The race is won by him and he also secures the right bride. Excellent acting by Hank Mann, John Lancaster, Joe Lee, Charles Arling and Carmen Phillips adds to the merit of the comedy. Charles Parrott directed the production.

The Rink

Two-Reel Mutual-Chaplin With the Fun-Maker in a New Acrobatic Role.

Reviewed by Louis Reeves Harrison.

CHAPLIN at the rink is amusing enough, but such a vast amount of material is needed to keep a swift farce constantly on the move that this one opens up with the almost outworn business of an awkward waiter who creates almost endless confusion in both restaurant and kitchen. It may not have seemed possible for the actor to get enough out of his rink exploits alone, but that was because he depended almost entirely upon action and ingenuity to get the laugh started and keep it going. Now a certain well-known French actor once used the same situation with far less ingenuity and movement, yet with an effect quite as comic. He played largely in the close foreground and depended upon a clever representation of his state of mind while attempting to do tricks on the rollers.

Chaplin missed this opporunity, though he could have made it excrutiatingly funny. With Charlie in the close foreground, wavering between self-confidence and self-consciousness, now starting to show them how easy it is, now puzzled by his inability to regulate and control the skates, there is enough to keep almost any audience in a roar for at least one reel. While Chaplin works hard and seems to stand the strain of being funny, an awful strain in its way, he is not given much new opportunity. A man of his resources could fit into hundreds of roles never before shown on the screen, be even more amusing than he is and provide a greater variety of program. In this way his native value would be greatly enhanced. It will pay for the producers to get him some bright new farce-comedies.

General Film Program

A Group of Twenty-Nine Screen Stars Released During the Week of Dec. 18.

THE Vitagraph Company announces through General Film Company that it will release hereafter every Friday one of "The Dangers of Doris" stories, featuring Mary Anderson. Jack Weatherbee plays the male lead. The series will deal with the amusing adventures of a country girl of enterprising disposition who is suddenly thrown into a city environment. The series, it is said, provide a vehicle admirably adapted to the sprightly temperament of little "Sunshine" Mary.

In General Film Service for week Dec. 18-23rd inclusive, twenty-nine distinguished stars are featured. Edith Johnson is the first to be seen as she appears in the initial release for that week, "The Five Franc Piece," a two reel Selig drama dealing with the attempted theft of a modern war secret. "A Lesson for Somebody," a one-act comedy from the Vitagraph studios precedes the always interesting Selig-Tribune, followed by a one-reel Biograph drama, "The Conscience of Hassan Bey," which is a story of the Orient featuring Lillian Gish as the daughter of a rug maker, supported by Robert Harron and Alfred Paget.

"The Little Brown Mole," a two reel drama, the third of the "Black Cat Features" by Essanay, is the first picture screened Tuesday. Lillian Drew and Sydney Ainsworth are starred in this picture, in which the little brown mole plays so important a part. "The Fatal Violin," a one-reel Kalem comedy, in which the fun is supplied by Ham, Bud, Ethel Teare and Henry Murdock. Biograph offers "A Daughter of Earth," a two-reel Biograph drama in which Gretchen Hartman plays the lead, supported by Alan Hale and Jose Ruben.

Ben Turpin is the fun-maker in "Taking the Count," a one-reel Essanay Comedy, followed by "On the Brink of War," the 20th episode of Kalem's "The Girl From 'Frisco," in which Marin Sais and True Boardman have certainly scored a success. Vim supplies a one-reel comedy, "They Practice Economy," featuring Harry Myers and Rosemary Theby in a play dealing with this all important question.

The offerings for Thursday consist of the Selig-Tribune showing pictorially all the big events of the world and what is the very newest in the way of fashions, together with a one-reel Vim comedy.

"The Dawn of Wisdom," a three-reel Knickerbocker Star Feature drama, in which Frank Mayo is featured, supported by an all star cast, ushers in Friday's program. Kalem supplies "The Tiger's Claw," the tenth thrilling adventure of "Grant, Police Reporter," in which Ollie Kirkby and George Larkin have the titular roles. Vitagraph offers the first of "The Dangers of Doris" Series under the caption of "A Bit of Bent Wire," featuring Mary Anderson and a strong cast.

The second release of Essanay's series, "Is Marriage Sacred?" under the title, "Dancing With Folly," features Marguerite Clayton, Edward Arnold and Sydney Ainsworth, who form the triangle of a dramatic and appealing two-reel story. A daring adventure of the "Hazards of Helen" series features Helen Gibson in "The Vanishing Box Car." Robyn Adair has the stellar role in "The Man He Might Have Been," a Selig one-reel heart-touching drama of a wasted life.

STEVENSON TO HANDLE ARGOSY FEATURE.

H. S. Stevenson, of Cincinnati, has secured the rights to "Where D'ye Get That Stuff" for Ohio, Indiana and Kentucky. The price paid for the territory is said to run up into the five figures. Mr. Stevenson, who is recognized as one of the shrewdest exchangemen in the Middle West, has been most successful in exploiting features and selected "Where D'ye Get That Stuff?" from among a number of pictures offered him because he saw it filled a long-felt want in the field of motion picture comedy. This film burlesque, which was written by H. C. Witwer and H. H. Van Loan, and which has been called the "Craziest and Funniest Picture Ever Produced," is a distinct innovation in motion picture comedy.

It is planned to book this picture in the territory acquired by Mr. Stevenson along lines used by theatrical producers, and it will be shown in the leading theatres in the same manner as a big road show. "Where D'ye Get That Stuff?" offers unusual opportunities for advertising, and will receive an enormous amount of publicity throughout the country because of its novelty, the title, and through the fame of its authors, both of whom are writers of note.

"Where D'ye Get That Stuff?" is the first State Rights production to be released by the Argosy Films, Inc.

MIGNON COMPANY GETS "CIVILIZATION" TERRITORY.

Twelve million, approximately, is the population of the large slice of state right territory just sold by J. Parker Read, Jr., general manager of the Harper Film Corporation, for "Civilization." The territory consists of the states of Texas, Kansas, Oklahoma, Missouri. Its importance is obvious from the fact that the population is about one-tenth that of the United States and its territories so the transaction is a big deal. The Mignon Feature Film Corporation are the buyers of the rights.

One of the best known men in the motion picture business, A. C. Langan, is manager of this new "Civilization" company. The production will have its first presentation in Kansas City, and will be followed by productions in other large cities of the territory.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

AMBITIOUS ETHEL (Vim), Dec. 1—A fair number of the Pokes and Jabbs comedies. Ethel Burton is seen with Robert Burns and Walter Stull. The film embraces a quite funny burlesque to "Romeo and Juliet." When Ethel sees it she becomes fired with ambitions to become a movie actress, and it is in the course of her instruction that most of the laughs come.

MISTAKES WILL HAPPEN (Selig), Dec. 2.—Tom Mix is seen in some of his riding stunts in this one-reel drama. There are several touches of comedy. Tom is to be married, and on the way to the wedding his fresh horse is taken by an escaping outlaw. Tom is mistaken for the outlaw and jailed, but everything turns out satisfactorily when the girl and her father get busy. In the cast with Tom are Victoria Forde, Pat Chrisman and Sid Jordan.

THE SELIG-TRIBUNE, NO. 97, 1916 (Selig), Dec. 4.—Third and Fourth Texas Regiments reviewed, Corpus Christi, Tex.; W. J. Alexander erects granite monument to President Wilson, Chattanooga, Tenn.; young women's auto race marred by accident, Byberry, Pa.; children go to spring in Fairmount Park for water, Philadelphia; Old Guard Veterans' Batallion celebrate Evacuation Day, New York; Jack Cudahy's children collect newspapers for war orphans, Pasadena, Cal.; H. H. Brown, of Williams, wins ten-mile cross-country run, Boston; latest fashions in furs; Seventh Regiment, N. Y. N. G., returns to New York from border duty.

HUBBY'S CHICKEN (Vim), Dec. 6.—A fair number of the Vim Feature Comedies, with Harry Myers and Rosemary Theby. Mr. Love, a poultry fancier, gets into a lot of trouble with Friend Wife over a chicken which the wife thinks is the wrong kind of a chicken. However, after she hires a detective and chases Hubby to the station, she finds that Mr. Love has been chasing a white leghorn, and everyone is happy.

A WAITING GAME (Essanay), Dec. 6.—Ben Turpin does most of the knockabout work in this comedy reel. It has few claims to originality, but, nevertheless, a few laughs are furnished. Ben, perforce, becomes a waiter in a swell cafe, and the usual things happen with dishes, guests, chefs, etc.

THE GUILTY ONE (Vim), Dec. 7.—Babe Hardy and Kate Price get over numerous laughs in this comedy. The portly pair are seen as exconvicts, but Kate reforms and becomes a reporter. Babe has a scheme whereby he expects to make a lot of money, and he induces Kate to work with him. The result of an ad to the effect that if a certain man doesn't pay blackmail there will be dire consequences is funny—almost every man in town has something to conceal.

THE SELIG-TRIBUNE, NO. 98, 1916 (Selig), Dec. 7.—American steamer Ausable arrives at Galveston with cargo of wheat; dreadnaughts leave New York after Army-Navy game; Secretary and Mrs. McAdoo visit Senator Phelan, Saratoga, Cal.; University of Pennsylvania defeats Cornell at football, Philadelphia; New Orleans motion picture theaters accept potatoes as admission—orphans to benefit; ten-mile roller skate race held in Chicago streets; annual military inspection at Carlisle Indian School, Carlisle, Pa.; officials of all countries attend mass for late Emperor Franz Joseph; children taught tooth sanitation, Chicago; Statue of Liberty illuminated, New York; Paul Thurston gives demonstration of new hula hula dance, Galveston, Tex.

THE TRUNK MYSTERY (Kalem), Dec. 8.—An episode of the "Grant, Police Reporter" series. George Larkin is seen in some daring stunts around a lumber-cutting mill. The story concerns a mysterious murder, brought to light by the finding of a skull in a trunk, and solved by the Chronicle reporter. A review was printed on page 1655 of last week's issue.

THE MIDNIGHT EXPRESS (Kalem), Dec. 16.—Helen Gibson performs one of the best stunts in her long career of daring feats in this number of the "Hazards of Helen," and it certainly gets over with a punch. In pursuit of a train on a motorcycle, she guides the cycle up a runway on to a flat car at a siding, leaps from the motorcycle, and makes a flying jump from the flat car to a moving freight train. This is an unusual thrill, and Miss Gibson deserves unlimited credit. The story is in keeping with the other factors With Miss Gibson are seen P. S. Pembroke, George Routh and G. A. Williams.

THE VANISHING BOX CAR (Kalem), Dec. 23.—A number of the "Hazards of Helen" railroad series. Main interest in this reel centers in Helen Gibson's stunt of leaping from a speeding automobile to a moving freight train. There are several other minor thrills, too, and the story interests. In the cast with the fearless Miss Gibson are P. C. Pembroke, G. A. Williams, George Routh and Juanita Spencer. Directed by Walter Morton.

General Film Company Specials

OUR OTHER LIVES (Vitagraph), Dec. 2.—Although the story from which this three-reel drama was made is rather absurd, there is a certain amount of interest in the film. A young medical student finds the girl whom he believes he loved a thousand years ago, in another plane. Then, a king was his rival, and today the King is seen in the form of a rival. Grown to a specialist, the man operates on the brain of the girl he marries. The "King" tries to win her and tries to hide the fact that the husband has met with an accident, but is thwarted by the new brain power of the wife.

THE FINAL FRAUD (Esanay), Dec. 2.—Bryant Washburn and Gertrude Glover are the leading players in this meritorious three-reel drama. The visualized story interests. It tells of a rather mysterious young man who becomes engaged to the daughter of a wealthy man. The father is caught in the toils of a band of blackmailers, and apparently finds the youth to be one of the gang. However, the denouement shows that the youth is a secret service man. Others in the cast are Ernest Maupain and John Cossar.

THE BRAND OF CAIN (Selig), Dec. 4.—A strong two-reel offering with a good Western background. Kathlyn Williams, Harry Lonsdale and Wheeler Oakman are seen in the cast. The screened story tells of an Englishman out West, who is befriended by a fellow-countryman. They strike it rich, but drink breaks down the better impulses of one of the men. He plans to steal the fund, is interrupted by the return of his benefactor, and kills him. He goes to meet the dead man's wife, who is on her way from England. His qualms of conscience finally lead him to suicide.

THE EGG (Essanay), Dec. 5.—A pleasing two-reel "parlor" comedy. The picture runs along smoothly and is good light entertainment. The story concerns a wealthy young girl who, reading a book, attempts to reform a "bar fly." She finally invites him to dinner, at which his antics shock the other guests. She makes known to him her belief that she should have known better than to have tried to make a man of him. The surprise comes when she learns that he is the author of the book she so admired. Richard C. Travers and Marguerite Clayton play the leads.

THE POISONED DART (Kalem), Dec. 6.—Eighteenth two-reel episode of "The Girl from 'Frisco" series. Marin Sais, True Boardman and the usual cast are seen in a mystery story of India and California. Interest is keyed up throughout the running of the film, and the number is up to the standard set by former releases. Reviewed in last week's issue, page 1655.

MASTER OF HER SOUL (Knickerbocker Star Feature), Dec. 8.—A moderately strong three-reel offering. Robyn Adair, R. Henry Grey and Lillian West are seen in the leading parts. The story tells of two men in love with the same girl. She marries one and the other, a doctor, goes to a lepers' island. The husband neglects his wife. Their child dies. The husband takes up with an adventuress and the wife, learning this, goes away. A shipwreck lands her on the lepers' island. She is nursed by her former sweetheart. The husband reaches the island but dies despite the doctor's care. Thus the two real lovers are brought together.

Bluebird Photoplays, Inc.

THE PRICE OF SILENCE (Bluebird), Dec. 11.—A five-part production featuring Dorothy Phillips, with a supporting cast consisting of Lon Chaney, Jack Mulhall, Frank Whitson, Jay Belasco, Viola Smith and Evelyn Selbie. The production is an adaptation of a magazine story by W. Carey Wonderly, has an unpleasant flavor at times because of the nature of its theme. The picture is well made and will prove interesting to many, but is not well suited to exhibition before young people. A full review will be found elsewhere.

THE HONOR OF MARY BLAKE (Bluebird), Dec. 18.—Violet Mersereau is featured in this five-reel comedy-drama which has life with a small theatrical company for a theme. The heroine marries a farmer and settles down in a country town. A longer review of the picture is printed on another page of this issue.

Christie Film Corp.

HIST! AT SIX O'CLOCK (Christine), Dec. 18.—This is an eccentric comedy intended for a burlesque on the vampire style of picture play. It is acceptable principally on account of its eccentricity, and will no doubt be enjoyed by the average audience. Betty Compson plays the role of the vampire, Neal Burns that of Willie Loosem of the Loosem family, who have for centuries been pursued for the sake of a certain

box of treasure in their possession by the family of Count de Strychnine. Billie Rhodes plays the role of Ima Peach, and Eddie Barry that of Count de Strychnine.

Fox Film Corporation

THE VIXEN (Fox, Dec. 4. -Theda Bara returns to her favorite role of a vampire in this five-reel photoplay, and does her best to make life interesting for the members of the family to which she is supposed to belong. The picture is a good example of its class. It is reviewed at length on another page of this issue.

THE BATTLE OF LIFE (Fox), Dec. 11.—This five-reel picture serves to introduce a new star to the screen in the person of Gladys Coburn. The story has a melodramatic setting and is full of sensational situations. The heroine is the daughter of a thief, who succeeds in reaching a place among honest people. The picture is given a longer review on another page of this issue.

Greater Vitagraph V-L-S-E, Inc.

HIS CONSCIENTIOUS CONSCIENCE (Vitagraph), Nov. 27.—Hughey Mack, Patsey De Forrest and Ed Dunn are the leading fun-makers in this one-reel farce. Its humor partakes of the breadth of Hughey's back, the supply being equal to the demands.

CAPT. JINKS SHOULD WORRY (Vitagraph), Nov. 27.—Frank Daniels has the star role in this one-reel farce, written by Thomas Gray. The picture is based on a capital motive, but is a little slow in movement. The star gives it the benefit of his humorous personality.

CAPT. KIDD'S HIDDEN TREASURE (Vitagraph), Dec. 11.—Frank Daniels is the leading comedian in this one-reel farce which is fairly amusing. The hidden treasure in this case is a pocketbook full of stage money, and the hunt for it keeps the star moving at a rapid rate all through the reel.

THE SECRET KINGDOM (Vitagraph), December.—This new Vitagraph serial, written by Louis Joseph Vance, is in fifteen episodes, the first two episodes being in three reels each and the rest in two reels. It is a story of romantic adventure in this country and, also, in a mythical kingdom in Europe, and is well produced and excellently acted by a cast headed by Charles Richman and Dorothy Kelly.

International Film Service, Inc.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 97, 1916 (International), Dec. 5.—Guardsmen at border shoot wild game for Thanksgiving, San Benito, Tex.; group of school children eat, sleep and study in open air, New York; with the French Army on the Somme front; New York horse cars soon to be a thing of the past; fashions de luxe; Interned German sailors build village on waterfront, Philadelphia; Washington, D. C., Boy Scouts deliver 400 Thanksgiving dinners to poor; negroes celebrate freedom with demonstration, Fredericksted, St. Croix; President and Mrs. Wilson board Mayflower for illumination of Statue of Liberty, New York.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 98, 1916 (International), Dec. 8.—Fire destroys two Brooklyn warehouses; steamer Bay State fast on rocks, pounded to pieces by seas, Cape Elizabeth, Me.; Ambassador and Mrs. Gerard leave New York; W. H. Firke ships 50,000 geese to market, Mansfield, Ill.; fashions de luxe; Atlantic fleet goes out to sea, New York; pictures of window cleaners at work on skyscrapers, New York; National Guardsmen on review, Brownsville, Tex.; Police Commissioner Woods directs safety campaign, New York.

Metro Pictures Corporation

THE STOLEN TRIUMPH (Rolfe), Dec. 11.—This five-reel drama, in which Julius Steger is featured, will make its strongest appeal to those who enjoy sadness. It tells of a playwright whose whole life is ruined by the theft of his play. A longer review is printed on another page of this issue.

DUPLICITY (Metro-Drew), December.—Mr. and Mrs. Sydney Drew are seen in a farce whose humor keeps one chuckling throughout the reel. The film was made from a scenario by Epes Winthrop Sargent. Mr. Newlywed wants his wife to go to the seashore, but she is afraid to leave him alone. He overhears her planning with the cook to make up as the colored maid and watch him. Consequently, he does everything in his power to make his wife believe that he is just about dying with lonesomeness because of her absence. His duplicity is not discovered and happiness once more reigns.

Mutual Film Corporation

MUTUAL WEEKLY NO. 100 (Nov. 29).—This issue of the Weekly contains a number of unusually interesting items, among them the arrival of Ruth Law after her cross country flight, animated pictures of the late Francis Joseph, Emperor of Austria, and also Austria's new ruler, Charles Francis Joseph and his bride, the rugby game between Leland Stanford University and the University of Santa Clara, with Santa Clara winning, and other things of unusual interest.

MUTUAL WEEKLY NO. 101 (Gaumont), Dec. 6.—Interesting items of this issue are the New York police distributing window cards and booklets telling how to protect lives, property and money, Sir Sam Hughes presenting Canadian regiment with the colors, a war "tank" touring the streets of Montreal, Can., in a recruiting campaign, the aftermath of the grand race, showing where Lewis Jackson's car, "Marmon," hit a tree, pictures of the late Jack London in his study, and views of Bucharest.

SHOT IN THE FRACAS (Vogue), Dec. 10.—A moderately entertaining two-part comedy, in which the villain makes trouble by stealing a medal and placing the blame on the wrong party. The final revenge of the villain's victim finds an outlet in the replacing of one of the villain's bombs in the back of a target which is used in parlor archery. The close is amusing.

REEL LIFE, NO. 32 (Gaumont), Dec. 10.—An instructive number, beginning with views showing the abbey in which the Benedictine monks make their famous cordial. A dancing lesson follows, illustrating the new Two-Two fox trot and the jelly roll movement. New toys for children are demonstrated and the number closes with views showing the manufacture of radium from carnotite.

MUTUAL TOURS AROUND THE WORLD, NO. 6 (Gaumont), Dec 12.—This opens with splendid views taken along the river Nile, from Cairo to Esna. Then come scenes taken in and about the famous feudal city of Carcassonne, with its protecting walls. Scenes from Lake Lucerne, Switzerland, and its surroundings close the interesting number.

SEE AMERICA FIRST, NO. 66 (Gaumont), Dec. 13.—This number contains some beautiful and instructive views taken on Mount Baker, Washington, also scenes on the Snoqualmie River. Of the latter one of the most beautiful is the Snoqualmie Falls. This reel closes with a comic cartoon entitled "Curfew Shall Not Ring," with a bottle of rum playing the principal role in a bad dream of his Satanic majesty's.

GERTIE'S LATEST LOVE AFFAIR (Mutual), Dec. 14.—A farce comedy with very little point. It concerns the love affairs of a middle-aged maiden and her nephew. Gertie is a pretty young woman with whom the nephew is in love. The young lady also lures the aunt's lover into her net, thereby winning her undying hatred. A funny mix-up occurs when the girl in order to be near her lover dresses in boy's clothes and enters the house where aunt and nephew live.

THE ELOPEMENT (Mutual), Dec. 24.—A comic number of about average interest. The characters begin with a number of flirtations and gradually become involved in quarrels of the knockabout type. There is not much humor in the action, though some of the latter scenes are rather funny.

Mutual Film Corporation Specials

HIS UNCLE'S WARD (Mutual), Dec. 7.—A two-part comedy, which is somewhat old style, but clean and entertaining. A young man whose uncle picks for him what he calls a eugenic wife, makes her his heir and arranges a meeting, is so incensed that he becomes engaged to another girl before waiting to see his uncle's choice. The result is that he falls in love with his uncle's ward, and a complication of affairs takes place which are fairly amusing.

SEQUEL TO "THE DIAMOND FROM THE SKY," No 3 (American), Dec. 9.—This chapter is very nicely staged, and sustains the suspense well. Blair is in pursuit of little Arthur, after finding out where he is located, and also of the diamond. He is foiled in attempting to extract the diamond by force from Quabba, who has in the previous episode stolen it from Blair, by his wife, Vivian, whom he has deserted. The episode closes with Vivian falling over an embankment where she lies senseless.

THE FIGHT AT CAMP ONE (Signal), Dec. 11.—Chapter 8 of "A Lass of the Lumberlands." This opens with some amusing comedy scenes in and about the boarding house at the big lumber camp. The hero and Steven clash over the girl, who is a blood relation of the latter without being aware of it. There is a hand-to-hand struggle between them, which Helen brings to a stop with her rifle. The wife of "Dollar Holmes," supposed to be dead, turns up and he employs a man to kill her by felling a heavy tree over her cabin. This is a characteristic number and continues the interest well.

MISS JACKIE OF THE NAVY (Pollard-Mutual), Dec. 11.—A six-reel number written by Alfred Sloman and directed by Harry Pollard. Margarita Fisher plays the part of a madcap girl who, after numerous escapades, attires herself as a jackie and boards a war vessel to deliver a letter to the captain. She is carried away on a cruise, still posing as a member of the crew, and meets with some truly amusing experiences. The situation is a daring one, but skillfully handled and will do no more than mildly shock certain observers. Her efforts to sleep in a sailor's hammock and to black the captain's shoes are carried out in the best comedy fashion. The adventures on a native island, among the voodoo worshipers, are splendidly staged and prove exciting. The number is original and highly entertaining. Jack Mower and J. Gordon Russell also appear.

BUDDY'S CHRISTMAS (Mutual), Dec. 18.—A two-part production for the holiday season. The story treats of how a feud between two families of the Kentucky mountains was settled once for all on Christmas Day, when the daughter of one of the families who had been for some time the mark of a son of the other side, makes known her determination to marry the former enemy of her father's house. A little waif also figures in the story. The story is a particularly virile one, and with a few eliminations that were to be made, and the cutting down of fight scenes the picture will be found a pleasing Christmas offering.

THE VAMPIRES, NO. 5 (Gaumont), Dec. 24.—The fifth episode of this startling serial has to do with an attempt of the Vampires to rob a bank cashier who has stolen a large amount of money from an American bank. Moreno, the bandit, interrupts proceedings by kidnapping and hypnotizing Irma Vep. The box with the money has, however, been found by Guard and Normandin where it was hidden by the cashier. A thrilling number which will be found reviewed elsewhere.

THE VAMPIRES, NO. 6 (Gaumont), Dec. 28.—"Satanas," the sixth number of this serial, introduces the master of the Vampires, whose name is Satanas. This powerful personage forces Irma Vep to return

to the fold of the vampires and Moreno to become one of them. The development of the serial continues to be interesting.

THE RINK (Mutual-Chaplin).—In this number of the Chaplin two-reelers the most entertaining part of the picture occurs, as would be expected from the title, in a roller skating rink, where the hero of the film astonishes us by his dexterity on skates. The scenes in the restaurant are not all that could be desired from a refined point of view, but several comic innovations are noticeable that cannot help but excite mirth.

Paramount Pictures Corporation

A CONEY ISLAND PRINCESS (Famous Players), Dec. 4. Irene Fenwick and Owen Moore have the leads in this story of the famous New York shore resort, of the polo field and of society. The picture is well played and finely staged and will interest, especially in the latter half. The subject was reviewed in the issue of December 16, on page 1655.

THE ROAD TO LOVE (Morosco), Dec. 7.—A splendidly staged story of the Algerian desert. Lenore Ulrich is featured, supported by Herschel Mayall, Colin Chase and a good cast. It is a picturesque, entertaining subject. A review will be found in the issue of December 16, on page 1657.

OLIVER TWIST (Lasky), Dec. 11.—As set forth in an extended review in another part of this paper, this production is an unusually fine one. Hobart Bosworth as Bill Sikes and Tully Marshall as Fagin are seen in support of Marie Doro as Oliver Twist.

THE VICTORIA CROSS (Lasky), Dec. 14.—A story of the Indian mutiny of 1857, featuring Lou-Tellegen, supported by Cleo Ridgley, Sessue Hayakawa, Mabel Van Buren, Frank Lanning and others. The picture is fast, interesting and should be popular. It is reviewed in another column.

Pathe Exchange, Inc.

THE CHALLENGE (Astra-Pathe), Dec. 10.—A rattling good five-reel photoplay from the stage drama by Edward Childs Carpenter, "The Challenge" is excellently played by Montagu Love, Charles Gotthold and Helene Chadwick. Most of the scenes are laid in the West and the locations are particularly effective. A longer review appears on another page of this issue.

KING LEAR (Thanhouser-Pathe), Dec. 17.—A well-executed five-reel screen version of Shakespeare's tragedy with Frederick Warde in the title role, this picture gives the story of the play in a clear and concise form. The acting is maintained at a gratifying level of excellence and the mountings are adequate. A longer review is printed on page 1812.

FLORENCE ROSE FASHIONS, NO. 11 (Pathe), Dec. 24. "A Day of Sport" is the title of this fashion review. The different costumes will interest the ladies who ride, play golf or indulge in any other form of sport. On the same reel are a number of colored pictures taken in France, and showing the habits of young animals.

LUKE LOCATES THE LUTE (Rolin), Dec. 24.—Although lacking in novelty, the speedy work of the cast and the business put into this one-reel farce will insure the laughs. Luke turns detective and has an amusing encounter with a gang of crooks that get into a social gathering and relieve the guests of their valuables.

THE HIDDEN MENACE (Astra), Dec. 24.—The thirteenth episode of "The Shielding Shadow" serial keeps up the exciting pace set by the former numbers. Leontine goes to the laboratory in search of the scientist's diary and is found there by Sebastian, who locks her in a closet, sets fire to the place, and escapes with the diary. She is rescued by Ravengar.

THE ROMANTIC JOURNEY (Gold Rooster), Dec. 24.—Romance of a strenuous and absorbing nature runs through the five reels of this screen drama. William Courtenay and Alice Dovey are the featured players, although Macey Harlan does equally good work. The picture is reviewed at length on page 1653 of Dec. 16 issue.

Triangle Film Corporation

THE HEIRESS AT COFFEE DAN'S (Fine Arts), Dec. 23.—A dull story of the conventional Cinderella type. Bessie Love wears poor clothes at the beginning and fine ones at the end, the rest merely a readjustment of old material.

A GAMBLE IN SOULS (Kay-Bee), Dec. 23.—An interesting and sensational contrast of two directly opposed characters, a super clergyman and a concert hall singer, when thrown on a desert island together, the leading roles admirably interpreted by William Desmond and Dorothy Dalton.

Universal Film Mfg. Company

ANIMATED WEEKLY, NO. 49 (Universal), Dec. 6.—English soldiers at play; New York welcoming back the Seventh; racing fatalities at Santa Monica; city house cleaning in Philadelphia; parades, drills and other features are included in this well-balanced issue.

SUCH IS LIFE IN ALASKA (Powers), Dec. 25.—This contains a series of entertaining views taken in Alaska, interspersed with humorous and explanatory animated drawings by Hy Mayer. Views of the Esquimos in their daily life, catching tomcods and raising reindeer are enjoyable.

Universal Film Mfg. Co. Specials

THE WOLF'S NEMESIS (Special Universal), Dec. 11.—Episode No. 18 of "Liberty." This instalment contains a number of exciting incidents. Rutledge and Winston arrive at the Leon hacienda and Pedro and Liberty are making their way thither. Pedro is captured and about to be hung when the girl cuts the rope in two with a shot. They flee on horses and jump from the animals to a moving train. A plot to dynamite the train is frustrated. At the close they are seen approaching the hacienda after a long separation from their friends.

MIXED BLOOD (Red Feather), Dec. 18.—A five-reel feature, adapted by J. Grubb Alexander from a story by Willard Mack, and produced by Charles Swickard. Claire McDowell, George Beranger, Roy Stewart, Wilbur Higby, Harry Archer and Jessie Arnold play the leading roles. The characterizations and general atmosphere are excellent throughout. The action of the first four reels pulls the observer along with a strong interest. There is too much of the horrible in the closing scenes, which picture the death of the bandit in a plague-stricken town. This can be cut to advantage, leaving a strong story of the rugged, border type.

World Pictures.

THE RISE OF SUSAN (Peerless), Dec. 18.—Clara Kimball Young is the star of this five-reel photoplay, in which a shop girl is persuaded to pass herself off as a Countess. The story is interesting and contains considerable vigorous melodrama in the last two reels.

Miscellaneous.

THE GIRL WHO DOESN'T KNOW (B. S. Moss).—This five-reel production proposes to draw attention to a serious fault prevalent among parents, that of allowing their daughters to go out into the world without a proper knowledge of how to take care of themselves. The production has been well made without the objectionable elements so common to this type of picture. There are no scenes to jar the finer sensibilities, and the picture as presented contains an important lesson. A full review of the production appears in our issue of December 23.

WAR AS IT REALLY IS (Hesser).—In this seven-part series of views from the French front line, will be found much to interest the general public. A good general idea of how the great war is being conducted on the Allies' side of the fence can be had from these excellent pictures which have been photographed by Captain Donald C. Thompson in conjunction with Leslie's Weekly. A full review of these pictures appears in our issue of December 23.

HOW LIFE BEGINS.—This is a remarkable three-part biological film, prepared by Geo. E. Stone, of Berekley University, and J. A. Long, Assistant Professor of Embryology of the University of California. The story of how life begins, illustrating by means of flower, a frog, a rat, a butterfly, and misroscopic organisms in pond water, is told with a clearness and delicacy that makes the production possible for exhibition before children as well as adults.

"THE ETERNAL SIN" WILL SURELY STICK.

For the second and last time, the name of Herbert Brenon's next production for Selznick Pictures has been changed. Originally it was announced as "The Queen Mother," for the reason that the drama was taken from a tragedy by Victor Hugo, no longer protected by copyright, and on account of numerous imitations of big productions in recent months, it was considered advisable to keep the plans secret. Later, it was announced that the drama is "Lucretia Borgia," which, although it was one of the most successful plays on the European and American stage not so many years ago, has thus far been overlooked by producers of photodramas, at least in this country. The title now finally selected, under which this production will be released, is "The Eternal Sin," adopted by Mr. Brenon for the reason that it gives a better key to the theme of the story than the mere name of the historical, central character, which is well known only to students of history.

MORE PICTURES OF BATTLE OF THE SOMME.

One of the surprises of the last month has been the eager interest displayed by spectators for pictures of the Battle of the Somme. This is being satisfied weekly by the Mutual Weekly, which has received some remarkable pictures from just behind the firing line. The Mutual Weekly is made by the Gaumont Company at its Flushing, N. Y., laboratories, and from the great Societe des Etablissement Gaumont, in Paris, France, is in receipt of battle negative by every ship from the sister republic in Europe. The Somme pictures in Mutual Weekly No. 103 include "Big Gun Fire Directed by Telephone from Observation Balloons," "Big 75s Being Rushed to More Advantageous Positions," "Air Squadron Ready to Leave," and "Cathedral Ruins." In the same issue is the picture of the French aviator who bombarded the Krupp works at Essen.

MARY MILES MINTER IN "THE INNOCENCE OF LIZETTE."

Mary Miles Minter, the charming young lead of Mutual Star Productions, is at work on "The Innocence of Lizette," her fifth screen drama filmed by the American Film Corporation. Those who delighted in "Youth's Endearing Charms," "Dulcie's Adventure," "Faith" and "A Dream or Two Ago" will delight still more in the photodrama founded on the naive misunderstandings of childhood such as the one at which Miss Minter now occupies her time from dawn to dark at Santa Barbara.

James Kirkwood, Miss Minter's director, can be counted on to get the very most there is to be gotten out of a photodrama. "The Innocence of Lizette," with James Kirkwood at the helm and Mary Miles Minter as the star, has every promise of being the most charming photoplay recently produced.

Manufacturers' Advance Notes

"DANCING WITH FOLLY" (Essanay).

Love is the foundation of the home. Without love, the home cannot last. In this production—a unit of Essanay's "Is Marriage Sacred?" series—the consequences of a loveless home are seen. The neglected wife seeks attentions outside her home. She does it innocently enough, but the result was inevitable. Having never known attention before, she is greatly influenced by that which is showered upon her by a man of evil designs—a social viper. She is lead unconsciously by him into a trap. Her husband detects her apparent perfidy. Then comes his

Scene from "Dancing with Folly" (Essanay).

great awakening. He realizes his neglect of his wife is responsible. They reorganize their home—this time with love as its foundation. Marguerite Clayton, Sydney Ainsworth, Edward Arnold, Lillian Drew and Thomas Commerford appear in the leading roles, with E. H. Calvert as director.

TO ADVERTISE "THE GREAT SECRET."

When "The Great Secret"—Metro's new 15-episode adventure and mystery serial, in which Francis X. Bushman and Miss Beverly Bayne are starred—is released on Christmas day, it will have been launched with one of the largest and most thorough advertising campaigns that have thus far been used in exploiting motion pictures.

More than $70,000 will be spent by Metro to attract the attention of the American theater-going public to the early coming of "The Great Secret." Already upward of $65,000 worth of newspaper and billboard space has been contracted for. Of this sum, $30,000 is for billboards alone, with boards that start "somewhere in Maine" and continue to the Pacific.

Full pages, half pages and quarter pages in the great newspapers of the big cities, following one another in rapid succession, will call the public's notice to the debut of Mr. Bushman and Miss Bayne in a serial photoplay. In other communities the serial fiction story of "The Great Secret" will be used. No proper form of advertising—from 48-sheet stands down to the finest heralds for all fifteen episodes—has been overlooked.

MINUSA SCREENS INSTALLED IN PROMINENT HOUSES.

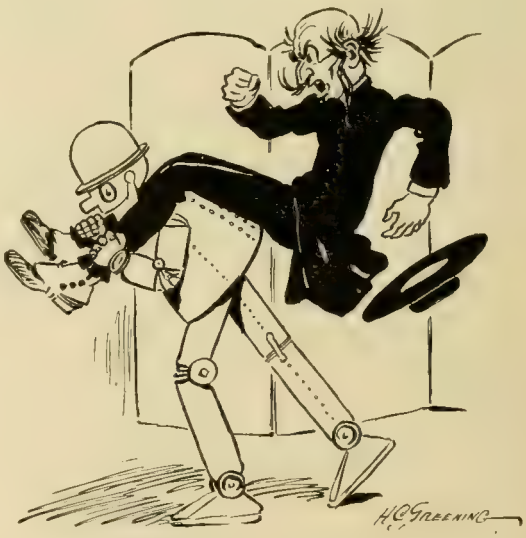
On pages 1327-8-9 of the December 2 issue there were published lengthy descriptions of the Savoy theater in Washington, D. C., and the Rialto in Baltimore, Md. Through an oversight on the part of the writers of these stories the fact that both of these theaters are using Minusa Gold Fibre screens was omitted. The Rialto is owned by the Linden Amusement Company, of Baltimore, which also operates the Royal theater in that city. This house, too, is equipped with a Minusa screen. Like the Savoy, which is a link in Crandall's chain of high class motion picture theaters in Washington, all of his other theaters have been fitted with the Minusa screen.

"PERCY THE MECHANICAL MAN" (Bray).

Herr Professor Doodlepoodle, N. U. T., famed in both hemispheres—and New Jersey, after many years of earnest effort and—short rations and long expectations, finally succeeds in completing the mechanical man, that is more than human. This contrivance he christened "Percy." I don't know why he named it Percy, nor does the Professor. He says that it looks as if it's name were Percy, and he'll leave it to anyone if it doesn't.

The sudden climax of his hopes and efforts was almost too much for the gentle Professor. He grasps the child of his skill in both arms, inadvertently pushing many buttons at once. Now Percy works by means of buttons. By pushing the "Walker Button" Percy is made to walk; by shoving the "Dish-washer Button" Percy is made to wash dishes. But the result of pressing a number of buttons, as did the Professor when he impulsively threw his arms about his invention, was unknown—for a second, or a small fraction thereof. Then there was a disturbance commonly known as a "rough house"—it is the only term properly descriptive. The Professor flies through the roof, interrupting an innocent cat who has had her eye on a sparrow luncheon. On landing he hits the roof, then Percy. As he gazes around the wreck of the shop, he realizes that he is ruined. But he has Percy! Percy shall recup the Professor's fortune! He will hire him out at a good salary, for Percy can do anything a man can do—and most of the things a woman can.

They pass down street and a sign in a dry goods emporium arrests the attention of the Professor: "Window Dresser Wanted." Percy is taken inside and introduced to the manager of the store. The manager wishes a demonstration and suggests that Percy dress a dummy to prove himself fitted for the job. Percy picks up the dummy, carries it behind the screen, and emerges with the fully and tastefully dressed



Scene from "Percy the Mechanical Man" (Bray-Paramount).

figure. He is a success! He is hired on the spot and the Professor leaves—with the Dresser Button still working.

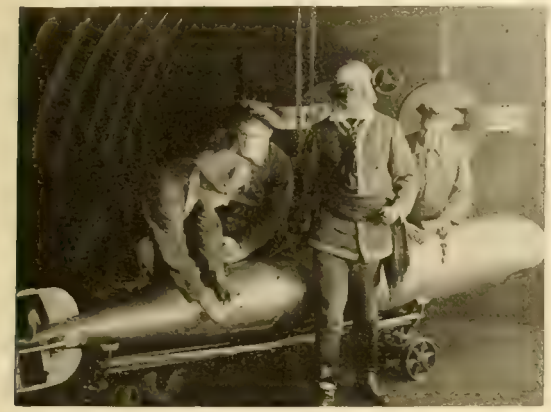
Percy gives a few spasmodic starts, and grabs the store manager, carrying him behind the screen! Soon articles of personal wear appear from back of the screen, then an enraged and outraged manager appears. That starts the fun—the rest is a riot. Lady customers are dressed in the latest styles for men, even the clergy is not exempt. When you see the Reverend Fiddle, D. D., beating it through the various departments dressed in—but we won't give it away, we've said more than we should now.

All this is done by J. R. Bray for the Paramount Program.

Submarine Feature at Broadway

"20,000 Leagues Under the Sea," Big Universal Subject, to Open December 24.

CARL LAEMMLE, President of the Universal Film Mfg. Co., has completed arrangements for taking over the active management of the Broadway Theater at Broadway and 41st street, on Dec. 24, in order to present "Twenty Thousand Leagues Under the Sea," a film version of Jules Verne's wonderfully imaginative story of love and adventure beneath the depths of the sea. The picture has been completed after two years of constant effort.



Scene from "Twenty Thousand Leagues Under the Sea" (Universal).

Verne's book, first published some fifty years ago, has been one of the most widely read of any piece of fiction ever printed, and his famous character, Captain Nemo, and all others of his fertile imagination employed in his story, has been faithfully reproduced in the Universal photoplay production. Devices invented by the Williamson Brothers, of Norfolk, Va., for undersea exploration and photography were utilized in the making of the picture, which is of eight reels, and some two thousand people were employed in the characters portrayed. The production is considered one of the most effective ever made by any photoplay concern and a long, successful run undoubtedly will be the result, as the great cost, unusual scientific value and mighty appeal of the picture places it at least on a par with any film productions that have heretofore been presented.

GAUMONTS FOR CHRISTMAS WEEK.

The Gaumont Company offers an unusual selection of motion pictures for Christmas week. There will be a "The Vampires" episode and four single reels. "Satanas" is the chapter from the Gaumont-Mutual photo-novel dealing with the activities of the arch criminals of Paris. It is released Dec. 28. This episode of "The Vampires" introduces a new and important character and ends with both Irma Vep and Moreno in the hands of the police.

The first single-reel is "Reel Life," No. 34, issued Dec. 24. Its subjects are: "The Great American Dish" (pork and beans), "Building Sailing Vessels," "Food Products of the Soudan," and "Rufus Rastus Rides the Road," the home-made steam automobile of an ingenious southern negro.

Christmas Day sees the release of "Tours Around the World," No. 8. Florence, Italy, with many of its art treasures, are pictured in this number, scenes in the Swiss Alps, and the Theve River, France.

"See America First," No. 68, is released Dec. 27. It takes spectators for a trip "Among West Virginia's Mountains and Rivers." On the same reel is a Gaumont Kartoon Komic, animated for the screen by Harry Palmer.

The fourth single reel of the week is The Mutual Weekly. As it is not made up until the day before it is issued, no forecast of its contents can be made. It is safe to say, however, that there will be pictures of the great war on the western front in France. These are being sent with almost unfailing regularity by the Gaumont Company in France.

"A FAIR BUSINESS PROPOSITION."

Having found it necessary to advance the prices on Universal motors and electric generator sets, the Universal Motor Company is advising their prospective customers of this advance, which is to become effective January 1, 1917, and are giving them a chance by placing their orders previous to that time to get the advantage of present prices. Future dating on shipments under the regular terms may be had up to May 1, 1917.

LIST OF GAUMONT SINGLE-REELS IN "REEL LIFE"

"Reel Life," the film magazine issued by the Mutual Film Corporation weekly to announce pictures released through it, has an interesting list of Gaumont single-reels in its issue of December 2. The titles of all pictures released to date by the Gaumont company under the general heads of "Reel Life, The Mutual Film Magazine," "See America First" and "Tours Around the World" are listed in order. Reference is also made to the Mutual Weekly, manufactured and edited by the Gaumont company. These pages make this issue of "Reel Life" a valuable mine of information for the exhibitor. The increasing demand for pictures other than photo-dramas is being supplied with all the ingenuity and skill which in the past have marked Gaumont productions.

TWO KALEM SERIES RUN INDEFINITELY.

Kalem officials claim a record in being the only film producers to have two series productions that because of their popularity have been extended for an indefinite period. One of these series, "The Hazards of Helen," also holds the record for length of run, as it is now in its third year and apparently going stronger than ever. The other series, "Grant, Police Reporter," though only in its third month, jumped so quickly to the front rank of popularity among General Film releases that Kalem found it necessary to announce that no limit would be placed on the number of episodes in the series but that it would run indefinitely.

PATHE'S "THE CHALLENGE."

In "The Challenge," the Pathe Gold Rooster Play for December 10th, another A. H. Woods stage success is shown on the screen. The picture is full of action and the scenes of the story embrace not only city life in New York but also mining scenes in the far West.

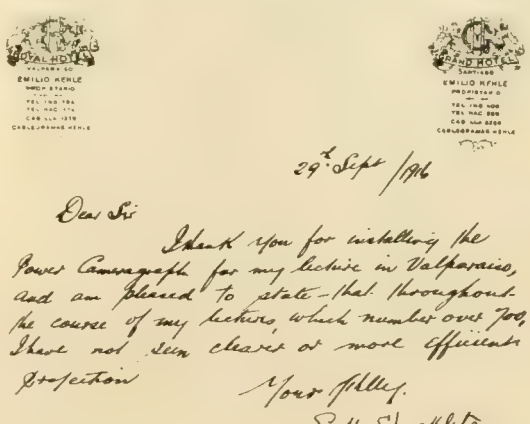
Helene Chadwick makes her debut in this picture. A young girl with no previous acting experience, she gives a most able performance and may truthfully be described as a "find." Charles Gotthold and Montague Love, both well known actors in the "legit," round out an excellent cast. Donald Mackenzie directed the picture, which was produced by Astra.

NEW WILBUR PICTURE.

David Horsley has accepted for immediate production a scenario, yet unnamed, by Crane Wilbur, for a five-reel feature picture, which is to be included in the series of eight five-reel productions Mr. Horsley is making with Crane Wilbur as the star. The series is now well under way, the third picture having been completed last week. The general title of the eight is "The Morals of Men." None of the pictures in the series has so far been released, but dates will be announced shortly.

EXPLORER SHACKLETON'S INDORSEMENT.

The facsimile reproduction of letter accompanying was written by the noted Explorer to the representative in Chili of the Nicholas Power Company. Their agent was able to furnish him with a Six B Model Cameragraph, even in that far-off corner, as this company has been developing export trade in all the South American countries for some time and their machine is now pretty generally known there. The outlook for export business with all the Latin American countries is steadily improving, as the increasing volume of correspondence in connection with our Spanish monthly paper, Cine-Mundial, conclusively shows.


EMILIO KEHLE
EMILIO KEHLE
29 Sept 1916
Dear Sir
I thank you for installing the Power Cameragraph for my lectures in Valparaiso, and am pleased to state that throughout the course of my lectures, which number over 300, I have not seen cleaner or more efficient projection
Yours faithfully.
E.H. Shackleton

On the Kalem Schedule

"On the Brink of War," Coming "Frisco" Episode, Has Timely Theme—Other Releases.

ROBERT WELLES RITCHIE, author of Kalem's series success, "The Girl From 'Frisco," has taken a timely theme for "On the Brink of War," a coming episode of the series, featuring Marin Sais and True Boardman. The Mexican labor situation in California, and the clashes between natives and Mexicans, especially in the ranching sections of Southern California, form the basis of the two-reel story.

Director Horne staged a pitched battle between natives and Mexicans in the streets of the Western village he built near the Glendale studio as the locale for this episode. Over five hundred took part in the affray. "On the Brink of War" finds

Scene from "A Race With Death" (Kalem).

Marin Sais aiding the campaign of True Boardman, playing Congressman John Wallace, for re-election on a platform demanding the exclusion of Mexicans. Others seen in the production are Hart Hoxie, Edward Clisbee, Frank Jonasson, Ronald Bradbury, and Jack Rahm. This episode is released Wednesday, December 20.

Other Kalem releases bringing the General Film schedule up to the opening of the new year offer an unusual variety of subjects. The comedy element of the program is well taken care of by the "Ham Comedies." Subjects already scheduled are "The Fatal Violin," released Tuesday, December 19; "The Quest of the Golden Goat," December 26, and "That Terrible Tenderfoot," for Tuesday, January 2.

For audiences that demand a share of sensational thrills the "Grant, Police Reporter," and "Hazards of Helen" series offer their weekly breath-taking exploits. "The Tiger's Claws," on Friday, December 22, and "A Mission of State," on Friday, December 29, are two of the "Grant" episodes listed. In "The Tiger's Claw" George Larkin and Ollie Kirkby are featured in a story of the activities of East Side gangsters. George Larkin supplies his usual share of daredevil exploits to enliven the one reeler.

"The Vanishing Boxcar" and "A Race with Death" are the two "Hazards of Helen" episodes scheduled to ring the old year out. A mystery story built around the disappearance of a boxcar apparently in broad daylight forms the plot of "The Vanishing Box Car." One of the sensational thrills shows Helen Gibson leaping from a speeding automobile to a moving freight train, at a moment when the character pursuing her leaps from a motorcycle to her automobile. A few minutes later automobile and player plunge over an embankment.

NOVEL PRESS SHEET ISSUED BY ARTCRAFT.

The largest press sheet ever displayed in connection with motion picture advertising has just been issued by the Artcraft Pictures Corporation on the recent Mary Pickford release, "Less Than the Dust." The sheet contains the many laudatory reviews given "Less Than the Dust" in New York, Chicago, Boston and Philadelphia newspapers, together with artistic photos of Miss Pickford, scenes of the photoplay and a view of the immense crowd that was attracted daily to the Strand theater, New York, during the showing of the new Pickford-Artcraft picture there. The reviews of each city are attractively boxed and headed so that they will immediately catch the eye and give the desired effect at a glance.

Running ten columns wide, the press sheet has been prepared so that it will fit the regular one-sheet lobby frames and copies have been sent to all Artcraft exhibitors and exchanges for this purpose. John Flinn, promotion and advertising manager of Artcraft Pictures, is responsible for this novel booster.

ESS-ESS COMPANY BEGINS BUSINESS.

"The Lure of Gold," the first serial production of the Ess-Ess Producing Co., Inc., will feature a cast of players all of whom have been starred on one or more programs and known to picture fans throughout the land. Five male stars and two women will comprise the cast.

Announcement is made that Darwin Karr, formerly of Reliance, Vitagraph and Essanay and Art Acord, formerly a Mutual star, will appear in the new serial, as will Ruth Blair, featured by the Fox Film Corporation. Announcement of the rest of the cast, which will include an internationally known ingenue, will be made next week.

A studio has been acquired at 517 West 54th street, where production will begin January 2nd. An extensive advertising and publicity campaign has been planned, which will bring maximum publicity to "The Lure of Gold" in the largest newspapers in the country for six weeks prior to release. Distribution will be arranged through an existing exchange system.

RENEWAL OF INTEREST IN "A MESSAGE TO GARCIA."

Elbert Hubbard II., whose illustrous father wrote "A Message to Garcia," reports a wonderful revival of interest in the book since Kleine-Edison-Selig-Essanay announced that the picturization of "A Message to Garcia" would be released December 11th. Mr. Hubbard arranged for a private view of the film and, at its conclusion, sent a messgae of congratulation to the Edison studio folks and to Robert Conness and Mabel Trunnelle, who are featured in the picture.

"A Message to Garcia" has been booked by all the leading exhibitors in the vicinity of East Aurora, N. Y., where Elbert Hubbard II. still resides and presides over the destiny of "Roycroft." In different parts of the country, leading booksellers have again started to advertise this fascinating book by Elbert Hubbard, realizing that the Edison picture, released through K-E-S-E, will stimulate interest in the work.

"SATANAS," "VAMPIRE" EPISODE FOR DEC. 28.

The triumph of the Vampires over Moreno, the lone bandit who dared to oppose the arch criminals of Paris, is the outstanding feature of "Satanas," sixth of "The Vampires" chapters in the supersensational Gaumont-Mutual photo-novel. This is released Dec. 28. It also marks the first appearance in the silent drama of Henri Leubas, the well known actor who has made such a success of the heavy roles in recent productions at the Ambigu theater. He enacts the role which gives the episode its name. Satanas becomes the head of the Vampires after Moreno brought about the death of the Grand Vampire.

This chapter of the thrilling photo-novel is full of unexpected turns and developments of plot which maintain interest at the highest pitch. The play opens with the visit of Satanas to Morano and Irma Vep, now the lone bandit's accomplice. He subdues Moreno by striking him with the numbing needle which he carries in the palm of his hand. This renders muscular activity impossible, but the victim retains his senses and can understand what is being said to him. Then follows Moreno's defiance and visit to a cafe at the very hour when Satanas had commanded his obedience. The cafe is destroyed

Scene from "Vampire" (Gaumont).

by a projectile fired across Paris from the silent cannon in the palatial study of the mansion where Satanas makes his headquarters.

Awed by the power of Satanas, Moreno and Irma Vep surrender. The first commission given the pair is to rob a bank by securing the signature and forging the check of a rich American. This is accomplished by the ingenious use of a phonograph over the telephone. However, Philip Guard and his faithful Normandin foil the plotters in a very unexpected manner even after they have the money in their possession.

Christmas in Universal Program

Subjects Chosen Because of Their Holiday Atmosphere—Several Strong Features.

THE Christmas spirit is manifested in the Universal program of the week of December 18. All the releases of the week were selected with great care for the week preceding Christmas and there are two releases on the program brimfull of holiday atmosphere. They are the Victor one-act comedy "It's Great to Be Married," written and produced by Captain Leslie T. Peacocke, with Eileen Sedgwick in the leading role, which will be released Friday, December 22, and "Fighting Joe," a two-act Western Christmas drama written by William Parker and produced by William V. Mong, which will appear under the Bison brand on Saturday, December 23. William V. Mong, Maud Emory, Harry M. Holden and other notables of the screen will be seen in "Fighting Joe."

The leading feature of the week is the Red Feather five-act drama, "Mixed Blood," a gripping human interest story by J. Grubb Alexander, and directed by Charles Swickard. This is one of the strongest feature productions ever offered by the Universal and is a vivid picturization of intense hatred and unwavering loyalty. The situations are replete with thrills and a beautiful love interest is interwoven in an ingenious and novel plot. Claire McDowell and Roy Stewart are the featured players in a cast of unusual excellence.

"Mixed Blood" will appear on Monday, December 18. On the same day the Nestor one-act comedy, "It Sounded Like a Kiss," written by Bess Meredyth and produced by Louis Chaudet, will be released. Lee Moran, Eddie Lyons, Priscilla Dean and Vola Smith make this one of the most laughable of film comedies.

The nineteenth episode of the Universal special feature serial "Liberty," which will appear this week, brings this interesting and exciting continued photodrama nearer its end. There will be only one more episode and then the thousands of fans who have been eagerly awaiting the outcome will learn how everything turns out. Marie Walcamp, Eddie Polo, Jack Holt and the others who have contributed to the success of "Liberty" perform many thrilling stunts in this week's episode.

On Tuesday, December 19, the public is offered a strong feature in the Universal Special three-act drama, "Little Partner," which was produced by William Worthington from the scenario by Calder Johnston. This is a different type of three-reel drama and has a wide appeal. The story is novel and the theme unusual. The cast is headed by Franklyn Farnum and Agnes Vernon, who are supported by William J. Ran, Clyde Benson, Adele Farrington and Arthur Hoyt. The Victor one-act comedy, "So This Is Paris!" with King Baggot and Leah Baird, will appear on the same day.

The Universal Animated Weekly, with the latest pictorial news, as usual, comes out on Wednesday. On the same day will appear the uproarious two-act L-KO comedy, "Shooting His Art Out," produced under the direction of David Kirkland, with Phil Dunham, Vin Moore, Dick Smith and Margaret Russell in the leading roles. Another release of this date is the Laemmle one-act drama, "Homeless," with Matt Moore and Jane Gail.

"The Ivy and the Oak," a two-act society drama under the Rex brand, will be released Thursday, December 21. This is a powerful story of modern life written by Alice Saxmar and directed by Donald McDonald. In the cast are Dorothy Davenport, Lee Hill, Clyde Benson, T. D. Crittenden and Lillian Concord. The title has not yet been selected for the Big U drama for the same date.

Besides "It's Great to Be Married," the Imp two mystery act drama, "In the Dead o' Night," written by Willis Woods and produced by Douglas Gerrard, with Mr. Gerrard and Ruth Clifford as the featured players, and the third issue of the Universal Screen Magazine will be released on Friday, December 22.

The Joker comedy, "Jags and Jealousy," written by Karl Coolidge and directed by W. W. Beaudine, will appear on Saturday, December 23. Gale Henry and William Franey are the chief mirth-makers in this comedy. "Fighting Joe," already mentioned, and a Rex single reeler are the other releases of the same day.

On Sunday, December 24, will appear "Mr. Vampire," a two-act drama under the Rex brand. This drama was written by Grace Cunard and Francis Ford was the director. It is an exceptionally strong offering and the cast includes Francis Ford, Edna Maison, Jack Holt and others. The Powers split reel, "Nervy Nat Has His Fortune Told," an animated comedy cartoon, and "Indian as Seen by Dr. Dorsey," an educational, and an Imp one-act drama round out this well balanced program.

JANE GREY CREATES NEW TYPE OF PURITAN MAIDEN.

Jane Grey, who as Silver Sands in the photoplay feature, "When My Ship Comes In," released by the International, is chosen by a great theatrical manager and producer for the leading role in a play he has stolen, has formed and carries out in the picture her own conception of what the unnamed heroine in the play should be.

Miss Grey's conception of the leading part she is supposed to take in the stolen play is that of a Puritan maiden of the type made lovable by Nathaniel Hawthorne. She has designed a costume for the part, which is said to be unique in its simple loveliness. The conception is a natural one for the character Silver Sands to make, for she is a girl who has been reared in a New England village surrounded by all the traditions of a Puritan ancestry. It is entirely in keeping with her character that, having the choice, she should elect to represent the type of maidenhood most endeared to her by heredity and environment. It is quite likely that a new model for the Puritan girl will be released as soon as "When My Ship Comes In" is released.

"When My Ship Comes In" is being produced especially for the International by the A. H. Jacobs Photoplays, Inc.

"THE LOVE THIEF" (Fox).

A stirring story of romance along the Mexican border forms the theme of "The Love Thief," William Fox's newest photodrama, which will be released on December 18. Besides Gretchen Hartman and Alan Hale, who are featured in this splendid production, there is a cast of unexcelled merit, chief among whom are Frances Burnham, Edwin Cecil, Willard Louis, Jack McDonald and Charles Edhler.

Richard Stanton, who filmed "The Beast," directed the picture. The scenes for "The Love Thief" were actually made in the locale of the photoplay. The William Fox photoplayers spent more than three weeks in and around El Paso, Texas, alone, to obtain the necessary exteriors.

Dozens of prominent American army officers, and many troops of infantry and cavalry appear throughout this latest screen drama. The town of San Felice, New Mexico, was purchased by the Fox Film Corporation for destruction in the raid shown in the picture.

Edwin Cecil, who enacts a ferocious Mexican bandit in "The Love Thief," illustrates admirably the remarkable effectiveness of a good make-up. Mr. Cecil will be recalled as the English baronet in "The Beast."

TO RELEASE "PATRIA" ON JANUARY 1.

The International has definitely fixed upon Monday, January 1st, as the release date for the patriotic photoplay "Patria," in which Mrs. Vernon Castle is the star. A flood of inquiries have been received by the International regarding the release date. Already "Patria" has been extensively booked, many exhibitors having contracted for the entire fifteen episodes before the completion of the picture.

ALICE DOVEY IN "EVERY LASSIE HAS A LOVER" (Mutual).

It is hard to imagine charming Alice Dovey, the popular actress of "Very Good Eddy" and many Broadway successes, who also won laurels in the picture world in a series of Gaumont-Mutual comedies some time ago, in the role of a maid-without-suitors. She is so pretty, so gracious, and so genuine that one cannot picture her without at least a dozen pining broken hearts lying at her feet.

In "Every Lassie Has a Lover," the Mutual Star Comedy in which Miss Dovey will appear on December 23, however, the pretty star plays the role of a lonely country girl with only latent charm, who exists unhappily in her boarding house,

Scene from "Every Lassie Has a Lover" (Mutual).

where every other girl is so busy having a good time that she is left entirely out of the scheme of things.

Her day arrives after the clever landlady has taken a hand at the helm, helped the girl over her bashfulness and introduced her to a young man. Then the country girl becomes so desirable in the eyes of the men who formerly scorned her that the landlady has to think up means of shooing them away.

"Every Lassie Has a Lover" is an exceedingly charming bit of screen comedy, doubly so because of Alice Dovey's personality.

New Fox Series

Theda Bara and William Farnum to Make Only Eight or Ten Special Super De Luxe Productions During 1917.

THEDA BARA and William Farnum are to make only eight or ten special super de luxe productions each during the year 1917, all of which are to be released on the regular William Fox program. The sixteen or twenty productions in which these two internationally known stars are to appear during the coming year are to be on an elaborate scale. Production costs will be increased and each of the new film masterpieces, it is said, will require an outlay of $100,000 to $300,000.

Scene from "The Darling of Paris" (Fox).

The world's literature is being drawn upon for its greatest and strongest stories, while the supporting casts of Miss Bara and Mr. Farnum will be unsurpassed. The best known actors of the legitimate stage have been secured for these productions. In limiting the number of productions for Miss Bara and William Farnum, Mr. Fox believes he will be able to raise the high standard he has already fixed, and produce features of unexcelled quality. Greater time will be allowed the directors in the making of these special super de luxe productions, while the settings will be more gorgeous and expensive. These features will be released on the regular Fox program to Fox exhibitors.

The first special released will be that of William Farnum in "The Price of Silence," on January 8, 1917. This photoplay has been apty termed the "Uncle Tom's Cabin of today." It is the emancipation proclamation for the child slaves of factories and mills and will undoubtedly do much toward saving the nation's children from the scrap heap of humanity.

Scene from "The Price of Silence" (Fox).

So vital has the question of child labor become that out of the great membership of the national House of Representatives only 46 men were found with hardihood enough to vote against the passage of the bill which was signed by President Wilson on September 1, 1916. Of the 46, many voted against the bill not through opposition, but because they believed it to be an encroachment on state's rights.

Miss Bara's first release in a special super de luxe production will be on January 22, 1917, in "The Darling of Paris," an exceptionally brilliant achievement, suggested by Victor Hugo's masterpiece, "The Hunchback of Notre Dame."

Mr. Fox realized that in Miss Bara and William Farnum he had two stars at least who could be taken from the regular program and exploited as specials and that he could derive three or four times the revenue from them. He has insisted, however, on maintaining a fair policy.

Many Productions for Metro

New Pictures Under Way at Rolfe and Columbia Studios—A Mabel Taliaferro Feature.

THE Rolfe and Columbia studios are at their busiest, preparing new productions for the Metro program. John W. Noble already has begun the direction of Frances Nelson and her company in a new five-part feature written by George W. Gunn, called "The Power of Decision." Miss Nelson's well-known ability to portray emotional roles will be given full sway in the delineation of the leading character.

Prominent in Miss Nelson's support is John Davidson, who has been seen in many Metro wonderplays, among them the screen version of "Romeo and Juliet," in which he played Paris, and "The Brand of Cowardice," starring Lionel Barrymore and Grace Valentine, in which Mr. Davidson was seen as the Mexican bandit, Navarete. Another well-known player is Fuller Mellish, who has had a long and distinguished career on the legitimate stage. Mr. Mellish has the part of an aged artist in "The Power of Decision."

Mabel Taliaferro has began work on a new feature photodrama from the pen of Hamilton Smith, called "The Key to Possession." Edwin Carewe is directing this Metro wonderplay, having fully recovered from his recent operation. Clifford Bruce, well known to Metro patrons as a star in his own right, has been engaged as Miss Taliaferro's leading support. Another player of note in the production is Frank Currier, seen in an important part in "The Wager," with Emily Stevens.

Miss Taliaferro has the role of the daughter of a Wall Street millionaire. A Western financier comes to New York and effects his downfall, and the daughter is forced to marry the newly-rich Westerner to save her father. She marries loathing her husband and determined to set in motion wheels that will crush him. She does so, and all too late, her designs accomplished, discovers that she has fallen in love with him. His bravery in meeting disaster forces her admiration. The blow she has planned for her husband proves a boomerang that strikes at her own heart. An unusual situation completes this gripping photoplay.

"The Mortal Sin" is the name of the new feature photoplay written by John H. Collins for the little star, Viola Dana. Mr. Collins will have the direction of this five-part wonderplay, which is said to be a worthy successor to "The Gates of Eden," the most recent release, with Miss Dana as star. The business details of a great publishing house will be shown in this production.

The leading male characters are a well-known publisher and a struggling author. Augustus Phillips plays the former, and Robert Walker the latter. Miss Dana plays the wife of the author, and it is she who induces the publisher to present her husband's masterpiece to the public. The writer's apparent success, however, is the beginning of troubles for the little group and the situations that are developed are powerfully told.

S. Rankin Drew has completed a powerful play for the use of the distinguished little foreign star, Emmy Wehlen, and will himself have the leading part opposite her, also directing the production. The unusual combination is presented of a sick man, his wife and his physician, the physician being in love with the sick man's wife. Whether the physician assists the invalid to live or to die, or whether he leaves him to the mercies of his own destiny, is the problem worked out in this remarkable photodrama, unique in the annals of screen history.

Lionel Barrymore soon will begin a new five-part production directed by Eugene Newland. A strong supporting cast is being engaged for this favorite Metro star, who has just completed the Metro-Rolfe five-part production, "The End of the Tour," a picturization of a story by Earle Williams, in which Mr. Barrymore is surrounded by such capable players as Ethel Dayton, Mary Taylor, Maud Hill, Kate Blancke, J. Herbert Frank, Frank Currier, Hugh Jeffrey, Charles Eldridge and Louis Wolheim.

Ethel Dayton has been added to the cast of Ethel Barrymore's new production, which is to follow "The Awakening of Helena Richie." George D. Baker is directing this feature photodrama, as yet unnamed. Miss Barrymore in this production has the part of "Nightingale Nan," who quits the life of an Alaskan dance-hall girl for triumphs in grand opera. In the part opposite her will be seen William B. Davidson, a screen favorite, who has appeared in many Metro wonderplays. Mr. Davidson will play "The Stranger." George A. Wright, Viola Fortescue and Mario Majeroni are others in Miss Barrymore's support.

Mr. and Mrs. Sidney Drew continue to produce the one-act Metro-Drew comedies which are the great laugh-getters of the screen. Among the productions in preparation, scheduled for early release, are "Reliable Henry," by Mrs. Charles Corbaley, "Her Obsession," by Mr. Drew himself, and "The High Cost of Living," by Mrs. S. J. Moyer.

Thanhouser Gold Rooster

Plans Laid for Productions for the Next Four Months—Work Well Under Way.

WITH its quota of Gold Rooster Plays for February, March and April either entirely completed or well under way, the Thanhouser Company is in the enviable position of not having to work against time in order to have its pictures ready for release by the Pathe Exchanges. A director's best work can only be done when he is unhurried and free from the worry that delays of several days would otherwise cause him.

In February will be released "A Modern Monte Cristo," an original play of love and adventure, written by Philip Lonergan, directed by Eugene Moore and with Vincent Serrano, the well known star, in the lead. Mr. Moore was the director of "The World and the Woman," the Gold Rooster play featuring Jeanne Eagels. "The World and the Woman" is having a successful run and is highly praised by the exhibitors showing it. "A Modern Monte Cristo" shows Mr. Moore's work at its best.

The second Thanhouser release for February is "The Girl Who Wanted to Live," a play by Philip Lonergan, staged by Frederick Sullivan, and with the popular Florence La Badie as the star. This is an exceptionally strong story of a girl who comes out of prison to win from the world the things she believes are due her.

In March comes "The Vicar of Wakefield," Oliver Goldsmith's immortal book brought to the screen. Frederick Warde, one of the really great actors of the day, has the title role and the play is staged by Ernest Warde. Emmet Mixx adapted the story. Everyone has read "The Vicar of Wakefield," and remembers the strong heart interest, the pathos and the humor of it. Mr. Thanhouser says in speaking of this picture, which is now nearly completed: "If I told you what I really think of this production you would think I was overdoing it." Everyone at the Thanhouser studios who has seen the finished portions projected is enthusiastic over it. They declare it better than "Silas Marner," which made a fortune.

The second Thanhouser release for March is "Her Beloved Enemy," with Doris Grey and Wayne Arey as the stars. The play is by Lloyd Lonergan and it is staged by Ernest Warde. Miss Grey is the beautiful prize winner at last year's Boston Exhibitors' Ball and Mr. Arey has been doing splendid work, notably in "The Shine Girl."

In April comes "Peggie o' the Pots and Pans," another Agnes C. Johnston play, which will be ranked with "Her New York," "The Shine Girl" and "Prudence the Pirate," all big successes written by her. Gladys Hulette, the charming little star, is featured in this play, which is staged by Eugene Moore.

The second April release is "Mary Lamson's Secret," in which Charlotte Walker, the famous star of the spoken drama, is featured. The play is written by Lloyd Lonergan and staged by John B. O'Brien, who is well known through his work as director of Mary Pickford.

Scottish Societies Welcome Mary

Many Inquiries Received from Caledonians Throughout the Country Regarding "The Pride of the Clan."

THE news that Mary Pickford will be seen on the screen in the character of a highland lass in "The Pride of the Clan," to be released in the near future by Artcraft Pictures, has created considerable interest among officers and members of Scottish societies throughout the country. The fact that "America's Darling" has selected a story of bonny Scotland as her next vehicle is hailed with delight among sons and daughters of the heather in this country and many inquiries concerning the coming photoplay have been received at the Artcraft offices as well as at the headquarters of the Pickford Film Corporation.

"It is indeed gratifying to learn that the world's most popular girl will visualize for all time the charms of the highland lass," said Robert T. Ferguson, of the Caledonian Society. "For a long time I, as well as many of my friends, have longed to see 'Little Mary' in a Scotch role, and it is with great delight that we hear she will shortly be seen in 'The Pride of the Clan,' which I understand concerns the daughter of the chief of a well-known Scottish clan. I am sure that Miss Pickford, who is of Celtic extraction and a native of Canada, will prove most effective in her characterization in the new photoplay and we are planning to make her appearance as a lass of Scotland a gala occasion."

Although the numerous requests for special exhibitions of "The Pride of the Clan" will have to be refused in view of the booking arrangements with theaters, various plans are being formulated by officers of Scottish organizations and exhibitors for "Scotch Nights" in conjunction with their showing of the Pickford film, which will be given in honor of local associations such as the Scottish Society, the Seventy-ninth Highlanders' Veteran Association, the White Heather Lodge, the Daughters of Scotland, etc.

Special advertising boosters and suggestions are now being prepared by the Artcraft publicity office to aid exhibitors in their presentation of the next Pickford offering and special attention is being given to co-operation with Scottish societies who are desirous of giving the photoplay an official review.

Seven Deadly Sins Ready

McClure Pictures Announces the Release of this Series Beginning January 8.

McCLURE pictures announces that the first of "The Seven Deadly Sins," a series of five-reel features, will be released by Superpictures, Inc., through the Triangle exchanges, on Monday, January 8. Ann Murdock in "Envy," supported by Shirley Mason and George Le Guere, will be the first release. The other six will follow at weekly intervals.

Each drama in the series will be a complete photoplay. The seven sins will be connected by the love story of Eve Leslie (Shirley Mason) and Adam Moore (George Le Guere). In each Eve is tempted by one of the seven sins. In each she triumphs. This series presents an exceptional list of stars. It includes Ann Murdock, Holbrook Blinn, Charlotte Walker, Nance O'Neil, H. B. Warner, Miss Mason and Mr. Le Guere.

The fiction story of "The Seven Deadly Sins," by Florence Morse Kingsley, author of "Titus—A Comrade of the Cross," is now appearing in The Ladies' World, which has a circulation of more than a million copies each month. The campaign of advertising in national magazines already has started and news of "The Seven Deadly Sins" will be carried to moving picture fans throughout the United States in more than twenty-five national magazines that reach a total of more than forty-five million readers. Special campaigns will be carried on in the cities by display advertising in the largest daily newspapers, reaching at least ten million readers.

"The Seven Deadly Sins" is not a serial. It is a group of seven splendid five-reel features, a moving picture proposition entirely new, launched by the same interests that conceived and produced the first serial, "What Happened to Mary." Each of "The Seven Deadly Sins" is widely different from the other. The stories in the telling carry the characters through experiences in cities, in the country, back-stage at a theater, behind the scenes in the working of the Russian secret service, into all sorts of situations among all sorts of people. The sweethearts have adventures in high society and in opium dens, on the battlefields of Europe and in a rural "swimming hole." There are thrills without number, as well as simple scenes crowded with heart interest.

Following Ann Murdock in "Envy," Holbrook Blinn in "Pride" will be released on Monday, January 15; Shirley Mason in "Passion" on January 22; H. B. Warner in "Wrath" on January 29; Nance O'Neil in "Greed" on February 5; Charlotte Walker in "Sloth" on February 12; George Le Guere in "The Seventh Sin" on February 19.

Richard Ridgley directed "Envy" and "Pride." Theodore Marston was the director who produced the other five features.

"THE FIVE FRANC PIECE" (Selig).

"The Five Franc Piece" released Monday, December 18, in the regular service of the General Film Co., is a Selig drama de luxe, with charming Edith Johnson in the leading feminine role. "The Five Franc Piece" is a most unusual drama, relating how Emperor Napoleon, in order to popularize his issue of five franc pieces, secretly placed an order for one million francs in one of his coins. Three generations later, Jean Villiars, descendant of Brigadier Jean Villiars, of Napoleon's "Old Guard," perfects and patents a device for wireless torpedo boats. He is penniless, and the only thing he has in the world, is an

Scene from "The Five Franc Piece" (Selig).

heirloom, a five franc piece, which he gives to his sweetheart, Margaret Wilson, as a keepsake.

Jean's invention promises to revolutionize warfare. A rascally promoter, unable to purchase the invention, decides to steal it. What happens then is the climax of a series of exciting episodes in which Margaret and the five franc piece figure most sensationally. How the girl, through love, brings happiness to herself and prosperity to Jean Villiars, is a most delightful ending to a noteworthy production.

Mutual Releases

William Russell to Appear in "The Twinkler" in the Program for Week of December 18.

HENRY LEVERAGE, better known to his associates as Sing Sing No. 65368, has written a strong and unusual story of prison life and the life of a crook after he has been freed from the gray walls. This story was scenariorized by Anthony W. Coldeway and William Russell, the Mutual star, has been given a great opportunity to prove his histrionic ability in the title role of the production. "The Twinkler" is the title given to the story by Mr. Leverage, and it will be released as a five-reel Mutual Star production the week of December 18.

Mr. Leverage, who is serving a sentence in Sing Sing, under an assumed name, is a writer of no little repute, and while he has been in prison has gathered material for many interesting stories. His story of "The Twinkler" is one of highly dramatic character and Russell's portrayal of "The Twinkler" is one of the best bits of work he has ever done.

In "The Twinkler" Leverage, who is the editor in chief of "The Star of Hope," a monthly prison magazine, has told the true story of one of Sing Sing's former inmates. The production was filmed at the American Mutual studios under the direction of Edward Sloman.

On Monday, December 18, E. K. Lincoln will be shown in a two-reel drama entitled "Buddy's Christmas." This is a tale of how a poor little mountain youth was responsible for the settling of a mountain feud and the marriage of the daughter of one of the clans to the only remaining member of the other clan. This production is apropos at this season of the year.

"Mutual Tours Around the World," a one-reel Gaumont scenic, picturing Morocco, Chautilly and scenes along the Mediterranean, is scheduled for release Tuesday, December 19.

On Wednesday, December 20, "Mutual Weekly" No. 103, in which important events of national interest are filmed, and "See America First," a split reel on same reel with "Kartoon Komics," by Harry Palmer, will be shown.

"The Elopement," a one-reel comedy, is scheduled for release on Thursday, December 21.

The third of the "Uncle Sam's Defenders," one-reel series, will be shown Friday, December 22. This chapter deals with the graduating of the sailor lads from the landlubber class into seasoned salts before they are assigned to warships. Some extensive views of Newport and Annapolis Naval Academy are also shown in this reel, which is entitled "A Jack Tar in the Making."

The fourth single-reel Star Comedy, entitled "Every Lassie Has a Lover," and featuring Alice Dovey, is scheduled for release on Saturday, December 23. This is a cleverly constructed comedy written around a little country girl who longs for a beau. Her kind-hearted landlady hits upon a little scheme, which worked fine, and in the end brings the girl a husband.

Rube Miller, the awkward, lanky Vogue comedian, is starred in a two-reel Vogue comedy entitled "Fickle All Around." In this production Rube is what they call "a lover of all the ladies" and loves them all, regardless of size or looks. This gets him into no end of trouble. "Reel Life" is a one-reel magazine from the Gaumont studios. These two productions will be released on Sunday, December 24.

The fourth and last chapter of the "10,000 photo novel"—"A Sequel to the Diamond from the Sky"—will be released on December 18. At the time this chapter is shown an announcement and picture of the winner for the idea for the "Sequel" will be given. During this week Chapter X of the thrilling story of "A Lass of the Lumberlands," featuring Helen Holmes, and Chapter V of "The Vampires" will be released.

PATHE'S "THE ROMANTIC JOURNEY."

Pathe announces a rare treat in its Gold Rooster release for December 24—William Courtenay and Alice Dovey in "The Romantic Journey," a play directed by George Fitzmaurice of the Astra. Mr. Fitzmaurice has achieved a well deserved fame as a director and is identified with many of Pathe's greatest successes, "At Bay," "Via Wireless," "New York," and "Arms and the Woman." He has the finesse, the artistic sense, the human insight, and the eye to detail that are essential in a really great director. He invariably selects his players from the very best on the stage. In consequence he has never made a poor picture.

Miss Dovey makes her first screen appearance in "The Romantic Journey," and is widely known as the leading lady of "Very Good Eddie," the phenomenal stage success. Her work in this Gold Rooster Play prompts a hope that we shall see her in further productions.

"The Romantic Journey" is a story of Hindoo magic and mysticism brought to America, of a girl under the hypnotic power of an unscrupulous Oriental, of snake charmers and poisonous cobras, and of a hero who risks his life to right a wrong. Creeps and thrills follow in quick succession.

STRONG COMPETITION FOR "THE WITCHING HOUR."

William L. Sherrill, president and general manager of the Frohman Amusement Corporation, reports an almost unprecedented demand from both exhibitors and state right buyers for that corporation's special and extraordinary release, "The Witching Hour."

Essanay's for December

"The Truant Soul" Tops the List of Releases—It's a Walthall Subject.

THE Truant Soul," Henry B. Walthall's new superfeature, will be in all branch offices of the Kleine-Edison-Selig-Essanay Service not later than the middle of December, according to the announcement made by George K. Spoor, president of Essanay, who urges exhibitors to see this extra-length production. He calls it the greatest exposition of Mr. Walthall's possibilities in the interpretation of an intense dramatic role and the star agrees with him.

This production, designed for a screen time of two hours, is a powerful drama of a hidden menace, superbly enacted by Mr. Walthall. The story was written by Victor Rousseau, the famous novelist. Mary Charleson supports Mr. Walthall. The piece was directed by Harry Beaumont.

That this should prove an attraction extraordinary is the belief of Mr. Spoor, who has arranged a special aid for exhibitors in handling it. The picture will be released Christmas Day.

Preceding the release of "The Truant Soul" will be an extra feature from the Essanay studios. It is "The Phantom Buccaneer," with Richard C. Travers and Gertrude Glover. The screen time is one hour, twenty minutes. This is a fast moving drama of many thrills, just the kind to prove attractive in any house. There is not an instant of hesitation in the entire production, which was taken from Victor Bridges' popular novel, "Another Man's Shoes." Romance and revenge provide the base for a series of gripping incidents. The reckless spirit of the hero makes for many situations of high comedy, and his refusal to take seriously the young woman who has sworn to kill him furnishes many delightful scenes. J. Charles Haydon directed the picture.

Director Harry Beaumont is beginning work on Bryant Washburn's next feature. This is taken from the immensely popular "Skinner's Dress Suit," in the Saturday Evening Post.

Henry B. Walthall is prepared to begin the first scenes in his latest production. The title of this offering will shortly be announced.

Essanay's General Film Service program will continue with the Black Cat features on Tuesday and the "Is Marriage Sacred?" topics on Saturday. Essanay's best players will be seen in all of these shorter productions.

Bryant Washburn is now at work in "The Girl God Made for Jones," a 33-minute Black Cat feature. Nell Craig has just completed two of them, "As In a Looking Glass," and "A Tale From the Decameron."

Five well known players compose the stock company for "Is Marriage Sacred?" They are Marguerite Clayton, Lillian Drew, Sydney Ainsworth, Edward Arnold and Thomas Commerford.

"THE YELLOW MENACE"—14th EPISODE.

Under the title of "The Interrupted Nuptials," Unity will release the fourteenth episode of "The Yellow Menace," December 11. It will be remembered that one of Ali Singh's victims was Maxwell Judson, who invented the formula for quarrinolite, the highest known explosive. After his death the invention came into the possession of Captain Cook, his nephew, who, being warned by Errol Manning, turns over the formula to Police-Captain Kemp for safe keeping.

Thinking that Captain Cook still has the formula in his possession and determined by all means to get possession of it, Ali Singh's followers lasso Cook from a bedroom window and drag him to the top of a high building. He is subjected to terrible torture at the hands of Ali Singh, but is saved by one of Hong Kong Harry's erratic changes of mind.

Najla is again brought under the spell of her uncle's baleful influence and is made the innocent means of introducing a bomb to Errol Manning's house. But for the quick work of Willard Bronson, who detects the presence of the bomb in time to get rid of it, both the house and those who were caught in it at the time would have been doomed to certain destruction.

This episode abounds in exciting incidents and adds piles of evidence to prove Ali Singh's demoniacal treachery.

SLIGHT SECTION OF NEW YORK BUILT IN LOS ANGELES.

Immediately upon the arrival of George Beban, well-known interpreter of Italian characters, at the Morosco studio in Los Angeles, work was begun upon the erection of a big scene representing New York's famous "Little Italy." The setting is being used in the staging of Beban's next Paramount Picture, "His Sweetheart," which is scheduled for release in the latter part of January.

Squalid buildings, little stores, badly torn up asphalt pavement, typical corner stores and all that the New York Italian seems to hold sacred have been incorporated in this scene, so that Mr. Beban might feel perfectly at home when he got into his sacred corduroys and flannel shirt. Even the dilapidated horse-car will trundle across the scene when it appears on the screen.

The story has to do with local politics and involves the district attorney. It was written by Beban and Lawrence McClusky during a premeditated "vacation" in the Maine woods last summer. Donald Crisp is the director.

Paramount Christmas Program

Marquerite Clark in "Snow White" and Kathlyn Williams in "The Redeeming Love" are the Features on the Paramount Program for the Week of December 25.

THE Yule-tide season will again be fittingly celebrated this year by the Famous Players when they will release on the Paramount Program one of the most beloved of all fairy tales, "Snow White," written by Brothers Grimm, in which Marguerite Clark, surrounded by a star cast, plays the leading role. The week of Dec. 25 will also mark the debut of Kathlyn Williams on the Paramount Program, as she will be presented co-starring with Thomas Holding in the Morosco production of "The Redeeming Love."

Miss Clark has outdone herself in this production. She is supported by an unusually large cast, the principals of which are Creighton Hale as Prince Florimond, Dorothy G. Cumming as Queen Brangomar, Lionel Graham as Berthold (Huntsman) and Alice Washburn as Witch Hex.

The other feature on the program for this week will be "The Redeeming Love," in which Miss Kathlyn Williams makes her debut in Paramount Pictures. This drama is from an original scenario by Gardner Hunter and L. V. Jefferson, from the story written by Mr. Jefferson and which deals with a beautiful young woman born and raised in a small town, she being half in love with a noble, earnest young minister, but who rebels against giving up the many good things of life for him.

The production was made under the direction of William D. Taylor and Thomas Holding co-starring with Miss Williams, they being supported by an exceptionally strong cast, including Herbert Standing and Helen Eddy.

Surrounding the program for this week is the 46th edition of the Paramount Pictographs, the magazine-on-the-screen, in which there is contained four unusually interesting subjects, "The Toll Gate of the Atlantic," "How to Be a Champion Billiardist," "Fifty-Fifty," a Plastique comedy, and "An American Vesuvius"; the forty-seventh of the series of Weekly Trips Around the World, personally conducted by Burton Holmes, the world's greatest traveler, in which he takes his journeyers to "The Land of Evangeline," the Paramount-Bray cartoon drawn by L. M. Glacken's "Jack the Giant Killer," and another screamingly funny Paramount Black Diamond comedy entitled "Their Week End."

"THE RIGHT TO BE HAPPY" (Bluebird).

Based upon Charles Dickens' immortal classic, "A Christmas Carol," this feature is offered by Bluebird as an example of extreme timeliness—the release date is Dec. 25. Rupert Julian made the production from E. J. Clawson's scenario and will be star of the occasion, playing the role of Scrooge, the world's greatest "grouch." Francelia Billington, Roberta Wilson, Harry Carter and other members of the Bluebird stock company will create the quaint characters Dickens has so vividly painted in his word-pictures.

There will be an all-year interest in "The Right to Be Happy," as the lesson of benevolence "A Christmas Carol" presents has no particular season, and, furthermore, the devotees of Charles Dickens are numbered by the hundreds in every sizeable community. Bluebird has been careful to impart the

Scene from "The Right to Be Happy" (Bluebird).

Dickens atmosphere to the subject, portraying the characters with faithfulness and showing in camera-trickery the adventures of Old Scrooge as he made his personally conducted flights with the ghosts of Christmas Past, Christmas Present and Christmas Future, with the spirit of Jacob Marley as the superintendent of spiritual transportation.

"RACE SUICIDE" IN DEMAND.

Ever since the Phax Pictures Co., of 220 West 42d street, New York City, have announced their purchase of "Race Suicide" for Greater New York and State, Samuel Cummins, general manager, has been deluged with hundreds of bookings for this feature. So great has been the demand for booking this feature in Greater New York and State that he has decided to use ten prints. The exhibitors have had applications in for this picture ever since its announcement many months ago.

The picture was booked for a large Broadway theater, but has been held up on account of objections of the license bureau some time ago. Since then obstacles with that department were removed wherever it has been shown, through the South and Middle West, as well as the coast.

Notes of the Trade

AFTER an absence from screen work for several months Fritzi Brunette has returned to the Selig Company to enact a leading role in an eight-reel Selig Special now in course of production under the direction of Colin Campbell.

* * *

Hobart Henley is producing at Universal City a five-reel feature, "Enmeshed," prepared for the screen by E. J. Clawson, and in which Henley and Gertrude Selby play the leads.

* * *

Mary MacIvor, of the Triangle-Ince studios, has been promoted to leading woman for Wm. S. Hart in a picture he is just beginning.

* * *

Property men at the Rolfe studios are busy nowadays arranging for the old-fashioned minstrel show and reception which they will have at the Palm Garden December 18 Invitations have been sent to the employes in all the studios in New York, and every one connected with the profession is invited to attend.

* * *

Mr. Burnham, manager of the Temple Theater of Cortland, N. Y., has recently taken over the Majestic Theater in Utica.

* * *

"Polly Put the Kettle On" is the title of a three-reel photoplay being filmed at Universal City by Director Douglas Gerrard. The leads are played by Ruth Clifford, supported by Zoe Rae, Lena Baskette, Marvel Spencer and others of the stock company.

* * *

Ned Finley is one of the newest additions to the long list of Metro players. He has been cast as an Alaskan miner in the big Ethel Barrymore feature that is being produced under the direction of George D. Baker.

Mr. Finley has a long record with Vitagraph, having written, produced and starred in a number of plays with that company.

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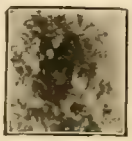

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

New Year Will See Changes in Portland, Me.

Rumor of New Theaters Contemplated for the City's Retail District—Strand May Be Made Into One of the Best of Theaters.

By John P. Flanagan, 147 Park View Ave., Bangor, Me.

PORTLAND, ME. Gossip in Portland theater circles has it that the coming year will see important departures, and there are rumors of contemplated new theaters in the retail business section as well as extensive improvements of those now doing business.

The report of the greatest public interest is one concerning the Strand theater, the lessees of which, it is said, contemplate dropping the auditorium to the ground floor and investing a sum of money which would furnish Portland with one of the best theaters in the United States. It is understood that arrangements will be possible by January by which ground floor can be procured to enable the consummation of this project.

Among other things talked about is the building of a new theater in the vicinity of Casco street. One report has it that negotiations are or have been under way for the purchase of the site in the rear of the Maine Charitable Mechanic Association block. One more location mentioned is the property in back of the Foster-Avery store, but whether this site has been seriously considered is not known.

Bangor May Have Supply Store.

Bangor, Me.—It is reported that R. D. Marsen may open a branch supply depot for the sale of moving picture machines, parts, etc., in Bangor in the near future.

Pine Tree Business Notes.

Bangor, Me.—R. F. Crockett, proprietor of Shepherd Hall theater at Rockport, Me., was a visitor to Bangor this week, calling at the office of the General Film Co. Mr. Crockett is using full General service in his house and finds that it fills the bill.

Bangor, Me.—H. P. Smith, Bangor manager of the General Film, has just returned from a visit to the Boston headquarters. Mr. Smith says that business is excellent in Maine. After three years the Hazards of Helen still takes well throughout this district. Grant, Police Reporter, and The Girl from Frisco are also very popular in this section.

Bangor, Me.—Marguerite Clark in "Miss George Washington," won the hearts of big audiences at the Park theater this week. Marguerite is a favorite in this city, and there are many moving picture patrons who never fail to attend when she is advertised.

Maritime News Letter

By F. F. Sully, 68 Lansdowne Avenue, St. John, N. B.

N. W. Mason's New Policy.

NEW GLASGOW, N. S.—N. W. Mason, proprietor of the Academy of Music, and who now has an $80,000 house, almost ready for business, will run two changes of five acts each in his new theater, besides special offerings of the best features. Mr. Mason, accompanied by F. B. McCullough, who is also interested in the theater, were recent visitors in St. John, while en route to Boston to make arrangements for the first performance, which is to be given on New Year's Day.

I. Sourkes of Fox Goes to St. John.

St. John, N. B.—I. Sourkes, who has been connected with the Toronto and Montreal offices of the Fox Film Co., has been transferred to the St. John exchange, to cover the Maritime Provinces, under the direction of Manager Carl Crawford. Mr. Sourkes is well known to the men of the trade throughout the dominion, having covered practically every territory as a roadman from the main exchanges. He is now working from city to city from Montreal to St. John, and will probably arrive next week to make the local exchange his headquarters.

Local Business Notes.

St. John, N. B.—Jules H. Wolfe, manager of the Metro exchange, has completed arrangements with Manager Walter McKay of St. John opera house for showing here, the middle of this month, of the famous production "Romeo and Juliet." This is the first large production of the play to be borught into this territory, and it is expected that it will draw large houses.

Troops Go, Theater Reduces.

Sussex, N. B.—Dr. J. J. Daley, who has been running the opera house with a very attractive picture program, has, since the withdrawal of the King's troops from the city, found it necessary to reduce his performances to three nights a week. During the summer and fall the opera house played to capacity at practically every show. It is expected that the full week schedule will be resumed in the spring.

Royal Opera House Becomes New People's.

Yarmouth, N. S.—J. Kelty, formerly proprietor of the old People's theater in this city, has closed it for the winter, and officially taken over what was the Royal opera house, naming it the New People's. Mr. Kelty's new quarters provide a larger seating capacity and better accommodations generally. He has contracted for Paramount features.

New Policy at the Gayety.

Moncton, N. B.—The Gayety theater, run by Torrie & Winters, has changed its policy for the winter. Instead of a change of program every day, there will be two acts of vaudeville and a feature picture the first half of the week, and two acts and a serial for the last three days.

New England Jottings

S. E. Sherman Opens Star at Hartford.

Hartford, Conn.—S. E. Sherman, pioneer of the moving picture industry in Connecticut, re-opened the Star theater in this city on Thanksgiving day, with pictures from both the General and Universal program. Mr. Sherman started in pictures about fifteen years ago, and claims to be the first man to show films in New England, outside of B. F. Keith, who was then showing pictures in his old theater in Washington street, Boston.

The Star seats 2,000, and business has been good from the start. A feature of the opening was the fact that the Star was one of a few theaters to recognize the union, employing union help from front to back. The Star theater is practically new, costing $250,000 to build. Mr. Sherman has spent in the neighborhood of $10,000 for remodeling.

Bridgeport, Conn., Police to Scrutinize Programs.

Bridgeport, Conn. — Closer censorship of motion pictures has been decreed here by the police commissioners. The commissioners, John C. Stanley, president; George C. Peet, Richard H. Murphy and John A. Lyddy, will not admit that the censorship has been established because of complaints about the pictures shown, nor will they give any reason for their action in the matter.

The manager of every motion picture house in the city has recently received a letter from John H. Redgate, superintendent of police, announcing the appointment of Charles H. Suckley, assistant superintendent of police, as censor of the films to be shown. Each picture house manager is required to submit his program to the censor one week before it is shown. The circular sent the managers concludes with the startling sentence: "You may rest assured that you will not be permitted to show any pictures which may be deemed unfit for exhibition here." This doesn't imply pre-publicity censorship. The police here have always been guardians of public morals and the like.

Assistant Superintendent Suckley, the censor, is the sole and only judge as to what are fit pictures. The censorship is in force this week.

New Bridgeport Theaters Co.

Bridgeport, Conn.—The Olive theater in Olive street, one of the oldest and most successful picture houses in Bridgeport, closed its doors again after the show last Sunday evening. John Dawe, manager, said the patronage did not warrant keeping it open longer. John L. Donavan, owner of the property, is endeavoring to again control it, and open the theater in connection with the Seaside and Maplewood theaters. A company to operate these theaters, known as the Bridgeport Theaters Co., has been organized, with Mr. Donavan as president, William Keefe, vice-president, and Edmond C. Booth, secretary and treasurer. These officers are also the directors.

Newark News Letter

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

Lynn S. Card, Mutual.

NEWARK, N. J.—Herewith is an excellent likeness of Mr. Lyman S. Card, local manager of the Mutual Film. The photographer naturally caught Mr. Card in a characteristic attitude—busy at his desk. No one will deny that New Jersey exchange managers are among the best obtainable. Having such a superlative bunch in our midst it would naturally be an exceedingly difficult matter to choose

Manager Lyman S. Card in Newark, N. J., Mutual Office.

the most popular. The Newark **World** correspondent, however, in the course of his meeting with the various exhibitors, has found a unanimity of opinion—that Lynn S. Card is a royal good fellow. But he is more than just a real fellow. By his quiet, pleasant manner, his fair dealing, and strictly business methods, Mr. Card has won and retained the friendship and confidence of the Jersey exhibitors.

Under Mr. Card's systematic methods, business has increased appreciably at the local Mutual office. Mr. Card is never too busy to give advice or suggestions to the exhibitor. He has been manager of the Mutual's Newark office for over three years. His first film connection was with the General Film, 23rd street branch. After going into the exchange business for himself in Newark, Mr. Card joined the Mutual.

Gainsborg Done It!

Newark, N. J.—Sure, he went and done it! Ain't it so? Certainly Lee Gainsborg is the fellow. In these hard times, when people are about ready to boycott eating, Lee's engagement is announced. But say, you really can't blame him—you should see the girl. Miss Sayre Gwendolyn Rutkin, of Newark, is the lucky girl, and we join with the others in wishing Miss Rutkin and Mr. Gainsborg success. Mr. Gainsborg is the manager of the Universal Film, at 286 Market street.

A. P. Waxman to Manage Terminal Theater.

Newark, N. J.—The manager of the new Fox Terminal theater, on Park place, is A. P. Waxman, and not Samuel Weisel as erroneously reported in this paper of Dec. 9. Mr. Waxman has had considerable experience in managing theaters, he having managed the Classic, 181st street and St. Nicholas avenue; the Bronx Strand, and other large moving picture places in the metropolis. Mr. Waxman was also for a time special representative for George Kleine. He is enthusiastic over the new house, and his many innovations bid fair to bring increased patronage to the Fox house.

"Purity" Goes Big Here.

Newark, N. J.—Audrey Munson in "Purity" attracted large audiences to the Goodwin theater, 863 Broad street, during the week of Dec. 4. This was the initial showing of the film in this city. The Master Photoplay Attractions, Fred W. Falkner, manager, has the New Jersey state rights for the film spectacle. The feature was heavily advertised but the results were exceedingly gratifying to Mrs. L. H. Webbe, who manages the Goodwin.

General Film Appoints Agent.

Jersey City, N. J.—The General Film Corporation of New York has appointed as New Jersey representatives, the Corporation Trading Company, of 15 Exchange place.

Cup Trays in Theater Unlawful.

Newark, N. J.—Health Officer Charles V. Craster has sent a letter to the larger theaters in reference to the law regarding individual drinking cups. The health officer wrote that in some places a glass is provided at a fountain, while in others water is distributed by ushers throughout the theater. Both of these methods are violations of the law, and Mr. Craster announces that he will take steps against the proprietors of theaters where these offenses continue.

Temple Theater to Open.

Kearny, N. J.—The new Temple theater, located in the Masonic Temple building, Kearny and Bergen avenues, will be opened Jan. 1 by the M. & S. Amusement Company, of which Martin Singer is president and W. H. Maier is treasurer. Mr. Singer will assume personal management of the house.

Supercensors in Baltimore

Mothers' Congress Appoints Board to Censor Work of Censors—Would Protect Youthful Minds from Legal Board.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

BALTIMORE, MD.—Censorial activities are about to become very fashionable in Baltimore or there is promise of it in the latest actions of the Maryland Branch of the Mothers' Congress. Most of the members of the Congress saw "War's Women," and it seems that when this picture was mentioned at a meeting held at the Hotel Belvedere on Monday, November 28th, a Zeppelin over London would have had a like effect, and quite a little excitement followed. A committee of six was appointed to take up with the Censor Board the matter of the showing of "objectionable" features in Baltimore. Thus, every week the list of attractions showing in Baltimore will be gone over by this committee, and one member will view each film likely to prove harmful to youthful spectators. Quite a little task for one person to do when such aesthetic scenes are to be taken into consideration. With the Parents' League and the Mothers' Congress taking up the hatchet, the new form of amusement for these bodies seems to be the coming rage.

M. Weisburg With General Film.

Baltimore, Md.—M. Weisburg, who has been associated with the General Film for two and a half years, has now joined J. J. Fayette as assistant manager of the Baltimore exchange. Mr. Weisburg is a very affable and pleasant man to talk to and it is understood that he will handle the Baltimore territory with Mr. Payette.

Operators Hold Election.

Baltimore, Md.—On December 3, the annual election of officers of Operators' Union, Local 181, was held. The election was very exciting, owing to the fact that with the exception of the post of business agent, every other position was contested. G. Kingston Howard was re-elected president and business manager. He is a pioneer in the field and knows his part well. Among the others elected were: Wm. George, first vice-president; Norbert Haefele, second vice-president; Nelson Baldwin, third vice-president; Carroll G. Bayne, financial secretary and treasurer; Otto J. Niquet, recording secretary; Wm. F. Evans, business agent; Harry T. Hess, sergeant-at-arms; G. Kingston Howard, delegate, I. A. Convention; Joseph Quade, F. Clarence Grote and Harry Wallis, board of trustees; Sam Isaacson, N. Basil Morgan and Frank T. Holmes, delegates to B. F. of L.; Sam Isaacson, delegate Md.-D. C. Fed. of L.

Sixth Year With Same Manager.

Baltimore, Md.—Last week was the anniversary week for the Garden theater in South Baltimore. This is the sixth one to be held for that house and it is still under the same management that it began its career with—C. W. Pacey. It was through Mr. Pacey's arrangements that the house was entirely rebuilt last summer.

New McHenry Theater Contract.

Baltimore, Md.—The large and handsome McHenry theater to be erected in South Baltimore at 1032 Light street by the Southern Amusement Company, has been contracted for, the Cogswell Koether Company having been awarded the contract. The seating capacity will be about 1,200. The architect is Oliver B. Wright and he has designed this theater in an L shape to fit the lot. While the entire cost will approximately be $70,000, the building will come near to $36,000.

New Managers of Mt. Royal.

Baltimore, Md.—The Mt. Royal theater, 617 West North avenue, is now in the able hands of T. J. Bohannan and Harry Lewy, who with M. E. Fuld own and operate the Great Wizard theater, 30 West Lexington street. They assumed charge of this house on Monday, December 4, and this pretty residential house should certainly run along prosperously under their handling, for both Mr. Bohannan and Mr. Lewy are old hands in the moving picture game. They have kept pace with the times and know how to handle their patrons. Walter R. Eney, a newcomer in the field in Baltimore, will act as their floor manager.

J. J. Hartlove Increases Business.

Baltimore, Md.—J. J. Hartlove is now increasing his feature service and has purchased the state rights for some of the largest features, including "Race Suicide," "Pavlowa," "Where Are My Children?" and "Purity." These will be released by him, under the title of Banner Features. Mr. Hartlove's office is at 312 West Baltimore street. He is very earnest in his work and is well known as an exhibitor, having for many years operated houses in this city. When at the Crescent Mr. Hartlove always extended this writer the most courteous treatment and it is assumed that his patrons were treated in the same manner.

Benefit at Parkway Theater.

Baltimore, Md.—Through the courtesy of Bernard Depkin, Jr., and arrangements made by him with the owners of the Parkway theater, 3-9 West North avenue, of which he is manager, the auxiliary of the Maryland Red Cross is holding a benefit at this playhouse all this week and it has been arranged that a certain percentage of the box office receipts will be given for the help of the war sufferers in Paris. As a special feature for the occasion, Mr. Depkin booked "An Enemy to the King," featuring E. H. Sothern.

"When we screened 'Snow White,' produced by the Educational Films Corporation, last week, for the kiddies," said Mr. Depkin, "it proved to be a phenomenal success. In fact, I have never seen a picture please the children more than it did. We had great crowds."

Report of Pennsylvania Censors

Board Issues List of 150 Pictures That Have Come Under Its Ban—Exhibitors Living Near the State Borders Warned Against Using Film from Over the Line That Have Not Been Passed—Clips from the Censor's Scissors.

By F. V. Armato, 144 North Salford St., West Philadelphia, Pa.

PHILADELPHIA, Pa.—The Pennsylvania State Board of Censors has recently issued a list of 150 plays which have come under its disfavor and which are not permitted to be shown in Pennsylvania. There is also a list of more than 200 scenes excised from that many photoplays, which may be shown within the state minus the condemned portions. In the latter case the names of the films are not given but the Board, evidently with the intention of justifying itself before the public, gives descriptions of the parts banned.

Further activities of the Board include a caution to exhibitors against selling, leasing or exhibiting any films, reels or views unless approved by the censors. Special attention is called to companies which make local productions and advertising films. These will not be permitted to be shown in the state unless passed by the board.

It was stated at the offices of the censors that certain exhibitors near the state lines had been in the habit of securing pictures from agents over the line and showing them without the approval of the Board. Following the receipt of the warning the Board will proceed against such violators.

Some of the pictures which were banned included: "Leading Lizzie Astray," "Harry K. Thaw's Fight for Freedom," "The Life of Evelyn Thaw," "Trafficking on Souls" (as well as "Traffic in Souls"), "Freddy Loosevelt from Africa," and "Pimples Captures the Kaiser."

Some of the scenes eliminated "to protect public morals" included these:

Censor's Scissor Clippings.

"All scenes showing man and woman receiving drug by means of electrical device. Also the subsequent action of woman walking out of room after she has received drug."

"The part of hold-up scene where the supposed hold-up men pounce on men in automobile and ram bags over the heads of the victims."

"All close-ups of the hold-up of men in automobiles, close-up of revolver held to stomach of victim, stealing victim's watch and chain and other valuables from victim's pocket."

"View of murdered man, showing cord around his neck."

"View of woman standing in stream in nude condition. One far-off view is permitted."

"Sub-title, 'The Common Law is my motto. When I tire of one there is always another. But marriage, no.'"

"Scene showing tramp stealing watch from man's pocket."

"All attempts to kiss after his kisses become objectionable and lascivious. Cut to time husband enters room."

"Scene of man giving girl hypodermic injection in the arm."

"Scene of crook chauffeur stealing jewels from automobile. Cut from time he is seen entering garage until seen going down the road."

"Reduces the extreme near view of chorus girl sitting in front of glass, where she begins to disrobe to flash of three feet."

"Subtitle, 'Once and For All—If You Want a Child You Can Adopt One.'"

"Scenes showing man collecting protection money from woman."

"Action of waitress extracting wallet from diner at table in cafe."

"Visionary scene of man adjusting noose and black cap over youth's head."

"Two views showing —— tied to railroad track. This will allow view where man is seen carrying her on track and view showing her falling between ties just before train passes over her."

"Scene where —— is shown entering office for purpose of robbing safe. Cut from time he approaches safe up to time he is leaving office."

"Near view of Diamond Daisy sticking ring under edge of show case, with aid of chewing gum."

Mastbaum Banquet Briefs.

Philadelphia, Pa.—Harry Knapp, the veteran dramatic editor of the Philadelphia Inquirer, spoke as the dean of the Philadelphia newspaper men. He pointed out that 90 per cent. of the press matter submitted to the daily papers finds its way into the waste basket because most of it is crudely prepared or unsuitable to the needs of the particular paper to which it is submitted, and also because most producers failed to pursue the liberal advertising methods of S. V. Mastbaum.

Abe L. Einstein, the untiring press representative of the Stanley Company, is credited with completing the many arrangements necessary to make the affair a success. He personally did everything but cook the dinner.

Mr. Mastbaum was so moved by the presentation of a massive loving cup as a tribute from the new association that he almost forgot some of the most telling points of the speech which he had prepared.

Souvenirs in the shape of a silver and ivory calender of novel design were presented to every guest.

The funniest speech was made by Siegmund Lubin, who surpassed his usual good form as a raconteur and was looking younger than ever.

Jules Mastbaum paid a handsome tribute to the fidelity of the Stanley Company employes.

The dinner is to be repeated next year. The guests voted for it unanimously.

Gershom B. McIntosh Dies.

Philadelphia, Pa.—Gershom B. McIntosh, the highly esteemed proprietor of the Eureka theater, 40th and Market streets, died on Sunday evening, December 3rd, at his residence here, from uraemic poisoning. Exhibitors who were intimate with the late Mr. McIntosh unite in speaking highly of him as a man and as a showman. He was successful as an exhibitor, and was doing a flourishing business, which Mrs. McIntosh, his widow, will continue.

Local 307 Installs Officers.

Philadelphia, Pa.—William Smith, of the Nicholas Power Co., and a member of New York Local No. 306, was the honored guest of Philadelphia Local No. 307, on Sunday, December 3. Mr. Smith administered the oath of office to the newly elected officers of the local union. The following were elected: B. F. Bache, president; J. V. Freil, vice-president; J. A. Harris, secretary and treasurer; W. G. Murray, recording and corresponding secretary; Louis Krouse, business agent. All were re-elected unanimously with the exception of Mr. Friel, who won a closely contested campaign for the office.

A. B. C. Theater Has a New Name.

Philadelphia, Pa.—E. Warren Smith, who has been manager of the A. B. C. theater, at 33rd and Chestnut streets, has leased the house from E. Spencer Harvey and changed the name to the Chestnut Street theater. He is now running a high class program at a 15 cent admission.

Hotel's Menu Cards Carry Programs.

Philadelphia, Pa. — Donald Allen, the out-of-town booker for Paramount, returned from his last trip up state with no less than eleven contracts. While stopping at the Fort Durkel hotel, at Wilkes Barre, Pa., he arranged to have the attractions at the leading local theaters printed on the bottom of the hotel's menu cards. Results are reported good.

Capital City Exchange Problems

Inefficient Express Service Between Washington, D. C., and Points in Surrounding Territory Discussed at Meeting—Night Pick-Ups Wanted—Express Company Employs Use of Film Left in Their Care—Other Notes.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—Inefficient express service between Washington and points in Virginia, Maryland, North Carolina and West Virginia, the territory served by the local exchanges, was the principal subject of discussion at the regular meeting of the Washington Exchange Managers' Association, held at the National Press Club. It was pointed out that the facilities afforded the exchanges at the present time by the express companies are not sufficient to give that measure of service to the exhibitor that is desired, and George M. Mann of the Famous Players; Sidney B. Lust, of the New Film and Clara Kimball Young corporations, and George R. Mayo, of the Hy Art Masterplays, were appointed as a committee to take up a number of matters with the heads of the express companies in this city.

It is the desire of the exchange managers that they be accorded a midnight pick-up service. The claim has been made by the express people here that there is no city that has any such service as this, although those present at the meeting told of instances to the contrary. R. Berger, of the K-E-S-E exchange, told of the benefits that would be derived if the companies would pick up Southern shipments late at night. It is felt that the general growth of the business has been such as to make the installation of a night pick-up a necessity. George Mann told of many instances wherein the express companies have made charges at both ends of the line and have not made good the overcharge. This, he said, is against the Interstate Commerce law. A number of those present signified their intention of furnishing Mr. Mann with records of similar cases applying to their exchanges.

Do Express Co. Employes Use Film?

Another interesting matter which affects both exchangemen and exhibitors alike is a practice complained of at the meeting indulged in by at least one express agent, that of using films shipped to him C. O. D., and reporting back that the shipment had not been lifted. It seems that several of the exchangemen have been bilked in this manner. They can check up the occurrences because in each case two or three of the shipments were not lifted, and upon looking at the film it was readily discernible that it had been run through a machine. To be positive that such a condition existed, one of the managers pasted seals on the film bands of two or three reels of each shipment. When the shipment came back "C. O. D. Not lifted," it was found that the seals had been broken. It was pointed out at the meeting that such things as these are responsible for greatly increased overhead costs, all of which must be made up in equally increased charges to exhibitors, and that by getting the overhead down to

a very low minimum lower rentals could be charged.

Pick-Ups During Day.

Later in the evening Mr. Mann, on behalf of his committee, stated that a number of constructive matters would be taken up with the companies, and one of these would have to do with pick-ups during the day. He said that the managers could not afford to leave shipments in their offices until late in the evening, when the express companies would send a single wagon between 4 and 5.30 o'clock with the expectation that all of the exchanges could be taken care of and the films taken to the depot platform, billed and put on the seven o'clock express for the South. As a result of this action on the part of the express companies, it was declared, in many instances shipments were left over to go on the later train. The committee was requested to urge upon the companies the necessity for better service in this respect.

Another matter to be forcibly brought to their attention is the delays incident to the payment of C. O. D.'s. The exchange managers have many grievances, and these they are going to take up with the hope of having them settled for all time, that so many petty annoyances may not arise in the future.

These very interesting discussions were held at the conclusion of a very elaborate spread in the grill room of the club. J. H. Butner presided and there were in attendance the managers of all the leading exchanges.

G. F. Stenz Takes Back Theater.

Washington, D. C.—George F. Stenz will hereafter conduct the Hippodrome theater, at 808 K street, northwest, himself. Mr. Stenz, who controls the property, has of recent years been subletting the house. The most recent tenant was G. C. Bates, for whom Billie Airey was the manager.

Alhambra Closes.

Washington, D. C.—The Alhambra theater, on Seventh street, northwest, near F street, has been closed down for repairs. This house has been under the management of Franklin C. Jackson. No statement has been made as to when the theater will be reopened.

Cincinnati Exchange Men Elect

New Organization of Local Exchange Managers Has Chosen Permanent Officers for Year—President Is W. C. Bachmeyer; Corresponding Secretary, S. W. Hatch, and the Managing Secretary Is H. Serkowich.

By Kenneth C. Crain, 610 First National Bank, Cincinnati, Ohio.

CINCINNATI, O.—The new organization of film exchange men, recently perfected through the efforts of the Chamber of Commerce, has now elected permanent officers, as follows: President, W. C. Bachmeyer, Famous Players; vice-president, W. S. Wessling, Pathe; second vice-president, C. E. Holah, International; corresponding secretary, S. W. Hatch; treasurer, I. W. McMahan, McMahan & Jackson; managing secretary, H. Serkowich, Chamber of Commerce. The Associated Film Exchanges, as the organization is known, comprises practically every exchange in the city, and is one of the few such organizations in the country, if not the only one. A substantial constructive program on behalf of moving pictures in general is being planned, and promises much for the future of pictures in Cincinnati and elsewhere.

Local Society Shows Red Cross War Film.

Cincinnati, O.—Cincinnati society women broke into the exhibition field—moving picture exhibition, that is—temporarily, recently, when they took charge of pictures entitled "Our American Boys in the European War," and showed them at Music Hall one night for the benefit of the American Ambulance Corps in Europe, regardless of the nation served. The pictures comprised a well-selected group taken on all fronts, and showed strikingly the splendid and dangerous work done by American ambulance men. Many interesting side features added to the attractiveness of the program, and a large crowd attended.

Fine New Theater in Hamilton.

Hamilton, O.—Messrs. John A. Schwalm and John H. Broomhall, of the Jewel Photoplay Company, now operating the Jefferson and Jewel theaters of Hamilton, are planning the construction of one of the handsomest moving-picture houses in Ohio, to be located at Third and Court streets. According to the details made public, the property will be built on a lot 61 by 120 feet, which has been acquired by the company for a reported price of $30,000, and will cost $50,000 or thereabouts. A seating capacity of 1,000 persons is planned, with every possible convenience for patrons, and with decorating and lighting features of unusual beauty and dignity. The house is in no way designed to replace the Jefferson or the Jewel, both of which will still be operated by the company, but is intended to give Hamilton a finer moving picture theater than any it now has, and one which will be second to none anywhere.

Another Colored Man Sues.

Youngstown, O.—A suit similar to that filed recently in another Ohio city on somewhat similar grounds has been entered here by a colored man against the Strand, Youngstown's leading moving-picture house. The plaintiff alleges that he attempted to buy a ticket at the Strand and that he was refused, claiming $5,000 damages to his feelings and otherwise as a result of this cold turndown. His assumption is that the alleged refusal to sell him a ticket was based on his color, although, of course, this was not necessarily the case. At last reports the Strand was not worrying about the matter.

Crowded Houses in Youngstown.

Youngstown, O.—With high pay in the steel mills and other lines of business booming, Youngstown theaters are confronted with more prosperity than they can readily handle, in consequence of which numerous official complaints of overcrowding are being registered. A member of the council recently declared that the city ordinance regulating picture houses is being regularly violated by the blocking of aisles, and now the city fire inspector says that exit lights are not maintained as required by law. The latter condition is being corrected, and the other can be adjusted without much difficulty at any house where it exists, by the simple expedient of keeping people out until they can be seated.

New Faces at Local Paramount.

Washington, D. C.—E. R. Carr, a former newspaper man, is now on the road for the Paramount Pictures Corporation and will travel through the states of Maryland, Delaware and Virginia.

Another addition to the sales force is Elmer Lewis, who is very well known in Washington, having been connected with the General Film for a considerable period of time as booker. Besides being well known, Mr. Lewis is quite popular among the exhibitors with whom he came in contact. He will have a general assignment as roadman.

Julian Eiseman, who was formerly connected with the Hy Art Masterplays Company, and who was at one time with the General Film Co., has been appointed booker at the local Paramount exchange.

James R. Brown, who was formerly an exhibitor in Bluefields, W. Va., will hereafter handle the publicity department at the Paramount exchange.

Stephen Eilbacher Managing Princess Theater.

Washington, D. C.—Stephen Eilbacher, who for several years has been an usher at the Princess theater, at Eleventh and H streets, Northeast, has been appointed manager of that house, succeeding Richard Waldron, who formerly looked after its interests.

Pathe Exchange to Move Into New Quarters

Manager D. F. O'Donnell Will Have Greatly Increased Facilities for Business—Will Be on Sixth and F Streets.

Washington, D. C.—Greatly increased facilities will be afforded Pathe, Inc., when the new quarters at Sixth and F streets, northwest, become available, according to Manager D. F. O'Donnell, in making the announcement of the proposed move to the Washington correspondent of the Moving Picture World.

In the first place, Mr. O'Donnell points out, the F street building comes within the requirements of the proposed regulations promulgated by Fire Marshall Nicholson, and the possibilities of another film building being erected are, in his estimation, small. The floor space now occupied in the Bank of Commerce and Savings building, at Seventh and E streets, is entirely inadequate, and the rooms are too badly separated to afford proper convenience.

The Pathe company will occupy the entire second floor of the building, the first floor of which is occupied by the K-E-S-E company. They will have a frontage of 18 feet on the F street side, and the floor runs back more than 100 feet on the Sixth street side. This is a "daylight" building of the most approved type, for there are windows all along both sides.

The new quarters will prove to be a great improvement over those now occupied.

Metro Players Visit Roanoke Theater.

Roanoke, Va.—Manager E. D. Harris, of the American-Jefferson and Roanoke theaters, writes of a visit of three leading picture players to his theater while the Metro "Romeo and Juliet" was being shown. Mr. Harris' own words have a ring of sincerity that shows the pleasure the visit gave him. They couldn't be improved on.

"As a news item I want to say that Miss Beverly Bayne, Miss Helen Dunbar and Mr. Francis X. Bushman paid us a very kind visit on Monday at the showing of their "Romeo and Juliet," and we played to packed houses at $1 admission. They are very fine folks and we enjoyed their short stay. They, too, had a good time and made a most favorable impression on the people. Every one immensely enjoyed their presence in this, the best town in the world. Mr. Bushman was born in Norfolk, Virginia, and this added to the affair. It was a rare treat and one that we will never forget. Will you kindly mention this as I know they will appreciate a few words about their visit."

Fox Feature Scores at the Pitt

Pittsburgh Gives a Brilliant Audience to See "The Honor System"—Many Notables Among Those Present—The Picture's Humanity Grips the House in Marked Way—Music and Score That Goes with the Picture.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, Pa.—The premier of William Fox's stirring photodrama of prison reform, "The Honor System," was given at the Pitt theater, Pittsburgh, on Tuesday evening, December 5. Never did a larger or more appreciative audience greet a film production anywhere. The spacious theater was packed to the doors and hundreds of people were turned away. A brilliant assemblage occupied the boxes. Among the notables present were Oliver Morosco, Mary Roberts Rinehart, the novelist; Earl Carrol, the composer; Warden Frances, of the Western Penitentiary, and many leading clergymen and educators. Samuel Kingston and John Zanft were present, representing the Fox Film Corporation.

From the first unfolding of the play the audience displayed a keen and breathless interest and was swayed alternately by the master strokes of comedy and tragedy throughout the production. While the basis of the story is prison reform, "The Honor System" contains more than enough sustained romantic threads and human touches to balance the propaganda side. Humanity and the under-dog scored heavily and continuously; tears were in evidence all over the house, and spontaneous applause greeted the smashing events that followed each other in rapid succession.

A highly effective feature of the presentation was the accompaniment supplied by the Pitt theater orchestra of forty musicians and the Hope-Jones organ. The musical score of "The Honor System" was arranged by William More Patch, manager of the Pitt, and affords a perfect setting for the picture. The entire score of Puccini's "Girl of the Golden West" was re-orchestrated for Mr. Patch by Carl Bernthaler, conductor of the orchestra, who also composed a delightful theme used in the first part.

The ten-reel production, which is founded on the novel of Henry Christian Warnack, divides itself into three parts, the first two parts containing three episodes and the last part two episodes. The first part embraces some wonderful scenic effects, having been taken in southern Arizona and northern Mexico. The second and third parts show the vast contrast between prison conditions under the old regime and the new character-building "honor system." The prison scenes were photographed in the Arizona State Penitentiary.

Manager Patch, of the Pitt theater, commenting on "The Honor System," said: "The entire subserviance of the propaganda to the dramatic interest and the inimitable combination of pathos, humor and thrills, makes 'The Honor System' positively the greatest picture I have ever shown. The production contains all the elements which appeal most strongly to every theatergoer. The enthusiastic manner with which Pittsburgh has received 'The Honor System' augurs well for an extended run here and a sweeping success wherever it is shown."

Chris Peterson Burned to Death.

Tamaqua, Pa. — Members of the Exhibitors' League and the Pennsylvania film trade in general were shocked to learn of the tragic death of Chris Peterson, owner and manager of the Family theater, at Tamaqua, Pa., on November 30. Mr. Peterson was trapped in a fire at his theater and died as the result of the burns he sustained. It is said that he returned to the burning building to save some films. He was forty-two years old. Mr. Peterson was one of the most prominent and esteemed exhibitors in the state and was an energetic leader in organization work. During the past year he had succeeded in forming an organization of the exhibitors in Tamaqua and surrounding towns and was head of that local. He was president of the Peterson Amusement Company and a pioneer in the exhibiting field.

Supreme Photoplay Productions a New Name.

Pittsburgh, Pa.—General Manager Harry F. Grelle, of the Supreme Feature Film Service, with offices in Pittsburgh, Philadelphia and Kansas City, has announced that the name of his firm will be changed to the Supreme Photoplay Productions. The old name is discarded as being misleading, in that the company offers no regular film service, but handles only feature productions, with no regular dates of release.

George C. Wilson, one of the backers of the Supreme exchange, visited Mr. Grelle in Pittsburgh recently. In addition to his other interests, Mr. Wilson is an exhibitor of note, operating theaters at Tyrone, Pa., and Baltimore, Md., and is a well-known producer of films.

J. K. Greir Representing Pathe.

Altoona, Pa. — J. K. Greir, formerly with the Cleveland office of the Triangle and who joined the Pittsburgh forces of Pathe recently, has been placed in charge of the Altoona territory. A largely attended trade showing of the great Pathe serial, "Pearl of the Army," was given at the Olympic, Altoona, on December 1, and was received with much enthusiasm. On November 29 the exhibitors of Johnstown, Pa., witnessed a showing of the serial at the Majestic theater. Excellent bookings of "Pearl of the Army" have been made throughout this territory, Manager Fuller of the Pittsburgh office reports.

Harrison W. Johnson Joins "U" Forces.

Pittsburgh, Pa.—The Pittsburgh office of the Universal has added to its road forces Harrison W. Johnson, a film salesman of ability and wide experience. Mr. Johnson was formerly connected with the local Pathe exchange, covering Altoona and th surrounding territory.

Liberty Film Gets Christie Comedies.

Pittsburgh, Pa.—The Liberty Film Renting Company, 938 Penn avenue, Pittsburgh, Pa., has secured the Christie Comedies for western Pennsylvania and West Virginia, and Manager Silverman reports excellent bookings on same. C. H. Christie, business manager of the Christie Film Company, was in Pittsburgh recently to close the deal.

H. Marcus Again Locates Here.

Pittsburgh, Pa.—H. Marcus, formerly in the film business in Pittsburgh, has again located here, handling "Civilization" in this territory, with headquarters in the Liberty Film exchange. Some nice bookings of the big production are reported by Mr. Marcus.

"War Brides" Opens at Duquesne Theater

Selznick Feature with Nazimova Begins at One of Pittsburgh's Legitimate Theaters in the Cort Chain—May Show Way for Other Features.

PITTSBURGH, PA.—The Duquesne theater, Penn avenue, Pittsburgh, Pa., recently taken over by John Cort as a new link in his chain of Cort theaters throughout the country for the staging of legitimate dramas, on December 4 opened a limited engagement of the superb Selznick picture, Herbert Brenon's "War Brides," featuring Mme. Nazimova. While this film offering by the Duquesne does not mark a permanent departure from the original policy of the house under Mr. Cort's management, it is an important step toward the occasional presentation of notable pictures such as the one now being given its premier run in this city. Capacity audiences have greeted the production twice daily and registered enthusiastic approval. An orchestra of thirty trained musicians is supplying a perfect accompaniment to the eight stirring reels. Indications are that a record attendance will continue throughout the run, which will probably extend over two weeks.

Kane's Star Theater Changes Hands.

Kane, Pa.—The Star theater, Kane, Pa., formerly owned by H. E. Brown and for the past few months under the active management of H. M. Reed, has been taken over by a company recently formed and known as the Star Theater Company, backed by prominent men of the town. It is the intention of the new owners to make no immediate change in policy. Mr. Frank D. Evans, one of the promoters, will assume the management of the Star, while Miss Florence Gaylord, former treasurer, will have charge of the lesser details.

Mr. Brown, who is one of the oldest and best known exhibitors in Northwestern Pennsylvania, has announced no definite plans for the future, but his intention is to look for a larger house in a larger city. Mr. Reed is considering an offer whereby he will take over the management of a house in Pittsburgh.

League Books Hygiene Lectures.

Pittsburgh, Pa.—Dr. B. H. Jones, of Pittsburgh, a prominent figure in the recent fight against the infantile paralysis quarantine in Pennsylvania and New York and who represented the interests of the exhibitors at Harrisburg last August, opened a series of four free lectures in the Allegheny High School auditorium December 7, under the auspices of the Motion Picture Exhibitors' League of Pennsylvania. Dr. Jones is carrying on an educational campaign against epidemics and diseases, urging precautions that will prevent them by simple sanitary and hygienic means. Moving picture men throughout the Pittsburgh district are displaying much interest in Dr. Jones' work, in so far as it is aimed at the obnoxious quarantine regulations of the health authorities and a possible repetition of the quarantine next summer. Exhibitors are advertising the lectures by slides and posters and many exhibitors are attending. It is planned to extend the lecture throughout the state.

H. C. Berger to Manager Poster Co.

Pittsburgh, Pa.—The Poster Company, 804 Penn avenue, Pittsburgh, well-known poster and mounting concern, has announced a change in its organization, with the retirement of A. G. Bowers from the firm. A. L. Harmon has purchased the interest of Mr. Bowers. H. C. Berger, a prominent film man, has taken over the management of the business.

R. J. Kinder Joins Local Bluebird.

Pittsburgh, Pa.—R. J. Kinder, a well-known film man, has joined the Pittsburgh office of the Bluebird as special representative. He will handle exclusively the new Bluebird special production, "The Eagle's Wings," in this territory.

Sothern Sees "An Enemy to the King."

Pittsburgh, Pa.—Between Saturday midnight and 1.30 o'clock Monday morning, November 26, a private exhibition of the Vitagraph production, "An Enemy to the King," featuring E. H. Sothern and Edith Storey, was presented at the Cameraphone Theater, East Liberty, to an audience which included Mr. Sothern, Miss Virginia Hammond, Margaret Dale and other members of the "If I Were King" company which had just closed its appearance at the Alvin Theater. Manager H. B. Kester of the Cameraphone arranged the unique showing for the benefit of the celebrated star, prior to the highly successful run of the picture December 6 to 9. Mr. Sothern was enthusiastic concerning "An Enemy to the King" and predicted that it would prove a greater success than his first production, "The Chattel."

IN BUFFALO, N. Y.

New Theater Hereabouts.

Buffalo, N. Y.—The Baker theater, Rochester, has reopened. The Savoy of that city is now under the management of N. Panzarello. The Jefferson theater, Buffalo, has reopened under the management of John Harrington. Manager Nowak recently reopened the Globe theater, this city.

Short Changing in Tax Tickets

Ontario Exhibitors Are Finding No Balance in Their Tax Accounts—Patrons Buy the Right Government Tickets at the Window But Switch a Lower Denomination to the Doorman—A Week's Tax in One Theater.

By W. M. Gladish, 1263 Gerard St., E., Toronto, Ontario.

TORONTO, ONT.—According to the statements of a prominent Toronto theater manager, a number of local exhibitors have made the discovery that some theater patrons have been short-changing the box offices in the matter of war tax. The act, intentional or otherwise, has resulted in losses to the theaters because the financial returns to the government must correspond with the number and value of all tickets sold. It seems that some people have acquired the habit of offering war tax tickets of lower denomination than should accompany the admission tickets. In the invariable rush at the theater entrances, the doorkeeper or ticket-taker has accepted the tax tickets as offered and has seldom taken time to figure out whether the correct tax is being paid.

It is difficult to work the game at a theater where one price of admission is charged, because the amount of the tax would be the same in every individual case. In the downtown houses, where the admissions range from 10c. to 50c., the "short-changing" is apt to be pulled off, it is declared.

It is pointed out that many door men are inclined to take all war tax tickets as they come, believing that the employe at the wicket has issued the correct tickets. Mistakes may be made sometimes, to the detriment of the house, but it is believed that some patrons switch the government tickets between the box office and the door.

This matter is one feature which government officials are considering in connection with possible changes in the Amusement Tax Act next February. The details of the "game" are given here so that exhibitors generally can take note and govern themselves accordingly.

An indication of the manner in which the amusement tax is pouring into the provincial treasury is gained from the fact that one theater recently turned over to the government almost $750 as the tax receipts for the six days of one week.

Buffalo Screen Club for Sunday Shows

Its Influence will be Exerted in Favor of Sunday Opening of Picture Shows—Notes of Interest on the Coming Screen Ball.

By Joseph A. McGuire, 5 Lewis place, Buffalo, N. Y.

BUFFALO, N. Y.—The Buffalo Screen Club will devote a powerful influence in favor of Sunday shows. Under the direction of President Christoffers, the club is conducting a successful membership campaign. At a recent meeting the names of fifteen members were presented.

The club had a successful housewarming for the members and their friends Saturday evening. Refreshments were served and there was a special program of music and dancing. James K. Morgan, manager of the Pathe exchange, Buffalo, announces that Pearl White will probably be among the screen stars at the club's ball at the Elmwood music hall January 29. Recent visitors at the club rooms were: Emmett Cornell, of the Eckle theater, Syracuse; George Flaherty, Grand theater, Batavia; F. F. Hartich, Syracuse, manager of the V-L-S-E; Messrs. Shapiro and Wernick of the Rogson Film Company, Buffalo, and J. E. McAuley, Motiograph representative.

For Special Children's Shows.

Lockport, N. Y.—The pastors of Catholic and Protestant churches have endorsed from the pulpits the Mothers' Study Club special moving picture matinees on Saturday mornings for the children of that city. The first show was recently given in the Temple theater, which was donated by Manager H. F. Thurston. The club objects to the themes of any of the current films.

Wurlitzer Co. Adding to Plant.

Martinsville, N. Y.—The Rudolph Wurlitzer Manufacturing Company, makers of pianos for moving picture theaters and other purposes has broken ground for another addition to its plant at Martinsville, N. Y., near North Tonawanda, N. Y. The new building will be a fireproof structure, 80 by 1,915 feet and will be one-story high.

Local Exchange Notes.

A screening of a few episodes of "The Secret Kingdom," a new Vitagraph serial, took place at the Palace theater, Buffalo, Tuesday evening. Several exchange men and exhibitors witnessed the showing and expressed the opinion that the serial has been produced with the usual Vitagraph excellence. The screening was in charge of F. F. Hartich, Syracuse manager of the Vitagraph-V-L-S-E, Inc.

The Rogson Film Co., Buffalo, has the New York State rights on the feature "How Molly Made Good."

James K. Morgan, manager of the Pathe Exchange, Buffalo, recently mailed to the exhibitors in this territory red, white and blue announcements of Pathe's new serial, "Pearl of the Army," featuring Pearl White.

Buffalo, N. Y.—Julius Schwall has been appointed Buffalo representative of the Kleine-Edison-Selig-Essanay, with offices in the Palace theater building. His road representative is Homer Howard.

Julius Schwall to Represent K-E-S-E.

Buffalo, N. Y.—Julius Schall has been apointed Buffalo representative of the Kleine-Edison-Selig-Essany, with offices in Palace theater building. His road representative is Homer Howard. Mr. Schwall was formerly in the New York office of William E. Raynor of the Kleine.

Officers of New Regal Films, Ltd.

Toronto, Ont.—The personnel of Regal Films, Limited, new distributors in Canada for World Pictures Brady-Made, has been disclosed. The president of the company, whose headquarters are at 37 Young street East, Toronto, is E. L. Ruddy who also controls the Regent theater, Toronto's new half-million dollar house. The vice-president is J. P. Bickell, managing director, N. L. Nathanson, who is also interested in the Regent, and A. S. Aronson is secretary. Mr. Ruddy is also at the head of a large bill-posting company.

Announcement is made that one picture will be released each week through Regal Films, Limited, whose capitalization almost hits the $400,000 mark. Exchanges are to be established in St. John, Montreal, Winnipeg, Vancouver and one or two other Canadian cities.

C. B. Price Leaves Mutual.

Toronto, Ont.—The interesting news comes from the Canadian Mutual that C. B. Price, Canadian general manager for the Mutual, has resigned. Mr. Price left Toronto on December 1st for Chicago, where he has entered the employ of Super Pictures, Inc. He has obtained a lucrative and important position with the new company. Mr. Auger, Mutual exchange supervisor, came to Toronto to confer with Price before the latter's departure. Mr. Auger would make no announcement for the present regarding the successor to Price, as the appointment had not been definitely settled.

New Garden Theater to Seat 1,000 Persons

Playhouses and Theaters Ltd. Buys Adjoining Ground to Garden and Will Begin on New House in Spring—General Manager Thaler's Ideas.

TORONTO, ONT.—Further details regarding the purchase of the Garden theater, College and Spadina avenue, Toronto, by Playhouses and Theaters, Limited, indicate the real importance of the transaction. M. J. Thaler, general manager of the company, announces that three adjoining stores to the Garden theater have also been acquired, giving an 84-foot frontage on one of the best business thoroughfares in the city. According to Mr. Thaler, operations will be started in the spring for the erection of a brand new house on the site. The new theater will probably seat about one thousand persons, and will be exactly double the size of the present house.

Thaler's company also controls the College playhouse, two blocks away, which has a seating capacity of about 500, and the Dundas playhouse, which seats 580. Mr. Thaler follows the open-market policy in arranging bookings for his theaters.

Mr. Thaler also has a formidable idea for the Moving Picture Exhibitors' Association of Ontario which would, if adopted, make the association a rather powerful factor in film circles. He advocates the appointment of an official by the association, whose duty it would be to view all releases at first run houses or at private trade shows and to submit a neutral report regarding each picture to all members of the organization. He has brought his plan to the attention of the association.

Indianapolis Tries Sunday Law

Arrests Made of Eighteen Persons Connected with the Park Theater for "Following Their Usual Vocation on Sunday"—Move Not Asked for by Churches—Picture Men Are Much Interested in Outcome of Case.

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—Indianapolis theaters, including the motion picture and vaudeville houses as well as legitimate playhouses, which give performances on Sundays, have been called upon to defend their practice in the courts. The first trial in a test case involving the legality of the Sunday theater will be begun at once and will be concluded when that right has been proved or disproved clearly.

The legal mills were set in motion on the case Sunday, when Constables M. D. Moss and H. B. Miller, from the justice court of T. Ernest Maholm, arrested managers, actors and attaches at the Park theater just after matinee performance being given by Thurston, magician, had been begun. The process of the performance was not interrupted nor was the evening performance called off.

Eighteen persons, all connected with the theater, were arrested on charges of "following their usual vocation on Sunday." Shafer Zeigler, manager of the theater, said he was at a loss to know just why the constables had selected the Park as their prey but intimated that theater managers were aware that some such move was to be expected soon. He said the Theater Managers' Association of the city will back the fight against Sunday closing.

A. C. Zaring, secretary of the Motion Picture Exhibitors Association of the city, said that although he is particularly interested in the outcome of the case, the vaudeville and playhouse managers were not included in their association and that his organization had not as yet received any call upon it to support a test case.

City and county officials professed complete ignorance of any campaign against open theaters on Sunday. Alvah J. Rucker, prosecuting attorney, said he had given no thought to the case, was not sure that violations of the law had been made, but that if there were it would be his duty to take up the fight.

The Rev. Morton C. Pearson, secretary of the Indianapolis Church Federation, declared that the federation was not the instigator of the arrest and had taken no part recently in any move of that kind.

Mayor Won't Interfere With Sunday Shows.

Mayor Joseph E. Bell said that the theaters that keep open on Sunday need fear no interference from him as long as their performances are not immoral. Justice Maholm and his constables declared that there were no outside influences back of the arrests but that the officers were actuated solely by principles of law and order enforcement.

Several years ago motion picture houses of the city banded together to give a part of their Sunday receipts to charitable purposes. They did this, it is said, to operate under a provision of the Sunday law which exempts persons engaged in charity work on Sunday from coming under its provision. Other theaters of the city soon united in the plan and Mayor Bell was asked to appoint a committee to care for a fund created by the contributions and to disburse it for relief of the needy. Since the operation of the theaters under this provision, no test of the soundness of their promises has been made until the present action.

The money donated by the theaters has ranged from $3 to $10 a Sunday, according to the size of the playhouses. Mayor Bell declares it is one of the most available funds in the city for persons in immediate need of assistance.

Steam Radiator Ignites Film.

Indianapolis, Ind.—A reel of motion picture film that had been placed behind a steam radiator caused a small fire Monday night in the headquarters of the Motion Picture Machine Operators Union, on the fourth floor of the When building. The flames ate through the floor and spread to two adjoining rooms before firemen extinguished them. The loss was $200.

Loebs to Build New Theater.

Lafayette, Ind.—Solomon Loeb and J. Loeb, owners of a large dry goods store in this city, have announced that they will build a handsome new theater building at Sixth and Main streets. The new building will be a six-story structure and will cost approximately $150,000. It is to be erected on the site of the old Second Presbyterian church, which for the last twelve years has been used as a vaudeville theater. The new theater will fill a vacancy resulting from the destruction of the Dryfus theater by fire nearly three years ago. The Columbia Amusement Company, which also controls the Family theater, will manage the new house.

New Theaters and Changes.

Garrett, Ind.—Peter F. Beehler, formerly of Goshen, has bought the Alva C. Widmer building in this city for $10,000. The deal included the Royal theater, a motion picture house, on the first floor of the building. Raymond Beehler, a son of the new proprietor, will have full charge of the theater.

Upland, Ind.—George Snyder has sold his motion picture show to C. A. Wagoner, of Muncie. Mr. Wagoner will move his family to Upland and will take charge of the theater at once.

Warsaw, Ind.—The Widaman-McDonald theater, Warsaw's pretty new motion picture house, which was opened recently to the public, has received its christening. Hereafter the theater will be known as "The Centennial."

Logansport, Ind.—Edward F. Galligan, manager of the Nelson theater in this city and also a theater in Terre Haute, has moved his family to Terre Haute. Miss Alice Galligan, his sister, will remain in Logansport and act as manager of the Nelson.

Kendallville, Ind.—George Mager has sold the Princess, a moving picture theater, which he had owned for the last six months, to Emery W. Hoover, of Attica, Ind.

New Fort Wayne Theater Company.

Fort Wayne, Ind.—The Palace Theater Company, of this city, has filed incorporation papers with the secretary of state to engage in the motion picture and theatrical business. The capital stock is announced at $75,000. The directors are F. E. Strouder, J. E. DeWald and Ralph L. MaGee.

Vincennes, Ind. — The Grand opera house, one of the oldest legitimate theaters in this section of the state, has been given over entirely to motion pictures. Mr. and Mrs. H. F. Hawley, who for several years has served the people of Vincennes at the Moon theater, have taken charge of the house under the new conditions. That the patrons will not be annoyed by too much or too little heat the management has installed a new heating system by which the temperature of the house can be regulated with precision. Music at the new house will be furnished by an orchestra under the direction of Louis Jones, a well-known Vincennes musician.

Atlanta News Letter

By A. M. Beatly, 43 Copenhill Ave.

Twenty-One Exchanges in Atlanta.

ATLANTA, GA.—The following is a correct list of Atlanta's exchange colony and locations—In the Hirsh building on Marietta street: Mutual Film Corporation, Famous Players Feature Company, World Film Corporation, Interational Film Service, Scenic Film Company, Feature Photoplay, Colonial Film Corporation, New Film Corporation.

In the Film Exchange building on Walton street: General Film Service, Consolidated Film Corporation, Fox Film Corporation, Vitagraph Company, Triangle Film Corporation, Pathe Exchange, Inc. In the Moore building on Walton street: United Film Company, Unity Film Company, Paramount Film Corporation, Kleine-Selig-Edison-Essanay; Metro Film Corporation, Artcraft Film Corporation, and the Atlanta Film Company, at 147 Auburn avenue.

Tandy and Lynch Take Over the Piedmont.

Atlanta, Ga.—The Piedmont, which has been offering Sullivan-Considine vaudeville and picture attractions, has been taken over by C. E. Tandy and S. A. Lynch.

For a week or so vaudeville will be offered at the house. After that, according to reports, it is proposed to operate the Piedmont as a high-class moving picture theater, with a skilled musical organization in the orchestra pit, and the Triangle and Paramount picture releases.

Easy Money in Bainbridge, Ga.

Bainbridge, Ga.—The faker is ever abroad in good times and in evil ones. The latest is the advertising faker. Smooth talkers have called on merchants in this section and presented a scheme of motion picture advertising that many merchants fell for. They were told that for a small amount 25 feet of animated film would be displayed on the canvas of their local shows, advertising the purchaser's business; that the films would each be different and manufactured in Nebraska. Many tradesmen separated themselves from the required amount of change, and attended the picture shows regularly, awaiting the appearance of the advertising. None appeared. They investigated and found that no such company as the one represented was in existence.

E. Sparks Goes to Jacksonville for S. A. Lynch.

Atlanta, Ga.—E. Sparks, one of Atlanta's moving picture colony, who for the past few months has managed the Georgian theater, is to have charge of the S. A. Lynch Enterprises in Jacksonville. He will retain the management of the Georgian in Atlanta in conjunction with his work here.

Marguerite Clark Stops Over.

Atlanta, Ga.—Marguerite Clark was in Atlanta for a short while Tuesday night, arriving at 7 and leaving at 9.20 for Savannah, where she and her company are to be filmed in "Snow White," a fairy story picture to be released on Christmas day.

But for the inclement weather, Miss Clark would have remained in Atlanta and the picture would have been filmed here, this being the original intention of the little star's director.

Miss Clark was met at the train by C. E. Tandy and Miss Grace Wynden Vail of the Southern Paramount company, who presented the actress with a beautiful bunch of roses.

Letters of welcome from Atlanta convention bureau, Hotel Men's Association, Georgia Hotel Men's Association, Southeastern Fair Association, Atlanta Woman's Club, the Drama League and other organizations were awaiting the popular young lady.

Detroit News Notes

By Jacob Smith, 503 Free Press Bldg., Detroit, Mich.

Washington Theater's New Policy.

DETROIT, MICH.—John H. Kunsky, lessee of the Washington theater, Detroit, announces a complete change of policy. Heretofore, this house has had a policy of pictures for a week with prices at 15 to 25 cents. The new policy calls for indefinite engagements of big pictures with prices ranging from 25 cents to one dollar. "A Daughter of the Gods" is the initial engagement under the new plan, starting Sunday, December 24th. There will be only two performances daily, and seats can be reserved. There will be an increase in the orchestra, and the interior decorations. Following this spectacular William Fox production will come "The Honor System," another Fox special feature, after which comes "Civilization" for at least four weeks. Mr. Kunsky intends to continue holding the first-run franchise in Detroit on Vitagraph pictures, and will show them at the Liberty theater until the New Madison opens, when they will be transferred to that playhouse.

Majestic Raises Prices Again.

Detroit, Mich.—The Majestic theater, Detroit, announces another increase in prices, making the third time during the current season. The new prices take effect December 24th, and will be 25, 50 and 75 cents. There will be about 1,500 seats at 25 cents, about 500 at 50 cents, while the boxes will be 75 cents. Matinee prices will be the same. M. W. McGee, manager, is increasing the size of the orchestra, and says a number of surprises are in store for Majestic patrons.

Tri-State Film Company Now.

Detroit, Mich. — The Tri-State Film Company is the name under which Art Blankmeyer will operate his franchises on Art Drama productions for Michigan, Ohio and Kentucky. He has opened his Detroit exchange at 120 Broadway. He also has the Christie comedies, which will be sold from the Tri-State exchanges.

Strand Features Moves.

Detroit, Mich.—The Strand Features, formerly at 92 Griswold street, Detroit, has moved to larger quarters at 94 Griswold street. D. Mundstock is the proprietor.

Three Theaters Open This Month.

Detroit, Mich. — Three new theaters will surely open in December. The Rialto, Gratiot and Mt. Elliott avenues, opens December 20th; the Del-The opened December 9th, and the new Catherine will open in December. The Dawn theater, Gratiot and Iroquoise, will also open during the current month, according to Proprietor Neibus.

George Chenet Promoted.

Detroit, Mich.—George Chenet, formerly traveling representative in Michigan for the Fox Film, has been promoted to special representative of the central division, and will hereafter be assistant to Paul C. Mooney, who has been given additional territory to look after.

John H. Kunsky Gets "Crisis" Rights.

Detroit, Mich.—"The Crisis," twelve-reel feature, produced by Selig, has been sold for the state of Michigan to John H. Kunsky, 2206 Dime Bank building, Detroit. This production played two weeks at the Washington theater ending December 9th to tremendous business with prices 25 to 50 cents.

Harry Dull Heads International.

Detroit, Mich.—Harry Dull is the new manager of the Detroit branch of the International Film Exchange.

Milwaukee Exhibitors Reassure the Mayo

Promise to Use No More "Children Not Admitted" or Other Objectionable Signs —No Undesirable Films to Be Shown.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

MILWAUKEE, Wis.—Truthful advertising of moving picture shows was promised at a meeting of forty exhibitors and the committee on motion pictures, held at the mayor's office. On this plan there will be no more "For women only," "For men only," and "Children under 16 not admitted." This applies to newspaper advertising as well as to signs. The standard which was outlined at this meeting, according to G. R. Radley, chairman of the commission, is "that all motion pictures must be morally clean enough to be viewed by the entire family." A motion was offered that no pictures or advertising having sensuous appeal shall be shown, was voted down because such displays are forbidden by ordinances.

Two New Theater Companies.

Madison, Wis.—The secretary of state has granted charters to the Regent Theater Company of Milwaukee, which was organized to conduct a moving picture show. The capital stock of the company is $7,500. Incorporators are: Frank Zeideback, Fred C. Seegert and C. H. Kinneke. The Miller Theater Co. of Milwaukee, also chartered, has been organized to conduct motion picture shows. The capital stock of this company is $10,000. The incorporators are: Frank Saxe, Walter H. Wright, Jr., and Bernard V. Brady.

Censor Petition to Kenosha Mayor.

Kenosha, Wis.—Petitions presented to Mayor Charles H. Pfennig asking for the appointment of a board of review claimed to be representatives of the parents of more than 5,000 children. It is proposed to have the mayor suppress pictures which are unfavorably reported upon

New Wisconsin Theaters and Changes.

Manitowoc, Wis.—Z. G. Stebbins will remodel the Crystal theater next spring. He will move the stage back fifteen feet and add a gallery, thereby increasing the capacity in the house to 1,000.

Racine, Wis.—The manager of the Princess theater at Center and Sixteenth streets has been taken over by Mrs. William J. Wyatt.

Fox Lake, Wis.—The Star theater is now under the management of Henry Fanshaw.

South Dakota Notes.

Watertown, S. D.—Daily changes of program mark the policy of the new Lyric theater, formerly the Idle Hour, which has been re-opened, under the management of McCarthy Brothers, who operate a string of houses in North and South Dakota. J. J. McCarthy, who has been supervising the remodeling, will act as manager.

Parker, S. D.—The Majestic theater, under its new management, will be known as the Fad theater.

Marion, N. D.—The Marion moving picture theater has been opened here.

Belcourt, N. D.—H. T. Senecal has sold his moving picture show to Eugene Couture of St. John.

Illinois News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Auditorium Doesn't Mix Its Shows.

NORTH CHICAGO, Ill.—The Auditorium theater has been opened for a variety of purposes. Pictures will be used Monday and Tuesday evenings and dancing lessons will be given Wednesday evenings, pictures on Thursday and Friday, and vaudeville on Saturday and Sunday.

New Theater at Decatur Opens.

Decatur, Ill.—"The Fall of a Nation" was the opening attraction at the new Avon theater. Prices of 25 and 50 cents were secured, although the house will be conducted with a 10-cent admission. Mayor Dinneen presented the handsome new theater to the city on the opening night.

New Illinois Theaters—Changes.

Quincy, Ill.—P. R. Pinkleman is back in the harness as an exhibitor in Quincy, having purchased the Gem and Savoy theaters. He formerly owned this house, but sold to Anton Padavic. The Triangle program will continue to play an important part in the policy of these two houses.

Chandlerville, Ill.—R. F. Harbison has sold the Pastime theater equipment to W. H. Pilcher, who will operate a theater in the Pilcher building.

Benton, Ill.—Robert Cluster, proprietor of the opera house and Gem theater at Christopher, Ill., has purchased a half interest in the Auditorium theater from F. D. Whittington. George Lampley has been made manager of the local house.

Sorento, Ill.—Emery Johnson and Clyde Denny have opened a moving picture theater in the Springfield building.

Valley City, Ill.—Theo. C. Clark has opened a picture show here.

Danville, Ill.—The Midway theater, on North Vermilion street, has been sold to Hale & Howell, of Chicago. It will be operated as a picture house.

Gardner, Ill.—Mrs. Peart, local exhibitor, gave a patriotic film program to the members of the Woman's Relief Corps and the Grand Army of the Republic. These patriotic societies presented her with a handsome flag.

Galesburg, Ill.—The Empress theater gave a benefit performance for the Lady Vikings, the proceeds going to the poor Swedish children in the city.

IN MICHIGAN.

Butterfield Circuit Notes.

SAGINAW, Mich.—Changes announced by W. S. Butterfield, head of the circuit which bears his name, call for the transformation of the Franklin theater to a moving picture house. In order to make this change the Jeffers-Strand will become a vaudeville house. The pipe organ which has been at the Jeffers theater will be removed to the Bijou theater and a $10,000 unit orchestra will be installed at the Franklin. The program now being given at the Strand will be presented at the Franklin. O. C. Kenkel, present manager of the Franklin will go to the Jeffers-Strand and Joseph Friedman will take charge of the Franklin.

Michigan Jottings.

Albion, Mich.—C. A. Fiske has sold the Censor theater to George Bohm, manager of the Bohm theater. He will continue to operate both houses. The Censor will be a strictly feature house. Bohm's orchestra will be moved to the Censor.

Travers City, Mich.—The board of education has decided to purchase a moving picture outfit and use moving pictures in the school.

Battle Creek, Mich.—The new policy of the Bijou theater, started Dec. 3, includes two changes of Keith vaudeville weekly, leaving Mondays, Tuesdays and Wednesdays for feature moving picture attractions.

D. L. Dennison Visits.

Detroit, Mich.—D. Leo Dennison, manager of exchanges for the Famous Players Film Service, Inc., of Pittsburgh, controlling Michigan business, was in Detroit on December 4 and 5. He stated that a Paramount franchise was very valuable and that exhibitors having same would be mighty glad in view of the big plans of Paramount for the next six months.

Small Village Theaters Should Combine

There Will Be More In It for Both Exhibitors According to Manager Blackburn of Springfield, Tenn.—Fine Small Town Theater.

By J. L. Ray, 1014 Stahlman Bldg., Nashville, Tenn.

SPRINGFIELD, TENN.—Manager C. M. Blackburn, of the Bell theater, here, believes that active competition in a small town is ruinous to both the profits and prestige of the competitors. It was pointed out that with two houses running in close proximity to one another, the patronage was naturally divided, whereas if a combine is made and all the energy required to outbid a rival is concentrated on one of the houses, with a view looking to the utmost efficiency in operation and program service, the results would prove beneficial to both parties. Mr. Blackburn has been a showman at Springfield for the past ten years, and prior to assuming the managership of the Bell he operated the Royal theater, another picture house. However, when he assumed charge of the Bell theater, he closed the Royal, and has been devoting his time to the affairs of the former house.

Mr. Blackburn showed the World man over his theater, which is a handsome new structure of brick, and would indeed be a credit to a town many times the size of Springfield. The seating capacity is about 450, with half the balcony being devoted to colored patronage. The house is lighted by the overhead semi-direct system, and heated by steam. Prices are 10 and 5 cents, with 25 cents for special features. The General program is used, with Paramount specials on Mondays and Thursdays. An occasional road show is billed, the house being provided with an ample stage. Incidentally, Mr. Blackburn took occasion to renew his subscription to the World, which he claims is the best ever.

Nashville Houses Dark Two Hours.

Nashville, Tenn.—Simultaneously with the failure of the city electric power plant on December 4th, every moving picture theater in the city went dark, remaining so for a period of two hours. The managers suffered a financial loss, owing to the fact that the breakdown occurred during the noon rush period, when many patrons drop in to spend a rest hour, and also because of its raining at the time, and many willing coins would have found their way to the box offices to afford their owners temporary protection from the inclement weather.

Tony Sudekum's Thanksgiving Treat.

Nashville, Tenn.—In keeping with his generous policy, President Tony Sudekum of the Crescent Amusement Co. arranged for moving pictures at both the State Penitentiary and the Boys' Reformatory on Thanksgiving day, and put on a good show at each place for the entertainment of the inmates. Last year Mr. Sudekum rigged up a complete motion picture outfit for the projection of pictures at these two institutions at his own expense, and from time to time these complimentary shows will be given. Whenever there is an act of charity to be carried out, this progressive theater man may be depended upon for a stand in the front ranks.

Tennessee Notes.

Nashville, Tenn.—Byron S. Bryan, special traveling representative of the International Film Service, came up from the Atlanta office recently, and closed bookings with the Strand Theater for "Patria," the serial photoplay starring Mrs. Vernon Castle. The first installment is billed for showing at the Strand on December 11.

Nashville, Tenn.—Theater men enjoyed one of the most prosperous days in the history of Nashville on Thanksgiving, every house in the city showing to capacity business throughout the day. Many theaters were unable to accommodate the crowds with seats, and the S. R. O. sign was in evidence in many places.

Nashville, Tenn.—"Gloria's Romance" has been booked for another run in Nashville by the Crescent theater. The Knickerbocker only recently showed the final chapter of this picture.

Memphis, Tenn.—Beginning November 26th a special ladies' orchestra was provided for the Old Majestic No. 1, which is a novelty for this city. Music for the pictures lends popularity to the features at this theater, which is one of the principal uptown houses.

Full Sunday Houses in Birmingham.

Birmingham, Ala.—A strong argument in favor of the continuance of Sunday moving pictures in Birmingham was offered a few days ago when all records were broken at four of the leading uptown houses in this city. The managers of these houses decided to advertise the programs for that day in the morning newspaper, and the results far exceeded expectations. Managers Sid Griffin, of the Alcazar, Marvin Wise, of the Odeon One, and T. S. Abernathy, of the Strand and Colonial, stated that all attendance records at the four houses mentioned were shattered on that day, which furnished conclusive proof that the public strongly favors the Sunday exhibitions.

New Orleans News Letter

By N. E. Thatcher, 3801 Canal St., New Orleans, La.

Harry M. Owens Busy at Local Triangle.

NEW ORLEANS, LA.—Harry M. Owens, the new manager of the Triangle exchange who succeeded Nat Ehrlick, upon his resignation to take the management of the Isis theater, is getting the detail of his office well in hand and there is a decided air of sprightliness about the local headquarters of this popular service. Mr. Owens is a believer in the use of the latest efficiency methods and he has the faculty of inspiring those who are engaged with him with the enthusiasm that goes to put over any deal that is to the advantage of the home office, no matter how difficult that deal may appear to be. The Triangle service has an excellent reputation in this territory and Manager Owens is extremely anxious to make that reputation still better. C. E. Tandy, who now has control of the Triangle along with the Paramount and the World for this territory, was here a few days ago and was liberal in his praise for the manner in which the business of the three local exchanges in which he is interested is being conducted.

Henry M. Owens.

Star Theater Changes Hands.

New Orleans, La.—The Star theater, one of the best of the suburbans in the better locations in the residence districts has been sold by Rose & Goodnow to Messrs. Chisholm and Reinhard, who assumed the management on December 1. The Star seats nearly 500 persons and is one of the best equipped show houses off Canal street, having modern opera chairs and all of the mechanical appliances for the presentation of the best features.

Potatoes for Orphans Good as Tickets.

New Orleans, La.—The Pearce syndicate conceived a novel method of doing a most charitable act and of incidentally adding, if such a thing be possible, to the already wide popularity of the gentlemen composing it in connection with the city's Thanksgiving festivities. New Orleans has several orphan asylums and there are a large number of inmates in each of them. The high cost of living has made the feeding of these little unfortunates a problem and one of the most costly articles of diet just now is potatoes. Of course, potatoes are not essential to the sustenance of human life, but whoever heard of a Thanksgiving dinner with its turkey and chicken, without great mounds of mashed potatoes?

'Gene Pearce was telling Jack Clark, his leading man, that it began to look a little tough for the kiddies this year and that set Jack to thinking. When Jack Clark thinks it is pretty certain that something is going to happen. And in this case it did. First Jack got some empty barrels. The rest was easy. He announced that from 12 to 2 o'clock on Wednesday preceding Thanksgiving a single potato would be accepted in full payment for admission to any one of the seven Pearce photoplay theaters and that the potatoes would go to furnish the inmates of the orphan asylums with mashed potatoes for their Thanksgiving dinner. New Orleans people are proverbially good feeders. They not only insist upon being well fed themselves, but they want everybody else to be properly nourished. It is easy, therefore, to imagine the result of the offer to accept potatoes in payment for admissions. It seems that the whole town turned out to get rid of the tubers. The barrels were soon filled and yet there was an abundance of offerings. It was a great day and a great idea. No one had any more fun out of it than did the Pearce forces and it made it certain that the little tots should not be stinted in their Thanksgiving feast.

Selecting Musicians for Strand.

New Orleans, La.—Don Philippini, the noted Italian band and orchestra leader, in company with Manager E. V. Richards of the Saenger Amusement Company of Shreveport, which has taken the lease of the new Strand theater, is now in New York and is selecting the musicians who are to compose the permanent orchestra which is to be installed at the Strand when that theater is opened in the latter part of February.

During his New York sojourn, Don Philippini will make a special study of motion picture music and will acquaint himself with all of the latest innovations in that line.

Manager Richards is hoping that the new Strand may be ready for opening in the early part of February and every energy is being exerted to hurry the work as fast as is commensurate with substantial building. The greater part of the structural steel work has already been finished and night and day shifts are engaged in the concrete construction. The people of New Orleans are taking a marked interest in the construction of the new theater for they have the assurance that they are to be provided with the best pictures obtainable when this house is opened.

Local Trade Notes.

New Orleans, La.—Al G. Shear, manager of the Consolidated Film exchange made a trip to Atlanta Dec. 1 to look over the Georgia field and arrange some business matters affecting the New Orleans exchange.

Manager T. O. Tuttle, of the General Film exchange has returned from Mem-

phis, Tenn., where he had been called to install W. P. Haslet, of Philadelphia as branch manager, vice Bert King, resigned. O. K. Bourgeois, manager of The Yellow Menace and the Unity Film Service of Atlanta was a visitor here.

MORE KANSAS CITY NOTES.

Mrs. J. C. Patterson Addresses Suffragists.

By Kansas City News Service.

Corydon, Ia.—The local Suffrage Club of Corydon, Iowa, at its last meeting was addressed by Mrs. J. C. Patterson, wife of J. C. Patterson of Lugar & Patterson, pro-

Mr. and Mrs. J. C. Patterson.

prietors of the Auditorium theater at Corydon, which opened up the motion picture industry in a new light to them, and which met with the hearty approval of the ladies present. Mrs. Patterson is quite active in the theater business,

Louisville Exhibitors Prosper

Exhibitors in the City Find Business Encouraging—Are Being Asked to Show Slides on the High Cost of Living—Employes are Making More Money and Feel Like Seeing Shows—Conditions in the State.

By Ohio Valley News Service, Inc., 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, Ky.—Although there is much attention being paid in Louisville to the high cost of living and a joint movement is being engineered by women's clubs of that city to boycott butter and eggs at the prevailing high prices, the moving picture theaters have not been referred to as enterprises which are collecting unduly high prices for the service they perform. Without exception downtown theaters and suburban houses alike, when their managers are questioned, report business excellent. This is in spite of the fact that there has lately been a good deal of competition in the way of the stores being open in the evening for the Christmas shopping trade, in the way of an elaborate and successful local observation of America's Electrical Week and a large number of entertainments of various sorts. The food boycott movement is under direction of the Citizens' Cheaper Food Committee, and in some cases moving picture managers are being asked to use slides calling attention to this movement.

One of the reasons why the moving picture theaters are doing well is that increasing numbers of the larger employers of the city are advancing their rates of pay to employes. Advances of 10 per cent. are the rule and the concerns which have made these advances include the largest in the city and this has given their employes reason for cheer and more than their "picture show money."

Out in the state the situation is much the same. The coal mining corporations have granted advances of 10 per cent. to their employes, while in the city and out a good many of the employing corporations are evening things up by granting their employes an additional month's salary on the year. The farmers are exceedingly prosperous and "good times" are ahead in Western Kentucky, where several large tobacco pools have been sold at high prices. The money for these crops will shortly be distributed, after which the western part of the state will be flush and the moving picture theaters as well as all other businesses should flourish.

Danger in Deflecting Street Line.

Louisville, Ky.—Exhibitors on Fourth street in Louisville have been taking much interest in a movement which recently developed in this city to re-route the Fourth street cars so that instead of making the return trip through Fourth street they would be deflected in the downtown part of the city to Fifth street. This would be a serious matter not only to the retail trade which has chosen Fourth street as the important thoroughfare but practically all of the downtown moving picture theaters. They are either all on Fourth street or just around the corner off that street and draw their patronage from that traffic. Louisville's street cars operate on the cross-town system and the Fourth street cars carry practically the whole of the transfer crowds. Immediate opposition to the proposed change in the routing was offered by the Retail Merchants Association, who acted in a body with sufficient force, it is believed, to have killed the project. Property owners, from whom the merchants lease, also endorsed their tenants. L. J. Dittmar, of the Majestic theater, said that the moving picture exhibitors had not been asked to reinforce the merchants, although if their influence is needed they will at once line up against the change.

Walnut Begins Exclusive Feature Policy.

Louisville, Ky. — Joseph L. Steurle, manager of the Walnut theater, secured from the Lewis J. Selznick Enterprises the lease for the "War Brides," Nazimova's success. It was put on at the Walnut for a week beginning Sunday, Dec. 10. This picture, according to Mr. Steurle, begins a series of exclusive features which the Walnut will put on. Business has been good at this house, especially when the features of importance have been run, and many times patrons have had to be refused admittance.

Big Features Gets "The Crisis."

Louisville, Ky. — Much has been made in Louisville of the quick acquisition by Col. Fred Levy, of Louisville, of the rights to the Winston Churchill picture, "The Crisis." This was for the Big Feature Rights Corporation, of which Col. Levy is the head, and the deal, which was closed in a few minutes, covers Alabama, Georgia, Florida, North Carolina, South Carolina and Indiana, as well as Kentucky. It is the purpose of Col. Levy to handle "The Crisis" on a big scale and one of the first presentations will be at the Mary Anderson Theater in Louisville. On the road the film will be handled much as was "The Birth of a Nation," and where it is shown the special orchestra which will accompany it will provide the music.

Manager Pedley's Potato Matinee

Owensburg's Grand Theater Has as Grand a Thanksgiving Benefit for Children—Each Puts Potato in Basket—Some Big Tubers.

Owensboro, Ky.—T. A. Pedley, manager of the Grand theater, proved himself a benefactor to 1,250 children, numerous poor people and the local Associated Charities organization when he held an "Irish Potato" matinee at the Grand, admitting only children under fifteen years of age who brought an Irish potato with them, to be deposited at the door. Incidentally, Mr. Pedley got a large amount of free as well as very desirable advertising for himself and the theater and gave some hundreds of children good cause to prefer the Grand to any other theater they can think of.

Announcement of the matinee, which was held on the Wednesday afternoon preceding Thanksgiving day, was made some time in advance and further announcement was to the effect that the child bringing the largest potato would not only be admitted but would be presented with a book of admission tickets. The little miss who won the book brought a potato which weighed one and three-quarter pounds, while there were many noble Murphies tendered by youngsters.

When the theater was filled there were seven heaping bushel baskets at the lobby entrance, and every potato of the ideal size to bake. A wagon carted them with much ceremony to the office of the Associated Charities and baked potatoes then became an immediate possibility on the menu of many a poor Owensboro family. Produce men of the city estimated that the value of these potatoes, at the market price, was $14. At five cents a head 1,250 children would have turned $62.50 into the cash box, but naturally Mr. Pedley does not feel that he has lost any money.

Bad Fire in Stamping Ground, Ky.

Stamping Ground, Ky.—A film in Adams & Jamieson's Orpheum ignited on Saturday night, Dec. 2, and the blaze destroyed the theater. William Adams, one of the proprietors and manager, was operating the film and lost control of it. In trying to put out the blaze before he fled from the operating room he suffered severe burns about the hands and face. There were about 400 people in the theater—a Saturday night crowd—and a disastrous panic was narrowly averted. There was a general scramble for the exits on the cry of "fire," and although people were knocked down and trampled to some extent no one was hurt sufficiently to cause complaint. There was much excitement over the danger of the theatergoers and few realized the rapidity with which the theater was burning until too late to save it. The flames spread rapidly and practically every business structure on Main street was destroyed, the loss amounting altogether to $100,000. The town was without fire protection. Loss suffered by Adams & Jamieson is estimated at $2,000.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

Kentucky Notes.

Pikeville, Ky.—J. A. Mauk, proprietor of the Travelers' hotel, has succeeded Warren Beverley as manager of the Royal theater.

Earlington, Ky. — Carl Duncan, of Killbuck, O., has purchased the Queen theater from Dr. J. E. Bailey and has installed a new gold fibre screen and a new Simplex projecting machine.

Middlesboro, Ky.—The New Brownie theater, which has opened its career, featured the opening with an eight-piece orchestra recruited from surrounding cities.

Campbellsville, Ky.—Final details on the New Alhambra theater were pushed through and the new house is now in operation.

Manager Olson Makes Things Hum

Kansas City Local Censorship Situation in Fair Way to Be Cleared Up—E. G. Olson, of Wichita Film and Supply Co., Takes Maze Theater for Showing of Banned, "The Unborn"—Is Arrested Every Now and Then.

By Kansas City News Service, 205 Corn Belt Building, Kansas City, Mo.

KANSAS CITY, Mo.—The question of local censorship in Kansas City is going smash! bang! through the courts, as a result of the intrepid action of E. G. Olson, manager of the Wichita Film & Supply Company, who owns the film "The Unborn," in Kansas, Missouri, and some other states. He bought the the lease of the Maze theater, put on the picture after it had been rejected by the local censor board and tne board of appeals, and is said to be prepared to carry his fight as high as necessary. He and his local manager were arrested a total of five times Sunday, December 3, when the picture was first shown; whatever the result of the trials, appeals probably will be taken..

Recent History in Kansas City.

A few days before the present incidents, the censors caused the arrest of managers of houses, film owners and operators, for showing "Purity" and "Protect Your Daughters" without getting the papers of approval from the board of censors. Judge Coon of the city police court fined the men twenty-five dollars a piece, declaring that the ordinance required the censor board to view and pass on the pictures, and it was obligatory on the exhibitors to secure such review. He said he would stand back of F. F. McClure to the limit in the enforcement of the ordinance. The fines were stayed, on the declaration of the men arrested that they were not familiar with the laws.

Judge Coon Reviews "The Unborn."

Shortly afterward "The Unborn," in accordance with the ordinances, was presented to the censors for review; it was condemned by the censors, and was also condemned by the appeal board. The owners had it exhibited, however, in a suburban theater; and they were arrested for showing a picture that had been condemned. The case came before Judge Coon, who then reviewed the picture, and declared that it was clean, and fit to be shown; he decided that the censors and the appeal board had unjustly and improperly condemned it, and he released the defendants. The city appealed to Judge Latshaw of the criminal court.

The consistency of Judge Coon was preserved in these cases. He had in the previous instances insisted that Mr. McClure had a right to demand the showing of the films; that he would fine and punish owners and exhibitors when the ordinance requiring approval by the censors was disregarded; that he wanted to do all he could to keep the character of pictures shown in Kansas City on a high plane, But he decided in the case of "The Unborn" that the picture was not unclean, that the censors were mistaken, and that the exhibitors should have recourse.

Takes the Maze to Show Film.

The appeal of the case concerning "The Unborn" to the criminal court left the question of the right to show it up in the air. Consequently, it was booked for the Maze theater, whose owners had been arrested for showing "Purity" without review. Apparently these owners did not wish further trouble; for they sold their lease on the Maze to Mr. Olson, and he put J. B. Rudolph, who has been handling "The Unborn" in Chicago, and with the Wichita Film & Supply Company, in charge. The picture was booked for Sunday, December 3. The price was twenty-five cents.

At noon Sunday, when the show opened, the arrests began. The owners were arrested first by Mr. Hinson of the censor's department, on the charge of showing a condemned picture; they were released on their own recognizance. Then Mr. Cunningham of the censor's department arrested them on the charge of showing without a license, and they were again released without bond. Hinson attempted to arrest the operator, but instead took into custody Mr. Rudolph, who had argued against the arrest of the operator, who was merely doing what he was hired to do.

Monday, December 4, the men were all discharged by Judge Coon. The license question was disposed of, because the company had bought the lease only Saturday night, and had unsuccessfully tried to secure a license. Judge Coon discharged them on the other counts, because, he said, it looked like a case of spite and persecution against the film men. He said the censor board should wait for the decision of Judge Latshaw in the previous cases involving Judge Coon's right to pass on the character of the pictures and overrule the censors.

Sensations the Cause of the Trouble.

There are two or three other aspects of the local situation, that will undoubtedly appeal to exhibitors elsewhere who find parallels to their own situations. One is, that the trouble has largely been precipitated by the exploiting of the sensational character of the films. Heretofore, many pictures quite as sensational have been passed, but they have not been advertised sensationally.

The attitude of the "Kansas City Star," a local newspaper which refused some of the copy of "The Unborn," which was run in other papers, is indicative of the situation. The "Star" is said to have retorted that it was not judging the quality of the film, as to whether it was fit to be seen or not; but the notoriety given the picture caused the people to believe it was unclean, and therefore the "Star" did not wish to exploit it. In one of its news stories, however, the "Star" said that the picture purported to be sensational, but as a matter of fact was rather innocuous.

Another feature, is that the film men who are bearing the blunt of the battle, will probably insist that judgment be passed on all films from the same point of view as judgment was passed on theirs. There probably will be insistence that the censors view all pictures; and there will be fights if the censors pass anything that can possibly be criticized. That is, if there is going to be strict compliance with censorship, it will be without fear or favor. Such a ruction is expected to stir things up to a point where the public will want to take part, to get the pictures it wants to see.

Kansas City Screeners Plan Minstrel Show

G. H. Bowles, Publicity Man for Local Universal, Directing Rehearsal for Home Talent Show—Has Lots of Good Material at Hand.

KANSAS CITY, Mo.—The Kansas City Screen Club is making arrangements for a very interesting and unusual program to be given just before Christmas. A minstrel show will be the feature of the evening, and a stage is being built at one end of the club hall for the purpose. G. H. Bowles, publicity man for the Universal Film and Supply Company at Kansas City, will direct the rehearsals for the minstrel show, in which home talent will be used entirely. Mr. Bowles says that he has some good talent to pick from, many of the film men having done professional work in vaudeville and in stock companies before entering the film game. Mr. Bowles himself has had a good deal of experience in vaudeville and other work, and has written some music, being the composer of the first musical comedy ever written in Kansas City, "The Spartans." A six-piece orchestra has been engaged for the evening, and after the minstrel show a dance will be given. Seats have been arranged for one hundred and fifty guests.

Screen Club Notes.

Kansas City, Mo.—E. R. Pearson, formerly treasurer, and L. J. Scott, formerly secretary of the Kansas City Screen Club, have recently resigned their respective positions, Mr. Pearson because of his resignation as manager of the Vitigraph exchange at Kansas City, and Mr. Scott because he will go on the road for the company for the next three months and will not have time to care for his duties as secretary. G. H. Bowles is appointed the new secretary, but a treasurer has not been selected.

R. N. Abbey with K-E-S-E as Traveler.

Kansas City, Mo.—R. N. Abbey, formerly a salesman for the Vitigraph at Kansas City, has recently accepted a position as traveler for the K-E-S-E exchange of Kansas City.

Kansas City Business Notes.

Manager F. L. Kiltz of Mutual has just returned from a trip to Topeka, Kansas.

Bucklin, Kan.—C. C. Perry, editor of the local newspaper at Bucklin, Kansas, and proprietor of three theaters in the vicinity; one at Fowler, one at Minneola and the other at Bucklin, was in Kansas City recently booking programs.

Great Bend, Kan.—W. S. Nelson, who has recently acquired the lease to the Elite theater at Grand Bend, Kansas, has had the building completely remodeled and refurnished. He will run a strictly feature program, he announced while in Kansas City recently .

G. B. Howe, manager of the Unity Film Corporation at Kansas Sity, reports that he is arranging a complete advertising campaign on the "Yellow Menace" for the exchange men.

W. J. Morgan, manager of the Unicorn Film service at Kansas City, has just returned from a tour of the south part of Missouri. He reports that the ore mines in that country are making lots of money on account of the high prices, and the people seem to have plenty of money to spend. Exhibitors are making money.

P. A. Chase, treasurer of the Unicorn Film Company, who has just completed a tour of the West, was a recent visitor to Kansas City.

P. J. Concannon Visits.

P. J. Concannon, president of the Motion Picture Exchange League of Kansas, was a recent visitor to Kansas City. While here he spent the day with F. L. Kiltz, manager of the Kansas City Mutual.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Recent Kansas City Visitors.

Recent visitors to the Kansas City exchanges: Karl Mensing, Orpheum theater, Leavenworth, Kansas; Charles Thompson, Lyceum theater; Herbert Thatcher, Strand theater, Salina, Kansas, who drove up in his car; F. C. Smith, Neodesha, Kansas; Ben Rothstein, Majestic theater, Tulsa, Oklahoma.

St. Louis News Letter

By A. H. Giebler, 4123 Westminster Place, St. Louis, Mo.

Miss Peck Visits St. Louis.

ST. LOUIS, Mo.—Miss Mary Gray Peck, secretary of the National Committee of Films for Young People, in co-operation with the General Federation of Women's Clubs, and affiliated with the National Board of Review, visited St. Louis last week. Miss Peck's visit was made in the interest of the General Federation of Women's Clubs, to interest the club women of all the towns and cities on her itinerary in the Movement for Better Pictures.

Miss Peck visited the exchanges, and spoke before several meetings in the interests of her mission. She was tendered a luncheon at the Town Club on Wednesday, and addressed a large and representative body of local club women, exchange managers and others interested in the movement.

Miss Peck said she found the people interested in the Better Picture Movement, and ready and willing to assist in the carrying out of the objects of any logical plan to maintain a high standard of art and morality in the films. She spoke of her visit to the Kansas censorship officials, and touched on the inadequacy of the legalized censorship as practiced in that state.

A reception was tendered Miss Peck at the home of Mrs. James B. Nugent, under the auspices of the Better Motion Picture League, and she expressed herself as delighted at the progress made by that organization, whose plan of operation is to have films passed on by reviewers appointed by the executives of the body, who grade the pictures by a system of credits, taking into consideration artistic camera work, treatment of subject, possibilities of appeal and educational value, as well as from a moral standpoint. Miss Peck also said she found St. Louis and Missouri, where censorship has never been in effect, far in advance of other cities in the Better Picture Movement.

IN THE NORTHWEST.

Minneapolis Visitors.

Minneapolis visitors last week were: J. H. Ryan, Madison, S. D.; Frank and Joseph McCarthy, exhibitors, Aberdeen, S. D., and Watertown, S. D.; C. W. Waterbury and bride, Palace, Chippewa Falls, Wis.; J. Christoferson, Dreamland, Benson, Minn.; Stanley and Smith, Princess, Sioux Falls, S. D.; H. I. Uptegraft, Gem, Pipestone, Minn.; H. A. Schwahn, Eau Claire Theater Company, Eau Claire, Wis.; B. E. Anderson, Opera House, Elbow Lake, Minn.; George M. Johnson, Jewel, Vienna, S. D.; Fred Boll, Gem, Northfield, Minn., and Star, Farmington, Minn.

Another Wilson Victory.

St. Paul, Minn.—Miss Ruth Wilson, 18, was a winner in the Great West Film Company's photoplay star contest which ended November 30. Miss Wilson received 150,000 votes and defeated Miss Evelyne MacDonald, the Anita Stewart girl at the recent Northwest moving picture exposition by a narrow margin.

Manager H. E. Friedman of the Pathe exchange sent to every exhibitor in his territory recently a weekly booking sheet with the various Pathe serials, and kinds of films listed. Exhibitors were urged to check what service they could use, on what days it could be used and what could be paid for it and return the slip to the Pathe office. Mr. Friedman states he has received a large number of slips back and has secured a volume of new business this way.

R. C. Fox is now in charge of the bookings for "Ramona," the big Clune feature handled in seventeen Western states by Elliott & Sherman.

Admission Prices in Minneapolis

New Garrick Theater Begins Movement in Right Direction by Announcing an Increase in Admission Prices to 15 Cents for 1,000 Seats and 10 Cents for 1,200 Seats—Draws Capacity Houses—Meeting on a General Rise.

By John L. Johnston, 814 Produce Exchange, Minneapolis, Minn.

MINNEAPOLIS, Minn.—It fell to lot of Manager L. V. Calvert of the New Garrick theater here to break the ice for increased admission prices in this city. Mr. Calvert announced that beginning with Sunday, December 2, that the New Garrick theater, the largest exclusive picture theater in the city, would charge fifteen cents for about 1,000 seats on the lower floor and first balcony and that the remainder of the 2,400 seats would be sold for a dime as previously.

On the first day this new admission price was tried out, Marguerite Clark in "Miss George Washington," Famous Players production drew capacity houses at each performance, thus convincing Mr. Calvert that good films will be seen by the public regardless of a five-cent increase in admission.

At a meeting of Twin City photoplay theater managers Tuesday, December 5, the subject of increased admission prices is expected to be settled and in case all of the exhibitors will not agree to the "raise" downtown theaters will likely vote to increase their admission prices. Opposition from vaudeville and jitney theaters is expected.

New Princess Theater Opens.

St. Paul, Minn.—The doors of the New Princess theater were thrown open to the public again on Saturday evening, December 2, following a "dark week" during which time a new pipe organ, new fixtures and new decorations were added to the theater and its policy changed to make it an exclusive photoplay center. Vaudeville has been shifted to the New Palace and hereafter the New Princess will display first run Fox features and other high-class attractions. "The Chattel" featuring E. H. Sothern and "Vixen" featuring Theda Bara were the two attractions for the re-opening week. Bert Goldman is manager of the theater.

William B. Mick Resigns.

Minneapolis, Minn.—William B. Mick has resigned as manager of the Lyric theater, Minneapolis. Mr. Mick took charge of the theater when it became the property of Messrs. Elliott and Sherman in September and previous to that was in charge of the Elliott-Sherman "Birth of a Nation" road show on the Pacific Coast and later in Milwaukee. Mr. Mick's successor at the Lyric has not been decided upon as yet. "The Crisis" will open at the Lyric shortly.

Join Against Advance Deposits.

Duluth, Minn.—It is reported that every picture theater owner in the Zenith City has joined in the crusade against advance deposits on films and has refused to pay a deposit on films, regardless of rental.

L. H. Coen Back at "U" Exchange.

Minneapolis, Minn.—L. H. Coen, after being connected with the Zenith, Independent and Favorite feature film exchanges, has returned to the Universal exchange as Minnesota roadman.

Among Exchange Men.

Minneapolis, Minn.—Manager Benjamin Friedman of the Friedman Film Corporation, has left for St. Louis and Kansas City to arrange for indefinite runs of his big feature "The Spoilers" in each of the big cities.

Minneapolis, Minn.—William A. Lochren, president of the Lochren Film Corporation here, has gone to New York City on business. It is expected that with his return an announcement of the acquisition of several new features will be forth-coming.

St. Paul, Minn.—Manager R. E. Bishop of the Mutual Exchange, Minneapolis, staged a special showing of the Richard Bennet feature "Valley of Decision" at the Strand theater for the benefit of the St. Paul exhibitors. Mr. Bishop also staged a special showing of "Charity" at the New Grand, Minneapolis. Both showings were well attended.

Harry Rowe Gone.—Left No Address.

Minneapolis, Minn.—Harry Rowe, former manager of the Unicorn, Rowe & Walker and New Film Corporation exchanges here has suddenly dissapeared from the city. Mr. Rowe's leaving came as a big surprise to several exchangemen and exhibitors of the city. He has turned his "Uncle Tom's Cabin" film is now being booked by H. R. Brandt, Inc. Mr. Rowe left no forwarding address.

Emily Stevens to Visit.

The Metro exchange plans to take Emily Stevens on a sight-seeing trip of the Twin Cities when the star of "The Wager" and other film plays here this week in "The Unchastened Woman."

H. P. Johnson With Elliott & Sherman.

H. P. Johnson has resigned as roadman for the Vitagraph exchange and is now serving in a like capacity for Elliott & Sherman.

Favorite Feature Gets "Diana."

Manie Gottlieb, manager of the Favorite Feature exchange, has procured the rights for booking "Diana," a three reeler, in Iowa.

Crystal Theater Gets Decision.

The grievance committee of the Exhibitors' Corporation of the Northwest decided a controversey between Crystal theater, Minenapolis, and two Minneapolis exchanges in favor of the theater, last week. The theater gets $150 worth of service free as a result.

Century Film People Here.

Minneapolis, Minn.—F. L. Hathaway, actor, and N. P. Borrow, cameraman, the Century Film Company, of Roundup, Mont., were Minneapolis visitors last week. Saturday the men returned to Montana to begin work on a new feature soon to be released.

New Northwest Theater Changes.

Albert Lea, Minn.—L. E. Tingley has taken charge of the B-B theater here. He is running Paramount pictures.

Hibbing, Minn.—Harding & Whaley are holding contest here for a name for their new picture theater, scheduled to open December 1, but as yet unfinished because of delayed equipment shipment.

Virginia, Minn.—Frank Meehan has reopened the Grand theater here and is running World, Mutual and V-L-S-E services.

East Grand Forks, Minn.—J. M. Freeman is contemplating the opening of a new picture theater here.

Minneapolis, Minn.—George Granstrom has sold the University theater here to F. L. Lifpitz. Granstrom now controls the Garrick.

Among the theaters that have signed up for the Paramount program during the last week are Rezac's Princess at Hibbing, Minn., the New Strand, Fremont, Minn., and the Regent, Prairie Du Chein, Wis.

Denver Screeners to Hold Dance

Have Found Two Bright Stars Who Can Come, and Date Is Set for December 27 —Mary Miles Minter and Wallace Reid to Lead Grand March at Auditorium Hall—Members of Committee Appointed to Have Charge.

Denver Correspondence from E. C. Day, Denver.

DENVER, COLO.—The long anticipated and much advertised Screen Club Ball which has been promised for Denver since the organization of a club by local moving picture men will become a reality this month. It will be held on December 27 in the City Auditorium. Mary Miles Minter, Mutual star, and Wallace Reid, of Paramount fame, will be the honor guests and, of course, the principal attractions. Both are favorites in this locality and it is doubtful if any other two persons could have been selected who would have been better suited to the occasion.

Officers and members of the Rocky Mountain Screen Club are congratulating themselves on their good fortune in being able to have Miss Minter and Mr. Reid here for even a short stay. For over a year the live wires of the local moving picture industry have been planning to hold a big ball, but were unfortunate in their efforts to obtain a real star to lead the grand march. To give a ball minus a film star, they believed would be nothing more than any ordinary dance, so the event has been postponed from time to time until now definite word has come that Mary Miles Minter and Wallace Reid will be on hand for the big affair.

It is safe to say that the distinguished visitors will be given the biggest welcome ever accorded two screen stars. Extensive arrangements are being made for their entertainment while in the city, while it is anticipated that the auditorium, which has a capacity of 15,000 people, will be taxed to the limit to hold those who desire to rub elbows with and get an intimate view of their film favorites.

Arrangements for the ball proper call for unique and costly decorations, in addition to startling light effects. One of the features of the program will be a minature studio in which the visiting stars will show how a moving picture is taken.

The committee in charge of the ball is composed of Ward E. Scott, chairman; Frank Harris, A. C. Fair, Harry E. Huffman and Harry Nolan.

States Rights Exchange Opens.

Denver, Colo.—Another new moving picture exchange has been established in Denver. Incidentally it is the first of its kind to be opened in this territory. It is to be known as the Supreme Photoplay exchange and will handle only states rights releases. Louis Goldstein, former manager of the Universal and Unicorn exchanges in this city, is in charge of the new enterprise. Associated with him is Leslie Thompson, former Universal manager at Butte, who for the present will occupy his time touring the Rocky Mountain states and visiting exhibitors everywhere.

The Supreme Photoplays corporation will be the representative in this territory of Sol Lesser. They already have taken over a number of state right features, including "Purity" and the "Libertine," and will announce other releases in a few days. They also will handle the five-reel productions of the Ivan brand.

Irving Ehrensaft Heads Local Unicorn.

Denver, Colo.—Irving Ehrensaft, formerly of the Mutual and Universal exchanges, has been named manager of the Unicorn exchange in Denver, to succeed Louis Goldstein, who has opened an independent exchange. Ehrensaft has been employed as chief booker in the Unicorn office for several months.

Louis Marcus, president of the Notable Film Corporation, distributors for Paramount pictures in the Rocky Mountain region, is in Denver for a ten days' visit, combining business and pleasure. He is the guest of Milton H. Cohn, local Paramount manager.

Richard Battles, chief booking clerk in the Mutual exchange, has been called to Boston by the serious illness of his mother.

Supreme Photoplays Corp.

Denver, Colo.—The Supreme Photoplays Corp. has been recently organized to operate in Colorado, Utah, Wyoming and New Mexico. Louis Goldstein, its general manager and secretary, has been associated with the Universal since its inception. Leslie Thompson, who was for a considerable time connected with the Paramount and the Universal in the Northwest, is sales manager and has direct charge of the selling forces, and Earl H. Radetsky, a prominent business man of this city, is president. It will exploit the super productions in this territory.

Manager J. W. Scott Goes to Triangle.

Denver, Colo.—J. W. Scott, for years assistant manager and chief booking clerk for the Notable Film Corporation, distributors of Paramount films in this territory, has resigned his position to accept a similar post with the Triangle Company in this city. Scott is one of the best known and best liked men in the film industry here.

Rialto Becomes Big Feature House.

Denver, Colo.—The Rialto, Denver's newest and best illuminated theater, has announced that hereafter it will be an exclusively big feature house. It has just completed successful runs of "Less Than The Dust" and "The Common Law" and the management has arranged to show "A Daughter of the Gods."

Operators' Ball a Big Success.

Denver, Colo.—The annual ball of the Moving Picture Operators of Denver, held last week, was a huge success. It was held in the City Auditorium and a record crowd turned out. Especial interest attached to the lighting effects, which were pronounced the most unique and the most beautiful ever seen here. Following is the committee which had charge of the event: George Thomas, chairman, Oscar Olson, J. E. Dunn, Tom Melton, Herman Brady and James Dooley.

E. M. Erwin Buys Lyric Theater.

East Denver, Colo.—E. M. Erwin, former owner of the Colfax theater, has purchased the Mystic theater in East Denver. The deal marks the retirement of Jack Meyerpeter, who built the Mystic, and was one of the pioneer exhibitors of Colorado.

Des Moines News Letter

By Dorothy Day, Register-Tribune, Des Moines, Ia.

Music at Garden Theater.

DES MOINES, IA.—The Garden theater dedicated its new $15,000 Kimball pipe organ Thanksgiving day. This wonderful new instrument, has been installed by night work during the past two months. It is possible to get any effect desired out of it. The three manual console controls with ease any arrangements of orchestral units.

Arthur T. Hayes, a markedly talented organist, will alternate with Director Mitchell and his orchestra during the afternoon and evening. Mechanical music will be done away with entirely even at the early opening hours and from 5 to 7 in the evening. At these hours Miss Ruth Cline, another musician of recognized ability, will operate the pipe organ.

Saturday Morning Show for Children.

Des Moines, Ia.—The Casino and Garden theaters are both exploiting the Saturday morning matinee, showing especially chosen pictures for the kiddies. The first show begins at nine and the second at ten, and the admission is five cents. The programs have proven popular, as both theaters report crowded houses at both performances.

The Casino is showing selected travelogues, animated cartoons and comedies of the slapstick variety. While the Garden show selected features of five reels, alternating with mixed programs consisting of travelogues by Burton Holmes, the Bray cartoons and comedies. The latter theater's children matinees are sponsored by the City Union of Mothers' Clubs.

Jefferson Opera House Remodeled.

Jefferson, Ia.—The Opera House has been remodeled by taking out the iron pillars and putting in girders. A steam heating plant has been installed to take the place of the two stoves. The stage has been remodeled, four boxes added and new opera chairs have been installed throughout. The first engagement will be "The Birth of a Nation" at a near date.

Iowa Theaters and Changes.

Des Moines, Ia.—J. C. Collins has disposed of the Ozone theater in this city and has returned to his home in Minneapolis.

Clarion, Ia.—The Orpheum theater of this city was destroyed by fire last week. The fire occurred when the show was closed and luckily there was no panic nor personal injury.

Ft. Dodge, Ia.—The New Strand theater opened with Metro's "Romeo and Juliet" the 27th and 28th of November. The Strand is a fine house and did capacity business. It is owned by the firm of Julius & Awe.

Van Wert, Ia.—Smith & Son, of Garden Grove, have opened a motion picture house here. The Smiths have been showing pictures in the Opera House at Garden Grove.

"Pearl of the Army" Card.

Des Moines, Ia.—Mr. Sheridan, of the Pathe exchange, is flooding the territory with an attractive mailing card in red, white and blue, boosting the new Pathe serial "Pearl of the Army." Preparedness is the keynote of the card and a picture of Pearl White, the star, helps out, along with a cut of the painting "The Spirit of '76," the opening scene of the new serial.

Iowa Exchange Notes.

Creston, Ia.—Louis Rosenfield is issuing engraved invitations to the formal opening of the Willard theater, Tuesday, the 5th of December, 7:30 p. m. Mr. Rosenfield is the manager.

Waterloo, Ia.—A. W. McIntosh sold the Crystal theater to J. E. Hostettler.

Redlyn, Ia.—C. W. Diekman, of this city, has opened up a motion picture theater here.

Des Moines, Ia.—Mr. Hiller, of Eau Claire, Wis., who recently sold his two theaters in that city, is in Des Moines looking for a location, not necessarily in Des Moines.

Des Moines, Ia.—Cyrus R. Cooper, traveling auditor for the General Film, is in Des Moines this week.

C. W. Tayler, manager of the General Film exchange in Omaha, was in Des Moines Tuesday, the 28th, talking over business affairs with C. W. Stombaugh, manager of the exchange in this city.

Wm. C. Preller, of Minneapolis, formerly

the manager of the General Film in this city, is here this week to attend the Shriners' convention.

D. D. Jones has resigned as cashier for the General Film exchange in Des Moines and is succeeded by R. C. Stewart.

ON PACIFIC COAST.

Miss Rubenstein to Be Home Again.

San Francisco, Cal.—Miss Freda Rubenstein, assistant to Sol L. Lesser, of the All Star Feature Distributors, will return home from a tour of the United States for the Christmas holidays and will take up her duties here about the first of the year. Her work in connection with the booking of the "Ne'er Do Well" has won for her an enviable reputation throughout the country.

San Francisco News.

The Pathescope Company has added equipment for the making of moving pictures.

The Elite theater on Sacramento street has completed extensive changes and additions to its operating room.

A moving picture theater is to be fitted up in the quarters taken over by the Home Industry League of California at Market and Fifth streets for the display of goods made in Northern and Central California.

Extensive improvements are planned for Pantages theater, James Townsend having arrived here from Seattle to plan the changes.

Ralph Earle, Pathe cameraman, has returned from a ten thousand mile automobile trip through the national parks on which he took about 40,000 feet of film.

Charles Goodwin, of the Larkin theater who recently took over the Fairyland theater on Devisadero street, is making extensive changes in the operating room and lobby of the latter house.

The operating room of the Elite theater on Sacramento street is being completely remodeled.

During the absence of L. G. Dolliver in the East, A. L. Noriega is acting as business agent for the Motion Picture Operators' Union.

J. L. Partington, manager of the Imperial theater, has been spending a vacation in the southern part of the state.

J. A. Lloyd, of the Dinuba theater, Dinuba, Cal., was a recent visitor here and stated that work was under way on the rebuilding of this house, which was recently damaged by fire.

Morris Levison, a popular film exchange man of this city, has returned from the Northwest, where he has been for several months.

J. R. Crone, formerly manager of the San Francisco and Los Angeles branches og the Mutual, has been appointed studio manager of the American plant at Santa Barbara. Of late he has been manager of the Vogue studio at Los Angeles.

California Jottings.

Elmhurst, Cal.—S. C. Loomis has taken over John's theater and has changed the name to the Gem.

Napa, Cal.—John Stehle has opened the Lyric theater which had been dark for quite a while.

Le Grande, Cal.—The Standard theater has been purchased by W. C. Kroh.

Stockton, Cal.—David Solari has disposed of the Empire theater to G. F. Gillelen, formerly of Alameda.

Oakland, Cal.—J. Wiseman, of the Golden Gate theater, has been making a number of additions to the equipment of his house of late, including the addition of a Westinghouse motor-generator set.

Dinuba, Cal.—The new theater to be erected by the Haden & Boone Company, is to be located in this city, instead of at Visarila, as was recently reported.

Santa Rosa, Cal.—The Cline theater, a beautiful house with a seating capacity of 1,600, was opened on November 11.

Fresno, Cal.—The Photo theater has been sold by Jackson & Elias to C. W. Williams.

San Francisco a Good Field for Pictures

Manager Knappen of Local International Exchange Accounts for the Fine Showing of His Branch by Health of the Business Here.

By T. A. Church, 1507 North street, Berkeley, Cal.

SAN FRANCISCO, Cal.—Manager H. L. Knappen, of the local branch of the International Film Service, advises that this office is still fourth in the list of twelve exchanges conducted by this concern, as far as volume of business is concerned, and that it is third in the returns on feature productions. In speaking of this showing he said: "Many of the other branch offices serve territories with a much larger population than this one, in fact, several contain single cities with more people in them than are in the entire field reached through this branch. That we are enabled to make this showing is because of the fact that the moving picture industry is in a healthy condition here and because exhibitors have been quick to see the advantages in connecting with a concern that believes in newspaper advertising on a large scale.

"The fact that this branch is third in the volume of business on feature productions is particularly significant and proves that this is a great field for offerings of this kind. The lurid film has had its day and theater patrons here desire clean dramas with the human interest elemcnt. The three that we have offered have gone over in splendid shape and we feel encouraged to put out others of a similar character."

Word has been received that the first release on "Patria," which has been booked for presentation at the Imperial theater, will make its appearance in January, instead of December. The "Beatrice Fairfax" series is still being booked extensively and H. I. Krause, who is covering the Rocky Mountain territory, advises that he has booked this production at the American theater at Salt Lake City.

Using More Calendars Printed With Programs.

San Francisco, Cal.—The monthly calendar program idea is proving very popular with exhibitors and where but one or two were using it a year there are now dozens employing this effective form of advertising. Some are using them in conection with a mailing list, others pass them out at their theaters early in the month, while still others have them distributed at the homes of those within reach of their houses. To issue calendars of this kind necessitates arranging bookings well in advance, but the idea has advantages apart from the publicity secured in that it tends to discourage film exchanges from making changes in their bookings. The Varsity theater of Berkeley put out a program calendar in November for the first time and a neat calendar of this kind bearing the name of the Turlock theater, Turlock, Cal., has also been noted.

W. O. Edmonds Visits Los Angeles.

San Francisco, Cal.—W. O. Edmonds, Pacific Coast manager of the K-E-S-E Service, with headquarters in this city, recently paid a visit to the Los Angeles branch and expresses himself as being highly pleased with the volume of business being done throughout that territory. He relates how one of the traveling men from that branch recently booked more than twenty-two hundred dollars worth of business at one swoop by taking two or three productions to the Imperial valley and giving a demonstration to exhibitors.

William Farnum Week at Rialto.

San Francisco, Cal.—The Theda Bara Week held recently at the Rialto theater, when a different production was presented each day, proved such an unqualified success that the management has decided to feature a William Farnum Week along the same lines. The program selected for this week is in the following order: "Samson," "The Nigger," "Fighting Blood," "The Man from Bitter Root," "The Plundered," "Soldier's Oath" and "The Broken Law."

Kellermann Film at Savoy Theater.

San Francisco, Cal.—The announcement has been made that Sheehan & Lurie, of the Rialto theater, have secured the Savoy theater on McAllister street for an elaborate presentation of "A Daughter of the Gods," featuring Annette Kellermann, and that the house will be opened on New Year's Eve for an indefinite run. A billboard campaign to surpass anything in this line ever seen in the Far West is promised and newspaper advertising will be commenced at once.

Pathe Manager Visits Exhibitors.

San Francisco, Cal.—H. E. Lotz, manager of the local branch of Pathe, recently made a trip to Fresno and other points in the San Joaquin valley, this being the first opportunity he has had since taking charge here of getting out and meeting exhibitors. Within a few days after he arrived in San Francisco he had chosen new quarters and since then has been busily engaged in getting these in smooth working order. O. B. Smith, who recently joined the staff of the local branch, is acting as assistant manager. The latest serial released by this concern, "Pearl of the Army," has been booked at the Rialto theater for a first run in this city.

Paramount Notes.

San Francisco, Cal.—Vernon Moore, manager of the publicity department of the local office of the Progressive Motion Picture Company, recently made a trip through the territory south of San Francisco. He conferred with many exhibitors on publicity matters and offered the active co-operation of the department of which he is the head.

Jack Mills a Visitor.

Jack Mills, of Needham & Mills, who conduct the New theater at Cortland, Cal., was a recent visitor at the local Paramount office. He returned a short time ago from a trip through the couthern part of the State on which he visited the Lasky, Pallas and Morosco studios.

Numerous Visitors in Town.

San Francisco, Cal.—A number of exhibitors have been see here of late to arrange for service and to secure suplies for the winter season among these being E. H. Douglas, of the Elite theater, Merced; W. M. Martin, Modesto; H. D. Hubbard, Calistoga; W. R. Kreb, manager of the Turlock theater, conducted at Turlock, Cal., by Stamm & Beede, and L. Frietas, of the Stockton theater, Stockton, Cal.

G. A. Metcalfe Busy.

San Francisco, Cal.—G. A. Metcalfe is very busy these days for not only is the supply business rushing but in addition he has to attend to many of the details formerly looked out for by Walter Stern, who is still at the Seattle branch. He reecntly sold a complete projection outfit to J. H. Kennedy, of Lemoore, Cal., who is transforming a dance pavilion into a moving picture house, as well as an outfit for St. Mary's church of this city. A large shipment of Speer carbons has been received and this lot is proving to be first-class in every respect.

The Blue Bird production "Gloriana" has been booked at the Portola theater for the week of November 26th.

Portland's Screeners Give a Dance

Rose City Film Fraternity Puts on Most Unique Terpsichorean Frolic of the Year —Portland Public Is Shown a Real Good Time—Out-of-Town Men Attend—Moving Pictures of the Dancers Taken.

By Abraham Nelson, 601 Journal Building, Portland, Ore.

PORTLAND, Ore.—On Thanksgiving Eve the Portland Screen Club took old General Public into its confidence and showed it what a good time really was. The occasion was the Movie Ball and all the good fellows of the city and their ladies were invited and they all came.

From the first blare of the bugle announcing the opening number until the last notes of the Home, Sweet Home waltz had died away, the guests were thrilled and hypnotized by the real showman style in which the affair was put over. The proper "atmosphere" had already been created when the guests began to arrive and they plunged into the festivities without ceremony.

The big ballroom was festooned with colored lights and decorated with cedar boughs. In the balconies were a dozen spot lights and flood lights in charge of expert electricians who played them upon the fascinated dancers in a manner that would have delighted any musical comedy veteran. There were moonlight and cloud effects to go with the waltzes and schottisches and spot lights to follow the interpreters of the steps and trots. Then there was a battery of arcs at one end of the hall under which the dancers did the grand march to have their moving pictures taken. Honestly, it was a real affair.

Something to Talk About.

Let's talk about the people who attended. There were the exhibitors and their wives, the exchange men and their wives, the bookers and shippers and their sweethearts and the inspector girls and their beaux. From out of town came George P. Endert, Jack Lannon, A. Bloom, H. C. Feldman and R. C. Montgomery and maybe more that were lost in the crowd. It's a long way to Los Angeles so the ball had to be pulled off without the presence of any recognized photoplay stars but Hazel Hanson and Pauline McCaslin, who worked in pictures last summer in the photoplay metropolis, were among the popular entertainers. E. J. Myrick, of the Columbia, with Mrs. Park Dunn and W. M. Rogers, of the Majestic, with Mrs. E. M. Simonton, led the grand march. Vaudeville acts from the Pantages and Hippodrome theaters filled in while the dancers rested.

The success of the ball was due to the work of a committee headed by F. M. Simonton, assisted by W. M. Rogers, G. A. Reed, E. J. Myrick and Sam Sax. The electrical effects were installed and directed by Art Phillips, chief electrician of the Columbia Theater, assisted by Art Smith, W. A. Van Scoy, of Pathe, was cameraman for the occasion.

Now let's introduce a bit of romance: When staid Eddie Hudson, of Pathe, asked Gladys Over, who works at the Columbia, if he could escort her home from the ball, he discovered for the first time that she lived next door to his house and had lived there for more than a year. Verily, a Movie Ball is needed now and then to build up a fellowship among the workers in the industry.

Broadway Theater Is Sold.

Portland, Ore.—E. A. Thomas has sold the Broadway theater to John Adams. This theater, located in one of the most fashionable of Portland's surburbs, is an exceptionally pretty little house and has become a factor in the amusement of the community. Many pictures have been played there under the auspices of the Parent Teachers' Association of Irvington. Mr. Adams, the new owner, is an old time showman, having operated the Columbia at St. Johns several years ago.

Breaks Record at the Peoples.

Portland, Ore.—On Thanksgiving Day the People's theater broke the record for attendance since the house was opened several years ago. The picture was Marguerite Clark in "Miss George Washington." The People's management said that the week's attendance on the picture would be in the neighborhood of 40,000.

Two New Theaters in Sight.

La Grande, Ore.—There is a persistent rumor that Leiter and Myers are contemplating a new show house here. The location is said to be a corner a block away from the Arcade, which is now under lease by Leiter and Myers, the lease having another year to run.

Corvallis.—J. D. Child has bought out the interest of Byron Taylor in the Airdrome. This theater has been fixed up for winter service, a roof and a new front having been built. It is said that Mr. Taylor, who now owns the ground, may put up a first-class theater building in the spring.

Famous Diva a Fan.

Portland, Ore.—When "The Unwritten Law" showed at the Star recently, Madam Schuman-Heink attended an afternoon performance. The Star management got hold of this news too late to use it as press matter but later the diva met P. N. Mendlesohn, who has the picture in this territory, in a valley town and speaking of the visit to the Star, said that attending motion picture shows was one of her chief forms of recreation.

Moving Pictures in High School.

Pendleton, Ore.—A. P. Park, superintendent of schools, has purchased a new American Standard machine from the Service, Film Company, Portland.

Heard on Portland's Film Row.

Among the road men who worked out of Portland, the following have reported on their trips: Joe Merrick, Universal, just in from the Columbia river territory, business very satisfactory; A. S. Kirkpatrick, Mutual, from Tillmook, business fine; E. E. Goehler, Pathe, from Southern Oregon, reports his product going well; Bill Mead, Triangle, from Eastern Oregon, says things east of the mountains are fine.

Among the visitors not already mentioned were Mrs. Geo. Hunt, Page theater, Medford; W. F. Catchell, Bungalow theater; Woodburn; M. A. Levy, United Film Service, Chicago; Ray Grombacher, Triangle, Seattle, and Al Rosenberg, De Lux, Seattle, with "The Libertine."

The Service Film Company recently installed a new Simplex for Kiggins and McGill at the Rex Vancouver, Washington. Mr. Pumphrey stated that his company has become local agents for the Auto-Arc Company, Chicago.

To Vote on Censorship.

Astoria, Ore.—At the coming city election, December 13, the voters will be asked to decide on the question of municipal censorship. At present there is no censorship under city ordinance. The city authorities backed by the so-called reformers, are proposing censorship and the exhibitors, comprising Messrs. Danz, Tagg, Dean and Wilson, are making an able fight against it.

Women of Bremerton Interfere With Show

Use Means Not Always in Accord with Strict Legal Procedure, According to Local Reports, to Stop Showing of "Purity."

By T. J. Anderson, East Seattle, Wash.

BREMENTON, Wash.—It's bad enough when a town has an organized censor board to pounce upon one's best drawing card and order it off the program, but when a crowd of women take it upon themselves to kill a man's show and the men sworn to uphold the law undertake to break up a performance in total disregard of a legal restraining order, then things are in a pretty bad way. That is the opinion expressed by Jack Rantz, of Bremerton. Mr. Rantz and his partner, Ed. Oswald, own the Dream and the Rex theaters in the town which is Uncle Sam's Northwest naval staion, These are the only two theaters in the place.

"If they'd have given us any warning before we'd spent a young fortune on advertising," said Mr. Rantz, "we should have substituted another feature for 'Purity,' so everybody would be contented, but they didn't.

"We had booked 'Purity' for Monday and had been advertising it for over a week when on Friday the ministers from several churches came to us with objections, not so much to the picture itself, as to the advertising. We got everything fixed up all right with ministers, and then we heard next day for the first time of the doings of the ladies. We would have known nothing about it until Monday night, I guess, when they came to close up our theater, if a friend hadn't tipped us off. It seems that for several days a committee of women had been trying to get signers to a petition for the withdrawal of the feature, representing that we had agreed to take it off if they could get 200 names signed. They had got the 200 names by Saturday and went straight with the petition to the prosecuting attorney and filed a complaint signed by the mayor. We got busy and obtained a restraining order to last over Monday. But that night, in spite of the restraining order, several policemen came and tried to stop the show. They didn't succeed, though, and we did a very good business.

"On Tuesday we decided that, rather than wait for a decision from the superior court of Kitsap county, we would submit to a jury trial, which would give us a decision that day. I'm not saying much about the personel of the jury, but—well, they decided against the picture, and we put another feature on Tuesday's program, instead of 'Purity'."

Buy's Rights on Kleinschmidt Films.

Seattle, Wash.—Eugene Levy, manager of the Grand, a vaudeville house, has bought the Northwest rights of Capt. Kleinschmidt's war pictures. Capt. Kleinschmidt accompanied his pictures with lectures at the Moore, Seattle's leading legitimate theater, last week, and it was not until they appeared this week at the Strand, a fifteen-cent Second avenue house, that it became known that Mr. Levy had bought the States rights. Capt. Kleinschmidt left last week for New York.

Licenses in Seattle Not Reduced.

Seattle, Wash.—A Committee representing the smaller theater owners in Seattle went this week before the license committee of the city council asking that the picture houses be taxed at a flat rate of twenty-five cents a seat. According to the present system the theaters are divided into four classes. Those of a seating capacity up to 250 seats are charged $125.00, those having from 250 to 500 seats, $150.00, those with from 500 to

1,000 seats, $200.00, and those of over 1,000 seats, $250.00.

Thus it may be seen that under the terms of the petition, the license of the small exhibitor would be very much reduced, while the larger theaters would have a goodly sum added to their tax. The committee refused the application.

Alaska Company's Picture Shows.

Seattle, Wash.—Motion picture projectors have been shipped from Seattle to the Kennecott Mining Company of Alaska to be installed at their mines at Kennecott and La Touche, and there are to be others for three more of their mines. The superintendents say that there is nothing like the pictures to keep their employes satisfied through the long winter, when they are entirely shut off from the outside world.

Visitors and Their Affairs.

Seattle, Wash,—Joseph Patridge, special representative from New York of the Greater Vitagraph Company, stopped a day at the Seattle office, after a tour of Canada, where he has been placing Vitagraph features.

M. Christie, formerly an exhibitor of Portland and San Francisco, was in town this week buying equipment for his new "Rialto" theater at Everett, which is to open very soon.

C. F. Perkins, formerly an exhibitor of Pasco, Wash., was in town making bookings for the Star theater, which he has just opened at Freewater, Oregon.

W. C. Gowan informed his friends on Film Row this week that he had sold his Orpheum theater at Hoquiam, Wash., to H. C. Thomas, who is going to change the name to the Dream.

VANCOUVER NOTES.

N. M. Trafton, Exhibitor and Business Man.

Vancouver, B. C.—N. M. Trafton, whose likeness is shown herewith, although a comparative newcomer in the ranks of exhibitors, has now progressed to the stage where he is operating a circuit of three moving picture theaters in eastern British Columbia. These houses, grouped under the name of the O-Row-Nay Circuit, are the Star at Trail, the Gem at Nelson, and the Orpheum at Fernie. The first house was secured early in 1915, and the others were added soon afterward, in association with C. Alexander. Later Mr. Alexander assumed the management of the Fernie, but within a short time all were under exclusive Trafton control. Mrs. Trafton is actively associated with her husband in the business, being directly interested in the circuit. The new house to be erected in Trail by the K. P. Lodge, as announced recently in the Moving Picture World, will also be added to the Trafton string upon its completion. Mr. Trafton is one of the big film men of the province, weighing over 250 pounds; and the business done at his houses is reported to be correspondingly heavy.

N. M. Trafton.

Vancouver, B. C.—A private showing of Selznick's "The Common Law" was held at the Colonial theater one night recently. The picture has not at this writing been submitted to the B. C. Censors.

The Week in Vancouver

Sam J. Coffland, a Mining Engineer, Buys Interest of W. P. Nichols in the National Film Service, Ltd., Distributors of Triangle in Western Canada—Farrar Film Gets By the Censor—Interesting Western Theater Combination—Other Notes.

E. C. Thomas, 821 Rogers Bldg., Vancouver, B. C.

Vancouver, B. C.—W. P. Nichols, managing director of the National Amusement Company, and until recently vice-president of the National Film Service, Ltd., distributors of the Triangle program in Western Canada, has disposed of his interests in the latter company to Sam J. Coffland, a mining engineer of Baker City, Oregon. Mr. Coffland now becomes vice-president of the distributing organization, while W. P. Dewees of the Rex theater here and J. A. Schuberg of the Province and Bijou in Winnipeg"(the other two points of the "triangle") retain their former offices of president and general manager, respectively.

Farrar Film Passes Censor.

Calgary, Alberta.—The Alberta censors, who recently condemned Lasky's "Maria Rosa" because Geraldine Farrar, who stars in it, is pro-German, have been induced to alter their decision, and the film has been passed. H. J. Allen of the Calgary headquarters of the Famous Players Film Service pointed out to the censors that Miss Farrar has no interest whatever in the picture, having been paid a straight salary by the Lasky company, and that to reject the picture would not harm her in any way, but would mean actual financial loss to the Canadian company.

Western Theater Combine.

Vancouver, B. C.—An announcement of considerable interest was made recently by W. P. Dewees, managing director of the Rex Theatre Company, who informed the World correspondent of the amalgamation of the Rex theaters in this city and the Province and Bijou theaters in Winnipeg, controlled by J. A. Schuberg. These houses will in future be conducted by the Western Theatre Company, which has just been incorporated in British Columbia with a capitalization of $20,000. Mr. Schuberg is president of the new company, while Mr. Dewees is managing director.

Hypocrites Gets By in Winnipeg.

Winnipeg, Man.—"Hypocrites" was recently passed by the Manitoba-Saskatchewan joint board of censors, and is reported to be doing big business in that territory.

This picture was particularly successful in Alberta, but so far has not succeeded in passing the British Columbia board.

The Dominion Film Corporation.

Vancouver, B. C.—British Columbia, long neglected by producers of moving pictures, is to be the permanent home of a company.

This company—the Dominion Film Corporation, Ltd.—recently purchased the business of the Dominion Educational Films, Ltd., with headquarters in this city, and has just applied for a Dominion charter providing for a capitalization of one million dollars. The new company has as its president and general manager J. Arthur Nelson.

Film Business Notes.

Cranbrook, B. C.—The Rex theater here recently put on a special show for the Red Cross Society, handled through the Daughters of the Empire. Arrangements were made with the Famous Players Film Service to use the Pickford subject, "Cinderella."

Edmonton, Alberta.—The Clara Kimball Young production,' "The Common Law," handled in Canada by the Monarch Film Co., Ltd., did a record business at the Monarch theater here. Although originally booked by Manager Max Allen for a three-day run, the engagement was extended day by day until it had played for six days, to capacity houses. Evening admission was 25 cents.

Vancouver, B. C.—"The Test," the first of the Gold Rooster Plays brought to British Columbia under the new distribution arrangements just put in force by Leon F. Ouimet, Pathe.

Cowboy, Exchange Man and Camera Man.

Vancouver, B. C.—A. D. Kean, "the cowboy photographer of British Columbia," whose picture appears herewith, is a real cowboy and a real photographer, as well as a real British Columbian. After using a high-speed still camera for a number of years, photographing cowboy sports and other events involving speedy action, Mr. Kean did his first moving picture photography at the Calgary Stampede in 1912, and has been operating continuously since that time, in addition to conducting his own exchange in Vancouver, since 1913. Within that time he has made two hundred thousand feet of negative, including a complete pictorial record of every British Columbia battalion which has gone to the front during the present war, and has secured for this province a more extensive military record of this description than is possessed by any other part of the British dominions. These are all held by Kean's Canada Film Exchange, which is now a flourishing organization in charge of two joint managers.

Bust 'em, Cowboy.

Mr. Kean's capabilities as a mechanic are well illustrated by his remarkable little laboratory, most of the apparatus in which was constructed by himself. He is now turning out very high class topical, educational and commercial subjects, and has done a great deal of work for the provincial government and the C. P. R. For three years he has been official moving picture photographer for the Vancouver Exhibition, and has also been in charge of the cowboy sports.

A. D. is Vancouver's most distinctive town character, and no public gathering is considered complete without the presence of the box on the tripod, the high leather boots, and the big sombrero. Mr. Kean has made a strenuous fight to attain his present standing in the film world, but from now on it looks like plain sailing.

"Bust 'em, cowboy!"

Calendar of Daily Program Releases

Releases for Weeks Ending December 23 and December 30

(For Extended Table of Current Releases See See Pages 1870, 1872, 1874, 1876.)

General Film Company

Current Releases

MONDAY, DECEMBER 18, 1916. (Serial No.)

SELIG—The Five Franc Piece (Two parts—Drama) 21541-42
VITAGRAPH—A Lesson for Somebody (Comedy).. 21543
SELIG—Selig-Tribune No. 101 (Topical)..... 21544
BIOGRAPH—The Conscience of Hassan Bey (Reissue—Drama) 21545

TUESDAY, DECEMBER 19, 1916.

ESSANAY—The Little Brown Mole (Third of "The Black Cat" series) (Two parts—Drama)..... 21546-47
KALEM—The Fatal Violin (Comedy)..... 21548
BIOGRAPH—His Wife's Story (Reissue Two parts Drama) 21549-50

WEDNESDAY, DECEMBER 20, 1916.

ESSANAY—Taking the Count (Comedy)..... 21551
KALEM—On the Brink of War (No. 20 of "The Girl from 'Frisco") (Two parts)..... 21552-53
VIM FEATURE COMEDY—They Practice Economy (Comedy) 21554

THURSDAY, DECEMBER 21, 1916.

SELIG—Selig-Tribune No. 102 (Topical)..... 21555
VIM—Title not yet reported..... 21556

FRIDAY, DECEMBER 22, 1916.

KNICKERBOCKER STAR FEATURE—The Dawn of Wisdom (Three parts—Drama) 21557-58-59
KALEM—The Tiger's Claw (No. 10 of "Grant, Police Reporter") (Drama) 21560
VITAGRAPH—A Bit of Bent Wire (Comedy)..... 21561
VIM—Reckless Romeos (Comedy)..... 21562

SATURDAY, DECEMBER 23, 1916.

ESSANAY—Dancing With Folly (2d of "Is Marriage Sacred" Series) (Two parts—Drama)..... 21588-04
KALEM—The Vanishing Box Car (No. 111 of "The Hazards of Helen" series) (Drama)..... 21565
SELIG—The Man He Might Have Been (Drama).... 21566

General Film Company

Advance Releases

MONDAY, DECEMBER 25, 1916.

BIOGRAPH—Two Men of the Desert (Reissue—Drama).
SELIG—Selig-Tribune No. 103 (Topical).
SELIG—The Golden Thought (Three parts—Drama).
VITAGRAPH—A Journey to Nowhere (Comedy-Drama).

TUESDAY, DECEMBER 26, 1916.

ESSANAY—A Tale from the Decameron (Black Cat Feature—Two Parts—Drama).
KALEM—The Quest of the Golden Goat (Comedy).

WEDNESDAY, DECEMBER 27, 1916.

ESSANAY—Canimated Nooz, Pictorial No. 21 (Cartoon-Com). —Lake Tahoe, Cal. (Scenic).
VIM FEATURE COMEDY—Her Financial Frenzy (Comedy).
KALEM—The False Phophet (No. 21 of "The Girl from Frisco") Two parts—Drama).
BIOGRAPH—The Rehearsal (Two Parts—Reissue—Drama).

THURSDAY, DECEMBER 28, 1916.

SELIG—Selig-Tribune No. 104 (Topical).
VIM—Title not reported.

FRIDAY, DECEMBER 29, 1916.

KALEM—A Mission of State (No. 11 of "Grant, Police Reporter") (Drama).
VITAGRAPH—The Luck Charm (Comedy-Drama).
VIM—Before the Show (Comedy).

SATURDAY, DECEMBER 30, 1916.

ESSANAY—Wife in Sunshine (Third of "Is Marriage Sacred?") (Two parts—Drama).
KALEM—A Race with Death (No. 112 of "The Hazards of Helen Railroad Series" (Drama).
SELIG—The Eight Hand Path (Comedy-Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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General Film Service

REFINED FEATURE COMEDY
HARRY MYERS & ROSEMARY THEBY
DECEMBER 26
IN
"THEY PRACTICE ECONOMY"
But they find it doesn't Pay

Calendar of Daily Program Releases

Releases for Weeks Ending December 23 and December 30

(For Extended Table of Current Releases See Pages 1870, 1872, 1874, 1876.)

Universal Film Mfg. Company

SUNDAY, DECEMBER 17, 1916. (Serial No.)

REX—(No regular Rex this day).
REX—Love or an Empire. Special releace. (Two parts—Drama) 02008
POWERS—Sammie Johnsin and the Wonderful Lamp—Comedy Cartoon) .....
Majestic Ceylon as Seen by Dr. Dorsey (Educacational) 02007

MONDAY, DECEMBER 18, 1916.

UNIVERSAL SPECIAL—Liberty No. 18—The Wolf's Nemesis (Two parts—Drama)..... 02009
RED FEATHER—Mixed Blood (Five parts—Drama) 02010
NESTOR—It Sounded Like a Kiss (Comedy)..... 02011

TUESDAY, DECEMBER 19, 1916.

UNIVERSAL SPECIAL—Little Partner (Three parts—Drama)..... 02012
VICTOR—So This Is Paris (Special release) (Comedy) 02013
VICTOR—No regular Victor this day.

WEDNESDAY, DECEMBER 20, 1916.

LAEMMLE—No regular Laemmle release this day.
L-KO—Shooting His Art Out (Two parts—Comedy) 02014
UNIVERSAL—Animated Weekly No. 51 (Topical).. 02015
LAEMMLE—Homeless (Special release) (Drama).. 02016

THURSDAY, DECEMBER 21, 1916.

REX—The Ivy and the Oak (Two parts—Drama)... 02017
BIG U—No regular Big U this day.
POWERS—No regular Powers this day.
BIG U—Moonshine Blood (Special Release) (Drama). 02013

FRIDAY, DECEMBER 22, 1916.

IMP—In the Dead O' Night (Two parts—Drama)..... 02019
UNIVERSAL—Universal Screen Magazine No. 3 (Topical) 02020
VICTOR—It's Great to Be Married (Comedy)..... 02021

SATURDAY, DECEMBER 23, 1916.

BISON—Fighting Joe (Two parts—Drama)..... 02022
LAEMMLE—No regular Laemmle this day.
JOKER—Jags and Jealousy (Comedy)..... 02023
REX—The Rock of Riches (Special Release) (Dr.). 02024

SUNDAY, DECEMBER 24, 1916.

REX—The Woman Who Learned (Special Release) (Drama) 02025
POWERS—Nervy Nat Has His Fortune Told (Cartoon Comedy), and In the Heart of India as Seen by Dr. Dorsey (Educational)..... 02026
IMP—Special Release. Title not yet decided..... 02027

MONDAY, DECEMBER 25, 1916.

UNIVERSAL SPECIAL FEATURE—Liberty No. 19, An Avenging Angel (Two parts—Drama) 02028
RED FEATHER—A Child of Mystery (Five parts—Drama) 02029
NESTOR—Pretty Baby (Comedy) 02030

TUESDAY, DECEMBER 26, 1916.

GOLD SEAL—Birds of a Feather (Three parts—Dr.) 02031
POWERS—Such Is Life in Alaska (Hy Mayer Travelogue) 02032

WEDNESDAY, DECEMBER 27, 1916.

LAEMMLE—Stronger Than Steel (Two parts—Drama) 02033
L-KO—The Perils of a Plumber (Comedy)..... 02034
UNIVERSAL—Animated Weekly No. 52 (Topical).. 02035

THURSDAY, DECEMBER 28, 1916.

VICTOR—Good Morning Judge (Two parts—Com.). 02036
BIG U—No regular Big U this day.
POWERS—No release this day.
BIG U—Special release. Title not yet decided..... 02037

FRIDAY, DECEMBER 29, 1916. (Serial No.)

IMP—Toto of the By-Ways (Two parts—Drama).... 02038
REX—No regular Rex this day.
L-KO—Phil's Busy Day (Comedy)..... 02039
REX—Special release. Title not yet decided..... 02040

SATURDAY, DECEMBER, 30, 1916.

BISON—Giant Powder (Two parts—Drama) 02041
LAEMMLE—No regular Laemmle this day.
JOKER—Mines and Matrimony (Comedy)..... 02042
LAEMMLE—Special release. Title not yet decided.. 02043

Mutual Film Corporation

SUNDAY, DECEMBER 17, 1916.

VOGUE—Treed (Two parts—Comedy)..... 05232-33
GAUMONT—Reel Life Number 33 (Mutual Film Magazine) 05234

MONDAY, DECEMBER 18, 1916.

MUTUAL STAR PRODUCTION—The Twinkler (Five parts—Drama) 05235-36
MUTUAL—Buddy's Christmas (Two parts—Drama) 05235-36

TUESDAY, DECEMBER 19, 1916.

GAUMONT—Mutual Tours Around the World (Morrocco, Chantilly, by the Mediterranean) (Travel) 05237

WEDNESDAY, DECEMBER 20, 1916.

MUTUAL—Mutual Weekly No. 103 (Topical)..... 05238
GAUMONT—See America First (Travel)..... 05239
Kartoon Komics (Cartoon Comedy)....

THURSDAY, DECEMBER 21, 1916.

MUTUAL—The Elopement (Comedy)..... 05240

FRIDAY, DECEMBER 22, 1916.

MUTUAL—Uncle Sam's Defenders No. 3, "A Jack Tar in the Making" (Topical)..... 05241

SATURDAY, DECEMBER 23, 1916.

MUTUAL—Every Lassie Has a Lover (Comedy).... 05242

SUNDAY, DECEMBER 24, 1916.

VOGUE—Fickle All Around (Two Parts—Drama).. 05243-44
GAUMONT—Reel Life No. 34 (Mutual Film Mag.).. 05245

MONDAY, DECEMBER 25, 1916.

MUTUAL STAR PRODUCTION—The Innocence of Lizette (American)—Five parts—Dr.—No. 162).
MUTUAL—Indiscretion (Two parts—Drama)..... 05246-47

TUESDAY, DECEMBER 26, 1916.

GAUMONT—Mutual Tours Around the World (The Theve River, France, Florence, In the Swiss Alps—Travel) 05248

WEDNESDAY, DECEMBER 27, 1916.

MUTUAL—Mutual Weekly No. 104 (Topical)..... 05249
GAUMONT—See America First (Scenic)..... $5250
—Kartoon Komics (Cartoon-Comedy) ....

THURSDAY, DECEMBER 28, 1916.

MUTUAL—Peter's Perfect Photoplay (Comedy).... 05251

FRIDAY, DECEMBER 29, 1916.

MUTUAL—Title Not Reported 05252

SATURDAY, DECEMBER 30, 1916.

MUTUAL STAR COMEDY—Grimsey the Bellhop (Comedy) 05253

The Funniest Craziest Picture Ever . . Made

Where D'ye Get That Stuff?

The Best Proposition on the Market

STATE RIGHTS

NOW SELLING

They're all trying to hand you something different—but DO they?

Here's the greatest box-office novelty ever released. A proven winner in more than one class of theatre. We've proven that the title gets 'em, that the picture not only PLEASES but HOLDS 'em, and that for clean, satisfying entertainment "WHERE D'YE GET THAT STUFF?" **is the goods.**

The Featured Star is Popular EDNA AUG Musical Comedy Fun Maker **H. C. WITWER & H. H. VAN LOAN Wrote the screamingly funny titles**

You can't beat it. You can't even tie it. Listen.

"WHERE D'YE GET THAT STUFF?" has greater advertising possibilities—a greater chance to go over big with the public than any State Rights Picture you ever saw. You can play this picture like a road show.

That's what one of the biggest State Rights buyers in the country is doing and he's cleaning up. You ought to see the magnificent line of paper now ready—one-sheets to twenty-four-sheets—heralds, too; in fact, everything all ready for you to get out and get busy lining up the Exhibitors.

IMPORTANT: "WHERE D'YE GET THAT STUFF?" has been advertised only once and territory is going fast. That's what the experienced men in the business think of the picture. If you want an opportunity to learn how good it is you'd better write, wire, phone or call IMMEDIATELY.

ARGOSY FILMS (INC)

1600 Broadway
NEW YORK

P.S. **"WHERE D'YE GET THAT STUFF?" went big in a downtown Broadway, New York, house. It went big in an up town New York neighborhood house. It get's 'em everywhere. When you see all the STARS in this picture who are NOT billed, you'll appreciate what a whale of a production this is. Quick action is desirable if you want to get in on this big success.**

Stories of the Films

General Film Company

SELIG.

SELIG-TRIBUNE NO 96 (Nov. 30).

Port Washington, L. I.—New giant seaplane has her trial trip around Manhasset Bay.

Berkeley, Cal.—Shirt waists and fans predominate at the Washington-California game at Berkeley, while spectators at the Harvard-Yale game are chilly in fur coats.

New Orleans, La.—Miss Georgine Kohn sends a turkey weighing 35 pounds to President Wilson.

Philadelphia, Pa.—In the presence of William A. Rockefeller, a mammoth oil tanker is launched.

San Fernando, Cal.—Farmers in this locality find a new field of usefulness for their automobiles.

Latest fashions in motoring and rain coats, posed by dainty models presented in this number of the Selig-Tribune.

Chicago, Ill.—Industrial Workers of the World scatter the ashes of Joe Hill into the waters of Lake Michigan.

Chicago, Ill.—Health Commissioner Robertson's diet squad gain weight upon individual menus costing 40 cents daily.

Philadelphia, Pa.—Thanksgiving turkey auctions draw the crowds in spite of the high-cost-of-living.

New York, N. Y.—Over 50,000 people throng the Polo grounds and see the Army defeat the Navy by a score of 15—7.

Denver, Colo.—Booze valued at thousands of dollars is confiscated and destroyed by city officials charged with enforcement of the Prohibition law.

SELIG-TRIBUNE NO. 97 (Dec 4).

Corpus Christi, Texas.—This review of the 2d and 3d Texas Infantry proves the fact that maneuvers on the Mexican border has made real soldiers.

Philadelphia, Pa.—Children pursue the occupation of "Rushing the Growler" of spring water to Fairmount Park. The city supply of water tastes bad.

Chattanooga, Tenn.—W. I. Alexander erects a granite monument in a vacant lot as a testimonial for President Wilson as having "kept us out of war."

New York, N. Y.—The Old Guard Veteran Battalion raises "Old Glory" and fires a salute of 21 guns honoring the old custom.

Byberry, Pa.—The young women of this town settle a dispute by racing their automobiles in a bitterly contested race, which almost results seriously, when one car goes through the fence.

New York, N. Y.—A Fifth avenue parade and a review by Governor Whitman form part of the home-coming ceremonies of the 7th Regiment on their return from service on the border.

Latest fashions in furs, posed by pretty models, are presented in this number of the Selig-Tribune.

Pasadena, Cal.—With waste paper so precious that churches are receiving it in place of silver offerings, Jack Cudahys children are busy collecting old newspapers to sell, and send the proceeds to the war orphans of Europe.

Boston, Mass.—H. H. Brown, of Williams College, wins the ten mile Cross Country Race.

THE FIVE FRANC PIECE (Two Parts—Dec. 18).—The cast: Napoleon Bonaparte (Lafayette McKee); Brigadier Jean Villiars (Chas. Wheelock); Jean Villiars (Chas. Wheelock); Allen Green (Barney Furey); Margaret Wilson (Edith Johnson). Scenario written by Myles D. Savelle. Directed by F. J. Crandon.

Napoleon, anxious to make his issue of five franc pieces popular with his subjects, secretly places an order for one million francs in one of his coins, mixes this particular coin with a hundred others, and passes them among those whom he thinks most worthy. One of the coins falling into the hands of Brigadier Jean Villiars, is handed down three generations to his descendant, Jean Villiars.

Jean, an ambitious and young inventor, perfects and patents a device for wireless control of torpedo boats. Allen Green, an unscrupulous promoter, resolves to steal Jean's plans from a cabinet after Jean has refused Green's offer of $10,000 for the idea.

One night Jean has a vivid dream in which his attention is called to an old heirloom, an antique box on the table. That night Green steals into Jean's bed-chamber in an attempt to steal the plans. He does not know that the cabinet on the wall is wired with electricity, and when he endeavors to open it, he is thrown to the floor where Jean finds him and delivers him to the police.

Margaret Wilson, Jean's sweetheart, reads in a French paper that an order for a million francs issued by Napoleon, and placed in an old coin, still holds good. She thinks of the five franc piece owned by Jean. She summons the gardener to file the edge of the coin, and there the money order is found. Thus is Jean shown a way to promote his invention and marry the girl he loves.

THE MAN HE MIGHT HAVE BEEN (Dec. 23).—The cast: Allan Westcott (Robyn Adair); Little Allan (Buddy Harris); Allan's Father (E. J. Brady). Written by Hettie Gray Baker. Produced by Burton L. King.

Allan, a hobo, but evidently a man who has had opportunities which good birth and education offer, happens upon a little poem in a newspaper which had been wrapped around a lunch given him at a back door. As he thinks of the lines, a vision comes of little Allan, "the lad he used to be," who brings to him visions—his boyhood, his start in life with his rich and doting father, his beautiful wife; and then, visions of "the man he might have been." His message given, little Allan disappears.

Too ashamed to go to ask forgiveness, Allan is nevertheless drawn toward his old home. On the walk he meets Florence, his wife. She passes on, but at the steps suddenly turns and holds out her arms to him, forgiving.

ESSANAY.

IS MARRIAGE SACRED? No. 1, "The Burning Band" (Two Parts—Dec. 16).—The cast: Florence Martin (Marguerite Clayton); Chester Randolph (Sydney Ainsworth); Rev. Martin (Thomas Commerford); William Conklin (Edward Arnold)

Florence Martin, tired of her village home, elopes with Chester Randolph, city chap. Randolph turns out to be a crook whose cruelty finally drives Florence to desert him. Her wedding ring is the burning band. She obtains a position as a secretary to a millionaire's wife and falls in love with Conklin, wealthy youth. The newspapers report Randolph killed, and Florence weds Conklin. Then Randolph apears in her bedroom as a robber, discovers her marriage and seeks blackmail. Florence fears to reveal her past to her husband but finally, in an exciting scene, Randolph is shot to death by his crook "pal" and all ends well for the others.

THE LITTLE BROWN MOLE (Two parts—December 19—"Black Cat Feature").—The cast: Leila Fancourt, Olive Berkeley (Lillian Drew); Paul Fancourt (Sydney Ainsworth).

Olive Berkeley was the girl Paul Fancourt first loved. They were separated, however, and he married Leila. The violent temper of Mrs. Fancourt finally resulted in their separation. By fate's decree, she employs Olive, unaware of her identity, as her secretary.

In a tantrum, Leila dies of apoplexy. Olive, who still loves Fancourt, utilizes her strange resemblance to Leila to pose as his wife. She effects a "reconciliation" with him and, as he believes, is remarried to him. Then Paul detects her fraud by the absence of a mole on his former wife's cheek. Olive flees in terror, but Paul pursues and reclaims her, for he has found that his first love was the true one.

TAKING THE COUNT (Dec. 20).—The cast: The Cabin Steward (Ben Turpin).

A crowd of society women come to the wharf to get the Count on his arrival. Ben Turpin and another cabin steward are the only men to be seen in dress clothes. So they are promptly mistaken for the Count and his companion. The pair are entertained extensively and society tolerates their wild antics and believes them highly amusing. However, the police locate them and the pair find themselves back on the ship waiting at the captain's table after their one plunge into the whirl of society.

IS MARRIAGE SACRED (No. 2, "Dancing With Folly"—Two Parts—December 23).—The cast: Alice Drummond (Marguerite Clayton); Herbert Stanley (Sydney Ainsworth); Mrs. Charlton (Lillian Drew); Enoch Drummond (Edward Arnold); Rev. McMillan (Thomas Commerford).

Enoch Drummond, chemist, shows more love for his laboratory than he does for his young and spirited wife, Alice, so she seeks the companionship of the blase Mrs. Charlton in the city. At a masked ball she meets and is flattered by Herbert Stanley, a social viper. He ensnares the innocent young wife, imprisons her in his flat and demands money as the alternative from compromise. Alice makes a clean breast of her predicament to Enoch who, instead of blaming his wife, realizes that the fault was his own. The tenseness is softened by the aged Rev. McMillan's comedy love affair.

VIM FEATURE COMEDY.

CHARITY BEGINS AT HOME (Dec. 13).—Mr. Green, a prosperous architect, is tried by his wife's fads. Her latest one is charity. Over the breakfast table she tells him her plan for various charity affairs. She gives his clothes to beggars and each day the army of solicitors is increased and she sends them to hubby's office. When she learns that hubby turns them away she is dumbfounded. She goes so far as to put a drunken woman to sleep in his bed and it is up to hubby to sleep on the floor. The next day Green gets a brilliant idea.

He purchased six dogs and takes them home with him, and when wifey asks the reason she is informed that he believes in animal charity. Trying days follow; he brings home a monkey, several kittens, white mice and an old skate of a horse which he turns loose on the lawn. He next brings home a sick elephant and is confident the elephant will recover if allowed to play on the front lawn with the horse.

That night at dinner Green is enthusiastic over plans for a home for stray animals which he thinks would look nice on the front lawn. They then agree to give up their charities and Green makes out a check for the Bide-a-Wee Home and one for the Associated Charities.

THEY PRACTICE ECONOMY (Dec. 20).—The Newlyweds, on checking up their month's expenses, are appalled at the size of their bills. They decide to begin at once and economize in everything. He walks to the office to save carfare and loses his hat and tears his clothes. She discharges the maid and in washing the dishes drops an armful of her best china and breaks it. He discharges his office boy and sweeps out the office himself, breaking up furniture and losing his best client by suffocating him in dust.

They are invited to the opera that evening and he hurries home to dress. To economize he shaves himself and she presses his trousers. Unaccustomed to shaving,, he cuts himself badly and while she runs for a doctor, the flat iron burns through the trousers and ruins the dining-room table.

In her haste to get a basin of water for the doctor, she swings the gas jet against the lead water pipe and eventually a hole is melted in the pipe. To save a plumber's bill, he decides to fix the leak himself. She discovers that the dinner is burning up on the stove and pours water on it. The resultant steam burns her hands. He runs for the doctor, and the water pipe, left to itself, floods the house.

Unable to go out, they make a scanty supper on crackers and milk, during which he figures up their savings for the day. They find that they have saved $4.20 at a cost of about $900, so he cuts the word "economy" out of the dictionary and tears it up.

VIM.

WHAT'S THE USE? (Dec. 15).—Mrs. Pokes is president of the Gossip Club. Pokes, her husband, very much hen-pecked, is chief cook, dishwasher and general maid of all work about the house. Mrs. Gift of Gab is scheduled to speak on "How to Keep Husbands at Home" at the club that afternoon. When Mrs. Pokes receives this notice she puts Pokes to work at the dishpan and leaves at once for the club.

Pokes drowsily continues his task. His man-

hood, however, asserts itself and he resolves to declare his independence. Forthwith he takes off the apron. After writing his wife a farewell note and taking an affectionate leave of the dog, his only friend, he leaves the house. Finding shelter in a moving freight car, he rolls on his way to liberty.

Mrs. Pokes returns only to find Pokes gone. Thrown on her own resources, she hangs out a sign "Rooms and Board." The side-door Pullman in which Pokes is traveling stops, and Pokes emerges in a strange town. Walking down the street he sees a sign "Furnished Rooms" and decides to rent one. Mrs. Jabbs keeps the rooming house and her politician husband has her under his thumb. Pokes sympathizes with her, so when Jabbs returns home and demands the room rent money that Pokes has just paid, threatening his wife with blows, Pokes bravely interferes and drives Jabbs away.

To cool his temper, Jabbs takes a trip on a train and gets off in the very town that Pokes has left. By a strange fate, he takes board at the home of Mrs. Pokes. Time passes. If the newspapers had been carefully scanned, two divorce and two marriage notices might have been read. Two honeymoons are next in order and at a quiet little hotel well named "Harmony," the Pokes and Jabbs and Jabbs and Pokes meet. Such complications! They beggar description. Mrs. Pokes arming herself with a tray of dishes decides to take the law in her own hands and settle affairs. Jabbs is knocked out and so is Mrs. Jabbs. Pokes arrives just in time to get a crack on the head with a plate which rudely awakens him from his slumber, and he realizes he is still in the kitchen. Still maid-of-all-work, still hen-pecked, Pokes longs for the day when dreams come true.

RECKLESS ROMEOS (Dec. 22).—Pokes, Jabbs and Reggie Gotrox are all members of the same club and at the same time rivals for the hand of La Belle Edna, a popular actress. Things being dull at the club, Pokes decides to call on Edna. With a headache for an excuse he slips away, procures a large bunch of chrysanthemums, presents himself at Edna's house and is admitted. Reggie, bored by a fellow club member, also decides to call on Edna. When Reggie arrives at Edna's home, Pokes is compelled to hide under the arm chair cover. Reggie is getting along very well when the door bell rings and none other than Jabbs is announced. Reggie takes refuge in the fireplace. Jabbs is smoking a cigar when ushered in the room, and throwing it in the fire place, the legs of his trousers become ignited and he has to crawl out, the chair cover is torn from Pokes and the three meet face to face.

Trouble is in the air, and they nearly come to blows when Edna enters the room and stops them. At her request they all adjourn to the club to await her decision. They finally receive a note at the club from Edna saying: "That the one who will escort her to a swell cafe and prove his love, she will marry." They are all willing, so much so that the dice cup is brought into play to decide. Pokes wins and starts out. He meets Edna just as she is coming out of her home and they go to the Palms Cafe. Dinner is ordered when Edna raises her veil and Pokes discovers he is escorting a mulatto. Horror-stricken, he rushes from the place.

Edna discloses her identity to the proprietor and the guests and they all enjoy the joke. She then telephones to Reggie at the club and he hastens to rescue her. She is seated when he arrives at the cafe and the dinner is served. When he offers to give her a piece of steak she removes her cape, and when he beholds the colored lady that he is dining with he takes a fit and beats it. Passing the club he meets Jabbs, and tells him that it is he (Jabbs) that Edna wants. Jabbs arrives at the cafe. When Edna throws back her cape and also removes her veil, Jabbs, who is ready for the play, laughs and tells her to eat and enjoy herself. Edna, to all appearances, is fairly caught, when in struts a big burly black man and demands that Edna accompany him.

Jabbs interferes and is knocked out. Edna takes to her heels with the black man in pursuit. The chase leads her to her own home, where she is overtaken by her pursuer. In the kitchen, while the black man flourishes a razor, Edna begs for mercy. The black man grabs a wet towel and wiping off the paint from one side of his face discloses the countenance of Pokes. At this juncture Jabbs arrives. Seeing Edna in Pokes arms is too much; he rushes on Pokes but is promptly pushed back on the hot stove. Reckless Pokes by his reckless ways is the most reckless Romeo and carries off the prize.

BIOGRAPH.

THE CONSCIENCE OF HASSAN BEY (Reissue—Dec. 18).—The cast: The rug maker's daughter (Lillian Gish); her sweetheart (Robert Harron); the rug maker (Alfred Paget).

This story is laid in Persia. The first scene opens in the old rug maker's shop where the young daughter and the young man employed by the rug maker are weaving rugs. They are apparently in love with each other. Presently, the bey of the province comes into the shop to order a new rug. He is struck with the beauty of the girl. Some hours later, seated on his throne, his dancing women fail to interest him. His thoughts are in the rug shop. He sends Timur, his most loved slave, forth to the old rug maker's and commands him to bring back the beautiful young daughter. Once in the presence of the bey, she refuses his advances and tells him of her young lover. That young person has followed her to the bey's palace and is ushered in by the faithful Timur. From her curtained chamber in the next room the favorite slave joyfully watches the bey's failure to interest the young woman. In wrath the bey orders the young woman and her lover to the dungeon, where wild beasts are prowling.

In the meantime, an Egyptian snake charmer appears before the bey and interests him in some rare collections from Africa. He decides to add to his collection and buys, among others, an especially poisonous viper. Then the designing Timur, who has always disliked the favorite, goes to the bey. "Two mistresses cannot be at peace in one house," says he, and he suggests that the favorite be put out and that the viper be placed in her jewel box. Thus, while the bey is asking the favorite to dance for his pleasure once more, the snake charmer and Timur enter her chamber and place the poisonous snake in her jewel box. When she places her hand in the box to put on her jewels, she receives the fatal bite. She dies in the arms of the bey who (as a stall) accuses the snake charmer.

Then the girl is brought from the dungeon and again refuses the bey's advances. She faints in his arms. The bey realizes that he is not only the idol of a province, but a man with a conscience. Going into the next room, he seizes his dead favorite, killed by his own hand, and summoning Timur, he tells him to free the boy and the girl. He returns to the chamber and thrusts his hand into the jewel box and meets with the like fate of his favorite and dies in her arms. There Timur finds him, a victim of his designs.

HIS WIFE'S STORY (Reissue—Two Parts—Dec 19).—The cast: Louise Blair (Vera Sisson); William Courtnay (G. Raymond Nye); George Fenmore (Jose Ruben); Henry Bryson (Charles H. Malles).

William Courtnay, a rising young lawyer, candidate for mayor, drops into a restaurant and there sees Louise Blair, a cabaret singer, whose superiority to her surroundings impresses him. Beckoning the girl to his table, he attempts to win her confidence and urges her to give up the unworthy occupation. His words make a deep impression on her. Outside the door of the restaurant a man confronts her, and she gives him money. This man, George Fenmore, has cast a shadow over her life, and now that he has found her again she gives up her position.

A few days later she secures employment in a book store. Courtnay gave the girl his card, but she had dropped it. Fenmore found it. When Courtnay opens his campaign headquarters the blackmailer applies for a clerkship. By chance Courtnay enters the book store and meets Louise again. She consents to become his private secretary. In his private office she comes face to face with Fenmore, but he reassures her. Henry Bryson, chairman of the campaign committee, discovers him threatening the girl, interferes, and is himself blackmailed by Fenmore, who has a hold on him also.

Courtnay urges Louise to marry him, and she consents.

Bryson influences Courtnay to discharge Fenmore, and the latter, forcibly ejected from the offices, goes to Louise, vowing vengeance. Courtnay enters and demands an explanation of the blackmailer's presence in his home. Louise tells how, as a young girl, she had eloped with Henry Bryson, and how Fenmore, his secretary, had discovered that Bryson already had a wife and child. A letter from Bryson's wife, which Fenmore had stolen, afforded ample proof that she had gone out of Bryson's life.

As she concludes the story, Bryson enters with news of Courtnay's victory at the polls. Fenmore, triumphant, asks: "How much will you gentlemen pay to keep this out of the papers?" Bryson, in fury, attacks him, and is killed by Fenmore, who later pays the penalty of his crime.

KALEM.

DUDES FOR A DAY (Nov. 28). The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Kluck (Henry Murdoch); Brique N. Mortar (A. Edmondson); Maggie Mortar (Ethel Teare).

Brique N. Mortar's fifth cousin dies leaving him a million or so. Brique and his daughter Maggie are not slow to blossom out in all the glory of wealth. Kluck, the clothier, finds business dull, so he determines to advertise. He hires Ham and Bud to parade the streets in evening clothes bearing a sign, "Kluck's Klassy Klothes."

But as soon as the pair escapes Kluck's watchful eye they discard the signs and decide to be real swells. They encounter the Mortars in the park and Ham extends an invitation to the select Castorbilt Ball that evening. Instead Ham and Bud take the newly-rich pair to the annual "Blow-out of the Gas House Gang." Then things begin to happen and they double their pace when Kluck, in search of his vanished fashion plates, arrives on the scene.

BORDER WOLVES (No. 17 of "The Girl from Frisco"—Two Parts—Nov. 29).—The cast: Barbara Brent (Marin Sais); John Wallace (True Boardman); Ace Brent (Frank Jonasson); Gordoza (Ronald Bradbury); Terry, the foreman (Hart Hoxie); Maria, a half-breed (Josephine West); Kennedy, ranchman (Edward Clisbee). Directed by James W. Horne.

Barbara, together with her father and John Wallace, journeyes to the Kennedy ranch, at Bordertown, near the Mexican boundary. Brent is seeking to purchase the Kennedy ranch and carries with him a letter of credit for fifty thousand dollars on the Bordertown Bank. A Mexican ranch-hand learning of this, carries the news across the border to Gordoza, leader of a band of brigands.

Through the treachery of Maria, a half-breed worker at the ranch, the attack of Gordoza's party is successful, and Barbara, John Wallace and Ace Brent are kidnapped and carried across the line to the bandits' stronghold. A vivid picture of a bestial rebel is painted in the stirring scenes that follow, leading up to a spectacular climax in a pitched battle between cowboys and brigands that effect the defeat of the Mexicans and release of the prisoners.

THE WIZARD'S PLOT (No. 7 of "Grant, Police Reporter—Dec. 1).—The cast: Tommy Grant, of The Chronicle (George Larkin); the woman in black (Ollie Kirkby); Prof. John Atwood (Robert Ellis); Inspector Rathbone (Harry Gordon); City Editor Mansfield (William McKey). Directed by Robert Ellis.

"Watch Marvelo; he is the most dangerous man in New York," says a note left at the Chronicle office for Tommy Grant by a mysterious woman in black. Grant investigates and learns that Marvelo is the name given the mechanical chess player at Sledin's Museum. He visits the museum and seeking to force his man to uncover his hand, leaves a note on the table when he is unobserved. The note reads, "Be on your guard; you are watched."

The ruse is successful, and Grant, following Prof. John Atwood, the man inside the dummy, when he seeks to make his escape, soon finds himself in the midst of a puzzling case. Atwood is an anarchist, with a fiendish plan to stop the war by blowing up a string of ammunition cars along the New York waterfront. With Secret Service operatives Grant succeeds in frustrating the plan in the nick of time. A motorboat pursuit results in the capture of Atwood and his accomplices.

THE TRIAL RUN (No. 107 of "The Hazards of Helen"—Dec. 2).—The cast: Operator at Lone Point (Helen Gibson); Arthur Lane (P. S. Pembroke); Morton, of the United (G. A. Williams); Superintendent Purdy (George Routh.). Author, S. A. Van Petten. Directed by Walter Morton.

Superintendent Purdy informs Lane that unless he brings in a big express contract for the road he will lose his job. At Helen's suggestion Lane calls on Manager Morton, of the United Fruit Growers. Later, on an auto trip, Morton's machine rams a telegraph pole and turns turtle on the railroad track pinning Morton beneath. Helen happens by on horse-back, and is vainly attempting to lift the auto when she hears the whistle of an oncoming train. Leaping on the horse, Helen hastens down the track to warn the train. But the trainmen miss her warning and she is forced to board the train by throwing her lasso over the brake rail and swinging herself to the car.

The train is stopped in time and Morton tells Helen, "Have your friend arrange for a trial run and if your road can beat the time on deliveries that we are now getting the contract is

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his." On the day of the trial run, a dynamite explosion near the tracks hurls rocks on top of a freight engine, stunning the engineer, and sending the train running wild down the track towards the trial run special. Helen receives orders to derail the engine, but to save the engineer she decides on a desperate move. By a short cut she overtakes the runaway in an auto and leaps from the speeding machine to the freight, which is quickly brought to a stop.

JAILBIRDS (Dec. 5).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Roy L. Flush (Henry Murdoch); Flora Flush (Ethel Teare).

As bootblacks Ham and Bud incur the ire of Royal Flush, the gambling prince. But later when Roy finds himself in jail Ham and Bud get their chance for revenge by securing jobs as jailers. As jailers they are more laughable than capable, especially when Flora, Roy's pretty daughter, arrives to effect her father's escape. Ham's weakness for a pair of pretty eyes almost allows the scheme to go through, but vigilant Bud is on hand and the scheme is frustrated.

THE POISONED DART (No. 18 of "The Girl from Frisco"—Two Parts—Dec. 6).—The cast: Barbara Brent (Marin Sais); John Wallace (True Boardman); Ace Brent (Frank Jonasson); Ripley (Ronald Bradbury); Walai, Malay leader (Barney Furey); his aides (Edward Clisbee and Jack Rahmn); Tatsu (Y. Aoyama). Directed by James W. Horne.

Ripley, a mining expert, returns from the Orient with a sacred Malasian cat, which he presents to Barbara. Unknown to Ripley, he has been followed by three Malasians. They trail him to the Brent ranch at Los Alamos and take up their headquarters in an abandoned shack near the Brent home. On the night of Ripley's arrival the cat is left in the care of his Japanese valet, Tatsu. A cry in the middle of the night awakens the household and ranchmen, and investigation finds Tatsu dead, a mysterious wound from a poisoned dart proving that the assassin was a Malay.

A clue sends Barbara, Wallace and the Sheriff to the abandoned shack which they find deserted. Wallace and the Sheriff go off to the town in search of the Malays, while Barbara remains to watch the shack. The leader of the Malays appears from hiding and pounces upon Barbara. Tense gripping drama surcharges the scenes that follow, alternating between a stirring pistol duel in town before Wallace subdues the Malasians and Barbara's struggle to effect the capture of the leader. The clearing up of the mystery later discloses the fact that the bell on the collar about the cat's neck contained the famous Kadevan ruby, stolen from the royal palace.

THE TRUNK MYSTERY (No. 8 of "Grant, Police Reporter" Dec. 8). The cast: "Tommy Grant, of The Chronicle (George Larkin); Babette (Ollie Kirkby); Henri Theophile (William McKey); Mrs. Montt (Mary Taylor Ross); Monsieur Darnac (T. Justin Dow); Detective Galloway (Harry Gordon). Directed by Robert Ellis.

Cleaning out the attic of her boarding house Mrs. Montt comes upon an old trunk which discloses a skull to her startled gaze. Grant arrives on the scene for the investigation with Chief of Detectives Cadogan. They learn that Mrs. Montt purchased the house five years previous from Henri Theophile. The trunk was in the attic at that time but she had never examined it until this day. Investigating after Galloway's departure, Grant finds in the lining of the trunk a girl's photograph inscribed on the back, "To my dear Babette—Alphonse Darnac." Investigation in the filing room of the newspaper later brings to light a clipping telling of the disappearance of a boarder from the boarding house many years before and a hint that he had eloped with the daughter of the proprietor.

Grant evolves a daring scheme to uncover the five-year-old mystery. He inserts a personal reading "Babette—Your sweetheart, whom you thought dead, has returned. Meet him at the Abbey Inn Wednesday noon.—Alphonse Darnac." Babette, now a happy wife and mother, and Henri Theophile, a derelict, see the personal. Their mystification impels both to journey to the Abbey Inn, where Grant and Galloway are in waiting. The meeting brings on stirring complications before the mystery is solved, while Grant is called upon to show daredevil courage in bringing Henri to justice.

THE LINEMAN'S PERIL (No. 109 of "The Hazards of Helen" —Dec. 9). The cast: Operator at Lone Point (Helen Gibson); Dick Benton, lineman (P. S. Pembroke); superintendent of the road (G. A. Williams); his assistant (George Routh). Directed by Walter Morton.

Teddy, a Russian wolf-hound, is Helen's companion at the Lone Point station. Dick Benton, the lineman, takes Teddy with him when he goes down the track to fix a damaged wire. The breaking of his defective safety belt plunges him to the ground. He attempts to crawl to his hand-car on the tracks, but collapses on the rails after scrawling a hurried note that he is injured.

Teddy takes the message, written in the lining of Dick's hat, and hastens down the tracks to Helen's station. With uncanny intelligence he succeeds in forcing her to read the note just as the limited roars past the station towards the injured lineman. Helen sets out in pursuit aboard the engine of the officer's special on a siding near the station. By a daring leap to the top of the limited's coach she succeeds in getting the engineer's attention in time to bring the train to a stop within inches of the line man's prostrate form.

THE ICEMAN AND THE ARTIST (Dec. 12).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Rudolph Rhubarb (Henry Murdoch); Polly Peaches (Ethel Teare).

Observing the cordial welcome given the iceman by the pretty maids along his route Ham and Bud take the first opportunity to ride away in his wagon and go into the business themselves. After numerous laughable experiences they wind up at the home of Rudolph Rhubarb, the artist. They notice Polly, the artist's pretty model, making way with all the valuables in sight and call an officer. Polly is being hauled off to a cell when a professional looking stranger halts the party and proceeds to give Polly a doctor's examination. "This young lady is not responsible for her action," he declares, "she is a kleptomaniac." Rhubarb forgives Polly, the policeman departs, and Ham and Bud are left alone. They decide on a brilliant scheme. "You're going to be one of them maniacs," says Ham to Bud, "and I'll be the doctor." The scheme is put into operation and results in a whirlwind of complications.

THE STAIN OF CHUCKAWALLA (No. 19 of "The Girl from Frisco"—Two Parts—Dec. 13).—The cast: Barbara Brent (Marin Sais); John Wallace (True Boardman); Ace Brent (Frank Jonasson); Corn-Juice (Ronald Bradbury); Letech (Edward Clisbee); Parson Bob (Edwin Harley); Old Dave Sadler (Karl Formes, Jr.); Terry, ranch foreman (Hart Hoxie); Jake (Oliver Hall); Mackeral (Knute Rham). Directed by James W. Horne.

Chuckawalla is reputed as the "pizenest town that ever grew on a desert." It is near the Brent's Los Alamos ranch and its attractions for the cow-punchers are a constant source of trouble. Barbara sets out to "clean-up the town." She starts by buying the local paper and making herself editor. Then a red-hot campaign against the liquor interests, headed by the picturesque "Corn-juice," is set on foot. As the day of the local option election nears the opposition of the rough interests grows more and more desperate and Barbara is forced to the limit before a series of dramatic events results in victory for her cause and the removing of "the stain of Chuckawalla."

THE MENACE (No. 9 of Grant, Police Reporter"—Dec. 15).—The cast: Tommy Grant, of The Chronicle (George Larkin); Maura (Ollie Kirkby); City Editor Mansfield (William McKey); Jean Murot (Herbert Tracy); Detective Cadogan (Harry Gordon); Luigi Verra (Robert Ellis); the landlady (Mary Taylor Ross). Directed by Robert Ellis.

Jean Murot frantically begs Grant, at the Chronicle office, to print a warning in his paper against the holding of the police parade the following day. Grant promises, and returns to his desk thinking that he has been talking to a foolish crank. A few minutes later, Murot is dead outside the Chronicle building—a victim of a bullet fired by a revolver equipped with a silencer. Grant searches in the man's pockets for a clue to the mystery but finds only a small marble. He tells Cadogan of the man's warning but the detective laughs at it as a pipe dream. Grant sets about the job in his own way, however, with the result that he rounds up a dangerous band of anarchists, and prevents the attempt of Maura to throw a bomb at the police parade after a struggle atop a skyscraper.

THE MIDNIGHT EXPRESS (No. 110 of "The Hazards of Helen"—Dec. 16).—The cast: Operator at Lone Point (Helen Gibson); the express messenger (P. S. Pembroke); Gentleman Joe (George Routh); Banker Randall (G. A. Williams). Directed by Walter Morton.

Through the tapping of the wires a kang headed by Gentleman Joe learns of the shipment of a large amount of currency on the night express. By a daring scheme they hold up the messenger between stations and succeed in making their escape. They go into hiding near Lone Point waiting for the investigation to blow over. Through a clue furnished by Helen the railroad detective stumbles upon them but in the fight that follows he is overcome and the two crooks, boarding an engine in the yard, make their escape.

Helen sets out in pursuit on her motorcycle. As she nears the speeding train a flat car looms up ahead to block her path. But a plank running from the flat car to the ground offers a solution. Without a second's hesitation Helen runs her motorcycle up the plank to the flat car, and as the machine tumbles to the ground on the far side leaps through the air to the handrail of the train. In a second she has the crooks covered with her revolver and the train is brought to a stop.

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THE IVY AND THE OAK (Two Parts—Dec. 21). The cast: Stoddard (Lee Hill); Denton (Clyde Benson); Evans (T. D. Crittenden); Ivy (Dorothy Davenport); Nina (Lilliam Concord). Written by Alice Von Saxmar. Directed by Donald McDonald.

Stoddard, who graduated in law but who has never practiced, at his thirtieth birthday finds himself bored with life. He is in a frame of mind in which he cannot have faith in any one, not even the girl with whom he is in love. His friend, Denton, likens the friendship of Stoddard and his sweetheart, Nina, who is a clever actress, to the story of Ivy and the Oak.

Stoddard broods over the simile. At last he determines to ask Nina to tell him of her past life, but when he does so, she says that she has as much right to know of his past as he has hers. He will not take this for an answer, and finally she tells her experience. When she has finished, Stoddard informs her that their friendship is at an end. Brokenhearted, she accepts the ultimatum.

Stoddard seeks out his father's friend, Edward, a practicing attorney, and enters partnership with him, but first takes a month's vacation in the country. There he meets Ivy, a sweet country girl, and later they marry and return to the city.

Ivy proves to be of the vampire type, but as long as Stoddard can procure for her all her heart desires she is happy. The time comes when Stoddard is practically ruined; still not daring to refuse her slightest wish, he takes some bonds from the firm's safe—of course with the intention of replacing them.

Later, the owner of the bonds, who is none other than the actress Nina, calls for them. To the astonishment of Edward, the bonds are missing. As he is about to call detectives, Stoddard rushes in. He has come from a stormy scene in which he has told Ivy of his ruin. She has decided that since he cannot provide her with luxuries they must part.

Stoddard and Nina are surprised to see each other, but he confesses the theft of the bonds. He says that he did not know that they belonged to her. Begging her forgiveness, he promises to return them. She forgives him and signifies her willingness of sharing her lot with him, even though he is ruined.

THE WOMAN WHO LEARNED (Two Parts—Dec. 24). The cast, The Husband (Pete Gerald); the Wife (Edna Maison); the Vampire Man (Francis Ford); the Other Woman (Mme. Bourgeois); Mr. Brooks (Jack Holt); his Wife (Roberta Wilson); the Maid (Elsie Maison). Produced by Francis Ford. Written by Grace Cunard.

Edna's husband is unfaithful to her and has been accustomed to going out with the other woman. She is about to become a mother and broods over her loneliness. She finds a woman's card in her husband's pocket and becomes suspicious. She watches his office, sees a woman enter, and follows her in. The husband is caught in a compromising position with the woman, so the wife demands a large sum of money to spend on the expected child.

Twenty-five years later the son is known as the Vampire because of his hatred of women. Born while his mother was embittered by her experience, his hatred for women is almost uncanny. The Vampire attends a house party, and is shunned by the men but much sought after by the women. It is strange that though he hates women they invariably seek him out. One of the married women at the party takes a violent fancy for Mr. Vampire, which causes comment.

The maid at the house has taken a liking to the strange Vampire, who, on several occasions has spoken kindly to her. Mrs. Brooks, the married woman in the case, goes to his room, intending to leave a note for him. The maid is in a room near by and hears her enter. Brooks has suspected that his wife is pursuing the Vampire, and, securing a revolver, follows her. The Vampire man comes into his room, finds the note and reads it. The wife, meanwhile, has not had a chance to get out and hides behind some curtains. The maid, too, comes in and hides.

Brooks forces his way into the room and threatens to kill the Vampire Man, telling him that he knows that Mrs. Brooks is hidden there.

He is about to shoot, when the maid comes from behind the curtains. Brooks thinks that he is mistaken and apologizes. The wife realizes her wrongdoing, and, after her husband's departure, sneaks out, unseen. The Vampire Man sardonically smiles at the ways of women and reiterates his hatred for them.

BISON.

FIGHTING JOE, (Two Parts—Dec. 23). The cast: "Fighting Joe" (William V. Mong); Parson Huntley (Harry M. Holden); Mary (Maud Emory); Jim (Harry Griffith); Jack ("Buddy" Messenger); Boggs (William James). Written by William Parker. Directed by William V. Mong.

Parson Huntley, with a crowd including Mrs. Browne and Mrs. Olson, is tacking up a sign outside the church which reads "Christmas is coming, let us prepare for a good time in the Church." Both Mrs. Browne and Mrs. Olson capture their husbands just as they are about to enter the saloon and take them into the church. "Fighting Joe" arrives with his burro, "Brodie," and seeing the sign on the church gives it a laugh. The men in the saloon see him and they all prepare to fight Joe's name causes consternation to all except Boggs, a gambler, who does not know him. Joe enters and tells him of the sign. Joe changes the sign to read: "Christmas is coming, let us prepare for a good time in the Saloon."

The parson accuses them of sacrilege. There is a fight in which Joe takes the part of the parson, and gives the parson a large sum of money for his Xmas tree. He then leaves. In town, little Jack Jenkins finds his mother crying because her divorced husband, Jim Jenkins, won't leave their little home. Jack tells his father to leave and is abused by the latter. Jim then takes what little money there is in the house and visits the saloon.

He meets Joe and his friends, and, making himself disagreeable, is beaten by Joe and returns to vent his spite on his family. Boggs and his friend, seeing that Joe is loaded with money, attempt to rob him. Joe fights and gets the best of them. The fight is seen by little Jack, who begs Joe to go with him and "lick his father." Jim has just made up his mind to wreck the place, but at first sight of Joe he quickly disappears.

Joe's sympathy is aroused and he takes Jack out and buys all kinds of provisions and toys, and as it is Xmas eve he stays for dinner. The door opens and Jim enters, under the influence of drink. He attempts to strike Jack, but is told by the boy that "Santa Claus Joe" is there. Being afraid of the latter's fists, Jim slinks away. Joe tells Mary that he has a gold mine, and that half of it will belong to Jack if she will marry him.

In Pastor Huntley's church all are happy trimming the Xmas tree, when there is a report that "Fighting Joe" is coming. The men prepare for battle, but Joe declares that he is their friend, when he arrives with his arms full of presents, accompanied by Mary and Jack, whom he introduces to the congregation as his family.

UNIVERSAL SPECIAL FEATURE.

LITTLE PARTNER (Special Release—Three Parts—Dec. 19). The cast: "Sunny" Lewis (Agnes Vernon); James Allis (Franklyn Farnum); Frank Monroe (Wm. J. Ran); Bill Lewis (Clyde Benson); Mrs. Beacon (Adele Farrington); Reggie (Arthur Hoyt). Scenario by Calder Johnson. Directed by William Worthington.

James Allis and Frank Monroe are partners and strike it rich. On their way to town they stop at Bill Lewis' cabin where he offers them hospitality. Lewis is rather blue, for he has not been able to make a strike, and yet is anxious to send for his little daughter, "Sunny." He shows the partners her photo which wins their hearts.

Lewis finally decides that he will hold up the stage, and sends the money to "Sunny," telling her that he has made a rich strike. The boys in camp start out to look for the bandit. Jim discovers the picture of "Sunny" on the spot. They capture Lewis and he has to pay the death penalty. He exacts a promise from the boys that his litle girl shall never know how he died.

Jim and Frank tell "Sunny" that her father died in the discharge of his duty and laud him as a brave man. Sometime later, the partners decide to send her East to school, telling her that her father left a very valuable mine. One day, Mrs. Beacon, her aunt, reads in the paper that Sunny has inherited a valuable mine from her father and immediately she invites the girl to visit her. Her son, Reggie, tries his best to win the girl for her money, but she has a strong aversion for him.

Jim decides that he will investigate for himself this Mrs. Beacon. He thinks that "Sunny" is in love with Reggie. He soon comes to the conclusion that it is "Sunny's" money they are after. He sends her a fake telegram, saying that the mine has panned out. "Sunny" asks Jim to take her home with him instead of returning to college, and he explains what he has done. Arrived at the camp, Frank tries to make love to the girl, but she tells him that she loves Jim so the two men dissolve partnership.

NESTOR.

IT SOUNDED LIKE A KISS (Dec. 18). The cast: Lee (Lee Moran); Priscilla (Priscilla Dean); Eddie (Eddie Lyons); Father (Fred Gamble); Estelle (Vola Smith). Written by Bess Meredyth. Directed by Louis Chaudet.

Priscilla leads a very unhappy life because of the jealousy of her husband, Lee. She warns Eddie, an old college chum, not to pay any attention to her at the dance which they are to attend. Eddie is a suitor for the hand of the wealthy Estelle, but he is always getting mixed up in some scandal. Estelle finally declares that one more escapade on his part will finish everything.

Both couples attend the dance. When Priscilla and Eddie greet each other as old friends, the other two become jealous. They decide to amuse each other, but make rather a gloomy failure of it. Eddie leaves to get a drink and Priscilla follows the other two into the conservatory. When Eddie returns, she drags him into the conservatory and starts making love to him. Lee is awkwardly making love to Estelle and gets some of her hair caught in a button. The two are astounded by the sound of a kiss—Priscilla has purposely made the noise. Lee drags Priscilla away from Eddie while Estelle bursts into tears.

Lee takes Priscilla home and the two make up. Meantime, Estelle has phoned for father to take her home and the disconsolate Eddie proceeds to forget his troubles in drink, and then assumes proprietorship of a milk wagon, closely pursued by policemen. The pursuit becoming too close, Eddie dodges around a house and climbs into a window—which happens to be Priscilla's. She is dumbfounded and tries to hide him when her husband returns.

Estelle has caught a glimpse of Eddie in the milk wagon. Arrived at the house, she runs into Lee and informs him that Eddie is in the house. The two go to Priscilla's door and find it locked. The other two are cowering terrified inside the room. Priscilla discovers the blond hair on Eddie's coat and feels confident of his perfidy. Lee gets a gun and starts toward the door, but Estelle faints and he catches her in his arms. Explanations follow and Estelle returns to her father.

LAEMMLE.

HOMELESS (Special Release, Dec. 20). A beautiful pet dog, the greatest treasure of his mistress, while out riding one day in his mistress' automobile, is suddenly attracted by the sight of a cat. He jumps from the auto to chase the feline. During the pursuit the collie is lost and tormented by two small boys, who tie a tin can to his tail and chase him, keeping him running for all he is worth. Later he is rescued by a ragged boy, whose home is any place in which he can lay his head. Upon restoring the dog to his mistress the boy is rewarded by a home and good opportunities.

IMP.

IN THE DEAD O' NIGHT (Two Parts—Dec. 22). The cast: Steve Erogete (George Beranger); Dr. Pierre Bouryonne (Dougles Gerrard); Gloria Blain (Ruth Clifford); Adam Brogete ("Doc" Crane); Peters (T. Du Croe).

Steven Brogete is serving a term in prison. His millionaire father has long been failing and this is gloatingly watched by his unprincipled physician, Dr. Pierre Bouryonne, who decides to assist nature by putting some poisonous powder into the medicine. He then carefully substitutes his own name for Steve's in the will of Brogete.

The poison fails in effect and the doctor determines to use chloroform. He is in the act of administering it when the handkerchief is snatched from his hand. Terrified, he turns to confront Steve. Steve, behind the prison bars, has felt his father's need. By main strength he escaped from prison and returned home.

Steve finds the forged will and confronts the doctor with the evidence of his guilt. For a time the doctor attempts to hold the upper hand, but soon sees that Steve is in earnest, and, begging for mercy accepts the only course Steve offers—that of donning his convict clothing and endeavoring to make his escape.

Steve then goes to his father and kneels by his side. In a few moments, Gloria Blain, his childhood sweetheart and his father's ward, comes into the room. When the old man awakens, he finds his two loved ones near him.

A short time after the sheriff appears to tell Steve that he has traced a convict to his very door. Steve says that a short time previously he heard some one rush through the house. The sheriff with his dogs takes up the trail at the front door. Soon the dogs overtake the doctor, and when the sheriff arrives, the villain is dead.

VICTOR.

SO THIS IS PARIS (Special Release, Dec. 19). A young American couple tour Europe and meet with a succession of amusing adventures. They are followed about Paris by a Frenchman whom they think is a Customs House inspector. They discover their mistake when the same gentleman comes up to them and merely requests their autographs.

The crossing of the English Channel and a visit to Eiffel Tower and to many of the sights in Paris are among the unique scenes in this picture.

IT'S GREAT TO BE MARRIED (Dec. 22). The cast: "Baby Doll" (Eileen Sedgwick); her Mother (Louise Mayon); Ray, in love with the mother (Fred Church). Written and Produced by Captain Leslie T. Peacocke.

"Baby Doll" is growing up, but mother refuses to recognize the fact. She intends to keep her a child as long as possible. Ray is in love with the mother, and has never seen the daughter. He brings her a rattle to present to her. Baby sees the presentation and is angry. She hears her mother telling Ray that she is just eight years old, but in reality she is nearly eighteen. Ray urges the mother to marry him the day after Christmas.

The night before Christmas, Ray and her mother fill Baby's stocking, but Baby finds it very hard to be pleased with childish presents any longer. At the Christmas tree Ray meets Baby for the first time. There are plenty of children at the party, but Baby cannot play with them. She can think only of the marriage of her mother and Ray on the morrow.

Preparations for the wedding go on. Mother puts on plenty of paint to hide the wrinkles. Ray arrives at the house and Baby meets him. She confeses that she is eighteen, not eight. They understand each other very well. The minister arrives, and Ray tells Baby to put on her mother's hat and cloak and marry him. They drive away in Ray's machine before Mother discovers that she has lost her bridegroom.

L-KO.

SHOOTING HIS 'ART OUT (Two Parts—Dec. 20). The cast: A Janitor (Phil Dunham); a Jealous Husband (Vin Moore); a Painter (Dick Smith); His Wife (Margaret Russell). Produced by David Kirkland.

This is the romance of a poor dumbwaiter, an artist, his model, a jealous husband and a ladder. For the husband there survived nothing of the pleasure of matrimony but jealousy. For the wife, there was not even that resource. So when an opportunity came to her to pose for the interesting artist on the floor above she welcomed it with open arms.

She put on a distracting Carmen costume and took her stand on the model throne. The janitor of the building had a passion for art. He could not keep away from Dick's studio when beautiful models in all styles of dress were posing. The lovely Carmen was too much for him altogether, and he enveloped her too abundant charms in a fish net. They were disturbed in their art pursuits by the return of the husband, who, not finding his wife in her room, set out to find her. He took the usual extraordinary make of repeating revolver, which shoots a hundred times without reloading, with him.

He broke into the studio, and his wife and the janitor just succeeded in escaping through the dumbwaiter. They chased each other up and down in it, and finally landed on the roof. The husband grabbed one end of a ladder and the janitor took the other, and they teetered back and forth, trying to push each other over the edge of the building. Everything came to an end at last in a general smash-up.

JOKER.

JAGS AND JEALOUSY (Dec. 23). The cast: Wife (Gale Henry); Husband (William Franey); Sculptor (Charles Conklin); Croob (Milburn Moranti); Dog ("Snooze" Franey). Written by Karl Coolidge. Directed by W. W. Beaudine.

The husband makes the acquaintance of the sculptor who tells of his conquests with women.

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He discloses that he has made a statue which he keeps in his room across the hall. The husband gives his wife a comb.

One day when the wife returns to her apartment she finds the door locked. She is in her pajamas, so she hides in the apartment of the sculptor, who returns at that moment. Some crook has stolen the statue, so the wife takes its place and tries to persuade the sculptor that the statue has come to life. In her haste to escape him, however, she drops the comb.

The sculptor goes to the club and exhibits the comb as evidence. The husband, who is present, hurries home to accuse his wife. Meantime she has discovered the loss and has gone to the sculptor's rooms to find it. She is just coming out when hubby returns. He compels her to return to the sculptor's room, and arranges the door so that whoever comes in will be killed by the discharge of a gun.

The sculptor, finding his door locked and the apartment across the hall open, enters there and falls asleep. The wife's dog opens the door of the sculptor's apartment. The gun is discharged, awakening the wife and the husband, who fell asleep. The husband now realizes that he might have been a murderer and begs his wife's forgiveness. They return to find the sculptor peacefully sleeping in their bedroom.

BIG U.

THE WRONG HEART (Dec. 15).—This is the story of an Indian maiden who is in love with a young brave of another tribe, which is hostile to the one of which she is a member. But her father finds this out and, to prevent the match, he orders her to marry a certain member of the tribe. This she refuses to do and makes a plan with her lover to elope. But the lovers are found out, and he is killed.

UNIVERSAL.

UNIVERSAL ANIMATED WEEKLY NO. 49 (Dec. 6).

Play as Well as Fight.—"Anzac" soldiers just from Front, battle on football field under Australian rules, Queens Club—Kensington, England.

Launch Giant Tanker.—John D. Rockefeller's niece christens Standard Oil vessel William Rockefeller—Philadelphia, Pa.

The Gallant Seventh Back.—New York welcomes crack regiment from Border, and the boys are glad to be back—New York City. Subtitles: Landing from ferry. Up Fifth avenue. Welcomed by Governor Whitman.

Speed Madness Kills 4.—Fatalities mark desperate strife for gold and glory by auto racing kings—Grand Prix, Santa Monica, Cal. Subtitles: Where death lurks. Three bad accidents. The winner, Johnny Aitken.

John Harvard's Birthday.—Faculty and students placing wreath on Statue of Founder of Harvard University—Cambridge, Mass.

Safety First for Kiddies.—Police placing warning cards in stores in campaign to prevent accidents by which many are killed or maimed—New York City.

Fur Trimmings Continues to be Fashion's Fancy.—Designs from Maison Maurice. Subtitles: Afternoon wray of purple velvet trimmed with gray squirrel. Dark red velvet evening wrap with sable-dye flying squirrel fur. Royal purple and silver brocade opera wrap. A coat of ermine is very beautiful if you have the price—only $2,500!

Housecleaning a City.—Parade starts campaign to teach children value of "scrubbing"—Philadelphia, Pa. Subtitles: Starting in young.

Unique Preparedness Drill.—200 Freshmen training to qualify for college military troop, Baylor College—Waco, Texas.

Back from "World's Top."—Whaling ship returns from Arctic with rich load of ivory, fur, copper and whalebone—San Francisco, Cal. Subtitle: Some of the cargo.

Parade for Prohibition.—Gigantic turn-out of citizens enthusiastically endorses "dry" fight—Los Angeles, Cal.

Kiddies Helping the Birds.—School children put up houses to keep feathered songsters warm in Winter—St. Louis, Mo.

A Game Girls Like.—Indoor hockey is lively; fair young players take to it as easily as brothers—they don't mind a few falls—St. Nicholas Rink, N. Y. City. Subtitle: An enforced sit down.

Celebrate Evacuation Day.—Famous "Old Guard" marches to Battery, where British quit city 132 years ago—New York City.

Lighting Up Liberty.—Famous statue, France's gift to the United States, to be illuminated hereafter as a permanent nightly beacon at America's gate—New York Harbor. Subtitle: President and Mrs. Wilson arrive for lighting ceremony.

Mutual Film Corporation

GAUMONT.

THE VAMPIRES—(Episode Four, "The Dead Man's Escape"—Three Parts—Dec. 14). The cast: Philip Guard (Edmond Mathe); Enrique Moreno (Jacques Herman); Normandin (Marcel Levesque); Irma Vep (Juliet Musidora); Grand Vampire and Baron Maurice (Eugene Ayme).

Enrique Moreno, the criminal who had tricked the Vampires by impersonating the confidential bank messenger, was in jail charged with the murder which the Vampires had committed. Finding that his explanation is not accepted, Moreno taken a poison and is declared dead by the prison physician. His body is taken to the prison morgue. Moreno comes out of the trance which his supposed poison had induced, strangles the keeper and escapes. He swears to be revenged on both the Vampires and Philip Guard, the newspaper reporter, who had put him in the toils while pursuing the Vampires.

Philip is captured by the Vampires and thrown over a cliff in a large basket. They think him dead, but he manages to escape. By marks on the basket he finds that it has been delivered to Baron Maurice, who lives with his niece in a fashionable part of Paris. Thinking that some Vampire may be among the servants, Philip goes to investigate and finds that the Baron is the Grand Vampire. The niece is Irma Vep.

Returning from his spying expedition, the reporter accidentally meets Moreno in a cafe and denounces him. Moreno coolly swears that he is Philip Guard and that his accuser is the bandit. Much to Philip's surprise he insists that they both be taken to the police station. Two officers are called, and the four men get into an automobile. Moreno has tricked the reporter, however, and the supposed officers are his accomplices. Philip is taken to one of Moreno's haunts to be put to death. Suddenly the bandit tells him he will spare him if he will tell him where he can find the Vampires.

Philip cannot believe that he has heard aright, but Moreno tells him that he himself is relentlessly pursuing the Vampires because they tricked him after he had taken the money from the bank by impersonating the messenger. The reported tells him of the ball given that evening by Baron Maurice for his niece. Moreno hastens to it, but arrives after the big sensation of the evening. The Vampires have drugged the guests and stolen all their jewels. The Grand Vampire and Irma Vep are escaping with the loot when Moreno arrives. The precious gems have been packed in a trunk that is strapped on the top of the limousine. Moreno manages to climb upon the limousine, cut the straps and throw off the trunk while the

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automobile is in motion. He thus tricks the Vampires.

Philip Guard is rescued from his prison by Normandin, his faithful friend, and soon after receives a note of thanks from Moreno for having put him on the track of his enemies and enabled him to acquire a fabulous fortune. Philip now swears to bring both the Vampires and Moreno to justice.

THE VAMPIRES (Episode Five, "The Eyes that Hold"—Three Parts—Dec. 21).—The cast: Philip Guard, cub reporter (Edmond Mathe); Normandin (Marcel Levesque); Enrique Moreno (Jacques Hermann); Colonel Kastel, a Vampire (Eugene Ayme); Irma Vep (Juliet Musidora).

After Moreno had robbed the Vampires of the jewelry stolen from the guests at the ball given by Baron Maurice, the Vampires determine to put him out of the way. Meanwhile they require funds and plan to rob the guests at a hotel of their jewels. The Grand Vampire, accompanied by Irma Vep, registers at the hotel where there is an American couple. The American has embezzled several hundred thousand dollars and has hidden the money in a park nearby. He has a map of the place so that he can readily find it.

The Grand Vampire keeps the guests of the hotel interested in a story of Napoleon's invasion of Spain while Irma Vep is supposed to be stealing the map from the room of the American. However, Moreno frustrates this plan by substituting another girl for Irma Vep and securing the map. He hypnotizes Irma Vep and carries her away to his own apartment. Despite his success so far, the foe of the Vampires is unable to get the American's money since it has been found by Philip Guard, reporter for the Mondial, who himself is tracking the Vampires.

Moreno takes Irma Vep to his own home and instructs her, while she is in a hypnotic trance, to fire a revolver at the first person who comes through the door. He then invites the Grand Vampire to visit him. Irma Vep shoots the man as he comes into the room.

MUTUAL STAR PRODUCTION.

THE VALLEY OF DECISION (American—Five Parts—Dec. 4).—The cast: Young Manhood—Arnold Gray (Richard Bennett); Love—Jane Morton (Adrienne Morrison); Ambition—Rhoda Lewis (Blanche Hanson); Wisdom—Dr. Brainard (George Periolat). Directed by Rea Berger.

Arnold Gray (Young Manhood), a young man of means and reputation, is devoting his energies to fighting against child labor and other social wrongs. Rhoda Lewis (Ambition) is an influential club woman who is interested in Arnold. She is instrumental in bringing about his nomination for governor.

Arnold falls in love with Jane Morton (Love), who is a young woman of culture and high aspirations, who is making a name for herself as an author. They are married after a short courtship. Their married life opens happily with prospects of great work to be accomplished; she in the writing of a novel and he in the pursuit of his great ambition. During his absence in Washington in the interests of the Child Labor Bill, Jane realizes she is about to become a mother. Reserving the happy secret as a surprise for Arnold on his return, she makes preparations for the stranger.

Rhoda Lewis discovers Jane's expectations and strongly advises her against the bearing of the child, warning that it will interfere with the writing of her book, and burden Arnold with family affairs at this critical period in his history. Jane sees the logic of Rhoda's reasoning, but her maternal instincts gain the upper hand and upon Arnold's return she tells him the secret. Finally Arnold thinks the matter over and comes to the decision that it is not expedient for him and Jane to have the child and he convinces her of his view.

Arnold's campaign progresses satisfactorily and he becomes absorbed in politics. Jane's spirit and bodily strength is failing. She confesses all this to Dr. Brainard. Arnold is elected and hurrying home after the news finds Jane dead. He becomes governor, but all the zest has gone out of his life and he feels that he has been a complete failure.

Standing by the balustrade on the portico of the Governor's mansion one evening, the spirit of Jane comes to him and shows him the mystic realm of lost tomorrows—the shadow land of souls unborn and the joys that might have been. He sees his son that might have been, and he then turns to the spirit of Jane and with a heart full of yearning and remorse gathers her in his arms. As he does so the vision becomes a reality and he finds himself seated before the fire in his library with his arms about his wife, and realizes that he has awakened from a dream. As he and Jane sit before the fire the vision of a little child comes to them, and he gazes upon it with love and tenderness and a new realization of the meaning of life.

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LONESOME TOWN (American—Five parts—December 11).—The cast: Louie (C. William Kolb); Mike (Max M. Dill); Fresno Phil and Squire Squirt (Harvey Clarke); Constable Digges (William Tedmarsh); Mrs. Wonder, the widow (Eugenie Ford); Hazy Fogg (May Cloy); Monsieur Dippe (Burdell Jacobs); Proprietor of Store (Frank Thompson); Old Watts (Charles F. Spencer). Scenario written by Al. Santell. Directed by Thomas Heffron.

The hub of the story is Watts, a town in Southern California, said to be a municipal orphan, whose founder has disappeared without leaving any forwarding address, and to whose heirs is now due the accumulated income of fifteen years. The action centers to this hub from three different points. The widow, Mrs. Wonder, poses as the gay relict of the late Isaac Watts and claims the city and all its wonders.

Mike, Louie and a nondescript yclept "Fresno Phil," also turn up as heirs, and to add to the mystery, and incidentally, the enjoyment, little Hazy Fogg, a child of charity, looms upon the horizon as a claimant, and finally the rightful one, supported by such an eminent and powerful friend as Squire Squirt of the legal luminary of the distinguished city without a city father.

For a time it appears as if the gay widow has the strongest claim. No opposition can stand before the flash of her eyes and the charm of her costumes. At the Hotel Watts, at the golf game, and other social and some unsocial functions at which the widow appears, all bow down and worship at her resplendent shrine. Even the memory of the Squire, once so clear that he had on a certain occasion signed a will for the missing Isaac Watts, making Hazy Fogg a sole legatee, forgets that important fact in the hypnotic smile of the widow and genuflexes as limberly as the others when she presents her credentials in the shape of a forged will and testament, bequeathing everything to her.

In the hope of eventually winning the town by first winning the widow, Mike, Louie and Oily Phil, each in turn, withdraws his claim, and the Squire, with judicial solemnity, somewhat mixed with native gallantry, reluctantly awards the case to the charming adventuress. About this time little Hazy Fogg, worn out and sleepy, casts herself down in the shade of the old apple tree and sinks into profound slumber. The roots have evidently struck hardpan, for the three has begun to grow upward out of the ground. It is shaky and even the slight weight of the child leaning against it sways it to and fro. With a crash it falls, tearing up the earth, and most wonderful thing of all, casting up a tin box with oceans of loose coin and a weather-beaten document which proves to be a will in her favor, signed by Isaac Watts and witnessed by Squire Squirt. A fade-in shows the widow hooing it to town along the railroad track, and a second fade-in shows the three hoboes gathered about a campfire, far, far from the land of Watts.

VOGUE.

TREED (Two parts—Dec. 17).—The cast: The Grocer (Larry Bowes); his daughter (Lillian Hamilton); his other daughter (Florence Rosee); the Clerk (Rube Miller); the Other Clerk (Owen Evans); the Oldest Inhabitant (Harry Huckins). Directed by Rube Miller.

In a village grocery are two clerks who are rivals for the hand of the grocer's daughter, Lillian. The grocer also has another daughter, but an ugly one who has one devotee in a septuagenarian, who is passing his declining days as a checker player in the grocery store.

Rube Miller is favored by the grocer's pretty daughter. She dislikes the attentions of the other clerk. Many mishaps take place in the grocery and the concern at many times is in a way to complete wreckage owing to the trouble occurring between the two quarrelsome lovers.

After a serious quarrel with his employer, Rube invites Lillian to the grove for a swing. They are followed by the ugly duckling and her aged suitor. Rube's rival comes down on the scene and tries to make love to Lillian, but he is given his congee by Rube in a matter most drastic.

Owing to the various intricacies of the love affairs of the other clerk, Rube can stand it no

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longer and rebels. He is discharged. Rube plans to elope with Lillian, who now is about to be forced to marry Rube's rival and get a dowry also. Rube is told by Lilllian where the money for her dowry is hidden, and at the hour of elopement Rube takes the dowry. They elope in Rube's latest car, the Fierce Sparrow, guaranteed to go 2:10—two miles in ten days.

Nevertheless, Rube's plans are set awry, as a double wedding is planned, and Rube, owing to his misdemeanors, is forced to promise to marry the ugly duckling, and Rube's rival is to take Fair Lillian. When the guests are arranged for the double wedding, Rube takes the money and skips out with Lillian. With the dowry and the girl they start out to make their escape in Rube's auto. Just as he is about to make a good getaway in the machine he is missed by the ugly duckling. She sees Rube eloping with her sister. She informs the guests and Rube's rival calls the police, and excitement reigns. The police come on the scene in the village's latest vehicle and a chase takes place. Rube's auto comes almost to despair on several occasions and finally, with its occupants it leaps off a high cliff, sails over a yawning chasm and finally alights in a most hazardous position in a high tree. Rube is not beaten, for with the aid of various bombs, sky rockets, etc., he almost vanquishes his pursuers underneath. The latter, however, secure reinforcements, and a hardy woodsman starts with his trusty axe to cut the tree down. Rube, his would-be bride and the auto come tumbling to the ground. He is captured with the stolen money and makes several excuses, but to no avail. The grocer tells Rube that the only way he can avoid the penitentiary is to marry the ugly duckling. Rube takes one look at her and tells the policeman to lead him away, as he would prefer a term behind the prison walls than to be "hitched" to the ugly duckling for life. He is led away. Lillian collapses, then in spite, marries Rube's rival, and the ugly duckling is satisfied to marry the aged man.

MUTUAL.

MUTUAL WEEKLY NO. 102 (Dec. 13).

At the Battle of the Somme.—Big gun fire is directed by telephone from observation balloons. Subtitles: The big 75s are rushed to more advantageous positions. The air squadron ready to leave at the first signal. A Zeppelin was brought down by an anti-aircraft gun. All on board were lost. The Cathedral ruins. Everything in the line of fire was demolished. Kids will be Kids, even in War times.

Hammonton, Cal.—World's largest gold dredge is launched. Can be operated by three men and digs 15,000 tons of dirt per day.

Norfolk, Va.—Wounded British soldiers, on way home, stop here. Liner "Retorua" en route to Australia with 102 incapacitated officers and men puts in here for coal.

New York City.—Statue of Liberty now permanently lighted. President Wilson gives wireless signal which floods famous statue with light. Subtitles: The President's progress up Fifth avenue was in a blaze of light. A bank of the flood lights.

Boston, Mass.—The new Berthier machine gun. State militia may adopt the "Devil's Bobcat."

San Francisco, Cal.—New Scenic Boulevard opened by mammoth auto parade. 8,000 cars carry 32,000 people over 28 miles of new scenic highway.

Paris, France.—M. Daucourt, the aviator, who bombarded the Krupp works at Essen.

Washington, D. C.—President Wilson addresses Congress at its opening. He recommends measures to prevent nation-wide strikes. Subtitle: Uncle Joe Cannon is back on the job.

Boston, Mass.—Boston Savants view "Charity" at Fenway theater. Mutual production is an expose, a discussion and a preachment in pictures on the subject of Charity and Child Welfare. Subtitle: The Rev. Herbert S. Johnson congratulates Mr. Jas. S. Roth, local Mutual manager, on the success of the production.

Washington, D. C.—Thrift taught with old paper. School children sell old papers to raise fund for playgrounds. Subtitle: The plan extends to the far West where Seattle children raise fund for Christmas presents.

Ventura, Cal.—Threshing lima beans. New caterpillar harvester and threshes employs only 16 men and does the work of 150 by the old method. (Exclusive pictures by Mutual Weekly.)

THE FALSE CLUE (Two parts—Dec. 4).—The cast: Henry Ross (Benjamin Horning); Marjorie Ross, his daughter (Dorothy Davenport); Robert Stanley (Lee Hill); William, the butler (O. B. Nair); the Maid (Lolande Fiada); David Lindsey, detective (Donald MacDonald).

Henry Ross, a retired banker, is found murdered by his butler. Suspicion points to Robert Stanley, a young man, who is in love with Ross's daughter Marjorie, but whose suit was not favored by the girl's father. The maid tells Lindsey, the detective, of overhearing Stanley ask Ross for his daughter's hand, just before he was found murdered and that a quarrel ensued. Stanley is arrested and later the butler tells his story. He relates that since the death of Marjorie's mother, the girl had been practically brought up by him and his wife. He then added that they were the only ones that knew of the secret marriage of Marjorie and Bob. Later Stanley is cleared of the murder and announces to the world his marriage to Marjorie.

UNCLE SAM'S DEFENDERS (No. 1, "From Civilian to Soldier"—Dec. 8).—The first chapter of this series deals with the citizens' encampment at Plattsburg, N. Y., showing the members receiving instructions in military tactics. The New York National Guard is shown in the Van Cortlandt Park encampment and in the mobilization before their departure for the Mexican border. The career of the regular army man is pictured from the time he makes his application at the recruiting station in Central Park to the time he is detailed at Fort Slocum. After fifteen days here a marked improvement in the rudiments of a regular army are shown.

UNCLE SAM'S DEFENDERS (No. 2, "Our Boys at the Border"—Dec. 15).—This reel shows the routine followed by the regular army boys on the Mexican border. It is full of excellent artillery and target practice and shows the infantry in sham battles and the machine gun squads in action. There is much detail of the mechanism of the breachlocks, sighting instruments, shell timing, and the loading and firing of a 4.7-inch gun. Bursting shrapnel shell and some good views of high explosives breaking in midair are also pictured.

ADMIRERS THREE (Dec. 9).—While Peggy is entertaining three callers the light goes out. One of them takes advantage of the darkness and steals a kiss. Peggy indignantly leaves the room, with a fraternal pin as the only clue she has to the culprit which she finds in the lace of her waist. This, however, is not much of a clue, as all of the boys belong to the same frat.

Peggy writes to each of the boys, who are roommates, and tells them that she must have the truth. As a means to get into their old footing with the girl, each one of the boys confesses to the crime. Bob is the first one to confess and

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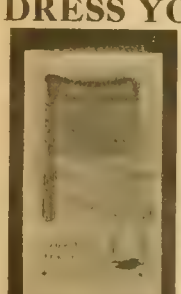

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Specimen on Application

Peggy sweetly forgives him. Then when Cort shows up with a confession, Peggy sends him from her in disgrace. Later the doctor calls to confess and he finds that Peggy has the mumps, so for a while he has the inside road. As soon as she is well, Peggy dismisses the doctor and decides to go to the boys' rooming place and see if she can discover to whom the pin belongs. Here she finds that Cort is sick in bed with mumps. The mystery is solved to Peggy's satisfaction, for Cort has been the one she has loved all along.

SEQUEL TO THE DIAMOND FROM THE SKY—(Chapter 1, "Fate and Death"—Two Parts—Nov. 27). The cast: Blair Stanley (William Russell); Vivian Stanley (Charlotte Burton); Louise Grafton (Rhea Mitchell); Little Arthur Stanley (Dodo Newton); Quabba, the hunchback (William Tedmarsh); Marmaduke Smythe, English solicitor (Orral Humphrey); De Vaux (Ward McAllister).

Arthur and Esther Stanley and son, little Arthur, en route from Virginia to England, are victims of a train wreck. Father and mother are killed but the child escapes death. Quabba, the gypsy, now the king of the band, learns of the accident from his followers. He hastens to the wreck and finds the bodies of Arthur and Esther Stanley but finds no trace of their son. De Vaux, the conspirator, who has been shadowing the Stanleys, is also present at the wreck; he finds little Arthur and discovers The Diamond From the Sky suspended from his neck. He transfers the jewel to his pocket and disappears into the night carrying off little Arthur. Later Quabba sees De Vaux carrying the child into an orphanage, temporarily used as a hospital. Quabba awaits his chance and steals the child.

UNDER OATH, Chapter Two (Two parts—Dec. 4).—Quabba journeys back to Fairfax, Virginia, and places the child in the care of Louise Grafton, who comes to attend the funeral of her friends. Blair Stanley returns to Virginia from England and, upon meeting his coworker, De Vaux, Blair secures possession of The Diamond from the Sky. Quabba, bent upon getting possession of the diamond for the child, enters Blair's room at night and is discovered. A terrible fight follows in which both Quabba and Blair fall from the window to the ground. Quabba makes off with The Diamond from the Sky.

SEALED LIPS, Chapter Three (Two parts—Dec. 11).—Robert Holgate, upon returning from a long journey, calls on his fiance, Louise Grafton. By chance he sees little Arthur in company with a negro nurse. Robert questions Louise as to the identity of the child. His queries are met with evasive answers and he jumps to the conclusion that the boy is the illegitimate son of Louise. He is furious. Blair Stanley is passing as a wealthy Englishman interested in coal lands. He meets Louise by design and is seen in conversation with her by Robert, who instantly assumes him to be the father of the boy. He vows revenge on Blair. Vivian, wife of Blair, follows her husband to America to revenge herself for having been deserted. She also is in quest of The Diamond from the Sky. Learning of its whereabouts she visits the gypsy van. She finds the diamond just as Blair and De Vaux approach, bent on the same mission. She is not seen, but Quabba discovers the others. They set upon him and bind him and then make their escape. Vivian has slipped away unseen by any and has possession of the diamond.

THE CLIMAX, Chapter Four (Two parts—Dec. 18).—In making her escape Vivian falls over an embankment and is rendered semi-delirious. She wanders far and is found on the Grafton estate by Chloe—the negro maid. Louise takes her in hand and Vivian gives her the chamois bag for safe keeping. Not knowing its contents Louise tosses the bag in a table drawer in her room. Robert, having taken to drink to drown his fancied troubles, becomes intoxicated and wanders about the Stanley home in the absence of its members. He finds the diamond in Louise's room. Enraged, he thinks Blair has given the jewel to Louise. He rushes off with the diamond and meets Smythe who has just arrived from England. He invites Smythe to drink with him and they then play cards. Robert loses all his money and the jewel, too. Later Smythe is recognized by Blair and De Vaux and kidnapped. The diamond is found and taken by Blair. That night Blair meets his wife. They are caught in a storm and struck by lightning and killed. De Vaux in a struggle with Quabba falls down stairs and is also killed. Robert and Louise, now reconciled, finds the bodies of Blair and Vivian. The Diamond from the Sky, which has been a curse so long, is shattered into a million fragments.

Miscellaneous Subjects

CHRISTIE FILM CO.

HIST! AT SIX O'CLOCK (Dec. 18).—The cast: Tillie de Vamp (Betty Compson); Willie Loosem (Neal Burns); Ima Peach (Billie Rhodes); Count de Strychnine (Eddie Barry). Scenario by Wm. E. Wing. Produced by Al. E. Christie.

"The Loosem family must be exterminated root and branch, and the treasure made ours!" So speak the Count de Strychnine, as he lays plans to trap poor Willie Loosem. The Count has the able assistance of the beautiful Tillie de Vamp, who specializes in crowned heads and has only taken this little job to please the Count.

Willie receives a threatening note—"at six o'clock you die unless the tin box containing the treasure is placed in the old oak tree." Willie confides in Ima Peach his love, and together they hie to the old tower to hide the box. They fall into the Count's trap and Willie hides the box in the grandfather-clock. The Count ties Willie to the clock, which will explode at six o'clock, and ties Ima a short distance away. The gore hunters vamoos as the clock shows 5:58.

Ima bites the electric light wire in two and uses it as a magnet to turn the clock back. Saved! Burning the ropes, Willie and Ima escape pursued by the Count. He disguises as a cab-driver and is hired by Willie. The Count's henchmen put the clock on the top of the cab and they drop off, leaving Willie and Ima to ride to doom. 5:59. The dispossessed cab-driver sees his cab, mounts it, sees the clock, finds it fast by his Waterbury, and turns it back. Saved again!

The cab with the clock and treasure once more falls into the hands of the Count and Tillie. The hand reaches six at last and they are blown into the next county. The explosion throws the box into the air and it falls—in Willie's hands. He and Ima cash the treasure and live happily.

WORLD PICTURES.

THE RISE OF SUSAN. (Peerless—Five Parts—Dec. 18). The cast: Susan (Clara Kimball Young); Mrs. Joseph Luckett (Jenny Dickerson); Sinclair La Salle (Warner Oland); Ninon (Marguerite Skirwin); Clavering Gordon (Eugene O'Brien). Directed by S. E. V. Taylor.

Susan, a young girl, the support of her old uncle, earns her living in Madame Millet's fashionable shop. She almost loses her position through her rebuff of the advances of Madame's son, but the arrival of a rich customer renders her services as model necessary. The customer, Mrs. Luckett, a parvenu, struggling desperately to get into society, is struck by Susan's beauty and ladylike bearing, and when a Countess, whom she intended to use as an entering wedge into society, fails to appear, she prevails upon Susan to assume the role of Countess for a night.

Susan is a great success and society goes mad

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over the titled lady. Mrs. Luckett is delighted and insists that Susan continue to play the role. At first Susan refuses, but Mrs. Luckett's pleas and the sudden death of her uncle cause her to change her mind, and she decided to go through with the part. As the Countess, Susan wins the heart of Clavering Gordon, a wealthy and attractive young bachelor. Mrs. Luckett had hoped to "land" Gordon as husband for her daughter, Ninon, and she resents Susan's rivalry.

She tells Susan that the disappointment of losing Gordon is killing Ninon, and urges her to go away. Though now deeply in love with Gordon, Susan decides to sacrifice her own feelings to save Ninon. She is about to leave when La Salle, Mrs. Luckett's scheming social secretary, tells her that Ninon is a confirmed drug fiend, and would only ruin Gordon's life. He persuades Susan that she owes it to Gordon to marry him, and save him from Ninon and at last Susan is won over by his arguments.

Just before the marriage ceremony, the scheming secretary reveals his true motives. He demands a large sum of money from Susan on penalty that, if she refuses, he will reveal to the assembled wedding guests that she is not a Countess, but a poor working girl and an impostor. Susan is dismayed. Determining that she will go no further with the deception, and scorning the secretary, she rushes into the midst of the wedding party and confesses all. Before the astonished Gordon or any of the other guests can stop her, she disappears.

Seeking to forget her sorrow and unhappiness, Susan becomes a nurse, and by her sweet unselfishness, wins the love of all whom she meets. After Susan disappeared, Gordon searched in vain, and finally despairing over the results and giving up all hopes of ever finding her, he marries Ninon, in the hope of reforming her. His hopes are vain, for with the years Ninon has grown continually worse, until she has become a shattered wreck. Susan is called upon to nurse her, and though torn with conflicting emotions, when she learns that Ninon is the wife of Gordon, the man she loves, Susan tries desperately to save the drug-crazed woman.

After a fierce struggle, the maddened Ninon succeeds in blinding Susan with a pair of scissors, and then flings herself from the window to her death in the court below. Gordon meets the blinded Susan, and after a brief courtship the two are married. In their great love they are rendered doubly happy by indications that Susan's sight is about to be restored.

METRO PICTURES CORP.

THE AWAKENING OF HELENA RICHIE (Rolfe Photoplays Inc.—Five Parts—Dec. 18)—The cast: Helena Richie (Ethel Barrymore); Lloyd Pryor (Robert Cummings); Benjamin Wright (Frank Montgomery); Dr. Lavendar (J. A. Furey); Little David (Maury Steuart); Sam Wright (Hassan Mussalli); Deacon Wright (William Williams); Frederick Richie (Robert Whittier); Dr. King (Charles Goodrich); Mrs. King (Hattie Delaro); Mrs. Wright (Mary Asquith). Directed by John W. Noble.

To the village of Old Chester comes Helena Richie in search of balm for a broken heart. Her dissolute husband, in a drunken rage, has killed their little child. This tragedy induces Helena to listen to the pleadings of Lloyd Pryor to leave Paris, where the Richies are living, and come to America with him.

Pryor makes frequent visits to Helena in the little home he establishes for her in Chester, and the towns-people accept the statement that he is her brother. Old Benjamin Wright, however, has his own suspicions as to the relations between the two. His interest is more than a casual one, for his grandson, Sam Wright, a young poet, is in love with Helena. The old man tells him his belief with regard to Mrs. Richie. Sam asks her whether the suspicion has any foundation, and when she admits that it has he kills himself.

Dr. Lavendar, the kindly old minister, has in his charge a child who needs a home. He has decided to send the little boy, David, to Mrs. Richie for a trial visit. She welcomes the boy, who fills the place in her heart left vacant by the death of her own child. Her heart becomes bound up in the boy, though she is torn by conflicting emotions by the thought of her own false position.

Helena's husband has been in such feeble health, owing to his dissipations, that she has constantly expected his death to release her, so that she and Pryor may be married. Finally the long-expected event happens, but Pryor has tired of her. His promise of marriage has been nothing but a ruse to get her to elope with him. Looking about for an excuse to break the bonds which have become irksome to him, he tells her that she must give up David. She refuses and he says she must choose between the child and himself. Realizing Pryor's unworthiness, she clings to the child, and Pryor leaves her.

Helena goes to Dr. Lavendar, tells him the truth about her past relations with Pryor, and asks him to let her keep the child with her always. The old man's answer is: "Can you teach him to tell the truth, you who have lived a lie? Can you make him brave—you who could not endure? Can you make him honorable—you who have deceived all"? Helena is silent in the face of this accusation. She decides to give David up, and to leave Old Chester. She tells Dr. Lavendar that on her way to the station next day she will come to bid David goodbye.

Next day at the rectory Dr. Lavendar asks her to take with her a parcel which she will find wrapped up in the coach. She promises, and in the coach finds the package to be little David, all wrapped up for traveling. Her willingness to sacrifice her own happiness for the boy has proved her worthiness to keep him, and Helena and little David leave Old Chester to find peace among new surroundings.

BLUEBIRD PHOTOPLAYS, INC.

THE HONOR OF MARY BLAKE (Five Parts—Dec. 18).—The cast: Mary Blake (Violet Mersereau); Flossie Payton (Tina Marshall); Mrs. Hardy (Caroline Harris); Kirk Hardy (Sidney Mason); Richard Kearney (James O'Neill). Scenario written by John C. Brownell. Directed by Edwin Stevens.

Mary Blake and Flossie Payton are actresses who chum together and live in the same rooming house in New York. Richard Kearney, wealthy theatrical manager, offers Mary an important part in a new play, and when the girl goes to his office to discuss matters, Kearney makes love to her. She repulses his advances, and goes home to relate her experience to Flossie.

The next morning there comes to Mary a note from Kearney offering marriage as atonement for his previous conduct, and Flossie urges Mary to "take a chance." This Mary decides to do, and, going to Kearney's office, accepts his proposal. Shortly after Kearney and Mary leave the office to be married a woman enters and asks for her husband, Mr. Kearney.

The office boy tells her that Mr. Kearney has just left to be married. From the boy she gets his home address and when Kearney and Mary return from the church where they were wed, the woman is waiting for them. Confronting the pair, she makes Kearney admit that his marriage to Mary is illegal, because he was married in Australia to the woman who has now appeared after an absence of many years.

Mary, broken-hearted, returns to Flossie and her furnished room, tells her sad story and, comforted by Flossie, decides to go with her chum on tour with a traveling repertoire company. The little town of Hillsdale is the first engagement to be played by the Manhattan Co., and there the show remains a week. One day Mary takes a stroll in the fields and woods near town and is attacked by a tramp who overtakes her in a lonely spot.

The girl's screams are heard by Kirk Hardy, a wealthy young farmer, who rescues her. The acquaintance thus begun is continued. Hardy's mother is a flinty-souled member of the church and the deacons quickly spread the horrible news of her son's social downfall.

When the Manhattan Repertoire Co. ends its engagement at Hillsdale and must leave for the next town, Mary is suddenly stricken with pneumonia and is left behind. Kirk hears of the girl's illness and supplies her with medical attention and nurses, frequently going himself to sit by her bedside. Their love progresses and when the girl recovers they are married.

Richard Kearney had, meanwhile divorced his wife, and learns through Flossie, with the Manhattan Co., that Mary is living at Hillsdale, happily married. Kearney, bent upon possessing the girl, at all cost, goes to Hillsdale, secures an interview, and while Kirk Hardy's mother listens at the door pleads with Mary to go away

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with him. When she again repulses him, Kearney uses his strength to overpower her and forcibly kisses her just at the moment Mrs. Hardy stealthily opens the door and looks into the room.

The mother tells her son; Kirk accuses Mary and she makes no attempt to deny the incident, explaining that she was helpless and that she had nothing to do with Kearney visiting her. Kirk goes to the hotel, meets Kearney and when the showman asks Kirk to take a drink, Hardy seemingly accepts the courtesy, but promptly dashes the poured-out whiskey into Kearney's face. In the fight that follows, a revolver is discharged and Kearney is dangerously wounded.

With her husband under arrest, Mary goes to the hotel and nurses Kearney so capably that she saves his life. Hardy is released, explanations are forthcoming and the happy ending is attained when Kirk and Mary are reunited and Mrs. Hardy contributes her blessing.

UNICORN FILM SERVICE.

JIMMIE DALE, ALIAS THE GREY SEAL (Fourth Episode—"The Metzer Murder Mystery"—Two Parts—Dec. 5).—Balked at their attempt to get rid of Marie La Salle, the Crime Club contrives to get the papers that incriminate them in the matter of the murder of the girl's father and uncle. Cornering Marie in a hotel, they are about to succeed in their devilish work, when Jimmie Dale, the Grey Seal, saves her. Getting the girl home in safety, he arrives at his mansion in time to answer an urgent telephone call from Carruthers, his friend and editor of a newspaper that has offered $10,000 for the capture of the Grey Seal. The message was that Jack Metzer, a stool pigeon, has been murdered and that a grey seal has been found on his forehead.

Jimmie is disturbed that anybody should soil the name of the Grey Seal with the crime of murder. He goes to the spot of the murder with Carruthers, as a cub reporter. A careful examination of the Grey Seal shows him that it bears a finger print—a sure sign that he did not place it there—as he is careful not to allow his fingers to touch the seals he attaches. He draws his conclusions and with a bit of shrewd detective work confirms his suspicion.

The next day, he requests the Captain of Police, who has discovered the crime, to come to his house for a sitting for a portrait, together with Carruthers. He then exhibits the results of his investigation by showing Carruthers that the Captain has put the blame on the murderer as being the Grey Seal, in order to get the reward offered for the fugitive. The Captain is given the choice of leaving the city or being sent to prison for twenty years. In conclusion it may be stated that the Captain occupied Berth 29 on the "Black Diamond" express going from New York that night.

GREATER VITAGRAPH.

WHOM THE GODS DESTROY (Five Parts—Dec. 18).—The cast: Mary O'Neil (Alice Joyce); Leslie St. George Leigh (Harry T. Morey); Sir Denis Esmond (Marc MacDermott); O'Neil (Logan Paul); Father McCarthy (Charles Kent); King of England (Thomas R. Mills); Lady Esmond (Mary Maurice); Carl (Mr. Siegel). Directed by William P. S. Earle.

The ominous call of war gives the Irish rebels an opportunity to prepare to strike for their freedom. One of the most diligent leaders is Sir Denis Esmond, who is prepared to lead the insurgents against England. Leslie St. George Leigh, a close friend of Esmond's, and a true patriot of England, loses his eyesight while doing his duty in the North Sea.

Mary O'Neil, a lovable little Irish lass, is loved by both Leigh and Esmond, and not realizing the cost, she is heart and soul in the insurgents' cause and refuses to give either her answer until Ireland shall be free. Thinking to allay suspicion, she allows Leigh to come to Castle O'Neil while convalescing. When an English officer comes to the castle, Leigh gives his word of honor that Esmond has not been there, for he does not know that he has returned from Germany.

Later the insurgents come in a body to the Castle for Esmond. Leigh speaks to Esmond until he is made to realize the cost, then addresses the rebels, after getting Mary to give him, as he thinks, the English flag, but in reality she gives him the old Irish flag, fearing for his safety. He learns his mistake and signals to an English warship in the harbor for help. One of the insurgents learns of his trick and is about to assault him when Esmond intervenes and orders them to disperse. The soldiers arrive and the mob is dispersed after a struggle in which many are killed. Mary, coming from the Castle, learns the high cost which must be paid for rebellion when she sees the road scattered with wives and mothers crying over their soldier husbands who have fallen in the cause.

Esmond is captured by the soldiers and tried as a traitor. After a time he is sentenced to be hung. Mary clings to his broken-hearted mother through the trouble, and with Leigh's aid they try to obtain a pardon for him. In vain they make their appeals and at last the despairing mother forces her way into the King's presence, Mary following fearfully. Here again her plea is ignored and it is not until General Ramsey, a close friend, intervenes that the pardon is granted and Esmond allowed to go free.

Leigh, realizing that Esmond is now free and that his own affliction would make it impossible for him to ask Mary's hand in marriage, does his utmost to arrange the engagement, but he fails. Later he is given the Victoria Cross for his bravery and dutiful service to his country, but his final reward comes when Mary's love refuses to recognize his blindness and they are pledged to marry. The unselfish friendship of the men and their common love for the sweet Irish girl has made all things possible, and once more they stand together, stronger allied than before.

UNITY SALES CORP.

THE LAND JUST OVER YONDER (November—Six Parts—Dudley Motion Picture Mfg. Co.).—The action of this picture revolves around the absorbing devotion of an old man, whose heart is wrapped up in a young comrade and partner. The young man becomes enamored of a quarter-breed woman, who not only breaks his heart through her unfaithfulness, but also runs away with his money, which has been wrung from mother earth through unceasing toil. Her lover is murdered and the young man is accused and, through the woman's treachery, is condemned to die.

The old man, in the meantime, having broken with his chum because of his infatuation for the woman, gives himself up to gambling and mining camp dissipations. He loses his money and has to strike out into the wilderness again in search of more gold. Coming back at the end of two years, he is elected sheriff of the county and discovers that he is to hang his former chum. Together they start for Carson City, where the old man goes before the governor and tells the story of "Billy Boy's" life. The ring of genuine truth in the narrative convinces the governor of the young man's innocence and he is pardoned.

SOMEWHERE IN MEXICO (Tweedledum Comedy—Dec. 4).—Tweedledum has caught the military fever and enlists in his country's service with the avowed intention of removing Villa from the face of the earth.

His antics shock the dignity of the recruiting officers and furnish no end of amusement to his fellow-soldiers. Tweedledum, however, makes a poor soldier and violates all the rules. The officers are utterly unable to keep him in line if a pretty girl happens to be anywhere near during drill time, but the crowning climax comes when he slips away from his camp to hide and have a quiet smoke.

He happens to select a spot which is near the location of a band of Mexicans and the powder magazine. He carelessly tosses away the remains of his cigar, when suddenly a terrible explosion ensues and almost the entire company of Mexican soldiers are blown to pieces. His own company rush to the scene and promptly make Tweedledum a great hero and give him credit for overcoming the enemy single handed. He is quickly raised to the rank of a commanding officer and receives his newly acquired honors joyfully if not gracefully.

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K-E-S-E.

THE PHANTOM BUCCANEER (Five Parts—Essanay—Dec. 18).—The cast: Stuart Northcote and Jack Burton (Richard C. Travers); Mercia Solano (Gertrude Glover); Billy Logan (Thurlow Brewer); Maurice Furnival (R. P. Thompson); Lord Sangatte (Carroll C. James); Milford (Arthur W. Bates); Lady Barradell (Ethel Davis). Directed by J. Charles Haydon.

Stuart Northcote, a London adventurer, slays the president of a mythical South American republic, and establishes himself at its head. Mercia Solano, daughter of the slain official, leads a conspiracy to avenge her father's death by killing Northcote. The adventurer escapes to London, however, after looting the republic's treasure chest. He is pursued by Mercia and a band.

The adventurer, perceiving his deadly peril, employs Jack Burton, an impoverished young Englishman, to act as his double. The girl shoots at the double, and other fiendish plots are carried out to kill him. Burton frustrates them all.

Then the conspirators penetrate his masquerade. Mercia falls in love with Jack and repudiates her accomplices. The latter discover Northcote's hiding place and slay him. To avenge themselves for Mercia's betrayal, they accuse her and Burton of the crime. The two are brought within the shadow of the gallows, but finally are vindicated by the testimony of a valet who witnessed the murder.

PARAMOUNT.

A CONEY ISLAND PRINCESS (Famous Players—Four parts—Dec. 4).—The cast: Princess Zim-Zim (Irene Fenwick); Pete Milholland (Owen Moore); Alice Gardner (Eva Francis); Tony Graves (Clifford B. Gray); Jan Kouver (William Bailey); Mrs. King (Kate Lester); Alice's mother (Dora Mills Adams); Old Mooney (Russell Bassett).

Among the younger members of the select families of the "Avenue," are Pete Milholland, a "good fellow" and sportsman, and his fiance, Alice Gardner. Only once have they quarreled—that was when Pete disgraced himself by coming upon the polo fields intoxicated. This was good cause, and we now find Peter staring blankly ahead of him with the returned ring in his hand.

Still in a stupor from drink, Pete instructs his butler that he is leaving for Europe and staggers out of the house. He finds himself on the shores at Coney Island, in a garb not his own. During his wanderings in the amusement park, Pete comes before the entrance of the "Turkish Dream." Partially attracted by the pretty dancer and chiefly in need of sleep, he smuggles himself into the place. He has come at the psychological moment, for the proprietor, Mooney, and his daughter, Tessie, the dancer, are in a quandary. Their orchestra, the pianist, has left them. Pete steps into the breach, much to the jealousy of Jan, the boatman, Tessie's ardent lover. As time passes Pete decides to return home, taking with him Tessie and her father. The jovial Irishman and his daughter dislike the idea of leaving their "kind," but with the arrival of the automobile they agree to go.

Tessie is taken care of by Pete's aunt, who would rather do most anything than come in contact with the belle of Coney Island. Her arrival causes consternation in society circles and it is realized by Pete that she is not suitable for him, but he is determined to marry her, as Alice, according to the papers, is going to become the wife of his friend, Tony Graves.

During her stay at the Milholland mansion Tessie notices how Pete controls his feelings when Alice approaches, and how Alice's heart nearly breaks when the two girls meet. Alice and Pete finally come face to face, and Pete learns that the newspaper report of Alice's marriage to Tony was false. He takes her in his arms, and thus they are discovered by Tessie. Summoning all her strength and forcing a smile upon her face, Tessie tells them that she lied and does not love Pete at all, and returns her ring. Pete is overcome to think that he was on the verge of falling into the trap set by this young "vampire," while Alice is overjoyed at the unexpected turn of events, though secretly feeling that Tessie is making a great sacrifice.

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After Tessie's return to her kingdom on the beach, "The Turkish Dream," true love steals its way into her heart as it had done to Alice and Pete, and soon Jan proves to be her ideal of a husband.

THE ROAD TO LOVE (Morosco—Five parts—Dec. 7).—The cast: Hafsa (Lenore Ulrich); Goruon Roberts (Colin Chase); Lella Sadiya (Lucille Ward); Borah (Estelle Allen); Karan (Alfred Vosburgh); Sidi Malik (Herschel Mayall); The Old Sheik (Joe Massey); Abdallah (Alfred Longsworth).

The action takes place in Algeria where Hafsa, the daughter of wealthy old Sidi Malik, has aroused the avidity of Lella Sadiya, the "mother" of the dancing girls. She gives orders to have the girl kidnapped and brought to her. Meanwhile Gordon Roberts, a young American who is traveling in the Orient, saves the life of Karan, a Bedouin chief, and earns the undying gratitude of the Arab. Gordon meets Hafsa while she is shopping in defiance of her father's commands and wins her regard by sheltering her from the old man. He is infatuated with her and disguises himself as a peddler in order to meet her again. He is discovered by Nakhla, a spy of her father's, who promptly has Gordon beaten by his retainers.

Gordon and the girl elope, but are captured and the American is turned over to one Abdallah with instructions to sell him as a slave. Hafsa bribes Abdallah to let her go in the caravan in which Gordon is kept drugged. Karan learns of the predicament of Gordon and worms his way into the friendship of Abdallah until he can drug the guards. But when Gordon is about to escape, he recognizes Hafsa and demands that she go in his place. Karan finally yields to the girl and takes Gordon away.

Hafsa is delivered to Lella and is not seen again by Gordon until she dances at a great fete. She is offered for sale and Gordon makes a desperate effort to outbid an old sheik, but fails. On the wedding day, Hafsa substitutes her maid for herself and escapes with Gordon, but the deception is quickly discovered and a pursuit is begun. As the fugitives reach the garden gate, Malik arrives and cuts off their escape. The pursuing Lella comes up and stares in wonder at Malik, who proves to be her husband. She is the mother of the girl whom she has been attempting to hand over to the sheik.

Just at this moment the old man himself and his retinue are heard approaching and Lella implores Malik to permit his daughter to go her way with Gordon. Snatching the girl's scarf, Lella throws it upon the edge of the garden well, as the lovers make their escape. When the sheik arrives upon the scene, he is shown the scarf and told that Hafsa has chosen her own fate, rather than marry him.

Under the chaperonage of the faithful Karan the lovers depart across the desert on the road to love.

THE VICTORIA CROSS (Lasky—Five parts—December 14).—The cast: Major Ralph Seton (Lou-Tellegen); Joan, his sweetheart (Cleo Ridgley); Sir Allan Strathallan, her father (Ernest Joy); Azimoolah (Sessue Hayakawa); Princess Adala (Mabel Van Buren); Cassim Beg (Frank Lanning); Seereek, the Nana (Harold Skinner).

In 1857 native regiments, stirred to revolt by scheming rulers and religious fanatics, shocked the world by "The Indian Mutiny. Ralph Seton, a young English officer with a brilliant record, has been thrown into the decadent life of the Mahratta's Court at Cawnpore. He receives a letter from Sir Allan Strathallan saying that he will soon visit Cawnpore, bringing with him the Victoria Cross which has been awarded Seton for heroism, and that he will also bring his daughter, Joan, with whom Seton was in love in England. Seton, to be worthy of both the Cross and the girl, decides to reform.

Azimoolah, a native officer and conspirator, invites the assistance of the Princess Adala to recover the throne from the English, and she reluctantly agrees to entice the young English officer to her home the night of the uprising. In answer to her note, Seton accepts her invitation, and in a drunken moment, invites the officer to accompany him. Joan and her father arrive at Seton's bunga-

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low and are somewhat puzzled at the evidences of a carouse. They are taken to the Palace and Azimoolah cleverly warns the Princes in time for the soldiers to escape, all except Seton, whom she hides. Joan, however, knows someone is there and is heartbroken when she recognizes the man whom she considered a great and perfect hero. Considering him unworthy of the Cross, Sir Allan strongly denounces Seton, who gradually sinks lower and lower, is courtmartialed and reduced in rank.

Joan has turned against him. To save him, Adala persuades Seton to don a native costume. Joan has been taken by Azimoolah's men, and under threat of death ordered to write a request that her father's troops be withdrawn from Northern India. She refuses, and the Seereek, desiring rather to possess her than have her punished, commands her brought before him dressed as a nautch girl. She escapes and comes upon Seton dining with Adala; her expressed contempt arouses him to the real situation. On a pretense that she is his prisoner, Seton attempts to reach the barracks with Joan. The deception is discovered and a long siege of hardships follows. Seton gives Joan the Cross just as they are taken out for sentence—Seton to be shot, Joan to be massacred. Seton's executioner is overpowered, the news taken to Strathallan, who arrives at the crucial moment, and gives his daughter to Seton, who he declares has redeemed himself. Joan pins the Cross on her lover's breast as he takes her in his arms.

PARAMOUNT PICTOGRAPHS.

PARAMOUNT PICTOGRAPHS.—40th Release (Nov. 5).—Gold Mining in Alaska; Have You a Little Heifer in Your Home?; Self Defense Without Weapons; Frenzied Frocks and Frills.

PARAMOUNT PICTOGRAPHS.—41st Release (Nov. 12).—Submarine Gardens; Health First; Navigation on the Yukon; The Law of Gravitation.

PARAMOUNT PICTOGRAPHS.—42d Release (Nov. 19).—In the War Zone with Donald Thompson; An Enemy to Beauty; A Big City's Water Supply; Why Apple Trees are Crooked.

PARAMOUNT PICTOGRAPHS.—43d Release (Nov. 26).—The Battle of the Somme; One of the World's Wonders; The Make-over Shop for Old Men; Motor Polo.

PARAMOUNT PICTOGRAPHS.—44th Release (Dec. 3).—Modeling from Life; First Aid to the Four-footed; Taking the Bumps out of the Ocean; Lake Orta.

PARAMOUNT PICTOGRAPHS.—45th Release (Dec. 10).—Evolution of a Poster; Holiday Resorts of Italy; A Little Experiment in Lip Reading; Turkey Punching.

INTERNATIONAL FILM SERVICE.

HEARST INTERNATIONAL NEWS PICTORIAL, No. 92 (Nov. 17).

San Francisco, Cal.—The Signal Corps of the California National Guard returns from the Mexican border, and members are enthusiastically greeted by relatives.

Northport, L. I.—In wire enclosed pens on the farm of J. A. Kane, tiny silver fox puppies are born and brought up to be worth $2,500 apiece. Most expensive fur garments are made from the pelts of these animals.

Washington, D. C.—Back at his desk in Washington, is Joseph P. Tumulty, secretary to President Wilson. On Election night, when all the Democratic leaders had conceded President Wilson's defeat, Tumulty alone claimed his re-election.

San Antonio, Tex.—In different parts of this city, the wives of two prominent Mexicans are being entertained. Mrs. Venustiano Carranza is here assisting her niece to purchase a trousseau, while Mrs. Francisco Villa is attending a family re-union at the home of her husband's brother. Accompanying Mrs. Carranza are her daughters, the Misses Eugenia and Julia. With Mrs. Villa is her young son, Augustin.

Fashions de Luxe.—The latest gowns and hats, creations of Lady Duff-Gordon—Lucille—are shown exclusively in the Hearst International News Pictorial.

San Francisco, Cal.—Hiram Johnson, Governor of California, is elected to the United States Senate by an overwhelming majority. The Governor and his little grandson, Hiram Johnson, 3d, poses for the Hearst International News Pictorial.

South Brookneld, Mass.—Henry Freeman, of this place, is the owner of the only trained steers in the world. He has succeeded in teaching the lumb animals several unique tricks.

Philadelphia, Pa.—C. Emery Titman, well-known club man and baseball rooter, exercises 550 pounds, avoirdupois, to pay an ill-advised election wager.

Lexington, Mass.—On the beautiful estate of Millionaire J. W. Hayden near here, youthful classic dancers led by Winifred Gilrain, given an exhibition of the terpsichorean art.

Washington, D. C.—Dr. Karl Graves, self-styled international spy, is arrested charged with attempting to sell private letters, the contents of which would have embarrassed Countess von Bernstorff, wife of the German Ambassador. Graves appears with his attorney to answer the charge before a United States Commissioner.

In the Battle-Scarred Verdun.—Great havoc is wrought in this city by German seige guns. American ambulances in the region of this battlefront are in constant danger from exploding shells. New methods are devised for transporting wounded from the first-line trenches to the field hospital.

HEARST INTERNATIONAL NEWS PICTORIAL, No. 3 (Nov. 21).

Reading, Mass.—The newly-equipped fire department demonstrates the use of its new life-saving appliances. Firemen leap from dizzy heights into life-nets, to show citizens proper methods to follow in escaping from burning buildings.

Philadelphia, Pa.—Marguerite Walz, exponent of outdoor dancing, performs before the camera in a beautiful wooded setting to demonstrate health-conserving exercises.

New York City.—High school pupils of the Metropolis are being put through a rigid military course to increase their physical fitness. Boys of the Stuyvesant High School, and girls of the Washington Irving High School perform their military exercises under the watchful eye of physical instructors employed by the New York Board of Edueation.

Waukegan, Ill.—Thousands of lake trout are caught in the nets of Lake Michigan fishermen. The trout harvest of the season was exceptionally large. Exclusive pictures show how the fish are caught, killed and prepared for the market.

Footlights and Fashions.—Miss Mary Nash, star of "The Man Who Came Back," appearing at the Playhouse, New York City, poses exclusively for the Hearst International News Pictorial in gowns of her own creation.

On the Somme Front.—French engineers drill underground to plant the destructive land mine, using the same kind of pneumatic drill as that used when tunnelling for the New York subways. Provisions are rusned to the fighting men in the front-line trenches on a peculiarly-constructed wire railroad track.

San Francisco, Cal.—Stanford and Santa Clara Universities clash in the annual championship rugby games of the 1916 season, Santa Clara winning by a score of 28 to 5.

Palo Alto, Cal.—Students of Stanford rally about a bonfire, the material for which required six weeks to gather.

Philadelphia, Pa.—University of Pennsylvania students, 2,000 of them, inspire their football team to defeat the University of Michigan eleven by doing a snake dance through the streets of Philadelphia. They also accompany the football players to the train about to depart for Ann Arbor.

Princeton, N. J.—Yale upsets all football dope and trounces Princeton by a score of 10 to 0 in the presence of more than 40,000 spectators who fill the Palmer Stadium.

HEARST INTERNATIONAL NEWS PICTORIAL, No. 94 (Nov. 24).

Washington, D. C.—Congressman O. D. Bleakley arrives in Washington to begin his winter duties in the House of Representatives, making the trip from Philadelphia in an aeroplane piloted by Sergeant Ocher of the United States Army.

Calexico, Cal.—Thousands of turkeys being raised in the Imperial Valley for the Thanksgiving and Christmas market, are photographed for the Hearst International News Pictorial. The subjects prove camera-shy.

Boston, Mass.—The largest chair in the world, a replica of the executive chair in Washington, is built here to be shipped to Philadelphia for exhibition at the meeting of Advertising Men.

San Antonio, Tex.—Under the protecting walls of Fort Sam Houston, a herd of Texas deer enjoy the freedom of a wooded spot set apart for their home.

Oakland, Cal.—A bevy of pretty girls boost the Lincoln Highway by selling $10,000 worth of Highway pennants in one day, to motorists who pass through this city.

Fashions De Luxe.—The latest gowns and hats, creations of Lady Duff-Gordon (Lucille), are shown exclusively by the Hearst International News Pictorial.

Winchendon, Mass.—In a gigantic toy factory, assistants of Santa Clause are working at utmost speed, turning out toys that will delight the hearts of good little boys and girls on Christmas morning. Pictures show the many processes through which the playthings are put before they are ready for presentation to the little folk.

Chicago, Ill.—Miss Ruth Law, before her cross-country flight from Chicago to New York, in which she made a non-stop record of 590 miles, prepares for her trip by living on the roof of the 22-story Hotel Morrison, here, in a tent where she sleeps and eats to accustom herself to the atmospheric conditions above the earth.

Washington, D. C.—Ex-slaves and their former owners renew acquaintance at a convention in the national capital. A group of the former slaves poses for the Hearst International News Pictorial, their ages ranging from 104 to 125 years.

Santa Monica.—Intrepid motor drivers dare death on the eight-mile Santa Monica Auto Race Course in the contest for the Vanderbilt Cup and prizes of cash. Dario Resta wins over a field of the best race pilots in the world.

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HEARST INTERNATIONAL NEWS PICTORIAL, No. 95 (Nov. 28).

Near the Verdun Front.—Giant motor trains carry troops and provisions to the fighting lines. Peasant carts are also forced into service to supply the fighting lines with provisions.

Chicago, Ill.—A city diet squad is experimenting under the direction of Dr. John Dill Robertson, Health Commissioner, on the theory that a person can live on 30 cents a day, the idea being part of a plan of city officials to reduce the high cost of living.

Philadelphia, Pa.—The oil-tanker, William Rockefeller, is launched after being christened by Mrs. Emma Rockefeller McAlpin, daughter of the financier, whose name the new boat bears.

Footlights and Fashions.—Miss Regina Wallace, star of "Rich Man, Poor Man," 48th Street theater New York City, appears in gowns of her own design for the Hearst International News Pictorial.

New Haven, Conn.—Yale defeats Harvard 6 to 3 in their spectacular annual football contest. About 78,000 persons watched the game.

Newport, R. I.—In a heavy gale, the barge Newark is blown away from its escorting tug and goes upon the rocks near Davis Point, endangering the lives of four men.

Santa Monica, Cal.—Death hovers about the dangerous curves of the Santa Monica Motor Race Track, and while Johnny Aitken is winning the Grand Prix Race, four persons are killed in the wreck of a car driven off the track by Lewis Jackson.

New York City.—Many ships of the Atlantic battle fleet enter the Hudson River to give the officers and men an opportunity to attend the Army-Navy football game.

Polo Grounds, N. Y.—The Hearst International News Pictorial presents the only motion pictures of the 1916 football game between cadets of the West Point and Annapolis Academies. Ceremonies attending the game, and the most thrilling plays of the contest, were photographed expressly for the Hearst International News Pictorial by the International Film Service, official and exclusive photographers of the game.

On the Western Front.—Charles Francis Joseph, who succeeds the late Emperor Francis Joseph of Austria, visits Kaiser Wilhelm near a battlefield where soldiers of the Central Powers are fighting the Allied Forces. (This section is included in all except New York prints.)

HEARST INTERNATIONAL NEWS PICTORIAL, No. 96 (Dec. 1).

San Benito, Tex.—In the maneouvres of the National Guard along the Rio Grande River, the White Army is victorious, forcing the Brown Army to retreat before its artillery and infantry attacks.

New York.—Howard Chandler Christie poses for the Hearst International News Pictorial in his studio while making a characteristic Christie picture.

Durham, N. H.—Students of the University of New Hampshire wield pick and shovel to clear and level the site of the new college athletic field. Co-eds carry refreshments to the student toilers.

La Panne, France.—President and Madame Poincare and the King and Queen of the Belgians, visit a refugee camp here. Madame Poincare presents gifts to the children at the camp

Footlights and Fashions.—Miss Margaret Leslie, of "The Basker," Empire theater, New York City, poses exclusively for the Hearst International News Pictorial in gowns of her own design.

Calexico, Cal.—More than 100,000 acres of land, which eight years ago were a desert, are now producing $10,000,000 worth of cotton. Pictures show the cultivation and ginning of the record-breaking crop.

New York City.—The gallant Seventh Regiment returns from the Mexican border and marches down Fifth avenue, reviewed by Governor Whitman and cheered by thousands who line the streets as the regiment marches to its armory.

New York City.—The Statute of Liberty is illumined with incandescent lights, paid for by popular subscription of patriotic citizens of the United States.

In the English Channel.—Remarkable pictures showing the hazardous tasks of the British trawlers sweeping the stormy surface of the English Channel, to remove German mines. Sailors about to face death through exploding mines amuse themselves with games on the outward passage. Mountainous waves nearly capsize the trawler as she proceeds on her dangerous mission.

HEARST INTERNATIONAL NEWS PICTORIAL, No. 97 (Dec. 5).

Washington, D. C.—Memorial services for the late Francis Joseph, Emperor of Austria, are attended by notables of the national capital, and representatives of foreign governments. (Note.—This section is included in all except the New York prints.)

San Benito, Tex.—National Guardsmen on duty on the Mexican Border eat their Thanksgiving dinner outdoors. The dinner consists of wild duck brought down by the Guardsmen's guns and prepared by the camp cooks.

New York.—Public Schools of New York keep the pupils outdoors during study and recitation hours. Outdoor exercises improve the physical condition of the children and make them more capable at their studies.

On the Somme Front.—A dummy gun made of wood is erected in a conspicuous place by French troops to deceive hostile aviators. A battery of 155 mm. guns clear a path for an infantry attack.

New York.—The old horse cars that ply the streets of New York are soon to give way to the modern electric equipment. Pictures show the last of the antiquated vehicles travelling about the city piloted by veteran street-car drivers.

Fashions De Luxe.—The latest gowns and hats designed by Lady Duff-Gordon (Lucile) are displayed to best advantage on the screen.

Philadelphia, Pa.—Sailors of the interned German liners held up in this port are constructing a village of small houses, which they will occupy during the winter. German atmosphere pervades the village, and German ideas are carried out in the construction of the church, the old wind-mill and the residences.

Washington, D. C.—Aided by a large company of Boy Scouts, Edward B. McLean gives away more than 400 turkeys to the poor families of the national capital.

Frederiksted, St. Croix.—Negro laborers of the West Indies celebrate Liberty Day, the anniversary of their release from slavery, with a monster parade. D. Hamilton Jackson, leader of the West Indian toilers, who recently procured for them an advance in wages which makes a day's work worth 35 cents, addresses the cheering negroes. The Danish flag, which will be replaced by the Stars and Stripes if the United States purchases the West Indies, flies conspicuously during the festivities.

New York.—President and Mrs. Wilson arrive in New York and proceed aboard the yacht "Mayflower" down the Hudson River, where President Wilson gives the signal for the illumination of the Statute of Liberty. Battleships in the river fire the President's salute of twenty-one guns. Miss Ruth Law's aeroplane is a streak of flame in the sky as she circles the statue just before the President's signal and the emblem of Freedom in New York Harbor flies in the flood of electric light.

INTERNATIONAL SPLIT REEL (Dec. 11).—The Katzenjammer Kids—The Captain goes a'swimming (Animated Cartoon Comedy by George Gregory LaCava). The Magic Isle (Scenes photographed in the West Indies by Tracy Mathewson).

INTERNATIONAL SPLIT REEL (Dec. 18).—Through the West Indies (views of the wonderful tropical isle photographed for the International Film Service, Inc., by Tracy Mathewson). On the Cannibal Isle (Jerry on the Job) (Animated Cartoon Comedy by W. C. Hoban).

FOX FILM CORP.

THE BATTLE OF LIFE (Five parts—Dec. 11).—Mary, the daughter of Tom Boland, a cracksman, who is in love with his pal, Dave Karns, decides to give up her old life because she does not want her brother, Jimmie, to submit to the criminal influence surrounding him. After leaving the house, she wanders in the park. Here she meets Mrs. Wentworth, a woman of wealth and refinement, and the two become friends. Mrs. Wentworth finally engages her as a maid.

Tom Boland and Dave learn of the girl's luck in obtaining a fine position in Mrs. Wentworth's household, and try to secure her aid in robbing the home of her employer. She refuses, but they carry out their plans alone, and Tom is shot. An investigation of the affair is made by the police. Mary is followed from one place to another when Mrs. Wentworth discharges her. After many weeks of hardship, she is re-united with Dave, who was reformed.

THE LOVE THIEF (Five Parts—Dec. 18).—The senorita, Juanita, loves gallant Capt. Arthur Boyce, on duty near the border. He does not love her, but she contrives to make his fiancee, Clare Nelson, think that he does. The result is that Clare breaks off the engagement. Juanita's passion turns to hatred when she finds she cannot compel Boyce to love her. In a fit of rage, she arranges a scheme by which the officer is accused of having murdered a woman. In the trial that follows, Boyce is convicted.

Meantime, a band of Mexicans led by Juanita and Costa, a Mexican in love with Clare, raids an American town. In the place are Clare and her uncle, Nelson, who has been secretly furnishing the Mexicans with munitions. Costa takes Clare prisoner.

Juanita finds the girl with her uncle and Costa in a rude shack. She sees a way to get revenge on Clare. She will force her to marry Lopez, one of the bandits in her employ. While she is thinking over this plan, Arthur Boyce is brought into the hut. He had been exonerated of wrong, when the real murderer, stirred by the pangs of conscience, confessed. Resuming his command, he rushed to the rescue of the captured party, only to be defeated by the Mexicans and taken prisoner himself.

Clare and Boyce are left with Lopez in the shack. By a skillful piece of maoneuvering, the girl outwits the guard, and she and Boyce escape from the building. Rescue is fast arriving from a nearby American army post. The bandits are pursuing Clare and Boyce, and Juanita rides frantically in the vanguard. But she is too late. A stray shot brings her from her horse, and she dies with a curse on her lips for the woman who won the love she could not have.

EXCLUSIVE FEATURES, INC.

PAMELA'S PAST (Five Parts—December).—The cast includes Maude Fealy, Irving Cummings, Harry Benham, Mignon Anderson, Lucy Peyton and Frank Farrington.

Pamela Congrieve, the daughter of an old fisherman, is a carefree child of nature, whose heart has been won by Lord Charteris, a treacherous noble, who is the secret leader of a band of smugglers. Charteris tells Pamela's father of the wealth he will win if he joins the smugglers, and the deluded old man finally consents.

The smugglers land a cargo on the sea coast, but the suspicions of the revenue officers are aroused and they pursue the smugglers. Lord Charteris and the old fisherman are overtaken, and, to save himself from capture, Charteris tells the coast guards of his rank and claims that he captured his companion, whom he denounces as a smuggler. In spite of Pamela's pleas,, Charteris refuses to aid him, and the old man is put to death.

Vowing to be revenged upon the treacherous Charteris, Pamela goes out into the world. She obtains employment at a wayside inn, and there once more meets Charteris. She stabs him, and believes that she has killed him, but it is merely a ruse of the wily noble. Pamela joins a troupe of traveling actors, and goes to London, where she soon becomes one of the reigning favorites. Pamela's chief admirer is the Duke of Harlow. He asks her to marry him, but she refuses, and struggles vainly to conceal her deep love for him, feeling that her past makes her unfit to be his wife.

The Duke of Harlow's wealth has made Lord and Lady Trevor consider him as a desirable husband for Kitty, their daughter, but that strong-willed person has already selected a future husband who boasts neither wealth nor title. So Kitty and her beloved go to Pamela, whom they know the Duke adores, and beg her to accept him. Then Kitty will not have to wed him. Pamela promises to aid the young couple, and, in order to do so, manages to win an invitation to Lord Trevor's ball.

At the grand ball at Trevor House the load of guilt is lifted from Pamela's heart for she meets Lord Charteris again, and realizes that he still lives. Charteris is as unscrupulous as ever, and determines to steal the Trevor jewels. An opportunity presents itself when Trevor

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shows his guests the famous gems, and after they are replaced in the strong box the key falls to the floor, and is found by Charteris. Pamela, however, suspicious of the man she hates, keeps watch during the night and discovers him in the act of stealing the gems, but Charteris adroitly directs the suspicion upon Pamela, playing upon the prejudice of the others for "the stage-woman." Harlow takes her part. The Duke threatens to prove Charteris to be a scoundrel, and the latter, fearing that he will be exposed, plans to silence Harlow forever. The cowardly plot does not succeed, for word is brought to Pamela and she reaches Harlow in time to warn him. Charteris later succeeds in kidnapping Pamela, but they are overtaken by Harlow, and Charteris is killed, while Pamela, now convinced that her "past" is buried, promises to marry the man she loves.

Pathe Exchange, Inc.

New York City.—A nineteen-ton submarine, built in 1879 by John Holland, as a forerunner of the modern giant submarsible, is presented to the Clason Point Military Academy. Subtitle: The cadets form a guard of honor about this historic relic.

Possum Trot, Tenn.—Following the trail scented by their trained hounds, backwoodsmen hunt the popular possum, made famous by former President Taft. Subtitles: Often they find the little possums shamming death on the lower branches of the persimmon tree. But occasionally they have to climb high into the treetops to make their catch.

Saratoga, Cal.—Secretary of the Treasury, William C. McAdoo, and his wife, daughter of President Wilson, visit U. S. Senator James Phelan during their tour of the West.

In the Balkans.—Allied troops take refuge in the deep valleys of the Serbian mountain ranges where they are advancing slowly against the Teuton strongholds. Subtitles: Watching patiently for a glimpse of the enemy. Soon the mountain artillery crashes forth into the distant hills where the enemy is reported. Some prisoners captured in the Balkan fighting.

On the Russian Front.—Fresh troops are being sent to reinforce the Russian armies in Galicia, where the Czar's hordes hope to gain ultimate victory. Subtitles: Infantry crossing over the River San. Soldiers stop to feed the hungry peasants along their line of march.

Our Merchant Marine (Magazine section).—An animated cartoon by John C. Terry. Subtitle: John Bull and the other maritime nations feast in the world of Trade while Uncle Sam can only look on.

Larchmont, N. Y.—Representatives of foreign governments attend a trial test of the new Marlin machine gun which has been accepted by by the Allies. Subtitle: The gun is capable of firing five hundred sheels a minute, and is light enough for use on aeroplanes.

Carlisle, Pa.—One thousand students of the Government's Indian School are receiving thorough military instruction, and army officers frequently inspect the results of their training. Subtitles: Primping before the officers arrive at their section. The Indians have taken well to the modern military organization. The standard bearers of the Carlisle Indian School.

Davis, Cal.—American mechanical genius is ever striving to render farming more efficient and productive, and horticultural students are shown the working of the latest devices. Subtitles: A tractor plowing through very hard ground. A caterpillar tractor which is able to work in very short spaces.

San Antonio, Texas.—The First Virginia Artillery, the oldest regiment of National Guard in the country, engages in field manoeuvres. Subtitles: The Battery's gunners, noted for excellent marksmanship, keep in constant trim. Wisconsin Militia are given a warm send-off as they leave for home, by the troops still remaining on the border.

PATHE NEWS, No. 98 (Dec. 6).

Preparedness Millinery Styles for 1917 (Magazine Section). An animated cartoon by Leighton Budd. Subtitles: The anti-masher. The dirigible, a fetching style. The Joy-Rider.

New York City.—Part of the Atlantic Fleet arrives to act as a guard of honor at the illumination of the Statute of Liberty, gift of the people of France to the Republic across the sea. Subtitles: President Wilson goes aboard the Mayflower to give the command that will illuminate the Statute for the first time. As the nation's chief executive boards his yacht, the mighty ships belch forth their Presidential salute of 21 guns. New York's tall skyscrapers are brilliantly lighted in honor of the notable occasion. Then as twilight falls with the setting sun, the Statue is suddenly flooded with light, and Liberty shines forth from the darkness, the symbol of American freedom and justice, to enlighten the world.

Washington, D. C.—The President and Mrs. Wilson attend requiem high mass at St. Patrick's Church in honor of the late Franz Josef, Emperor of Austria-Hungary.

Mansfield, Ill.—Thousands of geese are shipped frequently to the Eastern markets by W. H. Firke, millionaire goose king, and yet the high cost of living mounts still higher. Subtitles: The geese also appear affected by the military spirit. Boarding their private car.

Graniteville, Vt.—The famous Vermont granite quarries, producing some of the finest quality rock in the world, are supplying the needs of modern structures. Subtitles: Drilling holes for dynamite to blast the large rocks. The granite is also used to make street pavement blocks for large cities. The State Capitol of Vermont, built from the granite rock of these quarries.

Washington, D. C.—Capitol Building is again the center of national interest as Senators and Representatives enter its massive portals to begin the final session of the Sixty-fourth Congress. Subtitles: Vice-President Marshall (left) and his wife are welcomed by the Democratic Committee upon their arrival. Speaker Champ Clarke (right) greets James R. Mann, the Republican leader of the House, and who may be the next speaker. "Uncle Joe" Cannon is still on the job, almost continually since 1873, and his fighting mood indicates a lively session.

The Somme France.—The British Red Cross put a new type of ambulance into use on the battlefield, which reduces the suffering of transportation to a minimum. Subtitles: The stretcher is placed directly on the sliding bed.

Calcutta, India.—A detachment of Scottish troops, assigned to protect the British Indian possessions, march through the streets of the Bengal Capital.

San Antonio, Tex.—Members of the various National Guard Regiments in the Texas camps compete in a cross-country race for championship of the border. Illinois captures the honors. Subtitles: The day of Thanksgiving is not forgotten and the men prepare for a real feast with turkeys and countless pies.

PEARL OF THE ARMY—(Episode No. 3, "The Silent Menace"—Astra—Two Parts—Dec. 17).

Pearl, failing to convince the General Staff that she has discovered a clue to the theft of the Panama Canal defense plans which might prove Payne's innocence, boards the Southwestern Limited on which Payne, under guard, is on his way to prison. Bertha Bonn, following a command of the Silent Menace, travels on the same train. The train is wrecked and Payne is killed.

A stranger, T. O. Adams, evinces a strange interest in Bertha and attempts to take the locket and packet from her, but is defeated in his purpose by the Silent Menace. Pearl, overhearing a wireless message, learns of this and fearlessly "beards the lion in his den."

During a struggle in a shack on the edge of a cliff, she and the Menace fall from the dizzy heights into the water below. An ever present silent watcher plunged to her aid. Suddenly, the Menace dives from view. T. O. Adams, who, with Toko, is rescuing Pearl unnoticed, picks up the precious packet and they all make for shore.

THE SHIELDING SHADOW—(Episode No. 12, "The Stolen Shadow"—Astra—Two Parts—Dec. 17).

While trying to escape from Ravengar, Sebastian makes a wild plunge into the river while riding a motorcycle. He manages to swim to a boat and makes his get-away from his pursuers. Realizing that his game is nearly up he prepares for fight, and locating Ravengar's laboratory he makes an effort to secure the mantle of invisibility and the secrets of the dead scientist contained in the diary which Ravengar keeps in a safe. He secures the mantle and the bottle of mysterious black pellets, but in his haste to get away he is knocked down by an auto and taken to a hospital. Ravengar and Leontine discover the theft a short while after and finding a clue pursue him to the hospital.

Sebastian comes to as they reach his bedside

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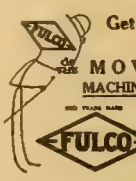
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and with a quick movement throws the mantle over himself and disappears. Ravengar, knowing he is in the room orders them to close the door and then with his arms outstretched tries to catch the invisible foe. Suddenly a window crashes to the floor, broken by an unseen hand. Ravengar follows and at the top of the stairs manages to clutch Sebastian. Down the steep stairs they fall, Ravengar losing consciousness and Sebastian, suffering only minor injuries, vanishes with the mantle.

LUKE'S FIREWORKS FIZZLE — (Rolin—Dec. 17).

Luke lands a job in a fireworks factory and fearlessly flirts with fate in the shape of enough gunpowder to send him so far away that it would take four dollars to send him a postal card. He finally ascends to the clouds astride a giant skyrocket.

KING LEAR. (Gold Rooster—Five Parts—Dec. 17). The cast: King Lear (Frederick Warde); The King's Fol (Ernest Warde); Goneril (Ina Hammer); Her husband, the Duke of Albany (Wayne Arey); Regan (Edith Diestal); Her husband, the Duke of Cornwall (Charles Brooks); Cordelia (Lorraine Huling); the Earl of Kent (J. H. Gilmour); the King of France (Boyd Marshall); Edmund (Hector Dion); Edgar (Edwin Stanley); Oswald (Robert Whittier).

Lear, King of Britain, worn out with the affairs of state, calls his three daughters before him to make a division of his kingdom in proportion with the degree of their affection for him. Goneril, the eldest, speaks first and her father with pleased vanity hears her declare that all powers of speech fail to express the extent of her great love for him. He bestows upon her one-third of his kingdom. With equal volubility but greater exaggeration Regan, the King's second daughter, likewise wins another third. Cordelia, the younger daughter, disgusted with her sisters' sordid insincerities, replies that she loves him as far as duty commands. With the other daughters' honeyed flattery in his ears Cordelia's speech fails to please Lear, and he angrily disowns her as an unnatural daughter and gives her share to the others. The young King of France recognizes her true worth and takes her to his own country as his bride.

Then to Lear comes the realization of what he has lost. Eventually the daughters who have the kingdom in their hands close the castle doors on their father, and Lear learns "How sharper than a serpent's tooth it is to have a thankless child." His breaking heart results in madness, and, deserted by all save his faithful fool, he becomes a wanderer.

With Cordelia, the King of France invades Britain. Cordelia is made a captive and orders given to hang her. To Lear is borne her body which proves the last ill wind to fan out the flame of his flickering life and the tortured soul soon follows hers to "that undiscovered country from whose bourne no traveler ever returns."

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THE MATRIMANIAC (Fine Arts—Five Parts—Dec. 16).—The cast: Jimmy Conroy (Douglas Fairbanks); Marna Lewis (Constance Talmadge); Theodore Lewis (Wilbur Higby); G. Walter Henderson, father's idea of a husband (Clyde Hopkins); Rev. Tobias Tubbs (Fred Warren); the maid (Winifred Westover). Directed by Paul Powell.

Jimmy Conroy plans to marry Marna, stepdaughter of the wealthy Theodore Lewis, who disapproves of Jimmy as a son-in-law. His idea of a husband is Wally Henderson. Jimmy and Marna decide to elope. Jimmy cuts the tires on father's automobile and secures a rope ladder, while Marna packs up. Wally sees them eloping and informs father, who hustles him down to the train to prevent a ceremony until he can obtain injunctions and follow on the limited to serve it, Marna being under legal age.

Jimmy has the marriage license, but has no time to get married before getting to the train. Wally takes the same train and lectures them on parental deference, but is shoved away. The train stops ten minutes at a way station. Jimmy rushes to the Rev. Tobias Tubbs, who is bathing. When he comes to the door, clad only in a bathrobe, Jimmy hustles him to the train just as it pulls out. Wally is on the platform and prevents them from boarding the cars.

By the liberal use of money and I. O. U.'s Jimmy digs up a variegated costume for Tubbs and forces him along by hand car, mule back, afoot, and on the bumpers. After numerous adventures the limited, with father aboard, is flagged by Jimmy, who is thrown off, but pulls Tubbs up with him on the observation platform. He is about to be put off again when father pretends to be friendly. Instead he conspires with the conductor to have them arrested for stopping the limited.

Meanwhile, Wally has convinced Marna that Jimmy has deserted her. She, weepingly accompanies him to the hotel, there to await father's arrival. Jimmy and Tubbs are arrested when they disembark. Jimmy escapes and Tubbs is locked up. Father gives the injunction for service and has a scene with Marna. Jimmy has a hairbreadth escape from father and the officers as he attempts to get Marna from the hotel. Then he communicates by telephone and arranges for her to go to the city jail, where he will try to break in and Tubbs will marry him.

Changing clothing with a sympathetic hotel maid, Marna eludes her guard and reaches the jail. Jimmy is sighted trying to break in, and a heart-breaking chase follows over rooftops, up and down the walls of buildings and over apparently unsurmountable obstacles. Marna, discouraged, is sent back to the hotel room. The search for Jimmy continues. He takes refuge on the telegraph wires over head. Walking past several poles, he comes to one where a lineman is working. After explanations, the lineman agrees to help and makes a three-cornered telephone connection between Tubbs in jail, Marna in her room, and Jimmy on the pole.

While the pursuers howl threats below, the unique wedding is under way. Father suddenly realizes it, and dashes for the jail, arriving as the ceremony is completed. In conclusion, Jimmy is shown in his office settling I. O. U.'s. When alone again, he opens the vault, and out steps Marna into his arms.

THE SIN YE DO (Ince—Five Parts—Dec. 16).—The cast: Barret Steele (Frank Keenan); Alice Ward (Margery Wilson); Dace Whitlock (David M. Hartford); Rose Darrow (Margaret Thompson); Robert Darrow (Howard Hickman); Mary Ward (Louise Brownell); Jimmy (Jack Gilbert); Thompson (Walt Whitman); maid (Cleo Morrow).

Barret Steele, a great lawyer, has earned a reputation for doubtful morals. Women find him fascinating, while men fear and admire the keen brain that has never lost a case. He begins a flirtation with Mrs. Rose Darrow, a flighty society matron, whose husband, Bob Darrow, a square-jawed broker, has little time for her foolish amusements. Dace Whitlock, a clubman, and Steele are bosom friends. Steele visits Whitlock's office one morning, and remarks a sweet-faced girl at the secretary's desk. She is Miss Alice Ward, living with her mother, and has attracted Whitlock's attention.

The girl appeals to Steele. He begs Whitlock to let her remain as she is, pure and sweet and undefiled. Whitlock derides him. That night the girl and Whitlock struggle in his office, she to protect her honor. He is killed, and the girl rushes to the street shrieking in horror, and is taken into custody. Steele is asked to defend Alice Ward, but refuses, as he has promised the district attorney to prosecute the murderess. Mrs. Ward starts for his office, and arriving there, finds Rose Darrow, who leaves when Steele discovers in Mrs. Ward his wife. She tells him that Alice Ward is his daughter.

That night Steele, alone in his bachelor apartments, is visited by Rose Darrow, whose indiscretions have been discovered by her husband. Bob Darrow follows her and confronts Steele with a leveled revolver, saying, "Is there any reason why I should not kill you where you stand? Calmly, Steel gazes straight into his eyes, and answers, "Yes. There is a girl in the Tombs accused of murder, and I am going to defend her. That girl is my daughter. Grant me the time for her defense and I will make any reparation that you demand of me."

The day on which the Whitlock murder case is to go to the jury, the prosecution has spent two hours in violent denunciation of the shrinking girl. Then Steele makes his defense, and tells the jury of his wife, who left him eighteen years ago, and of his daughter, the defendant, and that men of Dace Whitlock's stamp deserve death, and that he knows, as, to his everlasting shame and contrition, he has been one of them. An hour later Barret Steele concludes the most eloquent, the most convincing plea for a prisoner's life that the walls of the court room have ever heard. The jury returns with a verdict of not guilty.

Steele's happiness is complete, but he suddenly realizes the debt he has to pay. He goes to Bob Darrow. Darrow, with stern eyes on Steele's face, says, "You owe your life to three people, myself, your wife and your child—they win." On the outside of the door Steele pauses. A wonderful light illumines his face and eyes, and, raising his head, he breathes, "Home."

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CASH FOR YOUR MOVIE—I am a practical successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars' worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker, Est. 1896. Office, 578-80 Ellicott Sq., Buffalo, N. Y.

WANTED—Moving picture theaters for cash buyers. Thirty theaters sold in one month. We are the oldest theater brokers in the United States. Send for terms, blanks, etc. Hunt Agency, 339 Brisbane Bldg., Buffalo, N. Y.

THEATERS FOR SALE OR RENT.

AN APPEAL to men who want to make a success in life. No previous experience necessary. Photo-play house located in town of about 70,000 inhabitants, in central part of New York state, surrounding population within a radius of four miles will make up about 100,000; running continuously seven days week. Receipts for the last thirty days are as follows: Oct. 14, $102.45; Oct. 15, $129.20; Oct. 16, $201.70; Oct. 17, $160.20; Oct. 18, $156.00; Oct. 19, $162.10; Oct. 20, $159.80; Oct. 21, $195.80; Oct. 22, $82.60; Oct. 23, $88.23; Oct 24, $86.40; Oct. 25, $89.10; Oct. 26, $86.35; Oct. 27, $74.05; Oct. 28, $92.25; Oct. 29, $78.00; Nov. 1, $87.25; Nov. 2, $87.10; Nov. 3, $92.85; Nov. 4, $113.15; Nov. 5, $74.00; Nov. 6, $144.00; Nov. 7, 153.30; Nov. 8, $92.15; Nov. 9, $76.70; Nov. 10, $88.85; Nov. 11, $104.80; Nov. 12, $90.30; Nov. 13, $149.45; Nov. 14, $123.20. To conduct this house less than half. A wonderful money-maker. Nothing like it was ever before placed on the market. Trial will be given one week or one month. Our client resides in the city of Buffalo and is about to retire from business and will sacrifice this $15,000 movie for $6,500; $4,000 down, balance on time or $6,000 spot cash. Remember, you will have to act just as quickly as the people acted when we advertised the Hippodrome in Syracuse, N. Y., for sale. We had fourteen buyers for this house. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

FOR SALE—Movie theater, prosperous city, population 15,000. Seating 300, motor driven machines, modern equipment. Will mail particulars. Box 273, Corning, N. Y.

MOVIE—600 seats, 7 days, completely equipped, 2 Power's 6As 40 minutes from New York. Rent, $125.00. Write Horwitz, 680 St. Nicholas Ave., N. Y. City.

FOR SALE—Modern motion picture theater, seating 240. Located in live manufacturing city of 30,000. Selling on account of sickness. Address Wisconsin, care M. P. World. N. Y. City.

THE ELKS' HOME, of Mahanoy City, Pennsylvania, will receive bids for the rental of their Regent Theater, a motion picture house up to and including December 20th. Lease to commence January 1, 1917. Located in a building that cost $80,000. Population to draw from, 20,000. Seating capacity, 600. For further particulars, write Joseph E. Ferguson, Secy.

FOR SALE—Biggest picture theater in Davenport, Iowa. Best equipment; over 800 seats; rent, $350. Will consider trade for theater in Illinois. Address, P. O. Box 401, Aurora, Ill.

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FOR SALE—A quantity of Cutler Hammer grid type rheostats, 110 volts, adjustable 25 to 40 amperes. Usual price $30.00, for immediate shipment, $15.00 each, F. O. B. New York. Suitable for use with any projecting machine. Rheostat, care M. P. World, N. Y. City.

THE GOLD SCREEN—Seamless, 9x12, $27.00; 11x14, $38.50. Stretcher frame, $8.00 extra. You can't get better, why pay more? Sold on trial, guaranteed. Cox Scenic Co., Estherville, Iowa.

GUARANTEED REBUILT MACHINES—1908 Motiograph, $60. 1913 Motiograph, $90. Power's No. 6A, $150. Edison type B, $75. 1911 Motiograph, $75. Simplex Motor Drive, $250. Edison Exhibition, $65. Power's No. 5, $65. Going quick. Rush your order. Amusement Supply Company, 300-2 Mallers Bldg., Chicago, Illinois.

BARGAIN—For sale, electric light plant, 35 H. P. gas engine directly coupled to 22½ K. W. generator. Manufacturer guarantees good as new. Will sell very cheap if sold at once. Also one 40 H. P. directly coupled to 25 K. W. generator. Particularly desirable for theaters. Theater Supply Co., Akron, Ohio. Peo. 'Phone 1597. Bell 'Phone 1016.

WANTED—One exclusive theater in each community to install "Amberlux" lens filters. Price, including business getting slide, $3.50. W. D. Warner, Wyandotte Bldg., Columbus, Ohio.

3,000 OPERA CHAIRS, steel and cast frames, 60c. up. All serviceable goods, cut prices on new chairs. Six standard asbestos booths. Send for weekly list of close outs and save half. J. P. Redington, Scranton, Pa.

FOR SALE—Slightly used Simplex projectors, guaranteed perfect and good as new at reasonable prices. Second-hand Motiograph in good condition, cheap. Room 206, 1482 Broadway, N. Y. City.

BARGAINS—Slightly used Simplex, Power's and Motiograph machines. Lowest prices—fully guaranteed. Haliberg, 729 Seventh Ave., N. Y. City.

CAMERAS, ETC., FOR SALE.

SAVE MONEY on new and second hand cameras, tripods, home projectors, electric lights, developing outfits. Ray, 326 Fifth Ave., N. Y. City.

PROFESSIONAL CAMERAS, tripods, perforators, printers, developing outfits, rewinders, tessars, effects devices, novelties, experimental workshop, repair, expert film work, titles. Eberhard Schneider, 14th St. & Second Ave., N. Y. City.

FOR "Hoovercine" cameras and tripods; future cash deliveries only, address H. R. Hoover & Co., 229 West 42d St., N. Y. City.

DAVIDSTERN COMPANY, the Motion Picture Camera Clearing House, offers the biggest values possible in high grade tested Cinematograph Cameras. Read this list carefully, then act at once. 1st: 100-ft. Ensign Topical, 50 M.M Carl Zeiss Tessar f.3.5 lens and carrying case, complete $65——2nd: 150-ft. capacity Vista Motion Picture Camera, no lens, $22.50——3rd: Eberhard Schneider Motion Picture Camera, 200-ft. capacity, magazines side by side, Prism focusing device, equipped with genuine Carl Zeiss Tessar f.3.5 lens and carrying case. Our price $100——4th: 200-ft. capacity Ernemann Model A, professional Motion Picture Camera, equipped with a 50 M.M. Ernemann f.3.5 lens, regular and trick crank leather covered box. Complete $110——5th: 400-ft. capacity Ernemann Model B, professional, regular and trick crank, forward and reverse drive, finest mechanism, equipped with 2" Ernemann f.3.5, 3" Helomar f.3.2, and 4" Dallmeyer Telephoto f.4.5 and two extra Magazines with fine Panorama and Tilting top tripod. Price for complete outfit, $325——6th: 400-ft. Pathe, outside magazine, Motion Picture Camera, late model, nickel steel film channel, forward and reverse drive, regular and trick crank, film punch outside diaphragm adjustment and hand dissolve, equipped with genuine Carl Zeiss Tessar f.3.5. lens, 50 M.M. focus, extra magazine, and studio tripod. Our price, complete, $450——7th: Latest model Universal Motion Picture Camera, forward and reverse take-up, regular and trick crank, focusing device, etc., 2" Cooke f.3.5 lens, extra magazine and carrying case, complete, $250——8th: The DAVSCO KINO, the most compact and efficient Camera on the market, 200-ft. capacity, weighs but 10¼ lbs., improved focusing device, round aluminum magazines, equipped with 50 M.M. Tessar f.3.5 lens. Complete, $110. Write for specifications. Panoramic and Tilting top tripods from $20 to $65. Will ship any outfit C. O. D. with privilege of examination, on receipt of 25% deposit. Deposit refunded if not satisfactory. Try our special telegraphic order service. Delivery on time, or we pay all charges. Write or wire today. DAVIDSTERN COMPANY, The National Camera Exchange, 1047R Madison St., Chicago, Illinois.

FILMS, ETC., WANTED.

WANTED for export, used films in good condition. Especially series. State price, etc., to F. Thomander, 145 West 45th St., N. Y. City.

HIGHEST PRICES PAID for film scrap, discarded reels of films and perforations. Ship to and write The Nickelsburg Brothers Company, Meadow St., Newark, N. J. Checks mailed on receipt of goods.

FILMS, ETC., FOR SALE.

FOR SALE—Used 3, 4 and 5 reel features in good condition. The Big A Film Corp., 145 West 45th St., N. Y. City.

NEGATIVE for sale. We own exclusive world rights on 18,000 feet of unreleased negative, featuring Ethel Grandin in single, double and three reel subjects. Will sell at a sacrifice for cash. Chicago Film Trading & Exporting Co., Shops Bldg., Chicago, Ill.

OVER SEAS BUYERS should communicate with me; second-hand American pictures at European prices. Donald Campbell, 145 West 45th St., N. Y. City.

MUSICAL INSTRUMENTS FOR SALE.

WURLITZER orchestra piano for moving picture accompaniment. Hand or automatic. Cost $1,500. Good as new. Price, $650. A. Engle, Ft. Dodge, Iowa.

BARGAIN for quick sale. One Wurlitzer electric piano with flute and violin pipes and mandolin attachment. Slightly used. Particularly desirable for theaters. Theater Supply Co., Akron, Ohio. Peo. Phone 1597. Bell Phone 1016.

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Please send me full information about Vox Mystica in the Fotoplayer.

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List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 1846, 1848.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

Nov. 29—The Wages of Sin (Three parts—Dr.) (Biograph Reissue No. 101).
Dec. 4—My Baby (Comedy—Biograph Reissue).
Dec. 5—A Bit of Human Driftwood (Two parts—Drama—Biograph Reissue).
Dec. 11—Her Sacrifice (Drama) (Biograph Reissue).
Dec. 13—The Honor of the Law (Two parts—Drama) (Biograph reissue).
Dec. 18—The Conscience of Hassan Bey (Reissue—Drama).
Dec. 19—His Wife's Story (Reissue—Two parts—Drama).

ESSANAY.

Nov. 28—A Tin Soldier (Two parts—Comedy).
Nov. 29—Dreamy Dud Joyriding With Princess Zilm (Cartoon—Comedy).
—A scenic subject on the same reel.
Dec. 2—The Final Fraud (Three parts—Dr.).
Dec. 5—The Egg (Two parts—Comedy).
Dec. 6—A Waiting Game (Comedy).
Dec. 9—A Failure at Fifty (Three parts—Comedy-Drama).
Dec. 12—In a Looking Glass (Black Cat Feature—Two parts—Drama).
Dec. 13—Canimated Nooz Pictorial No. 20 (Cartoon—Comedy).
—Long Beach, Cal. (Scenic).
Dec. 16—Is Marriage Sacred? No 1, "The Burning Band" (Two parts—Drama).
Dec. 19—The Little Brown Mole (Black Cat Feature—Two parts—Drama).
Dec. 20—Taking the Count (Comedy).
Dec. 23—Dancing with Folly (2d of "Is Marriage Sacred?"—Two parts—Dr.).

KALEM.

Nov. 28—Dudes for a Day (Comedy).
Nov. 29—Border Wolves (No. 17 of the "Girl From 'Frisco") (Two parts—Dr.).
Dec. 1—The Wizard's Plot (No. 7 of "Grant, Police Reporter") (Drama).
Dec. 2—The Trial Run (No. 107 of the "Hazards of Helen" Railroad Series) (Drama).
Dec. 5—Jailbirds (Comedy).
Dec. 6—The Poisoned Dart (No. 18 of the "Girl from 'Frisco" Series—Two parts—Drama).
Dec. 8—The Trunk Mystery (No. 8 of "Grant, Police Reporter"—Drama).
Dec. 9—The Lineman's Peril (No. 109 of the "Hazards of Helen" Railroad Series—Drama).
Dec. 12—The Icemen and the Artist (Comedy).
Dec. 13—The Stain of Chuckawalla (No. 19 of the "Girl and the Game") (Two parts—Drama).
Dec. 15—The Menace (No. 9 of "Grant, Police Reporter") (Drama).
Dec. 16—The Midnight Express (No. 110 of the "Hazards of Helen" Railroad Series) (Drama).
Dec. 19—The Fatal Violin (Comedy).
Dec. 20—On the Brink of War (No. 20 of "The Girl from Frisco"—Two parts—Drama).
Dec. 22—The Tiger's Claw (No. 10 of "Grant, Police Reporter"—Drama).
Dec. 23—The Vanishing Box Car (No. 111 of "The Hazards of Helen"—Drama).

SELIG.

Nov. 18—The Girl Detective (Drama).
Nov. 20—The Sheriff's Blunder (Two parts—Drama).
Nov. 20—The Selig-Tribune No. 93, 1916 (Topical).
Nov. 23—The Selig-Tribune No. 94, 1916 (Topical).
Nov. 25—Hedge of Heart's Desire (Comedy).
Nov. 27—Following the Flag (Three parts—Drama).
Nov. 27—The Selig-Tribune No. 95, 1916 (Top.).
Nov. 30—The Selig-Tribune No. 96, 1916 (Top.).
Dec. 2—Mistakes Will Happen (Drama).
Dec. 4—The Brand of Cain (Two parts—Dr.).
Dec. 4—The Selig-Tribune, No. 97, 1916 (Topical).
Dec. 7—The Selig-Tribune, No. 98, 1916 Topical).
Dec. 9—The Purchase Price (Drama).
Dec. 11—Twisted Trails (Three parts—Drama).
Dec. 11—Selig-Tribune, No. 99 (Topical).
Dec. 14—Selig-Tribune, No. 100 (Topical).
Dec. 16—The Road to Fame (Drama).
Dec. 18—Selig-Tribune No. 101 (Topical).
Dec. 18—The Five Franc Piece (Two parts—Drama).
Dec. 21—Selig-Tribune No. 102 (Topical).
Dec. 23—The Man He Might Have Been (Dr.).

VIM. FEATURE COMEDY.

Nov. 1—Gertie's Garters (Comedy).
Nov. 8—Marked No Funds (Comedy).
Nov. 15—His Wedding Promise (Comedy).
Nov. 22—The Good Stenographer (Comedy).
Nov. 29—Hubby's Chicken (Comedy).
Dec. 6—Hubby's Chicken (Comedy).
Dec. 13—Charity Begins at Home (Comedy).
Dec. 20—They Practice Economy (Comedy).
Dec. 27—Her Financial Frenzy (Comedy).

VIM.

Nov. 17—Good and Proper (Comedy).
Nov. 23—Mother's Child (Comedy).
Nov. 24—Money Maid Men (Comedy).
Nov. 30—The Prize Winners (Comedy).
Dec. 1—Ambitious Ethel (Comedy).
Dec. 7—The Guilty One (Comedy).
Dec. 8—A Rare Boarder (Comedy).
Dec. 14—No release this day.
Dec. 15—What's the Use (Comedy).
Dec. 20—He Went and Won (Comedy).
Dec. 22—Reckless Romeos (Comedy).

VITAGRAPH.

Dec. 1—Have You Heard About Tillie? (Com.).
Dec. 2—Our Other Lives (Three parts—Drama) (Broadway Star Feature).
Dec. 4—Where Is Your Friend? (Comedy).
—Swedish Model Farm (Educational).
Dec. 8—His Wife's Allowance (Comedy).
Dec. 11—Accident Is the Best Policy (Com.).
Dec. 15—Bears and Bullets (Comedy)
Dec. 16—Pep's Legacy (Three parts—Drama)
Dec. 18—A Lesson for Somebody (Comedy).
Dec. 22—A Bit of Bent Wire (Comedy).

General Film Company Features

BLACK CAT FEATURE.

Dec. 12—In a Looking Glass (Two parts—Drama).
Dec. 19—The Little Brown Mole (Two parts—Drama).
Dec. 26—A Tale from the Decameron (Two parts—Drama).

BROADWAY STAR FEATURES.

Dec. 2—Our Other Lives (Three parts—Dr.).
Dec. 16—Pep's Legacy (Three parts—Drama).

KNICKERBOCKER STAR FEATURE.

Nov. 24—Twin Souls (Three parts—Drama).
Dec. 1—Butts Casey—Crook (Two parts—Dr.).
Dec. 8—Master of Her Soul (Three parts—Drama).
Dec. 22—The Dawn of Wisdom (Three parts—Drama).

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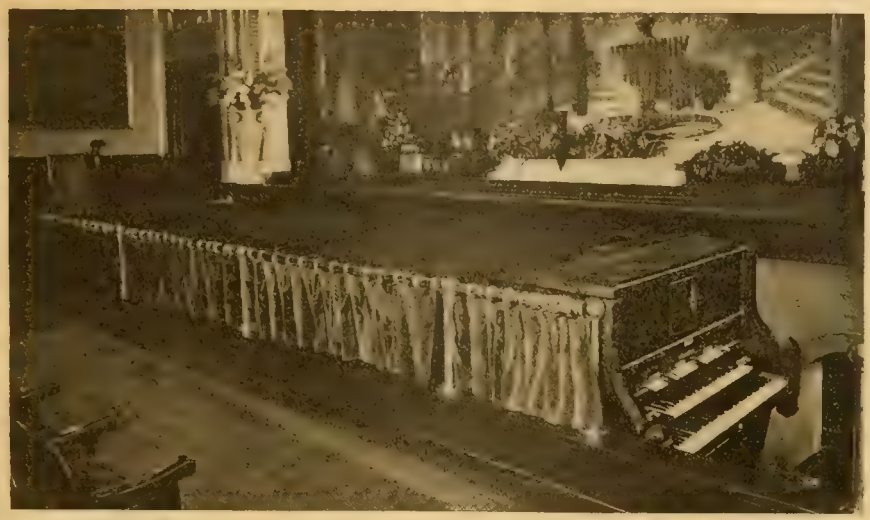

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Write for our Catalogue on Unit Orchestras

THE RUDOLPH WURLITZER COMPANY

121 EAST FOURTH STREET, CINCINNATI, O.

List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 1846, 1848.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Dec. 6—Number 49 (Topical).
Dec. 13—Number 50 (Topical).
Dec. 20—Number 51 (Topical).
Dec. 27—Number 52 (Topical).

BIG U.

Nov. 30—The Mother Call (Drama).
Dec. 1—The Circle of Death (Drama) (Special).
Dec. 7—(No release this day).
Dec. 7—Seeds of Jealousy (Drama) (Special).
Dec. 15—The Wrong Heart (Drama) (Special).
Dec. 21—No regular Big U this day.
Dec. 21—Moonshine Blood (Special Release—Drama).
Dec. 28—No regular Big U this day.
Dec. 28—Special release. Title not yet decided.
Dec. 31—Special release. Title not yet decided.

BISON.

Dec. 2—The Greater Power (Two parts—Dr.).
Dec. 9—The Good Woman (Two parts—Dr.).
Dec. 16—The Taint of Fear (Two parts—Dr.).
Dec. 23—Fighting Joe (Two parts—Drama).
Dec. 26—Giant Powder (Two parts—Drama).

GOLD SEAL.

Nov. 28—Should She Have Told (Three parts—Drama).
Dec. 5—Ashes (Three parts—Drama).
Dec. 12—The Two Roads (Three parts—Dr.).
Dec. 26—Birds of a Feather (Three parts—Drama).

IMP.

Dec. 8—The Call of the Unborn (Two parts—Drama).
Dec. 10—(No release this day).
Dec. 10—Bubbles (Drama) (Special).
Dec. 15—Scratched (Two parts—Drama).
Dec. 17—No release this day.
Dec. 22—In the Dead O'Night (Two parts—Drama).
Dec. 24—No regular Imp this day.
Dec. 24—Special release, title not yet reported.
Dec. 29—Toto of the Byways (Two parts—Dr.).
Dec. 31—No regular Imp this day.

JOKER.

Nov. 25—A Janitor's Vendetta (Comedy).
Dec. 2—Scrappily Married (Comedy).
Dec. 9—The Tramp Chef (Comedy).
Dec. 16—Their Dark Secret (Comedy).
Dec. 23—Jags and Jealousy (Comedy).
Dec. 30—Mines and Matrimony (Comedy).

LAEMMLE.

Dec. 6—(No release this day).
Dec. 6—The Strange Mother (Drama) (Special).
Dec. 9—(No release this day).
Dec. 13—Green Eyes (Drama).
Dec. 16—No release this day.
Dec. 16—Mother's Guiding Hand (Drama) (Special).
Dec. 20—No regular Laemmle this day.
Dec. 20—Homeless (Special Release—Drama).
Dec. 23—No regular Laemmle this day.
Dec. 27—Stronger than Steel (Two parts—Dr.).
Dec. 30—No regular Laemmle this day.
Dec. 30.—Special release. Title not yet decided.

L-KO.

Nov. 29—Eat and Grow Hungry (Comedy).
Dec. 1—Tattle Tale Alice (Comedy).
Dec. 3—No release this day.
Dec. 6—The High Diver's Curse Two parts—Comedy).
Dec. 13— Murdered by Mistake (Two parts—Comedy).
Dec. 20—Shooting His 'Art Out (Two parts—Drama).
Dec. 27—The Perils of a Plumber (Comedy).
Dec. 29—Phil's Busy Day (Comedy).

NESTOR.

Nov. 20—How Do You Feel? (Comedy).
Nov. 24—Married a Year (Comedy).
Nov. 27—The White Turkey (Comedy).
Dec. 4—Pass the Prunes (Comedy).
Dec. 8—Oh You Honeymoon (Comedy).
Dec. 11—Two Small Town Romeos (Comedy).
Dec. 15—I'm Your Husband (Comedy).
Dec. 18—It Sounded Like a Kiss (Comedy).
Dec. 25 -Pretty Baby (Comedy).

POWERS.

Dec. 7—(No release this day).
Dec. 10—The Trials of a Movie Cartoonist (Comedy-Cartoon).
—Superstitious Ceylon (Educational).
Dec. 14—In the Land of King Cotton (Educ.)
Dec. 17—Sammie Johnsin and the Wonderful Lamp (Comedy-Cartoon).
—Majestic Ceylon (Educational).
Dec. 21—No regular Power's this day.
Dec. 24—Nervy Nat Has His Fortune Told (Comedy Cartoon).
—In the Heart of India As Seen by Dr. Dorsey (Educational).
Dec. 26—Such Is Life in Alaska (Hy Mayer Travelogue).
Dec. 28—No regular Powers this day.
Dec. 31—Sammie Johnsin Slumbers Not (Cartoon Comedy).

RED FEATHER.

Nov. 20—The Devil's Bondwoman (Five parts—Drama).
Nov. 27—The Mainspring (Five parts—Dr.).
Dec. 4—Kinkaid, Gambler (Five parts—Dr.)
Dec. 11—The Morals of Hilda (Five parts—Drama).
Dec. 18—Mixed Blood (Five parts—Drama).
Dec. 25—A Child of Mystery (Five parts—Dr.).

REX.

Dec. 1—No release this day.
Dec. 9—A Story from Life (Drama) (Special).
Dec. 10—The Penalty of Treason (Drama).
Dec. 14—The Lawyer's Secret (Two parts—Drama.)
Dec. 15—No release this day.
Dec. 17—No release this day.
Dec. 17—Love or an Empire (Two parts—Dr.) (Special).
Dec. 21—The Ivy and the Oak (Two parts—Drama).
Dec. 23—The Rock of Riches (Special Release—Drama).
Dec. 24—The Woman Who Learned (Special Release—Drama).
Dec. 29—No regular Rex this day.
Dec. 29—Special release. Title not yet decided.
Dec. 31—The Prodigal Daughter (Drama).

VICTOR.

Dec. 5—(No release this day).
Dec. 5—His Golden Hour (Comedy) (Special).
Dec. 7—The Shadow (Two parts—Comedy—Drama).
—Racoons (Educationel).
Dec. 12—No release this day.
Dec. 12—Billy the Bandit (Comedy (Special).
Dec. 14—It Didn't Work Out Right (Comedy).
Dec. 19—No regular Victor this day.
Dec. 19—So This Is Paris (Special release—Comedy).
Dec. 22—It's Great to Be Married (Comedy).
Dec. 28—Good Morning, Judge (Two parts—Comedy).

UNIVERSAL SCREEN MAGAZINE.

Nov. 24—Number 1.
Dec. 8—Number 2.
Dec. 22—Number 3.
Dec. 29—Number 4.

UNIVERSAL SPECIAL FEATURE.

Nov. 20—Liberty No. 14, "A Modern Joan of Arc" (Two parts—Drama).
Nov. 27—Liberty No. 15, "The Flag of Truce" (Two parts—Drama).
Dec. 4—Liberty No. 16, "Court Martialed" (Two parts—Drama).
Dec. 11—Liberty No. 17, "A Trail of Blood" (Two parts—Drama).
Dec. 18—Liberty No. 18, "The Wolf's Nemesis" (Two parts—Drama).
Dec. 19—Little Partner (Three parts—Drama).
Dec. 25—Liberty No. 19, "An Avenging Angel" (Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

October—Idle Wives (Seven parts—Drama).

Bluebird Photoplay, Inc.

Nov. 20—The Measure of a Man (Five parts—Drama).
Nov. 27—The Bugler of Algiers (Five parts—Drama).
Dec. 4—The Sign of the Poppy (Five parts—Drama).
Dec. 11—The Price of Silence (Five parts—Dr.).
Dec. 18—The Right of Mary Blake (Five parts—Drama).
Dec. 25—The Right to Be Happy (Five parts—Drama).

Mutual Film Corp.

AMERICAN.

Nov. 9—The Fight on the Dam (Drama).
Nov. 23—The Star Bucks (Two parts—Drama) (Reissue).
Nov. 23—Calamity Ana Guardian (Comedy) (Reissue).
Nov. 30—Calamity Anne's Vanity (Drama).
Dec. 2—The Capture of Rattlesnake Ike (Dr.) (Reissue).

CUB.

Nov. 8—Nearly a Hero (Comedy).
Nov. 10—His Blushing Bride (Comedy).
Nov. 17—Her Sun-Kissed Hero (Comedy).

ECLAIR.

Nov. 11—The Unpardonable Sin (Two parts—Drama).
Nov. 18—The Bad Samaritan (Two parts—Drama).

NIAGARA FILM STUDIOS.

Dec. 28—The Perils of Our Girl Reporters (Episode No. 1, "The Jade Necklace"—Two parts—Drama).

NORTH AMERICAN.

Nov. 27—Sequel to Diamond from the Sky (Chapter 1—"Fate and Death"—Two parts—Drama).
Dec. 4—Sequel to Diamond from the Sky (Chapter 2—"Under Oath"—Two parts—Drama).
Dec. 11—Sequel to Diamond from the Sky (Chapter 3—"Sealed Lips"—Two parts—Drama).
Dec. 18—Sequel to Diamond from the Sky (Chapter 4—"The Climax"—Two parts—Drama).

GAUMONT.

Dec. 12—Mutual World Tours, No. 6, The Nile, Carcassone and Lake Luzerne (Travel).
Dec. 13—See America First (Scenic).
—Kartoon Komics.
Dec. 17—Reel Life, Number 33 (Mutual Film Magazine).
Dec. 20—See America First (Travel).
—Kartoon Komics (Cartoon Comedy).
Dec. 21—The Vampires (Episode No. 5, "The Eyes that Hold"—Three parts—Dr.).
Dec. 21—Mutual Tours Around the World (Morocco, Chantilly, by the Mediterranean (Travel).
Dec. 24—Reel Life, Number 34 (Mutual Film Magazine).

MUTUAL.

Dec. 7—His Uncle's Ward (Two parts—Comedy-Drama).
Dec. 8—Uncle Sam's Defenders, No. 1 "From Citizen to Soldier."
Dec. 9—Admirer's Three (Comedy).
Dec. 11—The Turn of the Wheel (Two parts—Drama).
Dec. 14—Gertie's Latest Love Affair (Com.).
Dec. 15—Uncle Sam's Defenders, No. 2, "Our Boys at the Border" (Topical).
Dec. 16—One Dollar Please (Comedy).
Dec. 18—Buddy's Christmas (Two parts—Dr.).
Dec. 20—Mutual Weekly No. 103 (Travel).
Dec. 21—The Elopement (Comedy).
Dec. 22—Uncle Sam's Defenders, No. 3, "A Jack Tar in the Making" (Topical).
Dec. 23—Every Lassie Has a Lover (Comedy).

MUTUAL WEEKLY.

Nov. 15—Number 98 (Topical).
Nov. 22—Number 99 (Topical).
Nov. 29—Number 100 (Topical).
Dec. 6—Number 101 (Topical).
Dec. 13—Number 102 (Topical).
Dec. 20—Number 103 (Topical).

(*Mutual Releases continued on page* 1876.)

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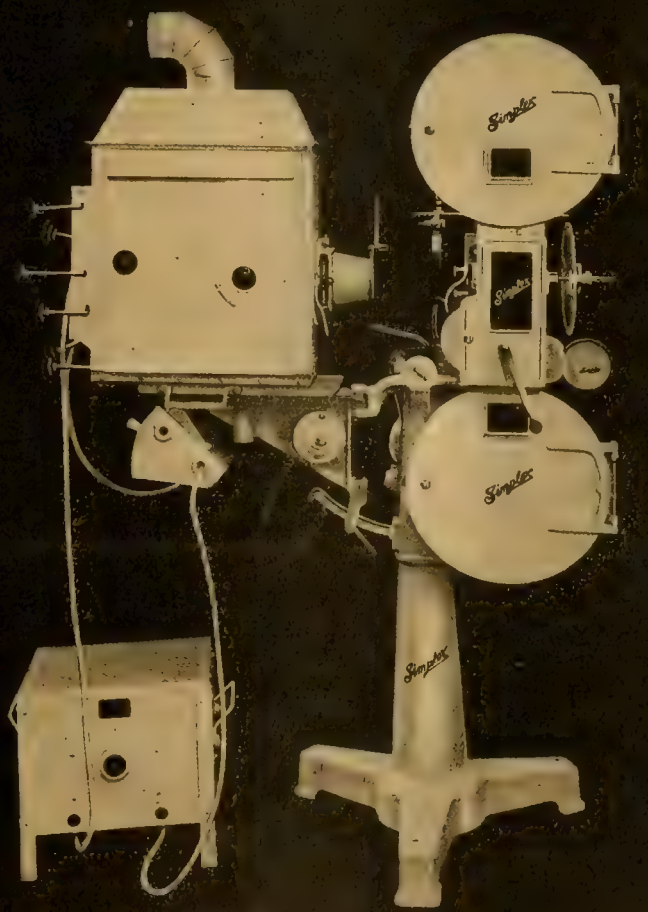

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 1846, 1848.)

(*Mutual Releases continued from page 1872.*)

MUTUAL CHAPLIN.

The Pawnshop (Two parts—Comedy).
Nov. 13—Behind the Screen (Two parts—Comedy).
December—In the Rink (Two parts—Comedy).

MUTUAL MASTERPICTURES DE LUXE.

Nov. 9—East Is East (Turner—Five parts—Drama) (No. 151).
Nov. 16—Immediate Lee (American—Five parts—Drama) (No. 153).

MUTUAL SPECIAL.

Dec.—Charity (Seven parts—Drama).

MUTUAL STAR PRODUCTIONS.

Nov. 13—Peck o' Pickles (American—Five parts—Drama) (No. 152).
Nov. 23—Lone Star (American—Five parts—Drama) (No. 155).
Nov. 27—A Dream or Two Ago (Five parts—Drama) (No. 156).
Dec. 4—The Valley of Decision (American—Five parts—Drama) (No. 158).
Dec. 11—Lonesome Town (American—Five parts—Drama) (159).
Dec. 11—Miss Jackie of the Navy (Five parts—Drama) (160).

NOVELTY.

Nov. 25—An Artful Dodge (Comedy).

SIGNAL FILM CORPORATION.

Nov. 20—A Lass of the Lumberlands, No. 5, "The Burned Record" (Two parts—Drama).
Nov. 27—A Lass of the Lumberlands, No. 6 (Two parts—Drama).

VOGUE.

Nov. 19—With or Without (Two parts—Com.).
Nov. 26—Up the Flue (Comedy).
Dec. 3—The Wicked City (Two parts—Com.).
Dec. 10—Shot in the Fracas (Two parts—Comedy).
Dec. 17—Treed (Two parts—Comedy).
Dec. 24—Fickle All Around (Two parts—Com.).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Nov. 6—Extravagance (Five parts—Drama).
Dec. 4—The Black Black Butterfly (Five parts—Drama).

ROLFE.

Nov. 27—Sunbeam (Five parts—Drama).
Dec. 11—The Stolen Triumph (Five parts—Drama).
Dec. 18—The Awakening of Helena Richie (Five parts—Drama).

YORKE.

Nov. 20—Big Tremaine (Five parts—Dr.).
Dec. 25—Pidgin Island (Five parts—Dr.).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Nov. 27—Their Counterfeit Vacation (Comedy).
Oct. 2—Nearly a Deserter (Comedy).
Oct. 16—Bridget's Blunder (Comedy).
Oct. 30—A Troublesome Trip (Comedy).
Nov. 13—A Villainous Pursuit (Comedy).
Nov. 27—Their Counterfeit Vacation (Com.).
Dec. 11—His Ivory Dome (Comedy).
Dec. 25—Their Week End (Comedy).

FAMOUS PLAYERS.

Nov. 27—Nanette of the Wilds (Five parts—Drama).
Dec. 4—A Coney Island Princess (Five parts—Drama).
Dec. 18—Traveling Salesman (Five parts—Dr.).
Dec. 25—Snow White (Five parts—Drama).

KLEVER COMEDY.

Dec. 4—The Best Man (Comedy).
Dec. 18—In Society and Out (Comedy).

LASKY.

Nov. 16—The Years of the Locust (Five parts—Drama).
Dec. 11—Oliver Twist (Five parts—Drama).
Dec. 14—Victoria Cross (Five parts—Drama).

MOROSCO.

Dec. 7—The Road to Love (Five parts—Dr.).
Dec. 28—The Redeeming Love (Five parts—Drama).

PALLAS.

Dec. 21—The Right Direction (Five parts—Drama).

PARAMOUNT.

Nov. 30—Martyrdom of Phillip Strong (Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Nov. 16—Colonel Heeza Liar Hobo (Cartoon—Comedy).
Nov. 23—Bobby Bumps Queers the Choir (Cartoon—Comedy).
Nov. 30—What Happened to Willie (Cartoon-Comedy).

PARAMOUNT-BURTON HOLMES.

Nov. 20—British Egypt (Scenic).
Nov. 27—The Real Streets of Cairo (Scenic).
Dec. 4—The Lower Nile (Scenic).
Dec. 11—The Upper Nile (Scenic).

PARAMOUNT PICTOGRAPHS.

Nov. 5—40th Release (Edu.).
Nov. 12—41st Release (Edu.).
Nov. 19—42d Release (Edu.).
Nov. 26—43d Relase (Edu.).
Dec. 3—44th Release (Edu).
Dec. 10—45th Release (Edu.).

Pathe Exchange, Inc.

ASTRA.

Dec. 10—The Shielding Shadow, No. 11, "The Great Sacrifice" (Two parts—Dr.).
Dec. 10—Pearl of the Army, No. 2, "Found Guilty" (Two parts—Drama).
Dec. 17—The Shielding Shadow, No. 12, "The Stolen Shadow" (Two parts—Dr.).
Dec. 17—Pearl of the Army, No. 3, "The Silent Menace" (Two Parts—Drama).
Dec. 24—The Shielding Shadow, No. 13, "The Hidden Menace" (Two parts—Dr.).
Dec. 24—Pearl of the Army, No. 4, "War Clouds" (Two parts—Drama).
Dec. 31—The Shielding Shadow, No. 14, "Absolute Black" (Two parts—Drama).
Dec. 31—Pearl of the Army, No. 5, "Somewhere in Grenada" (Two parts—Drama).

GOLD ROOSTER.

Nov. 26—Arms and the Woman (Five parts—Drama).
Dec. 3—Divorce and the Daughter (Five parts—Drama).
Dec. 10—The Challenge (Five parts—Drama).
Dec. 17—King Lear (Five parts—Drama).
Dec. 24—The Romantic Journey (Five parts—Drama).
Dec. 31—Joy and the Dragon (Five parts—Dr.).

PATHE.

Dec. 3—The Old Fogy (Three parts—Drama).
Dec. 3—Life of Our Saviour (Seven parts—Drama) (Colored).
Dec. 3—How Matches Are Made (Industrial).
—The Island of Kyuschu, Southernmost Japan (Scenic) (Colored).
Dec. 10—The Faithless Friend (Two parts—Drama).
Dec. 10—Florence Rose Fashions, No. 10, "Fashions and Charity" (Fashions).
Dec. 17—The Taint (Three Parts—Drama).
Dec. 17—Bobby-Bear, Investigator (Educational—Colored).
—Spanish Costumes and Dances (Costumes—Colored).
Dec. 24—Against Heavy Odds (Drama).
Dec. 24—Florence Rose Fashions, No. 11, "A Day of Sport" (Fashions) and
—Young Fur Bearing Animals (Edu.).
Dec. 31—Florence Rose Fashions, No. 12, "Frills and Thrills" (Fashion) and
—Making Rasins (Cal.) (Edu.).
Dec. 31—Silk Industry (Industrial).

PATHE NEWS.

Dec. 6—Number 98, 1916 (Topical).
Dec. 9—Number 99, 1916 (Topical).
Dec. 13—Number 100, 1916 (Topical).
Dec. 16—Number 101, 1916 (Topical).
Dec. 20—Number 102 (Topical).
Dec. 23—Number 103 (Topical).
Dec. 27—Number 104 (Topical).
Dec. 30—Number 105 (Topical).

ROLIN.

Nov. 19—Luke Patient Provider (Comedy).
Nov. 26—Luke's Newsie Knockout (Comedy).
Dec. 3—Luke's Movie Muddle (Comedy).
Dec. 10—Luke—Rank Impersonator (Comedy).
Dec. 17—Luke's Fireworks Fizzle (Comedy).
Dec. 24—Luke Locates the Loot (Comedy).
Dec. 31—Luke's Shattered Sleep (Comedy).

Triangle Film Corporation.

FINE ARTS.

Nov. 26—The Children Pay (Five parts—Dr.).
Dec. 2—Children of the Feud (Five parts—Drama).
Dec. 9—The Wharf Rat (Five parts—Drama).
Dec. 16—The Matrimaniac (Five parts—Dr.).
Dec. 23—The Heiress at Coffee Dan's (Five parts—Drama).

INCE.

Nov. 26—The Devil's Double (Five parts—Dr.).
Dec. 2—The Criminal (Five parts—Drama).
Dec. 9—Bawbs o' Blue Ridge (Five parts—Drama).
Dec. 16—The Sin Ye Do (Five parts—Drama).
Dec. 23—A Gamble in Souls (Five parts—Dr.).

KEYSTONE.

Oct. 1—Haystacks and Steeples (Two parts—Comedy).
Oct. 1—The Lady Drummer (Two parts—Com.).
Oct. 6—A Tugboat Romeo (Two parts—Com.).
Oct. 8—Bombs (Two parts—Comedy).

Unicorn Film Service.

BUFFALO.

Nov. 16—The Border Strife (Drama).
Nov. 19—The Gulf (Two parts—Drama).
Nov. 28—The Guilty Hand (Two parts—Drama).

GAIETY.

Nov. 19—Easy Come and Easy Go (Comedy).
Dec. 1—Watches and Women (Comedy).

HIPPO.

Nov. 29—Cupid's Torpedoes (Comedy).

JOCKEY.

Nov. 15—Saturday Night (Two parts—Comedy).
Nov. 16—Davy's Daily Doings (Comedy).
Nov. 30—Curse You, Jack Dalton (Comedy).

JUDY.

Nov. 17—A Sorry Plight (Comedy).
Nov. 28—He Loved and Rode Away (Comedy).
Dec. 3—Rocking the Baby to Sleep (Comedy).

PURITAN.

Nov. 14—The Inner Soul (Three parts—Drama).

RANCHO.

Nov. 13—The Desert's Prize (Two parts—Dr.).
Nov. 27—The Flower of the Prairie (Two parts—Drama).
Dec. 1—The Brand of Cain (Drama).

SUNSET.

Nov. 13—Wanted (Drama).
Nov. 18—Slaves of Passion (Three parts—Dr.).
Nov. 27—Deserted (Drama).
Dec. 1—Love's Sacrifice (Drama).

SUPREME.

Nov. 15—Tangles Fates (Drama).
Nov. 16—A Timely Reward (Drama).
Nov. 30—Whose was the Hand (Two parts—Dr.).
Dec. 3—The Telltale Heart (Drama).

LILY.

Nov. 17—The Climax (Two parts—Drama).
Nov. 20—The Path of Life (Two parts—Drama).

HIAWATHA.

Nov. 29—His Other Wife (Drama).
Dec. 2—The Heart of Ramona (Three parts—Drama).

UTAH.

Nov. 29—Scarbrow's Revenge (Drama).
Dec. 3—Love's Mirage (Drama).

MONMOUTH FILM CORP.

Dec. 4—Jimmie Dale, alias, "The Grey Seal" (Episode No. 1—Two parts—Dr.).
Dec. 11—Jimmie Dale, alias, "The Grey Seal" (Episode No. 2—"The Stolen Rubies"—Two parts—Drama).
Dec. 18—Jimmie Dale, alias, "The Grey Seal" (Episode No. 3—"The Counterfeit Five"—Two parts—Drama).

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WESTINGHOUSE ELECTRIC

List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 1846, 1848.)

Feature Releases

ART DRAMAS, INC.

Dec. 21—The Lash of Destiny (Van Dyke Film Co.—Drama).
Dec. 28—Whoso Taketh a Wife (U. S. Amusement Co.—Drama).
Jan. 4—The Rainbow (Sherrill Feature Corp.—Drama).

ARTCRAFT PICTURES CORP.

Nov. 6—Less Than the Dust (Mary Pickford—Seven parts—Drama).

CHRISTIE FILM CO.

Nov. 20—Some Kid (Comedy).
Nov. 27—Tramp, Tramp, Tramp (Comedy).
Dec. 4—The Sea Nymphs (Comedy).
Dec. 11—Miss Billy Buttons (Comedy).
Dec. 18—Hist! At Six O'Clock (Comedy).

CONSOLIDATED FILM CORPORATION.

Nov. 20—The Crimson Stain Mystery No. 14 (Two parts—Drama).
Nov. 27—The Crimson Stain Mystery, No. 15 (Two parts—Drama).
Dec. 4—The Crimson Stain Mystery, No. 16 (Two parts—Drama).

FOX FILM CORPORATION.

Dec. 4—The Vixen (Five parts—Drama).
Dec. 11—The Battle of Life (Five parts—Dr.).
Dec. 18—The Island of Desire (Five parts—Drama).
Dec. 25—The Victim (Five parts—Drama).

GREATER VITAGRAPH (V-L-S-E, INC.).

Dec. 11—The Scarlet Runner, No. 11, "The Missing Chapter" (Two parts—Drama).
Dec. 11—The Enemy (Five parts—Drama).
Dec. 11—Rah, Rah, Rah! (Comedy).
Dec. 11—Capt. Jinks' Hidden Treasure (Com.).
Dec. 18—Whom the Gods Destroy (Five parts—Drama).
Dec. 18—Help, Help, Help (Comedy).
Dec. 18—Capt. Jinks' Sprained Ankle (Com.).
Dec. 18—The Scarlet Runner, No. 12, "The Car and the Girl" (Last No.) (Two parts—Drama).
Dec. 25—The Ninety and Nine (Five parts—Drama).
Dec. 25—Shanks and Chivalry (Comedy).
Dec. 25—Captain Jink's Getaway (Comedy).

INTERNATIONAL FILM SERVICE INC.

Dec. 4—International Split Reel (Cartoon and Scenic).
Dec. 5—Hearst-International News Pictorial No. 97 (Topical).
Dec. 8—Hearst-International News Pictorial No. 98 (Topical).
Dec. 11—International Split Reel (Cartoon and Scenic).
Dec. 12—Hearst-International News Pictorial No. 99 (Topical).
Dec. 15—Hearst-International News Pictorial No. 100 (Topical).
Dec. 18—International Split Reel (Cartoon and Scenic).
Dec. 19—Hearst-International News Pictorial No. 101 (Topical).
Dec. 22—Hearst-International News Pictorial No. 102 (Topical).
Dec. 25—International Split Reel (Cartoon and Split Reel).
Dec. 26—Hearst-International News Pictorial No. 103 (Topical).
Dec. 29—Hearst-International News Pictorial No. 104 (Topical).

IVAN FILM PRODUCTIONS.

November—The Sex Lure (Six parts—Drama).
Dec. 1—Enlighten Thy Daughter (Five parts—Drama).

KLEINE-EDISON-SELIG-ESSANAY.

Dec. 4—The Breaker (Essanay—Five parts—Drama).
Dec. 11—A Message to Garcia (Edison—Five parts—Drama).
Dec. 18—The Phantom Buccaneer (Essanay—Five parts—Drama).
Dec. 25—The Truant Soul (Five parts—Drama—Essanay).

SELZNICK PICTURES.

November—War Brides (Herbert Brenon—Dr.)
Nov.—The Foolish Virgin (Drama).
Nov.—Panthea (Drama).
December—The Argyle Case (Drama).

SUNBEAM MOTION PICTURE CORPORATION.

Oct.—Somewhere in Georgia (Drama).

THE TRIUMPH CORPORATION.

December—The Libertine (Six parts—Drama).

WORLD PICTURES.

Nov. 27—The Men She Married (Five parts—Drama).
Dec. 4—All Man (Five parts—Drama).
Dec. 11—Broken Chains (Five Parts—Dr.).
Dec. 18—The Rise of Susan (Five parts—Dr.).
Dec. 25—The World Against Him (Five parts—Drama).

States Right Features

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Nov.—The Masque of Life (Seven parts—Dr.).

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Nov. 27—The Yellow Menace, No. 13, "The Sky and the Submarine" (Two parts—Drama).
Dec. 4—The Yellow Menace, No. 14, "The Interrupted Nuptials" (Two parts—Drama).
Dec. 11—The Yellow Menace, No. 15, "The Ray of Death" (Two parts—Drama).

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Nov. 6—A Lucky Tramp (Comedy).
Nov. 13—Lend Me Your Wife (Two parts—Comedy).
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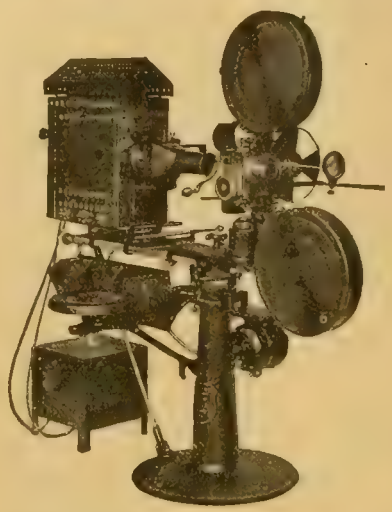

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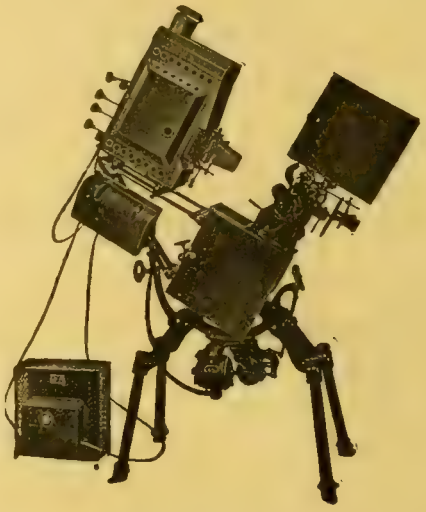

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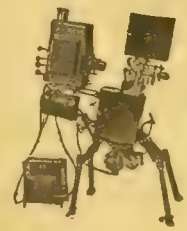

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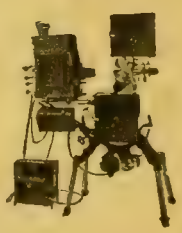

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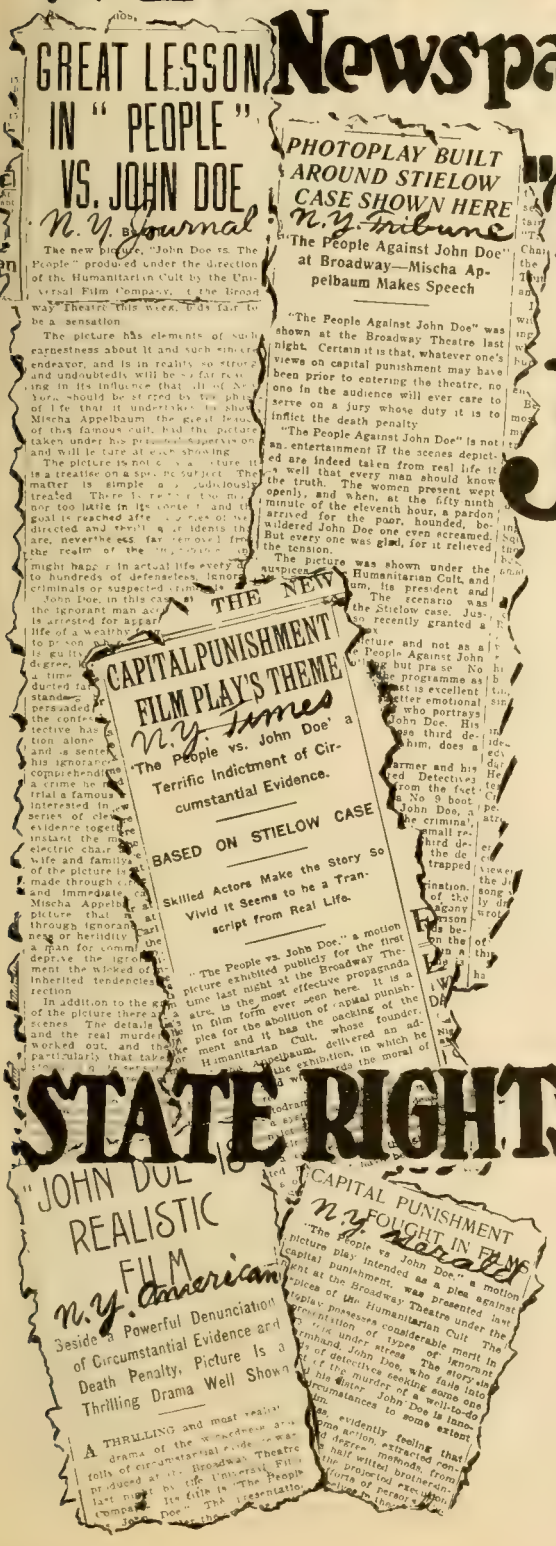
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EXTRA—I have prepared at great cost some powerful advertising matter, FREE to State Rights Buyers. Ask for it. It tells everything. Read my P. S. below and communicate with me today.

P.S. I will arrange with a limited number of large Theatres to appear on opening night in person. Write me and I'll tell you more about this stunt.

King Baggot

Suite 407,
1600 Broadway,
New York

NOW BOOKING
HERBERT BRENON
PRESENTS
MME
NAZIMOVA
IN
"WAR BRIDES"
CLARA KIMBALL YOUNG
IN
"The FOOLISH VIRGIN"
CLARA KIMBALL YOUNG
IN
"The COMMON LAW"
COMING
NORMA TALMADGE IN "PANTHEA"
ROBERT WARWICK
IN
"The ARGYLE CASE"
SELZNICK PICTURES
BUFFALO BRANCH
LOUIS T. ROGERS Gen. Mgr.
15 SWAN ST. BUFFALO, N.Y.

COMMENCING XMAS NIGHT
1 9 1 6
JESSE L. LASKY
presents at the
FORTY-FOURTH STREET THEATRE
NEW YORK CITY
CECIL B. DEMILLE'S
CINEMA MASTERPIECE WITH
GERALDINE
FARRAR
AS
JOAN OF ARC
IN
"JOAN THE WOMAN"
BY JEANIE MACPHERSON

BLUEBIRD PHOTOPLAYS PRESENT
CLEO MADISON
IN
'BLACK ORCHIDS'
The Love Affairs of a Heartless Woman
Produced by Rex Ingram

BLUEBIRD PHOTOPLAYS [INC]

WHILE BLUEBIRD Photoplays have driven it home to every nook and corner of this mighty country that "THE PLAY'S THE THING"—BLUEBIRDS have in addition presented a list of STARS whose brilliancy shines forth in as great splendor as those offered in any feature photoplays on the market.

A STAR in a poor play means cheating the public who pay to be entertained. A poor play without a STAR is teetotally absurd. The perfect combination is a brilliant star in a brilliant play—that's the magnificent combination in all

BLUEBIRD PHOTOPLAYS.

Study the list of BLUEBIRD STARS herewith appended. Compare them to ANY set of *real* STARS to be seen in ANY feature in this or any other country: LOIS WEBER—PHILLIPS SMALLEY—FRANKLYN FARNUM—DOROTHY DAVENPORT—MYRTLE GONZALEZ—ELLA HALL—DOROTHY PHILLIPS—VIOLET MESEREAU—MARY MAC LAREN—RUPERT JULIAN—EVERETT JOHNSTON—GEORGE HERNANDEZ—LOIS WILSON—ROBERTA WILSON—LITTLE ZOE RAE—and others.

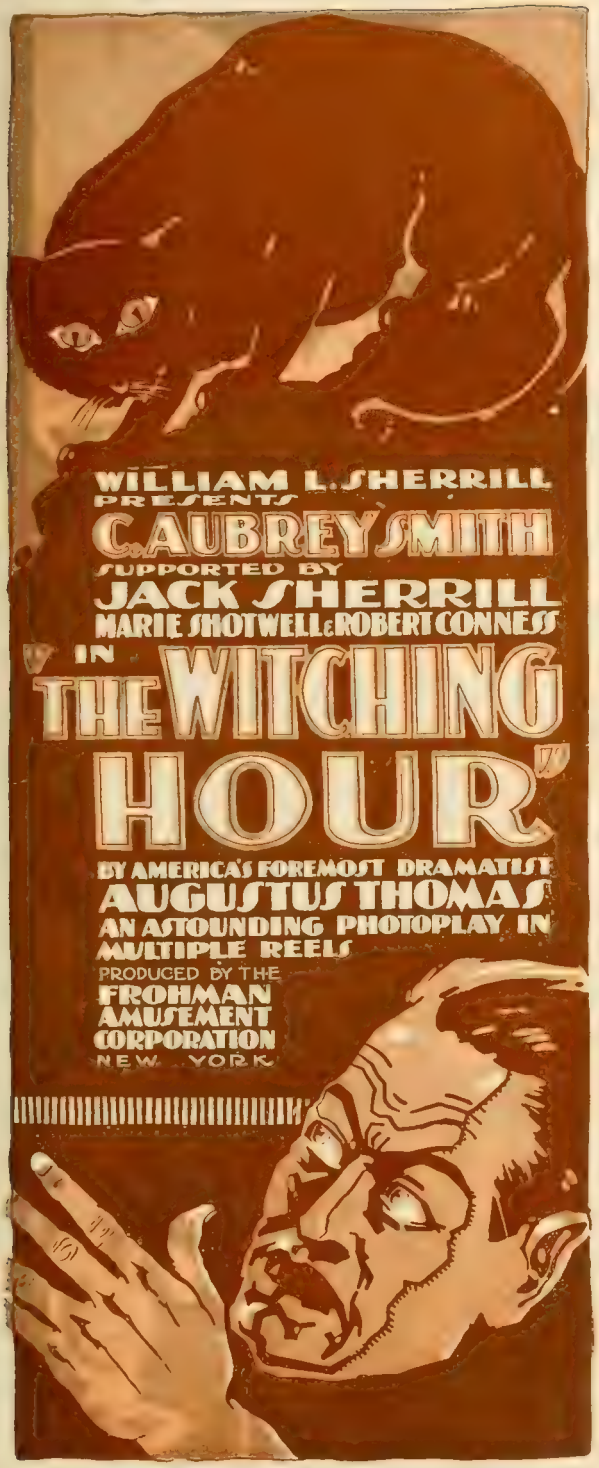
The all-powerful argument for BLUEBIRDS lies in each individual BLUEBIRD production itself. BLUEBIRD popularity is growing by leaps and bounds with an irresistible force. YOU can share in the daily increase by making booking arrangements NOW.

As proof of the pre-eminent superiority of BLUEBIRD photoplays over any feature photoplays on the market—ask your nearest BLUEBIRD Exchange to exhibit "GOD'S CRUCIBLE" to you, or if you aren't in a position to view it, book it on our recommendation. Play it up stronger than any feature ever exhibited in your House. Watch the result.

Book through your local BLUEBIRD Exchange or Executive Offices

BLUEBIRD PHOTOPLAYS, (Inc.)

1600 BROADWAY, NEW YORK



"THE WITCHING HOUR"

BY

AUGUSTUS THOMAS

PRODUCED BY

THE FROHMAN AMUSEMENT CORPORATION

WILLIAM L. SHERRILL
PRESIDENT

Cast

Jack Brookfield	C. AUBREY SMITH
Frank Hardmuth	Robert Conness
Clay Whipple	Jack Sherrill
Tom Denning	Freeman Barnes
Justice Prentice	Lewis Sealy
Helen Whipple	Marie Shotwell
Viola Campbell	Helen Arnold

Directed by George Irving

RELEASED AS A SUPER-FEATURE

on

STATE RIGHT BASIS

Booked as a special attraction at the Rialto Theatre, New York.

Critics and the trade generally are one voice in classing this production as marking a new era in motion picture achievement.

THE ADVERTISING MATTER BEFITS A ROAD SHOW

One sheets, three sheets and six sheets, two styles each. Striking twenty-four sheet, all from hand drawn colored sketches. One, two and three column newspaper cuts. Three styles artistic slides. 11 x 14 hand-colored photographs. 22 x 28 hand-colored enlargement. A six foot novelty display clock dial for lobby. 23 x 35 duplicate of trade and newspaper reviews, Press Sheets and 3 Color Heralds.

The numerous bids on this production justify the state right buyer who requires an extraordinary and special attraction to wire for further information.

THE FROHMAN AMUSEMENT CORPORATION

WILLIAM L. SHERRILL, President

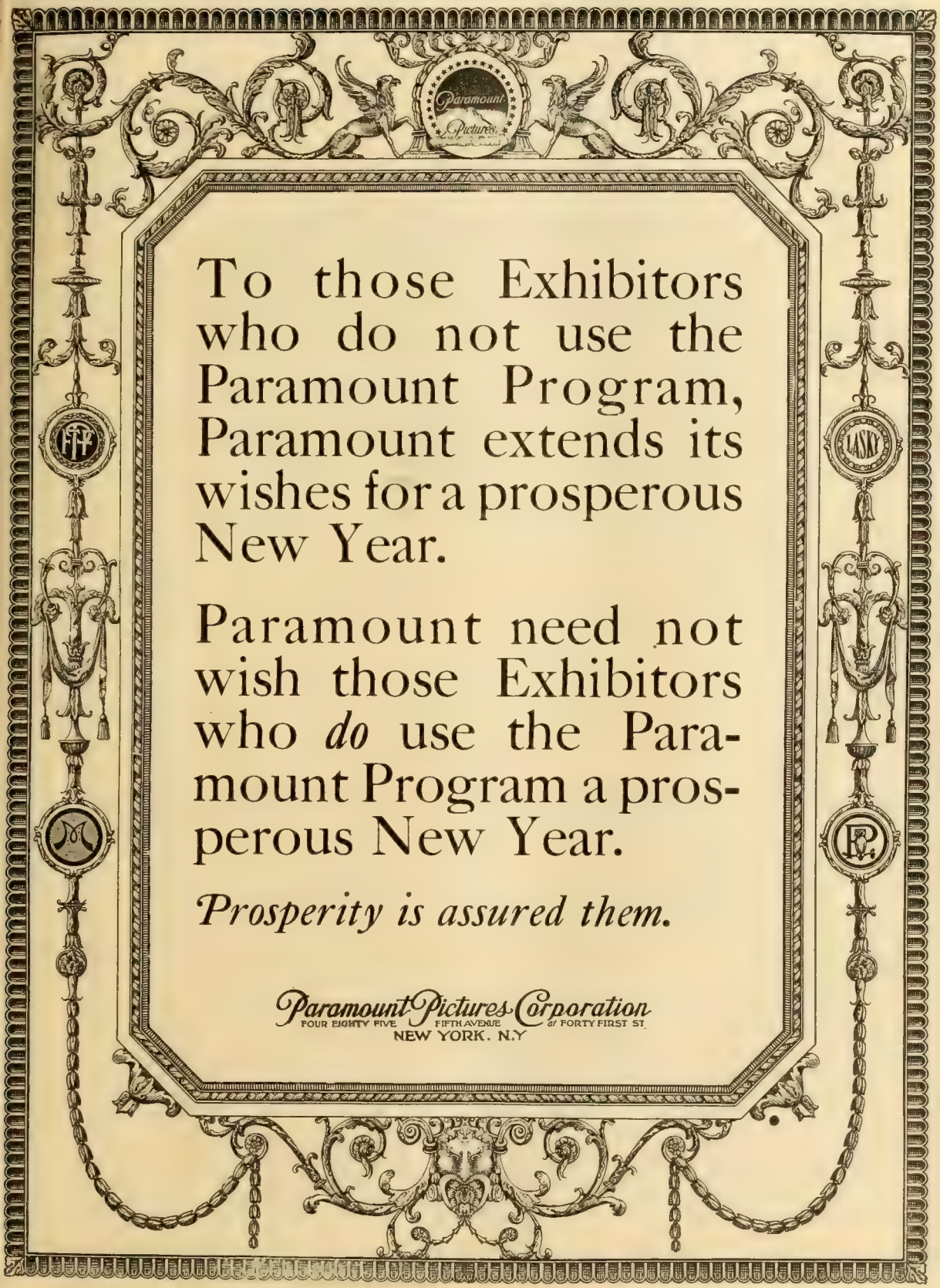
18 East 41st Street New York City

THE WITCHING HOUR

The wonder of Cinematography
Hailed as the years Marvel
Eliminates other "masterpieces" as competitors

Works through the entire gamut of human emotions
Incomparable in its wondrous effects
Teeming with startling situations
Carries one along by the immensity of the story
Human in its appeal to all mankind
Imposing in its staging and settings
Novel in its theme
Great is what the critics say

Happy in its ending
Overwhelming as a whole
Unchallenged as a superlative Photo-Drama
Released as a Special Attraction



To those Exhibitors who do not use the Paramount Program, Paramount extends its wishes for a prosperous New Year.

Paramount need not wish those Exhibitors who *do* use the Paramount Program a prosperous New Year.

Prosperity is assured them.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK. N.Y

Paramount Pictures of the Week

RELEASED MONDAY, DECEMBER 18th

DANIEL FROHMAN

PRESENTS

FRANK McINTYRE

SUPPORTED BY

DORIS KENYON

IN

THE TRAVELING SALESMAN

An adaptation of his greatest stage success

PRODUCED BY

FAMOUS PLAYERS FILM CO.

ADOLPH ZUKOR, President

Special music for this production may be obtained at your exchange

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Released by

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE AT FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures of the Week

RELEASED THURSDAY, DECEMBER 21st

PALLAS PICTURES

PRESENTS

VIVIAN MARTIN

IN

THE RIGHT DIRECTION

The story of a beautiful girl of the slums, a baby and a dog

PRODUCED BY

PALLAS PICTURES

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Released by

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Artcraft Announces

MARY PICKFORD

in her latest picture

"THE PRIDE OF THE CLAN"

Produced by Maurice Tourneur

HAVE YOU A PICKFORD CONTRACT?

First Showing January 8th in 81 Artcraft Theatres

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVENUE, NEW YORK

TRIANGLE

RELEASES FOR WEEK OF DECEMBER 31st

Dorothy Dalton

IN

"The Female of the Species"

KAY BEE

Here is a drama with real heart interest and real punch. There is a powerful plot, logically developed, filled with tense situations which are different, all worked up to a gripping, satisfying climax. PICTURES SUCH AS THIS VOUCH FOR THE CONTINUED PRESTIGE OF TRIANGLE PLAYS.

Lillian Gish

IN

"A House Built Upon Sand"

FINE ARTS

Lillian Gish is a sure box office attraction—So is the play. She is a little social butterfly who marries a real man. With this situation as a starting point, a story has been developed filled to the brim with appeal and the dramatic portrayal of human emotions. ANOTHER PICTURIZED REASON FOR TRIANGLE SUPRE MACY.

MACK SENNETT-KEYSTONE COMEDIES

They mean to your patrons, sunshine and laughter. They are the bright spots in motion pictures. They mean packed houses and happy audiences.

TRIANGLE
MACK SENNETT-KEYSTONE
COMEDIES

MACK SWAIN

ROSCOE ARBUCKLE

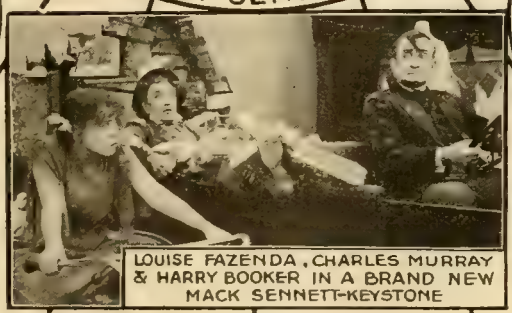
MACK SENNETT

CECILE ARNOLD

ORA CAREW

CHESTER CONKLIN

SLIM SUMMERVILLE


LOUISE FAZENDA, CHARLES MURRAY & HARRY BOOKER IN A BRAND NEW MACK SENNETT-KEYSTONE

MACK SENNETT-KEYSTONE COMEDIES are the banner box office attractions. The element of FUN will be popular just as long as these comedies are with us. They are always new, always novel. They are light and frothy and spell sunshine and laughter. Their fun-magic will lure the crowds to your box office. Your patrons know. LET THEM DECIDE.

MACK SENNETT-KEYSTONE COMEDIES ARE RELEASED ONLY BY TRIANGLE FILM CORPORATION

ALIGNED in this new motion picture company are personalities that have been responsible for the biggest developments of the modern stage and screen.

SAMUEL GOLDFISH, the President, was a founder of one of the first companies formed to produce feature films in which good taste and refinement were dominant. He has, from the beginning, been a factor in the production of better pictures and helped through shrewd and intelligent understanding to make motion pictures one of our greatest industries.

EDGAR SELWYN, the Vice-President, has, with ARCHIBALD SELWYN and CROSBY GAIGE brought the theatrical producing firm of Selwyn & Co. to the forefront in dramatic production. Their plays, their clientele of authors, their alertness and their code of business honor have made for them a position that is the envy of many older firms and the model for most of the newer ones.

ARTHUR HOPKINS, Vice-President, is one of the producers who, because of his creative ability and capacity, has been invited into this alliance. His knowledge of stagecraft gives him high rank at the start in the field of motion picture production.

MARGARET MAYO is the author of several of the most profitable plays in the history of the American stage and is also one of the ablest judges of plays in the theatrical profession. Her judgment and discerning vision are counted as great assets by this company.

Our advice to ALL EXHIBITORS is to watch and read the future announcements of this company with great care.

Goldwyn Pictures Corporation

Telephone: Vanderbilt 11.

MAIN OFFICES: 16 East 42d Street, New York City.

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

DECEMBER 30, 1916

NEW MUTUAL SERIAL IS ABSOLUTELY NOVEL IN THEME AND PLOT

"THE Perils of Our Girl Reporters"—the sensational new Mutual serial, is absolutely novel in theme and plot. It is different in every respect from any other serial that exhibitors have had an opportunity to book. It pictures newspaper life—from the "inside." It depicts the trials and tribulations encountered by reporters in securing front page news. It shows theatre patrons an angle of every day life that will prove a revelation. It is the "something different" in motion pictures that the public is so eagerly searching for.

Daring Girl Reporters.

Everyone knows that there are women on the staffs of every large daily newspaper. Some of them are society editors. Some of them "cover" social functions and entertainments. Some of them are what is known as "sob sisters." In search of material for "sob stories" the girl reporters covering this class of work are compelled to venture into strange places—to probe the life of the underworld—to venture daringly where few women ever go. The experiences they encounter form the basis of this new motion picture serial—"The Perils of Our Girl Reporters." It is new. It is novel. It is thrilling.

Stories Based on Real Incidents.

All of the fifteen stories in "The Perils of Our Girl Reporters" are based on real incidents in newspaper life. This amazing new serial was made by the Niagara Film Studios. It was directed by George Terwilliger. It features Earl Metcalfe, Helen Green and Zena Keefe. Each story is complete in itself. Each is two reels in length. The first chapter is released on December 28th. Bookings can be made now at any of the 68 Mutual Film Exchanges.

Latest Chaplin Release Is Pleasing Public

Charlie Chaplin's newest laugh-maker—"The Rink"—is a pronounced success. Charlie Chaplin's funny feet have made millions laugh. Charlie Chaplin's odd hat has caused countless chuckles. Charlie Chaplin's famous cane has proven a magic wand for inspiring mirth. But Charlie Chaplin's roller skates—they are really the feature of "The Rink"—are setting a hot pace for the feet, the hat and the cane already mentioned. Capacity houses are the rule at every theatre showing "The Rink." You can book it now at any of the 68 Mutual Film Exchanges.

Mutual Star Productions For December

Week Beginning December 4th.
Title. Lead.
The Valley of Decision.....Richard Bennett

Week Beginning December 11th.
Lonesome Town.....Kolb & Dill
Miss Jackie of the Navy.....Margarita Fischer

Week Beginning December 18th.
The Twinkler.....William Russell

Week Beginning December 25th.
The Innocence of Lizette.....Mary Miles Minter

HELEN HOLMES WINNING

By Her Daring Work in "A Lass of the Lumberlands"

A HOST OF NEW ADMIRERS

"Helen Holmes grows more popular each day," writes an exhibitor from Indiana. Many exhibitors thought it would be hard for Miss Holmes to find a stronger vehicle than "The Girl and the Game." Now they are discovering that "A Lass of the Lumberlands" is even stronger—even better—is winning the fair star a host of new admirers. In this newest of Mutual chapterplays—"A Lass of the Lumberlands"—Helen Holmes is performing feats of daring that surpass all her previous efforts. In single chapters of the new play there are more dramatic moments than the average serial has in its entire length. Wise exhibitors are capitalizing this interest of the public in Helen Holmes for themselves. By showing "A Lass of the Lumberlands" they are packing their houses nightly. You have the opportunity of doing the same for your theatre. Any of the 68 Mutual Film Exchanges in America will accept bookings on this record-breaking chapterplay.

"The Vampires" Series Exceedingly Popular

Exhibitors all over the country are reporting tremendous business with "The Vampires." This is the sensational series of mystery-detective tales made by Gaumont. It is being released through the 68 Mutual Film Exchanges. Audiences are amazed and delighted with the odd incidents depicted in the film. There is a surprise in every chapter. Bookings can be arranged at your nearest Mutual Film Exchange.

MARY MILES MINTER IN "THE INNOCENCE OF LIZETTE" IS AT BEST

DAINTY Mary Miles Minter—"America's Darling"—is at her best as the featured star of the Mutual Star Production scheduled for release the week of December 25th. "The Innocence of Lizette" is the title. James Kirkwood is the director. The picture was made at the studios of the American Film Company, Inc., at Santa Barbara, California. The little tale unfolded is a story of innocent childhood. It is as sweet as a breath of Springtime.

The Story in Brief.

In brief the story tells how Lizette, the child of an old actor, is left in the care of a motherly old lady at the death of her parent. Early in life Lizette becomes an assistant to the son of her foster-mother, at the latter's news stand in a big office building. There she meets and falls under the spell of a gentleman-crook, who to her appears a beau ideal. Still later an aged millionaire, with offices in the building, observes and is fascinated by Lizette. He had lost a little daughter who much resembled her. In time he seeks to adopt Lizette and is successful in his plan. Months later the girl goes on a visit to her foster-mother. The sudden illness of her adopted parent results in Lizette's return to the millionaire's palace. On the steps she finds a baby. In her innocence she takes the infant within and claims it as her own. The millionaire is horrified. He asks regarding the child's father. Lizette is momentarily dumb. Then she recalls the gentleman-crook she had once admired. Unthinkingly she gives his name. The millionaire investigates. Just as the gentleman-crook is about to levy blackmail upon the millionaire, the real mother of the child calls to reclaim it. Lizette's innocence is established, and everyone is happy.

Star Is Wholly Delightful.

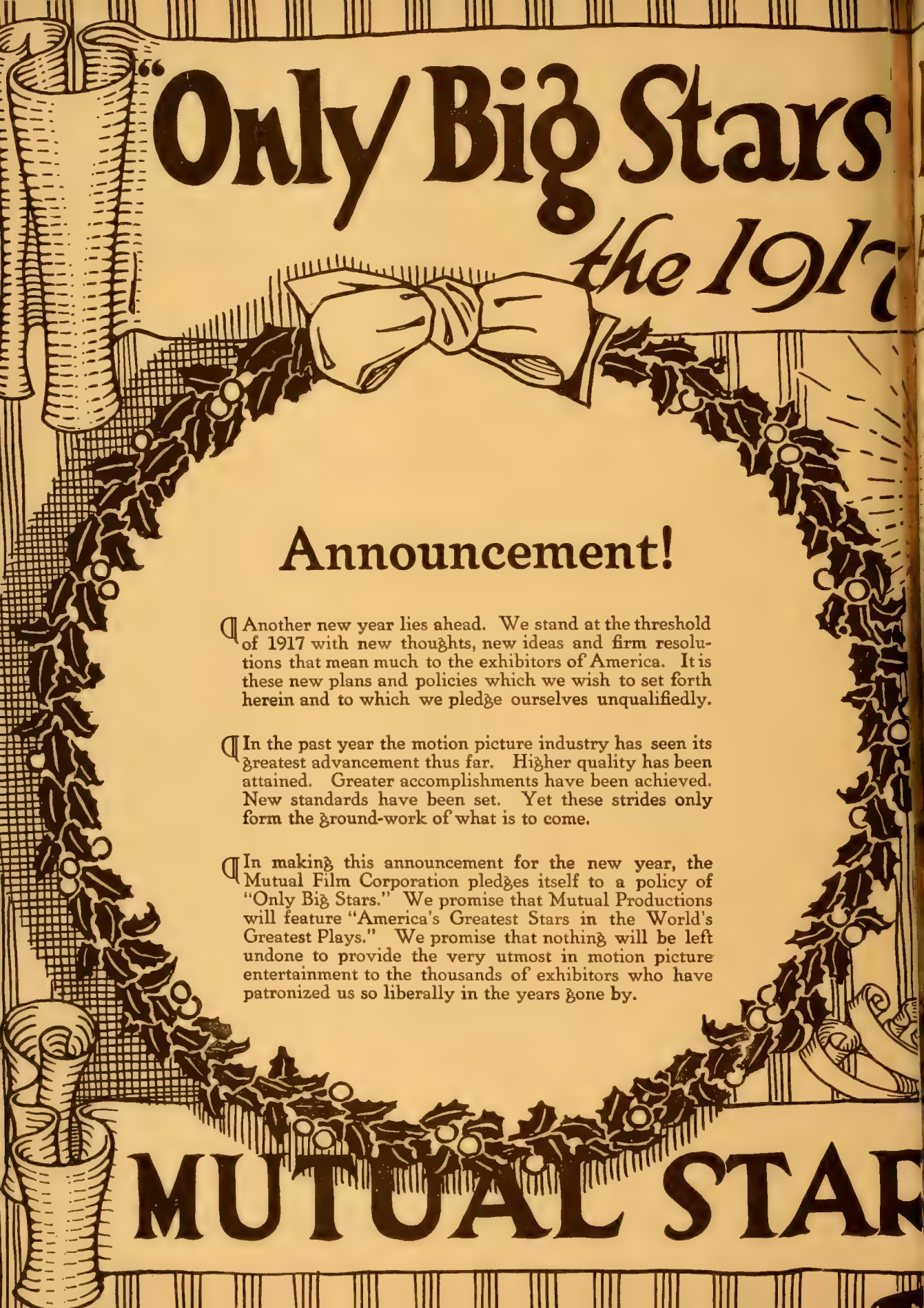
Mary Miles Minter as Lizette is wholly delightful. The supporting cast is most evenly balanced. Perfect direction and photography make the release a notable one. Bookings can now be made at any Mutual Film Exchange. This is the fifth of the Mary Miles Minter Mutual Star Productions. The others are "Youth's Endearing Charm," "Dulcie's Adventure," "Faith" and "A Dream or Two Ago." Mutual exchanges can supply them all.

Who Wins $10,000?

Scenario writers and their friends are packing theatres the country over to see who won the prize for the best sequel to "The Diamond From the Sky." Exhibitors showing it consider it a better buy than U. S. Steel.

"Only Big Stars

the 191



Announcement!

¶ Another new year lies ahead. We stand at the threshold of 1917 with new thoughts, new ideas and firm resolutions that mean much to the exhibitors of America. It is these new plans and policies which we wish to set forth herein and to which we pledge ourselves unqualifiedly.

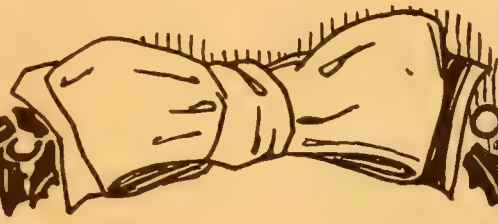
¶ In the past year the motion picture industry has seen its greatest advancement thus far. Higher quality has been attained. Greater accomplishments have been achieved. New standards have been set. Yet these strides only form the ground-work of what is to come.

¶ In making this announcement for the new year, the Mutual Film Corporation pledges itself to a policy of "Only Big Stars." We promise that Mutual Productions will feature "America's Greatest Stars in the World's Greatest Plays." We promise that nothing will be left undone to provide the very utmost in motion picture entertainment to the thousands of exhibitors who have patronized us so liberally in the years gone by.

MUTUAL STAR

For Mutual"

Policy



¶ We promise to prove that the confidence placed in us by the exhibitors of America has not been misplaced—that from it has sprung a feeling of loyalty and zeal that can result only in *greater* co-operation, *greater* productions, *greater* profits to those Exhibitor friends.

¶ Pledging ourselves to this new policy for 1917—"ONLY BIG STARS FOR MUTUAL"—we announce herein a few of the stars who will appear in the new Mutual Star Productions:

NANCE O'NEIL
(Frank Powell Producing Corporation)

MARJORIE RAMBEAU
(Frank Powell Producing Corporation)

MARY MILES MINTER
(American Film Co., Inc.)

RICHARD BENNETT
(American Film Co., Inc.)

CHARLIE CHAPLIN
(Mutual-Chaplin Specials)

WILLIAM RUSSELL
(American Film Co., Inc.)

MARGARITA FISCHER
(Pollard Picture Plays Company)

(Many Other Big Stars Will Be Announced Soon)

¶ Resolving to present, in the coming year, a new and greater array of feature productions, serials and travel pictures, with a service, through our sixty-eight exchanges, that we believe will be unequalled anywhere, we invite Exhibitors to enjoy the exceptional prosperity that must result.

MUTUAL FILM CORPORATION

68 Exchanges in America **JOHN R. FREULER, President**

PRODUCTIONS

MUTUAL

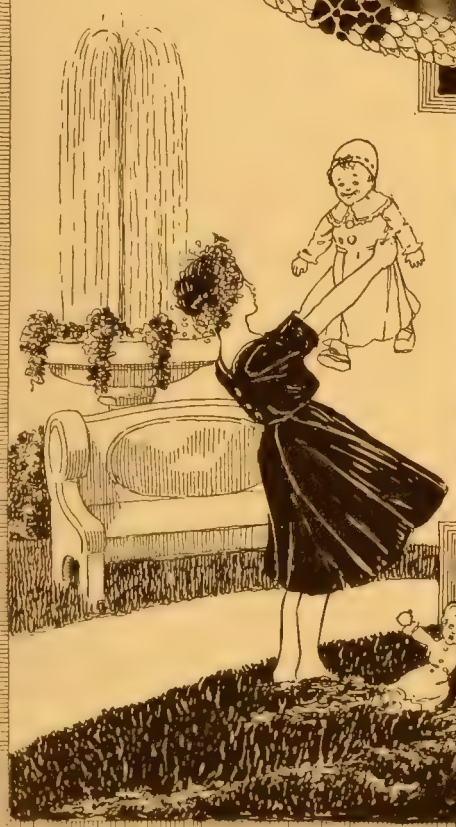
American Film Company, Inc.,
Presents
America's Darling

MARY MILES MINTER
IN
"THE INNOCENCE OF LIZETTE"

An odd and wholesome story of innocent childhood—sweet as a breath of Spring-time. Fifth of the Minter Series of Mutual Star Productions. Directed by James Kirkwood. Released the week of Dec. 25th.

Booking Now at 68 Mutual Exchanges

Mary Miles Minter Mutual Star Productions Now Playing:—
"Youth's Endearing Charm"
"Dulcie's Adventure"
"Faith"
"A Dream or Two Ago"



MUTUAL

More Than 2000 Theatres Are Running This Amazing Chapterplay

THEATRES everywhere are "holding 'em out" with the newest and best of the Helen Holmes serials—"A Lass of the Lumberlands." Manager after manager is proclaiming it the greatest drawing card he ever had—bigger—better—more spectacular than any of the previous Helen Holmes productions.

A LASS OF THE LUMBERLANDS Featuring HELEN HOLMES

There are more big scenes in single chapters of "A Lass of the Lumberlands" than the average serial contains in its entire length. Daring Helen Holmes holds audiences spellbound by her recklessness. This phenomenal new chapterplay is delighting the most blase of theatre patrons. Exhibitors are voting it a real business builder. Stimulate business at YOUR theatre. Book "A Lass of the Lumberlands" now at any Mutual Exchange. 15 amazing chapters—a new one each week.

Produced by Signal Film Corporation Directed by J.P. McGowan

NOW BOOKING AT 68 MUTUAL EXCHANGES

Scene from Chapter 9 of "A Lass of the Lumberlands"

MUTUAL'S BIG NEW SERIAL

Featuring
Earl Metcalfe
Helen Green
Zena Keefe

THE PER GIRL RE

Produced by
Niagara Film Studios
Directed by
George Terwilliger

NOW BOOKING AT

SUCCESS!

ILS OF OUR PORTERS

15 Chapters
First Chapter
Released Dec. 28TH

Jewel thieves are caught red-handed—society blackmailers are exposed—international conspiracies are frustrated—strange crimes are revealed—and all through the clever work of girl reporters—in the Mutual's big, new serial success, "The Perils of Our Girl Reporters." This new and absorbing series of motion picture stories—based on real incidents in newspaper life—is sure to pack every theatre showing it. It's new. It's novel. It's "different." The same news that builds circulation for newspapers will now build bigger box-office receipts for YOU. Don't wait. Book "The Perils of Our Girl Reporters" NOW. You can secure this big new serial at the nearest Mutual Film Exchange.

The Stories in "Perils of Our Girl Reporters"

1. The Jade Necklace
2. The Black Door
3. Ace High
4. The White Trail
5. Many a Slip
6. A Long Lane
7. The Smite of Conscience
8. Birds of Prey
9. Misjudged
10. Taking Chances
11. The Meeting
12. Outwitted
13. The Schemers
14. The Counterfeiters
15. Kidnapped

68 MUTUAL FILM EXCHANGES

MUTUAL

Reel Life
The Mutual magazine in film

TOURS
Around the World

4
Single Reels

The Mutual Weekly
News of the World First

See America First– *with*
Gaumont Kartoon Komics

"DESSERT in the THEATRICAL BILL OF FARE"

Most people consider dessert the best part of the meal. That is why the Gaumont Company knows exhibitors everywhere will echo the words of this successful program-maker:

"Gaumont single-reels are truly as dessert in any good theater's bill of fare. The traditional Gaumont quality in photography and Gaumont thoroughness in treatment characterize them all."

Every spectator finds things of interest in these weekly releases. They are carefully edited to make their appeal general.

BOOK THEM AT 68 MUTUAL BRANCHES

Gaumont Co.

FLUSHING, N. Y.

THE MOTION PICTURE APOSTLE OF SUCCESS

One Box Office Attraction
About Which There Is No
Doubt

HENRY W. SAVAGE'S

5 Reel Visualization of the
Greatest Character in Fiction

ROBINSON CRUSOE

A Picture that will Bring Results

WARNER BROS.

DISTRIBUTORS

729 Seventh Ave., New York

GEO. F. DRISCOLL bought
Canada without even a showing

"There must be a Reason"

SELZNICK PICTURES

Joseph M. Schenck
Presents
NORMA
TALMADGE
In
"PANTHEA"
By Monckton Hoffe

THE STORY OF A
LOVE THAT WAS
GREATER THAN
LIFE OR DEATH

DIRECTED BY
ALLAN DWAN

Harry Rapf
Presents
ROBERT
WARWICK
In
(By Arrangement with Klaw and Erlanger)
"THE
ARGYLE CASE"
By Harvey J. O'Higgins, Harriet
Ford and William J. Burns

A GREAT DETECTIVE
STORY WITH A BIG
LOVE INTEREST

DIRECTED BY
RALPH W. INCE

LEWIS J. SELZNICK
SOLE DISTRIBUTOR

SELZNICK PICTURES

HERBERT BRENON'S

Presentation of

NAZIMOVA

In

"WAR BRIDES"

By Marion Craig Wentworth

Is A Message To America
Of Europe's Tragic Conflict

MOTHERHOOD
VERSUS
WAR!

CLARA KIMBALL YOUNG

In

"THE FOOLISH VIRGIN"

By Thomas Dixon
Author of "THE BIRTH of A NATION"

A PICTURE FOR EVERY GIRL
WHO EXPECTS TO MARRY
AND FOR THE MAN WHO
IS TO MARRY HER

ALBERT CAPELLANI

DIRECTOR GENERAL

LEWIS J. SELZNICK
SOLE DISTRIBUTOR

YOU HAVE A

"FULL HOUSE"

EVERY TIME YOU EXHIBIT

CHRISTIE COMEDIES

CHRISTIE COMEDIES ARE GREAT DRAWING CARDS FOR THE EXHIBITOR
THE STARS ARE CLEVER, GOODLOOKING AND POPULAR AND THE STORIES
ARE SENSIBLE AND REALLY FUNNY

JAN. 2ND OPEN - MARKET RELEASE

"HIS MODEL WIFE"

- FEATURING

BILLIE RHODES
AND
HARRY HAM

Christie Film Co.

OFFICE AND STUDIOS— LOS ANGELES. SUNSET BLVD. AT GOWER ST. CALIFORNIA

Christie Comedies

Released on the
METRO
Program
January 1.
POPULAR
PLAYS & PLAYERS INC.
presents
The Star of Charm
EMMY
WEHLEN
in
VANITY
A
METRO wonderplay
in Five Acts
from the story by
Aaron Hoffman
directed by
John B. O'Brien

METRO
at your
each week
weeks the
the motion
public

The Great

Wm. Christy Cabanne's
master production
in chapters that
thrill and fascinate

BOOKING

METRO

offers theatre for fifteen idols of picture in

Secret

Story by Fred de Gresac

A Nation-wide Advertising Campaign supports it

Presented by QUALITY Pictures Corporation

Produced by SERIAL Producing Company

NOW AT ALL EXCHANGES

YOUR
ONE REEL
PICTURES
should be of the
Same Quality as your
Feature Pictures.

To make this certain
METRO
recommends
the great

METRO-
DREW
COMEDIES

and
METRO
TRAVELOGS

each
is the *best*
of its kind

METRO
PICTURES
CORPORATION

FOXFILM COMEDY SERVICE

Two-reel Comedies of Distinction

Released Weekly Beginning January 1, 1917

REMEMBER

FOXFILM COMEDIES are released independently of all other FOX offerings.

They are available for any exhibitor, whether he books the regular FOX program or not.

You can show them.

All exhibitors can show them.

FOXFILM COMEDIES are not merely comedy pictures. They are not merely program fillers. They are two-reel productions. They present comedy stars.

You can advertise them just as you do your big features.

Each one is a box-office attraction that will fill your theatre.

Book them now.

FOX FILM CORPORATION

THE BOND OF BLOOD

Leads a dying man to acknowledge his crime and absolve his own daughter from the accusation of guilt—

WILLIAM FOX

Presents

Valeska Suratt

The Empress of Fashion in

The VICTIM

The story of a struggle against fate

FOX FILM CORPORATION

TO BE RELEASED
JANUARY 8, 1917.
WILLIAM FARNUM
IN THE FIRST
Super De Luxe Production
The
PRICE of SILENCE
A POWERFUL AND MASTERFUL
WILLIAM FOX
PRODUCTION
Carrying a message of a great human appeal. Showing the gifted screen star in his greatest role.
DIRECTED BY
FRANK LLOYD
TO BE RELEASED
JANUARY 22, 1917
THEDA BARA
In A Super De Luxe
photoplay
The
DARLING of PARIS
A POWERFUL AND MASTERFUL
WILLIAM FOX
PRODUCTION
A wonderful, soul-stirring photodrama suggested by Victor Hugo's "The Hunchback of Notre Dame."
DIRECTED BY J. GORDON EDWARDS
FOX FILM CORPORATION

B. S. MOSS
729 SEVENTH AVENUE . NEW YORK CITY
PRESENTS

MARIE EMPRESS
IN
A PHOTOPLAY SERMON FOR PARENTS

The World's Curse Is Ignorance
Because
Ignorance Does Not Know
and Will Try Anything.
Is "The Girl Who Doesn't Know"
Entirely At Fault?
Or Does the Blame
Rest With Her Parents Who Have
Kept From Her the Knowledge
That Will Protect Her
Against Betrayal?

A Photoplay
Of Tremendous Timeliness

A "Live" Opportunity for
Wide-awake State Right Buyers

THE GIRL WHO DOESN'T KNOW

The Bur-lesque Show

with

The World Renowned

Tweedledum

AS ITS STAR

Is Absolutely the Most Laughable Comedy Released this Year

ONE REEL

Produced by Eagle Film Mfg. Co., Jacksonville, Fla.

BOOK NOW

—AT ANY—

UNITY EXCHANGE

BILLY DUNN,

Supervising Director

UNITY

729 7th AVE., NEW YORK

WORLD PICTURES BRADY-MADE

Announcement

After December 17th, 1916 we will own and operate every Exchange in the U. S. A. through which World Pictures Brady-Made are distributed.

Notice to Southern Exhibitors

Effective December 17th, 1916 the business of this Corporation theretofore handled for us by the Southern World Film Co. will be handled through our own direct branches, at Atlanta, Dallas and New Orleans, respectively.

Notice to All Exhibitors

It will be unnecessary for you to call upon our Branch Offices for Advance Advertising Posters on forthcoming Brady-Made releases.

Our Branch Office serving you will send these to you post-paid, or together with other advertising material in ample time for proper display.

Notice: These posters are furnished GRATIS. Insist upon receiving them, and then use them for their full seat-selling value. We make them for you.

WORLD FILM CORPORATION
130 WEST 46th ST., NEW YORK

Canadian Distributors, THE REGAL FILMS, Ltd
37 Yonge Street, Toronto, Ont.

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents
E. K. LINCOLN
JUNE ELVIDGE
in "The World Against Him"
Directed by FRANK HALL CRANE
Produced by PARAGON FILMS Inc.

What Becomes of the Children ?

Written by

Corra Beach

¶ To the patrons and friends of Pathé Exchange, Inc.

A Merry Christmas

and a happy New Year is our earnest wish.

¶ We are grateful for your support and to merit its continuance is our dearest hope.

¶ To those who have found time in the midst of the hurry of business to write us and tell us they appreciate the service we give them, special thanks.

¶ Grateful for the past and hopeful for the future is our thought in these closing days of 1916.

Pathé Exchange, Inc.

J. A. Berst

Vice-president and General Manager.

Pathé

We've aroused country-wide interest in

Pearl of the Army

for you, Mr. Exhibitor! The pictures will do the rest!

In eighty six of the biggest newspapers of the country, covering every section, has been published the greatest "teaser" advertising ever seen in any bussiness.

You are familiar with the result - it has made "Pearl of the Army" a household word, and exceeded our fondest hopes. These teasers are being followed up in the same papers by forceful and costly advertising.

Get your share of business quick. Book "Pearl of the Army" now!

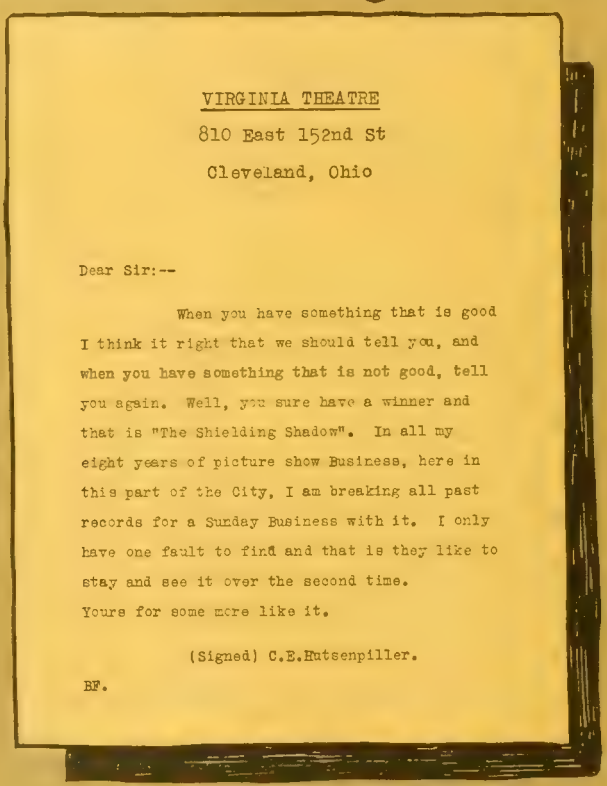
All star cast with Pearl White, Ralph Kellard and Theodore Friebus.

Produced by Astra under the direction of Edward José.

PATHÉ

Breaks attendance record of eight years with

The Shielding Shadow



VIRGINIA THEATRE
810 East 152nd St
Cleveland, Ohio

Dear Sir:--

When you have something that is good I think it right that we should tell you, and when you have something that is not good, tell you again. Well, you sure have a winner and that is "The Shielding Shadow". In all my eight years of picture show Business, here in this part of the City, I am breaking all past records for a Sunday Business with it. I only have one fault to find and that is they like to stay and see it over the second time.
Yours for some more like it.

(Signed) C.E.Hutsenpiller.

BF.

What this great serial has done for Mr. Hutsenpiller it can do for you!

Produced by Astra
under the direction of
Louis J. Gasnier and
Donald Mackenzie

Pathé

A single picture, "Little Mary Sunshine", made Baby Marie Osborne famous: every exhibitor who has ever run one of her pictures is sure to run them all and advise his friends to do likewise. "Shadows and Sunshine" was her last picture. It was a great money getter.

If you haven't run "Little Mary Sunshine" or "Shadows and Sunshine" you don't know how profitable clean pictures are in pleased patrons and box office receipts.

Baby Marie Osborne is one of the greatest drawing stars of the screen.

Announcing

Little Mary Sunshine

(Baby Marie Osborne)

in the five part Gold Rooster Play

Joy and the Dragon

Produced by Balboa
under the direction of Henry King

Released Dec. 31

"The gods have been lavish in their favors to this four year old girl. She has imagination, intelligence, a winning personality and magnetism,—the power to catch and hold the attention."

—Edward Weitzel, Moving Picture World.

Pathé

A great preacher once stated he could have made his best sermon better if he had put more time on it. For six months we have been making

Florence Rose Fashions

to please your patrons. We know now how to put 1000 feet of fashions into 500 feet each week. The other 500 feet will be either a scenic or educational up to the usual Pathé standard. Big newspapers are publicizing these fashions to help you, too!

PATRIA

THE GREATEST SERIAL OF THE AGE
WITH THE BEST KNOWN WOMAN IN AMERICA

MRS VERNON CASTLE

BACKED BY THE GREATEST ADVERTISING
AND PUBLICITY CAMPAIGN EVER LAUNCHED

INTERNATIONAL

PREPARE!

PAT

THE PREPAREDNESS

Mrs. VERNON

TO BE RELEASED

Written by
Louis Joseph Vance

INTERNATIONAL

PREPARE!

RIA

SERIAL SUPREME WITH

CASTLE

JANUARY FIRST

Produced by
Wharton Inc.

INTERNATIONAL

The Ocean Waif

"MOTION PICTURE COCKTAILS"

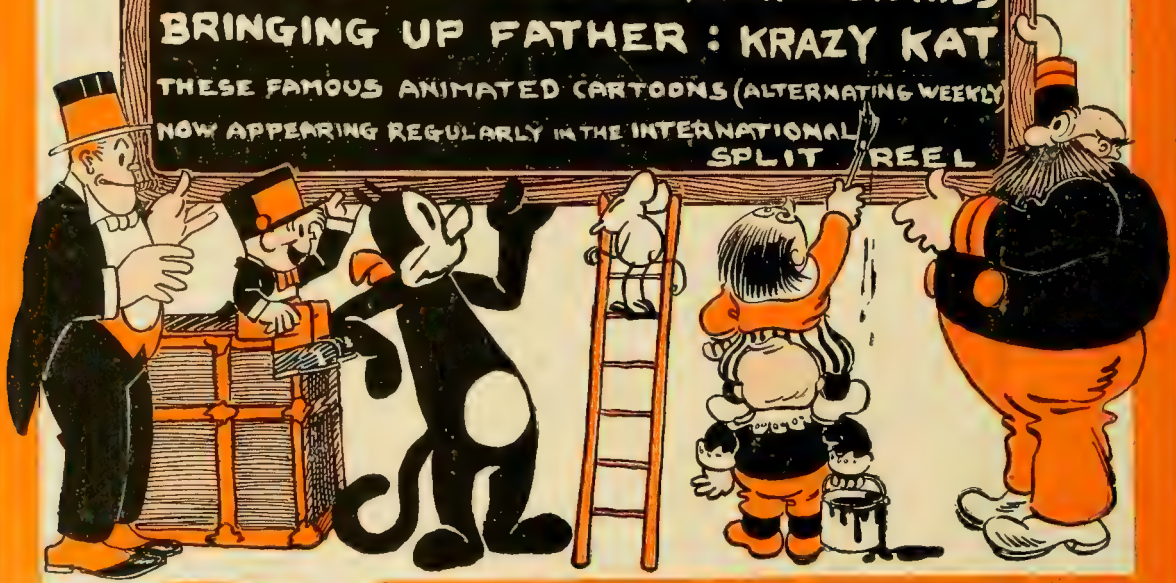
JERRY ON THE JOB

THE ORIGINAL KATZENJAMMER KIDS

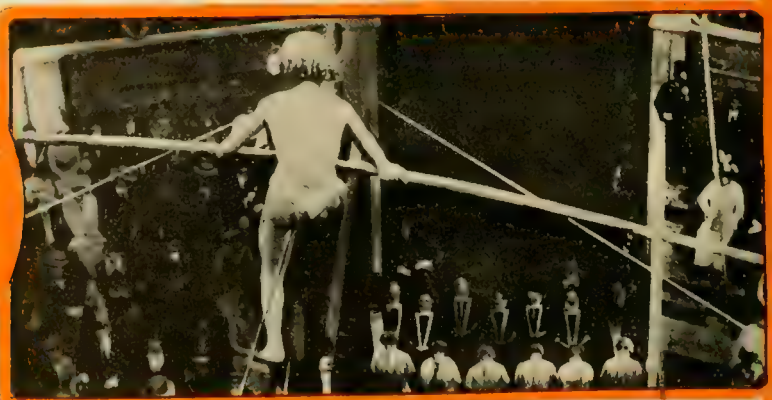
BRINGING UP FATHER : KRAZY KAT

THESE FAMOUS ANIMATED CARTOONS (ALTERNATING WEEKLY)

NOW APPEARING REGULARLY IN THE INTERNATIONAL SPLIT REEL



The Jockey of Death



EXCHANGES

ATLANTA 146 Marietta St.
BOSTON 118 Piedmont St
CHICAGO 207 So. Wabash Ave
CINCINNATI 532 Walnut St.
CLEVELAND 750 Prospect Ave., S.E
KANSAS CITY 1305 Walnut St.
LOS ANGELES 912 So. Olive St.
NEW YORK CITY 729 Seventh Ave.
OMAHA 1417 Harney St
PHILADELPHIA 1335 Vine St.
PITTSBURGH 804 Penn Ave.
SAN FRANCISCO 280 Golden Gate Ave.
ST. LOUIS 3313 Olive St.
SEATTLE 1214½ Third Ave.
WASHINGTON 712 11th St., N. W

AGENCIES

ALBANY 68 State St.
BUFFALO 39 Erie St.
DETROIT 71 Griswold St.
MINNEAPOLIS 606 Produce Exch. Bldg.
NEW ORLEANS 338 Barronne St.
INDIANAPOLIS New Lyric Theatre Bldg
SALT LAKE CITY 314 McIntyre Bldg.

INTERNATIONAL

WHAT'S STIRRING
Between *The Top*
Of Your Collar And
Your Hair-Parting?

THE BILLY WEST
Specials
TWO-REEL SCREEN YELLS
NOW BOOKING
"His Married Life"
"Boarders and Bombs"
"His Waiting Career"

Unicorn Film Service
CORPORATION

IKE SCHLANK, President
EXECUTIVE OFFICES, 126-30 WEST FORTY-SIXTH STREET, N.Y.
TWENTY-EIGHT BRANCHES EVERYWHERE

Romance-Fun
-Pep
TWENTY-ONE REELS
A WEEK
1, 2 AND 3 PART
DRAMAS, COMEDIES,
WESTERNS

Do you depend on your EAR or upon RESULTS?

"The Republican party," observes Booth Tarkington, "needed a lesson and it got it." That was one difficulty with the Progressive party. *It never took a lesson in its life, depending wholly on its ear. On which, alas! it made its exit.*

READ, MARK, INWARDLY DIGEST!

MR. EXHIBITOR

Beginning in January

MACK SENNETT

KEYSTONE COMEDIES

For the First Time Anyone
Can Have them regardless
of His Program

ONE EVERY WEEK
THEY ARE PIPPINS

KESSEL &

EXECUTIVES

MISS MABEL NORMAND

IN

"MICKEY

GET READY"

BAUMAN

NEW YORK CITY

MUTUAL VOGUE COMEDIES

VOGUE FILMS Inc., Presents—

"FICKLE ALL AROUND"

TWO REELS **RELEASED DECEMBER 24th**

Featuring Rube Miller

Supported by Lillian Hamilton

THE candy merchant and his wife thought little Dorothy—the candy maker—a dear. Neither of them suspected she might be married. When her husband became infatuated with the candy merchant's wife, and the candy merchant with Dorothy—well, complications were sure to develop—uproarious ones. Four people all guilty of flirting outrageously—each afraid to accuse the other, lest his own guilt be revealed. On this story Rube Miller builds a thousand laughs in the latest Vogue Comedy—"Fickle All Around." Vogue comedies are "different." You can book them at any of the 68 Mutual Film Exchanges. Try them on YOUR patrons.

Slapstick with a Reason

VOGUE COMEDIES

VOGUE FILMS, Incorporated

General Offices: 6225 Broadway, Chicago, Ill.

KLEINE EDISON SELIG ESSANAY

SELIG Offers

TOM SANTSCHI

Supported by an All-Star Cast, Including George Fawcett, Mary Charleson and Will Machin in

"The Country That God Forgot"

"I'm Going to Give Her All the Gold"

Fate cuts merry didoes in The Country That God Forgot! Red-blooded manhood, honest self-sacrifice, intrigue and love—and all in the Great Solitude.

In the end, a great awakening came to Helen Brant—In the end, a great punishment came to the Snake in Eden!

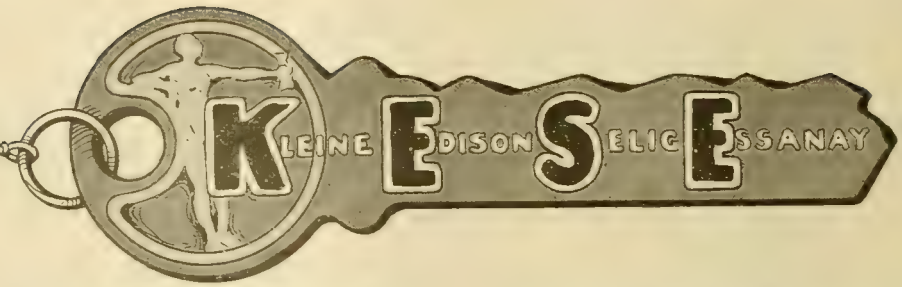
CASH IN WITH "THE ROSARY" DURING the HOLIDAYS

SELIG POLYSCOPE CO.

CHICAGO - - - ILLINOIS

RED SEAL SELIG PLAYS

K-E-S-E K-E-S-E K-E-S-E K-E-S-E



Essanay Photoplays Endorsed!

BRYANT WASHBURN
and
NELL CRAIG
are presented in
"The Breaker"

Taken from the story of Arthur Stringer in the Saturday Evening Post.

Wid says:

"The action in 'The Breaker' is interesting . . . I believe it is a good, safe bet. . . . The suspense and interest will be held nicely. . . ."

EDNA MAYO
and
EUGENE O'BRIEN
are presented in
"The Chaperon"
By Marion Fairfax

S. A. Zippas, General Manager of the Tri City Amusement Co., Hopewell, Va., says:

"Everyone praised 'The Chaperon' in every way. They said if our pictures continued to be of this class there would need to be no worry about future patronage."

BRYANT WASHBURN
and
MARGUERITE CLAYTON
are presented in
"The Prince of Graustark"
By George Barr McCutcheon

The Management of the Arcadia Theatre, Philadelphia, writes:

"The Prince of Graustark opened to S. R. O. house and played all week. Endorsed by public and press in highest terms."

OTHER ESSANAY FEATURES

"The Return of Eve"
"The Sting of Victory"
"According to the Code"
"That Sort"
"Sherlock Holmes"
"The Little Shepherd of Bargain Row"
"Charlie Chaplin's Burlesque on Carmen"
"The Havoc"
"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"

TRADEMARK
Reg. U. S. Pat. 1907

ESSANAY
GEORGE K. SPOOR, PRESIDENT
1333 Argyle Street, Chicago

TRADEMARK
Reg. U. S. Pat. 1907

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

KLEINE EDISON SELIG ESSANAY

RICHARD C. TRAVERS

and

GERTRUDE GLOVER

are presented in

"The Phantom Buccaneer"

By VICTOR BRIDGES

Directed by J. Charles Haydon

SCREEN TIME 1 HOUR, 20 MINUTES

A London adventurer overthrows a South American republic, slaying the president. The daughter swears vengeance. She forms a conspiracy and drives the adventurer from the country. She follows him and attempts to kill a double he has hired to impersonate him. She falls in love with the double. The two are accused when the real adventurer is slain. They are saved from the gallows by a dying man's confession.

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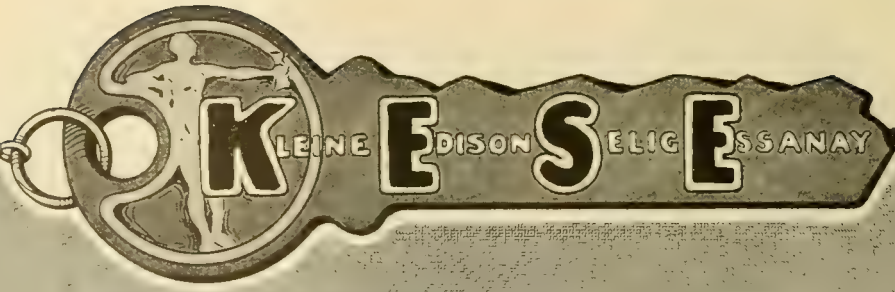
Essanay

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago



HENRY B. WALTHALL

with

MARY CHARLESON

is presented in

Victor Rousseau's powerful drama of a

HIDDEN MENACE

"THE TRUANT SOUL"

WALTHALL'S GREATEST PLAY

SCREEN TIME 2 HOURS

A photoplay of intense passions—of hate, greed, shame, pride, revenge, sacrifice, love. It shows man sunken to the depths of vice and degradation, man raised to sublime heights. It grips the very soul and holds the spectator fascinated, breathless, from beginning to end.

BOOK THIS SUPER FEATURE NOW

ESSANAY

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

KLEINE EDISON SELIG ESSANAY
K-E-S-E
K-E-S-E

General Film Service

BLACK CAT

FEATURES

are now

Filling All Theatres

Do you realize the cumulative value of this repeated advertising to your patrons? Every time you announce a Black Cat feature you will pack them in. 100 thrilling and fascinating photoplays each entirely separate. Here's your chance.

"In a Looking Glass"
featuring
Richard C. Travers, Nell Craig, Ernest Maupain
Screen time 32 minutes.
Released December 12

"The Little Brown Mole"
featuring
Lillian Drew and Sydney Ainsworth
Screen time 31 minutes.
Released December 19

"A Tale from the Decameron"
featuring
Nell Craig and Ernest Maupain
Screen time 30 minutes.
Released December 26

"The Girl God Made for Jones"
featuring
Bryant Washburn
Screen time 35 minutes
Released January 2

OTHER ESSANAY PLAYS

"Canimated Nooz Pictorial No. 21"
By Wallace A. Carlson
with Lake Tahoe scenic
Screen time 18 minutes. Released December 27

TRADEMARK

ESSANAY
GEORGE K. SPOOR, PRESIDENT
1333 Argyle Street, Chicago

General Film Service

REFINED FEATURE COMEDY
HARRY MYERS &
ROSEMARY THEBY
DECEMBER 27th
IN "A FINANCIAL FRENZY"
Wifie has a money spending spell
that nearly drives him Insane

General Film Service

"GRANT, POLICE REPORTER"

IT'S UP TO YOU! We are giving you in this KALEM Superseries, the most sensational quality series ever released—greater in DRAWING POWER than most five or six-reel productions. IT'S UP TO YOU!

But in the latest episode which the author, Robert Welles Ritchie, calls

"A Mission of State"

it's up to Daredevil GEORGE LARKIN and *—how he does make good!*

IN REGULAR SERVICE!

December 29th

"THE HAZARDS OF HELEN"

Oldest and Greatest of All Series Pictures. Now in Its Third Big Year of Success.

You can start with the next episode which is

"A Race with Death"

Released December 30th

Helen's perilous ride to beat the runaway car with its human freight to the siding switch and her leap from the saddle to the speeding car provides thrills aplenty. ***OBEY THAT IMPULSE!***

A HAM Comedy

"The Quest of the Golden Goat"

An old-fashioned laugh-fest is contained in this broad burlesque of Secret Societies.

Released December 26th.

Attention-compelling one and three sheet posters on "Grant, Police Reporter," and "The Hazards of Helen."

KALEM COMPANY

235 West 23rd Street **New York City**

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. CHALMERS, Founder.
Published Weekly by the

CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

The office of the company is the address of the officers.
CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.
PACIFIC COAST OFFICE—Haas Building, Seventh St. and Broadway, Los Angeles, Cal. Telephone, Broadway 4649.

SUBSCRIPTION RATES.

United States, Mexico, Hawaii, Porto Rico and Philippine Islands .....$3.00 per year
Canada. . . ..3.50 per year
Foreign Countries (Postpaid).....4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time may be required to effect the alteration.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.
(Index to this issue will be found on page 2038.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, December 30, 1916

Facts and Comments

Who claims that the Exhibitors' League has been assailed? Only those who desire to befog the real issue, or, unless a half score individuals or so constitute the entire league. What say you?

* * *

A CORRESPONDENT wants to know why the Annette Kellermann picture is permitted to remain on exhibition while pictures "with not a thousandth part of her nudity" are banned from New York City. Nudity of itself is not objectionable, else the art galleries of the world should be forever closed. Even at her dressiest moments Miss Kellermann is put to no great expense for costuming, but it is not so much a question of nudity as of situation that is considered. The vilest book in the English language was written on a bet that its author could produce such a work that should not contain a single word that could not be uttered freely in the most careful circles. It is not nudity of flesh, but nudity of thought, that is objectionable, and a vampire in a fur coat may be far more offensive than innocence clad only in a sweet smile, provided that it does not appear that the story was planned merely to provide for the undraped smile. It is not so much what you do, but how and why, that counts with that great board of censorship, the public.

* * *

THE great majority of exhibitors in America place too low an estimate on their programs. This is shown by the low admissions charged. For 10 or 15 cents we daily see moving picture shows that are well worth 25 cents, and for 5 cents we see shows that are well worth 10 cents. It seems the most extravagant thing in the world nowadays to see magnificent neighborhood theaters that have cost (many of them) over $150,000 offering a good five or seven reel feature and a comedy, or an educational film, for 10 or 15 cents. The Regent, the Majestic, the Washington and the Strand-Broadway in Detroit always charge 25 cents evenings and 15 cents for matinees. And they are always well filled—but they have fine accompanying orchestral music.

* * *

THE secretary-treasurer of the company publishing National League President Ochs' new paper—Louis Blumenthal—made a statement before the members of the Brooklyn Exhibitors' League on the morning of December 10 which should afford to the exhibitors of the country matter for serious reflection. Mr. Blumenthal said that the inception of Mr. Ochs' paper was due to the attitude of the trade papers toward the Manhattan exhibitors' organization at the time of the controversy between the local league and the Board of Trade over its exposition last spring. The exhibitors' exposition was opened on May 1. So far as we knew Mr. Ochs was not at that time a candidate for the presidency of the National League. The statement of Mr. Blumenthal has interest in that it will go far to confirm a very strong impression that Mr. Ochs' publishing ambitions existed prior to the thought of his candidacy for National President. In other words, that that candidacy was an afterthought, born of a desire to create a combined political and business axe that would be potential in launching and sustaining his journalistic venture. The trade is under obligation to Mr. Blumenthal for his clarifying statement.

* * *

THE Democratic County Committee of New York County, better known to the world at large as Tammany Hall, has in a formal set of resolutions declared in favor of an amendment to the present law that will make legal beyond question the showing of motion pictures on Sunday. It states that such exhibition does not interfere with the holiness or sanctity of the Sabbath and in the judgment of the committee does not disturb religious worship. It goes further and declares that many believe the spirit of modern times makes possible the regulation of the Sabbath as a day of rest without violation of religious principles and without denying to anyone innocent diversions that should not be forbidden. The committee recommends to the New York City legislators the passage of a law that will sanction the Sunday showing of pictures. This unusual action of Tammany Hall should not be overlooked by the exhibitors of the country. The great political organization of New York City as an organization rarely goes upon record on public questions. That the County Committee has seen fit to take this action rather than leave it to the "leader" to give voice to the sentiment in an interview is sure indication of the great importance the members place upon this public question.

Perpetuating Ignorance

By Louis Reeves Harrison

THE first exercise of almost any human mind is directed toward supplying bodily needs. When that body is vigorous there lies within it a desire for exercise. When that mind is vigorous, and bodily needs are supplied, there lies within *it* a yearning for exercise. In countries where men labor to the point of exhaustion for a mere pittance very little progress need be expected. In this country, wherever men receive a living wage for a reasonably limited period of work, they have hours of mental recuperation, and a very large proportion of them feel a manifestation of surplus energy in a craving for one or another form of knowledge or acquirement of the truth on subjects to which their daily thoughts have been attracted.

Millions of such people go to the picture shows. Why feed their minds with what is false? Nearly all of us want the truth about life—why not give us what we want? Most of all we want stories dealing with conditions in which we are interested as a whole people. The tragedies of ancient civilizations concern us little except when they have a large bearing on our own affairs. So with the social conditions of other countries. Only when they serve to illustrate some vital need of our own are they of direct and positive value.

We are deeply interested in ourselves, our present problems, our future prospects, of whatever makes for our advancement. This is not due to selfishness. We realize the futility of any attempt on our part, especially while we are busy with our own building of personal character and national strength, to regulate world affairs. We can accomplish a little as individuals. The best we can offer as a race is example.

The best the screen can offer is certainly not dressed in the cast-off clothes of the stage. Look at our hero, the one copied from ready-made clothing advertisements, unless he is that reversion to the primitive found in imaginary border life with a belt of cartridges and two big revolvers! Look at our stoop-shouldered and chalk-faced heroine! Even when she is depicted as an outdoor girl she is only a Broadway soubrette lost in Palisade Park. Look at our adventuress in the big picture hat and very little else to her waist line!

Look at our villain struggling to keep his black mustache on by uptilting his cigar! He wears such a beautiful dress suit when he conspires with the adventuress to get "the papes" or the jewels! Look at our white-haired banker, the one who is so easily ruined on the street that he is about the last man to trust with an investment! Look at our ingenue, first dressed in rags that the contrast may be more powerful when she dons a Paquin creation. Look at our Southern gentleman with a string tie and a broad-brimmed Panama, attended by the faithful old cullud man with white hair and one hand on his kidneys!

It is all right to select manly men and beautiful women for types. They are to represent something physically as well as mentally, but why not dress them as we meet them in ordinary life and let them act in response to human impulses and human training rather than with the stale mannerisms of the stage? Character is complex. It may require brains to analyze human nature and bring into vision its peculiarities, but is it not about time to employ brains instead of stilted convention? Is it not true that a very large proportion of the characters shown in screen plays are mere theatrical puppets?

Characterization should be reasonably truthful so far as our own people are concerned. The farmer's daughters are far from being the simps portrayed by the theatrical director. They are well educated and quite capable of taking care of themselves in real life. They own more motor cars than the City Chap, and they do not fall for him half so much as the foolish city women who frequent cabarets by thousands and are landed by star crooks who are also star dancers. The Southern Girl is both charming and highly cultivated—why should she be pictured as the ignorant daughter of a whiskey-distilling outlaw?

We are inclined to look at the human being from an intensely American and common-sense point of view. Foreign settings, valuable because of their picturesque beauty and varied costumes, often fail to carry the picture over because the story characters are made to act out of accord with our ideas of how they should. Our viewpoint is sane, reasonable and progressive. Screen people, especially when presented from the purely arbitrary and always artificial standpoint of theatricalism, are less intelligent than American children.

There exists plenty of brilliant opportunity for the producer of sincerity who has courage enough to handle vital subjects and keep clear of imposed limitations from the outside. The New Art needs leaders, not followers. A New York paper recently acquired a large increase of circulation by attacking and exposing fake advertisers. The fakirs withdrew their ads, but the paper had taken a high stand, and reputable concerns found it gave them standing to advertise in its columns. It requires bravery and determination to throw off demoralizing influences, but truth is bound to prevail in the end.

Why deplore the stupidity of those victimized by humbug? Show them the truth. Why wail about the wide chasm between the ignorant and the intelligent in audiences? It grows out of distributing misinformation through the pictures themselves. Why not picture society as it is, with all its blessings, with all its many faults? We know that there are conditions to be remedied which bear directly upon the interests of those common people, most of them working long hours for inadequate pay. We know that the toiler, the real producer of wealth, is exploited in spite of our pretended civilization. Why not formulate stories of justice and compassion?

We know that there is a vast amount of unhappiness among married women, though the ideal marriage is the only basis of true happiness for both sexes. It is not a question of blaming the women or the men when their birthright is found to be a mess of pottage. The ignorance we are perpetuating may be the real cause of heartbreaking misery where should be lasting happiness. A close investigation will show that most people enter marriage unprepared to make it what it should be.

Skilled writers do not use preachment to carry a point. They do it by making an impression. The emotions are addressed rather than the intellect—that is where their skill comes in. The skilled writer does not argue. He reaches a much more powerful effect by presenting an illustrative and dramatic phase of the very life we are leading. To hang up false lights is to deliberately, or ignorantly, mislead, with no gain in entertainment and a decided loss of opportunity. People generally are eagerly seeking the truth—why not exert intelligence enough to give them what they most desire?

Better be careful what you say about "stock" these days. Some folks are getting awfully touchy, even when no names are mentioned. We wonder why.

The Sunday Question Abroad

MANY times within the current year—and for that matter during the year preceding—this office has received numerous letters from exhibitors asking for information and advice regarding Sunday moving pictures. In most of these cases correspondents were anxious to learn how the opening of picture theaters on Sundays could be brought about, and some desired enlightenment as to whether or not a state law prohibited these Sunday shows.

In London, England, as in the large American cities, a more liberal view is taken, so that the great masses may have their lives brightened by diverting and clean recreation.

But exhibitors in London, recently, have been much exercised by the action of the Bishop of Willesden, who is opposing strongly the granting of licenses to picture theaters on Sundays. A champion of Sunday picture shows in the great metropolis has arisen in the person of a man of the Bishop's cloth, the Rev. A. J. Waldron, who makes the following spirited reply, as given in the London Bioscope of Nov. 9:

I wish to call the attention of the Bishop to certain questions connected with this subject.

The cinemas on Sundays are essentially a "People's" entertainment.

In London not 10 per cent. of the people attend any place of worship. Does the Bishop propose to close down all means of recreation for the people?

If logical, he must include bands in the parks, Sunday League concerts, concerts in hotels and restaurants, golf and motoring by the rich and well-to-do. No, it is not the latter but the poor he is aiming at.

What are the people to do? Walk the dark streets or go to the "pubs" (saloons)? I know many workingmen, who were accustomed to go to the "pubs" on Sundays, who now take their wives and children to see the pictures.

Think of the tens of thousands of young people in lodging and "living in," what are these to do? The Bishop may answer "they can go to church." But thousands will not; the church is too dull. You cannot fill your churches by condemning rival competition.

The Bishop may reply that the entertainments in the cinemas are inane and sometimes almost immoral. I grant in many cases there is room for improvement, and I believe that is rapidly being accomplished. It is not so much that they are immoral, as stupid. But is not the same charge true of most of the sermons—inane enough to bore you to tears?

We cannot lift things by wholesale condemnation, but only by sympathetic co-operation.

I would remind his Lordship that if Sunday recreation is to be condemned because it entails Sunday labor, most of the choirs in the London churches would have to be disbanded. In our cathedrals and city churches, etc., men are paid to sing. They provide high-class music, they work seven days per week, which (by the way) is forbidden in cinema halls.

The Bishop may reply, "but this is for the purpose of worship." He must know, however, that thousands of people go to church simply because of the music. Get rid of some of these well-trained choirs and the churches would be empty.

The Bishop threatens that if any of the London hospitals receive any of the charity money from Sunday cinema shows it will be seen to that they shall not receive anything from the Hospital Sunday fund. To my mind this is most illogical. They will willingly receive money from railway companies, who run thousands of excursion trains on Sundays. Would they refuse to accept a donation from steamer companies who do the same?

Are the hospitals to inquire into the bona-fides of every donor, to find out whether the stockbroker made his money honestly, whether anything comes from owners of slum property, to refuse any money from licensed victuallers, brewers and distillers, because they trade on Sunday? Oh, what a lack of consistency and common sense in our ecclesiastical critics!

Hands Off the Innocent Recreations of the People.

The people want a rest day, and we all agree that to increase Sunday labor unnecessarily is a curse. But hands off the innocent recreations of the people, unless you treat the well-to-do in the same way.

We must face facts, and acknowledge that the old Sabbatarian ideas are gone for ever, that the British people are determined to have a human Sunday, free from cant and humbug, a day of rest and recreation. It is up to the churches to supply this need. They must cater for the people, and make the churches institutional.

Let us remember that Sunday is essentially a day of rest and recreation, a day for worship and prayer, for joy and more joy.

Don't you think, exhibitors in this country, that the Rev. Mr. Waldron's reply hits the nail right on the head? If those of you who are suffering from Sunday laws can get your local newspapers to publish his reply to the Bishop of Willesden, don't you think it would help to turn public opinion your way?

No man can be forced by law to go to church on Sundays in these enlightened days. Has any one the clear right to prevent him from going to a moving picture show instead?

In some spots in this land of the free the days of the Salem witches are only as yesterday.

Showing Pictures for a Living

IT TAKES, as a general rule, more brains to run a little moving picture theater than it does to run a big one. There is more financial worry and perhaps more profit in the big house. There is more detail in it, for the big houses may be able to afford things like stage sets for every big feature that the small exhibitor doesn't need and he always has more employes to handle. But when it comes to real showmanship, when it comes to discrimination in the choice of film to suit the neighborhood, the little man has to worry, while the big man can sit at ease. The size of the big man's audience gives him momentum and the percentage of discontent isn't dangerous, for one especially good show may dispel all of it.

There is something that may be called a genius for showmanship, and there are two kinds of it. P. T. Barnum was a shining example of the cynical type of showman whose cards are a little ballyhoo, a little humbug and a little performance. It will go with a transient trade; perhaps it is the only thing that will go well. But the neighborhood exhibitor had better cultivate a genius for friendship and humanity.

It is a fact that the usual successful neighborhood exhibitor is apt to be a far more civilized kind of man and a far more useful citizen than the average dealer in things that cater only to the needs of the body. If he is the only exhibitor in the town and is making a success, his position is an enviable one. There is no narrowing influence that keeps his mind knitted to the money that he makes. He must keep awake and broaden his human sympathies every day to meet the growing intellectual need of those whom he serves.

Many men, not the wisest, are ambitious to make much money; others are ambitious to do a great thing in a great way; but there are many who are worthily ambitious to do a good thing well, to enjoy doing it, to be respected and to win ease and comfort by the way. It is from this kind that the best, successful small exhibitors come. Too much competition takes off the bloom; but the exhibitor who likes his business for its own possibilities is not only apt to succeed, but is apt to be a very fine type of man.

Pictures Aid Sunday Observance

W. N. Selig Says They Provide Places for the American Boy to Go on the Sabbath Day.

WILLIAM N. SELIG, one of the pioneers in the motion picture industry, talking about Sunday motion picture shows, and the recent decision of a New York court, said: "One can look back for the past seven or eight years and can then appreciate the wonderful influence wielded by motion pictures in the Sabbath observance cause. Motion pictures, coupled with 'Sabbath Observance,' may sound queer to the 'hide-bound,' but to thinking people the motion picture is a means to a more orderly Sabbath.

"Before the popularity of the motion pictures, Young America, particularly in the cities, was thrown in close proximity to saloons, beer gardens, pool rooms and other amusement places of like character. All the above were particularly tempting on Sunday. Following the establishment of the neighborhood or community picture theater, an immediate falling off of patronage in other directions was noticeable on Sunday. This fact was particularly noticeable to the saloon man, who considers the motion picture theater as his greatest enemy in a business way.

"Then there is the financial side to the question. Young America turned loose for one entire day with a week's wages in his pocket rarely had funds the following Monday morning. It costs money to play pool or indulge in Sunday excursions. When the motion picture theaters became numerous all this was changed. Young America and his best girl discussed the movies, the players and read all there was to read on motion picture topics. Then it was found that ten cents admission for a Sunday afternoon movie matinee was much better than ten dollars gone and a Monday morning headache.

"Inquire of the liquor dealers and they will inform you that it is not William Jennings Bryan, but motion pictures that must be guarded against if their business is to prosper; make inquiries of clergymen of all denominations, particularly in the cities, and they will support the contention that motion pictures are better than more doubtful amusements that will spring up everywhere should motion picture theaters be closed on Sundays; and then the savings banks will attest to the fact that the movies aid young men and young women to save their money. As one banker informed me: 'The young man and his gal spend two hours in a movie theater Sunday afternoon and the net cost is twenty cents. The next morning the young man has money to put in the savings bank.'"

Thanhouser Talks on Sunday Pictures

Says That They Are Powerful Aid to Family Unity—Are a Conveyance for Thought.

EDWIN THANHOUSER, president of the Thanhouser Film Corporation, has this to say on the question of closing motion picture theaters in New York State on Sundays:

"Moton pictures to me are animated books, presenting thought. Libraries are open on Sunday for the reading of books—or anyone may read a book in his home or office or on a bench in a park. At least, no law has been passed as yet to prohibit reading on Sundays, either in public or private, or of books or Sunday newspapers. To my mind there would be as much consistency in closing up public libraries on Sunday as to close motion picture theaters.

"One intent of the 'blue law' makers is to keep people in their neighborhoods on the day of rest—away from bad influences. Motion picture theaters do this. They keep whole families in the home vicinity and are one of the greatest powers for family unity we have. If you were to study the situation I have just mentioned you probably would be in favor of compelling motion picture theaters to be open on Sundays as a police benefit.

"Finally, I would bring to your attention the moral potency of most picture plays. Even in trifling plots that sometimes are inflated into film plays, there invariably is some substance in the form of a demonstrated lesson. One should leave a motion picture theater in profound thought or in a spirit of exhaltation, and I believe most producers are now appreciating this.

"There should be no immoral subjects in motion pictures, books, newspapers or magazine—and we are approaching the day when this will be so—until then Monday's motion pictures should be the same as Friday's or Sunday's, because the photoplay is a conveyance of thought, as I have said, and the public's capacity for thought is the same every day."

Against Sunday Closing

Mayors of Cities and Towns in Western New York May Refuse to Act.

BUFFALO exhibitors are pleased with the announcement that Mayor Fuhrman of that city is not likely to oppose moving pictures on Sunday. "Since another department of the Appellate Division has held that Sunday moving pictures are legal, the question is in doubt," said the mayor. "I am not in sympathy with the recent decision. Sunday pictures are a boon to the masses."

Walter Hays of the Mitchell H. Mark Theatrical Enterprises, contends that there will be a great storm of public opposition in Buffalo, should the Court of Appeals, following the recent decision in question decide against them.

Frederick Ullman, an attorney, who is financially interested in several moving picture theaters in Buffalo, says he has no fear of Sunday closing in this city. He contends that a strong force from Buffalo would march upon the legislature should plans against Sunday shows be contemplated.

Dunkirk, N. Y., has a new phase of the Sunday show question. County Judge Ottaway of that city recently granted a temporary injunction, restraining the sheriff's department and the Dunkirk police from interfering with Sunday moving picture performances at the Drohen and the Bijou theaters of that city. The application for the injunction was made by Thomas P. Heffernan, attorney for Mrs. Mabel Drohen, owner of the two houses.

Mayor W. E. Schnell, of Tonawanda, N. Y., and Mayor B. L. Rand, of North Tonawanda, N. Y., recently received communications from the State Civic League, of Albany. The letters referred to Sunday closing. Mayor Schnell said he would not take any action in the matter. Mayor Rand said he would refer the communication to City Attorney J. P. Lindsay for an opinion as to whether the recent decision applies to cities of the third class.

DENVER SCREENERS FILM BALL.

Denver screeners can have their big Film Ball. It seems that a grand march is not in the firmament unless it's led by two stars. For over six months the bright planets have been passing the city singly and never could the Denverites catch two, either going or coming, at the same time until now. Soothsayers declare that the orbits of Mary Miles Minter and Wallace Reid will cross immediately over the city of Denver on the night of December 27 and that both will be on view at the same time. The best place to see them is the immense City Auditorium.

DOROTHY GREEN AS QUAKER MAIDEN.

Dorothy Green, vampire of the screen, enjoys playing adventuress roles in the cinema world, and yet, upon frequent occasions, she enjoys impersonating contrasting characters. She is shown in the role of a demure Quaker maiden, and looks the part, as all her admirers will agree. She selected this quaint costume for one of the scenes in "Patria," the International's serial supreme, to be released on January 1, with Mrs. Vernon Castle as the star.

NEW PICTURE HOUSE PLANNED.

It is reported that Messrs. Steiner, Wesiner & Schwartz, owners of the new 14th Street picture theater, are seeking a site on the lower East Side, whereon to build a photoplay house. They plan to model the theater after the Rialto, with a seating capacity of 2,500.

LESSER HAS NEW YORK OFFICE.

Sol Lesser and Leon D. Netter announce the opening of executive offices of the Masterpiece Film Attractions and the purchasing department of the All Star Features Distributors at 523 Long Acre Building, New York City.

Profits! Yes, we will give one-third of the profits for advancing the cause, and we will give another third for general welfare and another third will go to prevent special privileges and another third will go for the benefit of a home for—yes, we simply have to give away our profits, and we have not yet decided what we will do with all the other thirds.

Bleak Alaska Has Real Picture Showmen *By S. J. Anderson*

Exhibitors Code and Gross Tell Interesting Story of Film Conditions in Far North

Seattle, Washington.

THE picture theaters of Northwestern and Central Alaska have the best service of any on the continent! We are used to hearing exhibitors boost their own shows in a mild sort of way, but that statement did take away our breath, especially in view of the fact that we have heard so many rumors of the difficulty of getting film into those frozen towns of the North, and also considering that the speaker was a man who usually means exactly what he says. It was W. F. Code, of the Alaska Dream theater, Nome, Alaska. He went on to prove his statement:

"We have Paramount, Triangle, Fox, Metro, World, Pathe, Big Four, and Mutual Masterpieces; and we change every night," said Mr. Code. "'Civilization' was put on in Fairbanks, Alaska, before it was in Spokane, Washington."

"But how can they do it?"

"Why, on the last boat that left here for Northern Alaska I sent 1000 reels, and they won't come back until next spring. You see, A. R. Thorne, of A. E. Lathrop, and I have formed a combine called the Alaska Feature Film Company. Mr. Lathrop owns theaters in Anchorage, Seward, Valdez, and Cordova. Mr. Thorne owns the Thorne in Fairbanks. We formed the film company for the primary purpose of getting films for ourselves, but we do rent them to the few other houses in our territory. Now we get the films we want. If we can't rent them we buy them, but we seldom ever have to do that. The exchange manager who wouldn't begin to talk business with us when we wanted two or three features to take to Alaska for the winter finds his subject intensely interesting when he learns we are asking for twenty-five or fifty features now. Of course, we don't have to lay in such a supply in summer. We have regular boat service then."

"But even with this arrangement, how can you make an every-night change a paying proposition? Nome is a small town, isn't it?"

"Yes, there are only 2,500 people there in summer and less in winter, but I have always gone into the advertising game like a circus manager. I've just pulled 'em out of their homes, and they've got the habit now. You could bet your last dollar on at least fifty, perhaps sixty, seats being occupied by the same people every night.

"You see, I haven't any competitors now. There used to be some, but I put them out of business with my change every night. Since then I've found that my little theater with its 250 seats is not large enough, so I'm building a 600 capacity house."

"Where are some of the theaters located that don't belong to you or your partners?"

"There's one here at St. Michaels," he said, pointing out the town on the map. "St. Michaels is an army post, and the picture show is at the Post Exchange. Then there's another at Candle, which is farther north than any other picture show in the world. Candle is 204 miles northeast of Nome, and it is between the two towns that the famous Alaska Sweepstakes are run by dog teams. All the film carried to Candle in the winter goes by dog train. There are just about 150 people in the town and the show is run by some of the merchants who don't care whether they make any money on it or not. What they want is a picture show twice a week, and they are going to have it.

"They wanted to run 'Tillie's Punctured Romance' this Christmas, and I wanted to send the picture to another town, so I put what I considered a prohibitive price on it; but they took it anyhow, and in order not to lose money on it they are going to ask $2.50 and $5 a seat. And they'll get it, too. Once when they were running the same show for three consecutive nights I asked them what their receipts were for the first night.

"Seventy-nine dollars and seventy-five cents," answered the manager. 'And for the second night?' I continued. 'The same amount.' 'And for the third night?' 'The same amount.' 'The same every night?" 'Exactly,' he answered. 'But you charge $1 for adults and 50 cents for children. Where did you get the 75 cents?'

"'Well," he explained, 'Mrs. Johnson brought her two months old baby with her, and I charged her two bits for him.'"

(Two-bits, it may be explained to the Easterner, is 25 cents.)

"What is the regular admission price in Alaska?" Mr. Code was asked.

"Two-bits, with more, of course, where there are loges."

Just then Mr. Code glanced across the desk to where W. D. Gross was vigorously making crosses at the end of a letter.

"What are all the crosses for, Gross?" he asked.

"They are kisses for the boy," answered the proud father. "I told her to give him ten for me."

"Mr. Gross has a corner on the business in Southeastern Alaska," explained Mr. Code. "Get him to tell you about it there."

It was with difficulty that we finally got Mr. Gross interested in theaters. His mind was back in Juneau with "the boy." He lives there all year, the winters being scarcely any colder than in Seattle. His presence in this city now is explained simply as a business trip. Mr. Code, on the other hand, always spends the winters here, on account of the severe winters in Nome.

With Juneau an open port the year round, and several hundred miles nearer Seattle than Nome, Mr. Gross doesn't find it necessary to buy or rent film in the quantities that Mr. Code and his associates do, but he does have some trouble getting them, just the same. He has been running World and Metro in his eight houses, and he has just signed for the new Mary Pickford features and for Billie Burke's "Peggy." He is also maneuvering for Triangle. His houses are situated in Juneau, Douglas, Haines, Skagway, Petersburg, Sitka, Ketchikan and Wrangell.

Mr. Gross' Coliseum in Juneau seats 1,000, is new, and is the finest theater in Alaska. There is even an incline instead of steps leading to the balcony, and the finishing touch, according to Mr. Gross, is the pair of canary birds that begin to sing as soon as the fountain begins to run and the music to play, and they never stop until all the lights are out for the night. He is not very enthusiastic about his balcony, though. In spite of the fact that it is architecturally well planned for a theater he says that no one except the natives will go up here, even if they have to stand and wait below. Mr. Code came forward with an explanation for that, however.

"It's because the natives go up there, Gross," he said. "Why, before I had a balcony in my theater, when the natives used to sit in the last few rows, the people would hold their noses as they passed. You know they wear those oilskins, and the smell is something awful. Now I send the natives up into the gallery and fan perfume into the front of the house, while a big suction fan draws all the bad air and smells out at the back. In my new theater I am having built a small raised balcony at one end of the regular balcony with a separate entrance to it from the outside. I am going to send the natives up there."

Having told us what they could of the business of today, these two pioneers became reminiscent. Mr. Gross has been in Alaska nineteen years, going first to Dawson. He preceded Mr. Code by two years, but the latter beat him into the motion picture field, having been an exhibitor for nine years. He began, he said, when Miles Brothers, the first exchange on the coast, were operating in San Francisco.

"Those were the days," he explained, "when you had to buy a film outright, and pay from $125 to $175 for it. And by the time you had spent six or seven hundred getting your show, even though you did charge $1 and $1.50 admission, you didn't make anything on it. Unless a man had some other source of income in those days he soon went broke in the picture business."

TENNESSEE PLANS TO REORGANIZE.

According to W. C. Morris, secretary of the Motion Picture Exhibitors' League of Tennessee for the past two years, plans are under way to effect a reorganization of the Tennessee exhibitors. Mr. Morris was elected to office of league secretary for Tennessee at the meeting held in Chicago at the time of the recent national convention there, but states that very little interest was manifested in the league at that time by the local managers, and that it had been impossible to get them together. Two meetings were called by the secretary for Nashville, but upon his arrival in the city he found none of the officers present. However, it is believed that a strong representation can be assembled in the near future, and the organization established and maintained on a permanent basis.

American Film Invasion of Brazil

United States' Product Driving Other Countries' Pictures Out of Market.

(From Our South American Correspondent.)

Rio de Janeiro, Brazil, November 30.

WHAT little there is left of French and Italian films in this country proves how complete has become the American invasion of this market. An American who arrives in this city for the first time may make himself at home so far as amusements go, and he may see his favorite actor in almost any of the numerous amusement houses on the "avenue." Many times he will hear American music. The following names are seen on the boards in a few minutes' walk around the center of Rio:

"Caprice of the Mountain," "As Ye Sow," "The Love Girl," "The Catspaw," "A Wife's Sacrifice," "The Valley of Lost Hope," "The Social Pirates" series, "For the Love of a Girl," "The Belle and the Bell Hop," "The Latest in Vampires," "Temptation and the Man," etc.

"The Girl and the Game" is announced for early production. This is the kind of adventure that brings big business "The Trey o' Hearts" is getting its share of the glad hand.

"The Broken Coin" had a big run here before going south. It is near the end of its usefulness, the same film having passed through nearly all the houses of importance in South Brazil. It is now running in Porto Alegre, but has become so worn that cuts have made the characters jump all over the screen. "Peg o' the Ring" finds many admirers in Rio.

After the many similar pictures, with duplicate characters, the fine work of Marc MacDermott in "The Catspaw" was highly appreciated. There was a refinement in that film never attained in any other country's production.

"The Social Pirates" is something new to this public, and such treatment of the subject was never known in other films.

Fox films have a high-grade touch that no one here had seen. The business done by this firm has been unbelievable.

The J. R. Staffa enterprise claims to have paid $20,000 for the rights to the Vitagraph's "An American's Home." This film ran for more than a week, afternoon and night, in two theaters, and after a week was returned to the same houses. The film bears the London mark of the Vitagraph company, and is still going strong. It was of marked interest at this time, since the Brazilian public has been undergoing a development of national preparedness. Advertising no doubt brought many patrons, and there is still a long run ahead of the film.

Evidently some one who knows how to make films has been in charge of the Corona house, Italian. The photography is as good as the best, which could not with truth be said of the many pictures sent over from that country. The scenes were better connected, the actors were good, and the work showed study and care.

A heavy advertising campaign has been under way announcing the new films, "D'Luxo."

The question of waiting between performances has always been a serious and expensive one for Brazilian exhibitors, and the best solution of it is that of having two halls showing the same films. This reduces the wait by half, since most houses allow visitors to enter at the end of a regular hour, so as to see the entire show. The halls are side by side, and the films are taken from one machine to the other Most houses have fitted up waiting halls at enormous expense for furniture and orchestra.

A new Universal serial, under the Brazilian name of "Liberdade," is being advertised. It would have in its cast the names of Francis Ford and Miss Cunard to go well with Brazilians.

J. H. C.

EDNA R. SCHLEY JOINS UNIVERSAL STAFF.

Edna Rowell Schley is a recent arrival at Universal City, having been transferred from the New York scenario department of the Universal Film Manufacturing Company to the staff of Eugene B. Lewis, scenario chief.

On matters oriental, Edna Schley is an authority. She was brought up on oriental lore. Her father is the well-known British consulting engineer, Samuel Rowell, who lived many years in India, China and Japan. She is the wife of R. Lee Schley, nephew of Admiral Winfield Scott Schley.

Edna Schley has been a contributor to magazines for the past ten years; her descriptive articles of travel being particularly well known. Besides the stories now ready for production at Universal City, "Coals of Fire" and "The Avenging Arm," Edna Schley is the author of "Sands of the Desert," "The Mark of Mohammed," "The Potter and the Clay," "Submerged" and "Banked Fires."

Alice Dovey

ALICE DOVEY—you've heard of her. Have you seen her? All New York has, for the success of "Very Good Eddie" and "The Pink Lady" has made her one of the shining lights of Broadway. Plattsmouth, Neb., has also, for the little star was born there and the town is proud of her.

Miss Dovey has broken into motion pictures. Pathe announces her as co-starring with William Courtenay, another famous player in "The Romantic Journey." The Pathe people say this tiny leading woman (she is only about as big as a minute) did splendid work in the picture. That wouldn't surprise the father and mother and big family of brothers and sisters back home. They believe in her—thoroughly.

Alice Dovey.

Her name sounds like that of a character in a story book, but it's real and not a stage name. When she was fourteen years old she was sent abroad for voice culture and after three years of study sang before Queen Alexandra at Windsor Castle.

Her first engagement was with a musical comedy, called "The Strollers." Yes, her part was a very minor one—in the chorus. After various engagements with sundry road attractions she finally arrived in New York in "The Stubborn Cinderella." Then she was in Lew Field's productions of "Old Dutch" and "Summer Widowers." Her first distinct hit was in "The Pink Lady," in which she appeared in New York for two years and later in London.

Miss Dovey says her work in "The Romantic Journey" was lots of fun, and even more fun was the seeing of herself on the screen for the first time. "The Romantic Journey" was produced by Astra, under the direction of George Fitzmaurice, and will be released December 24.

WILLIAM GARWOOD TO SUPPORT ENID BENNETT.

William Garwood, one of the best-known leading men on the screen, has been engaged by Thomas H. Ince to appear in forthcoming features on the Triangle-Kay Bee program.

Garwood will support Enid Bennett in her second stellar role, under the direction of Charles Miller. Although he looks young enough to be a college senior, Garwood is one of the veteran favorites of filmdom. He entered the motion picture field in 1910, and during the ensuing six years has played leading parts with the Thanhouser, Majestic, American and Universal companies. In his first appearance, under Triangle-Ince auspices, Garwood will take the part of a young inventor who becomes involved in a romance with a girl of the slums, who will be portrayed by Miss Bennett.

SECRETARY VARNER VISITS WASHINGTON.

H. B. Varner, motion picture exhibitor of Charlotte, N. C., has returned from Washington, where he appeared before the Federal Trade Commission at a hearing given to newspaper publishers of this section, with a view to ascertaining facts as to the reason for the high cost of print paper. Mr. Varner is secretary of the Motion Picture Exhibitors' League of North Carolina, is a newspaper publisher, and has a number of other interests which keep him exceptionally busy hobnobbing with the powers that be in the National Capital.

You do not need to call a spade a spade when everyone can see plainly for himself that it is a spade. Whoever does you an unworthy act does himself the greater injury. Then, again, money is a great perverter of right and wrong when you think you have to have it.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer for the Motion Picture Exhibitors' League of America. All correspondence on the subject may be addressed to him at 402 Knox avenue, Pittsburgh, Pa.

Michigan Convention

Attendance Not Large But Interest in Proceedings Is Great.

THE Michigan Motion Picture Exhibitors' League held its semi-annual convention in Detroit, Tuesday, December 12. The attendance of exhibitors was far below what it should have been, and a surprising part of it was the absence of the larger state exhibitors. In justice to organization work, let it be frankly said right here that for the ultimate success of any project the full co-operation is necessary of both the weak and the strong, and in the motion picture business, co-operation is necessary from the larger as well as the smaller exhibitors.

Getting back to the convention, it was a real success, even though there were no vital issues at stake nor any radical changes made. The meeting started at 10:30 o'clock in the morning with A. J. Kleist, president, and A. J. Moeller, secretary, at the speakers' table, together with Lee Ochs, National President of the Motion Picture Exhibitors' League. There were several addresses of welcome, followed by the reading of the minutes of the June convention, the reading of the proposed new constitution, following which the chairman appointed auditing and membership committees.

Lee Ochs was called upon to address the members and the point he brought out was that there should be the heartiest co-operation at all times, and that if the small exhibitors would keep on with their good work it would not be long before the larger exhibitors would willingly come in. After the noon adjournment, the members gathered in front of the Hotel Statler, convention headquarters, where the Pathe News photographer filmed them.

At the afternoon session, the attendance was considerably larger, in fact the room was almost filled with representatives of all branches of the industry. Lee Ochs was the first speaker and he reiterated on a more elaborate scale his morning remarks. Then followed brief remarks by various exchange managers, all of whom expressed a willingness and desire to co-operate with the exhibitors on all matters.

Reports of the auditing committee and membership committees were then read and approved. The convention then went into executive session for members only for the discussion of the deposit and other apparent abuses. Resolutions were passed expressing thanks to those who had worked so faithfully to make the convention a success, with particular stress on the entertaiment committee, consisting of Messrs. Wilkinson, Perry and Wadlow.

In the evening the banquet took place in the large banquet room of the Hotel Statler. There were present more than 100 men, comprising exhibitors, exchange supply men and invited guests, many with their ladies. The menu was a splendid one, following which there was an hour of vaudeville entertainment provided by the local committee. Then came the speaking. F. A. Schneider, president of Detroit Local No. 1, introduced A. J. Gilligham as toastmaster, and everybody knows that "Gil" cannot be excelled in that capacity. He did a fine job.

The first speaker of the evening was Ira W. Jayne, of the Recreation Commission, and he spoke of the power of the motion picture and the reasons why all pictures should be free from bad influences. His remarks were later substantiated by James Couzens, Police Commissioner; Charles H. Culver, Legislative Member; Lee Ochs and Fred Herrington. George Weeks, of Detroit, read an original scenario with local color that proved a hit.

Southern Exhibitors to Organize

Discuss Formation of League to Deal With Trade Problems Only.

MANAGER E. M. Clark, of the Baker-Grand theater at Natchez, Miss., was in New Orleans last week, and while there met several other exhibitors in the New Orleans territory for the purpose of discussing the formation of an exhibitors' league which shall have for its purpose something more than the social features which have heretofore been the rock upon which such organizations have split.

There has been some opposition among the exchange men to the proposal of an exhibitors' league growing, perhaps, from the fear that any concerted action among the exhibitors would naturally result in antagonism to the exchanges and their present methods of conducting the business, but Mr. Clark declares that any such contingency is the farthest from his intention with reference to object of his activities toward a permanent organization.

The prime purpose of the organization, he declares, is to co-operate with the exchanges in every way possible for the betterment of the business for all concerned. He points out that under some of the present arrangements there cannot be the most free and friendly feeling between the exhibitors and the exchange men from the fact that the exhibitors who are permanently in the business and have established adequate credit among other merchants with whom they deal, are placed in the same category with unreliable and transient exhibitors by the exchanges and required to assume burdens that are excessive and unwarranted.

Advance deposits are combated by the exhibitor who pays attention to his theater and who pays his bills promptly. The requirement that the exhibitor shall pay return express charges on films is another subject for complaint, nor are these two objections the only ones that the exhibitors enumerate when they are making a catalogue of the woes to which the exchange men subject them.

It is the purpose of the league to discuss these questions with the exchange men and join with them in an endeavor to purge the territory of irresponsible and indifferent exhibitors and bring the business up to the standard whereby exchange men can operate without undue losses and the exhibitors can run the theaters without unnecessary outlay and petty annoyances. And it is the desire to accomplish this end while fostering the most friendly spirit. The recent failure of the Mississippi exhibitors to complete an organization for that state is all the more reason, Mr. Clark believes, for the exhibitors in the entire territory forming one strong organization.

New Jersey Exhibitors to Dance

Arrangement for the Coming Ball of the Motion Picture Exhibitors' League Progressing Rapidly.

AT THE meeting of the New Jersey exhibitors held on Friday, Dec. 8, at League Headquarters, forty-seven members responded and a very spirited meeting was the result, at which it was decided to give a ball at Kreuger Auditorium, Newark, on February 1, 1917.

The president of the New Jersey League, Dr. H. Charles

Hespe, presided and the following joint chairmen of committees were appointed: Printing—Philip Bornstein, F. E. Samuels, J. G. Crawford; Publicity and Press—W. Stephen Bush, Harry Reinchenbach, Leon J. Rubenstein, Jacob J. Kalter; Music—H. Austerman, chairman; Program—F. E. Samuels, chairman; Ticket—David J. Hennessy, chairman; Badge—Arnold Davis, chairman; Lighting Committee—W. C. Smith, B. F. Porter, L. E. Atwater; Reception—F. C. Cross, chairman; Floor—R. H. Mertens, chairman; H. J. Rockefeller, R. C. Cross, J. J. Crawford, Martin Singer, Philip Bornstein, David J. Hennessy, Arnold Davis; Entertainment—F. E. Samuels, chairman; Invitation—J. Crawford, Dr. Hespe, Philip Bornstein; Finance—J. G. Crawford, Philip Bornstein.

A number of applications have already been received for space in the souvenir program and all indications point to a big success.

These Exhibitors Want to Know

Members of the Central New York Local Ask Questions of the National Association.

INSPIRED by the statement made by a certain director of the National Association of the Motion Picture Industry to the effect that that organization had no power to adjust the matter of advance deposits which is being so strenuously objected to by reputable exhibitors, the Central New York Local No. 10, through its president W. H. Linton, of Utica, N. Y., has addressed a lengthy communication to F. H. Elliott, executive secretary of the National Association, seeking a definition of the powers of that organization to deal with that important subject. The letter reads as follows:

December 15, 1916.

F. H. Elliott, Executive Secretary,
National Association of the M. P. Industry,
New York City.

Dear Sir: The exhibitors of the country I believe, should be informed of the powers of the directors of your association, although I am speaking especially for the exhibitors of Central New York.

When the National Association was formed, some of the delegates to the National League at Chicago, myself included, who listened to the arguments why a National Association of the allied industries should be formed, understood that the directors of the proposed association would have the power to correct any of the evils or injuries done by one allied industry toward another, providing of course that the particular industry was a member of the National Association. With this understanding of the powers of the directors of the National Association, I brought up before one of your directors, who was present at a meeting of our Local of Central New York, a few days ago, why your board could not correct the great injustice some of the exchanges and all of the big feature companies are doing the legitimate exhibitors today by demanding an advance deposit which is to remain with the company as long as the exhibitor continues to run the service, and which has been the cause of more friction and unfriendly feeling between the exhibitor and the exchangeman who demands this deposit, than should exist between them if both parties are to reap the best benefits from such connections.

The director to whom I alluded, said that the Board of Directors of the National Association had no such power. Will your association state to the exhibitors, through the trade's papers, whether your association has such power or not, and if it has such power why it should not correct this injustice?

We feel that something should be done to relieve the exhibitors of this injustice and burden imposed on them, and also create a better feeling between the exhibitor and the exchangeman. As it stands now, the exhibitor feels that the producers and exchanges are his enemies and are working him for all he is worth—they get him both ways, coming and going. First, he has to put up big deposits before he can even look at certain pictures. Then he has to pay in advance for each picture and also the express both ways, as well as for all the advertising.

Now, has not the exhibitor the right to feel that the producer and the exchange has him coming and going, and should he not feel deep indignation at such treatment, and should not the producers and exchanges realize, as good business men, that it is to their own interests that at least this big injustice of advance deposits should be done away with at once?

The exhibitors, or the majority of them, are perfectly willing to pay a week in advance and this is guarantee enough for any good producer. If his program is good, the exhibitor is only too anxious to keep it and the producer knows this. If they produce pictures that will not get the exhibitor money, they cannot expect the exhibitor to keep the program, for upon the prosperity of the exhibitor depends the prosperity of the whole industry, and it is certainly to the interests of the producers to see that only good pictures—good in every way, and that don't require censoring—are put out.

Any method proposed by producers or exchanges whereby the League or any body of exhibitors should guarantee the account of any exhibitor would meet with instant refusal. Why should the exhibitors as a body finance an individual exhibitor? We don't want the exhibitor to have credit unless he is worthy of it and then let the exchange who sells him decide that point. Let the exhibitor pay for his service before he gets it, and then there is no need of anyone guaranteeing his account, for he has no account.

The "fly by night" exhibitor that the exchanges are always holding up to the legitimate exhibitor as a reason why they should have an advance deposit is just the exhibitor that the exchanges should not sell; if they do sell him they do so at their own risk, as it hurts the bonafide exhibitor to have such an exhibitor start up.

We exhibitors have financed a good many producing companies by our advance deposits, and we certainly are not going to finance any exhibitor. Nothing else but an elimination of the advance deposit and the return of the deposit already up, with an agreement that all exhibitors shall pay a week in advance for their showings, will satisfy the exhibitors today. Then every producer's program will stand on its merits. The producers know now that this is only justice to the exhibitors, and that they have no reason that is worthy of name why this advance deposit should not be done away with at once.

Yours very truly,
W. H. LINTON,
Central New York Local No. 10,
Utica, New York.

Trigger Sounds Warning

Former President of Manhattan Exhibitors Reminds Theatre Managers of Past Experiences and His Candidacy for President.

SAMUEL H. TRIGGER, long influential in the organization of motion picture exhibitors of Manhattan, issues a letter to all members of the organization reminding them of the meeting and election of officers which is to take place on Wednesday, December 20, at 2 o'clock sharp. Mr. Trigger also reminds exhibitors of what Mayor McClellan did to them nine years ago and warns them of what may happen to them now if the Sunday closing law should be enforced. Incidentally he calls attention to the fact that he is a candidate for the office of president of the local. The letter follows:

Nine Years Ago and Now.

It is absolutely IMPERATIVE that you be present at the MEETING of the Motion Picture Exhibitors' League to be held on WEDNESDAY, DECEMBER 20, at 2 P. M. SHARP.

The above to you may seem like a stereotyped form, but there is need for you to look sharp and be on the alert at this time.

The heading which reads, "Nine Years Ago and Now," is simply a reminder that Mayor McClellan caused a general uprising of the Motion Picture Industry of Greater New York on December 23, 1907. Now, in 1916, our interests are threatened not by the Mayor, but by a decision from the Appellate Division. Last week every theater in White Plains, N. Y., WAS CLOSED ON SUNDAY.

This is getting too close to home to be comfortable. We desire your co-operation in our endeavor to combat this adverse decision. There are other local matters which are detrimental to our interests, and I consider it an opportune moment to take these matters up at this meeting. From what the undersigned knows, the final solution of the present difficulties can be attained by concerted action and co-operation.

Incidentally, I desire to state that at this meeting we are to have an election of officers. These are troublous times and a wise decision may mean the retention of your business. I am in the ring for president. NUFF SED.

Looking forward with keen interest to your support and assistance, believe me to be at your service.

Northwest Exhibitors Meet

Start Fight Against Advance Deposit System—Committees Appointed.

AT a recent meeting in Minneapolis of the Motion Picture Exhibitors' Corporation of the Northwest, a committee was appointed to do its utmost to bring about a speedy death to advance film deposits and a motion was carried to the effect that all deposits must be returned to members of the corporation by February 1, 1917.

The committee selected to battle the deposit system is composed of Oliver A. Rowe, Lowell V. Calvert, H. P. Greene, Fred Upham and David G. Rodgers. Among other committees appointed at the meeting were: Auditing committee, Messrs, True, Green and Calvert; convention committee, D. G. Rodgers, D. W. Chamberlain, H. P. Greene, C. W. Campbell, H. J. Breilein, W. B. Watson, M. E. Hoppenrath, C. E. Van Duzee and William Koenig; grand ball committee, James A. Keough, F. W. Thayer, C. H. Hitchcock, W. B. Watson, M. A. Hoppenrath, A. L. Hill and L. V. Calvert. The next annual convention of the Northwest body will begin on Tuesday, May 1, 1917, and end Thursday, May 3, 1917. A grand ball will be given by the exhibitors within a month, it is planned.

Thomas Furniss, Duluth, addressed the gathering and told of his efforts to increase admission prices in the Zenith City. President Gilosky requested the grievance committee to aid exhibitors Mr. and Mrs. Noyes fight against the increased license fee at Cornell, Wis. The fee was recently raised to $100 per annum. The meeting also voiced its opinion of the practice of film exchanges in renting films to schools, churches and unlicensed exhibitors and went on record as being strongly against such transactions.

Following the exhibitors' meeting, the newly formed advisory board of the National Association of the Industry met at the Zenith Film Co. exchange and Thomas Furniss outlined the work of the national body and urged more co-operation from local exchangemen. J. F. Cubberley presided at the meeting.

GETTING READY FOR NORTH CAROLINA CONVENTION.

THE stage is all set for the opening of the three-day convention of the Motion Picture Exhibitors' League of North Carolina, to be held here the latter part of this week. The prediction is that this will be the biggest event of its kind ever held in the State and the committee-

men here are working hard with this end in view. As the Moving Picture World went to press a tentative program of the convention was furnished. On the opening day Mayor Kirkpatrick will address the delegates in the assembly hall at the Selwyn Hotel, the headquarters of the convention.

The Mayor's welcome will be acknowledged by President Wells and the balance of the time will be devoted to speeches by William Brady, F. J. Rembush, W. Stephen Bush and others. The convention will wind up on the third day with a ball at the auditorium, at which will be present a number of stars. Among these will be Rose Tapley of the Vitagraph and Robert Walthall of the Essanay Company. The convention sessions will also be attended by the exchange managers from Washington, Charlotte and Atlanta.

To Oppose Missouri Tax

Theatrical and Motion Picture Men Will Fight Proposed Tax of $100 Per Annum.

THE Committee on Legislation of the Theatrical Managers and Motion Picture Exhibitors' Association of St. Louis, Mo., has addressed a circular letter to the members of that organization and managers throughout Missouri, advising them of the proposal to increase the tax on all legitimate and picture theaters in that state to $100 per year. The circular reads as follows:

You are no doubt aware, by reading the daily press, of the much-discussed new system of taxation contemplated for the State of Missouri, and in which motion picture theaters are to be taxed $100 per year.

The St. Louis T. M. and M. P. E. A., believing that this additional taxation to that already paid by motion picture theaters to their respective cities and to the Federal Government is an injustice, both to the theaters and their patrons and that this will result, if the measure is passed, in not only reducing the quality of the entertainment by the theater being forced to economize, but in some cases to the actual closing of theaters, appointed a special committee with full power to do all that is possible to have this contemplated action defeated in its infancy.

Progressive States will have to recognize that motion picture theaters are educational institutions, that they are one of the important and popular recreations of the masses and, furthermore, that it is through this medium that the illiterate as well as the immigrants who cannot utter a word of English can be educated and entertained and that consequently motion picture theaters, properly conducted, are an asset to any city, and that they should be encouraged rather than taxed. The State of Maine, recognizing these facts, taxes motion picture theaters only $10.00 per year.

The St. Louis T. M. and M. P. E. A., believing that a concerted action by exhibitors from all over the state will be a better influence to our end, urges you to write a letter to the Governor-elect, Frederick D. Gardner, St. Louis, Mo., and to your state representative and senator, protesting against this unjust taxation and also to use your influence among your friends to help have this measure defeated.

Should you belong to any exhibitors' organization it will be well to have your association take a similar action. Please acknowledge receipt of this communication and advise us if we can be of any assistance to you.

VON RITTBERG GOES BACK TO STAGE.

The call of the stage gets 'em all sooner or later and they abandon, for a time at least, the new for the old, the "movies" for the "talkies." Among the latest to heed the call is John von Rittberg, who will play "Professor Bhaer" in Wm. A. Brady's revival of "Little Women," which will open with matinees at the Playhouse on Monday, December 18th. The occasion of his first call to the stage is worthy of note; how as a youth with titles and a diplomatic career weighing heavily upon his too democratic shoulders, he climbed the wall of his Alma Mater and entering a theater for the first time witnessed a performance of "Beethoven's Last Days." From then on he cherished one all absorbing dream that grew to a fixed determination, and renouncing everything that birth and tradition had marked out for him he answered the "call," cloaking his illustrious identity under the modest pseudonym of "Jacques Jensen."

Mr. von Rittberg has over four years of motion picture experience; his schooling beginning with the Selig Polyscope Company in the laboratories, negative and film editing departments, where he mastered the technicalities of motion picture production. At his request he was then transferred to the stock company, where he played leads, characters and heavies and in four weeks was given, in addition, the assistant general directorship.

IZZIE SCHLANK, MINNEAPOLIS BOOKER.

Izzie Schlank, brother of President Ike Schlank, of the Unicorn Film Service Corporation, is now doing the booking at the Minneapolis exchange of that concern. Manager Hewitt states that Mr. Schlank possesses a better acquaintance among the exhibitors of the Northwest than any other man in the field. His personal attention to each and every account has resulted in cementing a friendly feeling, which has had the result of big business.

Unity's New Year Policies

Proposes to Issue Only High Class Features—"Glory" the First Release.

IN ORDER to meet the growing demand for better and bigger features, the Unity officials have outlined for the New year a program of offerings to its allied exchanges in a series of feature pictures that will equal any of the standard brands now being put out. The very marked tendency in the development of the industry during the past few months toward independent productions and independent bookings gives the Unity organization the very best opportunity for carrying through to success a program that calls for quality first. Contracts have already been signed for the distribution of features far superior to any that have been offered up to this time through an independent distributing organization and during the coming year Unity will offer to its exchanges no feature that does not measure up to a high standard of excellence, marked either by the presence of well-known stars who are themselves guarantors of high-class entertainment or by the striking name and quality of the picture, which cannot be successfully produced without good principals.

For January, Unity is offering as its special a delightful rural drama, "Glory," produced under the auspices of Maude Lillian Berri, starring the delightful Juanita Hansen and the ever-humorous comedians Kolb and Dill. This is a picture that will please. Its settings are most attractive, the principals are a guarantee of good acting and the story is very appealing. Following this, Unity will announce other quality productions to prove that it will keep faith with their exchanges and show for the coming year a substantial development as a distributing company.

Violet Reed in Support of Petrova

ONE of the latest additions to the Metro-Popular Plays and Players forces is Violet Reed, who is supporting Mme. Petrova. Miss Reed was born in Chicago, educated in the public schools of Philadelphia, and then she attended Lombard University at Galesburg, Ill.

Violet Reed.

She went on the stage at the age of 18, appearing in "Coming Through the Rye." Next she was seen with Eddie Foy in "Mr. Hamlet of Broadway." Concert work appealed to her at this point in her career, and she left the stage and studied voice culture. Then she appeared in oratorio and cencert work, but abandoned that to go into motion pictures.

First she was seen with Edmund Breese in "The Spell of the Yukon," in which she played the part of Lou. Since then she has been in productions in which Mme. Petrova is the star. In "The Orchid Lady," she is Mrs. Harding, a society woman; in "The Black Butterfly," Lady Constance, an Englishwoman, and in two other Petrova plays she has prominent parts. Miss Reed is of the blonde type of beauty.

THEATER MEN FORM BOOKING ORGANIZATION.

At a meeting of prominent New York City exhibitors last week the Exhibitors' Protective Association was formed. Sidney Cohen was elected president; Mr. Meyer, of Meyer & Schneider, vice-president; John Manheimer, of Brooklyn, secretary, and Abraham Wolf, treasurer. It is understood the chief object of the new association will have to do with booking arrangements. Although but ten or a dozen exhibitors were concerned in the preliminary organization it is intended to materially extend the membership. At present the theaters represented cover seventy days' bookings on first runs. Each member of the association put down a substantial deposit as evidence of his good faith.

Kleine Enthusiastic Over 1917 Outlook

Head of K-E-S-E Service Declares Exhibitors Approve of New Booking Policy.

GEORGE KLEINE is enthusiastic over the prospects for Kleine-Edison-Selig-Essanay Service during the coming year. Mr. Kleine is now in Chicago, working with George K. Spoor, president of Essanay, and William Selig, with a view to arriving at a decision with regard to their late spring releases. The Essanay and Selig studios have their work all mapped out for the K-E-S-E service up to April 1.

"Judging by the volume of business done since the K-E-S-E service was established and by the reports from satisfied exhibitors throughout the United States, K-E-S-E is about to enjoy a record-breaking year," said Mr. Kleine to a Moving Picture World representative before leaving New York. "My special booking plan appears to appeal strongly to exhibitors, and they realize I am not trying to tie them up for too long a time, but am satisfied to have each installment of releases stand on its merits, as I am confident it means another contract for a second installment and so on throughout the year. I am especially interested in Essanay's super-feature, "The Truant Soul." I saw this picture screened in Chicago and can safely and, in fact, enthusiastically recommend it to any exhibitor who wants an exceptionally strong attraction for his theater."

From Mr. Kleine's department of information the following statement has been issued:

"K-E-S-E 1917 business will really begin with the last release this year, December 25, Essanay's "The Truant Soul," featuring Henry B. Walthall, with Mary Charleson prominent in the opposite role. This super-feature has been booked solid at the first-run houses during Christmas week and it will give K-E-S-E 1917 business a flying start in itself. If there existed any doubt as to the welcome this picture, Walthall's crowning achievement, would receive at the hands of exhibitors, it was swept away after the first trade showing at the Studebaker theater, Chicago, Tuesday, December 12. Five hundred exhibitors accepted Mr. Spoor's invitation to view the subject. Wisconsin, Michigan, Indiana, Illinois and Ohio exhibitors were represented. The screen time is two hours, and when it was finished five hundred exhibitors voiced the opinion that it was one of the strongest pictures they had ever viewed. The majority of them at once arranged for bookings.

"It may be that enthusiasm was kindled by the presence of the stars, Mr. Walthall and Miss Charleson, who, after the picture had been shown, addressed the exhibitors for a few minutes, each receiving an ovation, Miss Charleson being fairly buried with floral offerings from admirers. It was her first big production under Essanay's banner to be released through K-E-S-E.

"The year 1917 will bring to the K-E-S-E Service Max Linder, the famous Frenchman, who is just completing his first picture for Essanay under a contract that is to run one year and calls for a picture every thirty days, each approximating thirty minutes screen time. Linder will be a big star because of his established reputation and acknowledged ability. His first picture deals with his trip to America from France, and Essanay studio folks, privileged to view it in the making, pronounce it the best bit of comedy ever screened in this country.

"Another strong feature for this service during 1917 will be the picturization of three Cohan and Harris productions at the Essanay studio. President Spoor purchased the motion picture rights for these three 'best sellers' of the stage and the work of production will begin soon after January first. These plays are 'Hawthorne of the U. S. A.,' 'Young America' and 'On Trial.' These three Essanay features will be directed by James K. Young, one of the best known directors, and each will be designed for a screen time of approximately one hour and twenty minutes.

"Selig's studios also are scenes of activity these days, preparing for the coming year. Mr. Selig has placed his best scenario writers, best directors, and best players at the exclusive disposal of the service, and is now busily engaged producing 'Little Lost Sister,' scheduled for release January 8, and 'Princess of Patches,' scheduled for February 19. Vivian Reed will probably be featured in the latter subject.

"Edison productions will figure largely in the early months of 1917, 'Master Passion' being booked for release January 22 and 'Princess from the Poorhouse' February 12, followed by 'Builder of Castles' March 11. There may be a re-christening of the 'Princess from the Poorhouse' and another name selected before release date. Edison's releases in this service have been tentatively decided upon as far ahead as April 1, when 'Law of the North" will be presented.

"At the Essanay studios Henry B. Walthall has almost completed 'Little Shoes,' scheduled for release January 15.

"Mr. Spoor is assembling a cast for 'Skinner's Dress Suit,' taken from the famous story by that name, which appeared in the Saturday Evening Post. This is scheduled for release February 5.

"'Understanding Adora,' another Essanay feature, is listed for release March 4.

"All in all the year 1917 gives prospect of an immense and satisfactory business for K-E-S-E and exhibitors who subscribe to this service."

Jacques Hermann

TO THE American exhibitor bent upon furnishing his patrons news of the leading photoplayers who appear upon his screen, the disinclination of French artists to bare their private life to public view is in striking contrast to the American star's appreciation of publicity. However, the Gaumont Company has been able to furnish a photograph of Jacques Hermann and give some details of his artistic career.

Jacques Hermann.

The demand for information about this popular Gaumont player is due to the prominent part he plays in four of the nine episodes of "The Vampires." His first appearance is in "The Ghost," the episode released December 7. In "The Vampires" Mr. Hermann has a particularly effective part. It is melodramatic in the extreme, and his art gives the characterization the semblance of reality that contributes greatly to the success of the photo-novel. He is cast as Enrique Moreno, a criminal who poses as a gentleman from the Argentine Republic. In reality he is a powerful competitor of the great French crime trust known as The Vampires. How he is at last forced to join the trust forms the grand climax of the several episodes in which he figures.

Mr. Hermann first attracted notice on the Parisian stage by his finished performance of the part of the youth in Henri Bernstein's "The Thief," the part played in America by Leonard Ide. His success in this stirring drama was responsible for his advance to the position of a leading man, a place more difficult to attain in France than it is here. His success on the speaking stage was responsible for his acquisition by the Gaumont Company. It is expected that he will be seen in other French dramas imported for release as special Mutual productions.

FRANK POWELL SIGNS MORE PLAYERS.

Two more well-known players from Broadway have been signed by Frank Powell to support Marjorie Rambeau, the star of "Cheating Cheaters," at the Eltinge Theater in New York City, in her first production released through the Mutual Film Corporation, "The Greater Woman."

Miss Josephine Park, who has just completed her engagement in David Belasco's sixty-three week Broadway success, "The Boomerang," is at work at the Powell studios at College Point, Long Island. So is Aubrey Beattie, long a favorite on the legitimate stage and prominent in numerous Broadway successes, who will make his screen debut when this picture is released.

Mr. Powell also has engaged Robert Elliott as leading man for Nance O'Neil in the first of O'Neil pictures which will be distributed through the Mutual. This will be a picturization of "Mrs. Balfame," the first of Gertrude Atherton's novels to be transferred to the screen, and in which Mr. Elliott will play "Dwight Rush."

More Harris Pictures Coming

Syndicate Being Formed to Produce Stories Written by the Well Known Song Writer.

ANNOUNCEMENT is made of the formation of a syndicate to produce scripts from the pen of Charles K. Harris, the man who has made a fortune as a song writer. Already three stories have been selected for production. The first will be "A Mother's Duty; or, A Life's Lesson." The second and third are "Fools in Bohemia," and "Break the News to Mother." The latter is based on the popular song. It was said early last week the organization of the producing company would be completed in a few days.

Charles K. Harris.

For the basis of "A Mother's Duty" Mr. Harris has taken a pathetic incident that came under his own observation—a story of life in New York. The author declared in his office the other day that his treatment of the subject was sure to arouse the ire of men in New York, that they would deny the truthfulness of the conditions he was going to expose, but he knew his ground—knew that he was reflecting actual conditions and he was prepared to defend his story against all comers. This first subject of the new company will treat of the stage, of the hardships endured by the hundreds, the thousands, of girls who come to the big town with theatrical ambitions and little or no money to see them through.

"In 'A Mother's Duty' there will be no tinge of white slavery, there will be no revolver, no safe-cracking; there will be nothing to offend," said Mr. Harris. "I believe when you see it you will agree with me there is a punch in every reel."

Mr. Harris called attention to the fact that in the six pictures produced from his pen there had not been a single elimination by any censoring authority. He said it would be his aim to continue along the same line. The writer of songs and the author of scripts said it had been known to the trade for some time that he had scripts to sell, but there had been a reluctance on the part of producers to pay his price for them—$2,500 and a percentage on the business done by the subject. When Mr. Harris evolves a story he writes it out as a novel, puts enough copies on sale to enable him to obtain a copyright and lays the script in his drawer. No scenario ever leaves his possession unless it is sold. He said his sympathy went out to those who were compelled to send stories from one studio to another.

"When I go to see a motion picture I want to see the working out of a story of which I have no previous knowledge," said Mr. Harris. "I believe there must be many of the same mind. That is why I can't get interested in adaptations of plays, with a great majority of which I am familiar. I have been a playgoer all my life. I want to see a story of today, of America as it is now, one that reflects the problems that have to be met by the man in the street.

"I believe in starting a story with a punch. I have no patience with the old idea of the playwright, of a climax in the third act, and let it go at that. I believe the public is tired of that idea. That is why I believe there is going to be a change—that the producers will have to come to the authors who can do original stuff. We hear there are many producers who will pay any money to get stories, but I know of good writers who have not yet seen enough money in it to tempt them to give up their time to evolving strong stories for the screen. They will come to the motion picture industry when the producers offer them the right money.

"Get your real stories and you can do away with your high-priced stars. People say, 'Where are you going to get your ideas?' I will stand over on that corner and in half an hour get enough ideas for five scenarios. You don't have to dig into musty old books or shopworn plays. People are not interested in what happened in Europe hundreds of years ago.

"I do not believe in death scenes, either. Those who go to pictures have got troubles enough. There are ways to make your audience cry as well as laugh without dragging in the Grim Reaper. And send them away happy, but do it in a logical way. Frame your story to that end."

The Harris pictures will be made in New York City. One of the men composing the syndicate owns a studio in this city, and this will be the home of the new company.

Marie Dressler to Play for Mutual

Two Million Dollar Company Organized to Exploit the Famous Comedienne.

MARIE DRESSLER, famed star of stage comedy, is forming a two-million-dollar corporation for the production of a series of pictures for distribution through the Mutual Film Corporation. President John R. Freuler of the Mutual Film Corporation has confirmed rumors of the deal, following a series of negotiations opened at the Mutual's New York offices and closed at the Chicago executive offices between Mr. Freuler and J. H. Dalton, husband of Miss Dressler.

Marie Dressler.

"Contracts have been drawn," said Mr. Freuler, "and the formation of the corporation is under way. The organization is in the hands of Mr. Dalton, Crawford Livingston and myself. The plans call for ample capital for the decidedly pretentious scale on which the Dressler studios will make these pictures for Mutual distribution."

It is understood the first work of the Marie Dressler Motion Picture Corporation, the official name of the new concern, will be the production of twelve two-reel feature pictures based upon and under the title of "Tillie's Nightmare," the successful Marie Dressler hit on the speaking stage.

While the twelve two-reelers represent the immediate, first work of the Dressler-Mutual studios Miss Dressler has other important plans, including the production of a series of special feature productions starring a number of her famous artist friends from the fields of the opera and dramatic stage. These players are American stars of international fame.

Putting One Over on the Reviewer

How It Happened He Criticised Something in a Picture That Actually Was Not "In" It.

HOW a reviewer sometimes may criticise or praise a scene in a subject which is not "in" the picture as the public sees it was illustrated last week in the case of "Oliver Twist." At the trade showing a couple of days prior to its release the keen eye of Ben Schulberg, publicity chief of the Famous Players-Lasky company, noted a look of pain on the face of the World man as the dozen reviewers left the room at the ending of the picture. "What's the matter? Don't you like that ending?" he inquired. "Do you?" was the reply. Mr. Schulberg did not answer.

A few days later, as a group of reviewers were awaiting at the Paramount offices the putting on of a show, one of the party remarked that "Oliver Twist" was making a hit at the Strand.

"Did you notice the ending, how Oliver Twist faded into Marie Doro in an elaborate gown?" asked the World man.

"It didn't happen," was the answer.

"How about that, Bennie?" inquired the reviewer, turning to Mr. Schulberg.

"Naturally enough," was the response, with a smile that indicated he felt the smokes were on the World man. "When I got back to the office Friday night I recommended the finishing scene be eliminated. It went through, and on Saturday morning all exchangese were wired to cut it out."

And if the publicity chief had called up 3510 Madison Square the only growl on the picture would have been cut out, too.

International Two Years Old

Hearst Motion Picture Interest Shows Remarkable Development in Short Period.

THE current month marks the entrance of the International Film Service upon its third year of active participation in the moving picture industry. It was incorporated on December 3, 1914, following the great success attending the production of "The Perils of Pauline." Its growth has been phenomenal, and it stands today at the beginning of its third year in the front rank of both producing and distributing companies. The International quickly outgrew the original offices on Fifty-ninth street and now occupies two entire floors at the top of the new Godfrey Building, at Seventh avenue and Forty-ninth street, New York, in the center of the moving picture district. It has fifteen branches in all the principal cities of the United States, besides a number of agencies through which the work of distribution is done effectively and expeditiously.

The list of achievements by this company in the two years of its existence is a notable one. Besides the "Perils of Pauline" it sponsored "The Exploits of Elaine," "The Goddess" and the "Adventures of Wallingford." Early in the present year it went more extensively into the business of producing and distributing with the serials, "The Mysteries of Myra" and "Beatrice Fairfax." In addition to these, it has ready for release on January 1 the spectacular patriotic photoplay, "Patria," by Louis Joseph Vance, with the world-renowned Mrs. Vernon Castle in the title role.

In the line of features, the International has also recently released three Golden Eagle Features, "Jaffrey," which proved immensely popular; "The Flower of Faith" and "The Ocean Waif," all of which are playing to big houses all over the country. Another Golden Eagle feature soon to be released is "When My Ship Comes In," made from the story of that name by Gouverneur Morris, which was first published in Hearst's Magazine. Jane Grey is the star of this picture.

The International also purposes to release at stated intervals a series of "adventure" photoplays, the first of which was "The Jockey of Death," one of the most successful "thrillers" ever screened. It is doing a great business with no indication of ever losing its popularity.

One of the most important departments of the International is that given up to the news of the day. The newsreels formerly released by Hearst-Selig, and later by Hearst-Vitagraph, now appear under the name of the "Hearst International News Pictorial" and are released twice each week, recording in pictures all the important happenings of the world.

In addition to all this the International releases each week what it calls a split-reel, containing a scenic or an educational feature and a cartoon by one of a large staff of famous artists. Some of these, whose work in animated form is controlled exclusively by the International, are Tom Powers, F. Opper, George McManus, James Swinnerton, George Herriman and Walt Hoban.

The International also releases a fashion reel, depicting all the latest creations from Paris, London and New York, in women's apparel, with the stars in the latest Broadway theatrical productions as models, a distinctly novel feature in this branch of film work.

McClure Pictures Publicity

Magazine Advertising in Twenty-five Publications One of Many Aids to Exhibitor Showing "Seven Deadly Sins."

McCLURE Pictures, Inc., announces this week the details of the campaign of magazine advertising that will be one of the many publicity aids for the exhibitor who books the "Seven Deadly Sins," the McClure series of seven five-reel features that is to be released by Superpictures, Inc., through the Triangle exchanges.

The fiction story of the "Seven Deadly Sins" is now running in the Ladies' World, which has a sworn circulation of more than a million copies each month. Twenty-four other magazines of national circulation will carry large displays heralding the "Seven Deadly Sins." The total sworn circulation of the twenty-five magazines used for advertising the "Seven Deadly Sins" is 11,421,100 copies of each issue. Estimating that each copy is read by five persons, the total circulation of "Seven Deadly Sins" displays will be more than fifty million.

The magazine advertising campaign will extend over January, February, March and April. The weeklies in which the "Seven Deadly Sins" will be advertised are Collier's, Leslie's and Judge. The monthly periodicals on the list include the Ladies' World, McClure's, Pictorial Review, People's Home Journal, Today's, Metropolitan, Motion Picture Magazine, Motion Picture Classic, Photoplay, Pictureplay, Film Fun, Modern Priscilla, McCall's, Munsey's, Mother's Magazine, Sunset, Argosy, Ainslee's, Popular, Smith's, Vogue and Vanity Fair.

Besides the magazine campaign thousands of lines of advertising will be carried in the daily newspapers throughout the country.

In order to test the interest in the "Seven Deadly Sins," coupons are being inserted in many of the magazine advertisements. These call for a Shirley Mason souvenir and are to be filled out by motion picture fans who want to see the "Seven Deadly Sins."

Although this coupon has appeared thus far only in the Ladies' World, nearly 100,000 motion picture patrons have sent them in, each one naming the theater in his home town in which he wants the series to be shown.

Essanay Buys Cohan Hits

Three of George M.'s Best Sellers Will Be Produced—James Young Engaged as Director.

THREE of the greatest stage hits of recent years—Cohan & Harris productions—will be produced by Essanay. President George K. Spoor has purchased the motion picture rights to these "best sellers" of the stage and work of production will commence soon after January 1. The plays are: "Hawthorne of the U. S. A," "Young America," "On Trial."

The first named was one of the most popular types of romantic plays ever staged. It enjoyed phenomenal runs in New York, Chicago and on the road. Douglas Fairbanks was the star. It deals with the adventures of a daring young American in a mythical kingdom. He reforms the entire system of monarchy and puts it on an American basis, naturally wedding the princess.

"Young America" was the intensely human story built around a boy's love for a dog, which came out to make an instantaneous hit last season. It has the appeal required by film followers and is certain to make an ideal photoplay, in the belief of Essanay officials. The play was written by Fred Ballard.

Few dramatic offerings of the past decade have met with the success of "On Trial." This deep, appealing play won crowded houses wherever staged. Its success in New York and Chicago was notable in the history of the American theater.

James Young, one of the best known directors of the motion picture industry, has been obtained to produce these features, each of which will be designed for a screen time of approximately one hour and twenty minutes. Mr. Young's career on the stage and in pictures has given him an excellent record, with many strong Vitagraph, World and Lasky features to his credit. His work has included the filming of the greatest work of America's best known playwrights.

No cast for any of the three productions has yet been announced by Essanay, but work on the first will begin early in January. In each the leading stars of the Chicago company will be seen, promises George K. Spoor. These plays will be put on with careful regard for detail and with every possible expenditure. Good backgrounds, both exterior and interior, will be obtained regardless of cost. Coupled with the assurance of excellent production, Mr. Spoor believes the success with which these plays have been met by thousands of theater-goers will make them certain hits in photoplay form, and features that possess an extraordinary advertising value to the exhibitor.

PREPARING FOR UNIVERSAL BALL.

Preparations are under way for the annual ball and dinner of the Universal employees, which will be held at Reisenweber's, Saturday, January 13. Ever since the organization of the Universal it has been the custom to set aside one night a year which is devoted entirely to merriment and where every employee of the company, from President Carl Laemmle to the third assistant office boy, meet on an equal footing.

Much of the success of the Universal has been due to the unwavering loyalty of the employees, and the annual gathering of the entire working force has contributed to the growth of this loyalty. On this occasion there is no distinction between the heads of departments and their workers. All are on the same plane and all enter into the spirit of the affair with happy abandon.

Many surprises are in store for the guests this year, but the officials in charge of the ball are maintaining a strict reticence and refuse to give an inkling of what is planned.

Goldwyn Gets Big Playwrights

Veiller, Hopwood, Cobb and Megrue Will Aid New Producing Company.

THE Goldwyn Pictures Corporation, the new Goldfish-Selwyn-Hopkins alliance, makes announcement that it will have first call upon the services and advice of Bayard Veiller, Avery Hopwood, Irvin S. Cobb, Margaret Mayo, Edgar Selwyn and Roi Cooper Megrue. All of these are playwrights who have provided a long list of successful plays that established the theatrical producing firm of Selwyn & Co. as one of the biggest factors in American theatricals.

Margaret Mayo, as the head of the scenario department of Goldwyn Pictures, in seeking to create a powerful literary organization for the new company, naturally gave first thought to the men whose staged works have had such immense box office values.

Mr. Hopwood, with "Seven Days," "Nobody's Widow," "Fair and Warmer," and "Our Little Wife," had created for himself as an author a high position and had thus far resisted all efforts to induce him to write for the screen.

Bayard Veiller, as the author of "Within the Law," wrote the play that has been the greatest moneymaker of the past decade and seems now to have duplicated that initial success with another quite as great, "The Thirteenth Chair." Thus far his work has not been seen on the screen.

Irvin S. Cobb, with an audience of millions of readers in every part of the world, has with two minor exceptions undertaken nothing for the screen, so that his first multi-reel for Goldwyn Pictures will be in the nature of a debut for him in pictures.

Roi Cooper Megrue, now brought into authorship for the cinema, has written in quick succession, "Under Cover," "It Pays to Advertise," "Under Fire," and "Under Sentence," and "Potash and Perlmutter in Wall Street," in collaboration with Montague Glass, and "Back Home," in association with Irvin S. Cobb. He is one of the newer forces in the American theater, a dramatist of remarkable vitality and capacity for surprises. Only one of his plays has ever had screen production.

Miss Mayo as author of "Polly of the Circus," "Baby Mine," "Twin Beds," and other great plays, has proved herself to be perhaps the foremost writer of delightful farces among all American authors. She has two new productions ready for Goldwyn stars.

Edgar Selwyn, besides having been both an actor and playwright and having other productions for Goldwyn Pictures, brings his fine knowledge of stagecraft and management to the new company.

Arthur Hopkins, the discoverer and joint producer with Cohan & Harris of "On Trial," one of the stage's most sensational successes, has always revealed an almost psychic sense with regard to "new authors." Mr. Hopkins will also announce through Goldwyn Pictures Corporation in a few days a distinguished group of literary experts whose cooperation he will have both in stage and art management. The entry of this group into film production will give added prestige to the motion picture.

As indicative of the atmosphere that invests the new company and the type of work which seems to be expected of it, there is interest in the fact that some of the most distinguished artists, scenic designers and decorators have tendered their services, without cost, to the Goldwyn Pictures for listing as advisory experts on production.

New Color Process

Boston Men Said to Have Perfected Method Applicable to Motion Pictures—To Make Dramatic Subjects in Florida.

A MOTION picture producing company from the Technicolor Motion Picture Corporation of Boston, Mass., under the management of C. A. "Doc" Willat, started on its journey for Jacksonville, Florida, on Monday, December 11, to begin work on the first of a series of multiple reel dramatic subjects by the new color process. Wray Physioc has been engaged as director, and among the players are Grace Darmond, Niles Welch, Charles Brandt, Herbert Carleton, Caroline Harris, Joe Dailey, George De Carleton, Louis Mountjoy, Louise DeCosta, Virginia Lee, Violet Axzell and Evelyn Axzell. The first story was written by Anthony P. Kelly.

The new color process, which is known as Technicolor, was perfected by Herbert F. Kalmus, Dr. Daniel F. Comstock and W. Burton Wescott, who, it is said, have been working upon the color process for several years and who claim to have some thirty patents covering every phase of the work. It is said that the examples of photography by Technicolor methods show that the inventors have overcome many of the faults that have baffled others who have essayed to produce motion pictures in natural colors.

"Doc" Willat, who is known as an expert in motion picture photography, has been working with the Technicolor people for the past several months.

The results of the work in Florida will be awaited with interest, as it will probably demonstrate the practicability of the new color process.

Sherrill Tells His Plans

Outlines the Frohman Amusement Corporation's Purposes for 1917—No Sensational Titles.

THE numerous offers from state right buyers on the Frohman Amusement Corporation's special release, "The Witching Hour," is the deciding factor in the final formulation of the plans of that company to hereafter produce photodramas of a special character.

William L. Sherrill, president of that company, has had under consideration the plan of manufacturing photoplays that might be released as extraordinary attractions and which would not be classed as a program feature. However, before definitely determining upon this policy, Mr. Sherrill awaited the reception which would be accorded "The Witching Hour," and has become convinced that the independent state rights buyer, in order to uphold profitable program release, must have an extraordinary or special production to offer his exhibitor.

"I was rather dubious," stated Mr. Sherrill, "in the first instance concerning the popularity of the one hundred dollar a day feature. I was not altogether convinced that the state right buyer would pay a sum commensurate with the outlay and endeavors put into an extraordinary attraction, but I am free to state that I have been more than agreeably surprised with the attitude of the state right buyers, as is evidenced by their willingness to pay according to the drawing power, all things considered, of a production."

"We not alone devoted to the making of 'The Witching Hour' twice as much time as is ordinarily put into a high class feature but did not stint in the expenditure necessary to make that production 100 per cent. perfect. Even in territory ordinarily considered rather meagre field for state right exploitation, I received offers on that production that substantiated the judgment I have now formed that in every state in the Union there is a healthy and consistent demand for productions of unusual merit.

"It is because of this state of facts that I have determined to produce photoplays embodying stories that are the product of the best literary and dramatic minds and that I shall spare no expense in their staging. I do confess, however, that I find it difficult to procure just the right kind of material.

"I feel that I have the proper appreciation of what the public wants and I am hewing away from the ultra-sensational and the appeal to passing fancy.

"Furthermore, and I think this is altogether important, I have had and will steadfastly refuse to produce attractions with the drawing power centered in a sensational title. It is not altogether strange that the public has justly awakened to the fact that a sensational title means nothing in a show that runs anywhere from an hour and a quarter to two hours. The trade may confidently look forward to some unusual examples of the progress of the art of cinematography from the Frohman Amusement Corporation."

AL SANTELL DIRECTS KOLB AND DILL.

Al Santell is the latest scenario writer to turn director at the studios of the American-Mutual Company at Santa Barbara, Cal. For the past few months Mr. Santell has been centralizing most of his work on the productions featuring C. William Kolb and Max Dill. But it was not until the beginning of the production of "Beloved Rogues," the fifth picture featuring the Mutual's famous character men, that Mr. Santell went over into the directing field.

B. F. BRENNAN RECEIVING CONGRATULATIONS.

B. F. Brennan of the Brennan Booking Agency, New Orleans, and also of the Iberville and the Hip Theater, is receiving the congratulations of his friends. It's a ten-pounder, it's a son, and he arrived on December 8.

Come on exhibitor, your only hope lies in a new Moses who will rid you of all your troubles, make you all successful and happy ever after at a dollar a throw. Oh! It's a great "Come On" game! Are you on?

Geraldine Farrar as Joan of Arc

Photodrama on the Life of the Maid of Orleans Soon to Be Shown in Forty-fourth Street Theater—De Mille Selects Title, "Joan the Woman."

CECIL B. DE MILLE'S ten-part photoplay based on the life of the immortal Joan of Arc and entitled "Joan the Woman," with Miss Geraldine Farrar as the star, will be shown publicly for the first time on Christmas Day in the Forty-fourth Street theater, New York. The presentation will be made by Jesse L. Lasky and the engagement will continue indefinitely at that theater. Future exhibitions in other cities continue a matter of mystery.

Scene from "Joan of Arc" (De Mille).

The photoplay was written by Miss Jeanie MacPherson. It took more than four months in the making. Miss Farrar was at the Lasky studios in California all last summer appearing in the part of the Maid of Orleans. No figures have been given as to the cost of the spectacle, although an intimation of the lavishness of the production is contained in the list of the cast, among whom, in addition to Miss Farrar, are Wallace Reid, Hobart Bosworth, Theodore Roberts, Raymond Hatton, Charles Clary, Cleo Ridgely, Marjorie Daw, James Neill, Horace B. Carpenter, Tully Marshall and others. Alvin Wyckoff was the photographer. Mr. De Mille, who is director-general of the Jesse L. Lasky Feature Play Company, has devoted himself practically exclusively to this master production for more than the past half year.

Leaving Los Angeles a week ago Mr. De Mille stopped in Chicago long enough to show the completed picture to Miss Farrar, who is in that city appearing with the Chicago Opera Company preliminary to her engagement with the Metropolitan Opera Company in New York. Jesse L. Lasky also attended the private exhibition, having gone to Chicago from New York to meet the party.

Considerable favorable comment was caused by Mr. De Mille's announcement on his arrival in the East that he had named the photoplay "Joan the Woman" instead of "Joan of Arc."

"The title 'Joan the Woman' far better expresses the thought of the photoplay," said Mr. De Mille, while discussing this detail. "It is true that no woman of history in all time is better known to the public of all nations than Joan of Arc, or the Maid of Orleans, as she is called, but the thought we were particularly eager to convey was the humanness of this remarkable woman, who at nineteen was commander-in-chief of the armies of France and who single-handed awoke a nation from an unpatriotic sleep into such activity and valor that France for all time has continued a free nation.

"I shall remain in the East for several weeks, until after the premiere of the picture in the Forty-fourth Street theater. Part of my time will be devoted to the eastern studios. While here I will supervise the preliminaries incidental to the making of the George M. Cohan photoplay, 'Broadway Jones,' which will be released by Artcraft Pictures Corporation."

Since he was last in the East Mr. De Mille has been made president of the Oliver Morosco Photoplay Company, one of the subsidiaries of the Famous Players-Lasky Corporation. He said that the co-operative plan of producing between the Lasky and Morosco studios in Hollywood was working for greater efficiency and better photoplays.

Ivan's Past Performances

The Director General of Ivan Films Pleased with the Year's Work.

"LOOKING back upon the road of endeavor, the Ivan Film Corporation can point with pride to the record it has made in its productions during the past year," says Ivan Abramson. "Such photoplays as the following, which the exhibitors have entitled box office winners, are worthy of special mention: 'The Faded Flower,' 'Her Surrender' and 'The Sex Lure.'"

Ivan Abramson.

Ivan Abramson, the director general of this concern, gives strict adherence to the policy of casting each photoplay with players who are prominent for their ability and aptness for the parts assigned; for his logical stories, his selection of exterior and interior scenic effects.

"Don Dundas, scenario editor of Ivan, should be specially mentioned for his composition of stories containing logic, stage technique, human interest and strong, tense situations," said Mr. Abramson.

"The very wide field now open to the Ivan Films is the best evidence of this fact. The establishment of an exchange in Boston and one in Buffalo makes it possible for the exhibitors of New England and upper New York to be in direct touch with Ivan Films' representatives and be enabled to obtain prompt bookings. The quick sales of state rights to all of its releases is more evidence of the popularity of Ivan Films.

"The arrangement made with the Hawk Film Company of New York, which will distribute the Ivan Films in all centers of the world outside of this country and Canada, is another proof of the world-wide demand these plays have created for themselves," continued Mr. Abramson. "To start the New Year with a photoplay of rare distinction, I have just completed the selection of title, theme, story, star cast and settings for a new play. This play will have a far-reaching effect morally, artistically and financially."

PATHE CLUB ENJOYS THEATER PARTY AND SUPPER.

Pathe Club members and friends to the number of 190 enjoyed a theater party and supper on the night of Saturday, December 9. Seats had been secured for "The Century Girl" at the Century theater, and after the performance supper was served in a private ball room at Reisenweber's.

An interesting feature during the evening was the raising by subscription of a Christmas fund of 1,000 francs by C. R. Seelye for the benefit of the widows and children of Pathe employees in France who have been killed in the war.

Club President J. A. Berst, through illness, was unable to attend. Secretary J. W. Kyle acted as committee on arrangements for the affair and attended to all details in a very satisfactory manner. Other officers and governors present were Vice President Paul Brunet, Treasurer G. Bardet, M. Ramirez-Torres, G. A. Smith, P. A. Parsons, F. C. Davidson and L. E. Franconi.

The living counterpart of the Pathe trademark was saluting the dawn when the party finally broke up, and the affair was voted the best of the many pleasant outings and dinners the club has had under Mr. Berst's presidency.

Stock—we mean the engraved kind, of course—may be sold or it may occasionally be given for "services rendered" and "in consideration of one dollar, the receipt of which is hereby acknowledged." 'Tis wonderful what can be purchased for a dollar sometimes.

The Drews at Columbia

Comedian Lectures Dr. Freeburg's Cinema Constructors at the University—Mrs. Drew Applauds.

MR. AND MRS. SIDNEY DREW were the features of the meeting of the Cinema Constructors, at Columbia University, December 14. The Cinema Constructors is a study club composed of the pupils of the Photoplay Class of Columbia University and the graduates and is conducted by Victor O. Freeburg, PhD., professor of photoplay construction. It meets weekly and generally considers some specific photoplay, either a current production or one loaned for projection before the club. The Metro has loaned several Drew comedies which were compared with the original scripts and the improvements noted, so the players were no strangers to the club when they made their debut in person. Mr. Drew read a carefully prepared speech of three typewritten pages, covering the points brought out in an interview with him printed in these pages last summer and then, striking out from the script added much more of real interest to photoplay writers, dwelling upon the need for compactness of construction and the omission of unnecessary scenes that cumbered the story though they might be effective enough in themselves. He also made additional reference to plausibility and contended that no actor could do good work in a part he felt to be unreal. Following the chat their Duplicity was projected and Mr. Drew drove home his lesson in plausibility by explaining that in the original script Mrs. Drew was caused to speak to her husband while in disguise and Mr. Drew contended that no matter how hard she might seek to change its tone or timbre, no married man could fail to recognize his master's voice, and so the story was charged to let in a second and real servant to do the talking.

Mrs. Drew was suffering from a cold and did not speak, but added considerably to the enjoyment of the club by greeting them after the meeting broke up.

William Wright in Jacksonville

Spends Day With Studio Manager Boyd, Then Rushes Back to New York.

WORK on Kalem's police reporter series being produced in Jacksonville, Florida, is proceeding most satisfactorily, states William Wright, who has just returned from a flying trip to the southern film city made in the interests of his company.

"Grant, Police Reporter," with George Larkin and Ollie Kirkby featured, bids fair to duplicate the unrivaled success of "The Hazards of Helen" series, now in its third year. Larkin, says Wright, has been entertaining the natives with never before attempted daredevil feats: leaping off roof tops, swinging across dizzy spaces on telephone wires and otherwise risking his life; the inevitable result has been that special police protection has been necessary to keep the camera "lanes" clear.

The Kalem Company, says Mr. Wright, feels greatly elated over the cordial reception accorded its latest series by the rank and file of exhibitors, a great many of whom have written most enthusiastic letters about "Grant, Police Reporter," expressing the hope that the series will be continued indefinitely.

Mr. Wright also hints of important news to be given out to exhibitors in the near future, the gist of which is "watch Kalem." This bit of "watchful waiting" will surely be endured because, with Phil Lang, scenario editor, and Frank Clark, writer, stirring things up on the coast, and the signing of a new author almost every week, Kalem's plans for the future are likely to become "news" at any moment.

JURY DISAGREES IN IMPERIAL CASE.

In the case of the Imperial Film Exchange against the Motion Picture Patents Company and the Kalem, Vitagraph and Pathe Companies, an action for malicious prosecution growing out of an involuntary petition in bankruptcy filed against the plaintiff corporation, and tried before Justice Hotchkiss in New York Supreme Court, the jury brought in a disagreement of nine to three in favor of the plaintiff, the Imperial Film Exchange, on Tuesday, December 12.

IMPORTANT TO EXHIBITORS.

As will be noted in a two-page advertisement in this issue, the Mack Sennett Keystone comedies, one each week, beginning in January, will be available to exhibitors regardless of program. This will be a reversal of the precedents of the past four years and a half, which period covers the age of the brand. The announcement will constitute news of the first importance to exhibitors.

At the Leading Picture Theaters

Programs for the Week of December 17 at New York's Best Motion Picture Houses.

"The Traveling Salesman" at the Strand.

FRANK McINTYRE made his debut as a moving picture star at the Strand Theater the week of December 17 in a film adaptation of his best known stage success, "The Traveling Salesman." The picture is an entertaining mixture of comedy and drama, in which this jovial comedian is thoroughly at home. Among those in support of Mr. McIntyre are Doris Kenyon, Harry Northrup, Julia Stuart, Russell Bassett, Harry Blackmore, James O'Neill, Jr., Harry Lee and Richard Gray.

The second installment of "Our American Boys on the European Battle Fields," another chapter of Ditmar's "Living Book of Nature," new scenic studies, a new comedy and the Strand Topical Review were also shown.

Grace Hoffman again heads the list of soloists.

"Truthful Tulliver" at the Rialto.

The Rialto offered William S. Hart in "Truthful Tulliver" as its principal dramatic attraction during the week. The screen play is all that the most exacting lover of western drama could ask. Hart plays the part of a mining town newspaper publisher who incurs the enmity of the saloon and dance hall element. The romance of the story finds an ideal exponent in Alma Reubens, and there is excellent work on the part of Norbert A. Myles, Nina Byron, Walter Perry and Milton Ross.

A burlesque on the story of Damon and Pythias, "The Grand Canons of New York," and the topical digest were the other picture numbers. Vincente Ballester and Jenny Defau were retained as the soloists.

"The People vs. John Doe" at the Broadway.

At the Broadway Theatre the Universal Film Manufacturing Company presented for the second and last week the gripping anti-punishment propaganda feature, "The People vs. John Doe." The presentation was made under the auspices of the Humanitarian Cult, of which Misha Appelbaum is founder and leader and which numbers something over 100,000 members. The story has to do with the arrest, trial, imprisonment and sentencing of a man accused of murder and doomed to the electric chair. He is proven innocent at the eleventh hour and saved through the efforts of friends. There is much that is interesting in the story, and the abuses to which circumstantial evidence is put is forcefully brought home.

Gertrude Glover

GERTRUDE GLOVER'S appearance in "The Phantom Buccaneer" is her first in a feature under Essanay's banner. Miss Glover is one of the youngest stars on the screen.

For the past year this dainty young miss has been appearing in shorter productions at the Essanay's studios in support of Bryant Washburn and Richard C. Travers. Among them are "What I Said Goes," "The Final Fraud," "His Little Wife" and "Our People." She had parts in "The Misleading Lady" and "The Discard." Her work has met with such marked success that when "The Phantom Buccaneer" was filmed she was given the leading feminine role. Richard C. Travers is the leading man.

Gertrude Glover.

Miss Glover is a Chicago girl, having received her primary education in that city's public schools. Her father was the late Lyman G. Glover, noted dramatic critic and afterward theatrical manager. It was through her father's work that she obtained her first knowledge of theatrical work. She studied for the stage, but before her debut received a satisfactory offer from Essanay which she accepted. Miss Glover has been with that organization ever since.

Chicago News Letter

By JAS. S. McQUADE

Invoking The Law

Recent Outrages by Chicago Rival Operators' Unions to Be Probed by State Attorney Hoyne.

THE prolonged fight between the two rival moving picture operators' unions in this city, which has been waged for several years past with more or less violence, has evidently reached the culminating point.

State Attorney Maclay Hoyne has begun an inquiry into the struggle and is making an investigation of the recent bomb outrages and outbreaks between the rival organizations, with the object of grand jury action in case the evidence is sufficient.

"I am going to put a stop to it," said Mr. Hoyne recently. "The men who are guilty will be sent to the penitentiary. No serious consequence to life, but considerable to property has resulted so far, but one can never tell when it may.

"The men responsible for these things carry revolvers and are armed. They should and will be sent to the penitentiary. The police department has done nothing about it, but they could stop it if they were active."

On Tuesday, December 12, four detectives from State Attorney Hoyne's office and four from the police detective bureau raided the headquarters of the International Alliance of Theatrical Employes and Moving Picture Operators in the Baltimore Building, 219 S. Dearborn street, where thirty-five members of the union were seized. In the safe were found five sticks of dynamite, nine fulminating caps, six time fuses, a loaded revolver and 75 feet of electric wire.

The following men were arrested and booked on charges of keeping explosives: Jos ph P. Armstrong, president of Local 110; Arthur E. Allison, business agent; Edward W. Collier, secretary and treasurer; Hal L. Johnstone, financial secretary; Arthur Hollins, Herman Goldberg, Fred E. Havill, Harold R. Swimming and Frank R. Connelly.

The men taken claim that the arrest was a "frame-up" and that the explosives were "planted."

Since the ousting of Jack "Miller," business agent of Local 110, about two months ago, several successors have been appointed and infractions of the law have shown an increase.

Reel Fellows' Club Elects New Officers.

The fourth annual election of officers of the Reel Fellows' Club of Chicago was held in the new club rooms, 127 West Madison street, Thursday evening, December 14, and was the most hotly contested battle for offices in the history of the organization.

Three tickets had been in the field for more than a month, but at the election, after the smoke had cleared from a three-hour battle for ballots, it was found that the entire progressive ticket, headed by Ralph O. Proctor, had won out.

The following were elected: Ralph O. Proctor, president; Richard C. Travers and M. G. Watkins, vice-presidents; Eugene A. Hamburg, secretary; A. E. Curtis, assistant secretary; Harry C. Miller, treasurer.

Board of Govenors: R. R. Nehls, Wm. J. Sweeney, Don. J. Bell, Fred W. Wild, Jr., and David Russakov.

Looking Backward at Moving Pictures.

While rummaging his old files recently George Kleine chanced to run across a letter written by him to licensed film exchanges, which bears the date of February 9, 1909. He handed it to me for perusal, and on reading it I was impressed that it was worthy of reproduction in print, if for nothing else than to show the great stride made by moving pictures in the past eight years.

The letter referred to a copy of the Lincoln number of the Chicago Tribune of Sunday, February 7, which had been mailed to each exchange, and which contained a series of advertisements which were the first demonstration of a broad policy along the lines of constructive work for the popularization of moving pictures. It then proceeds:

In the theatrical section of the Tribune you will find a half page advertisement by the Essanay Company and half page given to our Gaumont and Urban-Eclipse films; and in section 7 of the paper you will find a full page advertisement of the Selig Polyscope Company, as well as a full page advertisement signed by Prof. Starr of the Chicago University.

It is advisable that exchanges grasp the purpose which we have in mind, and that they bring up this matter with their customers in order that the latter may realize the broad purpose which is before us. The following facts are given merely to enable exchanges to place an argument properly before theater owners.

The article on motion pictures in section 7, which does not mention the name of any interested dealer, is paid for by Messrs. Spoor, Selig and myself. This space cost $1,200 and the writing of the advertisement $100. It is the best article ever written from the standpoint of the outsider on motion pictures.

Mr. Selig's separate advertisement cost him $1,200. Mr. Spoor's and mine, each $600.

It will be noted that these advertisements are not direct business getters for us, the main purpose being to interest that large fraction of the people who think motion pictures are on a low plane and beneath their attention.

In a word, we want to make customers for the theaters who will benefit before either the exchanges or the manufacturers can obtain any return from this class of work.

Further advertisements of this nature will appear in the Chicago American "Lakes to the Gulf" edition, and in the New York Sun, which will be issued the Sunday before Taft's inauguration. The co-operation of all exchanges is asked, so that these matters can be properly placed before their customers that they may realize the time, thought and money that are being devoted to their interest.

Those of us in the business at that time can recall the standing of moving pictures as an entertainment. So-called "respectable" people were ashamed to be seen going into or coming out of a picture theater, if "theater" it could be named. Intelligent people scoffed at moving pictures and the "high-brow" element passed by on the other side.

The "Starr" article well deserves the place of merit given it by Mr. Kleine. Everyone will remember it by its title, "The World Before Your Eyes." It has been translated into every civilized language, and has been read by untold millions. It was the eloquent harbinger that brought the better housing of pictures, an innumerable throng of patrons and a wonderful improvement in pictures themselves.

When Messrs. Kleine, Selig and Spoor arranged for the writing of the article and paid $1,200 for the space it occupied in the Tribune—not to speak of the large sums spent by them to bring about the exaltation of the moving picture industry by the broad policy which they espoused—they unwittingly became a trio of immortals in the history of moving pictures.

Chicago Film Brevities.

The following statement by D. W. Griffith, bearing the date of Dec. 13, was received at this office:

"I see a story in some publications to the effect that I am to direct Miss Mae Marsh in her new picture. I cannot understand why such a statement should be published as there is no truth in it. Miss Marsh, as I understand, signed a contract with a company in which I have no interest. While I wish her all the success in the world, I am directing, solely and only, Griffith productions and they have no connections, in any manner or form, with any other company. I will esteem it a favor if such publications would communicate with me through my New York office before using my name in connection with enterprises of other people. It requires all of my time on my own productions without fostering those of others."

* * *

A meeting of the advisory committee of the Chicago executive division of the National Association of the Motion Picture Industry was held at the Hotel La Salle, Friday afternoon, Dec. 8, with John R. Freuler in the chair. During the proceedings it was moved and carried that the regular meetings of the Chicago advisory committee shall be held henceforth at the call of the chairman, once every 30 days.

* * *

Joe Brandt, general manager of Universal, was in the city recently, and left for Pittsburgh the evening of the day of his arrival. While here Mr. Brandt arranged with a syndi-

cate of 35 newspapers to advertise "The Purple Mask" serial.

The special invitation showing of "Patria"—International's widely heralded serial on national preparedness, with Mrs. Vernon Castle in the title role—was held in the Gold Room of the Congress Hotel, Wednesday evening, Dec. 13. It was a prominent society affair and many of Chicago's "four hundred" were present. Great interest was taken in the films, and spirited applause was given Mrs. Vernon Castle in the role of Patria Channing. Armin Hand's orchestra played the accompanying music. Dancing in the Elizabethan room followed the exhibition.

The trade showing of "Patria" was given at the Colonial theater Thursday morning. The spacious theater was filled both downstairs and in the balcony, and frequent applause was given while the first episodes were run off.

John Bowman, the manager of International's Chicago office, is to be congratulated on the success of both these exhibitions and for his nice care in arranging for them.

* * *

A meeting of the exchange men of Universal was held in the Sherman House Friday, Saturday and Sunday, Dec. 8-10. M. H. Hoffman, general manager of the Universal exchanges, presided.

The main object of the meeting was to work for the greater efficiency of the exchanges of the company, to promote better co-operation with exhibitors, and to establish a more friendly feeling between exhibitors and the exchanges.

The following were present: M. H. Hoffman, general manager of exchanges, and Harry Cohen, New York; R. C. Cropper, Kansas City; Barney Rosenthal, St. Louis; Art Smith, Buffalo; J. Schnitzer, Indianapolis; C. Haig, Toronto; E. Armstrong, Salt Lake City; D. B. Lederman, Des Moines, Jake Mitchell, Omaha; J. F. Cubberley, Minneapolis; Mr. Mullen, Boston Mr. Carrick, Philadelphia; Mr. Dardine, Charlotte, N. C., and I. Van Ronkel, C. R. Plough, Frank J. Flaherty, I. L. Leserman, J. Fieldman, Louis Laemmle and Ellis Cohen, all of Chicago.

* * *

I. Van Ronkel, manager of Bluebirds service, and in charge of the booking of "Twenty Thousand Leagues Under the Sea" in the state of Illinois, informs me that bookings have far exceeded expectations. He has been so busy in looking after exhibitors in Chicago that the state, outside of Cook County, as yet remains untouched. He reports a big demand throughout the state, which will be attended to in due time.

The Reel Fellows' Club of Chicago announces a "Days-of-'49 Stag" for Saturday evening, Dec. 16, at 180 West Washington street. Each member of the club has been furnished 25 tickets to test his loyalty. These tickets are to be presented to the friends and acquaintances of each member. They are marked "complimentary," but a nominal charge of 50 cents must be paid before the admittance of the holder. The announcement reads: "In order to make this date immortal in the life of the club and so that all time will be reckoned as 'fore' or 'after' the 'Days-of-'49 Stag,' we ask that you as a brother Reel Fellow, with the welfare of the club at heart, be not only there yourself (if possible in Western costume), but also to see that the 25 tickets of your friends are presented."

* * *

"The Truant Soul," Essanay's great eight-reel special feature, with Henry B. Walthall and Mary Charleson in the leads, was given a very successful trade showing at the Studebaker Tuesday, Dec. 12. Exhibitors turned out en masse to see this fine production.

* * *

Fred S. Meyer, the well known manager of the Minneapolis branch office of Universal, has severed his connections with that company and has assumed the management of the General Film Company's office in that city. Mr. Meyer spent nearly four weeks in New York City since resigning from Universal, and reports that he learned a great deal concerning the future of the film industry during that time. He received his new appointment in New York City. Mr. Meyer was the able representative of Universal for several years, and has been connected with that company for five years in all. He is a live wire, and I wish him all success in his new work.

* * *

The Swastica brand of scenics, known as "Scenes from Many Lands," which was arranged by Manager H. W. Hill, of the Orchestra Hall Cinema-Concerts, and were run in that house last summer, has been released to the Lubliner & Trinz circuit in Chicago, and the New Grand Central theater in St. Louis. These contrastive pictures of human life and activities in various parts of the world show how people of different nationalities do the same thing in a different way. The pictures formed a popular attraction at Orchestra Hall.

* * *

Negotiations, which have been pending for several weeks between Alfred Hamburger and Carl Laemmle, have resulted in an agreement to operate the Playhouse (formerly Fine Arts) jointly. In other words, Mr. Laemmle will have a Chicago theater in which the more important Universal and Bluebird features will have initial runs in this city. It is given out by Mr. Hamburger that it will not be the house policy to present only Universal and Bluebird productions, as it will be the object of the management to offer the best films on the market.

* * *

The second annual charity ball and midwinter circus in support of the American Theatrical Hospital Association, will be held in the First Regiment Armory, this city, Saturday evening, Dec. 16. The grand march will start at 10 o'clock p. m., and will be led by Nell Craig and Bryant Washburn, of the Essanay acting forces. Last year the grand march was led by Francis X. Bushman and Beverly Bayne.

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Wm. N. Selig, president of the Selig Polyscope Co., makes the following announcement of forthcoming Selig features: "We shall produce some feature plays the coming year which we think worthy of special mention, and for which we hope as great favor as has been accorded such productions as 'The Spoilers,' 'The Ne'er-Do-Well,' 'The Rosary' and 'The Crisis.' We shall spare neither time nor expense in making these productions the final word in artistic detail."

The photoplays include "Monsieur Beaucaire," one of Booth Tarkington's most successful stories, in which Richard Mansfield achieved a fine stage success; "The Bread Line," by Albert Bigelow Paine; "Little Orphan Annie," by James Whitcomb Riley; "The City of Purple Dreams," by Edward Baird; "The First Born," by Francis Powers; "Bob Hampton, of Placer," by Randall Parrish; "A Kentucky Colonel," by Opie Reid; "The Illustrious Prince," by E. Phillips Oppenheim. Several other big productions are also contemplated. Mr. Selig states that well-known stars will have care of the leading roles in each of the big photodramas mentioned.

Director Al. Green and his company have returned from Mississippi, and the finishing touches are now being added to "The Princess of Patches" at the Selig studios here. The players returned from Greenwood, Miss., Sunday, Dec. 10, where some beautiful exteriors were filmed right in the environment called for by the story. The photoplay was adapted from this story by Gilson Willets, the well known author.

Mr. Selig is now planning the release of a number of unusual productions through the General Film service, the character of which, with interesting details, will be announced in the near future.

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The following programs have been announced at the prominent downtown theaters in Chicago for the ensuing week:

Studebaker—"War Brides" (Herbert Brenon Film Corporation for Selznick Pictures), featuring Nazimova, closed its two weeks run on Friday, Dec. 15, and was followed the next day by Clara Kimball Young in "The Foolish Virgin" (Clara Kimball Young Film Corporation). This change took place according to existing contracts between Jones, Linick & Schaefer and Lewis J. Selznick, which require a presentation of "The Foolish Virgin" on a certain date.

Ziegfield—"An Enemy to the King" (Vitagraph), featuring E. H. Sothern and Edith Story, enters its third week at this house.

La Salle—"Idle Wives" (Universal). This is the third week.

Colonial—"Intolerance" (D. W. Griffith. The big run continues unabated in numbers and enthusiasm.

ANNUAL MEETING OF BAY STATE EXHIBITORS.

Ernest H. Horstmann, president of the Massachusetts branch of the Exhibitors' League, announces that the annual meeting of the Bay State exhibitors will be held at the Quincy House, Boston, on Thursday, December 21, at which time officers will be elected. The session will be preceded by a dinner, slated for 6.30 p. m., the tickets for which are $1.25.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN

Wharton Brothers Working on "Patria"

Mrs. Castle and Company of International Players to Stage Elaborate Scenes—William Randolph Hearst to Be Present.

MRS. VERNON CASTLE, the celebrated dancer and International star, has arrived in Los Angeles with her company of players. Mrs. Castle will start rehearsals this week under the direction of Jacques Jaccard on the last five episodes of "Patria," the patriotic filmdrama now being produced by the Wharton Brothers for International. The picturesque site of the old Universal ranch in the hills back of Hollywood has been chosen as studio location. Work is already under way.

Theodore and Leopold Wharton are in Los Angeles, having arrived recently from Ithaca, and William Randolph Hearst, newspaperman and proprietor of the International, is expected shortly. He will be present personally to inspect the work of the company.

Jacques Jaccard is well remembered as the director of the "Diamond from the Sky" for the American. His latest thriller was "Liberty" for Universal. He is surrounding himself with a cast of "stunt-makers" and daredevils which, together with the other noted players, should produce a most unusual picture.

Empire Feature to Build Studio

New Company Plans Big Project—Purchases Forty-Acre Tract Near San Diego.

ACCORDING to a newspaper report, the Empire Theater Film Trust, a newly organized motion picture company, has purchased a forty-acre tract on Murry Hill, near Grossmont, in the vicinity of San Diego. Embodied in the agreement arranging for the transfer of the land is a clause specifying that $20,000 will be dispensed in opening the operations and beginning the project within the next six months. The company proposes to build a studio to cost $100,000 and produce features. Henry Kabierske, well known pageant man and feature director, has been appointed director general.

Plans for the production of three ten-reel spectacles are already under way and will doubtless receive attention as soon as the necessary buildings are constructed. These are "The Conquest," an Indian story; "The Silver Arrow," by Elbert Hubbard, and "The Ten Commandments." Many other productions are already planned and the casts for many have been selected. It is Mr. Kabierske's intention to begin the filming of exteriors at once.

All of the buildings are to be permanent and will include a main building, 360 feet long, embracing many stages of ancient, medieval and modern architecture, and containing a stage 200x60 feet, costume departments, property rooms, a fire department, hospital, and laboratories. In addition to the main building will be an administration building, including offices, an assembly hall, a library and museum.

A board of managers, including S. H. Woodruff, architect and builder of New York and Los Angeles; Tracy E. Shoults, of Los Angeles; Hugh McKean, of Philadelphia and Los Angeles, and William B. Gross, for whom Grossmont was named, will administer the affairs of the concern. The Union Trust Company will act as temporary custodian of the property.

FILM STARS TO STAGE BENEFIT FOR ARMORY.

Under the auspices of the Hollywood company, Federal Coast Reserves, the "Movie Revue of 1916" was staged at the Mason Opera House December 12, for the purpose of raising funds for the construction of an armory.

The topliner on the bill was "The Critic," by Sheridan, put on by twenty-five Lasky players under the direction of Hobart Bosworth. Kingsley Benedict and company put on a sketch, and specialty numbers were given by popular stars.

Bessie Love One Year in Pictures

BESSIE LOVE, who makes her appearance in Triangle's "The Heiress at Coffee Dan's," has celebrated her first anniversary as a film player. Prior to her appearance as a Swedish servant girl in "The Flying Torpedo," Miss Love was only an obscure extra, with plenty of hope and courage.

Director John Emerson is said to have discovered her while he was seeking types among the hundreds of supernumeraries who visited the studios for "extra work." His prophetic eye finally rested upon bright but unimportant and unpretentious Bessie, who little realized her opportunity was at hand. It did not take Bessie long to verify the unfailing judgment of Mr. Emerson, for she made a hit in the part and became a screen personality.

Bessie Love.

In rapid fire order she stepped into better known productions such as "The Aryan," where she was featured with W. S. Hart; "The Good Bad Man," with Douglas Fairbanks, and with Wilfred Lucas in "Hell-to-Pay Austen." More laurels were won recently in the stellar role of "A Sister of Six."

DOROTHY PHILLIPS AS TOURNAMENT HERALD.

Dorothy Phillips, Universal star, has been chosen herald for the Pasadena tournament of roses, to be held on New

Dorothy Phillips as the Herald.

Year's Day. Handsome photo engravures of Miss Phillips, together with a brief summary of her career, both on the legitimate stage and in the pictures, adorn the many vivid hued posters which have been distributed to advertise the event.

Miss Phillips is shown in characteristic pose, seated on a beautiful white horse, surrounded by significant accoutrements and properly garbed.

Los Angeles Film Brevities.

After a tour of nearly a year as an attraction on the Keith Circuit of vaudeville theaters, Violet MacMillan has returned to Universal City to resume work for a month with the Big U company.

While at Universal City Miss MacMillan also will have several new films made for use during her coming vaudeville tour, which will begin about January 1.

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The Fine Arts Company emphatically denies the rumor that Douglas Fairbanks is to leave it for the purpose of organizing a company of his own, and gives out as supplementary information the fact that there yet remains three years of the contract entered into between it and the popular film star. Upon completion of his present production, a South American story, Fairbanks will leave with his director, John Emerson, for the New York studios of the Fine Arts, to produce several stories that require the locale of the Eastern metropolis.

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J. Warren Kerrigan has left Los Angeles for New York on business connected with his feature company.

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At the Selig Studios, Colin Campbell is rapidly nearing the completion of an eight-reel feature by Gibson Willits. The story is founded upon facts gathered by Mr. Willits from the police records of large cities. The complete cast comprises Fritzi Brunette, Bessie Eyton, Vivian Rich, Eugenie Besserer, Tom Santschi, Jack Richardson, Ed Coxen, George Field, Al Filson and Harry Lonsdale.

* * *

Oscar Apfel, who until recently was directing William Farnum at the Fox studios, has joined this week the Yorke-Metro forces. He will direct Harold Lockwood and May Allison in coming Metro releases. Mr. Apfel produced his first picture with the Edison Company and remained with that concern for one and one-half years. Then followed the same length of time with the Reliance and Majestic companies and a similar period with Lasky, for whom he directed "The Squaw Man," "Cameo Kirby," "The Circus Man," "Brewster's Millions" and other features. He directed "The Wild Olive," "Peer Gynt," "Kilmeny" and "The Little Gypsy" for the Pallas Morosco concerns and then went to Fox, where he produced nine pictures with William Farnum as his star.

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William D. Taylor is to succeed Director Oscar Apfel at the Fox studios.

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Manager J. R. Crone of the American studios denies that the company is considering moving the plant from Santa Barbara. This denial was issued as the result of statements appearing recently in Los Angeles newspapers that the Flying A intended to move its plant to Culver City. The only basis for such assumption, according to Mr. Crone, may have been the receipt of a letter from Harry Culver, asking the "Flying A" people to consider a plan to move to Culver City. "We have not considered accepting such an offer at any time," says Mr. Crane.

* * *

Mrs. Jennie McMurry Jenkins, widow of Leslie Browning Jenkins, the cameraman killed at the Grand Prize automobile race at Santa Monica November 18, when the racer of Lewis Jackson ran wild, filed an application this week with the State Industrial Accident Commission for compensation. The Keystone Film Company is named the defendant.

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The Stability Building Corporation is constructing a twelve-story structure at the corner of Third street and Broadway, which is to be dedicated to the exclusive use of the motion picture industry. The ground floor of the building will be devoted to a theater which will have a seating capacity of 2,400 persons. The backers of the project include some of the leading capitalists of the city. The theater has not been leased.

* * *

One of the newest film concerns is the Monogram Film Company, with Clyde Schlatter, formerly manager of the Mutual Exchange in Oklahoma City, as general manager. The Lasky Company has lost Robert Gray, as a result, who will direct Shorty Hamilton, former Keystone comedian, with the new concern, in a number of two-reel western comedies written by W. H. Clifford. The company is working at the old Reliance studios at 1654 Fairview street.

Fifty studio lamps have been purchased by Fred J. Balshofer in order that inclement weather conditions may not have an ill effect on the production of photoplays in the Metro studios.

* * *

Suffering from a number of lacerations resulting from flying glass in an automobile accident, Mary Miles Minter, youthful American film star of Santa Barbara, is confined to her home in that city. Her mother, Mrs. Gertrude Selby, and her sister, Gertrude Selby, have more serious injuries, the former being laid up with a broken arm and the latter suffering from severe contusions and abrasions. On the day of the accident the three left their home for Santa Barbara, with Mrs. Selby at the wheel of the car. On the Lancaster boulevard the car skidded and overturned.

* * *

A rip-roaring comedy was finished at Mack Sennett's big fun factory during the past week. The picture is entitled "A Lost Baby," and was made under the direction of Clarence Badger. Mr. Badger has practically the same company with which he has been identified ever since he went to the Keystone company.

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Woe to Pancho Villa and his bandit clan if they start a rough house anywhere within the vicinity of Tiajuana within the next few days. "One ton" of Keystone comedianism is at the well-known racing town. What these heavyweights would do to Pancho's fighters should they come to combat would be humiliating to tell, if one is to judge by the healthy array of prizefighting talent included in this "one ton" of fun. Those in the party are Ed Kennedy, Tom Kennedy, Al Kaufman, Eddie Gribbon, Mack Swain, Eddie Cline, Bert Henderson and Fred Fishback.

* * *

The Christie studio has been in the "grip" of the recent epidemic of colds. Al Christie himself was the first to fall a victim and, as he did not stop work except for one day, he was several weeks getting well. Harry Ham was next to appear heavily wrapped up, shivering and wry of neck. Then Billie Rhoades caught it and had to phone an alibi for that day.

* * *

Workmen in the scenery department of the Clune Studios at Bronson and Melrose avenues are busy making the scenic embellishments which will be a notable part of the National premiere in January of Clune's new production of Harold Bell Wright's story, "The Eyes of the World." It is said Artist Jack Holden, who was the creator of the beautiful settings in "Ramona," has prepared for "The Eyes of the World" the largest cyclorama drop ever painted for a theater west of New York. It is a gorgeous reproduction of a California mountain scene. This is only one of the parts planned for the embellishments of the new production.

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The high regard in which Clune's production of "Ramona" is held among Californians as an accurate presentation of the state's history is shown by the request received at the Clune offices from J. L. Gillis, state librarian, for a set of photographs of characters and scenes from that production. These photographs are to be handsomely mounted and sent to the historical department of the library at Sacramento, where they will be displayed. The Los Angeles public library has had a set of these views on exhibition for some time.

* * *

Wallace Reid, the Lasky star, will depart on Christmas Day for Denver, Colo., to lead the grand march for the Local Screamer's Club ball and to appear in person at the Paramount theater. Upon his return trip Mr. Reid will stop off at Salt Lake City.

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Fannie Ward, Mae Murray, Blanche Sweet and several other Lasky stars are engaged in dressing dolls for a charity bazaar to be given in Chicago. They have also dressed a number of dolls for the benefit of the children of Los Angeles.

* * *

Marie Doro has started work on her next Lasky production under the direction of Frank Reicher, with Elliott Dexter as her leading man. The story is by Beatrice C. De Mille and Leighton Osmun. Others in the cast are Horace B. Carpenter, Billie Elmer, Lillian Leighton and Florence Smythe.

* * *

Kathlyn Williams having completed her latest Morosco

production, is taking a brief vacation and will shortly start on her next production at the Lasky studio.

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Director Walter Edwards, with a company of twoscore players, has been camping on the picturesque sand dunes in the vicinity of Playa del Ray. The locale of this story, which is from the pen of John Lynch, is in the Cape Cod country, and Edwards has selected the historic Southern California beach resort as typical of the New England coast.

* * *

What is declared to be one of the most complete settings ever erected at the Ince plant is being used by Director Charles Miller this week in his filming of the new Triangle play in which Enid Bennett is appearing as star. It represents the interior of a chemist's laboratory and contains every manner of instrument and device known to chemical research. Genuine drugs of every description are on the shelves on the walls, the test tubes and vials litter the tables and work benches. William Garwood has been specially engaged to appear opposite Miss Bennett as the principal figure in the scene being made within the setting.

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With a company of fifteen players Director Raymond B. West returned this week from San Francisco, where he has been filming "Sea Stuff" for the current Ince play by Leona Hutton.

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Through Luis Camer, veteran exchange manager in Cuba and in Mexico, the Signal Film Corporation, we are informed, is negotiating for the opening of an exchange for the handling of their films in the Island Republic. As planned at present, the agency will be located in Havana.

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Marie Walcamp has left the Universal company to support Mrs. Vernon Castle in the serial "Patria."

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Succumbing to the lure of his first love, that of scenario writing, Captain Leslie Peacock is back at the old stand with the Balboa Film Company at Long Beach, having resigned his directorship with the Universal company.

* * *

Suffering from a severe attack of pneumonia, Vivian Rich is confined to her home. Upon her recovery she plans to resume her work with Selig.

* * *

George Fisher, who was with Ince at Culver City, will be given an important role in the production of James B. Hendrie's novel, "The Promise," by Yorke-Metro. Another member of the cast will be Paul Willis, who played in "The Fall of a Nation."

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It is reported that Kolb and Dill will leave the American Film Company at Santa Barbara as soon as they have completed their next feature.

* * *

James Davis, formerly director at the Kalem-Hollywood studios, is to succeed J. R. Crone as manager of the Vogue studios.

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Wedgewood Nowell has been made a director at Universal City. He was formerly with the Bluebird Company and was featured in several productions with Cleo Madison.

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A series of comedies to be entitled "Bringing Up Father," after the cartoons by George McManus, are to be filmed by a new company headed by John Brennan, who gained a reputation by his work with the old Kalem comedies.

* * *

Eva Tanguay, eccentric comedienne, who is now in Los Angeles, is reported to be the recipient of several lucrative offers from film companies of this city and vicinity.

* * *

Mignon Anderson, for several years with Thanhouser, is now a member of the Universal company.

* * *

A well-earned vacation is being enjoyed by Tom Mix, who has left the Selig company. He is reported to have received several offers from Los Angeles companies.

* * *

Confined to her apartment at the Hotel Lankershim with a serious attack of grip, Cleo Madison has been unable to see friends for several days.

* * *

Little Mary Sunshine, the dimunitive Balboa star, appeared with her company before the Woman's City Club, of Los Angeles, on the afternoon of December 18, and showed how children work in the making of pictures.

George Wight, general publicity manager of the American Film Company at the Santa Barbara studio, has severed his connection with that company to seek wider fields of activity. Mr. Wight is a well-known newspaper man. In addition to his studio duties he has been handling the Mary Miles Minter publicity.

* * *

The "Screamers," that wild and woolly bunch of picture scribes, will have another blowout this week at the Town and Country Club at Mount Washington. Mrs. Castle, the Whartons and the other members of the party engaged in making "Patria" for the International, are to be the honored guests.

* * *

Adelaide Woods, who has been in charge of the scenario department of Mabel Condon's Exchange, has returned to her old love, that of acting with the Universal company.

* * *

D. Bershon, manager of the California Film Exchange, who books all the Universal attractions, reports that the Superba theater has contracted for eight Bluebirds, beginning on December 24, with Rupert Julian's production of "Marley's Ghost," founded upon Dickens' story, "The Christmas Carol."

* * *

"Seething Humanity" is the title of a five-reel photoplay being filmed at Universal City under the direction of Rex Ingram, who also wrote the story. Millard K. Wilson and Molly Malone play the principal parts, with Wedgwood Nowell, Gypsie Hart, Nicholas Dunaew and Dorothy Barrett in the supporting cast.

* * *

Fred Newmeyer has been put in stock at the Rolin studio and Fred Jefferson has been promoted to assist Director Hal Roach. It is planned to add another company in the future to supply Pathe with Rolin comedies.

* * *

Fred Mace is no more with the Keystone. His contract with Mr. Sennett has expired and we are informed the popular comedian contemplates starting a company of his own.

* * *

A beautiful Persian picture is to be filmed by Allen Holubar, director of artistic productions at Universal City. It is an original story by Grace Helen Bailey of the Universal scenario staff, who has been engaged in its preparation for the past three months. In addition to directing the picture Holubar will enact the leading role of the play, which is entitled "The Broken Bowl."

* * *

Ruth Ann Baldwin has commenced the filming of a one-reel photoplay, "Pink Fondant and Blue Serge," at Universal City. The principal roles are being played by Dorothy Davenport, Irene Hunt and Edward Hearn.

* * *

Harry Todd hobbled around to the Rolin studio this week on one foot, a weakened leg, and a hickory cane. This was his first visit at the plant since he tore the ligaments of his leg six weeks ago while doing a comedy fall.

* * *

Manager A. C. Balance, of the Metro exchange, is driving around in a new car.

* * *

Irving Lesser, manager of the Golden Gate Film Exchange, reports business prosperous. "The Libertine" is proving popular with exhibitors. Next week it goes on for an extended run at the Pickwick theater at San Diego, and has also been booked for the Superb theater in Los Angeles. Tally's Broadway theater is, according to Manager Lesser, starting the New Year right with Clara Kimball Young's second picture, "The Foolish Virgin," a Selznick production.

* * *

H. D. Naugle is in Los Angeles to spend the Xmas week at home.

* * *

E. M. Levy, assistant manager of the Los Angeles Mutual Exchange, reports that T. L. Tally of Tally's Theater has booked the entire series of the Mary Miles Minter De Luxe features.

COMMENTING ON COMEDIES.

Concerning the general run of motion picture comedies a contributor to the Salt Lake Telegram of Salt Lake, Utah, makes the following observation:

Why is it we have so few really funny "movies"?

I have seen many comedies on the speaking stage which were full of laughs, but few of them have been pictured. Instead we have on the screen the slapstick abomination, utterly lacking in humor, and when the producer seeks to rise above this the result usually is far fetched and dreary.

Why not some of the old Hoyt farces and such stage successes as "Too Much Johnson," "Charley's Aunt" and "The Private Secretary," as well as other real comedies that made people laugh not so many years ago?

J. J.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Window Cards.

The Liberty theater, Seattle, does not depend upon window cards alone for publicity, but it makes much of them along with big newspaper ads, boards and novelty devices. The work done is so unusually good that we are giving a number of examples of these cards and extracts from the story accompanying the photographs.

In preparing our window card campaign, we decided to bill only the main thoroughfare, as we believed our card-message was only for the people already down town. It was an easy matter to decide the best streets; the crowds were an evidence of that, but it was an entirely different matter to get the locations we wanted. locations which the legitimate houses could not obtain, but which we deemed essential to a successful campaign.

Right here is where we met our next difficulty, for it was decided that the man who would later place these cards should be the man to make the investigation. We were fortunate in getting a lithographer of varied experiences, at a salary which we later found was the highest paid on the coast, but it proved a real economy, judged by the high-class of work and the splendid results achieved! By a tactful approach and straight from the shoulder talk, he was able to get locations, hitherto considered as "impossible"—and we were ready to start. From one hundred cards, the amount quickly rose to 250, then 350, and from plain black and white cards the present three and four color cards have evolved. The cards were of unusually high-grade stiff cardboard stock, the kind that would not curl up in the window. However, some of the more exclusive stores still held off—so to solve the problem of these stores as well as get locations in front of the counters of soda fountains (good all the year locations in this climate), as well as in front

of the cashier's box in restaurants, we had glass-covered frames in plain, neat designs, to match the woodwork of the window or store interior made, and we won over forty or more locations. These locations were of double value because in practically every case they represented exclusive showing in a highly desirable location.

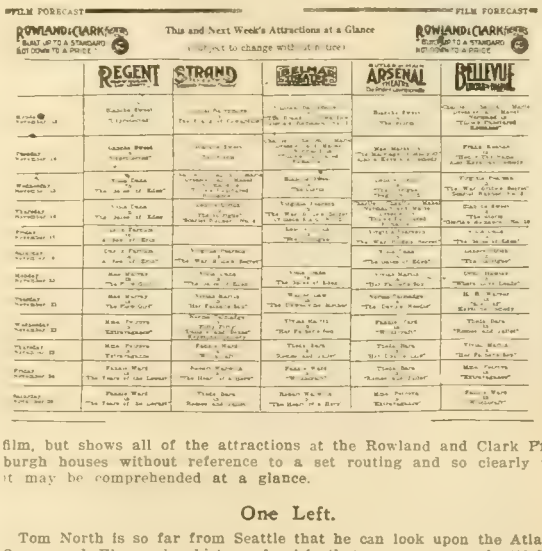
We believe the window card campaign has helped our business in two ways: First, it serves as a connecting link in our advertising between billboard and newspaper, by keeping our theater's name and the play showing, constantly before the people—and second, it directly helps the matinee business. With the thousands of people shopping or promenading to and fro in the business section, the card's message proved a veritable magnet, drawing the crowds already downtown to our theater.

The pictures of window cards are some of the more recent ones designed by Mr. Fullerton. They are in two and three colors with tone variations. As you will notice, they are aimed to be effective in their simplicity, attractive by choice of cuts, colors (which do not show in reproduction) and brevity.

The Liberty is a 2,200 capacity house and can do things in a big way. The work is planned by Gordon M. (100 per cent.) Fullerton, who is the author of the above. It is not always possible to go to this expense for cards, but it always is possible to get something into the windows according to the resources of the house.

For Chain Houses.

For chain theaters using the same general program in rotation, some sort of general program is best, and in that program a schedule of programs. The Film Forecast now has a scheme that works about the best of any we have seen. It is not based on the regular rotation of


FILM FORECAST FILM FORECAST

ROWLAND & CLARK THEATERS — This and Next Week's Attractions at a Glance — ROWLAND & CLARK THEATERS

	REGENT	STRAND	ARSENAL	BELLEVUE
Sunday	Empress Theatre		Empress Theatre	
Monday	Empress Theatre			
Tuesday				
Wednesday				
Thursday				
Friday				
Saturday				
Sunday				
Monday				
Tuesday				
Wednesday				
Thursday				
Friday				
Saturday				

film, but shows all of the attractions at the Rowland and Clark Pittsburgh houses without reference to a set routing and so clearly that it may be comprehended at a glance.

One Left.

Tom North is so far from Seattle that he can look upon the Atlantic Ocean and Fireman's shirts and wish that one was as plentiful as the other, but Ryland Sizer, who edited the V-L-S-E Pals, is sticking to the Pacific. He has hooked up with the Converse Company, a supply house, and promises to send in advertising from time to time. For a starter he sends along an extra gotten out by James Clemmer of the Clemmer theater and the Klemmer-Klink. It boomed "The Spoilers" and the Clemmer, and looks much like a real newspaper until you notice the absence of a head to the sheet, and you do not get that detail until the rest has begun to sink in. It is not a new stunt, but it is well done.

Lucky.

The Censor theater, Albion, Mich., writes that they notice that we always jump on the name of the house and once remarked that their ten-page program was probably costly to fold. They rise to explain that their printer has a folding machine that will take the job like a short order cook turning out an oyster stew. We have written to find out if the printer can be coaxed to give up details.

As to the name, they write that they took it on purpose to make it patent that the house was not one of those sex-stuff shops, and they thought that Censor was the most definite name they could find, so they are using it. It does not speak well for general exhibiting conditions in that part of the country that a house needs to emphasize the fact that it is decent, but Mr. Fiske writes that "Censor" has come to be something more than a name. It's a good house policy, particularly for a house that caters to a college faculty and those who gather in a college town.

In passing, Mr Fiske wrote, in the first place, to shoot holes in us for what recently got into the paper as a Censor poem. We pasted up

what he printed in his program, but the printer seems to have had other—very different other—ideas, and he is as poor a printer as he is a poet. Do not blame Mr Fisk—or us—for that poem.

Rash.

There is a house manager down in Washington, N. J., who must be part goat for he offers to come out on the stage after a certain advertised attraction and eat his hat if the audience does not say it is the best picture ever shown in town. And the gleeful correspondent who sends in the clipping adds that this is the same manager who lately announced that he would rather run a good show than eat a turkey dinner, but that he was compelled to raise the prices three days a week that he might have chicken for Sunday dinner. He certainly does run to food in his advertising.

Chaplin's Ladifren'.

The Orange theater, New Haven, Conn., sends in a lot of weekly program cards, some of which are good, but many of which are spoiled by the use of two colors and over-printing. Sometimes the overprint is merely a black "The House of Quality" across the name of the house in red, but once they over-print a cut and it looks as though the form dropped out of register. A novelty is the card reproduced

here. The sort of people who like Chaplin comedies will be appealed to by this card of "Miss A. Goodeal," and will carry them about and show them to others. The original is the usual visiting card size, white stock and printed in red, though here a two-color would have worked better; the name in black and the rest in red. We rather think the house does its own printing, for it could not afford two-color work otherwise. The work does not look amateurish, but the use of color does.

The Printer Agrees.

W E L Reeger, manager for the Chamberlin Amusement Company's theatorium, Mt. Carmel, Pa., writes that the printer agrees with us that there was too much ink on a late program, and so he sends in some new ones to show the change. He writes:

Enclosed please find several programs for the theatorium which I have the honor of managing.

I take a keen interest in Advertising for Exhibitors department and find many good pointers in these columns.

In fact, the whole edition of the World is interesting and helpful to me, and I don't feel as though we could very well get along without it.

Business is good at all three theaters that The Chamberlain Amusement Enterprises, Inc., are handling here, and we attribute much of our success to our advertising methods.

You will notice that I have changed the face of the program for the week of November 20 to 27, as well as the inside of the program.

This gives the whole program a different look and gets away from the stereotype manner of printing a program which I think will make the people look up and take notice.

Something a little different every little while will add interest and attract attention, and that is what we want—attention.

I thank you for the many kind notices that you have given me in your valuable columns and trust that my efforts may have been a help to some one who may have read them.

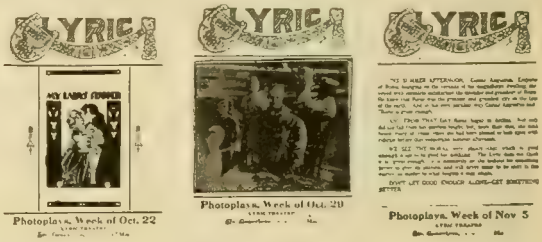
I took the last notice I got in the World over to the printer and had a talk with him over the matter, and he agreed with you that there was too much ink on the Theatorium program and was glad to get a compliment, on the Valentine program, as he prints them both. [illegible] If we speak about printing, go talk it over with the printer, and if he doesn't agree with us, write us again. We never stuck type as a job, but off and on we've stood over the make-up stone for the past twenty-three years, and we know the difference between a quoin and a quad. If we point out printing troubles it is because we want to help managers get the jobs they are paying for. The Mt. Carmel programs were done on Hennegan covers and the paper is very absorbent. To get an impression that would stay on top with the ink he was using the printer had to use so much that it spread a lot. He got too much on. Now he is turning out a better job. It can be done if you show him that you know. The change in make-up Mr. Reeger speaks of is on the inside pages. Instead of running the advertising in two columns, up and down, he makes it six columns across two pages. He would get a better layout still if he did not make up each page as a unit, and instead let the two middle pages be printed as one with unbroken rules. It can be done easily if the printer will take the trouble, and he will gain space. As it is, printing across, he gets a better layout for himself and his advertisers, and at the same time a more distinct and distinctive program.

Strand Stunts.

Charles G. Branaham, publicity man for the Strand, Minneapolis, worked a couple of clever stunts recently and one that is a lottery. The best one of the three was to have a number of girls work in the fashionable sections leaving cards with Miss Pickford's autograph and in the corner the words "The Strand." If the idea was to take advantage of the social custom that permits one to make a call by means of a card, then the entire card should have been engraved, for the autograph was not in keeping with the rest of the idea, but doubtless it made a lot of talk.

And He's Welcome.

John Koetting, of the Lyric, Ste. Genevieve, Mo., writes that he is sending a whole fistful of programs and in return wants to ask a few questions. Three of the programs are of varying types and he wants to know which we like best and if we think it advisable to make a weekly change of style. If you'll look at the cut you will see that



two of these carry cuts and one is a type front. Some of the other cut front pages are better done than that at the left, but some are worse. None of the three samples strike us as being particularly good. They are 5½ by 8½ and too much white space is wasted. This does not show in the cut, but the deepest of the three shown is a six-inch type page. There must be some white space, top and bottom, but a two and a half inch space is a waste. It looks incomplete—as though Mr. Koetting had run out of ideas before he ran out of paper. The same trouble shows in the other pages. The margin top and bottom is too great and out of proportion to the side margins. Top and bottom margins can be a little deeper than the sides, but not much and certainly the margin should not run more than a quarter of the sheet.

For a starter the "Lyric" cut should be moved to about three-quarters of an inch from the top of the sheet. Just below should run the name of the town and state. Then run a single rule across, set in the date and the volume and current number and then a parallel rule. Now run the cut and below a type title even if the cut itself carries the title. Below the caption run a brief comment on the play, eight-point type, two columns to the page. Then it will look like something. If type is wanted—and a cut is better if there is room for house stuff inside—then use the two columns to the page, the standard thirteen-em column with a wide space between columns and no column rule. Get a two line head to cover this type and make the headline yell at the reader. Don't say "good show this week," but "Why did Tommy Jones slaughter his sister?" The answer may merely be that he did it to get a ticket to the Lyric that she had. Get them interested enough to start reading and they will keep on reading when you slide off into your selling talk. Make that front page something that will haul off and hit a fellow in the face and if you can get a turn over line such as "We tell about it inside," or something better, work that in a ten or twelve point display face. Just a fist pointing off page, and presumably around the corner should do the trick.

Typesetting costs money, but if you pay for typesetting pay enough to set enough type to fill. Have it look like something. If you cannot afford to fill four pages, get out two, but fill those. Merely fill them, don't stuff them, but don't let a man feel that you're a cheater the moment he picks up the sheet, and type faces too large for the page and margins too deep will inevitably create that impression. If you don't want to have a two-pager and can't afford a four, take a two-pager anyhow, turn it sideways and make that into a four. You'll have a four by five instead of a five by eight, but it will look like something.

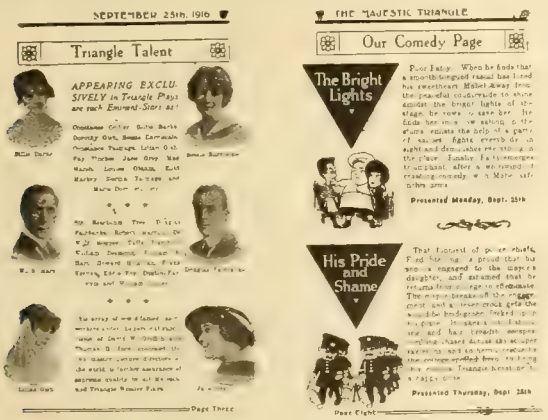
Mr. Koetting gets some good reading. Some he gets from this department and some he writes, but it is mostly good—what there is of it. But he talk of "Good things to come," and may have but three items. He has only to look at his own recent back pages to see how much better a full page, two columns wide, really looks. There comes a point where the eye tires following the line, and the smaller the type face the shorter the line should be. You can use a longer ten-point line than one in six point. Take a six-point line four and a half inches wide and there comes a point where the eyes loses itself and cannot get back. If there are many lines the difficulty is greatly increased.

That will be about all for programs this trip Mr. Koetting also sends in some newspaper work, including one of his competitors ads. He explains that Robert Warwick's name has been associated with his house until lately, when he appeared on the opposition program. The opposition manager is one of the old-fashioned sort who thinks that the way to run a house is to bother about the other fellow, and even if he had Warwick he didn't want him, so he added this note to Human Driftwood.

> Note:—While the theatrical career of Warwick is short and uneventful, save for a short term at singing, he is rated as a pretty fair amature, and if you don't expect too much of him you will enjoy his work in this his best production.

That will please Mr. Warwick about half to death, but we would be interested in knowing what the other half of the "amature" would do if he met up with the management. It is pretty rotten business policy. The Lyric advertisements get a good display for small space on the Bleich style of running across the column for a narrow advertisement, rather than up and down.

From London.

Philip Wright Whitcombe, of the English Triangle, hasn't sent stuff in in what is colloquially known as a dog's age, whatever that may be, but he has gotten as far toward it as acting by proxy, at any rate, for it is at his suggestion that we have had the pleasure of looking over the Majestic Triangle, which is gotten out by L. Castleton-Knight, manager of the Majestic, London, which uses mostly Triangle pictures. It is eight pages with a surfaced cover and nicely gotten up in every way. In the first issue the salutatory is headed "What the people want—" and it is answered that they want dependable information and not fancy lies. At the bottom, in the same display type is "And what they get!" which leads to the turn of the page and a description of Triangles. This is not a special booklet gotten out once to introduce Triangles, but a regular fortnightly feature, yet it is as carefully prepared and as well printed as though the success of a campaign centered on a single issue The reproduction cannot well do justice

to the work, for the reduction is too small and the cuts cannot be given their values, but it will suggest the artistic lines along which Mr. Castleton-Knight is working. The house, in the Clapham district, seats above three thousand persons, and is splendidly planned, to judge from the handsome booklet descriptive of the theater.

Those Busy Heibergers.

The Heiberger family seem to have the Bethlehems all sewed up. Thomas W. Heiberger is now running the Broad in the Steel City with his brother at the Lehigh Orpheum and their father at the Lorenz. He sends in three programs for the new house, the first two of which follow the old Lehigh-Orpheum layout, which we have always liked exceedingly well. The third is a narrower sheet, 3½ by 6½ inches, green stock and ink. This gives less room for the announcements, as it also carries the Lorenz bookings on one of the inside pages. As the running head is the Broad Theater line, the single allusion to the Lorenz is found in an eight-point italic. The heading and the front page as well should be changed if this is a joint program. A good example of joint programs can be found in the issue for December 23rd, or October 21st. The present style is confusing and does not help the Lorenz. Apart from that the program is well done and we welcome another Heiberger. We can't have too many of them if they are all like the original model.

By the same token the Lehigh Orpheum is just getting over its third anniversary. It celebrated with a twelve-page program and extra good features.

Program Stuff.

L. A. Guimond, of the Lyceum, Monticello, N. Y., writes such good program stuff that we watch for it. The only trouble is that once he gets the mill grinding it out, he does such long lengths that it is not easy to reprint without getting a reproachful glance from the boss and an inquiry as to whether we don't think it would be a good job to write at least part of the department ourselves; but we are lifting a couple of paragraphs from a three-column argument on management. Mr. Guimond explains that he did not bring a certain subject to town because he knew that it was not the feature it purported to be. Possibly someone else did. With this cue you can write the rest to suit your own house. The stuff runs:

> When you pay down your money at the box office of any motion picture theater you practically put yourself in the hands of the manager of that theater. No one not closely identified with the industry has the time to scan the reviews each week (and there are hundreds of them), to determine what is worth while and what isn't. When you see some certain comedian advertised in a production, someone who has done good work in the past, it is natural to infer that he will be good in this feature also. Actually you have left it to the management of the theater to decide whether or not the offering is one which will please his patrons, yourself among the rest.
>
> If he puts on an attraction which he knows is not advertised he is, in effect, "handing you a lemon"; on the other hand if he puts on a poor production believing all the time it is a good one and just as represented in his publicity matter, he is in the wrong business because he is dipping into something about which he knows nothing. When you want motion picture entertainment patronize a theater where the management has effectively demonstrated its knowledge of the business in general, just the same as you purchase your meat from a practical butcher who doesn't charge you Delmonico prices for chuck steak. Very many of us wouldn't know the first thing about cutting flat bone sirloins, but then—we also have sense enough to be in some business we know, not the butcher business.

It is a great thing to have the confidence of your patrons, and the way to gain this is to prove to them that you know your business, not alone by talking, but by booking the right sort of stuff.

Weekly Envelopes.

Some time ago we spoke of the stunt of J. A. Quincy, of the Elite, Greenleaf, Kansas, in getting out specially printed envelopes for his announcement of "The Battle Cry of Peace." Evidently he likes the stunt, for he is using it regularly for features. L. J. Scott of the Kansas City Greater Vitagraph sends in some and adds that Greenleaf has a population of only 781. That doesn't bother Mr. Juincy. He covers the surrounding towns, and in a pinch he uses the telephone as well as his special advertising and various local papers. He is an intensive cultivator of the most pronounced type. Imagine a man in a town of less than 8.. taking super-features and playing to from $200 to $300 gross! It can be done, but not from a desk chair or the place across the street, though of course in Kansas they have no places across the street.

Here's an Idea.

The Elmwood, Buffalo, gets out a very tasty six-page folder program 2½ by 4 inches, drab stock printed in black. The other week they put out those "America's Sweetheart" Mary Pickford folders, which has merely the "America's sweetheart" on the front. They did not just put these in with the program. They slipped half into the folder so that merely the legend showed and curiosity did the rest. That single idea more than doubled the value of the enclosure because it presented it in the most interesting light. There is always a best way, even if you have to do a little thinking.

Handy.

The Press Book for the sequel to "The Diamond from the Sky," sent out by the American Film Company, is unusually well planned. It is loose sheet stuff, printed on one side and stapled. There is a page for the advance and a page of stuff for each instalment, enough material for each chapter to supply the papers in a town of the second class without repeat, and it is the sort of writing that editors will take without undue cutting. It is newspaper copy and not press agent rave. That is the sort of thing that really helps the exhibitor.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

About the Museum.

CONTRIBUTIONS are coming in slowly for the photoplay museum of Columbia University, but they are coming in and there is a growing interest shown in the foundation of what presently will become a unique and valuable feature. It is not merely an adjunct of a class of the University. It is the makings of a museum that eventually will be open to all persons interested in photoplay in any form. At present interest is centered in the writing end solely because to the writing end must be credited any further improvement in film making.

Perhaps the most valuable and important single contribution comes from R. Richards, of New York City, who has generously turned over to the museum his files of this paper dating back to the beginning of 1911. The publishers will see that the file is kept up to date in bound volumes. Miss Alice Brown, J. W. Kellette, C. Doty Hobart and others have contributed manuscripts and Emmett Campbell Hall has promised the carbon of "The Road o' Strife," which is probably the most elaborately handled script ever produced. In the original, held by the Lubin company, it is a bound volume about four inches thick, on various colors of paper, about seven tints being used to denote the various types of scenes.

Marc Edmund Jones lectured the Cinema Constructors, a club composed of past and present students November 24, and others have promised to appear before the club. At a recent meeting the script of a Drew comedy was read from the original and then the reel itself was run, showing the changes made by the Drews; a lesson in script improvement that is of real value.

Have you no special scripts that you can send in? It all helps and the material will be preserved where it will do the most good to the greatest number.

Not the Way.

Some time ago we printed a letter that a writer was sending out with his scripts. That is, we printed such parts as would not prohibit the circulation of the paper through the mails. We did not mention the writer, but its author, E. A. Kelley, of Berkeley, Cal., seems to be proud of his composition and writes: tagging on his L. L. B. in much the same vein as his first letter. Mr. Kelley seems certain that we oppose his questionable methods because we have to 'pet the manufacturers" which is somewhat opposed to the ideas that certain manufacturers hold. Mr. Kelley is wrong. We object because his abusive and filthy language, addressed to editors and manufacturers, hurts not alone his chances but the chances of all outside writers. Certain editors and more manufacturers are only too glad to get material that will uphold them in their contention that free lances should be wholly ignored, and Mr. Kelley's peculiar style of correspondence is hurting the business and not merely himself. Mr. Kelley may think that the way to get on with editors is to "indite the uncivilized, ill-born, ill-bred, not-thinking hog with every profane name this side of kingdom come," but general experience has proven to the contrary.

Fiction and Photoplay Rights.

William Lord Wright says in his department:

> Successful writers of fiction reserve their "photoplay rights" now as a matter of course when a few short years ago such action was unthought of. Why should not the writer of photoplays, ambitious sometime to write fiction, reserve his fiction rights to photoplays?

One reason is that conditions are dissimilar. When Bob Davis buys a story for Mr. Munsey, he may permit the author to retain his photoplay rights, if the author insists, because the reservation does not bother him. He can print the story in the magazine and that is all there is to it. With the photoplay producer conditions are different. He buys and makes the play. Then he perhaps gives the fiction rights to one of the 37,975 photoplay story magazines, or, in any event, he prepares a synopsis for the trade, which is printed in the Moving Picture World, and perhaps a sketch of the story appears in the criticisms of the play in a dozen or more sheets. All of this is to advertise the film. All of this is necessary and yet all of this very clearly detracts from the value of the idea as fiction to the magazine man unless simultaneous publication can be arranged for. To reserve the fiction rights would be to require that no synopsis shall be distributed, and this would destroy the advertising value. For this reason it is better to sell the fiction rights, reserving the photoplay rights, than to reverse the process and put the photoplay first. For that matter few editors, if any, will be interested in the fiction rights after the story has been screened. Bannister Merwin tried this scheme out several years ago, and dropped it. People would write in to complain that they had already seen the story on the screen, whereas the visualization of a published story seems to help the sale.

At Columbia.

This from the report of Dr. Freeburg, on Marc Edmund Jones' recent appearance at Columbia University:

> "Some synopses are so strikingly original that they fail to strike either the scenario editor, the manager, the 'star,' or the 'star's' director," was the remark of Marc Edmund Jones while addressing the Cinema Composers at Columbia University on November 24. Mr. Jones contended that many amateur writers of ability fail to market their stories because they are too radically different from those previously filmed by the prospective purchaser. "Success in photoplay writing," he said, "is largely a matter of salesmanship, the trick of offering the producer what he thinks he wants."

Mr. Jones has said something of the sort in this department, but it will bear repeating because it is so peculiarly apt at the moment. Don't offer what you *know* the public wants. Offer the producer what he thinks he wants.

Mark 'Em Off.

Mark from your list the Barker-Swan Company. It has shut down for lack of funds. Note that the eastern office of the Universal script room has been closed and that stories should be sent to the western studio, only. Note, too, that Kalem scripts should take the same westward course.

Merged.

Lately a lady got all het up because she sent a script to Famous Players and Lasky returned it. She hinted that it was a Federal offense to open letters addressed to others. She did not know that the two companies had been merged, though columns have been written about the change in the last few weeks.

You cannot market intelligently unless you follow the trade. Read the paper all the way through each week, and include the advertisements. It is the only way to keep posted on the trade changes.

Don't Blame It on Durant.

H. R. Durant, formerly of Famous Players and now representing Thomas Ince's script interests in the east, asks that the impression that he ever offered to criticise scripts be corrected. The mistake seems to have arisen from the announcement that Hector Turnbull would offer free criticisms of stuff sent Lasky and the subsequent combination of Lasky and Famous Players. Mr. Durant is no longer with Famous Players and never did offer to criticise scripts.

The Play Sure Is the Thing.

One of the most beautiful pictorial productions ever made is not cleaning up at two dollar prices because it has no story. It is wonderfully pretty to look at, but there is no other interest because there is no plot on which interest may hang. Take the histories of all big pictures and you will find that the success is in direct ratio to the story. The most profitable and the most lasting of these was "The Birth of a Nation," and this because, in spite of its partisan preachment, it *did* have a story as well. Take the same author's later effort and an impossible story detracts from the interest. The same director's second attempt is a more wonderful production but less story and therefore a lesser interest. It is the same with the other big reels. It is the same with the half reel comedy. The more story there is the greater the interest and the more lasting the success. And still producers of motion pictures will not read the handwriting on the wall and spend five or ten thousand dollars for a story upon which to spend hundreds of thousands of dollars. For that matter several thousand feet were made for one production before the story was finally decided upon.

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THE MOVING PICTURE WORLD

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Projection Department

Conducted by F. H. RICHARDSON

Important Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor

Manufacturers' Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply by mail without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Manhattan Operators Notice.

At midnight, December 21st, there will be a meeting of all moving picture machine operators of Manhattan at Parkway Palace, 110th Street, Manhattan.

This meeting is held by Local 306 and admission thereto can only be gained by those holding a New York license card. All licensed operators, either union or non-union, are cordially invited to attend. Non-union operators will not incur any obligation by attending, though it is hoped we may be able to convince you of the advisability of joining with your fellows in organization in order to properly protect your interests.

Local Union 306 asks you to attend, and this Department and its editor advises you to do so. The editor will himself be there, and will address you. There will also be other thoroughly competent speakers.

Notice to Unions and Examining Boards.

During the past years a great many requests have come to the editor asking him to set forth a list of questions for examination. This has been an impractical thing to do, for reasons which have been repeatedly explained.

I now, however, make this offer. During my tour of the country next spring I will be glad to, wherever time permits, appear before either official or union examining boards, and examine either a genuine candidate or one of the examiners himself, in order to show what, in my opinion, an examination ought to consist of, and the way in which it should be given.

I cannot promise to do this in all cities, because in some cases where the distances to be traveled are long I might not have the time, but where time and physical and mental strength will permit, I will be very glad to accommodate in this respect.

Roll of Honor on Question No. 159.

The Roll of Honor on Question 159 consists of W. B. Allen, Edmonton, Canada; M. M. Moon, Sherman, Texas; F. N. Irvin, Lufkin, Texas; H. C. Crose, Gary, Ind.

After careful consideration of the answers of the four men who had knowledge and nerve enough to tackle this particular question, and whom I have placed on the Roll of Honor, not because I considered their answers as being correct, but because they were the only four men out of probably 30,000 operators who had sufficient nerve to even made a stab at it. I am going to answer the question myself. As a matter of fact there have been very much fewer answers received to this particular question than to any one of the other one hundred and fifty-eight questions of the series, which I believe shows that operators, as a whole, are not at all sure of their grounds on this particular point.

Both Friends Allen and Crose based the relative percentage of the voltage drop through the tube and the voltage delivered at the arc, which, of course, would make a rectifier which was delivering high secondary voltage very much more efficient than one delivering low secondary voltage, because the drop across the tube is practically constant at 15.

Now I may myself be in error, but I don't regard this as the right way to figure rectifier efficiency. If I am wrong correct me.

Reply to Question No. 159.

By F. H. Richardson, New York City.

The Question:

Has the mercury arc rectifier or the motor generator set the higher efficiency?

The Answer:

My view of the matter is that the only proper way of reading either the motor generator or rectifier electrical efficiency is to take a wattage reading of both the input and output at the same instant of time. The difference will be the loss in the machine, and the output (the smaller) divided by the input will be the real, actual over-all efficiency of the machine. Now unfortunately I have not at hand bona fide readings of the mercury arc rectifier's efficiency, though I have plenty of them taken from motor generator sets under varying conditions, some of which would, I think, astonish you. I shall not therefore undertake to draw comparison as between the electrical efficiency of the motor generator set and the mercury arc rectifier, except to say that, taking all motor generator sets, meaning by this good and bad, I don't think there is a particle of doubt but the *electrical* efficiency of the rectifier is the higher of the two. On the other hand, it is a question whether the electrical efficiency of the mercury arc rectifier (I am speaking only of rectifiers used for projection work) is higher than the electrical efficiency of the *best makes* of motor generator sets. Personally, I believe it is, though not very much, but my believe in the matter, although it has pretty good basis, does not constitute proof.

There are, however, other things to consider besides the electrical efficiency. The exhibitor wants the "over-all" efficiency, meaning not only the electrical loss in the machine itself, but also the cost of up-keep. The mercury arc rectifier, if it be suitably located, will deteriorate but very slightly through use, except in one of its parts, viz.: the tube. Fifty ampere tubes cost $35.00 here in New York at the present time. They are considerably higher, I am told, in points distant from the factory. Now if the machine be intelligently handled, and not subjected to violent shocks the tube may last for a long, long time—even so much as two to three thousand hours, and one would expect it to last at least not less than five hundred hours. Tube renewal will be the main item of upkeep expense with the mercury arc rectifier; in fact it constitutes practically the only upkeep expenses. What the actual life of the windings of the machine may be I don't know, but see no reason why, provided the machine be located in a place free from moisture, it should not last anywhere from 25,000 to 75,000 hours of active use, always assuming that there is no overload.

The item of upkeep on motor generator sets include (a) renewal of brushes and brush tension springs; (b) occasional turning up of the commutator and under-cutting of the mica; (c) oil; (d) new bearings, and, finally a new armature shaft, though the life of the armature shaft, if properly lubricated, ought to cover a period of at least 20,000 hours of use. In addition to this there is, of course, the possibility of injury to an armature through carelessness, or the ruining of a commutator, and, taking it as a whole, most certainly these various items will fully cover, if not exceed, the cost of tubes for the rectifier.

I believe, therefore, it is but a fair statement to say that the over-all efficiency of the projection mercury arc rectifier is probably somewhat, though not largely higher than that of a first-class motor generator set, and is very much higher than that of a poorly constructed motor generator set.

I would be very glad to have wattmeter readings taken by operators of their mercury arc rectifier, but it will be necessary to have two simultaneous readings, one of the input and one of the output. A reading of the input taken even as little as fifteen seconds later or earlier than a reading of the output would have no value.

Initiation Fees.

The operator over whom the fight was made by the Voyons theater, Lowell, Mass., sends in a communication in which he says:

> I do not belong to the Knights of Labor or the I. A. T. S. E. I am just a plain, non-union operator trying to make a real operator of himself. The union won't give a man a chance. They want $100 to join, and how many operators can dig up $100 every time they want it? If I could I would not work for a living, but make the $100 do it for me. Now look at it for a moment from a hard-working man's point of view.

My dear sir, under some conditions the fact that you are a non-union operator would be nothing against you, because there are many non-union operators in the smaller towns who are non-union simply because circumstances make it impossible for them to join. With you, however, it is different. You say the union wants $100 to join. This, I believe, applies to Boston; I doubt if it applies to Lowell, though it might. But, even so, I have no quarrel with an initiation fee even that high. When the initiation was low it was found that while the men joined readily they dropped out with equal ease. But when a "hard-working man" pays $100 into an organization, he is going to think several times, and think good and hard too, before he gives up his membership. You say a hard-working man cannot dig up $100. Well, in the first place, I have no manner of doubt but the union will be willing to make an arrangement with any applicant who is otherwise desirable to pay the initiation fee in reasonable installments. In the second place, while this does not necessarily apply to you, still if some of the aforesaid "hard-working

men" would not wear out so much leather polishing a brass rail in front of the mahogany counter, the top of which is usually wet, or in the exhilarating pastime of chicken hunting, they might be able, upon occasion, to dig up even as much as $100. In other words, if they patronized the savings bank instead of this other very pleasant, but very expensive things, the $100 fee would soon cease to hold such frightful terrors. In the third place, did you ever stop to consider this fact, for fact it is: Operators' salaries are low as the matter now is, but supposing we disband every organization of working men in the country, or, to put it another way, suppose there never had been an organization of working men, do you realize the fact that under those conditions, low as operators' pay now is, it would be very much lower? Under those conditions the carpenter would receive what he used to get, viz.: $1.25 to $2.25 for a ten or twelve-hour day; the brick-layer, painter and plumber ditto, and so on down the line. The operator in the large cities might get a maximum of $15.00, or even reach the sublime height of $18.00, with a minimum of God knows what, and in the small towns they would probably be doing as the theatrical manager used to do, viz: let the stage hand set the scenery for the privilege of seeing the show.

As a matter of fact, my dear sir, inadequate as operators' salaries now are, you, as a non-union operator, are receiving in salary every day you work the sum of probably at least $1.00 more than you would receive if there were no such thing, or never had been any such thing as organized labor, therefore, every day you work the union in effect pays you, a non-union man, the difference between the wage and what you would receive had there never been any such thing as organized labor. Do you get the idea? There is no earthly use in disputing the proposition, and away down in the bottom of your soul, my boy, you know it is an absolutely incontrovertible statement of fact. I therefore, advise you to not only make the "best operator you can of yourself," but to join with your fellows in an organization to promote your and their mutual interest, even as I strongly advise, and always have advised the theater manager and the exchange man to join together in organization to promote their mutual interests. This is the age of organization and the individual standing alone has about the same chance the fly has in a room liberally supplied with nice, sticky fly-paper.

Metal Screen.

John Koltzan, Brooklyn, N. Y., says:

At last I see the brothers are coming to a realization of the harm done to film by bad all-metal reels. I mention the all-metal reels, because these are the ones which cause all the trouble. (I cannot agree with you there, brother, though poorly constructed metal reels cause a lot of it. Ed.) Some have a core out of true, while others have the core loose. Then, too, very often the reel itself is bent out of shape, causing it to catch on the upper magazine door. In fact, I have had all kinds of trouble with the all-metal reels, and very little with the wooden hub article. Six months ago I made a complaint about this particular thing, and at that time was laughed at by several operators, who themselves have now told me they are experiencing similar difficulties. If exchanges would only see to it that no metal reel leaves the exchange except it be in perfect condition they would be doing a great deal toward prolonging the life of their films. As to the wooden hubs, they, too, have their faults, because sometimes we find them with large nails or big screws driven into them, and these catch on the springs on the upper magazine door, which of course makes trouble.

And now another thing. Now that most every house has two machines, the operator dissolves one picture into the next without a stop. It seems to me it would be a good idea for the producer to make all multiple release films with the end of part one having the same scene as the beginning of part two, only the end piece should be about 5 or 6 feet long, while the beginning of the next part should be 12 to 20 feet, as they see fit.

The brother then goes on to describe the method of connecting the two dowsers so as to dissolve one picture into the next, but both this and the matter of multiple release reels have already been dealt with in the department, with which evidently Brother Koltzan does not keep in as close touch as he ought to.

With regard to the reels, this, too, has been dealt with, but deserves further attention. Friend Koltzan is absolutely correct when he calls attention to the enormous amount of damage done to film by reason of reels in bad condition, but the "bad condition" is by no means confined to the all-metal reel, though they perhaps are, taken as a whole, in considerable worse shape than the wooden hub variety. *When films [illegible] reels which are in bad condition they, the exchanges, [illegible] and damage to the [illegible] property.* As I have before pointed out a reel of film is worth considerable money, whereas reels are a pretty cheap commodity. Why then should an exchange seek to save a few cents by using imperfect reels, when these imperfect reels are more than likely to do damage to the film far in excess of the cost of the reel? I don't know just what a reel does cost, but assuming it to be 25 cents each, I can vouch for the fact that it is no uncommon thing for a 25-cent reel to do at least $1.00 worth of dam[illegible] run, and as a matter of fact *there* is no man[illegible] that a poor hub, or reel which is bent out of [illegible] is more harmful to the film than the cost [illegible] would amount to. We have in this glorious land of the free, a great many exchange members. We also, in this wonderful land where the patriot grows, have a very great number of exchange mismanagers, and *it is the mis-managers who send out reels in poor condition.* Real managers would not think of doing such a thing. Being men who possess judgment and good sense, they know it does not pay; that it is *not good management.* It would, of course, be impossible to say what percentage of the total damage to film might be traced to imperfect reels, but one is safe in saying that the percentage would be found to be quite high.

Can't Be Did.

From the far west comes the following interesting letter, which I am using in the department in addition to sending reply by mail, name and address being, of course, suppressed:

In reading the department I noticed a letter from B. H. Mullins with regard to wanting to join the union. His case and mine are almost precisely alike. I have operated for more than four years, have a good job in a small town, and, being a married man, do not feel I could leave a good paying position to work for six months in some city in which there is a union in order to comply with I. A. laws, and thus be able to join. I am getting good results, using a Powers Six B, pulling 35 amperes through a Fort Wayne convertor. However, after studying the different books you have recommended, I more and more realize what a big game projection really is. The latest addition to my library is your Handbook, toward which I feel the same as does every operator who has one. It just simply can't be beat. I certainly would like to become a member of the I. A., and it will be for me a proud moment when I can flash the union slide on the screen. Would you please call the attention of the secretary of the I. A. to my case, as I feel I am competent to pass any reasonable examination necessary to obtain membership. Certainly I am if experience and study count for anything.

I am making this a personal letter, as I wish to ask your private opinion on the following: (a) What do you consider the best metallic surface screen on the market, meaning by this the one that will produce the brightest picture? (b) Which, in your opinion, has the best intermittent movement, the Powers latest model, or the Simplex? Enclosed you will find post office money order to pay for private reply to these questions.

I have taken the liberty of printing this because I am in receipt of a great many letters very similar to it. As I understand the matter, *every town in the United States now lies within the jurisdiction of some I. A. local.* I am referring your letter to the International Secretary of the I. A., with request that he inform you as to what jurisdiction you are in. There is, of course, a hesitation on the part of some locals about taking in small town operators. This is to some extent due to the fact that experience has shown that the average small town operator (I am now speaking of the *average* only; there are, of course, exceptions) wants to join for one thing, and one thing only, viz: to get a posiiton in a larger city or "go on the road." This the average small town man strenuously denies, but the fact remains that four times out of five when a local takes in a small town man it very quickly finds him seeking a job either in the city where his membership was granted, or in some other, and this, of course, tends to complicate the situation, as the labor market in these cities is almost invariably already overstocked. It is a big question, gentlemen, and one not so easy of solution. Theoretically the I. A. wants every operator in the country, small town or otherwise, organized; practically, however, there is a hesitation on the part of many locals in applying this theory.

Personally I believe, however, that, regardless of the foregoing, every *competent* small town operator ought to be taken into the organization if he wants to come, and those who do not want to come ought to be gotten in if possible. There are two horns to the dilemma, and it seems to me the refusal to accept into membership competent small town men is the horn that is most likely to gore deepest and cause the most serious trouble.

Interesting Problem from Italy.

Arpád Kirner, Aritzo, Italy, Province Cagliari, writes as follows:

You may wonder to receive a question from a European friend of your magazine, but through the Moving Picture World your knowledge weekly crosses the ocean, and I highly appreciate and admire it. And now for the question: Is it possible that the condenser itself, or the distance of the arc to it does affect the sharpness of the picture on the screen? I use a short focus double plano-convex set (diameter 4 inches; B. F. about 2 inches; E. F. about 3 inches). It may not be a first class make (glass is greenish) but the lenses are well ground. The objectives I use are of f:35 and f:29, very high class, 6, 3 and 2 inches E. F., but any one of them gives the following result: If the arc is at the right optical point (about 3 to 3½ inches from back condenser) I get a fine white spot close around to the aperture, and a powerful, bright and very uniform light on the screen, but the picture on the last is absolutely impossible to get sharp; also at the very best position at the objective the picture seems literally and completely out of focus. Then when I bring the arc far backward from the condenser, in a position which is surely optically the very wrong position (6 or 7 inches from the back condenser) I suddenly get a marvelous sharpness of picture, but the white spot around the aperture is more than thrice the greatest necessary diameter, and the loss of light is absolutely enormous, consequently the projection is uniformly, but very, very slightly illuminated. This experiment was made not once but a great number of times. All possible reciprocate positions of the optical elements and of the lamp house, and of the arc were tried. Now, I made up my mind to know from you what is wrong. The objectives are not at fault, as they are the very best on the market, large size Zeiss Tessars f:3:5, and finest make Petzwals f:3.5 and f:2.9—the result is always the same. This distance of the lamp house to aperture is not at fault, as it is the optically and practically best. The condensers are close together, one-sixth of an inch apart. I tried no other condenser.

The things I do not understand are chiefly: What is wrong? And if the wrong is the condenser, how is it possible that it can render completely and constantly out of focus the pro-

jection; also when the objective is best focussed? After my mind the condenser could affect only the intensity, uniformity or color of light; it could not alter the sharpness of the objective rays.

If the condenser causes the trouble please name make, system, size and shortest possible focus of complete set (I prefer short focus in order to get more light) which will give perfect sharpness. Do you know some condenser set on market which is free from spherical or chromatic aberration, similar to the combination recently calculated by Brother Martin? How far does the triple (with meniscus) condenser reach this condition?

I tried a negative (divergent) between condenser and aperture, but I got only a strong decrease of light. Maybe the lens I added was not right.

This particular letter presents a most interesting problem. I immediately submitted Brother Kirner's letter to the Scientific Department of the Bausch & Lomb Optical Company, and to the Crown Optical Company, both of Rochester, N. Y. I received no reply whatsoever from the Bausch & Lomb people, who were presumably stumped with this particular proposition, but from S. E. May, secretary of the Crown Optical Company, comes the following letter:

Dear Mr. Richardson: We were very much interested in the problem submitted to us by you and the copy of the letter sent from Italy. The fact of the matter is that we have ourselves observed an exactly similar phenomenon and have on several occasions been obliged to revise formulas to overcome this trouble. We found that the difficulty seemed to be chiefly concerned with the relation between the focal lengths of the front and back elements of the projection lens. It appears to us that your man is endeavoring to use a lens which was not designed for projection purposes, and has therefore been unfortunate enough to make an improper lens selection.

We should be very much interested to get a comparison of a comparatively cheap lens, such as our Marlux, with the expensive lenses mentioned in his letter. In order to get this comparison, we will be willing to send him one of our Marlux lenses 6 inch focus with the understanding that if this lens does not solve his difficulties in every way, we will be perfectly willing to take the lens back and stand transportation charges on it both ways. In the event that he finds it satisfactory, he has only to remit us the price of the lens.

To us the main thing involved is not the cost of the lens but a report which we would expect to receive from him as to whether this lens actually solved his difficulties or not.

Will you please advise us as to whether you think this action would be advisable, and if so where to send the lens?

The information contained in the foregoing is of more than ordinary interest. I have advised Mr. Kirner to accept the Crown Optical Company's very liberal offer.

No, there is no condenser connected for spherical aberration, and it is not yet determined that such a condenser would be desirable. The meniscus bi-convex has some slight effect in reducing aberration. Just why the focus sharpens when you pull down the arc seven or eight inches from the condenser I do not know.

Aperture Lens.

John Griffiths, Ansonia, Conn., says:

Commenting on Friend Martin's latest "Development of the Aperture Lens," October 28th issue, he says: "In this connection the aperture lens produces precisely the same results as the well-known expedient of increasing the distance between the condensers and the aperture." Martin was referring to the action of the aperture lens on the size of the shutter position. The aperture lens has only a very slight action on the size of the shutter position (presumably meaning the diameter of the light ray at that point. Ed.), but has great influence on the position in which it is located. On the other hand, increasing the distance between the condensers and aperture has a great influence on the size of the shutter position, and but slight influence on its location. I see our "Uncle Dudley" has come to the conclusion that the aperture lens carried in the same mount with the objective lens is what we are going to come to finally. What we may be coming to is an aperture lens built in conjunction with the objective lens, and not merely carried in the same amount, because the picture projected on the screen would only be a re-production of the imperfect virtual image projected by the aperture lens.

Well, confound you, that is what I meant, if I didn't say it. Certainly the aperture lens carried in the same mount would have to be made an integral part of the objective lens. That is just plain, ordinary horse sense. The reason I don't believe the fixed position aperture will work is, as I have already said, because any given objective may work at any one of a great many different distances from the aperture, and that being the fact I cannot see how it will be possible to use an aperture lens in fixed position at the aperture. Mind you, I don't say it can't be done, but I nevertheless, cannot see how it can

Wants Them Published.

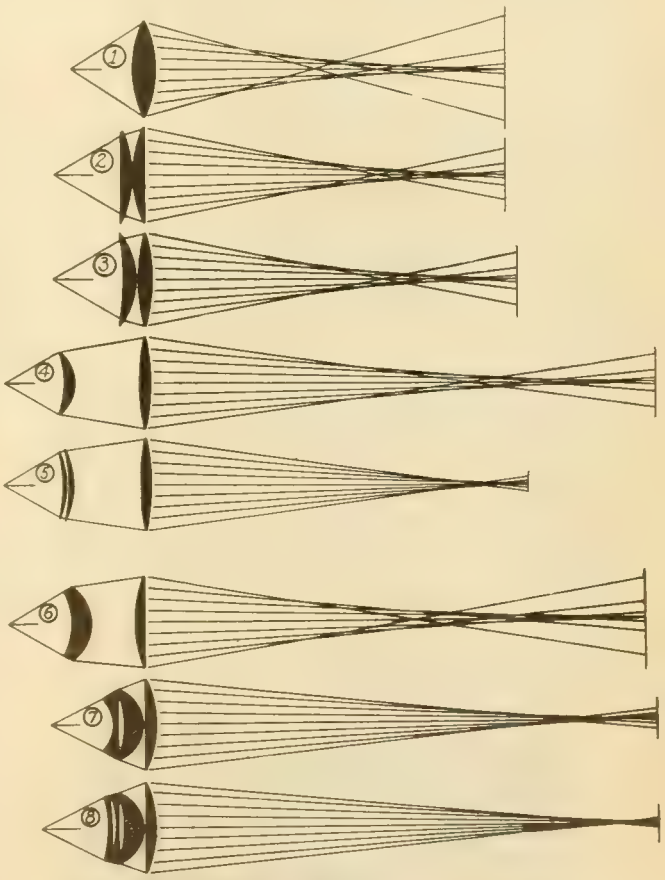
C. T. Taubler, St. Louis, Mo., says:

Received the question booklets and believe every operator should have them, in addition to the Handbook. Yes, I think you ought to publish the questions and answers in book form; also it should be done before the new year. Then you should publish a book of questions and answers every year. I do not believe, in fact, I know not one operator in fifty, taking the country over, can answer anywhere nearly all the questions, especially when it comes to the different kinds of motor generator sets, retifying outfits, etc. An operator may have a rectifier, yet never get an opportunity to see any of the other similar devices, but if he has the questions and answers in book form, in addition to the illustrations in the Handbook, he would find things he would never locate or think of looking for. I also think the Handbook should be put into question and answer form, because most operators make their principal use of it in times of trouble, and then they almost pull the leaves out turning them so fast in hunting up the subject they want.

Of course a Handbook in question and answer form would be all very well in its way, but I believe, after all, the present form is best. The index is reasonably complete, and if the operator who purchases the book does not study it and become familiar enough with it to locate what he wants when he wants it, that is his own fault. As to the questions and answers, why, well I am still thinking about it. It is not a question easily decided, because the mere printing of the book, with things at their present cost, is considerable of a financial undertaking.

Interesting.

I publish herewith a series of eight drawings by Brother Martin, Los Angeles, Cal., showing eight possible designs of condensers. This is published more as an interesting curiosity than anything else, because I do not believe the last five combinations shown are practical, though they are, of course, all theoretically possible. Take Nos. 6, 7 and 8, for instance: the negative lens shown (the one with the thin edges and thick center) most certainly would break almost immediately or else its center would bulge and warp. I do not see how it could possibly be



EVOLUTION OF THE CONDENSER.

Showing the gradual development and normal growth of ideas from one stage to the other, the progress tending towards the gaining of a long distance from condensers and the correction of chromatic and spherical aberration. Somewhere within the series should be found or interpolated one or more types which will best answer the practical requirements of the M P Condenser — Ralph M Martin.

otherwise, and in No. 8 the loss through reflection at the eight surfaces of glass would, it seems to me, be very high; also unless the glass was very pure, indeed, the absorption of light would also be considerable. Following this I intended to publish a drawing showing Martin's idea of

an improved condenser, though it is an idea with which the editor is unable to agree. However, I think the publication of these drawings will at least serve a good purpose in arousing the interest of operators as to the possibility of the condenser end of the projection machine optical system problem.

Something Turned Up.

Walter Drenckpohl, Centralia, Ill., writes:

This is the first time I have taken the liberty of attempting to say anything with regard to projection, but something turned up the other day which I think supplies the chance to butt in. What I wish to say is: Why an operator who breaks a film does not take sufficient interest in his work to patch it together properly and in frame. I received a feature last Monday from the Mutual which had a patch about every 40 feet, and every one of them was out of frame. This evidently was all done by the same operator, as they all looked alike. The emulsion was only half scraped off, and the film stuck together wherever it happened to hit. If this was done by a rewind boy I believe it would have been the operator's duty to check up his work. There is nothing more annoying to an audience than to have the picture jump out of frame every two or three minutes. Enclosed find a piece of film I saved from this picture. It is not a very good patch, as you will see. Don't you think the words "Splice it Right" would be just as suitable for a placard on the operating room as "Safety First" is on the busy streets of a large city?

Yes, Brother Drenckpohl, it would. The sample you sent is a particularly atrocious example of vile work. The emulsion is not scraped at all, neither are the sprocket holes matched. There is not much use in criticizing this particular instance, because evidently it was done by some irresponsible kid who did not know the very first thing about splicing film. In addition to the faults mentioned there is cement smeared over the film for at least one-half inch each way from the patch.

Maybe So, but ———.

Charlie Bare, Mt. Carmel, Ill., says:

Have just been considering the question raised as to using the neutral wire of the three-wire A.C. circuit as one wire of a D.C. circuit. My answer is that it cannot be done, and here are my reasons. I suppose Brother Hughart's A.C. circuit is 60 cycle. If so there would be sixty times a second that the neutral wire would be carrying positive current and sixty times a second it would be carrying negative current, A.C., whereas from the D.C. it would carry either positive or negative all the time, and you can readily see there would be trouble when the neutral wire is compelled to carry both positive and negative current at the same time. I cannot see where a man can get the idea that a single wire can carry two opposing directions of current at the same time. I am operating a Simplex. Am always glad when the time comes for the "World" to arrive.

For your information, Brother Bare, let me say that telegraph wires carry messages in both directions at the same time; also for your further information let me say that so far as the A. C. current be concerned the neutral would have absolutely no electrical affinity under heaven for anything except the opposite pole of the alternating current generator, and the wire attached thereto. Assuming that the neutral would be negative to the direct current generator positive, then it would have no affinity under heaven for anything except the postive pole of the direct current generator, or if the positive pole of the direct current generator be attached to the neutral, then vice versa. I personally am unable to see why the scheme would not work all right though, as I said, I don't think it would be a desirable connection. Let us hear from some of you electrical sharks on the proposition. The question raised will be found under the heading, "Steel Pole Line," page 544, October 28th issue.

Another Explanation.

M. E. Carner, Willets, Cal., writes:

I am sending you solution of "Interesting Problem," August 12th issue. Have had the same trouble myself. Am running

a Power's Six A and am convinced a great many fires are caused by that same trouble. Attached find piece of film which will show how it is done. You will observe that some sprockets have jumped over the patch until the sprocket holes are badly torn and some of them entirely torn out. Now if the damage becomes great enough to reach from the patch to the intermittent sprocket the sprocket will tear both sides when the patch strikes the tension shoes, thus allowing the film to stop in front of the light, very likely causing a fire.

I don't know what small town operators would do without the Moving Picture World, the projection department and the Handbooks. I most heartily wish to yourself and the World all possible success.

I have gone to the trouble to make a cut of the broken sprocket holes simply to show how careless some operators are. Just why the sprocket jumped this particular patch I really don't know, because, although the sprocket holes are not exactly matched, still they are not off so badly that they ought to cause the sprocket to climb or punch up the film as badly as this. However, the fact remains that they *did* climb and *did* punch the film, and this particular piece of damaged film should have been amputated long before the damage reached the proportion here shown. To get in that condition I should say that the film had been run through the machine at least half a dozen times, and each time there must have been a serious jump of the picture on the screen.

A. C. and D. C.

William Samhammer, Coplay, Pa., says:

Is there any difference in the strength of A. C. and D. C., voltage and amperage being the same? I have a new Handbook and would not sell it for a hundred dollars if I were not sure of getting another. I also have Hawkins' Electrical Guide, and like it very much Have asked for a place as apprentice-operator, but cannot secure it until the other man quits. Have operated in a small town theater for about a year, but am willing to serve two more years if I can get enough to support myself on. Am now 20 years of age, so in two years would be able to get a license as operator.

Now here is a young man with the right spirit. First, he is willing to study; second, although he has already operated for a year he is willing to serve a two year apprenticeship, and thus perfect himself in his chosen profession. My compliments to you, Brother Samhammer. I wish we had more men with an equally large opinion of the importance of perfecting themselves in their chosen calling.

As to A. C. or D. C. being the "stronger," I don't think I quite get your meaning. If you mean to ask which one will project the brighter picture, why if you will turn to page 290 of the Handbook you will find the answer to your question given in detail. The light giving power of the crater of the electric arc depends upon the area of the crater, and due to the reasons set forth on page 290, the D. C. crater is always much larger than that of a D. C. crater of equal amperage, therefore the effective projection light power of the direct current arc is much greater than the effective light giving power of the alternating current arc of equal amperage. You can, however, get the same candle power of projection light from the alternating current arc by increasing its amperage, but the amperage will have to be just about double that of the D. C. arc. If this is not the information you are seeking, please communicate with me again. It is always a pleasure to help a young man who shows the spirit you do.

Cooke-Telar Lenses.

H. G. Crose, Gary, Ind., says:

You will find attached a page from the catalog of a Chicago firm. I would call your attention to the Cooke-Telar lens which is designed to supply a given focal length with about one-half of the bellows extension required by other lenses, which would mean, for the same focal length, one-half of the back focus when applied to the projector. These might prove valuable in motion picture projection, provided they do not sacrifice other qualities to too great an extent. I believe your light on that radiant, vibratory energy which excites the senses of vision is proving most valuable to operators, and will have much to do with getting better optical equipment on the machines. I spent a week previous to the Chicago Exhibitors' Convention getting my operating room ready for inspection, and then went in to Chicago to invite you out, but was disappointed. If you are ever near Gary in the future, we would be glad to have you stop off and let you know what a no-good bunch of operators we are. We would like to have you in the summer some time, if possible, as the boys have a camp here on Deep River, under the management of Brother Bayliss Cosner. (I beat you to it, old top. It has already been published in the department.—Ed.) I am sure the fish would be glad to have the privilege of nibbling at your bait. But seriously we would like to have you whenever you can come.

Well, Brother Crose, I had expetced to raise a cloud of dust getting back to Little Old New York when I left Wisconsin, but Cleveland is demanding that I stop there, and if you wish it, I will stop in Gary also. I won't arrive there, however, much before the last of May.

As to the lenses, I have sent the following letter to the Chicago firm. If it develops into anything I will spread the result forth on the pages of the department.

Sweet, Wallach & Company, Chicago, Ill.

Gentlemen: Mr. H. G. Crose, Gary, Ind., has sent me a page of your catalog showing the Cooke-Telar lens. Will you kindly advise whether or not these lenses are adapted to the projection of pictures, and what the effective diameters or openings of the lenses of various focal length are, this latter being of extreme importance? Please give these diameters in inches, in order that there may be no error. I

would also like to know whether or not these lenses are available in all the different focal lengths at this time, and if they are suitable for the projection of pictures. I would suggest, gentlemen, that you send me some samples for testing. They will, of course, be handled very carefully and returned to you in good order. Very truly yours,

F. H. Richardson

He Let the Parade Go By.

C. E. Linstruth, Carthage, N. Y., writes:

> Well, Brother Richardson, I started "hammer and tongs" after question 159, and the more I "hammered" the less I found I knew about the respective efficiencies of the rectifier and the motor generator set. The claims of each manufacturer disputes the claims of the other. (Wonderful!—Ed.) I wrote the G. E. Company direct, but—nothing doing. Now, inasmuch as I have never had the pleasure of using either of these perfectly good machines, I have decided to sit on the fence and let the parade go by. I shall watch with much interest the replies to questions 159, 160 and 161.

The editor is wondering if it would not be well for him to build a bomb-proof cellar before publishing the replies to those particular questions.

Picture Not Clear.

Earl Sinks, Golconda, Ill., sends in subscription to the Moving Picture World and says:

> I have a Power's Six A, with automatic loop setter, etc. Am using 110 volts A. C. through Fort Wayne compensarc. The throw is 75 feet. I use cored carbons and one 6½ and one 7½-inch condenser. My trouble is that the picture is not clear. It shows the moving of the carbons. When the carbon is far apart it casts a dark shadow across the picture; when close I have a dark spot in the center. What is the trouble?

In the first place, Brother Sinks, see to it that your lamp in the Six has the same angle that the Five lamp has. Next I think you have a spot in too sharp focus at the aperture. I would suggest that you line up your lens system as per Tables, A. B, C and D, November 4 issue. Here is the way to do it. First: measure the diameter of your objective lens and the exact distance from the aperture to the back surface of the objective lens when the picture is in sharp focus on the screen. Next run your eye along the lower line of figures in Table A until you find one corresponding to, or very nearly corresponding to, the diameter of your objective; then, having found that, let your eye pass up the perpendicular column of figures above the figure representing the diameter of your objective until you find the figure corresponding, or very nearly corresponding to the back focus at which your lens is working. If you do not find any such figure, then your lens is of too small diameter to be used at the back focus you are using it. If you do, however, find a figure corresponding, or very nearly corresponding to your back focus, then let your eye travel to the left horizontally until you reach the extreme left-hand column, and the figure contained therein will be the distance you should have between the apex of the front lens and the film, the apex being the highest point on the rounded, or concave surface of the lens. That is point No. 1. Next look in Table B, under the head "Amps. A. C.," and find the amperage you are using. Then under "Using Plano-convex" you will find the distance the crater should be from the center of the condenser. Then looking at Table C, locate the curve line most near to the intersection of the horizontal line representing 4¼ and the perpendicular line over "21" and see what its number is. Then look in Table D for the corresponding number and you will get your condenser combination. For instance: Suppose you have an objective lens 1½ inch in diameter, that you are using 60 amperes A. C., and that the back focus is 3 inches. First at the bottom of the tenth column to the right (not counting the first one) in Table A you will find the figures 1½, the diameter of your objective. Following up perpendicularly in the column above we find 3 in the second space from the top. Following this line out to the left we find that we must have 21 inches between the apex of the front condensing lens and the film. We thus establish our first point as 21. Now look at Table B. Opposite 60 amperes A. C. With plano-convex lenses we find we can bring our arc to within 4 inches of the center of the condenser mount without excessive condenser breakage, using improved condenser mount, of course. Looking at Table C, in the column of figures at the left, we find "4," and following straight out to the right on the horizontal line opposite that figure until we come to the line immediately over the figures "21." In the horizontal row of figures at the bottom we find curve line 3 to be the nearest to the intersection of those two lines, and looking in Table D we find that curve 3 calls for a 6½-6½ condenser combination. Try that out and let me know how it works. I think you will find it will overcome your difficulty. If it does not we will see what else can be done.

Proper Lens Diameter.

John Solar, Watertown, N. Y., says:

> In using Friend Griffiths' tables (presumably November 4 issue.—Ed.) it is highly important to use the proper diameter, or *effective* aperture, of the lens. An examination of the 4-in. E.F. Bausch & Lomb, and a Gundlach of the same focal length, discloses the fact that the diameter of the glass in the Bausch & Lomb lens is 1½ inch and in the Gundlach is 1¾ inch. But the inside diameter of the clamp ring of the Bausch & Lomb is 1 13/32 inch, and the diameter of the Gundlach is 1 15/32 inch. These rings act as diaphragms, or stops, which *form the effective aperture of the lens.* From the above figures we see there is really only 1/16 of an inch difference in the effective aperture of these two lenses, whereas if we measure the diameter of the lens barrel itself we would have a difference of approximately ¼ inch.
>
> If we measure the diameter of the opening on the outside of the Gundlach lens, it will be found to be about 1 23/32 inch, which, by the table, would call for a distanace of 18 inches between condensers and film aperture, but if we take the effective aperture, or inside diameter of the clamp ring, we have 1 15/32 inch, which by the table calls for a distance of about 22 inches, instead of 18. From this we see that the tables would lose a large part of their value unless we take the actual effective diameter of the lens. With the Bausch & Lomb lens, the lenses are clamped in from the outside at one end, and the measurement may be taken at this point. The principal thing is, however, to *use smallest diameter at any point in the lens as the effective diameter,* or diameter of the lens. One of these lenses projecting a picture at about 70 feet worked at a back focus of about 2½ inches, and the other for the same distance at a back focus of 3 inches, with only 1/16 of an inch difference in diameter. *The lens with the longer back focus projected a picture from 40 to 50 per cent. better than the one with the shorter back focus.*
>
> This seems to show us that it is not so much the amount of light which passes through the lens which projects a sharp, bright picture as it is the quality or design. I don't wish to be understood as meaning to say, however, that it is not desirable to pass all the light possible through the lens, but we can pass all the light we can generate, and it will not improve the picture unless we have a condenser that will focus this light to sharp, distinct points. From my experiments and observations of projection, I believe that any appreciable improvement in projection will, in the end, come from better designed projection lenses. This sounds simple but, believe me, the chap who accomplishes that end will have a dome which at least partly fills his hat.

I would recommend to the careful consideration of the Bausch & Lomb, the Gundlach, and the Crown Optical Companies that portion of this article in italics. Also I would recommend to operators that they pay careful attention to what Brother Solar says about the *effective* lens diameter when attempting to use the tables. As to Brother Solar's remarks about the amount of light passing through not improving the picture unless the definition is sharp, why that is not true. Friend Solar, I think, is confusing two very different problems. We can get a much more brilliant picture by passing additional light through, even though the definition be poor, but the mere passing of additional light won't have anything at all to do with the sharpening of the picture. That is and can only be accomplished by excellence of lens construction. I have long advocated the use of high-class lenses. I am firmly convinced that the cheap projection lens has only one quality to recommend it, viz.: its cheapness. I would like to see the Bausch & Lomb, the Gundlach and the Crown Optical people put out a projection lens costing $50 or $60, and *worth that money.* I say $50 or $60 because I believe from what I have learned on this subject a really high-class astigmatic lens can be marketed at that price, and we certainly need it. Not only does the high class lens give much sharper definition, but it gives greater brilliancy, because it makes the whites whiter and the blacks blacker; also if a true astigmatic it produces a perfectly flat field.

Film Lubricator.

There is now on the market an article known as the "Film Laundering Outfit" and "Triple Strength Film Lubricator," made in Louisville, Ky., the idea being to prevent the deposit of emulsion from first run films on the tension shoes. As to the efficiency of the lubricator and laundering, I am not prepared to either commend or condemn it, not having made a test. However, the sales of the lubricator are made with a "money back" guarantee. It is sprayed on the side of the film while the film is wound on the reel, therefore its application is very simple. Its manufacturer shows some excellent letters of recommendation from operators, but *there is a wide difference between "letters of recommendation" and actual bona fide tests made by and for this department.*

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Motion Pictures in Maritime Provinces

Remarkable Development of the Industry in Few Years—Many New Houses Now Building or Projected

IF ONE can judge by present indications, the three Maritime Provinces, New Brunswick, Nova Scotia and Prince Edward Island, believe firmly in the future of the motion picture industry. By the time, say nine months from now, that all theaters now in course of construction, and those for which plans have already been made, are ready for business the total investment in moving picture theaters in the three provinces will represent approximately $1,170,000. It is only within the past year or so that this section of the dominion has taken hold of the moving picture industry in any sort of a whole-hearted way, but the hesitancy that marked its development in the early stages has more than been offset by its rapid progress during the last few months.

Splendid new picture theaters are being constructed on an elaborate scale in communities where heretofore it was never thought that a permanent amusement of any kind could be properly supported. Outlying districts are being invaded by exhibitors, one, two, and very frequently three nights a week with very gratifying results. Maritime exhibitors' investments of the last six months alone represent more money than put into any other venture, with the possible exception of the war.

With the country laboring under a heavy burden, with the three provinces stripped of 39,000 of their able bodied men, general prosperity, with which the motion picture industry has kept apace, has warranted a proposed expenditure since last September of $470,000 or nearly half a million dollars. Estimates based on figures furnished by men who are familiar with conditions, set the valuation of $500,000 on all investments previous to September, 1916. It is obvious, then, that motion picture development in the Maritime Provinces since last fall, has been almost doubled.

Were a great conflict not raging, in which the Dominion was taking a very important part, and affairs running along in their natural course, this rapid advancement, after a long period of inactivity, could not pass unnoticed, but with the country deprived of one-twentieth of its wage earners, and with the demands upon its purse, and what is infinitely more precious, its flesh and blood, the march of the photoplay can be called little short of phenomenal. The vision of the men who have nursed the motion picture industry from its infancy to its present state of robustness coincides with that of Sir Thomas Esmond, a member of the British House of Commons from North Wexford, Ireland, who while making an address in St. John, said, "All Canada needs is people—population to make it the greatest country in the world. At the close of the war, the sons of Ireland, and other British colonies, will turn their eyes towards Canada, and then we shall see it progress as it never has before."

The pictures, the theaters, the service, and even the methods of advertising are improving, and Canada, though perhaps slow in awakening to this has jumped in with a hearty good will to show that the esprit de corps is not lacking in one man of the great industry.

Judging by the last census the population of the provinces is between 900,000 and 1,000,000 people. Thirty-nine thousand of these have taken up arms. The remainder, scattered over large areas, with thousands living in small villages that the moving picture has not yet invaded, represents the patronage upon which the hundred or so exhibitors have to depend. Estimates show that 100,000 of these people seldom see a photoplay once in six months. This leaves, after deducting the 39,000 now in the service of the Empire, about 861,000 upon whom the Maritime exhibitors must depend to keep their theaters running. The whole shows a per capita investment of about $1.40. Considering the amount of rural territory over which the investment is distributed, and the many interlying sparsely settled communities, it is believed that a very favorable comparison can be made with sections of the United States, except, of course, the densely populated urban districts.

There is little difficulty in substantiating this claim of the Maritime Provinces. Previous to September 1st the estimated value of the then ninety odd houses was $500,000. No one can reasonably dispute that as a fair valuation, placing, as it does, the average value at $5,000. It is very easy to account for the remainder.

New Picture Theaters.

J. Kelty, proprietor of the People's theater, Yarmouth, N. S., will, it is understood, have ready for occupancy by early spring a house that is to cost $50,000. The firm of Seymour and Gibson, from which Mr. Seymour recently withdrew his interests, early in the fall completed the erection at Woodstock, N. B., of the New Bijou, costing about $15,000. F. G. Spencer, proprietor of a chain of 14 theaters in the provinces, already has plans under way for a new $100,000 house on King's Square. St. John, opposite B. F. Keith's new Imperial. Early in October, Charles F. Givan completed the construction in Sussex, N. B., of the Lyric, a snug little house, representing an investment of $15,000. One of the most important openings of the year will be the new Casino of R. J. McAdam at Halifax, N. S. The house, costing $100,000, will be open and doing business before Christmas.

P. J. Leger recently completed his new opera house at Bathurst, N. D. The exact cost of the building is not known, but judging from its seating capacity and exterior and interior finish, it could not possibly have been built for less than $10,000. A house of similar design and size was but recently opened at Newcastle, N. B., by W. Richards. The cost is said to be around $10,000. J. J. Daley, formerly in partnership with Mr. Givan at Sussex is rebuilding the old opera house, and is investing $15,000 in the structure. Solomon Soffe, who is making his debut into the moving picture business at Pictou, N. S., will have his new theater costing $25,000 ready for business by New Year's.

New Glasgow, N. S., as a single community is leading the provinces in the way of moving picture theater construction. N. W. Mason is soon to have ready his $80,000 house, and Warren Smith is rivalling his achievement with one costing $100,000. Early in the spring ground is to be struck in Kentville, N. S., for two theaters; one is to be the property of Clark and Hiltz, and the other of F. H. Seltzer. Each, according to estimates, will cost about $25,000.

These figures, totaling as they do $1,170,000, do not mean that old theaters are being deserted for the new ones. Neither do these figures represent extensive improvements that have been made throughout the provinces, especially in St. John, McAdam, Fredericton and other large centers.

HOLAH MANAGER OF INTERNATIONAL CINCINNATI OFFICE.

The newly opened branch office of the International Film Service in Cincinnati will have for its manager C. E. Holah, one of the best known men in the trade. Mr. Holah entered the moving picture industry seven years ago being first engaged by the General Film Company at Cleveland, and later at Columbus, Ohio. After a year of successful work there, he was transferred to New York where he had charge of the paper departments at both branches of the General Film Company. His work in the metropolis earned for him promotion to the Chicago office, where he managed what was at the time the largest paper department in the country. In February, 1915, he went with Pathe as manager of their Cincinnati office, meeting with such signal success that at the end of the year Vitagraph made a bid for his services in the same city.

WILLIAM FOX SHIFTS RELEASES.

A change in releases has been made in the list recently announced by the Fox Film Corporation. Instead of "The Island of Desire," in which George Walsh stars, "The Love Thief" will be released on December 18.

The extraordinary attention which is being given to "The Island of Desire," because of the nature of its story, necessitated the change.

DORIS KENYON RETURNS FROM VACATION.

Doris Kenyon, who plays the leading part in "The Ocean Waif," released by the International, has just returned from Tupper Lake, in the Adirondacks, where she visited her brother, Dr. Raymond T. Kenyon, who represents Essex County in the New York State Legislature.

Plots and Portraits

By Epes Winthrop Sargent

Analysis of the Star System from an Entirely New Angle, by a Theater-Goer Who Sees Much

WRITING from a resort near Los Angeles, J. J. Inman-Kane aptly classifies one type of motion picture in a few words. Mr. Kane, to disarm criticism, is studying the writing of motion picture plays. But he is not one of the over-hasty who damn the business in general because he does not sell his scripts. He knows that he must study before he can collect the profits of those studies. One of his methods of study is to see practically every picture thrown on the public screens at Los Angeles and it is with no half knowledge that he writes:

> The trouble with the cinema is too much star and too little plot. And now we have the "Miss Blankety Blank Film Company." What do they give us? A five to eight reel motion portrait of Miss Blank.

And that is just about what many of them are—motion portraits. Sometimes they start out with a plot, but it doesn't last. Miss Blank is getting a very fancy salary. They must get their money back by using her all they can. They most assuredly do. We get Miss Blank on the front line and in close-ups, in silhouette, profile, full face, bust, three-quarters and full length. Now and then we get a glimpse of the story that someone started to tell, but it is seldom that there is enough of the story to gain interest, and what little has been left in is so distorted and pulled about to give Miss Blank extra prominence that it does not interest even mildly.

Of course it is one of the fundamentals of story construction that all of the action must be held to the leading character, but this does not mean that the central figure shall camp upon the front line or pull the camera with her when she goes up stage.

This is an angle of the star evil that has not been emphasized very greatly, and yet it is a very real evil. A company pays so much money for a star, that they overwork her in their efforts to get their money's worth, and the star is perfectly willing to be overworked if it gives her the undue prominence that she considers her right. This is one reason that few stars last more than three to five seasons. They tire the public. Sit right down and write out a list of the stars of five years ago. Barring Miss Pickford, how many of them are stars today? They may be featured in plays, but how many rank with the ten players who draw the most money to the box office on the strength of their names? People are no longer interested, because they have seen too much of them.

And yet, mind you, many of these fallen stars still demand, and receive, large salaries; not the four figure checks that the present-day stars get, but more than they are worth to the exhibitor in the box office report and more than they are worth to the manufacturer in the demand they create for his product.

And the stars of old lasted longer than will some of the stars of today, because they had better material. They were seen in plays, in the old days. Now they are seen in a series of poses. When you are tired of seeing them, you stop going, knowing that there will be little in the play to interest you. This is one reason that there are so many women stars as against a few men. They last longer on the screen on mere looks. The men need more plot as a background for their portraits, for even to the hero-worshipper a man looks silly merely posing for five thousand feet. He must be given something to do, and that makes for more plot.

It is sufficient that a woman looks "cute" or impressive. Plays can be built that will feature her dimpled elbow or her fetching ways and she can get away with it. Rules of construction, dramatic values, plot values and even common sense are swept aside to make the star's holiday. She looks cute in boy's clothes. Nine plays out of ten show her so dressed, whether this fits the plot or not. She can dance. She dances in all plays, and if the author leaves the dance out the star and the director put the dance in.

It is getting to the point where the writer of photoplays is becoming extinct. He has been nudged out by the faker and the made-to-order writer, the man who takes the measure of the star and writes a play to those dimensions. One of the soundest actors on the dramatic stage has been crying for more than a year for a chance to show what he can do in a certain line. Being a man of sound sense, he wants something real. And his editor cannot get it for him. He doesn't know where to look, for one thing, and if it was brought him he would not know it if he saw it, for he is merely a hand-me-down from the fringe of journalism with no sense of story values.

In spite of all the talk of the past year, nothing has been done to genuinely encourage authors. Much has been done to disgust them—most of all by those men who are by their professions strongest for the uplift. Portrait painters and effect designers are wanted, not authors. And largely it is the star system that is to blame.

British Notes

THE productions of the Film Company of Ireland referred to in recent letters are to be released through Davison's Agency, the principal of which is at present in New York.

* * *

Ernest Reed, the general manager of the Fox Company in this country, has left London on a business visit to the States.

* * *

One of the partners of the Cine Exchange of Paris while in London informs me that an important resolution has been passed by the artistes of the Theatre Francaise to the end that none will appear in future in screen productions.

* * *

John McKenzie, a former camera man of Kinemacolor, has been engaged by J. D. Walker to take a series of travel and industrial pictures in Great Britain.

* * *

Much is being heard in London of the Spanish film version of "Christopher Columbus," from the Barcelona station of Film Cinematographies. Mr. Drossuer is the producer and was assisted in the task by William Bourgeois and Wague. The length is ten reels and the first public presentation is expected to take place in Paris in a few weeks' time.

* * *

Roscoe Spurgeon has now settled down to the organization of his new exchange. The film he will handle will be known as Windmill Exclusives and his address will be Great Windmill House, Great Windmill Street, London W. The first release of which Mr. Spurgeon has world's rights for disposal is a naval picture entitled "For the Honor of Australia." This will be followed by the Frohman productions recently acquired in America beginning with "The Conquest of Canaan."

* * *

The Exhibitors' Association is now being reconstructed by a professional organizer of such matters into the National Union of Exhibitors. Quite a number of exhibitors, members of the original association, do not approve of the change and intend to form immediately a contemporary society. A limited liability company may be registered at Somerset House within the near future for this purpose.

* * *

The London County Council at its last meeting carried a recommendation that a new condition of the issue of kinema licenses shall be that no person under the age of eighteen years shall be employed as operator and that a competent operator shall be present in the box the whole of the time the projector is being operated.

* * *

Ireland has entered the censorship arena with a determined onslaught. Two municipal offenders have been appointed by Dublin Corporation as censors of moving picture films to be exhibited in the city.

* * *

Percy Nash, producer with the Neptune Film Co., yet more recently associated with the Tiber Film Co., of Rome, has entered into partnership with Chevaliar Bocchi for the production of feature photoplays in England and Italy. Mr. Nash is now at work upon a picturized version of Louis N. Parker's historical play "Disraeli," which had a successful season in London last winter.

* * *

The Trans-Atlantic Film Co. is releasing on the open market plan the Universal serial "Liberty" on January 1st.

Spokes from the Hub

By Marion Howard.

SEVERAL screen players, here in the spoken play, were bidden to the December meeting of The Film Club on Sunday evening at Hotel Lenox. Among these were Donald Bryan, Raymond Hitchcock, Henry Bergman, Lew Fields, Arnold Daly, Royal Byron and Frank Bacon. It was an unusually jolly hour for members and bidden guests, among whom were David E. Dow of the New England Film Distributors, who gave a short talk on his early experiences with the crude camera. Mrs. William H. Foster of the Ford Hall movement gave a short talk on the attitude of the club women on censorship, against which they set their seal at the great Biennial in New York, where every state in the Union was represented. She urged good robust pictures for children, even with Indians in plenty, and spoke optimistically on the industry's outlook. Mr. Bacon, here in "The Cinderella Man," but better known to thousands of "fans" for his work with the Metros in "Rosemary" and "The Silent Voice," received a cordial welcome. He spoke briefly, and closed with a humorous story. Delbert M. Staley, head of the College of the Spoken Word, and who is training many for the screen, gave "April Showers," a gem of a monologue. Donald Brian told of an experience while rehearsing in "A Voice in the Fog," and later he gave songs with dance steps, much to the edification of all. Beatrice Roberts, who won the prize at the recent ball here, was one of the guests, also the handsome wife of David E. Dow, introduced as "A Daughter of France." Many new members joined. The club attended the private view of "Charity" the other day as guests of the Mutual Film Corporation here, and whose headquarters are near the Fenway Theater, where it was shown to a large company of the Hub's literary lights, clergymen and playgoers generally. Rev. Herbert S. Johnson, introduced as a "live wire" in the pulpit, addressed the company before the play, which met with favor here.

* * *

Among visitors at the recent ball and wholly unnoticed by the management was Mrs. L. Case Russell, the clever writer and author of "The Black Butterfly," featuring Mme. Petrova, and which has been unduly credited to others. Mr. North, Mrs. Clifton, and now Mme. Petrova, have all been credited in print with the authorship, but it is Mrs. Russell who "did the deed" from start to finish. She is at work on "To the Death" and "The Soul of Magdalene." Mrs. Russell is the wife of one of the new Sunbeam pictures promoters here in the Hub, and she writes me that "The House of Shadows," the play for the Sunbeams, is coming along well, with Vaughan Glaser in the leading part.

* * *

We had a delicious little comedy here last week put out by the Christie Film Company called "His Baby," and that baby was the real star of the short reel, for rarely have we seen one so natural and well behaved. Neal Burns and Betty Compson make a dandy pair. Another gem of a play was Pathe's "Shadows and Sunshine," featuring baby Marie Osborne, of whom we expect much after "Little Mary Sunshine." It was put on by Mrs. Ayer, who is doing capacity business at the Exeter and who gives her patrons very high class pictures.

* * *

"War Brides" rightly had a run here at the Globe and drew well for reasons all know. So much has been written in favor of the play, the directorship and the great lesson of it all, that words are superfluous from me. I went three times to see it for the detail and when I saw commuters and others going out before the final picture I was sorry to have them miss that wonderful tableaux with the body of the "woman who dared" held high aloft for the cringing men representing War lords. It was wonderfully effective and so like Herbert Brenon to think of it.

* * *

Did you know that the Hub maintains a Children's Museum? Well, it does, and admission is free. It is delightfully located on the shore of Jamaica Pond and on Saturday afternoons the children are entertained with a talk on subjects worth while, illustrated with five-reel pictures. Charles C. Greeley last week told them all about coffee, taking them into Mexico and Brazil, showing the process and how it is sent all over the world. Cards of admission are required for these and the kiddies look forward to the coming Saturday. While they are educational they are so full of life and scenery, new to the eyes, as to make them invaluable. Brookline, called the richest city of its size in the land, is minus a motion picture house, so devotees are driven into town by the thousands. The Friendly Society, however, meets the difficulty in showing pictures in Union Hall in the Village and for the small sum of 10 cents. This attracts the children largely, who go in for a nickel. The plays are admirably selected. Last Saturday they put on "The Habit of Happiness," one of the cleverest Triangles put out for Douglas Fairbanks—a play of optimism. "Her Majesty the King" was also on the program, a dear little kid play, of interest to adults.

* * *

"Good gracious, if that isn't our old friend 'Freneau,' in 'Gloria's Romance,'" exclaimed a woman in my ear at a theater putting on "Less Than the Dust," which I saw for the first time last night. Sure enough, the hero was none other than David Powell and he made a dandy hero at that. The woman did not know his name, as it was not listed in the Kleine play, but it shows how indelibly the faces get fixed in memory. The play itself is sure to warrant a "repeat" anywhere. Little Mary has repeated her visit here, to our rock-bound coast, and has finished the newest picture featuring bonnie Scotland.

* * *

H. B. Warner in "The Vagabond Prince" made good here and it was a treat to note the outdoor scenes with the California hills around Inceville where they were taken. Warner is a great local favorite and then, too, the name of Thomas H. Ince is so reassuring of something well done. We liked particularly the titles and their setting.

* * *

"The Wager" was some play, starting off with a bet and ending with a surprise twist so dear to the average fan. Emily Stevens did her stunts well, especially with the victim of the bet and it was quite out of the ordinary all through. "Bought and Paid For" proved a most creditable Brady-made picture, featuring his versatile daughter, Alice, and Montague Love, who is strong with the women fans here. "The Madness of Helen," another World film picture, was especially strong and gave Miss Clayton an opportunity to play double. Carlyle Blackwell was all that the dear things in front expected. Quite the gem of the week and from the Paramounts was "The Soul of Kura San," with the Jap players and the new leading woman for the Laskys. Myrtle Stedman who was, as a youth next me said "Some beaut." While the play has not the tempo of "The Cheat" or "The Honorable Friend," it stands out as an achievement quite in keeping with the work of Sessue Hayakawa.

* * *

"Charity" is sure to draw when given the public here by the Mutuals. Linda Griffith has a message here rightly directed. Creighton Hale has done nothing better and is consistent all through. W. S. Hart in "The Return of Draw Egan" gave us another "wild and woolly" play, well done of course. "The Gates of Eden" for the Metro offering was good in spots and Viola Dana would put anything over. I liked the Shaker end of it as it was so correctly done, for well do I recall as a girl the Shirley Shakers here, and their peculiar methods. "The Man Who Stood Still" was another fine play and Lew Fields did himself credit in his conscientious interpretation.

* * *

Well, I was surprised enough to find Earle Foxe, that dependable villain so long with the Laskys, playing a comedy role in a Metro reel featuring Ralph Hertz, the erstwhile husband of Lulu Glaser. He did not seem to fit somehow and we hope to see him cast in one of the more serious plays later.

* * *

Someone sends me from the other side a picture of Ellen Terry in a scene from her first screen play, "Her Greatest Performance," to be put out in January by The Ideal Film Co., Ltd., of London. Strikes me she has made a success of it despite her years and the incidental marks of father time. Thus we will see the art of Terry perpetuated as in the case of Bernhardt and many other noted players.

* * *

Why not pay more attention, directors, to the American flag in picturing cities? We had a fine look at St. Louis but twice the flag was noticed in tatters on pretentious public buildings. It was inexcusable and showed great lack of observation on the part of someone, to say nothing of the absence of a spirit of local pride on the part of the thousands who daily pass under the flags. Unfortunately there is no law against this form of desecration but there should be a law of respect for a flag that stands for so much in these days of strife.

Fichtenberg Discusses Trade Development

By N. E. Thatcher

New Orleans Motion Picture Man Looks for Many Changes in Next Six Years—Suggestions for Distributing Organization

HERMAN FICHTENBERG, pioneer New Orleans exhibitor, and no small factor in the manufacturing end of the picture business, has just returned from an extended visit in New York, where he made an exhaustive study of the conditions which are now affecting the film industry. Mr. Fichtenberg, by reason of his residence at a long distance from New York, is especially and, it might be said, rather fortunately situated for the observation of the signs of the times and for the deduction of logical conclusions therefrom. Constant contact with affairs in New York, which is admittedly the business, or rather the exploiting center of the film business, is apt to give the most astute person a perverted, or, at least a biased view of the situation as it relates to affairs of general influence upon the trade. Therefore, the opinions of Mr. Fichtenberg are worthy of more than casual consideration. He has a lot of his money in New York, but he has his motion picture eye on the entire field in the United States.

Six Years to Make Film Business Conservative.

The situation at the present moment is not as the New Orleans exhibitor would like to have it. The chaotic condition of the business is annoying and not without its element of danger, but Mr. Fichtenberg possesses the valuable faculty of taking the broad view of the situation and this faculty gives him an abiding faith in the future of the business and its ultimate establishment upon a firm and absolutely systematic basis. He declares that it will take six more years of hard and, to a great measure, experimental work, to get the great industry upon a firm and established foundation so that it can take its place and receive its merited recognition in the conservative business world. As the basis of this belief he points to the tortuous road which the automobile and kindred modern businesses had to travel before they found themselves and began to make money with any degree of certainty.

He notes that few of the men who were first identified with the automobile business are with it today and he predicts that few of the names that are now a power in the motion picture field will long survive not that these men are failing to do the best they can according to the light as they see it, but because it appears to be a rule of modern business that men and their methods disappear simultaneously from the field as the process of development continues.

Continuing this line of reasoning, Mr. Fichtenberg predicts that few of the producing companies that are now dominating the motion picture world will be in the field six years from now. The time is made specific because business history shows that it requires fifteen years for any great industry to become stabilized. The film industry is now practically nine years old in this country. It has had a romantic and a spectacular existence. No other big business has run riot so rapidly.

Separate Distributing Agencies.

"Do you know," exclaimed Mr. Fichtenberg, suddenly leaning forward in his chair, "that there has been just as much money lost as there has been made in the film business? Don't lose sight of that fact."

From this fact he makes the deduction that radical changes are necessary for the salvation of the business. Foremost among these changes, he believes, will be the passing of the territorial film exchanges from the control of the various manufacturers. Under the present system it is utterly impossible to prevent the enormous waste of money that is going on all of the time. This money has been spent with such apparent abandonment as to create the impression that any and every branch of the film business must be a veritable gold mine, notwithstanding that such a belief is lamentably far from the truth. It is due in a very large measure to the practice of the executives shutting themselves up in offices in New York and failing or refusing to get into that intimate touch with all sections of the country which has characterized the most successful of other national business institutions.

This objectionable feature will be overcome by the establishment of thoroughly organized and largely capitalized distributing agencies which will take the products of the reputable manufacturers and distribute them under economical methods, thus eliminating wasteage and much of the expensive lost motion that is now eating the profits in the business. It is a good business proposition to have all of the heads of departments on these distributing agencies the owners of stock in the concern, thus making them willing to exert their best efforts at all times for the advancement of the concern. This stock would be issued subject to recall or cancellation upon severance of employment with the agency.

Trusted Men as Stockholders.

Mr. Fichtenberg believes the United States will eventually be divided into districts under this plan and that the men in charge will be in intimate touch with all of the conditions in the district and will be able to serve the exhibitors in an almost perfect manner. He further predicts that the first distributing agency that will allow its trusted men to become stockholders in the parent concern as soon as they become territorial owners, will become the largest single factor in the motion picture business. By territorial owners he means the men who would buy certain territory as it might be assigned in the apportionment of the United States and control the distribution of films in that territory. For instance if a company were to be formed in New York with large capital for the distribution of films and its territory would be allotted to the various subdivisions, then each owner of a subdivision should be allowed to own a substantial block of the stock of the company. In that way the strongest kind of an organization could be built up and one that would withstand the storms that are now threatening the best of the companies that are operating under the old haphazard and ruinous methods.

Co-operation with Artists.

Mr. Fichtenberg is a firm believer in the co-operative plan in the business. He has just closed a contract with one of the most noted film stars on the screen for five years and during that time there is to be a stated division of the profits. By this method he believes that the ruinous practice of film stars bidding against their employers and periodically changing their affiliations in accordance with the attractiveness of their latest financial inducement, will be eliminated. He thinks the industry will thus be allowed to find itself in a large measure and that the other problems will eventually work themselves to satisfactory solution.

And, notwithstanding the very unsatisfactory conditions that prevail in the industry today, he has an abiding faith in the business and declares that the future outlook for the wonderful industry is growing brighter all of the time.

NEW THEATER IN CHILLICOTHE, O.

Plans are being made for the erection of a new theater in the central business district of Chillicothe, O., by Messrs. Albert Douglas and August P. Herman, owners of the Queen and Star theaters of that community, which have been under the management of C. A. Smith, and have been the Paramount exhibitors in that community for a number of years.

The new theater, when completed, will have a seating capacity equal to the Queen and Star theaters, and will be built along the most modern lines, running from the main street to the block in the rear, and having exits on all sides, with a modern ventilating system, and of the latest theater equipments.

OSCAR APFEL GOES TO THE YORKE-METRO.

Oscar Apfel, who until recently was directing William Farnum at the Fox studios, has migrated to the studios of the Yorke-Metro at Hollywood, California. He will direct Harold Lockwood and May Allison, alternating productions with Jay Hunt. This method has been found both economical and productive of better productions by several companies.

ELLA HALL FEATURED IN "POLLY-OOLY."

Director Jack Conway has under production at Universal City a five-reel photoplay, "Polly-Ooly," featuring Ella Hall with George Webb, James McCandless, Bob Worthington and Gretchen Lederer in her support. The story was written by Edgar Jepson and prepared for the screen by E. J. Clawson of the Universal staff.

STRONG CAST FOR "VICAR OF WAKEFIELD."

Supporting Frederick Warde in the Thanhouser edition of "The Vicar of Wakefield" will be Carey Hastings, Kathryn Adams, Gladys Leslie, Boyd Marshall, William Parke, Jr., Arthur Bauer, Grace De Carlton, Thomas A. Curran, Robert Vaughn, Morgan Jones and Barbara Howard and Tula Belle.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

Including Four Scenics, a Mining Subject, an Indian Pow-Wow and a Christmas Subject.

"Such Is Alaska."

THIS subject, which is being released by the Universal Film Manufacturing Company, undertakes with considerable success to convey a correct idea of what Alaska is like. Intermingled with scenes of Alaskan landscape are a number of animated drawings, some of which undertake to trace a similarity between the seals and the Eskimos. Large herds of reindeer are also shown with explanations regarding the raising of the reindeer. Tom cod fishing and the preparation of the white whale meat, which is used for food by the Eskimos are also interesting.

"Universal Screen Magazine No. 4."

In the fourth issue of the Universal Screen Magazine five interesting subjects are presented. The first is a short but clearly explained illustration of a new automatic mail handling device by which mail and parcel post can be delivered to and received from a moving train with little or no inconvenience. The second subject shows how the A. S. P. C. A. cares for sick or injured horses. We see an injured horse placed in the ambulance by means of motor power, taken to the hospital, where to save it the pain of walking, it is placed in an iron harness and lifted bodily to the operating table; where it is made secure before the injured part is carefully dressed. The third subject is a lesson for the housewife in mixing biscuits. And, by-the-way, a cooking lesson appears in each issue of the Universal Screen Magazine, arranged in conjunction with the National Housewife's League. The fourth subject is the Venus Fly Trap, a plant whose sensitive, thorn-edged leaves close like the two sides of a shell the moment an insect touches them. The fifth subject is a study in animated sculpture, entitled "Birds of a Feather."

"Radium."

Reel Life No. 32 contains an instructive treatise on radium, a metal which has proved itself invaluable in combating diseases of the tissues. The metal, found in carnotite, is crushed and then crystallized. We learn that radium at the present time sells at $37,000 per gram, and that it takes 10 tons of carnotite to make $5,000 worth of radium. A well illustrated subject.

"The Nile."

"Mutual Tours Around the World No. 6" contains as its opening subject nicely photographed and well chosen scenes along the river Nile, from Cairo to Luxor, including Assuit. We are shown the pumps which force water to the irrigation canals, various craft passing to and fro along the river, a river boat run aground in the shallows because of a stranded felucca, an ancient village on the banks of the Nile, the dam of Esna, through the lock of which we pass, and interesting samples of Egyptian architecture.

"Lake Luzerne."

Delightful views of this beautiful lake snuggled among the mountains of Switzerland are found in "Mutual Tours Around the World No. 6." In these views are included the city of Luzerne, which is situated at the western end of the lake, Tell's Chapel and the Statue of William Tell.

"Carcasonne."

Views of the various points of interest around Carcasonne, an old feudal city of France, are also to be found in "Mutual Tours Around the World, No. 6." The interior walls of this city, we are told by subtitle, were built in the 6th century, and the exterior walls in the 13th century. Among her fortified towers as shown are the towers of Aude, Narbonne, St. Narziare and Visigoth. The old cathedral of St. Naziare and various chateaus, etc., are also shown.

"Hiyu Skookum Pow-Wow La Push."

One of the Educational Film Corporation of America's recent offerings, which shows us how the Indians of the village of La Push, on the northwest corner of the United States, forty miles south of Tatoosh Island, celebrate the Fourth of July. In the present instance the Quillitutes, owners of the town, invited their neighbors, the Quinaults and Taholas, for a six-day pow-wow. This pow-wow included the hoisting of the American flag, the reading of the Declaration of Independence and the rendering of "America" by a double quartet of natives. There was also a wrestling match, and a smiling contest, a white girls' race, a ball game and a horse race. The horse race proceeded on the sea shore in co-operation with the moods of the tide; postponements occurred at the rise of the tide, while the racing went ahead with as much celerity as many arguments and much talk would allow at the ebb.

"Oddities in Film Form."

One of the newest of the Robert C. Bruce film offerings for the Educational Films Corporation of America is a collection of odd happenings and individualities which he came across in the course of his sojourn in the western states, or out-of-the-ordinary occurrences, as they are termed in subtitle. The first of these has to do with the motorcycle "nut" whose Big Idea is to get as near the summit of Mt. Hood, Oregon (11,225 feet) as gas will carry him. At 8,000 feet he was forced to change his mind on account of the softness of the snow. Another oddity is the White Clark Crow found only in western Montana, and which has an unusual appetite for peanuts, with its greatest competitor the rock squirrel. A porch house built by a proprietor at a western summer resort, a group of children, big and little, actually bathing and sporting in a mud pool, and some fishing scenes complete the film.

"Working for Santa Claus."

In No. 32 of "Reel Life" will be found a short subject treating of the making of Christmas toys, and also an attractive display room, in which a little boy and girl are represented as awaking on Christmas morning to this roomful of wonderful toys, including a train of cars on a miniature track, a wonderful French doll, a set of china from which they proceed to take a light morning repast, and in which the doll is included, and other things equally interesting to children.

M. I. MacD.

"The People vs. John Doe"

Strong Appeal in Favor of the Abolishment of Capital Punishment in Five-Reel Universal Production.

Reviewed by Margaret I. MacDonald.

HUMANITARIANS will find in this five-part feature production a worthwhile subject for propaganda. It was written and produced by Lois Weber, and has the dramatic qualifications that situations such as the story presents must needs afford. The story, which is not based entirely on any one murder trial, has evidently been inspired by the recent Stielow case, and drives its truth home with considerable force.

John Doe is an illiterate farmer who can neither read nor write. At that point of his career when the family treasury is about depleted a well-to-do and kindly man of his own profession gives him work and a house in which to keep his family. The murder, one stormy night, of his benefactor, brings upon him the onus of the crime. A false confession wrung by an unscrupulous detective from the half-witted brother of John Doe, plus the result of a "third degree" examination, brings him almost to the electric chair, when evidence gathered through the instrumentality of a woman

lawyer who has interested herself in the case causes the judge to commute his sentence.

While this is not a pleasant picture to view, still it is one that inspires thought in the right direction, and is probably the most powerful production on the subject that has yet been made.

"The Sheep of Chelan"

A Film of Industrial Value, Presented with Touches of Poetic Beauty.

Reviewed by Margaret I. MacDonald.

ONE is never more strongly reminded of the artistic possibilities in the making of the educational film than in viewing a subject of ordinary industrial quality, such as "The Sheep of Chelan," whose preparation has been guided by a poetic mind. Except for references made to the

Scene from "The Sheep of Chelan" (Educational).

price of chops, and one or two points of practical interest, we would forget that the herds of sheep roaming about the beautiful forest reserve of Chelan had traveled across country for possibly a period of ten days before being crowded on a three-deck barge, 2,500 at a time, and brought up Lake Chelan, to the reserve where they are herded and fattened for the market.

In looking at this film, which was made for the Educational Films Corporation of America by Robert C. Bruce, it will be noticed that the scenes have been chosen with an eye to obtaining the most picturesque views afforded in this beautiful location of river and rock, mountain and lake and forest. Most telling are such scenes as those in which groups of sheep appear on the wooded hillside, partly in sunlight and partly in shadow. We are reminded of how the herder loves God's out-of-doors, and sings to himself and the hills the day through, and of how the faithful dogs do the work of watching the flocks while the herders keep on singing.

How to Gather and Hold Audiences

Booklet Issued by the National Committee on Films for Young People Contains Valuable Information.

"BETTER FILM ENTERTAINMENTS" is the title of the useful little booklet that is being circulated by the National Committee on Films for Young People (in affiliation with the National Board of Review) and which contain a fund of information of extraordinary value to those who are active in the promotion of better film entertainments. The facts and suggestions contained in this booklet are based on experience gathered by this committee, and are intended to serve individuals and organizations endeavoring to stimulate interest in selected film entertainments. These suggestions appear under various headings, such as "Where Do the Films Come From," "The Cost of Pictures," "Where and How to Start Entertainments" and "Special Lists." The second half of the booklet is given up to the discussion of "Children's Motion Picture Entertainments."

This booklet, which should be largely in demand, can be had by application to the National Committee on Films for Young People, 70 Fifth avenue, New York City.

MODERN ROAD BUILDING METHODS.

The Du Pont Company, of Wilmington, Del., have had made at considerable expense a two-part film illustrating the latest up-to-date methods of road building. It illustrates the troubles that accrue from inadequate drainage, and methods used in correcting them. It shows the dangers of boulders and stumps in and near the road, easy and quick methods of crushing and hauling stone, repairing a dirt road, re-surfacing a worn-out road, ending with views of a completed road which affords easy and rapid transportation. It is planned to have this film, which runs about thirty-five minutes, shown at meetings of farmers, road builders, automobile associations and other gatherings directly interested in good roads.

UNICORN CHANGES DENVER MANAGER.

Louis Goldstein, long associated successfully with the Unicorn Film Service Corporation's Denver branch, has resigned to take a half interest in the Superior Features, Inc. The position left vacant by Mr. Goldstein's resignation has been assumed by R. Ehrensoft, who brings to his new post the experience of several years in the motion picture industry. In speaking of the resignation of Mr. Goldstein, Fred B. Murphy, vice-president and general manager of the Unicorn Film Service Corporation, said:

"It is with great regret that we part with Mr. Goldstein, as his record in connection with the "Jimmie Dale Series" and the Billy West comedy pictures was a most enviable one. We wish him all success in his new venture. Mr. Ehrensoft, who takes up Mr. Goldstein's duties, is a man in whom we have every confidence. Mr. Ehrensoft's open record speaks for itself and undoubtedly he will duplicate and even surpass Mr. Goldstein's achievements."

J. V. LYNN, PARAMOUNT'S SALT LAKE PUBLICITY MAN.

J. V. Lynn, a well-known figure in the motion picture industry in the western part of the country and who has grown up with the business, has been appointed the publicity and advertising manager of the Progressive Motion Picture Company, of Seattle, Wash., distributors in that district of Paramount Pictures.

Nearly four years ago, Mr. Lynn opened and operated the Grand theater at Everett, Wash. He later took over the Princess and Star theaters of Everett, and operated them in conjunction with the Grand. His interest in Everett was sold about a year ago, from which time he has been acting as manager and publicity agent for the People's Amusement Company, Paramount's first run exhibitors in Portland, Ore.

OHIO CENSORS PASS WM. F. ALDRICH'S FILM.

A man's first film is dearer to his heart than his whole program is later on. W. F. Aldrich has a first film that has been shown to the Ohio Board of Censors and passed by them without a single cut. It was neither feared or expected that they would cut, for the story is clean and wholesome, according to Mr. Aldrich—we have not had the privilege as yet of seeing it. The title is "The Slave Mart." The story is of modern New York and the title comes from an incident in the story and is the name of a play within the picture, the play being a part of a cabaret show. Margaret Snow and James Cruze have the leading roles in it. It is to be sold on the state rights plan.

DARWIN KARR BACK IN NEW YORK.

Darwin Karr has been in Chicago with the Essanay Company for a year and a half and has just returned. He looked to us even younger than when he went to Chicago; perhaps it is in the quality of his smile, he being glad to get back to the Screen Club, of which there is only one. There may be Chicago Screen Clubs and clubs in other cities, but they all must tack on the name of the district or some other qualification. Darwin is always welcome at his own home club, the Screen Club. It is said that a new serial is the reason for his return to the metropolis.

LAEMMLE BUYS INTEREST IN PLAYHOUSE.

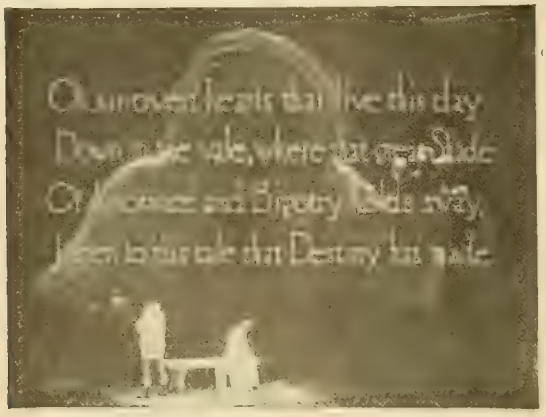
Pending negotiations which hung fire for several weeks between Alfred Hamburger, prominent theater manager and owner of Chicago, and Carl Laemmle, president of the Universal Film Manufacturing Company, to operate the Playhouse jointly during its photoplay season were terminated Friday, December 8, and papers signed by the interested parties. The agreement takes effect immediately and will be put in force during the forthcoming summer months or sooner if the theater becomes available.

At last! At last! Just the thing we have waited twenty years to see. Twenty years, by the way, that's a long time in this film business. Some wait!

Artistic Subtitles

Exemplification of Recent Development Seen in Triangle-Kay Bee Work By Irvin Willat.

THERE has been growing of late a new conception of the perfect photoplay that admits the subtitle as an important factor. The old idea said that the technically perfect photoplay was one whose action was self-explanatory. That is, the entire story was to be told in pictures, and there



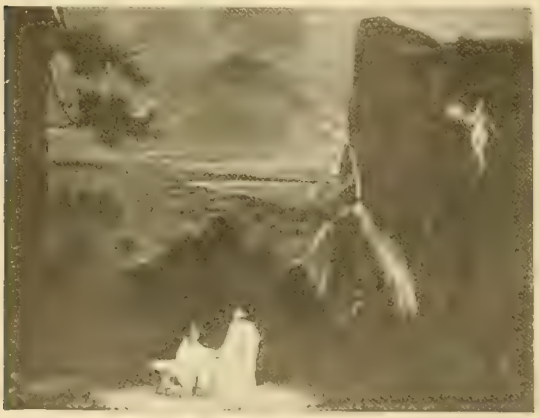
Miniature Figures in Introductory.—Subtitle from "A Gamble in Souls."

was to be no resort to printed matter to carry the action along.

In due course of time, and after considerable experiment, it became evident that there is frequently an economy in the printed line that cannot probably exist in detailed physical action. To quote Sir J. M. Barrie's new classic instance, how in the world is one going to convey in pantomime that one has "a brother who drinks port in Shropshire?"

No film producing organization has been more keenly alive to this fact than Triangle-Kay Bee. Fortunately Irvin Willat, an artist of discernment and distinct capabilities had been placed in charge of the photographic and art department. Willat set to work to develop the subtitle to its ultimate possibility. According to the Willat definition, this means that the subtitle must fit absolutely into the play of which it is a part, carrying the action forward and explaining events that it may be impractical to picture, besides throwing sidelights of humor or wisdom upon the plot.

Willat began in one of the earliest of the Triangle-Kay



Continuation of Action of Miniature Figures in Subtitle from "A Gamble in Souls."

Bee releases to utilize the decorative subtitle, supplementing the printed line with symbols of the ideas developed.

Probably no better instance of this may be cited than the subtitle in "Civilization's Child," where the efforts of a ward politician to get an unprotected girl into his clutches was symbolized by a realistic picture of a spider endeavoring to entice an unsuspecting little fly into the meshes of his web.

The decorative subtitle which Willat originated and continues to carry out so successfully in Triangle-Kay Bee releases, has been imitated far and wide. But Willat is by no means through. He is not particular whether he is complimented by imitators or not. As fast as others get out copies, he springs something new.

This explains one more innovation, exemplified in the subtitles of the new Kay Bee production, "A Gamble in Souls." Persons viewing the advance showing of this Triangle feature were pleasantly startled to have the miniature figures in the introductory subtitle come to life, and give just an inkling of the action to follow in a brief prologue—the sort of prologue that has not been in general use since the time of the strolling mummers in Elizabethan England.

In its way, this photographic subtitle will be one of the most significant examples of art progress of the motion picture year.

Shipman With the Williamsons

Old Time Amusement Manager Becomes Business Manager of the Submarine Film Co.

THE Williamson Brothers and the Submarine Film Corporation have now completed their organization for the making and marketing of Submarine Photo Dramas, of which definite announcements will be made in the near future. With no failures, and two most pronounced successes to their credit, the Williamson Brothers hold a unique and firmly established position in the motion picture industry.

Their first picture—the first Submarine Motion Picture ever made, and known throughout the world as The Williamson Submarine Expedition Picture—has already cleared over a quarter of a million dollars. Their second picture, "20,000 Leagues Under the Sea," made in partnership with the Universal Film Manufacturing Company, and the first photo drama ever made under the sea, is destined to make two separate fortunes for its joint owners.

Ernest Shipman.

The money power back of The Submarine Film Corporation, is provided by some of the most prominent business men of the south. T. S. Southgate, president, is a millionaire broker of Norfolk. A. F. Cathey, vice-president, is a power in the Coca Cola industry. C. R. Capps, one of the directors, is vice-president of the Seaboard Air Line Railway. Nathaniel Beaman, treasurer, is the president of the First National Bank of Norfolk. George and Ernest Williamson are respectively secretary and general manager.

Due to his long experience in the theatrical and motion picture business, Ernest Shipman has been selected to act in the responsible capacity of business manager. A friendship started June, 1913, when the Williamson Brothers were exhibiting the possibilities of submarine photography at the First International Moving Picture Convention at the Palace. At that time Ernest Shipman realized the import of their inventions, and later, when in charge of the Feature Booking Department of the Universal, demonstrated the accuracy of his earlier judgment, by doing over $141,000 worth of business inside of ninety days, with their first submarine picture.

Ernest Shipman has had nearly twenty years' experience as theatrical manager, advertising expert, and moving picture exploiter. He has been twice around the world with attractions, knows the amusement conditions in all foreign countries and has a host of friends and prominent business associates everywhere. He is emphatic in stating that the greatest motion picture of "tomorrow" will be filmed on the bottom of the ocean.

Among the Picture Theaters

Regent Theater, Bradford, England

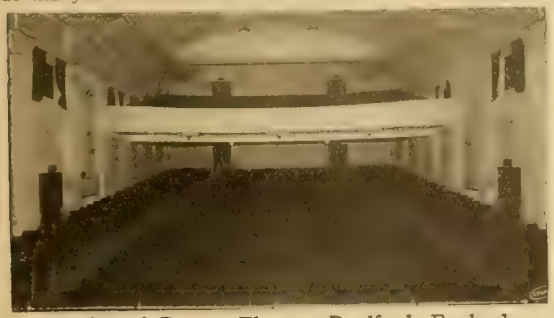
A Fine Example of a British Moving Picture House.

THE Regent theater in North Parade, Bradford, England, is one of the most beautiful moving picture theaters in the North of England. Its central location makes it easily accessible from any part of the city. It is owned by the Regent Picture House (Bradford), Ltd., and was opened on September 30, 1914.

The front is built of terra cotta and is quite imposing. The lobby is finished in white marble, and is separated from the foyer by beautiful oak doors. The foyer, which is handsome in design, is paneled in oak and expensive Wilton carpet is used as the floor covering. Wide staircases of marble lead from the foyer to the balcony or Grand Circle as it is called in England. The balcony is one of the finest to be found in moving picture houses in the North of England, and the seating arrangement of this floor as well as that of the parquette floor is such as to give perfect sight lines to the screen.

Winter Garden in Regent Theater, Bradford, England.

The Regent is a combination of utility, comfort, and safety. The interior has been upholstered in dark blue velvet and here, too, a dark shade of Wilton carpet has been used. It is in effective contrast to the interior decorations which are done in white and gold. The ceiling is high and has many artistic embellishments. The modeling over the proscenium arch is particularly striking, and is one of the predominant features of the building.



Interior of Regent Theater, Bradford, England.

The Winter Garden, which is a characteristic feature of England's amusement places, is fitted with cafes, women's and men's writing and retiring rooms, cloak rooms, telephones and every other convenience for the comfort of the patrons. An orchestra plays in the Winter Garden during certain hours of the day. It is artistically decorated with trellis work, flowers, climbing vines and handsome electroliers; and is heated by means of hot water radiators. Ventilation of the Regent has been based upon the most modern scientific principles.

There is nothing in the building of an inflammable nature that is not fully protected. The building itself is fireproof, and the emergency exits are of such capacity and are so conveniently situated that the whole of the house, even if filled to its capacity, could be emptied in four minutes.

The musical accompaniment to the pictures is one of the features of the Regent. The house is open from 2 until 10:30 p. m. daily, and the Winter Garden and cafes, which the public can visit without going to the theater, from 11 a. m. until 10 p. m. daily.

Picture Show 11,400 Feet Up

Workers of Mines Company Give Entertainment Twice a Week in Clubhouse—People Miles Away Walk to See Pictures.

IN a little mining camp 11,400 feet up in one of the mountains of Colorado and six miles from the nearest railway station moving picture shows are given twice a week. The entertainment is given on the second floor of the Tomboy Clubhouse, at Smuggler, Colo., which was built at a cost of several thousand dollars by the Tomboy Gold Mines Company for the workers of that company, which has offices in Smuggler. The building, which is three stories in height, is of wood construction with a cover of sheet iron laid over the outside of it. It is painted in black and trimmed in white. The maintanance of the clubhouse and the operating expenses attached to it are paid by the members. The dimensions of the house are 30 by 52 feet.

The Tomboy Club House, Smuggler, Colo., Where Motion Picture Shows Are Given.

Motion picture entertainments are given on Tuesdays and Fridays. The admission price is 15 cents, and the bill is made up of features and pictures picked from the various programs. J. H. Graham, chief electrician of the Tomboy Gold Mines, is in charge of the "theater," while W. E. Howland, assistant chief electrician of the mines, is in charge of the projection room. Mr. Howland is also a charter member of the I. A. T. S. E., Denver, Colo. The "auditorium" has been fitted with a stage and a number of dressing rooms. The walls of the "theater" are done in beaver boards with panel effect. When moving pictures are not given the chairs are removed and the hard wood floor waxed for dancing. The building is electrically lighted and heated by steam. Music is furnished by a pianola. The pictures are projected by a Power No. 6, and the throw is sixty feet. The size of the picture is twelve feet. Mr. Howland in a letter to the Moving Picture World says that the place is well patronized and that people living miles away will walk to the "theater" to see the show. The first floor of the structure is given over to bowling alleys and pool tables with a section reserved for a general meeting place. The third floor is devoted to sleeping quarters.

Homestake Opera House, Lead, S. Dak.

Mining Company Builds for Its Employees $280,000 Theater and Recreation Building.

FOR the benefit of its employees, the Homestake Mining Company of Lead, S. Dak., has established an institution in that city which is known as the Homestake Opera House and Recreation Building. It was opened on August 31, 1914, and is controlled by the mining company. One section of the structure is taken up by a theater with a seating capacity of 800, while the other is devoted to a recreation department. Here can be found a library with 20,000 volumes, rest rooms, billiard rooms, gymnasium, six bowling alleys, a tank with a capacity of 90,000 gallons, 12 shower baths and a number of other things from which pleasure may be derived. Although this building has been erected primarily for the employees of the mining company, the public and visitors to Lead are invited to partake of the enjoyment of its facilities. All expenses attached to the maintenance of the building are paid by the company. The bills incurred by the booking of entertainments are what the employees have to foot. Whatever electric or heating bills are created by the use of the theater are not attached to the bills for entertainment. These are paid by the company, and the price of admission to the show, which is open to the public, is governed by the total amount expended in securing the entertainment. The program is made up of motion pictures and the admission prices invariably hover around the five and ten-cent mark. Occasionally vaudeville and road shows are booked.

M. C. Kellogg.

So it can be seen from this that the theater is not run with the object of making it a commercial proposition. The theater is under the management of M. C. Kellogg, a man who has had over twenty years' experience in all branches of the amusement game. Every seat in the auditorium is upholstered in olive green and is twenty-four inches wide.

Homestead Opera House, Lead, S. Dak.

The Homestake Opera House is constructed of brick and reinforced concrete. The interior decorations are gold and old rose. The frieze is hand-painted. Mosaic tile has been used as the flooring of the lobby. The wainscoting in this part of the house is marble, and the ornamentations are in gold and in contrast to the interior decorations. The woodwork here has been finished in mahogany and white enamel. All lighting fixtures, which are of the inverted type, are of a special design and made of cast brass with ivory finish.

The house stands upon a plot of ground 60 by 140 feet, and represents an investment of $280,000. The Sturtevant ventilation system is employed. Before the air is sent into the auditorium it passes over steam coils which regulates its temperature. The seating arrangement is divided by two wide aisles. The floor of the auditorium is made of cement and is inclined, giving proper vision of the screen from any seat in the house. Battleship linoleum has been used to cover the floor and to deaden the sound of footfalls. The stage is 33 by 70 feet in size and has a complete fly loft. It is large enough to accommodate a company of sixty persons. There are twelve large dressing rooms adjoining the stage, and each one is fitted with all conveniences.

The operating room is made of cement; its walls are covered with asbestos plaster and the floor with rubber. Two Power's projection machines are used, a 6A and a 6B. A D.C. motor generator set and a double set of switches to use

Interior of Homstead Opera House, Lead, S. Dak.

A. C. in case of emergency with two separate leads to each machine, are a part of the up-to-date electrical equipment. The size of the operating room is 12 by 20 feet with a 12-foot ceiling. It is sufficiently ventilated. C. W. Carstarphen is the chief operator. The screen, which is 12 by 14 feet in size, is made of specially prepared canvis and the throw is 87 feet.

The bill at the Homestake is made up of features and regular program material. It is changed daily. Three shows are given, one at 2.30 in the afternoon and the others at 7.30 and 9.30 in the evening. The orchestra of seven pieces is in charge of Robert Grimes.

Piccadilly Theatre, Rochester, Opened

Quarter of a Million Dollar Photoplay House Started on Its Career With Showing of Latest Famous Players Production.

THE Piccadilly theater, in Rochester, N. Y., which has been under construction for the past six months, was opened, November 24, with "Miss George Washington," a Marguerite Clark picture made by the Famous Players Film Company. The Piccadilly theater is the newest, largest and finest house in Rochester. Paramount pictures constitute the greater part of the program. The theater is located at the corner of Clinton avenue and Mortimer street. It has cost the directors, known as the Clinton-Mortimer Corporation, a quarter of a million dollars to erect. The most advanced ideas of theater construction and picture presentation are embodied in the structure. Every detail of design and management has been carefully planned and thoroughly carried out.

W. H. Seeley, managing director of the theater and the corporation, is largely responsible for the design of the house and the entire project. W. F. Bossner, formerly of the Paramount Pictures Corporation, is advertising and publicity manager of the Piccadilly Theater and the Clinton-Mortimer Corporation. A special feature of the program is a sixteen piece orchestra. A huge pipe organ has been installed.

The new house is not only a monument to the pride of its owners but to the people of Rochester as well. Its opening was an event in the city. A huge advertising campaign has been conducted by means of billboards, street car advertising and newspaper space. A small fortune has been spent in this branch alone. One big feature in connection with the opening of the theater was the distribution of 7,500 copies of the December issue of "Picture Progress" as a gift from the management of the house to the citizens of Rochester. Most of the advertising matter carries a line to the effect that to every person leaving his name at the box office or mailing it to the office of the company, there will be mailed each month a copy of the magazine.

Artcraft Policy of One a Month

Walter E. Green, President of Distributing Organization, Outlines Plans for the Release of One Master-Production Each Month Commencing Jan. 1.

With the conclusion of 1916 at hand, the Artcraft Pictures Corporation, through its president, Walter E. Greene, announces that beginning with the new year it will inaugurate a new policy of one master production a month, each subject upholding and improving the high standard already established by this organization. The initial production to be released under the new policy on January 8th will be Mary Pickford's second Artcraft subject, "The Pride of the Clan," produced by Maurice Tourneur, this to be followed in February by the first George M. Cohan offering "Broadway Jones."

In connection with his company's plans for the coming year, Mr. Green said: "Plans for the increase of our output to the extent of one extraordinary production each month commencing with the new year, are now well under way. Although we are still young it has not taken us long to realize that Artcraft standards and policies ill have material effect upon the motion picture industry during the coming year. The fact that this has already been firmly established results in our plans for the enlargement of our scope and ideals.

"Built as it is on an ideal and guided and directed by men of skill, knowledge and experience in the motion picture world, Artcraft intends to make the coming year one that will attract and hold the attention of all exhibitors. Having shown that we know what the exhibitors want we are going to continue and enlarge our policies. The best is always the most profitable and the best selling. With this in constant view and always confident of our plan, we intend to present this year more real things and more big things than have ever before been distributed by one concern. In fact, we are going to have for exhibitors a novelty, and a surprise novelty, every month of the coming year; this is saying a great deal, but knowing our plans and what we expect to do, we are ready to back the assertion.

"So with unfaltering belief we are coming forward with the greatest of stars of the motion picture and the theatrical world. Our new plans will result in the presentation of Mary Pickford in the best and biggest productions in which she has ever been seen; each succeeding one will outrival its predecessar. The George M. Cohan and other Artcraft subjects will present bigger and better pictures tending to advance the art of the screen. In the handling of all of these productions Artcraft will maintain the method of distribution built on experience, far-sightedness and with equity to all concerned."

Swanson May Close Liberty

Bill Says That He Will Make One More Try With New Program—Thinks Patrons Unappreciative.

WILLIAM H. SWANSON, head of the Swanson circuit of picture theaters in Salt Lake and other far western cities, announces that if, after a trial of a few weeks on feature pictures, the Liberty theater does not pay, he will close the theater and rent it as a store room. Mr. Swanson says he will not remodel or rebuild the theater and that the decision to turn the theater into store rooms if the venture does not pay was reached a short time ago.

"I have decided that the house cannot make money and I am not going to lose any more," said Mr. Swanson. "I believe the public of Salt Lake is the most unappreciative I have ever met. I have lost $200,000 trying to give the people of the city entertainment, not to saying anything of my investments here. The Liberty will be a store room if the pictures I have in mind do not make good."

A national officer of the American Federation of Musicians was in Salt Lake about December 12 to look into the troubles which have arisen between the union musicians of Salt Lake and the Swanson theater circuit. Joseph N. Weber, head of the American Federation of Musicians, has ordered the local union to hold the entire case in abeyance until the national officer of the union makes a complete investigation.

The trouble between the theaters and the musicians arose over the installation in the Rex theater of a mechanical player. The union musicians who operated the mechanical player was paid $25 a week and the assistant 50 cents an hour. The union demanded that the operator receive $50 a week and the assistant $1 an hour. When this rate was refused, all of the theaters owned by Mr. Swanson were declared unfair.

New Paramount Exchange Manager

F. H. Gilman Appointed Manager of Paramount's 23rd Street New York Exchange.

F. H. GILMAN, who has been connected for a number of years with the 23rd street office of the Famous Players Exchange, distributors of Paramount Pictures in New Jersey, Eastern Pennsylvania, Delaware, Maryland, Virginia and the District of Columbia, has been promoted to the position of manager, succeeding W. F. Seymour, who recently resigned. Mr. Gilmore is well known among the exhibitors in this district, and will continue the well-established policy of the exchange of "Service plus co-operation for the exhibitor."

The 23rd Street New York Exchange recently established a publicity department, which will now be in charge of C. J. Haggerty, who will keep exhibitors in constant touch with the co-operative advertising aids issued by Paramount.

Miss Billington Signed by Mutual

ANNOUNCEMENT is made by Samuel S. Hutchinson, president of the American Film Company, Inc., of the signing of a contract with Francelia Billington to appear in a series of dramatic productions in support of William Russell.

Mr. Russell, who is famed for his work under American-Mutual auspices, is already engaged in studying over several new plays in which he and Miss Billington are to appear.

Francelia Billington.

"Miss Billington is an undoubted acquisition," said Mr. Hutchinson. "She is a thoroughly capable actress of the type so tremendously valuable in motion picture work. She is a splendid all-round athlete, a swimmer, a crack shot, an experienced automobile driver and a horsewoman. The engagement of Miss Billington is, of course, in precise accord with our new policy of only the biggest stars for American-Mutual productions. I do not see how we could have improved on our recent acquisitions.

Miss Billington was born in Dallas, Texas, where at a very early age she became famed as a rider. Soon after Miss Billington was ten years old her parents moved to Louisiana, and it was only six years ago that the family took up a residence in Los Angeles. Her first experience in motion picture work was with the Kalem company, with which she played leads for a year before joining the New York Motion Picture Company, under whose auspices she appeared in "Ruy Blas," "The Lovers' Plight," "The Peach Brand," "The Intruder," and other features.

The new American star has dark brown hair, large grey eyes fringed with long dark shading lashes, a perfect olive complexion and an extraordinary command of facial expression. She has the indefinable quality known as "atmosphere."

BRADY ENGAGES KITTY GORDON.

William A. Brady, director general of the World Film Corporation, has engaged Kitty Gordon as the star of at least three motion picture plays to be produced during the next six months.

Mr. Brady and his associates hold a further option upon Miss Gordon's services as a motion picture star for the next eighteen months following the expiration of the original contract, so that the document virtually covers a two years' period.

This is not Miss Gordon's first appearance as a World-Brady attraction. Several months ago she played the star roles in "Her Maternal Right" and "The Crucial Test" for this corporation, and in the interval she has devoted much of her time to screen personations for other photoplay producers.

Paramount Gets Good Start

Pauline Frederick and Blanche Sweet Are Initial Stars in New Year's Program.

TWO exceptional features will be released by Paramount New Year's week. The Famous Players' production of "The Slave Market," with Pauline Frederick in the leading role, and the Lasky production of "The Evil Eye," with Blanche Sweet in the leading part, are the two program features for the first week of 1917.

Surrounding the program will be the forty-seventh edition of the Paramount Pictographs, the magazine-on-the-screen; the forty-eighth edition of the series of "weekly trips around the world," conducted by Burton Holmes, "From the Bay of Fundy to the St. Lawrence," and a Klever Komedy, "He Meant Well," in which Victor Moore is starred.

Pauline Frederick could not be more ideally cast than in the proud Spanish beauty in "The Slave Market," a thrilling romance of the Spanish main of love, adventure and heroism, from the pen of Frederick Arnold Kummer, one of the best known writers of the day. The production abounds in picturesque settings and in the thrills that go to make up a good pirate tale. The production was staged in Cuba, and a great many of the thrilling scenes occurred on shipboard. Thomas Meighan, the popular Lasky star, makes his first appearance in a Famous Players production in support of Miss Frederick. The production was directed by Hugh Ford.

Hector Turnbull is responsible for "The Evil Eye," the Lasky production in which Miss Sweet will be presented. This is a tense story of an American girl's adventures among Mexicans, a Mexican story without war. Miss Sweet has played a great variety of characters in Lasky pictures, but in this production she rises in the social scale and is seen as a physician practicing her profession among a lot of superstitious and suspicious Mexicans. George H. Melford directed the production and Miss Sweet is supported by a star cast of players including Tom Forman, Webster Campbell, J. Parks Jones, Walter Long, Ruth King and William Dale.

Four exceedingly interesting subjects are to be seen in the forty-seventh edition of the Paramount Pictographs, beginning with "How Submarines Are Foiled," and picturing how it has been possible to capture and destroy cruising submarines in the war of nations, which new method of combating one of the latest of war's destructive agents was discovered during the present conflict in Europe by reason of necessity. The second subject is that of how a walking stick can be used by the modern swordsman for self defense. Another subject shows the faith that people have placed throughout the centuries in some person's ability to locate wells and subterranean streams by the aid of divining rods is still preserved in some rural communities.

Burton Holmes in his forty-eighth "weekly trips around the world," which he has been personally conducting for Paramount during the past year takes his fellow travelers from the Bay of Fundy to the St. Lawrence, during which trip he shows many remarkable sights.

For the first week in the New Year Victor Moore will be presented in "He Meant Well," a Klever Komedy, which is screamingly funny from start to finish, being a story of intense action injected with a great amount of comedy suspense and sufficient heart interest, ultimately ending happily.

Paramount has made elaborate plans for exhibitors aids for 1917, and with each of the releases for this week special advertising and publicity helps have been prepared for the exhibitor.

Paramount's policy for the coming year will be to give co-operation to the exhibitor in every phase of his business. It has planned to add many new advertising and publicity ideas to the great amount of free accessories recently issued in the campaign of exhibitor's co-operative service.

"INTOLERANCE" FROM COAST TO COAST.

D. W. Griffith's "Intolerance" has now virtually made a coast to coast conquest of this country. New York, San Francisco, Los Angeles and finally Chicago has endorsed it by newspaper tribute and crowded house. In New York this spectacle is now in its fourth month at the Liberty Theatre. San Francisco and the neighboring Oakland register eleven weeks of record making business. When the Los Angeles run is completed the figure will be ten weeks—an astonishing figure by the way, for a city of this size.

Arrangements have now been completed for the Philadelphia opening which will take place Friday evening, December 22, at the Chestnut Street Opera House, and for the Pittsburgh opening scheduled for the same night at the Pitt Theatre. Another organization, which will make the twelfth on tour, will commence its season at the Montauk Theater, Brooklyn, December 17.

Shirley Mason—McClure Pictures

SHIRLEY MASON, one of the seven stars of "Seven Deadly Sins," the McClure series of five-reel features, is only 16 years old and she is the tiniest star in picturdom—with one exception. Marguerite Clark is the exception and Shirley, standing fifty-nine inches in her bathing suit, tops Miss Clark by one inch.

Viola Dana is Shirley Mason's older sister—older by about a year—and the competition between the two young actresses has been keen. Miss Mason, until she joined McClure Pictures, was with Edison, playing leading parts under her own name — Leonie Flugrath.

Shirley Mason.

Shirley Mason was born in Brooklyn and has been on the stage since she was four years old when she appeared on Broadway in a part that she created all by herself. She was "Little Hal" in "The Squaw Man," in which William Faversham starred. She played "Little Meenie" in "Rip Van Winkle" and was "Peter" in "Passers-By."

Viola Dana made a great hit in "The Poor Little Rich Girl" and Shirley was her understudy, playing the part several times in New York and inheriting the leading role in the company that went on tour with the play.

With the Edison Company Miss Mason was exceptionally successful in ingenue roles. She was in "Mary Had a Little Lamb," "Vanity Fair," "The Littlest Magdalene," "Lucia," and other successful Edison Photoplays.

In the Seven Deadly Sins, Miss Mason is the girl around whom the stories revolve. She is tempted by the seven sins one after the other, and with George Le Guere, who is the youth who loves her and wants to protect her from temptation, she appears in every one of the seven features.

Miss Mason is a great favorite with all the other McClure stars—Nance O'Neil, Ann Murdock, Charlotte Walker, Holbrook Blinn, H. B. Warner and George Le Guere all watched over her during the making of the series, helping her in her eager desire to learn every angle of her chosen profession.

WARNING TO EXHIBITORS.

J. G. Hansen, manager of the Gem theater, at Reading, Pa., wants to caution theater managers against Robert Bauer, who makes a business of selling candies in theaters and who put over a deal on him that was not altogether on the level. He says that Bauer looks like a Greek, is of medium height, black hair and smooth face. Any information as to his whereabouts will be appreciated by Mr. Hansen.

BAIER SUCCEEDS JACOBS BOOKING OFFICE.

Walter A. Baier has taken over the business of the Jacobs Film Booking Office, at Milwaukee, Wis., and will operate under the title of Walter A. Baier Film Booking Office. He is now handling such well known productions as "The Little Girl Next Door," "Wars' Women" and "Where Are My Children" for the city of Milwaukee.

AD KESSEL CONVALESCENT.

Ad Kessel, president of the New York Motion Picture Corporation, for the first half of December was confined to his apartments in the San Remo, New York, suffering from nervous breakdown. His many friends will be glad to know he is on the high road to complete recovery.

WILLIAM HILKEMEIER SICK.

William Hilkemeier, a well known New York exhibitor and prominent in the affairs of the Manhattan Exhibitors' Local, has been sick for the past three weeks. He is now at home after an operation in the hospital and is improving rapidly.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Truant Soul"

An Adaptation of Victor Rosseau's Story Produced by Essanay in Eight Reels—Henry B. Walthall and Mary Charleson Featured.

Reviewed by James S. McQuade.

VICTOR ROSSEAU'S story has to do with the drug habit, the temporary victim being a famous surgeon, whose natural disposition is one of sweetness and good will toward his fellows. When under the influence of the drug this surgeon, John Lancaster, is a profligate creature, whose looks and actions resemble those of his revolting half brother,

Scene from "The Truant Soul" (Essanay).

Dr. Lawson. It is another case of Dr. Jekyl and Mr. Hyde, where the good and the evil in the same man are so strongly contrasted that one is impressed as if there were two distinct and separate entities in the same person.

The story is told so clearly in the Essanay production that there is no need to give it in detail here. As seen on the screen it is powerful in its appeal, the mind being held in compelling thrall throughout. It is necessary, however, to state that the mental ordeal, to which one is subjected during the two hours taken by its showing, is sweetly soothed by the devotion and courage of Joan Wentworth, a noble and daring soul, who nurses back to sanity and happiness the wretched victim of narcotics and a brother's hate.

The adaptation of the Rosseau story by Charles J. McGuirk, the direction of the production by Harry Beaumont and the photography by Harry Alvin Zech are to be commended for their worthiness.

Henry B. Walthall really appears in three distinct roles—that of Dr. John Lancaster in his sane moods, that of the same man in the delirium created by narcotics, and also that of Dr. Lawson, the villainous half-brother. With remarkable fidelity he assumes all three, and with a realism that arouses pity, aversion and hate in rapid succession.

The hospital scene, where the renowned surgeon attempts to perform his most difficult operation while suffering from injected morphine, and when surrounded by a notable gathering of men in his profession, is almost overpowering in its tenseness. He calls impatiently to the nurse administering the anaesthetic to increase it, so that the patient may be kept quiet, although reminded at the outset that the heart action forbade it. And so, while the delicate operation was a success mechanically, it availed nothing, as the patient was dead before it was completed.

"A very successful piece of work, gentlemen," says Dr. Lancaster to the professional men around him. "It is a pity the poor fellow will never know what I have done for him."

In this scene Joan Wentworth is only a humble nurse on probation, and the unnerved Dr. Lancaster had discharged her, in the attempt to lift the blame of the patient's death from his own shoulders to hers. But she rewins his favor and gets another chance to redeem herself as nurse in the Lancaster Institute, out in the country, on a hillside. In a sane moment he had felt, through intuition, that this strong, tender-faced young woman could save him from himself, and thus in all the important scenes following she is prominently before the spectator. With the knowledge that Joan is impersonated by Mary Charleson the reader will not be disappointed in forming great expectations.

That tremendous scene which shows the first experience of Joan in combating the desire of Dr. Lancaster for the drug that is working his ruin is awesome and thrilling. In it Mr. Walthall and Miss Charleson do some of the finest acting I have yet seen on the screen. Mr. Walthall reveals all the torture—mental and physical—wrought by indulgence in morphine, and all the terror and pitiable cunning which the fear of being deprived of it arouses in the mind of its victim. Honor is but a thing of shreds and patches and truth but a makeshift, so that the agony of appetite may be relieved. And here Miss Charleson's Joan, in regulating the craving of the tortured wretch and finally awakening in him a vestige of a real spirit of honor, rises to a height, in rendering lofty service, that only a true, self-sacrificing woman can reach.

Joan wins the battle after weary watching and against long odds, and as Dr. Lancaster gradually recovers his right mind the desire to have his good angel always by his side grows until their plighted love sets all fears at rest.

In the harrowing scenes, where the outcast half-brother is mistaken for her lover (Dr. Lancaster) by Joan, Miss Charleson's acting, as well as Mr. Walthall's, arouses in the spectator a maddening desire to enter the fray and kill the offender. And that means fine realism.

Myers, the secretary of Dr. Lancaster, is a strong villain part, very ably sustained by Patrick Calhoun.

"The Truant Soul" will be released as a special super film, through the Kleine-Edison-Selig-Essanay service, Christmas day, this year.

"The Traveling Salesman"

Famous Players Presents Frank McIntyre in an Amusing Adaptation of His Stage Play.

Reviewed by George Blaisdell.

THERE is an entertaining mixture of comedy and drama in "The Traveling Salesman," the Famous Players release of December 18. Frank McIntyre interprets the title role in the adaptation of his old-time stage success. As Bob Blake, the big drummer, quick to fall in love "on sight," and to quote, or misquote, Shakespeare for justification in that step, he

Scene from "The Traveling Salesman" (Famous Players).

makes a hit. He has the characteristics, the pep, we ascribe to the traveling man—human, likable. There may be those who will frown upon his tendency to uncover liquor in seemingly arid spots; upon the enjoyment he extracts from a pack of cards when he meets up with his own fellows, and then

again there will be many more who in spirit will sit in with him and participate in the fun.

Opposite Mr. McIntyre is Doris Kenyon as Beth Elliott, the young ticket agent in the railroad station whose home is about to be sold for unpaid taxes, and who falls in love with the "fat man." Miss Kenyon has charm and ability in portrayal. Harry Northrup, second to none as a screen "heavy," is Franklin Royce, the instrument of Drury, the moneyed man of the York State village, who seeks to buy in Beth's land in order later to turn it over to the railroad and "clean up." Russell Bassett is Drury. Julia Stuart is Mrs. Babbitt, the energetic and talkative friend of Beth.

The story is staged in a desolate, snow-covered country. Director Al. Kaufman was fortunate in being able to secure the first fall of the winter to add to the picturesqueness of the subject. Many of the stage lines have been employed for the titles, and these add to the comedy element. The dramatic phase of the picture is reserved for the closing scenes, and here there is real suspense.

"The Traveling Salesman" is a good subject.

"The Right Direction"

Vivian Martin Is Featured in an Interesting Waif Story Issued Under the Morosco Banner.

Reviewed by George Blaisdell.

THERE are good human touches in "The Right Direction," released by Morosco, December 21. It is a waif story. Vivian Martin has the leading role, that of Polly Eccles, a child who starts out to push a baby buggy containing what is left of her household "goods" and her brother, "Billy Boy," as well. It is a great little team. There is a fund of interest centering about the pair—trio, it might be said. For we must not overlook Rags, a regular dog picked up by Polly early in her wanderings. There are, it is true, in the working out of the story, a number of coincidences, perhaps an unusual number, but they are well hooked up. The titles, too, are a feature, showing skill and literary ability.

There is realism in the first reel, where the father of Polly, home from a vacation of thirty days on the Island, throws a flatiron and snuffs out the flickering light in the eyes of the consumptive mother. It is a brutal phase of life, but it is true to life, nevertheless. It is then Polly sets out on her journey for California, that Billy Boy may be rescued from a decline like that to which the mother had succumbed.

Colin Chase is Kirk Drummand, the collegian whose lines in life so frequently cross those of Polly. Herbert Standing is his father, the owner of the big mine. Alfred Hollingsworth is Big Bill, the tramp who befriends Polly. Billy Mason,

Scene from "The Right Direction" (Pallas).

of pleasant memory, is the chum of Kirk. That is a cast speaking for itself.

Miss Martin fits the role of the child Polly. She has charm, naivete. Billy Boy, played by Baby Jack White, is a show in itself. It is a hard role he carries, but he carries it in such manner as to win the heart and hold it. And thinking of Billy Boy, we come back to Rags.

There are unusual mining scenes, taken around a big California plant hundreds of miles from the studio. There are flashes of the miners descending the big runway; we see the men at work below ground, in the background of one of these the figures "3400" standing out, presumably indicating the depth below the surface. There would have been no occasion for regret had more of the life far underground been shown. The picture is filled with striking contrasts in high and low life.

Three Pathe Pictures

"Joy and the Dragon," a Five-Reel "Little Mary Sunshine" Play; "Somewhere in Grenada," Fifth Episode of "Pearl of the Army," and "Absolute Black," Fourteenth Episode of "The Shielding Shadow."

Reviewed by Edward Weitzel.

BABY MARIE OSBORNE, better known as "Little Mary Sunshine," is the central figure in a five-reel photoplay, "Joy and the Dragon," written by Will M. Ritchey and produced by Balboa. This remarkable four-year-old child, whose fairy godmother has endowed her with wonderful powers of imagination, again achieves an unqualified success on the screen. The story of "Joy and the Dragon" has been written around the child's personality, and it is evident from the start that the experience she goes through during the action of the drama are all realities. There is no attempt at gestures or the painfully acquired technique of the so-called "child actress"

Scene from "Joy and the Dragon" (Pathe).

in the efforts of little Miss Osborne. She lives every scene in which she takes part and never shows that she is aware of the existence of such a thing as a camera. Thanks to the charm of her personality, the resources of her imagination and the good sense displayed by those in charge of her costumes, the impression she makes is that of a happy, healthy and lovable little girl going through some odd and interesting experiences.

The story itself is not very convincing, but this is not at all important. "Joy" is the name of the character played by Marie, and the "Dragon" relates to a box in which there is a fortune in gems belonging to the child. The first view of the little heroine shows her lashed to a raft and adrift at sea. Although she does not turn out to be the long-lost child of any character in the play, she has some unusual adventures. She escapes from an orphanage run by crooks; is the means of reclaiming a young chap who is well worth saving from himself, and is found in dozens of situations that permit her to laugh or to cry and to win the heart of every spectator. Henry King, who has the honor of directing the youthful star and displays especial aptitude for the task, is also Miss Osborne's leading support.

"Somewhere in Grenada."

The fifth episode of the Pathe serial, "Pearl of the Army," reveals "The Silent Menace" still plotting against the United States. The stolen plans again come into Pearl's possession, during a struggle in an auto, which ends with the plucky girl being hurled from the machine. Later in the action of "Somewhere in Grenada" she is thrown from a horse, taken prisoner while at Paso Del Norte, thrust into an underground cell and nearly drowned when the cell is flooded by water. The same swift action and succession of dramatic events that are necessary to serials of this order have been woven into this installment of "Pearl of the Army," and Miss White and the supporting company play the scenes in the proper spirit. The production, by Astra, is of good quality.

"Absolute Black."

The secret of the mantle is disclosed to Leontine in "Absolute Black," the fourteenth episode of "The Shielding Shadow." Sebastian, who is in possession of the magic cloth at the beginning of the number, again loses it, also the black pellets and the scientist's diary, and is obliged to do a desperate climb up a water spout to the top of a high building in order to escape his pursuers. Grace Darmond, Ralph Kellard and Leon Bary still continue to risk life and limb in the same reckless fashion that has characterized their efforts since the opening of the serial, and the suspense which should be found in all well-regulated melodramas in fifteen chapters is not permitted to relax for even a moment. As this is the prime factor in the success of such screen plays, "The Shielding Shadow" fully vindicates its reason for being.

"The People vs. John Doe"

Universal Presents Six-Part Anti-Capital Punishment Film at the Broadway Theater Under Auspices of Humanitarian Cult.

Reviewed by Margaret I. MacDonald.

THIS excellent humanitarian production, which is being presented at the Broadway theater under the auspices of the Humanitarian Cult, was written and produced for the Universal Film Manufacturing Company by Lois Weber.

Scene from "The People vs. John Doe" (Universal).

The picture is one that appeals strongly to the sympathies of the public; first, because of the nature of its theme, and, second, because it presents with vivid reality the human side of the question that it proposes to discuss. In the making of the production, so we learn, the players were chosen with "type" as the main object; and while this has been successfully done, it so happens that the players are also competent in dramatic skill. The cast headed by Harry De More as John Doe, consists of Evelyn Selbie, Willis Marks, George Berrill, Maud George, Charles Mailes, Robert Smith and Leah Baird.

The story has evidently been inspired by the Stielow case, and presents John Doe as an illiterate and poverty-stricken farmer, who at the moment of financial depletion is given work and a house to live in by a benevolent man of his own calling. Here the little family is happily established when one morning the benevolent farmer and his sister are found murdered. Falsely accused of the murder, John Doe and his half-wit brother are both placed under arrest; the small item of a revolver having its place among the family belongings and the still more trifling instance of a nine-inch boot are the main points of evidence against him. These clues magnified and added to in significance by a false confession wrung in fear from the half-wit brother are sufficient to bring John Doe almost to the electric chair. The untiring efforts of a woman lawyer on his behalf lay bare the true facts of the case and reveal the brutality of the third degree examination and place the crime on the shoulders on which it belongs, just in time to avert the execution being carried out.

The production is being introduced by Misha Applebaum, founder of the Humanitarian Cult, with an impressive address on the abolishment of capital punishment.

"Truthful Tolliver"

A Strong Five-Reel Triangle-Kay Bee by J. G. Hawks, with William S. Hart at His Best.

Reviewed by Louis Reeves Harrison.

ALL that an actor of intense personality, like William S. Hart, needs is the right sort of opportunity to give that personality adequate expression, and this Mr. Hawks has provided in "Truthful Tolliver." The ideal of Hart's interpretation is that physical energy and force count heavily in the eternal human struggle, whether exerted against mere elements of brutality or in support of purely mental conception of justice and right. A large number of the roles he has assumed in the past have been those of the vagrant outlaw of equally vagrant morals brought to a conversion of character through the influence of woman's influence. While the reformation of wandering outlaws may be occasionally edifying, their lack of importance in any civilization, particularly one so progressive as our own, is apt to rouse but faint interest in the story.

Mr. Hawks has solved the problem with good judgment and that skill which only comes from long practice in picturing the advent of a fearless newspaper publisher in a border settlement of the rudest kind, where all the lowering elements which appeal to man's primitive instincts alone are actively and demoralizingly at work. To Glory Hole, a crude mining settlement, comes Truthful Tolliver from Texas, and the way he cleans up the rotten place is about as sensational as anything of the kind ever shown on the screen. Interest is raised to a high pitch by the tremendous and well-organized opposition to the plucky editor, but when it becomes necessary for him to do or die in a prearranged duel between himself and the two worst toughs in Glory Hole's vilest joint, he lassoes the two in a surprise attack on horse, jumps his horse through a window and drags the toughs after him through the window and down to a group of vigilantes, that they may be run out of town.

This high point is reached near the end of the third reel and seems to conclude the main line of action. The author, however, has daringly prepared another line to be taken up at this point, always a perilous thing in story structure, but it is successfully carried out to a very satisfactory ending. Not only in Hart's exceptionally fine impersonation, but in all other details "Truthful Tolliver" is a stronger play than usual. It is manly in spirit, skilfully constructed, handled in masterly fashion and wholly free from jarring details. It should win wherever shown.

"The World Against Him"

E. K. Lincoln and June Elvidge Featured in Five-Reel Peerless Photoplay Released by World Film Corporation.

Reviewed by Edward Weitzel.

THE author of "The World Against Him," the five-reel Peerless photoplay released by the World Film Corporation, has provided a full supply of dramatic material for his screen drama, but his selection of characters and situations is often at fault. It is a fundamental principle of playmaking that the villain in the case should possess sufficient strength of character and brute courage to inspire at least negative respect. The villain in "The World Against Him" is a doctor, who exhibits such astonishing traits of moral and physical cowardice that he belongs to the order of beings which should be kept hidden from sight. He performs an operation on an unfortunate young woman when he knows she cannot be cured and that the operation will kill her. Later in the play he is shown a victim of physical fear, refusing to attend two injured men, and bent only on saving his own skin.

As a psychological study in one of the erotic works of the German realistic school, he might be accepted; but, to the general public, the healthy-minded man or woman who patronize the play, he is a lie and an offense.

Many of the devices for unfolding the plot have seen long and honorable service; notably, the misdirected letters, the escape from the prison wardens, and the heroine who must marry within twenty-four hours or lose her fortune.

The story starts in the West, shifts to the East, and back to the West again, and shows a pleasing variety of scene. It has been carefully and generously produced under the direction of Frank Crane, and is acted by a competent cast headed by E. K. Lincoln and June Elvidge. The other names on the program include Ruth Findlay, John Sainpolis, Frederick Truesdell, Julia Stuart, Scar Face, Nicholas Dunaew, Viola Benton and Edward Borein.

Scene from "The World Against Him" (World).

"The Ninety and Nine"

Five-Reel Vitagraph Screen Version of the Ramsey Morris Stage Play with William Courtenay and Lucille Lee Stewart in the Leads.

Reviewed by Edward Weitzel.

WHEN Ramsey Morris wrote the stage version of "The Ninety and Nine," about two decades ago, he founded his big situation on an actual occurrence—the heroic deed of an engineer out West who ran a train at the risk of his life through a forest fire and saved the inhabitants of several towns that were threatened with destruction.

The story that leads up to the sensational finish of the drama

tells of the career of a young man who had taken a crime on his own shoulders in order to shield the brother of his sweetheart. The girl's ingratitude in jilting him drives the young chap to drink, and in the opening scenes he is found hanging around the barroom of a small Western town. Ruth Blake, a young girl of the village, becomes interested in the stranger, and by her sympathy and fine womanly qualities awakens the manhood of the outcast. Later she shares his peril when he offers to run an engine to the rescue of a village hemmed in by a forest fire.

The story is told after the fashion of a bygone day, but the screen version retains a good deal of the original appeal that gave the drama several successful seasons on the stage. The theme is a familiar one and is clean and wholesome. The phases of village life and the rescue scenes have been transferred to the screen with excellent results, and the work of the cast is more than ordinarily good. William Courtenay plays Tom Silverton and does the character full justice. Lucille Lee Stewart is the right selection for Ruth Blake. She makes her just the sweet, sincere little woman intended by the author, and her influence over Silverton is accepted by the spectator without question. Josephine Lovett, Frank Lennion, William Lytell and William Dangman have the other important roles.

"The Weaker Sex"

Beautifully Presented Five-Reel Kay-Bee on a Live Theme, With Dorothy Dalton in the Leading Role.

Reviewed by Louis Reeves Harrison.

ON artistry and charm of visualization alone, "The Weaker Sex" is entitled to high praise, but the story by Alice C. Brown proves to be a most entertaining presentment of a vital subject, and the entire cast is so strong that the play has a delightful balance. The idea of demonstrating that sex differences are largely those of sex opportunity is boldly undertaken and successfully proven without in the least interfering with story interest. That the past performance of woman under many enforced social and political disadvantages is a safe guide to what her future performance can be is the sophistry of minds enfeebled by precedent and tradition. She is physically and mentally capable of response to training simply as a human being irrespective of sex. Such is the theme of the play and of the day.

There are some remarkable interiors shown in this delightful visualization of Miss Brown's story—they are superb examples of the motion-picture art. The court room is of fascinating realism—it is an idealism of the real—and the cabaret scenes show a high sense of fitness and proportion. So also with the splendid home interiors—they are impressive without the taint of theatricalism. One is left so entirely free of critical spirit so far as the picturing is concerned that attention is fastened on the story itself and its interpretation. Such a cast! Every role of importance is so well filled that it hardly seems fair to discriminate in favor of the leads, Dorothy Dalton, Louise Glaum and Charles Ray. It is enough to say that they make us live in the story. Miss Brown has proven that a woman can write a fine photodrama. The only serious fault to be found lies in diverting attention for one instant from the lead in the final scenes. There is no interest in the young weakling who has been saved—it is entirely concentrated on

Scene from "The Weaker Sex" (Triangle).

the woman who saved him, hence the conclusion would have been far more effective if he had been shown on the verge of a breakdown after her tremendous effort in the cause of justice to wind up the story with her in the safe refuge of her husband's devoted love. The whole release constitutes a valuable contribution to the art of motion picture production.

"The Right to be Happy"

Pleasing Adaptation of Charles Dickens' Story, "A Christmas Carol," for Bluebird Program.

Reviewed by Margaret I. MacDonald.

THE five-part screen version of that delightful Dickens' classic, "A Christmas Carol," produced for the Bluebird Photoplays, Inc., by Rupert Julian, will be released on December 25, and is destined to give pleasure to many Christmas audiences. But it is true that while this picture is most

Scene from "The Right to Be Happy" (Bluebird).

appropriate to the Christmas season, it can be presented at any season of the year with the same pleasing effect. The production has the genuine Dickens spirit, and the characters are well portrayed. Sometimes in ensemble scenes we are conscious, for instance, of the spirit of the boisterous American girl, rather than the subdued and dignified feminine of the England of Dickens' day, but dealing with generalities, we are pleased.

The role of Ebenezer Scrooge is skillfully handled by Rupert Julian, and a better portrayal of the character of Bob Cratchit, Scrooge's intimidated clerk, could not be desired than that given us by John Cook. Claire McDowell appears to good advantage in the role of Mrs. Cratchit, and little Francis Lee as Tiny Tim. The role of Jacob Marley, Scrooge's late partner, whom we see only as a ghost, after being introduced to his likeness in the form of a painting, is played by Harry Carter. Others of the cast are Emory Johnson, who plays the role of Scrooge's nephew, an exuberant type, in excellent style, and Francelia Billington as his sweetheart.

While this production may not compare altogether favorably with some Dickens' productions we have seen that have been made on English soil, still there is little fault to be found with it. Adults will be pleased with it and children will be delighted with this adaptation of the story of the regeneration of an old grouch.

"The Child of Mystery"

Five-Reel Universal Production Features Hobart Henley and Gertrude Selby in Italian Story.

Reviewed by Robert C. McElravy.

THE scenes of this Red Feather release, based on a story by Willard Mack, is laid on the East Side of New York, in the heart of Little Italy. Its chief features of interest are in the character types and the general fidelity to the conditions existing in this locality. The action itself is a trifle slow and lacks the suspense necessary to a first class offering of the kind. At the same time, the plot is an entertaining one and carries the interest along as it proceeds.

Hobart Henley makes the most of his opportunities, which are not many, in the part of Tony, an Italian fruit vendor. He loves Carlotta, around whom the story centers, with a love destined to be hopeless. This girl is portrayed in an attractive manner by Gertrude Selby. Miss Selby has made the step from burlesque comedy to the drama in a promising way; her natural acting and pleasing personality are greatly in her favor.

It develops early in the story that there is a mystery concerning Carlotta's birth. She has been reared since infancy by an old Italian named Giuseppi, who loves her and watches over her tenderly. But the black hand gang is also watching her, and when the time comes she is made captive and her grandfather, a prominent judge, is held up for ransom. Her rescue by Tony and Giuseppi and her participation in the Andrews ball, followed by a recapture and second rescue, form the chief incidents of the closing reels.

The number is rather mechanical in development, but satisfying in the matter of general atmosphere. Thomas Jefferson, Paul Byron and others are in the cast.

Two Kalems

"On the Brink of War," Episode of "The Girl From 'Frisco," and "The Tiger's Claw." a "Grant" Episode.

Reviewed by Ben H. Grimm.

"On the Brink of War."

IN MELODRAMATIC action and in general interest this two-reel episode of Kalem's "The Girl From 'Frisco" series, by Robert Welles Ritchie, is as good as any episode released thus far. The film is a "Western" of exciting gun fighting, fist fighting and sensational riding. Marin Sais, as Barbara Brent, takes an active part in the campaign for the re-election to Congress of John Wallace (True Boardman). The latter's Mexican exclusion platform is the indirect cause of a pitched battle between the Americans and the Mexican population of a Western town.

Word of the affair reaches Washington, and Wallace, brought to realize what legislation such as he proposes would mean, decides to withdraw. He is called a traitor by the tool of a "big exposed he becomes the object of the mob's wrath, and Wallace is about to be overpowered by the populace when he is succored by Barbara and the cowboys. When the "tool" is exposed he becomes the object of the mob's wratch, and Wallace is once more acclaimed a hero.

In the cast with Miss Sais and Mr. Boardman are Frank Jonasson, Ronald Bradbury, Knute Rahm, Hart Hoxie and Edward Clisbee. Directed by James W. Horne.

"The Tiger's Claws."

Convincing underworld types and an interesting story, as well as the daredevil stunts of George Larkin, make this episode of the "Grant, Police Reporter" series a worth-while reel. The thrills come when Mr. Larkin climbs up a drain pipe to the roof of a building, leaps to a roof twenty feet below, climbs hand over hand on a rope between two buildings, and is precipitated through a window when the rope breaks. In this manner he reaches a room where a gambler is just about to shoot a "stool pigeon." A girl is the victim of the gambler's bullet.

With Mr. Larkin are seen Ollie Kirkby, Director Robert Ellis, Bert Tracey, Harry Gordon and William McKey.

"Marriage a la Carte"

Laughable Five-Reel Farce Featuring Clara Kimball Young Reissued by World—Produced by Peerless.

Reviewed by Ben H. Grimm.

THE first duty of a motion picture is to entertain, and that duty is carried out to the letter in "Marriage a la Carte," a five-reel farce to be reissued by the World Film Corporation. The film was produced some time ago by the Peerless Studios from the play "Marrying Money," by Bertram Marburgh and Washington Pezet. Clara Kimball Young is seen in a role which gives her many opportunities to "get over" humorous situations. No mental effort whatever is required to follow the story, whose only aim is to amuse. There is hardly a comedy situation in the pictureplay that has not been used, perhaps a little differently, before or since, but nevertheless the film is crowded with laughs.

Re-edited, and with new illuminated titles which in no small degree add to the mirth of the story itself, "Marriage a la Carte" should be welcomed by exhibitors who would lighten somewhat the procession of more heavy dramatic subjects.

The story concerns Mary Niles (Miss Young), daughter of a rich broker, and Theodore Vandeveer, a penniless young relative of a millionaire. Love springs up between them, Mary thinking Theodore a wealthy young clubman, and Theodore believing Mary to be the daughter of the wealthiest man on "The Street." But Mary's father has lost her fortune. Each believing the other wealthy, the young people elope. Things are straightened out happily when a codicil to Theodore's uncle's will provides that he receive $1,000,000 if he marries.

Chester Barnett is cast as Theodore. Others in the cast are Winthrop Chamberlain, William W. Jefferson, Cyril Chadwick, Alice Gordon, Ina Brooks and E. M. Kimball. Dorected by James Young.

"The Love Thief"

Fox Film Melodrama in Five Reels is Filled With Action and Has Scenes of Battle in Mexico.

Reviewed by Edward Weitzel.

THE latest Fox Film, "The Love Thief," is melodrama, undisguised and unafraid. It tells the story of a Mexican girl, Juanita, the head of a band of rebels, who has sworn to avenge her brother, after he has been ordered shot by an American army officer. Juanita meets the officer and her hate turns into love, but reverts to hate again when she has been spurned by Captain Boyce. The complications come quickly after this, and the big situation is the rescue of Boyce and his sweetheart from Juanita's band by a troop of U. S. soldiers. During this part of the story the picture is filled with dramatic scenes, the fighting between the Americans and Mexicans being particularly realistic.

To sum the picture up: "The Love Thief" is a rattling good melodrama that has been given the advantage of good direction, excellent acting and a praiseworthy liberality of production.

Gretchen Hartman plays Juanita She makes a stunning looking female bandit and acts with an abundance of fire and dramatic skill. Alan Hale supports the reputation of the American army officer with credit, and Frances Burnham puts all her vitality into the part of Clare Nelson. Edwin Cecil, Willard Louis, Jack McDonald and Charles Ehler contribute well-acted characterizations to the performance, which was directed by Richard Stanton. N. P. Niessen wrote the scenario.

"The Foolish Virgin"

Clara Kimball Young is Seen in a Selznick Production Notable for Direction and Acting—Story Hardly Above Ordinary.

Reviewed by George Blaisdell.

CHARACTERIZED by splendid direction and acting is "The Foolish Virgin," the Selznick picture featuring Clara Kimball Young. Albert Capellani has adapted and produced this story by Thomas Dixon in his own style—one is tempted to say in his inimitable style. Throughout the nearly seven reels one sees the hand of the master craftsman. Subtitles are scarce; for that matter no more than are shown are needed. There are two or perhaps three times in the course of the story when one is measurably stirred or moved, but not markedly so.

Mr. Capellani springs one distinct surprise. He keeps the spectator in the dark as to the character of Jim Anthony, the supposed mechanic who marries the romantically inclined school teacher. The fact that he is a thief is not revealed until it is discovered by his wife. The disclosure emphasizes the "reversion to type," a not unnatural manifestation by a son of a dissolute father and of a mother who in later life takes up the making of illicit liquor and who also becomes a good customer of her own distillery.

Miss Young as the dreamer of wonderful dreams who marries the first "knight" that appears on her horizon carries her part with her usual charm and distinction. Conway Tearle is Anthony, the husband who goes out and makes good after his narrow escape from death from a knife in the hands of his mother. Paul Capellani is the North Carolina doctor who brings back to life the injured Anthony, protects and cares for Anthony's wife during the years of regeneration, and submerges himself on the return of the man reconstructed. William Welch, Edward Elkas and Catherine Proctor are others in the cast who distinguish themselves by their work.

"The Foolish Virgin" is a good picture. It is carefully staged. Marked by especially clever touches are the scenes of the large schoolroom in the opening of the story. In spite of the realism in the first reel, wherein is shown the squalid environment of the boy who as a man is later to bulk big in the story, the subject is wholesome. It conveys its lesson, too, to those young women who rush into a marriage without investigating the antecedents of their prospective husbands.

"The Awakening of Helena Richie"

Ethel Barrymore Featured in Five-Reel Picturization of the Novel—Produced by Rolfe for Metro.

Reviewed by Ben H. Grimm.

IN ITS transference from the printed page to the screen, "The Awakening of Helena Richie," Margaret Deland's widely-read novel, which has been visualized in five reels by Rolfe Photoplays, Inc., for release by Metro on December 18, has lost some of its story-interest, but has been enriched by a portrayal of the name part by Ethel Barrymore. The screen version of the story takes quite a while to get started, and interest is allowed to lag in a considerable degree in the earlier scenes. But after the characters have been established the story moves more rapidly, and the last two reels embrace enough interest-holding material to compensate for any preceding slowness.

Miss Barrymore's interpretation of the part of Helena Richie could hardly be improved upon. In those scenes in which mother-love is uppermost Miss Barrymore is supreme. But she has not received all the support that she might have been given. As a whole the supporting cast is good, but in a few individual cases quite unconvincing.

Interpretations of the emotions of Helena naturally dominate action throughout the picture, and it can be seen that the scenario writer has been hard pressed at times to register just exactly the situation intended. The film is a strong indictment against unreasoning and adamant prudery.

Effective lighting has been used to good advantage in many scenes. The leading male player is Robert Cummings. Little Maury Stewart plays his part well. Others in the cast are Frank Montgomery, J. A. Furey, Hassan Mussalli, William Williams, Robert Whittier, Charles Goodrich, Hattie Delaro and Mary Asquith. Directed by John W. Noble.

"Just a Song at Twilight"

Evelyn Greeley and Pedro de Cordoba Leading Players in Five-Reel Screen Drama Produced by Dixie Film Corporation.

Reviewed by Edward Weitzel.

CONVENTIONALITY is the keynote of "Just a Song at Twilight," a five-reel photoplay produced by the Dixie Film Corporation. The greater part of the action takes place during a dream, and that stock expedient of the hard-working dramatist—the use of the familiar but none the less surprising coincidence, has been employed with great freedom.

Henry Albert Phillips, the author of the story, has followed a form of scenario writing that is now relegated to the third class and does not permit the intelligent spectator to exercise his imagination to the slightest degree. The leading characters lose sympathy by their lack of common sense. When the heroine is in need of money she goes to an old friend—an unsuccessful suitor for her hand—and then lies to her husband about the matter—a fault not justified even by her fear of telling the truth.

The direction also is often at fault and several members of the cast have been permitted to overact. Evelyn Greeley, in a dual role, is earnest and of a pleasing personality, but becomes too automatic in the emotional scenes. Pedro de Cordoba, a well graced actor, is not a fortunate choice for the part of Carlyle Turner, and Charles Wellesley is of the number who display more vigor than art. The best performance of the cast is given by Richard Barthelmess as George Turner.

General Film Program

Appropriate Subject from Selig for Christmas—Many Good Subjects for Week of December 25.

GENERAL Film Service for week December 25-30, inclusive, has reserved for its first day's entertainment, which is Christmas Day, very appropriate films. "The Golden Thought," a two-reel Selig drama featuring Tom Mix, Victoria Forde and the wonderful little juvenile actress, Baby Lillian Wade. As the title would imply, the story carries a good moral, "A Journey to Nowhere," a Vitagraph comedy together with "Some of Our Biggest Star Performers" rounds out this film to one reel. This is followed by the ever-interesting Selig-Tribune. "Two Men of the Desert," a Biograph one-reel drama, features Henry Walthall and Walter Miller. The scenes are laid in the gold fields of California and drift with the story to the city. Blanche Sweet plays the feminine lead in this heart-stirring picture of love and sacrifice.

The fourth of "The Black Cat Features" by Essanay under the caption "A Tale from the Decameron," a two-part drama featuring Nell Craig and Ernest Maupain, will be the first picture screened Tuesday. This will be followed by a Kalem one-reel comedy, "The Quest of the Golden Goat," with Ham, Bud, Ethel Teare and Henry Murdoch supplying the fun.

The Essanay Canimated Nooz Pictorial No. 21, together with some scenes of Lake Tahoe, California, is followed by a Vim one-reel comedy, "A Financial Frenzy," in which the comedy pair, Harry Myers and Rosemary Theby, are seen. A Biograph two-reel drama, "The Rehearsal," featuring Vera Sisson and Jose Ruben, will close the program for that day.

Selig-Tribune News reel showing pictorially all the news both here and abroad, together with the very latest fashions and a Vim one-reel comedy, will be Thursday's offering.

Kalem supplies "A Mission of State," a one-reel drama of the "Grant, Police Reporter" series, in which Ollie Kirkby and George Larkin play the leads. Then Mary Anderson will be seen in "The Luck Charm," the second of the "Dangers of Doris" series offered by Vitagraph, followed by "The Property Man," a one-reel Vim comedy featuring Pokes and Jabbs.

The third of Essanay's "Is Marriage Sacred?" series under the title "Wife in Sunshine," featuring Marguerite Clayton, Edward Arnold and Sydney Ainsworth, is the picture first flashed on the screen for Saturday. Helen Gibson, the "Railroad Girl," is seen in "A Race With Death," an episode of "Kalem's "Hazards of Helen Series," followed by "The Right Hand Path," a Selig one-reel drama featuring Robyn Adair and Virginia Kirtley. This closes the program for the day, week and year.

Kalem's Final 1916 Releases

Laughs, Thrills, Action and Suspense in Abundance.

AS A fitting close to a year of excellent pictures, profitable both to exhibitors and to themselves, Kalem Company announces "The Quest of the Golden Goat" as the final Ham Comedy of 1916, released Tuesday, December 26; "A Mission of State," a single reel episode of "Grant, Police Reporter," released Friday, December 29, and "A Race With Death," one of "The Hazards of Helen" for release on Saturday, Dec. 30.

Bearing out Kalem's boast of "perfect continuity," these releases are packed with sensational thrills, of a dramatic and comic nature. The usual Kalem standard of photography prevails. George Larkin, the man unafraid, in "A Mission of State," will bring gasps from his audiences by a daring leap from the roof of a two-story house into the branches of a tree, and by his nicely-calculated drop into a speeding automobile from a thirty-foot bridge. Helen Gibson's stunt in "A Race With Death" is very spectacular.

LESSER SELLS DENVER HOLDINGS TO SUPREME.

Sol Lesser, president of the All Star Features Distributors, Inc., of San Francisco, has sold out his Denver holdings, including the Triumph Film Corporation's production, "The Libertine," and the Mutual's special production, "Purity," for the States of Colorado, Wyoming, New Mexico and Utah, to the Supreme Photoplays Corporation of Denver.

Mr. Lesser has made arrangements by which the Supreme Photoplays Corporation will handle all of the big independent features that he buys for this territory. As a result of this arrangement Mr. Lesser will, in the future, include these four States in his States right feature purchases, making a total of twenty-four States.

Thanhouser Pleased

The Program of Releases for the Next Three Months Gives Him Cause for Elation.

GOING over the Thanhouser-Pathe program for the next three months, Edwin Thanhouser, president of the Thanhouser Film Corporation, known as "a man of few words," announced "I am well pleased." "'Her' New York," starring Gladys Hulette, is the first Gold Rooster comedy drama to be released in the New Year, on January 7. Agnes C. Johnston wrote the story. Others in the cast are William Parke, Jr., Riley Chamberlain, Carey Hastings, Robert Vaughn and Ethyle Cooke.

Then comes Valkyrien (Baroness Dewitz) in "The Image Maker," on January 21—a drama of reincarnation involving a motion picture company supposed to be working in Thebes, Egypt, with the ruins of temples and tombs for background. W. Eugene Moore is responsible for the direction and Valkyrien was supported by Harris Gordon, Arthur Bauer, Inda Palmer and Morgan Jones.

"A Modern Monte Cristo," starring Vincent Serrano, is the first February release. It is by Lloyd Lonergan and directed by Eugene Moore. Florence La Badie in "The Girl Who Wanted to Live" follows, the story being written by Philip Lonergan and directed by Frederic Sullivan.

And then comes a classic that is the pride of Mr. Thanhouser's heart, "The Vicar of Wakefield," starring Frederick Warde under the direction of his son, Ernest Warde.

"For a story of its kind, I think this picture will thrill America," asserted Mr. Thanhouser. "It is a smoothly flowing condensation of Goldsmith's famous story, and nothing better has ever been done with a classic story in this studio, or elsewhere, if I may boast a bit."

One of the most elaborate of many costly features of "The Vicar of Wakefield" is a prison scene that is quite out of the ordinary. It is the debtors' prison, a great, spacious, rock-walled hall that takes up the entire stage in New Rochelle.

"GLORY" UNITY'S SPECIAL NEW YEAR FEATURE.

As a special feature to inaugurate its new policy of offering to its exchanges at least one special feature picture per month Unity will release during the early part of the year a most attractive drama, under the title of "Glory," starring the charming Juanita Hansen and the well-known comedians, Kolb and Dill. The scenario of "Glory" was written by Aaron Hoffman and produced by Burton King and Francis Grandon.

Miss Hansen plays the delightful role of a young girl who has the entire Western village Glory as her parents. She was adopted by the inhabitants of the little town after her mother, seemingly in disgrace, had left her as a baby in the village hotel, presided over by Kolb and Dill. She is given the name of Glory, and grows up as the idylle of all the town. Kolb and Dill, as leading citizens of the town, constitute themselves her chief parents.

The picture was made in Southern California, and some of the gardens which were used as settings are among the most beautiful in the State, and many of the scenes are laid in the grounds of the beautiful Jevne home in Pasadena. The peculiar attractiveness of this picture lies in its simple, clean and wholesome character, giving an actress of Miss Hansen's known qualities full play. Both she and Kolb and Dill are well enough known to guarantee that this picture will offer motion picture lovers a maximum of good entertainment.

HAWK FILM COMPANY BUYS IVAN RIGHTS.

The Ivan Film Productions, Inc., has completed an arrangement with the Hawk Film Company, whereby the latter for a period of a year became the exclusive foreign distributor of Ivan releases for the ensuing year. The Hawk Film Company maintains offices at 145 West Forty-fifth street, New York, and business offices in the principal cities throughout the world, notably, Paris, London, Rio de Janeiro, Berlin and other world centers.

The thorough equipment of the Hawk Film Company for the distribution of photoplays assures for the Ivan film plays the most thorough distribution possible to secure. Already they have exhibited throughout the more important centers and reports received from Australia, England and South America indicate that the Ivan film plays are received as favorably by critics and public alike.

TWO PARAMOUNT PICTURES STOLEN IN BOSTON.

Efforts are being made throughout the country to locate two Paramount Pictures which were recently stolen from the Famous Players Film Company, of New England, Boston. The prints were those of Mary Pickford in "Emeralda," produced by the Famous Players Film Company, and Donald Brian, in "The Voice in the Fog," produced by the Jesse L. Lasky Feature Play Company.

Notifications have been issued by the Paramount exchanges to all exhibitors to immediately notify the exchange in their district, should anybody in their town accept or attempt to book these two productions.

From a number of clues that have been followed, it appears that the prints, after they were stolen, were shipped West, but up to the present time they have not made their appearance.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

A RARE BOARDER (Vim), Dec. 8. Pokes and Jabbs are the comedians in this comedy reel, which is a fair knockabout reel. Pokes, as a jewelry salesman, makes love to all his female prospects in a boarding house, which leads to many complications. Jabbs comes to the rescue, disguised as Poke's mother, but the women get wise and the two are barely able to escape.

THE PURCHASE PRICE (Selig), Dec. 9.—A moderately strong one-reel drama. Robyn Adair, Virginia Kirtley and E. J. Brady are in the cast. The reel has a somewhat different story—that of a girl who refuses to marry a man because he is poor. The man—a young broker—steals to become wealthy and marries the girl. The man is later forced to confess his crookedness. The girl refuses to forgive him, realizing that she has lost love because of her demand for a price.

THE SELIG-TRIBUNE, NO 99, 1916 (Selig), Dec 11.—Seven hundred cow ponies purchased by agents of Allies, Denver; President Wilson officiates at Liberty Statue illumination, New York; insane man, in armor, shoots up court, Hammond, Ind.; delegation greets Vice President and Mrs. Marshall, Washington; World's largest gold dredge launched, Marysville, Cal.; Charles P. Taft to grow cotton on his ranch, Taft, Tex.; Eddie Reichenbacher wins Ascot auto race, Los Angeles; Thanksgiving Day celebrated by National Guardsmen, Corpus Christi, Tex.; 8,000 autos make exploration of new road, San Francisco; fashion section.

CHARITY BEGINS AT HOME (Vim), Dec. 13.—A laughable number of the Vim Feature Comedies, with Harry Myers and Rosemary Theby putting over considerable comedy. Rose believes in charity to such an extent that beggars get most of hubby's effects. He cures her by becoming the father of a host of stray animals of all kinds. They soon enter into a compact to keep their home for themselves.

CANIMATED NOOZ PICTORIAL, NO. 20, Dec. 13.—A split-reel sharing funny cartoon burlesques on the news and scenic. Carlson's cartoons show interviews with well-known public characters, a ukele orchard and other funny features. The scenic shows views of Long Beach, California.

THE SELIG-TRIBUNE, NO. 100, 1916 (Selig), Dec. 14.—Ambassador and Mrs. Gerard leave New York for Germany; Stock Show brings out prize-winning live stock, Chicago; Shriner's convention at New Orleans; Miss Clara C. Hayward, society leader, is billiard expert, Philadelphia; funeral services of John D. Archbold, Tarrytown, N. Y.; President Wilson leaving Capitol after delivering message to Congress, Washington, D. C.; cat and rabbit show held in New York; fashions in shoes; "King Sam's" old negro-carrying boat reaches New York; million-dollar fire destroys warehouses in Brooklyn, N. Y.

THE MENACE (Kalem), Dec. 15. Number 9 of the "Grant, Police Reporter," series. George Larkin's stunts in this reel are his jump from an office building window to a suspended rope, up which he climbs to the roof, and his subsequent leap to a lower roof. He does this to prevent a woman anarchist from throwing a bomb into the ranks of the police parade. As thrilling a number as any. Reviewed on page 1,816 of last week's issue.

THE FATAL VIOLIN (Kalem), Dec. 19.—Despite the absence of Ham and Ethel Teare in this number of the "Ham" comedies, it is a funny reel. Most of the comedy is gotten over by Bud and Henry Murdoch. Bud gets mixed up with a gang of anarchists and is singled out to play a violin at a rich woman's concert. The violin is in reality an infernal machine and the resultant complications bring the laughs.

THE QUEST OF THE GOLDEN GOAT (Kalem), Dec. 26.—The comedy ball starts rolling early in this reel and keeps going at a moderately fast rate of speed throughout. Bud and Henry Murdoch are the leading funmakers. Bud goes in quest of the Golden Goat, where he believes he will find a fortune. He runs into a cult of worshippers of the Golden Goat, steals the goat, only to later learn that the fortune has been left for drinks in the Golden Goat Cafe.

A RACE WITH DEATH (Kalem), Dec 30.—A number of the "Hazards of Helen" railroad series. Helen Gibson's nerve is displayed in this reel when she leaps from the back of a galloping horse to a fast-moving freight car. The car, running wild, is stopped by Helen just as it is about to plunge into the water through an open drawbridge. Thus she saves the life of a man who has been imprisoned in the box car.

General Film Company Specials

A FAILURE AT FIFTY (Essanay), Dec. 9.—Pathos and humor are found in this three-reel comedy-drama. The film is an acceptable offering. Audiences will probably laugh with and cry with "Old Tim," who cannot stand the efficiency methods introduced into the factory of which his son becomes superintendent. "Old Tim" helps a young friend with an invention that leads both to wealth, and the finish of the film shows a reunited family, with the young friend a son-in-low. In the cast are seen Thomas Commerford, Alice McChesney and Royal Douglas.

TWISTED TRAILS (Selig), Dec. 11.—The riding stunts performed by Tom Mix are the main and best feature of this three-reel "Western." The film has other good qualities; also several inconsistencies, but on the whole is an acceptable offering. The story runs smoothly until Tom marries the girl he rescued, when it becomes rather trite. Tom is given to believe that the girl he married is his sister; but a housekeeper straightens things out by her story of her service in an orphan asylum. Besides Tom Mix, there are seen on the screen Bessie Eyton, Eugenie Besserer, Al. W. Filson, Will Machin, Pat Chrisman and Sid Jordan.

IN A LOOKING GLASS (Essanay), Dec. 12.—The second installment of the Black Cat features. This two-reeler is interesting and worth while. It pleases. The story tells of how a girl uncovers crookedness through a look in her glass. This changes the young superintendent's idea of the worth of girls as office help, and incidentally begins a romance. In the cast are Richard Travers, Nell Craig and Ernest Maupain.

THE STAIN OF CHUCKAWALLA (Kalem), Dec. 13.—Nineteenth episode of Robert Welles Ritchie's "The Girl from 'Frisco" series. The two reels make an exciting and interesting Western. Barbara Brent this time conducts a newspaper campaign for prohibition in a Western "bad town." Marin Sais, True Boardman, and the usual cast are seen. Reviewed in last week's issue, page 1816.

Bluebird Photoplays, Inc.

THE RIGHT TO BE HAPPY (Bluebird), Dec. 25.—This picture is a pleasing adaptation of Charles Dickens' story, "A Christmas Carol." The production, which is in five parts, was made by Rupert Julian, who also plays the role of Ebenezer Scrooge. It is a production that will make good for the exhibitor at any time of the year, is a character study, as are all of Dickens' works, and will be especially acceptable on children's programs. A full review of the production appears elsewhere.

Greater Vitagraph V-L-S-E, Inc.

THE MISSING CHAPTER (Vitagraph), Dec. 11.—Episode 11 of "The Scarlet Runner." The background of this story is a great English hotel and the heroine is a rich girl who drives her own motor car. There is humor rather than convincing romance in the tale; but the plot is intended to bring the love story to the fore. It is weaker than either episode 8 or 9, yet is well acted and interesting. For longer review see issue of October 7, 1916, of this paper.

HELP! HELP! HELP! (Vitagraph), Dec. 18.—Hughie Mack fills the costume of a gallant life-saver in this one-reeler. The scenes by the sad sea waves admit of much energetic fooling and many unexpected baths for most of the characters. Wm. Shea, Ed Dunn, Patsy De Forrest and Nellie Anderson are also members of the cast.

THE NINETY AND NINE (Vitagraph), Dec. 25.—The Ramsey Morris stage play of the same name has been taken for the foundation of a five-reel photoplay with a sensational rescue at the finish. The story is clean and interesting and the leading parts are excellently played by Lucille Lee Stewart and William Courtenay. The picture was reviewed at length on page 1973.

International Film Service, Inc.

HEARST INTEHNATIONAL NEWS PICTORIAL, NO. 99, 1916 (Dec. 12.—Wives of American officials are guests of Mexican officials, Matamoras, Mexico; giant flag unfurled, Brooklyn, N. Y.; Manager Bill Carrigan of Champion Red Sox at home, Lewiston, Me.; physical training classes of high school give exhibition, Oakland, Cal.; farm tractors perform, Davis, Cal.; inspectors watch handling of cold storage eggs, New York; auto parade opens new boulevard, San Francisco; footlights and fashions; boxing matches board U. S. cruiser Milwaukee, Mare Island Navy Yard; aeroplane views of Washington, D. C.; cutting Christmas trees for market, Winslow Mill, Me.; with the French Army.

Kleine-Edison-Selig-Essanay.

THE TRUANT SOUL (Essanay), Dec. 25.—A powerful photoplay which shows the redemption of a great surgeon from the morphine habit by the sacrificing devotion of a nurse. These well-drawn characters are created to the life by Henry B. Walthall and Mary Charleson, and they are supported by other able players. The production (eight reels) is well directed and beautifully photographed. An extended review appears elsewhere in this issue.

Metro Pictures Corporation

THE AWAKENING OF HELENA RITCHIE (Rolfe), Dec. 18.—Ethel Barrymore is featured in this five-reel visualization of the widely-read novel by Margaret Deland. Although rather tardy in telling the story, the latter part of the picture holds a wealth of interest-holding material, ably interpreted by Miss Barrymore. Reviewed in another column of this issue.

HE WOULDN'T WEAR GLASSES (Metro), Dec. 18.—Max Figman and Lolita Robertson are seen in this comedy reel. Without resorting to slapstick, many laughs are dealt out because of the complications arising since Max, who can hardly see without his glasses, mistakes the wife of a jealous man for the girl of his choice. He does not wear glasses because the girl doesn't like them, but everything ends happily.

Mutual Film Corporation.

THE FALSE CLUE (Mutual), Dec. 4.—A well-made two-part melodrama, which contains none of the offensiveness so common to melodrama. The production features Dorothy Davenport, with Benjamin Horning playing opposite her, and treats of the near-havoc wrought by an innocent excerpt from a letter which a detective picked up in the room where the uncle of the heroine is found dead. It is afterward discovered that the man died in a fit of apoplexy.

MUTUAL WEEKLY NO. 102, Dec. 13.—This is an unusually interesting number of the Mutual Weekly, and contains excellent views taken at the Battle of the Somme. The launching of the world's largest gold dredge, the Statue of Liberty under its new lighting system, the opening of a new Scenic Boulevard at San Francisco, Cal., Uncle Joe Cannon back on the job, and other interesting items also appear in this issue.

TREED (Vogue), Dec. 17.—This is an amusing two-part farce-comedy. The action of the picture is free from vulgarity, and in some instances original. One of the funniest happenings occurs when the automobile in which the eloping couple are fleeing runs over a high embankment and lands in a treetop. Pleasing and artistic locations have been chosen for the making of this picture.

A LASS OF THE LUMBERLANDS, No. 9 (Signal), Dec. 18.—In this number of the Helen Holmes serial Helen is called back from the camp only to find that her mother is dead, the cabin in which she lived having been destroyed by a falling tree. The paper left by her mother in which she has made known the fact that Helen is the daughter of "Dollar" Holmes, is burned by Holmes when it reaches his hands, and a copy of the page containing the record of the marriage of Holmes with Helen's mother torn from the register affords opportunity for a thrilling chase. Helen jumps from an automobile to the train, gets the paper from the men who have it, and jumps from a high bridge into the water. The title of this number is "The Double Fight."

Mutual Film Corporation Specials

INDISCRETION (Mutual), Dec. 25.—A two-reel subject, featuring Ethel Grandin, Charles Eldridge and Lawrence White. The girl is engaged to a quiet young man and longs for adventure. So she dresses in boy's clothes and goes forth to look for it. She is mistaken for a burglar, compromises her good name and altogether gets more adventure than she wanted. This is an interesting subject in a quiet way, the story being one of average strength.

THE VAMPIRES, NO. 6 (Gaumont), Dec. 31.—Another thrilling episode of the serial in which Moreno is forced to join the vampires, bringing with him Irma Vep. A daring theft of money is made through the instrumentality of one Fleur de Lys after cunningly gaining the signature of a prominent American tourist, which is cleverly affixed to a bank check. Various other interesting melodramatic incidents also take place.

Paramount Pictures Corporation

THE TRAVELING SALESMAN (Famous Players), Dec. 18.—Frank McIntyre brings to the screen an adaptation of the play in which he made a success. He is supported by, among others, Doris Kenyon, Harry Northrup and Russell Bassett. It is a good comedy drama. A review will be found on another page.

THE RIGHT DIRECTION (Pallas), Dec. 21.—A waif story, featuring Vivian Martin. Many good human touches mark the working out of the story, as is set forth on another page of this issue.

Pathe Exchange, Inc.

LUKE'S SHATTERED SLEEP (Rolin), Dec 31.—Most of the action in this one-reel knockabout farce takes place in a cheap lodging house, and the characters are all of the tribe of the Great Unwashed. There is plenty of rough-and-tumble fun in the picture, but persons of any pretense to refinement will object to the brand of humor that refers to unsanitary pedal extremities.

FLORENCE ROSE FASHIONS NO. 12 (Pathe), Dec. 31.—"Frills and Thrills" is the title of this number of the fashion show. Many of the garments are of a somewhat personal nature and will unquestionably thrill the feminine heart by their display of captivating frills.

ABSOLUTE BLACK (Astra), Dec. 31.—The fourteenth episode of "The Shielding Shadow" sees the magic mantle again change hands after Sebastian makes another reckless attempt to retain it. A big surprise that is in store for Leontine is also foreshadowed at the end of the episode. A longer review was printed in the issue of Dec. 31.

SOMEWHERE IN GRENADA (Astra), Dec. 31.—The fifth episode of "Pearl of the Army" shifts the scene to the tour of Paso Del Norte, on the border, and permits Pearl White to take several desperate chances with her life. A longer review was printed in the issue of Dec. 30.

JOY AND THE DRAGON (Balboa), Dec. 31.—This is another of the Baby Marie Osborne pictures and has the same charm that made the preceding five-reel "Little Mary Sunshine" numbers so successful. The picture was reviewed at length in the issue of Dec. 30.

Universal Film Mfg. Company

TWO SMALL TOWN ROMEOS (Nestor), Dec. 11.—An amusing number, by Virginia Kirtley, featuring Eddie Lyons, Lee Moran, Marian Zigler, Priscilla Dean and others. The scenes occur in a small town, and some good character types, slightly exaggerated, are portrayed. The two country boys play at a dance and become rivals over the city cousin. They are disappointed when her city "feller" shows up. A good number of the type.

IT DIDN'T WORK RIGHT (Victor), Dec. 14.—A comedy number, by Robert F. Hill, featuring Stanley Walpole, Helen Slosson, Joseph Granby and Helen Marten. This is a story of love and jealousy, in which a young man flirts with another girl in order to anger his fiancee. Later he is accused of stealing, and his fiancee stands up for him. The cast is pleasing and the story well presented. It makes an entertaining subject.

MOTHER'S GUIDING HAND (Laemmle), Dec. 16.—Mary Fuller is featured in this as a poor dressmaker; Augustus is the rich young hero. The girl borrows money from him, and when she repays it a romance follows. There is considerable absurdity in picturing her maternal yearnings by showing so many babies. The infants make a splendid feature by themselves, but are brought in rather awkwardly. The number is entertaining, but not strongly constructed.

IT SOUNDS LIKE A KISS (Nestor), Dec. 18.—A comedy number by Bess Meredyth, featuring Eddie Lyons, Lee Moran, Priscilla Dean and Babe Sedgwick. This deals with the subject of jealousy. A young married man is suspicious of his wife, who in turn suspects him of flirting with a blonde lady. Trouble starts at a dance and leads to the home of the married couple, where Eddie hides in the wife's room. This is not very new in situations, but the action is amusing throughout.

IT'S GREAT TO BE MARRIED (Victor), Dec. 22.—One of Capt. Leslie T. Peacock's whimsical comedies, with a slightly risque flavor. This concerns a widow, about to marry a second time, who dresses her eighteen-year-old daughter as a child. The deception works well until the daughter sits on the fiance's knees and kisses him. She then elopes with him and leaves mother alone. This is carefully handled and should not offend.

JAGS AND JEALOUSY (Joker), Dec. 25.—A comedy number, featuring Gale Henry, Wm. Graney and Heinie Conklin. A sculptor, a suspicious husband and a curious wife are the chief characters. The theft of a statue brings on the trouble. This is amusing, but not exceptional in any way. It makes an average number.

PRETTY BABY (Nestor), Dec. 25.—A comedy number, by Bess Meredyth, featuring Eddie Lyons, Edith Roberts, Lee Moran, Fred Gamble and a very pleasing infant. The latter lends a strong human appeal to the little story, which instantly attracts the observer. The number is exceptionally attractive and will be widely appreciated.

UNIVERSAL SCREEN MAGAZINE NO. 4, Dec. 29.—This issue of the interesting new magazine in film contains a demonstration of a new automatic mail-handling device, an illustration of how the A. S. P. C. A. handles the sick and injured horses of the city streets, a lesson in mixing biscuits, some views of the Venus Fly Trap, an odd Southern plant, and a study in animated sculpture.

PHIL'S BUSY DAY (L-KO), Dec. 29.—A very funny knockabout number, featuring Phil Dunham as a henpecked husband. He gets up late in the morning, flirts with a pretty neighbor and his wife gets after him with the broom. Some of the situations are rough, but not offensive, and some unusually funny stunts are pulled. The chase at the close is a good one.

MINES AND MATRIMONY (Joker), Dec. 30.—A comic number of the knockabout type, by Irene Blake, featuring Wm. Franey, Heinie Conklin and Gale Henry. A gold brick, a number of men down a well, and a bride in waiting are features of the plot. A characteristic number of the nonsensical sort with several smiles in it.

THE PRODIGAL DAUGHTER (Rex), Dec. 31.—A holiday story, by E. M. Ingleton, featuring Alan J. Holubar, Jack Mulhall and Agnes Vernon. It pictures the return of the minister's daughter, who has been ostracized from home. She has a child and the father refuses her admission. Later she tells him she had been married and he relents. This mingles pathos with the holiday atmosphere. It makes a good sentimental offering, though conventional in plot.

Universal Film Mfg. Co. Specials

THE PENALTY OF TREASON (Rex), Dec. 10.—A two-reel number, by Helen Jonas, featuring Douglas Gerard and Ruth Clifford. The scenes are laid in Italy and the costuming and atmosphere are good. An army officer insults the sweetheart of a young musician, who revenges himself by exposing the captain and his friends as would-be traitors. The hero is not believed at first and is locked up. The girl then dons trousers and proves her mettle by ferreting out the truth. A strong subject, well presented throughout.

MURDERED BY MISTAKE (L-KO), Dec. 13.—A two-reel comic, featuring Dan Russell in a double role. This is full of laughs and free from vulgarity. The action of the first reel is exceptionally funny and the closing scenes are also good. A society man hires a thug to kill him. A tramp, posing as the victim's double, is followed by the assassin. A good knockabout subject, containing much real humor.

SHOOTING HIS 'ART OUT (L-KO), Dec. 20.—A two-reel comic, featuring Phil Dunham and others. A business man, suspicious of his wife, ties a thread to the back of her dress. He traces her by this means to the dumb waiter and finds she is acting as model for an artist upstairs. Trouble at once ensues. The number finishes on the roof tops. This is a characteristic number, with numerous laughs in it.

FIGHTING JOE (Bison), Dec. 23.—A two-reel holiday number, by Wm Parker and Wm V. Mong. The latter play the part of a pugnacious Westerner, who comes to the aid of a divorced woman and her son. He gets rid of the ex-husband, who still hangs around, and treats the widow and her offspring to a big Christmas dinner. Maude Emory plays the widow and Harry Griffith gives a natural portrayal of a lively boy. The number is not exceptional in presentation, but tells a human and entertaining story.

MR. VAMPIRE (Rex), Dec. 24.—A two-reel subject, by Grace Cunard, featuring Francis Ford, Edna Maison and Lois Wilson. The son of a disillusioned woman inherits her suspicion of the fair sex. He is known as Mr. Vampire. He falls in love finally with a girl he thinks is married—but the man in the case turns out to be her brother. The story is developed in rather a vague way, but the cast is pleasing, and in spite of the faulty construction the subject proves entertaining.

GOOD MORNING, JUDGE! (Victor), Dec. 28.—Ernie Shields and Mina Cunard are featured in this farce-comedy number of two reels. The action consists largely of passing a smuggled necklace about at a house party. The maid finally fastens it around the neck of the dog. This is very slight in plot and does not hold the interest very strongly. Ernie Shields manages to get in some rather pleasing comedy work, but the production as a whole is only an average one.

TOTO OF THE BYWAYS (Imp), Dec. 29.—A two-reel subject, by Catherine Carr, featuring Edith Roberts, Johnnie Walker and Harry Benham. The girl, daughter of an artist, from whom the mother is separated, is raised as a thief. The characterization is a good one and suggests Mitzi Hajos in "Pom-Pom." The Apache settings are also good. The story brings about a final meeting of the girl and her father and then her happy marriage to an artist who sought to reclaim her. This makes quite an original and pleasing screen offering.

THE CHILD OF MYSTERY (Red Feather), Dec. 25.—A five-reel story of Little Italy, written by Willard Mack and laid in the heart of New York's East Side. The plot concerns a girl named Carlotta, granddaughter of a prominent judge, the mother having been an American and the father Italian. As the story progresses the girl is made captive and the black hand gang attempts to collect ransom from her grandfather. This is prevented by her lover, Tony, and her guardian, Giuseppe. Tony then sees the girl won by an American lover. The plot of this lacks suspense and is slightly mechanical in handling. The strong features are in the accuracy of the atmosphere and character types. Hobart Henley, Gertrude Selby, Thomas Jefferson and others appear.

THE PEOPLE VS. JOHN DOE (Universal Special Feature), December.—In this six-part production, which is an appeal on behalf of the abolishment of capital punishment, the question in hand is presented with vivid reality. At the Broadway theater, New York City, where the production made its debut, it is being introduced by Misha Applebaum, head of the Humanitarian Cult, with an impressive address on the subject. A full review of this picture, for which the state rights are now selling, appears elsewhere.

World Pictures.

THE WORLD AGAINST HIM (Peerless), Dec. 25.—The dramatic material in this five-reel photoplay includes the marriage of a convict to the heroine in order to save her fortune. The "happy ending" is brought about for the two. E. K. Lincoln and June Elvidge play the leading characters.

Paramount Celebrates Christmas

Exchanges Have Special Program for Yuletide Holiday. Containing Much to Interest the Children.

PARAMOUNT exchanges throughout the country are making a special drive on special features for the Yuletide holidays, particularly in the smaller communities where the Paramount features are shown less than three days each week, and also beginning to inaugurate throughout the country special matinees for children to be held every Saturday morning during the coming year.

In many sections of the country there has been inaugurated through the different exchanges distributing Paramount Pictures what have become popularly known as children's matinees, on which events a large number of features are rebooked and which have proven to be an excellent business move. These special matinees for children have drawn exceptionally large audiences.

Paramount releases on Christmas day this year the Famous Players production of the well-known fairy tale by the Brothers Grimm, in which Marguerite Clark plays the title role, and in which production on the stage she made a wonderful hit at the Little theater some years past. The Famous Players have made it an annual event to release a feature each Christmas that is particularly adapted for the Yuletide season, and with all the first-run houses showing "Snow White" and hundreds of other Paramount features conducted for Yuletide performances with pictures of similar character, the Christmas and New Year's weeks, this year, through the efforts of the Paramount exchanges, will be memorable.

Among the features that are being given additional publicity as Yuletide features are "A Christmas Carol," "The Two Columbines," "An Alien," "Cinderella," "The Prince and the Pauper," "Molly Make-Believe," "Little Lady Eileen," "A Bachelor's Romance," "Mice and Men," Paramount-Bray cartoons, Paramount-Burton Holmes Travel Pictures, "Still Waters," "Seven Sisters," "Such a Little Queen," "Wildflower," "The Goose Girl," "Rags," "Hulda from Holland," "Poor Little Peppina."

"Advertising "Patria"

International Has Great Campaign Under Way in All Hearst Papers.

THE International has perfected arrangements for one of the greatest campaigns of publicity ever launched for a cinema production, in behalf of its patriotic photoplay, "Patria." The production has already been enormously advertised, but with the release date definitely fixed for January 1, the real campaign is now beginning.

The international fame of Mrs. Vernon Castle as the star, and the popularity of Louis Joseph Vance, the author of "Patria," has led to a keen rivalry between newspapers all over the country for the right to publish the story in serial form. Up to date arrangements have been made with twenty-five of the leaders in this contest to do so, and that alone means publicity of the most valuable kind.

Full pages, half and quarter-page advertisements will be used in the newspapers having the largest circulation in thirty of the largest cities of the United States, which will give "Patria" a publicity never before conferred upon a serial of the screen. More than two hundred of the smaller papers throughout the United States will tell the story of Patria to their readers, and great spreads will be used in the motion picture trade papers.

On the Sunday preceding the release of "Patria" all of the Hearst newspapers, whose combined circulation is more than 2,000,000, will carry three full pages concerning "Patria" and its marvels as a practically inspiring screen production.

Before the campaign is closed "Patria" announcements will appear in Cosmopolitan, the magazine with one of the largest circulations in the world; in Hearst's Magazine, Harper's Bazaar, Good Housekeeping, Motor and Motor Boating. It is conservatively estimated that in this campaign of advertising "Patria" will be made known in every city, town and hamlet in the United States.

A publicity campaign of this magnitude is a sure indication that the managers of the International feel that "Patria" is the greatest serial photoplay ever produced and have taken measures accordingly.

"Lovely Mary" Heads Mutual December 25

Ethel Grandin, Alexander Clark and Ben Turpin Other Featured Players of the Week.

MARY MILES MINTER, "Lovely Mary" of Mutual, will appear in a five-part Mutual Star Production entitled "The Innocence of Lizette," the week of December 25. This production is from the pen of Bessie Boniel and was scenarioized by Arthur H. Gooden. The production was filmed at the American Mutual studios, under the direction of James Kirkwood.

"The Innocence of Lizette" is another screen success, replete with delicately handled situations. The story is novel. Miss Minter portrays the character of a little girl, of careful reading, who is taken from the poorer districts into the home of a millionaire.

On Monday, December 25, Ethel Grandin will be seen in a two-reel drama, entitled "Indiscretion." "Tours Around the World," embracing beauty and historic spots, will be shown Tuesday. On Wednesday, "Mutual Weekly," showing all of the interesting news events of the week in one reel, and "See America First," a scenic, on the same reel with "Kartoon Komics," drawn by Harry Palmer, will be released. A one-reel comedy, entitled "Peter's Perfect Photoplay," featuring Bud Ross, is scheduled for Thursday.

Alexander Clark, who is now starring in the stage production of "Princess Pat," is scheduled to appear on Saturday in a one-reel Mutual Star comedy, "Grimsey the Bell Hop."

"Jealous Jolts," a two-reel Vogue comedy, featuring Ben Turpin and Paddy McQuire, is scheduled to be released on Sunday, together with "Reel Life," the reel magazine.

"The Jade Necklace," the first of the stories of "The Perils of Our Girl Reporters," written by Edith Sessions Tupper and produced by the Niagara Film studios, will be offered on Thursday, December 28.

These stories will be released in two reels, every week, for fifteen weeks.

SHIFTS IN BLUEBIRD'S JANUARY RELEASES.

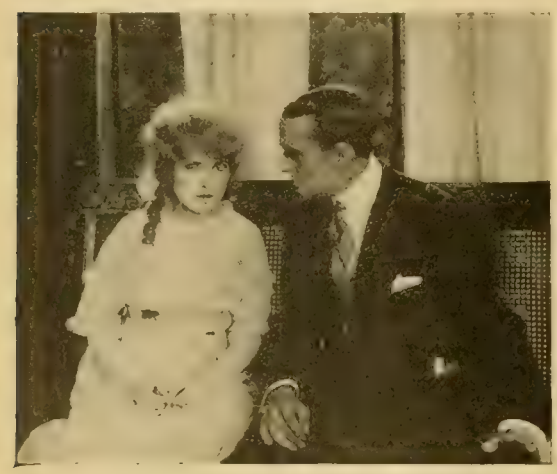
Bluebird has found it expedient to make several changes in the order of their releases for January, using the same subjects as have been previously announced, but shifting the release dates on three of them. "Black Orchids" remains in its original place as the release for Jan. 1 and "The Devil's Pay Day" will, as planned, be the attraction for the week of Jan. 29. "The Piper's Price" returns Dorothy Phillips to the series after one month, on Jan. 8. Bluebird No. 52 will be "Her Soul's Inspiration," introducing Ella Hall as the star, and will be the Bluebird for Jan. 15. "God's Crucible" is set for release Jan. 22 with George Hernandez as the star.

Manufacturers' Advance Notes

FANNIE WARD STARS IN CALIFORNIA STORY.

Though California gives to the motion picture screen more settings than any other state in the Union, it seldom is made the acknowledged background for a photoplay. In the Lasky production "Betty to the Rescue," in which Fannie Ward stars on the Paramount Program January 15, California gold mines and orange groves give a genuine Golden Gate flavor to the story. The scenes were all taken within a comparatively short distance of the Lasky studio in Hollywood.

The story was written by Beatrice De Mille and Leighton Osmun and was directed by Frank Reicher. In the cast are included: Jack Dean, Lillian Leighton, Charles H. West, James Neill and Ted Duncan.



Scene from "Betty to the Rescue" (Lasky).

"THE RAY OF DEATH" (UNITY).

"The Ray of Death" is the title of the fifteenth episode of "The Yellow Menace" and, as it unfolds, we see the utter determination of Ali Singh to subdue those around him to his indomitable will in its most violent form. It is hard to imagine that he could stoop so low as to force his own niece to marry a half-breed opium fiend and so vile a character as Hong Kong Harry; but, because of Najla's several outbreaks of disloyalty and treachery to Ali Singh's cause, he determines to forever separate her from the refining influence of her American friends, by forcing her to marry Hong Kong Harry.

There is nothing the unhappy girl can do but submit to force, but death intervenes to release her from so hateful a union. Najla is killed during an attack on Ali Singh's last stronghold.

Manning, heading the raid, is held by deperadoes in front of a machine which emits the sight-killing rays of violet hue. He is made partially blind and cannot wholly recover his sight unless operated upon by the most skilled of specialists. Margaret Bronson and Manning are married, despite his affliction, and the further pursuit of Ali Singh is carried on by Willard Bronson and the police officials, under the leadership of Captain Kemp.

MID-WEST CORPORATION ACQUIRES "CIVILIZATION."

A new and financially strong company, known as the Mid-West Civilization Corporation, was recently formed, with offices at Denver, Col., for the purpose of acquiring the State rights of the Thomas H. Ince picture, "Civilization," for the States of Colorado, Utah, Wyoming, New Mexico and Nebraska. The deal was consummated last week.

The president of the Mid-West Corporation is J. W. Burke and the secretary and treasurer is Frank M. Mikels. The general manager is Max Schubach. The first presentation of the spectacle in this territory will be at Denver, Col., on December 31, to be followed by offerings in Salt Lake City, Ogden, Omaha and Lincoln.

ROBERT WARWICK IN "THE ARGYLE CASE."

The methods of the modern detective, as contrasted with those of the impossible sleuths of fiction, will have their first screen portrayal when Robert Warwick appears in the Selznick Pictures production of the detective play, "The Argyle Case." This is the play on which the internationally famous detective, William J. Burns, collaborated with Harvey J. O'Higgins and Harriet Ford, and which was presented with tremendous success on the stage a few seasons ago, with Robert Hilliard as the star.

Mr. Warwick is rapidly completing the picturized version of this intensely interesting play at the Selznick studios in New York, under the direction of Ralph W. Ince. By way of making sure of correct details, Mr. Ince has enlisted the services of Detective Burns, who is supervising many of the scenes in which such modern instruments of scientific detection as the dictograph and finger-print processes are used. In addition to its thrilling detective story, "The Argyle Case" provides a big heart interest and the producers are confident that it will prove the popular star's greatest screen achievement.

Mr. Warwick is just the type for the lead and plays it with a swing and directness of method that will be most appealing to all pictureгoers. The star has been surrounded by one of the strongest casts of well-known players who have ever appeared in a single feature.

Elaine Hammerstein, the charming granddaughter of the famous Oscar, and well known to all theatergoers, plays the leading feminine role, while J. Cooper Cliffe, recognized as one of the greatest character actors of the day, will be seen in the powerful role of Kreisler, the head of the counterfeiting gang. Others in the cast include Charles Hines, Frank McGlynn, Arthur Albertson, Gazelle Marche, Frank Evans, John Fleming, Mary Alden and Robert Vivian.

"ISLAND OF DESIRE" FINISHED.

After many weeks of work, Director Otis Turner has completed "The Island of Desire," George Walsh's new starring vehicle for William Fox. The nature of the story called for certain atmospheric conditions and the building of an entire tropical island for a large part of the film. This, plus the achievement of several novel photographic tricks, resulted in the extended time devoted to the picture.

"The GIRL GOD MADE FOR JONES" (Essanay).

This is the first short production Bryant Washburn has appeared in for some time past. "The Girl God Made for Jones" is one of Essanay Black Cat features. It reveals a man who seeks everywhere for the girl of his heart's desire, then finds that she literally has been sitting beside him all the while. There are some thrilling scenic effects, including a railroad wreck and a big fire. Intermixed with many thrills are numerous humorous situations involving Jones' search for his "love girl." Alice McChesney appears with Mr. Washburn.

Scene from "The Girl God Made for Jones" (Essanay).

Fox Films Have Daring Stunts

Death Defying Exploits, Catastrophies and Wild Chases Put "Punches" in New Comedy Series.

IN WILLIAM FOX'S new series of comedy pictures, the Foxfilm comedies, brand new methods of laugh production have been resorted to. Camera trickery, mechanical effects and disregard for life and limb on an unusual scale characterize every one of the forthcoming fifty-two releases. Here are a few examples of screen comedy of the modern school selected at random from some of Mr. Fox's new offerings:

Thousands of gallons of water are released from a broken gravity tank on the roof of a hotel and sweep like a young Niagara down through the building and out into the street. There is no question as to the volume of water or power of current. Every piece of furniture and every human being in the six sets that are wrecked is swept along in the rush of water. The carrying away of a huge banquet table, at which are seated fifty guests in evening clothes, comes as the startling climax. Property destroyed in obtaining this one effect represents thousands of dollars.

In another picture an entire village is submerged by a cloudburst. A hundred or more dwelling houses and business places are inundated, the water in the streets extending to the roofs of the structures. It is no miniature set. The main village street with all its activities is shown close up. Then the cloudburst begins. Water accumulates in the gutters, backs up over the sidewalks and gradually rises to the roofs as the villagers climb higher and higher for safety. The cost of this effect in dollars and cents is equal to an amount large enough to produce an ordinary two-reel comedy.

Another early release features a unique race effect. The leading comedian, in the guise of a Marathon runner, is shown passing a bird in full flight and an automobile traveling at a high rate of speed.

One of the biggest "chases" ever shown in pictures is the feature of a Fox film comedy soon to be released. A gang of crooks on a handcar is pursued by officers on a locomotive, motorcycle, automobile and police launch. All are shown action at once. The climax comes when the crooks, deserting the handcar, board an electric engine, which tears its way through a courthouse wall and into a courtroom. Several retakes were necessary for this scene. Once the engine got beyond control of the motorman and wrecked three other sets in which players were at work.

These are just a few of the remarkable effects shown in Foxfilm comedies and Mr. Fox intends that all future comedy releases will contain features equally distinctive.

GAUMONT'S NEW YEAR'S PROGRAM.

The first week of the new year sees the Gaumont photo-novel well under way. The first episode to be released in 1917 is "The Master of Thunder," scheduled for the screen January 4. It tells of the successful efforts of Satanas to release Irma Vep from prison, but ends with the death of the chief of the Vampires in a most sensational manner. This is the seventh of the nine episodes.

There will also be the customary four single reels. The Gaumont editors have set a high mark for 1917 by their opening offerings. These are selected with a view to the general entertainment of every spectator. The first release of the week is "Reel Life," No. 35. This marks the passing of the old year, being released Dec. 31. It opens with pictures of "The Olive Industry in California" and is followed by "The Value of Venom," a picture of the method of combatting snake bite as developed in Brazil; "A Most Unique Basket," showing the use to which the shell of the Armadillo is put, and "Modish Coiffures," another picture in the hair-dressing series.

"Tours Around the World," No. 9, is released January 2. It takes spectators upon a trip to Rio de Janeiro, the picturesque capital of Brazil, and for a ramble around Luchon in the French Pyrenees.

"See America First," No. 69, is released January 3. It gives an adequate showing of Pasadena, Cal., the City of Roses. This was announced for release several weeks ago, but was withheld until sufficient space could be secured on the reel for it. Splitting the reel with this is "Miss Catnip Goes to the Movies," a Gaumont Kartoon Komic by Harry Palmer.

The fourth Gaumont single reel of the week is the Mutual Weekly.

500 EXHIBITORS SEE "THE TRUANT SOUL."

"The Truant Soul," Henry B. Walthall's latest feature, was given a rousing welcome at its first trade showing Tuesday, December 12. The exhibition was given by George K. Spoor, president of Essanay, at the Studebaker theater, Chicago. Five hundred exhibitors and newspaper men were present, scores of the former coming from Wisconsin, Michigan, Indiana and down-state Illinois cities. The film is released Christmas day through the Kleine-Edison-Selig-Essanay service. Its screen time is two hours.

NAME "SEX LURE" CHANGED FOR GREATER NEW YORK.

In order to placate the authorities of New York City the Ivan Film Company has changed the title of the "Sex Lure" to "The Girl Who Did Not Care." Under this new name will the "Sex Lure" be released again. Not a scene in the play has been objected to, so therefore it will remain intact.

GOOD REPORTS ON "RACE SUICIDE."

Manager Frank L. Greenwald of the Exclusive Photoplay Service, Inc., 212 Columbia building, Cleveland, gratified with the phenomenal success which has been accorded the film production, "Race Suicide," in the Ohio and Kentucky territory, has completed negotiations for the purchase on the same subject for the territory of Indiana, paying a price to Joseph W. Farnham, distributor of the subject, reported to be a record for the territory.

Mr. Greenwald reports a list of bookings in the new territory which are more than his wildest anticipation and which bespeak for the production a record equally as great as it has enjoyed in the Ohio and Kentucky territory, where it has taken rank as one of the best money-earning films ever shown in these two States.

Another vivid indication of the popularity of "Race Suicide" is demonstrated in the purchase by the Williamson-Waddington Pictures, Ltd., of Australia, of a number of new prints of the subject to meet the demands which have been created throughout New Zealand and Australia. "Race Suicide" has proven itself to be one of the most pronounced American successes ever to have been shown in Australia.

FASHIONS IN MUTUAL WEEKLY NO. 103.

Realizing the widespread interest in skating, the Mutual Weekly, manufactured by the Gaumont Company, presents the season's latest fashions for fair devotees of the rink in its issue No. 103. These are filmed upon models at the exclusive rink of the Biltmore hotel. The gowns are from the Fifth avenue establishment of Giddings & Co. The variety of models makes it possible for every woman who sees the pictures to find something that she can adapt to her own use. The Mutual Weekly alternates its fashions, one week showing the latest pictures from Paris and the next week screening the latest modes developed by the leading Fifth avenue designers.

TRIANGLE JANUARY 7TH RELEASES.

William S. Hart and Dorothy Dalton, Charles Ray and Louise Glaum are the stars of the Triangle feature releases for January 7. Hart appears in a Kay Bee production of newspaper life in the old West, entitled "Truthful Tulliver," written by J. G. Hawks. Dorothy Dalton, Charles Ray and Louise Glaum have a vehicle designed to test their versatility to the full in another Kay Bee play of vital current interest, known as "The Weaker Sex," by Alice C. Brown, directed by Raymond B. West.

"THE TWINKLER" (Mutual).

Think of being a thief driven to desperation. Think of having the "only girl in the world" under a false conviction for murder. Think of being "straight," just for the girl's sake, and then deciding to "get the money" for an appeal by just one more "flier in the open market.."

Then imagine running onto a fellow with $10,000 displayed in one little pocketbook, "nipping the leather" and discovering that you have robbed the governor's secretary of the pardon he was taking to the girl for whose salvation you had stolen the pocketbook.

Well, that's the punch in "The Twinkler," the Mutual Star Production of the week of December 18, featuring William Russell, and written by Henry Leverage, editor of the Star of Hope, Sing Sing prison publication, and himself prisoner No. 65368. It is a play that lives from its first line to its conclusion.

Scene from "The Twinkler" (Mutual).

Director Edward Sloman has produced a wonderful drama out of this story from the pen of a man who knows of which he speaks, and William Russell, Charlotte Burton, Clarence Burton, William Carroll, William Tedmarsh and all of the supporting cast have outdone themselves in the sureness of their character portrayal.

Unversal Offers Strong Program

"The Purple Mask" Heads the List—Called a Super-Serial—Also a Five-Part Red Feather.

AS A FITTING end to the year 1916, the Universal Film Manufacturing Company offers one of the strongest programs in its history for the week of December 25. Varied in theme, novel in plot and acted by players of note, the week's releases reach the high-water mark in film production.

The feature of the program is the appearance for the first time of the new Universal super serial, "The Purple Mask," in which those noted exponents of the continued motion picture story, Grace Cunard and Francis Ford, are the stars. This great serial, which will be released in two-reel episodes for sixteen weeks, is unique among photoplay serials, in that each episode is a distinct and separate mystery drama. The serial was written by Miss Cunard and directed by Mr. Ford. In the cast supporting the stars are such well-known screen artists as Gene Hathaway, Peter Gerald, Jerry Ash, Mario Bianchi, John Featherstone and John Duffy.

The first episode of "The Purple Mask," entitled "The Vanishing Jewels," will appear during the week of the 25th.

Sharing honors with the new serial is the Red Feather five-act feature, "A Child of Mystery," a stirring, heart-interest drama, with Hobart Henley and Gertrude Selby in the leading roles. This strong release was written by Willard Mack, the well-known playwright, and produced by Hobart Henley. It is a virile story of the love and hatred of the residents of the Italian quarter of a large American city. It is filled with many quaint touches of pathos, which are lightened by bits of genuine humor. In the cast are Thomas Jefferson, son of Joseph Jefferson, most loved of American actors; Paul Bryon, Alfred Allen, Mark Fenton and Nanine Wright. "A Child of Mystery" will be released on Christmas day. Under the Nestor brand, the one-act comedy, "Pretty Baby," with Eddie Lyons, Lee Moran and Edyth Roberts as the chief funmakers, will appear on the same day.

On Tuesday, December 26, the Gold Seal three-act drama, "Birds of a Feather," featuring William V. Mong and Nellie Allen, will be released. This is an unusually strong short feature, written and produced by Mr. Mong. It is a decidedly new type of crook play, replete with thrills. In the cast are a number of screen favorites, including Lydia Yeamans Titus, Harry Holden and George A. Dayton. The Hy Mayer travelogue, "Such Is Life in Alaska," will be released in one reel under the Powers brand on the same date.

"Stronger Than Steel," a film version of the original story from the Smart Set by George Bronson Howard, in two acts, is the leading release on Wednesday, December 27. This is a tense society drama, in two acts, scenarioized and directed by Allan Holubar, who plays the leading role opposite Louise Lovely. The Universal Animated Weekly and the L-Ko one-act comedy, "The Perils of a Plumber," with Dan Russell, are presented on the same day.

The Victor two-act comedy, "Good Morning, Judge," written and produced by Francis Ford, will appear on Thursday, December 27. An excellent cast of film laugh builders, which includes Ernie Shields, Mina Cunard, Jane Hathaway, Walter Belasco, Eddie Polo and Lewis Short, makes this one of the funniest film comedies ever offered. The other release of this date is a strong one-act Big U drama, "The Flash of Death."

Three productions are offered on Friday, December 29. The Imp two-act underworld drama, "Toto of the Byways," written by Catherine Carr and produced by Lee Kohlmar, with Edyth Roberts and Harry Benham in the leading roles, is the feature of the day. The other releases are the Rex one-act drama, "The Gilded Life," produced by the Smalleys and the L-Ko comedy, "Phil's Busy Day," featuring Phil Dunham.

"Giant Powder," a two-act mining drama, is a strong offering which will appear upon the Bison brand on Saturday, December 30. This is a gripping story of love and adventure by Maxwell Ryder. It was produced by Henry McRae and is acted by a powerful cast, headed by Edith Johnson and Fred Church. The Joker comedy, "The Tale of a Turk," with Gale Henry and William Franey and the Laemmle one-act drama, "The Face on the Screen," with Florence Lawrence, will also appear on the same day.

On Sunday, December 31, will appear the Rex two-act drama, "The Prodigal Daughter," by E. M. Ingleton, and directed by Allen Holubar. This is a delightful story, interpretated by Agnes Vernon, Allen Holubar, Ruth Corbin and Jack Mulhall. The Powers split-reel, "Sammie Johnsin Slumbers Not," an animated cartoon, and the Dorsey educational, "Civilization of the "Far East," and the Big U two-act drama, "The Mad Hermit," with Francis Ford and Grace Cunard, are the other releases of the day.

This week also brings to an end the Universal special serial, "Liberty," which has proved one of the most successful serials ever released, and thousands of letters have been received by the Universal, commending it and asking for more stories along the same line.

APOLLO WANTS A TRADE MARK.

Apollo Pictures, Inc., offers one hundred dollars for the most suitable and acceptable trade mark design submitted to Harry R. Raver, president of the corporation, at his office, 1400 Broadway, on or before February 1, 1917. The figure of Apollo Belvidere may be used in creating the design, the wording to be limited to "Apollo Pictures, Inc."

Praise for "Pearl of the Army"

Many Newspaper Critics Unite in Lauding the Quality of the Latest Pathe Serial.

THE enegetic boosters of the Pathe publicity staff, always on the lookout for leads that favor the successful exploitation of the several serial productions now being offered by that company, has gathered together the criticisms written by newspaper critics in various parts of the country where the latest Pathe serial, "Pearl of the Army," has been shown. Here are some of them:

R. E. Pritchard, motion picture editor of the New Orleans Item and one of the most progressive newspaper men now connected with motion pictures, states all four reasons in the following article published in a recent issue of the New Orleans Item: "There are thrills in every foot of 'Pearl of the Army.' With a dramatic story of love, mystery and adventure, and an all-star cast supporting her, Miss White is certain to achieve the greatest success of her career. It is doubtful if any star in the work has so great box-office pulling power. Pathe's name on a serial is a guarantee of its high quality. 'Pearl of the Army' lacks none of the essentials of a successful serial. It has a strong love interest, the development of which starts with the first episode. There is mystery, adventure and suspense. Every reel is replete with thrills of the kind that bring audiences back week after week."

Pathe's reputation, in the opinion of the photoplay editor of the Cleveland Plain Dealer, is the most important reason. Under the heading, "'Pearl of Army,' Thrilling Serial, Proves Winner," the Plain Dealer says: "Every once in a while some chronic kicker comes along and in wearied tones complains against that twenty-minute entertainment he frequently encounters on a moving picture program that ends with a 'Continued next week.' It seems to injure his feelings to be invited to come again on the same day next week and watch an impossible but thrilling and mysterious plot unfold. But, in spite of chronic kickers, producers—particularly Pathe—continue to produce moving picture serials and exhibitors continue to book them to boost their business, on the poorest night of the week. And if the public didn't prove that they liked this melodramatic form of entertainment, would Mr. Exhibitor and Mr. Producer continue spending their good coin? 'Pearl of the Army,' starring Pearl White and featuring Ralph Kellard, is the newest serial from the house of Pathe, and if the first three episodes may be considered as a criterion, it should prove as popular as 'The Shielding Shadow,' which is rapidly drawing to a satisfactory close. When it comes to injecting real mystery into serials, Pathe walks away with the blue ribbon every time. Mystery and thrills in the 'Pearl of the Army?' Whew!"

The popularity of Pearl White in Dayton, Ohio, was demonstrated in a rather forcible manner during the week of the first release of "Pearl of the Army." The Dayton Daily News in its issue of December 7 stated that several hundred patrons of the Ideal theater were unable to see the first episode and it was necessary for Manager Rawson to arrange to bring back the first episode, which was shown the following week, together with the second episode. The Daily News quoted Mr. Rawson as saying that if the crowd continued to come he would either have to get a larger theater or show the pictures a full week. He stated he had never seen a more enthusiastic audience.

"THE PURPLE MASK" (Universal).

As a fitting close to a successful year the Universal Film Manufacturing Company will release the super serial, "The Purple Mask," with Grace Cunard and Francis Ford in the stellar roles during the week of December 25. "The Purple Mask" marks a new departure in continued film dramas and promises to be the most successful serial in the history of motion pictures. Instead of the usual method of having one episode depend upon another, so that when a patron of a theater happens to miss an episode he loses the trend of the story, each episode of "The Purple Mask" will be a complete two-act drama. The suspense of the story has been maintained without leaving the fan in a quandary.

"The Purple Mask" was written by Grace Cunard and produced by Francis Ford, the stars, who hold the unique position in the film world of having appeared in more serials than any other players on the screen. They will be remembered for their excellent work in "Lucille Love," "The Broken Coin" and "Peg o' the Ring," Universal serials which met with acclaim wherever they were shown.

SAM PHILLIPS TO DEAL IN SCRIPTS.

Sam Phillips has organized and is president of the Feature Film Producers' Co-operative Association, which will furnish scenarios for feature pictures to several of the well known motion picture companies.

Mr. Phillips' long experience as a musical comedy man, photoplayer, and then director, well fits him for the duties of the executive head of an organization of this character. Many will remember him for his comedy work on the screen and with several well known film corporations, and of late the Milo Corporation of Baltimore.

A staff of trained writers will prepare the scripts sent out from the studio and will read and pass upon all script submitted by "free lance" writers, prepared to purchase at regular rates any material which can be used.

Brady Has Mobile Plan

Units of His Force of Reserve Pictures May Be Moved Up to the Firing Line at Moment's Notice.

THERE is no let-up in the World Film Corporation's policy of producing plays far in advance of the dates set for their release—the many advantages of which are so obvious as to require little or no explanation at this time.

"We are now working on pictures which will not be released in the ordinary course of affairs until next June," said Director General William A. Brady in referring to the current operations of his company. "Nobody, however, need take it as a positive statement that none of these plays actually will be presented before the interval has expired.

"One of the high points of our plan of accumulating completed plays is that in the possibility of circumstances arising under which any of our material should become of peculiarly timely value we would be in a position to substitute it upon our program at a moment's notice without disturbing the continuity of our productions in the least.

"For example, events in Europe might at any instant concentrate attention upon Russia in a way to render the public mind peculiarly receptive to a stirring story of life in the Czar's domain. In that case we would be ready to put forward Alice Brady in "The Snowbird" at once, although this photoplay is not scheduled for release until March 19.

" 'The Snowbird,' by the by, contains some unusual spectacular features, among them a complete production of the ballet, 'Scheherazade,' the principal roles danced by Alice Brady and Alexis Kosloff, with a corps of 100 Russian dancers. This ballet was devised and directed by Kosloff expressly for the present picture, the scene showing the interior of the Imperial opera house during a performance. Miss Brady for the past three months has been taking instruction in dancing for this particular picture, going to Mr. Kosloff's studio every evening, and I am free to say that her work in 'Scheherazade' is entirely remarkable.

"Following in due course among our new releases not previously announced will be Ethel Clayton in 'The House Cat,' with Rockliffe Fellowes; Lew Fields in 'The Corner Grocery,' with Doris Kenyon; Alice Brady in 'Motherhood,' supported by Edward Langford and John Bowers; Gail Kane in 'Glass Houses,' with Evelyn Greeley, Frank Mills and Gerda Holmes; Carlyle Blackwell and Olive Tell in 'Who Is Sylvia,' with June Elvidge and Arthur Ashley, and Kitty Gordon in 'The Haunting Shadow,' with Montagu Love and Alex Frances. There are four others in hand, for which titles have not been chosen as yet.

"Definitely dated for release, subject of course to change, are Alice Brady in 'A Woman Alone,' January 1; Gail Kane and Carlyle Blackwell in 'On Dangerous Ground,' January 8; Robert Warwick in 'The Man Who Forgot,' with Gerda Holmes and Doris Kenyon, January 15; Ethel Clayton in 'The Bondage of Fear,' with Rockliffe Fellowes, Arthur Ashley and Henry Hull, January 22; Marie Dressler, with Johnny Hines in 'Tillie Wakes Up,' January 29; Gail Kane in 'Her God,' February 5; Alice Brady in 'Frou Frou,' February 12; Carlyle Blackwell, with June Elvidge, Muriel Ostriche and Henry Hull, in 'The Parasites,' February 19; Ethel Clayton in 'The Web of Desire,' with Rockliffe Fellowes, February 26; Robert Warwick in 'A Girl's Folly,' with Doris Kenyon, March 5; Carlyle Blackwell, with June Elvidge and Arthur Ashley, in 'The Eleventh Hour,' March 12; Alice Brady in 'The Snowbird,' March 19.

"The engagement of Kitty Gordon is in line with our plan of leaning strongly toward women stars of recognized ability and striking physical beauty. Our careful observation of the ever-shifting current of public favor indicates that the popular demand at this moment is strongly in the direction suggested, and I am well satisfied with our present equipment in this direction, while Carlyle Blackwell fully fills the bill as our star juvenile and Lew Fields leaves nothing to be desired as the star of our occasional comedies.

"I may add with gratification that the business of the World Film Corporation for months has been going forward by leaps and bounds. The most significant feature of this situation is the fact that more and more theaters are taking these photoplays for week runs, while showings of three days are becoming quite general, proving that we have been underestimating the solid drawing strength of the motion pictures, where they are of good enough quality to stand scrutiny."

NEW STARRING VEHICLE FOR CONSTANCE TALMADGE.

Constance Talmadge is the latest star to appear on the Triangle-Fine Arts program. In recognition of her clever work in support of Wilfred Lucas in "The Microscope Mystery" and of Douglas Fairbanks in "The Matrimanic," it has been decided to give Miss Talmadge the opportunity that her talents deserve.

A new play, replete with comedy situations, has been prepared by Mary H. O'Connor of the Fine Arts scenario department, and Miss Talmadge's company, under the direction of Paul Powell, has already left for the Santa Cruz mountains of Northern California to begin active work. The construction of an entire log-cabin village and other elaborate scenery is made necessary by the plot of the new feature, and Director Powell will take a force of carpenters to the location for the purpose.

NORMA TALMADGE IN "PANTHEA."

Norma Talmadge, perhaps the most popular of the younger school of motion picture stars and who recently left the Triangle Company to appear as the star of her own producing company, under the Selznick banner, will soon be seen in the first of her new productions, "Panthea." This is a picturization of the famous novel by Monckton Hoffe, in which Mme. Olga Petrova starred in this country and which was received with acclaim by the public and press throughout Europe just before the war. The picture is finished and will be given its first public showings just after the New Year. It is reported to be an intensely powerful and dramatic production, with one of the most appealing love stories ever seen.

An excellent cast has been utilized in the production of this great feature photoplay, which was directed by Allan Dwan, formerly one of the leading producers of Triangle pictures. Among the players of prominence who will be seen in the pictures are Roger Lyton, George Fawcett, Earle Fox, Murdock McQuarrie, Count E. Von Stroheim, Norbert Wicki, Herbert Barry, Jack Meredith, Henry Thorpe, William Abbington, Winifred Harris, Ieleen Peisey, Stafford Windsor, William Lloyd, Dick Rosson, Frank Currier and J. S. Furey.

UNUSUAL ADVERTISING NOVELTY IN "THE WITCHING HOUR."

In addition to unusual drawings in the lithographs and other advertising matter, the Frohman Amusement Corporation has gotten up, as an advertising novelty, to be issued with its production, "The Witching Hour," a novelty stand, being the dial of a clock, which measures 4 feet in diameter and stands 5 feet 6 inches high. In place of the numerals on the dial, there appears the letters of the words "Witching Hour." The hands of the clock are movable so as to show the hour of the next performance of that production.

"THE MASTER OF THUNDER" (Gaumont).

The seventh episode in the thrilling photo-novel Gaumont is releasing through Mutual under the general title of "The Vampires" will be seen January 4. This is "The Master of Thunder," an absorbing series of incidents which disclose a French prison, the French colony of Algiers, and a wonderful scene showing the return of Irma Vep to her Apache haunts in the slums of Paris. Henri Leubas, undoubtedly one of the greatest screen actors of France, is afforded some excellent opportunities in this episode.

The opinions of American reviewers support in unanimous fashion those of their European confreres. It is pleasing to note that the high favor with which this sensational photo-novel was greeted has not been dulled as later episodes were screened. Last week one skilled trade paper critic said: "Just as full of fire and and energy as any of their predecessors (Episodes V and VI). There is a grimness that is wholly compelling, that grips one's attention and holds it throughout. The chapters are full of hair-raising incidents."

"Unusually thrilling," "a remarkable spectacle" and "an interesting situation" are some of the phrases of another reviewer to describe incidents in two episodes preceding "The Master of Thunder." In this episode the little European favorite, Tiny Tim, makes his bow in his photo-novel, appearing as the son of Normandin. Tiny Tim will be recalled as a popular child player in Gaumont releases of a year or so ago, and his return to the American screen will be welcomed by a host of friends.

Scene from "The Master of Thunder" (Gaumont).

Among the characters of the production who are prominent in this number are Philip Guard, the reporter, and his faithful friend Normandin, Satanas, Irma Vep, and Venenos, slated to become the head of the Vampires upon the death of Satanas.

Metro's New Year Offerings

Begins 1917 with Many Big Features and Many Prominent Players.

THE Metro Pictures Corporation has just announced its Christmas releases for the beginning of the New Year. They embrace one of the most important lists of productions ever offered for the screen. The list, which covers the period from January 1, 1917, to March 19, inclusive, embraces twelve great features, as follows:

January 1, "Vanity," with Emmy Wehlen as star; January 8, "A Wife by Proxy," with Mabel Taliaferro as star; January 15, "The White Raven," Ethel Barrymore; January 22, "The Promise," Harold Lockwood and May Allison; January 29, "The End of the Tour," Lionel Barrymore; February 5, "The Weaker Sex," Mme. Petrova; February 12, "One of Many," Frances Nelson; February 19, "Threads of Fate," Viola Dana; February 26, "The Belle of the Season," Emmy Wehlen; March 5, "The Secret of Eve," Mme. Petrova; March 12, "The Beautiful Lie," Frances Nelson; March 19, "The Hidden Spring," Harold Lockwood and May Allison.

Besides this dozen of Wonderplays, Metro will have another New Year's offering to the public in its serial, "The Great Secret," with Francis X. Bushman and Beverly Bayne as stars. The serial is in fifteen chapters, each chapter consisting of two reels. More than $500,000 was spent on the production, in which 600 people took part.

The first feature to be released, "Vanity," with Emmy Wehlen as star, is a powerful story of how a beautiful young woman was trapped by her own love for finery. The story of this play was written by Aaron Hoffman, and the scenario was prepared by Wallace C. Clifton. John B. O'Brien directed the production. In this production Miss Wehlen has an opportunity to appear in gorgeous gowns of the latest style. Supporting her are such noted actors as Paul Gordon, Edward Martindell and Tom O'Keefe.

"A Wife by Proxy," with Mabel Taliaferro, is a charming story of an Irish lass who comes to America in search of fortune and, obtaining a position in the home of a bachelor, becomes the means of unearthing a great blackmailing plot. While she is exposing the blackmailers she wins the love of her employer. The story was written by John B. Clymer and Charles A. Logue, and the scenario prepared by June Mathis. John H. Collins directed the production, which is presented by the Columbia Pictures Corporation.

"The White Raven" is an unusual play for Ethel Barrymore. In it she is seen first as a dancehall girl in Alaska and again as a grand opera prima donna in New York. For the first time Miss Barrymore appears in short skirts and does a song and dance "turn." This play offers many opportunities for her talent and the contrast between the dancehall girl and the prima donna is a striking one. The story was written by Charles A. Logue. It is presented by Rolfe Photoplays, Inc.

Harold Lockwood and May Allison will begin the New Year with the picturization of a famous novel—"The Promise"—as their first vehicle. The production, directed by Jay Hunt, was made at the Yorke studios, Hollywood, Cal. This is Mr. Hunt's first production under the Metro banner. The story, picturized by Richard V. Spencer, is a tale of the great Northwest and of a man who kept his word. James B. Hendryx, author of "The Promise," has pronounced the screen version one that is beautiful, exciting and impressive. In the cast are George Fisher, recently with the Triangle forces, who played the part of Christus in "Civilization"; Doc Pomeroy Cannon, Lester Cuneo, Lillian Hayward and many others. One of the features of the production is a college football game.

Lionel Barrymore appears to great advantage in "The End of the Tour," which is presented by the Columbia Pictures Corporation. This play, dealing with the tribulations of a stranded road company, was taken from a short story which appeared in the Morning Telegraph.

In "The Weaker Sex," Mme. Petrova appears in a part entirely new to any in which she has heretofore been seen. She is the light-hearted, winsome daughter of an old Irishman. Mme. Petrova herself wrote the story, from which Wallace C. Clifton prepared the scenario. The production was directed by Perry Vekroff. In the cast are Mahlon Hamilton, Robert Broderick, Mrs. Mathilde Brundage and Maury Steuart.

"One of Many" is an offering that carries a profound moral. A prosperous man flirts with a manicure girl. Taking advantage of her straitened circumstances, he pays court with money and abandons her only to learn that his son has married her. The situation that follows is tense with emotion. Wm. Christy Cabanne wrote the story and directed this production, which was produced by the Columbia Picture Corporation and is presented by Arthur James.

In "Threads of Fate" Viola Dana has a play that is splendidly suited to her type as a star. It is a story that deals with vivisection. She, a country girl, sees the horrors of using dumb animals for experimental purposes and wins a young physician away from such practices. Eugene Nowland directed the production. Richard Barry wrote the story and June Mathis prepared the scenario. The play is presented by the Columbia Pictures Corporation.

Emmy Wehlen has an unusual vehicle in "The Belle of the Season." This is a picturization of a poem by Ella Wheeler Wilcox. It is filled with romance and pathos. B. A. Rolfe presents it.

"The Secret of Eve" gives Mme. Petrova an opportunity to appear as a Gypsy woman, and in three other characterizations. The story, presented by Popular Plays and Players, Inc., was written by Aaron Hoffman and directed by Perry Vekroff. Wallace C. Clifton prepared the scenario.

Another picturization of a poem by Ella Wheeler Wilcox is "The Beautiful Lie," and Frances Nelson shows to rare advantage in it. "The Hidden Spring" is from the novel of the same name.

Masterpiece Film Attractions, Inc.

Opens Up New York Office as Headquarters—Will Buy Features of Quality.

WITH the primary purpose to buy and distribute features of quality and merit from independent producers and company's selling States rights, Sol. Lesser, in association with Leon D. Netter, has just opened the home office of the Masterpiece Film Attractions, Inc., in New York.

With branch exchanges already established in Chicago, Cincinnati, Cleveland, Pittsburgh, Philadelphia and New York, the Masterpiece is already exploiting several big productions, among which are "Purity," featuring Audrey Munson, and "The Libertine," featuring John Mason and Anna Hanlon.

The offices on the fifth floor of the Longacre building in New York will be the headquarters in the eastern territory, and act also as buying office for the States of California, Nevada, Arizona, Washington, Idaho, Montana, Colorado, Utah, Wyoming and New Mexico, the territory handled by the All Star Features, Inc., of San Francisco.

Further announcements of newer offices to be opened and of other features which will be taken over will be made in the near future, as soon as negotiations are brought to a head.

THRILLS IN 13TH "SHIELDING SHADOW."

The thirteenth episode, entitled "The Stolen Shadow," is announced for release the week of December 17. It is an amazing episode, in which Sebastian escapes from Ravengar and Leontine and the police by riding his motorcycle at top speed from a wharf into the river. This is a thrilling scene.

He is picked up by a fisherman in a motor boat. Throwing his rescuer overboard, he speeds away. He returns and steals the mantle of invisibility and the pellets. Ravengar and Leontine pursue him.

Sebastian is struck by an automobile and taken to the hospital. As they reach the room to which he had been carried he regains consciousness and, using the mantle of invisibility, disappears from sight.

Ravengar, knowing that he is in the room, orders them to close the door. Then, with his arm outstretched, he tries to catch the invisible form. Suddenly the window crashes to the floor, broken by an unseen hand. Ravengar follows and manages to catch Sebastian. Down the steep stairs they fall, Ravengar losing consciousness, Sebastian suffering only minor injury and vanishing with the mantle.

GOVERNMENT BUYS CUSHMAN GENERATOR SETS.

The United States government recently bought sixty-six Cushman generator sets for moving picture work in the various army posts. Some of these went to the Philippine Islands, some to the Canal Zone, some to China and others to various parts of the United States, Alaska, Hawaii, etc.

This large order was given to the Cushman Motor Works of Lincoln, Neb., only after competitive tests, and it is a strong indorsement of the Cushman outfit. This outfit is especially desirable for moving picture work, because of its compactness, owing to the small size and light weight of the engine, which weighs only 190 pounds and yet develops full four horsepower.

The Cushman Motor Works, Lincoln, Neb., will be pleased to send full information upon request. Address Cushman Motor Works, 938 North Twenty-first street, Lincoln, Neb.

"THE VICTORY" (Fox).

The story of a woman's victorious battle against fate and her escape from the talons of crime closing about her forms the theme of "The Victim," Valeska Suratt's latest screen drama for William Fox. The picture will be released on December 25.

Chief in Miss Suratt's support are Herbert Heyes, Claire Whitney, John Charles, Charles Edwards and Joseph Granby. Mr. Charles, who plays the "heavy" of the photoplay, is a newcomer to Fox films, but he has been in the silent drama for many years. Some of his most important work was done in leading roles with Tyrone Power. Miss Suratt, as usual, will display a wardrobe unsurpassed by that of any actress.

"THE LIBERTINE" BOOKING STRONGLY.

F. E. Backer, general manager of the Mammoth Film Corporation, reports that "The Libertine" is booking so strongly that he has been compelled to purchase four additional prints.

He has just signed up the B. S. Moss and the Proctor & Keith circuits for all their theaters. He is also sending out eight road shows throughout New York State and the New England States, and has already received bookings for indefinite runs in Buffalo, Rochester and Syracuse.

The Rialto theater in Brooklyn has played "The Libertine" for a week's run, doing a smashing big business.

Fairbanks to Return East

Famous Triangle Star Will Make a Few Pictures at Fort Lee, N. J.

THE announcement that Douglas Fairbanks will return East this month to reopen the Triangle studio at Fort Lee has aroused much interest in local film circles.

"Doug" is scheduled to leave Los Angeles on December 16, so he will be in New York during the holidays. He will be accompanied by Mildred Harris, the fifteen-year-old Fine Arts favorite, who made a lasting impression in the role of the ingenue with Sir Herbert Beerbohm-Tree in "The Old Folks at Home." Miss Harris will appear as Fairbanks' leading lady at the star's personal request, as he considers her one of the most promising young actresses in the pictures. She is a blonde of the real blue-eyed, golden-haired type, and recently won first prize in a California beauty contest.

It is said that John Emerson, who is directing Fairbanks' current production, "The Americano," will continue to direct the famous comedian during his winter season at Fort Lee.

BLACK ORCHIDS (Bluebird).

Rex Ingram has made another production for Bluebird, in which Cleo Madison is the star. The recent Ingram-Madison presentation of "The Chalice of Sorrow" won great favor and was generally rated among the most beautiful of Bluebirds. Now comes "Black Orchids," for release January 1, in which Miss Madison has another tragic role in which to reflect her emotional talents upon the screen.

"Black Orchids" is a story within a story and, although the inner narrative has a tragic ending, the play as a whole attains the much desired happy ending because of the lesson conveyed to a flirtatious girl who is entering upon the married state with foolish ideas that seem bound to bring disastrous results.

Rex Ingram has introduced some original ideas in production and photography and Bluebird believes that "Black Orchids" will start the New Year most propitiously for exhibitors in that this feature is sure to give splendid satisfaction to the public, with attendant gratification to the theater manager.

Wedgewood Nowell, who was Miss Madison's leading man in "The Chalice of Sorrow," fills the same position in the "Black Orchids" company, Francis McDonald, Richard La Reno, Howard Crampton and Wm. J. Dyer being others in Miss Madison's support.

CHASE FINDS DEMAND FOR UNICORN SERVICE.

Treasurer P. A. Chase of the Unicorn Film Service Corporation, has just returned from an extensive trip throughout the country which embraced not only an inspection and reorganization of the Unicorn's twenty-eight exchanges, but also afforded him a opportunity to come in contact with the exhibitors from coast to coast. Mr. Chase made several interesting mental notes while on his tour, and not the least significant of the facts which he discovered was the crying needs by exhibitors of really good short subjects.

"I found," said Mr. Chase, "through the medium of conversation with a large number of exhibitors, that the Unicorn with its twenty-one reels a week, is supplying a distinct demand for short subjects, both in comedies, dramas and western pictures, which hitherto has been unfulfilled, or else the exhibitor has been supplied with an inferior brand of pictures of this class.

"From my interviews with various exhibitors and from the statistics which I have been able to compile from my observation of the field, it would seem that there is a distinct famine for short pictures of the standard which the Unicorn Film Service is endeavoring to supply."

KALEM INCREASES ITS PRODUCTION OF PRINTS.

So many exhibitors using General Film Service have written in to the Kalem Company and to the head office of the General Film Company to report that they find it difficult to always obtain Kalem films, that drastic action to remedy this situation has been taken.

Extra prints of "The Girl from Frisco" series, the "Grant, Police Reporter" series, the "Hazards of Helen" and the Ham Comedies, are now being shipped to the various General Film exchanges on a schedule well in advance of the release dates. Hereafter and henceforth there will be sufficient prints of all Kalem pictures on hand in the G. F. exchanges to supply the growing demand for them.

D. J. GRAUMAN OPENS EXCHANGE.

D. J. Grauman, theatrical man of San Francisco, has decided to enter the picture business and will begin by opening an exchange in San Francisco for the handling of feature films, under the name of the D. J. Grauman Feature Film Company, for the States of California, Arizona and Nevada. In addition to other features which Mr. Grauman will buy in the open market for his territory, he has closed a contract with the Unity Sales Corporation, through Andrew J. Cobe, vice-president and general manager, whereby Grauman's exchange becomes the regular Unity exchange for the three States named, and all pictures distributed by Unity will be handled by the new exchange in future.

EXTRA REEL FOR FAMOUS PLAYERS' "SNOW WHITE."

So exceptionally beautiful and delightful has the Famous Players' adapation of the fairy tale, "Snow White," starring Marguerite Clark, proven to be in its completed form that the producers have decided to make it the first six-reel picture ever released on the Paramount program. The average Paramount picture consists of only five parts, any variation being in the direction of abbreviation.

This decision on the part of the producers to add an extra reel to their Christmas day release places them in the role of the Santa Claus of the film industry. "Snow White," which was produced by arrangement with Winthrop Ames, was made a Christmas day release because of its holiday spirit.

All the exterior scenes for the picture were staged in Georgia, the interiors being produced at the Famous Players' studio in New York City. The camera work, which is especially difficult because of the great amount of trick work required in depicting the magic and witchcraft of the story, was done by Lyman Broening, who has been Dawley's photographer in many of his most successful pictures.

Prominent in support of Miss Clark are Creighton Hale, one of the best-known stars of serial pictures on the screen, who plays the Prince in "Snow White," and Lionel Braham and seven celebrated midget players, who are seen as the Dwarfs.

"THE PRIDE OF THE CLAN" COMPLETED.

The actual production of Mary Pickford's second photoplay, "The Pride of the Clan," to be released by the Artcraft Pictures Corporation, has just been completed and the final cutting and assembling of the film is now under way at the Fort Lee plant. The new production is scheduled to make its first appearance before the public on January 8.

It is readily felt that "Little Mary's" presentation of the Scotch character, "Marget MacTlvish," in this photoplay will prove her greatest portrayal on the screen. The role affords her particular opportunity to assert the "Pickford charm" which she has evidenced in the past with such great success.

The story offers a typical Pickford subject and weaves itself about the pretty daughter of a Scottish chieftain who at an early age is placed at the head of her clan when a severe storm at sea results in the loss of her father and several other fishermen off the western coast of Scotland. There is an indescribable pathos in the situation of the young girl living alone in a wretched hulk on the seashore ruling the rugged and untutored fishermen and their families. Although Marget is amongst them, she is not of them, possessing a spirituality of soul and a brightness of outlook that stands out in contrast to the uncouth ways of the islanders.

"WIFE BY PROXY" (Metro).

"A Wife By Proxy" is the title of the Metro Wonderplay with charming Mabel Taliaferro as star, which will be released January 8, 1917. In this new five-act production Miss Taliaferro will have the part of Jerry McNairn, a lovable girl from the Emerald Isle, who wins happiness and fortune in a thoroughly unusual way. "A Wife By Proxy" was directed by John H. Collins for Columbia Pictures Corporation, and will be released on the Metro program. It is the joint product of John B. Clymer and Charles A. Logue, and was adapted for the screen by Mr. Collins. A. A. Sadwell is responsible for the photography, which is said to be exquisite.

Miss Taliaferro has a thoroughly congenial part as the winsome Jerry. Prominent in her support is Robert Walker, who plays Burbeck. Mr. Walker has been seen in many of the Metro productions of Viola Dana. A popular player in the cast is Sally Crute, who has the role of the adventuress, Beatrice Gaden. Yale Benner, who has the part of Curtis; Ricca Allen, Ed. Mack, George Melville, Fred Jones and Jerome N. Wilson are other clever players in "A Wife By Proxy," one of the most charming vehicles in which Miss Taliaferro has ever been seen.

SCENIC BEAUTY IN "THE ETERNAL SIN."

No greater contrast could be imagined than that between Herbert Brenon's last production, "War Brides," which is now being shown in almost every large city in the United States, and the photodrama upon which he is now engaged, "The Eternal Sin," in which Florence Reed will be seen as Lucretia Borgia, for Selznick Pictures. "War Brides" was ultra-modern, taken from a play written by a woman, its theme a tremendous social struggle, and its scenes naturally confined to places which, while extremely picturesque, did not permit the artist to indulge his sense of the beautiful. "The Eternal Sin" goes back to the Italian Renaissance, is from a drama by Victor Hugo, the immortal author of "Les Miserables," its story essentially a drama of persons instead of classes, and its scenes, costumes and all accessories of the most exquisite beauty.

FIVE METRO COMEDIES IN JANUARY.

Metro Pictures Corporation will issue five one-act comedies during the month of January, owing to the fact that the month contains five Mondays. Three Metro-Drew comedies will be released, and two Ralph Herz comedies.

These are, in rotation, "The Matinee Idol" (Ralph Herz), Jan-

uary 1; "Cave Man's Buff" (Mr. and Mrs. Drew), January 8; "His Perfect Day" (Mr. and Mrs. Drew), January 15; "Married But Single" (Ralph Herz), January 22; and "The Pest" (Mr. and Mrs. Drew), January 29.

All of these are gems of humor, the two with Mr. Herz being of the more unctuous variety, the Metro-Drew comedies being the usual Drew type of domestic comedy known to all motion picture lovers. There is fun for all in Metro's January comedy releases.

AT THE CHRISTIE STUDIOS.

Ethel Lynn, such a pretty little lady, is putting the frills in Harry Ham's freshest Christie comedy.

Charles H. Christie wires that he is going to stick to New York while the going is good. He has signed up contracts with every State in the United States except the "show-me" State. He has also signed up the Philippines, Great Britain, New Zealand, Australia, Canada, and the few countries left still to be conquered by the Christie comedies. Mr. Christie thinks he will bring aplenty of scalps when he returns shortly to Los Angeles.

Billie Rhodes has started on a perilous career in "Gay Deceivers," with Harry Ham, in a Christie comedy.

Neal Burns has proved himself an expert auto-comedian in "Her Friend the Chauffeur," passed on Al. E. Christie's O. K. Another good laugh-getter sailed by with flaunting colors, "Small Change," with Neal Burns, Betty Compson and Eddie Barry.

Notes of the Trade

KITTY STEVENS is to be seen in a Metro-Rolfe production in which Ethel Barrymore is starring. Miss Stevens had the part of Dance Hall Molly in "The Cowboy Girl," the first production Edwin Carewe directed in the west for the Yorke studios. Later she played the role of Natannah in "Peer Gynt," and next she was with Mabel Taliaferro in "The Snow Bird," under the direction of Mr. Carewe.

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Edward N. Hoyt, who is in Stuart Holme's new production for William Fox, has been on the stage for thirty-four years.

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In the new World-Brady picture play "All Man," Robert Warwick and Mollie King play the big roles.

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"Is Marriage Sacred?" will be inaugurated by Essanay December 16. The first of these gripping picture dramas will bear the individual title, "The Burning Band." Each of the "Is Marriage Sacred?" photodramas will deal with one of the home-destroying complications in married life, but will have a separate and complete story to tell. One will be released through the General Film Service every Saturday. Screen time approximately 33 minutes.

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Alexander Hesse, one of vaudeville's most successful portrayers of French and Italian characters, appears in support of Harry Watson, Jr., in the latest "whirls" of George Kleine's comedy series, "The Mishaps of Musty Suffer."

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Tony Lally, manager of the Regus Theater, Binghamton, N. Y., is conducting a campaign on special advertising on Paramount Pictures. He has posted the stock one-sheets in a great many store windows and is going after advertising strong.

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Clarice Snyder, a child actress, will be cast in a boy part in a new Metro feature for Mme. Petrova.

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Jack Pickford, who leaped lightly from the pages of Booth Tarkington in "Seventeen," to Dickens in "Great Expectations," is doing some of the greatest work of his career in the role of "Pip" in the latter adaptation, in which the Famous Players are again co-starring him with Louise Huff.

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Essanay's Black Cat features are making a hit. Exhibitors' reports from "The Egg," the first of that series, proclaimed the production a big drawing power. "The Little Brown Mole," the second release under the Black Cat banner, is in demand for bookings by theater proprietors throughout the country. President George K. Spoor of Essanay has arranged to release a Black Cat feature every Tuesday. Each photoplay is a thrilling story, complete in itself. The screen time is approximately 33 minutes.

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The new Crescent theater, in Ithaca, N. Y., seating capacity 1,300, will open November 27, showing Marie Doro in "The Lash." The New Crescent is under the same management as the Star Theater, Dr. Howe and Mr. Charles Hamer. Paramount Pictures will be shown. This house is one of the finest in the state and equipped with the most modern apparatus throughout, beautifully decorated, catering to the very best people. The policy will be photoplay features exclusively.

Negotiations have been completed between the Yorke Film Corporation and James B. Hendryx, the author, for the screen rights to his novel "The Promise," published by G. P. Putnam's Sons of New York and London.

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Production of "The Promise" will begin soon after Lockwood and Allison complete their work in Harodl MacGrath's "Pidgin Island."

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Shirley Mason, the sister of Viola Dana, is featured in two forthcoming Edison features, "The Law of the North," and "The Tell-Tale Step," which have just been completed and which are scheduled for early release through the Kleine-Edison-Selig-Essanay Service.

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The new illustrated titles for the World Film's special Clara Kimball Young service have been so well received that the corporation has permanently engaged the corps of artists chosen for this work, and they will decorate all future World-Brady picture plays.

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The Apollo Theater, owned by Hurtig & Seamon, at 125th street, New York City, has inaugurated a policy of two days on each Paramount Picture. The plan began November 27th. This house formerly ran a daily change but found Paramount Pictures worthy of a two-day run.

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Monte M. Katterjohn has signed a three-year contract to write Triangle-Kay Bee dramas.

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The Universal Nestor Company, directed by Louis W. Chaudet, is filming "Sailing at Four," featuring Eddie Lyons and Lee Moran with Edith Roberts. Bess Meredyth wrote the scenario. It is a one-reel comedy.

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Jack Richardson has joined the Selig Polyscope Company and is playing a leading role in Director Colin Campbell's motion picture drama.

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Club women throughout the United States are taking great interest in the Thanhouser production of "King Lear," starring Frederick Warde, which is to be released through the Pathe exchanges on December 17.

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The Universal Joker Company, under the direction of W. W. Beaudine, is filming a one-reel comedy, "Trunks and Trouble," featuring Gale Henry and William Franey, with M. Moranti and C. Conklin. The story was written by Karl R. Coolidge of the Universal staff.

* * *

In the cast of the new fourteen-episode Metro-Quality serial starring Francis X. Bushman and Beverly Bayne, will be found Belle Bruco, who played the part of the authoress in search of thrills in the five-part Bushman and Bayne photoplay, "In the Diplomatic Service."

* * *

Frank McIntyre is preparing to make his photoplay debut in the Famous Players adaptation of his great stage success, "The Traveling Salesman."

* * *

Universal Director Marshall, who was previously co-director with Harry Carey, and who since has been assisting Jaccard in the direction of the "Liberty" serial, has been given a company of his own, and is producing a two-reel drama entitled "A Renegade Patriot," written by Eugene B. Lewis.

* * *

Viola Dana, Metro star, has begun work in the Rolfe studios on a new feature which will probably be called "The Mortal Sin." The play was written by John H. Collins, who will direct Miss Dana in the production.

* * *

"The Rise of Susan," with Clara Kimball Young as its star, will be released upon the regular World Film program December 11. This is not a part of the World's special Clara Kimball Young service and has never been shown outside the corporation's own projection room.

* * *

The Universal has now made an arrangement for securing a series of views of Alaska, and this series will start the week of November 27.

* * *

Adella Barker, who has made a strong impression as the nurse in Metro's screen version of "Romeo and Juliet," with Francis X. Bushman and Beverly Bayne in the title roles, has joined the cast, including those stars in the big serial being produced at the Metro-Quality studios.

* * *

Albert Kelly, formerly with Director John H. Collins at the Edison studio, has joined Mr. Collins as assistant director at the Metro-Rolfe studios. He is at present assisting him in the preparation of a five-part photoplay, with Mabel Taliaferro as star, called "Jerry of the Emerald Isle."

William Beatman Davidson, a leading man with wide screen experience, has been signed by Edwin Thanhouser to support Charlotte Walker in Lloyd Lonergan's play, "Mary Lawson's Secret," which Director John B. O'Brien is now making at the New Rochelle studios.

* * *

J. Herbert Frank will appear as an American, a traveling salesman, in "The End of the Tour," Lionel Barrymore's forthcoming Metro-Columbia feature.

* * *

Florence La Badie has nearly completed "The Girl Who Wanted to Live," a story of prison reform and political intrigue, by Philip Lonergan. Frederic Sullivan, her director, will begin soon to make ready to produce Miss La Badie's next Thanhouser feature, which has been written for her by Agnes C. Johnston.

"Divorce and the Daughter," starring Miss La Badie, is to be released on December 3. This play was written by Miss Johnston.

* * *

Director George Cochrane is filming "The Web," prepared for the screen by Harvey Gates and featuring Cleo Madison. In the cast are such well known Universal players as Roberta Wilson, Jack Nelson and Daniel Leighton. The story is being filmed in two reels.

* * *

George W. Hill, long associated with D. W. Griffith as cameraman, has joined the Metro-Popular Plays and Players forces. His first work for Metro is the photographing of a new play for Mme. Petrova, written by Anna Steese Richardson and directed by Edmund Lawrence.

Picture Theaters Projected

BIRMINGHAM, ALA.—E. A. Schiller, of the Schiller Amusement Company, and Marcus Loew, of the Loew Vaudeville Circuit, are reported planning to erect a moving picture and vaudeville theater.

LITTLE ROCK, ARK.—The Palace Theater has been leased by George Slater.

SAN FRANCISCO, CAL.—The Savoy Theater on McAllister street, has reopened under the management of M. E. Cory. The structure has been improved, redecorated and a new organ added to the attractions.

WILEY, COLO.—The opera house leased by J. J. Sarah is being converted into a modern moving picture theater.

DALTON, GA.—J. B. Brown will remodel his moving picture house.

COGGAN, IA.—Improvements are being made to the opera house operated by Philip Burst.

CENTREVILLE, IA.—The Orpheum theater has been remodeled and redecorated.

OAKLAND, IA.—The Unique Theater is now being operated by Fred A. Crosby.

STRAWBERRY POINT, IA.—The Lyric theater is now being conducted by A. A. Beguhn.

LAMONT, ILL.—The front of the Ideal theater has been remodeled and the seating capacity increased.

LAWRENCEVILLE, ILL.—A. M. Gee is planning to erect a one-story moving picture theater, 28 by 102 feet.

EVANSVILLE, IND.—J. R. Brannen has disposed of his interest in the Criterion theater on Main street to Harry Kornbloom.

FORT WAYNE, IND.—The Empress theater, located at the corner of Wayne and Clinton streets, has been thoroughly renovated and refurnished. The house was recently taken over by new interests.

INDIANAPOLIS, IND.—C. E. Springer, 1224 Olney street, has the contract to erect a one-story moving picture theater for George R. Quinn, to cost $7,000.

LAWRENCE, KAN.—The Bowersock Theater has been taken over by S. L. Ware.

HAYS, KAN.—Milliard Kirkman has plans by C. A. Smith, Salina, Kan., for a one-story moving picture theater, 50 by 80 feet.

BALTIMORE, MD.—James Goeller has awarded the contract to William Gaken, 2339 McElderry street, to erect a one-story brick addition to the moving picture house at 1444 Hull street, 21.4 by 87 feet, to cost $3,000.

BALTIMORE, MD.—Blanke & Zink, 648 Equitable building, are preparing plans for remodeling the Arcadia on North avenue for a moving picture theater, to be known as Majestic Motion Picture Parlor. The improvements will cost approximately $85,000.

FREEPORT, ME.—The Little Hip theater, recently taken over by H. M. Wilshire, has been remodeled and opened for the exhibition of moving pictures.

FARMINGTON, MINN.—The Star Theater, recently purchased by F. W. Ball, has been remodeled, the interior redecorated and a new projection machine added to the equipment.

ST. PAUL, MINN.—Frank N. Lux is reported planning to erect a moving picture theater at 155 North Sneling avenue.

TWIN VALLEY, MINN.—The New Photo theater has been greatly improved with a stucco front.

NEWTON, MISS.—The Majestic theater is now being conducted by R. G. Davidson.

CAPE GIRARDEAU, MO.—A. H. Haas has plans by W. E. Parlow, H. H. building, for a one-story moving picture theater 45 by 112 feet, to cost $18,000.

KANSAS CITY, MO.—A. W. Eliott of the Sapphire Amusement Company, who recently leased the Grand Opera House, is making a number of improvements to the building.

SPRINGFIELD, MO.—The new Princess Theater has been opened under the management of S. E. Wilhoit. The house will seat 1,200 persons.

GREAT FALLS, MONT.—The Sexton theater, recently taken over by Col H. P. Sexton, has been extensively improved and the interior redecorated.

BENNINGTON, NEB.—The opera house has been leased by John Sass, who will conduct it as a first-class moving picture house.

SUTTON, NEB.—The Lyric Theater has been taken over by Ferdinand Grosshaus.

PITMAN, N. J.—The Park theater, built and owned by Atlantic City parties, has been sold to A. S. Clark, a local business man.

SUSSEX, N. J.—Globe & Smith have plans by F. B. Gross, 126 Market street, Paterson, N. J., for a one-story moving picture theater, 42 by 90 feet, to cost $8,000.

BROOKLYN, N. Y.—Shampan & Shampan, 772 Broadway, are preparing plans for a one-story moving picture theater, 50 by 90 feet, to cost $20,000.

CORNING, N. Y.—H. G. Drehmer, 50 Ontario street, has the contract to erect a two-story moving picture theater, store and apartment building, 72 by 100 feet, for the Viele Estate, A. L. Kiff, manager, for $20,000.

FAR ROCKAWAY, L. I., N. Y.—Fanny Jetkowitz plans to build a one-story extension, 25 by 18 feet, and make alterations to her moving picture theater, to cost $4,000.

SCHENECTADY, N. Y.—Sam Siegel, 1581 Broadway, New York City, has plans by E. G. Atkinson, Parker building, for extensive improvements to his theater building, to cost $20,000.

HERTFORD, N. C.—Campbell & Perry have the contract to erect a two-story moving picture theater building, 60 by 92 feet, for J. Broughton & Bro.

WINSTON-SALEM, N. C.—Elks Home & Auditorium Company has changed its title to Auditorium Company. It will erect a theater and store building, lobby flanked by two stores on each side; several stores on Fifth street side; seating capacity 2,000; estimated cost $150,000.

EDGELEY, N. D.—Shiels & Weaver have opened a new moving picture theater, costing $10,000, and having seating capacity of 400.

NAPOLEON, N. D.—The Pastime is the name of a new moving picture theater opened here.

ASTORIA, ORE.—The Crystal theater has been remodeled and the seating capacity increased.

CLUNE FILM PRODUCING COMPANY
Los Angeles, California
Producers of "RAMONA" (10 reels) and "THE EYES OF THE WORLD" (10 reels)
Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 copies have been sold, magnificently reproduced. Available for state rights.

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PERFECT REEL DISSOLVING
The voltage of the "MARTIN" polyphase converter is maintained constant, so that the starting of the second arc does not disturb the light given by the first, making the dissolving of the reels as simple as if the arcs were operated in a Direct Current district. Our emergency panel does away with expensive compensarcs and cuts the wiring and installation cost in half.
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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Canada Bans International Film Service

Chief Press Censor at Ottawa Has Sent Notice That No Pictures Whose Sale Will Benefit Hearst Can Be Shown in the Dominion.

By Frederick F. Sully, 68 Lansdowne Ave nue, St. John, N. B.

ST. JOHN, N. B.—Dr H S Bridges, chairman of the New Brunswick Board of Censorship, has just received an official communication from the chief press censor at Ottawa that all films produced by the International Film Service are to be barred from exhibition in this province, and it is understood that this ruling extends throughout the dominion. The chief press censor bases his instructions on the grounds that the moving spirit in the International Film Service is W. R. Hearst, whose publications were barred from the dominion a short time since.

It will be remembered that a few weeks ago the British government barred the International News Service from England, and later the Canadian government shut out all his publications from this side of the border. It is understood that the International Film Service operates in several different countries under various names, but that Mr. Hearst is the controlling figure in each case. In this instance the action of the censor is to prevent the International Film Service from making any money in Canada.

One of their productions, "Beatrice Fairfax," is now being shown at the Imperial theater, contracted for through the Famous Players, Ltd. When asked whether this ruling would affect the screening here of the production, Mitchell S. Bernstein, manager of the local exchange, said that this decision would in no way affect the "Beatrice Fairfax" serials, Canadian rights for which had been purchased by his company. Officials at Ottawa notified the Famous Players that, inasmuch as they had already paid for these rights, the picture might be shown, but no other International films would be allowed to come into the country. It is alleged that Hearst was a persistent violator of the censor rules, and his publications and films are now shut out of all parts of the United Kingdom and Canada.

Metro "Romeo and Juliet" Screened.

St. John, N. B.—The Metro production of "Romeo and Juliet" had a private screening at the St. John opera house Sunday afternoon, through the courtesy of Walter C. McKay, manager, and Jules H. Wolfe, Metro representative. The picture had been shown in only one other Canadian city, Montreal. In this city it was declared a wonderful production by censors and press, and the public, judging from its attendance, also voted it a great success.

"Here, Boy, Take My Laundry."

Halifax, N. S.—"Here, boy, take my laundry to the Chinaman's," said Bert Silberstein to a hurrying uniformed figure in the corridor of the Queen's hotel one morning recently. The bellboy-like figure slowed down, stopped, turned and smiled at "Bert." It was an officer in the Royal Navy! A funny grin spread over Bert's face, as you have often witnessed in one [illegible] He said nothing, but now he declares he is always going to leave his laundry at the desk.

Pictures to Boost New Brunswick.

St John, N B.—For the past few months James Gilchrist, secretary of the New Brunswick Farm Settlement Board, has been supervising the taking of moving pictures, aggregating some 6,000 feet, of the splendid agricultural lands in New Brunswick, as well as views showing her wonderful educational system and busy industrial centers.

New England News Letter

By J. J. Phillips, Boston Traveler, Boston, Mass.

Geo. Gustin to Manage Roxbury House.

ROXBURY, Mass.—Geo. Gustin, formerly of the Keith's Bijou theater, Boston, is to manage the new Dudley theater, located directly opposite the Dudly street elevated terminal, Roxbury, Mass., and considered an excellent location. The seating capacity is 1,400 and is thoroughly equipped with all modern conveniences, including a new Simplex machine with a direct throw, insuring perfect projection.

Ushers With Illuminated Letters.

Boston, Mass.—Manager Thos. D. Soriero of the Park theater put over a new wrinkle at this popular Boston house. He has provided his ushers with an electric light arrangement, worn on the back. While of itself it is a minor detail, yet it demonstrated to what point of efficiency this theater is conducted by the popular manager. While the picture is on and of course the house dark, belated patrons are conducted to their seats in absolute quiet, as the knapsack arrangement when the button is touched flares out of the usher's back in letters of fire, "This Way Please." The patrons of the Park were at first surprised; then, seeing the point, follow the usher to the seat.

Louis B. Mayer a Commuter.

Boston, Mass.—Louis B. Mayer of Metro is commuting between Boston and New York these days on the Bushman-Bayne serial, "The Great Secret," to be released Christmas day. The numerous advance bookings in the New England territory indicate the popularity of these Metro stars.

J. W. Carrol in Southbridge.

Southbridge, Mass.—James W. Carrol, for years connected with the General Film Company at Boston, has been appointed manager of the Phelps theater, Southbridge, Mass.

New Theater in Lexington.

Lexington, Mass.—William Viano is about to open the New Lexington theater, which will be located in a central part of this historic old town.

Film Stars at Press Club.

Boston, Mass.—Miss Beatrice Roberts, who won the beauty prize at the recent Boston ball, and several society dancers, under the direction of Miss Winifred Gilraine, are to entertain the members of the Boston Press Club at the club quarters, 3 Beacon street, on Thursday, December 14, at five o'clock.

Miss Roberts will tell of her first experiences as a film actress before the camera for the Atlas Film Company, a Boston organization, and other members of the Atlas company will also participate in the festivities on this occasion.

It is also announced by the entertainment committee of the club that two distinguished personages will be given a reception at the club—Mary Pickford and Billy Sunday.

Saturday Film Show at Dorchester School.

Boston, Mass.—Dorchester high school was turned into a film house and a dancing school by the Dorchester School Center of Dorchester, Mass., Saturday afternoon, December 9, an experiment being tried by this association to provide good amusement for the children of this district on Saturday afternoons.

The reels shown at the school are carefully selected by the assistant manager of the school center. About 600 children attended, paying only five cents, which was used to defray the expenses of the exhibition.

New Pathe Serials.

Boston, Mass.—C. R. Seelye recently visited Boston and advised that Pathe has many good things in store for the New England exhibitors. "Pearl of the Army" is "going over big" throughout the entire country and the next serial, "The Double Cross," is to be a story the kind which makes Pathe the standard serial concern. Manager Farrell reports that the Boston Pathe exchange has closed over 150 first-run accounts on "Pearl of the Army," which include many of the best theaters in all the large cities in New England.

Ross Wilis Comes Back to Boston.

Boston, Mass.—Ross Wilis, formerly of the V.-L.-S.-E. at Boston and later with the same concern at Toronto, Canada, has resigned and accepted a position with R. D. Marston, manager of the Boston branch of the K.-E.-S.-E.

M. Horblit is the new owner of the Scenic Temple, Mattapan, Mass. This theater has a seating capacity of 500 and has been recently renovated and improved by the new owner.

World pictures at the Emery theater, Providence, are proving their worth and S. R. O. is the program every evening.

Fred Lovett, the popular manager of the Royal theater, Providence, R. I., is playing to capacity houses with Metro features.

IN BRITISH COLUMBIA.

Visitors in Calgary.

Calgary, Alberta.—J. L. Torgan of Bassano, Alberta, was a recent visitor to this city. K. M. Leach of the Lyric theater, Swift Current, Sask., and W. B. Findlay of the Monarch theater, Medicine Hat, Alberta, were also callers at the Famous Players exchange. Both have arranged to run the Clara Kimball Young features.

Sam W. Whitehead to Pilot Metro Feature.

Vancouver, B. C.—It is stated that the Metro production of "Romeo and Juliet" will be piloted through Western Canada by Sam W. Whitehead, who handled "The Spoilers" in this territory with such signal success.

Drop us a line, Sam. Abe Smith of the Vancouver office told us about it.

Jules Levine Drops In.

Vancouver, B. C.—Jules Levine, of the University staff, recently arrived in Vancouver for a short stay. Mr. Levine is handling the Bluebird business in Western Canada.

For Longer Runs in Canada

H. J. Allen, Calgary Representative of a Leading Brand, Says Exchange Men Are Trying to Induce Exhibitors in Western Canada to Test Longer Runs —Says That All Concerned Will Benefit by Change.

By E. C. Thomas, 821 Rogers Building, Vancouver, British Columbia

VANCOUVER, B. C.—H. J. Allen, in charge of a distributing organization in Western Canada, has returned to his headquarters in Calgary, after several weeks spent in Vancouver.

While here Mr. Allen drew particular attention to the advantages of extended runs for good pictures, and stated that while theaters in some of the smaller towns are at present changing their programs daily, the exchanges are trying to induce them to at least give a fair trial to the policy of longer runs. In support of his contention that this is the better paying system in the end, Mr. Allen points to the large number of requests which are continually being received from exhibitors for return dates on various pictures. And it is a peculiar fact that these requests are almost as diversified as the films themselves, leading to the assumption that the exhibitors rebook the pictures which appeal to them personally. Just as no picture will wholly satisfy every member of an audience, so no picture or class of pictures would be unanimously selected for rebooking by a body of experienced exhibitors.

Calgary Famous Players Has Pickford Films.

Vancouver, B. C.—Mr. Allen states that in many Alberta towns, such as Bassane and Tofield, some Paramount exhibitors are regularly charging 25 cents admission.

He also corrected a report previously issued, which stated that all applications for Western Canada bookings on the Mary Pickford productions must go to Sales Manager Ike Soskin, of the Monarch Film Company, in Toronto. Mr. Allen informed the World representative that bookings for Western Canada will be handled by him at the Famous Players' office in Calgary. The Monarch company handles the Clara Kimball Young pictures, as well as the new Mary Pickford subjects.

Reception Given to Grace Darling in Toronto

Banquet and Dance at the St. Charles—Visit to Seventeen Local Picture Theaters—Is Star of Fairfax Series.

By W. M. Gladish, 1236 Gerrard street, East, Toronto, Ont.

TORONTO, ONT.—One of the most enjoyable, and at the same time most fashionable, events in Toronto film circles was the reception and supper tended to Grace Darling, star of the International Film Service, Inc., on the occasion of a two-day tour of Toronto theaters, Dec. 4-5. It was held at the St. Charles and the invited guests were representative of both the exhibiting and exchange sections of the local moving picture business.

The spread was held under the auspices of the Famous Players Film Service, Ltd., which controls the distribution of International releases in the Dominion. The host of the evening was Mr. Phil. Kauffman, Toronto branch manager.

Miss Darling looked sweet in a—oh, well, her wonderful gown cannot be described in masculine handwriting.

A few of the select gathering were: Mr. and Mrs. Ben Rogers, representing the Fox; James Travis, Toronto branch manager for the Pathe; Mr. Taube, of Regal Films, Ltd., new Canadian distributors for World Brady-Made pictures; Phil Kauffman and executive members of the Famous Players staff; Mr. and Mrs. Roland Roberts, of the Regent theater, and W. M. Gladish, of Moving Picture World.

Sam Glazer Weds.

Toronto, Ont.—Sam Glazer, the popular employe of Paramount, Toronto, left for New York the other day to take unto himself a wife, Miss Anna Cook. A reception was held at the home of the bridegroom's parents in Toronto upon his return.

Canadian Mutual to Reorganize.

Toronto, Ont.—Manager Barrett of the Toronto Mutual branch intimates to the local correspondent of Moving Picture World that a complete reorganization of the Mutual selling arrangements in Canada will be adopted, following the resignation of C. B. Price, for several years Canadian general manager. One detail of the re-formation includes a split in the present territorial arrangement.

Park Theater's New Policy.

Toronto, Ont.—Several changes have been made in the system of management for the Park theater, Toronto, which has passed into the control of Manager Alexander of the Doric theater. The program will be changed three times a week, instead of two, and there will be a matinee each day. Afternoon prices will be 5 cents and 10 cents, while 15 cents will be the admission at night. Among the features screened at this house during the first half of December were "The Common Law," "The Abandonment," "Each Pearl a Tear" and the Chaplin "Behind the Screen."

New Crown Theater Opens.

Toronto, Ont.—Toronto's latest moving picture palace, the Crown theater, Broadview avenue and Gerrard street, east, was opened on Monday evening, December 18, without any more special ceremony than the opening of the doors. The Crown is a brand new theater, with a seating capacity of 925. It is of substantial construction, the building materials being brick and terra cotta. Moreover, it is unquestionably the most handsome theater in Toronto's East End. The controlling interest in the theater is H. P. Redway, a local liquor merchant. He has arranged for film service with the Famous Players and Fox.

Greens and Decorations on Yonge Street.

Toronto, Ont.—Managers of downtown picture theaters of Toronto, without exception, arranged for special lobby and front displays of a holiday nature for Christmas week. Through a co-operative arrangement, the front of every theater on lower Yonge street was gaily festooned with evergreen and strings of electric lights. More than $150 was spent by Manager Willis of the Rialto theater, for instance, for a special display to advertise the Mary Pickford feature, "Less Than the Dust," which was shown the week of December 25. The decorations included panel oil paintings, cutouts, Oriental lamps and festoons of holiday evergreens.

Local Universal Jottings.

Toronto, Ont.—Mr. Decker has been sent to take charge of the Bluebird department at the Montreal Universal office, in succession to W. J. Orkney, who has accepted a position with the Greater Vitagraph there.

Clair Hague, Canadian general manager for the Universal, left Toronto for Chicago on December 7 to attend a general conference of Universal district managers. Bill Bach, Toronto advertising manager for Universal, declares that a new Canadian selling policy for the company is on tapis.

Loew's Yonge Street theater, Toronto, is now booking L-KO Comedies regularly each week, in addition to Fox, Mutual and other pictures.

Quagliotti Kept Guessing.

Vancouver, B. C.—Hector Quagliotti, manager of the Colonial theater, was "up in the air" on a recent Saturday as to what his feature was to be for the following Monday. The Fox production, "The Fourth Estate," scheduled for the Colonial, was condemned by the British Columbia censors, and in the Saturday evening papers Mr. Quagliotti advertised the same company's "A Fool There Was," which was expected to arrive in time to fill the date. Hope was abandoned late on Saturday night, however, and a banner was put up for Pathe's Gold Rooster play, "Saint, Devil and Woman." But even this wasn't allowed to stay, because in the night a big wind came up and blew the banner clear out of the province.

The censors also rejected during this week Metro's "Black Fear," which was to have been shown at the Dominion theater. It was later run off privately one evening at the Colonial, and it seemed to those present that by judicious cutting the points to which exception might have been taken by the censors could easily have been eliminated.

90 Home Workers Get Use of Lyceum.

Winnipeg, Man.—Manager Wilson of the Lyceum theater will turn the house over to the ladies of the Ninetieth Home Workers for two days in the early part of December, donating to the society the net proceeds for this period. The money thus raised will be used to supply parcels to prisoners of war now in Germany. Many local artists have volunteered to sing between reels.

Children Crowd Special Matinee.

Vancouver, B. C.—Frank Gow, manager of the new Broadway theater, recently stated to the World man that his Saturday matinee business with the children is developing at such a rate that he has difficulty in accommodating all who desire to come to the show. One explanation of this condition is found in the fact that each child entering the theater at that time receives a free bag of candy. With a seating capacity of 1,000, Mr. Gow states that on a recent Saturday he had 1,006 children in the house.

Winnepeg, Man.—Manager Schuberg of the Province theater has just begun the distribution of a Triangle magazine, "The Photoplay Mirror. Five hundred copies are given away each Friday to the first 500 ladies entering the house.

Baltimore Censors Back and Fill

Maryland State Board Doesn't Seem to Know What It Is Here For—Films Passed and Later Retracted—Films Banned and Later Passed—Washington Action on "Purity" Causes a Change in Baltimore.

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

BALTIMORE, MD.—That the pall of censorship, with all its vagaries, is at last being felt by the exhibitors of Maryland, is very evident, for from the scouting we have done we have no reason to doubt what has come to our ears. It will be remembered, as published in the World some little while back, that when "Purity" was released in Baltimore, Mrs. T. B. Harrison of the Censor Board gave it as her opinion that the picture was a work of art and that with the exception of a few eliminations, which did not matter, the film was all ready for the public.

But what comes later? A sequel. As soon as the Maryland Board of Censors got word that a rumpus had been raised in Washington by the authorities, the Maryland board stated to a theater about to show the film, "That must be recensored!"

"But," exclaimed the manager, "the Board has passed this picture!"

That did not matter. They knew that it had been banned in Washington and so that was enough for them, it had to be recensored. Some one sheets and a photograph which were being used as a lobby display, were ordered to be brought before the Board, and when Mr. W. F. Stone saw them, he raised his hands in holy horror and said: "They can't be used."

It was finally decided, however, that if a coat of paint were given the figures on the one sheets, making them look like bathing girls, the posters could be used. This was done, and when Mrs. Harrison, it is understood, saw one a little later, which was not painted so as to cover each and every part of the fraction of an inch, she tore the poster from its place in a frame in front of the theater.

Case No. 2 reads: "The Devil's Bondwoman," which was exhibited in Baltimore last week, was at the first viewing condemned and the theater booking this picture had to change its program at the eleventh hour. Then on a second viewing by the Censor Board, it was approved. More indecision.

Unattractive Titles the Rule.

Baltimore, Md.—We had a very interesting conversation with T. J. Bohannan the other night relative to the titles which are now being used by the film producers for their plays. Mr. Bohannon is of the Bohannon, Lewy & Fuld Co., and knows the business from A to Z.

"I have talked with a great many exhibitors on the subject," said Mr. Bohannan, "and they all agree with me that the titles that are now being placed on the majority of films, to say the least, are very unattractive and seem to have a tendency to turn away patrons instead of bringing them into the theaters. For instance, tonight we are running this Fine Arts production, entitled "Hell-to-Pay Austin." Now that is a title that a good many patrons of the Mt Royal will look at, shrug their shoulders and say, 'Oh, we don't want to see that thing,' and walk away. And yet the production is suberb." We saw the play through and ageed with him. "And another thing you will find," continued Mr. Bohannon, "is that the majority of the producers seem to give very little attention as to whether their still photographs for advertising in the lobby and their paper depict pleasant scenes or not. They much prefer to enlage on some horrible scene in the play that probably takes up about ten or twenty feet than to bring out the pleasant views. Why can't they select the beautiful and the pleasant out of the dramas as well as the horrible? This advertising means dollars to the exhibitors and it should be remedied."

J. Cochran a Benedict.

Baltimore, Md.—J. Cochran, who manages the Huntington theater, 225 West 25th street, took a leave of absence two weeks ago and became of the fraternity of benedicts. We wish Mr. Cochran much happiness in his new venture.

Exhibitor Ullman of Salisbury in Town.

Baltimore, Md.—I. Ullman, manager of the Ullman Opera house in Salisbury, spent several days in Baltimore last week, accompanied by his daughter, Helen. Mr. Ullman visited the Mutual exchange and stated that business is very good in Salisbury and while at that office booked the latest features with Mary Miles Minter, Margarita Fisher and Richard Bennet. He has been booking from this office ever since it first opened. His theater is on the second floor and on serial nights he charges 5 cents and on feature nights 10 cents.

Baltimore County Licenses.

Baltimore, Md.—According to the report of Clerk of the Court M. J. O'Hara of Baltimore County, for the year ending December 1, it shows that the clerk's fees for advertising moving picture licenses amounted to $76, and that licenses were issued for twenty theaters.

"Quo Vadis?" for Benefit.

Baltimore, Md.—On Sunday, December 10, and all last week, the spectacular film entitled "Quo Vadis?" was shown at the Royal theater, 314 South Broadway, for the benefit of the war victims in Poland. Through arrangements made with Henry J. Skrentny, the owner of this theater, the house was loaned for the occasion without charge. The affair was held under the auspices of the Polish National Alliance and other organizations. Special permission was given by the authorities to exhibit the film on Sunday, and while no admission was charged, a collection was taken up. On the other days, 15 cents was charged in the afternoons and 25 cents at nights. The only expense was the cost of the film.

Bridge and Edmondson Theaters May Combine.

There is a rumor current that the Bridge and Edmondson theaters, which are located at Edmondson and Pulaski streets, and are owned by Ralph Schlichter, will soon be entirely rebuilt so that it will be one large theater with a seating capacity of about 1,000. Then, it is understood, that a straight price of ten cents will be charged. Twenty thousand dollars is the sum that will probably be expended, and the plans will be drawn up by Sparklin and Childs, designers of the Rialto, Strand and other theaters.

Ball By Maryland Movie Club.

Baltimore, Md.—Arrangements for the third annual ball to be held by the Maryland Movie Club are rapidly nearing completion and it is rumored that talent and stage effects will be employed to make this affair an event long to be remembered to those who attend. Thursday, January 11, has been set for the time, and Lehmann Hall on North Howard street had been selected as the place to hold the affair. The arrangements are being made by J. W. Hawkins, chairman; L. Roy, assistant; H. J. Rennver, master of ceremonies, and C. B. Murray, his assistant.

Officers Elected for T. M. A.

Baltimore, Md.—On Sunday, December 10, the annual meeting and election of the officers of the local branch of the Theatrical Mechanical Association was held at their headquarters, 847 Hamilton terrace. The following officers were elected: Frank Cavanaugh, president; John Hoyner, vice-president; M. J. Fitzgerald, recording secretary; Edward Raysinger, financial secretary; Graham Walker, treasurer, and Dr. Harry Boyd, physician. The five trustees are: G. Butterworth, John Itzel, Philip Fitzgerald, Charles Reviol and Harry Andrews. Edward Raysinger was elected as a delegate to the national convention of the association, to be held at Piqua, Ohio.

CAPITOL CITY NOTES.

George C. Schulz Joins Hy Art.

Washington, D. C.—George C. Schulz, formerly manager of the Penn Gardens, a motion picture theater here, is now trying the other side of the game and has joined the sales force of the Hy Art Master plays Company, which is located in the Barrister building. Mr. Schulz opened the Penn Gardens for Edmund K. Fox, its former owner, in 1914, and remained in charge of its affairs until Mr. Fox disposed of his interests last September. This is his first road work, but he has made many friends while on the exhibiting side of the business. He is being well received all along the line. Mr. Schulz spent the week greeting his old friends after a trip through West Virginia and Maryland, after which he left for an extended tour of the Carolinas.

Postmaster Suggests Change in Postal Rates

Recommendations for the Betterment of the Service in Report to Congress Would Expedite Forwarding of Undelivered Matter.

WASHINGTON, D. C.—The postmaster general has submitted to Congress his annual report for the fiscal year ended June 30, 1916, and has made therein a number of recommendations for the betterment of the service. Among the recommendations offered is one to provide a better means for the forwarding and return of second, third and fourth-class matter, which includes posters, cuts, heralds, photographs, slides, etc.

Under the present regulations such matter remains undelivered at the post office of address for any reason, cannot be forwarded to another office or returned to the office of mailing until the postage for its transmission through the mails is received by the postmaster in whose possession the matter has come. This makes it necessary to hold all such mail until the sender can be communicated with and postage received for its transmission, which frequently works a hardship upon patrons of the mails who need the matter thus delayed for immediate use.

Should the recommendation of the postmaster-general be adopted, it would eliminate this delay, as it is his purpose to have the postmasters receiving such undeliverable matter forwarded at once to the addressee, if his current address is known, or return it to the sender, the postage for such service to be collected at the final destination. This would not only be a great aid to patrons of the mails, but would also relieve the congestion that frequently occurs at large post offices and would lessen the expense of sending out notices that matter is held pending the receipt of postage for its return or forwarding.

Big Program of Films Goes to Alaskan Island.

Washington, D. C.—A long time rental of film has been entered into by the Department of Commerce, which has booked and shipped to St. Paul Island, Alaska, about one hundred thousand feet of motion picture films. The reels are for the most part educational, and of the news pictorial type. There were, however, included in the shipment, a number of comedies and some few dramas. The projection machine and the necessary electric current to operate it will be furnished by the employees of the radio station located on the island.

In view of the fact that these films will form the first motion picture exhibitions ever held in the Pribilof islands, where hunting seals is the sole amusement (and work) of the natives, the department is waiting with considerable interest the report that will be made to it as to how the pictures are received by the natives. The Department of Commerce officials in Washington believe that this will afford an excellent means of providing helpful recreation and diversion, and at the same time will do much in the way of broadening educational efforts.

Still Delay in Getting Films Back.

Washington, D. C.—A number of exchange managers are complaining of the lack of cooperation on the part of some of the exhibitors with respect to their not returning films on time. In speaking of this George Mann, of the Famous Players, says, "The case against some exhibitors, when it comes to not returning films on time,, is serious. Suppose you were booked with a certain feature on a certain day, and had spent quite a little sum of money advertising this particular picture and had your patrons all worked up to the point where they were waiting and eager to see this special picture, and then at the eleventh hour you were notified by the exchange that it would be impcssible for them to supply you with the picture you had 'banked' on because some exhibitor had failed to return the film on time. Wouldn't you feel like fighting? Certainly you would and no one could blame you."

New Theater in Richmond—Theater Changes.

Hopewell, Va.—F. Carle, who operates the Strand theater in this city, has purchased the interests of K. C. Korhan in the American theater. This house has been closed down for a week or ten days, during which time the new owner will make extensive repairs. Mr. Carle is very well known in this territory as an up-to-date exhibitor.

Newport News, Va.—The Onyx theater in this city, formerly operated by W. R. Koch, has been taken over by L. M. Day, president of the Metro Film Service in Washington. This theater has a seating capacity of about 500. It has been closed down temporarily to enable the workmen to remodel it and make it modern in every particular. Mr. Day is in this city looking after his new investment.

Richmond, Va.—There is a rumor current here that Mrs. A. E. Thorpe, who formerly operated the Rex and Hippodrome theaters, but who some time ago disposed of her interests in both, is about to re-enter the business with a handsome new house on Broad street, between Seventh and Eighth streets. The rumor further has it that Walter Colter is to be manager of the theater, that the house is to have a seating capacity of 500, and that the cost of its erection and equipment will be in the neighborhood of $20,000. It is understood that Mrs. Thorpe has been negotiating for the necessary service and equipment and that ground is about to be broken for the construction of the theater.

Capitol City Film Happenings

A Corporation Has Bought a Tract of Land on Thirteenth Street, Washington, D. C., and Expects to Build a New Theater to Seat 2,200—Geo. Mann, A. T. Babcock and C. M. Casey Are Interested—Some Novel Features.

By Clarence L. Linz, 822 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—George Mann, head of the Famous Players exchange here, is one of the members of a corporation that has just completed a deal whereby it secures possession of a large tract of land on Thirteenth street, between E and F streets, northwest, on which it expects to build a new theater, the construction of which will be completed about September 1, next. Associated with Mr. Mann are A. T. Babcock and C. M. Casey.

The property includes 510-518 Thirteenth street and 1306 F street. Plans for the new theater have been made by the Hoffman Company of New York. The corporation is to be known as the Willard Theater Corporation. The theater proper will occupy the Thirteenth street part of the property and the entrance, lobby, offices, retiring room, etc., will be partly housed on the F street property. The entrance of the theater will be on F street. There will be exits on Thirteenth street, and the stage entrance will be on the latter thoroughfare.

The building to be constructed, it is stated, will be one of the most novel in the country for theater purposes, in that it will have no stairways for its patrons to climb. Owing to the slope of the lots it has been possible to plan entrances to both the first, or parquet floor, and the balcony by means of inclined planes, the rise of which will be gradual through the one hundred feet of lobby. The so-called ramp system will be used. An exception will be made in the case of stairways from the upper to the lower box levels, although these, too, can be reached through the regular inclined planes.

The theater is to be large enough to accommodate 2,200 spectators. It will have loges, orchestra chairs, two tiers of boxes and a large balcony. The entrances to the balcony will be in the center of the tiers of seats, instead of at the rear, as is the case in all other local theaters, thus permitting emptying the theater in case of emergency with much greater ease. The building will be of fireproof concrete construction. There will be wide aisles and wide spaces between the rows of seats. The decorative tone will be of quiet dignity.

Robert Howell to Run Circle Theater.

Washington, D. C.—Robert Howell, who has been connected with the Columbia theater for the past sixteenth years, and who is one of the best known theater men in Washington, has been appointed house manager of the Circle theater Twenty-first street and Pennsylvania avenue, northwest, succeeding W. H. Shipman, who recently retired from the motion picture business. Dr. William P. Herbst, president of the Circle Theater Amusement Company, will continue, at least for the present, to take care of the booking of films for this house.

Leo Garner Gets Famous Rights.

Washington, D. C.—Leo Garner, who was formerly assistant to Sidney B. Lust in the management of the latter's business in Washington, and who was recently transferred to Atlanta, Ga., to look after Mr. Lust's interests there, visited Washington last week for the purpose of closing a deal, in company with his employer with the Famous Players exchange, whereby the booking rights in the Atlanta territory for the Famous Players features will be turned over to him.

When Mr. Lust opened the new film exchange at 146 Marietta street, Atlanta, Ga., he promoted Mr. Garner, who had been with him for several years, rising from shipper to assistant in charge of the office, to the position of "boss" of the new Atlanta proposition. That he has made good is evidenced by the added responsibility placed upon him by Mr. Lust.

Mr. Garner expects to move his family to Atlanta shortly after the first of the year.

G. F. Lenehan Reorganizes Local Exchange.

Washington, D. C.—The local Vitagraph V-L-S-E office has undergone a complete reorganization, following the arrival of George F. Lenahan as its manager. An entirely new office force has been installed and the method of conducting the business has been changed with a view to rendering greater service to exhibitors.

The announcement has just been made of the taking over by this office of the North Carolina territory. This was formerly handled out of the Atlanta office. Mr. Lenehan has divided the state in such a way that John Cunningham, a recent addition to the sales force, will handle the western section and Alan Bachrach, who is well known to exhibitors throughout the territory, will handle the eastern section. These two will also divide between them the State of Virginia. Nat Glaser will cover Baltimore, with headquarters at the Hotel Caswell.

Mr. Cunningham, the latest addition to the Vitagraph sales force here, formerly covered the Washington territory for the Triangle. Prior to that, and for some time, he was manager of the branch office of the Mutual in Charlotte, N. C. Alan Bachrach needs no introduction, for he has been traveling through Virginia and North Carolina for so long the exhibitors consider him to be one of them. Mr. Bachrach knows the game from the ground up, having been an exhibitor prior to accepting his present position. Mr. Glaser is equally well known, for he was the manager of the Leader theater on Ninth street, for several years before entering the exchange end of the game. A. J. Mayer is in charge of the booking department and will assist Mr. Lenehan generally.

The company has been awaiting the erection of the proposed film exchange building, which several real estate firms and investors have been putting up "on paper" for the past nine months, but it is getting to the point where it can wait no longer and Mr. Lenehan will have a new job on his hands—that of looking for a place that will comply with the proposed new fire regulations.

Local General Gets More Territory.

Washington, D. C.—The territory of the Washington office of the General Film has been increased by the transfer of the Richmond business to it. The theaters in that city have for the past three years been taken care of by the Philadelphia exchange. A. J. Nelson, manager of the Washington office, and John J. Payette, his assistant, who is in charge of the Baltimore branch of the Washington office, went to Richmond to perfect the details of the transfer. Up to this time all films destined for the theaters there had to pass through Washington. With Washington as the initial shipping point the exhibitors will be able to get their shows more quickly as there will be no transfer to be made before the shows can be delivered. Mr. Nelson is planning to give the Richmond theaters the most efficient service possible.

New Pennsylvania Building Code

Pittsburgh Exhibitors and Others Notified That State Building Regulations Will Be Enforced—A Digest Has Been Prepared for the Use of the Film and Other Trades—Many Desired Improvements.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—The exhibitors of this city and throughout the state have received notice from Harrisburg that the building regulations covering moving picture theaters, adopted some time ago, have been approved by the State Industrial Board and are to be adhered to. A digest has been prepared from regulations made up by proprietors of theaters, representatives of architects, members of the State Building Code Commission, the state fire marshal and the Department of Labor and Industry. In this report the attention of architects and builders of structures to be used for moving picture or theatrical purposes is called to "a great lack of uniformity."

This matter of a revised state building code for theaters has lain dormant for several years, following a period of agitation in favor of changing the stringent regulations, which the law imposed upon the exhibitors. In 1913 the Legislature created a building commission, with the state fire marshal as chairman, and worked out a code. In 1914 the exhibitors and exchanges sent committees to Harrisburg and met with the commission. The results of this effort to revise the code were never satisfactory and the changes proposed were not adopted. The new digest includes many of the improvements favorable to the exhibitor.

"Patria" Shown at Moose Temple.

Pittsburgh, Pa.—A big event last week was the trade showing of the International's serial "Patria," featuring Mrs. Vernon Castle and an all-star cast, in the Moose Temple, Pittsburgh, on December 11. Over 300 exhibitors from throughout this district, members of the National Security League and other societies attended. Enthusiastic praise greeted the production, both from the photographic and spectacular standpoints.

Previous to the trade showing, five reels of "Patria" were witnesed by a brilliant social gathering at Sewickley Heights, an exclusive residental section of the city.

Intolerance Comes Xmas Week.

Pittsburgh, Pa.—The Pitt theater, Penn avenue and Seventh street, will open the first Pittsburgh showing of D. W. Griffith's masterful production, "Intolerance," on Christmas week. The successful premier run of William Fox's "The Honor System" was brought to a close December 16. "The Honor System" was witnessed by the largest number of people that has ever attended the Pitt within a like period of time, and in spite of efforts to prolong the run it was decided to take the film to New York City for its initial showing there. The advance sale of seats for "Intolerance" indicates another box-office record for the Pitt. Manager Patch has arranged for new and elaborate stage settings to be erected during the intervening week.

Fontana Productions Opens Offices.

Pittsburgh, Pa.—The latest big feature concern to invade the Pittsburgh field is the A. G. Fontana Productions, Inc., which has opened offices in the Seltzer film building, Twelfth street and Liberty avenue. L. Newman, general manager of the Fontana Productions, with main booking offices at Philadelphia and other branches at New York and Cleveland, is making his headquarters here at present. H. Marcus is manager of the Pittsburgh branch. This office handles "Civilization" in Pennsylvania, West Virginia and Ohio. Recent bookings of the subject have been large, Mr. Newman reports, and it is being given extended runs in all the cities and larger towns in this territory.

Jerome Caspar to Run the Liberty.

Pittsburgh, Pa.—The Rowland & Clark theaters have placed their handsome new acquisition, the Liberty theater, at Penn and Shady avenue, East End, Pittsburgh, under the management of Jerome Caspar, a well-known figure in local amusement circles. Mr. Caspar was until October of this year manager of the Regent theater, of the Rowland & Clark chain, but was recently manager of the Duquesne Garden rink. His experience in all branches of the amusement business, with that gained while at the Regent, should make him most successful in his new position.

Moving Pictures in Pittsburgh Schools.

Pittsburgh, Pa.—Recently the Pittsburgh Board of Public Education has introduced moving pictures for their educational value in 14 schools in different sections of the city. The experiment is being carried out with a view to determining the possibilities of this mode of instruction and if successful will become a permanent feature in all the schools in the city and county.

Elite Theater Changes Hands.

Pittsburgh, Pa.—The Elite theater, Federal street, Northside, Pittsburgh, has been taken over by Scott Lane and Thomas Fitzgerald, two youthful entrants into the exhibiting field. Mr. Lane was formerly connected with a moving picture house in Mt. Pleasant, and Mr. Fitzgerald was formerly an operator at Meadsville, Pa. The Elite is an attractive and cosy house, seating about 400, is well located and enjoys a fine patronage. Universal pictures are shown four days a week and Triangle two days.

Jersey Shore Theater Remodeled.

Jersey Shore, Pa.—The Victoria theater, Jersey Shore, Pa., has been handsomely remodelled throughout and presents a very inviting appearance. The improvement includes a new proscenium and stage. Dr. D. E. Bickel, owner and manager of the Victoria, is setting a high standard in his film attractions and reports a satisfactory business.

Daniel McGarey Joins Liberty Film.

Pittsburgh, Pa.—Daniel McGarey, formerly with the local Pathe exchange, has joined the road force of the Liberty Film Renting Company, 938 Penn avenue, Pittsburgh. He will boost the new Art Dramas and other attractive subjects.

Norman Caroll Goes to Supreme Feature.

Pittsburgh, Pa.—The Supreme Feature Film Service, 121 Fourth avenue, Pittsburgh, has recently added to its road force Norman Caroll, an experienced film man and brother of Earl Caroll, the noted song writer.

New Jersey News Letter

New Commercial Film Producer.

NEWARK, N. J.—There has just been formed in this city the Advertising Film Company for the purpose of producing industrial and educational films. Offices have been opened at 212 Ordway building, 207 Market street. The men behind the new concern are Harry B. Papier, 560 East State street, Trenton, president; William D. Finkelstein, 262 High street, Newark, vice-president; and Harold L. Miller, 50 West 11th street, Whitestone, N. Y., secretary-treasurer.

Advertising Film Co.'s Auto.

It is the idea of the company to film the largest industries and manufacturing enterprises in the country. To relieve the otherwise monotony of the picture, a plot will be introduced in every picture, which will also include current events and scenes in the various cities in which the company will operate.

The director and photographer, Harold L. Miller, deserves a paragraph to himself. He is one of the leading camera men in the country, having served with such people as Henry W. Savage, Charles K. Harris, B. S. Moss and Kinemacolor. Mr. Miller will personally photograph and direct all productions of this company. In the photograph herewith produced Mr. Miller is seen in action on the automobile used by the concern for filming pictures.

New Jersey Rights for "Purity."

Newark, N. J.—Through an error we stated that Fred W. Falkner was the owner of the State rights in New Jersey to "Purity," while the owner is Leon D. Netter, who has written, calling our attention to the slip.

New Jersey City House Promised.

Jersey City, N. J.—Mrs. Ottilie Wetter, of 266 Pearsall avenue, is having plans prepared by C. H. Zeigler, architect, 75 Montgomery street, for a two-story brick and granite theater, store and office building. The new house, which will be located at Wilkinson and Jackson avenues, will be erected at an approximate expenditure of $40,000.

Reginald Cooper With New Delivery.

Newark, N. J.—Reginald Cooper, who has severed all connections with the New York and New Jersey Film Delivery Company, is now acting in the capacity of general manager of the General Delivery Service, 288 Market street.

Regent, East Orange, Sold.

East Orange, N. J.—The Regent theater, Main street, which has been under control of Frank McKenna, has been purchased by the Crawford Theaters Company, of Newark. J. G. Crawford, treasurer of the Motion Picture Exhibitors' League of New Jersey, will run the Regent. The deal was consummated through the office of John Blum.

Olga Olanova at Loew's.

Newark, N. J.—Miss Olga Olanova, the vampire of the "Crimson Stain Mystery," received an ovation when she appeared personally at Loew's theater, 99 Springfield avenue, Dec. 6.

Tarheel News Letter

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

Entered Contest for Theater, Sues.

HIGH POINT, N. C.—Nancy Sue Farwell has brought suit against the High Point Enterprise, Inc., and W. E. Stewart, R. D. Craven and E. F. Dardine, who conduct the Point theater in the city of High Point. The complainant states that on or about June 1, 1915, the newspaper offered to the public a proposition to obtain subscribers for it and to sell tickets to the Point theater, and to secure persons to operate for it and furnished a blank application, which was to be signed by the party desiring to enter what was called the contest. In the effort to secure what was known as the "Universal California-Canadian Tour," to be given to the person who secured the greatest number of votes by and at the expense of the corporation, the complainant alleges that she received 1,267,150 votes, but that she was credited only with 1,216,470, whereupon another woman was declared the winner of the contest. She now sues to recover $1,000 for the work that she did in trying to win the first prize.

Jerome Abrams Visiting Charlotte.

Charlotte, N. C.—Jerome Abrams, special representative of the Bluebird photoplays, will spend several weeks here conferring with Manager E. F. Dardine of the Universal and Bluebird exchanges as to the methods to be followed in marketing these features. Mr. Abrams, who is accompanied by his wife, is well pleased with the reception accorded him during his brief stay here by the exhibitors of the territory, and they, in turn, call him a "regular fellow."

Mrs. A. E. Thorpe to Open New Theater

Charlotte, N. C.—Mrs. A. E. Thorpe, who formerly controlled the Rex and Hippodrome theaters in Richmond, Va., was a visitor here last week. It is understood that her mission to Charlotte was for the purpose of arranging for service and to secure equipment for a new theater which she will operate in Richmond.

Wm. A. Conn on Road for K. E. S. E.

Charlotte, N. C.—William A. Conn, formerly manager of the branch office of the General Film here, has recently resigned his position to go on the road for the K.-E.-S.-E. Mr. Conn is an old-time film man, with long experience and an extensive acquaintance with exhibitors of the South. He will travel out of the Atlanta office. Mr. Conn was for some time manager in the West for the Mutual. He is succeeded at the office of the General Film by Mr. Swift, who comes from the New York office.

E. F. Dardine Back From Convention.

Charlotte, N. C.—E. F. Dardine, manager of the Universal exchange here, has just returned from a week's stay in Chicago, where for three days he attended the convention of the district managers of his company. Mr. Dardine is very enthusiastic over the innovations that are announced to be introduced into the Universal and Bluebird releases after the first of the year.

T. H. Brannon to Manage Unicorn Office

Charlotte, N. C.—Thomas H. Brannon, who was formerly a roadman for the General Film and who held a similar position with the Universal, has accepted the position of manager of the office of the Unicorn, succeeding C. O. Moss, who recently joined the Pathe in Washington. Mr. Brannon is a thorough film man. At one time he operated an exchange of his own in Greensboro, N. C. Later he spent several years managaing motion picture theaters in various parts of the State. He has made a host of friends, all of whom wish him success in his new undertaking.

The Past Week in Louisville

The Casino Theater Drops Its Attempt to Create a Demand for Sex Pictures—Vaudeville Is Being Tried Out in Several of the Smaller, Out-of-Town Theaters—Other Notes of the Local Trade.

Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

LOUISVILLE, Ky.—The Casino theater has cut out its big productions at 15 and 25 cents and gone back to a regular program and vaudeville acts, following the showing of a film entitled "Sex Lure." This film is misleading in its name, and the advertising of the theater was handled in a sensational way. It brought in a great run of business, but created a sort of sensation, with the result that the city authorities started investigating. Committees representing various social organizations also took the matter up and, rather than start anything that it couldn't finish, the management decided to give up its endeavor to create a demand for sex pictures and went back to its old-time policy.

Trying a Little Vaudeville.

Louisville, Ky.—A number of the smaller theaters and outskirt theaters of Louisville have begun showing a few vaudeville acts in connection with pictures, and are also handling amateur theatricals on Friday night. However, a good deal of care has to be shown in handling amateur productions in order to get around the State labor department, several arrests having been made lately of factory employers who used children under sixteen years of age in their various departments. Houses using vaudeville at present are the Norman, East and West Broadway theaters, Crown, Hilltop, Orpheum, Casino and Baxter.

Incorporators of New Strand Co.

Louisville, Ky.—The Strand Amusement Company, with a capital stock of $10,000, has been incorporated to succeed the Chestnut Street Amusement Company, operators of the Strand theater. Practically the same interests have control of the new company, of which Adrian C. Humphries is the head. The stock is divided into 1,000 shares of the par value of $10. The incorporators are A. C. Humphries, C. D. Coon and Clarence Longacre. The Strand has now been operating for several months and is gradually picking up a nice volume of business, showing first-run Bluebird films for about four days out of each week.

Judge Had Those Tough Kids Spanked.

Newport, Ky.—Judge J. Edward Boltz, of the county court, has decreed a new form of punishment for tough young boys which will undoubtedly have a good effect on behavior in moving picture theaters in the future, and a form which could be adopted to great advantage by many small towns. Several boys, ranging from thirteen to seventeen years of age, were recently ejected from the Hippodrome theater for causing a disturbance. They immediately went to the rear of the building and proceeded to bombard the windows with stones, scaring many people and taking chances on seriously injuring some one with flying glass. When the case was called Judge Boltz ordered the parents of the children to appear in the courtroom on December 11 to administer public spankings to their offspring, and further stated that if the spanking was not well performed that the baliff would attend to the job.

Tickets to Theater as Trading Coupons.

Louisville, Ky.—The Walnut theater has been using various forms of distributing passes to its house to obtain publicity and make the house popular. At the Taylor drug stores a ticket to the shows was given away with every fifty-cent purchase last week, and the same arrangement was made with the Quaker Maid chain of groceries, which gave these tickets with all fifty-cent purchases except of butter, eggs, sugar, and articles on which there is not profit. In fact, the tickets were used in very much the same way as trading stamps by some of the dealers. The tickets are good for any date between December 5, 1916, and February 1, 1917, for any matinee (except Saturday), and for the performance on Tuesday and Friday nights.

Big Feature Right Gets "Crisis."

Louisville, Ky.—Harry Sherman, of the Sherman-Elliott Co., of New York, a motion picture marketing organization, was recently in Louisville, in conference with Fred Levy, of the Big Features Rights Corporation, which has closed a deal with Mr. Sherman for state rights to "The Crisis," in Kentucky, Indiana, North and South Carolina, Georgia, Florida and Alabama.

The Mary Anderson's Festival Program.

Louisville, Ky.—The Mary Anderson theater during the week of December 10 handled a bargain performance under the caption "Festival Week," advertising Mary Pickford in "Less Than the Dust," Theda Bara in "The Vixen" and Madam Olga Petrova in "The Black Butterfly." The Pickford picture ran all week, with the Bara picture on Sunday, Monday and Tuesday, and the Petrova picture during the balance of the week. Prices were raised to ten, fifteen and twenty cents during the week.

Joseph Desberger Goes to Famous Players.

Paducah, Ky.—Joseph Desberger, one of the owners of the Star theater, and a well-known show man, has accepted a position with the Famous Players Company, and will be connected with the Chicago office, from which he will travel as advance agent for feature productions. Mr. Dave Desberger will continue the operation of the Star.

Gem Theater's Children's Shows.

Henderson, Ky.—The Gem theater, starting December 8, has arranged to give Friday afternoon special performances for children, this action being taken at the request of the Parent-Teacher associations, the Women's Club and other organizations. The management has announced that the shows will be of a permanent nature if the children attend well.

Herbert Morgan to Travel with "Crisis."

Louisville, Ky.—Herbert Morgan, formerly with the Indianapolis office of Bluebird, has left that company to go with the Big Features Rights Corporation, of Louisville, and will book "The Crisis" in about eight Southern states for which the company has state rights.

Louisville News Notes.

Sam Saxe, representing Bluebird in Indianapolis branch, was recently in Louisville, and arranged for an advertising campaign with the local newspapers to give Bluebird film publicity.

Conditions have been so peaceful in Louisville theatrical circles during the past few weeks that the Louisville Photo Play Association, composed of the local exhibitors, has not had a meeting in nearly six months.

The Palace theater, a colored home on Walnut street, has been turning business away on rush nights of late, and in spite of the fact that it is charging fifteen and twenty-five cents for features on two or three nights out of every week.

Memphis Lyceum Temporarily a Loew House

Marcus Loew Will Open Lyceum on January 8 for Pictures and Vaudeville While New Theater Is Being Built for Him.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

MEMPHIS, TENN.—Pending completion of his handsome new theater, Marcus Loew will open the Lyceum theater on January 8 with a continuous moving picture and vaudeville exhibition. Clarence Weis, one of the lessees of the Lyceum, was recently in Memphis, at which time he arranged to transfer the bookings of that theater to the Lyric after January 8.

Active work on the construction of the new $700,000 house in this city will begin within a short time, and when the theater is completed it will remain open throughout the year, probably with an exclusive moving picture program during the off seasons. Mr. Loew will have entire charge of the enterprise and will offer the highest possible grade of service to be obtained. It is understood that a site has been definitely decided upon, which is located on Main street, between Madison and Union avenues. According to the present plans, the new theater will have a seating capacity of 2,500, and everything in connection with the house will be constructed along elaborate lines.

Quartet at the Fifth Avenue.

Nashville, Tenn.—Inaugurating its new custom of providing a special stage act between performances, the Fifth Avenue theater last week offered a high-class singing exhibition, putting on a male quartet for a two weeks' engagement. It is the purpose of this house to continue these acts, the opening week's exhibition having readily found favor with the Nashville public. The Fifth Avenue was originally constructed as a vaudeville theater and the stage has been remodeled to serve in its new capacity. Drop curtains automatically fall into place after each picture and hide the screen from view while the singers are on the stage, and special lighting effects have been installed. New scenery has been placed in position, which, with the addition of velvet side curtains, etc., lends a greatly improved appearance to the theater.

Prices Advance at the Dixie.

Paris, Tenn.—With the recent addition of a special orchestra as an added attraction, announcement is made of the increase in admission prices at the Dixie theater. The matinee prices are now 5 and 10 cents, with 5 and 15 cents for the evening performances. A program is shown comprising the best features, short length comedies and serials. Several days ago a special hospital benefit program was arranged, which included twelve reels of pictures, for which the prices were fixed at 15 and 25 cents. The Dixie theater devotes one solid column each week in the daily newspaper to advertise its forthcoming program.

Art Lobbies at Strand.

Nashville, Tenn.—During the run of the Viola Dana feature, "The Gates of Eden," a huge set of gates was erected in the Strand lobby, which extended across the entire width of the spacious corridor, with an overhead arch lighted by softly shaded incandescents. Leaves and vines entwined the settings, and suspended from the arch were gilded letters 18 inches high spelling the name of the picture. For Vitagraph's "Dollar and the Law" similar appropriate decorations were employed, and much favorable comment has been paid by the public to the artistry of the decorators.

United Located in New Quarters.

Memphis, Tenn.—The United Film Service is now located in its new quarters at 52 South Fourth street, having removed from 153 Union avenue, owing to lack of facilities to handle the fast increasing business of the local branch. Manager Kaufman is now claiming the handsomest home of any film exchange in Memphis, and has equipped the offices with every modern convenience. Invitations have been extended to all exhibitors to make the United their headquarters when in the city.

Fox Films Back to Knickerbocker.

Nashville, Tenn.—Manager W. H. Wassman of the Knickerbocker has closed a contract with the Fox corporation to again show Fox first run features in this city exclusively. The Knickerbocker handled these pictures for a while during the early fall season, and met with marked success, and the reinstatement of this popular service at the Knickerbocker is being received with gratitude by the patrons of that house.

Strand Signs with Vitagraph.

Nashville, Tenn.—Returning from a trip to the Atlanta film market, Manager Carson Bradford announced that he had signed up with Greater Vitagraph for their feature service. Several of these pictures have already been shown at the Strand, and the hearty support accorded by the public lends assurance to the fact that Mr. Bradford played a trump card in booking this service.

K. A. Bugbee Handling Cartoons.

Memphis, Tenn.—The United Film Service announces that Louisiana rights on the Mutt and Jeff and Hans and Fritz cartoons have been placed in the hands of K. A. Bugbee, 407 Carondelet street, New Orleans, and that all future bookings for that territory will be handled from Mr. Bugbee's office. The local United branch, however, retains the privileges on this service for Tennessee and adjoining territory.

Cincinnati News Letter

By Kenneth C. Crain, 610 First National Bank, Cincinnati, Ohio.

Jim Corbett to Lead in Local Feature.

CINCINNATI, O.—The Congress Feature Film Corporation, a new producing company organized recently with a Federal charter, promises the production in and around Cincinnati of a twelve-reel feature of unusual interest, and with many thrilling moments. It is announced by the company that James J. Corbett, former heavyweight champion of the world, and an actor of some note, both on the stage and in moving pictures, will take the principal part in the play, the scenario of which was written by Capt. Frederick F. Stoll, a former United States postal official. The scenario calls for the playing of a dual role by Corbett. Among the features of the film which have already been arranged for are a race at Latonia, a sensational automobile race at the Speedway, an aeroplane dash over the city, and several dangerous feats by Corbett. It is estimated that the production complete will involve a cost of close to half a million dollars.

Special Screening of "Charity."

Cincinnati, O.—A large group of Cincinnati and out-of-town exhibitors attended a private showing of "Charity," a new Mutual production in seven reels, as guests of Manager R. H. Haines, Cincinnati Mutual film man, recently. The production has not yet been seen in Cincinnati publicly, but is scheduled for early release, and bookings are proceeding in lively fashion as a result of the private view referred to.

Star to Help Start Patria.

Cincinnati, O.—What promises to be a most successful send-off given to a moving picture feature is being arranged by Manager C. E. Holah for the premier showing of "Patria," the International film featuring Mrs. Vernon Castle. Mr. Holah has announced definitely that Mrs. Castle will be the guest of honor at a reception to be held at one of the big downtown hotels about January 1, when "Patria" is first shown in Cincinnati. The social gifts of Mrs. Castle, and her reputation as a leader of fashion, are relied upon to excite unusual public interest, and Manager Holah is fairly bursting with gratification over the publicity possibilities of the new film.

Alice Brady's Reception in Cincinnati

Star of Brady-Made Pictures Appears at Four Performances and Fills Large Theatre at Every Appearance—Screen Club Turns Out En Masse.

CINCINNATI, O.—The personal appearance of Alice Brady, the World star, in conection with the premier presentation of the World Brady-made feature, "Bought and Paid For," at the Alhambra theater, was easily the big event of the week in moving picture circles. The appearance of Miss Brady at the Alhambra was on Sunday, December 3, and it was sufficiently well advertised to attract the biggest crowds Manager Weigel's house has had for some time, especially in view of the fact that a charge of twenty-five cents was made for the day.

While the star appeared only at four performances, two afternoon and two evening, the house was jammed for everyone of the ten shows given during the day, and as this means a total attendance of ten times 500, it can be seen that the Alhambra did a nice business to start the week. A triumphal procession, headed by a band, escorted Miss Brady and Mr. Richardson, of the publicity department of the World Film, acting as her personal manager for the trip, to the theater from the Hotel Sinton, and her several appearances, on which she sang two popular numbers for the audience, were enthusiastically received. The visit of a film personage so well-known as Miss Brady undoubtedly did much in the way of favorable publicity, not only for the World and the Alhambra, but for pictures in general, and local picture men are hoping for more such events.

The Cincinnati Screen Club turned out en masse to witness the first appearance at which Miss Brady appeared.

Some of Manager Libson's Features.

Cincinnati, O.—The return of "The Common Law," featuring Clara Kimball Young, for a second week's run at the Walnut, following the recent successful engagement of the film at that theater, was quite as successful as the initial engagement, according to Manager I. Libson. It was followed by "The Foolish Virgin," featuring the same star, and there is promised next a feature of even more interest, being Nazimova in "War Brides." The Russian actress was seen in this terribly moving drama at a local theater last winter, and Manager Libson believes the photoplay, with its wider scope, will pull heavily. It is a Selznick picture.

Asks for Receiver on Account of Sex Films.

Canton, O.—An extraordinary ground for receivership for a theater has been set forth in a suit filed by L. B. Cool, one of the partners in the firm operating the Grand opera house, against Victor

Schramm, it being alleged that the booking of vicious "sex pictures" has brought the house into disrepute with the better class of theatergoers, and caused irreparable damage to its business. Mr. Cool is district manager for Feiber & Shea, the lessees of the Colonial and Grand theaters in Akron, O., and of other houses in Central Ohio.

Exchange Men Investigate Express Delays.

Cincinnati, O.—Following the well-approved idea that investigation and reform of alleged evils ought to come from within, as it were, the new Association of Film Exchanges of the Chamber of Commerce has delegated to Fred Renshaw, assistant manager of the chamber's traffic bureau, the duty of ascertaining why delays occur in the shipment of films. Such delays have been complained of now and then by exhibitors securing their films from Cincinnati, and the film men now have the expert traffic facilities of the Chamber of Commerce at their service in unraveling such troubles. The officers recently elected by the association have been duly installed, and the appointment of standing committees will be announced shortly.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

MID-NEW YORK NOTES.

Morris Fitzer Goes to Rex Exchange.

Albany, N. Y.—Morris Fitzer, formerly with the Fox Film Company, Syracuse branch, has resigned his position to accept one with the Rex exchange at Albany, where he is to handle their new serial, "The Purple Mask."

Alfred Epstein Resigns.

Albany, N. Y.—Alfred Epstein, the hustling Albany manager of the Pathe exchange, has resigned his position. It can be truthfully stated that he has increased the business at the Albany branch nearly 50 per cent. since he took the management, and he will be missed by the exhibitors, as he always co-operated with them and never missed a gathering. Here's hoping that he ties up with some good firm in this district, as we don't like to lose him.

Schenectady Exhibitors Dine.

Schenectady, N. Y.—Mr. Saunders of the Metro was a guest of the exhibitors at their banquet at Schenectady. Other exchanges were represented by the following: Mutual, by Mr. Lawlor; Universal, by Messrs. Charles and Langdon; Bluebird, by Mr. Zimmerman; World Film, by Mr. Sherry; Metro, by Mr. Holway; Exclusive, by Mr. Wilson. Mr. Walder of the World Film came over with the Troy exhibitors as their guest.

Snow Scene on Stage for Xmas.

Buffalo, N. Y.—Earl L. Crabb, manager of the Strand moving picture theater, Buffalo, is using a snow scene on his stage for the Christmas holidays. There are also two Christmas trees ablaze with varicolored lights. The lobby has laurel decorations.

"I am also working special film titles pertaining to Christmas," said Mr. Crabb.

Unicorn Moves Syracuse Office Here.

Buffalo, N. Y.—The Unicorn Film Service Corporation has moved its headquarters from Syracuse to Buffalo. C. H. Barolet is in charge and with him is associated Harry Comerville, who is covering Buffalo and vicinity. Manager Moses of Shea's Hippodrome, Buffalo, recently had a private screening of the Unicorn "Billy West's Pictures," and has arranged to book them.

Buffalo Exchanges Organize

New Buffalo Film Club, Composed of Local Exchange Men, Has Been Formed —Manager Kimberly of World Film and Manager Charles Taylor of Metro Are Temporary Officers—"Service Beyond the Film" Is Its Motto.

By Joseph A. McGuire, 5 Lewis Block, Buffalo, N. Y.

BUFFALO, N. Y.—Organization is the dominant feature of the moving picture business in Buffalo this week. The Buffalo Film Club, composed exclusively of local exchange men, is one of the newest associations formed in this city. Manager Kimberly of the World Film, Buffalo, has been appointed chairman, and Charles Taylor, of the Metro, is secretary and treasurer. Permanent officers will be announced later. The first meeting was held at the Hotel Statler. Permanent quarters will be selected at an early date. The organization of the local club is in line with the formation of similar film clubs throughout the country.

"The purpose of the Buffalo Film Club is to protect its members and to adjust the complaints of the exhibitors," said a local exchange manager. "The exhibitors can count on receiving a square deal. 'Service beyond the film' is our motto."

Maurice Cohen Goes to Bluebird.

Buffalo, N. Y.—F. S. Hopkins, Buffalo manager of Bluebird, has secured the services of Maurice Cohen as salesman for Western New York. Mr. Cohen was formerly with the Wold Film, Buffalo, and is acquainted with many exhibitors throughout the state.

Buffalo International Moves Office.

Buffalo, N. Y.—Basil Brady, Buffalo manager of the International Film, has moved his office from 39 Erie street to the Palace Theater building. The Merit Film Corporation, formerly at the same address in Erie street, has also moved its office to the Palace. Joseph Lee is manager and F. W. Wyckoff assistant manager of the Merit in Buffalo.

New Theater at Little Valley.

Little Valley, N. Y.—Carroll & Wood have opened the Olympic theater at Little Valley, N. Y. These young men are live exhibitors and have promised their patrons the best shows obtainable at ten cents. They are using the Paramount and Vitagraph pictures. They have installed a 1917 Motiograph machine.

No Sunday Shows in Hornell.

Buffalo, N. Y.—C. S. Smith, manager of the Shattuck theater, Hornell, N. Y., was a visitor in Buffalo this week. He said Mayor Edward J. Davis of that city had ordered the moving picture shows in Hornell to remain closed on Sunday and instructed the police to enforce the order.

"None of the proprietors is planning to fight the order," said Mr. Smith. "All the theaters, the Lyric, Grand, Majestic and ours were not opened last Sunday. We will begin no litigation, but will await results on the test cases regarding Sunday closing."

As a result of a crusade, Sunday vaudeville has been prohibited in Syracuse. Last Sunday the Temple, a vaudeville house, was permitted to show pictures.

The Sunday show at the Crescent, another vaudeville house, consisted of a "sacred concert" and pictures.

A. I. Shapiro Comes to Buffalo.

Buffalo, N. Y.—A. I. Shapiro, formerly manager of the Detroit office for Triangle and also manager of that office and special representative for two years for Fox Film Co., is now in Buffalo, and located at No. 15 West Swan street, Buffalo. He will manage the Buffalo office for the Rogers Film Co., of New York, also the Rogson Film Co., of New York, handling the State rights for the Selznick productions, and other state rights productions.

A. I. Shapiro.

Mr. Shapiro has been in the film industry for the past several years, having covered a good part of the country for the above concerns. He will be remembered by a good many exhibitors of New York state, on whom he called as the special representative for Fox films.

Mr. Shapiro has joined the Buffalo Screen Club. He has also filed his application for membership in the Buffalo Chamber of Commerce.

Buffalo Screen Club Moves to Incorporate

Papers Filed Last Week—Present Directors—Many New Members Have Come in Recently, Some from Out-of-Town — Plans for the Holidays.

BUFFALO, N. Y.—The Buffalo Screen Club made an important move last week by filing incorporation papers in the county clerk's office in this city. The directors are G. H. Christoffers, Howard T. Brink, Albert Becker, F. S. Hopkins, Ben J. Brandon, John M. Sitterly, William Mack, Charles A. Taylor, Ira Mosher and George Hall. The incorporation will give the club official recognition. According to present plans Buffalo will join with the screen clubs of other cities in the formation of a national organization.

The Buffalo Screen Club is continuing its membership campaign. A recent drive for new members resulted in the following joining the organization: A. C. Hayman, Cataract theater, Niagara Falls; R. B. Albert, Depew; Julius Schwall, Buffalo representative of the Kleine-Edison-Selig-Essanay; H. Lorence, Mutual, Buffalo; Sherman Webster, Rogson Film Co.; E. O. Weinberg, Elmwood theater; Harold B. Franklin, Lyric and Family; L. E. Barger, Linden theater; Herbert Griffin, representing the Nicholas Power Co.; H. E. Coffey, Victor Film; F. F. Hartich, V-L-S-E, Syracuse; H. Howard, Kleine-Edison Co., Buffalo; B. E. Cornell, Eckle theater, Syracuse; Edgar Weil, Strand theate, Syracuse; H. L. Taylor, Pathe representative, Rochester; George F. Flaherty, Empire theater, Batavia; A. I. Shapiro, Rogson Film Co., and George Simpson, Rochester.

"We want the exhibitors to join the Buffalo Screen Club," said G. H. Christoffers, president. "They can depend on receiving honest treatement. The exhibitor first is our motto."

Elaborate plans are being made for the New Year's party of the screen club. Business will be forgotten for the evening and festivities will mark the passing of the old year and the arrival of 1917. Tickets for the club's annual ball next month are being sold readily not only in Buffalo, but throughout this territory, and a heavy attendance is expected.

Special Films for Children in Atlanta

Women's Club and Manager Greening of the Grand Theater Work Together to Give Youngsters of the City a Weekly Treat.

By A. M. Beatty 43 Copenhill Ave., Atlanta, Ga.

ATLANTA, GA.—The specially censored films for children had their first presentation for the season 1916-1917 at the Grand theater Saturday, December 16. The attraction was the fairy story "Snow-white." It was a source of keen regret a year ago when the Saturday morning picture had to be discontinued for the lack of suitable pictures, but the management of the Grand is much in sympathy with the plan as outlined by the committee from the Woman's Club, under whose auspices the work was conducted a year ago. The manager, Mr. Greening, who has recently come from the north to take charge of this attractive playhouse, will see that the boys and girls will have just what they want.

The committee from the Atlanta Woman's club, who is responsible for the opening of these matinees again, feels that it is just the nicest Christmas gift they could give the boys and girls of Atlanta.

Geo. Allison Returns to Pathe.

Atlanta, Ga.—George Allison, head of the southern division of the International service, has returned to the management of the Pathe film exchange.

He will assume his office in a few days. Pathe is enlarging its scope throughout the southern territory, and Mr. Allison will have direction of a big field of co-workers.

George Allison has long been recognized as one of the foremost film exchangemen in the southern territory. He came to Atlanta four years ago as "pathfinder" for the General Film feature productions, but within a short time following his arrival became attached to the Pathe organization.

Joe Klein, the present southern manager of the Pathe, will be transferred to another city. Mr. Klein has endeared himself during his management of the Pathe interest in Atlanta, not only to the film colony, but to exhibitors.

Xmas Benefits for Tree Fund.

Atlanta, Ga.—A benefit film show was conducted Sunday at both the Piedmont and Georgian theaters for the annual Christmas tree given for the poor of Atlanta. The doors were opened at 2 o'clock and the show run till 10 p. m.

Wells Takes the Piedmont and Georgian

Well Known Southern Theatrical Man Secures Lease of Two Leading Picture Theaters in Atlanta—Richard Tant at the Piedmont.

ATLANTA, GA.—Jake Wells, the foremost theatrical man in the south, took possession Monday of the Piedmont and Georgian theaters, having taken over the lease of Charles and Pete Mion on the Piedmont, which has been operating for some time as a vaudeville and motion picture theater, and leasing the Georgian, the well-known motion picture house, from the Peachtree Amusement Company.

The proposition of leasing the Piedmont was submitted to Mr. Wells when he came to Atlanta the latter part of last week and the deal was effected Saturday night, December 9. Mr. Wells states that, in view of the fact that he has taken possession on short notice, the future policy of neither house has been definitely determined. For the present, however, both theaters will continue to operate as in the past, the programs to remain the same.

As manager of the Piedmont, Mr. Wells has brought Richard Tant, who has been his manager at Augusta, and recently his manager at Knoxville, to Atlanta. Mr. Tant is well known throughout the south.

MILWAUKEE NOTES.

Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

No Film Ball in Milwaukee This Winter.

MILWAUKEE, Wis.—The resolutions which were passed at the meeting of the commission on motion pictures providing for the eliminating of misleading or untruthful advertising were approved by the Milwaukee Motion Picture Exhibitors' Association at the meeting.

The association voted not to hold a "movie" ball this year.

Wisconsin Theater Notes.

Evansville, Wis.—Marlin Wilder of Delavan has been making arrangements to reopen the Grand theater.

Spring Grove, Wis.—Oscar Clauson will operate a moving picture show here.

Ripon, Wis.—Thomas L. Davison has leased the Armory building to W. T. Hickey. He will operate a moving picture show.

Reeseville, Wis.—A moving picture show has been opened in the opera house.

New Orleans News Letter

By N. E. Thatcher, 3801 Canal Street, New Orleans, La.

Globe Theater's Opening.

Herman Fichtenberg.

NEW ORLEANS, La.—On Dec. 23 the Globe theater, the latest addition to the Canal street theaters, will be formally opened with the presentation of Clara Kimball Young in "Common Law." The Globe theater is a Fichtenberg enterprise and it is one of the prettiest new theaters in this section of the country, everything entering into its construction being of the best, with the result that Mr. Fichtenberg is the proud possessor of a magnificent house. The seating capacity is about 900, which is regretably small, for a theater in the location of the Globe could well care for audiences of at least 1,500. The restrictions of property lines were inexorable, however, and Mr. Fichtenberg refused to sacrifice comfort of his patrons for the few more seats that he might have crowded in to bring the capacity up to 1,000. The Globe adjoins Pearce's Tudor theater and the Pearce bookings happen to contain a Clara Kimball Young feature for the same dates that the Globe is to show the popular actress. At the Pearce house she will appear in "The Rise of Susan." The competitive possibilities in this situation admit of wide speculation were it not for the fact that Messrs. Pearce and Fichtenberg are good personal friends.

New McComb Theater Ready.

McComb, Miss.—The finishing touches are being put on the Jacobs theater and the new house will be opened for business on December 11. It is a fine photoplay house and a credit to the city, which is an important division point of the Illinois Central railroad and one of the best motion picture towns in that section. J. E. Alford will have the management of the new theater.

Al. G. Shear Gets New Features.

New Orleans, La.—Al. G. Shear, manager of the Consolidated Film exchange, has just returned from a business visit of a week at Atlanta, Ga., and he reports the meeting of the managers connected with the Consolidated to be the best one that has been held in a long time. On this trip Manager Shear made arrangements for the handling of the preparedness feature, "Eagle Wings," and the local United States recruiting officers have received orders from the War Department at Washington to lend every assistance to Manager Shear in the exhibition of the feature. In addition to "Eagle Wings," Manager Shear will handle "Idle Wives" and "Twenty Thousand Leagues Under the Sea" on a state rights basis.

Times-Picayune Feature Shown.

New Orleans, La.—The Times-Picayune feature photoplay, which was produced for the purpose of giving fifteen young ladies in the New Orleans exchange territory an opportunity to demonstrate their natural talents for the screen, was given its first public exhibition at Pearce's Tudor theater beginning Friday, December 1, and running four days. It received a very cordial reception and was pronounced an exceptionally good picture. The picture was directed by E. H. Griffith of the Edison studios in New York and was cut and tinted in the Edison plant. It has some remarkably fine views of New Orleans show places. It is to be shown throughout the New Orleans territory, being released through Manager Karl A. Bugbee of the Southern Metro Pictures exchange.

C. L. Worthington Here.

New Orleans, La.—C. L. Worthington, district manager for the Fox Film, has been here for the past few days acquainting himself with the Fox affairs in this territory. He expressed himself as pleased with the business and hopes to make improvements. He has a way of administering the affairs of his district that are rather out of the ordinary. He does not depend entirely upon book reports nor the details as submitted by his local managers, but gets out in the field and makes a close personal study of the various theaters and the conditions under which they operate. It takes a little longer to get over the ground by doing this, but he considers the personal touch invaluable.

New Theola Theater Opens.

New Orleans, La.—The Theola theater, which, under the management of the new owner, Theodore Lala, has been made the most pretentious suburban photoplay theater in the city, opened on Sunday with the Brady-made feature, "The Heart of a Hero." Four matinees were given and the house was jammed to the doors at every run of the picture. The theater has been entirely renovated and remodeled and is practically new. All of the fittings and decorations are of the best and everything that would enhance its attractiveness has been provided. A large orchestra is a regular feature of the house; there are rest rooms and a matron to look after the ladies and every accessory for the comfort of the patrons is in place. There were many beautiful floral offerings by friends of the new management and these were banked in a most effective way in the lobby on the afternoon of the opening. The patronage at the initial showings was an attest of the esteem in which the Theola is regarded. F. L. Bernard is the house manager.

Detroit News Letter

By Jacob Smith, 503 Free Press Building, Detroit, Mich.

Three More Exchange Men Resign.

DETROIT, MICH.—Three more resignations were handed in during the past week, making about the ninth in the past thirty days. J. O. Brooks, manager of the Paramount exchange, resigned to become manager of the Madison film exchange, which is controlled by the John H. Kunsky interests. This exchange will handle "The Crisis," "Idle Wives" and other large features for which they will control the Michigan rights. J. W. Loranger succeeds Mr. Brooks as manager of Detroit. He has been special representative at Pittsburgh for the Paramount, and was formerly with the Casino Feature Film of Detroit.

Samuel Dembow, Jr., resigned as manager of the World Film exchange to become manager of the exchange at Dallas, Texas. He is succeeded by George Cotton, who recently joined the Detroit office.

C. L. Peavey has resigned as manager of the Artcraft exchange in Detroit, and goes to Minneapolis to manage the Paramount exchange in that city. Up to the time of writing, no successor has been appointed. Also at this time no successor is announced to Mr. Shapiro as manager of the Triangle exchange.

Greater Vitagraph Exchange Moves.

Detroit, Mich.—The Greater Vitagraph, now in the Peter Smith building, will move around the first of January to its new quarters at 73 Broadway, just across the hall from the Triangle exchange. Here the Vitagraph will conduct a real exchange, keeping on hand two prints of all releases, and making shipments direct from Detroit. All paper, advertising matter, etc., will also be kept on hand at Detroit. In addition, the whole state will likely be handled in the future by the Detroit exchange. J. R. Duncan and C. A. Meade, the latter division manager at Cleveland, negotiated the deal.

"The Crisis" Is Held Over.

Detroit, Mich.—"The Crisis" went so big at the Washington theater, Detroit, that it was held over for a third week. It has been booked for three days each by leading theaters in Jackson, Saginaw, Lansing, Battle Creek, Ann Arbor and Flint. The Madison film exchange, Dime Bank building, Detroit, will handle this picture in Michigan. J. O. Brooks, manager.

Notes of Detroit Theaters.

Detroit, Mich.—The Majestic theater has closed contracts for showing first run of the "Pride of the Clan" with Mary Pickford, and "Broadway Jones," with George M. Cohan, both Artcraft releases. The Majestic will increase its prices on December 24 to 25, 50 and 75 cents.

Art Hoganson Goes to Rialto Theater.

Detroit, Mich.—Art Hoganson has been appointed assistant manager of the new Rialto theater, Gratiot and Mt. Elliott avenues, Detroit, which opens December 20. He was formerly with the Kunsky chain of theaters in Detroit, and the Gilligham & Smith theaters in Grand Rapids.

Illa Theater Reopens.

Detroit, Mich.—The Illa theater, 841 Dix avenue, Detroit, has reopened for business under the management of C. D. Densmore and R. R. Goldstein. It has been completely redecorated and renovated and newly equipped.

Both the Washington theater, Detroit, and the Broadway-Strand theater, Detroit, ran double bills the week of December 17, with slightly increased prices. Both did a big business.

Watching Springfield Censors

Personnel of City's New Board Is Acceptable—Newspapers in Other Middle West Cities Are Not Encouraging Similar Movements Nor Are They Optimistic of the Value of Such Boards in Any Community.

Frank H. Madison, 623 S. Wabash Ave., Chicago.

SPRINGFIELD, Ill.—Dr. C. St. Clair Drake, secretary of the Illinois State Board of Health, has been appointed a member of the moving picture censor board by Mayor Charles T. Baumann. Mrs. Thomas C. Mather, pure food inspector, and Mrs. Roy Ide, who was chairman of the censorship committee of the Springfield Public School council, are the other members. The personnel of the board is believed to be generally satisfactory.

The Springfield movement has been watched by other cities, but papers in those cities do not encourage similar movement. The Canton Ledger says: "How silly it seems for would-be reformers in a city to set their judgment up against that of a national board of censorship in the matter of moving pictures. How direct a slap at managers of picture houses is such a movement. Because local censorship is seldom fair or intelligent, it usually amounts to such drastic measures that its period of endeavor is brief. Managers of movie houses probably desire to please amusement seekers as well as maintain a strictly wholesome reputation by showing only good pictures, far more than any other class of people. Their judgment is probably as good, if not better, than the uninitiated. After a film has passed the eyes of a national board of censors, it is extremely unlikely to carry objectionable features, although it may shock the prude or the narrow-minded individual now and then."

The Burlington (Ia.) Hawkeye does not believe the Springfield plan will work out. "There is a matter that is easily suggested," it says. "The chances are, however, that if a board of that kind is suggested it is apt to have a monkey and parrot sort of a time. What one censor might want stricken out might appear beautiful and valuable to other members of the board. If the board were to consist of one member only, then it might be able to act. And even then the board might be puzzled at times, and the longer a question was looked into the more difficult would the board find it to give an answer.

Praise for Woman Exhibitor.

Waukegan, Ill.—Credit for a notable Thanksgiving dinner, at which 216 mothers and children feasted, is given to Mrs. Carl Muller of the Elite theater. "The idea of banqueting the poor and the needy originated in her brain," says a local paper. "She solicited much of the food and she worked until almost exhausted. She directed much of the work, and her suggestions did much to lessen the hard labor of the day." The entire community assisted in the event. Individuals subscribed to the fund, the gas company installed a battery of stoves for cooking, the electric light company illuminated the banquet, women assisted in the serving, others contributed ice cream and candy, and after all were filled Mr. and Mrs. Muller gave them a special show at the Elite.

Rockford License Fees Remain.

Rockford, Ill.—License fees for moving picture houses will not be changed by the city council. The ten theaters now pay $100 each. Two plans were offered, making the fees range from $37.50 to $300 a year, or $50 for houses seating 500 or under and $100 for houses seating more than that many.

John Padavic Will Manage Exchange.

Quincy, Ill.—John Padavic will manage the Specialty Film Service, Princess building, St. Louis, which was purchased by his father, Anton Padavic. The senior Padavic until recently was proprietor of the Gem and Savoy theaters here.

W. S. Fernald Is Illiscope Treasurer.

Rockford, Ill.—W. S. Fernald has been elected treasurer of the Illiscope Motion Picture Corporation to succeed A. J. Holmquist, resigned.

M. Zelechower Buys Two More Theaters.

Waukegan, Ill.—M. Zelechower, who has been operating the Broadway theater, has secured control of two more houses, the Lyric theater on Washington street and the Auditorium in North Chicago. He has purchased new projectors for all the houses.

New Theaters and Changes.

Wayne City, Ill.—Dr. H. W. Pitner and son Harry have opened a moving picture show here, giving performances Monday, Thursday and Saturday nights.

Mathersville, Ill.—A moving picture show has been opened in the opera house.

LaSalle, Ill.—The Marquette theater, 144 Marquette street, has been sold to Edward Weidner and W. E. Westmeyer of Tonica.

Loami, Ill.—Fred A. Horn has opened a moving picture show here.

Macomb, Ill.—Fred Bagby has sold the Princess theater, on the south side of the square, to Bert David of Kankakee.

Trade Notes of Interest.

Springfield, Ill.—Articles of incorporation have been issued to the Wells Amusement Company, Chicago; capital, $2,000. Incorporators, Thomas F. Mitchell, John A. Maselter, Richard M. Power.

Peoria, Ill.—Demonstration of the possibilities of using motion pictures in Sunday school work was made at an exhibition at the First Baptist church given by the Peoria Sunday School Workers' Association.

Lincoln, Ill.—Manager Burnstine of the Lyric theater coupled the potato matinee stunt with a start of the serial "Liberty," getting a double hold on the interest of the youngsters.

Peoria, Ill.—Dee Robinson, president and manager of the Apollo Amusement Company, entertained the members of the local post of the Grand Army of the Republic at a showing of "Civilization" at the Apollo theater.

Streator, Ill.—"The Birth of a Nation" played a two-day return engagement at the Plumb theater December 8 and 9.

Bushnell, Ill.—The Bushnell opera house had films of the local horse show December 6. They also were shown at the Cozy theater December 7.

Sterling, Ill.—Manager William Schrader of the Vaudette theater has installed a new pipe organ.

Michigan Theater Jottings.

St. Joseph, Mich.—The Caldwell theater will add a balcony seating 350, bringing the capacity up to 1,000. A new pipe organ also will be installed.

Grand Rapids, Mich.—"Less Than the Dust," with Mary Pickford, was given credit in smashing records at the Majestic.

Laurium, Mich.—The Lyric theater, on Hecla street, has been leased by George Distel of Laurium. He will increase the orchestra.

Alpha, Mich.—Manager White of the Cozy theater at Iron River has been making arrangements to open a moving picture theater here.

Grand Rapids, Mich.—Pending construction of its buildings, the Monitor Film Company will conduct its operations in temporary quarters secured by the Chamber of Commerce.

Censorship Stirs Kansas City

There Seems to Be Considerable Demand Among Local Censorship Advocates to Extend the Scope of the Present Board—Advertisements in Newspapers and Lobbies—Topic Has Become the Talk of the Town.

By Kansas City News Service, 205 Corn Belt Building, Kansas City.

KANSAS CITY, Mo.—Now that the question of censorship is getting discussed by parent-teachers' organizations, women's clubs, business men, courts, and others, as well as by the censors, there is likely to be a merry war in Kansas City. For instance, if the censors are going to be so strict with moving pictures, they may be asked to be equally strict with newspaper stories—and the city government will be asked the difference between appeals to sensationalism by a picture on a screen and by a picture in a book or other publication. And the same as to burlesque houses and other theaters.

The obvious answer—the answer that is expected ultimately—is that, as a matter of fact, the public is the judge, and buys what it wants, and goes where it pleases, and censors or gives freedom as it sees fit. It is always up to the public. It can put the whole business under trying restrictions, if it sees fit. Both newspapers and film exhibitors have got to conduct themselves accordingly.

Meanwhile, the board of censors is seeking a way to include the newspaper and lobby advertising of the moving picture shows within the scope of its authority.

Shows for Children and Grown-ups.

Morrill, Kan.—"Satisfy the kids and you will get the adults."

This is the theory of Fletcher & Keplinger, of Morrill, Kan. They go on the idea that nearly all older people have much of childhood remaining in them, and so enjoy what the children like.

This policy was indorsed in an emphatic manner recently. The company had booked "Little Mary Sunshine," expecting that it would please the children. It certainly did do that. But many adults saw it, too—and expressed themselves in more earnest manner regarding their appreciation than they usually did when a heavier piece had been shown.

Beautiful Small Village Theater.

Plainville, Kan.—Fred Hoff, Plainville, Kan., had been in the real estate business for many years. Recently he entered the moving picture business and has been quite successful. So successful, in fact, that he decided the town ought to have a better theater than he had been providing them with. The moving pictures had been a side line with him, but he found that it was not only profitable, but a big asset to the town as well. It was helping his real estate sales and rentals. Plainville has a population of 1,000. Whether Mr. Hoff figured on the per capita or not he does not say; but the fact is that he decided on a theater that would represent $15 for every inhabitant—a $15,000 theater for a town of 1,000.

The moving picture business had been a side line, it has been said—but observe, in the picture, that the real estate business is now taking a subordinate position. In one corner of the building, to one side of the entrance to the theater, is a small office which Mr. Hoff uses for his real estate trade. On the other side of the entrance is an office of similar size, for Mr. Hoff as an exhibitor.

The crowds which come to the theater, from the town and from the surrounding country, are of course forced to observe that the real estate office is established in close connection with this fine moving picture theater.

The house seats 610. It is 50 feet front and 100 feet deep.

Exchange Business Notes.

Kansas City, Mo.—It's like pulling teeth to get anything out of C. S. Edwards, Jr., about the business being done by the Pathe exchange at Kansas City—but he bubbled over recently. He had to. Business had been going so good that there wasn't any keeping it in. The first week in December was far and away the best week in the history of the exchange, and the second week ran several hundred dollars over that! "Hard work and the pictures does it," said Mr. Edwards. "The territory is well organized and the boys are working fine."

E. & H. Film Gets Serial Franchise.

Kansas City, Mo.—The E. & H. Film Distributing Company has been organized in Kansas City, Mo., and it has received a franchise for "The Crimson Stain Mystery" for seven States in the South. These States include Tennessee, South Carolina, Georgia, Alabama, Florida, Louisiana and Mississippi. P. A. Engler, who will be the active manager of the new distributing company, has left for Atlanta, where he will open the main office. A branch office will be opened in New Orleans soon. Mr. Engler was formerly manager of the Mutual at Wichita, spent two years in the South representing Vitagraph, Fox and General, and lately was in the Kansas City Vitagraph office.

Fred Hoff's 610-Seat Village Theater.

Hobart Hanly Reception at Screen Club.

Kansas City, Mo.—The Kansas City Screen Club had an especially large attendance and enjoyable evening recently, when a reception was tendered Hobart Hanly, the Bluebird star, who stopped off in Kansas City for this event while on his way East from Universal City. Many local exhibitors who had not previously been seen at the Screen Club met Mr. Hanly. The usual Friday night dance was therefore especially enjoyable, because of the larger crowd and the atmosphere of the studio that the conversation took. Several acts from local vaudeville houses were put on a program after the theaters had closed. The Screen Club's hours are late, since the exhibitors do not come until after their first shows, and many wait until their houses are closed.

Pathe Conference Profitable.

Kansas City, Mo.—The first of the monthly salesmen's get-to-gether meetings in the local Pathe office proved quite up to the mark of helpfulness that C. S. Edwards, Jr., had anticipated. The men plunged eagerly into the discussion. Usually one had a solution for a problem of another—and the good and bad points of all suggestions were gone over fully and frankly. Mr. Edwards assisted the meeting by outlining policies and guiding the conclusions with reference to methods of work.

"Jimmy" Goes to St. Louis.

Kansas City, Mo.—Howard E. Jameyson, "Jimmy," as he is called, who has been traveler and recently assistant manager of the Pathe exchange at Kansas City, has gone to St. Louis to work on the city trade. C. S. Edwards, manager of the St. Louis exchange, is father of the manager of the Kansas City exchange, so he knows "Jimmy."

Village Theater Grows.

Kidder, Mo.—W. A. Harter, who had been drilling along for several years in a small, makeshift theater, has taken the bit in his teeth and has started the erection of a $3,500 theater. This isn't very imposing, perhaps—until you stop to think that Kidder is a town of only 300 inhabitants. He has been running "The Iron Claw," and it has helped to put the theater on the highly profitable basis that warrants the new building. Not the picture alone, perhaps—he probably has run others that had drawing power. But he advertised this right, and his advertising brought in scores from the surrounding country. He has them now as permanent patrons, who will help make the $3,500 theater profitable.

Two Sisters Buy Theater.

Salisbury, Mo.—Miss Willie Jackson and her sister, who is a school teacher, have bought the Lyric theater from Mrs. Hammond and have already started on their plans for getting big business. Miss Willie will be the active manager, but the sister will be particularly useful in bringing her point of view as a school teacher to bear on the problems of the exhibitor. These young ladies suggest again the fact that a surprising number of theaters are being run by women—and that it is a fine field for their energies.

Visitors to Local Exchanges.

Kansas City, Mo.—Recent visitors to the Kansas City exchanges were: B. F. Rothstein, Majestic theater, Tulsa Okla.; Mr. and Mrs. J. T. Flyn, Oklah theater, Bartlesville, Okla.; J. G. Swanson, Odeon theater, Bartlesville, Okla.; J. C. Wright, Corderville, Kan.; J. D. Wineland, Hippodrome, Joplin, Mo.

St. Louis News Letter

By A. H. Giebler, 4123 Westminster Pl., St. Louis, Mo.

Shurman New Fox Manager.

ST. LOUIS, MO.—Joe Levy has tendered his resignation as manager of the William Fox exchange at 3632 Olive street and has gone to Pittsburgh, where he will be affiliated with the Masterpiece Film Corporation, a company formed in St. Louis recently with H. P. Wolfberg, former head of the General Film Exchange, as general manager. Mr. Levy came to St. Louis to assume charge of the Fox offices about nine months ago. His all-around geniality, manner, hustling, and seeming ability of being everywhere at once earned him the sobriquet of "Live Wire Levy," and won him a host of friends. Mr. Levy's departure was the cause of deep regret to everyone. Sam Shurman will succeed Mr. Levy. Mr. Shurman, although a young chap, is a pioneer in the film business, and has been identified in all lines of the industry, and knows the exhibitor's side of the question as well as that of the exchange men, since he managed a big feature house at Moberly, Mo., for a long time. Mr. Shurman has been employed by the Fox organization as traveling representative for the St. Louis territory, and his transition from salesman to manager will not be so abrupt as if he had come in from another concern. Mr. Shurman is one of those pleasant and affable fellows that everybody calls "Sam," as soon as they are introduced to him, and for this reason has a great many friends among exhibitors and everyone connected with the film business. Mr. Shurman says he has no special plans for the future except to keep things stirring with Fox features and comedies.

"Civilization" for Charity.

St. Louis, Mo.—Thos. H. Ince's "Civilization" will have its first showing in this city at the Victoria theater, on Delmar near Grand, December 18, when it will begin a four weeks' engagement. The film will be exhibited under the auspices of the St. Louis Post Dispatch Christmas Festival Fund. The Post Dispatch is devoting much publicity to the film and state that exceptional arrangements were made with the Harper Film Company, who gave marked concessions from the regular basis of such transactions because of the charitable nature of the project. Seventy-five cents will be charged for box seats, and twenty-five and fifty cents for the rest of the seats.

Delmar Theater Safe Safe.

St. Louis, Mo.—Thieves tried to break into the safe at the Delmar theater at 4936 Delmar avenue last week, but failed to get as far as the cash. The outer door to the strong box was pried off, but something happened to keep the robbers from carrying their work further, and the contents of the safe—several hundred dollars—was not touched.

New Bluebird Star.

St. Louis, Mo.—The office of the Bluebird Photoplays announces the engagement of a new star in the person of Miss Bernice Baker, a very close relation of Manager S. J. Baker. Outside of the fact that the new star insists on rehearsing at 2 a. m., two or three times a week, her engagement is a great success. In other words, a daughter was born to Mr. and Mrs. S. J. Baker on November 30.

Indianapolis Arrests Wholesale

Proprietors of Seventeen Picture Theaters Arrested, with Druggists and Shoe-Blacks, on Blue Law Sabbath Charges—A. T. Faring, League Secretary, Will Be First to Be Tried—Shows Semi-Charitable.

From Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—The old blue law agitation started recently in this city by T. Ernest Maholm, a justice of the peace, resulted Monday in the filing of affidavits against the proprietors of seventeen moving picture theaters, the owners of twelve shoe-shining parlors, and two druggists.

The following managers and theaters are affected by the affidavits: A. C. Zaring, the North Star; T. C. Baker, Nu-Sho; Frank Green, Owl; J. W. Tucker, Idle Hour; B. D. Crose, Regent; James Hill, the Senate; Richard Bruner, Pioneer; J. M. Thomas, Grand Central; I. Bertman, Victoria; James Nicholson, Columbia; J. Howell, Strand; Fred Mack, Oriental; M. H. Sinnott, Circle; Charles Olson Isis; Gus J. Schmidt, Crystal; H. Keene, Keystone, and J. Sanders, Sanders.

The first case has been set for the latter part of the week, when A. C. Zaring, secretary of the Motion Picture Exhibitors' Association, will be tried. Mr. Zaring's case, to be decided by a jury, will serve as a test for the remaining ones. An affidavit charges that his North Star theater, at Twenty-fifth street and Central avenue, was open Sunday.

Charity Donations on Sundays.

Mr. Zaring said that inasmuch as the managers of the various motion picture houses in the city contributed a certain per cent. of their Sunday receipts for charitable purposes, he does not believe the justice and his cohorts will be able to obtain convictions. This, combined with the fact that the city and county authorities, the church federation and the members of the law and order organizations of the city have never objected to Sunday moving picture shows, is evident, Mr. Zaring thinks, that the charges will not amount to much.

The money donated by the theaters has ranged from $3 to $10 a Sunday according to the size of the playhouse. It is cared for by Bert McBride, of the Security Trust Company, who is treasurer of the committee appointed by the mayor for the purpose of attending to the relief of the needy. The committee maintains an office in the Fletcher Trust building, where a young woman investigates the worthiness of the calls upon the fund. Mayor Bell has said that it is one of the most available funds in the city for persons in immediate need of assistance.

It Was Pretty Near a Monopoly.

Indianapolis, Ind.—The dream of a monopoly of the motion picture business of the United States led to the appointment of a guardian for William H. Roberts, colored, owner of the Washington theater, a motion picture house in Indiana, recently in probate court.

The testimony indicated that continued overwork had led Roberts to entertain some strange delusions, one of them being that he owned all the moving picture houses in the United States except seven. One of his business associates said Roberts had been pleading for another week of liberty in order that he might buy the other seven theaters and establish a monopoly.

Orpheum Sold at Lafayette.

Lafayette, Ind.—James L. Sheetz, of West Lafayette, has purchased the Orpheum theater, the handsome Main street motion picture house, from Charles Richard and John Chamberlin. Mr. Sheetz has contemplated extensive changes to the interior of the building. The seats will be rearranged, a new booth placed in front of the theater and a new lobby installed. The house will be closed for the next few weeks pending the remodeling and redecorating. Mr. Sheetz has been proprietor of the Main Street Automobile Company for several years and is well known among the business men of the city.

New Picture House in Newcastle.

Newcastle, Ind.—Ralph Swearingen, of Muncie, will open a new motion picture theater in the Burr block on North Main street, about the latter part of December. The theater will be known as the Strand and will be an exclusive motion picture house with a standard admission of five cents.

Evansville's Savoy Reopened.

Evansville, Ind.—The Savoy theater, Main street, between Fifth and Sixth streets, has been reopened under the management of Arthur C. Hedderick. Both the interior and exterior has been repainted and thoroughly renovated and now has the appearance of a new theater. The management announces an entirely new policy.

New Amusement Company.

Portland, Ind.—The Portland Amusement Company has filed incorporation papers with the secretary of state to engage in the motion picture business. The capital stock is announced as $5,000. The incorporators are J. S. Hines, L. Bergman and B. Bergman.

Colonial at Warsaw Sold.

Warsaw, Ind.—Julius Weingartner, of Fort Wayne, has purchased the Colonial theater from Messrs. Gerard and Cohen and will take possession immediately. The Colonial, one of the city's most popular photoplay houses, is located on East Center street.

T. N. Sinderson Buys Mystic Theater.

Albion, Ind.—T. N. Sinderson has purchased the Mystic theater in Albion and another moving picture house in Cromwell from Mr. and Mrs. F. D. Walters.

B. J. Voight Buys Amusement Stock.

Columbia City, Ind.—B. J. Voight is now sole owner of the Columbia City Amusement Company, taking over the interest of his partner, W. L. Pracht. Arrangements are being made to enlarge the Lyceum to 500-seat capacity.

Dakota Theater Notes.

By Frank H. Madison.

Aberdeen, S. D.—Honnegar Bros. have remodeled the Green Front building into the Colonial theater, which is Aberdeen's fifth moving picture house. It will seat 378 and the front will be colonial.

Bottineau, N. D.—The Bottineau opera house, owned by J. N. Greiner, was destroyed by fire. Loss, $7,000; insurance, $3,000.

Wildrose, N. D.—Albert Baukol and C. B. Neal have purchased the moving picture theater from Messrs. Frotier and Lomen.

Hunter, N. D.—The Pastime theater has been moved to the I. O. O. F. building.

Jamestown, N. D.—The Ruby theater was damaged by fire, causing a loss of $2,000. Harold Gregg, the operator, was severely burned.

Colome, S. D.—J. C. Lakin is now manager of the Colome theater.

Colorado Censorship Rampant

Pueblo City Council to Have a New Measure Presented by Local Censor Board—Mothers' Congress in Denver Proposes to Have the Local Drama League Pass on Moving Pictures—Foolish Arguments Against Film Shows.

By E. C. Day, Denver Times, Denver, Colorado.

DENVER, COLO.—Moving picture censorship is still rampant in this section. While ministers and city officials are drafting an ordinance at Pueblo for the establishment of a legal board of censorship, the Mothers Congress in Denver is striving to have delegated to the Drama League full control over the film productions shown in this city.

Dr. Frederick A. Hatch, pastor of the Mesa Presbyterian church, is leading the censorship movement in Pueblo. He has drafted an ordinance calling for the creation of a board to pass on all moving pictures shown in the city and plans to present it to the City Council as soon as it has been approved by the church societies and women's organizations of the city. It provides for a commission of five persons, one representing the moving picture interests, one representing the city commissioners, one from each of two school districts and the fifth to represent the City Federation of Women's Clubs.

The Rev. Mr. Hatch read his ordinance before the Woman's Club at its last regular meeting and received the indorsement of the body. The women later passed the following resolution:

Resolution of Pueblo Women's Club.

"The moving picture, as we see it today, is one of the greatest inventions of the age. It may be a wonderful means of education and moral uplift as well as a source of amusement. We feel that only the pictures of this class should be shown.

"Therefore, Be it Resolved by the Federation of Club Women of Pueblo, That we heartily co-operate with and support any movement that may be made toward a proper means of censoring all pictures of a questionable character before they are shown in Pueblo."

Dr. Hanson, a noted social welfare worker, addressed the meeting and the subject of amusement censorship. He said that the vaudeville houses, dancehalls and pool halls were far more in need of censorship than were moving pictures. He pointed out that the boy and girl are social beings before intellectual beings and crave amusement and recreation. These the boy and girl have a right to have as long as they are not injurious, declared Dr. Hanson.

Proposal for Denver Censorship.

The proposal that the Denver Drama League act as a board of censorship of moving pictures in Denver was made by Mrs. T. E. Carmody in an address before the Mothers' Congress. The meeting was to further the cause of the "Better Film Movement," recently started by the Mothers' Congress and Parent-Teachers' Association. No definite action was taken on the suggestion.

Doormen and Ushers Made Special Policemen.

Denver, Col.—All doorkeepers as well as ushers in Pueblo's moving picture theaters have been commissioned as special policemen as part of a campaign to put down the "mashing" evil in the photoplay houses. The theater managers told city officials that they could keep "mashers" away from these amusement places if the employes were given police powers and, as a result, the City Commissioners issued a star to all theater attaches. The ushers and doorkeepers were on duty as policemen for the first time this week.

Bought Picture Theater and Is Sorry.

South Denver, Col.—The Bronx theater in South Denver is involved in a suit filed in the district court in Denver last week [illegible] Stolnoff the present owner, makes charges against George B. Hayward, former owner. The plaintiff says that he was induced to pay over $2,000 for the theater on the representation that it earned $35 a day. He discovered after running the place for several weeks, he alleges, that the income was not as represented.

Peter McCourt Gives Booth.

Denver, Col.—Santa Claus made an early visit to the Home of the Good Shepherd this year and presented Sisters in charge and the girl inmates with a brand new moving picture machine, together with a fire-proof operator's booth. The machine was the gift of the Queen's Daughters, a charitable organization composed of young women, while Peter McCourt, owner of the Broadway theater, was the donor of the booth.

The various film exchanges have agreed to furnish free of charge film for the weekly exhibitions that are planned at the home. The gifts will prove a valuable asset, both as educational and recreational factors.

Paramount Office Changes.

Denver, Col.—Several changes in the personnel of the office force in the Paramount exchange were reported this week. John M. Hayden, former road man for Vitagraph, was appointed chief booking clerk to succeed J. W. Scott, who recently went to Triangle. Other new employes were Edward Bass, poster clerk, and Miss Grace McMillan, inspector.

Kept Three Autos Hustling To and Fro.

Denver, Col.—That resourcefulness is one of the chief requisites of a good exchange manager was illustrated in a striking and unique fashion by Milton H. Cohn, Paramount boss in Denver. As the result of an error, due to a change in the office working force, two theaters in widely separate portions of the city were booked to run the same picture on the same day. There was only one print of the film available and, rather than disappoint either exhibitor, Manager Cohn arranged for a rapid auto-relay, whereby both theaters, the Thompson, on East Colfax, and the Lux, in South Denver, were able to show the picture as advertised.

Here is how the scheme was worked: The Lux started its show with the feature while the Thompson opened with two single reels. When the first reel of the feature had been shown at the Lux it was hustled to the Thompson just in time for its exhibition in the regular order and without delay. When the Lux had finished with the second part it was also rushed to the Thompson, and the third in the same manner. Three autos were employed in the relay and as soon as the films had had their first showing at the Thompson they were returned to the Lux for the second show, and the entire process repeated to provide for a second show at the Thompson.

The feat was a success and demonstrated that "Where there is a will there is a way."

Ed. J. Haslam Promoted.

Denver, Col.—Ed. J. Haslam, who for the past year has served as cashier and bookkeeper of the Mutual in Denver, was last week promoted to the position of assistant manager and chief booker. He has been connected with the moving picture business in various capacities for several years and is one of the most popular filmmen in Denver. News of his promotion will be received with much pleasure.

New Omaha Theater's Inclined Auditorium

Sun Theater Has No Galleries—Upper Seats Reached by Broad Stairways at Both Sides—Members of Operating Company.

OMAHA, Neb.—The auditorium of the new Sun theater has no galleries and no "best seats." The upper seats and those at the top of the incline are reached by wide stairways on each side of the auditorium. The line of vision from all seats is practically perfect.

The exterior is of glazed cream-colored terra cotta in relief designs. The foyer, which is exceptionally large and capable of taking care of about one-half the capacity of the house, is done in old rose and dull gold and a touch of light blue. In the center of the foyer is a lounging room, with fireplaces, easy chairs, table with reading materials and telephones. The ceiling of the auditorium is a magnificent sunburst, worked out in plastic, and carrying the same decoration as the walls.

Samuel H. Goldberg is president of the World Realty Company, which built the new Sun, and Harry Goldbert is treasurer and W. R. MacFarland is secretary. Other prominent members of the company are Harry Rachman, owner of the Grand theater, and W. H. Jones.

New Nebraska Theaters and Changes.

Beatrice, Neb.—Charles Miller of Omaha has purchased the Jewel theater from Leo J. and F. G. Lucey. He will add a gallery which will increase the seating capacity by 150.

Kearney, Neb.—A. L. Lomax will open a motion picture theater, it is reported.

Schuyler, Neb.—The Favorite has been sold to A. B. Young.

Fairbury, Neb.—Wilt Bros., of Delaware, Okla., have opened a moving picture theater in the Conrad building.

Stapleton, Neb.—E. S. Daniels has taken over the Elite theater.

Juniata, Neb.—The Lyric theater has been sold to Neal Sargeant and Carl Kindig.

McCook, Neb.—E. E. Delong has sold the Electric theater to Lee Inee.

Denham Palmer Heads Omaha Vitagraph Offices.

Omaha, Neb.—Denham Palmer of Denver is manager of the exchange which the Greater Vitagraph company has opened at 1111 Varnam street. This exchange will supply exhibitors in Nebraska and Iowa formerly handled by the Kansas City branch.

Fontenelle Feature at Omaha Moves.

Omaha, Neb.—The Fontenelle Feature Film Company will remove its offices from the Empress theater building to 22 Arlington block, on Dodge street, near Sixteenth. This company now has State rights on "War's Women," "Diana the Huntress," "The Unwritten Law." Paul La Marquard is president and manager.

C. I. Ramsdel Leaves Lincoln.

Lincoln, Neb.—Charles I. Ramsdel has resigned his position as manager of the Acme Amusement Company to accept a position as manager of a film exchange in Denver.

Seattle News Letter

By S. J. Anderson, Benvenuto, East Seattle, Wash.

Class "A" Changes Hands Again.

SEATTLE, Wash.—A. L. English, who bought the Class A theater from W. H. Smyth last May, has sold it to his operator, L. L. Goldsmith. The Class A, a

600 capacity house, was operated by Mr. Smyth as a first run theater, but Mr. English has been operating it as a second run house on the open booking plan. Mr. Goldsmith will continue his policy.

A Bright New Dime As Souvenir.

Seattle, Wash.—The Coliseum, in advertising "Ramona," the new ten-part picture dramatization of the famous Helen Hunt Jackson novel, offers as a California souvenir with each 25-cent ticket, one of the new 1916 dimes fresh from the U. S. mint at San Francisco. The Coliseum's regular admission price is 15 cents.

Two Theaters, One Company, Same Service, Different Shows.

Seattle, Wash.—The Coliseum theater, owned by the Greater Theaters Company, is under contract to use Paramount pictures, but occasionally there comes along a very good feature under some other brand which Manager Jensen wants to put on at the Coliseum. He books it and simply turns over the discarded Paramount picture to Manager Berg of the Mission, a smaller house belonging to the same company. In this way the Mission, which is a 10-cent house, gets a better program than can usually be seen for 10 cents, and the Coliseum has not wasted anything on films paid for and not used. The Mission is a pretty house, well planned and furnished, except in the matter of a musical instrument. A piano is not adequate for a house of the size and quality of the Mission. With its other attractions it should rank as one of Seattle's most popular houses if its pictures were adequately interpreted by a good pipe organ.

Students See Picture of Game.

Seattle, Wash.—After the University of Washington's Thanksgiving game with the University of California, the student body was asked to be the guests of J. G. von Herberg, manager of the Liberty theater, at the evening performance, featuring motion pictures of the game. Several hundred students enthusiastically responded to the invitation.

De Luxe's Wonderful New Feature.

Seattle, Wash.—Mike Rosenberg, manager of the De Luxe Feature Film Company, announces that he has just procured "father's rights" for the Northwest and the whole world for a grand new baby girl. This is Mike's second daughter, and the responsibility of his growing family is already causing him to begin to lose some of his blond hair.

New Traveler for K-E-S-E.

Seattle, Wash.—C. R. Kearny, formerly with Vitagraph in Seattle, has just signed as traveling representative with Kleine-Edison-Selig-Essanay Service out of this city.

C. F. Hill Traveling for Progressive.

Seattle, Wash.—C. F. Hill is again traveling representative for Progressive, which handles Paramount releases. Mr. Hill has been doing work inside the office.

Hub Carleton in Hospital Here.

Hub Carleton, an exhibitor of Okanogan, is confined in the Providence hospital in this city. From the nature of his illness it is feared he will have to remain several weeks.

Two Managers Resign.

Seattle, Wash.—Hugh Rennie, Northwest manager for World Film since last May, has resigned. Mr. Rennie will probably make connections with the New York office. His many friends in this territory are sorry to see him go.

E. S. Coates, Northwest manager for Fox, also has resigned. He expects to go into the automobile business.

Growth in Frisco's Downtown

Many First-Run Houses Now and Others Coming—Apartment Houses in District Increasing—Some Big Capacity Houses to Be Ready Soon — Vaudeville Houses with Eye to Films in Future.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, Cal.—The downtown district, which formerly had so few first-run moving picture houses, now boasts a large number and within a comparatively short time several others will be added to the list, placing this city in the front ranks as an amusement center. For several years the suburban districts have developed their amusement enterprises at a faster rate than the downtown district, but the tide has turned and the business section of the city has again come into its own. The great advance in apartment house building during the past three years has helped this section materially and the recent installation of a new lighting system on Market street, making it the best lighted thoroughfare in the world, according to experts, is serving to attract great night crowds.

All of the excavating work for the new California theater at Market and Fourth streets has been completed and concrete is being poured for the foundations. This theater will be one of the finest moving picture houses to be found anywhere and will represent an investment of more than a million and a half dollars. It will have a seating capacity of almost 3,500 and will be conducted under the management of Eugene Roth, who has made such a success of the Portola theater. Construction work is to be rushed and it is expected that the house will be ready for occupancy early next fall.

Within a short time work is to be commenced on changes in the Empress theater on Market street and Manager Sid Grauman states that it is his intention to turn this vaudeville house into a straight moving picture theater. This house is a very beautiful one, with a splendid location, and has a seating capacity of about 2,000. As moving pictures has been strongly featured here for the past two years, it is probable that the change can be made without much difficulty.

Another addition to the rapidly growing list of downtown houses will be made on the first of the year, when Louis R. Lurie and Howard J. Sheehan, who conduct the Rialto theater on Market street, will reopen the Savoy theater on McAllister street. A ten-year lease on this theater has been secured and it is planned to expend $20,000 in transforming it into an exclusive moving picture house, where productions of extraordinary merit will be featured. The opening attraction will be "The Daughter of the Gods," featuring Annette Kellermann, and this will be put on for an indefinite period.

The Strand theater, at Ellis and Mason streets, will be ready for occupancy within a few months and will be conducted as a vaudeville house. It is being arranged, however, with a view of using it as a moving picture theater, should this step be found advisable.

World Film Doing Good Business.

San Francisco, Cal.—Manager Frank Eberhard, of the local branch of the World Film, expressed great satisfaction with business. He states that there has been an unusually heavy demand for "Bought and Paid For," featuring Alice Brady. S. A. Powell, traveling representative out of this office, has been ill for a time, but started out again on the road recently and celebrated his return by sending in three Brady-made contracts the first day. He formerly handled "The Clansman" in this territory.

McCormick Returns to Coast.

San Francisco, Cal.—J. E. McCormick, who went to Denver, Col., some time ago to represent Sol L. Lesser, has returned to San Francisco to take charge of the campaigns to be inaugurated shortly on "Civilization" and "War Brides." These will be shown at San Francisco shortly after the first of the year.

Sol L. Lesser a Happy Father.

San Francisco, Cal.—A wee baby daughter has arrived at the home of Sol L. Lesser, head of the All Star Feature Distributors, Inc., as a companion for the baby boy that already graces this household. This popular film man is bearing up well under the shower of congratulations pouring in upon him.

Artcraft Manager Visiting Branches.

San Francisco, Cal.—Arthur S. Kane, district manager for the Artcraft, left recently for Los Angeles for a brief stay and will visit in succession the branches maintained at Salt Lake, Denver and Seattle. Mr. Kane keeps in very close touch with the managers in the branches in his district through working and conferring with them and aims to make his visits more than perfunctory trips of inspection. J. J. Patridge, assistant at the San Francisco office, left recently to visit the towns between here and Los Angeles and will shortly spend three weeks in the Arizona territory.

Mark E. Leichter in Los Angeles.

San Francisco, Cal.—Mark M. Leichter, manager of the De Luxe Film Lasky Corporation, with headquarters in the Humboldt Bank building, is making a visit to Los Angeles, where he has succeeded in booking the first release of this new concern, "The Conquest of Canaan." While there he will also look for a suitable location for the establishment of a branch office. Much interest is being taken by local exhibitors in the forthcoming Art Drama releases and the indications are that bookings will be heavy from the first.

Sam L. Warner Arrives on Coast.

San Francisco, Cal.—Sam L. Warner, who formerly represented Warner's Features at London, England, has arrived here to affiliate with his brother, J. L. Warner, head of the Warner Film Attractions. He will take charge of the Los Angeles branch and will commence work at once on "The Crisis," now ready to be released.

New Traveling Man for Mutual.

San Francisco, Cal.—Fred Rodriguez, for several years with the Pathe exchange, and one of the best-known bookers and traveling men in the local film world, has joined the local staff of the Mutual.

R. E. Stebbins Visits City.

San Francisco, Cal.—R. E. Stebbins, formerly manager of the Film Exchange Board of Trade of San Francisco, but more recently with the American Film of Santa Barbara, visited friends in the trade here recently. He has since left for Los Angeles.

Pioneer Exhibitor Dies.

San Francisco, Cal.—J. D. Gibbs, proprietor of the Empire theater, 979 Market street, and one of the pioneer exhibitors in the city, passed away suddenly a short time ago. The business is being continued under the management of Frederick M. Gibbs.

Esparto, Cal.—William Fiske plans to install a moving picture machine in Fiske's Hall.

New Photoplay House at Bend

Oregon's Most Booming Town with 15,000 Population Gets a Progressive Picture Theatre—Most Elaborate Within Many Hundred Miles—Called the Grand—L. C. Rudow Owns and Manages It—Opened December 9.

By Abraham Nelson, Journal Building, Portland, Oregon.

BEND, Oregon.—The newest real motion picture theater in the State opened here December 9. The fact is worthy of special mention because, while not a world beater when measured by metropolitan standards, still Bend's new photoplay house is the most elaborate within many hundred square miles and all Central Oregon is proud of it.

Be it remembered that until a few years ago Bend was without a railroad and was but little better than the average frontier town location in a two-gun celluloid thriller. Today 15,000 people claim Bend as their home and there are three theaters.

The new theater, called the Grand, is built in the O'Kane building, a two-story reinforced concrete structure recently completed. The building is well supplied with curb cluster lights and is the brightest spot in town.

The theater entrance has eight doors, with the cashier's booth in the center, and has plenty of lobby space. It is protected from the weather by a marque of colored and wire glass.

The interior of the house is plainly but tastefully finished, the proscenium arch being quite elaborate. A spacious foyer is provided and the auditorium seats 500. The indirect lighting system is used throughout. Projection is furnished by Powers equipment, Pete Sabo of Portland supplying a new machine recently. Ample storage room is provided to handle road shows.

L. C. Rudow is the manager of the new house. He has been a resident of Bend for a number of years and has formerly operated the Dream theater. The prices charged at the Grand are 15 and 25 cents.

A Fourth House in Baker.

Baker, Oregon.—Haish and Cotter, who own the Grand theater, which is now closed, are contemplating remodeling the house and reopening it. The Empress theater, which is owned by the same people, was remodeled several weeks ago and presents a first-class appearance.

The Baker theater is now being conducted by M. E. Heath, showing pictures regularly together with the road shows that make Baker. Business here is excellent.

Hippodrome Building Sold.

Portland, Oregon.—The Hippodrome theater, at Broadway and Yamhill street, has been bought by Max Houser and associated capitalists. The purchase price is said to have been $350,000, most of it being local money.

John W. Considine built the building about four years ago to house his vaudeville, which was at that time operating over the S. & C. circuit. During Considine's ownership the theater was run as the Empress and the Orpheum. Ackerman & Harris, the present lessees, now operating the Hippodrome there with pictures and vaudeville, took over the house last spring. The National Bank of Commerce acquired the building about a year ago, when Considine encountered financial difficulties.

It is not anticipated that the change in ownership of the building will in any way affect the present lessees.

Crystal Changes Managers.

Portland, Oregon.—The Crystal theater, Piedmont, owned by the Peoples' Amusement Company, has installed F. Q. Hart as manager. Mr Hart is an old-time showman. He is arranging a varied program of regular service, rather than exclusive features, so much now in vogue, and also contemplates showing occasional vaudeville.

Mr. Hart is a pianist and his son, who will also work in the house, is a trap drummer, and they aim to make the musical interpretation of the pictures a feature of the theater.

With the Road Men.

Portland, Oregon.—A. S. Kirkpatrick, road man for Mutual, came back to town from Eastern and Central Oregon with harrowing tales about being compelled to sleep in a one-story hotel with an ambitious polecat under the floor. "'Twas a weird night," says Kirk. He reports good business.

Joe Merrick, of Universal, came in from Tillamook, where he says E. L. Partridge is doing a nice business at the Gem.

C. H. Feldman, G. F., is working Southern Washington for the Portland office.

R. C. Montgomery, World, made a day's layover in Portland and reported nice business for his product in Eastern Oregon.

C. P. (Whitey) Merwin is back to his first love, the theater. He is now running the Circuit, a moving picture house on Second avenue, Seattle.

Heard on Portland's Film Row.

Weiser, Idaho.—It is reported that A. C. Gordon will take over the Star theater from Sullivan & Meek, the change to take place the first of the year.

Portland, Oregon.—Martin Donovan, former owner of the Portsmouth, has returned from an extended honeymoon trip in the East and is looking for a new location.

Portland, Oregon.—J. G. Von Herberg, of Jensen & Von Herberg, Seattle, was a recent visitor in Portland, attending the International Live Stock show here. He selected prize winners for his ranch at Kent, Wash.

Pilot Rock, Oregon.—Jack Root has opened a theater here.

Portland, Oregon.—L. A. Todd, manager for G. F., recently made a trip to Seattle and Spokane, returning by way of Baker, La Grande and Pendleton, thereby combining pleasure with business.

Dan Donnellan is working in Montana.

Established road men report activity in this territory by so-called "special representatives direct from New York City" They are bona fide film men alright enough, but they try to awe the ordinary small-town exhibitor by creating the impression that they represent the producer direct and that they have all kinds of authority. The scheme works for a while, but reports are that the exhibitors soon go back to dealing with the regular road man whom they know.

Spokane News Letter

By S. Clark Patchin, 1811 Eleventh Avenue, Spokane, Wash.

Mormon Church Spent $60,000 for Films Last Year.

SPOKANE, Wash.—Orville C. Pratt, superintendent of the public schools of Spokane, advocated the use of moving pictures in churches as an educational feature. This was in an address before ministers of the Christian churches of Montana, Idaho, Washington, Oregon, British Columbia and Alberta at a session of the Pacific Northwest Parliament held in the Central Christian church, Spokane, December 4 to 7.

He also said: "The Mormon church spent $60,000 for moving pictures for its people last year, and can you show me or tell me of any other church of any denomination that has paid $1,000 for moving pictures for the purpose of interesting the young people in the work of the church? We should take an interest in the young people by obtaining moving pictures approved for the church use and will finally."

His topic was, "Weak Points in Our Bible School System."

Virginia Riblet Signs with Universal.

Miss Virginia Riblet, prominent society girl of Spokane, has just signed with the Universal Film Corporation to appear in leads in several productions, according to word just received by her parents and friends in Spokane. She has been at Universal City several months.

Sir Douglas Mawson South Pole Film Shown.

Several thousand Spokane grade and high school pupils witnessed moving pictures of the Sir Douglas Mawson south pole expedition, in the Lewis and Clark high school auditorium during the past week. The pictures were run primarily for the educational features they contained, with the approval of the authorities.

Managers Exchange Positions.

Spokane, Wash.—T. R. Conlon, manager of the Hippodrome moving picture and vaudeville house, has been transferred to the Portland house and Walter C. Smith, manager of the Portland house, comes to the Spokane house.

International Films Coming.

Spokane, Wash.—Fred H. Locher, manager of the Seattle office of the International, was in Spokane recently making arrangements to have the company's pictures shown in a Spokane theater. The general manager of the San Francisco office of the company is Harry L. Knappen, formerly a reporter on the Spokesman-Review.

The company's service includes all of the Hearst cartoons and the "Beatrice Fairfax" series. A series which will soon be produced will be the "Patria" films, in which Mrs. Vernon Castle will appear. Serials which have been put out by the company are "Jeffery," "The Flower of Faith" and "Ocean Wave."

Gathered Among Spokane Exchanges.

Lewiston, Idaho.—I. M. Binnard, who for several years owned and operated the Temple theater, Lewiston, Idaho, has now added to his list the Grand and Theatorium theaters of Lewiston.

Mr. Binnard purchased the Grand from A. H. Hilton, who is now running the Star theater, Lewiston.

Cheney, Wash.—J. W. Hawk sold the Twilight theater at Cheney to George R. McIntyre. Mr. Hawk went to Seattle.

TORONTO, CAN., NOTES.

Neat Advertising Phrase.

Toronto, Ont.—Manager Roberts of the new Regent theater, Toronto, made a special appeal to Christmas shoppers in his usual newspaper advertising. The ad read as follows:

"INCLUDE THE REGENT ON YOUR SHOPPING TOUR THIS WEEK.

"Break up the long hours of your trip to the stores this week by a visit to Toronto's Photoplay Theater Beautiful. Get an hour and a half rest while viewing the pick of the world's greatest screen features—always shown first in Toronto at the Regent."

Toronto Fox Lair Moves.

Toronto, Ont.—According to an announcement by Ben Rogers of the Fox Toronto branch, the local headquarters are to be moved to the seventh floor of the Hermant building, Wilton avenue, where a fine suite has been secured. The new offices are much larger and brighter than the old. Other "hermits" in the Hermant building include the Greater Vitagraph and the Mutual, each of whom take practically one whole floor of the fireproof structure.

Stories of the Films

General Film Company

KALEM.

THE FATAL VIOLIN (Dec. 19).—With poor Bud life is just one job after another, until he decides to take up baggage smashing. But he happens to get hold of the mysterious white violin case which marks him as a friend to the members of a blood and thunder anarchistic society. The case contains a violin which is really an ingenious infernal machine, for the bow is a knife and when it cuts the strings the violin explodes. The anarchists cast lots to decide who shall play the violin at Mrs. Rollerbill's concert, and the cards are stacked to give the job to poor Bud. Wherever he goes after that, gingerly carrying the violin case, the anarchists are with him—even to the Rollerbill concert. But mix-ups follow, and though they bring on a rapid succession of laughs and give poor Bud many a trying moment, it all ends happily.

ON THE BRINK OF WAR (No. 20 of "The Girl from Frisco"—Two Parts—Dec. 20).—The cast: Barbara Brent (Marin Sais); John Wallace (True Boardman); Ace Brent (Frank Jonasson); Luke Larrabee (Ronald Bradbury); Manoel (Knute Rahm); Terry, ranch foreman (Hart Hoxie); Secretary of State (Edward Clisbee). Directed by James W. Horne.

Barbara Brent takes an active part in the campaign for John Wallace's election to Congress on a platform demanding the exclusion of Mexicans. A crisis is precipitated when Manoel, one of Brent's ranch hands, accidentally shoots Terry. Feeling that his story will not be believed he flees to the mountains, with a posse headed by Barbara in pursuit. Barbara comes upon his hiding place alone but he throws himself on her mercy and she forces the posse at the point of her gun to give him justice. Manoel is lodged in jail.

Larrabee, a politician with an axe to grind, urges Wallace on in his campaign, and by secretly aiding in the escape of Manoel, brings on a pitched battle in the streets of the village between the native Americans and the Mexicans. The bloody affray brings on a crisis in Washington, and the President, to avert war, despatches the Secretary of State to tell Wallace of what his course is leading to. The Secretary prevails on Wallace to announce his withdrawal from the race, and when Larrabee learns of it he arouses the natives with declaration that Wallace has betrayed them. Wallace is set upon by Larrabee in the town, and is in serious danger at the hands of the mob when Barbara and the cow-punchers from the Brent ranch come to his aid. Events finally work out to vindicate Wallace and expose Larabee's crooked actions with the result that Wallace is elected.

THE TIGER'S CLAW (No. 10 of "Grant, Police Reporter"—Dec. 22).—The cast: Tommy Grant, of The Chronicle (George Larkin); Big Val Marron (Robert Ellis); Nell (Ollie Kirkby); Benny, the Rat (Bert Tracey); Detective Galloway (Harry Gordon); Mansfield, city editor (William McKey). Directed by Robert Ellis.

Because of jealousy over the girl Nell, Benny the Rat, "squeals" to Detective Galloway on Big Val Marron, leader of East Side gamblers, and the latter's place is raided. Val's political influence secures his release, but Grant determines to keep an eye on him as he knows that the gambler will not be satisfied until he has secured vengeance on Benny. Val prevails on Nell by threats to lure Benny to an apartment for a supposed birthday party. Grant, following Marron, sees him secure a gun, and when he enters the apartment house takes the opportunity to phone to Detective Galloway.

As he finishes the call Nell and Benny enter the apartment. Grant finds the door barred and goes to the rear where a building is being erected. Climbing to a level with the first floor, he sees Marron hiding behind a curtain awaiting Benny. Grant grasps the rope of a crane and starts to swing through the air. Before he can reach the window a shot is heard. A moment later Grant crashes through the window, downing Marron. He turns to find that Nell, her conscience hurt by her part in betraying Benny, whom she really loved, has stepped between "The Rat" and Va. at the moment of the shot and has given her life as a sacrifice.

THE VANISHING BOX-CAR (No. 111 of "The Hazards of Helen"—Dec. 23).—The cast: Operator at Lone Point (Helen Gibson); Dick Benton (P. S. Pembroke); Edith (Juanita Sponsler); Hedley (G. A. Williams); Powden his henchman (George Routh). Directed by Walter Morton.

Dick Benton succeeds in getting a big award for his Vulcan Iron Works by underbidding Hedley, but it is necessary that he make his first delivery within three weeks to hold the contract. Powden, Hedley's henchman, causes an explosion at the Vulcan works that destroys vital machinery. Additional machinery is shipped in boxcar 2535 to Lone Point, but before the car reaches Lone Point Powden uncouples it and switches it to an abandoned spur track running into the mountains. After the car is taken, the tracks are torn up leaving no trace of the theft.

At Lone Point it seems that the car has vanished into thin air. Without it, Benton will lose his contract. Helen starts out on a search on her motorcycle and comes upon Powden in the mountains near the car. She escapes in Powden's automobile, while he pursues on her motorcycle. She reaches the railroad tracks just as the fast freight is passing. As Powden overtakes her and leaps from the motorcycle to the car, Helen jumps to a flat car on the freight. The car, without a hand at the wheel, swerves, and is hurled over a cliff. Reaching Lone Point Helen tells of her find and a party sets out and recovers the car.

THE QUEST OF THE GOLDEN GOAT (Dec 26).—With all regular jobs barred against him, Bud, by a clever deception, convinces the Chinese laundryman that he is a Celestial and becomes chief engineer of a tub and washboard. Mysterious writing on the cuff of one of the shirts he deciphers to say "I felt my fortune in the Golden Goat." Forthwith Bud says farewell to the job and sets out in search of the Golden Goat. Wild adventures with a pretty priestess of the Order of the Golden Goat, and numerous complications follow before Bud finally learns that the shirt was the property of a sport who had imbibed too much, and the Golden Goat was nothing more than the name of the cafe into which he poured his gold.

A MISSION OF STATE (No. 11 of "Grant, Police Reporter"—Dec. 29).—The cast: Tommy Grant, of The Chronicle (George Larkin); The Countess (Ollie Kirkby); Paul De Graf (Robert Ellis); House detective (William McKey). Directed by Robert Ellis.

Sitting in the hotel lobby Grant notices the Countess communicating with Paul De Graf in another part of the room by means of an ingenious code. He traces a connection between their mysterious actions and the disappearance of a portfolio containing papers of international important from the hands of the Assistant Secretary of State that morning. When he notices a code message planning a meeting in the nearby park, he determines to follow. The Countess and Paul board an auto and speed to the outlying country, trailed by Grant in a taxi.

He surprises the Countess here, but is set upon by the retainers about the place, and kept bound and gaged in an upper room while the two spies make their escape in the auto. Grant succeeds in slipping from his bonds, but finding the door locked, is forced to leap from the window to the ground. He takes a short cut in his taxi and reaches a bridge over the road along which the two spies are coming. As the auto speeds underneath he leaps through the air and by a matter of bare inches lands safely in the car. In a second he has the two covered with his revolver and they are brought to justice.

THE RACE WITH DEATH (No. 112 of "The Hazards of Helen"—Dec. 30).—The cast: Operator at Lone Point (Helen Gibson); The night operator (P. S. Pembroke); Ranch foreman (George Routh); Purdy, a rancher (G. A. Williams); His daughter, Edith (Juanita Sponsler). Directed by Walter Morton.

The unreasoning jealousy of the ranch foreman, in love with Edith, is aroused by the coming of the new night operator to Lone Point. So that, when it appears that the night operator has robbed Purdy, the rancher, the foreman's jealousy blinds him to further investigation, and he sets out with the punchers to deal frontier justice to the night operator. The latter is thrown into a box car at the Lone Point siding, which is then sent down grade to certain destruction. Helen arrives at the station in time to learn of the terrible deed and sets out in pursuit on her horse. She finally overtakes the locked car and leaps from her horse to the handrail. But before she can put the brakes on the open drawbridge looms up ahead, and it seems that her sacrifice will be in vain for there is barely time to bring the car to a stop. Tugging at the brakes, Helen halts the car within inches of the edge of the tracks.

ESSANAY.

A TALE FROM THE DECAMERON (Black Cat Feature—Two Parts—Dec. 26).—The cast: Mildred Tomes (Neil Craig); John Tomes (Ernest Maupain); Richard Ryder (John Cossar); Thomas North (Victor Benoit).

The beauty of Mildred Tomes attracts the evil attentions of the wealthy Richard Ryder. He invites her and her father, John Tomes, to dinner at his home. Tomes surreptitiously appropriates a rare volume of Boccaccio from Ryder's library. Mildred detects her father's deed and seeks to return the book. Ryder surprises her in his library and accuses her of theft and threatens her with arrest unless she accepts his attentions. A struggle follows in which he falls on a steel spindle and dies. Thomas North, his secretary and Mildred's sweetheart, is accused of murder. North suspects the truth but faces death rather than betray his fiancee. As the shadow of the gallows draws near him, however, Mildred confesses her part in the tragedy. All are exonerated.

CANIMATED NOOX PICTORIAL NO. 21 (Dec. 27).—At Garlico, Mexico, Canimated Noox films a few interesting spots in the small time war, which still lingers on, although the natives have ceased to bet on the result. Growing rhubarb pies in Mississippi has been filmed. "How the Infectious Flivver is Made" is the topic of the weekly pictograph. One hundred pounds of bolts, nuts and screws are poured into a concrete mixer and the finished product soon comes forth. Half of the reel is made up of beautiful scenes on and around Lake Tahoe, the beautiful body of water in California's mountains.

WIFE IN SUNSHINE. IS MARRIAGE SACRED? (Two Parts—Dec. 30).—The cast: Edward Morrison (Edward Arnold); Katherine (Marguerite Clayton); Hitchcock (Sydney Ainsworth); Edith (Lillian Drew).

The demon—social ambition—wreaks the home of Edward Morrison, a rising young artist. His wife, Katherine, squanders his money on fine feathers and entertainments. He reproaches her and Katherine harkening to the evil counsel of Harold Hitchcock, a social viper, divorces Edward. In a few months Hitchcock seeks to rid himself of Katherine. She charges him with having lured her away from her husband, and demands that he marry her. He laughs at her demands. "Marry you?" he exclaims; "never." Realizing her great mistake, Katherine again seeks Edward to plead forgiveness. It is too late. Morrison, since his divorce, has married Edith, his model, who is bringing him that happiness which Katherine could not.

Universal Film Mfg. Co.

GOLD SEAL.

BIRDS OF A FEATHER (Three Parts—Dec. 26).—The cast: "Smiling Eddie" Rapp (Wm. V. Mong); Helen Morgan (Nellie Allen); Tom Morgan (Harry Holden); "Big Joe" Smith (Geo. A. Dayton); "Santa Fe" Willie (Wm. C. Carlock); Eddie's Mother (Mrs. Carrie Fowler); Mrs. Morgan (Mrs. L. Y. Titus). Written and produced by William Mong.

"Smiling Eddie" has just completed a prison term and on his way home to his dying mother is accosted by "Big Joe" Smith and "Santa Fe" Willie, both crooks, demanding that he tell them what he did with the loot, for the stealing of which he had been sent up. Eddie protests his innocence of the crime. They take him to Joes' home and there try to compel him to confess. Eddie sticks to his story and begs them to let him go to his mother. They fight and Eddie gets a pistol from "Big Joe" and makes his escape, closely pursued.

When he arrives home he finds that his mother is barely alive, and in his excitement he overturns her bottle of medicine. He goes for more, but "Big Joe" and "Santa Fe" Willie are wait-

TO EXHIBITORS

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

ing outside for him. They detain him so long that when he returns his mother has only time to bid him goodbye. Helen Morgan is nursing her and the mother gives her son into Helen's care. Eddie decides to live "straight," and with the help of Helen he starts well on his way. Helen confesses that she has an illegitimate child. Eddie is at first astonished, but he later decides to give her a helping hand.

Tom Morgan is the night watchman in a big bank. "Big Joe" and "Santa Fe" Willie learn that he has an invalid wife and so approach him with a proposition to help them in robbing the bank. However, when the time comes Morgan cannot make himself do this. Eddie decides to help him frustrate their plans. Meanwhile Morgan discovers that his daughter, Helen, is staying with Eddie. Helen and her baby return home, where they are joyfully received.

The two crooks go ahead with their plans, Morgan apparently falling in with their ideas, but Eddie has arranged with the police to capture the two red-handed. Eddie is wounded in the fight which ensues and sends for Helen. She promises, if he recovers, she will marry him.

NESTOR.

PRETTY BABY (Dec. 25).—The cast: Mr. Jones (Eddie Lyons); Mrs. Jones (Edith Roberts); Mr Brown (Lee Moran); Mrs. Brown (Miss Elmore). Written by Bess Meredyth. Produced by L. W. Chaudet.

The Joneses have been married a year and their proudest possession is Jonesy, Jr. Around the corner live the Browns. Mrs. Brown has a great love for animals and when her husband wants to smoke she sends him outside, as her pet poodle is annoyed by the odor. On the sidewalk in front of Brown's a little child falls. He takes him inside to wash his face. When the latter sees Mrs. Brown he lets out a yell and she orders her husband to take the brat out, as the dog dislikes crying children.

The Joneses receive a wire from an uncle who detests children, and does not know that they have one, that he will be with them for a few hours between trains. They hope some day to inherit his millions, and so they take the baby over to the Browns for the day. He finds only Mr. Brown at home, who consents to take care of the child.

Jones shows uncle through the house, and all is well until he spots a baby rattle. Mrs. Jones explains that her bubby is such a baby that he loves to play with such things. Brown, when he sees his wife coming, throws the infant into the clothes hamper. All of a sudden she hears it cry. With murder in her eye, she extracts the howling infant. She insists on returning the baby.

Brown tells Jones that he is sorry, but he has to return the baby. At this Jones replies that it is not his baby. Mrs. Brown gives her husband one look, tears home and starts packing. Hubby wanders along the street wondering how he will get rid of the baby, when he sees an empty taxi. He dumps the baby into the machine and tells his wife that the Joneses finally did admit that it was their baby. She only half believes him.

Uncle leaves, and as soon as he is out of sight they demand their child. Brown confesses that he left it in a taxi, and they all run out. In the meantime uncle has hired this fatal machine, found the baby and the two are getting along splendidly. The quartet hire another car and start in pursuit. Suddenly uncle's machine stops and the driver tells him that he has a flat tire. So he picks up the baby and dashes for the station, and is just about to board the train when the Joneses and Browns run up and claim the baby.

UNIVERSAL.

ANIMATED WEEKLY NO. 50 (Dec. 13).

Cops Ready for Winter.—"The Finest" in cold weather uniforms reviewed by Mayor—Los Angeles, Cal.

Famous Hawaiian Dance.—Hula-Hula, from Pacific Isles, introduced on Gulf beach—Galveston, Texas.

Dental Week.—Mayor Thompson presents tooth brushes to children in teeth cleaning campaign—Chicago, Ill.

Firemen's Hard Fight.—Smoke-eaters battle hours against stubborn $500,000 blaze—Brooklyn, N. Y.

Elephant Goes Shopping.—Getting shoes fitted is quite a job, if you have four feet—Boston, Mass. Subtitle: Trying to lace them.

Picking Navy Flying Base.—U. S. Commission on naval stations views proposed under-sea and aviation ground site—Los Angeles, Cal.

Champion Cattle.—Prize winners at International Live Stock Exposition—Chicago, Ill. Subtitle: Riding a Blue Ribbon pony.

Parade on River.—Steamboats help celebrate dedication of new dam to raise water in the Ohio—Huntington, W. Va. Subtitles: The dam. Along the levee.

Builds Bungalow Atop Skyscraper.—Earl Carroll, famous composer, lays cornerstone of unique home at midnight on roof of business building in the heart of Broadway—N. Y. City. Subtitles: Louis Mann making the opening address. View from his bedroom window.

Through with Fighting.—Disabled New Zealand soldiers on way home from French battle line—Newport News, Va. Subtitles: Souvenirs from trenches. "Haka," Maori war dance.

Winning Auto Championship.—Speed king captures 150 mile paved track record—Ascot, Cal. Subtitles: They're off. Eddie Rickenbacher wins.

Closing of Congress.—National Legislators face big problems in last hours of 64th session—Washington, D. C. Subtitles: Speaker Clark and Congressman "Jim" Mann. Senators Kerby, Arkansas, and Shepard, Texas. Senator Tom Taggart, Indiana. "Uncle Joe" Cannon (81 but still young).

Envoy Returns to Germany.—Ambassador Gerard leaves for Berlin to guard U. S. interests—N. Y. City. Subtitle: Mr. and Mrs. Gerard.

The Man of the Hour.—Field Marshal von Mackensen, whose military genius inspired the German drive of conquest straight to Bucharest, the Roumanian capital. Pictures taken on his recent visit to Turkey. Subtitles: Germans marching through a French village. Cleaning up.

Dance on Ice Skates.—Champion professional figure skaters of the world, Bror Meyer and Emmy Bergfeldt, demonstrate their skill—St. Nicholas Rink, N. Y. City.

Cartoons by Hy Mayer.

BISON.

GIANT POWDER (Two Parts—Dec. 30).—The cast: "Sandy" McCann (Edith Johnson); Robin McCann (J. F. Conley); "Bonfire" (Ivor McFadden); Jack Kenny (Fred Church); Mike Kenny (L. M. Wells); Margaret Kenny (Eileen Sedgwick); Terrence Phail (T. D. Crittenden). Produced by Henry McRae.

Mike Kenny, owner of a big mine, sends his only son, Jack, to the camp to "make a man of himself." Jack accepts the situation and finds himself trying to fulfill his father's expectations—not so much on his father's account, perhaps, as because of his wish to stand well in the eyes of "Sandy" McCann, the storekeeper's daughter. She is being courted by one of the drillers known as "Bonfire."

A driller turns up missing one morning and Jack is given his place. He decides to bunk with the men and share their food. "Bonfire" resents "Sandy's" interest in Jack and the two men fight. Jack is too much of a gentleman to continue when he sees that the girl is to be an onlooker. The drillers think that he is afraid of "Bondfire."

This illusion is dispelled, however, some little time later, when the two have an encounter early one morning, just before they begin the morning shift. A crowd quickly gathers and "Sandy" jumps out of bed and appears on the edge of the crowd.

Mike Kenny, with his daughter, and the girl who thinks herself in love with Jack, have come to the mine. They arrive at the moment of the fight, and just in time to see "Sandy" angrily separate the two men and disperse the crowd. Afterwards "Bonfire" shows his true calibre when he rescues Jack, whose foot is caught in a crack in the rocks near where a heavy charge of powder has been placed. He dashes up the hill, followed by "Sandy," and succeeds in freeing Jack just before the charge explodes. "Sandy" tries to thank "Bonfire," but he sees the true state of affairs and leaves her, saying:

"I knew you wanted him. And nobody loves a fat man anyway!"

L-KO.

PERILS OF A PLUMBER (Dec. 27).—The Mr. and the Mrs. live in the closest domestic harmony, until one day when the pipe in the bathroom washstand springs a leak. Mrs. calls hubby and they send for the plumber. The plumber, who is our friend Dan Russell, arrives in top hat and frock coat, followed by his minion with the tools. He is escorted with ceremony to the bathrom and takes off his gloves, coat, shirt and trousers, revealing himself in regulation plumbers' garb. Then he sets to work.

A young Beau Brummel, a most persistent flirt, annoys the Mrs. in the hall of the hotel. She runs back to her room and begs the majestic plumber, who has now reassumed the garb of fashion, to pretend to be her husband and punish the flirt. The Mr. decided to take the chastisement of the flirt into his own hands, and goes to his room for a gun. Here he finds the plumber. Complications ensue in which Dan vainly tries to pose as the wife in her night cap and kimono. A general scrap brings the situation to an end.

PHIL'S BUSY DAY (Dec. 29).—Phil and his jealous wife live in one house, and a father and his pretty daughter live across the way. Phil is a lazy good-for-nothing. He is attracted by the pretty girl and goes through all sorts of adventures in order to meet her. Father does not take to him at all, and his wife is furiously jealous. They both lay plans to restrain him and the girl from meeting each other. Many complications ensue, with the inevitable chase and firing of revolvers. Phil has to return to the wife of his bosom.

BIG U.

MOONSHINE BLOOD (Special Release—Dec. 21).—Red Margaret's practical judgment and commanding personality outwit the agents of the law who try to capture a band of moonshiners, until she comes to know the secret of love. Then she sacrifices her people and herself.

JOKER.

MINES AND MATRIMONY (Dec. 30).—The cast: Widow Bean (Gale Henry); Bill (William Franey); Pete ("Heine" Conklin); Milt (Milburn Moranti); Sheriff (Harry Mann); Sheriff's Daughter (Yvette Mitchell). Scenario by Paul Coulidge. Produced by William Beaudine.

Widow Bean, the village hash dispenser, is loved by both Bill and Pete, who work in the mine close by. The widow's son is in love with the Sheriff's daughter, but father Sheriff will have nothing to do with him. The widow sneaks out to look for her son, who has not come home to dinner. He comes blubbering up and tells her that the Sheriff will not let him have his daughter.

In the meantime Bill and Pete have gone back to the mine, but Bill comes up for air. He proposes to the widow, and she accepts, as he has saved a gold brick. Pete overhears them. He sneaks home, goes to Bill's matress and takes out the gold brick. Hearing a voice outside, he throws the brick out the window. Milt and his girl happen to be passing and it hits Milt on the head.

Pete rushes on looking for the brick and Milt and the girl watch him. He buries the brick, and Milt and the girl see where he hides it. Bill, all dressed for the wedding, goes to get the brick and discovers the loss. At the church the poor widow is waiting. The "friends" go to their shaft and look down. Then Pete gives Bill a kick that sends him down in the hole. Milt asks the Sheriff if he can have his daughter if he discovers the thief, and he consents. Bill has been having all sorts of trouble trying to get out of the shaft.

The widow is all ready to marry Pete when she hears about Bill and tears to his rescue, while Pete goes to dig up the brick. She makes him help pull Bill out. He and a miner grab a rope and swing in, but this makes even balance with Bill and minister. Pete realizes that the only way to get to the top is to throw out his brick. This he does, and no sooner gets to the top than the Sheriff arrests him. The widow grabs the minister and they drop down the shaft and balance even with Bill and the parson. The widow with a smile says: "Marry us." This the minister does.

IMP.

TOTO OF THE BYWAYS (Two Parts—Dec. 29).—The cast: Toto (Edith Roberts); Paul Bentley (Johnnie Walker); Harry Sheldon (Harry Benham); John Bentley (Charles Slattery). Written by Catherine Carr. Directed by Lee Kohlmar.

Paul Bentley, an English artist studying in Paris, has secretly married his model. His father sends for him to return as his mother is ill. Paul confesses his marriage. His father insists that it be kept a secret from his mother, and that he remain until she is better. Letters come for Paul from his wife, but the father destroys them. She is reduced to poverty. Pierre, an Apache of the slums, has been one of her friends. It is to him that she goes when she is about to become a mother. He takes her in and cares for her. She dies, confiding to him her baby, a girl, with the request that she be brought up as a boy in order to avoid the unhappiness which her mother has experienced from her relations with men. Pierre promises.

Sixteen years pass and the baby has grown into an accomplished young sneak-thief. She is called Toto. She visits the art exhibition, where a painting by Harry Sheldon is hung, and is caught by him trying to take his watch out of his pocket. He pities Toto and takes her to his home where he promises "to make a man" of her, think that she is a boy. One day Sheldon reads of the presence in Paris of Paul Bentley, now one of the most famous of painters, to whose teaching he owes all that he has learned of his art. Toto pays a last visit to the Apaches, her friends, and overhears their plans to steal Bentley's painting. They say that once Toto is introduced into his studio the rest will be simple. She pretends to agree.

Sheldon takes her with him to call on Bentley, and he shows them the famous picture. It is a portrait from memory of his lost wife and her baby. Sheldon sends Toto home, and she goes to prepare her plans. She dresses as a girl. She has arranged with the Apaches to give them a signal from the window of Bentley's studio at ten. At nine o'clock she goes to the studio and cuts the picture from its frame.

Pierre arrives and takes the picture from Toto. He recognizes her mother and, shocked, he falls to the floor. The butler, whom Toto tied upon entering, has freed himself and comes in. Toto runs toward the window with the painting. The butler fires and wounds her, but she makes her escape.

Bentley and Sheldon enter and find Pierre. He is dazed and says, "The painting—it was Suzanne and the child whom he never knew." He promises to take Bentley to his child. Toto returns to Sheldon's studio, having removed her girl's dress in the garden. Sheldon comes in and finds her fainting from her wound. Sheldon places her on a couch and cares for her wound. Bentley and Pierre come in and Pierre makes the explanation which results in the disappearance of "Toto of the Byways" for ever.

THE WOMAN WHO LEARNED (Dec. 24).—An idle woman of great wealth finds little joy in living. She rebuffs her little daughter, who urges her to assist in work among the poor. The chance reading of Longfellow's poem makes her realize that her life is tiresome because it is useless.

VICTOR.

GOOD MORNING, JUDGE (Two Parts—Dec. 28).—The cast: Fred Rayo (Eernest Shields); Mrs. Rayo (Jane Hathaway); Mary West (Mina Cunard); Judge Conley (Walter Belasco); Inspector McGowan (Lewis Short); The Inspector's Man (Eddie Polo). Written and produced by Francis Ford.

Fred Rayo returning from England strikes up a flirtation with Mary West, who is endeavoring to smuggle some small articles, and who suspects Rayo of being a smuggler also. Both are searched, but nothing is found. They have seen in a magazine a picture of a famous judge who has convicted a gang of smugglers. Fred arrives home and meets the Judge, and is much alarmed. Mary West spends the week with Mrs. Rayo, and she also meets the Judge. Fred has invited six of his college chums, also suspected of being smugglers, to spend the week with him.

While at dinner Inspector McGowan is announced. Mary discovers in her grip a ruby necklace which she cannot account for and which she leaves on the piano. It is found by Fred, who leaves with it. Fred throws the necklace away and it is discovered by the butler, who starts to wrap it up in a sheet of music. In the meantime Mary runs away, losing her shoe, which is found by Fred. The butler has the necklace wrapped up in the music. Fred wraps the shoe, and calls the butler, who in the meantime has hidden the necklace in back of the piano. Fred sends him to Mary with the shoe, but before he has a chance to obey he is sent out of the room by Mrs. Rayo.

A sneak thief finds the necklace back of the piano. Fred discovers him, takes the package and sends the necklace (thinking it is Mary's shoe) to Mary's room. The thief meets the butler outside and, thinking he has the package which contains the necklace, takes it away from him. Mary again receives the necklace. The thief discovers that it contains only a shoe and throws it away. Mary, finding no place to hide the necklace, places it in Fred's hands. Fred lays it on the table and sits on it.

His friends are very much worried about the inspector, and tell Fred they are going to beat it. Fred jumps up from the table, but cannot find the necklace, as it is stuck to his coat. He leaves the room, not knowing it is there. As they are running for a car they hear a cry from Mrs. Rayo, saying she has lost her necklace. They all run back and help her search. Fred's coat has been torn and he gives it to Mary to mend. She discovers the necklace and throws it out of the window, where it is discovered by a servant, who in turn hands it over to another servant, until it reaches the hands of a maid, and she puts it on a dog. The inspector accuses Mrs. Rayo of smuggling a valuable necklace, but she clears herself. They discover the man who placed it on the dog, and peace is once more restored to the house.

LAEMMLE.

STRONGER THAN STEEL (Two Parts—Dec. 27).—The cast Justin (Allan Holubar); Badger (Charles Dyer); Daphne (Louise Lovely). Scenario and production by Allan Holubar.

Justin is an intellectual faddist. He is in love with Daphne of the Follies, but he thinks marriage old-fashioned. Daphne refuses to have anything more to do with him and his radical ideas.

As he returns home he finds Badger, one of nature's misfits, ready to open the cab door. Thinking to amuse himself he invites Badger in for supper. While the poor unfortunate is eating gluttonously Justin propounds his views. He assures Badger that there is no God, and that the poor are justified in taking what they want. At first Badger will not accept his theories, but finally he decides that perhaps Justin's ideas have a foundation of truth.

So seizing the unsuspecting Justin and tying him in his chair, Badger proceeds to loot the place. Justin struggles to free himself. When he does partially succeed in doing so the two men fight with all the vigor of the primitive. At last Badger seems to be gaining the victory, and Justin deserts his theories and prays to God to help him. His prayer subdues Badger. Astounded, he exclaims that Justin is now asking aid of the very being whom he declared a short time ago did not exist.

The neighbors are aroused by the noise and turn in an alarm, but when the police arrive Justin tells them that there is no occasion for their interference. Daphne is strangely disturbed in her dreams, and, awakening, calls Justin on the telephone, for she feels that some danger threatens him. Justin, now a changed man, tells her that he will see her on the morrow. Her woman's intuition realizes that a change has been effected.

POWERS.

SUCH IS LIFE IN ALASKA (Dec. 26).—Hy Mayer takes us to the top of the world and shows us how the people there resemble the animals of their own country. Wonderful views of the ice fields, of the snowy ranges, and of the herds of reindeer, of which the Alaskan Eskimos are learning from our government, to take proper care, are interpersed with amusing drawings in Hy Mayer's well-known style. At the end some remarkable effects of silhouette drawings which dissolve into the real landscape, and vice versa, keep up wondering how these almost magic effects are obtained.

CIVILIZATION IN THE FAR EAST (On Same Reel as Foregoing).—The Rajahs, or native rulers of India, pride themselves on the possession of large collections of animals. Close-ups of monkey families are shown. The wild boar of India, a most savage creature, feared by animals twice its size, are seen. A great collection of elephants in the possession of one of the native princes appears before us. They are held in veneration by the natives. On occasions of ceremony they are decorated with specially made jewelry and made to lead the procession. Umbrellas—the sign of dignity in the East—are held over their heads. This picture is one of the educational series by Dr. Dorsey.

SAMMIE JOHNSIN SLUMBERS NOT (Cartoon Comedy—Dec. 31).—Sammie needs a good night's sleep, as the cats of the neighborhood persistently keep him awake night after night. They sit on the fence outside and serenade each other. Sammie engages the services of a formidable bulldog, but that night the cats remain away. As soon as he dismisses the dog they return and make the night more hideous than ever. He tries in many ways to get rid of them. Finally they stay away for a time, and he enjoys his repose. Then one night they return, worse than ever. He looks out of the window and sees, not two cats, but a whole row of lusty kittens and their proud parents.

REX.

THE ROCK OF RICHES (Dec. 23).—A rich bachelor decides to study his relatives before he makes his will. After he has visited each and every one he is more puzzled than before. He plans a test. They are all to visit him on a certain day. In the middle of a road he plants a big stone. One by one they pass it by until the humblest of them all decides that the stone is dangerous to traffic, so he moves it away. Underneath is the will to the finder.

MR. VAMPIRE (Special Release—Two Parts—Dec. 24). (A synopsis of this picture was published under the title of "The Woman Who Learned" in last week's issue. That was an error; the right title is "Mr. Vampire." We publish the story again for the benefit of our readers.)—The cast: The Husband (Pete Gerald); The Wife (Edna Maison); The Vampire Man (Francis Ford); The Other Woman (Mme. Bourgeois); Mr. Brooks (Jack Holt); His Wife (Roberta Wilson); The Maid (Elsie Maison). Produced by Francis Ford. Written by Grace Cunard.

Edna's husband is unfaithful to her and has been accustomed to going out with the other woman. She is about to become a mother and broods over her loneliness. She finds a woman's card in her husband's pocket and becomes suspicious. She watches his office, sees a woman enter, and follows her in. The husband is caught in a compromising position with the woman, so the wife demands a large sum of money to spend on the expected child.

Twenty-five years later the son is known as the Vampire because of his hatred of women. Born while his mother was embittered by her experience, his hatred for women is almost uncanny. The Vampire attends a house party, and is shunned by the men, but much sought after by the women. It is strange that though he hates women they invariably seek him out. One of the married women at the party takes a violent fancy for Mr. Vampire, which causes comment.

The maid at the house has taken a liking to the strange Vampire, who, on several occasions has spoken kindly to her. Mrs. Brooks, the married woman in the case, goes to his room, intending to leave a note for him. The maid is in a room near by and hears her enter. Brooks has suspected that his wife is pursuing the Vampire, and, securing a revolver, follows her. The Vampire man comes into his room, finds the note and reads it. The wife, meanwhile, has not had a chance to get out and hides behind some curtains. The maid, too, comes in and hides.

Brooks forces his way into the room and threatens to kill the Vampire Man, telling him that he knows that Mrs. Brooks is hidden there. He is about to shoot, when the maid comes from behind the curtains. Brooks thinks that he is mistaken and apologizes. The wife realizes her wrongdoing, and, after her husband's departure, sneaks out, unseen. The Vampire Man sardonically smiles at the ways of women and reiterates his hatred for them.

THE PRODIGAL DAUGHTER (Dec. 31).—The cast: Rev. Silas Winterburn (Allen Holubar); Dorothy (Agnes Vernon); Dolly (Ruth Corbin); Ned (Jack Mulhall). Written by E. M. Ingleton. Produced by Allen Holubar.

Years before the story opens Ned had loved Dorothy, but a young artist had come to the village and took her away with him. Since that time her father, the Rev. Silas Winterburn, has been a broken-hearted man and has gone about his duties in a mechanical way.

Once each year Ned has dinner with the old man, each hopeful that the other will have some word of their loved one. As they are enjoying their dinner on one of these occasions a ring at the door-bell is heard. The old servant opens the door and finds a small child crying in the falling snow. Upon investigating further he finds the mother. It is the long lost Dorothy and the child, Dolly, her daughter.

Silas calls for his servant, who has taken Dorothy and Dolly into the kitchen near the fire. Silas tells the servant to bring in the child, but the man dares not tell him that it is Dorothy. Dolly comes in and sees the food which she so greatly needs, but she refuses to eat until mother can share with her. Silas orders the mother brought in.

The surprise of the two men may be imagined when they find it is Dorothy. But Silas becomes hard and cruel. He listens sneeringly to her story. In his heart he is glad to learn that the artist married the girl. Finally he declares that Dolly may remain, but that her mother will have to go. The child will not leave her mother, and both make preparations to go. Then the heart of the old man melts, and he welcomes them back to his home.

UNIVERSAL.

UNIVERSAL SCREEN MAGAZINE (No. 3—Dec. 22).—This issue shows first the manufacture of feather boas, from the time that the feathers are taken from the ostrich to the finished product being worn on Fifth avenue. Then some views of the floating Charity Hospital, the ship which has been the means of saving the lives of so many New York children. After this the care of the hair is graphically illustrated, and this is followed by glimpses of New York City, the first of a series of pictures of the great cities of the world. The picture closes with a comic incident called "Things That Never Happen," in which a conductor of a street car is shown treating his passengers with almost incredible politeness.

UNIVERSAL SPECIAL FEATURE.

LIBERTY (Episode No. 18—Two Parts—Dec. 8).—The cast: Liberty Horton (Marie Walcamp); Pedro (Eddie Polo); Capt Bob Rutledge (Jack Holt); Major Winston (Neal Hart); Pancho Lopez (G. Raymond Nye); Jose Leon (L. M. Wells).

The 18th episode begins with Liberty and Pedro trying to make their escape out of the town. The guards discover the means by which they escaped and the pursuing party hastily form and set out to search.

Welcome to Bob and the Major in the hospital. Bob announces to the Major that he is going to Washington to appeal directly to the President for a sufficient body of men to go into Mexico and affect the rescue of Liberty and the wiping out of Lopez. The Major's reason is now restored almost fully, but he is still ill.

General Lopez enters Chihuahua to find that Pedro and Liberty have escaped. Pedro is captured in trying to cover Liberty's escape. He is bound and thrown into a room, but Liberty, who has witnessed his capture, has stealthily followed. The Lopez party with their prisoner arrive at the woods and a rope is put around Pedro's neck. Pedro is made to stand on a

plank—bound hand and foot and the rope is drawn taut—Lopez and his men drinking to the general gaiety of the situation.

Bob, meantime, boards the train for Washington, with the citizens of the border cheering him and wishing him success and God speed.

Liberty frees Pedro. They overpower the gang and make their escape.

Bob reaches the ante-room of the office of the Secretary of War. Bob is getting very much irritated over the subordinate's attitude, and he floors the subordinate with a well-directed blow on the jaw. Bob is overpowered. The officer orders his arrest. Then we see the hacienda of Jose Leon, where Pedro and Liberty secretly arrive, and Leon gives them shelter. At the hacienda, a peon laborer of Leon's sees Lopez and his men coming in the distance. He tells his master, who in turn notifies Pedro and Liberty, and this episode ends with Pedro and Liberty at a loss what to do

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LIBERTY, EPISODE NO. 19 (Two parts—Dec. 25).—The cast: Liberty Horton (Marie Walcamp); Bob Rutledge (Jack Holt); Pedro (Eddie Polo); Major Winston (Neal Hart); Pancho Lopez (G. Raymond Nye); Jose Leon (L. M. Wells); Senorita Travario (Hazel Buckham). Directed by Henry McRae.

Pedro and Liberty arrive at the Hacienda in advance of Lopez and his men. Leon gives them shelter. Bob and Liberty are overjoyed to meet again. A peon brings the news that Lopez and his men are arriving. Bob and the other go into the house and barricade one of the rooms, while Leon goes to meet the Mexicans. Leon tells Lopez that Liberty and Pedro have passed by. Lopez believes him, but says, "Did you so easily forgive her for killing Manuel, your son?" Leon demands the truth of Liberty, who explains how Theresa killed them both.

Lopez discovers the deception practiced on him and returns to the Hacienda. His men surround the place and fire at the windows. Bob going for ammunition is seen by Lopez, who pursues him. The two men have a duel with revolvers.

Bob shoots Pancho, he thinks fatally. The peons arrive and take the insurrecto leader into the house. They think him dead. Jack is helped into the house. Pedro is brought into the room where Leon lies mortally wounded on the bed, Liberty is supporting his head. Lopez lies on the floor attended by the women. Leon sends Pedro for his strong box. He realizes that he is dying and wishes, according to the will of Liberty's father, to give his consent to her marriage with Bob, otherwise the property will not come to her. He says that he won forty thousand dollars from Major Winston and then spent the money. He gives money to Pedro, who kisses his hand. He then blesses them and lies almost exhausted on the pillow.

A diversion is created by the arrival of the girl who loves Lopez and has followed him. Liberty and Bob go out to meet her. Leon raises himself on his elbow. "Now, murderer of my son," he exclaims, and shoots Lopez. Liberty and Bob return and have the body of Lopez carried into an adjoining room. Pedro chasing the last of Lopez's men shoots the last three survivors. Lopez is loaded on a cart and taken to the house in the village where the insurrection began. His eyes open and it is seen that he is not dead. Major Winston has succeeded in reaching his barracks and explains how his men were lead into a trap; also that Bob has remained in Mexico trying to get news of Liberty. They are about to send for news of him to the Hacienda, when the four arrive, Liberty, Bob, Pedro and Senorita Travario, who loves Lopez. There is a joyful reunion.

RED FEATHER.

MIXED BLOOD (Five Parts—Dec. 18).—The cast: Nita Valyez (Claire McDowell); Carlos (George Beranger); Big Jim (Roy Stewart); Joe Nagle (Wilbur Higby); Lottie Nagle (Jessie Arnold); "Blootch" White (Harry Archer); Mrs. Valyez (Mrs. Emmons). Scenario by J. Grubb Alexander. Directed by Charles Swickard.

Just over the American side of the Mexican border, Big Jim Burmister, the Sheriff, kept law and order, being both feared and hated by the Mexicans who were thus forced to keep within the bounds. Conducting the saloon and gambling hall is Joe Nagle. His devoted slave, who is also his faro dealer, is "Blootch" White. He is much attached to Lottie Nagle, who bears the surname of the saloon-keeper by courtesy only.

The Valyez family, the newest arrivals in the little town, are a source of interest to all; the girl, Nita, whose Mexican father is dead, has inherited a great many of his traits. Carlos, a gambler and a bully, is enamored of the girl. His passionate wooing almost wins her, but at the last moment her contrary nature causes her to turn upon him with angry vehemence.

Carlos, angered, returns to the saloon. He starts drinking, and before long he is shooting up the place. He is arrested by Jim, who imposes a fine or imprisonment for a year. Carlos is forced to accept the latter alternative. When Nita hears of this, she hastens to the saloon and soundly berates Jim, who has just received word that the nearest town across the border had become infested with the plague. Joe Nagle gives Nita the money to pay the fine of Carlos, thus thinking to win her heart.

Lottie jealously watches this, and later overhears Joe telling "Blootch" to "get Carlos." She warns Carlos and gives him a gun. She has seen the notice of the plague and conceals it so that it does not become public. When "Blootch" accuses Carlos of cheating, the latter kills the faro dealer. Then Lottie whispers to him to take his horse and Nita and go across the border, though she knows she is sending them to brave infection.

Carlos goes to the cabin of Nita, telling her that he has killed the faro dealer and that they must flee; but at the last moment she does not want to leave her mother. While they are arguing, Big Jim raps upon the door. Nita hides Carlos in a closet. Then Jim plays upon her jealousy and intimates that Carlos has been having an affair with another girl. She grasps Jim's gun and shoots toward the closet, but on the instant is sorry for her act. Jim, realizing that she loves Carlos, goes outside. When Nita opens the closet she finds it empty, as Carlos has escaped through the thatched roof.

As Jim is waiting outside, Carlos sneaks along the roof and shoots him. Then he rushes down to Nita and, with sheer force, compels the fainting girl to accompany him. They have just gone when her mother returns, and bandages Jim's wound. Though weak from loss of blood, he takes up the pursuit of Carlos and Nita.

When he arrives, after a day's pursuit, he finds Carlos dying a victim of the plague, while Nita is caring for him. Thinking that she loves the Mexican, Jim leaves for the border, but before he has gone far he falls from his horse, where he is found later by Nita, who has come to seek him, realizing that she loves him.

A CHILD OF MYSTERY (Five Parts—Dec. 25).—The cast: Carlotta (Gertrude Selby); Guiseppe (Thomas Jefferson); Tom (Paul Byron); Michael Gavotti (Alfred Allen); Judge Andrews (Mark Fenton); His Wife (Nanine Wright); Tony (Hobart Henley). Story by Willard Mack. Produced by Hobart Henley.

Carlotta lives with Guiseppe a violinist, in "Little Italy," the Italian quarter of a great city. With Rags, a monkey, they earn a livelihood playing on the streets. One day Tom, a wealthy chap, is attracted to the girl and asks her to dance at a charity ball, giving her his card and the date. But Guiseppe drags the girl away. Tom and his friend follow them home, but they are seen by Guiseppe, who tells Michael Gavotti, a leader of Black Handers, and his master. Gavotti threatens Guiseppe if he allows Tom to see the girl again. He also tells two of his men to watch the place.

While Guiseppe is absent, Tom appears and persuades Carlotta to come to the charity dance. He is seen by Tony, a fruit vender, in love with Carlotta, and jealous of her. Gavotti's men also see him and are ordered to abduct the girl. Guiseppe returns, finds her gone and informs Tony. The two are heart-broken. Tony learns that Carlotta is not Guiseppe's daughter.

Guiseppe happens to see the monkey, "Rags," near a building and with the aid of Tony he manages to rescue the girl. It is the night of the Charity Ball and Carlotta pleads to be allowed to go and finally Guiseppe consents, if Tony accompanies her.

Judge Andrews and his wife have received word from the Black Handers that their granddaughter, held in custody, would be returned upon receipt of a sum of money. Their daughter ran away with an Italian count, and, dying, had left the granddaughter in care of an Italian friend, the father having died some time before. On the night of the charity dance the Black Hand promised to return the girl. Andrews attends the ball, intending to slip away at the appointed time.

When Gavotti cannot find the girl, he goes with his men to Guiseppe's room, where they find the old man packing. Not until after they have tortured him does he reveal that Carlotta has gone to the charity ball, where the Judge and his wife are startled by her resemblance to their daughter. Carlotta goes into the garden and is abducted by Gavotti. Tom, Tony and the Judge take up the chase, which ends in Gavotti's quarters. Most of the gang, including Gavotti, are killed.

The Judge and Tom take the girl home. Mrs. Andrews is overjoyed at having Carlotta safe. She marries Tom. On her return from the honeymoon she seeks out Guiseppe and Tony, who rejoice with her.

Mutual Film Corporation

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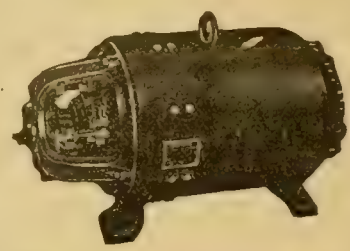

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ment Camp, the glaciers, the ice cascades of Zigzag glacier, Reed glacier, the Crater, Crater Rock, and a general panorama from the summit, showing the sun shining on the snow and the rugged peaks to the south while in the north the lowering clouds show where a storm is gathering. On the same reel is a Shadowgraph entitled, "Haystack Horace, or a Knight of the Road," drawn by Harry Palmer, who created Gaumont's Kartoon Komics. The Shadowgraph replaces the Kartoon Komic in this issue.

SEE AMERICA FIRST NO. 65 (Dec. 6).—The primitive beauty of the Appallachian mountains is responsible for this issue of "See America First." The New River of West Virginia is also shown. The river itself is a mountain stream that winds through the southern part of the state, joining the Greenbriar at the town of Bellepoint. While the mountains lack the rugged grandeur of those of the far west, they have a distinctive individuality and charm which is well brought out in the pictures.

Sandstone Falls and the New River canyon are among the views which are particularly attractive. McKinley rock, which bears a striking resemblance to the profile of the martyred president, is a natural curiosity of more than passing interest. There are pictures of villages and mountain cabins which given one a good idea of the life of the mountain folk.

The Thanksgiving season having called attention to the Pilgrim Fathers, Cartoonist Harry Palmer takes "Our Fathers" as the subject for his Kartoon Komic on the reel with the West Virginia scenic.

SEE AMERICA FIRST (Dec. 13).—The beautiful city that stands between Los Angeles and the foot of Mount Lowe is shown in this issue. It is the City of Pasadena, Cal., known as "The City of Roses." The architecture of the residences has been largely influenced by the Spanish occupation, and the semi-tropical climate is responsible for additional charm.

Among the places of interest shown in this number are Busch Gardens, celebrated Orange Grove avenue, Santa Rosa driveway, and the bridge over Arroyo Seco.

On the same reel is a series of Kartoon Komics drawn by Harry Palmer.

REEL LIFE NO. 30 (Nov. 26).—The first views in this number shows "Gathering Cacao in Brazil. It is from the bean of the cacao tree that cocoa is made. The pictures include views of the trees and pods from which the beans are extracted. The transportation of the beans upon the backs of oxen, the process of fermentation and the roasting to remove bitterness, and the final packing for shipment are some of the entertaining steps shown by the camera.

"Taps," one of the dances which fashion promises to make popular this season, is demonstrated by G. Hepburn Wilson, supreme master of the dancing organization known as the Inner Circle. The dance is a series of pretty steps to a fox trot tempo. The steps are shown in rotation upon the completion of the dance, thus enabling spectators to learn them merely by observation.

Away from the sea-coast a sea food little known is the scallop. This is pictured in this issue of "Reel Life" to acquaint spectators with the fact that it ranks among gourmets as a delicacy equal to the shrimp, the lobster, the crab and the oyster.

The fourth section of the reel is a series of charts which show in graphic fashion the percentage of accidents of various kinds in 100,000 such mishaps.

Upon these 100,000 accidents insurance companies paid out seven and one-half million dollars.

REEL LIFE NO. 31 (Dec. 3).—First we see "An Air Car for Passengers," an illuminating glimpse into the near future. It shows one of the new heavier-than-air machines designed to carry passengers.

G. Hepburn Wilson, supreme master of the dancing masters' order known as the Inner Circle, demonstrates the Biltmore Waltz with a partner. This is one of the season's popular dances and is given to the country through "Reel Life." The various steps of the dance are also shown in order on the screen.

Carrying out the magazine idea, a new department of interest, particularly to women, is introduced in this issue. This is called "Modish Coiffures," and shows how women can dress their hair to best advantage. The desire to make the demonstrations authoritative brought to the Gaumont studio Louis Skala, the artist hair dresser of the Fifth avenue parlors of A. Simonson. One of his subjects is none other than pretty Phoebe Brewster, the charming young model used so frequently by Harrison Fisher.

The poor and friendless prune of two years ago has come into its own. It is now a lordly aristocrat of the table and boarding house jokes about it are things of the past. Pictures of the industry in California are shown in this issue. There are also graphic animated drawings of the poisonous activities of the disease-carrying house-fly.

REEL LIFE, NO. 32 (Dec. 10).—The first section shows the olive industry in California. The second section is a practical demonstration of how "Good Teeth Mean Good Health." Miss Phoebe Brewster, the Harrison Fisher model, is a bewitching sight as she shows how the teeth should be brushed to promote health.

"Turpentine from Waste Timber" shows the new method in the South of blasting the stumps of pine trees, clearing the land at the same time the resinous wood is made available. The fourth section is a demonstration of the Two Two, one of the season's latest dances by G. Hepburn Wilson.

MUTUAL TOURS AROUND THE WORLD, NO. 5 (Dec. 5).—One of the most celebrated tunnels in the world is that used by the railway through the Alps, from Switzerland to Italy, known as the St. Gothard Tunnel. A Gaumont cameraman has followed this twisting, turning railway line and pictured the magnificent views one obtains from the train window, as well as many pictures of the railway itself. Since practically everyone is acquainted with this celebrated feat of mountain engineering, the picture will make a popular appeal none can resist. The tunnel, begun in 1872, required eight years to complete. It cost $11,350,000 to build. It is 9¼ miles in length.

MUTUAL TOURS AROUND THE WORLD, NO. 6 (Dec. 12).—From the dawn of history the Nile River has been a highway of commerce serving Egypt; also as the great fertilizing medium. The Gaumont Company sent a cameraman up the Nile from Cairo to catch for the screen scenes of historic and pictorial interest. The views shown include the Boulacq Bridge at Cairo, typical villages upon the bank of the river, pumps for the irrigation canals, Assiut, the largest town in the Nile valley south of Cairo, the town of Luxor, and the dam and locks at Esna.

Another entertaining series of views on the same reel is of Carcassonne, the old French feudal town known to Americans because of the universal appeal of the poem which voices the regret of the aged peasant that he has never seen Carcassonne. There are views of the inner and outer walls, the former built by the Visigoths in the sixth century and the latter by Louis IX about the middle of the thirteenth century. Two city gates are shown, both built in the thirteenth century. The towers upon the walls have large space in this section of the reel.

Lake Lucerne, Switzerland's most beautiful body of water, is the third section of this issue. The city of Lucerne is shown, as well as Brunnen on the Bay of Uri. There are pictures of the chapel built where William Tell is said to have escaped from the Austrian soldiers, and of the statue erected where the hero was ordered to shoot the apple from the head of his son

THE VAMPIRES (Episode Six—"Satanas"—Three Parts—Dec. 28).—The cast: Philip Guard (Edmond Mathe); Normandin (Marcel Levesque); Satanas (Henri Leubas); Irma Vep (Juliet Musidora); Erique Moreno (Jacques Hermann).

After Moreno had caused the death of the Grand Vampire by having had Irma Vep shoot him while in a hynotic trance, he thought that he was free of the Vampires. He had come to love the girl, and it was a distinct shock to him to receive a message that ordered him to report with Irma to the new head of the Vampires, Satanas. He refused and at the hour given dined in a prominent cafe. Satanas used his wonderful pneumatic cannon to demonstrate his power, and shot through the ceiling of the cafe. Moreno and Irma escape, but accept the warning and call the next day to listen to what Satanas has to demand of them.

The Vampires attempt to kill Normandin, using two pretty women and a man to trap him. The assistant of Philip Guard, the Mondial reporter who is pursuing the Vampires, managed to escape them. He sees a man's feet projecting from beneath a heavy portiere and fires through the drapery. Fortunately, the man is sitting down, for he is Philip himself who has put the three Vampires to flight while Normandin is out of the room.

Satanas orders Moreno, if he values his life, to rob George Baldwin, a rich American from Chicago. With the aid of Irma Vep, the new Vampire recruit develops a novel swindle. Baldwin can only speak a few words of French. These are recorded on a phonograph and spoken into the telephone to a bank cashier when a young woman presents a check signed by Baldwin. The cashier thinks the transaction is correct and pays the money to a Vampire.

Satanas has used this method of binding Moreno to the band, presenting him with all the money which he had secured by the trick. However, he does not reckon with Philip Guard.

(*Continued on page 2012.*)

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Calendar of Daily Program Releases

Releases for Weeks Ending December 30, 1916 and January 6, 1917

(For Extended Table of Current Releases See See Pages 2022, 2024, 2026, 2028.)

General Film Company

Current Releases

MONDAY, DECEMBER 25, 1916. (Serial No.)

SELIG—The Golden Thought (Two parts—Drama).. 21567-68
VITAGRAPH—A Journey to Nowhere (Comedy)....
—Some of Our Biggest Star Performers (Comedy) 21569
SELIG—Selig-Tribune No. 103 (Topical)..... 21570
BIOGRAPH—Two Men of the Desert (Reissue—Dr.) 21571

TUESDAY, DECEMBER 26, 1916.

ESSANAY—A Tale from the Decameron (Two parts—Drama) 21572-73
KALEM—The Quest of the Golden Goat (Comedy) 21574

WEDNESDAY, DECEMBER 27, 1916.

ESSANAY—Canimated Nooz Pictorial No. 21 (Cartoon-Comedy) 21575
—Lake Tahoe, California (Scenic)..... 21575
VIM FEATURE COMEDY—A Financial Frenzy (Comedy) 21576
KALEM—No release this day.
BIOGRAPH—The Rehearsal (Reissue—Two parts—Drama) 21579-80

THURSDAY, DECEMBER 28, 1916.

SELIG—Selig-Tribune No. 104 (Topical)..... 21581
VIM—Fat and Fickle (Comedy)..... 21582

FRIDAY, DECEMBER 29, 1916.

KALEM—A Mission of State (No. 11 of "Grant, Police Reporter") (Drama) 21583
VITAGRAPH—The Luck Charm (No. 2 of "The Dangers of Doris") (Comedy)..... 21584
VIM—Before the Show (Comedy)..... 21585

SATURDAY, DECEMBER 30, 1916.

ESSANAY—Wife in Sunshine (Third of "Is Marriage Sacred?") (Two parts—Drama)..... 21586-87
KALEM—A Race With Death (No. 112 of "The Hazards of Helen" (Drama) 21588
SELIG—The Right Hand Path (Drama)..... 21589

General Film Company

Advance Releases

MONDAY JANUARY 1, 1917.

SELIG—On Italy's Firing (Three parts—Drama).
SELIG—Selig-Tribune No. 105 (Topical).
VITAGRAPH—Title not reported.

TUESDAY, JANUARY 2, 1917.

ESSANAY—The Girl God Made for Jones (Comedy-Drama).
KALEM—That Terrible Tenderfoot (Comedy).

WEDNESDAY, JANUARY 3, 1917.

ESSANAY—A Dollar Down (Comedy.
—Yosemite Valley (Scenic).
VIM FEATURE COMEDY—Title not reported.
KALEM—The False Prophet (No. 21 of "The Girl From Frisco") (Two parts—Drama).

THURSDAY, JANUARY 4, 1917.

SELIG—Selig-Tribune No. 106 (Topical).
VIM—Title not reported.

FRIDAY, JANUARY 5, 1917.

KALEM—The House of Secrets (No. 12 of "Grant, Police Reporter") (Drama).
VITAGRAPH—Title not reported.
VIM—Title not reported.

SATURDAY, JANUARY 6, 1917.

ESSANAY—When the Man Speaks (Drama).
KALEM—The Mogue Mountain Mystery (No. 113 of "The Hazards of Helen") (Drama).
SELIG—In Payment of the Past (Drama).

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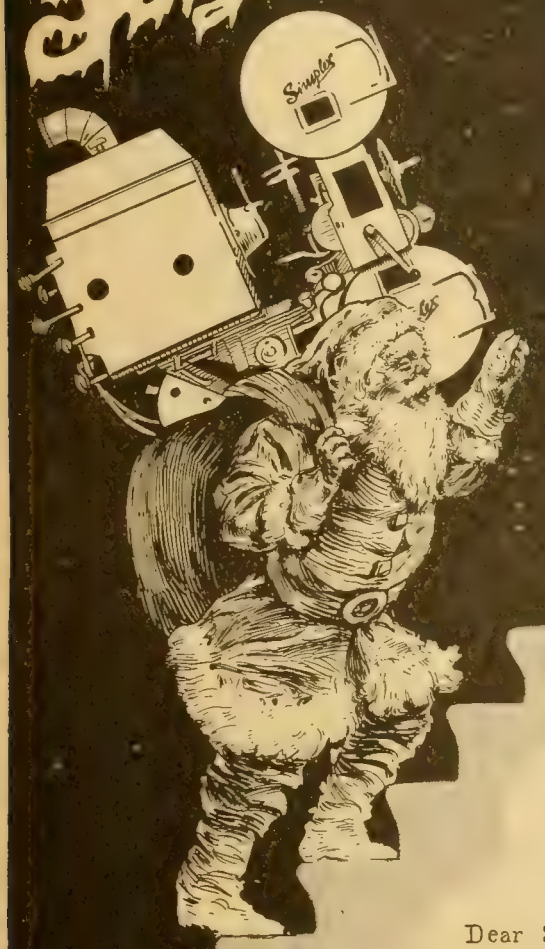

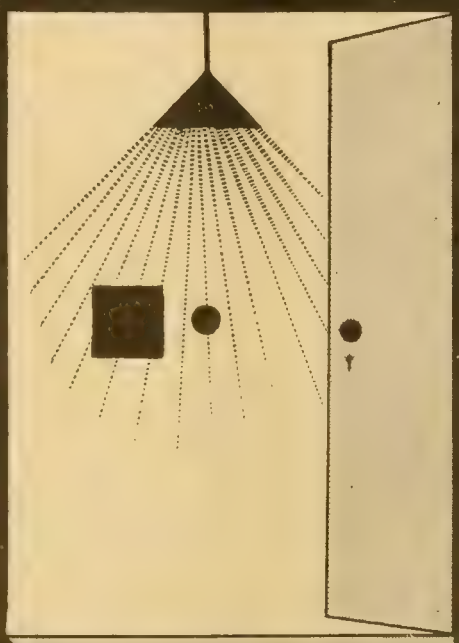

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Calendar of Daily Program Releases

Releases for Weeks Ending December 30, 1916 and January 6, 1917

(For Extended Table of Current Releases See Pages 2022, 2024, 2026, 2028.)

Universal Film Mfg. Company

(Serial No.)

SUNDAY, DECEMBER 24, 1916.

REX—Mr. Vampire (Special Release) (Two parts—Drama) 02025
POWERS—Nervy Nat Has His Fortune Told (Cartoon Comedy), and In the Heart of India as Seen by Dr. Dorsey (Educational)..... 02026
IMP—The Woman Who Learned (Special Release) (Two parts—Drama) 02027

MONDAY, DECEMBER 25, 1916.

UNIVERSAL SPECIAL FEATURE—Liberty No. 19, An Avenging Angel (Two parts—Drama) 02028
RED FEATHER—A Child of Mystery (Five parts—Drama) 02029
NESTOR—Pretty Babay (Comedy) 02030

TUESDAY, DECEMBER 26, 1916.

GOLD SEAL—Birds of a Feather (Three parts—Dr.) 02031
POWERS—Such Is Life in Alaska (Hy Mayer Travelogue) 02032

WEDNESDAY, DECEMBER 27, 1916.

LAEMMLE—Stronger Than Steel (Two parts—Drama) 02033
L-KO—The Perils of a Plumber (Comedy)..... 02034
UNIVERSAL—Animated Weekly No. 52 (Topical).. 02035

THURSDAY, DECEMBER 28, 1916.

VICTOR—Good Morning Judge (Two parts—Com.). 02036
BIG U—No regular Big U this day.
POWERS—No release this day.
BIG U—Special release. Title not yet decided..... 02037

FRIDAY, DECEMBER 29, 1916.

IMP—Toto of the By-Ways (Two parts—Drama).... 02038
REX—No regular Rex this day.
L-KO—Phil's Busy Day (Comedy)..... 02039
REX—Special release. Title not yet decided..... 02040

SATURDAY, DECEMBER 30, 1916.

BISON—Giant Powder (Two parts—Drama)..... 02041
LAEMMLE—No regular Laemmle this day.
JOKER—Mines and Matrimony (Comedy)..... 02042
LAEMMLE—Special release. Title not yet decided.. 02043

SUNDAY, DECEMBER 31, 1916.

REX—The Prodigal Daughter (Drama)..... 02044
IMP—No release this week.
POWERS—Sammie Johnsin Slumbers Not (Cartoon-Comedy) 02045
BIG U—Special Release—Title not yet reported.... 02046
UNIVERSAL SPECIAL FEATURE—Liberty No. 20, "A Daughter of the U. S. A. " (Two parts—Dr.) 02047

MONDAY, JANUARY 1, 1917.

RED FEATHER—Polly Put the Kittle On (Five parts—Drama) 02049
NESTOR—Practice What You Preach (Comedy).... 02050

TUESDAY, JANUARY 2, 1917.

GOLD SEAL—An Old Soldier's Romance (Three parts—Drama) 02051
VICTOR—Bombs and Banknotes (Comedy)..... 02052

(Serial No.)

WEDNESDAY, JANUARY 3, 1917.

LAEMMLE—No regular Laemmle this day.
L-KO—On the Trail of the Lonesome Pill (Two parts—Comedy) 02053
UNIVERSAL—Animated Weekly No. 53 (Topical).. 02054
LAEMMLE—Alone in the World (Special release—Drama) 02055

THURSDAY, JANUARY 4, 1917.

REX—The Red Stain (Two parts—Drama)..... 02056
BIG U—No regular Big U this day.
POWERS—No regular Powers this day.
BIG U—The Uprising (Special Release—Drama).... 02057

FRIDAY, JANUARY 5, 1917.

IMP—The Moral Right (Two parts—Drama)..... 02058
UNIVERSAL—Screen Magazine No. 4 (Topical).... 02059
VICTOR—How to Be Happy Though Married (Com.) 02060

SATURDAY, JANUARY 6, 1917.

BISON—Blood Money (Two parts—Drama)..... 02061
LAEMMLE—No Laemmle this day.
JOKER—Love in Suspense (Comedy)..... 02062
REX—Special Release—Title not yet decided..... 02063

Mutual Film Corporation

SUNDAY, DECEMBER 24, 1916.

VOGUE—Fickle All Around (Two Parts—Drama).. 05243-44
GAUMONT—Reel Life No. 34 (Mutual Film Mag.).. 05245

MONDAY, DECEMBER 25, 1916.

MUTUAL STAR PRODUCTION—The Innocence of Lizette (American)—Five parts—Dr.—No. 162).
MUTUAL—Indiscretion (Two parts—Drama)..... 05246-47

TUESDAY, DECEMBER 26, 1916.

GAUMONT—Mutual Tours Around the World (The Theve River, France, Florence, In the Swiss Alps—Travel) 05248

WEDNESDAY, DECEMBER 27, 1916.

MUTUAL—Mutual Weekly No. 104 (Topical)..... 05249
GAUMONT—See America First (Scenic).....
—Kartoon Komics (Cartoon-Comedy) 05250

THURSDAY, DECEMBER 28, 1916.

MUTUAL—Peter's Perfect Photoplay (Comedy).... 05251

FRIDAY, DECEMBER 29, 1916.

MUTUAL—Title Not Reported 05252

SATURDAY, DECEMBER 30, 1916.

MUTUAL STAR COMEDY—Grimsey the Bellhop (Comedy) 05253

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(Continued from Page 2007.)

Guard gets on the trail of the swindlers and forces the woman who received the money from the bank to send for Moreno and Irma. The couple are thus captured by the police.

MUTUAL STAR PRODUCTION.

THE TWINKLER (Five Parts—Dec. 18).—Bob Stephany, "The Twinkler," is completing a long stretch in prison. He has saved the life of Old Doc, in charge of the dynamo room, and the old man promises to repay Bob, should the opportunity present itself. Bob's fiancee, Rose Burke, whose father, Daddy Burke, has a prison record, comes to visit Bob. She tells him she has but one dream, and that comes to her every night. She pictures Bob in a responsible position, and their living in a vine-clad cottage. Bob is won over by the idea and promises to go "straight."

Freed from prison, "The Twinkler" sets about to get honest work. A crooked detective discovers him and he is forced to submit to blackmail, rather than lose his job. The chief, Boss Corregan, meets Rose and makes advances to her. At the Political Ball he annoys the girl and Bob comes to her rescue. Daddy Burke, Rose and Bob disappear. The next day, Corregan tells Bob to send for Rose to come to his office, because he wishes to apologize to her. Bob suspects that Corregan has designs on Rose and tells her to bring his revolver with her.

Corregan has Bob jailed on a false charge, and when Rose comes to his office she is greeted by Boss, who takes her into his arms. In the struggle which ensues, Rose fires Bob's revolver, and Daddy, who is at the window, also fires a shot and runs away. The police arrive at the scene and find Corregan dead and Rose in a faint. Rose is held for the murder and Bob is released. He is unable to find Daddy and resorts to stealing to secure the money to fight for Rose's freedom. However, Rose is sentenced to execution.

On the day before Rose's scheduled execution Bob meets Daddy Burke. The old man has been seriously injured and when told of Rose's predicament confesses that he was responsible for the fatal shot. Bob hurries to the Governor with Daddy's signed statement. The Governor sends his secretary to the prison with a pardon for Rose. Bob boards a train for the prison city. A fearful storm comes up and all telegraph and telephone communication is cut off. Bob sees a well groomed man displaying a wallet and he cannot resist the temptation to steal it. He escapes from the train and finds his way to a deserted cabin. Here he opens the wallet and to his horror discovers that he has robbed the Governor's secretary and has Rose's pardon in his possession.

Realizing that all communication is cut off, Bob hurries to a nearby town. Here he sees a train and boards it. He arrives at the prison an hour after the time set for Rose's electrocution. There he learns that Old Doc, who has learned of "The Rose's" identity, has been the means of saving her life. He had placed a file in the dynamo and when the switch was turned on, the armature had burned out and it was necessary to send to another town for a new one. "The Twinkler" makes a clean breast of his guilt and produces Rose's pardon. The prison officials agree to forget the incident and set both Bob and Rose free. Old Doc smilingly watches them go.

CHAPLIN-MUTUAL.

THE RINK (Two Parts—Dec. 11).—In the Oskaspeil cafe Chaplin continually shows his disregard for the head chef by throwing him down and knocking him about unmercifully. Chaplin manages to get himself involved in a dozen difficult situations from which he extricates himself with his usual ingenuity. At one moment he appears to be cornered by an indignant husband with whose wife he has been conducting a flagrant flirtation, but the next instant the indignant hubby is hors du combat.

Then there is always Edna to be looked out for. Charlie's sweetheart resents, as always, his flirtatious attitude toward her sex in general and pursues him like a faithful but indignant fiancee, mollified as usual after the offender has been brought to book by his magnetic smile and bland, childlike surrender to her demands.

Edan's flirtation with "old man" Campbell, a giddy old chap of the skating rialto, is countered by Chaplin with an affair involving Campbell's wife, which in the long run gets him mobbed. Probably the best comedy in the play is that presented in Chaplin's efforts as a waiter. His progress between the tables with a tray is one long succession of disasters in which soup invades the decollette of feminine diners and full dress shirts become vivid futurist fantasies done to tomato sauce and mustard pickles.

Everybody knows that Chaplin's feet are the funniest facts about Chaplin. Well, Charlie's feet with roller-skates on them are funnier feet than ever. The skates Chaplin has to wear in order to make them fit his exaggerated shoes, have to be at least eight sizes too big for Charlie, but that doesn't make a bit of difference to so expert a skater as he.

MUTUAL.

ONE DOLLAR, PLEASE (Dec. 16).—Johnny Cooper, assistant dancing instructor at the Cafe Bovine, wakes with a toothache, and at his solicitation of his wife, he visits a "painless" dentist. He is treated with gas and he passes into a land of sweet dreams.

On the street he picks up a racing chart and decides to play the ponies. At the track he places a large-sized roll on Ignatz, a hundred-to-one shot, and Ignatz wins by a *nose*. Johnny's luck holds good. With the proceeds of his racing venture, he buys a country home and hires a retinue of servants. Disguised as a foreign nobleman and accompanied by his servants in livery, he visits Dutch Lick Spring's largest gambling house and creates quite a sensation. He piles a stack of blues on the wheel and fortune favors him. He pyramids his winnings on the lucky number, wins and breaks the bank.

"Who are you" cries the croupier and the assembled "guests."

"Johnny Cooper, The Tango King," answers our hero.

Enjoying his hour of triumph, Johnny settles back in his chair. The scene fades and Johnny finds himself back in the dentist's office, with Dr. Jerkem before him holding a large molar.

"One dollar, please," hints the Doc., and Johnny reluctantly hands him three quarters, three nickles and a Canadian dime, and sadly pockets his remaining seven cents.

BUDDY'S CHRISTMAS (Two Parts—Dec. 18).—At the "Terrible" mission in the Ragged mountains, the deaconess learns that there will be no Christmas gifts for the children this year and so closes the mission, leaving a Santa Claus suit behind her. Claude Marvin, the last of the Marvins, has but one object in life, and that is to revenge his family on the Sydna clan. The bundle containing the Santa Claus suit is found by Marvin and he takes it to his cabin. Marvin tells the Sydnas that he is going to take Judith Sydna, the beauty of the clan, and marry her so that she will bear him sons to settle the feud. The Sydnas' vow to kill Marvin and swear that if they do not kill him before Christmas they are not fit to carry on the feud and will drop it.

The night before Christmas, a little mountain boy is driven out of the county poor house and starts towards Marvin's cabin. Marvin has managed to kidnap Judith, and they are quarreling when the little lad falls exhausted into Marvin's cabin. The feud is forgotten and the young people set to work to revive the lad. Judith leaves for her cabin. Christmas. Marvin dons the Santa Claus suit for the little boy, and knowing that the Sydnas are having a Christmas tree decides to go there and get some presents. He arrives just in time to save Judith's life, and when the Sydnas raise their guns to shoot him, the girl reminds them of their vows and she turns and kisses Claude.

VOGUE.

FICKLE ALL AROUND (Two Parts—Dec. 24).—The cast: The New Husband (Rube Miller); The New Wife (Dorothy Armstrong); The Old Husband (Larry Boues); The Old Wife (Lillian Hamilton).

Larry and his wife Lillian conduct a candy shop. Dorothy, who has just married Rube, but who keeps her marriage a secret so she can hold her job, works in the store. Rube meets Larry and the two become friends. Larry's wife continually asks him for money, but he refuses her. One day she decides to do some vampiring. She meets Rube and tells him she will give him a kiss for $100. Rube borrows the money of the candy man. He gives Lillian the money

She does not give him a kiss, but does buy herself an expensive coat and Rube a watch and chain. Rube, to avert suspicion, has the watch sent to him, supposedly from a man friend, while Lillian pawns the coat and gives Larry the ticket, telling him she found it and to see if it is for anything valuable. Larry gets the coat and gives it to Dorothy. She meets the messenger with the watch for Rube and sends it to Larry. Things begin to get mixed up; the girls are mixed up in a quarrel in the shop, the boys in the factory, and then the girls get mixed up with the policemen who come to arrest the men.

SIGNAL FILM CORP.

A LASS OF THE LUMBERLANDS (Chapter 7—Two Parts—Dec. 4).—Agents of Holmes discover that Helen has been sent to Portal to get the first fifty thousand dollars of the promised cash and they at once take measures to rob her of the money. Meantime the hundreds of independent woodsmen at work in the northern camps are reduced to a state of semi-starvation because of the refusal of the Holmes railway managers to ship supplies to the camp. When at last it is made apparent to Holmes that the supplies will have to be shipped or that he will become answerable to the courts for violation of the interstate commerce law, it is decided to destroy the bridge so that there may appear an adequate reason for the refusal to forward the ordered shipments.

While Helen is on her way back to Glacier with the bag of money one of Holmes' emissaries wrecks and sets fire to the caboose on which she is riding and makes off with the bag of money. Helen and Tom trail the gang, and while Tom is gone to secure police assistance Helen is set upon by the ruffians and dragged into an old building. While she is struggling in the grasp of the men who are trying to bind her, Tom Dawson smashes through a window followed by the police and the gang is locked up, Helen recovering the cash intact.

It is then decided to make the run to Glacier by auto in order to evade further plots, and while Helen is driving the machine along a mountain road with Tom in the seat beside her, they are passed by the runaway car of dynamite, crashing its way toward the bridge. Helen at once throws in the high and there begins a chase between the dynamite car and the fast automobile that brings the audience to its feet several times. There are several occasions when the plunging freight car and the motor are but a few feet apart. At last Helen begins gaining on the freight car, and when the level crossing comes in sight she has perhaps two hundred yards in the clear. She drives the motor on to the crossing and with Dawson dragging her along, runs for cover.

When the dynamite car hits the auto and explodes, thus saving the bridge, the air is filled with fragments of all sorts. One of the end gates of the freight car appears to be sailing straight for the auditorium, while automobile wheels and sections of the machine body hurtle through the air in all directions. A thrill in the picture is the spectacle of the Limited train rushing along through the passes of the Yosemite directly toward the car of dynamite which is hurling itself down the grade. Holmes, the millionaire, his son, whose life had been saved by Helen on a previous occasion, and officials of the lumber trust are shown on the train laying their plots in the observation car.

When the passenger stops with the pilot of the engine a foot away from the wreckage left by the dynamite explosion, Holmes and his cohorts are the first to disembark and thank Helen for her heroic conduct. After the track is cleared Helen and Tom board the passenger and are whirled to their destination, where an ovation awaits the young heroine.

A LASS OF THE LUMBERLANDS (Chapter 9—Two Parts—Dec. 18).—Discovery, in the wreckage of her collapsed cabin, of "Dollar" Holmes' first wife, who quickly dies, reveals that Helen is the legal daughter of the millionaire lumber pirate, and that he is unlawfully wedded to his second wife. The dying woman writes a note to Dawson senior, with whom she had been living since the day twenty years ago, when she was supposedly drowned. In the note she reveals Helen's parentage. The startling missive demands that the girl share equally with Stephen, Holmes' grown son by his second wife.

Helen, Stepuen and Dawson are dumbfounded upon reading the note. Dawson hastens with the note to Holmes, who calmly reads and burns it. "Dollar" Holmes' swift and devious brain now rings an al rm to him that Dawson

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and the girl will attempt to establish proof of her parentage through the marriage license book in the county courthouse. So he orders two of his personal crooks to burglarize the building on a holiday and steal the book.

Helen meanwhile has moved from her former habitation in the woods to the lumbering town, and taken a room across from the courthouse. Holmes' crooks jimmy a courthouse window and gain entrance to the office of the clerk. Tom Dawson, forgetting it is a holiday and the building closed, goes to the courthouse to get a certified copy of the record of Helen's birth. Through the open window Holmes' crooks see him approach, and decide to impersonate employes of the county clerk. At Tom's demand they produce the book of marriage records, and a short search reveals the truth of her mother's deathbed note: she is indeed the lawful daughter of "Dollar" Holmes. Dawson asks for a certified copy of the record, and the crooks make it out.

Holmes' burglars steal the book and escape through the window. They hand it over to Bill Behrens, Holmes' crook-in-chief, at a cabin in the woods and tell him about having given Dawson a certified copy of the record. Discerning Tom not far from the cabin, they overpower and bind him and carry him to an adjacent shack, where they take the record from him and tear it in pieces. Tom is then bound and dragged to a nearby railway embankment and tossed over it. The crooks disperse.

Managing to free himself sufficiently to crawl up the embankment, Tom starts to cross the rails, when his foot entangles itself in a frog, and he is helpless and facing an oncoming express train which bears down on him at sixty miles an hour. Helen rescues him, and their real adventures begin. Helen engages in a fight, races in an automobile, a freight, leaps from the motor into a boxcar, encounters tramps, dives from the boxcar as it crosses a bridge into a river far below, and swims to shore—only to find that the certification had been written with an indelible pencil and the water has erased the words!

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PATHE NEWS NO. 99 (Dec. 9).

Marysville, Cal.—The largest dreadnaught gold dredger ever built is launched for use in the placer deposits of Yba County. Subtitle: A gold dredger in operation.

New York City.—James W. Gerard, American Ambassador to Germany, returns to his post after a short vacation in this country, to resume his difficult and delicate duties. Subtitle: Mrs. Gerard accompanies the Ambassador on the Frederik VIII to continue her admirable work in aid of the war sufferers.

Oakland, Cal.—The rapid progress made in American animal breeding is strikingly presented by the exceptionally fine entries in country-wide Stock Shows. Subtitles: The largest turkey in the United States, weighing 68 pounds and a peacock of superb grandeur. Chicago's Stock Show produces an educated horse, manifesting an extensive knowledge of social requirements.

London, England.—David Lloyd George (center) ascends to the Premiership of Great Britain as the Coalition Cabinet breaks, resolved to vigorously wage the War to a victorious conclusion. Subtitle: Sir Herbert Asquith, forced to retire as the head of the Government as a result of general distrust of the Allies' stumbling campaign.

Rome, Italy.—Thousands participate in a great popular demonstration to voice their approval of the Government's declaration to continue the struggle for the Allies' cause.

On the Western Front.—Sir John French, until recently Commander-in-Chief of British forces in France visits one of the aviation camps. Subtitles: He is shown a new sky-rocket used by aviators for signalling movements of enemy troops. Reviewing a regiment of English troops before they leave for the trenches.

The Mexican Boarder.—An animated cartoon by Leighton Budd (magazine section).

Southport, N. C.—The menhaden fishing industry has taken a decided boom because of its valuable oil and fertilizer products, and lookouts of fishing smacks are constantly on the watch for schools of this fish. Subtitles: The net is spread around the school and then drawn towards the boat. An unexpected catch, a ninefoot shark.

Jersey City, N. J.—Railroad companies threaten another embargo, as hundreds of freight cars congest the terminals because of the lack of ships now aggravated by German submarine raids. Subtitle: Sailing vessels and all kinds of ships recruited to relieve the situation, vainly tackle America's huge exports.

San Diego, Cal.—The Twenty-first Regiment of the United States Infantry give proof of splendid organization in a Butts Manual Drill on the Plaza de Panama of the Exposition Grounds.

Washington, D. C.—In accordance with his usual custom, President Wilson journeys to the Capitol to deliver personally to Congress, convened in joint session, his message on the problems facing the Nation. Subtitles: Former Secretary of State William Jennings Bryan visits the White House to dine with the President. The Capitol is also besieged by one thousand Ohio Corn boys and girls who are touring the country.

PATHE NEWS, NO. 100 (Dec. 13).

New York City.—Ice skating promises to be a popular sport this winter and the fashionable Hotel Biltmore transforms its courtyard into a skating rink. Subtitle: Some fancy steps.

Teaneck, N. J.—Thousands of horses are being shipped every week to the Allied armies of Europe to replace the many that are being killed or wounded in the incessant fusiliade Subtitle: Mules also are in great demand.

New York City.—"Walk to Work" is the slogan of the Health Department's fresh air campaign, and several hundred students of the City College start an 8-mile hike to encourage the idea. Subtitle: Many women also seek to become regular hikers and march along.

London, England.—Sir William Dunn, the new Lord Mayor of the City, arrives in state at the Law Courts to review several regiments of English and Colonial troops. Subtitle: German Fokkers and guns recently captured are exhibited.

Madrid, Spain.—Accompanied by her Majesty the Queen and the Royal children, King Alphonso returns to his capital after a long absence.

Making Fat eople Thin (magazine section). As demonstrated by George Bothner. World's champion lightweight wrestler. Subtitles: With some persons weight increases despite the high cost of living and so Mr. Fat Man turns to modern methods to reduce corpulency. Begin with a few simple exercises which must be practiced daily. The exercises grow harder as you continue, but remember the goal. Heavyweights everywhere are now making a supreme effort for salvation.

San Diego, Cal.—Life of the Indians on their reservations is illustrated in the exhibition of the "Painted Desert" at the Exposition Grounds.

Washington, D. C.—The Council for National Defense, composed of Cabinet members and a Civilian Advisory Commission, meets to organize plans for co-ordination of all national activities in time of war.

Manistique, Mich.—Large numbers of evergreen trees are being gathered in preparation for the extraordinary demand of this popular Yuletide Season. Subtitles: Loading the trees on wagons for transportation through the forests. This boatload of evergreens will make many children happy.

The Fall of Bucharest (magazine section).—An Animated Map Illustrating the Teutonic Campaign against Roumania. Subtitles: The offensive against the latest Entente Ally begins on September 7, when Field Marshall Von Mackenson appears in Dobrudja. On November 7, General Von Falkenhayn crosses the Roumanian frontier through captured Transylvanian passes and marches down the Jiul valley towards Craiova. On November 24, a simultaneous attack from the North and South suddenly commences and Campolung and Islatz are captured the same day. The First Roumanian Army is defeated in the Battle of the Arges on December 3, and Bucharest is threatened from three sides. Then the whirlwind sweep starts toward the capital.

BOBBY BEAR—INVESTIGATOR—(Rolin—Dec. 17).

The antics and more sedate actions of a bear cub during a very busy day are beautifully photographed in Pathe color against an appropriate background.

SPANISH COSTUMES AND DANCES—(On same reel as foregoing).

National costumes and dances photographed against beautiful gardens in Spain's largest cities.

THE ROMANTIC JOURNEY (Gold Rooster—Five Parts—Dec. 24).—The cast: Peter (Wm. Courtenay); Ratoor (Macey Harlan); Cynthia (Alice Dovey); Broadhurst (Norman Thorp).

Peter, a social lion, suffering from ennui, visits a mysterious antique shop conducted by Ratoor, an east Indian, who has, through hypnotism, enslaved Cynthia, a beautiful young girl. Peter notices something wrong in the shop keeper's conduct and decides to investigate. Broadhurst, a millionaire, is in love with Cynthia through whom Ratoor plots to get his millions. Peter makes a nocturnal visit to the shop and, discovering Cynthia imprisoned, tries unsuccessfully to liberate her. Ratoor, dominating Cynthia, compels her to accept Broadhursts proposal and a weeding day is set.

After the ceremony, she warns him against Ratoor and begs him to leave for his own safety. Broadhurst refuses, and keeping Ratoor, who has discovered their abode, under surveillance, arrives too late to save Broadhurst, and he, himself, narrowly escapes from being thrown into the river by Ratoor's henchman. Cynthia, failing by a ruse, to outwit her former master, is again in his clutches.

Peter, still dubious, visits the shop of Ratoor, who, suspecting that he is watched, decides to make an end of Cynthia, who has transferred her husband's property to him. Concealed, Peter sees Ratoor and his gang disappear with Cynthia in the direction of the cemetary. The scoundrels, frightened by uncanny noises, forsake the half-swooning Cynthia who is rescued by Peter following in the darkness.

THE SHIELDING SHADOW (Episode No. 13, "The Hidden Menace"—Two Parts—Dec. 24).—Sebastian who has stolen the Vanishing Mantle from Ravengar, keeps the latter an invisible prisoner and with his own invisibility becomes a hidden and much feared menace.

Sebastian seeks the bottle of black pellets which he has lost and wherein lies the substance of invisibility. It is found by some youngsters, and Pat McGuire, a husky Irishman, prevents them from eating them just as Leontine, also in search of it, arrives upon the scene. While they are talking, an invisible hand tries to snatch it from them, but the Irishman is a match even for an invisible foe. Leontine offers him a large sum of money to guard it for her, and from that time on McGuire meets the uncanny antagonist at every turn. Finally, after a desperate struggle, the bottle is lost in the water, when he falls from a bridge.

Sebastian goes to Ravengar's laboratory to get the scientist's diary and finds Leontine there

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ahead of him. Securing it, he locks her in and sets the place on fire. Meanwhile Ravengar, short circuiting an electric bell wire with his feet, calls assistance, gains his freedom, and rushing to the burning building, arrives just in time to save Leontine from a terrible death.

PEARL OF THE ARMY (Episode No. 4, "War Clouds"—Two Parts—Dec. 24).—In the first reel, the mysterious hand manipulates the ropes of a huge tent which falls and enmeshes the government officials, just as the stolen defense plans are almost in their grasp. In the second reel, the Silent Menace invades a government building and we see Pearl's heroic hand-to-hand battle with him in the tower and her hair-breadth escape by hanging on the parapet till help arrives.

AGAINST HEAVY ODDS (Reissue—Two Parts—Pathe—Dec. 24).—A drama of the West telling the story of a man's struggle in a man's world, and showing how he achieves the success he deserves.

FLORENCE ROSE FASHIONS, NO. 11 ("A Day of Sport"—Pathe—Dec. 24).—A number of fashions, showing scenes of the hunt and the country club. We rise at dawn and follow the hounds in a fox chase. Then follows a morning on the golf links showing costumes in keeping with that sport.

YOUNG FUR-BEARING ANIMALS (On Same Reel as Foregoing).—Cunning lion cubs, fox and other offspring of furred animals in great variety photographed in Pathe-color in their native haunts.

THE SHIELDING SHADOW (Episode No. 14, "Absolute Black"— Two Parts—Dec. 31).—Sebastian, gaining possession of Ravengar's secret power—the mysterious mantle, black pellets, and the scientist's diary—takes refuge in the house of Whitey Wang, a denizen of the underworld.

Whitey reports the approach of Ravengar. Sebastian, confident of the powers of his invisible mantle, has no fear of him and remains in the room. But he relies on it once too often, for the mantle's composition without reinforcement from the solution made from the black pellets, the secret of which only Ravengar knows, refuses to work. Ravengar, surmising what has happened, pretends that he cannot see the crouched figure and quickly taking the key, locks the door on the outside and gets two policemen.

With characteristic daring, Sebastian climbs up a flimsy water spout to the roof, and over the house tops a wild chase follows. Like an animal at bay and fighting like a madman, he throws one of his pursuers to his death on the pavement below and escapes.

Whitey, who has been given the pellets and mantle for safe keeping, proves a poor custodian, and through Leontine, Ravengar regains them. She then presses him to explain the source of his mystic powers and Ravengar reveals the secret of "Absolute Black." Suddenly they have an interruption and both turn to face Sebastian with reinforcements. A fight ensues, during which a false wig and moustache fall from Ravengar and Leontine makes a startling discovery.

PEARL OF THE ARMY (Episode No. 5, "Some Where in Grenada"—Two Parts—Dec. 31).—The Silent Menace orders a copy of the stolen plans, slightly altered, returned, to prevent the government discovering their loss Pearl, recognizing the Alliance's messenger, leaps on him as he is departing in an auto for the Capitol. In the struggle, Pearl gets the plans, but falls uninjured from the machine. T. O. Adams meets Col. Dare to join the engineering corps just as Pearl rushes in with the recovered plans. Suspecting Adams, she privately relates to her father how she secured them. Adams, in the next room, overhears this and manages, while being sworn in as Col. Dare's orderly, to steal the plans from his pocket.

Col. Dare, ordered to the Grenadian frontier, establishes headquarters at Paso Del Norte. Bertha Bonn, determined to prevent Brent from marrying Pearl, arrives also. Brent is mysteriously warned that the only way to gain Bertha's silence is to send Pearl, with Adams' belt, containing the precious document, to a designated place. Brent inveigles Pearl to go there by telling her that in this way she may get a clue to prove Payne's innocence.

The Menace orders Bolero, a Grenadian confererate of the Alliance, to storm the town. In the melee Pearl and Adams are taken, as prisoners, to an underground cell connected by a secret passage with his headquarters. The Del Norte water works are wrecked by shell fire, which floods the cell. While the fight between the Grenadians and Americans continues fiercely overhead, the water rises higher and higher on Pearl and Adams below. A bursting shell makes a hole in the ceiling, through which they make their escape.

JOY AND THE DRAGON (Gold Rooster—Five Parts—Dec. 31).—The cast: The wee survivor (Baby Marie Osborne) · Hal Lewis (Henry King); the matron (Mollie McConnell); Slinky Joe (J. Cullen Landis). Written by Will M. Ritchey.

Some fishermen find, lashed to a frail raft, a wee survivor of a ship that hit a mine, "My name is Joy," she said, "Mama's joy—and Papa jus' fell in with the fishes and aint back yet." The fishermen take Joy and the curious oriental casket clutched in her chubby hands to the Haven Orphanage. The institution proves to be a haven for other thinks than orphans, for its heads are a clever gang of crooks, who, with criminal cleverness, have recognized an orphan asylum as the last place the police would suspect.

Joy tells them the way her mother showed her how to punch the dragon's eye on the casket and open a drawer with "pretty stones." The secret drawer reveals a small fortune in gems to the crooks' eyes. Joy, to keep from telling others, is kept a prisoner, but manages to escape in a large baker's bread hamper about to be shipped.

Suffering only minor bumps caused by the train's jolts, she arrives in a mining camp. There she brings a ray of sunshine into the life of a man struggling to forget his past and start his life anew, who adopts her and eventually through the child's influence returns to his home where a welcome and a forgiveness await him. Later he finds the thieves who took Joy's "pretty stones," and recovering them, breaks up the gang, Joy rewarding her adopted daddy by faithfully promising him "when I get big, I'll be your best sweetheart."

Miscellaneous Subjects

UNICORN FILM SERVICE.

JIMMIE DALE, ALIAS, THE GREY SEAL (Fifth Episode, "The Fight for Honor"—Two Parts—Jan. 1.—Henri La Salle, pretended uncle of Marie La Salle, in order to get her out of the way so that he might inherit the La Salle fortune, offers Morarity, keeper of a dive, $5,000 for her detention. Morarity, through the Gopher, an underworld character, gets Marie in his dive and sends for La Salle and the head of the Crime Club—"The Women in Black."

Jimmie Dale, the Grey Seal, is ordered by "Le Tocsin" to save the District Attorney's daughter, who has been abducted by a released convict, Skipper Jack. He is given instructions as to how he can reach the house wherein she is kept. Dorning the disguise of the Grey Seal, he enters the dive of Morarity, not knowing that Marie is there. He releases the District Attorney's daughter, and leaves her where she is found by the police.

Finding Marie bound and helpless, he so makes his escape that the police are let through the room she is in. The police release her and then set out in pursuit of the Grey Seal. They only come across Larry the Bat, who in fact is Jimmie Dale in his underworld disguise. Not recognizing him and taking it for granted that he in his apparent doped condition, could not have been the Grey Seal, the Secret Service men give up the search.

JIMMIE DALE, ALIAS, THE GREY SEAL (Sixth Episode, "Below the Dead Line"—Jan. 8—Two Parts).—Warned by "Le Tocsin" that Skeeters, a diamond thief, was that night about to steal the diamonds of Luddy, a pushcart man, Jimmie Dale, as the Grey Seal sneaks below the Dead Line to save the poor dealer. He arrives in time to get the jewels before Skeeters

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gets them and to escape. Skeeters and his confederates recognizing the work of the Grey Seal are eager to get the rewards offered for him, making a concerted effort to capture him. He eludes them, and once well away from them sends a note to the Chief of Police, telling him that the jewels can be found under Luddy's pillow. The police arrive to see if the note sent by the Grey Seal is true, and are just in time to make a round-up of a long wanted set of diamond thieves.

HIS MARRIED LIFE (Billy West Comedy—Dec. 1).—Billy West is a "much married benedick." His sufferings under the iron hand of his suffrage spouse form the theme of this picture. Billy is seen in the throes of wash day, but finally makes his escape, and becomes enmeshed by the charms of a beautiful heiress. His dawn of love is rudely interrupted, however, when his wife hits his trail, and Billy is ignominiously dragged by the left ear to his matrimonial troubles.

BOARDERS AND BOMBS (Billy West Comedy—Dec. 8).—In this picture the agile Billy becomes the star boarder of a fashionable refractory, and in so doing attracts eye of the landlady's daughter. His popularity with the belle of the house excites envy of the other boarders, and a black-hand plot is formed by which Billy will be transferred to "Kingdom Come" via the "Bomb Route." In the meantime his credit being exhausted, Billy is compelled to work in the kitchen. This proving extremely irksome, he engages in a scrap with the chef, and the outcome of the bomb plot is a triumph for Billy, although the boarding house suffers considerably.

HIS WAITING CAREER—(Billy West Comedy—Dec. 15).—Billy once more lands in a sea of trouble through no fault of his own. As a garcon Billy proves to be an all-around dishwasher and juggler. The food he serves seldom reaches the table of the guests of the restaurant in which he is employed. By various mischances he becomes contraband while en route from the kitchen to the dining room. The unfortunate once more makes deadly enemies who conceive a fiendish plot to remove him from the scene of his misdirected activities. Once more, however, William proves more than a match for his foes, although "His Married Life" ends in the sanctuary of the kitchen stove.

PARAMOUNT.

OLIVER TWIST (Lasky—Five Parts—Dec. 11).—The cast: Oliver Twist (Marie Doro); Bill Sikes (Hobart Bosworth); Fagin (Tully Marshall); The Artful Dodger (Raymond Hatton); Mr. Brownlow (James Neill); Nancy (Elsie Jane Wilson); Mr. Bumble (Harry Rattenbury); Monks (Carl Stockdale); Charles Dickens (W. S. Van Dyke).

Little Oliver Twist, of uncertain antecedents, born in a workhouse, grows up in environments of squalor and penury. The fare of the workhouse for the children is very thin, consisting of a diet of weak gruel, with an onion twice a week and half a roll on Sunday. Finally the outcast plucks up courage enough to ask for more. Immediately the building tumbles about him. Bumble calls in the Supervising Board and Oliver is condemned to the cellar. He finally manages to escape by climbing out of the window. He starts on a long walk to London, meets in with the Artful Dodger and is taken to Fagin's garret, where he is taught the art of thievery. In the meantime Brownlow, a friend of Oliver's dead father, has been commissioned to find him.

Monks, a former servant of Oliver's father, finally traces the boy to the workhouse, but finds that he has fled. Oliver, out on a pocket-picking expedition with the Artful Dodger, is captured by Brownlow. After taking him to the police station, Brownlow decides to take him home. The Dodger rushes back and tells Fagin, Sikes and Nancy that Oliver has been arrested, but at the police station Nancy can not find where he has gone. Monks finally traces the boy to Fagin's, and all of them, anxious for the fortune, search for him.

Oliver has improved under Brownlow's loving hands, but when sent on an errand he is captured by Sikes and made to assist in a burglary. But once in the house, he notifies the inmates and Sikes and his men have to flee. Mr. Brownlow finds him and later meets Monks, whom he forces to confess that Oliver is the young man for whom he is in search. Oliver is kidnapped again and hidden in a cellar, but Nancy informs Brownlow of his whereabouts Fagin and the Dodger are arrested, but Sikes flees, and just after he kills Nancy for telling of Oliver's whereabouts, he falls from the roof while dodging the police. Oliver is returned to Mr. Brownlow and learns that his real name is Master George Laeford, and Oliver, after all of his troubles, comes into his own.

THE TRAVELING SALESMAN (Famous Players—Five Parts—Dec. 18).—The cast: Bob Blake (Frank McIntyre); Beth Elliott (Doris Kenyon); Franklin Royce (Harry Northrup); Mrs. Babbitt (Julia Stuart). Martin Drury (Russell Bassett); Julius, the porter (Harry Blakemore); Watts (James O'Neill, Jr.).

Because a Pullman porter fails to eject him from his berth in the morning, Bob Blake, a traveling salesman, is carried past his station on Christmas morning, and finds himself in Grand Cross. The most interesting sight in that town is the pretty face that smiles at Blake through the window of the telegraph office at the station. Blake is rotund, jovial and trustworthy in appearance, and it is not long before he melts the natural reserve of Beth Elliott.

During the course of an impromptu luncheon in the station, Blake learns that Beth's old home is to be sold for taxes on the following day. He later gathers the information from Beth's friend, Mrs. Babbitt, that the girl has been allowing a Mrs. Stratton to live in the house without paying her any rent ever since the woman had her little store sold over her head by Martin Drury, the local capitalist.

By this time Blake has become deeply interested in Beth and through the medium of a poker game and many applications of "Scotch tea," learns that Royce, a henchman of Drury's, is going to buy in the Elliott place because Drury has a tip that the railroad is going to want the property and that it can be sold for a high price. His antagonism to Royce is heightened by a spice of jealousy—for Royce makes love to Beth openly.

Discovering that Royce is to start to drive for the county seat very early in the morning, Blake has one of his friends put him to bed, and then gets into the rig in his place. Royce, awakening from the effects of too much "tea," makes a violent dash for the livery stable and finds a small car there which he appropriates and starts in pursuit of Blake. There is a wild race in which the car is overturned and Blake succeeds in reaching the court house in time to pay up the taxes in Beth's name.

Beaten at this game, Royce returns at once and tells Beth that her drummer friend has attempted to steal her property from her, and then persuades her to sell the property to him for $5,000. The girl accepts the check and then Blake dashes in to explain the whole affair, and tears up the check. But Royce has one more trump card—he gets Beth out to the Elliott place alone, and, locking the doors, declares that he will not let her go until she accepts the check. After a desperate struggle with Royce, Blake succeeds in freeing the girl and all ends happily.

THE RIGHT DIRECTION (Morosco-Pallas—Five Parts—Dec. 21).—The cast: Polly Eccles (Vivian Martin); Kirk Drummond (Colin Chase); John Drummond (Herbert Standing); Big Bill (Alfred Hollingsworth); Harry Lockwood (Billy Mason); Billy Boy (Baby Jack White).

Polly Eccles, a waif of the New York slums, has important responsibilities thrown upon her shoulders at an age when the average girl still feels that her doll requires her attention. When Polly's drunken father is taken away by the police as a result of the death of her invalid mother, she becomes the sole arbiter of not only her own destiny, but that of "Billy Boy," her sick baby brother, as well.

The charity doctor suggests a change of climate for "Billy Boy" and advises little Polly that California would be the proper place for him. However, Polly and "Billy Boy" are in New York with little means of traveling to any other place. Determined to save Billy, the little waif sells such furnishings as her flat still holds and with her baby brother comfortably installed in a dilapidated baby carriage piled high with pans, pots and other supplies, she is ready to set out for her destination. However, her great worry is to get started in the right direction. Finally in reply to her query a surprised stranger indicates the direction of California, and the "little mother" loses no time in getting under way.

They are hardly outside the city when the front axle of the baby carriage breaks. As Polly

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is trying to repair the axle with a piece of string an automobile drives up and Kirk Drummond, son of a wealthy California mine owner, leaps out and assets her. The damage is soon repaired, and at the invitation of Kirk, who is making an automobile tour to California, the little travelers are given a "lift" for some twenty miles nearer their goal. Kirk and Polly part the best of friends, the young man leaving her to meet his chum who is to make the transcontinental auto trip with him. Various amusing and exciting incidents happen to Polly while on her way to the West Coast, including an affair which involves a race between a freight train and Kirk's automobile. The rich man's son again comes to her rescue, which this time is a more serious affair, and saves her life as well as those of "Eilly Boy" and "Rags," a homeless hound which Polly had adopted on her trip.

Kirk, Polly, "Billy Boy" and "Rags" make the balance of the trip together, Kirk's chum having been called back to the bedside of his sick mother, and all finally arrive at their destination. Polly secures a job as waitress at the miners' boarding house owned by Kirk's father. The elder Drummond has had serious reports concerning his son's trip with a girl of the slums, which results in a heated argument between the two Drummonds. Kirk returns to college and due to his father's refusal to hear his explanation, their feelings become strained. Later John Drummond learns that Polly is in his own employ and discharges her. A strange surprise is in store for him, however, which results in a complete change of heart as far as Polly is concerned, and the sad departure from this earth of "Rags," who leaves in a "blaze of glory" while carrying away a stick of dynamite, which helps his mistress save the life of the mine owner. Kirk is also given a surprise when he returns from college and greets an extremely pretty Polly, a healthy "Billy Boy" and a changed father.

THEIR WEEK END (Black Diamond Comedy —Dec. 25).—The Duke of Ozskiopvitch is on his way to the country place of the Climbers to attend a week-end party. His roadster turns turtle and the Duke is knocked unconscious. One of the tires from the roadster rolls through the woods, where it lands around the necks of Box Car Bill and Journeying Jim, hoboes, who are taking a snooze under the trees. They rouse up, and following the path of the tire, come upon a view of the wrecked auto.

Two men passing in a touring car rush the Duke to a hospital. The hoboes find the Duke's trunk and dress themselves up in frock coats, high hats, etc. They discover in one of the pockets the Duke's invitation to the Climbers' week-end. A passing motorist offers them a lift, and lands them in front of the Climbers' estate.

Mrs. Climber and her guests are seated on the veranda awaiting the arrival of the guest of honor. Jim being in front, Mrs. Climber assumes that he is the Duke and greets him. Jim introduces Bill as his valet, and Bill and the butler take the trunk into the house while Jim makes a triumphal entry.

Attired in incongruous outing attire, the boys finally come down to the veranda. Bill picks out a pretty girl and proceeds to make love to her. When Jim sees this, he leaves the other guests, runs Bill out and takes his place on the bench. Bill sets a lawn sprinkler under the bench and turns on the water, breaking up the tete-a-tete. Jim goes in to change his clothes while Bill decides to take a drive.

He finds a horse and tries to harness it. The horse objects and kicks Bill up into the air. Jim, coming out of the house in dry clothes, sees Bill in the air, and running with a wheelbarrow, catches him just as he lands. Jim then finds another pretty girl and takes her for a walk by the fountain. Bill finds a fat girl in a swing and gallantly offers to swing her. In so doing his hat falls off, and in stooping to pick it up the fat girl hits him as she swings back and knocks him across the lawn to where Jim stands at the edge of the fountain. The girl saves Jim from falling in, and he thanks her profusely, but as he stoops to pick up a handkerchief, she knocks him in and falls in herself.

Both retire to the house for dry clothing, while Bill starts to fish in the fountain. Jim comes out in dry clothes again and Bill surprises him by hooking a fine bass. In swinging it out of the water he drops it into a bowl of punch that the butler is bringing out to the guests. Bill thinks he has caught a big fish, but as he holds it in his hand it shrinks down to a small minnow and Bill eats it whole.

He and Jim see a milk maid crossing the lawn and stop her. They tell her she is too pretty to work and that they "will gather the milk for her." They take the milk stool and pail from her and start toward the pasture. Arriving there they set the pail under the cow and wait for the milk to flow. As nothing is forthcoming, they try to seat the cow on the milk stool so that she will be more comfortable. They are interrupted in this by a calf, and as they try to tie the calf up it runs away from them, dragging them across the pasture. They grab onto a tree and the calf, swinging around them in a circle binds them to the tree. They are rescued by the milk-maid and start back to the house.

In crossing the lawn they are attracted by a gas-power lawnmower. Jim tries to run it and the mower runs away with him, mowing down trees and hedges, leaping over stables and stone walls, etc. Finally as the machine passes Bill, he grabs on to stop it, and he and Jim are dragged into the garage, where the mower plunges through a brick wall at the rear. The wall collapses upon them, and we leave them buried to the neck in bricks.

METRO PICTURES CORP.

PIDGIN ISLAND (Yorke Film Corporation—Five Parts—Dec. 25).—The cast: John Cranford (Harold Lockwood); Diana Wynne (May Allison); Michael Smead (Doc Pomeroy Cannon); Donald, his son (Lester Cuneo); Uncle Billy (Fred Wilson); His Wife (Lillian Hayward); Lester (Elizah Zerr); Wah Sing (Yukio Avyoma). Scenario by Richard V. Spencer and Fred J. Balshofer. Directed by Fred J. Balshofer.

John Cranford, a secret agent of the United States Customs service, has succeeded in unearthing a gigantic smuggling plot. The operations of the smugglers range from contraband opium to diamonds. Opium is found and confiscated, and burned in the street as a warning against future law-breaking. The men who have been handling it are apprehended, but the "man higher up" remains shrouded in mystery, free to pursue his schemes, and it becomes the purpose of Cranford's life to bring him to justice.

To recuperate before entering upon his pursuit, John goes to the St. Lawrence river for a fishing trip. Expecting to hire his old friend and guide, "Uncle Billy," he is greatly disappointed at finding that worthy man's time engaged by a charming, mysterious young woman, who insists on fishing in the neighborhood of Pidgin Island. Diana Wynne, the girl in question, comes to Billy's boathouse while John is there, and Billy introduces them. They meet often, and John finds himself falling in love with Diana, but his curiosity is aroused by the air of mystery surrounding her, and he cannot understand her strange interest in the launches plying around the island.

To this region comes "the man higher up," Michael Smead, his son Donald and two accomplices, to operate a great smuggling deal on the Canadian border. John recognizes Smead, having previously blocked him in an attempt to smuggle many thousands of dollars worth of diamonds. Donald is a stranger to him, for he is new to the game. John, finding that his "vacation" has furnished him with the biggest job of his life, watches Smead closely. Complications arise from the fact that Diana also is a secret service agent, and she too is watching Smead's band. In so doing her actions arouse John's suspicion that she is in league with the band, and the two agents suspect each other.

One stormy evening Diana intercepts a telegram to Smead which reads: "Pidgin tonight at 8 without fail." She hastens to Uncle Billy, asking him to take her over to the island at once. They set out in the storm, much against the wishes of "Mr. Billy." John, coming directly afterwards, is told of their destination, and fearing for Diana's safety in the gathering storm forces young Lester, a guide, to take him in pursuit.

The storm rages in fury about both boats, and the waves run high. Smead's Canadian agents are in an aeroplane coming toward Pidgin. They are smuggling the gems, which are concealed in the hollow butts of two fishing poles, but the aeroplane is lost in the storm near Pidgin Lighthouse. Billy's boat is dashed to pieces on the reef and Billy and Diana are thrown into the water. They manage to reach an isolated rock, wreckage-washed, to which they cling in mom-

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entary fear of being washed shorewards, where the waves are smashing against the reef. Finally Diana is swept from the rock, and Cranford swims to her assistance. Lester, after a struggle, rescues Uncle Billy, and the keeper of the light on Pidgin Reef gives them all a shelter.

Next morning Cranford finds the Smead telegram in Diana's coatpocket, and with it a letter from the customs department establishing her identity. Diana surprises him going through her effects, but he convinces her that he too is a government agent. Uncle Billy finds the fishing rods on the island and brings them to the light house, where Cranford discovers their contents to be a fortune in pearls. He hastens to the village and arrests Smead, Donald and their accomplices almost before they know they are suspected.

When John proposes to Diana she refuses him, telling him she is the daughter of a criminal and the sister of a criminal. Smead is her father, and she has engaged in the service and come to Pidgin to try to prevent her brother from engaging in his father's scheme. But John Cranford refuses to take "No" as an answer, and the sincerity of his wooing wins him Diana's consent to become his wife.

FROHMAN AMUSEMENT CORP.

THE WITCHING HOUR (State Rights—Seven Parts—December).—The cast: Jack Brookfield (C. Aubrey Smith); Frank Hardmuth (Robert Conness); Clay Whipple (Jack Sherrill); Tom Denning (Freeman Barnes); Justice Prentice (Lewis Sealy); Lou Ellinger (William Eville); The Judge (Robert Ayerton); Helen Whipple (Marie Shotwell); Viola Campbell (Helen Arnold); Mrs. Campbell (Etta De Groff). Directed by George Irving. Scenario by Anthony Kelly.

Jack Brookfield, a famous gentleman gambler of Louisville, Ky., finds that he is possessed of remarkable psychic power. His intuition in card games and other games of chance seems to be the result of mental telepathy or mind-reading and his power over other men is a combination of hypnotism and will. He dominates everyone with whom he comes in contact. As a young man, Brookfield was deeply in love with Helen who answered his proposal with a request that he give her a written promise never to gamble again. Brookfield resented her distrust of him and they drifted apart. Years afterward, Brookfield, now conducting a famous gambling house to which only the wealthy come, finds that Helen, who has been married and is now a widow, is again in Louisville with her son Clay, a youth of twenty-one. Brookfield sees in the eyes of the boy the reflection of his mother, and his old love for the mother is awakened.

Brookfield gives a theater and supper party in honor of Helen's return to Louisville, and while the guests are enjoying themselves, one of the habitues of Brookfield's place intrudes and makes himself obnoxious to both the men and women of the party. He has been annoying Clay Whipple ever since Clay first came to Brookfield's gambling house, and the night of the party, this annoyance reaches its height.

For generations, the Whipple family has had a strange obsession in the form of a fear and unexplained dread of the sight of a cat's eye, and this fear is most marked in Clay. At the dinner party, Denning, the pest, is wearing a large cat's eye pin, and as he torments Clay, the boy's eyes fall upon the dreaded cat's eye. Immediately, he becomes half crazed but tries to control himself. Clay rushes from the room, only to be followed by the drunken, jeering Denning, who is bound that the boy shall look at the pin. Finally Clay, driven to desperation, picks up a heavy ivory tusk, which Brookfield uses for a paper cutter, and kills Denning.

One of the guests of the party is Frank Hardmuth, the District Attorney of Louisville, who is in love with Brookfield's niece, Viola Campbell. Hardmuth is jealous of Clay, who is the real object of Viola's affection. As a witness to the murder, Hardmuth sees a means of putting Clay out of the way and he conducts the trial himself, obtaining a verdict of Guilty, and a sentence of death. There seems to be no appeal from the verdict until Clay's mother is looking over some old letters finds one from George Prentice to her mother. George Prentice has become a justice of the Supreme Court of the U. S., and Helen goes with Brookfield to obtain Justice Prentice's help. The Justice agrees to be a witness for the defense. The Justice gives his testimony at the trial and then he and Brookfield, who has recognized in one of the jurors a mind susceptible to his telepathic powers, tries to project, by telepathy, the thought that Clay should be acquitted.

Frank Hardmuth, the prosecuting attorney, is now candidate for Governor and just before the first rtial, Hardmuth and his corrupt political associates had tried to murder the then Governor of the State, Scovill. Failing in the first attempt, Hardmuth had called at the gambling house where, sitting with Brookfield, discussing the attempt, Brookfield had thought of a way of killing Scovill, which thought was telepathetically transmitted to Hardmuth, and when the murder occurred in exactly the way that Brookfield had thought of he realized and felt that he was partially guilty. While he and Prentice are awaiting the verdict in the second trial, the actual murderer of Scovill, a broken-down gambler named Raynor, comes to Brookfield seeking information about Hardmuth. Brookfield's suspicions are aroused and through the force of will power and hypnotism, he makes Raynor confess that Hardmuth instigated the shooting. He then telephones the news to the papers, believing that the mental reaction in the minds of the people against Hardmuth will influence the jury in their verdict. This actually occurs and a verdict of "Not Guilty" is brought in.

Freed from the law, Clay is still afraid of the cat's eye, but Brookfield forces him to realize that it is a purely mental state of mind and makes him get the cat's eye pin and hold it before his eyes. And finally, to prove that Clay is entirely cured of that fear and also that he is not a coward, Brookfield sends him to Hardmuth's hiding place to bring Hardmuth back as he intends to help him escape, feeling that Hardmuth was more or less the victim of his telepathic suggestion. This, Clay does, and Viola realizes that her sweetheart is now worthy of her love. Brookfield promises Helen that he will quit his gambling and she accepts his word for it, and the old romance is completed.

GREATER VITAGRAPH.

THE NINETY AND NINE (Five Parts—Dec. 25).—The cast: Ruth Blake (Lucille Lee Stewart); Tom Silverton (William Courtenay); Rachel Blake, her mother (Josepuine Lovett); Abner Blake, her father (Frank Currier); Buddy Bryson, half witted boy (William Lytell); Reddy Burton (William Dangman). Scenario written by Ramsey Morris. Directed by Ralph W. Ince.

Ruth Blake lives with her father and mother in Marlow, a small town in the West. To this town comes Tom Silverton from the city. He is always intoxicated, and Ruth sets to work to reform Tom. To Marlow comes Kate Van Dyke, a city girl, and her fiance. They stop at the Blake home. When Tom sees Kate there is mutual recognition, but when questioned both deny they have ever met one another before.

Tom starts to drink heavily again, and Ruth drags him out of the tavern one day and sends him home. Her father, infuriated, forbids her to ever see the man again. There is a big barn dance, and all go, except Ruth, who refuses to go because Tom has not been invited. Blake warns his daughter again if he ever sees Silverton in his house he will kill him. Tom comes to bid Ruth goodbye for he is going away. She makes a final plea with him to reform, and he promises to make one more effort. Spying on the two is Buddy Bryson, a half-witted boy in love with Ruth. He hurries to the barn dance and tells Abner that Tom is in the house. Abner comes back. Ruth, afraid of her father's wrath, persuades Tom to escape

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via her bedroom window. Abner comes and she denies he has been there. He learns the truth and orders her from his home.

Tom goes to the next town, Cleves, and he is there but a short time when he hears that Ruth is stopping with her aunt there. To her he goes. He breaks down and reveals the mystery that has surrounded him. In New York he was in love with a beautiful girl—Kate Van Dyke. Her weak brother committed a murder, and she begets him to flee and take the blame, for if he did so she would join him later and marry him. He fled, but instead of joining him she becomes engaged to another. He sought consolation in drink. But he is free now for her brother died in a foreign country, and before he died he confessed his guilt.

In Marlow the people are suffering the most intense heat of the summer. A forest fire breaks out and the entire town is threatened. They summon help, but none can be secured. Ruth and Tom learn of the predicament of Marlow. They have been told there are freight cars there and all they need is an engine. Tom and Ruth secure an engine, and Tom drives through the raging forest fire and saves the population before the town is wiped out.

WORLD-PICTURES.

THE WORLD AGAINST HIM (Five parts—Dec. 25).—The cast: Mark West (E. K. Lincoln); Alice Ridgeway (June Elvidge); Ruth West (Ruth Findlay); Dr. Hamilton Welsh (John Sainpolis); Dr. Samuel Boyd (Fred Truesdell); Mrs. Cranby (Julia Stuart); Scar Face (Scar Face); Peblo (Nicholas Dunaew); Vivian Gould (Viola Benton); Ben Rodgers (Edward Borsin). Directed by Frank Crane.

Mark West, a young cowboy, worships his cripple sister Mary, his one desire being to make enough money to take her East, where he has been told she can be cured of her illness by an operation. One day, while acting as a guide to an eastern party, he meets and falls in love with Violet Ridgeway, a young society belle, but, realizing his responsibilities and the difference in their positions, he conceals his feelings. She toys with him as with her other admirers, lightly gives him a ring as a parting remembrance, and then forgets all about him. Upon her return to the East, she becomes engaged to Dr. Welsh, a famous surgeon.

At last West has accumulated the necessary amount and he and his sister come East. Dr. Hamilton and his co-worker, Dr. Boyd, are interested in an experiment which concerns the cutting of the spinal cord. Anxious to try their experiment on a human being, they willingly agree to take Mary's case. After an examination they are convinced that an operation is almost sure to prove fatal, but they decide to go through with it in order to test their theory. As they anticipated, Mary dies under the influence of the anaesthetic. The doctors cover up their work with a death certificate.

Seeing an opportunity for another experiment in the "interest of science," Dr. Boyd writes to Dr. Hamilton and through error the letter is placed in an envelope addressed to West. West, brooding over his sister's death, is horror-stricken when he receives the letter telling of the dastardly work of the noted surgeons. Seizing two pistols, he rushes to Dr. Boyd's office—facing the doctor, he tells him he has come to kill him, but will give him a better chance than was given to his little sister. In the struggle that ensues, Dr. Boyd is killed and West calmly gives himself up to the officers of the law.

Dr. Welsh leaves for the West to escape questioning and notoriety. While he is away, Violet Ridgeway's wealthy aunt dies, leaving all of her property to Violet on condition that the girl marry within three days. It is impossible for Dr. Welsh to return in time to fulfill the conditions of the will, and Violet in desperation consults the family attorney. As a last resort the attorney tells her about the convict West, who is to be hanged within a few days, and urges her to marry him merely as a matter of form—then after the execution she will be free to wed Dr. Welsh.

West is finally persuaded to submit to the ceremony. He is astonished to recognize in his bride the girl whom he loved, but Violet has forgotten all about her flirtation with him. On his return trip to the prison after the ceremony, West breaks away and escapes. Back in his shack in the Western country, he is greeted by his faithful Indian servant.

One day he reads in the paper that Violet, accompanied by her fiancee, Dr. Welsh, is on her way to Reno to obtain a divorce from her convict husband in order that she might marry Dr. Welsh. West determines to revenge himself on the man who helped kill his sister, and at the same time claim his wife for his own. Together with his Indian servant, he holds up the stage and bears Violet and Dr. Welsh away to his shack. The hold-up is witnessed by Peblo, a halfbreed.

Attracted to the girl by her good looks, Peblo determines to get her for himself. Pretending friendship, he lures her to his shack. She realizes all too late his intentions and fights desperately. Her strength exhausted, she is overcome and bound, but is rescued by West, who trailed Peblo. West and the girl finally reach his shack, closely followed by Peblo and his men, and then ensues a desperate battle. West is shot, but though wounded succeeds in killing Peblo and frightening off his comrades. Dr. Welsh acts the arrant coward, and only upon a threat from Violet does he consent to help the injured West.

As West gradually recovers from his wounds all the good of his nature comes to the surface. He tells Violet he is going to surrender himself to the authorities and begs her to return to civilization with his Indian guide, but Violet has come to love her husband and under pretense of giving him up to the sheriff, she leads him over the border line into Canada and safety

FOX FILM CORP.

THE VICTIM (Five Parts—Dec. 25).—Ruth Merrill is unjustly suspected of complicity with her father in the safeblowing attempt of which he is guilty. Ruth is arrested and jailed. After her release on parole, she meets Edna Boulden and her sweetheart, Roy Barker. Edna lives with her wealthy brother, Dr. Richard Boulden.

Although Ruth refuses to take money Edna offers her, she becomes so desperate later that she opens a woman's handbag in a store Ruth's conscience rebels, and she withdraws her hand—without the money. The woman detects her, but misunderstands. The girl flees, but sprains her ankle in running. She lies inert in the road as Dr. Boulden drives by. He places her in his auto, and takes her to his home. During her convalescence, he falls in love with her. Roy Barker, too, is infatuated with Ruth. As he tries to force his attentions upon her one day, Edna enters the room.

Roy explains by saying that Ruth was insulting Edna herself. Ruth is compelled to go, but a servant who overheard Barker, tells Boulden the truth. Boulden and Ruth marry. All goes well until old Merrill escapes from jail. Higgins, a detective, takes up the search. When he learns that Ruth Merrill is the wife of a rich man, he determines on blackmail. He threatens to expose her.

"Come tonight," she says. "I will get the money from the bank."

Merrill, still endeavoring to elude the police, comes to the Boulden home in the suburbs. He notices the detective as he enters. He recognizes the man as Higgins, and climbs through the window to investigate. He is almost frantic with rage as he discovers, from behind the portieres, that his own daughter is being blackmailed by the very officer who sent him to prison.

When Ruth leaves the room to get the bank-notes, he rushes out and faces Higgins. A fight follows. The detective is killed accidentally. Merrill, not knowing of the fatal outcome of the struggle, runs away, and Ruth is accused of murder.

While she is undergoing the third degree, her father takes refuge in a nearby barn, which a careless cigarette smoker sets afire. Merrill is injured so badly that only an immediate operation can save his life. Boulden, the nearest surgeon, is summoned, and when Merrill is well enough to talk, he tells the whole story, and Ruth is freed.

CHRISTIE FILM CORP.

CUPID'S UPPERCUT (Dec. 25).—The cast: The Girl (Betty Compson); Her Father (George French); The Boy (Neal Burns); His Father (Harry Rattenberry); Prof. Mixer (Dave Morris); The Cook (Stella Adams). Scenario written by William Rice. Directed by Horace Davey.

A stubborn carburetor brings Neal to the aid of Betty, and the attraction is mutual from the start. Meanwhile, their fathers meet elsewhere and find that they are old friends. Without consulting the young people, the fathers lay plans to have them marry. So fathers and children come to cross-purposes as always happens when a parent tries to guide or restrain young love.

Neal wishes to "queer" himself with the girl his father has picked out, so writes her a fresh note asking her to meet him in the park. She accepts and takes her cook as a substitute. But Neal has taken Prof. Mixer as his substitute, and the professor gets fresh with Betty, while the cook tries to make love to Neal. This of course, does not better the situation.

Betty goes home and reports that she has been insulted by "Neal," so her father says he will punish him. To get ready to do so, father calls in Prof. Mixer to give him boxing lessons. All this time the cook is pursuing Neal. Betty comes in, sees the professor and says that he is the one who got fresh. Just about this time the cook drags in Neal as per her instructions, with Neal's father close behind. "There's the man I want to marry," says Betty. "That's the man I picked for you," her father replies, and it takes only a minute for Neal and Betty to "get together," while father smiles wisely.

Powers 6B

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Classified Advertisements

NOTE OUR NEW RATES

Remittances must accompany all orders as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

ATTENTION.

LOST moving picture manuscript entitled "Van Bibber," by Richard Harding Davis. Please return to John Wheeler, Inc., World Bldg., N. Y. City.

SITUATIONS WANTED.

AT LIBERTY after January 15th. Can prove qualifications as manager and publicity man. Exceptional experience to handle up-to-date proposition. G., care M. P. World, N. Y. City.

ART DIRECTOR and technical expert at liberty. Nine years' experience, highest references. L., care M. P. World, N. Y. City.

VIOLIN AND PIANO, man and wife, desires first-class motion picture engagement. Long experience, large library. Reference from last employer. Musician, Box 454, Cedar Rapids, Iowa.

YOUNG MAN, executive, creative and forceful, desires change for position of unlimited possibilities. What can you offer? H. J. M., care M. P. World, Chicago, Ill.

MANAGER, young man, married, nine years managerial experience. Familiar with every angle of the business, nothing too large. Moderate salary. Excellent reference. G. E. Williams, Batavia, N. Y.

BUSINESS OPPORTUNITIES.

AGENCY WANTED—A well-known and credited commission house in Porto Rico (San Juan) would like to represent a first-class film manufacturer; our office in best city location, large rooms for projections and advertising. Address L. P. M., P. O. Box 234, San Juan, Porto Rico. Can furnish best bank references.

THEATERS WANTED.

CASH FOR YOUR MOVIE—I am a practical successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars' worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker, Est. 1896. Office, 578-80 Ellicott Sq., Buffalo, N. Y.

WANT to buy moving picture house in southern Wisconsin, or northern Illinois. Address 112 East Main St., Stoughton, Wis.

THEATERS FOR SALE OR RENT.

FOR SALE—Biggest picture theater in Davenport, Iowa. Best equipment; over 800 seats; rent, $350. Will consider trade for theater in Illinois. Address, P. O. Box 401, Aurora, Ill.

PHOTOPLAY HOUSE located on the main street in a manufacturing town of about seventy thousand inhabitants. No previous experience necessary to conduct this wonderful money maker. Receipts for the last thirty days are as follows: 14, $162.45; 15, $129.20; 16, $201.70; 17, $160.20; 18, $156; 19, $162.10; 20, $159.80; 21, $195.80; 22, $82.60; 23, $88.20; 24, $86.40; 25, $89.10; 26, $86.35; 27, $74.05; 28, $92.25; 29, $78; 1, $87.25; 2, $87.10; 3, $92.85; 4, $113.15; 5, $74; 6, $114; 7, $153.30; 8, $92.15; 9, $76.70; 10, $88.85; 11, $104.80; 12, $90.30; 13, $149.45; 14, $128.20. Expenses from $50 to $75 a day (according to the show). Our client resides in Buffalo and is not able to look after same on account of the distance and trouble with managers and he has decided to place this wonderful money maker on the market, which is positively worth $15,000, for $6,500, $4,000 down, balance on time or $6,000 spot cash.

The following is a copy of a letter that was received in our office a few days ago and we believe that when you buy this moving picture house you will send us one like it: "Lewis Business & Real Estate Exchange, 580 Ellicott Square, Buffalo, N. Y. My dear Mr Lewis:—Your letter, asking me how I was getting along at hand. I intended answering it before but thought I would wait and see how the business would run. It is now just three weeks last night since we closed the deal on the Hippodrome Theater. My net profits have been so far a little over six hundred ($600.00) dollars, or an average of better than two hundred ($200.00) dollars per week. I am glad that I took your advice, and I will certainly at all times boost your business in my own home town, London, Ontario. When you are in Syracuse, please come and see me. I remain, yours sincerely, James Craig."
Lewis, the oldest established moving picture broker in New York State, offices, 578-580 Ellicott Square, Buffalo, N. Y.

WE CAN SELL your theater. Fifty theaters wanted at once for cash buyers. Any size, any location. We cannot supply the demand. We charge no advance fees. References—People's Bank of Buffalo. Send for terms, blanks, etc. Hunt Agency, 339 Brisbane Bldg., Buffalo, N. Y.

EQUIPMENT WANTED.

WANTED all kinds of picture theater decoratings, large picture paintings, lobby and foyer decoratings, a "Publicity Ad. Clock," candy, gum and peanut coin machines, 22 in. seat covers, electric sign word "Majestic" and all kinds novelties for theater. Address Majestic, care M. P. World, N. Y. City.

WANTED to buy National Ticket Register, also all kinds candy, gum or theater vending coin machines. Will exchange or sell good electric postal card camera. Address National, care M. P. World, N. Y. City.

EQUIPMENT FOR SALE.

FOR SALE—A quantity of Cutler Hammer grid type rheostats, 110 volts, adjustable 25 to 40 amperes. Usual price $30.00, for immediate shipment, $15.00 each, F. O. B. New York. Suitable for use with any projecting machine. Rheostat, care M. P. World, N. Y. City.

THE GOLD SCREEN—Seamless, 9x12, $27.00; 11x14, $38.50. Stretcher frame, $8.00 extra. You can't get better, why pay more? Sold on trial, guaranteed. Cox Scenic Co., Estherville, Iowa.

BARGAIN—For sale, electric light plant, 35 H. P. gas engine directly coupled to 22½ K. W. generator. Manufacturer guarantees good as new. Will sell very cheap if sold at once. Also one 40 H. P. directly coupled to 25 K. W. generator. Particularly desirable for theaters. Theater Supply Co., Akron, Ohio. Peo. 'Phone 1597. Bell 'Phone 1016.

WANTED—One exclusive theater in each community to install "Amberlux" lens filters. Price, including business getting slide, $3.50. W. D. Warner, Wyandotte Bldg., Columbus, Ohio.

3,000 OPERA CHAIRS, steel and cast frames, 60c. up. All serviceable goods, cut prices on new chairs. Six standard asbestos booths. Send for weekly list of close outs and save half. J. P. Redington, Scranton, Pa.

FOR SALE—Slightly used Simplex projectors, guaranteed perfect and good as new at reasonable prices. Second-hand Motiograph in good condition, cheap. Room 206, 1482 Broadway, N. Y. City.

BARGAINS—Slightly used Simplex, Power's and Motiograph machines. Lowest prices—fully guaranteed. Hallberg, 729 Seventh Ave., N. Y. City.

OPERA CHAIRS, 3,000 slightly used, 50c up. 600 upholstered, $1.25. 500 maple folding chairs, 45c. Atlas Seating Co., 10 E. 43rd St., N. Y. City.

HAVE two brand new 1916 model Motiographs, never unpacked. Bargain to quick purchaser. Address M. Martin, 417 Orchard Ave., Bellevue, Pa.

CAMERAS, ETC., FOR SALE.

PROFESSIONAL CAMERAS, tripods, perforators, printers, developing outfits, rewinders, tessars, effects devices, novelties, experimental workshop, repair, expert film work, titles. Eberhard Schneider, 14th St. & Second Ave., N. Y. City.

FOR "Hoovercine" cameras and tripods; future cash deliveries only, address H. R. Hoover & Co., 229 West 42d St., N. Y. City.

KINOGRAPH, 200 foot, $60. Pittman, $90. Pittman Professional, 400 foot, all with F:3.5 lenses. Ray, 326 Fifth Ave., N. Y. City.

DAVIDSTERN COMPANY, The Motion Picture Camera Clearing House, beg to announce that in addition to the "Davsco" motion picture camera, they are now the agents for the famous "Universal" camera for motion photography. The "Universal" needs no introduction. Write for special proposition. The "Universal" camera equipped with 50 M.M. Tessar lens F:3.5 complete with two aluminum magazines. Price $300. The "Davasco Kino" camera equipped with 50 M.M. Tessar lens F:3.5. Complete with two aluminum magazines. Price $110. Will ship C. O. D. privilege of examination on receipt of 25% deposit. Money refunded in full if not satisfactory. Largest selection of used motion picture cameras in the country. Telegraphic orders shipped same day received. Delivery guaranteed on time or we pay delivery charges. Write or wire today. Davidstern Co., 1047 R-W. Madison St., Chicago, Ill.

FILMS, ETC., WANTED.

WANTED for export, used films in good condition. State price, etc., to A. B. C. Film Co., 145 West 45th St., N. Y. City.

HIGHEST PRICES PAID for film scrap, discarded reels of films and perforations. Ship to and write The Nickelsburg Brothers Company, Meadow St., Newark, N. J. Checks mailed on receipt of goods.

WANTED—Motion picture films of Hawaii, descriptive of volcanoes in action, scenic views, surf scenes, native life, sporting scenes, etc. Write what you have, condition of film, tinted or plain, number of feet and price per foot. Address, Leffingwell's Travel Talks, 931 Manadnock Block, Chicago, Ill.

"SPIRIT of the Conquerer." State price, condition, paper. What else have you? Peerless Film Co., 145 W. 45th St., N. Y. City.

WANTED to buy films of Alaska or Arctic scenes in good condition. Address Box 402, Kemerer, Wyo.

FILMS, ETC., FOR SALE.

FOR SALE—Used 3, 4 and 5 reel features in good condition. The Big A Film Corp., 145 West 45th St., N. Y. City.

OVER SEAS BUYERS should communicate with me; second-hand American pictures at European prices. Donald Campbell, 145 West 45th St., N. Y. City.

FEATURES for sale, 3, 4 and 5 reelers, all with paper, etc., reasonable. F. Moore, 92 Griswold St., Detroit, Mich.

MUSICAL INSTRUMENTS FOR SALE.

FOR SALE Photoplayer, first-class condition, used only a few months. Model No. 30. Cost $3,000. Fifty rolls of music. Will sell for $1,250, $250 cash. Balance $50 per month. A bargain. Address E. A. B., Box 593, Sacramento, Cal.

BARGAIN for quick sale. One Wurlitzer electric piano with flute and violin pipes and mandolin attachment. Slightly used. Particularly desirable for theaters. Theater Supply Co., Akron, Ohio. Peo. Phone 1597. Bell Phone 1016.

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TO THE MOTION PICTURE INDUSTRY:

Congratulations upon the progress made during 1916!

The organization of the industry for the promotion of economy and efficiency in all departments—for the betterment of the relations between the various branches of the industry; and for defense from unjust attack is now assured.

Our appreciation of the orders which have come to us—from our old friends—as an evidence of their satisfaction; from new customers—as an evidence of their belief in the superiority of our product. Taken together these orders far exceed in volume those of other years.

OUR POLICY.—In the manufacture of motion picture machinery—to add to painstaking study and experiment in design, all the advantage which may be gained through the use of good materials—the application of skilled workmanship. To design and build for durability and efficiency in order that the high quality and great volume of the output may insure low manufacturing costs. To recognize that the machines used in the making and showing of motion pictures are interdependent and so to standardize our product by causing the gauge of film perforation established by our perforating machine to govern the specifications to which we construct the film movement mechanisms of camera and printer—the only effective way to secure the film control and accuracy of register in photography and printing which are necessary to the making of the finest pictures.

AN ANNOUNCEMENT.—We have completed the designing and development of certain machines which will greatly increase the efficiency of the manufacturing processes of the industry. Definite statements concerning them will be made early in 1917.

Other important developments are being carried forward as rapidly as is consistent with the high standard set for our product.

Contracts have been let and machinery ordered which will provide for a 50 per cent. increase in our manufacturing space and equipment.

A PLEDGE.—To use our best endeavors—to expend time, money and engineering skill—in the effort to keep our products abreast of the growing demands—the imperative needs of the industry. And when opportunity offers to point the way—to provide the means—to higher efficiency, greater economy and the production of more artistic pictures.

All this to the end that we may advance the interests of a great industry of which we are proud to be a part—that we may continue to deserve and enjoy the confidence and support of the men who are seeking to make that industry second to none in its character, its aims and its achievements.

BELL & HOWELL COMPANY

Standard Cinemachinery : Perforators : Cameras : Printers

1801-1807 Larchmont Avenue, Chicago, Illinois

New York Office and Display Rooms, 220 West 42nd Street

List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 2008, 2010.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

Dec. 5—A Bit of Human Driftwood (Two parts—Drama—Biograph Reissue).
Dec. 11—Her Sacrifice (Drama) (Biograph Reissue).
Dec. 13—The Honor of the Law (Two parts—Drama) (Biograph reissue).
Dec. 18—The Conscience of Hassan Bey (Reissue—Drama).
Dec. 19—His Wife's Story (Reissue—Two parts—Drama).
Dec. 25—Two Men of the Desert (Reissue—Drama).
Dec. 27—The Rehearsal (Reissue—Two parts—Drama).

ESSANAY.

Dec. 2—The Final Fraud (Three parts—Dr.).
Dec. 5—The Egg (Two parts—Comedy).
Dec. 6—A Waiting Game (Comedy).
Dec. 9—A Failure at Fifty (Three parts—Comedy-Drama).
Dec. 12—In a Looking Glass (Black Cat Feature—Two parts—Drama).
Dec. 13—Canimated Nooz Pictorial No. 20 (Cartoon—Comedy).
—Long Beach, Cal. (Scenic).
Dec. 16—Is Marriage Sacred? No 1, "The Burning Band" (Two parts—Drama).
Dec. 19—The Little Brown Mole (Black Cat Feature—Two parts—Drama).
Dec. 20—Taking the Count (Comedy).
Dec. 23—Dancing with Folly (2d of "Is Marriage Sacred?" —Two parts—Dr.).
Dec. 26—A Tale from the Decameron (Two parts Drama).
Dec. 27—Canimated Nooz Pictorial No. 21 (Cartoon Comedy).
Dec. 30—Wife in Sunshine (Third of "Is Marriage Sacred?"—Two parts—Dr.).

KALEM.

Dec. 2—The Trial Run (No. 107 of the "Hazards of Helen" Railroad Series) (Drama).
Dec. 5.—Jailbirds (Comedy).
Dec. 6—The Poisoned Dart (No. 18 of the "Girl from 'Frisco" Series—Two parts—Drama).
Dec. 8—The Trunk Mystery (No. 8 of "Grant, Police Reporter"—Drama).
Dec. 9—The Lineman's Peril (No. 109 of the "Hazards of Helen" Railroad Series—Drama).
Dec. 12—The Icemen and the Artist (Comedy).
Dec. 13—The Stain of Chuckawalla (No. 19 of the "Girl from Frisco") (Two parts—Drama).
Dec. 15—The Menace (No. 9 of "Grant, Police Reporter") (Drama).
Dec. 16—The Midnight Express (No. 110 of the "Hazards of Helen" Railroad Series) (Drama).
Dec. 19—The Fatal Violin (Comedy).
Dec. 20—On the Brink of War (No. 20 of "The Girl from Frisco"—Two parts—Drama).
Dec. 22—The Tiger's Claw (No. 10 of "Grant, Police Reporter"—Drama).
Dec. 23—The Vanishing Box Car (No. 111 of "The Hazards of Helen"—Drama).
Dec. 26—The Quest of the Golden Goat (Com.).
Dec. 29—A Mission of State (No. 11 of "Grant, Police Reporter"—Drama).
Dec. 30—A Race With Death (No. 112 of "The Hazards of Helen" —Drama).

SELIG.

Nov. 20—The Selig-Tribune No. 93, 1916 (Topical).
Nov. 23—The Selig-Tribune No. 94, 1916 (Topical).
Nov. 25—Hedge of Heart's Desire (Comedy).
Nov. 27—Following the Flag (Three parts—Drama).
Nov. 27—The Selig-Tribune No. 95, 1916 (Top.).
Nov. 30—The Selig-Tribune No. 96, 1916 (Top.).
Dec. 2—Mistakes Will Happen (Drama).
Dec. 4—The Brand of Cain (Two parts—Dr.).
Dec. 4—The Selig-Tribune, No. 97, 1916 (Topical).
Dec. 7—The Selig-Tribune, No. 98, 1916 Topical).
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Dec. 11—Selig-Tribune, No. 99 (Topical).
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Dec. 18—Selig-Tribune No. 101 (Topical).
Dec. 18—The Five Franc Piece (Two parts—Drama).
Dec. 21—Selig-Tribune No. 102 (Topical).
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VIM FEATURE COMEDY.

Nov. 8—Marked No Funds (Comedy).
Nov. 15—His Wedding Promise (Comedy).
Nov. 22—The Good Stenographer (Comedy).
Nov. 29—Hubby's Chicken (Comedy).
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Dec. 13—Charity Begins at Home (Comedy).
Dec. 20—They Practice Economy (Comedy).
Dec. 27—Her Financial Frenzy (Comedy).

VIM.

Nov. 24—Money Maid Men (Comedy).
Nov. 30—The Prize Winners (Comedy).
Dec. 1—Ambitious Ethel (Comedy).
Dec. 7—The Guilty One (Comedy).
Dec. 8—A Rare Boarder (Comedy).
Dec. 14—No release this day.
Dec. 15—What's the Use (Comedy).
Dec. 20—He Went and Won (Comedy).
Dec. 22—Reckless Romeos (Comedy).
Dec. 28—Fat and Fickle (Comedy).
Dec. 29—Before the Show (Comedy).

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Dec. 2—Our Other Lives (Three parts—Drama) (Broadway Star Feature).
Dec. 4—Where Is Your Friend? (Comedy).
—Swedish Model Farm (Educational).
Dec. 8—His Wife's Allowance (Comedy).
Dec. 11—Accident Is the Best Policy (Com.).
Dec. 15—Bears and Bullets (Comedy)
Dec. 16—Pep's Legacy (Three parts—Drama)
Dec. 18—A Lesson for Somebody (Comedy).
Dec. 22—A Bit of Bent Wire (No. 1 of "The Dangers of Doris"—Comedy).
Dec. 25—A Journey to Nowhere (Comedy).
—Some of Our Biggest Star Performers (Comedy).
Dec. 29—The Luck Charm (No. 2 of "The Dangers of Doris"—Drama).

General Film Company Features

BLACK CAT FEATURE.

Dec. 12—In a Looking Glass (Two parts—Drama).
Dec. 19—The Little Brown Mole (Two parts—Drama).
Dec. 26—A Tale from the Decameron (Two parts—Drama).

BROADWAY STAR FEATURES.

Dec. 2—Our Other Lives (Three parts—Dr.).
Dec. 16—Pep's Legacy (Three parts—Drama).

KNICKERBOCKER STAR FEATURE.

Nov. 24—Twin Souls (Three parts—Drama).
Dec. 1—Butts Casey—Crook (Two parts—Dr.).
Dec. 8—Master of Her Soul (Three parts—Drama).
Dec. 22—The Dawn of Wisdom (Three parts—Drama).

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 2008, 2010.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Dec. 13—Number 50 (Topical).
Dec. 20—Number 51 (Topical).
Dec. 27—Number 52 (Topical).
Jan. 3—Number 53 (Topical).

BIG U.

Dec. 7—Seeds of Jealousy (Drama) (Special).
Dec. 15—The Wrong Heart (Drama) (Special).
Dec. 21—No regular Big U this day.
Dec. 21—Moonshine Blood (Special Release—Drama).
Dec. 28—No regular Big U this day.
Dec. 28—Special release. Title not yet decided.
Dec. 31—Special release. Title not yet decided.
Jan. 4—No regular Big U this day.
Jan. 4—The Uprising (Special Release—Dr.).
Jan. 7—Title not yet decided.

BISON.

Dec. 9—The Good Woman (Two parts—Dr.).
Dec. 16—The Taint of Fear (Two parts—Dr.).
Dec. 23—Fighting Joe (Two parts—Drama).
Dec. 30—Giant Powder (Two parts—Drama).
Jan. 6—Blood Money (Two parts—Drama).

GOLD SEAL.

Nov. 28—Should She Have Told (Three parts—Drama).
Dec. 5—Ashes (Three parts—Drama).
Dec. 12—The Two Roads (Three parts—Dr.).
Dec. 26—Birds of a Feather (Three parts—Drama).
Jan. 2—An Old Soldier's Romance (Three parts—Drama).

IMP.

Dec. 10—(No release this day).
Dec. 10—Bubbles (Drama) (Special).
Dec. 15—Scratched (Two parts—Drama).
Dec. 17—No release this day.
Dec. 22—In the Dead O'Night (Two parts—Drama).
Dec. 24—No regular Imp this day.
Dec. 24—The Woman Who Learned.
Dec. 29—Toto of the Byways (Two parts—Dr.).
Dec. 31—No regular Imp this day.
Jan. 5—The Moral Right (Two parts—Dr.).
Jan. 7—The Whelp (Drama).

JOKER.

Dec. 2—Scrappily Married (Comedy).
Dec. 9—The Tramp Chef (Comedy).
Dec. 16—Their Dark Secret (Comedy).
Dec. 23—Jags and Jealousy (Comedy).
Dec. 30—Mines and Matrimony (Comedy).
Jan. 6—Love in Suspense (Comedy).

LAEMMLE.

Dec. 13—Green Eyes (Drama).
Dec. 16—No release this day.
Dec. 16—Mother's Guiding Hand (Drama) (Special).
Dec. 20—No regular Laemmle this day.
Dec. 20—Homeless (Special Release—Drama).
Dec. 23—No regular Laemmle this day.
Dec. 27—Stronger than Steel (Two parts—Dr.).
Dec. 30—No regular Laemmle this day.
Dec. 30—Special release. Title not yet decided.
Jan. 2—No regular Laemmle this day.
Jan. 3—Alone in the World (Special release—Drama).
Jan. 6—No regular Laemmle this day.

L-KO.

Dec. 3—No release this day.
Dec. 6—The High Diver's Curse Two parts—Comedy).
Dec. 13— Murdered by Mistake (Two parts—Comedy).
Dec. 20—Shooting His 'Art Out (Two parts—Drama).
Dec. 27—The Perils of a Plumber (Comedy).
Dec. 29—Phil's Busy Day (Comedy).
Jan. 3—On the Trail of the Lonesome Pill (Two parts—Comedy).

NESTOR.

Nov. 24—Married a Year (Comedy).
Nov. 27—The White Turkey (Comedy)
Dec. 4—Pass the Prunes (Comedy).
Dec. 8—Oh You Honeymoon (Comedy).
Dec. 11—Two Small Town Romeos (Comedy).
Dec. 15—I'm Your Husband (Comedy).
Dec. 18—It Sounded Like a Kiss (Comedy).
Dec. 25—Pretty Baby (Comedy)
Jan. 1—Practice What You Preach (Comedy)

POWERS.

Dec. 21—No regular Power's this day.
Dec. 24—Nervy Nat Has His Fortune Told (Comedy Cartoon).
—In the Heart of India As Seen by Dr. Dorsey (Educational).
Dec. 26—Such Is Life in Alaska (Hy Mayer Travelogue).
Dec. 28—No regular Powers this day.
Dec. 31—Sammie Johnsin Slumbers Not (Cartoon Comedy).
Jan. 4—No regular Powers this day.
Jan. 7—The Trials of Willie Winks (Cartoon Comedy).

RED FEATHER.

Nov. 27—The Mainspring (Five parts—Dr.).
Dec. 4—Kinkaid, Gambler (Five parts—Dr.)
Dec. 11—The Morals of Hilda (Five parts—Drama).
Dec. 18—Mixed Blood (Five parts—Drama).
Dec. 25—A Child of Mystery (Five parts—Dr.).
Jan. 1—Polly Put the Kittle On (Five parts—Drama).

REX.

Dec. 14—The Lawyer's Secret (Two parts—Drama.)
Dec. 15—No release this day.
Dec. 17—No release this day.
Dec. 17—Love or an Empire (Two parts—Dr.) (Special).
Dec. 21—The Ivy and the Oak (Two parts—Drama).
Dec. 23—The Rock of Riches (Special Release—Drama).
Dec. 24—Mr. Vampire (Two parts—Drama).
Dec. 26—No regular Rex this day.
Dec. 29—Special release. Title not yet decided.
Dec. 31—The Prodigal Daughter (Drama).
Jan. 4—The Red Stain (Two parts—Drama).
Jan. 6—Special release, title not yet decided.
Jan. 7—No regular Rex this day.

VICTOR.

Dec. 7—The Shadow (Two parts—Comedy—Drama).
—Racoons (Educational).
Dec. 12—No release this day.
Dec. 12—Billy the Bandit (Comedy (Special).
Dec. 14—It Didn't Work Out Right (Comedy).
Dec. 19—No regular Victor this day.
Dec. 19—So This Is Paris (Special release—Comedy).
Dec. 22—It's Great to Be Married (Comedy).
Dec. 28—Good Morning, Judge (Two parts—Comedy).
Jan. 2.—Bombs and Banknotes (Comedy).
Jan. 5—How to Be Happy Though Married (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Nov. 24—Number 1.
Dec. 8—Number 2.
Dec. 22—Number 3.
Jan. 5—Number 4.

UNIVERSAL SPECIAL FEATURE.

Dec. 11—Liberty No. 17, "A Trail of Blood" (Two parts—Drama).
Dec. 18—Liberty No. 18, "The Wolf's Nemesis" (Two parts—Drama).
Dec. 19—Little Partner (Three parts—Drama).
Dec. 25—Liberty No. 19, "An Avenging Angel" (Two parts—Drama).
Dec. 31—Liberty No. 20, "A Daughter of the U. S. A." (Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

October—Idle Wives (Seven parts—Drama)
December—The People vs. John Doe (Six parts—Drama).

Bluebird Photoplay, Inc.

Nov. 20—The Measure of a Man (Five parts—Drama).
Nov. 27—The Bugler of Algiers (Five parts—Drama).
Dec. 4—The Sign of the Poppy (Five parts—Drama).
Dec. 11—The Price of Silence (Five parts—Dr.)
Dec 18—The Right of Mary Blake (Five parts—Drama).
Dec 25—The Right to Be Happy (Five parts—Drama).

Mutual Film Corp.

AMERICAN

Nov. 9—The Fight on the Dam (Drama)
Nov. 23—The Star Bucks (Two parts—Drama) (Reissue).
Nov. 23—Calamity Ann Guardian (Comedy) (Reissue).
Nov. 30—Calamity Anne's Vanity (Drama).
Dec. 2—The Capture of Rattlesnake Ike (Dr.) (Reissue).

CUB.

Nov. 3—Nearly a Hero (Comedy).
Nov. 10—His Blushing Bride (Comedy).
Nov. 17—Her Sun-Kissed Hero (Comedy).

ECLAIR.

Nov. 11—The Unpardonable Sin (Two parts—Drama).
Nov. 18—The Bad Samaritan (Two parts—Drama).

NIAGARA FILM STUDIOS.

Dec. 28—The Perils of Our Girl Reporters (Episode No. 1, "The Jade Necklace"—Two parts—Drama).

NORTH AMERICAN.

Nov. 27—Sequel to Diamond from the Sky (Chapter 1—"Fate and Death"—Two parts—Drama).
Dec. 4—Sequel to Diamond from the Sky (Chapter 2—"Under Oath"—Two parts—Drama).
Dec. 11—Sequel to Diamond from the Sky (Chapter 3—"Sealed Lips"—Two parts—Drama).
Dec. 18—Sequel to Diamond from the Sky (Chapter 4—"The Climax"—Two parts—Drama).

GAUMONT.

Dec. 7—The Vampires (Episode No. 3, "The Ghost"—Three parts—Drama).
Dec. 12—Mutual World Tours, No. 6, The Nile, Carcassone and Lake Luserne (Travel).
Dec. 13—See America First (Scenic).
—Kartoon Komics.
Dec. 14—The Vampires (Episode No. 4, "The Dead Man's Escape"—Three parts Drama).
Dec. 17—Reel Life, Number 33 (Mutual Film Magazine).
Dec. 20—See America First (Travel).
—Kartoon Komics (Cartoon Comedy).
Dec. 21—The Vampires (Episode No. 5, "The Eyes that Hold"—Three parts—Dr.).
Dec. 21—Mutual Tours Around the World (Morocco, Chantilly, by the Mediterranean (Travel).
Dec. 24—Reel Life, Number 34 (Mutual Film Magazine).
Dec. 26—Mutual Tours Around the World (The Theve River, France; Florence, in the Swiss Alps) (Travel).
Dec. 27—See America First (Scenic).
—Kartoon Komics (Cartoon Comedy).
Dec. 28—The Vampires (Episode No. 6, "Satanas"—Three parts—Drama).
Dec. 31—Reel Life No. 35 (Mutual Film Magazine).

MUTUAL.

Dec. 7—Gertie's Latest Love Affair (Com.).
Dec. 8—Uncle Sam's Defenders, No. 1 "From Citizen to Soldier."
Dec. 8—Rehabilitated (Drama).
Dec. 9—Admirer's Three (Comedy).
Dec. 11—The Turn of the Wheel (Two parts—Drama).
Dec. 14—Title not yet reported.
Dec. 15—Uncle Sam's Defenders, No. 2, "Our Boys at the Border" (Topical).
Dec. 16—One Dollar Please (Comedy).
Dec. 18—Buddy's Christmas (Two parts—Dr.).
Dec 20—Mutual Weekly No. 102 (Travel).
Dec. 21—The Elopement (Comedy).
Dec. 22—Uncle Sam's Defenders, No. 3, "A Jack Tar in the Making" (Topical).
Dec. 23—Every Lassie Has a Lover (Comedy)
Dec 25—Indiscretion (Two parts—Drama).
Dec. 28—Peter's Perfect Photoplay (Comedy).
Dec. 29—Title not yet reported.
Dec 30—Grimsby the Bellhop (Star Comedy).

MUTUAL WEEKLY

Nov. 15—Number 98 (Topical).
Nov 22—Number 99 (Topical).
Nov 29—Number 100 (Topical).
Dec. 6—Number 101 (Topical).
Dec. 13—Number 102 (Topical).
Dec 20—Number 103 (Topical).
Dec. 27—Number 104 (Topical).

(Mutual Releases continued on page 2026.)

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 2008, 2010.)

(*Mutual Releases continued from page 2024.*)

MUTUAL CHAPLIN.

The Pawnshop (Two parts—Comedy).
Nov. 13—Behind the Screen (Two parts—Comedy).
December—The Rink (Two parts—Comedy).

MUTUAL MASTERPICTURES DE LUXE.

Nov. 9—East Is East (Turner—Five parts—Drama) (No. 151).
Nov. 16—Immediate Lee (American—Five parts—Drama) (No. 153).

MUTUAL SPECIAL.

Dec.—Charity (Seven parts—Drama).

MUTUAL STAR PRODUCTIONS.

Nov. 27—A Dream or Two Ago (Five parts—Drama) (No. 156).
Dec. 4—The Valley of Decision (American—Five parts—Drama) (No. 158).
Dec. 11—Lonesome Town (American—Five parts—Drama) (159).
Dec. 11—Miss Jackie of the Navy (Five parts—Drama) (160).

MUTUAL STAR PRODUCTION.

Dec. 18—The Twinkler (Five parts—Drama).
Dec. 25—The Innocence of Lizette (American—Five parts—Drama).

NOVELTY.

Nov. 25—An Artful Dodge (Comedy).

SIGNAL FILM CORP.

Dec. 4—A Lass of the Lumberlands (No. 7—Two parts—Drama).
Dec. 11—A Lass of the Lumberlands (No. 8—Two parts—Drama).
Dec. 18—A Lass of the Lumberlands (No. 9—Two parts—Drama).
Dec. 25—A Lass of the Lumberlands (No. 10—Two parts—Drama).
Dec. 31—A Lass of the Lumberlands (No. 11—Two parts—Drama).

VOGUE.

Nov. 19—With or Without (Two parts—Com.).
Nov. 26—Up the Flue (Comedy).
Dec. 3—The Wicked City (Two parts—Com.).
Dec. 10—Shot in the Fracas (Two parts—Comedy).
Dec. 17—Treed (Two parts—Comedy).
Dec. 24—Fickle All Around (Two parts—Com.).
Dec. 31—Jealous Jolts (Two parts—Comedy).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Nov. 6—Extravagance (Five parts—Drama).
Dec. 4—The Black Black Butterfly (Five parts—Drama).

ROLFE.

Nov. 27—Sunbeam (Five parts—Drama).
Dec. 11—The Stolen Triumph (Five parts—Drama).
Dec. 18—The Awakening of Helena Richie (Five parts—Drama).

YORKE.

Nov. 20—Big Tremaine (Five parts—Dr.).
Dec. 25—Pidgin Island (Five parts—Dr.).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Nov. 27—Their Counterfeit Vacation (Comedy).
Oct. 2—Nearly a Deserter (Comedy).
Oct. 16—Bridget's Blunder (Comedy).
Oct. 30—A Troublesome Trip (Comedy).
Nov. 13—A Villainous Pursuit (Comedy).
Nov. 27—Their Counterfeit Vacation (Com.).
Dec. 11—His Ivory Dome (Comedy).
Dec. 25—Their Week End (Comedy).

FAMOUS PLAYERS.

Nov. 27—Nanette of the Wilds (Five parts—Drama).
Dec. 4—A Coney Island Princess (Five parts—Drama).
Dec. 18—Traveling Salesman (Five parts—Dr.).
Dec. 25—Snow White (Five parts—Drama).

KLEVER COMEDY.

Dec. 4—The Best Man (Comedy).
Dec. 18—In Society and Out (Comedy).

LASKY.

Nov. 16—The Years of the Locust (Five parts—Drama).
Dec. 11—Oliver Twist (Five parts—Drama).
Dec. 14—Victoria Cross (Five parts—Drama).

MOROSCO AND PALLAS.

Dec. 7—The Road to Love (Five parts—Dr.).
Dec. 21—The Right Direction (Five parts—Drama).
Dec. 28—The Redeeming Love (Five parts—Drama).

PARAMOUNT.

Nov. 30—Martyrdom of Phillip Strong (Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Nov. 16—Colonel Heeza Liar Hobo (Cartoon—Comedy).
Nov. 23—Bobby Bumps Queers the Choir (Cartoon—Comedy).
Nov. 30—What Happened to Willie (Cartoon-Comedy).

PARAMOUNT-BURTON HOLMES.

Nov. 20—British Egypt (Scenic).
Nov. 27—The Real Streets of Cairo (Scenic).
Dec. 4—The Lower Nile (Scenic).
Dec. 11—The Upper Nile (Scenic).
Dec. 18—Going to Halifax (Scenic).
Dec. 25—Land of Evangeline (Scenic).

PARAMOUNT PICTOGRAPHS.

Nov. 5—40th Release (Edu.).
Nov. 12—41st Release (Edu.).
Nov. 19—42d Release (Edu.).
Nov. 26—43d Relase (Edu.).
Dec. 3—44th Release (Edu).
Dec. 10—45th Release (Edu.).
Dec. 18—Going to Halifax (Scenic).
Dec. 25—The Land of Evangeline (Scenic).

Pathe Exchange, Inc.

ASTRA.

Dec. 17—The Shielding Shadow, No. 12, "The Stolen Shadow" (Two parts—Dr.).
Dec. 17—Pearl of the Army, No. 3, "The Silent Menace" (Two Parts—Drama).
Dec. 24—The Shielding Shadow, No. 13, "The Hidden Menace" (Two parts—Dr.).
Dec. 24—Pearl of the Army, No. 4, "War Clouds" (Two parts—Drama).
Dec. 31—The Shielding Shadow, No. 14, "Absolute Black" (Two parts—Drama).
Dec. 31—Pearl of the Army, No. 5, "Somewhere in Grenada" (Two parts—Drama).

GOLD ROOSTER.

Nov. 26—Arms and the Woman (Five parts—Drama).
Dec. 3—Divorce and the Daughter (Five parts—Drama).
Dec. 10—The Challenge (Five parts—Drama).
Dec. 17—King Lear (Five parts—Drama).
Dec. 24—The Romantic Journey (Five parts—Drama).
Dec. 31—Joy and the Dragon (Five parts—Dr.).

PATHE.

Dec. 10—The Faithless Friend (Two parts—Drama).
Dec. 10—Florence Rose Fashions, No. 10, "Fashions and Charity" (Fashions).
Dec. 17—The Taint (Three Parts—Drama).
Dec. 17—Bobby-Bear, Investigator (Educational—Colored).
—Spanish Costumes and Dances (Costumes—Colored).
Dec. 24—Against Heavy Odds (Drama).
Dec. 24—Florence Rose Fashions, No. 11, "A Day of Sport" (Fashions) and —Young Fur Bearing Animals (Edu).
Dec. 31—Florence Rose Fashions, No. 12, "Frills and Thrills" (Fashion) and —Making Raisins (Cal.) (Edu.).
Dec. 31—Silk Industry (Industrial).

PATHE NEWS.

Dec. 16—Number 101, 1916 (Topical).
Dec. 20—Number 102 (Topical).
Dec. 23—Number 103 (Topical).
Dec. 27—Number 104 (Topical).
Dec. 30—Number 105 (Topical).

ROLIN.

Nov. 19—Luke Patient Provider (Comedy).
Nov. 26—Luke's Newsie Knockout (Comedy).
Dec. 3—Luke's Movie Muddle (Comedy).
Dec. 10—Luke—Rank Impersonator (Comedy).
Dec. 17—Luke's Fireworks Fizzle (Comedy).
Dec. 24—Luke Locates the Loot (Comedy).
Dec. 31—Luke's Shattered Sleep (Comedy).

Triangle Film Corporation.

FINE ARTS.

Nov. 26—The Children Pay (Five parts—Dr.).
Dec. 2—Children of the Feud (Five parts—Drama).
Dec. 9—The Wharf Rat (Five parts—Drama).
Dec. 16—The Matrimaniac (Five parts—Dr.).
Dec. 23—The Heiress at Coffee Dan's (Five parts—Drama).

INCE.

Nov. 26—The Devil's Double (Five parts—Dr.).
Dec. 2—The Criminal (Five parts—Drama).
Dec. 9—Bawbs o' Blue Ridge (Five parts—Drama).
Dec. 16—The Sin Ye Do (Five parts—Drama).
Dec. 23—A Gamble in Souls (Five parts—Dr.).

KEYSTONE.

Oct. 1—Haystacks and Steeples (Two parts—Comedy).
Oct. 1—The Lady Drummer (Two parts—Com.).
Oct. 6—A Tugboat Romeo (Two parts—Com.).
Oct. 8—Bombs (Two parts—Comedy).

Unicorn Film Service.

BUFFALO.

Nov. 16—The Border Strife (Drama).
Nov. 19—The Gulf (Two parts—Drama).
Nov. 28—The Guilty Hand (Two parts—Drama).

GAIETY.

Nov. 19—Easy Come and Easy Go (Comedy).
Dec. 1—Watches and Women (Comedy).

HIPPO.

Nov. 29—Cupid's Torpedoes (Comedy).

JOCKEY.

Nov. 15—Saturday Night (Two parts—Comedy).
Nov. 16—Davy's Daily Doings (Comedy).
Nov. 30—Curse You, Jack Dalton (Comedy).

JUDY.

Nov. 17—A Sorry Plight (Comedy).
Nov. 28—He Loved and Rode Away (Comedy).
Dec. 3—Rocking the Baby to Sleep (Comedy).

PURITAN.

Nov. 14—The Inner Soul (Three parts—Drama).

RANCHO.

Nov. 13—The Desert's Prize (Two parts—Dr.).
Nov. 27—The Flower of the Prairie (Two parts—Drama).
Dec. 1—The Brand of Cain (Drama).

SUNSET.

Nov. 13—Wanted (Drama).
Nov. 18—Slaves of Passion (Three parts—Dr.).
Nov. 27—Deserted (Drama).
Dec. 1—Love's Sacrifice (Drama).

SUPREME.

Nov. 15—Tangles Fates (Drama).
Nov. 16—A Timely Reward (Drama).
Nov. 30—Whose was the Hand (Two parts—Dr.).
Dec. 3—The Telltale Heart (Drama).

LILY.

Nov. 17—The Climax (Two parts—Drama).
Nov. 20—The Path of Life (Two parts—Drama).

HIAWATHA.

Nov. 29—His Other Wife (Drama).
Dec. 2—The Heart of Ramona (Three parts—Drama).

UTAH.

Nov. 29—Scarbrow's Revenge (Drama).
Dec. 3—Love's Mirage (Drama).

MONMOUTH FILM CORP.

Dec. 4—Jimmie Dale, alias, "The Grey Seal" (Episode No. 1—Two parts—Dr.).
Dec. 11—Jimmie Dale, alias, "The Grey Seal" (Episode No. 2—"The Stolen Rubies"—Two parts—Drama).
Dec. 18—Jimmie Dale, alias, "The Grey Seal" (Episode No. 3—"The Counterfeit Five"—Two parts—Drama).
Dec. 25—Jimmie Dale, Alias "The Grey Seal" (Episode No. 4—Two parts—Dr.).

BILLY WEST COMEDIES.

Dec. 1—His Married Life (Two parts—Dr.).
Dec. 8—Boarders and Bombs (Two parts—Comedy).
Dec. 15—His Waiting Career (Two parts—Dr.).

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 2008, 2010.)

Feature Releases

ART DRAMAS, INC.

Dec. 21—The Lash of Destiny (Van Dyke Film Co.—Drama).
Dec. 28—Whoso Taketh a Wife (U. S. Amusement Co.—Drama).
Jan. 4—The Rainbow (Sherrill Feature Corp.—Drama).

ARTCRAFT PICTURES CORP.

Nov. 6—Less Than the Dust (Mary Pickford—Seven parts—Drama).

CHRISTIE FILM CO.

Nov. 20—Some Kid (Comedy).
Nov. 27—Tramp, Tramp, Tramp (Comedy).
Dec. 4—The Sea Nymphs (Comedy).
Dec. 11—Miss Billy Buttons (Comedy).
Dec. 18—Hist! At Six O'Clock (Comedy).
Dec. 25—Cupid's Uppercut (Comedy).

CONSOLIDATED FILM CORPORATION.

Nov. 20—The Crimson Stain Mystery No. 14 (Two parts—Drama).
Nov. 27—The Crimson Stain Mystery, No. 15 (Two parts—Drama).
Dec. 4—The Crimson Stain Mystery, No. 16 (Two parts—Drama).

FOX FILM CORPORATION.

Dec. 4—The Vixen (Five parts—Drama).
Dec. 11—The Battle of Life (Five parts—Dr.).
Dec. 18—The Island of Desire (Five parts—Drama).
Dec. 25—The Victim (Five parts—Drama).

GREATER VITAGRAPH (V-L-S-E, INC.).

Dec. 11—The Scarlet Runner, No. 11, "The Missing Chapter" (Two parts—Drama).
Dec. 11—The Enemy (Five parts—Drama).
Dec. 11—Rah, Rah, Rah! (Comedy).
Dec. 11—Capt. Jinks' Hidden Treasure (Com.).
Dec. 18—Whom the Gods Destroy (Five parts—Drama).
Dec. 18—Help, Help, Help (Comedy).
Dec. 18—Capt. Jinks' Sprained Ankle (Com.).
Dec. 18—The Scarlet Runner, No. 12, "The Car and the Girl" (Last No.) (Two parts—Drama).
Dec. 25—The Ninety and Nine (Five parts—Drama).
Dec. 25—Shanks and Chivalry (Comedy).
Dec. 25—Captain Jink's Getaway (Comedy).

INTERNATIONAL FILM SERVICE INC.

Dec. 4—International Split Reel (Cartoon and Scenic).
Dec. 5—Hearst-International News Pictorial No. 97 (Topical).
Dec. 8—Hearst-International News Pictorial No. 98 (Topical).
Dec. 11—International Split Reel (Cartoon and Scenic).
Dec. 12—Hearst-International News Pictorial No. 99 (Topical).
Dec. 15—Hearst-International News Pictorial No. 100 (Topical).
Dec. 18—International Split Reel (Cartoon and Scenic).
Dec. 19—Hearst-International News Pictorial No. 101 (Topical).
Dec. 22—Hearst-International News Pictorial No. 102 (Topical).
Dec. 25—International Split Reel (Cartoon and Split Reel).
Dec. 26—Hearst-International News Pictorial No. 103 (Topical).
Dec. 29—Hearst-International News Pictorial No. 104 (Topical).

IVAN FILM PRODUCTIONS.

November—The Girl Who Did Not Care (Six parts—Drama).
Dec. 1—Enlighten Thy Daughter (Five parts—Drama).

KLEINE-EDISON-SELIG-ESSANAY.

Dec. 4—The Breaker (Essanay—Five parts—Drama).
Dec. 11—A Message to Garcia (Edison—Five parts—Drama).
Dec. 18—The Phantom Buccaneer (Essanay—Five parts—Drama).
Dec. 25—The Truant Soul (Five parts—Drama—Essanay).

SELZNICK PICTURES.

November—War Brides (Herbert Brenon—Dr.).
Nov.—The Foolish Virgin (Drama).
Nov.—Panthea (Drama).
December—The Argyle Case (Drama).

SUNBEAM MOTION PICTURE CORPORATION.

Oct.—Somewhere in Georgia (Drama).

THE TRIUMPH CORPORATION.

December—The Libertine (Six parts—Drama).

WORLD PICTURES.

Nov. 27—The Men She Married (Five parts—Drama).
Dec. 4—All Man (Five parts—Drama).
Dec. 11—Broken Chains (Five Parts—Dr.).
Dec. 18—The Rise of Susan (Five parts—Dr.).
Dec. 25—The World Against Him (Five parts—Drama).

States Right Features

ARGOSY FILM INC.

December—The People vs. John Doe (Six parts—Drama).
December—Where D'ye Get That Stuff (Five parts—Comedy).

G. M. BAYNES.

Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.).

CALIFORNIA MOTION PICTURE CORP.

Nov.—The Woman Who Dared (Seven parts—Drama).
December—The Passion Flower (Drama).

EDUCATIONAL FILMS CORP.

December—Snow White (Four parts—Fairy Tale).

EXCLUSIVE FEATURES, INC.

Dec.—Pamela's Past (Five parts—Drama).

EUROPEAN FILM CO.

November—Fighting for Verdun (Five parts—Topical).

FROHMAN AMUSEMENT CORP.

December—The Witching Hour (Seven parts—Drama).

HARPER FILM CORP.

Nov.—Civilization (Drama).

KING BAGGOT.

Dec.—Absinthe (Drama).

B. S. MOSS MOTION PICTURE COR.

Oct.—The Power of Evil (Drama).
November—Boots and Saddles (Drama).

PEAX PICTURES CO.

December—Race Suicide (Six parts—Drama).

PIONEER FEATURE FILM CORPORATION.

October—The Soul of a Child (Five parts—Dr.).

HENRY W. SAVAGE.

December—Robinson Crusoe (Five parts—Dr.).

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.).

SIGNET FILM CORPORATION.

Nov.—The Masque of Life (Seven parts—Dr.).

UNITY SALES CORPORATION.

Nov. 20—The Yellow Menace, No. 12, "The Aeroplane Accident" (Two parts—Drama).
Nov. 27—The Yellow Menace, No. 13, "The Sky and the Submarine" (Two parts—Drama).
Dec. 4—The Yellow Menace, No. 14, "The Interrupted Nuptials" (Two parts—Drama).
Dec. 11—The Yellow Menace, No. 15, "The Ray of Death" (Two parts—Drama).

TWEEDLEDUM RELEASES (UNITY).

Oct. 9—Torpedoed by Cupid (Comedy).
Oct. 16—A Scrambled Honeymoon (Two parts—Comedy).
Oct. 23—Some Hero (Comedy).
Oct. 30—Tweedledum's Busy Night (Two parts—Comedy).
Nov. 6—A Lucky Tramp (Comedy).
Nov. 13—Lend Me Your Wife (Two parts—Comedy).
Nov. 20—A Bath Tub Elopement (Comedy).
Nov. 27—A Short-sighted Crime (Two parts—Comedy).
Dec. 4—Somewhere in Mexico (Comedy).
Dec. 11—The Burlesque Show (Two parts—Comedy).

WARNER BROS.

December—Robinson Crusoe.

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VOLUME XXX October—December, 1916

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Appended is a list of subjects covered by our reviews and comments and the synopses furnished by the manufacturers released for the three months ending December 31, 1916. This list of releases with dates is as accurate as it is possible to make it with the information that we have received from the companies whose productions are included. Should any of our readers detect errors, we shall be pleased to have our attention called to them so that we may correct our card index. The letter before the folio indicates the page where the reviews, comment, or synopsis can be found. "R" stands for review; "C" for comment; and "S" for synopsis. Where reference letter is omitted to either review or comment it signifies that none was published, and the omission of reference letter "S" indicates that synopsis was not furnished by the manufacturer. Of the later releases where any or all reference letters are omitted it may be said that the missing information, or part of it, will probably be published in the next volume.

A

Absinthe (King Baggot)—December.
Absolute Black (No. 14 of "The Shielding Shadow") (2 parts) (Pathe-Astra)—Dec 31—R-1972; C-1978; S-2014.
Accident Is the Best Policy (Greater Vitagraph)—Dec 11.
Accusing Evidence—Nov. 23 (Universal Big U Special) S-1221.
Admirers Three (Mutual) -Dec. 9, S-1856.
Adventures of Dorothy Dare (No. 1, "It's Never Too Late") (International Film Service)—Nov.—C-838.
Aeroplane Accident, The (No. 12 of "The Yellow Menace") (2 parts) (Unity Sales Corporation)—Nov. 20—S-1068, R-222.
Against Heavy Odds (Pathe)—Dec. 24—S-2014
Alice in Society (3 parts) (Universal—L-Ko)—Nov 7—S-908; C-839; R-537.
Alligator Hunt, An (Universal—L-Ko)—Oct. 25.
All Man (5 parts) (World Pictures)—Dec 4—R-1506; S-1550; C-1513.
Almost Guilty (Universal -Nestor)—Oct. 9—S-290; C-261.
Ambitious Ethel (General Film—Vim)—Dec. 1. C-1819.
American Aristocracy (5 parts) (Triangle—Fine Arts)—Nov. 12—S-1230; C-1034; R-691.
And the Law Says (5 parts) (Mutual Masterpicture De Luxe American)—Nov. 6—S-912.
Animated Weekly No. 40 (Universal)—Oct. 4—S-445; C-570.
Animated Weekly No. 41 (Universal)—Oct. 11—S-602; C-570
Animated Weekly No. 42 (Universal)—Oct. 18—S-750.
Animated Weekly No. 43 (Universal)—Oct. 25 - S-908.
Animated Weekly No. 44 (Universal)—Nov. 1—S-1064.
Animated Weekly No. 45 (Universal)—Nov. 8—S-1220; C-1379.
Animated Weekly No. 46 (Universal)—Nov. 15—S-1379.
Animated Weekly No. 47 (Universal) Nov. 23 C-1512; S-1547.
Animated Weekly No. 48 (Universal)—Nov. 29—S-1692.
Animated Weekly No. 49 (Universal) Dec 6
Animated Weekly No. 50 (Universal)—Dec 13—S-2001.
Animated Weekly No. 51 (Universal)—Dec. 20.
Animated Weekly No. 52 (Universal)—Dec. 27.
Any Old Duke 'll Do (Universal—Victor)—Nov. 12—S-909; C-1034.
Arabella's Prince (2 parts) (Mutual—Thanhouser) Oct. 5—S-296 C-95.
Are You An Elk? (Universal—Laemmle Special)—Oct. 16—S-751.
Argonauts of California (Grafton Publishing Co.)—Oct.
Argyle Case, The (Selznick)—December
Army and the Woman (5 parts) (Pathe Gold Rooster) Nov. 26—S-1540; C-1339 R 1181
Around the World in Eighty Days (6 parts) (Herald)—Oct. 1.
Artful Dodger (Mutual—Novelty)—Nov. 25—C-1512.
Ashes (3 parts) (Universal—Gold Seal)—Dec 5 S 1546 C 1513
Ashes of Remembrance (2 parts) (Universal—Rex)—Oct. 1—S-2161; C-96.
Afloat and Ashore (No. 4 of Uncle Sam's Defenders")—Dec 29.
Athletic Movements Analyzed, and The Isle of Kyuschu (Pathe) (split reel)—Nov. 22—S-610; C-570.
Atta Boy's Last Race (5 parts) (Triangle—Fine Arts)—Nov. 5—S-918; C-838 R-535.
At the Edge of the Aqueduct (2 parts) (Mutual—Thanhouser)—Oct. 13—C-260.
At the Top of the World, Alaska; and The Fascinating Model (Universal—Powers) (split reel) –Nov. 30.
At Twelve O'Clock (2 parts) (Mutual)—Oct. 26—S-753; C-569.
Avenging Angel, An (No. 19 of "Liberty") (2 parts) (Universal Special Feature) –Dec. 25.
Awakening, The (No. 7 of "The Shielding Shadow") (2 parts) Pathe—Astra)—Nov. 12—R-Nov. 4; C-Nov. 18.
Awakening of Helena Richie (5 parts) (Metro-Rolfe)—Dec. 18—S-1858; R-1975; C-1978.

B

Bad Samaritan, The (2 parts) (Mutual—Eclair)—Nov. 18—S-1065; C-1349.
Bandit's Wager, The (Universal—Big U)—Nov. 5—S-749; C-838.
Barfly, The (Universal—Nestor)—Oct. 23—S-598; C-570.
Barriers of Society (5 parts) (Universal—Red Feather)—Oct. 16—S-443 C-418; R-226.
Baseball's Peerless Leader (2 parts) (Pathe)—Nov. 12.
Bath Tub Elopement, A (Unity)—Nov.—S-1384.
Battered Bridegroom, The (General Film—Kalem) -Oct 13 S-746; C-568; R-224.
Battle At Elderbush Gulch, The (2 parts) General Film -Biograph-Reissue)—Oct. 24.—S-597; C-837; R-378.
Battle of Life, The (Fox) (5 parts)—Dec. 11, S-1862; C-1820; R-1817.
Battle of the Somme (5 parts) (Baynes—Urban)—Oct.—R-225 C-570.
Bawbs o' Blue Ridge (5 parts) (Triangle—Ince)—R-1183; C-1512; S-1700.
Beach Birds (Mutual)—Dec. 14.
Beachcomber, The (2 parts) (General Film—Essanay)—Oct. 31—S-748; C-1033.
Beans and Bullets (Universal -Joker)—Oct. 21—S-444.
Bears and Bullets (Greater Vitagraph)—Dec. 15.
Beatrice Fairfax, No. 9, "Outside the Law" (2 parts) (International)—Oct. 2—S-451.
Beatrice Fairfax, No. 10, "Play Ball" (2 parts) (International)—Oct. 9—S-607.
Beatrice Fairfax, No. 11, "The Wages of Sin" (2 parts) (International)—Oct. 16—S-915.
Beatrice Fairfax, No. 12, "Curiosity" (2 parts) (International)—Oct. 23—S-915.
Beatrice Fairfax, No. 13, "The Ringer" (2 parts) (International)—Oct. 30—S-916; R-1000.
Beatrice Fairfax, No. 14, "The Hidden Menace" (2 parts) (International)—Nov. 6—S-1229; R-1179.
Beatrice Fairfax, No. 15, "Wrist Watches" (2 parts) (International)—Nov. 13—S-1383; C-1349; R-1343.
Beautiful Temples of Ceylon, The (Universal—Powers)—Oct 12 S-291.
Before the Show (General Film—Vim) Dec. 29.
Behind Life's Stage (2 parts) (Universal Special Feature)—Oct 12 S-291; C-261.
Behind the Screen (2 parts) (Mutual Chaplin)—Nov. 13—C-1188; S-1222.
Belle of the Sagebrush, A (Unicorn-Utah)—Dec 14.
Better Instinct, The (2 parts) (General Film—Knickerbocker Star Feature)—Oct. 6—S-289; C-568.
Better Man, The (2 parts) (Universal—Bison)—Oct. 28—S-600; C-570.
Betty's Affair (General Film—Vitagraph)—Oct. 27—S-746; C-1033.
Big Tremaine (5 parts) (Metro-Yorke)—Nov. 20—S-1226; C-1509; R-1509.
Billy the Bandit (Universal—Victor)—Dec. 12. —S-2094.
Billy Forgot (Unicorn—Hippo)—Nov. 2.
Billy's Melodrama (General Film—Vitagraph)—Oct. 9—S-288; C-568.
Birds of a Feather (Universal-Gold Seal) (3 parts) Dec. 26—S-2003.
Bit of Bent Wire, A (No. 1 of Dangers of Doris) (General Film—Vitagraph)—Dec. 22.
Bit of Human Driftwood, A (2 parts) (General Film—Biograph-Reissue)—Dec. 5.
Black Sheep of the Family, The (5 parts) (Universal—Red Feather)—Oct. 23—S-602, C-570; R-380.
Black Butterfly, The (5 parts) (Metro—Popular Plays and Players)—Dec. 4—S-1550; C-1659; R-1657.
Blocked Track, The (No. 100 of "The Hazards of Helen" (General Film—Kalem)—Oct. —S-290; C-416; R-64.
Blue Envelope Mystery, The (5 parts) (Greater Vitagraph)—Oct. 23—S-604; C-569; R-536.
Bluff (5 parts) (Mutual Star Production—American)—Oct. 16—S-[illegible]; C-569.
Boarders and Bombs (2 parts) (Unicorn-Billy West Comedy)—Dec. 8—S-2015.
Bobby Bear, Investigator (½ reel) (Pathe—Rolin)—Dec. 17—C-1659; S-2013.
Bobby Bumps Helps "Helps," a Book Agent (Paramount—Bray Cartoon)—Oct. 25.
Bobby Bumps Queers the Choir (Paramount—Bray Cartoon)—Nov. 23.
Bogus Booking Agents, The (Kalem)—Oct. 24—S-747; C-837; R-536.
Bombs (2 parts) (Triangle-Keystone)—Oct. 8.
Boomerang, A, and Only a Rose (General Film—Selig) (split reel)—Oct. 16—S-443.
Boots and Saddles (5 parts) (B. S. Moss)—Nov. 11—C-839; R-845.
Border Line, The (3 parts) (General Film—Essanay)—Nov. 25—S-1219; C-1658.
Border Strife (Unicorn-Buffalo)—Nov. 16.
Border Wolves (No. 17 of "Girl from 'Frisco") (2 parts) (General Film—Kalem)—Nov. 29—R-1508; C-1658; S-1851.
Borrowed Plumes (No. 8 of "Timothy Dobbs, That's Me") (2 parts) (Universal Special Feature)—Oct. 2—S-129; C-96.
Borrowed Sunshine (2 parts) (General Film—Essanay)—Oct. 24—S-596; C-837.
Bought and Paid For (5 parts) (World Pictures)—Nov. 12—S-1384; C-1034; R-1000.
Brand of Cain (3 parts) (General Film—Selig)—Dec. 4—S-1543.
Brand of Cain, The (Unicorn-Rancho)—Dec. 1.
Brand of Cain, The (Selig)—Dec. 4, C-1819.
Brand of Cowardice, The (5 parts) (Metro—Rolfe)—Oct 23 S-605; C-693; R-691.
Brand of the Sagebrush (Unicorn—Buffalo)—Nov. 4.
Breaker, The (5 parts) (K-E-S-E—Essanay)—Dec. 4—R-1504; S-1551; C-1512.
Breaking Into Society (No. 9 of "Timothy Dobbs, That's Me") (2 parts) (Universal Special Feature)—Oct. 9—S-291; C-261.

Bride and Gloom (2 parts) (Christie)—Nov.—R-1184.
Bridget's Blunder (Paramount—Black Diamond)—Oct. 16.
Broken Chains (5 parts) (World Pictures)—Dec. 11—S-1697; C-1660; R-1654.
British Egypt (Paramount—Burton Holmes)—Nov. 20.
Bubbles (Imp—Special Release)—Dec. 10—S-1693.
Bud Wilson's Romance (Unicorn—Hiawatha)—Oct. 5.
Buddy's Christmas (Mutual)—Dec. 18—C-1820, S-2012.
Bugler of Algiers, The (5 parts) (Bluebird)—Nov. 27—S-1382, C-1318, R-1345.
Bungling Bill's Bow Wow (2 parts) (Mutual—Vogue)—Nov. 5—S-753; C-1063.
Burglar, The (Universal—Victor)—Oct. 29—S-598.
Burlesque Show, The (Unity—Tweedledum) (2 parts)—Dec. 11—S-1551.
Burned Record, The (No. 5 of the "Lass of the Lumberlands") (2 parts) (Mutual—Signal)—Nov. 21—C-1349.
Burning Band, The (No. 1, "Is Marriage Sacred.") (2 parts) (General Film—Essanay)—Dec. 16.
Butts Casey, Crooks (2 parts) (General Film—Knickerbocker) (Star Feature)—Dec. 1—S-1376; C-1658.
By the Sad Sea Waves (Christie)—Oct 2—S-135.

C

Calamity Anna, Guardian (Mutual—American)—Nov. 23—S-1380.
Calamity Anna, Vanity (Mutual—American—Nov. 30—S-1547.
California's Rocky Coast (Picturesque America) (½ reel) (Pathe)—Dec. 28—S-138.
Call of the Unborn, The (2 parts) (Universal—Imp)—Dec. 8—S-1545; C-1513.
Canbyhill Outlaws, The (General Film—Selig)—Oct. 7—S-126; C-416.
Candy Trail, The (General Film—Vim)—Oct. 12—S-289; C-568.
Canimated Nooz Pictorial (General Film—Essanay)—Oct. 11—S-441; C-568.
Canimated Nooz Pictorial (General Film—Essanay)—Oct. 25—C-837.
Canimated Nooz Pictorial (General Film—Essanay)—Nov. 1—S-748; C-1033.
Canimated Nooz Pictorial (General Film—Essanay)—Nov. 15—S-1060, C-1348.
Canimated Nooz Pictorial (General Film—Essanay)—Dec. 13—S-1690; C-1977.
Canimated Nooz Pictorial and Lake Tahoe, Cal. (General Film—Essanay)—Dec. 27—S-2003.
Canned Curiosity (2 parts) (Mutual)—Nov. 2—C-838.
Cantrell's Madonna (3 parts) (General Film—Vitagraph—Broadway Star Feature)—Oct. 7—S-288.
Capable Lady Cook, A (Universal—Nestor)—Nov. 17—S-1062; C-1034.
Captain Jinks' Evolution (Greater Vitagraph)—Dec. 4.
Captain Jinks' Getaway (Greater Vitagraph)—Dec. 25.
Capt. Jinks Should Worry (Greater Vitagraph)—Nov. 27, C-1820.
Captain Jinks Sparined Ankle (Greater Vitagraph)—Dec. 18.
Capt. Kidd's Hidden Treasure (Greater Vitagraph)—Dec. 11, C-1820.
Capture of Rattlesnake Ike, The (Mutual—American)—Dec. 2—S-1380.
Car and His Majesty, The (No. 1 of the "Scarlet Banner") (2 parts) (Greater Vitagraph)—Oct. 2—S-136; C-96; R-1962.
Car and the Girl, The (No. 12 of "The Scarlet Runner") (2 parts) (Greater Vitagraph)—Dec. 18.
Case of Beans, A (Universal—Victor Special)—Nov. 14—S-1061.
Ceylon and Sammy Johnson Minds the Baby (Universal—Powers Split Reel)—Nov. 2.
Challenge of Chivalry (2 parts) (Unicorn-Supreme)—Dec. 16.
Chalice of Sorrow, The (5 parts) (Bluebird)—Oct. 9—S-297; C-259; R-61.
Challenge, The (5 parts) (Pathe—Gold Rooster)—Dec. 10—S-1700; R-1845; C-1821.
Chaperon, The (5 parts) (K-E-S-E—Essanay) Nov. 20—S-1227; C-1188; R-1180.
Charity Begins at Home (General Film—Vim)—Dec. 13—C-1977.
Charming Villain, A (Universal—Victor)—Oct 6—S-128; C-96.
Chased Into Love (Fox) (2 parts)—R-1818.
Cheaters (3 parts) (Universal—Gold Seal)—Oct. 10—S-292; C-261.
Child of Mystery, A (5 parts) (Universal-Red Feather)—Dec. 25—R-1974; S-2006; C-1979.
Children of the Feud (5 parts) (Triangle—Fine Arts)—Dec. 2—R-1344; S-1547.
Children Pay, The (5 parts) (Triangle—Fine Arts)—Nov. 26—S-1385; C-1349; R-1183.
Children Shall Pay (Universal—Laemmle Special)—Dec. 6—S-1544.
Chorus Girl and the Kid, The (3 parts) (General Film—Knickerbocker Star Feature)—Oct. 27—S-596.
Circle of Death, The (Universal—Big U Special)—Dec. 1—S-1377.
Circumstantial Evidence (No. 13 of "The Grip of Evil") (2 parts) (Pathe—Balboa)—C.260.
Circumstantial Guilt (2 parts) (Universal—Imp) Nov. 24—S-1222, C-1189.
Civilization in the Far East and Such Is Life in Alaska (Universal—Powers)—Dec. 26—S-2006.
Citizens All (2 parts) (Mutual—American)—Oct 9—S-445, C-417.
City's Milk Supply & Here and There in Spain (Pathe Split Reel)—Nov. 19—C-1189.
Classmates (2 parts) (General Film—Biograph—Kalem)—Oct 18—S-441, C-692.
Climax, The (2 parts) (Unicorn-Ally)—Nov. 17.
Climax, The, No. 4 of Sequel to "The Diamond from the Sky" (2 parts) (Mutual)—Dec. 18, S-1801.
Clipped Wings (No. 8 of "Liberty") (2 parts) (Universal Special Feature)—Oct 2—S-291.
Close Call, A (General Film—Selig)—Oct. 28—S-597; C-809.
Code Letter, The (No. 1 of "Grant, Police Reporter") (General Film—Kalem)—Oct. 20—S-747; C-692.
Colonel Heeza Liar Gets Married (Paramount—Bray)—Oct. 11.
Colonel Heeza Liar Hobo (Paramount—Bray Cartoons)—Nov. 16.
Colonel Heeza Liar, Nature Faker (½ reel) (Pathe)—Dec. 25—S-108, C-262.
Common Law (5 parts) (Selznick Pictures)—Oct. 16—R-65.
Common Sense Blackett (6 parts) (Monarch)—Oct.—R-689; C-694.
Coney Island Princess (5 parts) (Paramount—Famous Players)—Dec. 4—R-1655; C-1821; S-1860.
Conquest of Canaan (Frohman)—Oct.—R-224; C-570.
Conscience of Hassan Bey, The (Biograph-Reissue)—Dec. 18, S-1851.
Conspiracy, The (2 parts) (Universal—Bison)—Oct. 21—S-444; C-418.
Converging Paths (2 parts) (General Film—Selig)—Oct. 9—S-442; C-568.
Convict, The (Unicorn—Puritan)—Oct. 4.
Corner in Colleens, A (5 parts) (Triangle—Ince)—Nov. 5—S-918, C-858, R-879.
Cossack Whip, The (5 parts) (K-E-S-E—Edison)—Nov. 13—S-1228; C-1188; R-1002.
Counterfeit Five, The (No. 3 of "Jimmy Dale Alias the Grey Seal") (2 parts) (Unicorn—Monmouth)—Dec. 18—S-1225; R-1181.
Country That God Forgot, The (5 parts) K-E-S-E—Selig)—Oct. 2—S-136; C-260; R-1820.
County Sheriff, The (2 parts) (Unicorn—Jockey)—Oct. 4.
Court Martialed (No. 16 of "Liberty") (2 parts) (Universal Special)—Nov. 27—S-1379; C-1350.
Criminal, The (5 parts) (Triangle—Ince)—Dec. 2—R-691, C-1349, S-1549.
Crimson Stain, The (No. 7, "The Devil's Symphony") (2 parts) (Consolidated)—Oct. 2—S-296; R-687.
Crimson Stain Mystery, The (No. 8, "In the Shadow of Death") (2 parts) (Consolidated)—Oct. 9—S-448.
Crimson Stain Mystery, The (No. 9, "The Haunting Specter") (2 parts) (Consolidated)—Oct. 16—S-606.
Crimson Stain Mystery, The (No. 10, "The Tortured Soul") (2 parts) (Consolidated)—Oct 23—S-756
Crimson Stain Mystery, The (No. 11, "The Tortured Soul") (2 parts) (Consolidated)—Oct. 30—S-1068.
Crimson Stain Mystery, The (No. 12, "The Restless Spirit) (2 parts) (Consolidated)—Nov. 6—S-1224.
Crimson Stain Mystery, The (No. 13, "The Despoiling Brutes") (2 parts) (Consolidated)—Nov. 13—S-1224.
Crimson Stain Mystery, The (No. 14, "The Bloodhound") (2 parts) (Consolidated)—Nov. 20—S-1551.
Crimson Stain Mystery, The (No. 15, "Human Tiger") (2 parts) (Consolidated)—Nov. 27—S-1697.
Crimson Stain Mystery, The, No. 16 (2 parts) (Consolidated)—Dec. 4.
Crisis, The (7 parts) (Sherman—Elliott—Selig)—R-218.
Crooked Mix-Up, A (Universal—Joker)—Oct. 28—S-598; C-570.
Crosby's Rest Cure (Metro—Drew)—R-1183; C-1188.
Cry of Conscience, The (2 parts) (Universal—Gold Seal)—Nov. 8—S-910; C-839.
Crystal Globe, The (No. 9 of "The Yellow Menace") (2 parts) (Unity Sales)—Oct. 30—S-604; R-1691.
Cupid's Upper Cut (Christie)—Dec. 25—S-2018.
Cupid's Torpedoes (Unicorn-Hippo)—Nov. 29.
Curiosity (No. 12 of "Beatrice Fairfax) (2 parts) (International)—Oct. 23—S-915.
Curse You, Jack Dalton (Unicorn-Jockey)—Nov. 30.
Curse of the Forest (General Film—Vitagraph)—Oct. 16.

D

Dad's Masterpiece (Mutual—Cub)—Oct. 28—S-751; C-838.
Dan Daly's Nightmare (Unicorn—Hippo)—Oct. 30.
Daring Chance, A (No. 102 of "The Hazards of Helen" Railroad Series) (General Film—Kalem)—Oct. 21—S-747; C-692; R-379.
Daring Mission, A (Unicorn—Sunset)—Oct 5.
Daughter of Dixie, A (2 parts) (Universal—Big U)—Oct. 29—S-749.
Daughter of Mars, A (No. 11 of "Liberty") (2 parts) (General Film—Kalem)—Oct. 23—S-745, C-803.
Daughter of the Gods (Fox)—Nov.—R-672, C-807.
Daughter of U. S. A., A ("Liberty," No. 20) (2 parts) (Universal Special Feature)—Dec. 31.
Day in New York with Betty (No. 8 of Florence Rose Fashions) (Pathe)—Nov. 12—C-1034.
Day with Governor Whitman, A (Griffith)—Nov.
Dancing With Folly (No. 2 "Is Marriage Sacred.") (2 parts) (General Film—Essanay)—Dec. 23.
Dangers of Doris No. 1 (A Bit of Bent Wire) (General Film—Vitagraph)—Dec. 22.
Dangers of Doris, No. 2 ("The Luck Charm") (General Film-Vitagraph)—Dec. 29.
Davy's Daily Doings (Unicorn-Jockey)—Nov. 16.
Dawn of Wisdom, The (3 parts) (General Film-Broadway Star)—Dec. 22.
Deacon's Widow, The (Mutual—Cub)—Oct. 21—S-603.
Dead Man's Escape (No. 4 of the Vampires) (2 parts) (Mutual—Gaumont)—Dec.—R-1804.
Decoy, The (Universal—Imp)—Oct. 19—S-598; C-570.
Deed of Daring, A (No. 4 of "A Lass of the Lumberlands") (2 parts) (Mutual—Signal)—Nov. 13—S-1222; C-1189.
Deep Purple, The (5 parts) (World Pictures)—Dec.—R-1597.
Deschutes Drifitwood (Educational Film Corp)—Nov.—R-1160.
Desert Gold (Unicorn-Rancho)—Dec. 14.
Deserted (Unicorn-Sunset)—Nov. 27.
Desert's Prize, The (2 parts) (Unicorn-Rancho)—Nov. 13.
Designing Woman, A (Universal—Laemmle Special)—Dec. 2—S-1378.
Desperate Duel, A (General Film—Kalem)—Nov. 7—S-1218; C-1181; R-844.
Despoiler, The (Triangle—Kay-Bee)—Dec.—R-2586.
Despoiling Brutes, The (No. 13 of "The Crimson Stain Mystery") (2 parts) (Consolidated)—Nov. 13—S-1224.
Detective's Head, The (No. 1 of "The Vampires") (3 parts) (Mutual—Gaumont)—Nov. 23—S-1224; C-1188; R-1819.
Devil in His Own Home Town (Unicorn-Jockey)—Dec. 17.
Devil's Bondwoman, The (5 parts) (Universal Red Feather)—Nov. 20—S-1221; C-1189.
Devil's Double, The (5 parts) (Triangle—Ince)—Nov. 26—S-1385; C-1349; R-1000.
Devil's Prize, The (5 parts) (Greater Vitagraph)—Nov. 6—S-913; C-1033; R-846.
Devil's Symphony, The (No. 7 of "The Crimson Stain Mystery") (2 parts) (Consolidated)—Oct. 2—S-296; R-687.
Diamond Lure, The (Universal—Rex)—Nov. 16—S-1062; C-1034.
Diplomacy & When Little Lindy Sang (Universal—Powers—Split Reel)—Oct. 15—S-292.
Disappearing Shadow, The (No. 6 of "The Shielding Shadow") (2 parts) (Pathe—Astra)—Nov. 5—S-918; C-838.
Disposing of a Lover (Unicorn—Judy)—Oct. 22.
Divorce and Daughter (5 parts) (Pathe—Gold Rooster)—Dec. 3—R-1342; S-1548; C-1512.
Dollar and the Law, The (5 parts) (Greater Vitagraph)—Nov. 20—S-1382; R-1181.
Dream of Two Ago, A (5 parts) (Mutual Star Production)—Nov. 27—S-1381—C-1658; R-1655.
Dreamy Dud in the African War Zone (General Film—Essanay)—Oct. 18—S-442; C-692.
Dreamy Dud Joyriding with Princess Zlim (General Film—Essanay)—Nov. 29—S-1376; C-1658.
Drops of Blood (No. 7 of the "Yellow Menace") (2 parts) (Unity Sales)—Oct 16—S-296.
Ducking a Discord (2 parts) (Mutual—Vogue)—Oct. 15—S-445; C-569.
Dudes for a Day (General Film—Kalem)—Nov. 28—C-1658; S-1851.
Dulcie's Adventure (5 parts) (Mutual Star Production—American)—Oct. 12—S-295; C-260; R-223.
Duplicity (Metro-Drew)—Dec.—C-1820.

E

Eagle's Wing (5 parts) (Bluebird)—Nov.—R-1345; C-1511.
Earthquake, The (No. 4 of "The Shielding Shadow") (2 parts) (Pathe—Astra)—Oct. 22—S-608; C-570; R-1818.
East Is East (5 parts) (Mutual Masterpiece De Luxe—Turner)—Nov. 9—S-912; C-1188; R-1001.
Easy Come and Easy Go (Unicorn-Gaiety)—Nov. 19.
Easy Ed (2 parts) (General Film—Essanay)—Nov. 7—S-907; C-1187.
Eat and Grow Hungry (Universal—L-Ko)—Nov. 29—S-1378; C-1512.
Echo of France (Unicorn—Rancho)—Oct. 31.
Egg, The (2 parts) (General Film—Essanay)—Dec. 5—S-1542; C-1819.
Eel, The (2 parts) (Universal—Laemmle)—Nov. 10—S-908; C-839.
Elopement, The (Mutual)—Dec. 24, C-1820.
Elusive Enemy (Universal—Imp Special)—Oct 9—S-598.
Emerald Pin, The (2 parts) (Universal—Laemmle)—Nov. 23—S-1221; C-1189.

End of the Rainbow, The (5 parts) (Bluebird) Oct. 30—S-754; C-692; R-686.
End of the Trail, The (5 parts) (Fox) Nov
Enemy, The (7 parts) (Greater Vitagraph)—Dec. 11—R. 1815.
Enemy to the King (5 parts) (Greater Vitagraph)—Nov. 27—R-1345; C-1348; S-1551.
Enlighten Thy Daughter (5 parts) (Ivan)—Dec. 1.
Essanay-Chaplin Revue of 1916, "The Tramp," "His New Job" and "A Night Out" (2 parts) (General Film—Essanay)—Oct. 21—S-412, R-687.
Eternal Challenge, The (2 parts) (Mutual—Eclair)—Nov. 4—S-1222; C-1188.
Eternal Way, The (Universal—Big U)—Oct. 5—S-128; C-96.
Eventful Evening, An (General Film—Selig)—Oct. 21—S-443; C-692.
Every Lassie Has a Lover (Mutual)—Dec. 23.
Evidence, The (Universal Big U Special)—Nov. 10—S-908.
Excuse Me (5 parts) (Pathe—Gold Rooster Play)—Dec. 31—S-158, C-262; R-253.
Extravagance (5 parts) (Metro—Popular Plays and Players)—Nov. 6—S-1225; C-1188, R-1179.
Eyes of Love, The (Universal—Rex)—Nov. 10—S-910; C-839.

F

Fable of "The Kid Who Shifted His Ideals to Golf and Finally Became a Baseball Fan and Took the Only Known Cure" (General Film—Essanay)—Oct. 4—S-127; C-416.
Fable of "The Kittenish Speranus and the World-Weary Snipes" (2 parts) (General Film—Essanay)—Oct. 17—S-442; C-692.
Fable of "The Throbbing Genius of a Tank Town Who Was Encouraged by Her Folk Who Were Prominent" (General Film—Essanay)—Oct. 25—S-596.
Failure at Fifty (3 parts) (General Film—Essanay)—Dec. 9—S-1542, C-1977.
Faith (5 parts) (Mutual Star Production—American)—Oct. 30—S-753.
Faithless Friend, The (2 parts) (Pathe)—Dec. 10—S-1700; C-1659.
False Clue, The (2 parts) (Mutual)—Dec 4—S-1856; C-1978.
False Magistrate, The (No. 5 of "Fantomas") (3 parts) (Mutual Gaumont)—Oct. 5—S-131; C-417.
Fame at Last (No. 10, "Last of Timothy Dobbs, That's Me") (2 parts) (Universal Special Feature)—Oct. 16—S-443; C-418.
Fantomas No. 5, "The False Magistrate" (3 parts) (Mutual Gaumont)—Oct. 5—S-131, C-416.
Farmer Alfalfa's Blind Pig (Paramount—Burton Holmes)—Dec.
Farmer Alfalfa Sees New York (Paramount—Bray)—Nov. 8.
Fascinating Model, The (½ reel) (Universal—Powers)—Nov. 30—S-1377.
Fasters, The (General Film—Vitagraph)—Nov. 20.
Fat and Fickle (General Film-Vim)—Dec. 28.
Fatal Violin, The (General Film-Kalem)—Dec. 19—S-2003; C-1977.
Fate and Death (No. 1 of Sequel to the Diamond from the Sky") (Mutual)—Dec.—R-1510.
Father Gets in Wrong (Universal—Joker)—Oct. 7—S-127; C-570.
Father Was Right (Unicorn—Gayety)—Nov. 3.
Fear (3 parts) (Hiawatha)—Oct. 18.
Felix Gets in Wrong (Universal—Victor Special)—Nov. 21—S-1221.
Felix on the Job (Universal—Victor Special)—Oct. 31—S-750.
Female of the Species, The (5 parts) (Triangle-Kay Bee)—R-1815.
Fickle All Around (2 parts) (Mutual-Vogue)—Dec. 24—S-2012.
Fifty Fifty (5 parts) (Triangle—Fine Arts)—Oct. 22—S-610.
Fight for Paradise Valley, The (No. 16 of the "Girl from Frisco") (2 parts) (General Film—Kalem) Nov. 22—R-1346; C-1511, S-1543.
Fight at Camp One, The (No. 8 of "A Lass of the Lumberlands") (Signal)—Dec. 11, C-1820.
Fighting Joe (2 parts) (Universal-Bison)—Dec. 23—S-1853; C-1979.
Fighting for Verdun (European)—Nov
Fighting the Germans (5 parts) (American Correspondent Film Corporation)—Nov. 8.
Fight on the Dam, The (Mutual—American) Nov. 9—S-1222; C-1034.
Film d'Art (3 parts)—Mutual)—Nov. 16.
Final Fraud, The (3 parts) (General Film—Essanay)—Dec 2—S-1376; C-1849.
Financial Frenzy, A (General Film-Vim Feature Comedy)—Dec. 27.
Fires of Fate (2 parts) (Unicorn-Buffalo)—Dec 15.
Firm of Girdlestone, The (5 parts) (Greater Vitagraph)—Oct. 9—S-449, C-269; R-225
First Blood (No. 3 of "A Lass of the Lumberlands") (2 parts) (Mutual Signal)—Nov 6—S-1222; C-1034.
Fish (General Film—Biograph) Nov 20—S 1219; C-1511.
Five Franc Piece, The (General Film-Selig)—Dec. 18, S-1856
Five Thousand Dollar Dream, The (Universal Victor Special)—Oct. 16—S-597.
Flag of Truce, The (No. 15 of "Liberty") (2 parts) (Universal Special)—Nov. 20—S-1221; C-1189; R-1184.
Flivver's Terrible Past (Universal—Nestor) Dec. 31—S-129.
Florence Rose Fashions (No. 5, "Betty Selects Her Bridesmaid Frock") (Pathe)—Oct. 1—S-138.
Florence Rose Fashions (No. 6, "Betty at the Wedding") (Pathe) Oct. 15—S-452; C-417.
Florence Rose Fashions (No. 7, "Betty Entertains Out of Town Guests") (Pathe)—Oct. 29—S-758; C-693.
Florence Rose Fashions (No. 8, "A Day in New York with Betty") (Pathe)—Nov. 12—C-1034.
Florence Rose Fashions (No. 9, "The Beginning of the Social Season") (Pathe)—Nov. 26.
Florence Rose Fashions (No. 10, "Fashions and Charity") (Pathe)—10, S-1700.
Florence Rose Fashions, No. 11 "A Day of Sport" and "Young Fur Bearing Animals" (Pathe)—Dec. 24—C-1821; S-2014.
Florence Rose Fashions, No. 12, "Frills and Thrills" and "Making Raisins" (Pathe)—Dec. 31—C-1978.
Flower of Faith, The (5 parts) (International—Superb)—Oct. 2—S-137; C-95; R-2101.
Flower of the Prairie, The (2 parts) (Unicorn-Rancho)—Nov. 27.
Following the Flag (3 parts) (General Film—Selig)—Nov. 27—S-1377.
Following the Flag in Mexico (Feinberg Amuse Co.)—April—C-1658.
Folly of Fear, The (2 parts) (Mutual)—Oct. 24—S-602.
Foolish Romance (2 parts) (Unicorn—Jockey)—Oct. 17.
Foolish Virgin, The (5 parts) (Selznick)—November—R-1975.
Forgotten Train Order (No. 107 of the "Hazards of Helen" (General Film—Kalem)—Nov. 25—C-1511; S-1543.
For Love and Gold (2 parts) (Universal—Bison)—Nov. 4—S-748; C-694.
For the Flag (No. 12 of "Liberty") (2 parts) (Universal Special)—Oct. 30—S-1062; C-839.
Found Guilty (No. 2 of "Pearl of the Army") (2 parts) (Pathe—Astra)—Dec.—R-1506.
Fowl and Game Birds and Historic New Orleans (Pathe Split Reel)—Nov. 5—S-918; C-838.
Frame-Up, The (General Film—Vim)—Oct. 27—S-597.
Franchise, The (2 parts) (Mutual—American)—Oct. 16—S-446; C-569.
Free Speech (Metro—Drew)—Nov.—C-1349.
Friends (General Film—Biograph-Reissue)—Oct. 23—S-597.
From Citizen to Soldier (No. 1 of "Uncle Sam's Defenders") (Mutual) Dec 8
From the Deep (3 parts) (General Film—Knickerbocker Star Feature)—Oct. 13—S-289; C-692.

G

Gamble in Souls (5 parts) (Triangle—Ince)—Dec. 23—R-1508; C-1821.
Game That Failed, The (General Film-Vitagraph)—Nov. 3—S-906; C-1187.
Gate of Death, The (No. 104 of the "Hazards of Helen" Railroad Series) (General Film—Kalem)—Nov. 4—S-1218; C-1033; R-843.
Gates of Eden, The (5 parts) (Metro—Columbia)—Oct. 30—S-914; C-1349; R-997.
Gay Deceivers (General Film—Vim)—Nov. 10.
Gertie's Garters (General Film—Vim Feature Comedy)—Nov. 1—S-746; C-1033.
Gertie's Latest Love Affair (Mutual)—Dec. 7, C-1820.
Ghost, The (No. 3 of "The Vampires") (Mutual—Gaumont)—Nov.—R-1504.
Ghost of A Chance, The (Metro)—Oct. 23—C-569.
Giant Powder (2 parts) (Universal-Bison)—Dec. 26—S-2004.
Gilded Cage, The (5 parts) (World Pictures)—Oct. 9—S-605; C-261; R-220.
Girl and the Bandit, The (2 parts) (Universal Special)—Oct. 2—C-96.
Girl Detective, The (General Film—Selig)—Nov. 18—S-1060; C-1511.
Girl From Frisco (No. 9 "The Web of Guilt") (2 parts) (General Film—Kalem) Oct. 4—S-290; C-417; R-65.
Girl From Frisco (No. 10 "The Reformation of Dog Hole") (2 parts) (General Film—Kalem)—Oct. 11—S-746; C-568; R-224.
Girl From Frisco (No. 11 "The Yellow Hand") (2 parts) (General Film—Kalem)—Oct. 18—S-747; C-692; R-378.
Girl From Frisco (No. 12 "The Harvest of Gold") (2 parts) (General Film—Kalem)—Oct. 25—S-747; C-837; R-535.
Girl From Frisco (No. 13 "The Son of Cain") (2 parts) (General Film—Kalem)—Nov. 1—S-1218; C-1033; R-842.
Girl From Frisco (No. 14 "The Witch of the Dark House") (2 parts) (General Film—Kalem)—Nov. 8—S-1218; C-1187; R-999.
Girl From Frisco (No. 15 "The Brass Bound Chest") (2 parts) (General Film—Kalem)—Nov. 15—R-1182.
Girl From Frisco (No. 16 "The Fight For Paradise Valley") (2 parts) (General Film—Kalem)—Nov. 22—R-1346; C-1511.
Girl From Frisco (No. 17 "Border Wolves") (2 parts) (General Film—Kalem) Nov 29—R-1508.
Girl From Frisco (Series) (No. 18 "The Poisoned Dart") (2 parts) (General Film—Kalem)—Dec. 6—C-1819; S-1852.
Girl From Frisco (No. 19 "The Stain of Chuckawalla") (2 parts) (General Film—Kalem)—Dec. 13—S-1852; C-1977.
Girl From Frisco (No. 20 "On the Brink of War") (2 parts) (General Film—Kalem)—Dec. 20—R-1975; S-2003.
Girl Who Did Not Care (6 parts) (Ivan)—Nov., S-913; C-1035; R-841.
Girl Who Doesn't Know, The (5 parts) (B. S. Moss)—R-1815; C-1821.
Gloriana (5 parts) (Bluebird)—Nov. 6—S-1066; C-837; R-844.
Glove and the Ring (No. 8 of "The Scarlet Runner") (2 parts) (Greater Vitagraph)—Nov 20—S-1066; C-1188; R-65.
Goddess of Sagebrush Gulch, The (General Film—Biograph Reissue)—Oct. 30—S-478.
Going to Halifax (Paramount-Burton Holmes)—Dec. 18.
Gold Band, The (Universal—Rex)—Oct. 20—S-598; C-418.
Gold Cigarette Case, The (No. 9 of "The Scarlet Runner") (2 parts) (Greater Vitagraph)—Nov. 27—S-1227; C-1348; R-65.
Golden Thought, The (2 parts) (General Film—Selig)—Dec. 25.
Good and Proper (General Film—Vim)—Nov. 17—S-1220; C-1348.
Good Morning Judge (2 parts) (Universal-Victor)—Dec. 28—S-2005; C-1979.
Good Stenographer, The (General Film—Vim Feature Comedy)—Nov. 22—S-1220; C-1511.
Good Woman, The (2 parts) (Universal—Bison)—Dec. 9—C-1513; S-1691.
Governor's Decision, The (Universal—Imp Special)—Oct. 26; S-749.
Grain of Suspicion, A (General Film—Vim Feature Comedy)—Oct. 4—S-289; C-416.
Grant, Police Reporter (No. 1 "The Code Letter") (General Film—Kalem)—Oct. 20—S-747; C-692.
Grant, Police Reporter (No. 2 "The Missing Heiress") (General Film—Kalem)—Oct. 27—S-747; C-837; R-535.
Grant, Police Reporter (No. 3 "The Pencil Clue") (General Film—Kalem)—Nov. 1—S-1218; C-1033; R-690.
Grant, Police Reporter (No. 4 "The Man from Yukon") (General Film—Kalem)—Nov. 10—C-1187; S-1218; R-843.
Grant, Police Reporter (No. 5 "The Rogues Pawn") (General Film—Kalem)—Nov. 17—R-1183; C-1348.
Grant, Police Reporter (No. 6 "The House of Three Dueces" (General Film—Kalem)—Nov. 24—C-1511; R-1346.
Grant, Police Reporter (No. 7 "The Wizard's Plot" (General Film—Kalem)—Dec. 1—R-1508.
Grant, Police Reporter (No. 8 "The Trunk Mystery" (General Film—Kalem)—Dec. 8.
Grant, Police Reporter (No 9 "The Menace") (General Film—Kalem)—Dec. 15—S-1852.
Grant, Police Reporter (No. 10 "The Tiger's Claw") (General Film—Kalem)—Dec. 22—R-1975; S-2003.
Grant, Police Reporter (No. 11 "A Mission of State") (General Film—Kalem)—Dec. 29—S-2003.
Greater Power, The (2 parts) (Universal—Bison)—Dec. 2—C-1350; S-1545.
Great Sacrifice, The (No. 11 of Shielding Shadow" (Pathe—Astra)—Dec.—R-1506.
Great Truth, The (Epic Pictures, Inc.)—Dec.—R-1341.
Green Eyes (General Film—Vim Feature Comedy)—Oct. 25—S-597; C-837.
Green Eyes (Universal—Laemmle)—Dec. 13—S-1694; C-1659.
Greenlands Icy Mountains (Paramount—Bray)—Nov. 1.
Grey Seal, The (No. 1 of "Jimmy Dale, Alias The Grey Seal") (2 parts) (Unicorn—Monmouth)—Nov.—S-1225; R-1181.
Grimsey, the Bellhop (Mutual-Star Comedy)—Dec. 30.
Grip of Evil, The (No. 12 "Into the Pit") (2 parts) (Pathe—Balboa)—Oct. 1—S-138; C-96.
Grip of Evil, The (No. 13 of "Circumstantial Evidence") (2 parts) (Pathe—Balboa)—Oct. 8—C-260.
Grip of Evil, The (No. 14, "Humanity Triumphant") (2 parts) (Pathe—Balboa)—Oct. 15—S-451; C-417.
Grouchy (2 parts) (Mutual)—Dec. 2—S-1547.
Guilty (2 parts) (Universal—Imp)—Nov. 17—S-1061; C-1034.
Guilty Hand, The (2 parts) (Unicorn-Buffalo)—Nov. 28.
Guilty One, The (2 parts) (Unicorn—Supreme)—Oct. 6.
Guilty Ones, The (General Film—Vim)—Dec. 7—S-1690; C-1819.
Gulf, The (2 parts) (Unicorn-Buffalo)—Nov. 19.

H

Half Breed's Hatred, The (No. 11 of the "Yellow Menace") (2 parts) (Unity)—Nov. 13—S-913; R-222.
Hans Henri and the Neophyte (Educational)—Nov.—R-1160.
Harbor of Happiness (3 parts) (General Film—Vitagraph—Broadway Star Feature)—Oct. 21—S-746; C-837.

Harvest of Gold, The (No. 12 of "The Girl from Frisco") (2 parts) (General Film—Kalem)—Oct. 25—S-747; C-837; R-555.
Hash and Havoc (Greater Vitagraph)—Dec. 4.
Haunted House, The (No. 5 of "The Yellow Menace") (2 parts) (Unity)—Oct. 2—S-2150; C-2130; R-1684.
Haunting Hand, The (No. 8 of "The Shielding Shadow") (2 parts) (Pathe—Astra)—Nov 18—S-1230; C-1189; R-1181.
Haunting Specter, The (No. 9 of "The Crimson Stain Mystery") (2 parts) (Consolidated)—Oct. 16; S-606.
Have You Heard About Lillie? (General Film—Vitagraph)—Dec. 1.
Haystacks and Steeples (Triangle—Keystone)—Oct. 1—R-1001; C-1189.
Hazards of Helen—Railroad Series (No. 100 "The Blocked Track") (General Film—Kalem)—Oct. 7—S-290; C-416; R-64.
Hazards of Helen—Railroad Series (No. 101 "To Save the Special") (General Film—Kalem)—Oct. 14—S-747; C-568; R-224.
Hazards of Helen—Railroad Series (No. 102 "A Daring Chance") (General Film—Kalem) Oct. 21—S-747; C-692; R-379.
Hazards of Helen—Railroad Series (No. 103 "The Last Messenger") (General Film—Kalem)—Oct. 28—S-747; C-837; R-536.
Hazards of Helen—Railroad Series (No. 104 "The Gate of Death") (General Film—Kalem)—Nov. 4—S-1218; C-1033; R-843.
Hazards of Helen—Railroad Series (No 105 "The Lone Point Mystery") (General Film—Kalem) Nov. 11—S-1218; C-1187; R-999.
Hazards of Helen—Railroad Series (No 106 "The Runaway Sleeper") (General Film—Kalem—Nov. 18—C-1348.
Hazards of Helen—Railroad Series (No. 107 "The Forgotten Train Order") (General Film—Kalem)—Nov. 25—C-1511.
Hazards of Helen—Railroad Series (No. 108 "The Trial Run") (General Film—Kalem)—Dec. 2.
Hazards of Helen—Railroad Series (No 109 "The Lineman's Peril") (General Film—Kalem)—Dec. 9.
Hazards of Helen (No 110 "The Midnight Express") (General Film—Kalem)—Dec. 16.
Hazards of Helen (No. 111 "The Vanishing Box Car") (General Film—Kalem)—Dec. 23—S-2003.
Hazards of Helen, No. 112, "A Race With Death" (General Film—Kalem)—Dec. 30—C-1977; S-2003.
Hearst-International News Pictorial No. 79 (International)—Oct. 3—S-450; C-417.
Hearst-International News Pictorial No. 80 (International)—Oct. 6—S-450; C-417.
Hearst-International News Pictorial No. 81 (International)—Oct. 10—S-607; C-569.
Hearst-International News Pictorial No. 82 (International)—Oct. 13—S-756; C-569.
Hearst-International News Pictorial No. 83 (International)—Oct. 17—S-757; C-693.
Hearst-International News Pictorial No. 84 (International)—Oct. 20—S-757.
Hearst-International News Pictorial No. 85 (International)—Oct. 24—S-915; C-837.
Hearst-International News Pictorial No. 86 (International)—Oct. 27—S-915; C-838.
Hearst-International News Pictorial No. 87 (International)—Oct. 31—S-1068.
Hearst-International News Pictorial No. 88 (International)—Nov. 2—S-1228; C-1188.
Hearst-International News Pictorial No. 89 (International)—Nov. 7—S-1228; C-1188.
Hearst-International News Pictorial No. 90 (International)—Nov. 9—S-1228; C-1188.
Hearst-International News Pictorial No. 91 (International)—Nov. 14—S-1383; C-1349.
Hearst-International News Pictorial No. 92 (International)—Nov. 17—C-1349; S-1861.
Hearst-International News Pictorial No. 93 (International)—Nov. 21—S-1861.
Hearst-International News Pictorial No. 94 (International)—Nov. 24—C-1512; S-1861.
Hearst-International News Pictorial No. 95 (International)—Nov. 28—C-1658; S-1862.
Hearst-International News Pictorial No. 96 (International)—Nov. 30—C-1658; S-1862.
Hearst-International News Pictorial No. 97 (International)—Dec. 5—S-1862; C-1820.
Hearst-International News Pictorial No. 98 (International)—Dec. 8—C-1820.
Hearst-International News Pictorial (No. 99 (International)—Dec. 12—C-1977.
Hearst-International News Pictorial No. 100 (International)—Dec. 15.
Hearst-International News Pictorial No. 101. (International)—Dec. 19.
Hearst-International News Pictorial No. 102 (International)—Dec. 22.
Hearst-International News Pictorial No. 103 (International)—Dec. 26.
Hearst-International News Pictorial No. 104 (International)—Dec. 29.
Heart, The (Universal—Big U) Dec. 15—S-1854.
Heart of a Fool, The (3 parts) (General Film—Vitagraph—Broadway Star Feature)—Nov. 4—S-906; C-1187.
Heart of a Hero, The (5 parts) (World)—Nov. 6—S-1067; C-839; R-840.
Heart of the Flame (Unicorn—Puritan)—Oct. 30.
Heart of the Hills, The (5 parts) (K-E-S-E—Edison)—Oct. 30—S-607; C-693; R-536.
Heart of Ramona, The (Unicorn-Hiawatha)—Dec. 2.
Heart of Virginia Keep, The (3 parts) (General Film—Essanay) Nov. 4—S-748; C-1187.
Hedge of Heart's Desire (General Film—Selig) Nov. 25—S-1219; C-1511.
He Died and He Didn't (2 parts) (Mutual—Vogue)—Oct. 29—S-602; C-693.
Heel of the Law, The (2 parts) (Universal—Imp Special)—Nov. 30—S-1378.
Heine and the 400 (Pathe—Rolin) Oct. 8—S-300; C-260.
Heine and the Magic Man (Pathe—Rolin)—Oct. 22—S-610.
Heir to the Hoorah, The (5 parts) (Paramount—Lasky)—Oct. 26—S-914; C-838; R-842.
Heiress at Coffee Dan's, The (Triangle-Fine Arts) Dec. 25, S-1821.
He Loved the Ladies (Christie)—Oct. 23—S-755.
He Loved and Rode Away (Unicorn-Judy)—Nov. 28.
Help! Help! Help! (Greater Vitagraph)—Dec. 18—C-1977.
Henry's Thanksgiving (Metro—Drew) Oct.
Henry W. Zippy Buys a Motor Boat (Keen Cartoon Corp.)—Oct.—R-538.
Her Chance (Universal—Victor)—Nov 19—S-1061; C-1034.
Here and There (General Film—Vim)—Oct. 20—S-596; C-692.
Here and There in Spain and a City's Milk Supply (Pathe Split Reel) Nov. 18—C-1189.
Heredity (General Film—Biograph Reissue) Dec. 27—S-128; C-261.
Her Father's Son (5 parts) (Paramount—Morosco)—Oct. 12—S-449; R-380.
Heritage of Hate, The (5 parts) (Universal—Red Feather)—Nov. 13—S-1064; C-1034.
Her Message to Heaven (Universal—Laemmle) Nov. 25; S-1222.
Heroine of San Juan (Universal—Big U Special)—Nov. 26.
Heroine of San Juan, The (2 parts) (Universal—Big U Special)—Nov. 26; S-1221.
Her Painted Pedigree (2 parts) (Mutual—Vogue) Oct. 22—S-602; C-693.
Her Sacrifice (General Film—Biograph-Reissue)—Dec. 11—S-1543.
Her Sun-Kissed Hero (Mutual—Cub)—Nov. 17—S-1064; C-1188.
Her Vanished Youth (Universal-Rex) Nov 5—S-750; C-694.
Her Wedding Day (2 parts) (Universal-Laemmle)—Nov. 2—S-750; C-694.
He Went and Won (General Film-Vim)—Dec 20.
He Wouldn't Tip (Mutual—Vogue)—Oct. 20—S-602.
He Wouldn't Wear Glasses (Metro) Dec 1—C-1978.
Hidden Menace, The (No. 14 of "Beatrice Fairfax") (2 parts) (International)—Nov 6—S-1229; R-1179.
Hidden Prince, The (No. 4 of the "Scarlet Runner") (2 parts) (Greater Vitagraph) Oct 23—S-604; C-569; R-1962.
Hidden Scar, The (5 parts) (World Pictures)—Oct. 16—S-605; C-418; R-378.
Hidden Valley (5 parts) (Pathe Gold Rooster)—Nov. 5—C-838; R-841.
Hidden Menace, The (No. 13 of "The Shielding Shadow") (2 parts) (Pathe-Astra)—Dec. 24—C-1821—S-2013.
High Cost of Living (Unicorn—Hippo)—Dec. 13.
High Diver's Curse (2 parts) (Universal—L-Ko)—Dec. 6.
High Life on a Farm (Universal Powers)—Nov. 9—S-909.
His Blushing Bride (Mutual—Cub)—Nov. 10—S-911; C-1034.
His Conscious Conscience (Greater Vitagraph)—Nov. 27—S-1546; C-18-0.
His Disjointed Honeymoon (Unicorn—Judy) Nov. 4.
His Golden Hour (Universal—Victor Special)—Dec. 5—S-1545; C-1512.
His Guardian Angel (2 parts) (Mutual)—Nov. 13—S-1223.
His Ivory Dome (Paramount-Black Diamond)—Dec. 11.
His Little Wife (3 parts) (General Film—Essanay)—Oct. 7—S-127; C-568.
His Married Life (2 parts) (Unicorn-Billy West Comedy)—Dec. 1—S-2015.
His Model Wife (Christie)—R-1813.
His Moral Code (3 parts) (General Film—
His Other Wife (Unicorn-Hiawatha) Nov 29 Essanay)—Nov. 18—S-1219; C-1511.
His Own Nemesis (Universal Nestor) Oct. 16—S-444; C-418
His Sister's Beau (Unicorn—Judy)—Oct. 3.
His Uncle's Ward (Mutual) Nov 30 C-1820
His Waiting Career. (2 parts) (Unicorn-Billy West Comedy)—Dec. 15—S-2015
His Wedding Night (Christie)—Oct. 9—S-755.
His Wedding Promise (General Film—Vim Feature Comedy)—Nov. 15—S-1220.
His Wife's Allowance (General Film—Vitagraph)—Dec. 8.
His Wife's Mother (Metro) Dec—C-1659
His Wife's Story (2 parts) (Biograph-Reissue)—Dec. 19, S-1851.
Hist! At Six O'Clock (Christie) R-1813; C-1819; S-1857.
Historic New Orleans & Fowl & Game Birds Pathe split reel)—Nov. 5—S-918; C-828
Homeless (Universal-Laemmle Special)—Dec 20, S-1853.
Honorable Algy (5 parts) (Triangle Ince)—Nov. 19—S-1232; C-1189; R-844.
Honor of the Gardells (2 parts) (Unicorn-Puritan)—Oct. 19.
Honor of Mary Blake, The (Bluebird)—Dec. 18, R-1816; S-1858; C-1189
Honor and the Law) (2 parts) (General Film Biograph-Reissue) Dec 13—S-1543.
Honor of the Tribe (2 parts) (Unicorn—Buffalo)—Oct. 22.
Honor Thy Country (3 parts) (Universal—Gold Seal)—Nov. 14—S-1063; C-1034.
Hot Dogs (General Film—Vim)—Nov. 10—S-907; C-1187.
House of Three Deuces (No. 6 of Grant, Police Reporter) (General Film—Kalem)—Nov. 24—R-1346; C-1511; S-1543.
How Do You Feel? (Universal—Nestor)—Nov 20—S-1221; C-1189.
How Life Begins (3 parts) (Geo E Stone)—Oct.—R-221; C-1821.
How Matches Are Made and The Island of Kyuschu, Southernmost Japan (Pathe split reel)—Dec. 3—S-1548.
Hubby's Chicken (General Film—Vim Feature Comedy) Dec 6 C-1819
Human Gamble, The (2 parts) (Universal—Rex)—Oct. 8—S-291; C-261.
Humanity Triumphant (No 14 of the "Grip of Evil") (2 parts) (Pathe)—Oct 16—S-451, C-417.
Humanizing Mr. Winsby (5 parts)—(Unity) Nov. 6.
Human Targets (No. 10 of "Liberty") (2 parts) (Universal Special Feature)—Oct. 16—S-600; C-839.

I

Ice and the Artist (General Film -Kalem) - Dec. 12—C-1658; S-1852.
Idle Wives (7 parts) (Universal State Rights)—Oct.—R-65; C-261.
Ignorance (Private Feature Film Mfg. Co.)—Dec. "I Am Insured" and "See America First" No. 59 (Mutual Gaumont Split Reel)—Oct. 25—C-Nov. 693.
I'm Your Husband (Universal-Laemmle)—Dec. 13—S-1694; C-1659.
Immediate Lee (5 parts) (Mutual Masterpicture American)—Nov. 16—S-1065; C-1188; R-1183.
Indiscretion (2 parts) (Mutual)—Dec 25—C-1978.
Innocence of Lizette, The (5 parts) (Mutual-Star Production-American—Dec. 25.
Inner Soul, The (3 parts) (Unicorn-Puritan)—Nov. 14.
In Society and Out (Paramount-Klever)—Dec. 18.
In a Looking Glass (2 parts) (General Film—Essanay) Dec. 12—S-1630; C-1977.
In and Around Ancient Japan & Sammie Johnsin At the Seaside (Universal—Powers split reel)—Nov. 26—S-1221.
In Classic Greece (Paramount—Burton Holmes)—Nov. 6.
Incorrigible Captive (No. 9 of Shielding Shadow) (2 parts) (Pathe—Astra)—Nov. 26.
Indian's Loyalty, An (General Film—Biograph—Reissue—Oct. 2—S-126; R-416.
Influence of the Unknown, The (General Film—Biograph—Reissue)—Nov. 27—S-1376; C-1658.
In Love With A Fireman (Universal—Joker)—Nov. 11—S-908; C-838.
In Modern Athens (Paramount—Burton Holmes)—Nov. 13.
Inoculating Hubby (Mutual—Cub)—Oct. 13—S-446; C-569.
In Old Ireland (Paramount—Burton Holmes)—Oct. 9—C-260.
Interrupted Nuptials, The (No. 14 of the "Yellow Menace") (2 parts) (Unity)—Dec 4—S-1384; C-845.
In the Dead of Night (2 parts) (Imp) Dec. 22, S-1853.
In the Diplomatic Service (5 parts) (Metro - Quality)—Oct 16 S-447; C-569; R-537
In the Heart of India As Seen by Dr Dorsey (Universal-Powers Dec 24
In the Heart of New York (3 parts) (Universal—Gold Seal)—Oct. 3—S-129; C-96.
In the House of the Chief (3 parts) (General Film—Selig)—Oct 2 S-126; C-416
In the Laps of the Gods (Universal—Victor) - Oct. 1—S-2060; C-260
In the Land of King Cotton (Universal—Powers)—Dec. 14—S-1692.
In the Mesh of Her Hair (2 parts) (Pathe)—Oct 22 S-610; C-570
In the Ranks (General Film Vim)—Nov 3—S-908; C-1187.
In the Shadow of Death (No. 8 of "The Crimson Stain Mystery") (2 parts) (Consolidated)—Oct. 9—S-448.
International Split Reel (International)—Dec 11, S-1862.
International Split Reel (International—Dec. 18, S-1862.
Into the Depths (No. 2 of "The Shielding Shadow) (2 parts) (Pathe Astra) Oct 8 S-300; C-260 - R-1818
Into the Pit (No 12 of "The Grip of Evil") (2 parts) (Pathe—Balboa)—Oct. 1—S-138; C-96.
Intrigue, The (5 parts) (Paramount -Balboa)—Oct 9—R-2101; C-95
Interrupted Nuptials (No. 14 of "The Yellow Menace") (2 parts) (Unity) Nov - R-845
Irma In Wonderland (Universal Powers)—Nov. 22—S-1221; C-1180
Iron Woman, The (5 parts) (Metro—Popular Plays & Players)—Oct. 2—S-297; C-569; R-280
Island of Capri (Paramount—Burton Holmes) - Oct. 23.

Island of Kyuschu & Southernmost Japan, & How Matches Are Made (Pathe Split Reel)—Dec. 3.
Is Marriage Sacred? (2 parts) (No. 1, "The Burning Band") (General Film-Essanay)—Dec. 16, S-1850.
Is Marriage Sacred? (2 parts (No. 2, "Dancing With Folly") (General Film-Essanay)—Dec. 23, S-1850.
Is Marriage Sacred (2 parts) (No 3, 'Wife in Sunshine") (General Film-Essanay)—Dec. 30—S-2003.
Isle of Kyuschu, The & Athletic Movements Analyzed (Pathe Split Reel)—Oct. 22—S-610; C-570.
Isle of Life, The (5 parts) (Universal—Red Feather)—Oct. 30—S-751; C-694, R-685.
It May Be Your Daughter (Moral Uplift Society)—Oct.—R-382.
It Could Never Happen (3 parts) (General Film—Essanay)—Oct. 28—S-506; C-1035.
It Didn't Work Right (Universal—Victor)—Dec. 14—S-1694.
It Sounded Like a Kiss (Universal-Nestor—Dec. 18—S-1853; C-1978.
It's All Wrong (Universal—Nestor)—Oct 13—S-290; C-261.
It's Great to Be Married (Universal-Victor)—Dec. 22—C-1978.
It's Never Too Late (No. 1 of the "Adventures of Dorothy Dare") (International)—Nov. —C-838.
Ivy and the Oak, The (2 parts) (Universal-Rex)—Dec. 21, S-1852.

J

Jade Necklace, The (No. 1 of "Perils of Our Girl Reporters") (2 parts) (Mutual Magazine)—Dec. 28.
Jack Tar in the Making, A (No. 2 of "Uncle Sam's Defenders) (Mutual)—Dec. 15.
Jacobean House, The (No. 5 of "The Scarlet Runner") (2 parts) (Greater Vitagraph)—Oct. 30—R-2099.
Jags and Jealousy (Universal-Joker)—Dec. 23, S-1853—C-1978.
Jailbirds (General Film—Kalem)—Dec. 5—C-1658; S-1852.
Janitor's Vendetta, A (Universal—Joker)—Nov. 25 -S-1220; C- 1189.
Jealous Jolts (2 parts) (Mutual-Vogue)—Dec. 31.
Jealousy (5 parts) (Fox)—Nov. 20—S-1228; C-1346.
Jenkins and The Janitor (Unicorn—Judy)—Oct. 2.
Jerry McDub (Kern Kartoon Corp.)—Oct.—R-538.
Jerry in Mexico (Mutual—Cub)—Dec. 31—S-486; C-625.
Jerry's Big Doings (Mutual—Cub)—Dec. 8—S-1546.
Jerry's Double Header (Mutual—Cub)—Nov.—S-1223.
Jerry's Revenge (Mutual—Cub)—Dec.
Jerry's Winning Way (Mutual—Cub)—Dec. 1—S-1380.
Jess of the Hill Country (2 parts) (General Film—Knickerbocker Star Feature)—Nov. 3—S-746; C-1187.
Jim Grimsby's Boy (5 parts) (Triangle—Ince) —Nov. 12—S-1232; C-1034; R-555.
Jimmy Dale, Alias "The Grey Seal (No. 1 of "Grey Seal") (2 parts) (Unicorn—Monmouth)—Dec. 4—S-1225; R-1181; C-1659.
Jimmy Dale, Alias "The Grey Seal" (No 2 "The Stolen Rubles") (2 parts) (Unicorn—Monmouth)—Dec. 11—S-1225; R-1181; C-1659.
Jimmy Dale, Alias "The Grey Seal" (No. 3 "The Counterfeit Five") (2 parts) (Unicorn-Monmouth)—Dec. 18—S-1225; R-1181; C-1659.
Jimmy Dale, Alias the Grey Seal (2 parts) (No. 4 "The Metzer Murder Mystery") (Unicorn-Monmouth)—Dec. 25, S-1859.
Jockey of Death, The (5 parts)—(International —Milano)—Nov. 13—S-1068; C-1033; R-999.
Journey to Nowhere, A, and Some of Our Biggest Star Performers (General Film-Vitagraph)—Dec. 25.
Joy and the Dragon (5 parts) (Pathe-Gold Rooster)—Dec. 31—R-1972; S-2014; C-1978.
Jumps and Jealousy (General Film—Vitagraph) Nov. 20.
Jungle Child, The (5 parts (Triangle—Ince)—Oct. 1—S-300; C-261; R-1959.
Just Her Luck (2 parts) (Universal—Victor)—Dec. 5—S-1379; C-1513.
Just a Song at Twilight (5 parts) (Dixie Film Co.)—R-1975.
Justice A La Carte (General Film—Vitagraph) —Nov. 24.

K

Kartoon Komics & See America First (No. 61) (Mutual—Gaumont)—Nov. 8
King Lear (Pathe—Thanhouser)—Dec. 17—R-1812; C-1821; S-1866
Kinkaid—Gambler (5 parts) (Universal—Red Feather)—Dec. 4—R-1560; S-1545; C-1513.
Kiss, The (5 parts) (Paramount—Famous Players)—Oct. 19—R-688.
Kisses and Fist (Unicorn-Gaiety)—Dec. 14.
Kitty From the City (Universal—Victor Special) —Oct. 24—S-750
Knights of the Bathtub (Universal—Nestor)—Nov. 13—S-1063; C-1034.

L

Lady Drummer, The (2 parts) (Triangle—Keystone)—Oct. 1.
Lake Tahoe, Cal., and Continental Nooz Pictorial, No. 21 (General Film-Essanay)—Dec. 27.
Land Just Over Yonder (6 parts) (Unity)—Dec. 23—R-1090; S-1859.
Land of Evangeline (Paramount - Burton Holmes)—Dec. 25.
Last, The (5 parts) (Paramount—Lasky)—Oct. 2—R-1382; C-569.
Lash of Destiny (Art Dramas, Inc.—Van Dyke) —Dec. 21—S-1697.
Lass of the Lumberlands, A (No. 1 "The Lumber Pirate") (2 parts) (Mutual—Signal)—Oct. 23—S-752; C-693; R-686.
Lass of the Lumberlands, A (No. 2 "The Wreck in the Fog") (2 parts) (Mutual—Signal)—Oct 30—S-911; C-693; R-686.
Lass of the Lumberlands, A (No. 3 "First Blood") (2 parts) (Mutual—Signal)—Nov. 6—S-1222; C-1034.
Lass of the Lumberlands (No. 4 "A Deed of Daring") (2 parts (Mutual—Signal)—Nov. 13—S-1222; C-1189.
Lass of the Lumberlands (No. 5 "The Burned Record") (2 parts) (Mutual—Signal)—Nov. 20—C-1349.
Lass of the Lumberlands (No. 6) (Mutual—Signal)—Nov. 27—S-1695; C-1659.
Lass of the Lumberlands (No. 7) (Mutual—Signal)—Dec. 4—C-1659; S-2012.
Lass of the Lumberlands, A, No. 8 (2 parts) (Mutual-Signal)—Dec. 11.
Lass of the Lumberlands, A, No. 9 (2 parts) (Mutual—Signal) Dec. 18—S-2012; C-1978.
Lass of the Lumberlands, A, No. 10 (2 parts) (Mutual)—Dec. 25.
Lass of the Lumberlands, A, No. 11 (2 parts) (Mutual-Signal)—Dec. 31.
Last Man, The (5 parts) (Greater Vitagraph) —Oct. 30—S-912, R-689.
Last of the Fighting Channings (No. 1 of Patria)—Dec. (International) R-1510.
Last of the Morgans, The (2 parts) (Universal —Laemmle)—Nov. 20—S-1378; C-1350.
Last Trust, The (Mutual—Beauty)—Oct. 31—S-753.
La Tosca (2 parts) (Exclusive Features, Inc.) —Oct.
Law of Nature, The (2 parts) (Mutual)—Oct. 17—S-602.
Lawyer's Secret, The (2 parts) (Universal—Rex) —Dec. 14—S-1693; C-1660.
Lend Me Your Wife (Unity)—Nov.—S-1227.
Less Than The Dust (7 parts) (Artcraft)—Nov. 6—S-1227; C-1035, R-998.
Lesson for Somebody, A (Greater-Vitagraph)—Dec. 18.
Libertine (6 parts) (Triumph)—Nov.—R-1001.
Liberty (No. 8 "Clipped Wings") (2 parts)—(Universal Special Feature)—Oct. 2—S-291.
Liberty (No. 9 "Trapped") (2 parts) (Universal Special Feature)—Oct. 9—S-443; C-418.
Liberty (No. 10 "Human Targets") (2 parts) (Universal Special Feature)—Oct. 16—S-600, C-859.
Liberty (No. 11, "A Daughter of Mars") (2 parts) (Universal Special Feature)—Oct. 23—S-448; C-859.
Liberty (No. 12 "For the Flag") (2 parts) (Universal Special Feature)—Oct. 30—S-1062, C-859.
Liberty (No. 13 "Strife and Sorrow") (2 parts) (Universal Special Feature)—Nov. 6—S-1065, C-1189.
Liberty (No. 14 "A Modern Joan of Arc") (2 parts) (Universal Special Feature)—Nov. 13—S-1063; C-1189; R-1184.
Liberty (No. 15 "The Flag of Truce") (2 parts) (Universal Special Feature)—Nov. 20—S-1221; C-1189, R-1184.
Liberty (No. 16 "Court Martialed") (2 parts) (Universal Special Feature)—Nov. 27—S-1379; C-1350.
Liberty (No 17 "A Trail of Blood") (2 parts) (Universal Special Feature)—Dec. 11—S-1544.
Liberty (No. 18 "The Wolf's Nemesis") (2 parts) —Dec. 18—S-2005.
Liberty (No. 19, "An Avenging Angel") (2 parts) (Universal—Special Feature)—Dec. 25 -S-2006.
Liberty (No. 20, "A Daughter of the U. S. A.") (2 parts) (Universal Special Feature)—Dec. 31.
Life's Maelstrom (2 parts) (Universal—Big U) —Nov. 16—S-1063; C-1034.
Life's Shadows (5 parts) (Metro—Columbia)—Oct 9—S-297; C-569.
Life's Stepping Stones (3 parts) (Unicorn—Supreme)—Nov. 5.
Light That Failed, The (5 parts) (Pathe—Gold Rooster)—Oct. 15—S-452; C-417; R-63.
Lineman's Peril, A (No. 109 of "The Hazards of Helen" Railroad Series) (General Film—Kalem)—Dec. 9—C-1658; S-1852.
Little Brown Mole, The (2 parts) (General Film-Essanay)—Dec. 19.
Little Partner (3 parts) (Universal-Special)—Dec. 19, S-1853.
Live Corpse, The (Unicorn—Puritan)—Oct 6.
Lone Point Mystery, The (No. 105 of the "Hazards of Helen") (General Film—Kalem)—Nov. 11—S-1218; C-1187; R-999.
Lonesome Town (Mutual American) (5 parts)—Dec. 11—S-1855.
Lone Star (5 parts) (Mutual Star Production—American)—Nov 23 S-1223; C-1512.
Long Search, The (Universal—Big U Special) —Nov. 17—S-1063.
Lord Chumley (3 parts) (General Film—Biograph—Reissue)—Nov. 15—S-1060; C-1348.
Lost Girl, The (No 10 of "The Scarlet Runner") (Greater Vitagraph)—Dec. 4—S-1382.
Lost In Babylon (Universal—Rex)—Nov. 19—S-1062; C-1189.
Lost Loue, The (2 parts) (Universal—Bison) —Nov. 25—S-1222; C-1189.
Lost Messenger, The (No. 103 of "The Hazards of Helen") (General Film—Kalem)—S-747; C-837; R-536.
Lost Ring, The & M. S. Fighting Craft (Unicorn—Judy Split Reel)—Oct. 16.
Lost, Strayed or Stolen (2 parts) (Mutual—Vogue)—Nov. 19—S-1065.
Lost Twenty-Four Hours (3 parts) (General—Essanay)—Oct. 14—S-441; C-568.
Love and a Liar (Universal—Nestor)—Oct. 30—S-749; C-693.
Love and Hate (5 parts) (Fox)—Nov.—R-998; C-1348.
Love and Kerosene (Unicorn—Jockey)—Oct. 31.
Love Hermit, The (5 parts) (Mutual Star Production—American)—Oct. 26—S-604; C-838.
Love Magnet, The (General Film—Kalem)—Oct. 10—S-746; C-568; R-224.
Love Never Dies (5 parts) (Bluebird)—Oct. 23—S-606; C-569; R-379.
Love of an Empire (2 parts) (Rex)—Dec. 17—S-1693.
Love Thief, The (5 parts) (Fox)—Dec. 18, S-1862—R-1975.
Love's Mirage (Unicorn-Utah)—Dec. 3.
Love's Sacrince (Unicorn-Sunset)—Dec. 1.
Love's Wilderness (3 parts) (Unicorn-Supreme) —Dec. 11.
Lovers & Lunatics (Mutual—Cub)—Oct. 27—S-751; C-838.
Lower Nile, The (Paramount—Burton Holmes) —Dec. 4.
Lucille, The Waitress (Universal—Laemmle Special)—Oct. 25—S-750; C-693.
Luck Charm, The (No. 2 of the "Dangers of Doris") (General Film-Vitagraph)—Dec. 29.
Luck of Jane, The (General Film—Vitagraph) —Nov. 17.
Lucky Tramp, A (Unity—Tweedledum)—Nov 6.
Luke and the Bang-Trails (Pathe—Rolin)—Oct. 15—S-452; C-417.
Luke-Gladiator (Pathe—Rolin)—Nov. 12.
Luke Locates the Lute (Paramount-Rolin)—Dec. 24, C-1821.
Luke—Patient Provider (Pathe—Rolin)—Nov. 19; C-1189.
Luke—Rank Impersonator (Pathe—Rolin)—Dec. 10—S-1700; C-1659.
Luke's Movie Muddle (Pathe—Rolin)—Dec. 3—C-1512.
Luke's Fireworks Fizzle (Pathe—Rolin)—Dec. 17—C-1659; S-1866.
Luke's Newsie Knockout (Pathe—Rolin)—Nov. 26.
Luke's Preparedness Preparation (Pathe—Rolin) —Nov. 5—S-918; C-848.
Luke's Shattered Sleep (Paramount-Rolin)—Dec. 31—C-1978.
Luke's Speedy Club Life (Pathe—Rolin)—Oct. 1—C-96.
Luke, The Chauffeur (Pathe—Rolin)—Oct. 29—S-758; C-693.
Luke, the Gladiator (Pathe—Rolin)—Nov. 12—C-1034.
Lumber Pirate, The (No. 1 of "The Lass of the Lumberlands") (Mutual—Signal)—Oct. 23—(2 parts)—S-752; C-693; R-686.
Lured but Cured (2 parts) (Universal—L-Ko) —Oct. 11—S-291; C-261.
Lydia Gilmore (5 parts) (Paramount—Famous

M

Madness of Helen, The (5 parts) (World Pictures)—Nov. 19—S-1059; C-1189; R-1119.
Maid to Order, A (General Film—Vim)—Oct. 26—S-506; C-837.
Main 4000 (2 parts) (Universal—Victor)—Oct. 22—S-443; C-570.
Main Spring, The (5 parts) (Universal—Red Feather)—Nov. 27—S-1059; C-1189; R-1044.
Majestic Ceylon as Seen by Doctor Dorsey (Universal—Powers)—Dec. 14—S-1062.
Making an Impression (General Film—Vitagraph—Oct. 2—S-288; R-416.
Making of Crooks, The (5 parts) (General Film—Selig)—Dec. 21—S-1261; C-261.
Making Over of Mother, The (Christi)—Oct. 16—S-455.
Making Raisins and Florence Rose Fashions, No. 12, "Frills and Thrills" (Pathe)—Dec. 31.
Man From Yukon, The (No. 4 of "Grant, Police Reporter") (General Film—Kalem)—Nov. 10 S-1218; C-1187; R-843.
Manhattan Madness (5 parts) (Triangle—Fine Arts)—Oct. 1—S-138.
Man He Might Have Been, The (General Film-Selig)—Dec. 23, S-1850).
Mansard Mystery, The (2 parts) (Universal—Imp)—Dec. 1—S-1376; C-1350.
Mantle of Deceit, The (2 parts) (Universal—Rex)—Nov. 9—S-910; C-839.
Man Who Stood Still (5 parts) (World Pictures) —Oct. 30—S-914; C-694; R-687.
Man Who Went Sane (3 parts) (General Film—Vitagraph—Broadway Star Feature)—Nov. 18.
Marked "No Funds" (General Film—Vim Feature Comedy)—Nov. 8—S-908; C-1187.
Marooned (3 parts) (General Film—Essanay)—Oct. 21; S-442; C-837.
Marriage a la Carte (5 parts) (World Pictures—Reissue)—R-1975.
Married a Year (Universal—Nestor)—Nov. 24—S-1221; C-1189.
Married Misery (Unicorn—Judy)—Nov. 1.

Mary Lost Her Lamb (Unicorn-Judy)—Dec. 15.
Masked Ball, The (No 3 of "The Scarlet Runner") (2 parts) (Greater Vitagraph)—Oct. 16—S-1401; C-417; R-1962.
Masked Woman, The (5 parts) (Universal—Good Sense)—Oct. 31—S-1750; C-694
Masque of Life, The (7 parts) (Signet Film Corp.)—Nov.—R-811; C-103
Master of Her Soul (5 parts) (General Film—Knickerbocker) (Star Feature)—Dec. 8—S-1690; C-1819
Matrimaniac, The (5 parts) (Triangle—Fine Arts)—Dec. 16—C-1659, R-1952, S-1866.
Mayor's Fall From Grace (General Film—Vitagraph)—Oct. 13—S-288; C-568.
Mayor's Wife (2 parts) (Unicorn)—Nov. 3.
Mazuma and the Three Sisters (Educational Film Co.)—Nov.—R-1160
Measure of a Man, The (5 parts) (Bluebird)—Nov. 20—S-1226, C-1188, R-1182.
Mediator, The (5 parts) (Fox)—Nov. 13—S-1067, C-1188, R-1341.
Memory Man, The (Universal—Victor Special)—Oct. 2—S-290.
Menace, The (No. 9 "Grant, Police Reporter") (General Film—Kalem)—Dec. 15—S-1852; R-1810, C-1977.
Men She Married (5 parts) (World Pictures)—Nov. 27—C-1530, R-1541, S-1549.
Merry Motor Menders, The (General Film—Kalem—Oct. 31—S-1218; C-1033; R-690.
Message From the Sky, A (No. 10 of "The Yellow Menace") (Unity)—Nov. 6—S-754; R-222.
Message to Garcia (5 parts) (K-E-S-E—Edison)—Dec. 11—R-1507, S-1551, C-1659.
Metzer Murder Mystery (No. 4 of "Jimmy Dale, Alias the Gray Seal") (2 parts) (Unicorn-Monmouth)—Dec. 25.
Microscope Mystery, The (5 parts) (Triangle—Fine Arts)—Nov. 19—S-1232; C-1189; R-844.
Midnight Express, The (No. 110 "The Hazards of Helen") (General Film—Kalem)—Dec. 16—S-1852, C-1819.
Midnight Toll, The (Universal—Laemmle Special)—Nov. 1—S-750.
Million Dollar Smash, A (2 parts) (Universal—L-Ko)—Nov. 15—S-1062; C-1034.
Mines and Matrimony (Universal-Joker)—Dec. 30—S-2004, C-1978.
Mischief Maker, The (5 parts) (Fox)—Nov. 27—R-1509; S-1381; C-1511.
Mismated (2 parts) (Mutual)—Nov. 20—S-1381.
Miss Billie Buttons (Christie)—Dec. 11—S-1696.
Miss George Washington (5 parts) (Paramount—Famous Players)—Nov. 20—S-1384; C-1349, R-1346.
Miss Jackie of the Navy (5 parts)—(Mutual Star Production)—Dec. 11—S-1381.
Miss Jackie of the Navy (6 parts) (Pollard-Mutual)—Dec. 11, C-1820
Missing Chapter, The (No. 11 of "The Scarlet Runner") (Vitagraph)—Dec. 11—R-65; C-1977.
Missing Heiress, The (No. 2 of "Grant, Police Reporter") (General Film—Kalem)—Oct. 27; S-747; C—837; R-535.
Missing Witness, The (Universal—Imp Special)—Oct. 16—S-598.
Mission of State, A (No. 11 of "Grant, Police Reporter") (General Film—Kalem)—Dec. 29—S-2003.
Mistake in Rustlers (General Film—Selig)—Oct. 14—S-442; C-568.
Mistakes Will Happen (General Film—Selig)—Dec 2—S-1777, C-1819.
Mixed Blood (5 parts) (Universal-Red Feather) Dec. 18—C-1821; R-1814; S-2006.
Mr. Vampire (2 parts) (Universal Special-Rex)—Dec. 24 (S-2005; C-1979.
Model, The (Unicorn—Judy)—Oct. 7.
Modernizing Ceylon & Motor Mat and His Fliv (Universal Powers Split Reel) Nov. 16.
Modern Joan of Arc (No. 14 of "Liberty") (2 parts) (Universal Special Feature)—Nov. 13—S-1063, C-1189, R-1184.
Money Maid Men (General Film—Vim)—Nov. 24—S 1229, C-1658.
Money to Burn (2 parts) (General Film—Essanay)—Oct. 10—S-441; C-568.
Moods of Madora, The (2 parts) (Pathe)—Oct. 1—S-138; C-56.
Moonshine Blood (Universal-Big U)—Dec. 21—S-2004.
Morals of Hilda, The (5 parts) (Universal—Red Feather)—Dec. 11—S-1692.
Moth and the Flame, The (2 parts) (Pathe)—Oct. 29—S-758.
Mother Call, The (Universal—Big U Special)—Nov. 30—S-1377; C-1349.
Mother's Child (General Film—Vim)—Nov. 23—S-1220; C-1511.
Mother's Guiding Hand (Universal—Laemmle)—Dec. 16—C-1978
Motion Picture Portrait Studies of President Wilson and his Cabinet. The U. S. Government in action—Oct. 2
Motor Mat and His Fliv and Modernizing Ceylon (Universal—Powers)—Nov 18—S-1061.
Mountain Daisy, A (2 parts) (Mutual)—Nov. 6—C-1188.
Mountain Tragedy, A (2 parts) (Universal—Bison)—Oct. 7—S-128; C-96.
Moving Finger, The (Universal—Rex)—Oct. 29—S-598; C-570.
Murdered by Mistake (2 parts) (Universal—L-KO)—Oct. 14—S-1063, C-1978
Mutual Tours Around the World No. 1 (Mutual—Gaumont)—Nov. 7—S-1224
Mutual Tours Around the World No. 2 (Mutual—Gaumont)—Nov. 14—S-1224; C-1188.
Mutual Tours Around the World No. 3 (Mutual—Gaumont)—Nov. 21; C-1349; S-1695.
Mutual Tours Around the World No. 4 (Mutual Gaumont)—Nov 28—C-1512
Mutual World Tours No. 5 (Mutual Gaumont)—Nov. 7—C-1033; S-2007.
Mutual World Tours (No. 6) (Gaumont)—Dec. 12—C-1659, S-2007.
Mutual Tours Around the World, No. 7 (Mutual-Gaumont)—Dec. 19.
Mutual Tours Around the World, No. 8 (Mutual Gaumont)—Dec. 26.
Mutual Weekly No. 92 (Mutual)—Oct. 4—S-294; C-416.
Mutual Weekly No. 93 (Mutual)—Oct. 11—S-446, C-569.
Mutual Weekly No. 94 (Mutual)—Oct 18—S-603, C-695.
Mutual Weekly No. 95 (Mutual)—Oct. 25—S-753; C-838.
Mutual Weekly No. 96 (Mutual)—Nov. 1—S-912; C-1033.
Mutual Weekly No. 97 (Mutual)—Nov. 8—S-1223, C-1188.
Mutual Weekly No. 98 (Mutual)—Nov. 15—S-1223; C-1349.
Mutual Weekly No. 99 (Mutual)—Nov. 22—S-1381, C-1512.
Mutual Weekly No. 100 (Mutual)—Nov. 29—S-1547, C-1820.
Mutual Weekly No. 101 (Mutual)—Dec. 6—S-1695; C-1820.
Mutual Weekly No. 102 (Mutual—Dec. 13—S-1856—C-1978.
Mutual Weekly, No. 103 (Mutual)—Dec. 20.
Mutual Weekly, No. 104 (Mutual)—Dec. 27.
My Baby (General Film Biograph Reissue)—Dec. 4.
My Official Wife (5 parts) (General Film—Vitagraph)—Dec. 11; R-1654.
Mysterious Motor Car, The (No. 6 of "The Scarlet Runner") (Greater Vitagraph)—Nov. 6—(2 parts)—S-913; R-2099.
Mysterious Ranger, The (Unicorn—Rancho)—Oct. 3.
Mystery of the Brass Bound Chest (No. 15 of "The Girl from Frisco") (General Film—Kalem)—Nov. 15—R-1182; C-1348, S-1542
Mystery of the Mesa (2 parts) (Unicorn-Sunset)—Dec. 17.
Mystic Defender, The (No. 3 of "The Shielding Shadow") (2 parts) (Pathe)—Oct. 15—S-452; C-417; R-1818.

N

Naked Souls (Unicorn—Puritan)—Nov. 1.
Nanette of the Wilds (5 parts) (Paramount—Famous Players)—Nov 27—C-1512
Narrow Creed, The (2 parts) (Universal -Big U)—Oct. 26—S-600; C-570.
Nation's Peril, A (2 parts) (Pathe)—Oct. 15—S-452; C-417.
Nearly a Deserter (Paramount-Black Diamond)—Oct. 2.
Nearly a Hero (Mutual—Cub)—Nov. 3—S-911; C-838.
Near Sighted Autopedist (Unity)—Nov.
Near to Earth (General Film—Biograph)—Nov. 13—S-1060, C-1348.
Neath Texas Skies (Unicorn—Utah)—Nov. 1.
Nervy Nat Has His Fortune Told (Universal-Powers)—Dec. 24
New Porter, The (General Film—Vitagraph)—Oct. 30.
New Salesman, The (General Film—Kalem)—Nov. 14—R-843, C-1348; S-1542
New York Hat, The (General Film—Biograph—Reissue)—Nov. 6—S-906; C-1187; R-220.
New York Rapid Transit (General Film—Vitagraph)—Nov. 6—C-1187
Night Shadows (2 parts) (Universal -Bison)—Oct 13—S-290.
Ninety and Nine, The (5 parts) (Greater Vitagraph)—Dec. 25—R-1973, S-2017, C-1977
Nobody's Claim (2 parts) (Unicorn—Buffalo)—Oct. 7.
Not in the News (2 parts) (General Film—Essanay)—Nov. 14—S-1060; C-1348.
Nuremberg Watch, The (No. 2 of "The Scarlet Runner") (2 parts) (Greater Vitagraph)—Oct. 9—S-296; C-260; R-1962.

O

Ocean Waif, The (5 parts) (International)—Nov 2—S-910; C-838.
Oh! For a Cave Man (Mutual—Cub)—Oct 6—S-293; C-417.
Oh, You Honeymoon (Universal—Nestor)—Dec. 8—C-1512; S-1544.
Oil and Water (2 parts) (General Film—Biograph Reissue)—Nov 21—S-1219, C-1511.
Oil Smeller, The (Universal Special Feature)—Oct 14—S-291; C-261.
Old Fashioned Girl, The (2 parts) (General Film—Essanay)—Oct 3—S-127, C-416.
Old Fogy, The (3 parts) (Pathe)—Dec 3—R-1342.
Old Folks At Home, The (5 parts) (Triangle—Fine Arts)—Oct. 15—S-452; R-418, R-222
Old Homestead, The (5 parts) (Paramount—Famous Players)—Dec. 28—S-308; R-95.
Oliver Twist (5 parts) (Paramount—Lasky)—Dec 11—R-1811, C-1821, S-2015.
On the Brink of War (No. 20, The Girl from Frisco") (2 parts) (General Film-Kalem) Dec. 20—S-2003, R-1915.
One Dollar Please (Mutual)—Dec. 16—S-2012.
One Step Too Far (General Film—Kalem)—Oct 6—S-290, C-416, R-64.
Only A Rose & A Boomerang (3 parts) (General Film—Selig) Oct. 16—S-442, C-692.
Orchid Lady, The (5 parts) (Metro—Popular Plays and Players)—Dec. 4.
Our American Boys in the European War (Triangle)—Oct.—R-220.
Our Boys at the Border (No. 2 of "Uncle Sam's Defenders") (Mutual)—Dec. 15—S-1856.
O. U. Rooster (Paramount—Bray Cartoon)—Oct. 1—C-260
Our Other Lives (3 parts) (General Film—Vitagraph Broadway Star Feature)—Dec. 2—S-1942, C-1819
Out for the Coin (Christie)—R-1813.
Out of the Shadows and Paradise For a Day (2 parts) (General Film—Selig)—Oct. 23—S-596, C-837.
Outside of the Law (No. 9 of "Beatrice Fairfax") (2 parts) (International)—Oct. 2—S-451; R-221.
Over The Hills (Unicorn—Judy)—Oct. 19.

P

Pair of Shadows, A (Universal—Big U Special)—Oct. 9—S-600; C-570.
Pamela's Past (5 parts) (Exclusive Feature)—Dec., S-1862.
Panthea (Selznick)—Nov.
Paradise For a Day & Out of the Shadows (2 parts) (General Film—Selig Split Reel)—Oct. 23—S-597; C-837.
Paramount Pictographs (Paramount)—Oct.—C-260.
Passion Flower (California Motion Picture Co.)—Dec.
Paramount Pictographs, No. 40 (Paramount)—Nov. 5, S-1861.
Paramount Pictographs, No. 41 (Paramount)—Nov. 12, S-1861.
Paramount Pictographs, No. 42 (Paramount)—Nov. 19, S-1861.
Paramount Pictographs, No. 43 (Paramount)—Nov. 26, S-1861.
Paramount Pictographs, No. 44 (Paramount)—Dec. 3, S-1861.
Paramount Pictographs, No. 45 (Paramount)—Dec. 10, S-1861
Paramount Pictographs, No. 46 (Paramount)—Dec. 17.
Paramount Pictographs, No. 47 (Paramount)—Dec. 24.
Paramount Pictographs, No. 48 (Paramount)—Dec. 31.
Pass the Prunes (Universal—Nestor)—Dec. 4—C-1512, S-1544.
Path of Life, The (2 parts) (Unicorn-Lily)—Nov. 20.
Pathe News No. 80 (Pathe)—Oct. 4—S-451.
Pathe News No. 81 (Pathe)—Oct. 7—S-608.
Pathe News No. 82 (Pathe)—Oct. 11—S-608.
Pathe News No. 83 (Pathe)—Oct 14—S-757.
Pathe News No. 84 (Pathe)—Oct. 18—S-757.
Pathe News No. 85 (Pathe)—Oct. 21—S-916.
Pathe News No. 86 (Pathe)—Oct 25—S-916.
Pathe News No. 87 (Pathe)—Oct. 28—S-1065.
Pathe News No. 88 (Pathe)—Nov. 1—S-1065.
Pathe News No. 89 (Pathe)—Nov. 4—S-1229.
Pathe News No. 90 (Pathe)—Nov. 8—S-1230.
Pathe News No. 91 (Pathe)—Nov. 11—S-1386.
Pathe News No. 92 (Pathe)—Nov. 15—S-1386.
Pathe News No. 93 (Pathe)—Nov. 18—S-1544.
Pathe News No. 94 (Pathe)—Nov. 22—S-1548
Pathe News No. 95 (Pathe)—Nov. 25—S-1698.
Pathe News No. 96 (Pathe)—Nov. 29—S-1698.
Pathe News No. 97 (Pathe)—Dec. 2—S-1864.
Pathe News No. 98 (Pathe)—Dec. 6—S-1864.
Pathe News No. 99 (Pathe)—Dec. 9—S-20-3.
Pathe News No. 100 (Pathe)—Dec. 13—S-2013.
Pathe News No. 101 (Pathe)—Dec. 16.
Pathe News No. 102 (Pathe)—Dec. 20.
Pathe News No. 103 (Pathe)—Dec. 23.
Pathe News No. 104 (Pathe)—Dec. 27.
Pathe News No. 105 (Pathe)—Dec. 30.
Patria (No. 1, "The Last of the Fighting Channings") (3 parts) (International)—Dec. R-1510.
Patria (No. 2 "Treasure") (2 parts) (International)—Dec.—R-1510.
Patria (No. 3 "Winged Millions") (2 parts) (International)—R-1510.
Pat's Pasting Ways (Universal—Nestor)—Oct. 20—S-445; C-418.
Pawnshop, The (2 parts) (Chaplin-Mutual)—Oct —S-293; C-260; R-223.
Paying The Price (2 parts) (Mutual—Gaumont)—Oct. 30—S-603.
Pearl of Paradise, The (5 parts) (Mutual Star Productions)—Nov. 2—S-753; C-1034; R-1001.
Pearl of the Army (No. 1 "The Traitor") (Pathe—Astra)—Dec.—R-1506; C-1512; S-1548.
Pearl of the Army (No. 2 "Found Guilty") (Pathe—Astra)—Dec.—R-1506; C-1512; S-1700.
Pearl of the Army (No. 3 "The Silent Menace") (Pathe—Astra)—Dec.—R-1506; S-1864.
Pearl of the Army (No. 4, "War Clouds") (2 parts) (Pathe-Astra)—Dec. 24.

Pearl of the Army (No. 5, "Somewhere in Grenada") (2 parts) (Pathe-Astra—Dec. 31—R-1972; S-2014, C-1978.

Peck o' Pickles (5 parts) (Mutual Star Production—American—Nov. 1—S-122.

Penalty of Treason, The (2 parts) (Lubin—Rex)—Dec. 16—S-1544, C-1978.

Pen and Inklings in and Around Jerusalem (Universal Powers Split Reel)—Oct. 7—S-128; C-96.

Pen and Sword (2 parts) (Unicorn Split Reel)—Oct. 2.

Pencil Clue, The (No. 3 of "Grant, Police Reporter") (General Film—Kalem)—Nov. 4—S-1218; C-1033, R-1090.

Pen Trip to Palestine, A (Universal—Rex)—Nov. 9.

People, The, vs. John Doe (6 parts) (State Right Feature—Argosy)—Dec. 1—R-1961, C-1979.

Pep's Legacy (3 parts) (Vitagraph—Broadway Star Feature)—Dec. 16.

Perils of a Plumber, The (Universal-L-KO)—Dec. 27—S-2004.

Perils of Our Girl Reporters, The (No. 1, "The Jade Necklace") (2 parts) (Niagara Film Studios)—Dec. 28.

Perjurer, The (Universal—Imp Special)—Oct. 2—S-444.

Persistent Wooing (General Film—Vim Feature Comedy)—Oct. 18—S-441; C-692.

Peter's Perfect Photoplay (Mutual)—Dec. 28.

Phantom Buccaneer, The (5 parts) (K-E-S-E) Dec. 23, S-1860.

Phillip Holden-Waster (5 parts) (Mutual Star Feature—American)—Oct. 9—S-455; C-417.

Phil's Busy Day (Universal—L-KO)—Dec 29—S-2004; C-1978.

Pictures Pirates (2 parts) (Mutual—Vogue)—Nov. 12—S-912; C-1188.

Pidgin Island (Metro—Yorke) (5 parts)—Dec 25—S-2016.

Pigs (Mutual—Gaumont)—Oct.

Pipe Dreams (General Film—Vim)—Nov. 16—S-1219; C-1348.

Place Beyond the Winds, The (5 parts) (Universal—Red Feather)—Nov. 6—S-910; C-830; R-843.

Plain Jane (5 parts) (Triangle Kay-Bee)—Oct. 8—S-138.

Play Ball (No. 10 "Beatrice Fairfax") (2 parts) (International)—Oct. 9—S-607.

Plow Girl, The (5 parts) (Paramount—Lasky)—Nov. 13—S-1383; C-1349; R-1342.

Plumber's Waterloo (General Film—Victor)—Oct. 27—S-597; C-570.

Poisoned Dart, The (No. 18 of the "Girl from Frisco") (General Film—Kalem) (2 parts)—Dec. 6—R-1655; S-1852; C-1819.

Political Tramp, A (Universal—Nestor)—Nov. 6—S-909; C-839.

Poultry A La Mode (2 parts) (Mutual—Vogue)—Oct. 1—S-132; C-95.

Powder Trail, The (Universal—Big U Special)—Nov. 12—S-908.

Power of Evil, The (6 parts) (B. S. Moss)—Oct. 1—S-134; C-260; R-222.

Power of the Press, The (3 parts) (General Film—Biograph Reissue)—Nov. 1—S-748; C-1033; R-220.

Precious Parcel, The (General Film—Vim)—Oct. 19—S-596; C-692.

Pretty Baby (Universal Nestor)—Dec 25—S-2004; C-1978.

Price of Fame, The (5 parts) (Greater Vitagraph)—Nov. 13—S-1066; R-998.

Price of Silence, The (5 parts) (Bluebird)—Dec. 11—S-1698; R-1654; C-1819.

Price on His Head, A (Universal—Big U)—Oct. 27—S-600; C-570.

Price She Paid (Selznick)—Oct.

Prima Donna's Husband (5 parts) (Herald Film Corp.)—Oct.—R-101.

Primitive Call, The (5 parts) (Fox)—Oct. 23.

Prince In a Pawnshop, A (5 parts) (Greater Vitagraph)—Oct. 16—S-449; C-417; R-381.

Prince of Graustark, The (5 parts) (K-E-S-E Essanay)—Nov. 6—S-756, C-848, R-877.

Prize Winners, The (General Film—Vim)—Nov. 30—S-1377; C-1658.

Prodigal Daughter, The (Universal)—Dec. 31—S-2005; C-1978.

Professor Jeremy's Experiment (2 parts) (Mutual—American)—Oct. 27—S-751, C-687.

Prowlers of the Jungle (Universal Laemmle Special)—Oct. 2—S-444.

Prudence the Pirate (5 parts) (Pathe Gold Rooster)—Oct. 22—S-616; C-570; R-377.

Pueblo Legend, A (2 parts) (General Film—Biograph Reissue)—Oct. 10—S-441, C-568, R-62.

Puppet, A (2 parts) (Triangle Fine Arts)—Oct. R-1959—1966.

Purchase Price, The (General Film—Selig)—Dec. 9—S-1543; C-1977.

Q

Quest of the Golden Goat, The (General Film—Kalem)—Dec. 23—S-2003; C-1977.

Question Mark, The (5 parts) (General Film—Knickerbocker Star Feature)—Nov. 10—S-907; C-1148.

Quitter, The (2 parts) (Universal—Bison)—Nov. 11—S-909, C-839.

R

Raccoons (Universal Ani-Mutt)—Dec. 8—S-1545.

Race With Death, A (No. 12 of the "Hazard of Helen") (General Film—Kalem)—Dec. 30—S-2003; C-1977.

Ragged Princess, The (5 parts) (Fox)—Oct. 16; R-688.

Rah! Rah! Rah! (Greater Vitagraph)—Dec. 11.

Rainbow Princess (5 parts) (Paramount—Famous Players)—Oct. 23—R-680.

Rare Boarder, A (2 parts) (General Film—Vim)—Dec. 8—S-1630; C-1961.

Real Streets of Cairo (Paramount—Burton Holmes)—Nov. 27.

Reckless Romeos (General Film-Vim)—Dec. 22, S-1851.

Redeemed (5 parts) (Mutual Star Production—Turner)—Oct. 28—S-445, C-569.

Redeeming Love (5 parts) (Morosco)—Dec. 28.

Red Notebook, The (No. 2 of "The Vampires") (Mutual—Gaumont)—Nov. 30—S-1380, R-1819.

Red Whiskered Man (No. 7 of "The Scarlet Runner") (Greater Vitagraph)—Nov. 13—S-913; R-2100.

Reel Life No. 22 (Gaumont)—Oct. 1—S-446; C-260.

Reel Life No. 23 (Gaumont)—Oct 8—S-603; C-417.

Reel Life No. 24 (Gaumont)—Oct. 15—S-752; C-569.

Reel Life No. 25 (Gaumont)—Oct. 22—S-912; C-693.

Reel Life No. 26 (Gaumont)—Oct. 29—S-1224; C-838.

Reel Life No. 27 (Gaumont)—Nov. 5—S-1224; C-1188.

Reel Life No. 28 (Gaumont)—Nov. 12—C-1188.

Reel Life No. 29 (Gaumont)—Nov. 19—C-1349; S-1695.

Reel Life No. 30 (Gaumont)—Nov. 26—C-151_; S-2007.

Reel Life No. 31 (Gaumont)—Dec. 3—C-1659; S-2007.

Reel Life No. 32 ("The Olive Industry") (2 parts) (Mutual—Gaumont) Dec. 10—C-1820; S-2007.

Reel Life, No. 33 (Mutual-Gaumont)—Dec. 17.

Reel Life, No. 34 (Mutual-Gaumont)—Dec. 24.

Reel Life, No. 35 (Mutual-Gaumont)—Dec. 31.

Reformation of Dog Hole, The (No. 10 of the "Girl from Frisco") (2 parts) (General Film—Kalem)—Oct. 11—S-746; C-568; R-416.

Rehabilitated (Mutual)—Dec. 7.

Rehearsal, The (2 parts) (General Film-Biograph Reissue)—Dec. 27.

Restless Spirit (No. 12 of the "Crimson Stain Mystery") (2 parts) (Consolidated)—Nov. 6—S-1224.

Return of "Draw" Egan, The (5 parts) (Triangle—Ince)—Oct. 15—S-452; C-418, R-2100.

Return of Eve, The (5 parts) (K-E-S-E Essanay)—Oct. 16—S-607; C-2129; R-2097.

Reunited Party, A (2 parts)—October (Mortimer—Metcalfe).

Revolt, The (5 parts) (World Pictures)—Oct. 2—S-604; C-261; R-63.

Right Direction, The (5 parts) (Pallas—Paramount)—Dec. 21—R-1972; S-2015; C-1978.

Right Hand Path, The (General Film—Selig)—Dec. 30.

Right to Be Happy, The (5 parts) (Bluebird Photoplay)—Dec. 25—R-1974; C-1977.

Ringer, The (No. 13 of "Beatrice Fairfax") (2 parts) (International)—Nov.—R-1000.

Rink, The (2 parts) (Mutual-Chaplin)—Dec 1, R-1818; S-2012.

Rise of Susan, The (5 parts) (World Pictures)—Dec. 11—C-1521; R-1812; S-1857.

Rival Fakers (General Film—Kalem)—Nov. 21—C-1348; S-1543.

Road to Fame (General Film—Selig)—Dec. 11—S-1691.

Road to Love (5 parts) (Paramount—Morosco)—Dec. 7—R-1656; S-1860; C-1821.

Robinson Crusoe (5 parts) (Savage)—Nov.

Rock of Riches, The (Universal—Rex)—Dec. 23—S-2005.

Rocking the Baby to Sleep (Unicorn-Judy)—Dec. 3.

Rogue's Pawn, The (No. 5 of "Grant, Police Reporter") (General Film—Kalem)—Nov. 17—R-1183; C-1348; S-1542.

Romantic Journey, The (5 parts) (Pathe—Gold Rooster)—Dec. 24—R-1653; C-1821; S-2013.

Romance of Billy Goat Hill, A (5 parts) (Universal—Red Feather)—Nov. 9—S-292; C-261; R-66.

Romantic Romeo, A (Universal—Victor Special)—Nov. 8—S-908.

Romeo and Juliet (5 parts) (Fox)—Oct. 23—C-837; R-840.

Romeo and Juliet (8 parts) (Metro—Quality Special Release)—Oct.—S-448; R-685.

Room Rent and Romance (Universal—Victor Special)—Oct. 16—S-443; C-570.

Rose of the Prairie, The (Unicorn—Buffalo)—Oct. 30.

Rose of the South (5 parts) (Greater Vitagraph)—Dec. 4—R-1506.

Royal Blood (General Film-Vim)—Oct. 5—S-126; C-416.

Rules and Cabarets (Unicorn—Hippo)—Oct. 5.

The Rummy (5 parts) (Triangle—Fine Arts)—Oct. 8—S-300; C-261; R-64.

Runaway Sleeper, The (No. 106 of the "Hazards of Helen") (General Film—Kalem)—Nov. 18—C-1348; S-1542.

Rural Romance, A (2 parts) (Universal—L-Ko)—Oct. 25—S-600; C-570.

S

Safe in the Safe (2 parts) (Universal—L-Ko)—Oct. 4—S-128; C-96.

Safe Proposition, A (General Film—Essanay)—Nov. 8—S-907; C-1187.

Safety First (Universal—L-KO)—Oct. 21—C-418.

Sammie Johnsin at the Seaside & In and Around Ancient Japan (Universal—Powers Split Reel)—Nov. 26—S-1221.

Sammie Johnsin Minds the Baby (Universal—Powers)—Nov. 2—S-749.

Sammie Johnsin's Love Affair & Ancient India (Universal—Powers Split Reel)—Dec. 3— S-1377.

Sammie Johnsin and the Wonderful Lamp (Universal Powers Split Reel)—Dec. 17—S-1692.

Sammie Johnsin Slumbers Not (Universal-Powers)—Dec. 31—S-2005.

Sammie's Scandalous Scheme (Mutual—Vogue)—Dec.

Satanas (No. 6 of "The Vampires") (Mutual—Gaumont)—R-1814; S-2007; C-1978.

Saturday Night (2 parts) (Unicorn-Jockey)—Nov. 15.

Sauerkraut Symphony, A (General Film—Kalem)—Oct. 17—S-747; C-692; R-379.

Scarbrow's Revenge (Unicorn-Utah)—Nov. 29.

Scarlet Oath, The (5 parts) (World Pictures)—Oct. 23—S-754; C-570; R-534.

Scarlet Runner, The (No. 1, "The Car and His Majesty") (Greater Vitagraph)—Oct. 2—S-136; C-96; R-1962.

Scarlet Runner, The (No. 2, "The Nuremberg Watch") (2 parts) (Greater Vitagraph)—Oct. 9—S-296; C-260; R-1962.

Scarlet Runner, The (No. 3, "The Masked Runner") (2 parts) (Greater Vitagraph)—Oct. 16—S-450; C-417; R-1962.

Scarlet Runner, The (No. 4, "The Hidden Prince") (2 parts) (Greater Vitagraph)—Oct. 23—S-604; R-1962; C-569.

Scarlet Runner, The (No. 5, "The Jacobean House") (2 parts)—Oct. 30—R-2099.

Scarlet Runner, The (No. 6, "The Mysterious Motor Car") (2 parts) (Greater Vitagraph)—Nov. 6—S-913; R-2099.

Scarlet Runner, The (No. 7, "The Red Whiskered Man") (2 parts) (Greater Vitagraph)—Nov. 13—S-913; R-2100.

Scarlet Runner, The, (No. 8, "The Glove and the Ring") (2 parts) (Greater Vitagraph)—Nov. 20—S-1066; C-1188; R-65.

Scarlet Runner, The (No. 9, "The Gold Cigarette Case") (2 parts) (Greater Vitagraph)—Nov. 27—S-1227; C-1348; R-65.

Scarlet Runner, The (No. 10 of "The Lost Girl") (2 parts) (Greater Vitagraph)—Dec. 4—S-1382; C-1511.

Scarlet Runner, The (No 11, "The Missing Chapter") (Greater Vitagraph)—Dec. 11—R-65; S-1551; C-1977.

Scarlet Runner, The (No. 12, "The Car and the Girl") (2 parts) (Greater Vitagraph)—Dec. 18.

Science of Crime, The (2 parts) (General Film—Biograph Reissue)—Nov. 7—S-906; C-1187; R-378.

Scotch-Irish Reel (Paramount—Burton Holmes)—Oct. 2—C-95.

Scrambled Honeymoon, A (2 parts) (Unity)—Oct. 16.

Scrappily Married (Universal—Joker)—Dec. 2—S-1378; C-1512.

Scratched (2 parts) (Universal—Imp)—Dec. 15—S-1693; C-1690.

Scratch of the Pen (2 parts) (Pathe)—Nov. 5—S-918; C-838.

Secret Kingdom, The (Greater Vitagraph)—R-1656.

Sea Mates (Universal—Big U)—Nov. 2—S-749.

Sea Nymph (Christie)—Nov.—R-1184; S-1551.

Sealed Lips (2 parts) (Mutual)—Dec. 11, S-1857.

Second Mrs. Tanqueray (5 parts) (Greater Vitagraph)—Nov. 13.

Second Story Ringer (General Film—Vitagraph)—Nov. 13.

Secret Cellar, The (2 parts) (Universal—Imp Special)—Nov. 5—S-749.

Secret Kingdom, The (2 parts) (Vitagraph)—Dec., Com. 1820.

See America First No. 56 (Mutual—Gaumont)—Oct. 4—S-446; C-417.

See America First No. 57 (Mutual—Gaumont)—Oct. 11—S-603; C-569.

See America First No. 58 (Mutual—Gaumont)—Oct. 18—S-752; C-693.

See America First No. 59 (Mutual—Gaumont)—Oct. 25—S-912; C-693.

See America First No. 60 (Mutual—Gaumont)—Nov. 1—S-1224.

See America First No. 61 (Mutual—Gaumont)—Nov. 8—S-1224; C-1034.

See America First No. 62 (Mutual—Gaumont)—Nov. 15.

See America First No. 63 (Mutual—Gaumont)—Nov. 22—S-1695.

See America First No. 64 (Mutual—Gaumont)—Nov. 29—C-1512; S-2006.

See America First No. 65 (Mutual—Gaumont)—Dec. 6—C-1659—S-2006.

See America First No. 66 (Mutual—Gaumont)—Dec. 13—C-1820; S-2006.

See America First, 67 (Mutual-Gaumont)—Dec. 20.

See America First, 68 (Mutual-Gaumont)—Dec. 27.

Seeds of Jealousy (Universal—Big U Special)—Dec. 7—S-1544.

Seeds of Redemption (2 parts) (Universal—Big U)—Dec. 7—C-1513.

Selig-Tribune No. 79 (General Film—Selig)—Oct. 2—S-442; C-416.

Selig-Tribune No. 80 (General Film—Selig)—Oct. 5—S-597; C-416.

Selig-Tribune No. 81 (General Film—Selig)—Oct. 9—S-597; C-568.

Selig-Tribune No. 82 (General Film—Selig)—Oct. 12—S-747.

Selig-Tribune No. 83 (General Film—Selig)—Oct. 16—S-747; C-692.

Selig-Tribune No. 84 (General Film—Selig)—Oct. 19—S-907; C-692.

Selig-Tribune No. 85 (General Film—Selig)—Oct. 23—S-907; C-857.
Selig-Tribune No. 86 (General Film—Selig)—Oct. 26—S-1060.
Selig-Tribune No. 87 (General Film—Selig)—Oct. 30—S-1060; C-1053.
Selig-Tribune No. 88 (General Film—Selig)—Nov. 8—S-1218; C-1053.
Selig-Tribune No. 89 (General Film—Selig)—Nov. 6—S-1218; C-1187.
Selig-Tribune No. 90 (General Film—Selig)—Nov. 9—S-1577; C-1187.
Selig-Tribune No. 91 (General Film—Selig)—Nov. 13—S-1577; C-1348.
Selig-Tribune No. 92 (General Film—Selig)—Nov. 16—S-1543.
Selig-Tribune No. 93 (General Film—Selig)—Nov. 20—C-1511; S-1543.
Selig-Tribune No. 94 (General Film—Selig)—Nov. 23—C-1511; S-1690.
Selig-Tribune No. 95 (General Film—Selig)—Nov. 27—C-1658; S-1691.
Selig-Tribune, No. 96 (General Film-Selig)—Nov. 30, S-1850.
Selig-Tribune, No. 97 (General Film-Selig)—Dec. 4, S-1850; C-1819.
Selig-Tribune, No. 98 (General Film-Selig)—Dec. 7, 1819.
Selig-Tribune No. 99 (General Film—Selig)—Dec. 11—C-1977.
Selig-Tribune No. 100 (General Film—Selig)—Dec. 14—C-1977.
Selig-Tribune, No. 101 (General Film-Selig)—Dec. 18.
Selig-Tribune, No. 102 (General Film-Selig)—Dec. 21.
Selig-Tribune, No. 103 (General Film-Selig)—Dec. 25.
Selig-Tribune, No. 104 (General Film-Selig)—Dec. 28.
Sequel to "The Diamond from the Sky" No. 1, "Fate and Death" (2 parts) (Mutual)—Dec. —R-1510; C-1512; S-1857.
Sequel to "The Diamond from the Sky No. 2 (American)—C-1659.
Sequel to "The Diamond from the Sky," No. 3 (Mutual-American)—Dec. 9, C-1820.
Sequel to "The Diamond from the Sky," No. 4, "The Climax" (2 parts) (Mutual-American)—Dec. 18.
Seventeen (5 parts) (Paramount—Famous Players)—Nov. 2—S-1067; R-997.
Shadow, The, and Raccoons (Universal—Victor)—Dec. 7.
Shadow, The (2 parts) (Victor) S-1544; C-1513.
Shadow, The (5 parts) (Mutual Masterpiture de Luxe—American)—Oct. 5.
Shadowed Shadow, A (Universal Joker) Nov 4—S-749; C-694.
Shadows and Sunshine (5 parts) (Pathe)—Nov. 12—R-842; C-1034.
Shadows of Suspicion (Universal Laemmle)—Nov. 12—S-908; C-1034.
Shanks and Shivalry (Greater Vitagraph)—Dec. 25.
She Loved a Sailor (Triangle—Keystone) Nov —R-379; C-693.
Sheriff's Blunder, The (2 parts) (General Film—Selig)—Nov. 20—S-1219; C-1511.
She Wanted a Ford (Universal—L-KO) Oct. 22—S-444; C-570.
She Who Last Laughs (General Film—Vitagraph)—C-259.
Sheep of Chelan, The (Educational Films Corp.)—Dec.—R-1965.
Shielding Shadow, The (No. 1, "Treasure Trove") (2 parts) (Pathe—Astra)—Oct. 1—S-138; C-96; R-1818.
Shielding Shadow, The (No. 2, "Into the Depths") (2 parts) (Pathe—Astra)—Oct. 8—S-300; C-260; R-1818.
Shielding Shadow, The (No. 3, "The Myster Defender") (2 parts) (Pathe—Astra)—Oct. 15—C-417; R-1818.
Shielding Shadow, The (No. 4 "The Earthquake") (2 parts) (Pathe—Astra) Oct. 22 S-608; C-570; R-1818.
Shielding Shadow, The (No. 5, "Through Bolted Doors") (2 parts) (Pathe—Astra) Oct 29—S-758; C-693; R-221
Shielding Shadow, The (No. 6, "The Disappearing Shadow") (2 parts) (Pathe Astra)—Nov. 5—S-918; C-838.
Shielding Shadow, The (No. 7, "The Awakening") (2 parts) (Pathe Astra)—Nov 12, R-688; C-1034.
Shielding Shadow, The (No 8, "The Haunting Hand") (2 parts) (Pathe—Astra)—Nov 19—S-1230; C-1189; R-1181.
Shielding Shadow, The (No. 9, "The Incorrigible Captive") (2 parts) (Pathe—Astra) Nov 26.
Shielding Shadow, The (No 10, "The Vanishing Mantle") (Pathe—Astra) Dec 3 R-1312, S-1548
Shielding Shadow, The (No. 11, "The Great Sacrifice") (2 parts) (Pathe—Astra)—Dec 10 R-1506, S-1700
Shielding Shadow, The, No 12 "The Stolen Shadow" (2 parts) (Pathe)—Dec. 17, S-1864.
Shielding Shadow The No 13 "The Hidden Menace" (2 parts) (Pathe—Astra) Dec 24—S-2013.
Shielding Shadow, The (No 14 "Absolute Black") (2 parts) (Pathe-Astra)—Dec. 31 R-1972; S-2014
Shirley Girl, The (International)—Oct.
Shooting His 'Art Out (2 parts) (Universal-L-KO) Dec 20—S-1853; C-1979
Short Sighted Crime (Unity)—Nov 27—S-1696
Shot in the Fracas (2 parts) (Mutual—Vogue)—Dec. 10—S-1695; C-1820.
Should She Have Told? (3 parts) (Universal—Gold Seal)—Nov 28—S-1578; C-1640
Sign of the Poppy (5 parts) (Bluebird) Dec 4—R-1508; C-1511.
Silent Menace (No 3 of "Pearl of the Army") (2 parts) (Pathe—Astra) Dec—R-1509
Silk Industry (Pathe)—Dec. 31.
Sin Ye Do, The (5 parts) (Triangle-Fine Arts)—Dec 16, S-1866
Sins of Her Parent (5 parts) (Fox)—Nov 6 S-1065, C-1188, R-1180
Sir John Jellicoe's Grand Fleet In Action (Baynes—Urban) Dec—R-1401
Sister of Six, A (5 parts) (Triangle-Fine Arts) Oct 29—S-758, C-693, R-221
Skirts (2 parts) (Triangle-Fine Arts) July 30—C-693.
Slave, The (Universal—Rex Special)—Oct. 2—S-291.
Slave of Passion, The (Universal-Imp) Dec 11.
Slicking the Slickers (Mutual—Beauty)—Oct. 3—S-294; C-260.
Slinky, the Yegg (Keen Cartoon Corp.)—Oct.—R-538.
Small Town Stuff (3 parts) (General Film-Selig)—Oct. 30—S-747; C-1033.
Snow White (5 parts) (Famous Players)—Dec. 25.
Snow White (4 parts) (Educational Films Corp.—Life Photoplay)—Dec.; R-1651.
Social Buccaneer, The (5 parts) (Bluebird)—Oct. 16—S-448; C-417; R-223.
Social Club (Triangle—Keystone)—July 16 C-693.
Social Pirates (Fox)—R-1818.
Society Hypocrites (2 parts) (Universal Special Feature)—Oct. 24—C-570.
Some Bravery (General Film Essanay) Nov 22—S-1219; C-1511.
Some Hero (Unity)—Oct. 9.
Some Kid (Christie)—Nov. 20—R-1184.
Some of Our Biggest Star Performers, and a Journey to Nowhere (General Film Vitagraph)—Dec. 25.
Some Tropical Bird—Parrots and the Spanish Pyrenees (Pathe—Astra)—Oct. 1—S-138.
Somewhere in France (Triangle—Ince)—Oct. 29—C-693; R-222.
Somewhere in Georgia (Sunbeam Motion Picture Corp.)—Nov.
Somewhere in Grenada (No. 5 of "Pearl of the Army") (2 parts) (Pathe-Astra)—Dec 31—R-1972; S-2014; C-1978.
Somewhere in Mexico (Units Tweedledum) Dec. 4; S-1850
Somewhere on the Battlefield (2 parts) (Universal Special Feature) Oct 6—S-129, C-96
Son of a Rebel Chief (2 parts) (Universal-Bison)—Nov. 18—S-1062; C-1034.
Son of Cain, The (No. 13 of "The Girl from Frisco") (General Film—Kalem) Nov 1 S-1218; C-1033; R-842.
Son of Erin, A (5 parts) (Paramount—Pallas)—Nov. 9—C-833; R-845.
Sorry Plight, A (Unicorn—Judy)—Nov. 17.
So Shall Ye Reap (3 parts) (General Film Selig)—Nov. 6—S-907; C-1187.
So This Is Paris (Universal-Victor)—Dec. 19; S-1853.
Soul at Stake, A (2 parts) (Universal—Imp)—Oct. 13—S-290; C-261.
Soul of a Child, The (5 parts) (Pioneer)—R-537; C-570
Soul of Kura-San (5 parts) (Paramount—Lasky)—Oct. 30—R-846; C-838.
Southern Italy (Paramount—Burton Holmes)—Oct. 16.
Spanish Costumes Dances (1 reel) (Rolin)—Dec. 17—S-1866; S-2013.
Spanish Pyrenees and Some Tropical Birds—Parrot (Pathe—Split Reel)—Oct. 1—S-138; C-96.
Spartan Spleen (Mutual—Beauty)—Oct. 31—S-753; C-693
Spy and the Submarine, The (No. 13 of "The Yellow Menace") (2 parts) (Unity)—Nov. 27—S-1227; C-1349, R-915
Starbucks, The (2 parts) (Mutual—American)—Nov. 23—S-1380; C-1512.
Starlight's Message (Universal-Big U)—Nov 3—S-749
Stain of Chuckawalla, The (No. 10, "The Girl from Frisco (2 parts) (General Film-Kalem)—Dec. 13—S-1852; R-1816; C-1977.
Stepping Westward (2 parts) (Mutual Gaumont)—Oct. 19—S-446; C-569.
Stolen Honors (Universal Laemmle Special) Oct. 9—S-598.
Stolen Plumage (General Film—Kalem)—Oct. 6—S-290; C-416; R-64.
Stolen Rubies, The (No. 2 of "Jimmy Dale, Alias the Grey Seal") (2 parts) (Unicorn-Monmouth)—Dec. 11—S-1225; R-1181.
Stolen Shadow, The (No. 12 "Shielding Shadow") (Pathe Astra)—Dec 17, C-1659
Stolen Triumph, The (5 parts) (Metro—Rolfe)—Dec 11 S-1636, R-1816, C-1820
Storm, The (5 parts) (Paramount Lasky) Oct. 5—R-2102
Story from Life (Universal—Rex Special)—Dec. 9—S-1744.
Straight Way, The (5 parts) (Fox)—Oct. 2—C-417.
Stranger from Somewhere, A (5 parts) (Bluebird) Nov 13, S-1226, C-1623, R-999
Strength of the Conscience (Unicorn—Sunset)—Nov. 4
Strictly Business (General Film—Vim)—Oct. 6—S-126; C-416.
Strife and Sorrow (No. 13 of "Liberty") (Universal Special Feature)—Nov. 6—S-1063, C-1189; R-1184.
Strong Evidence (General Film Vitagraph) Oct. 20—C-837.
Stronger Than Steel (2 parts (Universal Laemmle) Dec 27—S-2065
Stumbling (2 parts) (Universal Imp)—Nov. 3—S-749; C-694.
Such Is Life in Alaska and "Civilization in the Far East (Universal—Powers)—Dec 25 C-1821; S-2065.
Sudden Jim (Triangle—Kay-Bee)—Oct.
Sultana, The (5 parts) (Pathe—Balboa) Oct 29—S-758, C-693; R-534
Sunbeam, The (5 parts) (Metro-Rolfe)—Nov. 27—S-1383; C-1349; R-1342.
Superstitious Ceylon (Universal—Powers Split Reel)—Dec. 10—S-1544.
Swedish Model Farm and Where Is Your Friend? (General Film Vitagraph Split Reel) Dec. 4.
Sweedy, the Janitor (Universal—Nestor) Nov. 10—S-909; C-839.
Sword of Damocles, The (2 parts) (Pathe)—Oct. 8—S-300.

T

Taint of Fear, The (2 parts) (Universal—Bison)—Dec. 16—S-1691; C-1660.
Taking the Honey Out of Honeymoon (General Film—Vitagraph)—Nov. —C-1658
Taking the Count (General Film—Essanay)—Dec. 20; S-1850.
Tale of the Wilderness, A (General Film—Biograph Reissue)—Oct. 9—S-441; C-568.
Tale from the Decameron, A (2 parts) (General Film Essanay)—Dec. 26—S-2002
Tangled Fates (Unicorn—Supreme)—Nov. 15.
Target of Dreams (3 parts) (General Film-Knickerbocker Star Feature)—Nov. 17—S-1220.
Tattle-Tale Alice (Universal—L-KO) Dec. 1 S-1378
Tea Plantation, Java (Pathe—Globe)—Dec. 22—C-98.
Telltale Heart, The (Unicorn—Supreme)—Dec. 3.
Temptation, The (5 parts) (Paramount—Lasky)—Dec 30—S-308; C-442; R 258
Temptation of Adam, The (3 parts) (General Film—Selig)—Nov. 13—S-1060; C-1348.
Terrors of a Turkish Bath (2 parts) (Universal—L-KO)—Nov. 1—S-749; C-694.
That Dog Gone Baby (Mutual—Cub)—Oct. 21—S-602; C-838
That Sharp Note (2 parts) (Mutual—Beauty)—Oct. 10—S-445; C-417.
That Wonderful Wife (Mutual—Cub)—Oct. 7—S-293; C-417.
Their College Capers (Mutual—Cub)—Oct. 14—S-447; C-569.
Their Counterfeit Vacation (Paramount—Black Diamond)—Nov. 27.
Their Dark Secret (Universal—Joker) Dec. 16—S-1694; C-1660.
Their Divorce (Metro—Drew)—Oct. 30—C-693.
Their First Arrest (Universal—Joker)—Nov. 18—S-1061; C-1034.
Their Installment Furniture (General Film—Vim Feature Comedy)—Oct. 4—S-289; C-568.
Their Week End (Paramount Black Diamond)—Dec. 25—S-2016.
They Practice Economy (General Film—Vim)—Dec. 20; S-1850
Those Primitive Days (Mutual—Cub)—Oct. 14—S-447; C-569.
Thread of Life, The (2 parts) (Universal—Imp Special)—Nov. 19—S-1061; C-1189.
Three of Many (5 parts) (Triangle—Ince)—R-1653.
Three Christmases (1,200 feet) (Metro—Christmas Club of America) Dec. R-1652
Through Baby's Voice (2 parts) (Universal—Laemmle)—Oct. 18—S-444; C-418.
Through Bolted Doors (No. 5 of "The Shielding Shadow") (2 parts) (Pathe—Astra)—Oct. 29—S-758; C-693; R-221.
Through Solid Walls (2 parts) (Universal—Imp)—Oct. 27—S-598; C-570.
Through the Wall (5 parts) (Greater Vitagraph)—Oct. 2—R-62; C-96.
Through the Wall (Unicorn—Lily)—Oct. 3.
Tigers Claw, The (No. 10, "Grant Police Reporter") (General Film Kalem)—Dec 22—S-2003; R-1975.
Tigers of the Plain (2 parts) (Universal—Big U Special) Oct 16—S-600
Time Clock Bomb, The (No. 8 of "The Yellow Menace") (2 parts) (Unity)—Oct. 23—S-448, R-1961.
Timely Reward, A (Unicorn—Supreme) Nov. 16
Timothy Dobbs, That's Me (No. 8, "Borrowed Plumes") (2 parts) (Universal Special Feature)—Oct. 2—S-129; C-96.
Timothy Dobbs, That's Me (No. 9, "Breaking Into Society") (2 parts) (Universal Special Feature)—Oct. 9—S-291; C-261
Timothy Dobbs, That's Me (No. 10 "Fame at Last") (2 parts) (Universal Special Feature)—Oct. 16—S-443; C-418.
Tin Soldier, A (2 parts) (General Film—Essanay)—Nov. 28—S-1376; C-1658.
Tom's Sacrifice (General Film—Selig)—Nov. 4—S 748; C 1187
Torch Bearer, The (5 parts) (Mutual Star Production—American)—Sept. 25—S-294; C-260; R-263.
Torment, The (Universal—Big U Special)—Nov 15—S-1063.
Torpedoed by Cupid (2 parts) (Unity-Eagle)—Oct. 9.

Torture Chamber (No. 6 of "The Yellow Menace") (2 parts) (Unity)—Oct. 9—S-132; C-96; R-1684.
Tortured Soul, The (No. 10 of "The Crimson Stain") (2 parts) (Consolidated)—Oct. 23.
Tortured Soul, The (No. 11 of "The Crimson Stain Mystery") (2 parts) (Consolidated)—Oct. 30—S-1668.
To Save the Special (No. 101 of "The Hazards of Helen," Railroad Series) (General Film—Kalem)—Oct. 14—S-747; C-508; R-224.
Toto of the Byways (2 parts) (Universal—Imp)—Dec. 29—S-2001; C-1979.
Touch of High Life (2 parts) (Mutual—Vogue)—Oct. 8—S-294; C-417.
Trail of Blood, The (No. 17 of "Liberty" Series) Universal (Special)—Dec. 4—R-1513.
Trail of Fate (2 parts) (Unicorn—Sunset)—Dec. 13.
Trail of the Rattlesnake (2 parts) (Unicorn—Rancho)—Nov. 2.
Traitor, The (No. 1 of "Pearl of the Army") (Pathe—Astra)—Dec.—R-1506
Tramp Chief, The (Universal—Joker)—Dec. 9—C-1513; S-1544.
Tramp, Tramp, Tramp (Christie)—Nov. 27—S-1384; R-1184.
Trapped (No. 9 of "Liberty") (2 parts) (Universal Special Feature)—Oct. 9—S-443; C-418.
Traveling Salesman (5 parts) (Paramount—Famous Players)—Dec. 18—R-1971; S-2015; C-1978.
Treading Pearls (3 parts) (General Film—Knickerbocker Star Feature)—Oct. 20—S-596; C-692.
Treasure (No. 2 of "Patria") (2 parts) (International) Dec.—R-1510.
Treasure Trove (No. 1 of "The Shielding Shadow") (2 parts) (Pathe—Astra)—Oct. 1—S-138; C-96; R-1818.
Treed (2 parts) (Vogue)—Dec. 17; S-1856; C-1978.
Trial Run (No. 108 of the "Hazards of Helen" Railroad Series) (General Film—Kalem)—Dec. 2—C-1658; S-1851.
Trials of a Movie Cartoonist (Powers Split Reel)—Dec 10—S-1544.
Trouble for Four (General Film—Vitagraph)—Oct. 23—S-746; C-837.
Troublesome Trip, A (Paramount—Black Diamond)—Oct. 30.
Truant Soul, The (7 parts) (General Film—Essanay)—R-1971; C-1977.
Trunk Mystery, The (No. 8 of "Grant, Police Reporter") (General Film—Kalem)—Dec. 8—R-1655; S-1852; C-1819.
Truthful Tulliver (5 parts) (Triangle—Ince)—R-1973.
Tugboat Romeo, A (2 parts) (Triangle—Keystone)—Oct. 8.
Turn of the Wheel, The (2 parts) (Mutual)—Dec 11—S-1547.
Tweedledum's Busy Night (2 parts) (Unity)—Oct. 30.
Twenty Thousand Leagues Under the Sea (Universal Special Feature)—Oct 28.
Twin Flats (General Film—Vim)—Nov 2—S-906; C-1187.
Twin Souls (3 parts) (General Film—Knickerbocker Star Feature)—Nov. 24—S-1220; C-1511.
Twinkler, The (5 parts) (Mutual Star Production)—Dec 18—S-2012
Twisted Trails (General Film—Selig)—Dec 11—(3 parts)—S-1601; C-1977
Two Men of the Desert (General Film Biograph Reissue)—Dec 25
Two Roads, The (2 parts) (Universal Gold Seal)—Dec. 12—S-1692; C-1960
Two Small Town Romeos (Universal—Nestor)—Dec. 11—S-1643; C-1978.

U

Uncle Sam's Defenders (No. 1, "From Citizen to Soldier") (Mutual) Dec 8—S-1836
Uncle Sam's Defenders (No. 2, "Our Boys at the Border") (Mutual)—Dec. 15—S-1836.
Uncle Sam's Defenders (No. 3 "A Jack Tar in the Making") (Mutual) Dec 22
Uncle Sam's Defenders (No. 4, "Afloat and Ashore") (Mutual)—Dec. 29.
Under Oath (2 parts) (Mutual) Dec 4—S-1837
Under Suspicion (5 parts) (Universal—Red Feather)—Oct 2—S-127; C-96; R-2009
Under the Gas Light (3 parts) (General Film—Biograph Reissue)—Oct. 4—S-126; C-416; R-1826.
Undertow, The (5 parts) (Mutual Masterpicture De Luxe—American)—Oct. 23—S-604.
Unfinished Cause, The (Universal—Rex Special)—Oct. 9—S-444.
Universal Screen Magazine No. 1 (Universal)—Nov. 21—S-1290.
Universal Screen Magazine No. 2 (Universal)—Dec. 8—S-1544.
Universal Screen Magazine No. 3 (Universal)—Dec. 29—S-2005.
Unpardonable Sin, The (2 parts) (Mutual—Reliance)—Nov. 11—S-912; C-838.
Unprotected, The (5 parts) (Paramount—Lasky)—Nov. 6.
Unto the Least of These (2 parts) (General Film—Essanay)—Nov. 21—S-1219; C-1511
Upper Nile (Paramount—Burton Holmes)—Dec. 11.
Up the Flue (2 parts) (Mutual—Vogue)—Nov 26—S-1223; C-1349
U. S. Customs Inspection (Pathe)—Oct. 8—S-300; C-261.
U. S. Fighting Craft and the Lost Ring—(Unicorn—Judy)—Oct. 16.
Us Kids (Universal—Powers)—Nov. 3—S-749.

V

Vagabond Prince, The (5 parts) (Triangle—Kay Bee)—Oct. 22—S-610; C-570; R-64.
Valley of Decision, The (5 parts) (Mutual)—Dec. 4—S-1855.
Vampire Out of Work (General Film—Vitagraph)—Oct. 6—S-288.
Vampires, The (No. 1, "The Detective's Head") (3 parts) (Mutual—Gaumont)—Nov. 30—S-1224; C-1188; R-1819.
Vampires, The (No. 2, "The Red Notebook") (3 parts) (Mutual—Gaumont)—Nov. 30—S-1380; C-1659; R-1819.
Vampires, The (No. 3, "The Ghost") (Mutual—Gaumont)—Dec. 7—R-1504; S-1695; C-1659.
Vampires, The (No. 4, "The Dead Man's Escape") (2 parts) (Mutual—Gaumont)—Dec. 14—R-1504; C-1659; S-1854.
Vampires, The (No. 5) (Mutual—Gaumont)—Dec. 21—R-1814; C-1820; S-1855.
Vampires, The (No. 6, "Satanas") (Mutual—Gaumont)—Dec. 28; C-1820; S-2007; C-1978.
Vanishing Box Car, The (No. 111 of "Hazards of Helen") (General Film—Kalem)—Dec. 23; C-1819; S-2003.
Vanishing Mantle (No. 10 of "Shielding Shadow") (Pathe—Astra)—Dec. 3—R-1342.
Vanity (5 parts) (Metro)—Nov.
Vengeance of Dan McGrew (Unicorn—Utah)—Oct. 21.
Vesuvius in Eruption (Paramount—Burton Holmes)—Oct. 30.
Victim, The (5 parts) (Fox)—Dec. 25—S-2018.
Victoria Cross, The (5 parts) (Paramount—Lasky)—Dec. 24—S-1860; C-1821; R-1813.
Villainous Pursuit (Paramount—Black Diamond)—Nov. 13.
Vixen, The (5 parts) (Fox)—Dec. 4—S-1549; C-1658. R-1650
Voice of Love, The (5 parts) (Mutual Masterpicture De Luxe—American)—Oct. 19—S-447; C-693; R-690.
Voice Upstairs, The (Universal—Imp)—Nov. 7—S-909.

W

Wager, The (5 parts) (Metro—Rolfe)—Nov. 13—R-1346.
Wages of Sin, The (3 parts) (General Film—Biograph Reissue)—Nov. 29—S-1376.
Wages of Sin, The (No. 11 of "Beatrice Fairfax") (2 parts) (International)—Oct. 16—S-915.
Waiting Game, A (General Film—Essanay)—Dec. 6—S-1542; C-1819.
Wall of Flame, The (General Film—Imp Special) Dec. 3—S-1578.
Walls and Wallops (Greater Vitagraph)—Nov. 13—C-1188.
Wanted (Unicorn—Sunset) Nov. 13.
Wanted—A Home (5 parts) (Bluebird)—Oct. 2—S-134; C-95; R-2102.
War as it Really Is (Edwin Bower Hesser)—R-1914; C-1821.
War Brides (5 parts) (Selznick Pictures)—Nov. —S-1066; R-1343.
War Brides Secret (Fox)—Oct.—R-534.
War Clouds (No. 4 of "Pearl of the Army") (2 parts) (Pathe—Astra) —Dec. 24—S-2014.
Warm Reception A (General Film—Vim)—Nov. 0—S-906; C-1187.
Warning, The (3 parts) (Pathe)—Nov. 19—C-1189.
Watch Your Watch (General Film—Vim)—Oct. 13—S-289; C-568.
Watches and Women (Unicorn—Gaiety)—Dec. 1.
Weary Willie's Birthday (General Film—Vitagraph) Nov. 10.
Weaker Sex, The (5 parts) (Triangle—Kay Bee) —R-1974
Web, The (3 parts)—Unicorn—Lily)—Oct. 8.
Web of Guilt, The (No. 9 of "The Girl from Frisco") (2 parts) (General Film—Kalem)—Oct. 4—S-290; C-417; R-64.
Wharf Rat, The (Triangle—Fine Arts) (5 parts)—Dec. 9—S-1700; C-1512.
What Happened to Willie (Paramount—Bray)—Nov. 30.
What's the Use (General Film—Vim)—Dec. 15—S-1850
What I Said Goes (3 parts) (General Film—Essanay)—Nov. 11—S-907; C-1187.
When Clubs Were Trumps (Mutual—Cub)—Oct. 28—S-752; C-838.
When Cupid Slipped (General Film—Selig)—Nov. 11—S-907; C-1348.
When Hands Are Idle (2 parts) (Unicorn—Utah)—Oct. 21.
When It Came Back (Universal—Imp)—Nov. 22—S-1222.
When Little Lindy Sang and Diplomacy (Universal—Powers)—Oct. 15—S-292; C-418.
When the Tide Turned (2 parts) (Mutual)—Nov. 27—S-1381; C-1349.
Where Do They Go From Here? (Associated Art Films)—Nov.
Where Do You Get That Stuff? (Argosy)—Dec.
Where Is My Wife? (2 parts) (Universal—L-KO)—Nov. 22—S-1221; C-1189
Where Is Your Friend? and Swedish Model Farm (General Film—Vitagraph Split Reel)—Dec. 4.
Whiskered Man, The (No. 7 of the "Scarlet Runner") (2 parts) (Greater Vitagraph)—Nov 13—R-2100
White Man's Law (General Film—Big U Special)—Oct. 2—S-290.
White Rose of the Wilds (General Film—Biograph Reissue)—Oct. 16—S-441; C-692; R-62.
White Turkey, The (Universal—Nestor)—Nov. 27—S-1377; C-1349.
Whom the Gods Destroy (5 parts) (Greater Vitagraph)—Dec. 18—S-1859.
Whose Was the Hand (2 parts) (Unicorn—Supreme)—Nov. 30.
Whose Taketh a Wife (Art Dramas, Inc.—U. S. Amusement Co.)—Dec. 28.
Wicked City, The (2 parts) (Mutual—Vogue)—Dec. 3—S-1380; C-1659.
Wife in Sunshine (No. 3 of "Is Marriage Sacred") (2 parts) (General Film—Essanay)—Dec. 30—S-2003.
Wife's Frame-Up (Unicorn—Gayety)—Oct. 17.
Windsor McCay and the Jersey Skeeter (Universal—Powers)—Oct. 26—S-598.
Winged Millions (No. 3 of "Patria") (2 parts) (International)—R-1510.
Witchcraft (5 parts) (Paramount—Lasky)—Oct. 16—S-606; C-569; R-536.
Witching Hour, The (6 parts) (Frohman)—Dec. —R-1505; C-1513; S-2017.
Witch of the Dark House, The (No. 14 of "The Girl from Frisco") (General Film—Kalem)—Nov. 8—S-1218; C-1187; R-999.
With or Without (2 parts) (Mutual—Vogue)—Nov. 19—C-1349.
Without a Soul (5 parts) (World Pictures Reissue)—Nov.—R-1180.
With the Spirit's Help (Universal—Nestor)—Oct. 2—S-128; C-418.
Wizard's Plot, The (No. 7 of "Grant, Police Reporter") (General Film—Kalem)—Dec.—R-1508; C-1658; S-1851.
Wolf's Nemesis, The (No. 18, "Liberty") (Universal—Dec. 11; C-1821.
Woman He Feared (3 parts)—Universal Gold Seal)—Nov. 14—S-1221; C-1189.
Woman of My Story, The (3 parts) (General Film—Biograph Reissue)—Dec. 29—S-128; C-261.
Woman's Daring, A (5 parts) (Mutual Masterpicture De Luxe—American)—Oct. 5—S-447; C-693.
Woman He Wed (2 parts) (Unicorn—Hiawatha)—Dec. 12.
Woman Who Dared (7 parts) (California Motion Picture Co.)—Nov.—R-473 (Vol. 29); C-478 (Vol. 29).
Woman Who Learned, The (2 parts) (Universal—Special Imp)—Dec. 24—S-2005.
Won by a Fowl (Mutual—Cub)—Oct. 7—S-293; 417.
World Against Him (5 parts) (World)—Dec. 25—R-1973; C-1979; S-2018.
World and the Woman, The (5 parts) (Pathe—Gold Rooster)—Nov. 19—S-1230; C-1189; R-997.
World Series Baseball Film (K-E-S-E—Selig)—Oct.
World's Wonderland, The (Curtis Scenic No. 2) (International)—Oct. 2—S-137.
World's Wonderland, The (No. 3 of "The Curtis Series") (International)—Oct. 9—S-298.
Wrath of Cactus Moore, The (3 parts) (Universal—Gold Seal)—Oct. 17—C-418; S-443.
Wreck in the Fog, The (No. 2 of "A Lass of the Lumberland") (2 parts) (Mutual—Signal)—Oct. 30—S-911; C-693; R-686.
Wrist Watches (No. 15 of "Beatrice Fairfax") (2 parts) (International)—Nov. 13—S-1383; C-1349; R-1343.

Y

Years of the Locust, The (5 parts) (Paramount—Lasky)—Nov. 16—S-1384; C-1349; R-1343.
Yellow Hand, The (No. 11 of "The Girl From Frisco") (2 parts) (General Film—Kalem)—Oct. 18—S-747; C-692; R-378.
Yellow Menace, The (No. 5, "The Haunted House") (Unity)—Oct. 2—S-2170; C-2130; C-R-1684.
Yellow Menace, The (No. 6, "Torture Chamber") (2 parts) (Unity)—Oct. 9—S-132; C-96; R-1684.
Yellow Menace, The (No. 7, "Drops of Blood") (2 parts) (Unity)—Oct. 16—S-296.
Yellow Menace, The (No. 8, "The Time Clock Bomb") (2 parts) (Unity)—Oct. 23—S-448; R-1961.
Yellow Menace, The (No. 9, "The Crystal Globe") (2 parts) (Unity)—Oct. 30—S-604; R-1961.
Yellow Menace, The (No. 10, "A Message From the Sky") (2 parts) (Unity)—Nov. 6—S-754; R-222.
Yellow Menace, The (No. 11 of "The Half Breed's Hatred") (2 parts) (Unity)—Nov. 13—S-913; R-222.
Yellow Menace, The (No. 12, "The Aeroplane Accident") (2 parts) (Unity)—Nov. 20—S-1068; R-222.
Yellow Menace, The (No. 13 of "The Spy and the Submarine") (2 parts) (Unity)—Nov. 27—S-1227; C-1349; R-845.
Yellow Menace, The (No. 14, "The Interrupted Nuptials") (2 parts) (Unity)—Dec. 4—S-1384; R-845; C-1512
Yellow Menace, The (No. 15, "The Pay of Death") (2 parts) (Unity)—Dec. 11—S-1551.
Yellow Menace, The (No. 16, "The Final Strand") (2 parts) (Unity)—Dec. 18—S-1696.
Yellow Pawn, The (2 parts) (Paramount—Lasky)—Dec.—R-1504.
You Never Can Tell (Unicorn—Judy)—Dec. 12.
Young Fur Bearing Animals, and Florence Rose Fashions (No. 11, "A Day of Sport") (Pathe)—Dec. 24—S-2014.

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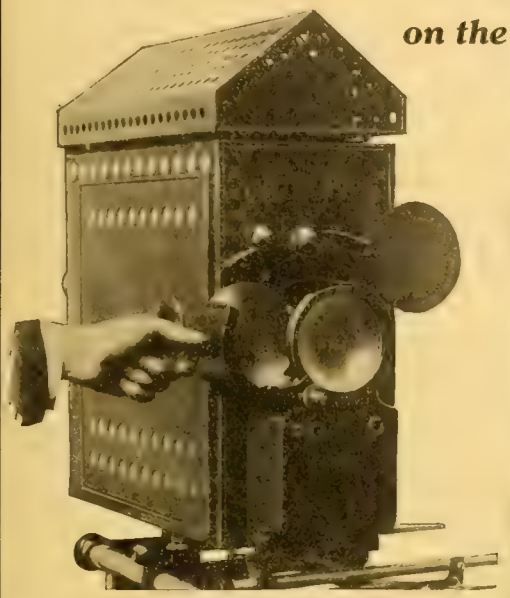

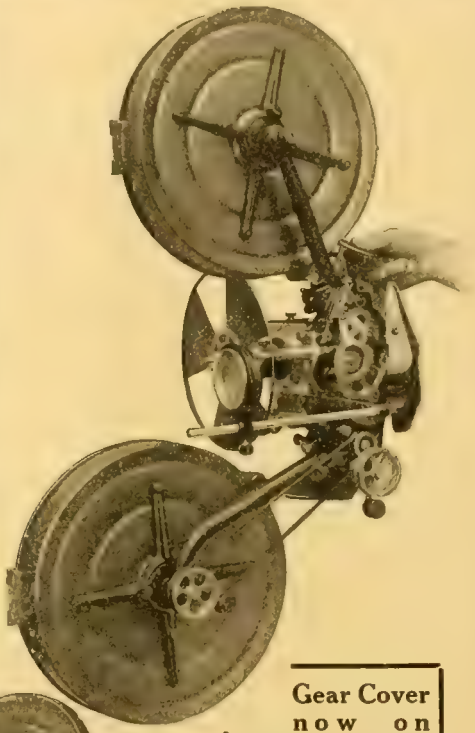

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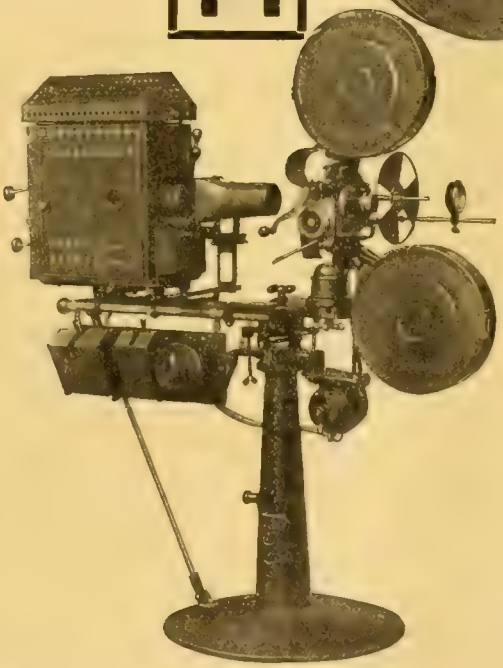

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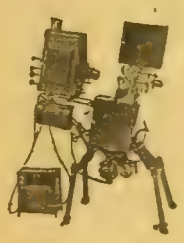

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